

Skin Deep

The Biannual Newsletter from J. Hewit & Sons Ltd.

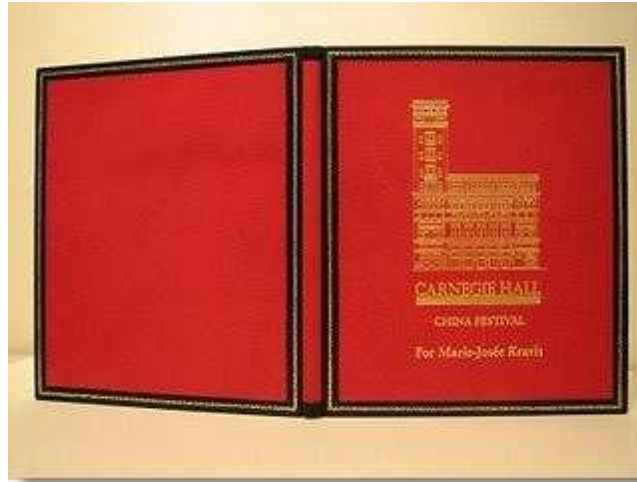
No.27 – Spring 2009

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How do you get to Carnegie Hall?

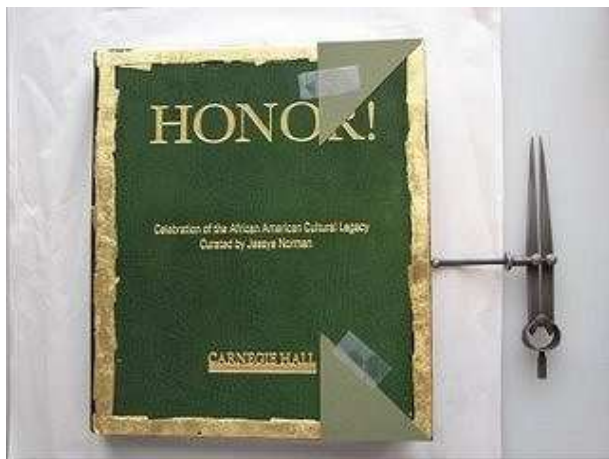
by Gavin Dovey



....so every now and then Carnegie Hall wants to honour someone, usually a donor with very deep pockets, or commemorate a season, lifetime.....whatever the reason I'm *glad* of it as it means I get to make some nice bindings, stamp their great plates in leaf, and use my first ever and favourite wheel.

The binding is pretty straight forward.... a case with inlaid panels, usually red, but this weekend green. Then comes the finishing...

It did admittedly take me some time (good tip coming) to figure out that the best way to stamp difficult plates in leaf was to not use anything to hold the leaf in place. This may be pretty obvious to some, but I always have to learn the hard way. The red book is a lot larger, and the plates more difficult. The image of the hall is problematic, due to its size (approximately 6" x 9"), its very detailed, and it's *top-heavy*, meaning its position underneath the blocker is key to getting a good impression. The text plate has a large wide band of gold, which is not impossible to clean out with butane, if you are sticking down with Vaseline, but it takes nerves of steel..... as does removing, cleaning, and replacing underneath the press, and stamping again..... trust me, it does. No, the key, is to position under the press, lay the leaf on top, stamp and brush out easily using a soft-haired brush - quicker, easier, and just an all round better result. Obvious to everyone but me, right?



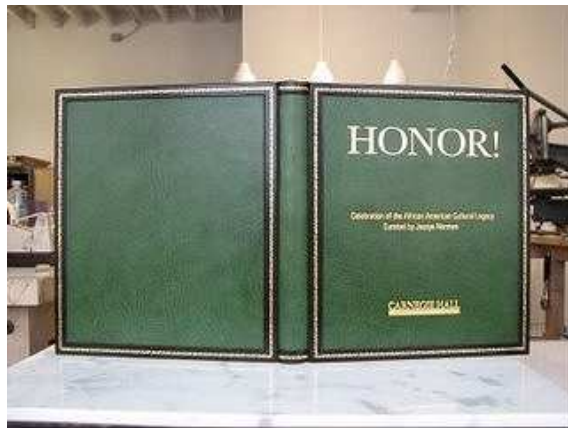
After stamping, the back of the book is put in, headcaps made, tied-up, and left over night to dry. Then next, a hand rolled wheel across the front and back boards, but first as in the photo, gold is laid down. The tool is then rolled across the gold, and butane is used to clean of the excess, hopefully leaving behind the pattern!!

I chose the wheel as the pattern was simple, open, and the raised petals were just about the right size to ensure a good finish pretty easily.

On the more recent green book, I did try a different gold. For the past several years I have been mostly using a French pale 22-carat, on new work. This was originally because I found the shade more appealing, but later it became clear that it is actually easier to use, than the fine stuff. I did try some years ago, the 24-carat fine gold, but found it incredibly delicate and prone to cracking, and flying around, etc! But, guess what, another four day turnaround, and I'm out of pale. I've got plenty of fine though, so I gave it a shot, and it came out.

Yes, the 24 carat is more delicate (seems lighter, possibly due to not being mixed with alloy), and it did require some repair work, but it came out just as good.

In the little I have learnt and understand about working with gold in the past five years, its all about confidence (positive action), and confidence can only be gained by experience, and experience is only gained by failure, lots of failure...



But it's just like the cliché. How do you get to Carnegie Hall? Practice, practice, practice (sorry!! it was just too easy)

Gavin Dovey – an British trained bookbinder is Paper Dragon Books and can be found online at <http://paperdragonbooks.blogspot.com/>.

Paper Dragon Books, practices the art of fine and design bookbinding, and is located in New York City. The bindery produces bespoke handmade bookbinding and boxes for book dealers, libraries, museums and galleries, as well as tailored solutions for any and all commercial presentations. Editions run from the one-offs to the hundreds

Beautiful Leather Bookmarks.....for all occasions

We at J. Hewit & Sons Ltd, produce beautifully crafted Bookmarks. They are very popular with schools, colleges, parents' associations, clubs and other organisations and will make ideal promotional gifts for your clients and customers. They will also make excellent additions to the items you sell from your souvenir gift shop.

The bookmarks are available in a large selection of standard shapes, shades and finishes. They can be embossed in Gold or Silver foil with your own logo or design or alternatively, 'blind' stamped without foil to give a more subtle finish.

For further information, please contact us on:

Tel: 0131 449 2206
Fax: 0131 449 5081

e-mail: sales@hewit.com
Web: www.hewit.com/bookmark.htm

Product & Company News

French Marble Papers

We bring you a new range of Marble Papers from the exciting French Marbler, JP Dutoya. We will be starting with 6 designs, but hope to expand on the range soon. The sheet size is approx 50 x 65cm (long grain) and the papers are produced on 85gsm Ingres MBM.



**JPD01
Tigers Eye**



**JPD02
Tigers Eye**



**JPD03
Tigers Eye**



**JPD13
Chevron Marble**



**JPD19
French Curl**



**JPD20
Oak Leaf**

Prices:

Singles - £9.42/sheet
25 to 49 sheets - £8.86/sheet
50 to 99 sheets £8.59/sheet
100+ sheets £8.31/sheet

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

18th & 19th Century Decorative Papers

There are 14 beautiful designs from this exciting selection of Western European reproduction end papers. The sheet size is approx 70 x 50cm (short grain). The sheets are produced on 100gsm archival quality cream Oxford paper.



TS04



TS09



TS10



TS11



TS12



TS13



TS14



TS15



TS16



TS17



TS18



TS19



TS20



TS21

Prices:

Singles - £3.30/sheet
25 to 49 sheets - £3.00/sheet
50 to 99 sheets £2.78/sheet
100 to 499 sheets £2.55/sheet
500+ sheets £2.33/sheet

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

New Finishing Stove



We are very pleased to introduce our new finishing stove. Utilising a standard 1-ring Buffalo hot plate, we have designed a very practical and cost effective Finishing Stove that will provide for all your finishing requirements.

Specification:

- Single boiling ring with cast iron solid element and stainless steel body
- Voltage - 230v AC - 50Hz
- Power consumption - 1500W
- Thermostatically controlled
- Safety cut-out
- Neon indicator and six heat settings
- Continuous temperature adjustment by energy regulator
- Two profiled stainless steel supports, on a wooden base

£120.00 each - (*Finishing Tools not included*)

Do you use hot melt glue?

If so the hot-plate would also act as an ideal heat source for a saucepan or bain-marie, and of course we can supply you with a the very practicable shown below

Double Boiler

We are pleased to bring you this Double Boiler for Animal Glues, so now there is no need to burn your glue ever again. The stainless steel double boiler is able to fit inside a variety of pots or saucepans, with diameters between 15cm - 20cm (6" - 8"). A Long handle will keep your hands safe and away from the heat of the stove. And if you get fed up melting glue, you could always use it for chocolate!



£21.60 each

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

Designer Bookbinders Competition 2008

The annual Designer Bookbinder Competition was judged at the end of October and the award ceremony was held in November at the John Rylands University Library in Manchester. We are very pleased to announce that the 2008 J. Hewit & Son prize for 'The Interesting Treatment of Leather' was awarded to Andrew Brown of The Cheshire Bindery, for his beautiful binding of The Ship of Death. Our warm congratulations go to Andrew.

Following is a piece by Andrew describing the book and its binding.

*The Ship of Death Author: D. H. Lawrence
Woodcut engravings by Blair Hughes Stanton
Bound 2008 by Andrew Brown Private Collection, UK*

The Ship of Death is a collection of 'Last Poems' by D. H. Lawrence. In his prose Lawrence meditates heavily on the subjects of oblivion, God and death. This is not depressing verse though, moreover it is a celebration of life and humanity, of the unknown God that lives within us and all things. Most definitely not to be confused with religious piety, the work challenges us to realize that we can be at peace if we know that we are being taken care of by the gentleness of the unknown God. The poetry is accompanied by a selection of beautiful and enchanting woodcut engravings by Blair Hughes Stanton, energetic pieces which capture the vibrancy of Lawrence's work wonderfully.



I will end with a sentence from one of my favourite poems, I do feel this sentence encapsulates the main theme of The Ship of Death; it is the opening lines of 'The Hands of God':

"It is a fearful thing to fall into the hands of the living God. But it is a much more fearful thing to fall out of them."

With this design I have paid homage to the sublime illustrations by Hughes Stanton without being too obvious but merely hinting at the shapes and movement they possess. The book is bound in a terracotta goatskin with a relief section of black on the front board. On the front and rear boards are white dancing figures which have been part inlaid and part puckered, which then merge into a coloured area that spans the front and rear boards crossing the spine. This area has multi coloured pieces of leather (reds, blues, yellow, green and purple) mixed with tie-dye leathers of green and blue. All these were then sanded (Lacunosed) to make the image of a face. Around the design is blind tooling emanating outwards and black tooling of stars. The edges are coloured in white, terracotta, orange and black acrylic with complimenting double silk sewn endbands. Inside there are terracotta leather doublures and black suede flyleaves. The book is housed in a black suede lined tray-box, which is covered in white cloth and titled on the spine in black.

French paring Knife

In addition to the left/right-handed knife we currently stock, we have added a right-handed version to the range. It is cheaper than the symmetrical version and will suit those who only use their right hands to pare leather!

£24.50 each

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



The Society of Bookbinders International Competition 2009



Entries are invited for the 2009 Society of Bookbinders International Competition, which will coincide with the Society's Conference in August at Warwick University. Entries can be made in one or more of the four categories listed – Fine Binding, Conserved / Restores/ Period binding, The Complete Book and Cased Binding.

J Hewit and Sons have been a sponsor of the competition for many years and currently sponsor the J Hewit and Sons awards for Excellence in Design, Craftsmanship and Innovation.

Anyone can enter – Society members and non-members, whether in the UK or overseas.

Winning entries will be announced at the Society's Biennial Education & Training Conference, which is being held at Warwick University, 20 – 23rd August 2009.

Prizes totalling over £6000 were awarded to the 17 prize-winners of the 2007 Competition. Prizes will be awarded in the form of cash, goods or vouchers and there is an estimated prize fund of £5000 for 2009.

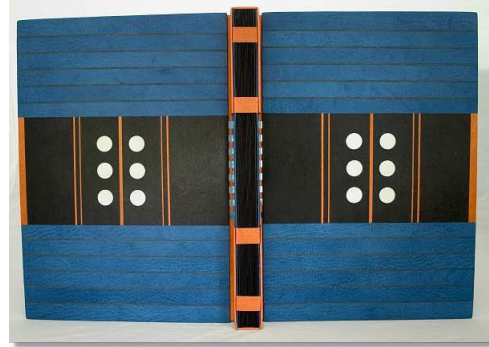
All prospective entrants should register their intention to enter the competition by completing the registration form available at www.societyofbookbinders.com in the Events section and returning it, by 15th May 2009. Further details of the categories, prizes, entry fees, sponsors etc are also available on the website. There is no fee for registering an intent to enter.

The closing date for the submission of bindings is 1st June 2009.

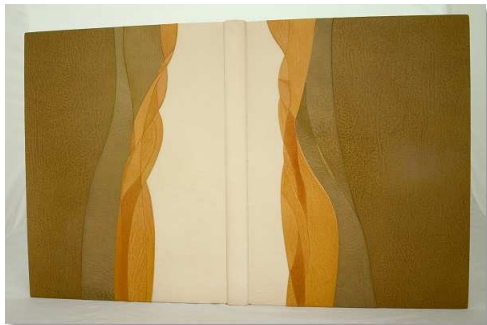
Pictured are some of the winning bindings from 2007.



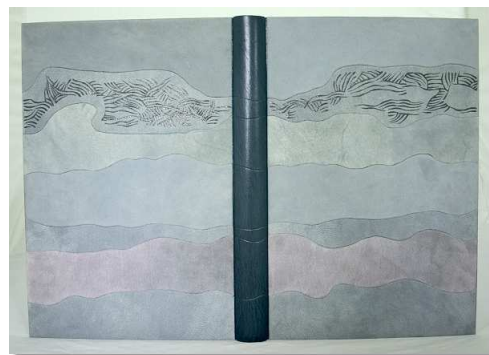
Christine Sieber, Germany



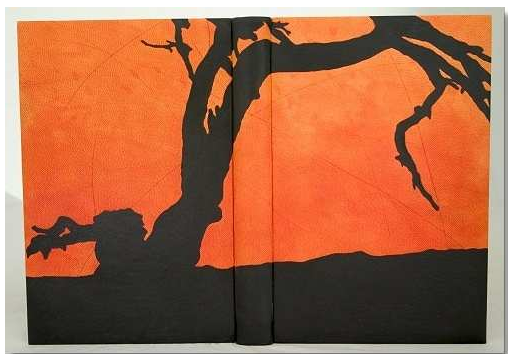
Susanne Natterer, Germany



Maria Sol Rebora, Argentina



Joanna Bird, UK



Kate Holland, UK

Registration forms maybe emailed to StuBrockman@aol.com

Good Luck! - Stuart and Louise Brockman - Competition Organisers

Study Opportunities

Courses

Joint Designer Bookbinders and Society of Bookbinders Weekend Workshops



The fifth series of workshops offered jointly by Designer Bookbinders and the Society of Bookbinders for 2008/09 is announced as follows:

21st - 22nd March 2009

Forwarding Techniques: From Tradition to Innovation Tutor:
Mark Cockram Venue: Conway Bindery, Halifax

All courses cost £120 plus a materials fee. For further information with full details of each workshop, tutors, registration and booking forms please see the societies' websites below:

www.designerbookbinders.org.uk/teaching

or

www.societyofbookbinders.com/events

City Lit, London

Course Title: **Gold Tooling on Leather and Paper (VD200)**

Course Tutor: Tracey Rowledge

Dates: 21 April – 16 June 2007 Day & time: Tuesday, 10.00 – 16.30

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

Enrolment: 0207 831 7831

Email: info@citylit.ac.uk

Website: www.citylit.ac.uk

About the course: On this structured gold tooling course you will plan and execute a design for a book, possibly incorporating titling with handle letters. This course is for all levels of ability; it is suitable for beginners, those who would like to take a refresher course on the subject, as well as being suitable for those who are more experienced; who would like access to finishing equipment, regular tutorials and to have the tutor oversee a particular finishing project. Basic materials included.

North-East and Scottish Regions of the Society of Bookbinders

Will be visiting the Hewit Tannery on the 25th April. Further details of this visit are available from www.societyofbookbinders.com

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

NEW PROGRAM - We are pleased to announce our new program, the Summer Institute. The subject of the 2009 Summer Institute is leather bookbinding, including cover design techniques such as leather onlay and dyeing, gold tooling, and stamping. Students will produce full leather bindings as well as a series of models at various stages of completion. This is a six-week, full-time course of study. The instructor is Daniel Kelm, and the dates are June 22-July 31

WORKSHOPS

Introduction to Paper Conservation; James Reid-Cunningham; March 28-29

Our spring season will open with a new workshop from Jim Reid-Cunningham. Many of you have been requesting more opportunities to study conservation so we hope you will be excited to come to Introduction to Paper Conservation. The course is aimed both at beginners and at those with training and experience in paper repair who are interested in expanding their range of treatments.

Double-Raised Cords Meets the Gutter Wire

Daniel E. Kelm - April 18-19

Next on the schedule is Daniel Kelm's Double-Raised Cords Meets the Gutter Wire. This workshop may have a cryptic title, but if you read the workshop description we think you'll be impressed how this binding structure successfully addresses so many of the challenges binders face. Participating in this workshop will help you learn how to think effectively about book structure.

Visual Poetry

Pamela Moore - May 2-3

We are very pleased to welcome Pamela Moore to GAS for the first time. She will teach Visual Poetry, a workshop in which you will focus on how to translate the verbal elements of poetry and prose into a visual language. You will consider the use of the senses, the elements, geometric and organic shapes, movement, metaphor, and light as means of communication. You will examine a wide variety of materials and discuss the symbolism of your aesthetic options. Through this process you will become familiar with a range of potential solutions to design challenges that will inform the content of your projects. Please be sure to look at the gallery of her work to get a feeling for the depth of this fine book artist.

Paste Papers: Colour Theory, Production, and Matching Colours for Repairs

Julia Rabin - May 30-31

Next up we welcome another teacher to GAS for the first time—Julia Rabin will teach Paste Papers: Colour Theory, Production, and Matching Colours for Repairs. Come take advantage of Julia's extensive experience in architectural paint conservation and the teaching of decorative painting (her life before 2000 when she turned full time to books). We are sure you'll have an excellent time making beautiful papers and learning all about colour.

Creating Decorative Papers on the Etching Press

Leni Fried - June 20-21

We are also offering another opportunity for you to make very special, unusual decorative papers. Leni Fried will welcome you to her printmaking studio when you take Creating Decorative Papers on the Etching Press.

Letterpress Basics

Art Larson - July 11-12

Art Larson is offering his two-day Letterpress Basics—a fine introduction or review. This was very popular last year when Art offered it for the first time. Art is a wonderful teacher and his studio is beautiful.

The Book Restructured—Wire Edge Binding

Daniel E. Kelm - August 15-16

Every few years Daniel Kelm offers the opportunity to learn basic wire edge binding. 2009 is such a year when Daniel will teach The Book Restructured—Wire Edge Binding. Come find out what all the fuss is about. Wire edge binding will add an important skill to your bookbinding arsenal since it is so appropriate for sculptural books as well as for codices that need to open flat.

Book Repair and Restoration for Beginners

Dea Sasso - September 19-20

This is a banner year at GAS with yet another fine teacher gracing our school for the first time. Dea Sasso will teach Book Repair and Restoration for Beginners. We've had many requests from persons wanting to begin to learn basic repairs. Here's your chance!

Two Days, Two Boxes

Barbara Mauriello - October 3-4

Barbara Mauriello will return in the autumn to teach Two Days, Two Boxes. Barbara is such a skilled and welcoming teacher that you might not even realize how very much you are learning because you are having such a delightful time.

A Book of One's Own: Versatile Journal & Sketchbook Designs

Linda Lembke - November 7-8

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

Asian Albums

Amaryllis Siniosoglou - November 21-22

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

Wooden-Leaf Books

Pamela Spitzmueller - December 5-6

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

Please visit our web site for detailed information: www.GarageAnnexSchool.com
In addition to their annual schedule of workshops, Daniel Kelm offers private instruction

Maine Media Workshops - Winter & Spring 2009 classes in Design & Books Arts

Now in its 35th year as an international school for photography, filmmaking, and multimedia, the Workshops, located in the harbor village of Rockport, Maine, has introduced a series of classes for book and related media artists. Our lineup of workshops for the winter and spring season include:

- Word & Image Mar 22-28
- Photographic Portfolio Box Making with Amanda Nelsen Mar 22 - 28
- Introduction to Letterpress Printing with Elias Roustom Apr 5-11
- Letterpress Projects with Elias Roustom Apr 12-18
- Papermaking Apr 26-May 2
- Monoprinting Apr 26 - May 2

For complete course descriptions and registration information, please visit the Book Arts section at: <http://www.theworkshops.com/> or email to info@theworkshops.com

Society of Bookbinders - London & South Region - Programme for Spring 2009

21st March - Christopher Harvey: Decision Making – Conservation Binding at the College of Arms Library

Christopher Harvey graduated with a Degree in Conservation from Camberwell in 1993 and a Masters in 1997. He has worked for Lambeth Palace Library, English Heritage, The National Trust, Perth Museum and Art Gallery. For six years he ran a private conservation workshop before taking up the post of Head of Conservation at the College of Arms, London in 2004. He has lectured in the UK and abroad. Since 2001 he has been associate lecturer to the conservation courses at Camberwell, teaching in the specialisms of Book Conservation, and Photographic Conservation. The masterclass will be centred on aspects of the conservation decision making process undertaken at the historic but working library at the College of Arms. The talk will be illustrated with case studies and practical examples. Bring & Buy Sale All members are invited to bring any unwanted tools, materials, or objects they have made, and to donate a percentage of the proceeds to regional funds. The sale will take place throughout the day.

All Masterclasses run from 10.30am - 3.00pm with a half-hour break for lunch at 12.30.

Both masterclasses and visits are £6 for members and £12 for non-members.

If you wish to attend a masterclass or require further information, please contact the treasurer, Ray Newberry on ray.newberry@ntlworld.com

Rare Book School, University of Virginia Charlottesville, VA

In 2009, Rare Book School (RBS) will offer about 25 five-day, non-credit courses on topics concerning book history, old and rare books, manuscripts, and special collections. Applications are available on the RBS website . New and recently introduced course offerings include:

22-26 June - (H-65) Intro to the History, Collection, Description, & Use of Maps taught by Alice Hudson (New York Public Library)

8-12 June - (G-20) Bibliographers' Toolkit: Printed Books to 1800 taught by David Whitesell (American Antiquarian Society)

8-12 June - (G-30) Bibliographers' Toolkit: Printed Books since 1800 taught by Tom Congalton (Between the Covers Rare Books) and Katherine Reagan (Cornell)

22-26 June - (L-60) Introduction to Archives for Rare Book Librarians taught by Jackie Dooley (Research Libraries Group, OCLC Research) and Bill Landis (Yale)

20-24 July - (I-35) The Identification of Photographic Print Processes taught by James M. Reilly (Image Permanence Institute), assisted by Ryan Boatright (also IPI)

The educational and professional prerequisites for RBS courses vary. Some courses are broadly directed toward antiquarian booksellers, book collectors, bookbinders, conservators, teachers, and professional and avocational students of the history of books and printing. Others are primarily intended for archivists and for research and rare book librarians and curators.

The tuition for each RBS 2009 course is \$895.

Further information about related expenses, including dormitory and hotel accommodations can be found at www.rarebookschool.org.

Cotswold Bookbinders

21st March 2009 - Gold Finishing Workshop. Venue. .The New Bindery at Ewen. Limited to just 6 persons. Cost £60 An intensive tutorial with Pamela Richmond tailored to suit the level of experience of each individual.

Please book in advance with

John Jameson john@cotswoldbookbinders.co.uk Cotswold Bookbinders
Oak Tree House Ewen, Cirencester, Glos GL7 6BT Tel. 01285 770458

or

Diane Waddington Dwaddi1066@aol.com

Wells Book Arts Summer Institute, Aurora, New York

Session One: July 5 - 11, 2009:

Intriguing Books: Form, Construction, and Content - Hedi Kyle

Graphic Beauty: Printing with Wood Type - Rachel Wiecking

The Wandering Mind: Beginning Design for the Calligrapher - Nancy Leavitt

Introduction to Typecasting and Monotype Composition - Michael Bixler (offered session 1 & 2)

Session Two: July 12 - 18, 2009:

Pop-up Books and Sculptural Bookbinding - Carol Barton

The Art and Craft of Letter Press Printing - Steve Miller

The Decorated Letter: Quest for the Contemporary - Nancy Culmone

Introduction to Typecasting and Monotype Composition - Michael Bixler

Session Three: July 19 - 25, 2009:

Almost French: Binding with Leather - Monique Lallier

The Structure of the "Livre d'artiste" Revisited - Wesley Tanner

Exploring Texture in Calligraphy - Julian Waters

For information: 315-364-3438 or ngil@wells.edu

Or download brochure at www.wells.edu

Cotswold Bookbinders Workshop Schedule, Cirecester, Gloucestershire

January - June 2009, 2nd Saturday of every month. The full day workshops are for you to pursue your own projects with any assistance necessary and with use of equipment. Each month to start the day, there will be a demonstration of some bookbinding technique.

18th April 2009 - Demonstration Preparing leather for title labels Note change of date due to Easter weekend

9th May 2009 - Demonstration Treatment of old leather.

13th June 2006 - Demonstration Endpapers

Please let me know if there is anything you would like to do or see demonstrated.

John Jameson tel. 01285 770458 or e-mail john@cotswoldbookbinders.co.uk

Bookbinding in Gloucestershire

All ability courses/workshops in new or repair binding

Chipping Camden - Two Day Workshops

Tuesday 31st March Wednesday 1st April - 10.00 – 4.00 - £60.00 for 2 days or £35.00 for 1 day

Wednesday 12th & Thursday 13th August - 10.00 – 4.00 - £60.00 for 2 days or £35.00 for 1 day

Thursday 29th & Friday 30th October - £65.00 for 2 days or £37.50 for 1 day

Ruskin Mill, Nailsworth

5 week course

Monday March 30th, April 6th, 14th, 20th & 27th - 9.30 – 2.00 - £100.00

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

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

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

The School for Formal Bookbinding, Wilkes-Barre, Pennsylvania

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

Introduction to Titling and Tooling - This class will cover type, letter spacing, preparing label leather, preparing the hot stamper and stamping both labels and covers; using the typeholder and handle letters to work directly on spines; blind tooling and gold tooling with foil and leaf on plaquettes. Each participant will get a wooden spine block to practice on and to take home. Requirements: Students should bring their own hand tools, notebook and apron.

Dates: Saturday August 29 - Sunday August 30. If you are staying at the school please come late Friday afternoon to get settled in. Material Fee: \$20.00

Leather Binding Conservation (bookbinding 6) This course will address the conservation of leather bindings primarily through the rebacking process; but will also address other methodologies such as Japanese paper repair and the use of handmade paper as an alternative to leather. Topics covered will include: lifting the original spine; resewing and alternatives to resewing; washing and mending; endsheet and joint considerations; sewn endbands; corner repair; board preparation and reattachment; leather preparation; rebacking; laying new inner joints and original sides, pastedowns and spine; refurbishing. Students will execute two or more conservation treatments utilizing books that they will bring to class. These should be octavo or quarto, and of no more than twenty signatures each. Books for treatment should date from before 1850; before 1800 is preferable. Requirements: Potential students should have a good grasp of basic bookbinding techniques through full leather. Students should bring their own hand tools, notebook and apron. They will also need a paring knife. We will provide German paring knives on request. We can also supply Middleton style lifting knives. If anyone has a Scharf-fix they are asked to bring it. Students may bring their own leather or, if desired, leather can be supplied at a small cost.

Dates: Monday, July 20 - Friday, July 24. If you are staying at the school please come late Sunday afternoon to get settled in.

Introduction to Paper Repair Participants will learn fundamental but useful methods of paper repair, beginning with a discussion of materials, adhesives, and principles. Methods will include repair of tears with heat-set tissue and with Japanese tissue and paste; washing and deacidification; infilling of lacunae with Japanese and Western papers; full leaf reinforcement with lens tissue; tape removal. Requirements: Students should have some bookbinding experience; if you are unsure please contact us. Please bring your own hand tools and books and leaves for repair. Pre-nineteenth century paper is best for practice; but if it's not available bring what you have. Don't forget a notebook and apron.

Dates: Saturday, March 28 - Sunday, March 29. If you are staying at the school please come late Friday afternoon to get settled in

Foundations of Hand Bookbinding (Bookbinding 1) This class is designed for those seriously interested in beginning the study of hand bookbinding; for binders who may be self taught and want a firmer grounding in the basics or for binders who would like to brush up on their basic techniques. Please note that there will be relatively little actual bookbinding in this class; it is, rather, designed to be built on in subsequent classes. Subjects covered will be: tools and their uses; materials; adhesives; techniques including folding, cutting, gluing and pasting, equipment setup and maintenance; decorated papers; lining cloth. Projects during the week will include: accordion fold with covered boards; single signature sewn through the fold; french fold; a Japanese style notepad; a portfolio and a simple folding box. Requirements: Students will need the following tools: bone folder, utility knife or scalpel, scissors, brush(es) for glue or paste, dividers, notebook and apron. If you have your own please bring them; we will also have tools available for purchase.

Please contact us regarding the costs. We have scheduled the Foundations and Case Binding classes so that students who wish to take both can do so at a reduced tuition and housing cost.

Dates: Monday April 20 - Friday April 24 and Monday October 12 - Friday October 19 - 23. If you are staying at the school please come late Sunday afternoon to get settled in. Materials Fee: \$15.00

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

Dates: This class will be offered Monday, April 20 - Friday, April 24 and Monday October 12 - Friday October 12 - 16. If you are staying at the school please come late Sunday afternoon to get settled in.

Introduction to Inlay and Onlay This class will introduce students to the techniques of inlay and onlay. Inlay is the process of inseting pieces of leather into the covering leather. Onlay is the use of very thinly pared leather adhered to the covering leather. All the work will be done on maquettes. Students will need to bring hand tools, apron and notebook. If you have leather please bring it; otherwise we'll probably have enough here to use. If you have questions please contact us.

Materials Fee: \$15.00 Dates:

Saturday May 16 - Sunday May 17. If you are staying at the school please come late Friday afternoon to get settled in.

Introduction to Leather Binding (Bookbinding 4) This class will introduce the students to the use of leather in binding through both millimetre bindings and tight-back bindings. Aspects to be covered include: endpaper variants; sewing on flat and raised cords; embroidered endbands; edge treatments; leather paring; covering; titling. Students will execute two or more bindings utilizing textblocks that they will bring to class. These should be either new unsewn octavo or quarto textblocks or textblocks that have been pulled and mended, and of no more than ten signatures each. Blank signatures of new paper are also acceptable. Requirements: Students should have completed the Case Binding class or an equivalent. Students should bring their own hand tools, notebook and apron. They will also need a paring knife. We will provide German paring knives on request. If anyone has a Scharf-fix they are asked to bring it. Students can bring their own leather or, if desired, leather can be supplied at a small cost. Dates:

Monday, June 15 - Friday, June 19. If you are staying at the school please come late Sunday afternoon to get settled in. Materials fee: \$25.00

Full Leather Binding (Bookbinding 5) Participants in this course will execute one or more full leather bindings on textblocks of their choosing. These will be formal bindings in the German tradition, with leather jointed zigzag endpapers; sewn either on flat cords, raised cords, or a combination of the two; top edge treatment; choice of either tight back or German tube; covered in Nigerian goatskin; modestly tooled and titled. If possible textblocks should be new in sheets, but students can, alternatively, pull a bound book, mend as needed and bring to class. Books should be quarto or octavo and between ten and twenty signatures each. Students should also have an idea of any design aspects they would like to address and have purchased sufficient paper for endsheet sections and pastedowns and sufficient leather for inner joints and covering. Feel free to contact us about any of these points for clarification. Requirements: Potential students should have a good grasp of basic bookbinding techniques through quarter leather. Students should bring their

own hand tools, notebook and apron. They will also need a paring knife. We will provide German paring knives on request. If anyone has a Scharf-fix they are asked to bring it.

Dates: Monday, June 22 - Friday, June 25; if necessary we will extend the class to Saturday, June 21 at no extra expense. If you are staying at the school please come late Sunday afternoon to get settled in.

Cloth Binding Conservation (Bookbinding 3) This class will address the repair and conservation of cloth bound books. Topics to be covered include: resewing and alternatives to resewing; pulling; fold and tear mending; preparing case for repair; preparing new spine cloth; rebacking; repairing corners; new inner joints; refurbishing. Students will execute two or more conservation treatments utilizing books that they will bring to class. These should be octavo or quarto, and of no more than twenty signatures each. Requirements: Students should have completed the two previous courses or have equivalent experience. Students should bring their own hand tools, notebook and apron.

Dates: Monday, July 13 - Friday, July 17. If you are staying at the school please come late Sunday afternoon to get settled in. Materials fee: \$15.00

Edition Binding in Cloth and Paper Edition binding can be a challenge, and this class will address that challenge. We will begin by designing a structure and design for a particular textblock, then make a mock-up, build jigs, and batch the processes in order to streamline the production process. For this class the school will provide textblocks printed by the Press of Appletree Alley, and the participants will bind a run of thirty copies. Each student will keep two of the copies.

Requirements: Potential students should have a good grasp of basic bookbinding techniques. Students should bring their own hand tools, notebook and apron.

Dates: Monday, August 17 - Friday, August 21. If you are staying at the school please come late Sunday afternoon to get settled in. Material Fee: \$15.00

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

Further information is available from www.donrashfinebookbinder.com

Canadian Bookbinders and Book Artists Guild Winter & Spring 2009 Schedule

2009WKSP-07

Late Coptic Binding

Instructor: Don Taylor

Location: CBBAG Bindery

Duration: 4 Sundays: Mar. 29, Apr. 5, 19, 26

Hours: 10 a.m. - 6 p.m.

Course fee: \$320 members/\$380 non-members*

Materials fee: \$50.00 payable to the instructor

Prerequisites: none

This four-day course will examine the materials and methods of 7th C Coptic book production. The book will have double boards of layered papyrus, tooled and incised calf covers with exposed gold leaf and painted details, and bone and silver clasps. This is bookbinding before the invention of printing or publishers or even of paper itself. The result will be a unique and beautiful book.

2009WKSP-08

Japanese Book Structures

Instructor: Brian Maloney

Location: CBBAG Bindery

Duration: 1 day: Saturday, Apr. 18

Hours: 9 a.m. - 5 p.m.

Course fee: \$95

Materials fee: \$20

Prerequisites: none

Participants in this one-day workshop will learn the principles behind classic Japanese style binding structures and the techniques involved in making them. Three historic models - the Kangxi (or 4 hole binding), the Flutter Book, and the Account Book will be made.

2009WKSP-09

Millimeter Binding

Instructor: Betsy Palmer Eldridge

Location: 24 Castle Frank Cres.

Duration: 2 days: Sat. & Sun., Apr. 18 & 19

Hours: 10 a.m. – 6 p.m.

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

Materials fee: \$20 payable to the instructor

Prerequisites: Bookbinding II or permission of the instructor

This two-day workshop will introduce the "Millimeterband". Common in northern Europe after WWII when materials were in short supply, the millimetre binding is still popular. Students will make one or two models, as time allows.

2009WKSP-10

Secret Belgian Binding

Instructor: Louise Granahan

Location: CBBAG Bindery

Duration: 1 day: Sat., Apr. 25

Hours: 9 a.m. - 5 p.m.

Course fee: \$95

Materials fee: \$20 payable to the instructor

Prerequisites: Some bookbinding, boxmaking, or sewing experience or permission of the instructor

This one-day workshop introduces an historical binding attributed to the Belgians. Many options are available in the decoration of the book. This binding yields an attractive and very sturdy book with a decorative pattern of coloured waxed linen threads on the spine.

2009-WKSP-11

Pop-up Extravaganza

Instructor: Paul Johnson

Location: CBBAG Bindery

Duration: 1 day: Fri., May 1

Hours: 10 a.m. – 5 p.m.

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

Materials fee: included in course fee

Prerequisites: none

Make a pop-up book of a haunted house, a giant's castle, or a pirate sailing boat and so much more. Some pop-ups can be made by using just scissors, but a spot or two of glue can make the kind of pop-up books seen in book stores. An exciting day of making pop-up books by one of the U.K.'s leading paper engineers.

2009WKSP-12

A Box of Fireworks

Instructor: Paul Johnson

Location: CBBAG Bindery

Duration: 1 day: Sat., May 2

Hours: 10 a.m. – 5 p.m.

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

Materials fee: included in course fee

Prerequisites: none

No one can wrest more surprise from a few pieces of paper than Paul Johnson. This class starts with participants making a paper origami box. Then they will construct an extending pop-up book that 'grows' out of the box. As the book lifts, pages pop out from the sides like a pyrotechnic display! It's great fun to make and, amazingly, requires only paper, scissors, and glue.

2009WKSP-13

The Permanently Open Page

Instructor: Paul Johnson

Location: CBBAG Bindery

Duration: 1 day: Sun., May 3

Hours: 10 a.m. – 5 p.m.

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

Materials fee: included in course fee

Prerequisites: none

Construct a 3-dimensional book that hangs on the wall instead of sitting on a shelf. Class begins with a look at books Paul has designed to display as reliefs or hung as pictures. Participants make 3D models using these techniques. Finally, several of these models are incorporated into a single book and experimenting with different paper-engineering techniques.

2009WKSP-14

Ebru – Watercolour Marbling

Instructor: Pam Belshaw

Location: CBBAG Bindery

Duration: 2 days, Sat. & Sun., May 9 & 10

Hours: 9 a.m. - 5 p.m.

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

Prerequisites: none

This workshop presents the fundamental techniques of marbling and covers the following topics: a short history of Turkish marbling; materials, tools and equipment; patterns and styles; and an understanding of what constitutes good or poor results. Participants are encouraged to develop an eye for patterns, colour, and creative combinations.

2009WKSP-15

Creating Book Cloth

Instructor: Brian Maloney

Location: CBBAG Bindery

Duration: 2 days: Sat. & Sun., May 23 & 24

Hours: 9 a.m. – 5 p.m.

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

Materials fee: \$40 payable to the instructor

Prerequisites: none

With a little patience and skill almost any cloth can be turned to book cloth. In this workshop participants will make their own samples of book cloth, both lined and starch filled, using a vast array of fabrics, and experimenting with various ways of adding colour and texture.

2009WKSP-16

Bookbinding II Intensive

Instructor: Dan Mezza

Location: CBBAG Bindery

Duration: 6 days: Mon. - Sat., May 25 – 30

Hours: 9 a.m. – 5 p.m.

Course fee: \$480 members/\$540 non-members*

Materials fee: \$30 payable to the instructor

Prerequisites: Bookbinding I or 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.

2009WKSP-17

Decorating Washi (Japanese paper) with Books in Mind

Instructor: Sigrid Blohm

Location: The Japanese Paper Place, 77 Brock Ave.

Duration: 1 day: Sun., May 31

Hours: 9 a.m. - 5 p.m.

Course fee: \$95

Materials fee: \$25 payable to the instructor

Prerequisites: none

The workshop will explore washi paper. Its inherent strength, absorbency, and malleability make it an excellent choice for use in books — as covers, end papers, or even text block. Participants will experiment with some traditional Japanese techniques such as shibori (shaped resist, including orizome or fold-dyeing), momi-gami (crumpled paper) as well as mono-printing, direct painting and other more free-form mark-making. A variety hand- and machine-made washi and an assortment of dyes and water-based paints will be available. Konnyaku starch for adding strength to some papers both before and after dyeing will be used.

2009WKSP-18

Lightweight Boxing

Instructor: Louise Granahan

Location: CBBAG Bindery

Duration: 1 evening: Fri., June 5

Hours: 6 p.m. - 9 p.m.

Course fee: \$40

Materials Fee: \$15 payable to the instructor

Prerequisites: 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.

2008-WKSP-19

Heavyweight Boxing

Instructor: Louise Granahan

Location: CBBAG Bindery

Duration: 1 day: Sat., June 6

Hours: 10 a.m. - 6 p.m.

Course fee: \$95

Materials Fee: \$30 payable to the instructor

Prerequisites: Lightweight Boxing or some bookbinding or box making experience, or permission of the instructor

Make a lovely tower box with 4 separate compartments and a lid. 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.

2009 WKSP-20

Leather Workshop

Instructor: Betsy Palmer Eldridge

Location: 24 Castle Frank Cres.

Duration: 2 days: Sat. & Sun., June 6 & 7

Hours: 10 a.m. – 6 p.m.

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

Materials fee: \$30 payable to the instructor

Prerequisites: Bookbinding II or permission of the instructor

This 2-day workshop will be a comprehensive introduction to the different types of leather and paring techniques used in bookmaking.

VISITING ARTIST

2009WKSP-21

Flag Books: Interplay of Image and Text

Instructor: Karen Hanmer

Location: CBBAG Bindery

Duration: 2 days: Sat. & Sun., June 13 & 14

Hours: 9 a.m. – 5 p.m.

Course fee: \$300 members/\$360 non-members*

Materials fee: \$35 included in course fee

Prerequisites: none

In this two-day workshop students will make two different styles of flag books based on Hedi Kyle's original accordion folded spine structure. For both styles a sample will be made from kits provided by the instructor, plus a more finished book with students' imagery and hand written text as time permits. Students should bring one or more sets of three to five, related or contrasting, images printed fairly large on an 8-1/2" x 11" page, and two brief text passages per set of images. Some of these images will be photocopied before use, so choose those that will read well with some loss of detail.

2009WKSP-22

Protective Enclosures Intensive

Instructor: Dan Mezza

Location: CBBAG Bindery

Duration: 5 days: Mon. - Fri., June 15 - 19

Hours: 9 a.m. - 5 p.m.

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

Materials fee: \$35 payable to the instructor

Prerequisites: Bookbinding I or permission of the instructor

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

2009WKSP-24

Bookbinding III Intensive

Instructor: Dan Mezza

Location: CBBAG Bindery

Duration: 6 days: Mon. - Sat., July 20 – 25

Course fee: \$480 members/\$540 non-members*

Materials fee: \$30 payable to the instructor

Prerequisites: Bookbinding II & Leather Workshop or permission of the instructor

This course introduces the advanced techniques used for traditional leather covered, fine binding structures. Participants will make two models, both with sewn headbands, attached boards, and covered in half leather. The first model will be sewn on recessed cords with a hollow tube construction; the second model will be sewn on raised cords with a tight back construction.

2009-WKSP-23

Printing Intensive

Instructors: Crispin and Jan Elsted

Location: Barbarian Press, Mission BC (Accommodation information provided upon registration)

Duration: 6 days: Mon. - Sat., July 6 – 11

Hours: 10 a.m. - 5 p.m.

Maximum 5 students

Course fee: \$540 members/\$600 non-members*

Materials fee: \$30 payable to the instructors

Prerequisites: none

This six-day intensive workshop will be an introduction to hand composition, letterpress printing & design. It will begin with a brief introduction to type and typographical history, with special attention to the private press. Participants will be guided through design, handsetting, printing, and sewing of a 4- or 8-page pamphlet in an edition of a dozen copies, with detailed instruction in all the skills required. Although no prerequisite is required, those who have had previous printing experience will find the course useful, since instruction will be tailored to individual capabilities and needs.

Further information from www.cbbag.ca

Learn to bind in Surrey

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

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

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

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

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

Historical Paste Paper Techniques at West Dean College, Sussex.

Decorated papers have been an integral part of European history for centuries. They were used not only by every bookbinder but also by cabinet makers to line cupboards, chests and boxes; and they were employed to decorate walls and ceilings. The history of the European book cannot be imagined without decorated paper. Among the many sorts, paste paper is one of the most widely spread. The simple basic techniques have not changed for at least 400 years. Nevertheless, paste paper remains the Big Unknown of decorated papers. The reason is its deceptive simplicity. To be able to 'read' or describe an original or simply make a sheet in period style, deep insights into the mechanics (and sometimes: metaphysics) of paste paper are invaluable. One can only see what one knows.

The course is primarily a hands-on course. Theoretical aspects will be incorporated into practice or into the general discussions as far as possible.

Participants of the course can be all practitioners, scientists and researchers who need to understand the paste papers they see in books, furniture and interiors: e.g. craftsmen, restorers, conservators, historians, librarians, archivists and cataloguers.

Teacher: Susanne Krause

Date 11th-14th May 2009

The course number is PC0904. For booking and further information please visit

www.westdean.org.uk

Leeds College of Technology, Yorkshire, UK

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

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

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

Tel: +44 (0) 113 297 6438, e-mail m.mcgregor@lct.ac.uk

or Student Services: tel. +44 (0) 113 297 6481.

Oxford Brookes University - Evening Classes

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

For further information, please contact:

Ian Ross - Tutor and Organiser, Bookbinding Evening Classes

Oxford Brookes University, School of Arts & Humanities, OXFORD OX3 0BP

Tel: +44 (0) 1865 793083 or e-mail : binding@ianaross.f2s.com

CBL Ascona, Switzerland

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

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

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

Further information regarding courses programs can be found on the school's web site at: www.cbl-ascona.ch

London College of Printing, London, UK

BA(HONS) Book Arts and Crafts - a course designed to develop a creative and innovative approach to the art and craft of designing and making books, as functional artefacts and art pieces. This programme of study is unique in the United Kingdom, being the only course available specifically in book arts & crafts. The course is spread over three years, year one is mostly skills based and covers a variety of bookart areas, year two includes a range of electives allowing the student to focus on certain areas in detail. This year also includes work experience. Year three includes 2 major practical projects and a dissertation in a related area. The course starts in year

one as tutor led and gradually becomes student led. During the course visits are arranged to museums and galleries, field trips abroad and the possibility of engaging in the college exchange programme. A range of methods delivers the course: e.g. practical demonstration, lectures, seminars and tutorials. Bookart projects are practically based and detailed feedback is always given on student's work either through assessment sheets or in tutorial. Written projects are required in the Cultural Studies and Personal and Professional Development modules. Here is an outline of each year

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

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

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

Exit Profile - Over 70% of graduates find employment in areas related to the course programme,(2002). Some have gone into teaching (PGTC) some onto post graduate education, (MA Bookarts, MA Fine Art, MA Product Design and MA Publishing etc.) This art and design course using as it does a range of 3D graphics and the book as a medium has a wide range of applications. Graduates work as makers in bookbinding, printers in Fine press (Limited Edition), printmakers, illustrators, book designers using the latest computer applications, in art departments for publishers, paper engineering (pop-ups), board-game and package design, book & card production and as exhibiting book artists. Students have exhibited to acclaim in major galleries and won international awards in France, UK, USA and Holland. This (undergraduate) course has been generally recognised as being the best available in this field. Resources are second to none, fully equipped workshops coupled with experienced staff all of whom practice within their specialism, professionally, (e.g. printmaking is taught by Tessa Holmes, exhibiting printmaker and Visual studies by the artist Daphne Plessner) Full-time students at the LCC (lcp) ,also have the advantage of being offered a large range of related "bolt-on" courses, free, to enhance their studies. The course is relatively small, targets for each year being only 25. The age range is from 18 years, at present there is a 65/35 ratio women to men. Retention rate is 92% (2002/03). HEFC inspection rating is 22/24. Students come from a wide range of cultures and backgrounds, e.g. Taiwan, Germany, France, Sweden, USA, Brazil, Spain, Greece, Japan and Korea.

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

UCAS entry codes; route A Linst L65 WW27 Ba/BArts
Route B Linst L65 EW 27 Ba/BArts
London College of Communication (formally London College of Printing)
School of Printing & Publishing, Elephant & Castle, London SE1 6SB
(The London Institute becomes the "University of the Arts,London" in May 2004)

The Enemies of Books

Part 2 - Water

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

NEXT to Fire we must rank Water in its two forms, liquid and vapour, as the greatest destroyer of books. Thousands of volumes have been actually drowned at Sea, and no more heard of them than of the Sailors to whose charge they were committed. D'Israeli narrates that, about the year 1700, Heer Hudde, an opulent burgomaster of Middleburgh, travelled for 30 years disguised as a mandarin, throughout the length and breadth of the Celestial Empire. Everywhere he collected books, and his extensive literary treasures were at length safely shipped for transmission to Europe, but, to the irreparable loss of his native country, they never reached their destination, the vessel having foundered in a storm.

In 1785 died the famous Maffei Pinelli, whose library was celebrated throughout the world. It had been collected by the Pinelli family for many generations and comprised an extraordinary number of Greek, Latin, and Italian works, many of them first editions, beautifully illuminated, together with numerous MSS. dating from the 11th to the 16th century. The whole library was sold by the Executors to Mr. Edwards, bookseller, of Pall Mall, who placed the volumes in three vessels for transport from Venice to London. Pursued by Corsairs, one of the vessels was captured, but the pirate, disgusted at not finding any treasure, threw all the books into the sea. The other two vessels escaped and delivered their freight safely, and in 1789-90 the books which had been so near destruction were sold at the great room in Conduit Street, for more than L9,000.

These pirates were more excusable than Mohammed II who, upon the capture of Constantinople in the 15th century, after giving up the devoted city to be sacked by his licentious soldiers, ordered the books in all the churches as well as the great library of the Emperor Constantine, containing 120,000 Manuscripts, to be thrown into the sea.

In the shape of rain, water has frequently caused irreparable injury. Positive wet is fortunately of rare occurrence in a library, but is very destructive when it does come, and, if long continued, the substance of the paper succumbs to the unhealthy influence and rots and rots until all fibre disappears, and the paper is reduced to a white decay that crumbles into powder when handled.

Few old libraries in England are now so thoroughly neglected as they were thirty years ago. The state of many of our Collegiate and Cathedral libraries was at that time simply appalling. I could mention many instances, one especially, where a window having been left broken for a long time, the ivy had pushed through and crept over a row of books, each of which was worth hundreds of

pounds. In rainy weather the water was conducted, as by a pipe, along the tops of the books and soaked through the whole.

In another and smaller collection, the rain came straight on to a book-case through a sky-light, saturating continually the top shelf containing Caxtons and other early English books, one of which, although rotten, was sold soon after by permission of the Charity Commissioners for L200.

Germany, too, the very birth-place of Printing, allows similar destruction to go on unchecked, if the following letter, which appeared about a Year ago (1879) in the *_Academy_* has any truth in it:--

"For some time past the condition of the library at Wolfenbittel has been most disgraceful. The building is in so unsafe a condition that portions of the walls and ceilings have fallen in, and the many treasures in Books and MSS. contained in it are exposed to damp and decay. An appeal has been issued that this valuable collection may not be allowed to perish for want of funds, and that it may also be now at length removed to Brunswick, since Wolfenbittel is entirely deserted as an intellectual centre. No false sentimentality regarding the memory of its former custodians, Leibnitz and Lessing, should hinder this project. Lessing himself would have been the first to urge that the library and its utility should be considered above all things."

The collection of books at Wolfenbittel is simply magnificent, and I cannot but hope the above report was exaggerated. Were these books to be injured for the want of a small sum spent on the roof, it would be a lasting disgrace to the nation. There are so many genuine book-lovers in Fatherland that the commission of such a crime would seem incredible, did not bibliographical history teem with similar desecrations.[1]

[1] This was written in 1879, since which time a new building has been erected.

Water in the form of vapour is a great enemy of books, the damp attacking both outside and inside. Outside it fosters the growth of a white mould or fungus which vegetates upon the edges of the leaves, upon the sides and in the joints of the binding. It is easily wiped off, but not without leaving a plain mark, where the mould-spots have been. Under the microscope a mould-spot is seen to be a miniature forest of lovely trees, covered with a beautiful white foliage, upas trees whose roots are embedded in the leather and destroy its texture.

Inside the book, damp encourages the growth of those ugly brown spots which so often disfigure prints and "livres de luxe." Especially it attacks books printed in the early part of this century, when paper-makers had just discovered that they could bleach their rags, and perfectly white paper, well pressed after printing, had become the fashion. This paper from the inefficient means used to neutralise the bleach, carried the seeds of decay in itself, and when exposed to any damp soon became discoloured with brown stains. Dr. Dibdin's extravagant bibliographical works are mostly so injured; and although the Doctor's bibliography is very incorrect, and his spun-out inanities and wearisome affectations often annoy one, yet his books are so beautifully illustrated, and he is so full of personal anecdote and chit chat, that it grieves the heart to see "foxe" stains common in his most superb works.

In a perfectly dry and warm library these spots would probably remain undeveloped, but many endowed as well as private libraries are not in daily use, and are often injured from a false idea that a hard frost and prolonged cold do no injury to a library so long as the weather is dry. The fact is that books should never be allowed to get really cold, for when a thaw comes and the weather sets in warm, the air, laden with damp, penetrates the inmost recesses, and working its way between the volumes and even between the leaves, deposits upon their cold surface its moisture. The best preventative of this is a warm atmosphere during the frost, sudden heating when the frost has gone being useless.

Our worst enemies are sometimes our real friends, and perhaps the best way of keeping libraries entirely free from damp is to circulate our enemy in the shape of hot water through pipes laid under the floor. The facilities now offered for heating such pipes from the outside are so great, the

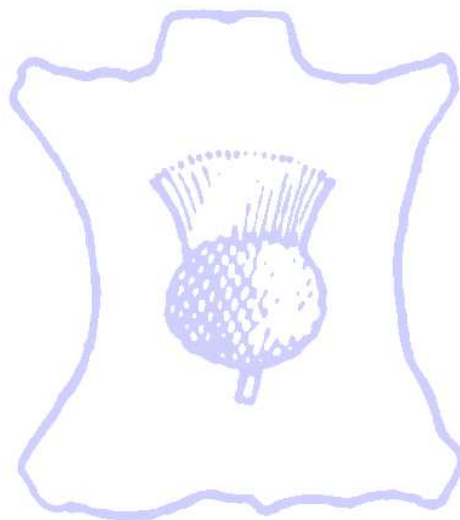
expense comparatively so small, and the direct gain in the expulsion of damp so decided, that where it can be accomplished without much trouble it is well worth the doing.

At the same time no system of heating should be allowed to supersede the open grate, which supplies a ventilation to the room as useful to the health of the books as to the health of the occupier. A coal fire is objectionable on many grounds. It is dangerous, dirty and dusty. On the other hand an asbestos fire, where the lumps are judiciously laid, gives all the warmth and ventilation of a common fire without any of its annoyances; and to any one who loves to be independent of servants, and to know that, however deeply he may sleep over his "copy," his fire will not fail to keep awake, an asbestos stove is invaluable.

It is a mistake also to imagine that keeping the best bound volumes in a glass doored book-case is a preservative. The damp air will certainly penetrate, and as the absence of ventilation will assist the formation of mould, the books will be worse off than if they had been placed in open shelves. If security be desirable, by all means abolish the glass and place ornamental brass wire-work in its stead. Like the writers of old Cookery Books who stamped special receipts with the testimony of personal experience, I can say "probatum est."

With grateful thanks to Mark Corder and John Gardner

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



Dates for your Diary

Sunday 26th April 2009

***Bookbinders Fair Belgium**

at Municipal Halls, Sint Niklaas (near Antwerp)

Further details are available from the organisers Web Site at www.boekbindbeurs.nl

20th – 23rd August 2009

*** The Society of Bookbinders' seventeenth biennial Education & Training Conference
University of Warwick, UK**

List of Presenters

Kathy Abbott	Tomorrow's Past - a modern approach to conservation bindings
Cor Aerssens (Holland)	The 'floating' and the 'standing' book - turn a book into a structure '
Glenn Bartley	Decorative techniques & covering with translucent vellum
Carol Barton (USA)	Paper engineering & pop-up books
Edward Bayntun Coward	The antiquarian book business
Michelle Brown	Safeguarding Scripture: the bindings of early medieval gospel book
Lester Capon	Leather Rebacking
Stephen Conway	The binding of the Highgrove Florilegium
Nick Cowlshaw	A Cambridge Panel
George Davidson	Various endpapers and their role
Guy De Witte (Belgium)	Conservation decisions - a case study
Maureen Duke	Restoration decisions in practice
Don Glaister (USA)	Book artist/design binder
Chris Gibbs	Handmade papers
Yehuda Miklaf (Israel)	K-118 bindings
Anne-Marie Miller	Paper conservation (a double session)
Pascale Thérond (France)	Gold finishing and onlays - ancient* and modern*
Julian Thomas	George Herbert, Gregynog special edition bindings

Further details are available from the SoB Web Site at www.societyofbookbinders.com

29th – 31st October 2009

***The Guild of Bookworkers Standards of Excellence Seminar, San Francisco, California**

Further details will be available soon from their web site at:
<http://cool-palimpsest.stanford.edu/byorg/gbw/>

7th – 8th November 2009

***UK Fine Press Book Fair**

Saturday 11.00 – 18.00

Sunday 10.00 – 17.00

Oxford Brookes University, Gipsy Lane, Oxford, UK

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