

Skin Deep

The Biannual Newsletter from J Hewit & Sons Ltd.

No.34 – Autumn 2012

Contents

Rebinding the Royal Collection's 'Birds of America'

A truly enormous undertaking

Page 2

Peachey's Ten Commandments of Sharpening

10 Rules you really must not break

Page 14

Enemies of Books – Part 9 – The Collector

The ninth in a series of articles by William Blades, a 19th Century bibliophile who provides us with his views on the enemy within

Page 25

Regular features

Product & Company News

Page 10

Study Opportunities

Page 16

Customers Recent Bindings

Page 29

Dates for your Diary

Page 31



Rebinding the Royal Collection's

'Birds of America'

By Philippa Räder & Irene Campden



Before conservation

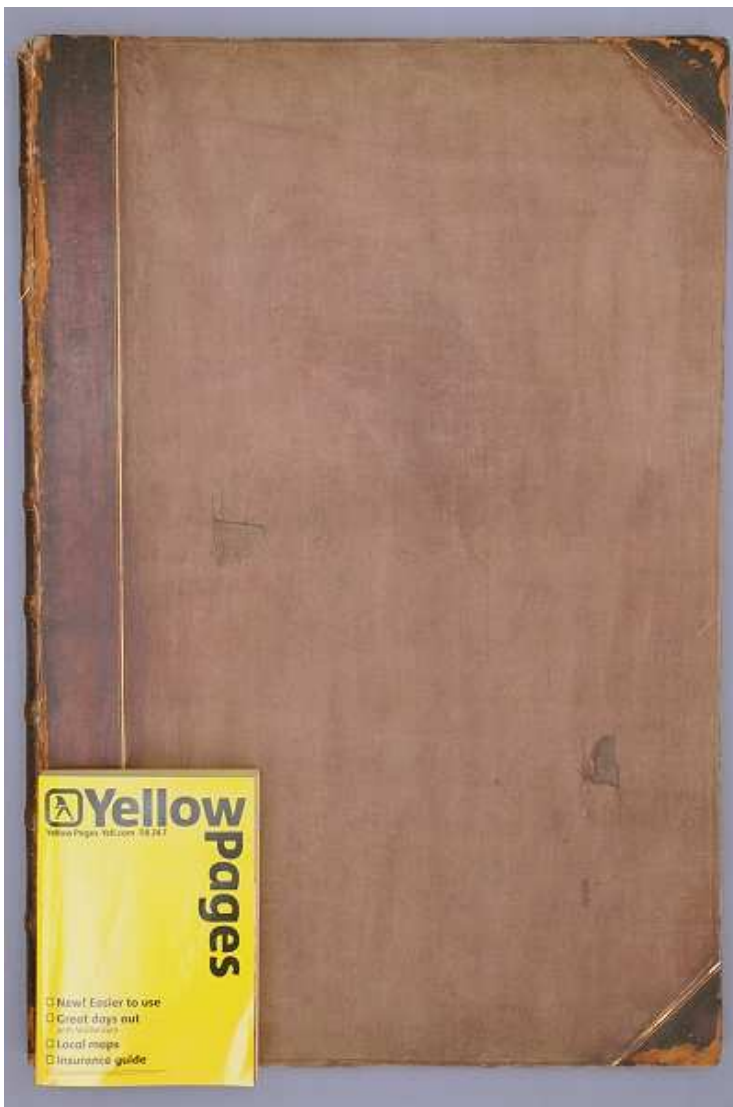
John James Audubon's immense *Birds of America* was produced in the UK between 1827 and 1838. The complete four-volume set comprises 435 individual plates which were issued on subscription. Audubon (1785–1851) planned to make his fame and fortune by producing “the best illustrations of American birds yet published”. He insisted that the prints, taken from his original paintings, should depict birds life-size in their natural habitat. This meant using Double Elephant size paper (approximately 40 x 28 inches; 100 x 67cm), one of the largest sizes of western hand-made paper.

One of the original subscriptions was taken out by George IV and continued after his death by Queen Adelaide, wife of his successor William IV. This Royal Collection set has what seems to be the usual configuration of 100 plates apiece in Volumes I - III and 135 in Volume IV. It was bound c.1840 by John MacKenzie of London. The calfskin, like many leathers of that period, had suffered considerable degradation, beyond the point of no return.

The joints on all volumes were either weak or broken, caused primarily by physical breakdown of the leather and the weight of the boards.



Broken joint before conservation



The original boards of Volume I weighed 4.95kg and 5.25kg. All boards were 6mm thick and measured 100.4 x 67cm.

Comparison to Yellow Pages before conservation

The bindings had nevertheless preserved the amazing freshness of the printing and hand-colouring.



Plate CCXXVI Hooping Crane

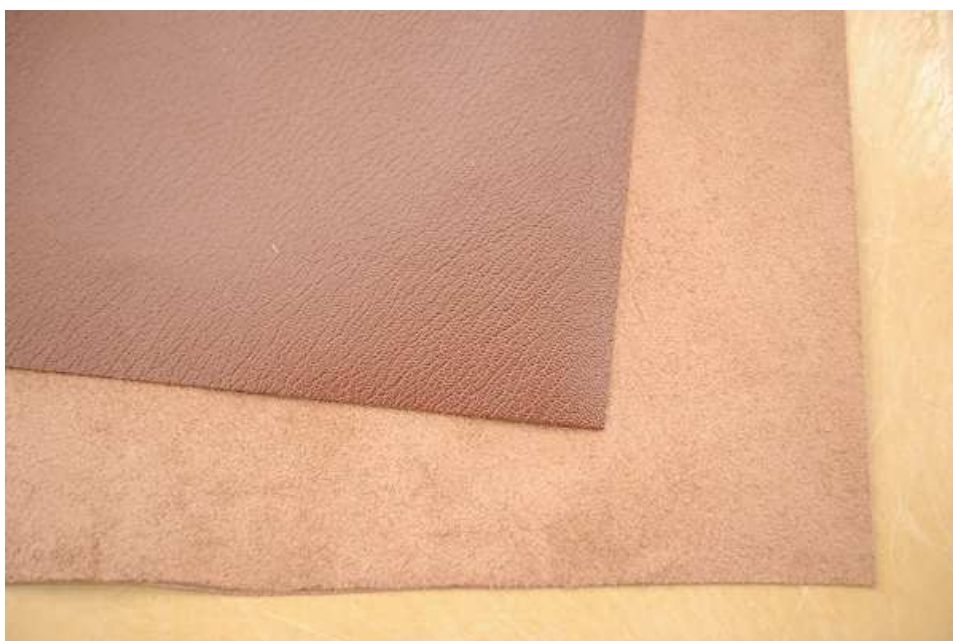
To bind together single leaves in a mechanically successful way is problematic; when the leaves are a metre long, that problem is a big one. The sewing method used by MacKenzie restricted the ease of opening and resulted in the leaves being prone to tear near the spine.



Plate tears before conservation

Over time the combination of poor quality leather, the volumes' weight and their particular sewing structure, together with frequent usage, had rendered them unsafe to handle. In January 2011 it was decided that complete conservation and rebinding was both necessary and feasible.

The set was completely disbound following written and photographic documentation. Damage to the leaves was repaired and an improved method of flexible sewing chosen. In order for the large volumes to open without compromising the plates an additional paper guard was to be added to each leaf, thus enabling the construction of folded sections. The resulting increase in width would mean requiring new boards but as the original covering style was to be exactly reproduced, the amount of leather required could be measured from the old bindings. Early consultation between the Head of Book Conservation, Roderick Lane, and Hewit's Roger Barlee identified an appropriate leather to be their large Bangladeshi archival-tanned repair calf. The best match in appearance was a seal grain in Hewit's stock colour 2 and they were able to supply sufficient skins, large enough for the huge project, without delay.



Seal grain calf



The template for the new spine leather was so long (111 x 29cm) that even with Hewit's largest skins it was necessary to cut on the diagonal.

Measuring skin

The skins were kept full thickness as supplied, apart from edge paring which was trialled by hand and by using a paring machine. Both methods were equally successful. Prior to covering the spines of the rebound *Birds of America*, eight false alum-tawed bands were adhered to an archival kraft hollow. Thin hot animal glue was applied and left to dry.



False raised bands and glue on hollow

The leather was then put on with paste. The volumes are so large that for covering the spine each one needed the entire team of five to work together, with the Head of Book Conservation “calling the shots”. Ergonomics dictated that for siting the spine leather and for turning in at head and tail, the book rested on the floor.



Turning in

The leather was moulded around the bands with the book lying on a bench. We found that keeping the surface damp with paste and using Teflon® folders rather than band nippers was preferable.



Working leather over raised bands

The leather was easy to work and putting on the corners presented no difficulties.



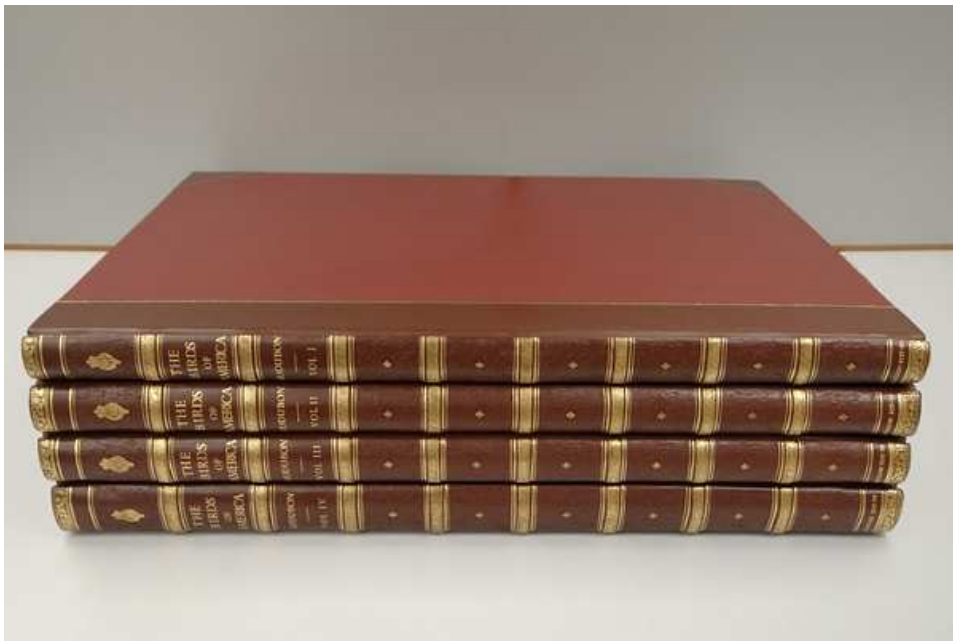
Leather spines and corners on volume

The sides were covered with Arbelave bookcloth to match the colour of the original.

When it came to finishing, the new leather took gold and blind impressions with relative ease, which came as a great relief.



Close-up of finishing on spines



After conservation

This major project, involving all the Royal Library's book and paper conservators, took fifteen months to complete. These treasures of the Royal Collection can now be safely used and made accessible. All four restored volumes were first displayed in Windsor Castle in May 2012 on the occasion of a lunch to celebrate the Queen's Diamond Jubilee.



On display

More detailed information on the stages of conservation and binding can be found on the Royal Collection website at:

<http://www.royalcollection.org.uk/collection/conservation/case-study-audubons-birds-of-america/the-rebinding-of-audubons-birds-of-america>

The Audubon conservation team members were:

Roderick Lane
Irene Campden
Philippa Räder
Megan Gent
Aimee Priest

All images and text copyright Royal Collection Trust/© Her Majesty Queen Elizabeth II 2012

Philippa Räder and Irene Campden are book conservators/bookbinders for the Royal Collection, based in the Royal Library, Windsor Castle.

Philippa graduated in English from Cambridge University and worked in publishing and antiquarian bookselling in London and Los Angeles before training in book and paper conservation for four years at the Getty Research Institute in the early 1990s. Thereafter she was a project book conservator at the Huntington Library and ran her own bookbinding and letterpress-printing studio for five years. Returning to England in 2001, she spent eighteen months as a book conservator at The National Archives in Kew until she joined the Royal Collection in 2003.

Product & Company News

Piercing Points

For many years, we have stocked two points:

- a 'Bodkin' (76mm x 6.5mm Ø)
- and a 'Pricker' (60mm x 2.4mm Ø).

Recently, we have been asked to stock an intermediate size and are pleased to announce that we are now doing so.

The new Awl at 62mm x 3.7mm Ø, slots in between the sizes of the Bodkin and Pricker.

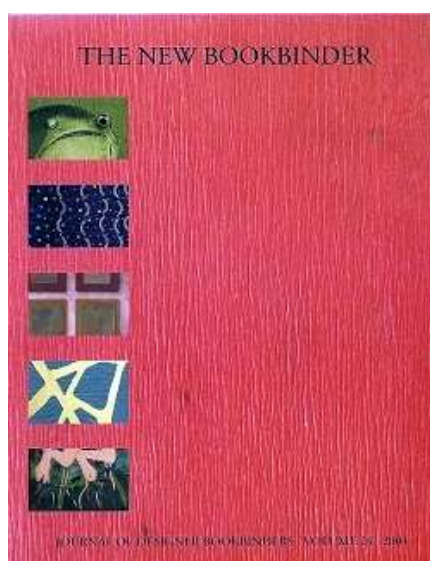
Price: £6.00 each



The New Bookbinder

We are now stocking all available back issues of the Designer Bookbinder's Journal, 'The New Bookbinder'

Price: £20.00



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

Thickness Gauges

We are now stocking this new easy-to-use, analogue thickness gauge. The gauge allows for simple, quick and accurate thickness measurements. It



- is ideal for measuring leather and paper
- has a 0-20mm measuring range
- has an easy to read 35mm dial
- can be calibrated by rotating the bezel
- has metric graduations
- is strong and durable, manufactured from metal alloys
- is packaged in a hard plastic case with foam liner for storage

Price: £18.50 each

The design of the Digital Gauge which we started stocking a few years ago has been updated by the manufacturer. Its frame and callipers are now made using cast metal, giving a stronger and more durable product.



Price: £24.00 each

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

Headbanding Silk

A beautiful range of size 40 headbanding silks to enable you to sew your own headbands. The Headbanding Silk Thread is available in 21 shades on 30 metre (33 yard) spools.

Prices:

1-4 spool	£3.00/spool
5-9 spools	£2.85/spool
10-19 spools	£2.70/spool
20+ spools	£2.55/spool



Filmolux 610

Filmolux 610 is a glossy, crystal-clear soft-PVC film, 70 µm in thickness. It is suitable for the quick and easy repair of damaged book spines where more involved conservation and restoration techniques may not be practical. It is ideal for application over coloured markings and labels. This new product benefits from an easy to remove backing paper, improved tack, no distortion during use and adjustment, fewer air bubbles and a softer feel.



Available in:

4cm x 50 metre rolls	@ £14.93
6cm x 50 metre rolls	@ £22.35
10cm x 50 metre rolls	@ £37.26

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

Needle Vice

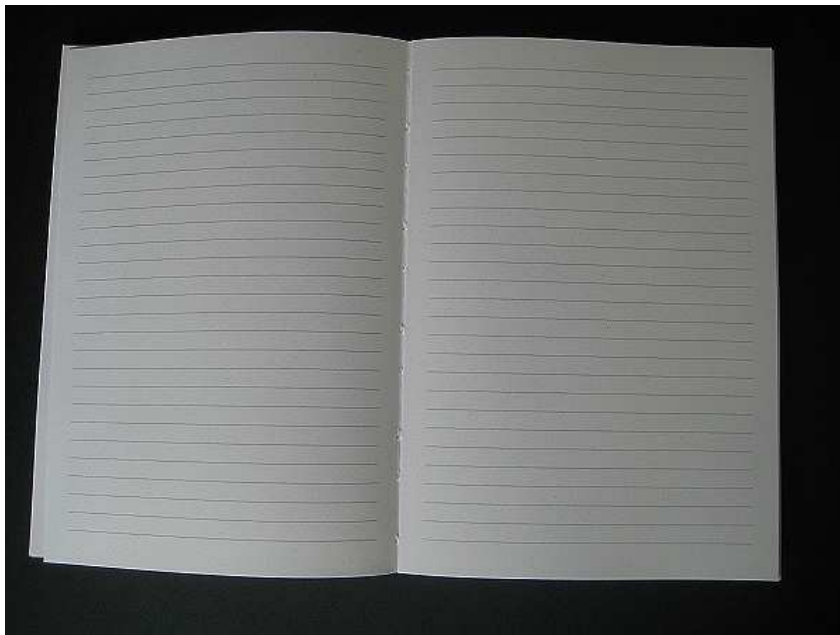
We have been asked to stock a needle vice for use in preparing page sections prior to sewing. We are therefore pleased to bring you this cost effective aluminium vice, which comes with three No.9 needles.



Cost - £5.60 each

Blank Journals

We are pleased to announce the expansion of our range of journal blanks to include a white A5 ruled version and an ivory 210mm x 210mm unruled version.



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

Peachey's Ten Commandments Of Sharpening

By Jeff Peachey

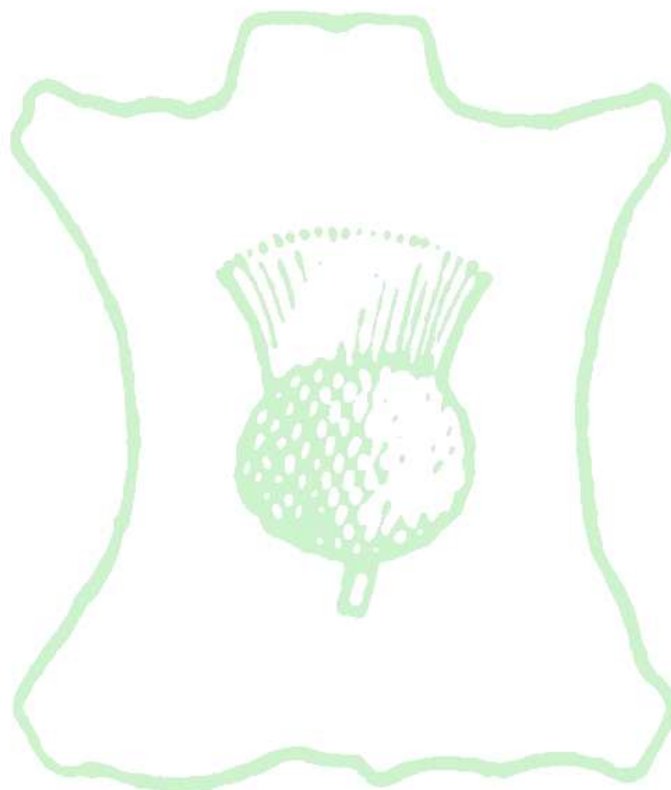
- 1 *Thou shalt not round the bevel or the back.*
- 2 *Thou shalt not use jigs.*
- 3 *Thou shalt look at the scratch patterns in the metal.*
- 4 *Thou shalt use a bevel angle appropriate for the knife and task.*
- 5 *Thou shalt not covet, or borrow, thy neighbour's knife.*
- 6 *Thou shalt sharpen side to side.*
- 7 *Thou shalt use a grit progression and entire surface of the stone.*
- 8 *Thou shalt not let thy sharpening system become glazed over.*
- 9 *Thou shalt not advance to the next grit until the burr develops.*
- 10 *Thou shalt not insult thy neighbour by insisting on the absolute superiority of any technique or system.*

COMMENTARY

- 1 Rounding the bevel, or the back, or both(!) is the most common mistake in sharpening. Even though the knife may look 'sharp' —ie. polished—it will not cut if the included angle becomes too obtuse. Even with continued, careful stropping, eventually the knife will need to be reground and resharpened. Of course, there is back bevelling, a specialized form of blade geometry, which must take into account the change in the included angle on the bevel. In practice, a small amount of rounding always occurs: the goal should be to minimize it.
- 2 Not relying on jigs will give you much more freedom, and speed, in sharpening a variety of tools. Many bookbinding knives do not fit in standard jigs, which are often designed for woodworking tools. The hand motions and muscle memory necessary to sharpen freehand are often very similar to the skills necessary to use the knife properly. Throw away your crutches and walk.
- 3 Looking at the visual evidence of what you are doing when sharpening is paramount. Even slightly changing the angle of the knife when moving to a finer grit will show exactly what the new grit is doing. A 10 power magnifying lens is very revealing. Always sharpening in the same direction will disguise the effects of the new grit.
- 4 Always use the lowest possible blade angle for the task at hand. For paring leather, this is around 13 degrees.
- 5 Knives are very personal. You need your own, and get to know how to use and sharpen the particular angles it develops. Most people sharpen with small idiosyncratic deviations from a geometric ideal, and learn to work with these deviations in practice. A well made knife will last the rest of your career, don't purchase or make an inferior one. In the bookbinding world, it is a major *faux pas* to borrow a colleague's paring knife.

- 6 It is much easier to maintain a consistent bevel sharpening side to side freehand (parallel to the cutting edge), rather than sharpening from the cutting edge to the start of the bevel, perpendicular to the length of the blade. I have noticed this in student work as well as my own. This does necessitate a flat stone or sharpening surface, however. Of course, it is possible to sharpen in almost any direction, as long as your hand is comfortable and you are able to maintain a consistent angle.
- 7 It is much faster and easier to have a series of small grit progressions, rather than one or two large ones. Always buy the longest stone you can afford and use the entire surface of it -- moving the blade 10 inches once is basically the same as moving the blade 2 inches, 5 times.
- 8 Always use a lubricant. A glazed over system will generate heat and cut very slowly.
- 9 Feeling, or looking for the burr lets you know that the two planes have exceeded the point where they meet. This assures you there are no flat (dull) areas on the cutting edge. With very fine grits it may not be possible to feel or see this.
- 10 Almost any sharpening system can work, if you know what you are doing. I've seen people break every one of these commandments and still get a great edge.

Jeffrey S. Peachey is the owner of a New York City-based studio for the conservation of books and the inventor of conservation tools and machines. He is a Professional Associate in the American Institute for Conservation and was Chair of the Conservators In Private Practice. For more than 20 years, he has specialized in the conservation of books and paper artefacts for institutions and individuals. He is a consultant to major libraries and university collections in the New York City region and nationally. He was the 2011 Sherman Fairchild Conservation Research Fellow at The Morgan Library & Museum. Current research interests are the tools and techniques of eighteenth century French bookbinding. He maintains an active blog and sells custom made bookbinding tools at: <http://jeffpeachey.wordpress.com>



Study Opportunities

Courses at The City Lit, London

Gold Tooling on Paper

16th November - 7th December 2012

Tuesday, 10.30 - 16.30

with Tracey Rowledge

Learn the techniques and processes to tool with gold leaf on paper, using various hand tools. This is an opportunity to begin to develop skills in this area and to see the creative possibilities of further practice demonstrated. This course is suitable for all levels.

City Lit, Keeley Street, Covent Garden, London WC2B 4BA

Tel: 0207 831 7831

Email: infoline@citylit.ac.uk

American Academy of Bookbinding, Telluride, Colorado

Fundamentals / Intermediate Fine Binding

29th October - 6th November 2012

Instructor: Don Glaister

Cost: \$1500

This class is both an entry-level class for the Fine Binding and Book Conservation programs, as well as an intermediate class for continuing fine binding students. In this class, students will learn and develop an understanding of traditional bookbinding techniques, beginning with a laced-on, leather covered board structure. The class will introduce and further acquaint students with techniques needed in future fine binding and specialty courses at the Academy. Beginning students will become familiar with hand sewing using a sewing frame, rounding and backing, edge decoration, weaving headbands, as well as leather paring and applying leather to their books. The focus of the class will be on learning and revisiting sound bookbinding techniques with special emphasis on working with leather. All students will complete at least one full-leather book in the course. Students will also be introduced to elements of leather onlay, blind tooling, leather embossing and other fundamental decorative techniques. More experienced students will be guided in their further exploration of decorative elements.

No fine binding experience is needed for beginning students. Those new to AAB who wish to take the class as an intermediate student must first send samples of their work for evaluation.

This course will be taught as an intensive: Four ten-hour days, one day for individual work or recreation, four ten-hour days.

For more information or to register, please visit the school's web site at www.ahhaa.org

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

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

September 2012

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

Bookbinding Workshops In the Lake District Autumn/Winter 2012 with Dominic Riley and Michael Burke

There are a variety of workshops available, from basic structures to more advanced techniques. The workshops do tend to fill up quickly, so let them know as soon as you can if you'd like to book a place. They look forward to seeing you at the bench! Workshops are from 10-5 at their bindery near Ulverston. Please note: space is limited to ten people. The workshop fee includes lunch.

One-Day Wednesday Workshops

The Ideal Sketchbook

24th October 2012

Materials £15

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

The Ideal Album

7th November 2012

Materials £15

A perfect accompaniment to the Sketchbook, this album is ingeniously designed and easy to make. The pages are made from folded card, hinged together with guards. The guards allow for the thickness of the photographs, and also do away with the need for sewing. Special preparation of the pages - involving accurate measuring, scoring and gluing - ensures that the finished album opens well and is very neat and square. The album is rounded, but not backed, and the cover is made from board covered with handsome English buckram. The album is very cleverly cased-in and requires only the lightest of weights to dry. And, best of all, like the sketchbook, it can be made with the simplest of hand tools and no specialist equipment.

Traditional Case Binding

28th November 2012

Materials £15

This classic structure for cloth bindings is more complex than the flat-back, and introduces several new techniques common to this more refined binding style. The book is sewn on tapes, endpapers added, and then trimmed in the guillotine. It is rounded and backed with a hammer in the press, to give its characteristic shape, with a shoulder where the boards sit. The edges are then sprinkled, and headbands and spine linings attached. The cloth case is then made around the book, ensuring that the flexible spine fits the book perfectly. The book is then cased in, and a leather title label added.

All One-day workshops are £50

Two, Three, and Four-Day Weekend Workshops

The Classic Leather Binding

13th-16th October 2012

Materials £40

This is the classic Eighteenth-century English leather binding. The sections are sewn on raised cords, with edges sprinkled and polished and two-colour headbands sewn on. After lacing on the boards, the book is covered in a smooth calfskin, and particular attention will be given to careful and accurate paring using the English knife and spoke shave, ensuring a neat fit over the binding. The binding is decorated in the Cambridge Panel style, which first involves sprinkling with leather dye using an ingenious template to create the classic paneled effect. Then, using a few tools and working with a traditional formula, the covers will be enhanced by handsome blind tooling. The endpapers will then be put down, and the binding polished and waxed.

Longstitch and Linkstitch Binding

27th-28th October 2012

Materials £30

Limp bindings, held together with decorative exposed stitches, have been made throughout Europe since the 15th century and were used for both printed and blank books. In this workshop we will make a series of bindings that reproduce some of the classic historical styles and then go on to experiment with materials and techniques to create contemporary interpretations of the structure. We will choose colours & textures of materials to combine with structural elements such as closures, flaps and hidden pockets. The book covers will be made from beautiful handmade paper & calfskin vellum, further enhanced with decorative elements and ornamented with bone clasps & buttons.

St. Cuthbert's Gospel of St. John

15th-18th November 2012

Materials £40

St. Cuthbert's Gospel of St. John (also known as the Stonyhurst Gospel) dates from the end of the 7th century. It was found in remarkably good condition in the year 1104 inside the coffin of St. Cuthbert, bishop of Lindisfarne, who now rests at Durham Cathedral. It is a small binding, very beautiful and exquisitely made, and is of tremendous importance to bookbinders not only as an example of early English binding, with its intriguing construction, but also for its decoration, which draws on both Islamic, Celtic, and Anglo-Saxon influences. It is now on display in the permanent exhibition of treasures at the British Library. The book is sewn by link stitch with thread laced into wooden boards. It has a primary endband with a secondary endband sewn through the spine leather. A Celtic knotwork pattern is laid out on the boards with thin cord, and is attached using an ingenious technique of weaving and pegging. The book is covered in terra cotta goatskin molded over the cords, which picks out the design in relief on the upper board. It is then embellished with a blind tooling, and part of the tooled area is picked out with yellow pigment.

Leather Decorating Techniques

8th-9th December 2012

Materials £30

From simple onlays to the more adventurous feathering, sanding and impressing, each of these techniques give different tactile and visual results to the finished surface of leather. Working on prepared panels, we will prepare the board for decoration, learning how to design, cut out and apply the leather accurately. Techniques covered include: simple raised onlays; back-pared onlays which produce a smooth surface; feathered onlays for a more painterly effect; inlays, useful for larger areas; decorative sanded onlays (a way of 'painting with leather'); impressed leather techniques, which allow patterns to be embossed in the leather; 'Tudor Style', or overlapping leather onlays; and, crucially, how to incorporate all of them together in a covering design.

Two-day workshops - £100; three-day workshops - £150, four day workshops - £200

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

For further information please send Dominic and Michael an to dom.riley@hotmail.com

BINDING Re-DEFINED, Marden, Wiltshire

A group of professional binders has made a side step from convention and put a modern stamp on books for the 21st century. They have either developed new ideas or rekindled and updated bindings from the past: their ideas and techniques are now brought together in this series of workshops at BINDING re:DEFINED.

Travel Journal

3rd October 2012

with Lori Sauer

Cost £75.00

A one day workshop offering the opportunity for those with little or no bookbinding experience to make a robust and useful book. These leather bound books, which can be used as journals, diaries or sketchbooks, have visible sewing and improve with age. They can be made in many different sizes and decorated with secondary sewing or beads. We will also explore the many types of fastenings available.

The Pompidou

11th-12th October 2012

with Lori Sauer

Cost £140

This is the new kid on the block. The basis is a text-block with vellum extensions sewn to the outside sections. The extensions are cut into straps that alternately interweave and fold back on themselves to form a hollow. They slip into slits in the opposite covers that are attached separately. The boards articulate smoothly and the vellum spine that double as a hollow is an attractive and functional feature of the binding. Basic bookbinding knowledge required.

Vellum Notebook

3rd-4th November 2012

with Benjamin Elbel

Cost £140 plus materials

Vellum is often considered the most superior bookbinding material in terms of durability. Its stiffness can be a problem, especially in the joints, where repeated strain can cause it to break. This problem is successfully solved in this structure by the use of a sewn hinge set away from the endpaper folds, resulting in an opening action that neither causes stress to the text nor to the cover. As a bonus the stitches serve as a decorative feature and the core of the three layered boards extend to form loops to hold a pen, resulting in a very attractive and useful notebook. The workshop offers a great introduction to working with vellum. Bookbinding experience is required.

A Removable Case

8th-9th November 2012

with Lori Sauer

Cost: £140

Developed by Lori Sauer as a non-intrusive binding for a Tomorrow's Past exhibition, this structure has uses that reach beyond those needed purely for antiquarian texts. It incorporates a stub in the spine, and a specially constructed case. The case is attached to the text block with vellum straps that slot together. It's a simple principle that can suit a range of text blocks. The spine can be flat or rounded, the text opens flat, there is easy access to the text if pages need removal and the case can be changed or repaired away from the text block. Binding experience required.

All of the classes are being held in the village of Marden, Wiltshire.

For full details and to book, please visit the website at www.bookbindingworkshops.com

Full Tilt Bookbinding Classes, in NYC

Notebook with an Elastic Band

13th October, 14.00-17.00

Cost \$75

Bind a classic hardcover notebook. It opens flat for writing or drawing and stays closed with an elastic band. This stitched, multi-section book is covered with durable linen. Optionally, add a ribbon bookmark and/or a storage pocket. Bring a \$15 material fee with you to class

Papyrus Pocket Scroll

20th October, 14.00-17.00

Cost \$75

Papyrus is a unique writing material made from the papyrus reed; the scroll is the perfect reading and writing structure for it. Adhere sheets of papyrus to form a scroll, add an attached wrapper and a roller - and perhaps a line of text - and then roll it up to store in your pocket! Several historical models will be available. Bring a \$15 material fee with you to class.

Drum binding with a Storage Case

27th October, 10.00-16.00

Cost \$150

The drum binding is best for medium/heavy weight papers and is noted for full page spreads without visible sewing. It opens completely flat. Useful as a notebook; for printed books, the pages have the look of prints on both sides but are actually printed on only one. The cloth-covered case, with a hidden magnetic closure, protects the book and offers a special presentation. Bring a \$20 material fee with you to class.

Further information and booking is available at bookbindingclasses.blogspot.co.uk

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 three people on any one course, tuition is on a very personal level, with each student having their own work station and all tools and materials supplied. The courses run from Monday - Friday (9 - 5). Over the period of the course you will be guided through all the aspects of bookbinding, relevant to each course. There are at present four courses available:

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

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

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

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

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

Accommodation is available.

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

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.

Cloth Binding Too

Monday - Friday

22nd-26th October 2012

Time: 08.30-16.30 - Cost:\$525

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

Workshops & Short Courses at the Black Fox Bindery in North London

Nicky Oliver offers a range of courses and workshops at Black Fox Bindery from beginners' bookbinding and box-making to advanced book design classes such as leather dyeing techniques and onlay work. Nicky can also tailor classes to your requirements. All materials and equipment are provided.

Please contact her on nicky@blackfoxbindery.com or 07929 549 140 for details and bookings.

Handmade Art Workshops, London

Handmade Art Workshops design and deliver unique analogue art projects that encourage hands on creativity. We are artists, designers & craftswomen combining our experience and skills to teach drawing, printing and bookbinding to a range of ages and in a variety of community settings.

'Get a Sketchbook' is suitable for anyone over the age of eleven. It aims to engage its participants with the importance of sketchbooks in the creative process by enabling them to work with two professional artists and a bookbinder to make and use their own personalised hand-made, hardbound sketchbooks. These sessions can be booked individually or as a three session package. Stages of the **'Get a Sketchbook'** workshop:

Workshop 1

Relief printing a cover using an etching press for your own sketchbook with artist Rachel Thomson
running time 2 hours
numbers max 20
price £250 includes materials & refreshments

Workshop 2

Making and binding your own sketchbook with professional book binder Nicky Oliver
running time 2 hours
numbers max 20
price £250 includes materials & refreshments

Workshop 3

Introduction to use of sketchbooks, speed drawing and information gathering involving use of different media with artist Agnes Mitchell
running time 2 hours
numbers max 20
price £250 includes materials & refreshments

Further details are available from www.haccamoirai.co.uk

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.

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 or kvidler@gmail.com

The School for Bookbinding Arts, Winchester, VA

The school is committed to providing quality training in the craft of hand bookbinding. Its ongoing series of two-day workshops is designed to teach techniques that are immediately useful to the student as well as to create a solid foundation of skills for further bookbinding study. The curriculum includes both basic and advanced courses that are geared toward the needs of book dealers, collectors and anyone interested in learning the art of hand bookbinding. Each workshop features demonstrations of the techniques being taught coupled with ample supervised practice time for the student. A complete package of printed notes accompanies each of the workshops to aid the student in assimilating the body of information being presented. Workshops are taught in the studios of Cat Tail Run Hand Bookbinding near Winchester, Virginia. Cat Tail Run Hand Bookbinding is a fully operational hand bookbinding and book restoration facility established in 1991 by Jill Deiss. Instructors for THE SCHOOL FOR BOOKBINDING ARTS include Jill Deiss, Dee Evetts, Susan McCabe and Bill Deiss.

Foundation Level Course

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

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

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

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

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

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

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

Further information from is available from www.CatTailRun.com or 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.

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.

For further details please check the website at www.otterbookbinding.com or telephone 01932 845976.

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 onbooksurgeon@gmail.com.

Doug is a City and Guilds, Apprenticed Bookbinder, working at The British Museum and Foreign Office binderies and currently working as a Book and Paper Conservator and Gold Leaf Finisher at The British Library with 40 years experience.

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

The Enemies of Books

Part 9 – Collectors



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

AFTER all, two-legged depredators, who ought to have known better, have perhaps done as much real damage in libraries as any other enemy. I do not refer to thieves, who, if they injure the owners, do no harm to the books themselves by merely transferring them from one set of bookshelves to another. Nor do I refer to certain readers who frequent our public libraries, and, to save themselves the trouble of copying, will cut out whole articles from magazines or encyclopaedias. Such depredations are not frequent, and only occur with books easily replaced, and do not therefore call for more than a passing mention; but it is a serious matter when Nature produces such a wicked old biblioclast as John Bagford, one of the founders of the Society of Antiquaries, who, in the beginning of the last century, went about the country, from library to library, tearing away title pages from rare books of all sizes. These he sorted out into nationalities and towns, and so, with a lot of hand-bills, manuscript notes, and miscellaneous collections of all kinds, formed over a hundred folio volumes, now preserved in the British Museum. That they are of service as materials in compiling a general history of printing cannot be denied, but the destruction of many rare books was the result, and more than counter-balanced any benefit bibliographers will ever receive from them. When here and there throughout those volumes you meet with titles of books now either unknown entirely, or of the greatest rarity; when you find the Colophon from the end, or the "insigne typographi" from the first leaf of a rare "fifteener," pasted down with dozens of others, varying in value, you cannot bless the memory of the antiquarian shoemaker, John Bagford. His portrait, a half-length, painted by Howard, was engraved by Vertue, and re-engraved for the Bibliographical Decameron.

A bad example often finds imitators, and every season there crop up for public sale one or two such collections, formed by bibliomaniacs, who, although calling themselves bibliophiles, ought really to be ranked among the worst enemies of books.

The following is copied from a trade catalogue, dated April, 1880, and affords a fair idea of the extent to which these heartless destroyers will go:--

"MISSAL ILLUMINATIONS.

FIFTY DIFFERENT CAPITAL LETTERS _on_ VELLUM; _all in rich Gold and Colours. Many 3 inches square: the floral decorations are of great beauty, ranging from the XIIIth to XVth century. Mounted on stout card-board_. IN NICE PRESERVATION, L6 6_s_.

These beautiful letters have been cut from precious MSS., and as specimens of early art are extremely valuable, many of them being worth 15_s_. each."

Mr. Proeme is a man well known to the London dealers in old books. He is wealthy, and cares not what he spends to carry out his bibliographical craze, which is the collection of title pages. These he ruthlessly extracts, frequently leaving the decapitated carcass of the books, for which he cares not, behind him. Unlike the destroyer Bagford, he has no useful object in view, but simply follows a senseless kind of classification. For instance: One set of volumes contains nothing but copper-plate engraved titles, and woe betide the grand old Dutch folios of the seventeenth century if they cross his path. Another is a volume of coarse or quaint titles, which certainly answer the end of showing how idiotic and conceited some authors have been. Here you find Dr. Sib's "Bowels opened in Divers Sermons," 1650, cheek by jowl with the discourse attributed falsely to Huntington, the Calvinist, "Die and be damned," with many others too coarse to be quoted. The odd titles adopted for his poems by Taylor, the water-poet, enliven several pages, and make one's mouth water for the books themselves. A third volume includes only such titles as have the printer's device. If you shut your eyes to the injury done by such collectors, you may, to a certain extent, enjoy the collection, for there is great beauty in some titles; but such a pursuit is neither useful nor meritorious. By and by the end comes, and then dispersion follows collection, and the volumes, which probably cost £200 each in their formation, will be knocked down to a dealer for £10, finally gravitating into the South Kensington Library, or some public museum, as a bibliographical curiosity. The following has just been sold (July, 1880) by Messrs. Sotheby, Wilkinson and Hodge, in the Dunn-Gardinier collection, lot 1592:--

"TITLEPAGES AND FRONTISPIECES.

A Collection of upwards of 800 ENGRAVED TITLES AND FRONTISPIECES, ENGLISH AND FOREIGN (_some very fine and curious) taken from old books and neatly mounted on cartridge paper in 3 vol, half morocco gilt. imp. folio_."

The only collection of title-pages which has afforded me unalloyed pleasure is a handsome folio, published by the directors of the Plantin Museum, Antwerp, in 1877, just after the purchase of that wonderful typographical storehouse. It is called "Titels en Portretten gesneden naar P. P. Rubens voor de Plantijnsche Drukkerij," and it contains thirty-five grand title pages, reprinted from the original seventeenth century plates, designed by Rubens himself between the years 1612 and 1640, for various publications which issued from the celebrated Plantin Printing Office. In the same Museum are preserved in Rubens' own handwriting his charge for each design, duly receipted at foot.

I have now before me a fine copy of "Coclusiones siue decisiones antique dnor' de Rota," printed by Gutenberg's partner, Schoeffer, in the year 1477. It is perfect, except in a most vital part, the Colophon, which has been cut out by some barbaric "Collector," and which should read thus: "Pridie nonis Januarii Mccccxxvij, in Civitate Moguntina, impressorie Petrus Schoyffer de Gernsheym," followed by his well-known mark, two shields.

A similar mania arose at the beginning of this century for collections of illuminated initials, which were taken from MSS., and arranged on the pages of a blank book in alphabetical order. Some of our cathedral libraries suffered severely from depredations of this kind. At Lincoln, in the early part of this century, the boys put on their robes in the library, a room close to the choir. Here were numerous old MSS., and eight or ten rare Caxtons. The choir boys used often to amuse themselves, while waiting for the signal to "fall in," by cutting out with their pen-knives the illuminated initials and vignettes, which they would take into the choir with them and pass round from one to another. The Dean and Chapter of those days were not much better, for they let Dr. Dibdin have all their Caxtons for a "consideration." He made a little catalogue of them, which he called "A Lincolne Nosegaye." Eventually they were absorbed into the collection at Althorp.

The late Mr. Caspari was a "destroyer" of books. His rare collection of early woodcuts, exhibited in 1877 at the Caxton Celebration, had been frequently augmented by the purchase of illustrated books, the plates of which were taken out, and mounted on Bristol boards, to enrich his collection. He once showed me the remains of a fine copy of "Theurdanck," which he had served so, and I

have now before me several of the leaves which he then gave me, and which, for beauty of engraving and cleverness of typography, surpasses any typographical work known to me. It was printed for the Emperor Maximilian, by Hans Schonsperger, of Nuremberg, and, to make it unique, all the punches were cut on purpose, and as many as seven or eight varieties of each letter, which, together with the clever way in which the ornamental flourishes are carried above and below the line, has led even experienced printers to deny its being typography. It is, nevertheless, entirely from cast types. A copy in good condition costs about L50.

Many years since I purchased, at Messrs. Sotheby's, a large lot of MS. leaves on vellum, some being whole sections of a book, but mostly single leaves. Many were so mutilated by the excision of initials as to be worthless, but those with poor initials, or with none, were quite good, and when sorted out I found I had got large portions of nearly twenty different MSS., mostly Horae, showing twelve varieties of fifteenth century handwriting in Latin, French, Dutch, and German. I had each sort bound separately, and they now form an interesting collection.

Portrait collectors have destroyed many books by abstracting the frontispiece to add to their treasures, and when once a book is made imperfect, its march to destruction is rapid. This is why books like Atkyns' "Origin and Growth of Printing," 4o, 1664, have become impossible to get.

When issued, Atkyns' pamphlet had a fine frontispiece, by Logan, containing portraits of King Charles II, attended by Archbishop Sheldon, the Duke of Albermarle, and the Earl of Clarendon. As portraits of these celebrities (excepting, of course, the King) are extremely rare, collectors have bought up this 4o tract of Atkyns', whenever it has been offered, and torn away the frontispiece to adorn their collection.

This is why, if you take up any sale catalogue of old books, you are certain to find here and there, appended to the description, "Wanting the title," "Wanting two plates," or "Wanting the last page."

It is quite common to find in old MSS., especially fifteenth century, both vellum and paper, the blank margins of leaves cut away. This will be from the side edge or from the foot, and the recurrence of this mutilation puzzled me for many years. It arose from the scarcity of paper in former times, so that when a message had to be sent which required more exactitude than could be entrusted to the stupid memory of a household messenger, the Master or Chaplain went to the library, and, not having paper to use, took down an old book, and cut from its broad margins one or more slips to serve his present need.

I feel quite inclined to reckon among "enemies" those bibliomaniacs and over-careful possessors, who, being unable to carry their treasures into the next world, do all they can to hinder their usefulness in this. What a difficulty there is to obtain admission to the curious library of old Samuel Pepys, the well-known diarist. There it is at Magdalene College, Cambridge, in the identical book-cases provided for the books by Pepys himself; but no one can gain admission except in company of two Fellows of the College, and if a single book be lost, the whole library goes away to a neighbouring college. However willing and anxious to oblige, it is evident that no one can use the library at the expense of the time, if not temper, of two Fellows. Some similar restrictions are in force at the Teylerian Museum, Haarlem, where a lifelong imprisonment is inflicted upon its many treasures.

Some centuries ago a valuable collection of books was left to the Guildford Endowed Grammar School. The schoolmaster was to be held personally responsible for the safety of every volume, which, if lost, he was bound to replace. I am told that one master, to minimize his risk as much as possible, took the following barbarous course:--As soon as he was in possession, he raised the boards of the schoolroom floor, and, having carefully packed all the books between the joists, had the boards nailed down again. Little recked he how many rats and mice made their nests there; he was bound to account some day for every single volume, and he saw no way so safe as rigid imprisonment.

The late Sir Thomas Phillipps, of Middle Hill, was a remarkable instance of a bibliotaph. He bought bibliographical treasures simply to bury them. His mansion was crammed with books; he purchased whole libraries, and never even saw what he had bought. Among some of his purchases was the first book printed in the English language, "The Recuyell of the Histories of Troye," translated and printed by William Caxton, for the Duchess of Burgundy, sister to our Edward IV. It is true, though almost incredible, that Sir Thomas could never find this volume, although it is doubtless still in the collection, and no wonder, when cases of books bought twenty years before his death were never opened, and the only knowledge of their contents which he possessed was the Sale Catalogue or the bookseller's invoice.

With grateful thanks to Mark Corder and John Gardner

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



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

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

For further information, please contact us on:

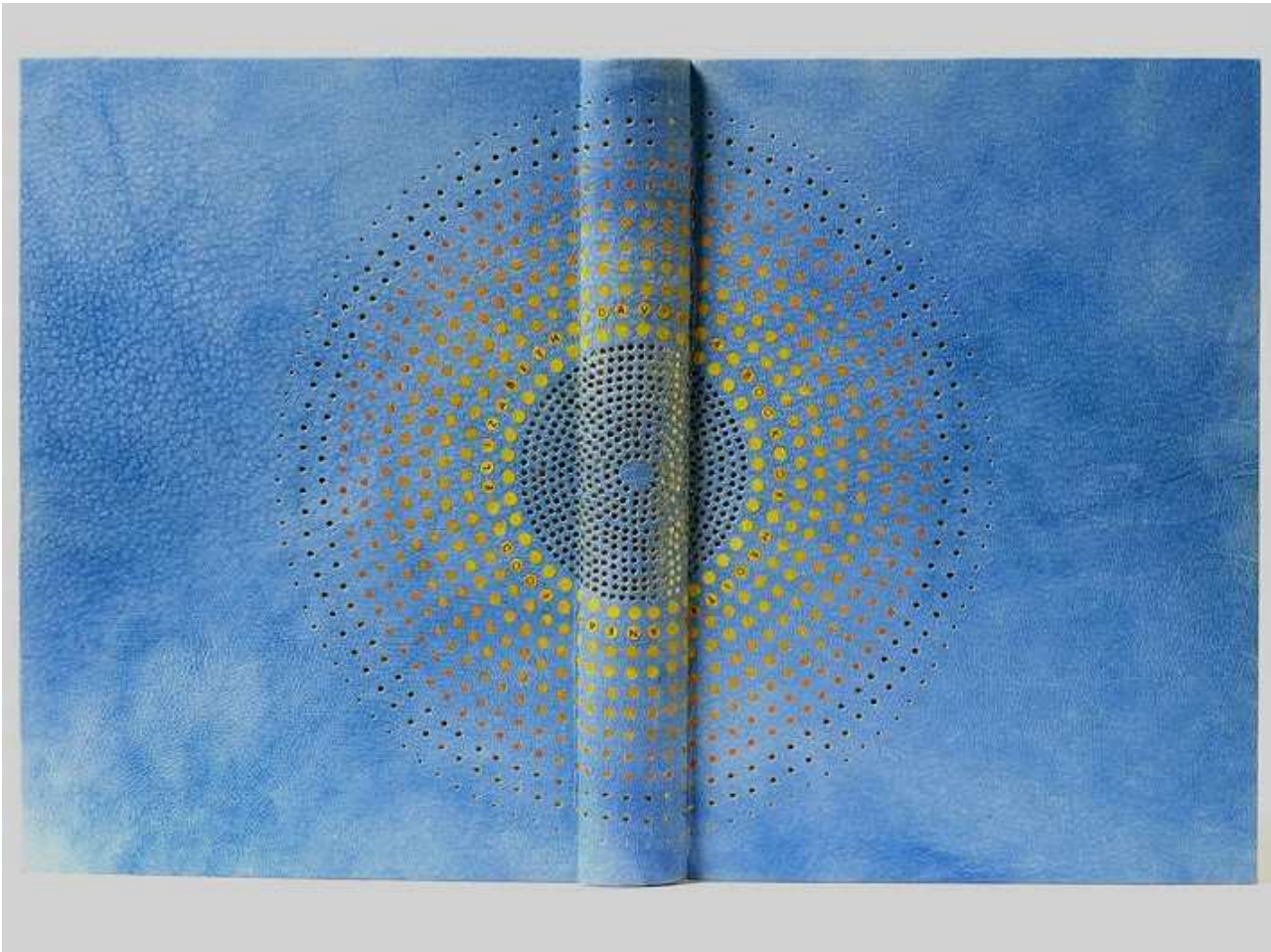
Tel: 01506 444160
Fax: 01506 437749

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

Customers Recent Bindings

A Book of Mediterranean Food

Bound by Kate Holland



A Book of Mediterranean Food by Elizabeth David
London: Folio Society. 2005.

The book is covered in hand-dyed turquoise alum-tawed goatskin with circular calf inserts hand-dyed orange through yellow. There is gold tooling, orange sprinkled edges, hand-made paste paper endpapers and multi-coloured hand-sewn silk headbands.

The colours reflect the warm Mediterranean with a blazing sun centre-stage. Using Hewit's alum-tawed goatskin and calfskin allowed her to choose precisely the desired colours and gave a nice contrast in texture.

It was awarded the Hewit's prize for leatherwork in 2006 DB competition and is now in the collection at the Bodleian Library.

Kate is happy to undertake commissions for design bindings.

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



The text block contains 26 original printed illustrations of the Sign Language alphabet by Nicky Oliver. Hand printed using an 8 x 5 Adana Printing machine in Studio 2, Barnes. Zerkal White 145gsm (John Purcell Papers). Handset in 18 point Times italic and 12 point Times. Limited edition of 3.

The pink one - Unsupported link stitch with Fraynot board attachments. Secondary sewing. Double core silk end bands. Hand dyed edges. Hand dyed with Hewit's aniline dyes on their Fair Goatskin with offset relief printing and multiple onlays. Foil hand finishing. Leather joints. Hand printed end papers and edge to edge doublures. Finished with a shellac based bookbinding varnish. Book comes with a pink Silvertex covered drop back solander box lined with suedel.

The big hand one - Hand sewn text block with a leather case binding. Hand dyed with Hewit's aniline dyes on their Fair Goatskin; offset relief printing, black line work and foil hand finishing. Hand dyed edges. Single core silk end bands. Hand printed end papers. Finished with a shellac based bookbinding varnish. The book comes with a leather entry slip case.



You can see more of Nicky's work on her web site at www.blackfoxbindery.com

Dates for your Diary

The Guild of Book Workers - Standards of Excellence Seminar in Hand Bookbinding 2012 11th-13th October 2012, University of Utah, Salt Lake City, Utah

Held annually at a different location around the country, participants attend presentations by leading experts in the fields related to the book and paper arts. Tours of binderies, conservation facilities, rare book libraries and papermaking establishments are regularly arranged in conjunction with the event.

Presentations and Presenters

Daniel Kelm - Binding Structures Featuring Removable Pages
Steve Miller - The Sandragraph Approach
J. Franklin Mowery - A Conservator's Journey Through History
Pamela Smith - Marbling: Traditional and More

A supplier's trade fair will also be held throughout this event.

Further details and booking information are available from the Guild of Book Workers web site at www.guildofbookworkers.org



3rd - 4th November 2012

***The 14th Bookbinders Book Arts Fair, Pieterskerk, Leiden, Holland**

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

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

***Codex IV - Bookfair and Symposium**

10th-14th February 2013 - Craneway Pavilion, 1414 Harbour Way, Richmond, CA 94804



The Codex Foundation are gathering together a congress of the world's finest private presses, book artisans, artists, curators, collectors and scholars in the spirit of an Old West rendezvous for the fourth biennial Codex

International Book Fair and Symposium.

Further information and booking can be obtained from the Codex Foundation web site at www.codexfoundation.org

***The Society of Bookbinders Education and Training Conference 2013
29th-31st August 2013, Leeds Metropolitan University, Headingley Campus**



The Society of Bookbinders' nineteenth Education and Training Conference will run from the afternoon of Thursday August 29th to the morning of Sunday 1st September 2013, and will be held at Leeds

Metropolitan University's Headingley Campus, which is just to the north of Leeds City Centre.

The speakers include some new names as well as more familiar ones, and the Society looks forward to welcoming them as well as Society members and non-members to the Conference 2013 at Leeds Met.

Speakers

Kate Brett - History of Marbling: recipes and methods

Stuart Brockman - Gold finishing: general and repair

Terry Buckley - Forwarding techniques: theory and practice

Sue Doggett - From book to binding: a book artist's interaction with the text

Don Etherington (USA) - Stiff board vellum with slotted spine

Yvette Fletcher - Acid deterioration in leather ('red rot') and its treatment

Sue Hufton - The St John's Bible project

Peter Jones - Composite boards: wood, acrylic and carbon fibre in combinations with conventional materials

Ed King - Victorian decorated book covers: the designs of John Leighton and William Harry Rogers

Monique Lallier (USA) - Edge to edge doublures

Adam Larsson (Sweden) - Mediaeval techniques for modern design

Richard Nichols - 'Conservation or Restoration?' Ethical challenges in the treatment and binding of hand-written and archival volumes.

Stephan Ortbauer (Austria) - Small books, big books: twenty years of custom-made artist's books

Philippa Räder - The rebinding of Audubon's Birds of America from the Royal Collection

Tracey Rowledge - Gold tooling on paper

Karen Vidler - How to read bookbinding leather

Sideshows and Excursions - Following the popularity of these at the last Conference we will be holding some informal demonstrations on the Thursday afternoon. There will also be visits to local places of interest, and we hope to be able to include some local libraries. Leeds itself is well worth a visit and is easily accessible by bus from the main road near the Leeds Metropolitan campus. There will be a printed guide to a walk around the City Centre to help you make the most of your time there.

Bookbinding Competition - Entries for the SoB International Bookbinding Competition 2013 will be on display near the lecture halls, and the winners of the various categories will be announced on the Saturday evening just before the Conference Dinner. Details are included with this leaflet, and more information, as well as the registration form, can be found on the SoB website. The closing date for registration for the competition is Friday June 14th 2013, and entries must be sent to the competition organisers between Monday July 8th and Friday July 12th 2013.

Suppliers' Fair - This will be held in one of the university sports halls, a few minutes' walk from the James Graham building and the residential accommodation. Major companies specialising in materials, tools and equipment relating to bookbinding and conservation will be there, as well as some smaller ones, and this is an excellent opportunity to see and feel what is available, and to benefit from special offers. The fair will be open from 10.30 am on the Friday and there will be time between lectures to visit the fair, as well as early on Friday evening.

Further Information regarding, catering, accommodation and fees is available from the Societies web site at: www.societyofbookbinders.com

**Designer Bookbinders Lectures - Winter 2012
The Art Workers Guild, 6 Queen Square, London WC1**

**Glenn Storhaug - Eric Gill As Engraver And Illustrator
Tuesday 6th November 2012 - 18.30**

Focusing on Gill's work with The Golden Cockerel Press, in particular The Canterbury Tales and the legacy of William Morris and Edward Burne-Jones. Eric Gill and Robert Gibbings collaborated as artist and publisher on The Golden Cockerel Press's four-volume The Canterbury Tales only 32 years after Edward Burne-Jones and William Morris collaborated in an almost identical way on The Kelmscott Chaucer. The Kelmscott volume is widely regarded as one of the finest books ever printed in Britain, but Gill and Gibbings came much closer to the spirit of Chaucer, argues Glenn Storhaug. Their work celebrates the poet with great wit and perception, while the actual design and printing are the first realization of their shared dream: the marriage of wood and metal - a truly creative relationship between engraved woodblock illustrations and cast metal type. Glenn Storhaug will illustrate his talk with many images by Burne-Jones and Gill, as well as the rarely-seen working drawings and block-proofs privately saved by Gill. He will also read passages from The Canterbury Tales in the original Middle English.

Since studying English Literature at Oxford, Glenn Storhaug has devoted himself to teaching, writing, publishing, book-design and translating. His small literary publishing house, Five Seasons Press, has produced individually designed books (chiefly of poetry) for the last 35 years - www.fiveseasonspress.com

Further details from Mark Cockram: 0208 563 2158 or studio5bookarts@aol.co.uk

**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 can be found at www.designerbookbinders.org.uk

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