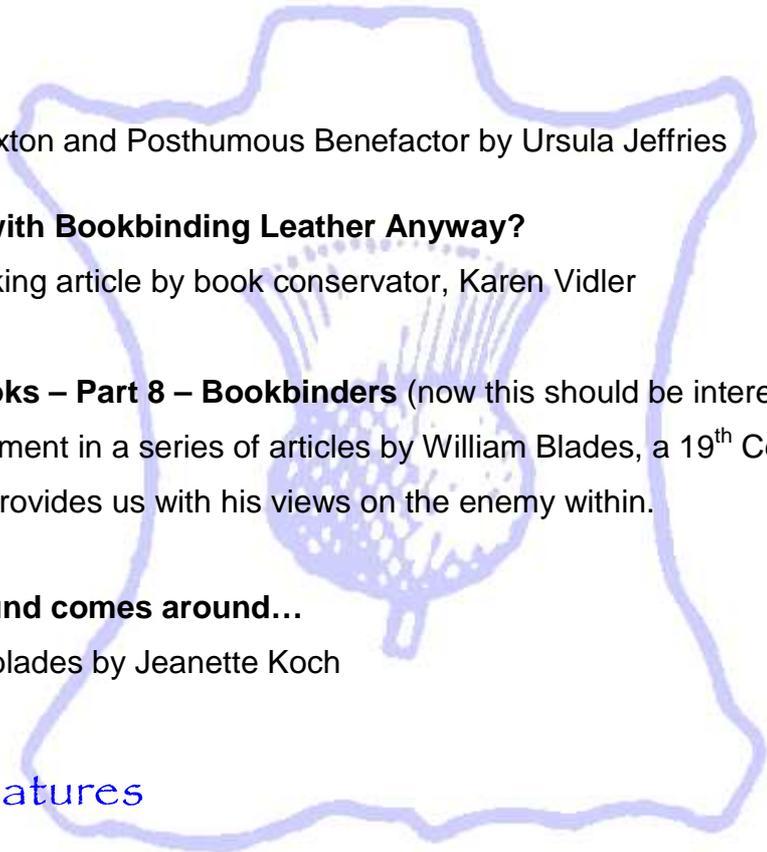


Skin Deep

The Biannual Newsletter from J. Hewit & Sons Ltd.

No.33 – Spring 2012

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William Blades –

Champion of Caxton and Posthumous Benefactor

by Ursula Jeffries

William Blades became a benefactor to St Bride Foundation through an accident of history because his untimely death released for sale the private collection which forms the core of the St Bride Library. When he died there was a shocked reaction throughout 'printerdom'. Businessman, collector, lecturer and generous communicator – Blades was an active man and a popular and well-known figure. His personal interest in the history of printing took him out of the commercial world of his family business and led him to meet and sometimes cross swords with academia. His search for examples of early typography coupled with his desire to describe and define early printed works brought him into contact with the bibliophiles, booksellers, historians and modernisers of his time.

When the executors announced that this famous collection was to be sold, there were many who wished to prevent it being broken up. A new printers' institute near Fleet Street was not the obvious first choice for its home but the committee secured the necessary funding and a fire-proof room was purpose built. A proportion of the heavy wooden bookcases came from William Blades' own home. There they still stand, filled with some 3000 pieces in the order he created so that his books, pamphlets, card dividers and notes (some made by him, some by the librarians) give the accurate impression of a work in progress; a useful and well-used resource created by a lively mind with an all-consuming passion.

So who was William Blades and how did he come to develop his fascination with early printing? The Blades family originally lived in Clapham which in 1824 was a desirable and, as yet undeveloped, suburb. After a good grammar school education William started work aged 15 in his father's successful printing business in Abchurch Lane in the City of London. This full apprenticeship ensured the thorough understanding and love of the craft and industry of printing which was to inform his career. Although he would never know the Foundation Institute he would have known the Fleet Street area in detail as the streets surrounding St Paul's had long been a focal point for the printing industry.

His interest in the history of the craft grew as he trained and he began to concentrate on the identification of the genuine works of William Caxton. His own book *How to tell a Caxton with some hints where and how the same might be found (1870)* is a delightful example of the way in which Blades worked and the clarity and spirit with which he expressed himself. His interest is simply in establishing a precise method of identification which he is happy to share and explain with useful illustrations and technical information and precise measurements. The style is so entirely free of academic flourishes or any mystification that he simply convinces the reader that nothing could be more straightforward than to know a Caxton when they saw it. For example : "Has the book a Title-page? If it has it is not a Caxton...If catchwords are used it has no claim to be a Caxton." He encourages the continuing search for authentic volumes with a personal anecdote. "...with dusty face and grimed hands I was departing when a filthy bit of parchment in a pigeon hole close to the fire place attracted my attention by the appearance it presented of an illuminated initial. I turned it aside with my foot, and beneath was an old folio the first sight of which made my heart beat: it seemed impossible, and yet it was a genuine Caxton. The second edition of Chaucer's Canterbury Tales with numerous woodcuts."

Blades, East and Blades prospered as William and his brother Rowland developed a company which specialised in the printing of bank notes, cheques and commercial forms including anti-fraud devices. When they outgrew Abchurch Lane it was said that William ensured the best possible facilities for the workers in the new building. He supported the activities of the union and all the staff enjoyed the annual dinners which certainly had beautifully printed and designed menus. The

staff joined in the celebration of his 25th wedding anniversary and presented Mr and Mrs Blades with a silver plated fruit stand. They had established a home in Surrey in Sutton which was still quite a rural spot and not the urban sprawl of today.

Blades was best known in his lifetime for his life's work on William Caxton. He had come to public notice in 1861 when he published *The Life and Typography of William Caxton*. Using his technical knowledge of the craft he was able to examine and judge every specimen of Caxton's work that he could trace through travel and correspondence and he built his own theories and conclusions which challenged much that had previously been accepted. When it came to celebrating Caxton with an exhibition he was able to convince his colleagues that 1877 rather than 1874 was the date to indicate four centuries since the first book printed in this country: *The Dictes and Sayings of the Philosophers*. With characteristic enthusiasm he entered in to organising the Caxton part of the exhibition in South Kensington. He catalogued the Caxtons, wrote an introduction and acted as general manager for the upper rooms of the exhibition which was visited by the Queen. He is described, as cheerfully unpacking crates in his shirt sleeves, keeping his head and working hard 'while others differed and argued' he was serene and genial.

William Blades is not a name which you will now find in most general works about Victorian England but he was well-known to his contemporaries, especially those of like mind. As the *Sutton Herald* wrote in the obituary of April 28th 1890 "his house was the resort of prominent literary people including many from abroad and he always made his visitors welcome to inspect the treasures of his library." Only days before an event to celebrate Blades' jubilee as a printer he died at home in Cheam Road, Sutton; he left a widow and seven children. He was buried on April 30th 1890 at the New Cemetery, Sutton where 500 mourners gathered including 100 employees of Blades, East and Blades. Many would have remembered his lecture to the Sutton Working Men's Constitutional Association given on December 11th 1889.

In 1899 a catalogue of the Blades collection was published by J Southward, a contemporary writer on printing. Writing his preface at a time so soon after Blades' death, Mr Southward encapsulates the feeling of the time:

"The William Blades collection, is, in the first place, one of the largest of its kind that exists in a separate and independent condition.....remarkable from the fact that it was collected by one man, and one who was animated by a steady purpose....his death removed from the ranks of present day bibliographers one of the foremost authorities and for those of the craft of printing one of its most respected and influential members. All his work was done primarily from his love of the art of printing."

St Bride Foundation is a Fleet Street survivor. When the Institute was built in the 1890s the area was at the hub of the printing and publishing world and this was the ideal location for training printers. The building was designed, however, to do more than service a local industry. Well-equipped libraries, lecture rooms and even a swimming pool offered educational and social facilities to both members and local residents. The original book collection has now grown into the world's foremost printing and graphic arts library and despite the huge changes of the twentieth century the architecture is almost unchanged. The pool is now a theatre; visitors come for conferences and events; readers study in the library; students are learning to print in the workshop so it is still a lively resource for London and the arts - Reg. Charity No. 207607. Further information can be found on the library's web site at www.stbridefoundation.org

Ursula Jeffries is a freelance writer. She discovered St Bride Foundation while tracing family history linked with the newspaper industry. The story of the building and the individuals connected with it have provided her with so many opportunities for study that her original intention to write its history looks to be a long-term ambition. Recently she has helped in the production of a new book on compositors and she is currently researching John Southward, another Victorian writer on the art of printing who prepared a catalogue of the William Blades collection.

Product & Company News

[See us on Twitter](#)

As well as our page on Facebook, we can now also be found on Twitter @hewitonline

The Designer Bookbinders Competition 2011

The J. Hewit & Sons Award for The Interesting Treatment of Leather

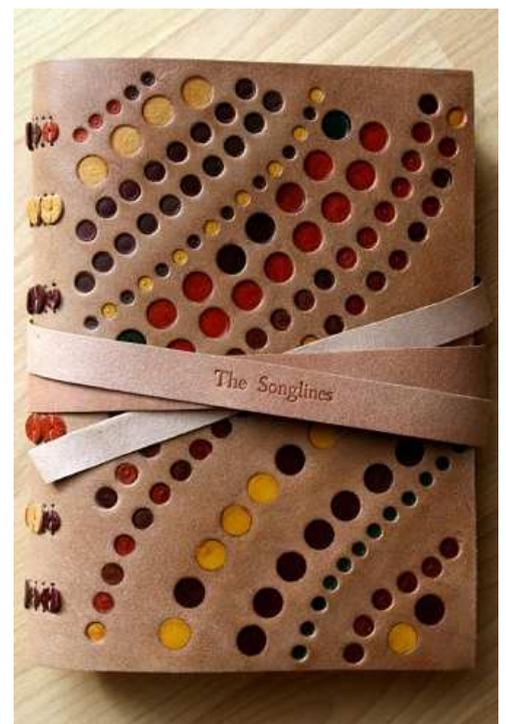
Winner - Paul Henry (Surrey, UK)

Book - 'The Songlines' by Bruce Chatwin



'The inspiration for the design came from using the idea of the "spot and dot" paintings of the Aborigines, which tell a story about journeys. I had some naturally tanned split hide with a slightly rough surface which was perfect for the sand, and the spots were inlaid from lots of different leather scraps in various sizes and colours, but I tried to use natural colours.'

'As the book was primary a tale of travel, the idea of a tacket journal seemed to fit very well as the binding structure, each two sections were sewn through the same paired stations, and through a loose leather spot as well to maintain the idea of the journeying tale. A protective card endpaper with an extra flap helps to keep the fore edge clean. The long strap on the journal binding is a very traditional closure and fitted in the idea of a book to be thrown into a back pack whilst walking in the Outback.'



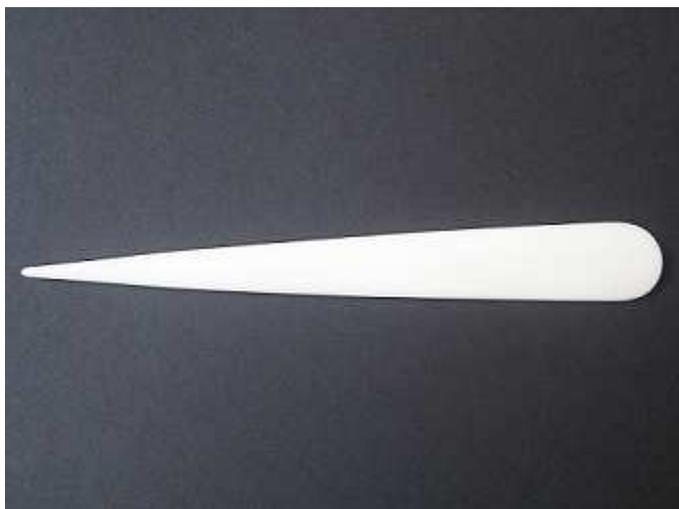


'The bag was made from Aborigine printed fabric from Bathurst Island, sourced directly from a protective settlement and work place'

Our warm congratulations go to Paul. More examples of his beautiful work (and not only bindings!) can be found on his web site at www.paulhenrydesign.com.



7" Long-Pointed Bone Folder



This new and exclusive 7" Long-Pointed Bonefolder has just arrived in stock and is available to purchase.

Price: £2.61 each

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

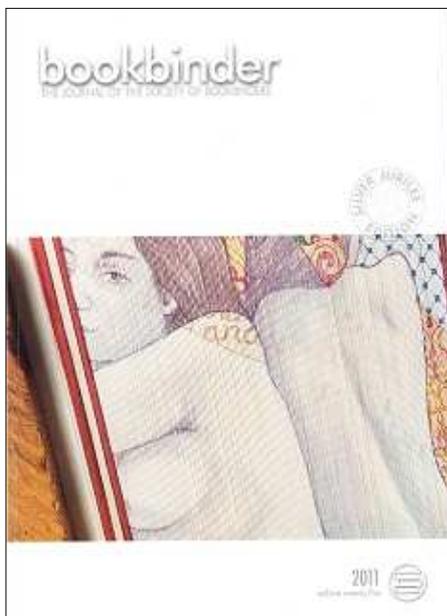
Tacking Iron Tip

Just recently added to our range, this solid brass, flat Tacking Iron Tip is 35mm in length and is designed to be used with the Foil Master Finishing Tool.

Price: £5.20 each



Society of Bookbinders Journal 2011



Contents:

Alan Fitch: Forwarded but Not Yet Finished
Arthur Green: A Springback Stationery Binding
Arthur Green and Hannah Brown: SoB International Competition 2011
Lester Capon: High Church
Samantha Elliot: The Vanishing Act or Fore-edge Painting
Ann Tomalak: Preserving Tomorrow's Past
Raymond Bennett: Foxing
Recent Bindings: Paul Delrue, Derek Hood, David Sellars

Only £18.00

Dry Cleaning Sponge

Just come in to stock, but with limited availability, we have 12 of these Dry Cleaning Sponges for sale.

Only £5.95



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

What's Wrong with Bookbinding Leather Anyway?

by Karen Vidler

The knowledge required to become a professional book conservator ranges from bookbinding history to materials science. Book conservators must also be skilled in the techniques of bookbinding and identification of deterioration to the components of a book before undertaking conservation work. This breadth of experience is encompassed within in the code of ethics adopted by many professional conservation bodies in Europe and the UK.

"The Conservator-Restorer is a professional who has the training, knowledge and skills, experience and understanding to act with the aim of preserving cultural heritage for the future..."(ECCO, 2002).

Taking bookbinding leather as an example, the conservation process has several stages. This includes; skills in examination techniques to identify the type of leather and causes of deterioration; determining the conservation proposal; and performing conservation standard leather treatments and structural repairs to degraded leather bindings. Current initial and mid-career training in the UK is not equipping book conservators with the necessary knowledge and skills for making that all important 'informed decision' on the conservation needs required for this type of bookbinding. This paper will consider two current influences on the shortcomings in the knowledge and skills required for the conservation of leather bindings: gaps within education and a general confusion about leather.

Educational centres will always respond to demand from conservation employers. Currently employers are concentrating their resources towards non-interventive practises such as housing and environmental storage conditions - both important aspects of preventative conservation practice for long term stability of leather bindings. In the case of acid decay (red rot) damaged vegetable tanned leather bindings, evidence has shown a causal link between the storage and display environment and the longevity of the 19th century manufactured vegetable tanned binding leathers as discussed by Florian (2006). Improved storage conditions can dramatically slow the rate of deterioration. Of equal importance is interventive conservation to meet the conservation needs of damaged leather bindings that are expected to be consulted, having a sound structure and covering material. The downplaying of interventive skills is creating a generation of unskilled practising conservators who apply to work in public institutions and private practice with limited technical knowledge and hand skills required to undertake high quality interventive work when required.

There is general confusion within the profession that bookbinding leather and its conservation needs is too broad and difficult a topic to understand. This perception seems to be due to 'the literature', as this is where conservators usually go for information when training and advice is not available. Firstly, most relevant literature from conservation research and manufacturers is generally not written for conservators. They are written for a technical readership with a familiarity of some fundamental, complex concepts and terminology of leather such as; the chemistry of tannages and dyes; theories of chemical and physical deterioration mechanisms as leather degrades – theories that share some similarity with the deterioration of other materials such as paper. Most book conservators are not equipped to understand this literature, as these concepts are not part of initial conservation education and professional development training. This has resulted in a culture of mistrust that if information is not clearly understood then somehow the manufacturer or supplier is keeping something from the conservator.

When relying on the literature for guidance there is also difficulty in determining the suitability of bookbinding leathers for conservation standard structural repairs. Bookbinding leather has a long history of published research dating back over 150 years. The most recent published investigation to identify and realise durable bookbinding leather for bookbinding and book conservation purposes being the European Commission Craft Programme, referred to as The Craft Leather Project. A consortium of tanners, bookbinders, conservators and leather scientists were brought together from Germany, Greece, Italy and Great Britain with

“the primary aim...to develop a range of bookbinding leathers having chemical properties to give resistance to acidic polluted atmospheres...together with the physical characteristics demanded by bookbinders”(Thomson 2003:65).

Samples were taken from seventy-one commercial tanners and leather dealers in Europe, and the study included calf, goat and sheep skins tanned using vegetable tannins, semi-chrome, alum, semi alum and full chrome. In the UK both J. Hewit & Sons and Harmatan & Oakridge Leathers developed improved vegetable tanned leathers for bookbinding and conservation purposes as a result of recommendations from this project.

A consequence of this confusion via the literature regarding new bookbinding leather has encouraged the use of alternative materials. For example, the practice of replacing degraded vegetable tanned leather components of a binding with large strips of Japanese repair paper or alum tawed (semi-tanned) leather for rebacking. This is similar to the issue of using Tyvek® to replace the spines of vellum bindings. While these alternative materials are being used with confidence within the conservation profession there are two problems. Firstly, both materials require further research into their long term chemical and physical properties such as that observed by Vest (1999) in the analysis of the deterioration of white tawed leather. The second problem is the permanent alteration of the character of the binding due to the different physical properties of these materials in conjunction with the original covering material. The aesthetics and mechanics of the binding are being changed by the use of alternative materials that can not always be easily reversed. Using the example of the conservation of 19th century vegetable tanned leather bindings it is difficult to find published evidence against using some of the modern vegetable tanned bookbinding leathers for book conservation repair. Coupled with improved storage and handling when returned to the collection, the longevity of the conservation work done using modern leathers is a vast improvement from previous repairs undertaken in the 19th and early 20th century.

Leather treatments are another area of confusion within book conservation literature. There is a documented history of now inappropriate leather consolidants and surface coatings that leave the book conservator unsure of which treatments to trust (see Haines, 2002). The newest leather treatment has been developed by Dr. Anne Lama (2012) at The Leather Conservation Centre, Northampton in co-operation with Dr. Jeffry Guthrie-Strachan of The Institute for Creative Leather, University of Northampton. This should be another option for the treatment of acid decay damaged vegetable tanned binding leather available to the book conservator. This like any leather treatment can only be used if the constituents of the treatment are understood by the conservator for its short and long term effect on the physical and chemical properties of the leather. Only through clear and concise literature and training in correct use can this, or any leather treatment, be used by the conservator with confidence that they are slowing the rate of deterioration in leather.

Currently I teach students and practising conservators and restorers with limited knowledge of the lifecycle of bookbinding leather, with emphasis on the retention of bookbinding leather as part of the intrinsic value of the binding. There is a desire amongst student and book conservators for more accessible information on the chemistry of vegetable tanned leathers and chemical treatments such as consolidants and surface coatings. Some of this information must come from the manufacturer/supplier, some must be sought out by the book conservator using the material science knowledge that they have to understand a complex material like leather. The expectations

of students and professional book conservators need to be articulated to influence improvements in education and training to ensure the use of appropriate treatments and materials.

The discipline of Book Conservation does have an 'arsenal' of published techniques for the conservation of leather bindings. In particular, for those bindings from regularly accessed collections requiring interventive conservation work. Book conservation has come a long way when reading through the list of techniques and materials as listed in a short article on book restoration by Middleton (1994) to more recent surveys from the United States such as St John (2000) and Baker and Dube (2009). Both highlight the much broader range of techniques and materials currently being used in book conservation. For the conservation of leather bindings, the informed choice of the most suitable conservation treatment and repair techniques should be based on a rigorous assessment of the specific conservation needs underpinned with appropriate training, knowledge and skills.

As a profession, book conservation needs to be better equipped to identify the specific conservation needs of leather bindings to decide on the most suitable repair materials and chemical treatments. Students and professional book conservators require better education and training in understanding the lifecycle of bookbinding leather from manufacture to conservation. This will go some way towards reducing the confusion around leather and ensure book conservation is focused on retaining the character of each binding based on knowledgeable judgement and skilled work.

Discussion is welcome.

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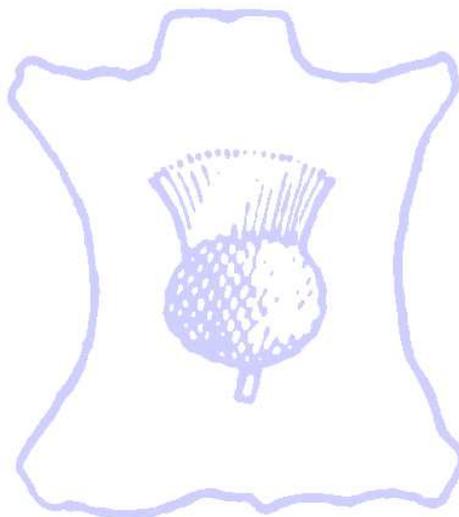
Karen Vidler - is a qualified bookbinder and book conservator, trained at both Guildford College and West Dean College. She has managed a small conservation practice, Book Conservation Services, since 2006. Her work has included establishing a Book and Paper Conservation Studio for The Leather Conservation Centre, Northampton as well as being a Book Conservator with the V&A Museum and The National Archives. She teaches the conservation of leather bookbindings to students of conservation and qualified Conservators in Europe and the UK. She is also pursuing ongoing research into an improved understanding of the deterioration of bookbinding leathers.

Karen has a web site at www.bookconservationservices.co.uk



Editor's note – Karen refers to 'The Craft Leather Project' which J Hewit and Sons was involved in. A summary of the results and summations of this project can be read or downloaded as a PDF file at: <http://www.hewit.com/download/fs-craft.pdf>.

Currently Hewit's production of Chieftain Goat and Archival BV Repair Calf are carried out using the archival processes described in this document. Please do not hesitate to contact us or have a look at our web site if further information is required.



Study Opportunities

Bookbinding and Book Arts at North Bennet Street School, Boston, MA

Limp vellum binding

Wednesday-Friday, 21st-23rd March 2012

The limp vellum binding is one of the most beautiful traditional structures. Using calf vellum covers, alum-tawed hide, and bone clasps, students make their own model of this binding. The instructor is Stacie Dolin, a graduate of North Bennet Street School.

Scaleboard lecture

Thursday, 26th April 2012

Free event

Drawing from her study of 350 scaleboard bindings in library collections, Julia Miller explores the variety of structural elements and material combinations used on American imprints bound in scaleboard.

Introduction to Scaleboard

Friday-Saturday, 27-28th April 2012

8:30am - 4:30pm

Instructor: Julia Miller

\$500

Advanced

Following her lecture, Julia Miller leads a two-day workshop focused on building a solid understanding of the variety of structural elements encountered in scaleboard bindings.

Register now for these book-focused spring workshops. Find them among dozens of hand-skills courses listed on the NBSS workshop calendar - www.nbss.edu/workshops

Bookbinding Workshops in Gloucestershire 2012

Workshops in repair and new bookbinding suitable for beginners and those with some experience. Teaching on a one to one basis with limited numbers enabling individual tuition on projects of your choice.

April - Monday 16th, Tuesday 17th and Wednesday 18th

August - Monday 20th, Tuesday 21st and Wednesday 22nd

October - Monday 22nd, Tuesday 23rd and Wednesday 24th

All workshops are to be held at Acorn School Nailsworth between 09.30 - 15.30

1 day £37.50, 2 days £70.00, 3 days £105.00 per workshop

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

Don Rash - Classes at School for Formal Bookbinding, Plains, Pennsylvania

Here Is the class listings for the School's upcoming 2012 classes.

Full Leather Binding

26th-30th March 2012

Participants in this course will execute one or more full leather bindings on textblocks of their choosing. These will be formal bindings in the German academic tradition, with leather jointed zigzag endpapers; sewn either on flat cords, raised cords, or a combination of the two; top edge treatment; choice of either tightback or German tube; covered in Nigerian goatskin; modestly tooled and titled.

Introduction to Cloth Binding Conservation

9th-13th April 2012

This class will address the repair and conservation of cloth bound books. Topics to be covered include: resewing and alternatives to resewing; pulling; fold and tear mending; preparing case for repair; preparing new spine cloth; rebacking; repairing corners; new inner joints; refurbishing.

Introduction to Leather Binding Conservation

16th-20th April 2012

This course will address the conservation of leather bindings primarily through the rebacking process; but will also address other methodologies such as Japanese paper repair and the use of handmade paper as an alternative to leather. Topics covered will include: lifting the original spine; resewing and alternatives to resewing; washing and mending; endsheet and joint considerations; sewn endbands; corner repair; board preparation and reattachment; leather preparation; rebacking; laying new inner joints and original sides, pastedowns and spine; refurbishing.

May 2012

7th-11th - Foundations of Hand Bookbinding

14th-18th - Introduction to Case Binding

June 2012

2nd-3rd - Introduction to Inlay and Onlay

11th-15th - Introduction to Leather Binding

18th-22nd - Full Leather Binding

July 2012

7th-8th - Introduction to Titling and Tooling

16th-20th - Introduction to Cloth Binding

23rd-27th - Conservation

23rd-27th - Introduction to Leather Binding Conservation

September 2012

10th-14th - Foundations of Hand Bookbinding

17th-21st - Introduction to Case Binding

29th-30th - A Contemporary Leather Spined Box

October 2012

8th-12th - Edition Binding

For more information about individual classes or tuition and housing fees, please visit
www.donrashfinebookbinder.com/sfbmain.html

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 (09.00-17.00). 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

Workshops at Panther Peak Bindery, Tucson, Arizona

The Panther Peak Bindery offer courses for beginners and advanced binders, and everyone in between. The owner, Mark Andersson was the bookbinding instructor at the North Bennet Street School for nine years, teaching all major aspects of bookbinding and conservation. The courses at Panther Peak Bindery draw upon that experience as well as his many years as a private binder and conservator.

Non-adhesive binding

Five Saturdays
28th April - 26th May 2012
Time: 08.00-16.30
Cost: \$500

Cloth binding

Five Saturdays
2nd-30th June 2012
Time: 08.30-16.30
Cost: \$525

Boxes and Enclosures

Monday - Friday
25th-29th June 2012
Time: 08.30-16.30
Cost: \$525

Cloth binding

Monday - Friday
6th-10th August 2012
Time: 08.30-16.30
Cost: \$525

Book Repair

Monday - Friday
13th-17th August 2012
Time: 08.30-16.30
Cost: \$500

Cloth Binding Too

Monday - Friday
22nd-26th October 2012
Time: 08.30-16.30
Cost:\$525

Leather/Vellum Classes**Half Leather Binding**

Monday - Friday
9th-13th July 2012
Time: 08.30-16.30
Cost: \$500

Full Calf Binding

Monday - Friday
16th-20th July 2012
Time: 08.30-16.30
Cost: \$500

Limp Leather

Monday - Friday 10th-14th September 2012
Time: 08.30-16.30
Cost: \$525

Millimeter Bindings

Monday - Friday
17th-21st September 2012
Time: 08.30-16.30
Cost: \$525

Limp Vellum

Monday - Friday
24th-28th September 2012
Time: 08.30-16.30
Cost: \$550

For more information please visit
www.pantherpeakbindery.com/courses.html

Bookbinding and Paper Marbling courses with Christopher Rowlatt

Because of popular demand some of the courses are repeated so please choose a date to suit your diary. Each course fee includes all materials except for the fabric marbling course when I require each student to provide their own fabric. Refreshments and a midday meal are also included in the fee.

Bookbinding for beginners and more experienced binders

24th-25th March 2012

For beginners tearing paper leads to folding paper leads to cutting paper leads to sewing paper together leads to gluing paper leads to pressing paper leads to a book which gives the skills that will make a multi-section case bound book which will start your bookbinding life. You might even get round to discussing what defines a book! At least two books will be made. For the more experienced bookbinder the opportunity to further their skills and knowledge through repairing a damaged book, or creating a designer binding, or experiencing new materials and skills will be available. This course introduces the student to paper, bookcloth, adhesives and many other materials used in bookbinding and how they interact with each other, also the many skills and safe use of the bookbinding tools required by a bookbinder. Sadly I can not offer leather binding on this course.

Paper Marbling & Simple Non-Adhesive Bookbinding

31st March - 2nd April 2012

A wonderful chance to learn how to marble and then learn some easy, very rewarding methods of using them in book form. You will start with the recipes for size and inks, and go on to produce 5 samplers that teach all the basic skills required to print a good sheet. You can try patterns such as Dutch, Bouquet, Non-pariel, curls and snails and nightingales nests, and even the Spanish. The second day will be free for your free experimentation. On the final day, a choice of book forms and techniques are available to make and try. It could be a stab binding sample book of all your marbles, a single section note or sample book or a long stitch bound book incorporating your marbles. Comprehensive notes on marbling and each bookbinding form attempted are given.

Bookbinding in Leather

5th-7th May 2012

If you have not experienced leather before, this is your chance to enjoy this material and create a new leather binding on an already bound book or to repair an existing leather binding that may be damaged. Tuition in paring, covering, moulding and all other aspects of leather preparation and application are covered. Sadly tooling will not be covered but if time allows a simple label will be made to title the book. Bring a few examples of books that require recovering and leather bound books in need of cover repair. Please contact me for details of what to bring in the way of books to work on.

Japanese Bookbinding

28th-29th April 2012

To learn the art and craft of creating Japanese Bindings gives the chance to work with some of the most glorious and wonderful materials; Japanese tissue and hand made papers, hand printed papers, hand marbled papers and, of course, threads of all kinds. The simple and disciplined skills needed to create this style of binding and the straight forward tools will enable you to make and develop this style of binding at home. The four hole Yotsume Toji, Kangxi, Asa-n-ha Toji, Kikko Toji, and possibly the Yamato ledger styles will be attempted.

Two day weekends cost £195 and three day courses cost £295.

Each marbling course is limited to 3 students while the Bookbinding courses are limited to 4. An accommodation list is available on the website.

For further details see www.bookbinding-marbling.co.uk
or contact info@bookbinding-marbling.co.uk or telephone 01544 260466
The Presteigne Bindery, 14, Hereford Street, Presteigne, Powys. LD8 2AR

Binding Workshops with Dominic Riley & Michael Burke in the Cumbrian Lake District

Welcome to our Spring offering for 2012. There's a variety of workshops here, from basic structures to more advanced techniques. We hope there will be plenty here for you to enjoy. Please remember, the workshops do tend to fill up quickly, so let us know as soon as you can if you'd like to book a place. We look forward to seeing you at the bench!

Workshops are from 10.00-17.00 at our bindery near Ulverston. Please note that space is limited to 10. The workshop fee includes lunch. If you need to stay overnight, we can help with B&B accommodation.

One-Day Wednesday Workshops

The All-in-One Clamshell Box

28th March 2012

Materials £5.00

Traditional clamshell boxes are made from two trays and a case, the trays being glued to the case in a large press. This presents a problem for people who don't have such a press. The All-in-One Box is an elegant answer to this problem, since it can be made at home with just a few hand tools. It has several special features including reinforced double walls, which are further strengthened with a lining of jaconet, and an ingenious method of covering using one piece of bookcloth, with very neat cuts and turn-ins, that give it a streamlined look.

Single Sheet Binding

18th April 2012

Materials £5.00

This structure is designed for binding single sheets in a way that is strong and durable, and can be easily adapted for rebinding paperbacks that have fallen apart or do not open well. The pages are doubled fanned and glued for strength, and the spine lined with thin cotton to hold it together well. The cover is made from card covered with Tyvek, a thin and very strong material that is also very flexible. The Tyvek is coloured with acrylics before covering. By attaching the cover to the endpapers rather than the spine (as is traditional in paperback bindings) the book opens beautifully flat.

The Presentation Album

2nd May 2012

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.

All one-day workshops are £45.00

Two-Day and Three-Day Weekend Workshops

(Three-day workshops are from Friday - Sunday)

Chinese Binding

17th-18th March 2012

Materials £20.00

This workshop introduces three early Chinese binding structures, which have been in use for hundreds of years and are still made today. They include the sutra (jingzhezhuang), the wrapped-back (baobei zhuang) and the thread-bound (xian zhuang). These three classic styles of binding cover a period of over a thousand years of bookmaking in China, the cradle of book arts and printing. The three books are housed in a covered case (shutao) which wrap them together in the traditional Chinese way.

Limp Vellum Binding

30th March - 1st April 2012(three days)

Materials £40.00

Vellum was commonly used as a covering material for bindings from the sixteenth to the eighteenth century, and was revived in the late nineteenth century by the Arts and Crafts movement. It is an extremely elegant and refined structure, and relatively straightforward to make. We will begin by sewing the book onto vellum tapes, sewing on simple endpapers, then rounding the spine and sewing on plain linen headbands. The cover is made 'off the book' from good quality calfskin vellum, which is measured, scored, cut and folded to fit the book precisely (a paper template will be made beforehand to check the measurements and serve as a guide for future bindings). Particular attention is given to the ingenious 'inter-locking corners' which hold the cover together. The endpapers are then put down, and the book pressed lightly.

Pastepapers Old and New

28th-29th April 2012

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.

Hand Tooling

19th-20th May 2012

Materials £30.00

Hand finishing on books requires patience, skill and much practice, and handling gold leaf can present endless frustrations to even the most accomplished bookbinder. This workshop will show how to execute neat, pleasing finishing without using gold leaf, thus concentrating on the fundamental skills necessary to achieve good lettering and decoration of spines and boards. We will concentrate on six techniques: blind tooling on leather; tooling with carbon paper to achieve a solid black result; freestyle carbon tooling on leather or cloth boards using the one line wheel; tooling titles with real gold foil; using a template to ensure accuracy; and tooling gold lines using a fool-proof guide. All these techniques have been developed over the years in various binderies, where, for reasons of expediency, finishing with gold leaf was not practised. The alternatives are very impressive.

Two-day workshops are £90.00 and three-day workshops are £135.00

Further information from Low Wood House, Low Wood, Ulverston, Cumbria, LA12 8LY.
015395 31161 dom.riley@hotmail.com

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

Morgan Conservatory Workshop, Cleveland, Ohio

Vandercookin' It Up

5th May 2012

Instructed by Bobby Rosenstock

In this workshop, you will create a broadside (poster with a message) on the Vandercook letterpress. Explore the capabilities of the letterpress using block printing, pressure prints and magnesium cuts to build up background layers on paper with multiple tones and shades. Bring a quote/proverb/poem/etc. that you will set in wood and lead type and print as an edition. After taking this class you will understand the capabilities of the letterpress as a tool for you as an artist. This is a hands-on learning experience; you will learn how to set type, mix ink, and safely operate these incredible presses. If you are already experienced with letterpress printing this can be used as a time to experiment with design ideas and gather group critique as well as use the equipment the Morgan has to offer. This workshop goes hand and hand with the 1 Page = 1 Book workshop in June to get your familiar with our presses and to let you experiment as you think of how you can build upon your design and concept.

Exploring the Historic Longstitch

12th-13th May 2012

Instructed by Margot Ecke

In this workshop you will learn how to create a historic long stitch binding - a non-adhesive binding with an exposed spine. The binding is European and was in common use between 1375 and 1500. Sewing pulls each section of paper tight against the cover material and is later woven to protect the stitches. The covers were originally made of vellum, which is calfskin that has been scraped and stretched so that it has a smooth surface, but for this version you will be binding your books with thick archival paper. You will have the opportunity to make 2-3 books during this weekend workshop. Saturday will be a basic introduction to the history and process with Sunday being a day that you will integrate variations and decorative. This binding is the perfect structure for wedding guest books, journals, and keepsake books and they make great gifts. Because you can make three in your first weekend this is something that can be easily replicated at home or in your studio making it a very worthwhile skill set to learn.

Carousel Book Workshop

19th-20th May 2012

Instructed by Carol Barton

Have you ever been interested in creating books that double as paper sculptures or sculptures that are truly books? A "carousel" or "star" book consists of several accordion-fold sheets bound together to create dimensional stage-like pages. In this workshop you will learn the basics of constructing this book form, plus new ways to compose pages and bind the book with tabs. You should bring images or collage materials to use in creating a visual story as you develop layered imagery around a theme or text. The workshop will allow you to explore the exciting possibilities for adapting this format to your personal creative style. Historical and contemporary examples of the carousel book will be presented in a slide show so that you can design and create based on a solid foundation of knowledge. No experience [is] necessary. This is a great workshop if you are a teacher, book artists, graphic designer or someone wanting to spend a productive and creative weekend with us here at the Morgan.

Soft & Hard: Pressure Printing and Pochoir

2nd-3rd June 2013

Instructed by Amy Borezo

In this workshop you will learn two complimentary image-making techniques that you can use both on and off the press. Pressure printing is a process that uses a low relief collage to print from a Plexiglas base placed in the bed of a cylinder letterpress. This technique lends itself to creating soft, atmospheric prints. you will create a low-relief collage and pull an edition of 3-5 prints on Saturday. Sunday you will incorporate pochoir into the prints from the first day. Pochoir is a hand-stencilling technique used to create richly colored, hard-edged patterns and images. This intense handcraft was used extensively in the graphic arts of the early 20th century. You will cut their own stencils and make an edition of 3 complete prints that incorporate both techniques. Over the course of the workshop, you will look at numerous examples of pressure printing and pochoir. In the end you will also be able to keep two professional grade Japanese stencil brushes so you can continue to create long after this jam-packed printing weekend.

1 Sheet = 1 Book: Letterpress and Single Sheet Book Form

9th-10th June 2012

Instructed by Michael Gil

Here is your chance to design, print and make your own custom book! You will learn the traditional letterpress process of laying out type and printing and then you will transform your paper using a simple, single-sheet, accordion-fold technique to produce your own chapbook! You'll set type, integrate wood block, linoleum, or letterpress ornament images if you like, then lay it out according to a simple technique and print it on the Morgan's Vandercook press! After being printed you'll fold, snip, and PRESTO - a little, 8-page book! This is a great exploration for people who take Vandercookin' It Up in May, those who are versed in letterpress or those who have always wanted to give it a whirl.

Plant to Paper - Traditional and Non Traditional Eastern Papermaking Techniques

16th-17th June 2012

Instructed by Tom Balbo

In this workshop you will participate in the hand papermaking process from plant to paper as you learn about the tradition and techniques of Eastern-style hand papermaking and explore some non-traditional techniques as well. You will have the opportunity to use both Thai Kozo and Morgan Kozo - Japanese Mulberry that is grown right here in Cleveland. The process will begin with cuttings. You will learn to steam, peel, scrape, clean and hand beat the cellulose fibres from the plant. This process is something you can take with you as we will give you instruction on how to make your own sugetta (Eastern variation of a mold and deckle - the screen and frame used to create Eastern handmade paper) as well as techniques to create this style of paper once you are home. You will walk away having the experience and information necessary to replicate this process after the weekend is over at your own home or studio. This is a wonderful workshop to get your excited about Eastern papermaking. After you have fallen in love with the process you may want to register for Korean Papermaking and Allied Crafts with Aimee Lee in August where you will have more hands-on papermaking as well as learn several other traditional processes you can use to create art with your handmade Eastern paper.

Hand Painted and Hard Core

23rd-24th June 2013

Instructed by Erica Spitzer Rasmussen

Go from graphically designing patterns on paper to binding books in just two days. In this workshop you will use acrylic paints and simple embellishing techniques, such as stamping and rubbing, to decorate commercial papers. You will then transform these sheets into books using sophisticated binding structures, including a petal fold, an accordion and a Coptic stitch. You may be familiar with many of these techniques, but this workshop will help you take your skills to a new level. You will leave with an assortment of unique hand bound hard covered one-of-a-kind blank books and the experience to go on creating on your own after the weekend is through.

Paper Marbling

7th-8th June 2012

Instructed by Steve Pittlekow

Learn the fascinating decorative paper process known as marbling. In this fast paced class you will learn to marble on paper in a two-day intensive workshop designed to introduce you to the process and practice of this historic medium using contemporary tools and materials. You will learn to mix the bath and colors, prepare paper, and practice many traditional patterns. This "at the tank" class is exciting with both freeform and structured guidance. This is the third time in four years the Morgan has hosted Pittlekow to teach this and it's a huge hit every year. The finished pieces you come away with are reward enough, but to learn from one of the best in the medium is an opportunity you don't want to miss. Marbled paper you make can be framed as art within itself or you can use your finished pieces in bookbinding or other paper arts.

A Pop-Up Field Guide to North American Wildflowers

14th-15th July

Instructed by Shawn Sheehy

In this two-day workshop, you will create 8-10 pop-up cards featuring native flowers of the Midwest. Fundamental techniques of pop-up engineering will be demonstrated and practiced while building these flowers, using little more than a knife, glue and card stock. Aside from a collection of cards that you might either bind together and keep for further study or [as] gift[s] to family and friends, you will also receive the knowledge and tools to continue creating your own cards at home. No experience is necessary, but binding and/or sewing skills will speed your progress. This is a great workshop to take if you want to explore making your own greeting cards or would like to advance your skills in using paper as a medium for sculpture.

Unusual 3D Techniques: Kozo, High Shrinkage Fibre & Colour

21st-22nd July 2012

Instructed by Melissa Jay Craig

Paper Sculpting: Unusual 3D Techniques is a fast-paced, fun, information-packed class that includes a series of lectures, demonstrations, and plenty of hands-on papermaking and sculpting. Melissa Jay Craig will share with you some of her signature techniques that she uses in her sculptural works as well as other methods that are specific to kozo and high-shrinkage fibres. The creation of molds, armatures, and mounting strategies to make free standing or wall-mounted paper sculptures will be discussed and demonstrated and you will be able to try your hand at fibres-reactive dyes which enhance the handmade paper with vibrant colour. You will work independently to create several 3D works with Melissa on hand to guide you if you have structural

or procedure questions. You will come away from this workshop with a whole new understanding of paper as an art medium and take home what you have created along with the strategies for making many more sculpture in the future. All basic materials are included - just bring yourself and your creativity!

Paper Your Way - Learn, Experiment, Play, Make

28th-29th July 2012

Instructed by Tom Balbo

Ready, Set, Go! This is a hands-on experimental workshop where you will have the opportunity to learn from and then work alongside the Morgan's own Tom Balbo as he takes you on a papermaking adventure. Ok - really though - this workshop offers a little something for everyone. Tom teaches a similar workshop every year with more and more of a following - many students registering annually. You will learn the basic process of pulling handmade paper as the foundation and then you will build from that point in creative, quirky and unique directions. Learn pulp painting, how stencils can be integrated into designs, how to properly pigment pulp, how and why to combine or layer fibres and so much more. If you have papermaking experience or if you have always been curious this is your time to learn and make! You can use this as more of a production class leaving with a stack of similar papers to print on, bind with or use in your own art or you can take your time and turn each sheet into it's own final piece with layers, colors and beauty. The Morgan's papermaking studio will be in full swing and you will want to be there without a doubt!

Korean Papermaking and Allied Crafts

11th-12th August 2012

Instructed by Aimee Lee

Korean papermaking, descended from China and a precursor to Japanese papermaking, has a long and illustrious history. With the rise of industrialism and modernization, it receded into obscurity but is still practiced today in countryside mills, producing hanji (Korean handmade paper). Aimee Lee, the leading US hanji researcher, will guide you through the process of preparing fibre from mulberry bark, making sheets using the unique side-to-side Korean formation method, and drying hanji. Students will also be introduced to joomchi, which is paper felting, and jiseung, which is paper weaving. This class is an excellent introduction to eastern papermaking and its applications, and makes use of the Morgan's Anne F. Eiben Hanji Studio, the only Korean papermaking facility in North America. This is a wonderful follow up to the Plant to Paper workshop with Tom Balbo in June where you will get a brief overview and hands on experience with several Eastern styles of papermaking. This will provide you with a more in[-]depth knowledge of one of the Eastern styles and other applications for the paper. This will be Aimee's third year at teaching at the Morgan and the workshops have quite a local following.

Upside Down, Back to Back and Side by Side: Double Book Structures

11th-12th August 2012

Instructed by Fran Kovac

Explore double book structures and forms, where two books can be bound together in a variety of ways, and with a variety of techniques. The tête-bêche (head to toe) binding incorporates two texts that share a spine with no back cover but two front coverboards instead. The dos-à-dos binding (back to back) and the French door binding (side by side) both share the back cover board, but in very different ways. These structures provide many options for you and two texts to relate to each other in both physical and psychological ways. You will complete three books in class: an accordion style tête-bêche binding using the pamphlet stitch, the dos-à-dos binding sewn with a

link stitch, and the French door structure sewn on tapes with a magnetic closure. Along the way, we will discuss how each structure can be used to enhance or contrast texts, and how the structure of the book can change the way the texts relate to each other. Fran has been teaching workshops at the Morgan since it's founding year and always has repeat students eager to learn a new process. Her experience and diligence are characteristics always noted on her workshop's student reviews and we are excited to host her for another wonderful class. No binding experience needed.

Basic Book Repair

18th August 2012

Instructed by Cris Takacs

This is your opportunity to learn the archival techniques you will need to restore damaged books as well as proper practices on handling and caring for your books. Some of the skills you will learn about and replicate include dry cleaning, paper mending, sewing, repairing loose joints, restoring torn spines and endcaps, and reattaching loose boards. You will also learn what repairs you can do on your own with the proper materials and what damage should be repaired only by a professional. Cris will provide damaged books for you to practice on and you are invited to bring 1-3 damaged books to the class to discuss strategies on restoration. This is a great skill set to have if you own historic, heirloom or antique books. It is practical as well as creative and something that you can absolutely replicate at home after mastering the basics.

What a Relief : An Exploration of Printmaking on Edge

18th-19th August 2012

Instructed by Claudio Orso

The structure of this workshop is to challenge you to explore your personal sketches through the stylistic lens of relief prints carved in Shina plywood, wax plates and other alternative materials. This workshop will push you beyond your comfort zone to graphically embrace working with the illusion of greyscale value. Content can be based on landscapes, portraits or objects, but you must bring ideas and sketches to the class so that they can be explored, deconstructed and reconstituted throughout this process. You will creatively use the etching presses, brayers, rubbing spoons, chisels, gouges, knives and electric tools. You will also have free reign to integrate your block with type through the use of lo-tech poster presses and the expansive collection of metal and wooden type the Morgan has to offer. This workshop offers you technical processes, access to equipment, constructive critique and an environment where exploration is the name of the game.

Paper Line : Pulp Painting as Script

25th-26th August 2012

Instructed by Emily Cook

Who said paper had to be flat? In this two-day workshop you will experiment by pulp painting with high shrinkage fibres such as hemp, flax, and abaca. When you layer these different fibres on top of each other while creating your imagery and line drawings - even without a base sheet - the fibres will pull and shrink as they dry. The results of this process are dynamic and densely colored sculptural drawings. You will be encouraged to create most of your wet work Saturday so Sunday can be spent determining options for and assembling the dry drawings into more complete works. This is a great follow up to Unusual 3D Techniques instructed by Melissa Jay Craig as it is another very distinct way you can add dimension to your papermaking.

Further information regarding class times, instructors, material lists, costs etc. may be found on the Morgan Conservatory website at www.morganconservatory.org

Book Conservation Weekend Workshops in Northampton 2012



Karen Vidler established Book Conservation Services (previously Karen Vidler Book Conservation) in 2006. She is a book conservator with over 15 years experience in the conservation and restoration of books. She is also a qualified bookbinder as well as specialist in the conservation and care of leather bindings.

Karen has several years experience in delivering conservation and restoration training and is pleased to offer the workshops below. Each workshop is intended for students of bookbinding or conservation courses as

well as qualified book conservators, paper conservators or archives conservators. All workshops take place at the Northampton studio and run from 10-5 pm each day to allow participants' time for travel. Karen and her staff are happy to help participants find accommodation during the workshops and lunch is provided. Please contact Karen for further information on the workshops at karen@bookconservationservices.co.uk

Workshop 121: Conservation of Leather Bindings

Description: This four-day workshop is designed to give an overview of the specific conservation needs and techniques for the conservation of leather bookbindings. Teaching is delivered using lectures, demonstrations and practical work to be completed by the participants under the supervision of our Senior Book and Paper Conservator, Karen Vidler.

Course will include:

- Manufacture and deterioration of leather
- Documentation and examination
- Ethics and treatment options
- Treating degraded bookbinding leather
- Board reattachment techniques
- Leather dyeing and paring for repairs

Dates - Over two weekends by mutual agreement. Course will be repeated throughout the year depending on numbers

Max - 4 participants

Cost - £300 p.p. includes materials (15% discount for students, proof required)

Location - Northampton, NN1, UK

Workshop 122: Individual Book Conservation Training

Description: This four-day workshop focuses on individual book conservation projects presented by the participants. They will be given individual instruction in treatment and repair options and demonstrations in performing the conservation work to be completed under the supervision of the Senior Book and Paper Conservator, Karen Vidler. Karen will discuss each project with the participant before the commencement of the workshop.

Course will cover information and techniques that arise from the individual projects.

Dates - Over two weekends by mutual agreement. Course will be repeated throughout the year depending on numbers

Max - 4 participants

Cost - £300 p.p. includes basic materials (15% discount for students, proof required)

Location - Northampton, NN1, UK

Further information about Book Conservation services can be found at the website www.bookconservationservices.co.uk

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

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.

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 colleges website for Higham Hall. He also holds one day workshops in Suffolk, London and Northamptonshire.

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

If you have a listing that you would like included on this page please let us know by e-mail to sales@hewit.com

The Enemies of Books

Part 8 – Bookbinders

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

IN the first chapter I mentioned bookbinders among the Enemies of Books, and I tremble to think what a stinging retort might be made if some irate bibliopegist were to turn the scales on the printer, and place HIM in the same category. On the sins of printers, and the unnatural neglect which has often shortened the lives of their typographical progeny, it is not for me to dilate. There is an old proverb, " 'Tis an ill bird that befouls its own nest"; a curious chapter thereupon, with many modern examples, might nevertheless be written. This I will leave, and will now only place on record some of the cruelties perpetrated upon books by the ignorance or carelessness of binders.

Like men, books have a soul and body. With the soul, or literary portion, we have nothing to do at present; the body, which is the outer frame or covering, and without which the inner would be unusable, is the special work of the binder. He, so to speak, begets it; he determines its form and adornment, he doctors it in disease and decay, and, not unseldom, dissects it after death. Here, too, as through all Nature, we find the good and bad running side by side. What a treat it is to handle a well-bound volume; the leaves lie open fully and freely, as if tempting you to read on, and you handle them without fear of their parting from the back. To look at the "tooling," too, is a pleasure, for careful thought, combined with artistic skill, is everywhere apparent. You open the cover and find the same loving attention inside that has been given to the outside, all the workmanship being true and thorough. Indeed, so conservative is a good binding, that many a worthless book has had an honoured old age, simply out of respect to its outward aspect; and many a real treasure has come to a degraded end and premature death through the unsightliness of its outward case and the irreparable damage done to it in binding.

The weapon with which the binder deals the most deadly blows to books is the "plough," the effect of which is to cut away the margins, placing the print in a false position relatively to the back and head, and often denuding the work of portions of the very text. This reduction in size not seldom brings down a handsome folio to the size of quarto, and a quarto to an octavo.

With the old hand plough a binder required more care and caution to produce an even edge throughout than with the new cutting machine. If a careless workman found that he had not ploughed the margin quite square with the text, he would put it in his press and take off "another shaving," and sometimes even a third.

Dante, in his "Inferno," deals out to the lost souls various tortures suited with dramatic fitness to the past crimes of the victims, and had I to execute judgment on the criminal binders of certain precious volumes I have seen, where the untouched maiden sheets entrusted to their care have, by barbarous treatment, lost dignity, beauty and value, I would collect the paper shavings so ruthlessly shorn off, and roast the perpetrator of the outrage over their slow combustion. In olden times, before men had learned to value the relics of our printers, there was some excuse for the sins of a binder who erred from ignorance which was general; but in these times, when the historical and antiquarian value of old books is freely acknowledged, no quarter should be granted to a careless culprit.

It may be supposed that, from the spread of information, all real danger from ignorance is past. Not so, good reader; that is a consummation as yet "devoutly to be wished." Let me relate to you a true bibliographical anecdote: In 1877, a certain lord, who had succeeded to a fine collection of old books, promised to send some of the most valuable (among which were several Caxtons) to the Exhibition at South Kensington. Thinking their outward appearance too shabby, and not knowing the danger of his conduct, he decided to have them rebound in the neighbouring county town. The volumes were soon returned in a resplendent state, and, it is said, quite to the satisfaction of his lordship, whose pleasure, however, was sadly damped when a friend pointed out to him that, although the discoloured edges had all been ploughed off, and the time-stained blanks, with their fifteenth century autographs, had been replaced by nice clean fly-leaves, yet, looking at the result in its lowest aspect only-- that of market value--the books had been damaged to at least the amount of L500; and, moreover, that caustic remarks would most certainly follow upon their public exhibition. Those poor injured volumes were never sent.

Some years ago one of the most rare books printed by Machlinia-- a thin folio--was discovered bound in sheep by a country bookbinder, and cut down to suit the size of some quarto tracts. But do not let us suppose that country binders are the only culprits. It is not very long since the discovery of a unique Caxton in one of our largest London libraries. It was in boards, as originally issued by the fifteenth-century binder, and a great fuss (very properly) was made over the treasure trove. Of course, cries the reader, it was kept in its original covers, with all the interesting associations of its early state untouched? No such thing! Instead of making a suitable case, in which it could be preserved just as it was, it was placed in the hands of a well-known London binder, with the order, "Whole bind in velvet." He did his best, and the volume now glows luxuriously in its gilt edges and its inappropriate covering, and, alas! with half-an-inch of its uncut margin taken off all round. How do I know that? because the clever binder, seeing some MS. remarks on one of the margins, turned the leaf down to avoid cutting them off, and that stern witness will always testify, to the observant reader, the original size of the book. This same binder, on another occasion, placed a unique fifteenth century Indulgence in warm water, to separate it from the cover upon which it was pasted, the result being that, when dry, it was so distorted as to be useless. That man soon after passed to another world, where, we may hope, his works have not followed him, and that his merits as a good citizen and an honest man counterbalanced his demerits as a binder.

Other similar instances will occur to the memory of many a reader, and doubtless the same sin will be committed from time to time by certain binders, who seem to have an ingrained antipathy to rough edges and large margins, which of course are, in their view, made by Nature as food for the shaving tub.

De Rome, a celebrated bookbinder of the eighteenth century, who was nicknamed by Dibdin "The Great Cropper," was, although in private life an estimable man, much addicted to the vice of reducing the margins of all books sent to him to bind. So far did he go, that he even spared not a fine copy of Froissart's Chronicles, on vellum, in which was the autograph of the well-known book-lover, De Thou, but cropped it most cruelly.

Owners, too, have occasionally diseased minds with regard to margins. A friend writes: "Your amusing anecdotes have brought to my memory several biblioclasts whom I have known. One roughly cut the margins off his books with a knife, hacking away very much like a hedger and ditcher. Large paper volumes were his especial delight, as they gave more paper. The slips thus obtained were used for index-making! Another, with the bump of order unnaturally developed, had his folios and quartos all reduced, in binding, to one size, so that they might look even on his bookshelves."

This latter was, doubtless, cousin to him who deliberately cut down all his books close to the text, because he had been several times annoyed by readers who made marginal notes.

The indignities, too, suffered by some books in their lettering! Fancy an early black-letter fifteenth-century quarto on Knighthood, labelled "Tracts"; or a translation of Virgil, "Sermons"! The "Histories of Troy," printed by Caxton, still exists with "Eracles" on the back, as its title, because that name occurs several times in the early chapters, and the binder was too proud to seek advice. The words "Miscellaneous," or "Old Pieces," were sometimes used when binders were at a loss for lettering, and many other instances might be mentioned.

The rapid spread of printing throughout Europe in the latter part of the fifteenth century caused a great fall in the value of plain un-illuminated MSS., and the immediate consequence of this was the destruction of numerous volumes written upon parchment, which were used by the binders to strengthen the backs of their newly-printed rivals. These slips of vellum or parchment are quite common in old books. Sometimes whole sheets are used as fly-leaves, and often reveal the existence of most valuable works, unknown before--proving, at the same time, the small value formerly attached to them.

Many a bibliographer, while examining old books, has to his great puzzlement come across short slips of parchment, nearly always from some old manuscript, sticking out like "guards" from the midst of the leaves. These suggest, at first, imperfections or damage done to the volume; but if examined closely it will be found that they are always in the middle of a paper section, and the real reason of their existence is just the same as when two leaves of parchment occur here and there in a paper volume, viz.: strength--strength to resist the lug which the strong thread makes against the middle of each section. These slips represent old books destroyed, and like the slips already noticed, should always be carefully examined.

When valuable books have been evil-entreated, when they have become soiled by dirty hands, or spoiled by water stains, or injured by grease spots, nothing is more astonishing to the uninitiated than the transformation they undergo in the hands of a skilful restorer. The covers are first carefully dissected, the eye of the operator keeping a careful outlook for any fragments of old MSS. or early printed books, which may have been used by the original binder. No force should be applied to separate parts which adhere together; a little warm water and care is sure to overcome that difficulty. When all the sections are loose, the separate sheets are placed singly in a bath of cold water, and allowed to remain there until all the dirt has soaked out. If not sufficiently purified, a little hydrochloric or oxalic acid, or caustic potash may be put in the water, according as the stains are from grease or from ink. Here is where an unpractised binder will probably injure a book for life. If the chemicals are too strong, or the sheets remain too long in the bath, or are not thoroughly cleansed from the bleach before they are re-sized, the certain seeds of decay are planted in the paper, and although for a time the leaves may look bright to the eye, and even crackle under the hand like the soundest paper, yet in the course of a few years the enemy will appear, the fibre will decay, and the existence of the books will terminate in a state of white tinder.

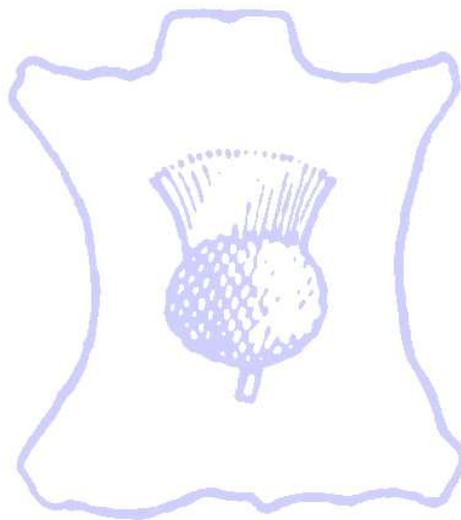
Everything which diminishes the interest of a book is inimical to its preservation, and in fact is its enemy. Therefore, a few words upon the destruction of old bindings.

I remember purchasing many years ago at a suburban book stall, a perfect copy of Moxon's *Mechanic Exercises*, now a scarce work. The volumes were uncut, and had the original marble covers. They looked so attractive in their old fashioned dress, that I at once determined to preserve it. My binder soon made for them a neat wooden box in the shape of a book, with morocco back properly lettered, where I trust the originals will be preserved from dust and injury for many a long year.

Old covers, whether boards or paper, should always be retained if in any state approaching decency. A case, which can be embellished to any extent looks every whit as well upon the shelf! and gives even greater protection than binding. It has also this great advantage: it does not deprive your descendants of the opportunity of seeing for themselves exactly in what dress the book buyers of four centuries ago received their volumes.

With grateful thanks to Mark Corder, John Gardner and Ursula Jeffries

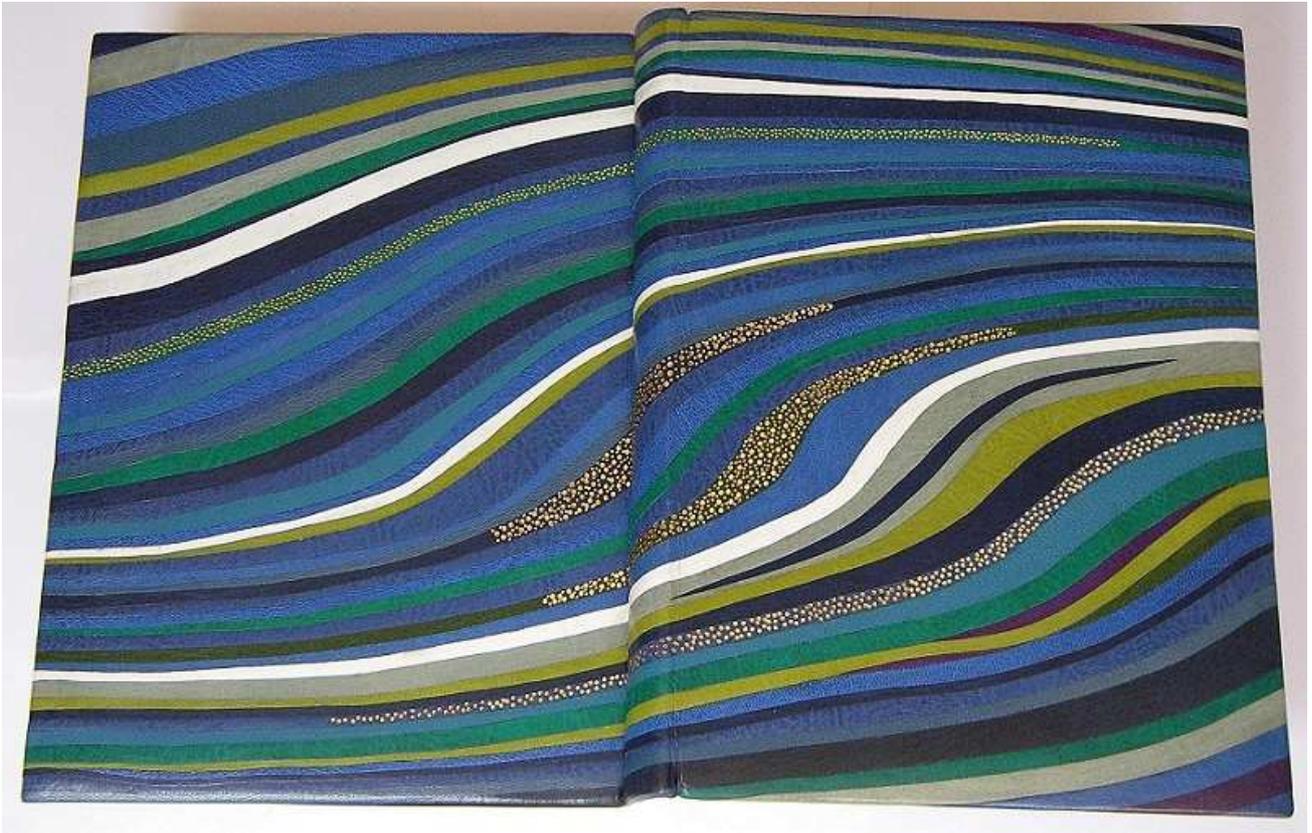
William Blades - printer and bibliographer was born in Clapham, London on the 5th December 1824. In 1840 he was apprenticed to his father's printing business in London and was subsequently taken into partnership. The firm was afterwards known as *Blades, East & Blades*. His interest in printing led him 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

Water

Bound by Chris Hicks

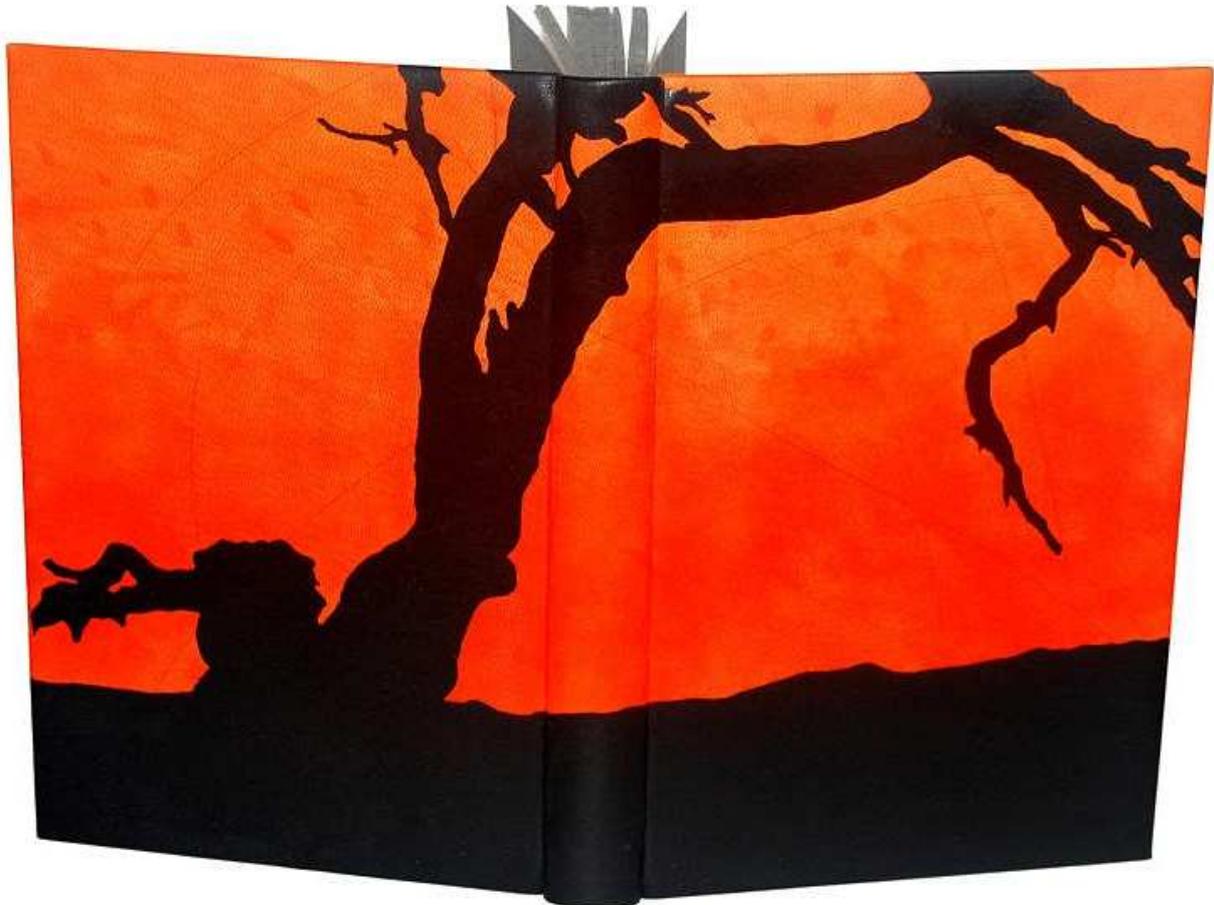


'Water', a miscellany of poems and pictures, was Chris's entry in the recent Designer Bookbinders international competition. Bound in blue goatskin with a multi-coloured design onlaid in various leathers and gold tooled.

As well as fine bindings Chris also undertakes a wide range of work from straightforward cloth binding through to the restoration of antiquarian and modern books often using Archival Repair Calf supplied by Hewits.

Chris and his family recently moved from Oxford and are now living in Castle Cary in Somerset.

He can be found online at www.book-binder.co.uk



And the Ass saw the Angel by Nick Cave
London: Black Spring Press. 1989.

The book is covered in full hand-dyed orange alum-tawed goatskin, with a black goatskin onlay of a lightning tree and scratches in the leather. The black endpapers are reverse off-set printed with images of dead crows, the edges are coloured black with black sprinkle and the headbands are orange leather.

This is a tale of murder, lust and God set in small-town Bible-belt America. The colours are inspired by films such as *Night of the Hunter* and *Gone with the Wind*. The scratches evoke the protagonist's self mutilation, the silhouetted lightning tree plays centre stage and the crows are forever circling the narrative.

It was awarded the Hewit's prize for craftsmanship at SOB 2007 competition and is now in a private collection.

Kate uses Hewit's alum-tawed goatskin a lot in her work. She enjoys colour and does not like being limited by a preordained palette. Using a white skin gives me a blank canvas on which to work and allows for greater creativity.

Kate is happy to undertake commissions for design bindings.

For further examples of her work please go to www.katehollandbooks.co.uk

Dates for your Diary

***Society of Bookbinders - Education and Training Seminar at the University of Chester Thursday 12th - Saturday 14th April 2012**

Speakers

Dominic Riley - Tooling without Gold Leaf

Pamela Birch - Introduction to Paper Repair

Angela Sutton - Repairing and Reattaching Damaged Boards

Dieter Rader - Edelpappband: a Classic German Binding

Barry McKay (after-dinner talk) - Books in My Life Lester Capon - Leather Paring and Covering

Tom McEwan - Creative Edge Decoration Techniques

Janine Pope - Screen Printing for Endpapers and Book Covers

Hélène Jolis - Contemporary Decorative Leather Techniques

The Seminar will start on Thursday night beginning with the AGM, followed by Dinner and informal 'show and tell' events. Delegates will be able to see all of the lectures/demonstrations for the day(s) committed. All the lectures will be projected onto large screens so that close-up work can be clearly seen. Accommodation will be in ensuite single study bedrooms. Delegates will not have to walk long distances on campus as all facilities are in close proximity.

Full details and booking information are available from www.societyofbookbinders.com

***16th Bookbinders' Fair in Sint Niklaas, Belgium. Sunday 15th April 2012**

A lovely fair and an inspiring meeting place for hand bookbinders, book and paper restorers, paper artists, calligraphers and all others interested in the associated crafts. The event is open to both professionals and amateurs.

The event will be held at: 't Bau-huis, Slachthuisstraat 60, 9100, Sint Niklaas, Belgium
Furthermore information is available from www.boekbindbeurs.nl

Designer Bookbinders - 2nd International Bookbinding Competition - June 2013

in association with Mark Getty and the Bodleian Libraries, Oxford, Great Britain

It is with great pleasure that Designer Bookbinders announces its 2nd International Bookbinding Competition in association with Mark Getty and the Bodleian Libraries, Oxford. Binders worldwide are invited to enter. There will be no set book. Instead the Competition will have the theme of Shakespeare. Binders may choose any edition of Shakespeare's work in any language. They can choose his dramas, his poetic works, a single play or a collected volume, or a text relating to his life and work.

It is hoped that in freeing the binders from the constraints of a 'set book', entrants will be stimulated by the opportunity to source and work with a text of their choice and feel encouraged to use of a wide range of structures, materials, and design techniques. It is worth noting that many collectors place great importance on the quality of the text as well as the style of the binding. It is expected that there will be greater potential for binders to sell their work subsequently as there will not be multiple bindings of the same text on offer.

Further information is available from www.designerbookbinders.org.uk

[J. Hewit & Sons](#) will have a stand at the event(s) marked '*'.

The Ara France Award For Young Bookbinders 2011



A design bookbinding exhibition held under the auspices of Friends of the Art of Bookbinding of Canada (ARA Canada) - www.aracanada.org

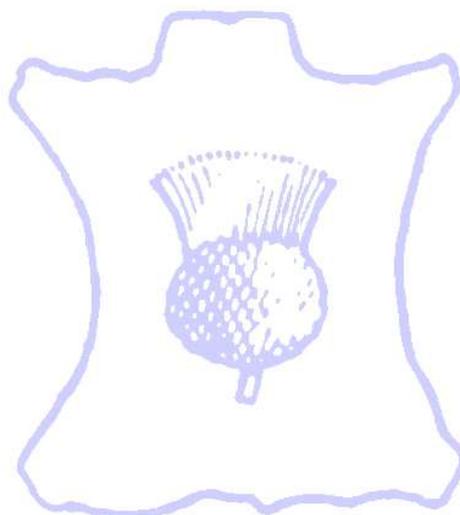
February 28th - April 20th, 2012 - Bibliothèque Myriam et J.-Robert Ouimet

École des Hautes Études Commerciales
3000, Chemin de la Côte-Sainte-Catherine
Montreal, Quebec, Canada H3T 2A7
http://www.hec.ca/biblio/a_propos/culture/

Every two years Amis de la Reliure d'Art du France (ARA France) holds a design bookbinding competition open to all students under 26 years of age trained in bookbinding and gilding in the public and private art schools of France. By awarding the *Prix ARA France de la Jeune Reliure*, ARA France encourages the artistic creativity in young designer bookbinders and future practitioners who have been treading the path to quality, excellence and innovation.

The 63 bookbindings of this year's bookbinding competition have been exhibited at École Estienne in Paris and at Bibliothèque de Riom, France and for a first time in its six-year history *Prix ARA France de la Jeune Reliure 2011* exhibition will travel abroad and will be presented by Amis de la Reliure d'Art du Canada (ARA Canada) at Bibliothèque Myriam & J.-Robert Ouimet in Montreal, Canada.

For more information for the exhibition please visit Amis de la Reliure d'Art du Canada (ARA Canada) at www.aracanada.org



What goes around comes around...

A story of razor blades

by Jeanette Koch

Hanns Ferdinand used to shave every morning using in the main Gillette 'Platinum' and sometimes 'Silver' razor blades in his little safety hand razor. He used each blade only once, leaving them on the wash-basin for his exasperated wife to find and slip into the back of the little dispenser.

She later gave batches of these discarded blades to her own father. He did not particularly go for the stainless steel blades. When he gave up using a cut-throat he used an electric razor for shaving, and favoured the blue (i.e. ordinary steel) blades for use in his carpentry workshop. This was probably because they were slightly more flexible, were easy to break in two, and of course because he could resharpen them!

Later on she started giving them instead to her nephew every month or so, when visiting his mother, her sister. The nephew squirrelled them away and started using them himself during his early days at Cambridge, and, treating it as a sort of game, he tried to see how many shaves he could get out of each one. Fourteen shaves was about the average before they were too blunt. When he grew a beard, consumption dropped drastically and he then experimented with electric razors. Many years later, the nephew encountered his cousin, a bookbinder, and as he listened to her descriptions of how she pared leather, he decided to give her the rest of his old razor blade collection.

Hanns Ferdinand was my father who died in 1978, and it was a strange moment, only recently, to be in possession of his 'used once only' razor blades. A casual remark about how I buy hundreds of Turkish razor blades via Clive Farmer, produced this fascinating story that shows off little aspects of my barmy family: My father being fussy and, no doubt, laying down the law about being supplied with brand new blades. I don't suppose he was the one who bought them! My mother not wanting to throw them away (why not just bin them?) Grandpa certainly having a use for them, even if not in the available numbers, for his wood and varnishing. My cousin keen to economise (half Scottish, half Cheshire!) and see nothing go to waste, and also assure some workshop-type use. Ending up with me - with a creative alternative use and elegant outcome!

Jeanette Koch - graduated from Nottingham University in 1969 with a BA Hons Degree in French and Fine Art. After ten years in arts administration (Ikon Gallery, Birmingham, Sunderland Arts Centre, Theatre Quarterly Journal/International Theatre Institute, London) co-ran a phototypesetting and theatre programme publishing business in Covent Garden until 1992. Jeanette took up bookbinding as a second career in 1992.

- 1992-1995 Studied part-time at The City Literary Institute with Sally Lou Smith, Jenni Grey and Flora Ginn.
- 1996-98 Took private tuition with Romilly Saumarez Smith.
- Became a DB Licentiate in 2001.
- Secretary of DB (2007-2008)
- Serve on the Designer Bookbinders Executive Committee, and Editorial Board of 'The New Bookbinder' journal.
- Organiser of DB's International Bookbinding Competition 2009 and 2013
- Working for Fellowship under the mentorship of Flora Ginn and Glenn Bartley.
- Work in private collections in UK, USA and Germany, and in the Alec Taylor Collection housed at The British Library, London.