

Skin Deep

The Biannual Newsletter from J. Hewit & Sons Ltd.

No.36 – Autumn 2013

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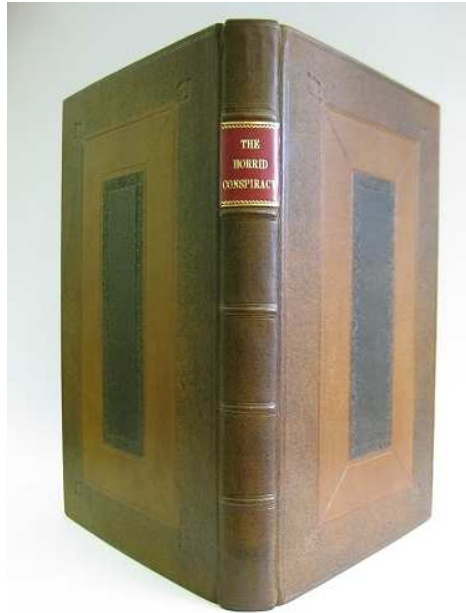
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The Cambridge Panel

by Nick Cowlshaw



This article first appeared in the 2010 edition of the 'Society of Bookbinders' journal, Bookbinder.

The Cambridge Panel, also referred to as Cambridge Calf or Cambridge Style, is a cover design which began to emerge around 1690, becoming established as the predominant style for plain leather bindings during the first thirty years of the 18th century.

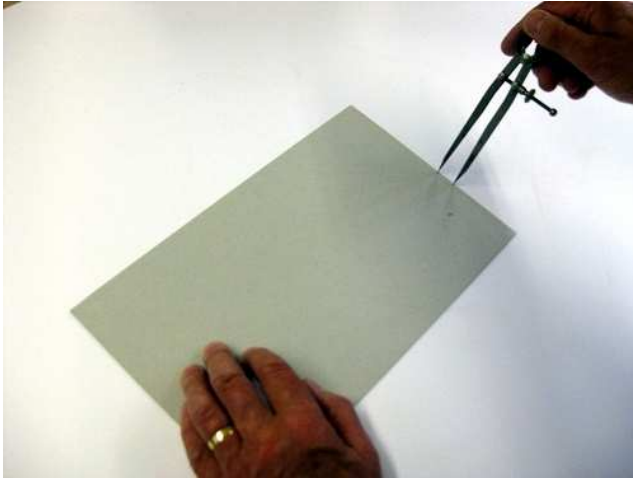
David Pearson in his book *English Bookbinding Styles* states that Cambridge Panel Style is an inappropriate term as it was extensively used in all English bookbinding centres, not just in Cambridge, and there is no evidence to suggest that it originated there. Graham Pollard in his article *Changes in the style of Bookbinding 1550 till 1830* which appeared in the 1956 edition of the *Library*, traced the terminology as far back as 1849.

There is speculation that the style was highly favoured by Cambridge binders in the early years of the eighteenth century and it became recognised as their speciality.

The defining features are three panels created with three rectangular frames and the use of a dye sprinkled on the leather to create varying degrees of density. The characteristic blind tooling consists of a double blind line, a decorative roll around the central rectangle and corner tools. The spine had a red leather label and double blind lines at head and tail and on each side of the raised bands.

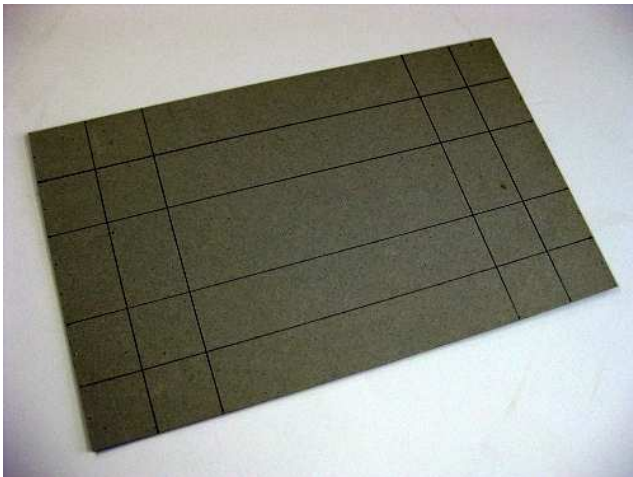
A one millimetre grey board template is cut to the same size as the cover board.





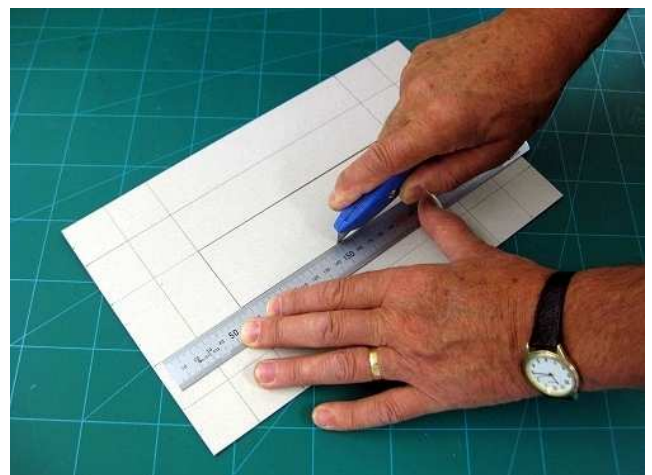
The width of the board is divided into eleven equal parts.

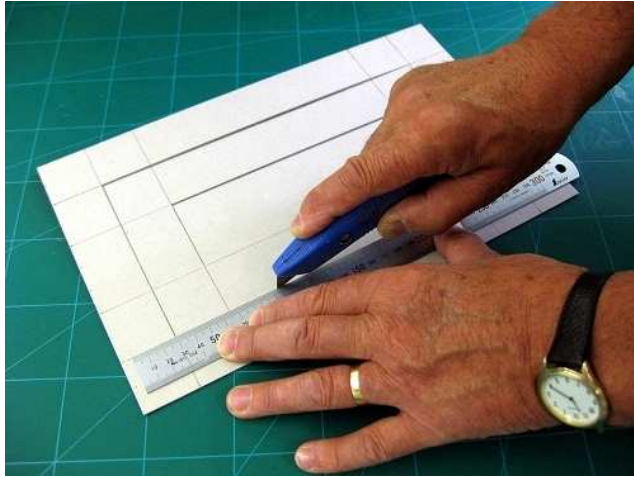
Four vertical pencil lines, two elevenths in width, are drawn parallel with the long edge of the template leaving three elevenths in the centre.



Two horizontal pencil lines, two elevenths in width, are drawn parallel with the short edge of the template at the top and bottom.

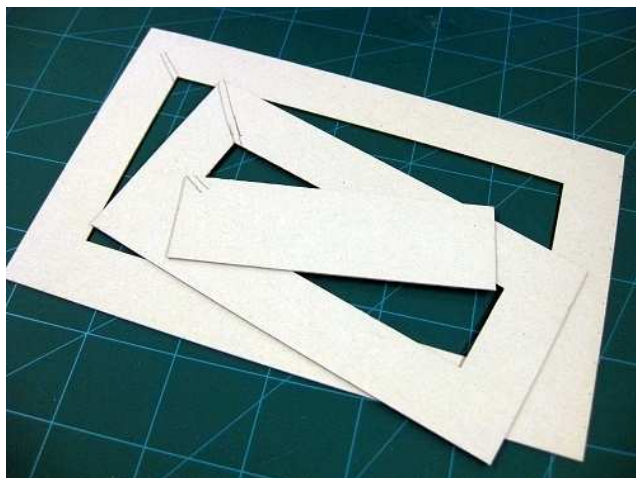
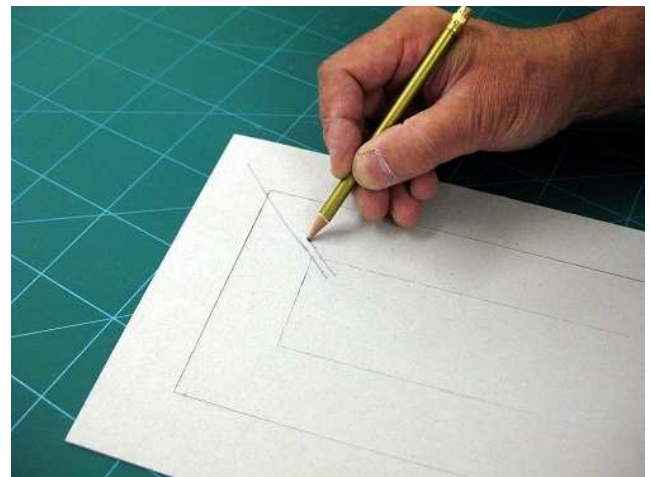
The inner rectangle is cut out and left in position.





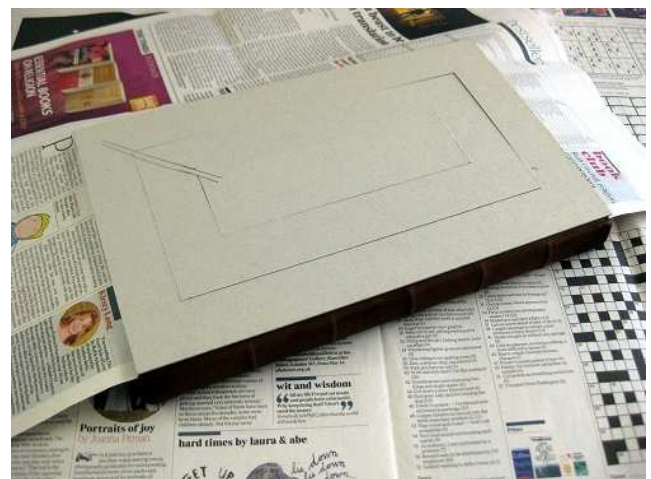
A cut is made around the outer frame.

Diagonal pencil lines are drawn across the corners of the three rectangles to ensure that the template fits back together correctly after being separated.



The three parts of the template.

The book is placed on waste paper and a large sheet placed inside the board to protect the book edges, the template is then correctly positioned on the board to be sprinkled.





Four flat weights are placed on the central part of the template and the outer frame removed.

Black spirit dye and an old toothbrush are used for sprinkling. The dye just covers the bottom of a shallow dish and the tips of the toothbrush bristles touch the surface of the dye.



A knife is drawn from the end of the toothbrush towards the handle to release a fine spray of dye towards the cover of the book. It is advisable to practice this technique on waste paper before sprinkling the book.

The spine and exposed outer rectangle are sprinkled in a light even pattern.





The outer frame is replaced.

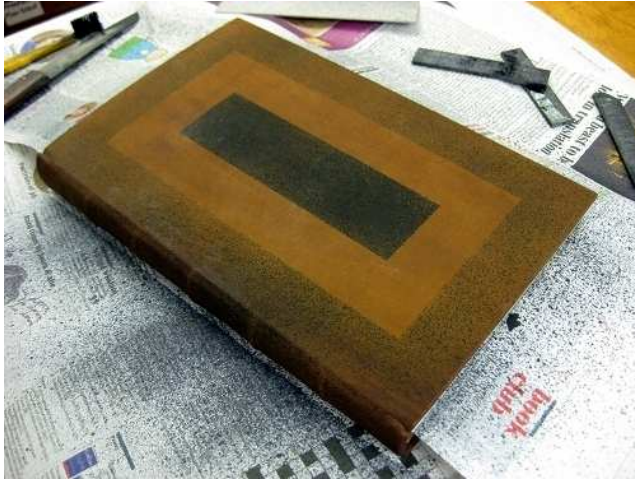
The weights are repositioned to hold both outer frames and the inner rectangle carefully removed with the tip of the knife.



The central panel is sprinkled with a darker, denser pattern.

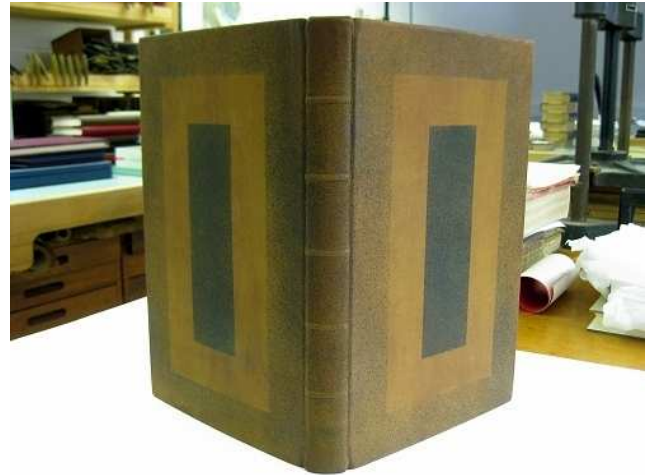
The weights and template are removed.





The sprinkled side.

Both sides of the book sprinkled.



Blind lines around the three rectangles can be produced with either a two line fillet or adjustable leather creaser.

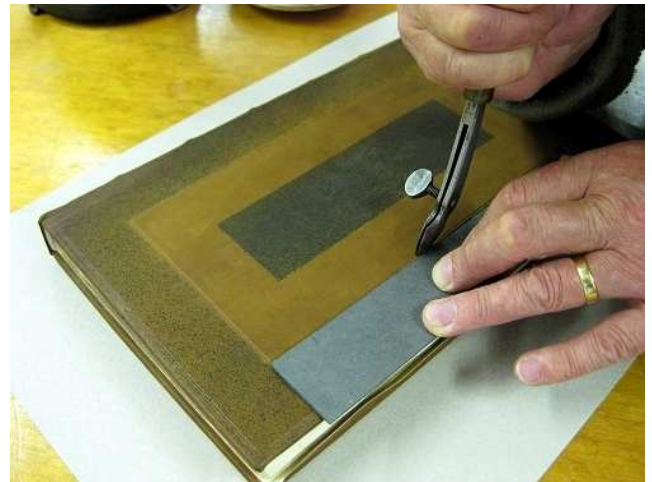
A strip of millboard and dividers are used to establish the position of the double line around the edge of the board.





The warm creaser is run around the edge of the cover board using the millboard strip as a guide.

The millboard strip is positioned on the edge of the lighter sprinkled pattern and the creaser run around the perimeter.



The double blind lines on both edges of the lighter sprinkled pattern.

The board is sighted on the edge of the darker sprinkled pattern and the creaser run around the perimeter.





Accurate corner mitres can be achieved with the creaser.

A double blind line links the corner of the centre panel with the inner corner of the outer frame.



A slightly hotter tool is used in the first impressions to darken the lines and make them more prominent.

A warm dotted roll is sighted by eye and run around both edges of the centre frame.





A strip of vellum held in position provides a stop for the roll.

A decorative roll is used around the inside perimeter of the darker centre panel and the corners mitred using a strip of vellum with the end cut at forty five degrees.



An appropriate centre tool is impressed into the leather at each outer corner of the centre frame.

A warm two line pallet is impressed on each side of the raised bands to give a double blind line.





The pallet is impressed at the head and tail of the spine using the strip of vellum as a guide.

Nick Cowlshaw served a six-year apprenticeship in hand bookbinding in the early 1960s before working as a journeyman for several bookbinding firms in the UK and overseas. In 1978 he turned his skills to teaching and joined the staff of the London College of Printing. He became a Senior Lecturer in bookbinding and remained at the college until 1996, when he left to start his own bookbinding business in Reigate, Surrey, with his wife, Charlotte. In 2007 they moved to Kent and their bindery and business soon followed. Nick taught the intermediate and advanced classes for one day a week at Morley College in London up until 2011.

In 2012 Nick and his wife produced three DVDs on Traditional Bookbinding Technique - www.cowlshawbookbinding.co.uk

The Artworks, Halifax

The Artworks is an Independent Art School and creative powerhouse, championing the revival of the British Art School with its tradition for invention, opportunity and creativity. The Artworks welcomes people from all walks of life, to learn to think through their hands.

Their services are diverse and their facilities world class, with 15,000 sq ft across 3 floors of well equipped studios, school workshop, print rooms and galleries set in the glorious and historic grade II Industrial Textiles Mill at Shaw Lodge, Halifax. They deliver a wide range of traditional and modern arts, design and crafts courses and specialist one off workshops delivered by highly experienced artist tutors.



Mission Statement

“Our mission is to take all that was once so brilliantly, differently successful about the British Art School and establish The Artworks as that; an independent seat of learning that cultivates invention, innovation, progress and renewal through high quality arts provision and enterprise that is open to all.”

“To establish a nationally and internationally important Art School and Galleries. We will produce the best by rubbing shoulders with the best; our nations best artists, artisans and professionals, supporting a great individual mix of people from the widest range of life story and promote the glorious life enhancing potential of Art & Design in its broadest sense.”

Information regarding this new and exciting venture can be found at www.theartworks.org.uk

Product & Company News

New Leathers

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 - £104.00 per skin

Grade III - £91.00 per skin

Grade IV - £59.00 per skin

Cawburn Goat

We are proud to announce the launch of our Cawburn Goat. Aimed at the short-run market, it is made from Indian goatskins with an 'Antique' effect assisted grain. The fully vegetable tanned leather has an aniline hand-polished finish to give a very attractive two-tone look, highlighting the antique grain pattern.

This leather is available in 5 shades and will be sold in run selection only, with a minimum order of 12 skins per colour. The quality of the leather is ideal for small full bindings and half and quarter bound books.

Average Skin Size: 0.65 - 0.74m² (7 - 8ft²)

Approx. Cut Size: 68 x 57cm

Standard Substance: 0.8mm

Colours available: 5 special shades - Black, Dark Blue, Dark Red, Dark Green, Brown

Grades: Run Selection

Cost: £46.00 each



Agate Burnishers



We are pleased to advise that we are now stocking newly sourced Agate Burnishers, with both flat and dog-tooth tips. These hand crafted tools are manufactured to a very high standard. They have beech handles, with an overall length of 22cm (8.75").

The new style agate burnishers can be viewed and purchased on our web site.

New Papers

We are very pleased to bring you two new and exciting decorative papers.

Parch Marque - is a parchment effect 90gsm paper. It is available in 3 shades and is suitable for boxmaking and bookbinding. Parch Marque is suitable for laser printers and is also guaranteed for HP Indigo digital printing. The sheet size is 635 x 482mm (short grain)

Prices:

Singles - £0.92/sheet

25 to 49 sheets - £0.84/sheet

50 to 99 sheets - £0.78/sheet

100 to 499 sheets - £0.71/sheet

500+ sheets - £0.65/sheet



Twist - is a an exciting range of paper with an unusual fibrous surface. Its unique finish and colour palette, make it particularly suited to creative applications such as bookbinding and packaging. Twist is compatible with most standard print and finishing processes. Available in 6 shades, the sheet size is 710 x 505mm (short grain), produced on 120gsm paper stock.

Prices:

Singles - £3.30/sheet

25 to 49 sheets - £3.00/sheet

50 to 99 sheets - £2.78/sheet

100 to 499 sheets - £2.55/sheet

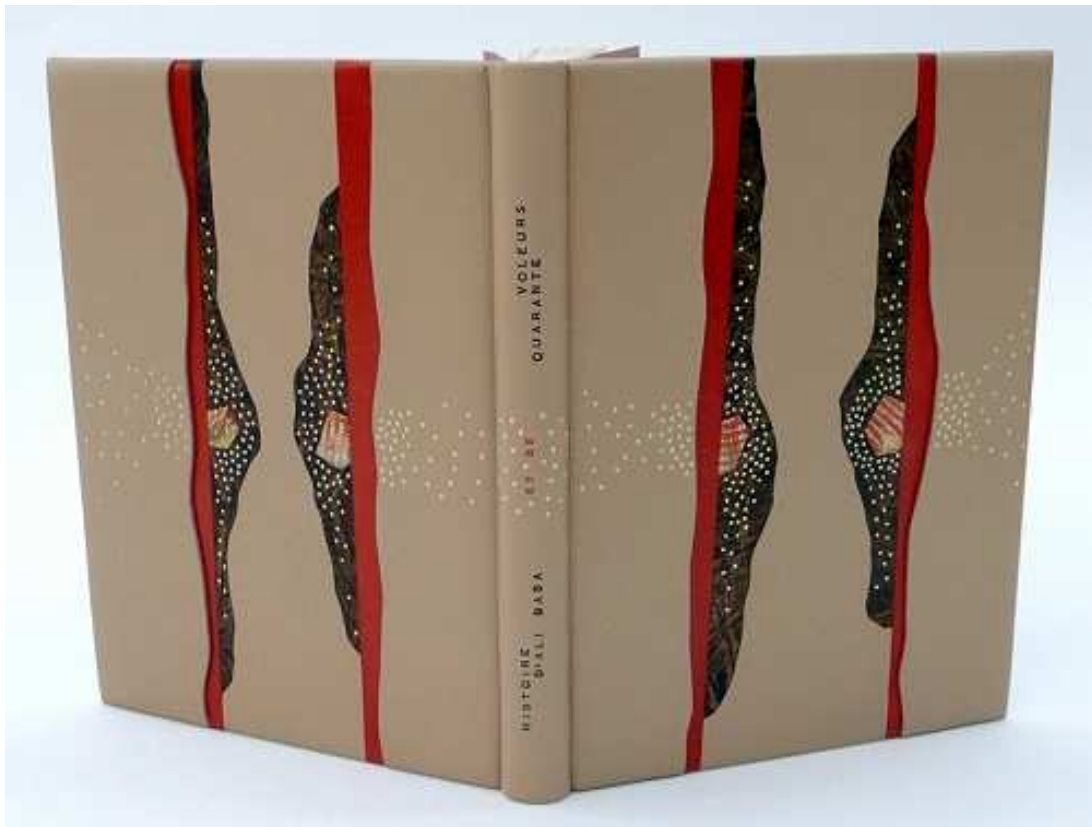
500+ sheets - £2.33/sheet



Both of these new papers may be purchased online

(subject to VAT where applicable)

The Art of the Book Competition, 2013



The J. Hewit & Sons Award for Fine Binding

Winner - Cécile Côté (Montreal, Quebec)

Book - 'Histoire d'Ali Baba et de quarante voleurs exterminés par une esclave'

Binding: Full box calf leather laced-in binding with edge-to-edge doublure with suede flyleaf.

Inlays and sharp-edge raised leather mosaics.

Gold dots on both covers and French style titling on spine.

Gilder: José Luis Garcia Rubio (Spain)

Cécile Côté is a bookbinder from Montreal who also dabbles in the art of letterpress printing. As well as creating original works, she offers binding and repair services. She gives bookbinding lessons and hosts workshops often bringing together bookbinders and students from North America and Europe. Cécile is always striving to learn new techniques and continues to perfect her craft. An admirer of poetry and the written word, she opens her studio for poetry readings where good humour and lots of tea and cookies are shared.

Congratulations go to Cécile for this stunning binding and for winning the 'Fine Binding' category in this year's competition.

The Society of Bookbinders Competition, 2013

The J. Hewit & Sons Award for Excellence in Design

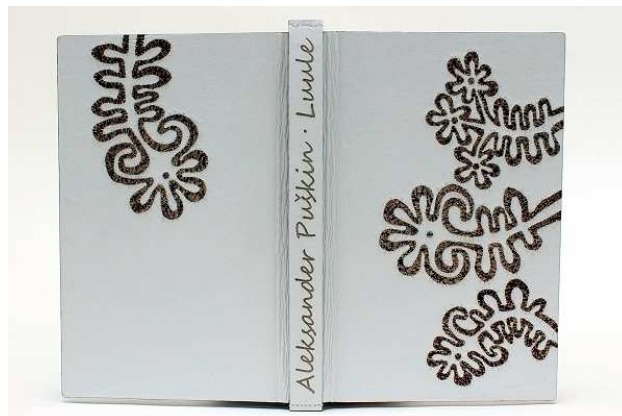


Winner - Ann Tout (Hampshire, UK)

The Periodic Table by Primo Levi (The Folio Society, 2011)

Full leather binding in yellow goatskin with blind tooling. Louise Brockman endpapers, sewn headbands, rough edge gilt. "The concept and design are from the structure of the earth and through these twisting shapes formed from self-designed finishing tools come the layers in which various chapters in Levi's life may be seen. The spine with its tumbling bricks represents the stairwell down which he met his death."

J Hewit and Sons Award for Excellence in Innovation



Winner - Tiina Piisang (Estonia)

Luuletused (Poetry) by Aleksander Puškin
(Kirjastus SE&JS, Tallinn, 2012)

Limp binding with the constructions visible, boards are not fixed, white lambskin, dark brown gilded lambskin, metallic thread, Nepal paper, Fabriano coloured papers, leather appliqué with embroidery, goffered edges, laser engraving on spine. "The design of the binding uses the elements of Russian traditional handmade laces."

The J. Hewit & Sons Highly Commended Award



Winner - Paul Delrue (Denbighshire, UK)

Remembering Jan Bohuslav Sobota by Ladislav R. Hanka, May 2012

"Jan Sobota was a friend of mine, I had known him for many years when he first visited me, along with his wife, in my Chester Bindery. I felt honoured when I was asked by the author to bind this book in memory of a remarkable person. My book is covered in brown goatskin with an onlay on the front cover of salmon skin, for Jan was a great fisherman, and he had a fine sense of humour. I added blind tooling which was a kind of reaching out to all those friends over the years. And, last but not least, his road to freedom and his resting home. If I had my way I would call the book 'Jan Sobota's road to freedom'."



Paul Delrue is presented with the J. Hewit and Sons 'Highly Commended' Prize by David Lanning, Past President of the Society of Bookbinders.

Our warmest congratulations go to all the winners

A catalogue showing all of the entrants to the competition will soon be available to purchase online

Then and Now

How times have changed.....

Then in 1913



and Now



with our Sales Manager John Pursey
who seems to have forgotten his hat, tie and frock-coat!

Malcolm Hammers

By Tom Conroy

(In hammer-backing, the spine folds are moved sideways by curved glancing blows passing obliquely from one side of the book to the other. Straight blows mash the sections and dent the spine or may even break the paper.)

*Malcolm bashes books he backs,
Hammer falling straight and hard,
Lets them set in crooked stacks,
Asymmetric, dented, jarred,
Twisted heads and crumpled tails.
Seems to think he's driving nails.*

*Foolish lad! He now is binding
Toolmakers' catalogues
Full of hammers for the finding,
Hard as hearts and big as logs.
Out they come when backing's noised.
See the books with hammers poised.*

*Malcontented books back Malcolm
Bash his spine from head to tail,
Straight blows! Hard blows! None can balk 'em!
Malcolm crumples with a wail.
He lies crooked on the ground.
Futile tears won't bring him round.*

MORAL: Curved strokes. Curved strokes.

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

Teaching Opportunities at the London Centre for Book Arts

Come and teach at the LCBA! The centre is looking to add more workshops to their schedule. If you have an idea for a workshop to teach at the Centre, please let them know by filling in the form on their web site at <http://londonbookarts.eventbrite.co.uk/>

You can see examples of their current workshops at londonbookarts.eventbrite.co.uk

Questions? Get in touch with Simon at simon@londonbookarts.org

Finishing School at the Bindery Nr. Cirencester, Gloucestershire

21st-22nd September 2013

This is a weekend of gold tooling for all levels of experience from beginners to those wishing to consolidate and extend their skills. To make the best use of time students will be provided with a prepared piece of leather so that they can experience working with gold leaf immediately, before going on to work either on their own covered boards or leather-bound books.

The course will include the following:

- Basic notes on finishing
- Materials and equipment
- Tooling prepared leather
- Preparing a book for finishing.
- Working out the blind plan for titling and /or design, blind and gold tooling.
- Traditional and modern uses of gold
- Students will pay per sheet of gold leaf used.

There is a limited number of places available as there will be a maximum of 6 students. Each student will have the exclusive use of a finishing stove and a selection of finishing tools and letters will be available. Those students who prefer to use their equipment are encouraged to bring their own but it is suggested that it be marked so that it can be readily identified. Students should bring a packed lunch on the Saturday. On the Sunday it is proposed that lunch be taken at a local hostelry (not included in the fee) after which it will be back to the bindery for work/questions and finishing off. Cost of two-day workshop: £95

For more information contact annasquith136@yahoo.co.uk

Panther Peak Bindery Workshops, Arizona

Lets make gifts! - Three Saturdays, 2nd-16th November 2013 - \$300
and the **Leather/Vellum Classes** workshops are.....

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

Further details are available from www.pantherpeakbindery.com

Learn to bind at the Otter Bindery in Surrey

For those wishing to learn bookbinding, The Otter Bindery offers classes, for all levels from beginners upwards.

Bookbinding Taster Day (Level 1)

28th September 2013

This one day workshop is an ideal 'taster' for beginners to bookbinding. You will learn the skills needed to make your own case-bound book, which you will take home at the end of the day.

The course runs from 10am-6pm with a 1 hour break for lunch.

Cost £125 inc VAT.

Masterclass - Drop Back Box and Slip Case Course

5th October 2013

In this one day class you will learn how to make a slip case for one of your own books. You will also learn how to make a drop back box using pre-cut board. At the end of the day you will take home a finished slip case made to fit your book and a drop back box covered in cloth.

The class runs from 10am-6pm with a 1 hour break for lunch. Please bring in a small book for the slip case.

Cost £220 inc VAT.

Masterclass - Romanesque Course (Level 2)

9th-10th November 2013

Something a little bit different from Otter Bookbinding! Romanesque is the name given to a group of book bindings made in various European cities c.1140-1200. They feature robust sewing on leather thongs, wooden boards and tab endbands, and are covered in leather. This is a fantastic opportunity to learn an historic structure from the inside out, learning such techniques as the use of the endbands, herringbone sewing, and button hole stitching. In this 2-day workshop, participants will recreate the Romanesque binding applying the techniques that are typical of the period. We will look at surviving examples of bindings and their construction, and will create a book from scratch, using sewing and wood working techniques to create a working model to take home. All materials will be provided including wooden boards, text blocks, thread and leather.

Each day of the course runs from 10am-5pm with an hour's break for lunch. Participants must have Level 1 or equivalent experience to attend this course.

Cost £260 inc VAT.

Sewing Course (Level 2)

15th February 2014

This one day course will give you a good grounding in the main methods of sewing used in bookbinding. You will make prototypes to take home to refer to later. You also use one of these for the course on Library Style binding which requires participants to bring in a ready sewn book. You will learn about the techniques used in sewing structures and get to sew-up three books out of the following: sewing on tapes, link stitch, French sewing, sewn in cords, raised cords, double cords, and coptic stitch.

The course will run from 10am-6pm with a 1 hour break for lunch, and is suitable for all levels.

Cost £180 inc VAT.

Introduction to Leather Binding - Library Style Binding (Level 3)

14th-16th March 2014

This 3 day course builds on the knowledge gained on the Taster and Sewing courses. You will learn the fundamentals of preparing leather for binding using a paring knife and a spokeshave. You will work with goatskin which will be prepared, then pasted out and moulded over the book. This course is an ideal preparation for our follow on course 'Making a Traditional Bound Leather Book'.

Both days of the course run from 10am-6pm with a 1 hour break for lunch. The course is suitable for those that have completed a Taster Course and Sewing course, and you must bring in a book already sewn on tapes. The book you bring should be no bigger than 20cm x 14cm.

Cost £295 inc VAT.

Make a Loose Board Half Leather Bound Book (Level 4)

18th-20th April 2014

At the end of this 3 day course you will take home a leather bound book you have made yourself using traditional techniques little changed in centuries. You will learn about different sorts of endpapers and which sorts of endpapers apply to which sorts of books. You will round and back them. You will make handsewn silk headbands and prepare vegetable tanned goatskin leather for covering using a spokeshave and a paring knife.

The course runs from 10am-5pm on each day with a 1 hour break for lunch. This course is suitable for those that have already completed the Taster, Sewing and Library Style courses. You must bring in a book already sewn on raised cords to work on.

Cost £295 inc VAT.

Restoration and Conservation Course (Level 5)

15th-17th August 2014

On this three day course you will learn how to repair a wide variety of different types of book. We will cover repair techniques that are applicable to books of all ages. We will also learn how to carry out some paper conservation and repair.

Each day of the course runs from 10am-5pm with a 1 hour break for lunch. Participants must have completed Level 1-4, or have equivalent experience, to attend this course. You must bring in 3 books that are in need of repair to work on - a paper back book, a cloth covered book and a leather bound book to work on.

Cost £295 inc VAT.

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

Bookbinding at Higham Hall, Cumbria with Doug Mitchell

Greek Style (Byzantine) Bookbinding C2183

15th-18th November 2013

Quality paper/leather/wood and sewn headbands are the key feature of this very early style of binding. We will be bringing all four of them together using parchment paper, goat-skin leather and various woods such as oak, mahogany and hazelwood, along with the intricate weaving of white linen thread headbands, and finishing it all off with a leather braided clasp. All materials will be provided by the tutor for a cost of about £30. All are welcome. Residential Students for this course will be put up in a local b&b and shuttled to Higham at no extra cost.

Residential: £309 Non-residential: £185

Bookbinding - The Basics C2278

21st-23rd March 2014

A workshop for those wishing to establish or develop their skills in the fundamentals of Bookbinding with one of the UK's leading exponents.

Materials provided at cost: £20pp

Residential: £209 Non-residential: £145

For further information go to www.highamhall.com

School for Formal Bookbinding, Wilkes Barre, PA

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.

23rd-27th September 2013 - Letterforms as Image for Design Bindings and Artist's Books

with Suzanne Moore



This five-day session offers students insights into the alphabet - typographic, written, drawn, printed and painted - as imagery for design bindings. After an introduction to the principles of type and lettering design, we will move through a series of exercises exploring and developing words and phrases as image. By exploring and examining the effects created with a variety of tools as well as the possibilities of scale, color, abstraction, and technique options in the design of a binding, we will expand the repertoire of each person, while developing a series of sketches for a binding - real or imagined - of your choice. Prepare to draw, copy, paint, stencil and cut letterforms in a brainstorm on paper!

Designed primarily to serve bookbinders in expanding their binding design options, this course is also perfect for designers, artists and calligraphers interested in the rich potential of works and letterform in their work.

30th September - 4th October 2013 - Alternative Decorative Techniques

with Don Glaister

This one-week course is an exploration of decorative techniques not typically associated with leather bookbinding. That is, they are techniques other than onlay, inlay and gold tooling. Students will learn to use such simple and effective techniques as leather sanding, freehand tooling, painted tooling, leather painting, feathered onlay and board forming. Students will learn to make specialized tools for their work and to create decorative materials. In addition to exploring the technical aspect of this work, students will be given guidance that will help them to design their bindings creatively, using these alternative techniques. This class is open to students with all levels of experience.

7th-11th October 2013 - The Unconventional Use of Leather

with Daniel Kelm

Daniel Kelm has experimented with various vegetable tanned and chrome tanned leathers, adhesives, and book structures in order to achieve an elegant leather binding that is not so costly or difficult as the traditional marriage of vegetable tanned leather and the rounded and backed textblock. Students will be guided in the creation of one textblock and two flatback cases with offset spine attachment. One of the two cases will be covered with chrome tanned leather and the other with vegetable tanned leather. Two forms of PVA adhesive, one wet (Jade 403) and one dry (thermoplastic adhesive film) will be compared and contrasted. Kelm will teach students how to flatten an undulating piece of vegetable tanned leather into a flat sheet so that it can be used in the same manner as book cloth or paper. Students will choose one of the two cases to attach to their textblock. Making two cases gives participants the experience and information they need to work with either type of leather on their own in the future. The result of this amazing process is "simply" elegant!

7th-11th October - Islamic Binding

with Katherine Beaty

Over the course of the week, participants will construct a full leather Islamic style binding from start to finish. Each student will sew their own textblock utilizing an Islamic style chain stitch topped with the showy chevron endbands. We will experiment with the chevron design by weaving colored silk thread over the primary tie downs. Working with leather, we will construct the binding in two parts off the book. Before attaching the bindings, we will explore a variety of decoration techniques including polishing, blind stamping, onlays and embellishment with shell gold. Finally, our bindings will be attached with burnished paste papers. Through these exercises, students should expect to gain an understanding of the mechanics of Islamic bookbinding structure, as well as potential conservation problems. Intermediate level bookbinding experience recommended.

For more information, catalogue, and/or to register,
please visit www.bookbindingacademy.org

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

email: arthurfgreen@yahoo.co.uk

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.

A further course is planned for 2013, as follows:

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.

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.

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

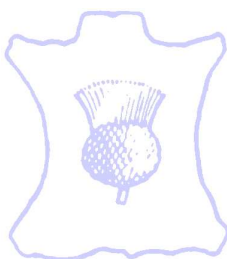
For further detail please telephone +44 (0)1938 590733 or view the web site at www.farthingpress.plus.com

Bookbinding and Restoration Workshops with Douglas Mitchell

For over nine years, Douglas Mitchell has been holding various workshops covering all aspects of Paper Conservation and Book Restoration at Beginners, Intermediate and Advanced Levels. They are held three times a year at a beautiful location in the Lake District and are residential. For details contact Doug Mitchell on booksurgeon@gmail.com or the colleges website at www.highamhall.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.



The School for Bookbinding Arts, Winchester, VA

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

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

Foundation Level Course

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

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

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

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

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

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

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

Further information from:

540-662-2683

www.CatTailRun.com

email: info@cattailrun.com

CBL Ascona, Switzerland

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

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

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

Further information regarding courses programs can be found
on the schools web site at www.cbl-ascona.ch

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

The Enemies of Books

Part 11 – Postscriptum

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

ALTHOUGH, strictly speaking, the following anecdote does not illustrate any form of real injury to books, it is so racy, and in these days of extravagant biddings so tantalizing, that I must step just outside the strict line of pertinence in order to place it on record, It was sent to me, as a personal experience, by my friend, Mr. George Clulow, a well-known bibliophile, and "Xylographer" to "Ye Sette of ye Odde Volumes." The date is 1881. He writes:

"Apropos of the Gainsborough 'find,' of which you tell in 'The Enemies of Books,' I should like to narrate an experience of my own, of some twenty years ago:

"Late one evening, at my father's house, I saw a catalogue of a sale of furniture, farm implements and books, which was announced to take place on the following morning at a country rectory in Derbyshire, some four miles from the nearest railway station.

"It was summer time--the country at its best--and with the attraction of an old book, I decided on a day's holiday, and eight o'clock the next morning found me in the train for C---, and after a variation in my programme, caused by my having walked three miles west before I discovered that my destination was three miles east of the railway station, I arrived at the rectory at noon, and found assembled some thirty or forty of the neighbouring farmers, their wives, men-servants and maid-servants, all seemingly bent on a day's idling, rather than business. The sale was announced for noon, but it was an hour later before the auctioneer put in an appearance, and the first operation in which he took part, and in which he invited my assistance, was to make a hearty meal of bread and cheese and beer in the rectory kitchen. This over, the business of the day began by a sundry collection of pots, pans, and kettles being brought to the competition of the public, followed by some lots of bedding, etc. The catalogue gave books as the first part of the sale, and, as three o'clock was reached, my patience was gone, and I protested to the auctioneer against his not selling in accordance with his catalogue. To this he replied that there was not time enough, and that he would sell the books to-morrow! This was too much for me, and I suggested that he had broken faith with the buyers, and had brought me to C--- on a false pretence. This, however, did not seem to disturb his good humour, or to make him unhappy, and his answer was to call 'Bill,' who was acting as porter, and to tell him to give the gentleman the key of the 'book room,' and to bring down any of the books he might pick out, and he 'would sell 'em.' I followed 'Bill,' and soon found myself in a charming nook of a library, full of books, mostly old divinity, but with a large number of the best miscellaneous literature of the sixteenth century, English and foreign. A very short look over the shelves produced some thirty Black Letter books, three or four illuminated

missals, and some book rarities of a more recent date. 'Bill' took them downstairs, and I wondered what would happen! I was not long in doubt, for book by book, and in lots of two and three, my selection was knocked down in rapid succession, at prices varying from 1s. 6d. to 3s. 6d., this latter sum seeming to be the utmost limit to the speculative turn of my competitors. The *bonne bouche* of the lot was, however, kept back by the auctioneer, because, as he said, it was 'a pretty book,' and I began to respect his critical judgment, for 'a pretty book' it was, being a large paper copy of Dibdin's *Bibliographical Decameron*, three volumes, in the original binding. Suffice it to say that, including this charming book, my purchases did not amount to L13, and I had pretty well a cart-load of books for my money, more than I wanted much! Having brought them home, I 'weeded them out,' and the 'weeding' realised four times what I gave for the whole, leaving me with some real book treasures.

"Some weeks afterwards I heard that the remainder of the books were literally treated as waste lumber, and carted off to the neighbouring town, and were to be had, any one of them, for sixpence, from a cobbler who had allowed his shop to be used as a store house for them. The news of their being there reached the ears of an old bookseller in one of the large towns, and he, I think, cleared out the lot. So curious an instance of the most total ignorance on the part of the sellers, and I may add on the part of the possible buyers also, I think is worth noting."

How would the reader in this Year of Grace, 1887, like such an experience as that?

CONCLUSION.

IT is a great pity that there should be so many distinct enemies at work for the destruction of literature, and that they should so often be allowed to work out their sad end. Looked at rightly, the possession of any old book is a sacred trust, which a conscientious owner or guardian would as soon think of ignoring as a parent would of neglecting his child. An old book, whatever its subject or internal merits, is truly a portion of the national history; we may imitate it and print it in fac-simile, but we can never exactly reproduce it; and as an historical document it should be carefully preserved.

I do not envy any man that absence of sentiment which makes some people careless of the memorials of their ancestors, and whose blood can be warmed up only by talking of horses or the price of hops. To them solitude means 'ennui', and anybody's company is preferable to their own. What an immense amount of calm enjoyment and mental renovation do such men miss. Even a millionaire will ease his toils, lengthen his life, and add a hundred per cent. to his daily pleasures if he becomes a bibliophile; while to the man of business with a taste for books, who through the day has struggled in the battle of life with all its irritating rebuffs and anxieties, what a blessed season of pleasurable repose opens upon him as he enters his sanctum, where every article wafts to him a welcome, and every book is a personal friend!

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

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

Customers Recent Bindings

Urban Birds

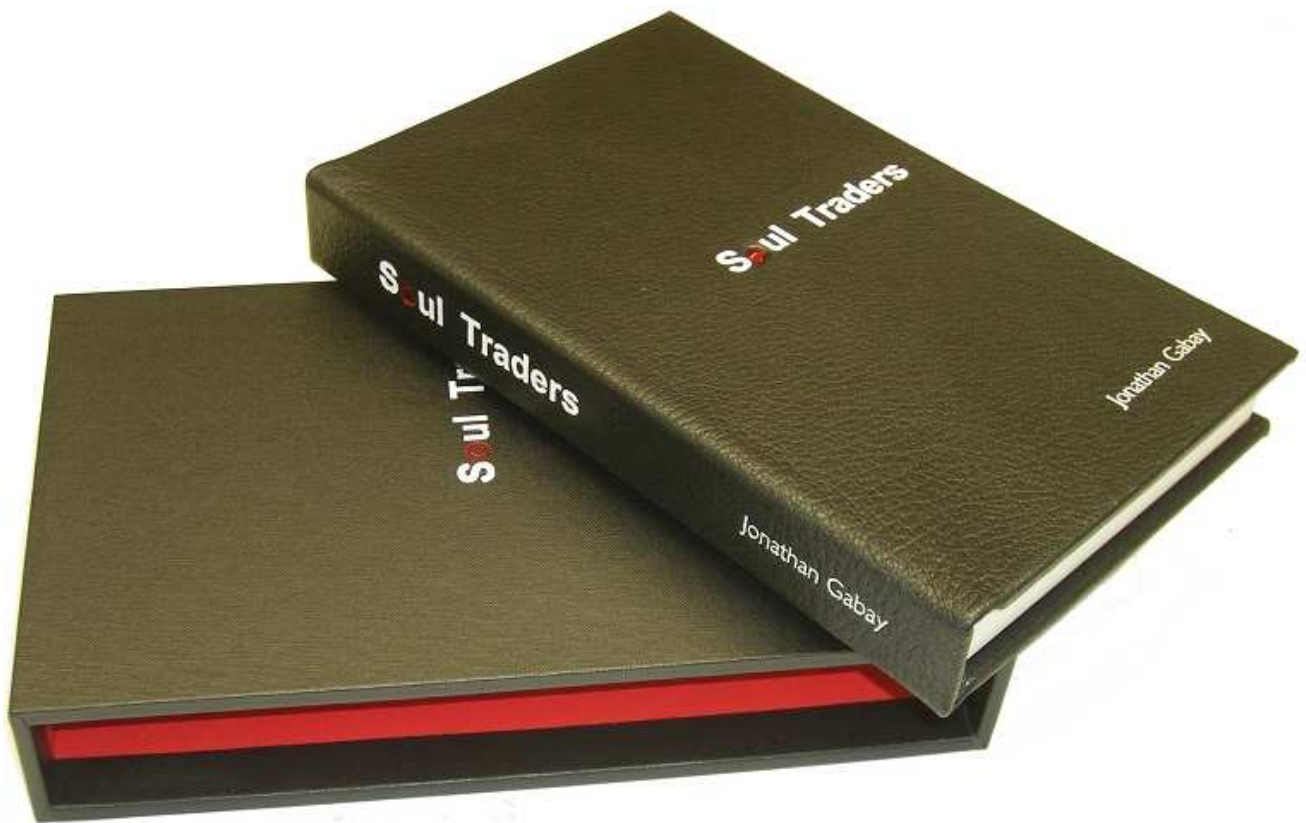
Bound by Jeanette Koch



Published by Incline Press, Oldham 1999

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

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



Written by Jonathan Gabay - Full Black Chieftain Goatskin cover with red end paper, white blocking with a recess to house a saroski stone, red lined slip case and blocked as the book. Delta Design Studio has been creating customised handmade limited edition books, portfolios and boxes for over 25 years, along with a range of other services including custom-made bags, cases and menus.

The company has a large range of materials in the studio, including the finest leathers, leatherettes and linens in many different colours. They offer blocking on site as a way of personalising the work. Again this service is available in a range of colours.

At Delta Design Studio, the team believes anything is possible, so please call them to discuss your requirements.

Tel: +44 (0) 207 837 7557
info@cathyrobert.com
www.cathyrobert.com

Dates for your Diary

Ara Canada and École Estienne - La couleur du vent International design binding exhibition on a set book

La couleur du vent bindings will be online at the end of May at www.aracanada.org

Quebec City - 27th September - 25th October 2013, Chrystine-Brouillet Library, 264 Racine, Quebec City, Canada.

Monday to Friday from 13.00-20.00, Saturday and Sunday from 10.00-17.00

Tel. 418 641 6120. www.bibliothequedequebec.qc

Montreal - 6th November 2013 - 28th February, 2014, Myriam et J.-Robert Ouimet Library, 3000 chemin de la Côte-Sainte-Catherine, Montreal, Canada

Monday to Thursday from 8.00-22.00, Friday from 8.00-21.00, Saturday and Sunday from 09.00-17.00

Tel. 514 340-6220. www.hec.ca

***The Guild of Book Workers - Standards of Excellence Seminar in Hand Bookbinding 2013 24th-26th October 2013, Washington DC**

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

Eric Alstrom - Traditional Bindings, Untraditional Books: Japanese Manuscript Bindings and Boxes

James Reid-Cunningham - Leather Rebacking

Don Glaister - Covering a Book in Full Leather, Apply Leather Hinges & Board Lining

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

***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
chris@tobyenglish.com

***The 15th Bookbinders Book Arts Fair, Pieterskerk, Leiden, Holland
2nd - 3rd November 2013**

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

Designer Bookbinders Lectures

Mark Cockram: Liverpool Doors and Coconuts

Tuesday 8th October 2013, 19.00

It would be reasonable to say that the work of bookbinder and book artist Mark Cockram is not predictable. His lecture spans only the last few years and only some of his output, from major installations and collaborations to working with coconuts.

Kathy Abbott and Tracey Rowledge: A Shared Practice

Tuesday 19th November 2013, 19.00

Kathy Abbott and Tracey Rowledge have had a studio together for thirteen years. They will talk about how working together has been hugely beneficial to each other's working and thinking: be it fine binding, book conservation, Tomorrow's Past or teaching.

The venue for both events
The Bridewell Hall, St Bride Foundation, 14 Bride Lane, London EC4Y 8EQ
tel: 020 7353 3331 - www.sbf.org.uk

Admission: £5 DB members; £7 non-members; £2.50 students

For more information please visit: 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.

