

Skin Deep

The Biannual Newsletter from J. Hewit & Sons Ltd.

No.35 – Spring 2013

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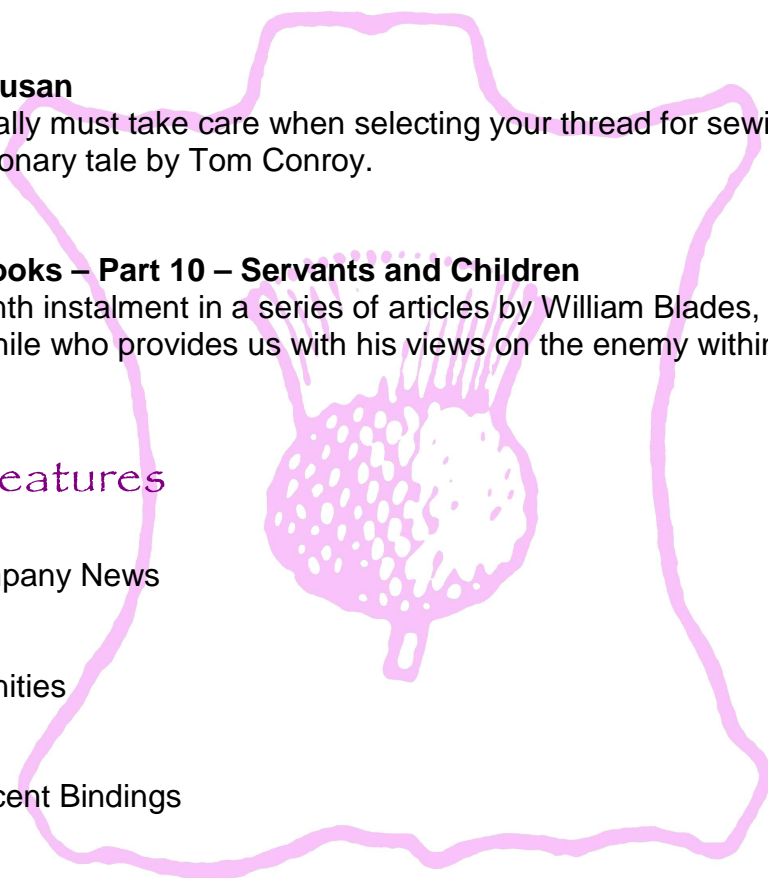
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High Church

Fan Binding Repair in Ethiopia

By Lester Capon

Recently, I was asked by the Ethiopian Heritage Fund to go back to Ethiopia to do some repair work on two fans. At first I had imagined the small and delicate hand held type of Japanese fan which ladies hid behind in the 18th century. But it turns out that these are only distant cousins to such things. These are large heavy vellum processional fans.



The fan at Debre TSION

Very few exist; I think there are about six in the world, and they date to the 15th century. Apart from the two I handled the only other one I have seen is in the Walters Museum in America. Theirs, like one of the ones I was working on is incomplete, and has been conserved in a horizontal line.

Each page measures 72 x 11cm. They concertina into a pile of single pages.

The Virgin Mary is always depicted at the centre with apostles and saints on either side. For the Ethiopian church the first person to paint Mary was St. Luke, from whose image she would speak, apparently, to priests and believers. She was silent for all the time I spent with her.

The most complete fan is housed at Debre TSION and is quite well known. I did some minor work on this. The other one was fragments, with large portions missing.

The rock hewn churches of Ethiopia are mostly in obscure places. I think the priests felt safer hidden away from potential

invaders. They are difficult to get to and their contents – manuscripts, crosses, icons, etc. remain undiscovered. Jacques Mercier has spent over 30 years studying and documenting these churches and he was accompanying me to advise me on the positioning of the fragments. Our group also consisted of several people connected with the sponsorship of the project.

We flew from Addis Ababa to Mekele in the north where the holiday makers and workers parted company. Before travelling to the site of the fan we had to jump through the inevitable, time consuming, diplomatic hoops. At least Jacques did. I was just a know-nothing beside him observing how he patiently persuaded the ministry of culture representative to write the necessary letters of authorisation for working on the artefacts. Permission for photography seemed to be particularly difficult and the letters had to be re-written several times before they were of any use to us. The officials always seem very keen for the work to go ahead, but nervous of taking any responsibility. Everything moved painfully slowly.

However, finally we were on our way to Adsbi, the nearest town/village to Debre Selam, the rock-hewn church where the first fan was situated. Our approach to work each morning was in a jeep to the foot of a mountain. The church was pointed out to me - it was half way up - and after a brief moment of disbelief I started to climb.



Debre Salem

Luckily local boys were always on hand to carry bags and materials etc.

The entrance was on a small terrace, with a panoramic view. Above the terrace were the remains of a previous hermit's abode – holes in the cliff, now deserted.

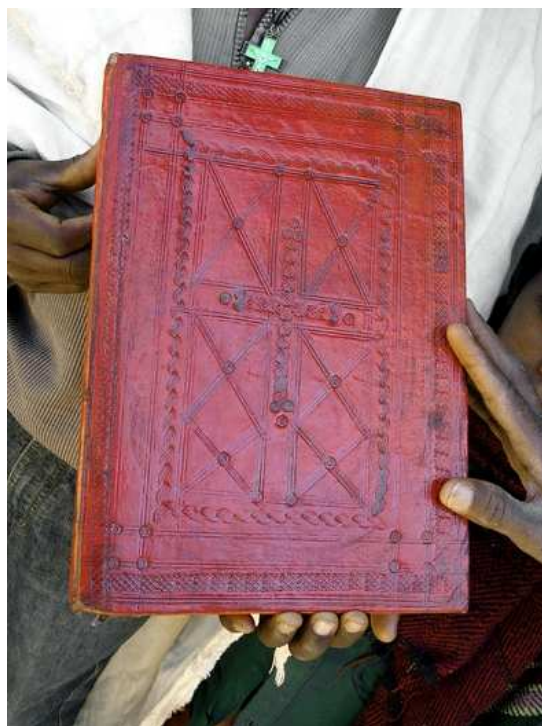
The first morning the head priest greeted us with the usual initial suspicion and reluctantly brought out a nineteenth century manuscript. This was a typical binding style pretty much unchanged over the centuries

with large turn-ins, blind tooled. More often than not there is fabric on the inner board.

19th Century Binding

After more delays and explanations we were allowed into the church which was built into the side of the mountain. To the left, dug into the ground was a small, uninviting pool with stone steps – the priests' bath.

Immediately in front were some brightly painted pillars. The paint work was recent, possibly covering some earlier murals – this is a common occurrence. There was a more ancient inner sanctum behind a heavy curtain and through a decorated archway. I was never allowed in there although I managed to catch a few glimpses of the carvings and frescoes.



Inside Board

*The box, the radio and the
15th Century vellum fan*

Finally a wooden box was brought out - but no key. A monk was dispatched down the mountain to find the key - from where I know not. He arrived back an hour or so later and the box was opened to reveal its surprising and unlikely combination of contents. Underneath a radio, some cassettes, an alarm clock and various bits and pieces - and completely unprotected from these things, were the fragments of a 15th century fan.



The restrictions of a rock hewn church as a place of conservation are considerable. As with my previous trip I had agreed with the sponsors that a small amount of work with minimal intervention was desirable for preventing the artifact from becoming further deteriorated. Also it would make it possible for the fan to be displayed in a showcase that was eventually to be installed, so that the few tourists that pass that way could see it and donate some much needed money to the priests.



*Some fragments laid out on the
coffin*

I was rather alarmed at the first suggestion for my workspace. This was an ancient gnarled coffin, unused: small, very uneven, rickety and exposed to the sun. Apart from that - ideal.

The pieces of vellum were laid out randomly - at this point it was very difficult for me to get near it as everyone - the priests, Jacques, our helper from Mekele, local boys were all fussing round it. Also, I was having my own private little heart attack as I thought I had discovered half my

materials and tools had been left at home - they hadn't.

I explained that I could not work in this space - the only other option, though there was little light, was inside the church. The only surface was the uneven earth floor - though there was a rug (flea infested as is the custom) - upon which I set to work. Unexpectedly I located a pair of stepladders and so created an additional bench on a chunk of wood.



Fragments under weight on the floor

Not having seen the item before going to Ethiopia it was difficult to know precisely what would be needed. I had to basically take everything - they don't usually have anything at these churches except some cups for home made beer and a variety of fabulous ancient treasures.

Improvised workbench, repairing reverse with Japanese papers.



I took a selection of Japanese repair papers of various weights and tones - Atsukchi: Kozuke & Kozushi ; also several skins of toned vellum with as little figuring on them as possible. It was difficult to judge, not knowing the weight of the fragments.

For adhesives I had gelatin made from the vellum I was using, some wheat starch paste and neutral pva.

When I was finally able to look at the fragments on my own - although I was watched constantly by the priests - I had to assess what could feasibly be done given the restricted time and conditions. Fortunately the actual pigment on the vellum was very secure. These pieces had been rubbing together for a long time and although fragments were breaking off there was no evidence of loose pigment.

At first, I decided to do as much localised repairing of tears as I could. This I did on the reverse with the Japanese papers supporting the splits and the cracking on the vellum.

Obviously I had taken some pressing boards and silicone and blotting paper but had decided against bringing my nipping press or even weights. I got my helper and sent him to find some large rocks which served pretty well.



Utilising rocks as weights

With occasional coffee breaks and beer breaks work progressed well. During one of my breaks I produced lots of pairs of glasses that I had brought knowing from my previous trip that they were much sought after. They were popular with both monks and local boys. At one point I asked my interpreter what all the monks were talking about. It seems that some were jealous that they had only received the soft glasses case while others had the apparently highly prized hard snappy ones.



Fragments

Half way through work I asked if it was possible to have a large piece of wood to work on - I knew it would have to go on the ground but it would make things easier. This seemed to be impossible but one morning we hired from the local blacksmith a large sheet of metal. How are we going to get that up the mountain I thought - easy - a boy put it on his head and up he went.



Up he went



Segments on metal surface



With this I was able to lay out the partly repaired pieces with a view to joining them all together.

Having created a large patchwork of repairs from behind, I could now fill in the big missing areas with vellum. Jacques had provided me with the order in which they should go as it mostly wasn't discernable from the actual shapes of the pieces.



Repaired segments waiting for infill



Infilling missing areas



Filling in progressing, with concertina folds

Profiles Infill

So, the filling in was done with the toned vellum. I had not known how much would be needed but thankfully, and incredibly, I had brought just enough. I profiled the missing shapes, thinned down the edges of the new vellum and scraped slightly for better adhesion where it overlapped. Fortunately there were no images on the reverse of the segments so I could afford a good overlap at the joins. I applied the vellum with my home made gelatin supplemented if necessary with a reversible pva paste mix. The joins were then 'pressed' by leaving them between silicone paper, blotting paper and pressing boards, under a heavy rock.

The pages were folded along the original folds and concertinaed to fit between 2 pieces of wood, bound round with hemp. Some small areas remained that could not be repaired as Time, the great enemy was pressing in - I had to finish here and drive hundreds of miles through the Germalta landscape to Debre Tsion to work on the other fan.



Completed repairs



Debre Tsion



Thread mechanism



*Repairing the fan in
the farmyard bindery*

This fan is generally known of and is mentioned in guidebooks. It is in a much better condition. We visited the church where it is kept - a steep climb.

Thankfully the fan had been brought down to a farm where one of the monks lived and worked with his family.

I set up my workshop in a small space across the yard from the animals sleeping quarters, which was next to the family's kitchen where they all spent virtually all day occasionally venturing out to bring me coffee and nuts.

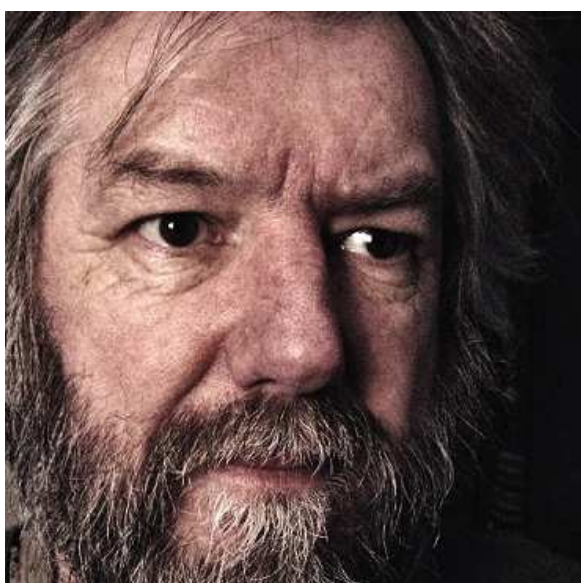
My time here was very limited, and with the condition of the fan being quite reasonable I decided on only some minor vellum repairs across splits in the folds

Half opened fan

I certainly didn't want to take it apart, and did not have time to figure out how to put it together again. If it could go to a conservation workshop more of course could be done. But that will never happen - they do not allow these artefacts out of their sight; and they have managed to hold on to them for centuries. There are now, and have always been robbers, illegal dealers, illicit traffickers of antiquities ready to target these churches. It is good that more work is now being done by the government, with help from people like Jacques to preserve, protect, research and document the objects.



Visitors will consider them as wonderful works of art but of course they have special religious significance and spiritual symbolism for the church. The priests and believers deeply respect and venerate the holy treasures and love and protect them accordingly.



Lester Capon trained at Camberwell School of Art and Crafts from 1975 - 1977. He trained with and worked for James Brockman from 1977 - 1993. This involved working on a wide range of books, repairing manuscripts and early printed books and fine binding and presentation boxes. From 1993 - 2000 he was Programme Manager for the Fine Binding and Conservation course at Guildford College. Since 2000 he has worked as a self-employed bookbinder in Tewkesbury.

He was elected a Fellow of Designer Bookbinders in 1986 and was President from 2003 - 2005. Collections include - British Library, HRHRC Texas, John Rylands University Library Manchester, Liverpool Library, private collections in U.K. and abroad.

Product & Company News

19th and 20th Century Decorative Papers

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



TS28



TS29

Prices for the range are:

single sheets	- £3.30 each
for 25 sheets	- £3.00 each
for 50 sheets	- £2.78 each
for 100 sheets	- £2.55 each
for 500 sheets	- £2.33 each

Special Offer Kips

We have for sale a very limited quantity of vegetable tanned kips. The leather has an average skin size: 0.80 - 1.0m² (8.50 - 10.75 ft²) that will yield an approximate panel size of 80 x 50 cm. The standard substance is 0.75 mm. There are 3 shades available and we are offering the leather as run selection II/III @ £45.00 per skin.



Mid-Brown



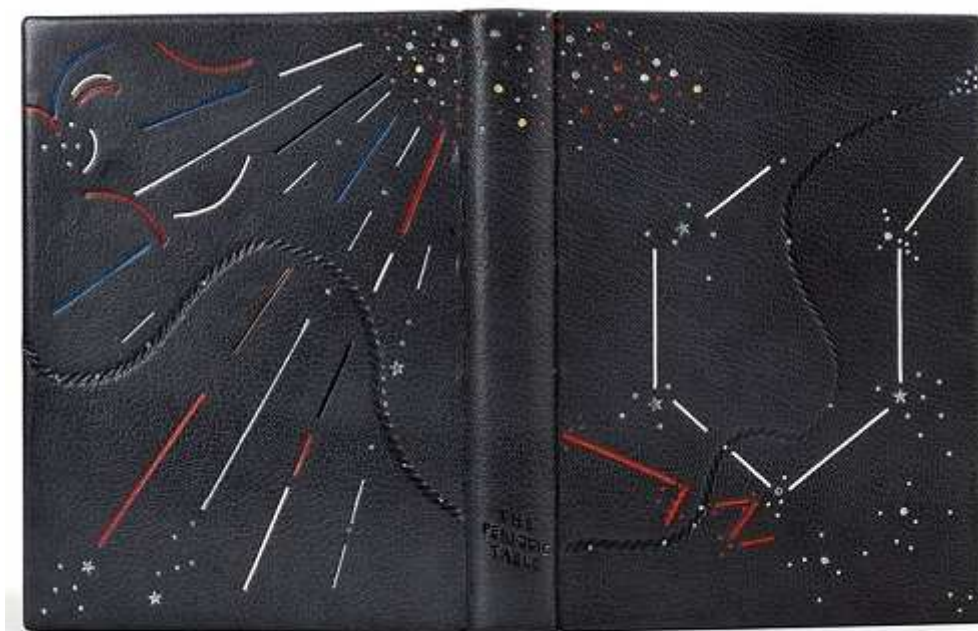
Tan



Black

(Prices are subject to delivery and VAT where applicable)

The Designer Bookbinders Competition, 2012



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

Winner - Jill Prole (Sussex, UK)

Book - 'The Periodic Table' by Primo Levi

'This book is covered in medium grey goatskin with a rope impression and onlaid lines of alum-tawed and coloured goatskin. The tooled lines, dots and stars are made using red and silver foil and gold leaf. The Japanese paper doublures are tooled with silver, following the trail of the impressed rope. The end bands are sewn with fine embroidery silks and the edges are sprinkled with grey, red and metallic acrylic. In the design I tried to convey the joy that Primo Levi found in chemistry which sustained him through some of the difficult times mentioned in the book'

'I originally studied bookbinding at Brighton Art College wanting a change of career and have been working in Lewes for over 20 years undertaking a wide range of work, from presentation and fine bindings to limited editions and repair and conservation. In my spare time I like to concentrate more on creative fine binding and draw inspiration from the natural world.'

Our warm congratulations go to Jill who is co-founder of Bookbinders of Lewes, a craft bindery in East Sussex.

Animal Glues

Our two flexible glues, C1 Flex and CB4 have both been reformulated to a new and improved recipe.

The full price listings for all our adhesives and glues can be found on our web site.



New Leathers for 2013

We are pleased to announce the launch of two new leathers for 2013

Archival Dyed Suede Repair Calfskins - This leather is processed the same way as our popular Archival BV Repair Calf, however is aimed at repairing rough (sueded) calf bindings. It is matched to the dark rust colour commonly found on old bindings and in addition we have attempted to reproduce the fine dry 'nap' of old leather.



Average Skin Size: 0.80 - 1.0m² (8½ - 10.75 ft²)

Approx. Cut Size: 80 x 50cm

Standard Substance: 0.75mm

Colours available: 1 shade

Grades: Run Selection @ £158.00 per skin

Sheepskin Bagpipe Leather - J. Hewit & Sons Ltd are pleased to present their Traditional White Tanned Sheepskins for the production of bagpipe bags. We have been the sole tanners in Scotland of sheepskin for the production of bagpipes for the past thirty years. Up until now this has always been on a contract tanning basis, however due to changes in the market structure we are now pleased to announce that we are now selling sheepskins for bagpipes directly to the public.



Our sheepskins are tanned using a traditional white aluminium based tanning method and the skins are then oiled with our special bagpipe recipe. Finally the skins are dried flat and softened prior to dispatch. This leather is available at very competitive rates. Since we already deal directly with the public, we will gladly accept orders for this leather down to one skin. We accept payment by credit card, and are delighted to send skins to any destination in the world.

Average Skin Size: 0.88² (9½²)

Approx. Cut Size: 80 x 50cm

Standard Substance: 1.3-1.7mm

Colours available: 1 shade

Grades: Run Selection @ £63.00 per skin

Archival Repair Goat - This archivally tanned natural grain goat, manufactured using East Indian skins, is ideal for conservation, repair and restoration. It is often used for the re-backing of old sheep and goatskin bindings and upon request, can be supplied with an appropriate embossed grain. This leather is supplied dyed to a Dark Tan (R8) and is suitable for further dyeing by the binder.



Average Skin Size: 0.60 - 0.70m² (6½ - 7½ft²)

Approx. Cut Size: 65 x 75 cm

Standard Substance: 1.0 mm

Colours available: Dark Tan - R8

Grades: II, III and IV

Prices for single skins:

Grade II - £102.00 per skin


Grade III - £89.00 per skin

Grade IV - £57.00 per skin

*Quantity discounts are available
(Prices are subject to delivery and VAT where applicable)*

Old Advertisements

This is what we were advertising more than 125 years ago. Some things never change!

 **“HEWIT’S CALF.”** 

WE beg respectfully to inform Consumers and Shippers that the famous **SCOTCH FAIR CALF** and Fair Sheep so long sold by our London friends, can now only be had direct from the **TANNERS AND DRESSERS,**

J. HEWIT & SONS, City Tan Works, EDINBURGH,

to whom all orders and enquiries should be addressed. Enquiries for *all classes* of **BOOKBINDERS’ and UPHOLSTERERS’ LEATHER** will have most careful attention.

Both of these ads were taken from a 1888 copy of 'The Bookbinder' Journal.

J. HEWIT & SONS,

TANNERS, CURRIERS, & LEATHER MANUFACTURERS,

24, BRIDE LANE, FLEET STREET, LONDON, E.C.,

Dressers of Morocco, Calf, Seal, Roan, Skiber, and every description of **Fancy Leather**

FOR

**VELLUMS,
Parchments,
CLOTH,
MARBLE PAPERS,
AND
Bookbinders’
Sundries.**

BOOKBINDERS AND UPHOLSTERERS,
Wholesale and Export.

Prize Medal.
*International
Exhibition,
Edinburgh, 1886,
for Excellence of
Manufacture of
Coloured Leathers*

ENAMELLERS AND IMPORTERS OF RUSSIA HIDES.

Factories: **98, PAGE’S WALK, BERMONDSEY, LONDON, S.E.; & CITY TAN WORKS, EDINBURGH.**

ESTABLISHED 1806.

Telegrams { **“LEARMONTHS, London.”**
 “HEWIT, Edinburgh.”

Aracnicated Susan

By Tom Conroy

The sapient will perceive that the spider was English; a French spider would have spun to 33%.

*Susannah had a most uncommon evil eye for swell.
She thought she knew what thread to use but never chose it well:
For thick mid-Vic three-deckers she would use the thickest thread,
Bound three-in-one they'd puff out fat just like an author's head.
For slender verse she used thin silk, and had the spine cave in
Like a consumptive poet's chest from years of guzzling gin.*

*One day Susannah chanced to bind a great big spider book.
A big book-spider sidled out, intent to take a look.
"My dear, you're sadly clumsy in your way of handling thread.
The thickness counts. I'll demonstrate," the big book-spider said.
And straightaway Arachne threw a thread around the girl,
Tied on and wound, cocooned her neatly, topped off with a swirl
(Which, praise to say, increased her girth by just fifteen per cent)
And left her to consider what the word "precision" meant.*

*Arachne left Susannah there to marinate a year.
The nightmare that came next would leave you paralysed with fear.
But I, a gentle storyteller, know you're not yet grown,
And sweetly leave you to imagine horrors of your own.*

MORAL: Resew the book if the swell is wrong.

Tom Conroy is a book restorer, binding historian, toolmaker, teacher, and fine binder in Berkeley, California. After fifteen years as a self-taught amateur binder he began benchwork training with Theodore and Anne Kahle at Capricornus in 1981. He holds an MLIS (Master of Library and Information Science) from the University of California at Berkeley.

Study Opportunities

Designer Bookbinders & The Society of Bookbinders Weekend Workshops 2013



Part-leather Library Style with Laura West

20th-21st April 2013 J Hewit & Sons, Livingston, near Edinburgh

The Library Style structure is perfect for books which are to be used regularly. This would be for journals, dictionaries, reference books, collections of periodicals or favourite books such as cookery books. Library style bindings can be covered with book cloth alone or bound in the quarter- or half-bound style of leather with decorative paper or cloth. There are about 40 steps in the process of

this binding style! Laura will demonstrate the various steps and guide students as they work towards a finished book. Since these two days are all the time that is available for this forty step process, students are encouraged to arrive with enough folded and pressed sections for a text block of about 30 to 40mm thickness. Over these two intensive days, Laura promises to share many of the tricks she has learned about this style of binding over the past fourteen years. She will also have spare tools and supplies on the day, so you don't have to bring your entire kit. Materials will cost up to £15.

Laura is a classically trained and award-winning bookbinder specialising in both traditional and contemporary hand-sewn books. She has a first class honours degree (BA) in bookbinding from Roehampton Institute where she was taught by Jen Lindsay. She is also a Queen Elizabeth Scholar (2000) and Balvenie Artisan of the Year (2005). Since 1999 Laura has been running her bindery on the Isle of Skye, where she works to archival standard. Laura's signature range of "unique artefact books" draws on her studies and interest in historical book structure from all cultures. She says, "I want to take the form and structure of the book and continue its evolution in the digital era - to inspire journalists, observers, artists and bloggers - the new generation of book lovers".

For further information and booking forms, please visit
www.designerbookbinders.org.uk or www.societyofbookbinders.com

Workshops at Brignell Bookbinders, Cambridge, England

The monthly Saturday workshops are very popular and a great way to spend a relaxing day whilst also developing an interest or learning a new skill. Two main activities run concurrently: new people with no prior experience of bookbinding learn the basic construction of a hard-bound book and leave with a custom-named book whilst many of the returning students are working on restoration projects. The workshops work on a ratio of one teacher for 3-4 students so everyone has time to complete their tasks with close supervision and guidance.

Forthcoming dates are:

13th April 2013 - General bookbinding

11th May 2013 - New bindings - blank book or album

25th May 2013 - Solander boxes and slipcases and general bookbinding.

The workshops run from 09.30 to 16.30 and the cost is £85.00, including refreshments and cakes.

Email Brignell Bookbinders at barry@brignellbookbinders.com to enquire about availability.

Courses with Tracey Rowledge at the City Lit, London & Leksands Folkhögskola, Sweden

Gold Tooling: Intermediate and Advanced Aimed at intermediate and advanced learners, this course gives you the ideal opportunity to work on your own gold tooling project/s, building on existing knowledge of gold tooling whilst exploring the creative potential of tooling on leather and paper.

20th April - 25th May 2013 (Saturdays)

Duration 6 weeks

Time 10:30 - 16:30

How to Make a Finishing Tool

Brass finishing tools are used for impressing on surfaces such as leather, paper or wood. Come and learn how to make a tool of your own simple design.

12th August 2013

The two courses above will be held at:

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

Tel: 0207 831 7831 - Email: infoline@citylit.ac.uk - Website: www.citylit.ac.uk

Bookbinding - Gold Tooling on Paper Supplementary training - Tracey Rowledge will share how she approaches gold tooling on a paper-covered book to demonstrate how the medium is brought to life when it is applied to a three-dimensional object. Foundation skills in gold tooling will be taught and then practiced on a series of sample boards. This course is suitable for all levels and is conducted in English.

5th-9th August 2013

Leksands folkhögskola, Box 281, 793 26 Leksand, Sweden

Enrolments to: fia.palmgren@leksand.fhsk.se or by phone +46 (0)247 648 00

Information about boarding and lodging: fia.palmgren@leksand.fhsk.se

Information about workshop: leif.halldorf@leksand.fhsk.se or monica@langwe.se

Panther Peak Bindery Workshops, Arizona

Cloth Binding - Five Saturdays, 20th April - 18th May 2013 - \$550

Cloth Binding - Monday-Friday, 8th-12th July 2013 - \$550

Book Repair - Monday-Friday, 15th-19th July 2013 - \$550

Boxes and Enclosures - Monday-Friday, 22nd-26th July 2013 - \$550

Non-adhesive binding - Five Saturdays, 7th September - 5th October 2013 - \$525

Let's make gifts! - Three Saturdays, 2nd-16th November 2013 - \$300

and the **Leather/Vellum Classes** workshops are.....

Half leather - Five Saturdays, 13th July - 10th August 2013 - \$525

Half leather - Monday-Friday, 5th-9th August 2013 - \$525

Full calf - Monday-Friday, 12th-16th August 2013 - \$525

Limp leather - Monday-Friday, 16th-20th September 2013 - \$525

Limp vellum - Wednesday-Saturday, 9th-12th October 2013 - \$400

Further details are available from www.pantherpeakbindery.com

Arthur Green - Bookbinding Workshops in Oxfordshire

These workshops will provide students with a step-by-step tutorial on traditional bookbinding styles, with a little bit of the history thrown in too. Participants will also learn about the tools, materials and terminology of the craft. One and two-day workshops are held on Saturdays throughout the year and run from 9:30am to 4:30 pm. All workshops are held in an 18th century school house in the middle of Eynsham village, just west of Oxford. The workshops are in small groups of six or less and all levels are welcome.

Fee: £65 per day, including lunch, tea/coffee, and all materials.

Further information is available from Arthur at:

The Bartholomew Rooms
The Square
Eynsham
Oxon, OX29 4HW

tel: 07921457174 or email: arthurfgreen@yahoo.co.uk

North Bennet Street School, Boston, MA - Workshops

Short courses and workshops in bookbinding, paper arts and calligraphy.

Special Hanji workshop: uses for Korean paper in art and conservation

6th-7th April 2013

Saturday-Sunday

Instructor: Aimee Lee and Minah Song

Fundamentals of bookbinding II

20th April - 18th May 2013

Saturdays

Instructor: Amy Lapidow

Fundamentals of bookbinding I

22nd-26th April 2013

Monday-Friday

Instructor: Erin Fletcher

Fundamentals of bookbinding II

29th April - 3rd May 2013

Monday-Friday

Instructor: Erin Fletcher

NORTH
BENNET ST.
SCHOOL

Schedule and details online at www.nbss.edu

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.

American Academy of Bookbinding, Telluride, Colorado

Repair, Restore Or Conserve? Introduction To Binding Treatments

15th-19th April 2013

with Chris McAfee

This course explores basic methods of book restoration and conservation as well as the reasons for performing, or not performing, conservation treatments. Each student will bring four or more books needing repair. The class will work together to determine the best treatment options for these books while also considering the ethics of performing those treatments. As students perform the work, they will learn about appropriate materials, adhesives used by conservators, and the tools of the trade such as the use of Japanese paper and linen. Students will complete a minimum of two binding treatments by the week's end. No prerequisite is required for this class, but experience in bookbinding is helpful. This class is open to all levels of bookbinders and is a required course for the Diploma Program.

Sewing Structures

22nd-26th April 2013

with Brenda Parsons

The workshop will concentrate on various methods of sewing that will include link stitch and sewing on single and double cords using herringbone or 'all along' sewing. Sewing using a concertina guard will be practiced. Various styles of endpapers will be constructed and attached to the textblocks. Participants will practice the various sewing structures on models and will leave with a nice reference library of sewing structures. Students interested in pursuing the Diploma Program should have 3 textblocks for sewing and endpaper attachment, and the books should not be more than one inch thick and 12 inches tall. The textblock needs to be treated in advance. This is a required class in the Diploma Program and is open to students who have taken the paper conservation class or have equivalent experience.

Fundamentals/Intermediate Fine Binding

29th April-10th May 2013

with Monique Lallier

This class is an entry-level class for the Fine Binding and Book Conservation programs. 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. 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 reinforcing 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. No fine binding experience is required for this course and may be repeated as needed or desired.

Full Leather Miniature Binding

13th-17th May 2013

with Gabrielle Fox

In this five-day class we will complete a full leather miniature binding. This will begin with explanations and demonstrations of how to collate and organize sheets for miniature books which often come in formats not similar to larger book sheets. The completed binding will include colouring the head of the pages, silk woven headbands and onlays using back paring. Structural differences, materials choices, design considerations and discussion of boxes and housing of miniatures will be integrated throughout the course.

Intermediate/Advanced Binding

20th-31st May 2013

with Don Glaister

This two-week class is designed to help students with varying levels of experience in fine binding to refine and review their techniques, develop more advanced and sophisticated ones and even invent new techniques. Emphasis will also be placed on binding design and design execution.

Some of the more advanced techniques that may be explored are: elaborate woven headbands, edge gilding, gold, blind and painted tooling, inlays and onlays of leather or other materials.

Students will work independently on their particular projects, with close monitoring and guidance from the instructor. They will be encouraged to explore various design concepts and decorative techniques, depending upon their level of experience and expertise. The class may be used as a review of the binding process or to concentrate on a few, or even one specific technique. The AAB Fundamental/Intermediate Binding class, or equivalent, is a prerequisite for this class and it may be repeated as needed.

Fundamentals of Gold Tooling

3rd-7th June 2013

with Don Glaister

Perfectly executing gold tooling on the surface of leather bindings has been a goal (often elusive) of bookmakers for centuries. Done successfully, gold tooling is magic. Done unsuccessfully, gold tooling.... isn't. This five-day class will introduce students to fundamental techniques and practices that will enable them to successfully transform drawn designs on paper to sparkling gold designs on leather. Students will learn to prepare drawings, cut and handle gold leaf, and do blind and gold tooling. While work in class will be on designs with straight lines, the techniques learned will be applicable to designs with curved lines as well. No tooling experience is necessary to enrol in this class, though some experience with leather bookbinding is desirable.

School for Formal Bookbinding, Wilkes Barre, PA

This is the class list for the School's upcoming 2013 classes.

1st-5th April 2013: Cloth Binding Conservation

8th-12th April 2013: Leather Binding Conservation

6th-10th May 2013: Foundations of Hand Bookbinding

13th-17th May 2013: Introduction to Case Binding

1st-2nd June 2013: Introduction to Titling and Tooling

10th-14th June 2013: Introduction to Leather Binding

17th-21st June 2013: Full Leather Binding

15th-19th July 2013: Foundations of Hand Bookbinding

22nd-26th July 2013: Introduction to Case Binding

10th-14th September 2013: Introduction to Leather Binding

17th-21st September 2013: Full Leather Binding

21st-25th October 2013: Cloth Binding Conservation 28th October - 1st November 2013: Leather Binding Conservation

For more information about individual classes or tuition and housing fees, please visit the website at www.donrashfinebookbinder.com

BINDING re:DEFINED

Here are the first workshops for the 2013 programme from BINDING re:DEFINED. There are some exciting new things on our list along with old favourites. We hope there is something for everyone and to see you soon.

Onion Skin Binding

19th-21st April 2013

Tutor: Benjamin Elbel

Benjamin Elbel has devised a binding in which the spine is built up in layers and produces a stunning pattern. As a multi-leaved book format with the spine layering acting as a continuous compensating guard, the Onion Skin Binding is ideal for mounting single sheets of text, artwork or photographs. Benjamin has developed variations for this beautiful and contemporary structure, which will be offered in future workshops.

Please visit the website for further details and the rest of this year's programme. www.bookbindingworkshops.com

Bookbinding Courses at Dillington House, Somerset – October, November and for 2013

You probably already know that Urchfont Manor, which hosted bookbinding courses for many years, has now closed. With the approval of Maureen Duke, who tutored the Urchfont courses for many years and built up the very full complement of equipment, we are delighted to let you know that a new host for the bookbinding courses has now been found at Dillington House. It is not far from Taunton, about 10 - 15 minutes from Junction 25 of the M5. The Director and staff at Dillington are very positive about having the bookbinding there, and virtually all the equipment that was at Urchfont will be moved to Dillington. The timetable will also be the same as that at Urchfont.

Four courses are planned for 2013, as follows:

29th April-3rd May
1st-5th July
9th-13th September
25th-29th November

The tutors will be those who had been due to teach at Urchfont: John Jameson, Sarah Jarrett-Kerr, John Pursey and Angela Sutton (specific course tutors to be confirmed). In addition, there are two events in the immediate future (details below).

Dillington is a lovely place, and although the courses are somewhat more expensive than Urchfont, the food is very good (we have tried it!), the accommodation is five star, and there has been substantial recent investment in a new building which includes accommodation and stunning new studios, so Dillington seems to have a secure future!

We do hope that you will support this new venture not only next year, but particularly in two ways right now: firstly by sending your contact details to Dillington (via the website above) so that they can add you to the mailing list to receive all the details of the coming courses and secondly by considering coming to either of the two events below which we hope will be well supported and enjoyed despite the short notice. Dillington is taking bookings for both of these now, and we know they have already had some people book on the November course, which is great news.

Further details are available from www.dillington.com
or by contacting dillington@somerset.gov.uk or 01460 258648.

Book Conservation Weekend Workshops in Northampton 2013



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

North Bennet Street School, Boston, MA - Full-time Bookbinding Program



Established in 1986, this popular two-year program attracts students who share a passion for books and materials, problem-solving, the creative process and working with their hands to make, restore and preserve books and other printed cultural treasures. Students learn fundamental bookbinding techniques including tool use and modification, non-adhesive bindings, cloth and paper bindings of various styles, edition

binding and an introduction to book repair and conservation. The second year provides a comprehensive examination of leather bindings, decorative tooling and finishing and re-backing and repair of leather bindings. Advanced paper treatments including washing and deacidification and other conservation procedures are covered.

For more information go to: www.nbss.edu

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

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

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 or 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.

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 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

Other residential courses during the year are held at Reaseheath College Cheshire and Knuston Hall Northamptonshire. He also holds one day workshops in Suffolk, (Judith Viesner studios), London (SOB London region) and at Knuston Hall Northamptonshire.

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

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

The Enemies of Books

Part 10 – Servants and Children

By William Blades



READER! are you married? Have you offspring, boys especially I mean, say between six and twelve years of age? Have you also a literary workshop, supplied with choice tools, some for use, some for ornament, where you pass pleasant hours? and is-- ah! there's the rub!--is there a special hand-maid, whose special duty it is to keep your den daily dusted and in order? Plead you guilty to these indictments? then am I sure of a sympathetic co-sufferer.

Dust! it is all a delusion. It is not the dust that makes women anxious to invade the inmost recesses of your Sanctum-- it is an ingrained curiosity. And this feminine weakness, which dates from Eve, is a common motive in the stories of our oldest literature and Folk-lore. What made Fatima so anxious to know the contents of the room forbidden her by Bluebeard? It was positively nothing to her, and its contents caused not the slightest annoyance to anybody. That story has a bad moral, and it would, in many ways, have been more satisfactory had the heroine been left to take her place in the blood-stained chamber, side by side with her peccant predecessors. Why need the women-folk (God forgive me!) bother themselves about the inside of a man's library, and whether it wants dusting or not? My boys' playroom, in which is a carpenter's bench, a lathe, and no end of litter, is never tidied--perhaps it can't be, or perhaps their youthful vigour won't stand it--but my workroom must needs be dusted daily, with the delusive promise that each book and paper shall be replaced exactly where it was. The damage done by such continued treatment is incalculable. At certain times these observances are kept more religiously than others; but especially should the book-lover, married or single, beware of the Ides of March. So soon as February is dead and gone, a feeling of unrest seizes the housewife's mind. This increases day by day, and becomes dominant towards the middle of the month, about which period sundry hints are thrown out as to whether you are likely to be absent for a day or two. Beware! the fever called "Spring Clean" is on, and unless you stand firm, you will rue it. Go away, if the Fates so will, but take the key of your own domain with you.

Do not misunderstand. Not for a moment would I advocate dust and dirt; they are enemies, and should be routed; but let the necessary routing be done under your own eye. Explain where caution must be used, and in what cases tenderness is a virtue; and if one Eve in the family can be indoctrinated with book-reverence you are a happy man; her price is above that of rubies; she will prolong your life. Books **MUST** now and then be taken clean out of their shelves, but they should be tended lovingly and with judgment. If the dusting can be done just outside the room so much the better. The books removed, the shelf should be lifted quite out of its bearings, cleansed and wiped, and then each volume should be taken separately, and gently rubbed on back and sides with a soft cloth. In returning the volumes to their places, notice should be taken of the binding, and especially when the books are in whole calf or morocco care should be taken not to let them rub together.

The best bound books are soonest injured, and quickly deteriorate in bad company. Certain volumes, indeed, have evil tempers, and will scratch the faces of all their neighbours who are too familiar with them. Such are books with metal clasps and rivets on their edges; and such, again, are those abominable old rascals, chiefly born in the fifteenth century, who are proud of being dressed in REAL boards with brass corners, and pass their lives with fearful knobs and metal bosses, mostly five in number, firmly fixed on one of their sides. If the tendencies of such ruffians are not curbed, they will do as much mischief to their gentle neighbours as when a "collie" worries the sheep. These evil results may always be minimized by placing a piece of millboard between the culprit and his victim. I have seen lovely bindings sadly marked by such uncanny neighbours.

When your books are being "dusted," don't impute too much common sense to your assistants; take their ignorance for granted, and tell them at once never to lift any book by one of its covers; that treatment is sure to strain the back, and ten to one the weight will be at the same time miscalculated, and the volume will fall. Your female "help," too, dearly loves a good tall pile to work at and, as a rule, her notions of the centre of gravity are not accurate, leading often to a general downfall, and the damage of many a corner. Again, if not supervised and instructed, she is very apt to rub the dust into, instead of off, the edges. Each volume should be held tightly, so as to prevent the leaves from gaping, and then wiped from the back to the fore-edge. A soft brush will be found useful if there is much dust. The whole exterior should also be rubbed with a soft cloth, and then the covers should be opened and the hinges of the binding examined; for mildew WILL assert itself both inside and outside certain books, and that most pertinaciously. It has unaccountable likes and dislikes. Some bindings seem positively to invite damp, and mildew will attack these when no other books on the same shelf show any signs of it. When discovered, carefully wipe it away, and then let the book remain a few days standing open, in the driest and airiest spot you can select. Great care should be taken not to let grit, such as blows in at the open window from many a dusty road, be upon your duster, or you will probably find fine scratches, like an outline map of Europe, all over your smooth calf, by which your heart and eye, as well as your book, will be wounded.

"Helps" are very apt to fill the shelves too tightly, so that to extract a book you have to use force, often to the injury of the top-bands. Beware of this mistake. It frequently occurs through not noticing that one small book is purposely placed at each end of the shelf, beneath the movable shelf-supports, thus not only saving space, but preventing the injury which a book shelf-high would be sure to receive from uneven pressure.

After all, the best guide in these, as in many other matters, is "common sense," a quality which in olden times must have been much more "common" than in these days, else the phrase would never have become rooted in our common tongue.

Children, with all their innocence, are often guilty of book-murder. I must confess to having once taken down "Humphrey's History of Writing," which contains many brightly-coloured plates, to amuse a sick daughter. The object was certainly gained, but the consequences of so bad a precedent were disastrous. That copy (which, I am glad to say, was easily re-placed), notwithstanding great care on my part, became soiled and torn, and at last was given up to Nursery martyrdom. Can I regret it? surely not, for, although bibliographically sinful, who can weigh the amount of real pleasure received, and actual pain ignored, by the patient in the contemplation of those beautifully-blended colours?

A neighbour of mine some few years ago suffered severely from a propensity, apparently irresistible, in one of his daughters to tear his library books. She was six years old, and would go quietly to a shelf and take down a book or two, and having torn a dozen leaves or so down the middle, would replace the volumes, fragments and all, in their places, the damage being undiscovered until the books were wanted for use. Reprimand, expostulation and even punishment were of no avail; but a single "whipping" effected a cure.

Boys, however, are by far more destructive than girls, and have, naturally, no reverence for age, whether in man or books. Who does not fear a schoolboy with his first pocket-knife? As Wordsworth did not say:--

"You may trace him oft By scars which his activity has left Upon our shelves and volumes. * * * He who with pocket-knife will cut the edge Of luckless panel or of prominent book, Detaching with a stroke a label here, a back-band there." _Excursion III, 83_.

Pleased, too, are they, if, with mouths full of candy, and sticky fingers, they can pull in and out the books on your bottom shelves, little knowing the damage and pain they will cause. One would fain cry out, calling on the Shade of Horace to pardon the false quantity--

"Magna movet stomacho fastidia, si puer unctis Tractavit volumen manibus." _Sat. IV_.

What boys CAN do may be gathered from the following true story, sent me by a correspondent who was the immediate sufferer:--

One summer day he met in town an acquaintance who for many years had been abroad; and finding his appetite for old books as keen as ever, invited him home to have a mental feed upon "fifteeners" and other bibliographical dainties, preliminary to the coarser pleasures enjoyed at the dinner-table. The "home" was an old mansion in the outskirts of London, whose very architecture was suggestive of black-letter and sheep-skin. The weather, alas! was rainy, and, as they approached the house, loud peals of laughter reached their ears. The children were keeping a birthday with a few young friends. The damp forbade all outdoor play, and, having been left too much to their own devices, they had invaded the library. It was just after the Battle of Balaclava, and the heroism of the combatants on that hard-fought field was in everybody's mouth. So the mischievous young imps divided themselves into two opposing camps-- Britons and Russians. The Russian division was just inside the door, behind ramparts formed of old folios and quartos taken from the bottom shelves and piled to the height of about four feet. It was a wall of old fathers, fifteenth century chronicles, county histories, Chaucer, Lydgate, and such like. Some few yards off were the Britishers, provided with heaps of small books as missiles, with which they kept up a skirmishing cannonade against the foe. Imagine the tableau! Two elderly gentlemen enter hurriedly, paterfamilias receiving, quite unintentionally, the first edition of "Paradise Lost" in the pit of his stomach, his friend narrowly escaping a closer personal acquaintance with a quarto Hamlet than he had ever had before. Finale: great outburst of wrath, and rapid retreat of the combatants, many wounded (volumes) being left on the field.

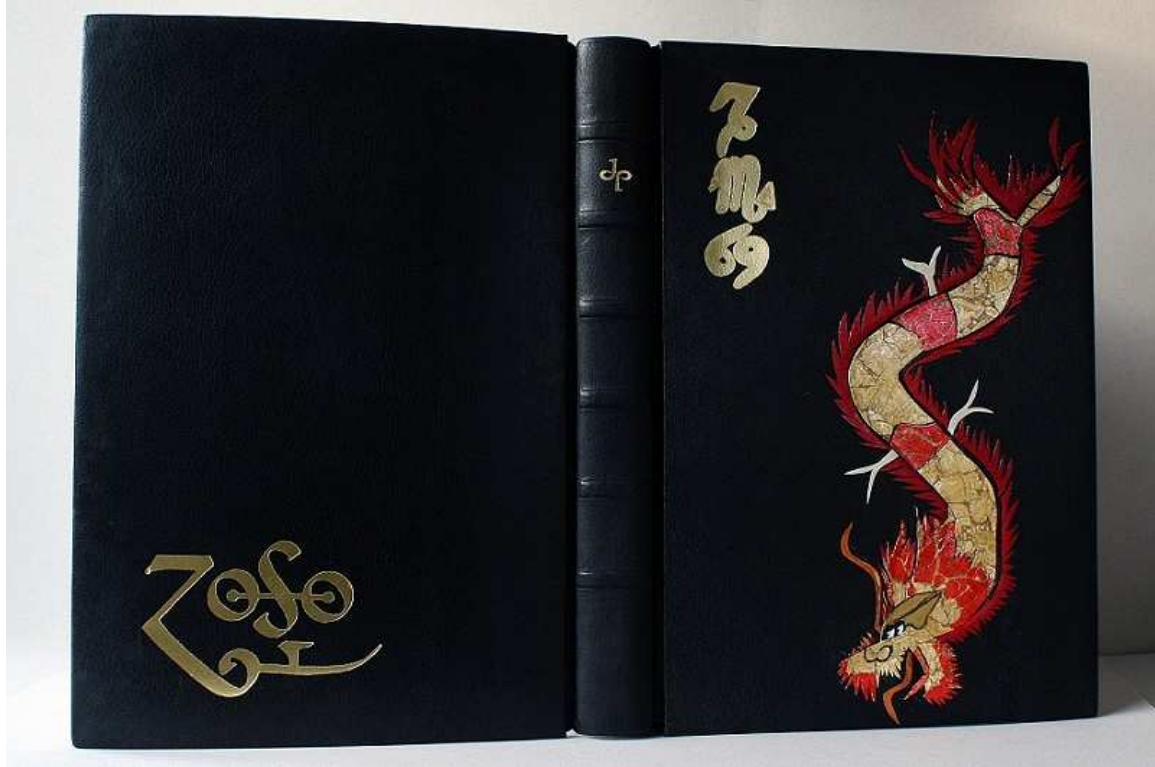
With grateful thanks to Mark Corder and John Gardner

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

Customers Recent Bindings

Dragon Book

Bound by Terry Buckley



Bound using three black Chieftain Goatskins. The endpapers are made from embossed felt. The dragon motif is made from eggshell and leather onlays. The book was commissioned for Jimmy Page of Led Zeppelin.

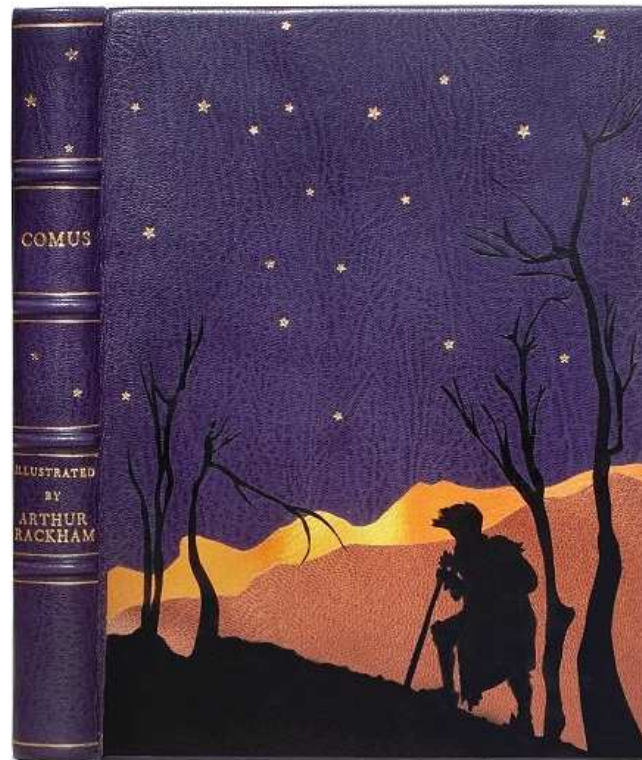


Headband Detail



Eggshell Detail

Terry Buckley's web site can be found at www.bookarts.co.uk



with illustrations by Arthur Rackham

These beautiful bindings are all bound in Hewit's Pentland Goat.

H & H Book Services is a 2nd generation bindery and a family business under the ownership of two brothers, Jack and John Papuchyan. Their knowledge comes from their godfather, Anthony who learned the art of bookbinding when he was in France. When he returned to Armenia, he worked in the Academy of Science of Armenia as a bookbinder. In that workshop, they carried out new bindings, restoration and conservation of different types of materials.



In 1980, Jack and John opened their own bookbindery called Hoosh (meaning "Memory" in Armenian). In 1991, they came to America and in the same year, John got hired as a bookbinder in Heritage Bookshop and Bindery. After one year, Jack joined him there. In 1994 they decided to open their own bookbindery and started their business in Burbank, CA. They now operate out of Glendale with customers ranging from high-end book dealers, private collectors, museums and movie studios.

H & H Book Services web site can be found at www.hhbookservices.com

Dates for your Diary

***17th Bookbinders' Fair in Sint Niklaas, Belgium.**

Sunday 28th April 2013

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

***Canadian Bookbinders and Book Artists Guild (CBBAG) Conference**

11th-13th July 2013, The Art Department, University of Calgary

In celebration of its 30th anniversary, the Canadian Bookbinders and Book Artists Guild (CBBAG) is pleased to present its first national book arts conference in conjunction with the opening of Art of the Book 2013 Exhibition. There is an exciting line-up of extraordinary presenters, as well as a related workshops series.



Events Schedule:

6th-10th July Workshops - Sün Evrard, Victoria Hall, Jim Westergard, Jason Dewinetz
11th July - Conference Registration. Evening: Reception and Keynote Address by Sün Evrard
12th July - Morning and afternoon: two three-hour Presentations; Evening: Art of the Book 2013 Exhibition Opening
13th July - Morning and afternoon: two three-hour Presentations; Evening: CBBAG AGM, Banquet, Auction
14th July - Rocky Mountains Tour
15th-19th July - Workshops: Sün Evrard, Victoria Hall, Julia Miller, Jim Westergard

The Art Department of the University of Calgary, in Calgary, Alberta, Canada, is both the location and partial sponsor of the conference. Accommodation is at the university's own Hotel Alma and dormitory residences. Conference registration includes:

- All four presentations and the keynote address.
- The opening reception for CBBAG's Art of the Book 2013 exhibition.
- The Canadian Bookbinders and Book Artists Guild Annual General Meeting.
- Trade fair room, displaying items from CBBAG Regional Chapters, suppliers, artists, and arts groups.

There are optional in-depth, five-day pre- and post-conference workshops, and a banquet with fundraising auction. There is also a Rocky Mountains Tour available.

Please see the Conference at www.cbbag.ca/cbbag_AB2013_conference.pdf for further details on optional events, accommodation information, trade fair/vendor information registration form

***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 September 1st 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 H 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 Society's web site at: www.societyofbookbinders.com

***UK Fine Press Book Fair at Oxford Brooks University, Oxford
2nd - 3rd November 2013**

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

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

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

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

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

**Designer Bookbinders - 2nd International Bookbinding Competition - June 2013
in association with Mark Getty and the Bodleian Libraries, Oxford, Great Britain**

*"Knowing I lov'd my books, he furnish'd me, from mine own library with volumes that I prize
above my dukedom." - The Tempest, ii, 166*

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 on entry rules, costs etc. is available from the
Designer Bookbinders at <http://www.designerbookbinders.org.uk>

*J. Hewit & Sons will have a stand at the event marked '**'*

*If you would like us to bring specific items for you to purchase,
please let us know at least 4 weeks in advance of the event.*