

Skin Deep

The Biannual Newsletter from J. Hewit & Sons Ltd.

No.29 – Spring 2010

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We are Moving



You may have read on our web site, that we will be moving the tannery to a new location during the summer. We are envisaging stopping all production at Currie during the latter part of June. It will take us about 8 weeks to move all of our equipment and re-install it in the new premises in Livingston and we are planning to be back in production during September.

This is a very exciting time for us. We have been at our current site (a converted, rambling and ramshackle Victorian paper mill) for 96 years, and are looking forward to our relocation to an almost new, single storey factory.

Further details will follow, but in the meantime the address at our new location will be:

12 Nettlehill Road, Livingston, West Lothian, EH54 5DL



Single Leaf Binding

by Nick Cowlshaw

Emil Lumbeck, a German Bookbinder, introduced the double fan binding process in the 1930's.

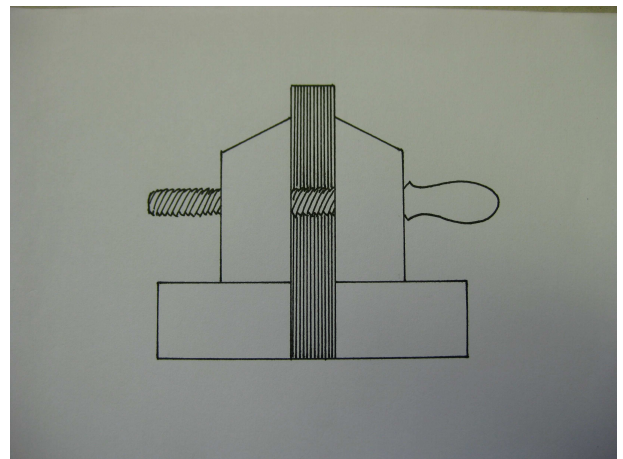
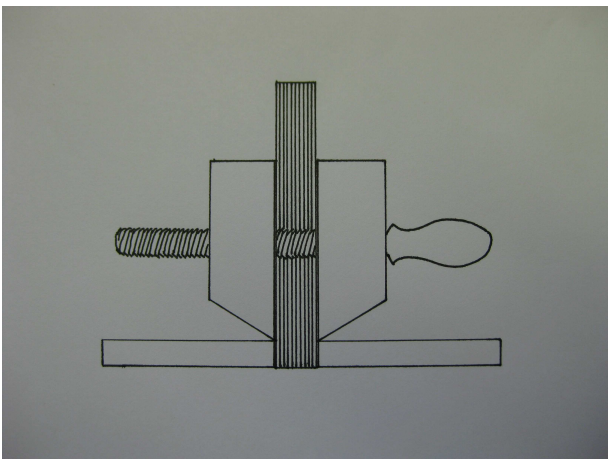
Each leaf is secured to the other with a fine line of adhesive applied when the single leaf text block is in a fanned position.

To increase strength, thin cords can be recessed diagonally across the spine after the adhesive application in a process known as band driving.

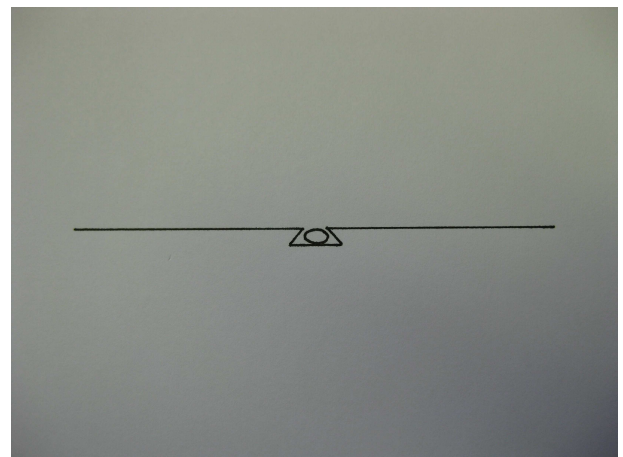
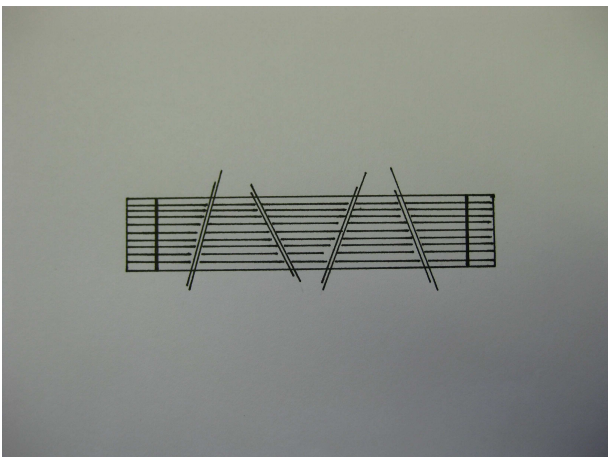
The Lumbeck technique can be carried out with the use of a finishing or small lay press.

A protective waste sheet of clean paper, followed by a thin flexible card, is placed on each side of the book. The book is knocked square on the spine and head and placed in the press with a centimetre of the spine proud of the cheeks. This can easily be achieved by inverting the press and positioning it on two one centimetre thick pressing boards.

If the foredge of the book protrudes beyond the bottom of the press it will have to be supported on blocks when it is turned over to the upright position.

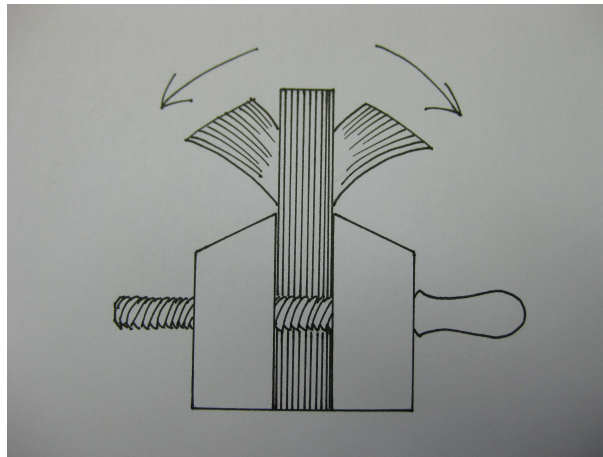


It is at this stage that the cord recesses can be made. Four diagonal cuts are made across the spine using a fine saw held at a 45° angle to create an inverted flowerpot like cavity, a two-ply sewing cord should be of adequate thickness to fill the cavity. Two fine saw cuts at head and tail can also be made to accommodate a thin sewing thread simulating the kettle stitch on a sewn book.



After sawing, the book is raised in the press until between two and three centimetres of the fore-edge are gripped by the cheeks.

The book is pushed over until it touches the side of the press first one way and then the other and reversible PVA applied in each fanned position.



After the adhesive applications the book is lowered back down into the press until one centimetre protrudes and the cords and threads are pushed into the saw cuts.

It is possible to round the spines of these books, prior to inserting the cords and threads, by removing the wet adhesive from the saw cuts with a knife and allowing the spine to partially dry before removing the book from the press and rounding the spine on the bench in the usual way. After rounding, the book is returned to the press, the saw cuts re-glued and the cords and threads inserted.

When completely dry the book is removed from the press and the thin card and waste sheet removed. The sewing thread is cut off flush with the spine and the cords are cut or frayed out to become part of the binding structure.



Nick Cowlshaw started an apprenticeship in bookbinding at the age of fifteen. After many years hand bookbinding for various companies, he took up lecturing in the craft. Nick taught at the London College of Printing. Today he teaches advanced classes in Craft Bookbinding at Morley College, London. Nick and his wife Charlotte formed their own bookbinding business, Cowlshaw Bookbinding in 1996.

Nick's informative DVD, 'Rebacking a Cloth Binding,' published by the Society of Bookbinders is available to purchase from our web site at www.hewit.com

Product & Company News

Teflon Burnishing and Moulding Tool

This Teflon burnishing tool measures 15cm (6") long and 7mm (1/4") in diameter. It has one round end and one pointed end. It is an ideal tool for moulding leather and for using with papers which could be damaged with standard bone folders.

The tool is non-stick and therefore very easy to clean.



Cost £7.00 each

Retractaway Scalpel Handle



The Retractaway is a versatile metal cutting tool produced with designers, graphic artists and model makers in mind. It has an easy blade change facility and safely retracts our No.10 and 10A surgical blades.

Cost £7.36 each

Album Blocks now available in Black

We have received many requests and are therefore very pleased to advise that our popular range of Album Blocks is now available with Black pages. Here are the details:

Classic 1	230mm x 300mm	Portrait	30 leaves per block	£9.80 each
Classic 2	320mm x 310mm	Landscape	40 leaves per block	£15.80 each
Classic 3	350mm x 350mm		50 leaves per block	£20.79 each
Classic 4	420mm x 350mm	Landscape	50 leaves per block	£25.99 each
Classic Mini	205mm x 150mm	Landscape	30 leaves per block	£7.27 each
Studio 80	230mm x 225mm	Landscape	40 leaves per block	£10.49 each

All prices are subject to shipping charges and VAT where applicable.

Fine Bookbinding - A Technical Guide

By Jen Lindsay

Published by The British Library and Oak Knoll Press

Fine Bookbinding - A Technical Guide is a unique bookbinding manual that guides you through each stage of making a book bound in leather; a 'fine' binding. It is designed to be used as you work and explanations of the process are followed by instructions with photographs or diagrams of how to do it.

About the Author - Jen Lindsay has taught bookbinding and lectured on the history of books at Roehampton Institute, West London and the City Literary Institute, Covent Garden, London. She was previously editor of The New Bookbinder



Paperback, 208 pages, 250 x 240mm, 274 Illustrations

Only £35.00

Professional Electric finishing Stove

The P&S professional finishing stove is made from hardwearing stainless steel with three aluminium supports for the cast aluminium castellated ring. The unit is a thermostatically controlled catering stove which is very hardwearing and is designed for continuous use over long periods.

Specification:

- Single boiling ring with cast iron solid element and stainless steel body
- Aluminium Tool Support Ring
- Voltage - 230v AC - 50Hz
- Power consumption - 1500W
- Thermostatically controlled
- Safety cut-out



Cost £268.50 each

Online Catalogue and Shop

In January, we were delighted to announce the launch of our new online catalogue and shop.

The new shop is easier to navigate and where applicable, will automatically calculate quantity discounts. The shop also complies with the highest standards for online security. It is validated to have a secure SSL certificate which provides industry standard data encryption of information transferred from your computer to the website.

We hope you enjoy using the new format and would welcome any feedback from you.

All prices are subject to shipping charges and VAT where applicable.

Designer Bookbinder Competition 2009

The annual Designer Bookbinder Competition was judged at the end of October and the award ceremony was held on the 5th December at the John Rylands University Library in Manchester.

We are very pleased to announce that the 2009 J. Hewit & Son prize for 'The Interesting Treatment of Leather' was awarded to Jeanette Koch for her binding of 'Urban Birds'. Our warmest congratulations go to Jeanette for this very well deserved prize.

Urban Birds

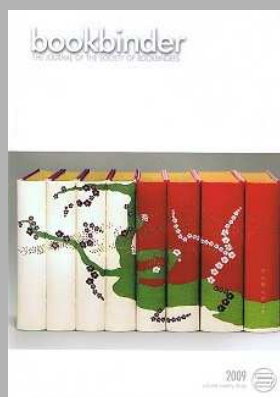
Published by Incline Press, Oldham 1999

A collection of cuts by Jo Spaul, with accompanying poems from an English anthology of poetry through the ages



"Over two years ago I bought a black ostrich skin which sat in my drawer in the bindery waiting for the right book. Last year I wanted the chance to have fun with a speculative binding. I laid my hands on Urban Birds, grabbed the ostrich skin and saw how lovely its natural edge was. Loath to cut it, I decided to top and tail the binding using the edge to effect over a natural goatskin, leaving the horny textured area to lie loosely over the spine. Jo Spaul's cuts are stark and often framed with a strong dark blue or black line, which the ostrich skin's intense black complements well. I had planned to leave the middle section of multi-coloured leather underlays as a continuous area on each boards, but a moment of interruption when I was just about to cut out my headcap leather pieces caused my concentration to fail, and I cut into the wrong bit of my precious and very small natural goatskin remnant! I then revised my design and split up the multi-coloured underlay areas, which in the end worked much better. The title is tooled in blind on the front board alongside tooled bird's feet traces on both boards. The top edge is coloured with gouache, and the endbands are made of multi-coloured leather onlay bits. Brown paper doublures are followed by flyleaves decorated with coloured Japanese Mingei paper strips sandwiched in between speckled-egg textured paper. Anyone looking at this binding will query the term 'Urban Birds', as ostrich, unless farmed locally, is dubious and my underlays smack of the tropics rather than London despite the parakeets in the park. But with global warming who knows!"

The Society of Bookbinders Journal 2009 – Volume 23



Only £18.00 (subject to shipping charges)

Bookbinding – A Step-by-Step Guide

By Kathy Abbott

Published by The Crowood Press

We are very pleased to bring you this eagerly awaited manual on bookbinding. We believe that 'Bookbinding - A Step-by-Step Guide' will become one of the definitive instruction manuals to the craft.

The craft of bookbinding has a long history steeped in beauty and tradition. It has developed through the ages and is now enjoying a period of renewed popularity and creativity. Whether you are a beginner or an established bookbinder wishing to refresh your memory, this practical book introduces the techniques with step-by-step instructions and photographs. Written by distinguished bookbinder and teacher, Kathy Abbott, it explains how to transform a few sheets of paper and some thread into a book to be proud of. For the more experienced, Kathy also covers how to work with leather to create classic, professional bindings.

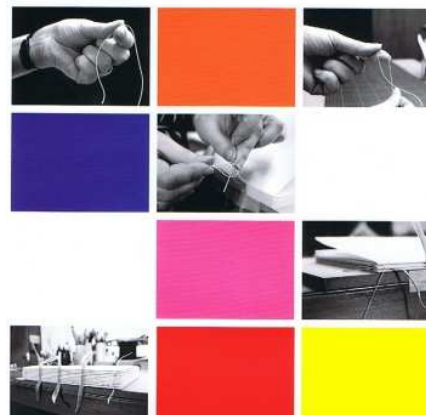
Topics include:

Single-section bindings - paperback and hardback
Containers; phase box, slipcase and portfolio case
Hardback, 160 pages, 270mm x 221mm, 300 photographs

Cost £19.95 each

Bookbinding
A step-by-step guide

Kathy Abbott



Superior Archival Millboard

This new Superior Archival Millboard is manufactured exclusively from pulp sourced from recycled archival paper. This excellent millboard is pale green in shade and available with a sheet size of 780mm x 1280mm (long grain).

Specifications:

- 100% Recycled Archival Paper and Board Waste
- 100% Chemically Purified Wood Free Fibre
- pH 7 - 7.5
- Acid Free
- Lignin Free
- O.B.A Free
- Light Fast

Available in:

- 1.10mm - *15 sheets per 15kg bundle - £4.68 per sheet/£42.94 per bundle
- 1.50mm - *10 sheets per 15kg bundle - £7.05 per sheet/£42.94 per bundle
- 1.90mm - *7 sheets per 15kg bundle - £9.12 per sheet/£42.94 per bundle
- 2.30mm - *6 sheets per 15kg bundle - £10.98 per sheet/£42.94 per bundle
- 3.00mm - *5 sheets per 15kg bundle - £13.74 per sheet/£42.94 per bundle

*approximate number of sheets per bundle. Quantity discounts are available



All prices are subject to shipping charges and VAT where applicable.

Archival Papers

New for J.Hewit & Sons, three archival papers for bookbinding and conservation.

Hahnemühle Ingres

Hahnemühle is a 95gsm Mould-made slightly textured laid paper. It is woodfree and acid free and has four deckle edges. It is available in a range of 8 colours and the sheet size is 62.5 x 48cm (short grain).

Prices:

Singles - £0.90/sheet

25 to 99 sheets - £0.54/sheet

100 to 499 sheets - £0.48/sheet

500 to 999 sheets £0.42/sheet

1000+ sheets £0.36/sheet



Heritage Archival Paper

A versatile acid free paper which is used by bookbinders, conservators, artists, and fine printers. Tub sizing provides Heritage Woodfree with good fold and surface strength, necessary for quality printing and publishing. 120gsm. Sheet size 840 x 600mm (short grain).

Specifications: Refined alpha-cellulose fibre - Acid free (pH 8.5) - Lightfast (Blue Wool test: 5) - Free from optical brightening agents enclosures - Internally sized: Alkyl Ketene Dimer Tub sized with pure non-ionic farina starch - Colours: White or Ivory

Prices:

Singles - £0.88/sheet

25 to 49 sheets - £0.70/sheet

50 to 99 sheets - £0.61/sheet

100 to 499 sheets - £0.53/sheet

500 sheets - £0.49/sheet



Timecare Age Compatible Paper

Timecare Age Compatible Toned Laid was designed initially for repair of antique books and papers but the compatibility of the colour and the surface sizing makes it ideal for bookbinding and for printing facsimiles of early volumes. 110gsm. Sheet size 838mm x 571mm (short grain)

Specifications: 100% Cotton - 2% Buffered - Gelatine sized - pH 7.5 - Laid chain lines run parallel to short edge.

Prices:

for 1-24 sheets - £2.13 each

for 25-49 sheets - £1.70 each

for 50-99 sheets - £1.49 each

for 100-499 sheets - £1.28 each

for 500+ sheets - £1.19 each



All prices are subject to shipping charges and VAT where applicable

Another two DVD's from the Society of Bookbinders.

Repairing Leather Bindings with Japanese Paper

Multi Regional, PAL, 4:3 format

By Dominic Riley

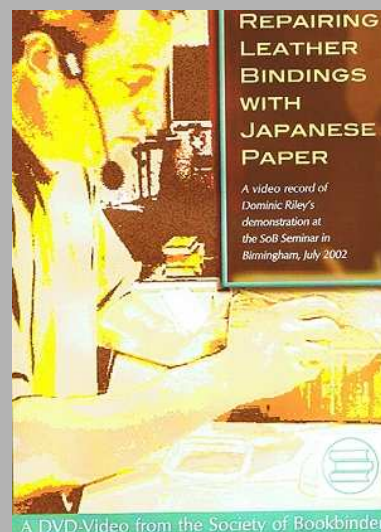
A Video record of Dominic Riley's demonstration at the Society of Bookbinders Seminar in Birmingham, 2002

- Includes step-by-step tutorials
- Over 87 minutes of video

When leather bindings break at the joint, the traditional approach is to reback the binding with leather, re-hanging the boards and relining the spine. However, there are times when this is not feasible.

In recent years, conservator Don Etherington and other have pioneered simple, non-invasive repairs using Japanese tissue. This demonstration by Dominic, covers these techniques.

Also includes a slide show of the prize winning bindings from the Society of Bookbinder International Bookbinding Competition 2005



A DVD-Video from the Society of Bookbinders

Rebacking a Cloth Binding

Multi Regional, PAL, 4:3 format

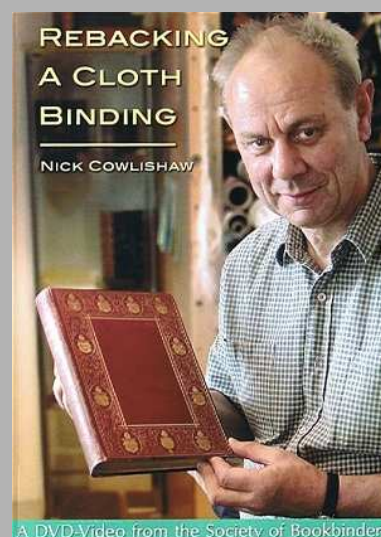
By Nick Cowlshaw

- Includes step-by-step demonstrations
- Over 110 minutes of video
- Many invaluable binding tips

One of the most common problems with Victorian cloth bindings is damage to the spine and joints, leading to detaching of the boards.

This demonstration, by one of the UK's foremost binding teachers, will guide you through the procedures necessary to assess and repair such damage with the minimum cosmetic impact on the binding.

Also included here is a slide show of the prize winning bindings from the Society of Bookbinders International Bookbinding competition 1999, 2001 and 2003.



A DVD-Video from the Society of Bookbinders

Cost for both DVD's £16.00 each

Digital Thickness Gauge

This tool allows for simple, quick and accurate thickness measurements.

The Gauge:

- is ideal for measuring leather, paper, board, etc.
- has a 0-12mm measuring range
- has an easy to read 8mm LCD screen
- has metric and imperial measurements
- is manufactured using a durable carbon fibre composite construction
- uses 1 x SR44 battery



Cost £17.02 each

E-Tutorials

We are pleased to bring you the first of many downloadable, well written and easy to follow e-tutorials.

How to Sew the Secret Belgian Binding

This detailed tutorial shows how to sew this beautiful 'lie-flat' historical binding, an excellent choice for an artist's sketchbook or journal. - £6.00

How to Make the Folded Fan Origami Book with Soft Cover

A straightforward tutorial giving step by step instructions for making this wonderful folded book, inspired by Hedi Kyle. - £5.40

How to Make a Leather Journal with Keith Smith's Coil Spring Sewing

This inspirational tutorial demystifies working with leather, giving detailed instructions, templates and patterns for a very smart journal. - £6.00

How to Make the Teeny-Tiny Peek-a-Boo Book Pendant

A lovely way to combine bookbinding and jewellery skills, this tutorial shows how to make a very tiny but real book with several methods of attaching it to a necklace chain. - £6.90

Backus Bookcloth Cleaner

We bring you this widely used, well-established and popular product for cleaning and reinvigorating cloth bound books.

It is very easy to use. Apply with a soft cotton cloth, lightly rubbing in all directions until the surface is evenly revived. Finish with a clean soft cloth or a short-haired soft brush, rubbing in the direction of the weave of the fabric cover.

£18.00 per 500ml tin

All prices are subject to shipping charges and VAT where applicable

Society Of Bookbinders....

....Volunteer Sought !

The Society would dearly like to hear from anybody willing to consider taking on the job of Conference Organiser. This biennial conference attracts an international audience of 300+ and is now usually held on university premises.

We seek someone to take on the 2013 event, which seems a long way off, but we start now in the hope of finding someone with a degree of experience in these matters, who can become involved with the 2011 event currently being arranged by David Brown.

This opportunity to see how things currently work should be enormously useful, removing much of the wheel re-invention syndrome we so often go through.

Please, please, do consider if you have the time, inclination and abilities to organise the team who come together to make these fine occasions happen. No Organiser means No Event which to put it mildly, would be a shame !

Initial contact to either myself at chairman@societyofbookbinders.com, or to Dave Brown at conf.organizer@societyofbookbinders.com

Other contact details either in the SoB Newsletter or on our website.

(Scared of the thought of being in charge ? Do remember that Conference is a team effort ... it has its own Treasurer, administrator, whipper in of the Suppliers, and so on. If tempted to get involved at a less exalted level do, please, let us know.)

Yours in hope,

Tim Gulliford, Chairman.

“The Society of Bookbinders is dedicated
to traditional bookbinding
and to the preservation and conservation
of the printed and written word.”

Guild of Bookworkers....

....Call for Entries

The New England Chapter of the Guild of Book Workers is proud to announce a call for entries for a bookbinding competition. Johnny Carrera's "Pictorial Webster's" has been selected as the set book for this juried exhibition. The book was originally letterpress printed by the artist and the current trade edition is printed by Chronicle Books.

As the artist writes on his Quercus Press web site at www.quercuspress.com:

The Pictorial Webster's is, in simplest terms, an artistic visual reference of what was important to 19th Century America. The 400 plus page volume is printed with the original wood engravings and copper electrotypes of the Merriam-Webster dictionaries of the 19th Century; namely, the 1859 American Dictionary of the English Language (the 1st illustrated dictionary in America), the 1864 edition of that same Dictionary, and the 1890 International Dictionary. The Engravings are arranged alphabetically, a system of organization long shunned by lexicographers because alphabetical order grants no intrinsic meaning to any given grouping of words, but it is perfect for a book that creates its own immersive experience in imagery of a time gone by.

Membership in the Guild of Book Workers is required for entrance. Please visit www.guildofbookworkers.org for national membership details. Jurors will select bindings from digital image entries submitted in January 2011. Selected bindings will be included in a travelling exhibition and a printed catalogue. The jury and the exhibition schedule will be announced later this year, along with more detailed information about entering this competition. We hope to secure exhibition venues befitting the history of this project and its inspiration. An exhibition in the Boston area will coincide with the Guild of Book Workers Standards of Excellence Seminar in October 2011.

Pictorial Webster's: A Visual Dictionary of Curiosities is 6 1/8 x 8 inches (trim size is 5 11/16 x 7 1/4 inches). 16 sections. Printed on Cougar Opaque paper. 200 unbound copies of this book are available; binders are limited to a single copy. Books are available now on a first-come, first-served basis, so act quickly.

To purchase a text block, please send complete contact details, including your email address, and a check made payable to Quercus Press for \$38 (\$35 text block plus \$3 shipping and handling) to:

Johnny Carrera
Quercus Press
144 Moody Street, Bldg. 18
Waltham, MA 02453

Please contact Johnny with questions regarding overseas shipping and payment options, atcquercus@ix.netcom.com(cell) 617-458-6395.

For all other questions, email pwexhibition@yahoo.com

Of twenty additional fine press text blocks made available to those who helped in the production of this project, five remain. These five are available for \$600 each. Contact Johnny for more information and availability.

The New England Chapter Exhibitions Committee will distribute information about entry procedures and other details at a later date and will communicate directly with all those who purchase the set book. The entrance fee will include shipping between venues and will be commensurate with the costs of a travelling exhibition. New England Chapter membership is encouraged, as members will receive a \$15 discount off the entry fee. If you are interested in New England Chapter membership – just \$10 – please contact the chair of the Membership Committee at membership@guildofbookworkers.org

If you have further questions about the exhibition, please email pwexhibition@yahoo.com

We hope you find our selection of “Pictorial Webster’s” as exciting as we do! It is a wonderful opportunity to showcase a New England printer and book artist, and the book offers fertile content to inspire our unique binding styles.

Sincerely,

Amanda Nelsen

NE GBW Exhibitions Chair

pwexhibition@yahoo.com

The Guild of Book Workers promotes
interest in and awareness of the tradition
of the book and paper arts by
maintaining high standards of workmanship,
hosting educational opportunities and sponsoring exhibits.

Study Opportunities

Urchfont Manor College, Devizes Wiltshire

14th - 17th June 2010 - Millimetre Binding - Tutor: Lori Sauer

19th - 23rd July 2010 - Conservation and Restoration - Tutor: Maureen Duke

Booking and further information is available from www.urchfont.co.uk

Bookbinding Classes at City Lit, London

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

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

For further information on any of the and to read the course outline see the prospectus at www.citylit.ac.uk or ring 020 7831 7831 (enrolments) or 020 7492 2700 (Visual Arts Department)

Bookbinding classes in Los Angeles, with Charlene Matthews

This is the new class schedule. Beginners and others are welcome. Others will be able to use the sharfix and kwikprint. Charlene tries to limit classes to five people. Each class is \$130.00 A deposit of \$60.00 is required to reserve your space. You must cancel at least one week ahead for a refund, as there is always a waiting list.

Classes are held on Saturdays, 10am to 4pmish, at:
Charlene Matthews Bindery
5720 Melrose Avenue
Los Angeles, CA 90038

22nd May 2010 - An entire book made out of pliable window screen

Ok, covers will be covered board of some type. Bring tools if you have them, otherwise just show up. Parking in the back via Lucerne, Do Not Park in the Framers Spaces. Bring a lunch or walk over go as a group to a local take out. There is no heating in the bindery, if it is a chilly day, please wear layers.

The Morgan Art of Paper Making: Conservatory and Educational Foundation in Cleveland, Ohio

Greek Stitch Binding on Wooden Boards

22nd - 23rd May 2010 - 10:00am - 4:00pm

Instructed by Fran Kovac

Learn to work with wooden boards to create a contemporary binding with its roots in the past. Wooden boards were the standard in bookbinding for a thousand years and we will borrow from history to create a contemporary binding using a stitch that dates back to the 7th century. You will shape and drill your boards, create a simple closure and sew a multi-signature blank book using Byzantine or Greek stitching. The open spine sewing, which is a variant of the Coptic link stitch, is sewn on two halves of the book, then linked together to form a spine which allows for the book to

open flat. The book is finished with the chain stitched Coptic endband that adds both elegance and strength to the binding. No prior experience is necessary.

Cost \$180 - Please bring a basic bookbinding kit including a bone folder, scalpel or knife, awl, pencil, ruler and right-angle triangle, square, scissors, needles, a cutting mat, a rag for waxing the boards and smooth needle nose or bent nose pliers. - Class limit 12.

Paper Extravaganza

22nd - 23rd May 2010 - 10:00am - 4:00pm

Instructed by Tom Balbo and James Pernotto

Experiment with casting paper, pulling paper, colouring paper and pushing the limits of this flexible medium. Immerse yourself in the language of fibre from the perspective of James Pernotto, a nationally recognized artist and educator. Work sculpturally, painterly, graphically, or just pull sheets of paper. The art lab will be in full swing at the Morgan. You can take advantage of all the possibilities, use a variety of tools, work on a large scale and combine print and paper. Let your imagination expand and challenge James and Tom who will be there to guide you through your paper extravaganza experience. This workshop will also include a collaborative project generated by all participants.

Cost \$180 - Class limit 12.

Paper Fun

5th June 2010 - 10:00am - 4:00pm

Instructed by Tom Balbo and a Surprise Guest Artist

Getting wet in June will be fun. Join Tom and another artist as we experiment, play and make sheets of paper. Your imagination is the only limit. We will supply the equipment and hopefully you will bring your playful side. Let the seductive side of papermaking take you on a journey of both process and visual stimulation. Getting back to the notion of play is what this workshop is about. No papermaking experience is necessary, but enthusiasm is required!

Cost \$90 - Class limit

Full Circle: Paper + Print

19th - 20th June 2010 - 10:00am - 3:00pm

Instructed by Claudio Orso-Giacone

This is a vigorous workshop that can be a full-immersion experience for the beginner as much as a wild challenge for the accomplished maker. We will produce a batch of paper, carve a relief image, and print it on our custom-made paper. Given the time limitations, we suggest keeping the relief piece in a manageable size (our standard mold and deckles measure about 8" x 11"), although we can arrange special solutions for accommodating specific student's requests. We would be making the paper on Saturday, dry it overnight, and on Sunday we will be carving and proofing the blocks to the completion stage.

Cost \$190 - Class limit 12.

Crossed Structure (Non-Adhesive) Binding

26th - 27th June 2010 - 10:00am - 4:00pm

Instructed by Sylvia Ramos Alotta

The crossed structure binding is quick, inexpensive and versatile. It may be applied to both creative bindings and to situations where a large number of books need to be bound in a non-invasive way at low cost. This practical and attractive binding method combines the simplicity of non-adhesive binding with a unique overlapping strap structure reminiscent of clasped hands. Sylvia will show students how they can create their own book using very little equipment and good quality materials (such as paper, suede and leather) with accurate measuring and cutting. Books made with crossed structure binding make great travel journals.

Cost \$220 - Class limit 12.

More information will be available soon at: www.morganconservatory.org

The Society of Bookbinders - London & South Region Autumn Programme

11th September 2010 - Doug Mitchell Long Stitch Binding

Doug has been a bookbinder for 40 years. He was a five year apprentice and has worked for the British Museum and Foreign Office Binderies. Doug is now working as a paper and book conservator at the British Library Centre for Conservation in London. He is a regular face at the SoB conferences lecturing at York in 2007.

The long stitch binding was an early form of book which prevailed from the 1st to 4th centuries. This early codex binding, like the Coptic book structure, is still very popular with the modern binder. This is because there are so many methods of sewing a long stitch. For our purposes we are going to concentrate on one simple style which is the leather wrapper structure.

This one day introduction will have you reproducing this early form of book structure but using modern papers to produce a decorative and pleasing non-adhesive binding.

PLEASE NOTE: There is an additional materials charge of £15 per member, which can be paid on the day. If you prefer to bring your own leather the dimensions are 20mm x 48mm and the charge for paper only will be £6.

Please bring the following if you can:

- Leather (optional)
- Ruler
- Bonefolder
- Scissors
- Pencil/rubber
- Needle (medium)
- Cutting mat
- Dividers
- Bookbinders awl
- Glue brush (medium)

Numbers will be strictly limited to 20 for this practical workshop, and will be allocated on a first come first served basis - places will be reserved once payment is received!

The workshop will be held at The Linnean Society of London, Burlington House, Piccadilly, London, W1J 0BF. The nearest underground connections are Piccadilly and Green Park. Members should be aware that the room being used is situated on the second floor and is only accessible via stairs.

9th October 2010 - Stephen Conway Decorative Techniques for Paper/Leather & a Quarter Leather Dropback Box

After serving a five year apprenticeship Stephen established his own business in 1985 and now runs one of the few commercial craft binderies operating in the North of England. Situated in Halifax, West Yorkshire, the bindery specializes in fine bookbinding for publishers and collectors, small to medium run limited editions for private presses, boxmaking and repair/rebind work for the antiquarian book trade. He accepts commissions for fine bindings and his bindings are to be found in private collections and institutions worldwide, including the British Library, the Folger Shakespeare Library in Washington and the Lilly Library in Indiana. His most recent project, in conjunction with James and Stuart Brockman, has been the binding of 'The Highgrove Florilegium'.

The morning session, which will be similar to that given at the recent Training Seminar in Chester, will start with a discussion on how decorated papers and decorative techniques have played a large part in his design binding work over the years. Stephen will then demonstrate the making of: paste papers, salt papers, hand painted papers, craquele calf, and reconstituted leather parings. In

the afternoon Stephen will show us how he uses one of the above when he makes a quarter leather dropback box.

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

30th October 2010 - Chris Rowlatt - Book Edge Marbling

This one day workshop will offer a brief introduction to marbling as well as the skills and experiences needed to be able to decorate book edges with marbling using acrylic inks. A brief explanation of the aims of the course is followed by the recipes and methodology for their preparation. Students will create three samplers that will explain the methods used for creating some of the standard patterns found in traditional marbling.

The course aims to introduce the skills and give the necessary information required for successful book edge marbling. Skills covered are: size making, ink preparation, efficient print making, book edge preparation, edge dipping, and using trindles (if time). At the end of the course, the student should have some confidence in their marbling abilities as well as having achieved some decorated book edges.

The tutor will have all equipment required available e.g. trays, drying rack, combs, ink pots and dipsticks, etc and also plenty of book blocks for experimentation and practice. Notes on marbling will be given to each participating student.

PLEASE NOTE: There is an additional materials charge of £15 per member, which should be paid to the tutor on the day

Please bring:

- A few sewn unrounded book blocks
- A laced in boards book that has been rounded and backed.
- Don't be too ambitious as to size.
- If you have a pair or pairs of trindles, please bring them.
- Apron/overall
- An open mind

Numbers will be strictly limited to 16 for this practical workshop, and will be allocated on a first come first served basis - places will be reserved once payment is received!

The workshop will be held in room C32 of Morley College, 61 Westminster Bridge Road, SE1. The nearest Tube station is Lambeth North. The cafeteria will be open.

13th November 2010 - Arthur Green - Board Attachment

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

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

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

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

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

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

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

Booking forms are available from:

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

The American Academy of Bookbinding - Telluride, Colorado and Ann Arbor, Michigan

The American Academy of Bookbinding is offering several different conservation classes this spring.

Ann Arbor, Michigan at Hollander's

Don Etherington is teaching a one-week course:

24th - 28th May - Rebacking of Leather Bindings

Each class offers intensive instruction and hands-on practice in repair and meets 9am-5pm.

Following these two weeks, Don will teach a further two weeks:

31st May - 11th June - Finishing

This class will focus on spine lettering with gold foil and gold leaf using hand tools, tooling using gold and blind techniques, and tooling and simple onlays and inlays on plaquettes.

Don Etherington is Director of Conservation at AAB, and founded the Etherington Conservation Center in Greensboro, NC.

For more information on these and other AAB classes
visit www.ahhaa.org or contact aab@ahhaa.org.

Bookbinding Courses in Gloucestershire

All ability Courses/Workshops in New or Repair Binding

2010 Workshops

Workshop Costs:

£37.50 for 1 day

£70.00 for 2 days

£105.00 for 3 days

CHIPPING CAMPDEN - 10.00am - 4.00pm

JULY - Mon 26th Tues 27th & Wed 28th

OCTOBER - Thurs 14th & Fri 15th

GLOUCS ARTS & CRAFTS AT BROCKWORTH COURT FARM GLOUCESTER

Monday - Tuesday the week of the Bank Holiday 9.30am - 2.30pm

May 24th Tuesday June 1st Monday 7th 14th & 21st

£145.00 for the 4 weeks or £37.50 per week

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

CBBAG workshops which will be held at the CBBAG bindery in Toronto

2010WKSP-17

Edition Binding of a Miniature Book

Instructor: Robert Wu

Location: CBBAG Bindery

Duration: 2 days: Sat. & Sun., May 29 & 30

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

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

Materials fee: \$20

Prerequisite: BB I or permission from the instructor

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

2010WKSP-18

VISITING ARTIST

Paper Decoration + Drop Spine Binding

Instructor: Monique Lallier

Location: CBBAG Bindery

Duration: 5 days: M-F, June 14 - 18

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

Course fee: \$500 members / \$560 non-members*

Materials- fee: included in the Course Fee

Prerequisite: BB I, or permission of the instructor

This five-day workshop will be divided into two parts. In the first two days, Monique will teach a new method for decorating paper that she has developed. In the last three days, she will teach the -drop spine- binding, a new structure that she has been using. Participants will make their own paper, which they will then use in the binding.

2010WKSP-19

Paper Treatments

Instructor: Betsy Palmer Eldridge

Location: 24 Castle Frank Cres., Toronto

Duration: 5 days: M-F, June 21 - 25

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

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

Materials fee: \$25 payable to the instructor

Prerequisite: Bookbinding III, or permission of the instructor

This five day course covers the basic treatments used to solve the paper problems that binders frequently encounter in printed book materials. The course includes topics such as mould, pressure sensitive tape, minor tears, tide lines, localized staining, cockling, acidity and discolouration. Washing, drying, and flattening methods will be taught. Participants should bring examples of paper problems (preferably unbound) to work on, under supervision.

2010WKSP-20

Album Structures

Instructor: Dan Mezza

Location: CBBAG Bindery

Duration: 5 days, M-F, July 5 -9

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

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

Materials- fee: \$20 payable to the instructor

Prerequisite: BB I, or permission of the instructor

This five day course will explore album structures and various ways of mounting photos, documents and small works on paper on album pages. Students will construct a Victorian style album for photographs, an album with a cloth-hinged spine, and a fascicule album for the storage of letters and documents.

Further information is available at: www.cbbag.ca

Edinburgh Printmakers - Summer School 2010

Week 1: 19 - 22 July 2010 - Digital Imaging and Screenprinting

Week 2: 26 - 29 July 2010 - Acrylic Resist Etching

Week 2: 26 - 29 July 2010 - Stone Lithography

Week 3: 2 - 5 August 2010 - Japanese Woodblock Printing

Our summer school for 2010 comprises four separate courses. Participants may choose to attend for one or more weeks. Each course lasts for 4 days allowing ample opportunity to learn each process and then explore it's creative possibilities in a far more advanced way than a weekend course allows.

Summer School courses run from Monday - Thursday 10 am - 5 pm with Friday being an optional free untutored day to complete any printing. Each course is also accompanied by comprehensive notes and a free associate membership of Edinburgh Printmakers until April 2011. Courses are booking now so book now to avoid disappointment!

Price per week is £330 which includes all materials. There is also a discount for those wishing to attend a class in both weeks, £620 for 2 weeks or £800 for all 3 weeks.

Small class sizes, maximum 8 participants, ensure that there is ample opportunity for hands-on participation and guidance from our tutors. The summer school offers a great opportunity to spend

four days making prints in our well-equipped spacious workshop with attentive instruction from our experienced tutors. As the class runs from Monday to Thursday, participants can use the Friday to finish off any printing etc in the studio although this day is not tutored. In past years, our summer schools have been attended by artists from all over Britain and abroad with many people choosing to stay in Edinburgh and continue working in the print-studio for a week or two after the course. Printmaking specialists and beginners alike can be accommodated by each class with personal tuition developing each individuals area of interest.

Week 1: 19 - 22 July 2010 - Digital Imaging and Screenprinting

Course Tutors: Gillian Murray, Leena Nammari

Digital imaging and Screenprinting will explore the fusion of old and new. Initially exploring ways of using Adobe Photoshop software to manipulate and prepare images for output to acetate. The course will concentrate on the practicalities of creating work digitally with a view to printing acetate separations for screenprinting. The acetates will then be exposed to screens and used to explore the images further using traditional hands-on printmaking techniques. There will be some exploration of combining layers made digitally with hand drawn (autographic) separations and ample opportunity for people to spend time with either digital manipulation or printmaking. Previous experience: some basic experience of Adobe Photoshop and working with Apple Macs is required.

Week 2: 26 - 29 July 2010 - Acrylic Resist Etching and Photopolymer Intaglio

Course tutor: Bronwen Sleight

Our aim is to encourage a more experimental approach to etching & intaglio. The course will explore the use of water-based acrylic resists, new hard resists and etch processes (including photo-etching) that can make the whole process both safe and enjoyable! Beginning with a full examination of new photo-etch processes, we will further develop the images using a range of progressive etch techniques. Latterly we will examine printing techniques and the inks available. We begin by looking at how these techniques have developed and how they relate to traditional photo printmaking processes. Finally our aim will be to integrate what we have already learnt about photo-etch technique with the various techniques of progressive resists. This will allow us to further manipulate the imagery and develop ideas and themes.

Week 2: 26 - 29 July 2010 - Stone Lithography

Course tutor: Alastair Clark

This masterclass will explore the fascinating mark-making and layering possibilities of stone lithography. Working directly on the stones' surface allows a direct approach to making marks and images. Explore drawing and transfer techniques including crayon, tusche washes, and photocopy transfers. Find out how to prepare stones for printing and experiment with this wonderful medium. This course gives a comprehensive introduction to Stone Lithography and is suitable either for those without previous lithography experience or for those wishing to refresh their skills. During the course each person will produce prints exploring the unique mark-making opportunities offered by the medium and learn the practicalities of preparing and printing lithographs by hand.

Edinburgh Printmakers has a well equipped lithography studio, with 3 motorised stone presses a wide range of stones and a stone-lift trolley to take much of the effort out of printing enabling the artist to focus on the creative possibilities of the medium.

Week 3: 2 - 5 August 2010 - Japanese Water-Based Woodblock Printing, Summer School

Course Tutor: Paul Furneaux

This four day masterclass in Japanese Water-based woodblock printing will explore the wide range of materials and techniques used in this intriguing, subtle and ancient process. The course will consist of a combination of demonstrations, group exploration followed by the opportunity for each individual to create and print.

Paul was awarded a Monbusho scholarship to undertake a Masters in woodblock printing at Tama Art University Japan.

Booking a place on the summer school

To find out more about a course in our summer school or to book a place please contact: enquiries@edinburgh-printmakers.co.uk or Tel: +44 (0)131 557 2479

The School for Bookbinding Arts, Winchester, VA

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

Workshops are taught in the studios of Cat Tail Run Hand Bookbinding near Winchester, Virginia.

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

Foundation Level Course

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

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

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

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

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

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

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

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

CBL Ascona, Switzerland

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

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

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

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

Learn to bind in Surrey

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

Subjects covered include paper repair, book restoration, gold finishing, box making and fine binding, contemporary styles, traditional styles and wooden bookbinding. Otter Bindery workshops are available to tutor groups, schools, art centres, businesses and institutions.

Bookbinding and Restoration Workshops, Wellingborough, Northamptonshire

On Saturdays, throughout the year. Enquiries to douglas.mitchell@bl.uk

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

These courses will be held at: The Castle Theatre, Wellingborough, Northamptonshire, NN8 1XA

For further details, please e-mail Doug Mitchell.

London College of Printing, London, UK

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

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

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

Here is an outline of each year

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

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

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

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

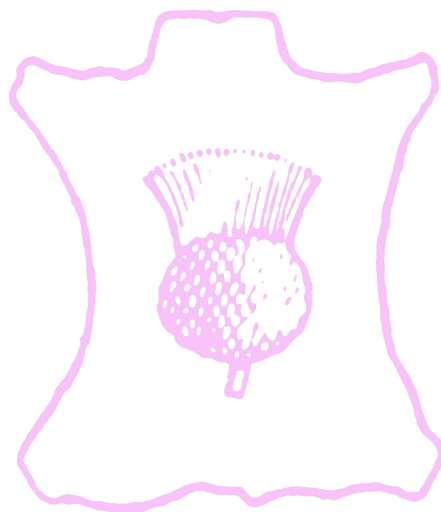
This art and design course using as it does a range of 3D graphics and the book as a medium has a wide range of applications. Graduates work as makers in bookbinding, printers in Fine press (Limited Edition), printmakers, illustrators, book designers using the latest computer applications, in

art departments for publishers, paper engineering (pop-ups), board-game and package design, book & card production and as exhibiting book artists.

Students have exhibited to acclaim in major galleries and won international awards in France, UK, USA and Holland. This (undergraduate) course has been generally recognised as being the best available in this field. Resources are second to none, fully equipped workshops coupled with experienced staff all of whom practice within their specialism, professionally, (e.g. printmaking is taught by Tessa Holmes, exhibiting printmaker and Visual studies by the artist Daphne Plessner) Prospective applicants are encouraged to visit the college. For full curriculum details and further information, please contact Mike Brunwin at: d.plessner@lcc.arts.ac.uk or telephone on 0207 514 6500 (ex.6660) or write to:

UCAS entry codes;
route A Linst L65 WW27 Ba/BArts
Route B Linst L65 EW 27 Ba/BArts
London College of Communication (formally London College of Printing)
School of Printing & Publishing
Elephant & Castle
London
SE1 6SB

**Please let us know if
you would like to have your courses
listed in future editions of *Skin Deep***



The Enemies of Books

Part 4 – Dust & Neglect

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.*

DUST upon Books to any extent points to neglect, and neglect means more or less slow Decay.

A well-gilt top to a book is a great preventive against damage by dust, while to leave books with rough tops and unprotected is sure to produce stains and dirty margins.

In olden times, when few persons had private collections of books, the collegiate and corporate libraries were of great use to students. The librarians' duties were then no sinecure, and there was little opportunity for dust to find a resting-place. The Nineteenth Century and the Steam Press ushered in a new era. By degrees the libraries that were unendowed fell behind the age, and were consequently neglected. No new works found their way in, and the obsolete old books were left uncared for and unvisited. I have seen many old libraries, the doors of which remained unopened from week's end to week's end; where you inhaled the dust of paper-decay with every breath, and could not take up a book without sneezing; where old boxes, full of older literature, served as preserves for the bookworm, without even an autumn "battue" to thin the breed. Occasionally these libraries were (I speak of thirty years ago) put even to vile uses, such as would have shocked all ideas of propriety could our ancestors have foreseen their fate.

I recall vividly a bright summer morning many years ago, when, in search of Caxtons, I entered the inner quadrangle of a certain wealthy College in one of our learned Universities. The buildings around were charming in their grey tones and shady nooks. They had a noble history, too, and their scholarly sons were (and are) not unworthy successors of their ancestral renown. The sun shone warmly, and most of the casements were open. From one came curling a whiff of tobacco; from another the hum of conversation; from a third the tones of a piano. A couple of undergraduates sauntered on the shady side, arm in arm, with broken caps and torn gowns--proud insignia of their last term. The grey stone walls were covered with ivy, except where an old dial with its antiquated Latin inscription kept count of the sun's ascent. The chapel on one side, only distinguishable from the "rooms" by the shape of its windows, seemed to keep watch over the morality of the foundation, just as the dining-hall opposite, from whence issued a white aproned cook, did of its worldly prosperity. As you trod the level pavement, you passed comfortable--nay, dainty--apartments, where lace curtains at the windows, antimacassars on the chairs, the silver biscuit-box and the thin-stemmed wine-glass moderated academic toils. Gilt-backed books on gilded shelf or table caught the eye, and as you turned your glance from the luxurious interiors to the well-shorn lawn in the Quad., with its classic fountain also gilded by sunbeams, the mental vision saw plainly written over the whole "The Union of Luxury and Learning."

Surely here, thought I, if anywhere, the old world literature will be valued and nursed with gracious care; so with a pleasing sense of the general congruity of all around me, I enquired for the rooms of the librarian. Nobody seemed to be quite sure of his name, or upon whom the bibliographical mantle had descended. His post, it seemed, was honorary and a sinecure, being imposed, as a rule, upon the youngest "Fellow." No one cared for the appointment, and as a matter of course the keys of office had but distant acquaintance with the lock. At last I was rewarded with success, and politely, but mutely, conducted by the librarian into his kingdom of dust and silence. The dark portraits of past benefactors looked after us from their dusty old frames in dim astonishment as we passed, evidently wondering whether we meant "work"; book-decay--that peculiar flavour which haunts certain libraries--was heavy in the air, the floor was dusty, making the sunbeams as we passed bright with atoms; the shelves were dusty, the "stands" in the middle were thick with dust, the old leather table in the bow window, and the chairs on either side, were very dusty. Replying to a question, my conductor thought there was a manuscript catalogue of the Library somewhere, but thought, also, that it was not easy to find any books by it, and he knew not at the minute where to put his hand upon it. The Library, he said, was of little use now, as the Fellows had their own books and very seldom required 17th and 18th century editions, and no new books had been added to the collection for a long time.



We passed down a few steps into an inner library where piles of early folios were wasting away on the ground. Beneath an old ebony table were two long carved oak chests. I lifted the lid of one, and at the top was a once-white surplice covered with dust, and beneath was a mass of tracts-- Commonwealth quartos, unbound--a prey to worms and decay. All was neglect. The outer door of this room, which was open, was nearly on a level with the Quadrangle; some coats, and trousers, and boots were upon the ebony table, and a "gyp" was brushing away at them just within the door--in wet weather he performed these functions entirely within the library--as innocent of the incongruity of his position as my guide himself. Oh! Richard of Bury, I sighed, for a sharp stone from your sling to pierce with indignant sarcasm the mental armour of these College dullards.

Happily, things are altered now, and the disgrace of such neglect no longer hangs on the College. Let us hope, in these days of revived respect for antiquity, no other College library is in a similar plight.

Not Englishmen alone are guilty, however, of such unloving treatment of their bibliographical treasures. The following is translated from an interesting work just published in Paris,[1] and shows how, even at this very time, and in the centre of the literary activity of France,

books meet their fate.

[1] *Le luxe des Livres* par L. Derome. 8vo, Paris, 1879.

M. Derome loquitor:--

"Let us now enter the communal library of some large provincial town. The interior has a lamentable appearance; dust and disorder have made it their home. It has a librarian, but he has the consideration of a porter only, and goes but once a week to see the state of the books committed to his care; they are in a bad state, piled in heaps and perishing in corners for want of attention and binding. At this present time (1879) more than one public library in Paris could be mentioned in which thousands of books are received annually, all of which will have disappeared in

the course of 50 years or so for want of binding; there are rare books, impossible to replace, falling to pieces because no care is given to them, that is to say, they are left unbound, a prey to dust and the worm, and cannot be touched without dismemberment."

All history shows that this neglect belongs not to any particular age or nation. I extract the following story from Edmond Werdet's *Histoire du Livre*. "[1]

[1] "*Histoire du Livre en France*," par E. Werdet. 8vo, Paris, 1851.

"The Poet Boccaccio, when travelling in Apulia, was anxious to visit the celebrated Convent of Mount Cassin, especially to see its library, of which he had heard much. He accosted, with great courtesy, one of the monks whose countenance attracted him, and begged him to have the kindness to show him the library. 'See for yourself,' said the monk, brusquely, pointing at the same time to an old stone staircase, broken with age. Boccaccio hastily mounted in great joy at the prospect of a grand bibliographical treat. Soon he reached the room, which was without key or even door as protection to its treasures. What was his astonishment to see that the grass growing in the window-sills actually darkened the room, and that all the books and seats were an inch thick in dust. In utter astonishment he lifted one book after another. All were manuscripts of extreme antiquity, but all were dreadfully dilapidated. Many had lost whole sections which had been violently extracted, and in many all the blank margins of the vellum had been cut away. In fact, the mutilation was thorough.

"Grieved at seeing the work and the wisdom of so many illustrious men fallen into the hands of custodians so unworthy, Boccaccio descended with tears in his eyes. In the cloisters he met another monk, and enquired of him how the MSS. had become so mutilated. 'Oh!' he replied, 'we are obliged, you know, to earn a few sous for our needs, so we cut away the blank margins of the manuscripts for writing upon, and make of them small books of devotion, which we sell to women and children.'

As a postscript to this story, Mr. Timmins, of Birmingham, informs me that the treasures of the Monte Cassino Library are better cared for now than in Boccaccio's days, the worthy prior being proud of his valuable MSS. and very willing to show them. It will interest many readers to know that there is now a complete printing office, lithographic as well as typographic, at full work in one large room of the Monastery, where their wonderful MS. of Dante has been already reprinted, and where other facsimile works are now in progress.

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

14th - 16th October 2010

***Guild of Book Workers Standards of Excellence - Tuscon, AZ**

Details to follow soon.....

6th - 7th November 2010

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The Society of Bookbinders - London & South Region Autumn Programme

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

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

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

From her writings and lectures on the different aspects of Anglo-Saxon and medieval gospel texts, Michelle will be providing us with an insight into the role books played in our social history. The day will start with the Bring & Buy, then after coffee we will hear Michelle Brown talk. Following the talk we will take a late buffet lunch with Christmas drinks. Numbers are not limited for this Christmas talk so all are welcome. If you are a new member or have not been to one of our meetings before then this would be a good opportunity to meet the regions diverse membership.

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

4th December 2010 - Bring & Buy Sale

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

The fee for this event is £6.00 for Society of Bookbinders members and £12.00 for non-members.
Booking forms are available from:

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

