

Skin Deep

The Biannual Newsletter from J. Hewit & Sons Ltd.

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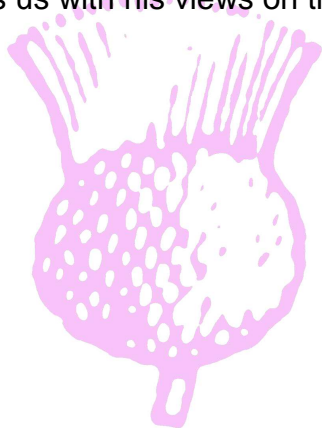
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Designer Bookbinders of America.....

..... and how we got there

by Gavin Dovey



Many today compare the online revolution of the last decades to that of Gutenberg's moveable type, even the invention of writing itself. Even the most luddite among the members of the worldwide bookbinding society gave in and got themselves website's over the last decade, realising that resistance was indeed, futile. The world wide web, is an all pervasive intruder into the business and private lives of all global citizens today and yes, even bookbinders. Being one of the first generations to grow up using computers no matter how rudimentary, I and my fellow 'generation X' bookbinders have made the transition perhaps more easily than our forebears.

But there is more to the www than just touch typing and updating your website, such as the recent widespread use and application of social media, the ubiquitous Facebook, and the rise of the "blogger".

Since the 1990s many bookbinders have found the use of the Internet, websites and emails, indispensable to the day-to-day operations of business. You started with an advert in the yellow pages and answering phone calls and then began answering emails as well, so much so that the ringing phone would become for most an unnecessary nuisance.

Many others at that time were also making use of the many graphic applications, which over the last decade had consistently been improved and made easier to use; programs such as Illustrator, Photoshop and InDesign.

Now before you all switch off, try preparing a digital file for the die maker to produce a stamping die without Illustrator, or InDesign, or Adobe, or get a tool made at P+S....you can't....and to go back, for the independent fine bookbinder would be a needless upheaval.

Many bookbinders have used and some now use them as an important design tool, in the creation of handmade books. In short, you'd find it pretty hard to graduate and stay in business anywhere in the world these days without learning the global language of computers and harnessing their potential for use in your work.

In 2008, after moving the bindery into a new building in Brooklyn, NY, I started to write a 'blog' and at the risk of offending everyone, a blog is simply an online journal, with its own web address onto which you can publish text, along side images.



Binding by Gavin Dovey, USA

The main reason why I started was that as a person entirely ignorant of the basic 'html' code used to write websites, as well as the more exotic 'Flash' (now standard education for most young children), I, like most bookbinders, was subject to whim and mercy of my 'Internet Guy'.

This meant and still means today that the website built and launched in 2006, has been seldomly updated and has today no new content. I describe my current web page as 'static'. This may not be a problem for the more established and longer serving binders among us, as they have a body of

work to rely on. But for the younger binder just starting out, this lack of ability to post new content or work to an online gallery can lead to stagnation, before you've gotten off the ground. Mark Winstanley at the Wyvern Bindery told me I should take pictures of everything I do, which is great advice, but you have to make sure people see that information too.

This is the great advantage of having and operating a blog...it is easy to use and does not require knowledge of computer code to run.

The effects were immediate and gratifying. The new work was a lot better than the stuff on the web I was unable to update. Posting was easy and each server (blogger, Wordpress etc.) provide for the custom design of templates.

The blog will afford you opportunities to add more interactive 'widgets' and capability to your site, making it more interesting for the visitor and also teaching some elemental html, which is obviously bound to come in handy. This allowed me, to embed videos onto the page, adding another great dimension to the site.

In the second year, I was able to learn some basic html in order start tracking visitors to the site, where they came from and what they looked at the most.

Now, it is all far too easy to get caught up with monitoring stats, with the desperate need of an addict. They can, however, be useful when getting to know your online audience, who they are, what work they are most interested in and where they are from. Its easy to come across a 20 something's fashion blog about the shoes they bought that day which has a daily audience in the tens of thousands... that might give the lowly bookbinding blogs out there a sense of inferiority....with the use of gimmicks such as hyperlinks, it is easy to get an audience, but I have found that getting the right online audience is far more prudent. As long as you post quality work that stands out and offers something in return for the visit, such as how-to's, you can generate a lot of activity, recognition and work.

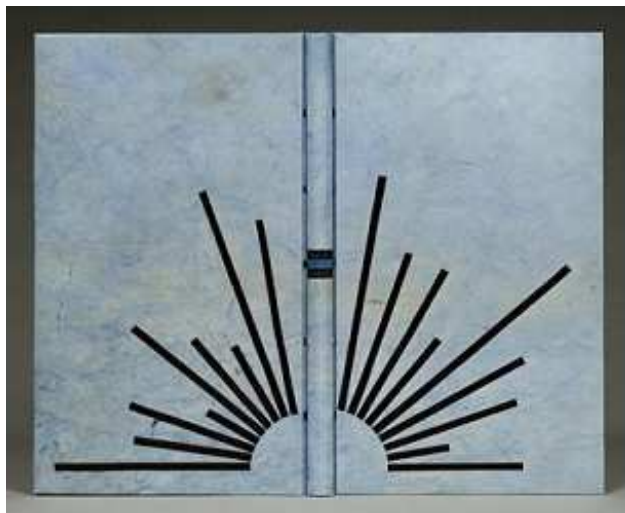
Some of you might ask, 'all that's fairly interesting, but to what aim, do these people order anything from you?' Well, yes, and no - the aim is to build an audience, outside of the normal or more traditional venues, such as building a reputation in a trade bindery, which are all but extinct now, working under the mentoring and guidance of a master, which is only open to a few and entering into competitions, which again, in some cases are exclusive to nationality.

The blog accomplished more for my binding and business in the first few months, than the entirety of what the website had accomplished over a number of years. It remains the first focal point to

which clients refer and has attracted a lot of interest and work- which is the important factor here. The power of this tool, wielded correctly can not be underestimated.....keep the content good and give something away...let someone know how you did this or that..., it doesn't hurt.

Binding by Peter Verheyen, USA

In the first year of collecting stats from August 2010 – August 2011 it has had over 7,500 visits with about 80 or so items having been viewed approx 150,000 times from 1400 towns and cities, from 80 countries around the globe. The blog allows everyone good or bad to become their own journalist or publicist and this is fine for the bookbinder, as long as you have something to publicise. In order to write an interesting blog, you have to do the actual work. That always comes first. Don't write about how you feel, or what you had for lunch, nobody's interested, save that for Facebook, or Twitter if you're so inclined.



I discovered recently that Facebook does not have to be limited to keeping in touch with friends, or their dietary habits. Facebook provides community pages, in many formats, useful as a tool for binderies or book artists, or for communities of like-minded bookbinders to get together and share work and ideas.

Nowhere has this application been more useful for bookbinders with a common interest than in America. America is 2 ½ continents in one and in the case of the US, fragmented over 50 states, with thousands of miles between the more populated East and West coasts.

I do want to be clear that the US has many institutions and centres dedicated to the art of the book and many skilled binders. However, it has been clear to many that these institutions and centres are predominantly concerned with 'book art' and conservation, with small pockets offering education in fine binding, such as the American Academy in Telluride, Colorado. This coupled with the geography of the continent, can make it difficult for the young bookbinder on the make to improve their talents. This was certainly true in my case when I moved here in 2003 from England, which geographically speaking is highly concentrated in comparison, you are never more than a few hours on a train from anyone.



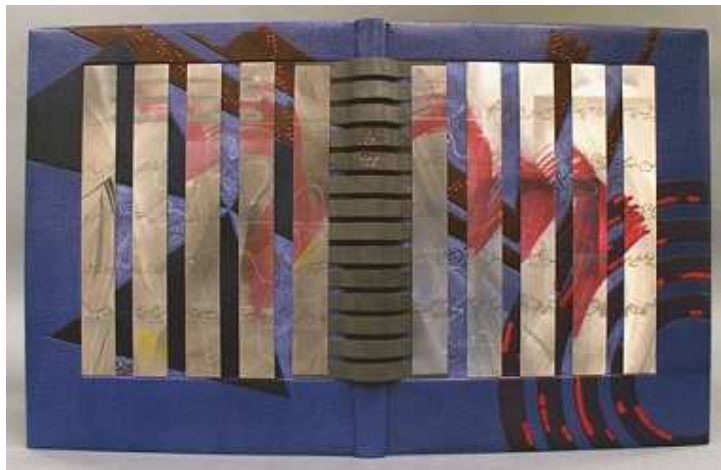
Binding by Sol Rebora, Argentina

After some years, which had seen me open my first bindery and move into the second and after doing a lot of work and making many improvements and discoveries in my own skill, I started in 2008 to agitate for a set-book competition exclusively open for Americans. It turns out, that I wasn't the first. Voices of support were few and tinted with a slight cynicism. It seemed this road had been ploughed before and proved tough going...

Needless to say, my initial call generated some debate but then fizzled out without even a whimper! And so it was left, until June 2011, when after conversations and mutual encouragement from friend and binder Sean Richards (Byzantium studios, Oklahoma) we thought of trying a different tack. Recognising that the Guild of Book Workers, was not necessarily dedicated to bookbinding and that there was no American designer bookbinding organization, I decided to make my own...on Facebook.

Binding by Donald Glaister, USA

Once the page was set up, myself Sean, Amy Borezo (Shelter Bookworks Massachusetts) and Laurence Fayard, used Facebook and other online forums (philbiblon.com and the GBW listservs) to get attention for our cause. In 4 hours, binders from Toronto, Canada and Santiago, Chile, had signed onto the page, showing their support and sharing work. In the first few hours and days the most important matter, was to maintain the momentum, so that it wouldn't fizzle



out and we did this by continually adding pictures to the page and finessing the site applications, to promote activity and generate comments, response and more members. Half-way through the first day, saw a lively debate between the very philosophical nature of the not yet existing organization, with myself and founder of the New York Centre of Book Arts, Richard Minsky. An organisation whose goal is to promote the very best in their chosen field, has to be, by its very nature, selective, which is a tough sell in the very democratic US

However, out of this fiery debate a mission statement and definition emerged which remains posted on our page today. I was told by a veteran that its better to start off with a narrow definition, because you can always broaden it afterwards, shrinking it is always difficult to do without marginalising existing members.

Having got the ball rolling, the next important step was to actively pursue participation from the more experienced, talented and established binders working within the continents. The next week and months we were very pleased to receive the active participation and support of such luminaries as Simone Benoit from Canada, Don Glaister, Monique Lallier, Deborah Evetts, James Reid-Cunningham, Richard Minsky and Peter Verheyen of the US, as well as Sol Rebora and others from South America.



Binding by Louise Mauger, Canada

There was an outpouring of support and pictures were being sent in from all corners of the continent, bringing to my attention at least the talents of bookbinders like Martin Farfan from Mexico, whose family have been bookbinders since the 1880's. The design work posted was incredibly diverse, as is characteristic of the differing cultural aesthetics of America and the support thus far has been very encouraging. Having established a contributing membership,

pictorial content and bios were collected and posted on a website, that can be updated without a working knowledge of html. The site was purchased from a third party that provides the user with a template, which can be easily updated (CS template). As of July 2011 the site is live, including a blog that is accepting and showing demonstrations and work from North, South and Central

America. We are currently accepting work for consideration for membership and we ask that people submit a bio and jpegs, the only qualification being that you must work in America! Marshall McLuhan who many see as predicting the rise of the www, coined the phrase 'global village' and nowhere is this more apparent, than the ease of which we were able to facilitate connections and group activity, across continents, that may not otherwise have been possible.

Binding by Marco Pedrosa, Brazil

We are in our third month, have a website, an active Facebook group and are currently in the process of applying for 501 3(c) status, as a charitable or 'non-profit' organization. The real test will be getting members together to submit work for our first show, which will not be easy. With the continued enthusiasm of our members and the work on behalf of this fledgling '.org' by Sean, Amy, Laurence and Sol, we can get together the first ever pan-American exhibition of design binding.



The important factor in all of my experiences thus far as a bookbinder in the US, has been the importance of social media like blogs and Facebook. As New York economist and writer Thomas L. Friedman maintains, while the planet may be round, the world itself is flattening.

Designer Bookbinders of America can be found at:

www.designerbookbindersofamerica.org



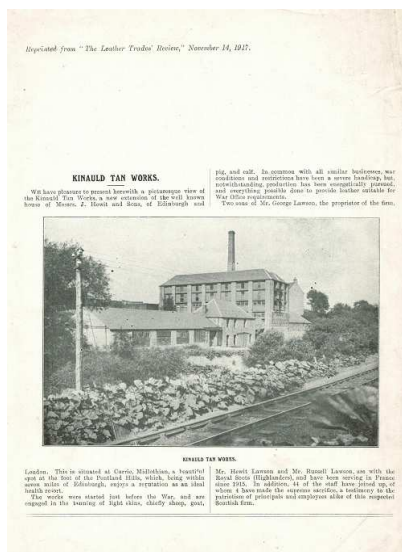
Gavin Dovey started bookbinding in 1998 with fellow of Designer Bookbinders UK (DB), Mark Cockram, and received a diploma in Design Bookbinding at the London College of Printing 2002. He then went on to work as a forwarder at the Wyvern bindery, London - as well as many other binderies in and around UK and Eire. Later he was fortunate to work along side fellow of DB- UK Paul C. Delrue at his bindery in Wales, UK. Gavin came to New York in 2003 to work in a Manhattan bindery and along the way taught some basic and advanced bookbinding at the Center for Book arts, The Chicago Center for Book and Paper Art and the Smithsonian institute. He started Paper Dragon Books and opened a store-front bindery in 2006, in the Chelsea area of Manhattan. He has since relocated to Brooklyn, where he continues to specialise in fine and design binding and box making for private libraries, museums, galleries as well as offering a variety of trade binding services for art and commercial presentation. Gavin continues to teach bookbinding from the bindery, run classes and take private students.

One Year On.....

..... and a word from our Managing Director, Roger Barlee

We are now just over a year on from the start of the move from Currie, and can finally say that we have caught up on everything. The first 3-4 months of the move are a bit of a blur especially as the final stages of leaving Kinauld Leather Works went anything but smoothly.

Kinauld Leather Works was obtained by George Lawson, my Great Grandfather, in 1913 and purchased a few years after the Great War. Below is an advert from the 1917 Leather Trades Review and a photograph showing the building, as it was when we took it over. Bar replacing the windows on the west side of the building in the 1970s very little changed in the 97 years we were there.



The property started its life as a papermill, and there are records showing that Nisbet and MacNiven founded the mill in 1770. Originally this was only what we later used as the office block, but over the next 100 years the premises that many people knew and loved developed. The papermill closed in 1882 and lay empty for most of the next 30 years. The water wheel in the mill was used for power, until too much water was being taken from the lochs above Balerno and it was de-commissioned in 1950. The main wheel measured 12 feet in length and had a diameter of 18 feet with a drop of 22 feet and at peak output that could produce 36 Horse Power.

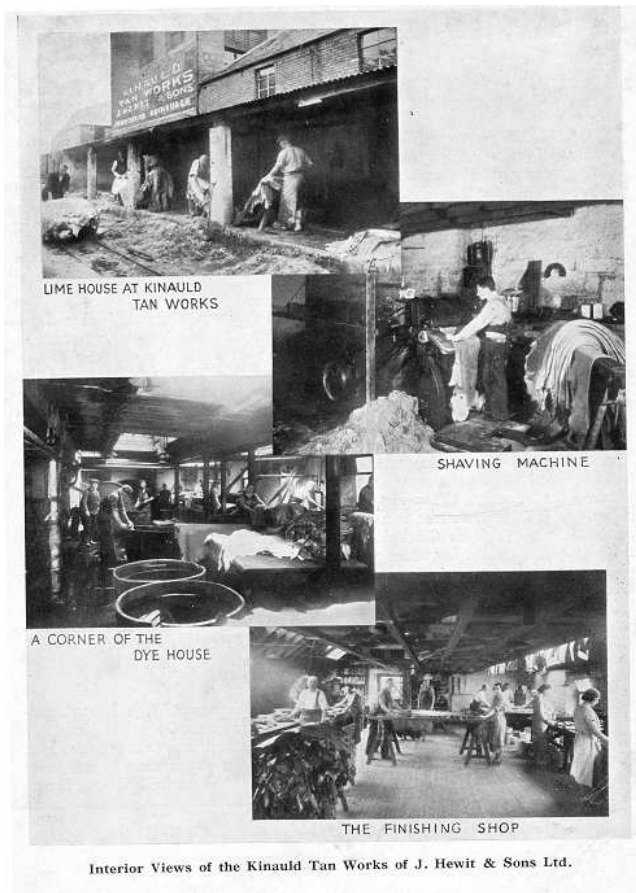
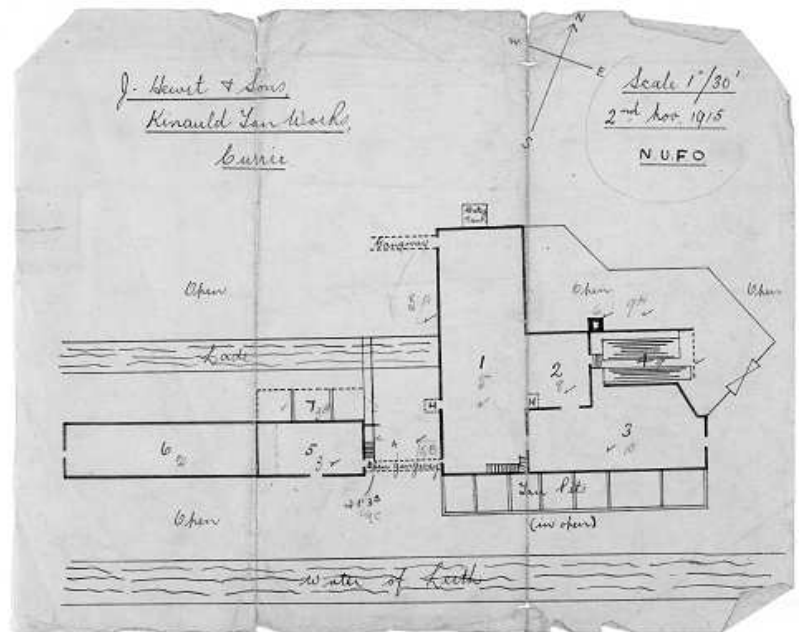


water wheel axle

The building was obtained in order to increase capacity to allow the start of production of pigskins for leathersgoods, the main tannery being off the High Street in Edinburgh. At that time Scottish pigskins were used widely for leathersgoods as Ayrshire bacon was rind-free, so skins were readily available, and around 400 pigskins were tanned each week for the next 70 years until fashions changed. Originally the building was used solely as an additional tanyard and drying area with pits along the riverbank outside the office block and main building. These were

eventually enclosed around 1950 when my father joined the Company. Initially most of the chemicals and skins were delivered by rail, with the tannery having its own siding off the Balerno railway line until the late 1950s. As time went on however more of the building was used for additional finishing, and in the picture below you see the back finishing shop being used to manufacture "Ideal" leather Golf Grips. In 1970 the City Tan Works were closed and all production moved to Currie after my father invested in more modern machinery.

Plan of Kinauld Leather Works 1915



Whilst Currie was a vast improvement on the City Tan Works where everything had to be taken up and down the old closes in Edinburgh, time eventually took its toll on Currie. We were having more and more problems with articulated lorries refusing to come down our steep hill, especially in the winter and the old building was beginning to feel its age. The biggest issue was stopping water getting in when it rained. The main problem being that the roof was an inverted "W", and when the water wheel was being removed in 1950 some bright spark thought it a good idea to take out the centre pillar to allow more room. Whilst it certainly helped with the removal of the water wheel, when they came to replacing the pillar they found the building had sunk by nearly a foot! This meant that the water, instead of running off the roof when it rained collected in the middle and despite all our best efforts we just could not stop the water coming in.

*Pictures of Kinauld Leather Works
Golf Monthly 1935*

In the late 90s it became obvious that the central wooden beam on the fifth floor was beginning to go soft around the edges, and it then became a matter of do we sell up or move since repairing the roof five floors up was never going to happen. For me selling up was never an option as leather tanning was too deeply ingrained in my blood, so we carried on as before waiting for a suitable offer. This eventually came and resulted in the most stressful 7 months of my life. The idea had been, when production stopped in July 2010, that we would be able to get started in some form by November.

What we had not taken into account was that at the new property in Livingston, the water board would be unable to find the water meter. In the end it took them over 4 months! This was necessary in order to upgrade the supply from a 12mm domestic pipe to something more suitable for tannery production. By the time production did finally restart in February 2011, I had appreciably less hair than a year before!



The old site is now completely demolished and is being turned into a nursing home and a few flats.

Nettlehill Road has proved to be so much easier to run being all on one level. With concrete floors rather than wood it has also meant that we can put machines and racking cheek-by-jowl and so we have managed to fit virtually everything we had in Currie into a smaller, but far more sensibly organised building.

Edinburgh Evening News, August 2011

The new Tannery and Warehouse at Livingston





So to the future. We were in City Tan works for 106 years, Kinauld Tan Works for 97 years, so on that basis we should be looking for new premises in around 2099, although I doubt I will still be around!!

Product & Company News

E-Tutorials

A new downloadable tutorial in this ongoing series is now available to purchase and download from our web site.

How to Bind a Single Quire Codex

The design and pattern for this book is based on the 'Nag Hammadi' codices. These ancient gnostic texts were discovered in Egypt in 1945 near the small village of that name.

The author has not attempted to make an historically accurate facsimile. Instead Margaret Woods has tried to create a book with the 'flavour' of the originals. Her interest lies in adopting and adapting old binding methods to make artistic and useful contemporary books.

The original books were fairly large, about 29 x 18cm (11.5 x 7ins) and would have taken a whole hide of goat or sheep to make. I decided to use about half a shoulder of vegetable tanned calf skin and make my book about a quarter of the size: around 12 x 10cm (5 x 4ins).

This tutorial is suitable for anyone with general craft skills in measuring, cutting, sewing, etc. The book is sewn with 'direct tacketing', which means you can undo the binding and replace the paper quite easily. The tutorial is fully illustrated with printable templates, photographs and diagrams.

Cost £6.90

How to Bind a Single Quire Codex

Based on the Nag Hammadi Codices



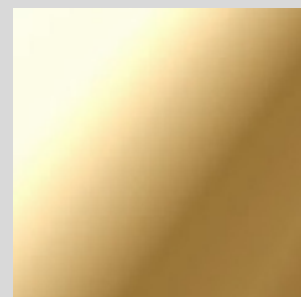
INSTRUCTIONS BY
MARGARET WOODS
Marcade Arts Press

Metallic Foil for Finishing

As well as the 1" - 24" rolls that have been the mainstay of our metallic blocking foil range, we are very pleased to announce that we are now stocking these popular metallic foils in 13mm (1/2") widths. Shades: Bright Gold, Antique (Matt) Gold and Silver.

Prices for the range are:

13mm (1/2") - £1.22/roll
25mm (1") - £2.44/roll
50mm (2") - £4.88/roll
75mm (3") - £7.32/roll
100mm (4") - £9.76/roll
125mm (5") - £12.20/roll
150mm (6") - £14.64/roll



(Prices are subject to delivery and VAT where applicable)

Society of Bookbinders Competition

We are delighted to announce the three winners of the Society of Bookbinders biennial competition.

The J. Hewit & Sons Award for Merit

Winner - Ann Tout (Hampshire, UK)

Book - 'The Collected Stories of Nikolai Gogol' by Nikolai Gogol

Binding - *'The book is bound using goatskin and transparent vellum with painting underneath. It is bound with a French joint, hollow back and silk headbands. The tooled and dyed leather depicts a snowstorm and is designed to create a sense of movement to the painted scene that wraps around the book. The scene incorporates buildings from the illustrations to the stories.'*



Bound with a French joint, hollow back and silk endbands. All edges painted with watercolours

J Hewit and Sons Awards for Craftsmanship

Binder - Dominic Riley (Cumbria, UK)

Book - 'The Wizard of Oz' by L. Frank Baum, with illustrations by Barry Moser

Binding - *'Dorothy and Toto are hidden in the forest. The poppy field on the back has giant threatening flowers. The Lion and the Wicked Witch are in their respective forests: the witch lives in her forest in the west and the lion is made king of his forest for his bravery. Their profiles lie hidden in the tree-tops.'*



A full leather binding covered in goatskin with back-pared onlays. Acrylic painted edges

The J. Hewit & Sons Award for Design

Binder - Ann Tout (Fareham, Hampshire, UK)

Book - 'Sleeping Beauty' by Ann Tout

Binding - *'The book is a concertina binding consisting of two layers, the upper layer sewn at the foreedge is shorter in width to give a three dimensional scene when open. The transparent vellum slipcase lets the tooled and dyed castle show through the thorns.'*

Binding covered in hand-dyed goatskin with blind tooling. Pages painted with inks



Ann Tout is presented with the J. Hewit and Sons Prize for 'Design' by David Lanning, President of the Society of Bookbinders

Our warmest congratulations go to all the winners

19th and 20th Century Decorative End papers

Six stunning new patterns are now available in this extremely popular selection of Western European reproduction end papers, bringing the number of patterns in the range up to twenty. The sheet size is approx 70 x 50cm (short grain) and the sheets are produced on 100gsm archival quality cream Oxford paper.



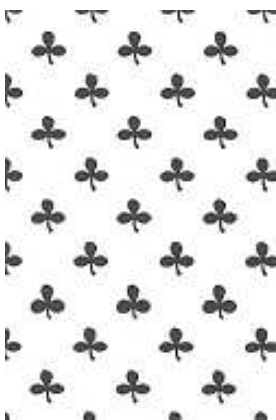
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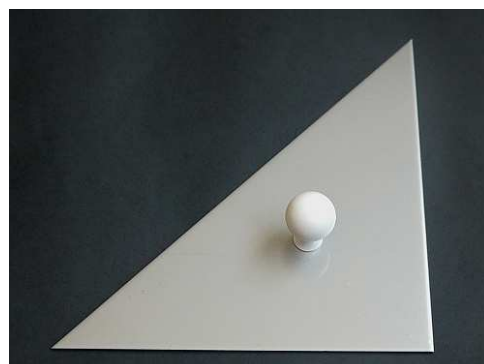
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The full range of decorative papers can be viewed and purchased online

Stainless Steel Set-Square

New for us this September, a set-square that will enable you to cut straight and accurately. This Stainless Steel Set Square has perfect edges to cut against with a knife.

- 45° x 45°
- 15cm x 21cm.
- Convenient grab-handle
- Non-graduated.



Price: £13.60 each

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

Study Opportunities

Designer Bookbinders and the Society of Bookbinders, Weekend Workshops

Welcome to the eighth series of joint workshops offered by Designer Bookbinders and the Society of Bookbinders. The programme has been organised by George Davidson. These workshops offer structured, intensive learning from established teachers and are designed to stress the 'hands on' approach where students complete a structure or technique following demonstrations from the teacher. The size of each workshop is limited to allow students to benefit from individual attention. We hope you will be tempted - but please remember that the workshops tend to fill up very quickly, so sign up early to avoid disappointment.

Each workshop takes place on a Saturday and Sunday from 10.00 to 17.00 with suitable breaks.

The fee for each workshop is £125 plus a charge for materials provided by the tutor and payable 'on the day'.



Edge Decoration with Dominic Riley

15th-16th October 2011

Ulverston, Cumbria

Every surface of the book is a canvas for decoration, and this includes the edges of the pages. This workshop will cover several methods of edge decoration which have been used throughout the ages in both traditional and creative binding styles, from the very simple to the advanced. We will start with a few traditional 'trade' methods - the solid colour wash, often used on prayer books and cheaper bindings; the 'newspaper sprinkle', a very fast and easy method for large bound collections; the wash and sprinkle, used historically on inexpensive leather and vellum bindings; and the sprinkled and burnished edge, common on 'ordinary' leather bindings in the eighteenth century. Next we do the very handsome graphite edge, common to German and Scandinavian millimetre binding, which gives a beautiful dark and shiny finish. We will end up with the contemporary and very artistic 'painted edge', seen nowadays on many Design Bindings, which allows for complex layering of colouring and shapes which enhance the overall design of the binding. This workshop is suitable for binders of all levels. Dominic will provide a set of books, rounded and backed, to decorate, with covers made up for casing in at home. In this case, the materials fee will be £30.



Dominic studied at the London College of Printing and has worked in London, New York and San Francisco, where he founded the bindery at the Center for the Book. He has his bindery with Michael Burke in Cumbria, teaches in the USA and across the UK, and is an accredited lecturer with NADFAS. In 2007 he won both first prizes and the Mansfield medal in the Designer Bookbinders competition and was elected a Fellow of DB in 2008. In 2009 he travelled to Brazil to teach for the bookbinding group ABER. He is Vice Chairman of SoB.

Variations on Forwarding with Mark Cockram

19th-20th November 2011

Allen Street, London W8

During the 2-day workshop, it is expected that the student will make 3 multi-sectional case-bound books and one break-away book (a book partially made to show the various steps in construction). This workshop is intended to develop the student's ability in the use of basic materials such as book-cloth and machine-made papers. It will give students the opportunity to explore the advantages and disadvantages of differing sewing techniques, adhesives and covering techniques in the production of 4 multi sectional, flat back case bound books. The aims are: to develop craft skills related to book-cloth and paper work; to enhance professional skills, awareness and responsibility; and to stimulate creativity in design and awareness of choice of suitable styles of covering. Each student will be supplied with a comprehensive kit with all the materials to make 4 books, including hand decorated papers. The workshop is designed for the beginner/improver. It is anticipated that the kit will cost £20.



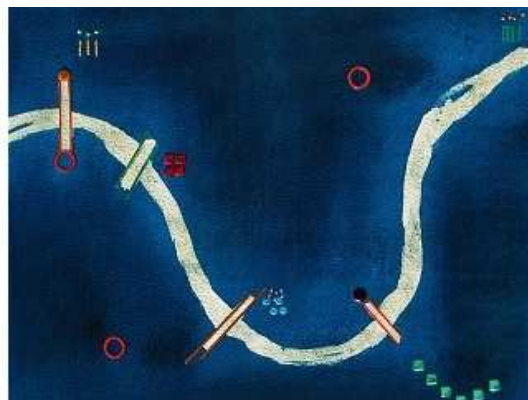
Mark is a contemporary bookbinder, book artist and box maker based in London. He studied bookbinding at Guildford College of Technology, Studio Livre' (Tokyo) and London College of Printing - BA Book Arts and Crafts (Hons). Mark opened his first studio in Lincoln in 1992 and Studio Five, London, in 2003. He teaches in Studio Five and in the UK, Europe, India and Japan. He has been elected Fellow of Designer Bookbinders, Brother of the Art Workers Guild, The Tokyo Bookbinding Club and part of the Bookbinders Collective. Mark exhibits internationally on a regular basis with his work represented in public and private collections worldwide.

Leather Decorating Techniques with Nicky Oliver

21st-22nd January 2012

Allen Street, London W8

Dyeing your own leather can be an extremely creative process and it can enable the binder to produce beautiful and unique covers for their design bindings. This workshop will be a mixture of some short demonstrations and hands on experimenting. We will be using a selection of different dyes and exploring each of their uses and limitations. The aim will be to develop a different approach to how you illustrate your design pieces. Natural leathers and "mini blank canvases" will be prepared and provided. We will concentrate mainly on the dyes and their different applications but we will also take our work further by applying cold blind tooling, reverse transfer printing and back-pared leather onlays. Materials (leather, dyes etc.) will be provided at a cost of £25.



Nicky discovered bookbinding whilst studying for her Graphic Design and Illustration degree in Bath in 1996. After working over ten years in commercial binderies in London, she has established her own business Black Fox Bindery, specialising in commissioned and design bindings, box- and label-making. She became a Licentiate of Designer Bookbinders in 2010 and has won several awards in the last three Designer Bookbinders National Competitions culminating with winning 'the Silver triple' with first prize for set book, open choice book and the Edgar Mansfield Medal for best book.

Paste Paper Patterns with Victoria Hall

18th-19th February 2012

Linton, near Cambridge

Paste Papers have been used to decorate book covers since the 17th century and remain suitable and popular for use in contemporary bindings. This course will equip participants with the ability confidently to produce their own custom-designed paste papers requiring only modest materials and a zest for creativity. Victoria will bring a selection of different pastes, a variety of colouring agents and an assortment of different papers to work on, not to mention a plethora of tools with which to mark and pattern the papers. The first day will be very hands-on, as students make a sequence of A4 papers covering all the basic building-blocks of paste paper pattern making - mixing paste, applying colour, texturing, combing, blocking and tooling. More complex patterns and 'double' images may be created on the second day, with plenty of resource material available for inspiration. The workshop will conclude with an examination of paste papers old and new from Victoria's collection. By the end of the course you will be able to recognise and better understand paste papers whenever they appear in bindings old or new, and have a portfolio of original papers for your own work. There will be a cover charge for materials of £20.



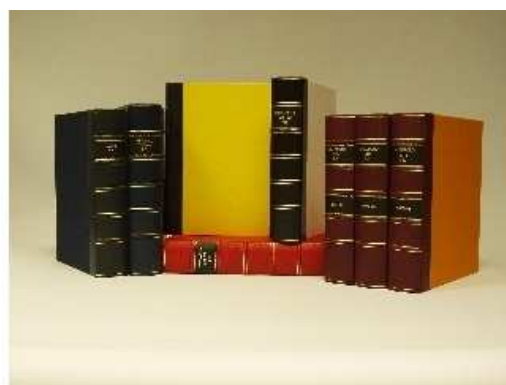
Victoria makes a wide variety of hand decorated papers in her Norfolk studio and added paste papers to her range of marbled papers in the mid 1990s. She has a particular interest in historic styles, many of which she is able to recreate in facsimile, and has studied historic paper collections in libraries of Europe and the USA. Her contemporary paste paper designs have been commissioned by notable Fine Presses including Incline Press, Rampant Lions, Libanus Press, & Simon King. She has recently completed marbling the papers for the Highgrove Florilegium.

A Drop-back Box with leather spine with Stephen Conway

17th-18th March 2012

Conway Bindery, Halifax

Boxmaking is an essential skill in the bookbinders repertoire, for housing rare and valuable books as well as suites of prints, drawings or ephemera. The rounded spine quarter-leather box is made to the highest standards, requiring accuracy in measuring, cutting and covering. In this workshop, Stephen will guide participants through the steps involved in making a traditional quarter-leather drop-back box with felt linings and a rounded spine. Taking a step at a time, we will proceed to construct and cover two trays and a case, which will have a rounded wooden spine, raised bands and some decoration, including a blocked label. This workshop is suitable for participants with some experience, including leather paring. Stephen will provide the materials at cost of £25.



Stephen was apprenticed at Edward Mortimer Ltd of Halifax and opened his own bookbinding business in 1985. The business is currently situated in Halifax, West Yorkshire. He won the Silver Medal in the Designer Bookbinders Competition 1998 and was elected a Fellow of DB in 2000. His work is held in many collections worldwide including The British Library and The Lily Library, Indiana U.S.A. He is currently serving a two-year term as President of Designer Bookbinders.

Further information and booking forms can be downloaded from the DB and SoB web sites at:
www.DesignerBookbinders.org.uk and www.societyofbookbinders.com

The City Lit, London

Bookbinding: Fine binding - Forwarding and Covering

20th September 2011 - 27th March 2012

Tutor: Kathy Abbott

Days and Times: Tuesdays 10.00-16.30

Costs: Full fee - £795, Senior fee - £506, Concession - £356

This is an intermediate/advanced course in the techniques necessary to make a full leather binding. Practice board lamination, leather-jointed endpapers, guarding, edge gilding, lacing-on boards, tool sharpening, paring, covering, inlays/onlays and putting down doublures.

Further information is available from the City Lit web site at www.citylit.ac.uk/courses

Bookbinding Workshops with Dominic Riley and Michael Burke in Cumbria

Welcome to our Autumn/Winter offering for 2011. There's of variety of workshops here, from basic structures to more advanced techniques. We hope there will be plenty here for you to enjoy. Please remember, the workshops do tend to fill up quickly, so let us know as soon as you can if you'd like to book a place. We look forward to seeing you at the bench!

Workshops are from 10.00-17.00 at our bindery near Ulverston. Please note that space is limited to ten people. The workshop fee includes lunch.

One-Day Wednesday Workshops

The Ideal Sketchbook

7th September 2011

Materials £10.00

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

Book Arts 1: The Star Book and the Pop-Out Book

28th September 2011

Materials £5.00

The Star Book is a charming structure made from two (or more) accordion folds, held together in a simple cover, and brought together to make a star shape. It is relatively simple to make, and is very good for narrative scenes. You can include pop-up elements, cut-out windows and anything else that can be contained within the folds. It has a wrap-around paper cover, and an ingenious flap which holds the book together at the fore-edge (when it is closed) and the star at the ends (when it is open). The Pop-Out Book is an intriguing structure with a very clever mechanism with two hidden panels mounted on a revolving plastic sleeve and a wrap-around cover. When the bottom panel is pulled out, the top panel comes out of the top of the cover. With its element of surprise, the Pop-Out is ideal for invitations and special announcements.

Book Arts 2: The Blizzard Book and the Magic Wallet

19th October 2011

Materials £5.00

The Blizzard Book is a much-loved structure devised by book artist Hedi Kyle. The inside is made from a single piece of paper, which is folded into an accordion and then refolded to make a series of pockets suitable for holding business cards. The cover is also made from a single piece of paper, which is folded to create a wrap-around enclosure with an ingenious tab and flap which hold it together. The Magic Wallet (also known as the Milkman's Wallet), is a very old structure traditionally used by tradesmen to hold money and bills during payment. Constructed from cloth-covered board and cotton tapes, it's very easy to make. It's 'magic' comes from the fact that by placing a note inside and re-opening the wallet the money is cleverly sucked inside.

The Presentation Album

9th November 2011

Materials £15.00

This is an extremely elegant album structure ideal for presenting suites of prints, drawings or photographs. The pages are made from a heavy and luxurious soft white paper, folded at the fore-edge, with an embossed, recessed area in the page for mounting the images. The folded pages are joined together with hinges of coloured paper, with a cloth joint for attaching to the cover. The case has cushioned boards and is covered in a handsome canvas cloth, with a recessed panel on the front for the title label.

The Leather-Entry Slipcase

30th November 2011

Materials £10.00

The leather entry slipcase is a classic luxury enclosure for rare or valuable books, which was popular through the nineteenth century. It is more robust than ordinary slipcases, with double walls which interlock, making very strong joints. The opening of the slipcase is covered with thinly pared goatskin, which gives a feel of elegance and refinement when on the shelf. The leather is then trimmed out and the rest of the box is covered with bookcloth.

All one-day workshops are £45.00

Two-Day and Three-Day Weekend Workshops

(Three-day workshops are from Friday - Sunday)

Pastepapers Old and New

17th-18th September 2011

Materials £15.00

Although used on books as early the 16th century, pastepapers were made popular in the mid-1700s by the Moravian Sisters of Herrnhut in Saxony. A recent study of these papers has sparked renewed interest, and this workshop will introduce you to the methods, materials and patterns used on the original pastepapers. We'll begin by mixing colors using natural earth pigments and making the few simple tools used by the Sisters. Then we'll reproduce each of their original designs using the same colors, patterns, freehand brush strokes and tooling. Day Two will bring us up to date with a wide range of inventive techniques for making modern pastepapers. We'll make combs, stamps, rollers and other mark-making tools used in pastepaper design, and explore a range of techniques used to create many different effects, from simple pulled papers to highly regular striped patterns.

Library Style Binding

8th-9th October 2011

Materials £10.00

The Library Style was developed for the British Museum at the end of the nineteenth century by Douglas Cockerell, as a way of binding books which needed to be extremely robust yet could remain pleasing to use and would open well. The book is sewn on heavy tapes and has a hidden cloth joint, which together form a flange that is glued into laminated split boards for strength. The edges are sprinkled and waxed, and a hollow back added to the spine. The book is covered in heavy-duty buckram, with special 'library-style' corners for added strength. The endpapers are put down and a gold-tooled leather title label added. The Library Style is ideal for heavy books which get a lot of use and need to be extra strong, such as dictionaries, cook books or manuals.

Millimetre Binding

28th-30th October 2011

Materials £20.00

The millimetre binding is a strong, quarter leather binding that is ingenious in construction and fairly straightforward to make. It is a very good way of binding small, slim volumes using a minimal amount of leather. It was developed in Denmark during the Second World War when leather was in short supply. Its name comes from the fact that there is only a millimetre of leather showing on the boards and at the corners, the rest being covered with a decorative pastepaper. The class will cover all the special techniques involved in the making of a millimetre binding: hooked endpapers; sewing on flattened frayed-out cords; a gently rounded spine with a small, sharp joint; attachment of the boards to the waste sheet prior to covering; a simple paper and card hollow; paring and attaching the leather; trimming out the leather; and attaching the paper sides and endpapers.

The Roman Wax Tablet

19th-20th November 2011

Materials £30.00

The Wax Tablet-or pugillare-is the original Roman ipad. It was used for all written material of the time, from tax invoices and shopping lists to poetry. A simply charming book that preceded the codex, it features wooden panels recessed and filled with molten beeswax colored black with pigment. Holes are drilled into the panels which are then held together with strong thread. Users scratched their writing onto the surface with a wooden stylus, which revealed the light wood underneath. After a message was written the wax could be smoothed out for re-use. Michael's structural model is based on original tablets found at the Roman settlement of Vindolanda on Hadrian's Wall, and those on display at the British Museum.

The Deluxe Box

9th-11th December 2011

Materials £20.00

This is the ultimate box structure, and is also a very good introduction to working with leather. The Deluxe Box resembles a traditional clamshell box but hints at the beauty of the book inside with its rounded leather spine, raised bands and gold tooling. This workshop will focus on various techniques: construction of the cloth covered trays; creating a rounded spine from balsa wood; paring and attaching the leather spine; and tooling leather with gold in the stamping press. Some hand tooling will also be included. The Deluxe box can be used to house a fine binding, cherished ephemera or pamphlets. Ideal for boxmakers who are yearning to work with leather and gold.

Two-day workshops are £90, three-day workshops are £135

Further information from Low Wood House, Low Wood, Ulverston, Cumbria, LA12 8LY.

Tel: 015395 31161 dom.riley@hotmail.com

If you need to stay overnight, we can help with B&B accommodation

San Francisco Center for the Book

Explorations in Leather as Surface: Taught by Timothy Ely

2nd September 2011

09.00-17.30

\$185

In the first day of this visiting teacher series workshop, we will explore surface design methods which extend the aesthetic of "leather" without employing it and fabricate a variety of samples that will greatly expand your surface design possibilities. We will use paints, pigments and adherents in our experimentation, and examine ways to use these materials to solve the problems that are inherent in making a book that is both beautiful and durable.

Sketchbooks: Thoughts & Actions: Taught by Timothy Ely

3rd-4th September 2011

09.30-17.30

\$ 350.00

Investigate the uses and utility of the artists' sketchbook. A conceptual tool with a long and venerable history, the sketchbook can serve as a planner, recording device, carrier of scrap, journal and muse. In this two-day workshop, we will fabricate a "formal" codex book with rigid covers. Knowledge of this conceptually flexible book form will ultimately allow for a great deal of future spontaneous play. These structures are a fascinating hybrid, combining a sewn text block with Ely's development of the "drum leaf" binding for cover techniques. Materials Fee: \$25 Workshop Held at the San Francisco Center for the Book. There is a discount of \$20 for HBC Members, please call SFCB to get discount on 415-565-0545

The American Academy of Bookbinding, Telluride, Colorado

From Content of Concept to Object, a book design class with artists

26th-30th September 2011

with Suzanne Moore and Don Glaister

Intermediate/Advanced Fine Binding

17th-28th October 2011

with Monique Lallier

Forwarding and Covering of Textblocks

31st October-11th November 2011

with Don Etherington

14th-18th November 2011 - Advanced Paper Conservation

with Renate Mesmer

Please contact the Academy at www.ahhaa.org/academy-bookbinding for more information

Learn to bind in Surrey

For those wishing to learn bookbinding, The Otter Bindery offers classes, for all levels from beginners upwards. For further details please check the website www.otterbookbinding.com or telephone 01932 845976. Subjects covered include paper repair, book restoration, gold finishing, box making and fine binding, contemporary styles, traditional styles and wooden bookbinding. Otter Bindery workshops are available to tutor groups, schools, art centres, businesses and institutions.

North Bennet Street School, Boston, Massachusetts

Summer Bookbinding Workshops

Spend time in Boston and learn a new skill in one of our Summer workshops for beginners to advanced students. A full class list and online registration is available in the "workshops" section at www.nbss.edu.

Three Month Calligraphy and Illumination Intensive

12th September - 9th December 2011

08.30-14.30, with studio time until 16.30

Maryanne Grebenstein, Instructor

Course Cost: \$6500

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

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

This class is designed for those with no prior experience as calligraphers or manuscript gilders; however, there will also be plenty to learn for those with more experience.

The tuition includes a materials fee for some supplies; students will be expected to provide most hand tools and materials. If you don't own any calligraphy or bookbinding supplies, expect to spend approximately \$800-\$1100 on tools and materials for this course, including supplies for your illuminated manuscript.

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

Bookbinding Workshops in Wiltshire and Berkshire

The Complete Book

Location: Maidenhead

18th - 20th October 2011

Cost: £265

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

Further information is available from www.bookbindingworkshops.com

Bookbinding in Gloucestershire

All ability workshops and courses in new or repair binding, working with limited numbers to ensure individual attention.

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

October 2011 - 26th, 27th

November 2011 - 24th 25th

March/April 2012

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

Easter Holidays 2012

Workshop Costs and Course Fees

1 Day £37.50

2 Days £70.00

3 Days £105.00

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

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

The School for Formal Bookbinding, Plains, Pennsylvania

The purpose of the School for Formal Bookbinding is to provide high quality instruction in hand bookbinding. Emphasis is placed on the understanding that a successful hand-bound book is the result of interrelated decisions about structure, technique and material at every stage of the binding process.

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

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

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

Schedule for 2011

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

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

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

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

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

Class size - All classes have a maximum of five participants.

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

Any material fees are listed with each class. A deposit is requested to hold a place in a workshop: \$50 for a weekend, \$100 for longer classes. Deposits should be received, at the latest, two weeks before the class runs. We will also need to know whether housing is needed. Fees are payable by check, Mastercard, Visa, or Discover.

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

Binding in Powys at The Farthing Press & Bindery with Alan Fitch

There are available a variety of courses, which run through out the year, offering the opportunity to learn in an idyllic location and relaxed atmosphere. With only a maximum of people three on any one course, tuition is on a very personal level, with each student having there own work station and all tools and materials supplied.

The courses run from Monday - Friday (9 - 5). Over the period of the course you will be guided through all the aspects of bookbinding, relevant to each course. There are at present four courses available:

Basic Course - This course has been designed for the beginner and covers all the basics of binding a book.

Refresher/Repair Course - This course is designed for the student who :

- Has completed the Basic Course but would like to spend more time developing their basic skills before moving on to finer things.
- Has had some experience in the past of binding a case bound, round and backed book but would like to refresh their skills.
- Would like to develop their skills in repairing old cloth cased books.

Full Leather Course - This course is for the person who wants to develop their bookbinding skills and progress to binding in leather.

2 Day Bookmaking Course - This course has been designed to allow you to spend two days making a variety of types and styles of book, none of which require any specialist equipment or tools.

Accommodation is available
For further detail please telephone +44 (0)1938 590733
or view the web site at www.farthingpress.plus.com

Bookbinding and Restoration Workshops with Douglas Mitchell

For over nine years, Douglas Mitchell has been holding various workshops covering all aspects of Paper Conservation and Book Restoration at 'Beginners', 'Intermediate' and 'Advanced' Levels. They are held three times a year at a beautiful location in the Lake District and are residential.

For details contact Doug Mitchell on booksurgeon@gmail.com
or the college web site at www.highamhall.com

He also holds one day workshops in Suffolk, London and Northamptonshire.

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

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 is available from:

Tel: 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

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

The Enemies of Books

Part 7 – Other Vermin

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.*

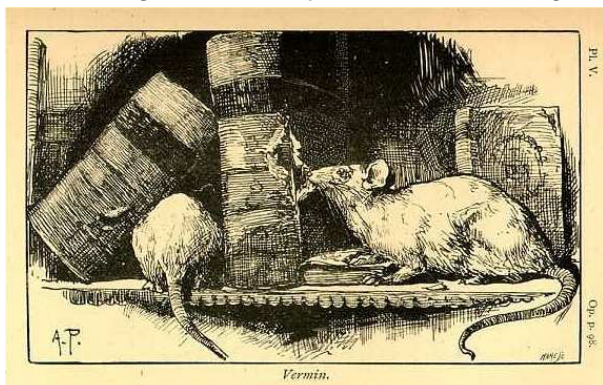
BESIDES the worm I do not think there is any insect enemy of books worth description. The domestic black-beetle, or cockroach, is far too modern an introduction to our country to have done much harm, though he will sometimes nibble the binding of books, especially if they rest upon the floor.

Not so fortunate, however, are our American cousins, for in the "Library Journal" for September, 1879, Mr. Weston Flint gives an account of a dreadful little pest which commits great havoc upon the cloth bindings of the New York libraries. It is a small black-beetle or cockroach, called by scientists "*Blatta germanica*" and by others the "Croton Bug." Unlike our household pest, whose home is the kitchen, and whose bashfulness loves secrecy and the dark hours, this misgrown flat species, of which it would take two to make a medium-sized English specimen, has gained in impudence what it has lost in size, fearing neither light nor noise, neither man nor beast. In the old English Bible of 1551, we read in Psalm xci, 5, "Thou shalt not nede to be afraied for eny Bugges by night." This verse falls unheeded on the ear of the Western librarian who fears his "bugs" both night and day, for they crawl over everything in broad sunlight, infesting and infecting each corner and cranny of the bookshelves they choose as their home. There is a remedy in the powder known as insecticide, which, however, is very disagreeable upon books and shelves. It is, nevertheless, very fatal to these pests, and affords some consolation in the fact that so soon as a "bug" shows any signs of illness, he is devoured at once by his voracious brethren with the same relish as if he were made of fresh paste.

There is, too, a small silvery insect (*Lepisma*) which I have often seen in the backs of neglected books, but his ravages are not of much importance.

Nor can we reckon the Codfish as very dangerous to literature, unless, indeed, he be of the Roman obedience, like that wonderful Ichthiobibliophage (pardon me, Professor Owen) who, in the year 1626, swallowed three Puritanical treatises of John Frith, the Protestant martyr. No wonder, after such a meal, he was soon caught, and became famous in the annals of literature. The following is the title of a little book issued upon the occasion: "*Vox Piscis, or the Book-Fish containing Three Treatises, which were found in the belly of a Cod-Fish in Cambridge Market on Midsummer Eve, AD 1626.*" Lowndes says (see under "Tracey,") "great was the consternation at Cambridge upon the publication of this work."

Rats and mice, however, are occasionally very destructive, as the following anecdote will show: Two centuries ago, the library of the Dean and Chapter of Westminster was kept in the Chapter House, and repairs having become necessary in that building, a scaffolding was erected inside, the books being left on their shelves. One of the holes made in the wall for a scaffold-pole was selected by a pair of rats for their family residence. Here they formed a nest for their young ones by descending to the library shelves and biting away the leaves of various books. Snug and



comfortable was the little household, until, one day, the builder's men having finished, the poles were removed, and-- alas! for the rats--the hole was closed up with bricks and cement. Buried alive, the father and mother, with five or six of their offspring, met with a speedy death, and not until a few years ago, when a restoration of the Chapter House was effected, was the rat grave opened again for a scaffold pole, and all their skeletons and their nest discovered. Their bones and paper fragments of the nest may now be seen in a glass

case in the Chapter House, some of the fragments being attributed to books from the press of Caxton. This is not the case, although there are pieces of very early black-letter books not now to be found in the Abbey library, including little bits of the famous Queen Elizabeth's Prayer book, with woodcuts, 1568.

A friend sends me the following incident: "A few years since, some rats made nests in the trees surrounding my house; from thence they jumped on to some flat roofing, and so made their way down a chimney into a room where I kept books. A number of these, with parchment backs, they entirely destroyed, as well as some half-dozen books whole bound in parchment."

Another friend informs me that in the Natural History Museum of the Devon and Exeter Institution is a specimen of "another little pest, which has a great affection for bindings in calf and roan. Its scientific name is *Niptus Hololeucos*." He adds, "Are you aware that there was a terrible creature allied to these, rejoicing in the name of *Tomicus Typographus*, which committed sad ravages in Germany in the seventeenth century, and in the old liturgies of that country is formally mentioned under its vulgar name, 'The Turk'?" (See Kirby and Spence, Seventh Edition, 1858, p. 123.) This is curious, and I did not know it, although I know well that *Typographus Tomicus*, or the "cutting printer," is a sad enemy of (good) books. Upon this part of our subject, however, I am debarred entering. The following is from W. J. Westbrook, *Mus. Doe., Cantab.*, and represents ravages with which I am personally unacquainted: "Dear Blades,--I send you an example of the 'enemy'-mosity of an ordinary housefly. It hid behind the paper, emitted some caustic fluid, and then departed this life. I have often caught them in such holes.' 30/12/83." The damage is an oblong hole, surrounded by a white fluffy glaze (fungoid?), difficult to represent in a woodcut. The size here given is exact.

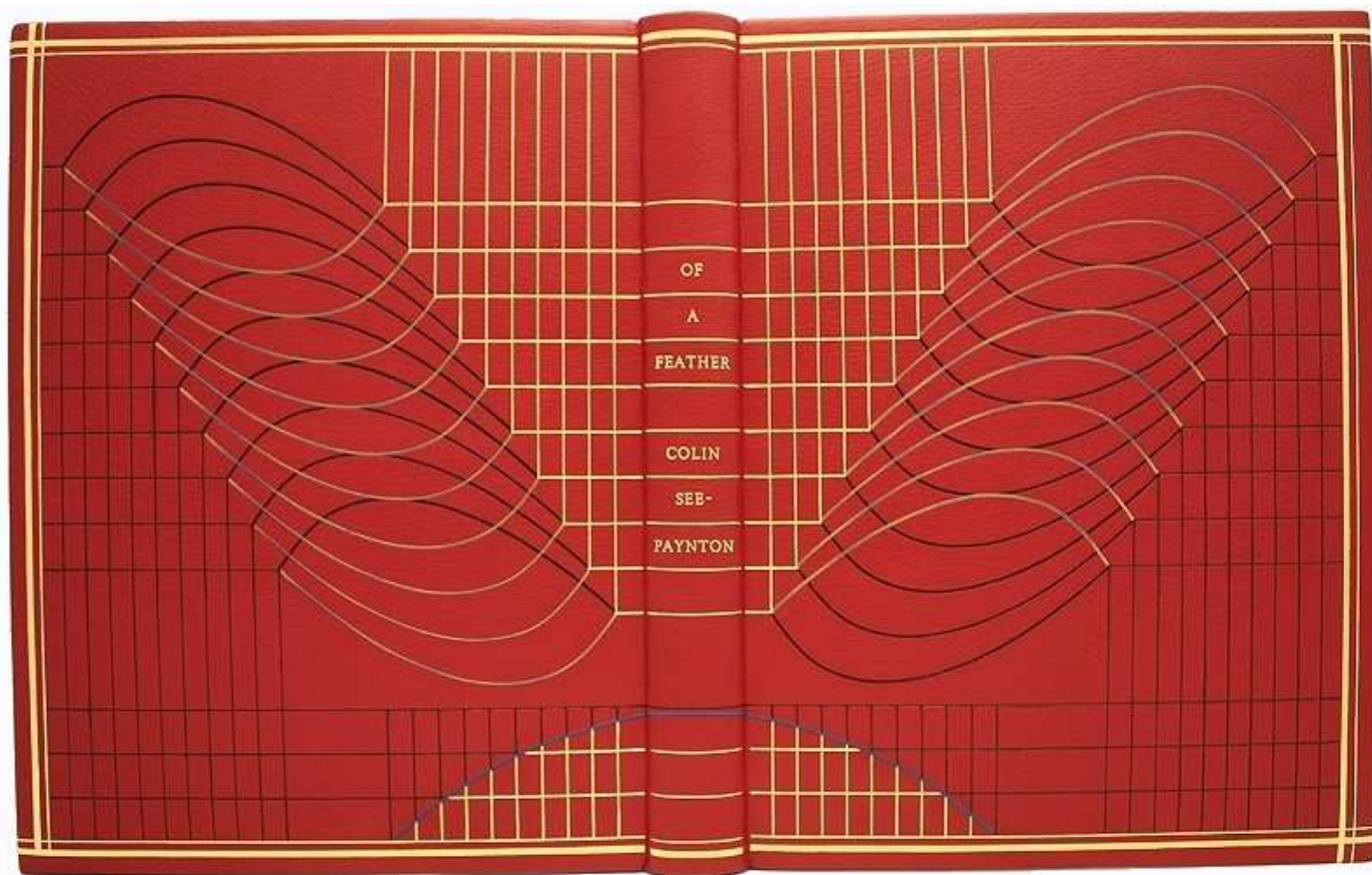
With grateful thanks to Mark Corder and John Gardner

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

Customers Recent Bindings

Of a Feather

Bound by Stuart Brockman

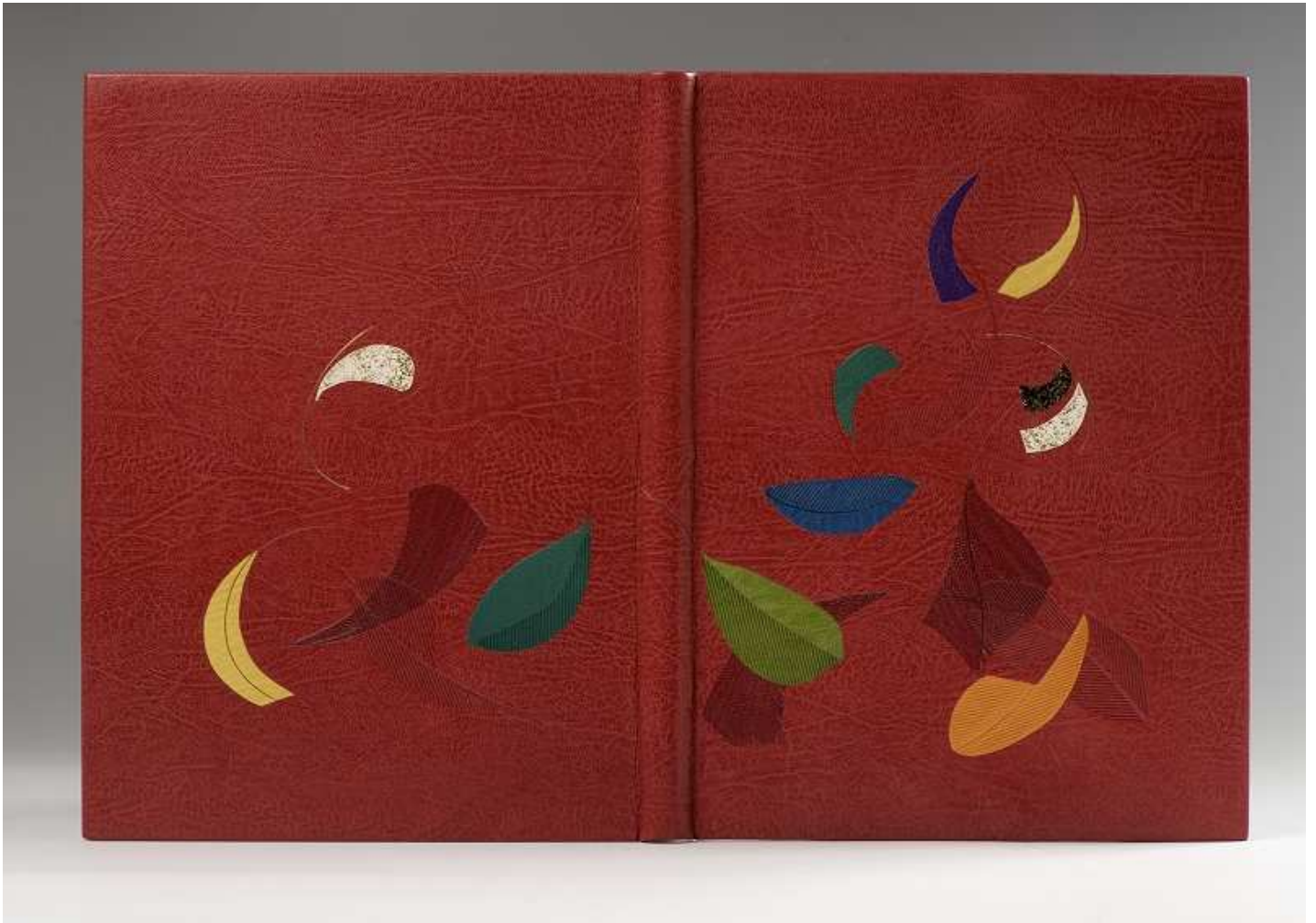


Of A Feather by Colin See-Paynton
Wood Engravings: Colin See-Paynton
Gwasg Gregynog 2008.

Technical Specification - Paste paper endleaves made up and added; edges of leaves gilt (solid at the head, on the deckle on the fore-edge and tail); book sewn on five 6mm linen tapes; spine glued and shaped; laminated cushioned boards laced on; multicoloured double endbands sewn on; spine lined with unbleached cotton and acid free paper; book covered full dark red Chieftain Goatskin; boards stabilised and filled in; cotton joint put down on inside of boards; design applied with airbrushed calf onlays, goatskin onlays and black and gold tooling; book lettered in gold leaf; book pasted down; book housed in black quarter leather box lined in velvet with gold lettering on the spine and gold lines to sides.

Design Specification - The design represents birds in flight / flapping wings, the parallel lines represent feathers, the circle - a sun or moon. . The birds are supported and restricted by the outer frame representing the Earth. The variation in thickness of the gold lines as well as combining airbrushed colours with black gives an indication of perspective and shade. The multicoloured lines are airbrushed fair calf in black, yellow and blue. The outline of the sun/moon is blue goatskin.

You can visit Brockman Bookbinders at www.brockmanbookbinders.org



The Tragical History of Dr Faustus by Christopher Marlowe
The Golden Hours Press 1932
Limited edition, 53/200
Illustrator, Blair Hughes-Stanton
Bound 2009 - 280 x 200mm

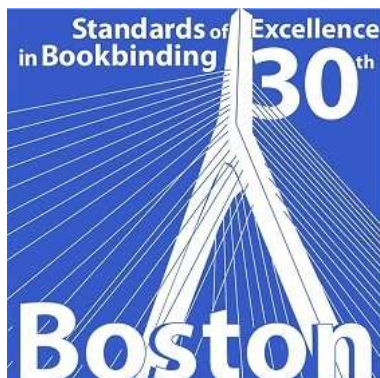
Bound in impressed red Pentland goat leather with dark red back pared onlays and multicoloured blocked and impressed cushioned onlays. Gold and blind tooling. Red Pentland goat doublures with gold and blind tooling and coloured onlays. Blue Japanese paper flyleaves, red Japanese paper endpapers. The design for this binding is based on scanned images of feathers reflecting the images of angels in the illustrations.

You can visit Rachel's Bindery at www.bookbindersoflewes.co.uk

Dates for your Diary

6th - 8th October 2011

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



The Seminar on Standards of Excellence in Hand Bookbinding is the annual Guild of Book Workers conference, held at a different locations around the USA. Participants attend presentations by leading experts in the fields related to the book and paper arts. Tours of binderies, conservation facilities, rare book libraries and papermaking establishments are regularly arranged in conjunction with the event. Seminar presentations are videotaped and made available to members and for purchase.

The Guild's Annual Meeting is held in conjunction with the seminar. There will also be a suppliers trade fair.

Registration is limited to 140 people. Deadline to register is 7th September 2011. Early registration is encouraged as the seminar generally fills before the registration deadline. Online registration is available and encouraged. If you are paying with a credit card, you must use the online registration form.

This years event is being held at the Boston Park Plaza Hotel & Towers. There will be four presenters:

Katherine Beaty - Islamic Binding

John DeMerritt - Edition Binding: A Hybrid Approach

Daniel Essig - Scratching the Surface: Disguising and Embellishing Wood

Todd Pattison - Conservation of 19th Century Bindings

Further details are available from the Guild's web site at www.guildofbookworkers.org

5th - 6th November 2011

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

Every two years, the UK Provincial Booksellers Fairs Association (PBFA) works with the Fine Press Book Association (FPBA) to organise the Oxford Fine Press Book Fair in Oxford, UK. This is the largest international show of fine presses and their work outside North America. Specialist fair for collectors of private and fine press books; includes exhibitors from the Fine Press Book Association, plus binders, paper makers, suppliers, etc.

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

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

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

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

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

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

5th - 6th November 2011

***The 13th Bookbinders Book Arts Fair, Pieterskerk, Leiden, Holland**

Always an inspiring exhibition and a cosy meeting place for hand bookbinders, restorers, paper artists, calligrapher and all other interested parties (amateur or professional).

For more info: go to www.stichting-handboekbinden.nl

*J. Hewit & Sons will have a stand at the event marked '**'
If you would like us to bring specific items for you to purchase,
please let us know at least 4 weeks in advance of the event.*

