

The School for Bookbinding Arts Class Schedule 2023



Offering Workshops in Bookbinding & its Kindred Arts

THE SCHOOL FOR BOOKBINDING ARTS

began in 2002 as the workshop division of Cat Tail Run Hand Bookbinding. Our goal is simple: to make the study of bookbinding and related crafts enjoyable yet substantive.

Our workshops feature demonstrations of techniques coupled with supervised student practice time. The topics in our classes are sure to entice you whether you are interested in bookbinding or the myriad kindred topics related to paper arts and bookcraft.

Take a look inside—we know you'll find classes that are perfect for you!



Winchester, Virginia

The Year 2023

ONE HUNDRED SEVENTY-FIVE YEARS ago saw the founding of the Pre-Raphaelite Brotherhood (PRB). This was a momentous occasion for those of us bewitched by the beauty and mystique of all that poured forth in the name of an Arthurian late-medieval chivalry that never really was. And King Arthur (if he ever did exist) likely lived 500 years before that. But never mind, this was all about a mood to which the PRB cleaved in mind, ethos, and sworn troth—at least for a bit. The PRB was seven British painters, poets, and art critics who had by 1853 disbanded to go in their separate artistic directions. But the die was cast for these founding members and all subsequent artists who admired them. Something different was in the air because of this bunch, and it has impacted art, design, and culture worldwide from that point forward. So we dedicate this workshop season to the Pre-Raphaelites and the spirit they summoned through their work. We hope that in some small way one of our workshops will likewise impact your creative life from this point forward.



Check out the Quilling class on page 25. (Nope, we didn't mean "quilting...")

TABLE OF CONTENTS

LIST OF COURSES.....pages 4 – 7

COURSE DESCRIPTIONS

BOOKBINDING COURSES.....pages 9 – 19

BOX-MAKING COURSES.....pages 20 – 23 & 30

BOOK CLOTH MAKING COURSE.....page 24

PAPER CRAFT COURSES.....pages 25 –29 & 38 –39

PAPER MARBLING COURSES.....pages 32 –35

PRINTING COURSES..... pages 36 –37

LECTURE: Language of Flowers.....page 40

ABOUT WINCHESTER.....page 41

BAHR SCHOLARSHIP.....page 7

ABOUT Cat Tail Run Hand Bookbinding.....pp 42 – 43

TO REGISTER: We accept credit card payments over the telephone at 540-662-2683. You can also pay using check or credit card by printing, completing, and mailing the Workshop

Registration Form from our website

www.SchoolforBookbindingArts.com/workshops.

A number of courses have material fees in addition to the tuition. The amount of such fees is noted with the course descriptions. Some of our classes require that the material fees be held until class time, while other material fees are due at the time of registration.

With each class listing, there is a notation indicating when the material fee is due.

The School for Bookbinding Arts

2160 Cedar Grove Rd., Winchester, VA 22603

✧ 540-662-2683 ✧

www.SchoolforBookbindingArts.com

workshops@cattailrun.com

***Advanced Cloth Binding Restoration: The Cloth Reback (page 16)**

April 13 – 14 (Thurs – Fri) 9:00 a.m. – 5:00 p.m.

\$295 + \$35 materials [*material fee due with tuition*]***Advanced Leather Binding Restoration: The Leather Reback (page 17)**

April 26 – 28 (Wed – Fri) 9:00 a.m. – 5:00 p.m.

\$445 + \$60 materials [*material fee due with tuition*]**New Cloth Binding Construction (page 10)**

May 15 – 16 (Mon – Tue) 9 a.m. – 5 p.m.

\$295 + \$45 materials [*material fee due with tuition*]**Book Repairs for General Library Collections (page 11)**June 5 (Mon) 9 a.m. – 4:30 p.m. \$225 [*no material fee*]**Introduction to Book Restoration (page 9)**June 8 – 9 (Thurs – Fri) 9 a.m. – 5 p.m. \$295 [*no material fee*]**Medieval-Style Binding (page 13)**

June 22 – 23 (Thurs – Fri) 9 a.m. – 5 p.m.

\$295 + \$55 materials [*material fee due with tuition*]**Book Repairs for General Library Collections (page 11)**July 10 (Mon) 9 a.m. – 4:30 p.m. \$225 [*no material fee*]**Introduction to Book Restoration (page 9)**July 13 – 14 (Thurs – Fri) 9 a.m. – 4:30 p.m. \$295 [*no material fee*]**Marble! Sew! Bind! (page 32)**

July 17 – 18 (Mon – Tue) 9:30 a.m. – 4:30 p.m.

\$295 + \$45 materials [*hold material fee until class*]**Pop-Up Structures: The Essential Techniques (page 28)**

July 20 – 21 (Thurs – Fri) 9:30 a.m. – 4:30 p.m.

\$295 + \$30 materials [*material fee due with tuition*]

* = Prerequisite required: See course descriptions for details

CLASSES FOR 2023

AT

CAT TAIL RUN HAND BOOKBINDING

Fore-Edge Painting: The Elegant Edge (page 26)

July 24 – 25 (Mon – Tue) 9:30 a.m. – 4:30 p.m.

\$295 + \$40 materials *[hold material fee until class]*

Quilling: It's How We Roll! (page 25)

July 27 – 28 (Thurs – Fri) 9:30 a.m. – 4:30 p.m.

\$295 + \$40 materials *[hold material fee until class]*

Slipcase Construction (page 20)

August 2 (Wed) 9 a.m. – 5 p.m.

\$225 + \$45 materials *[material fee due with tuition]*

Rounded-Spine Clamshell Box Making (page 21)

August 3 – 4 (Thurs – Fri) 9 a.m. – 5 p.m.

\$295 + \$55 materials *[material fee due with tuition]*

Clamshell Box Making (page 22)

August 9 – 10 (Wed – Thurs) 9 a.m. – 5 p.m.

\$295 + \$55 materials *[material fee due with tuition]*

*Advanced Clamshell Tray Structures (page 23)

August 11 (Fri) 9 a.m. – 5 p.m.

\$225 + \$45 materials *[material fee due with tuition]*

Making Custom Book Cloth (page 24)

August 12 (Sat) 9 a.m. – 5 p.m.

\$225 + \$35 materials *[hold material fee until class]*

Fore-Edge Painting: The Split Double (page 27)

August 14 – 15 (Mon – Tue) 9:30 a.m. – 4:30 p.m.

\$295 + \$40 materials *[hold material fee until class]*

Japanese Tea Box (page 30)

August 17 – 18 (Thurs – Fri) 9:30 a.m. – 4:30 p.m.

\$295 + \$60 materials *[hold material fee until class]*

* = Prerequisite required: See course descriptions for details

Beginning Paper Marbling (page 33)

September 7 – 8 (Thurs – Fri) 9:30 a.m. – 4:30 p.m.

\$295 + \$65 materials *[hold material fee until class]****Acrylic Marbling: The Next Step (page 34)**

September 11 – 13 (Mon – Wed) 9:30 a.m. – 4:30 p.m.

\$445 + \$75 materials *[hold material fee until class]***Get Stoned! The Stone Pattern Intensive (page 34)**

September 15 – 16 (Fri – Sat) 9:30 a.m. – 4:30 p.m.

\$295 + \$65 materials *[hold material fee until class]****Miniature Marbling (page 35)**

September 18 – 19 (Mon – Tue) 9:30 a.m. – 4:30 p.m.

\$295 + \$65 materials *[hold material fee until class]***The Art of Miniature Bookbinding (page 14)**

September 21 – 22 (Thurs – Fri) 9:30 a.m. – 4:30 p.m.

\$295 + \$65 materials *[hold material fee until class]***Handset Type and Flutter Books (page 36)**

September 25 – 26 (Mon – Tue) 9:30 a.m. – 4:30 p.m.

\$295 + \$55 materials *[hold material fee until class]***Lasting Impressions: Block Printing Decorative Papers (page 37)**

September 28 – 29 (Thurs – Fri) 9:30 a.m. – 4:30 p.m.

\$295 + \$65 materials *[hold material fee until class]****Pop-Up Book Making (page 29)**

October 2 – 3 (Mon – Tue) 9:30 a.m. – 4:30 p.m.

\$295 + \$55 materials *[hold material fee until class]***Introduction to Paper Repair (page 12)**

October 5 – 6 (Thurs – Fri) 9 a.m. – 4:30 p.m.

\$295 + \$35 materials *[material fee due with tuition]*

* = Prerequisite required: See course descriptions for details

CLASSES FOR 2023

AT

CAT TAIL RUN HAND BOOKBINDING

*Book Sewing Intensive (page 18)

October 11 – 12 (Wed – Thurs) 9 a.m. – 5 p.m.

\$295 + \$45 materials *[material fee due with tuition]*

*Endbanding Intensive (page 19)

October 13 (Fri) 9 a.m. – 5 p.m.

\$225 + \$25 materials *[material fee due with tuition]*

Hand Papermaking (page 38)

October 16 – 17 (Mon – Tue) 9:30 a.m. – 4:30 p.m.

\$295 + \$50 materials *[material fee due with tuition]*

Ex Libris by Hand: Carve & Print Bookplates (page 39)

October 19 – 20 (Thurs – Fri) 9:30 a.m. – 4:30 p.m.

\$295 + \$50 materials *[hold material fee until class]*

Book Repairs for General Library Collections (page 11)

October 27 (Fri) 9 a.m. – 4:30 p.m. \$225 *[no material fee]*

The Art of Japanese Bookbinding (page 15)

November 2 – 3 (Thurs – Fri) 9:30 a.m. – 4:30 p.m.

\$295 + \$50 materials *[hold material fee until class]*

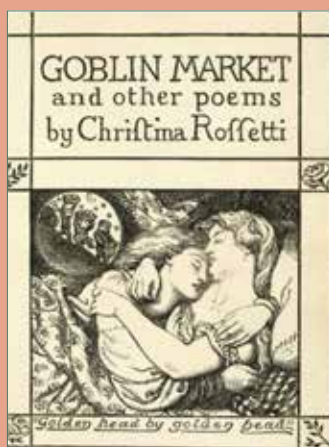
F. Marvin Bahr Memorial Scholarship

The F. Marvin Bahr award is a need-based scholarship entitling the recipient to the tuition for a one- or two-day class. The scholarship is awarded every April and is to be used within that calendar year. The purpose of the scholarship is to honor and perpetuate the memory of our good friend and longtime student Marvin Bahr in a manner of which he would heartily approve.

Please go to www.SchoolforBookbindingArts.com for more information.

Biographical information for all our instructors is found at www.SchoolforBookbindingArts.com/workshops.

Despite embarking as a “brotherhood,” the Pre-Raphaelites included women who figured prominently in the movement as artists, writers, models, muses, poets, and collaborators. Euphemia Millais, Elizabeth Siddal, Georgiana Burne-Jones, Jane Morris, Marie Spartali Stillman, and Christina Rossetti are but a few of the Pre-Raphaelite women. Rossetti and her brother Dante Gabriel joined forces for her 1862 narrative poem *Goblin Market* published by Macmillan of New York. The title page of the poem is shown at right and features one of brother Rossetti’s illustrations.



At left is a mould & deckle used in papermaking. The mould has the screen and the deckle is the open frame. The deckle sits on the mould as the paper pulp is pulled and keeps the pulp from sliding off the mould as the pulp drains. Some pulp invariably flows under the inner edge of the deckle, leaving the finished sheet with a charmingly irregular edge called a “deckled edge.”

See Papermaking Workshop page 38.

The Pre-Raphaelite period began two decades prior to the emergence of the Arts & Crafts movement, and the two schools of thought included a number of shared members and shared beliefs. Their over-arching theme of “art as a way of life” to be embedded in every part of one’s being was a much-needed freshness in the industrialized West for those who could afford to partake. William Morris is credited with launching the Arts & Crafts movement in the 1860s, but it was bookbinder T.J. Cobden-Sanderson who gave it the name at the 1887 meeting launching the Arts & Crafts Exhibition Society in London.

— Bookbinding & Restoration —

Your Bookbinding Journey Begins.

INTRODUCTORY BOOKBINDING COURSES

This is a good first class to take if you are interested in book restoration. It is the prerequisite to the Advanced Cloth and Advanced Leather Restoration courses.

◆ Introduction to Book Restoration

Instructors: Jill Deiss & Susan McCabe

June 8 – 9 OR July 13 – 14

(both sessions Thurs – Fri), 9 a.m. – 4:30 p.m. **\$295 [no material fee]**

*Shabby books need not be relegated to the dustbin! In this class, learn to repair damaged corners and tattered endcaps & how to stabilize splitting joints on cloth and leather books. Dyeing, toning, and leather polishing are included. This course is designed for those wanting to learn how to refurbish antiquarian books and for anyone who wants to move on to our more challenging Advanced Restoration courses. For book dealers in particular, this class introduces many simple techniques that they or their staff can easily perform on ailing books, greatly increasing their shelf presence. **No prerequisite.***



*Above: a tattered endcap on a cloth cover
Below: the same endcap after repair*



Left: a corner on a leather book badly in need of repair

Below: the same corners of the book beautifully repaired



— Bookbinding & Restoration —

Useful Comes in Many Forms.

INTRODUCTORY BOOKBINDING COURSES

"There's no way to fix a book unless you know how to make one."

wisdom from master binder Nobuo Okano of Tokyo

◆ New Cloth Binding Construction

Instructors: Jill Deiss, Alexis Candelaria & Rowland Kirks

May 15 – 16 (Mon – Tue), 9 a.m. – 5 p.m.

\$295 + \$45 materials [material fee due with tuition]

Historically, the making of new covers constituted the primary endeavor of a bookbinder, and to this day constructing new covers remains an essential part of a bookbinder's job. Each student will create a new, hard cover for a book of their own, plus receive instruction on two additional cover styles.

Students will learn to set type and gold-stamp their own titling layout. If you are interested in book restoration, this is an essential course for understanding book structure, allowing you better to assess damaged books you want to restore.

No prerequisite.



— Bookbinding & Restoration —

Live a Bookful Life.™

INTRODUCTORY BOOKBINDING COURSES

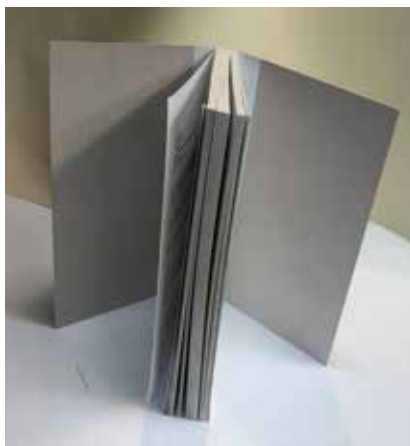
◆ Book Repairs for General Library Collections

Instructor: Jill Deiss

June 5 (Mon) OR July 10 (Mon) OR Oct 27 (Fri)

9 a.m. – 4:30 p.m. \$225 [no material fee]

*Librarians take pride in the care they have traditionally offered the books within their libraries. This workshop is intended for librarians and library staff, although it is open to all interested students. Expand your expertise in the area of library book repair by learning to mend damaged joints and spines and to re-adhere texts that have become loose or detached at their inner hinges. Tips for repairing damaged pages will also be included. We emphasize the structural aspect of these repairs so that the books can hold their own while receiving heavy use. Even so, these practical and economical repairs are designed to deliver a neat, professional result. **No prerequisite.***



Above left: Two different books that had broken joints are shown after mending. The repair work allowed for the original spine with the titling to be saved.

Above right: A paperback is shown after the covers have been stiffened. This treatment allows paperbacks to withstand a surprising amount of use.

— Bookbinding & Restoration —

Fix what is broken.

INTRODUCTORY BOOKBINDING COURSES

◆ Introduction to Paper Repair

Instructors: Jill Deiss & Alexis Candelaria

October 5 – 6 (Thurs – Fri), 9:00 a.m. – 4:30 p.m.

\$295 + \$35 materials [material fee due with tuition]

*This course teaches methods for repairing damage to paper along with the necessary preparatory steps of non-invasive surface-cleaning, options for stabilizing pressure-sensitive tape, and humidifying and flattening rolled or crumpled pages. **No prerequisite.***



Left: A nasty tear ran through this commemorative piece

Above: After paper mending and in-painting



Above: Mending torn pages is so satisfying!

— **Bookbinding & Restoration** — **Bind Like a Medieval Monk.**

INTRODUCTORY BOOKBINDING COURSES

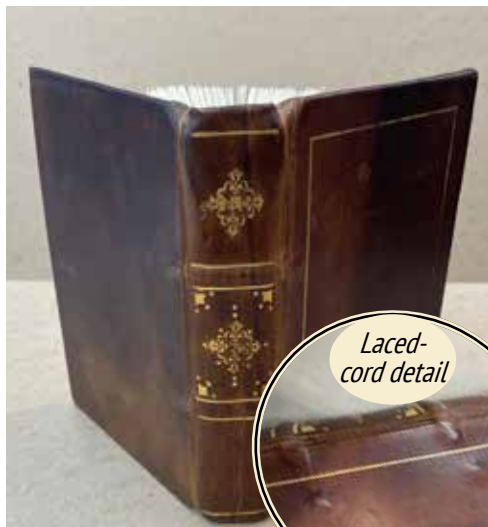
◆ **Medieval-Style Binding**

Instructors: Jill Deiss, Susan McCabe & Lana Lambert

June 22 – 23 (Thurs – Fri), 9:00 a.m. – 5:00 p.m.

\$295 + \$55 materials [material fee due with tuition]

We will make this binding. See the close-up of the wonderful laced-in cords! Swoon!



Many people are surprised to learn just how long ago books were first made. The earliest structures date from the second century AD. It is the inventive method of page construction—called the “codex” style—seen in these second-century pieces that is a direct ancestor of modern-day books. A few centuries later is St. Cuthbert’s Gospel (British Library MS89000) which dates from the early eighth century AD— and is

instantly familiar to us as a bound book. It is so fully crafted as a complete book, it is not hard to imagine that St. Cuthbert’s Gospel was far from the first book bound by the monk-bookbinder who must have undertaken its construction—meaning that bookbinding is a very ancient craft indeed.

In our workshop we will honor and investigate our book heritage by sewing pages in the signature-style codex form and by making a laced-in, wooden-board, leather-covered, raised-band binding. A number of our techniques will be fully anchored in medieval methods (the Pre-Raphaelites would approve!), but at the end of class we will allow ourselves to make use of the more modern application (mid-fifteenth century) of some gold tooling. **No prerequisite.**

— **Bookbinding & Restoration** —

Small Smaller Smallest

INTRODUCTORY BOOKBINDING COURSES

◆ **The Art of Miniature Bookbinding**

Instructors: Regina & Dan St. John

September 21 – 22 (Thurs – Fri), 9:30 a.m. – 4:30 p.m.

\$295 + \$65 materials [hold material fee until class]

*Miniature books may be small in stature, but they are large in significance! Learn to craft a very small portable notebook along with a variety of ever smaller teeny tomes leading to the littlest of books that can be made into a pin or earrings. Join us to learn a variety of small book styles where you will use an array of hand tools...some designed just for use with miniature bookbinding! If you have taken the Miniature Marbling course immediately prior, you are welcome to use your marbled creations on your own miniature books, but know there will be plenty of miniature marbled papers available to incorporate into your work. This course teaches techniques and concepts for planning and crafting miniature bindings that students will find useful for working with books of all sizes. **No prerequisite.***



Look at all the wee books!

— **Bookbinding & Restoration** — 製本 *is Japanese for “bookbinding.”*

INTRODUCTORY BOOKBINDING COURSES

◆ The Art of Japanese Bookbinding

Instructor: Lana Lambert

November 2 – 3 (Thurs – Fri), 9:30 a.m. – 4:30 p.m.

\$295 + \$50 materials [*hold material fee until class*]

*From making paste to cutting paper, everything has a way and a purpose in the world of Japanese bookbinding. In this course, students will create six different Japanese-style bound books based on historical models using authentic materials and processes. Featured styles include the elegant kochōō or butterfly style, the hantori-chō (receipt book), the daifuku-chō (historically a merchant account book), the yamato-toji (for binding manuscripts), the hantori-chō (ledger) and the four-hole stab binding based on the kangxi style. As part of the class, Instructor Lana Lambert will make available her collection of authentic antique specimens of Japanese book forms to aid in the understanding of these structures. Students will learn about the iconic Japanese paper called washi—how to use it and how it differs from Western papers. Ms. Lambert will lead a demonstration on properly cooking the all-essential paste. **No prerequisite.***



*Seihon is Japanese for bookbinding. In Japan, the production and distribution of books has historically been presented as if it were exclusively a male-dominated industry. However, in 19th-century Japan, bookbinding was routinely undertaken by women in the publisher's household. [From Peter Kornicki's *The Book in Japan: a Cultural History from the Beginnings to the Nineteenth Century*. Honolulu: University of Hawai'i Press, 2000.]*

PLEASURE IN THE JOB *puts perfection in the work.*

ADVANCED BOOKBINDING COURSES

◆ Advanced Cloth Binding Restoration: The Cloth Reback

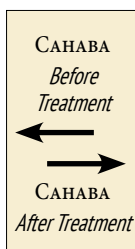
Instructors: Jill Deiss & Alexis Candelaria

April 13 – 14 (Thurs – Fri), 9 a.m. – 5 p.m.

\$295 + \$35 materials [*material fee due with tuition*]

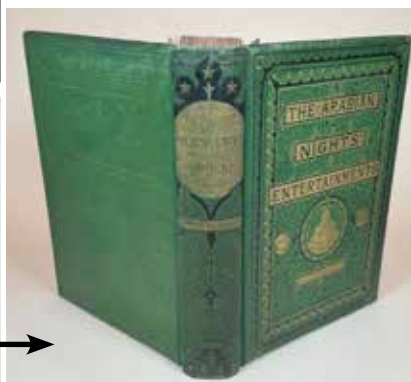
This course teaches the Cloth Reback—the professional technique for restoring cloth-bound volumes when the boards have detached from the text. In a cloth reback, new matching material is taken under the original for a functional repair that also improves its presentation. Being able to reback cloth-bound books smoothly and with confidence is one of the most important skills needed by a bookbinder.

Prerequisite: SBBa's Introduction to Book Restoration OR New Cloth Bindings Construction.



ARABIAN NIGHTS

Before Treatment (below) After Treatment (at right)



*Handle a book as a bee does a flower. Extract its sweetness
but do not damage it. JOHN MUIR*

— **Bookbinding & Restoration** —

Hic habitat felicitas :: Here lives happiness

ADVANCED BOOKBINDING COURSES

◆ **Advanced Leather Binding Restoration: The Leather Reback**

Instructor: Jill Deiss

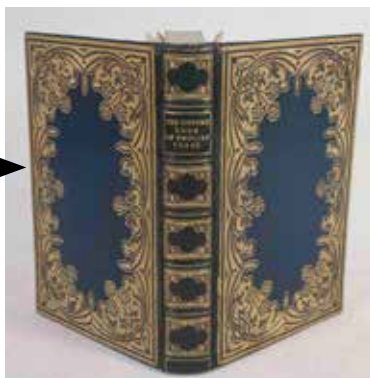
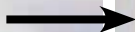
April 26 – 28 (Wed – Fri), 9 a.m. – 5 p.m.

\$445 + \$60 materials [*material fee due with tuition*]

*This course teaches the Leather Reback for both loose-hollow/tubed structures and for tight-back volumes with raised bands. Students will go through the stages of preparing their texts and original covers to undergo restoration, paring the leather, and accomplishing the reback. Leather paring techniques will be taught with both the Schärffix parer and skiving knives. **Prerequisite: SBBA's Introduction to Book Restoration OR New Cloth Binding Construction.***



LEATHER BINDINGS
BEFORE AND AFTER RESTORATION



— Bookbinding & Restoration —

Sewing with Susan

ADVANCED BOOKBINDING COURSES

◆ Book Sewing Intensive

Instructor: Susan McCabe

October 11 – 12 (Wed – Thurs), 9 a.m. – 5 p.m.



Books on sewing frames



\$295 + \$45 materials

[material fee due with tuition]

*In this course, you will learn how to sew on tapes, sunken cords, raised bands, and split thongs all while using a traditional sewing frame (your own or one of ours). Students will also learn to determine when damaged sewing can be repaired and how to make those repairs. Plus the class includes an introduction to rounding and backing of texts and a session on the ploughing of text edges. **Prerequisite:** *SBBA's Introduction to Book Restoration* OR *New Cloth Binding Construction*.*



Sewing keys

The 1851 *Great Exhibition of the Works of Industry of All Nations*—commonly known as the “Crystal Palace Exhibition” in reference to its glassed, greenhouse-style structure designed and orchestrated by Joseph Paxton—was planned and took place all in the formative period of the Pre-Raphaelite Brotherhood. The Crystal Palace was a spectacle unlike anything before, and it certainly served to divert

— Bookbinding & Restoration —

Endbanding with Susan

ADVANCED BOOKBINDING COURSES

◆ Endbanding Intensive

Instructor: Susan McCabe

October 13 (Fri), 9 a.m. – 5 p.m.

\$225 + \$25 materials

[material fee due with tuition]

*Students will learn to make a variety of styles of wrapped-core endbands. In particular, students will learn the art of sewn—or “worked”—endbanding along with how to undertake repairs of damaged endbands. **Prerequisite:** SBBAs*

Introduction to Book Restoration OR New Cloth Binding Construction.



Above: A book with core pinned and ready for sewn endbanding work to begin.



*At left: A burgundy and gold silk-sewn endband being worked on a copy of *The Complete Poems of Edna St. Vincent Millay*.*

the minds of the working class from the recent Chartist uprisings. Reduced-rate entry on “Shilling Days” put the event within reach of many people. The exhibits contained all manner of industrial-age marvels from England and beyond, so it was no wonder it was an enormous success—but it certainly represented everything the Pre-Raphaelites were sworn against: mass production and quantity over quality. However, it is a little difficult to imagine that amongst the 13,000 Crystal Palace exhibits there were not at least a few mass-produced items that found their way into the lives of even the staunchest of Pre-Raphaelite adherents.

BOXING FORTNIGHT

◆ Slipcase Construction

Instructors: Jill Deiss & Mona Hayford

August 2 (Wed) 9 a.m. – 5 p.m.

\$225 + \$45 materials [*material fee due with tuition*]

*This course instructs students in the art of slipcase construction. Slipcases are by their very nature sleek, and a well-planned slipcase can employ numerous design options that allow it to complement the book inside to perfection. The class includes three different slipcase structures for students to explore and construct. **No prerequisite.***

Slipcases of the styles we'll explore in class



Slipcases are so named because they are “cases” into and out of which a book can slide or “slip.” First seen in the 19th century, slipcases later became an important part of book history as publishers issued special printings with companion slipcases—in fact, in many instances, the value of such a book is diminished if it is without its slipcase. Made of just five pieces of binder’s board, the basic slipcase structure is simple. Nevertheless, as shown in the images above, there is certainly nothing simple about the nearly endless possibilities for design.

Slipcases are simple but elegant, or simply elegant!

BOXING FORTNIGHT

◆ Rounded-Spine Clamshell Box Making

Instructors: Jill Deiss & Mona Hayford

August 3 – 4 (Thurs – Fri), 9 a.m. – 5 p.m.

\$295 + \$55 materials [material fee due with tuition]

*In this course, students will work with leather to fashion the ultimate classic book box: the rounded, leather-spined clamshell. Also included will be demos for a flat-spine structure and raised bands. The class features a different tray-construction style than is taught in the regular clamshell box making class, thus allowing students who take both classes to broaden their tray-making skills. **No prerequisite.***



Swedish naturalist Daniel Carlsson Solander had a fascinating career (too substantial to recount here, but he is definitely worth a look-up). For bookbinders, his import stems from his development of a style of box for housing mounted botanical specimens. To this day, the box style he invented in the 18th century while at the British Museum bears his name (the Solander Box), and the origins of our modern-day clamshells are right there with Professor Solander and his clever design.

The Pre-Raphaelite Brotherhood pledged an oath of fealty to style their own work after Italian arts prior to Raphael. Did they not realize for a second that their appellation included the name of the artist they didn't like? Just asking.

The Japanese Tea Box class is also a box-making workshop.
See it on pages 30 – 31.

BOXING FORTNIGHT

◆ Clamshell Box Making

Instructors: Jill Deiss & Alexis Candelaria

August 9 – 10 (Wed – Thurs) 9 a.m. – 5 p.m.

\$295 + \$55 materials *[material fee due with tuition]*

Clamshell boxes are ideal for storing books as well as various kinds of loose materials. The proper construction of these book enclosures is an essential element of any bookbinder's practice. We place emphasis on the use of acid-free/pH-neutral materials and on the selection of box-making tools for the home-based studio. Anyone serious about bookbinding needs to be able to craft a solid clamshell box.

No prerequisite.



It is easy to see how this book box style came to be named after a bivalve mollusk. Both have an external covering made up of a two-part hinged shell containing a soft-bodied invertebrate (or book!).

A clamshell box showing interior and exterior



BOXING FORTNIGHT

◆ Advanced Clamshell Tray Structures

Instructors: Jill Deiss & Mona Hayford

August 11 (Fri) 9 a.m. – 5 p.m.

\$225 + \$45 materials [material fee due with tuition]

*This course delves into the construction of two alternate cloth-covered tray structures: the double-wall and the fourth-partial side. The double-wall has two layers of interlocking book board on its side rails making it sturdy enough to house something massive. The fourth-partial side tray, as its name suggests, encloses a portion of the spine edge of the lower tray (an area in most clamshell boxes left open to allow full access to the enclosed book). The additional partial side allows loose materials (for example: photographs, ephemera, or a two-volume set of books) to be held in the lower tray as the clamshell opens thus preventing them from spilling out. The gap in the partial-wall side is meant to give good access for the hand in retrieving the materials. **Prerequisite:** the Clamshell Box Making class is the best preparation for this course. However, the Slipcase or Rounded-Spine workshops do provide an adequate although less thorough background for making more complex tray structures.*

Serious about your Box Making?



Then
meet this
POWERHOUSE
PAIR of tray
structures!



The Partial-Fourth Side Tray



The Double-Wall Tray

IF YOU CAN'T FIND BOOK CLOTH YOU LIKE, THEN MAKE IT!!

◆ Making Custom Book Cloth

Instructor: Lana Lambert

August 12 (Sat) 9 a.m. – 5 p.m.

\$225 + \$35 materials *[hold material fee until class]*

We all know this moment: **the** perfect piece of cloth in front of you taken from the 5,000 yards of fabric we all have stowed in our craft spaces...it is the **exact** cloth you want on the book cover or box you're making...but the second you hit it with glue **ARRGGGGHHHHH!!!** The glue goes straight through the cloth! But there is no bookbinding cloth available that has the design so perfect for your project! What can you do!? Help is on the way in the form of this workshop, designed to teach you how to turn your natural-fiber fabric into real book cloth that will perform like a dream when used in your book, box, or similar projects.



In this one-day workshop, students will use the supplies provided for the class to create four pieces of book cloth using their own cloth. Students will also learn how to replicate this process at home to create more book cloth in the future. This is a “teach a person to fish” moment. Have a favorite shirt or dress of lightweight cotton, linen, or silk ruined by a stain? Turn it into book cloth, and give it new life! Let's make some book cloth, and open up a way for your clothes closet and your local fabric store to become sources for some of your best book cloth! ***No prerequisite.***

The original members of the 1848 Pre-Raphaelite Brotherhood were William Holman Hunt, John Everett Millais, Dante Gabriel Rossetti, William Michael Rossetti, James Collinson, Frederic George Stephens, and Thomas Woolner.

THE ANTIQUE ART OF QUILLING

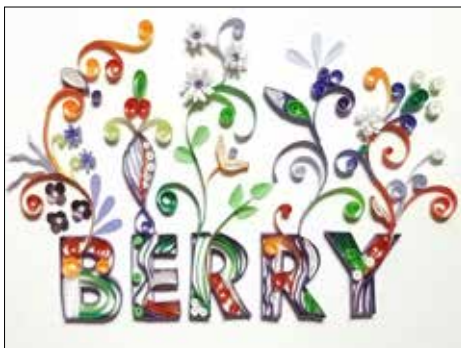
◆ Quilling: It's How We Roll

Instructor: Naomi Geller Lipsky

July 27 – 28 (Thurs – Fri) 9:30 a.m. – 4:30 p.m.

\$295 + \$40 materials [*hold material fee until class*]

Your eyes did not deceive you. It's "quilling" not "quilting." The art of quilling—historically also known as "paper filigree"—involves the rolling, pinching, coiling, and curling of narrow paper strips to create ornate flowers, flourishes, and arabesques that are then used as decorative elements in a multitude of ways. This is a centuries-old art form, the fruits of which are seen as framed *objets d'arts*, as inset panels on furnishings, on greeting cards, and just anywhere calling out for a bit of pizzazz. **No prerequisite.**



Quilling is also known as "paper filigree."

Jane Austen knew her Quilling!

In this scene from *Sense and Sensibility*, Lucy Steele is making a quilled basket for Annamaria:

"I am glad," said Lady Middleton to Lucy, "You are not going to finish poor little Annamaria's basket this evening; for I am sure it must hurt your eyes to work filigree by candlelight. And we will make the dear little love some amends for her disappointment to-morrow, and then I hope she will not much mind it."

This hint was enough, Lucy recollected herself instantly and replied, "Indeed you are very much mistaken, Lady Middleton; I am only waiting to know whether you can make your party without me, or I should have been at my filigree already."

◆ Fore-Edge Painting: The Elegant Edge

Instructor: Melody Krafft

July 24 – 25 (Mon – Tue), 9:30 a.m. – 4:30 p.m.

\$295 + \$40 materials [hold material fee until class]

*In the 16th century, an unknown artist, no longer satisfied with the centuries-old technique of painting onto the page edges of a closed book, decided to go rogue and paint on the page edges of a book while the book was fanned open! The result was an edge painting that was **only visible when the pages were fanned and DISAPPEARED when the book was closed**. This art form still amazes today and is known as “fore-edge painting” —or “fepping” to modern-day practitioners.*

Without a doubt, our book-loving ancestors were as charmed as we are by the magic trick presented by vanishing paintings—now you see it, now you don’t (who needs a rabbit in a hat when you’ve got a fore-edge painting?!). Come join in and learn this art from renowned master and gifted instructor Melody Krafft whose work has been exhibited and acquired in the U.S. and abroad. She is adamant that you do not need to be a good painter (or even a mediocre one!) to accomplish a solid and satisfying fore-edge painting. And who knows, fore-edge painting may be just the thing to unleash your inner Rembrandt!

The material fee is for the blank, gilt-edged journals students will use for their fore-edge painting work. There will also be a short list of supplies students will be asked to bring to the workshop.

No prerequisite.



FORE-EDGE PAINTING: EXPERIENCE “THE SPLIT DOUBLE.”

◆ Fore-Edge Painting: The Split Double

Instructor: Melody Krafft

August 14 – 15 (Mon – Tue), 9:30 a.m. – 4:30 p.m.

\$295 + \$40 materials [hold material fee until class]

What can be better than a banana split? Why a split-double fore-edge painting, of course! The split-double carries all the mystique and mystery of a simple fore-edge painting in that it only appears when the pages are flexed a certain way. But when it's two back-to-back fore-edge paintings on a single edge...well that's the fore-edge-painting equivalent of a triple toe loop plus a double Lutz—exciting!

Master fore-edge painter and instructor Melody Krafft—one of only two people worldwide who teach the split double—will guide you through the steps in creating your own astonishing Split-Double Fore-Edge (it's even thrilling just to say it!). You do not need to be skilled with a paint brush: Melody will have you sailing from the start using her method of patterns and templates.

*The material fee is for the blank, gilt-edged journals students will use for their fore-edge painting work. There will also be a short list of supplies students will be asked to bring to the workshop. **No prerequisite.***



*Above is a copy of *Little Women* with the edges fanned. A group scene of Marmee and her girls is seen on the front half of the text, and a solo work showing the youngest March girl Amy is on the edges of the back half of the text.*

THE MAGIC OF POP-UPS

◆ Pop-Up Structures: The Essential Techniques

Instructor: Carol Barton

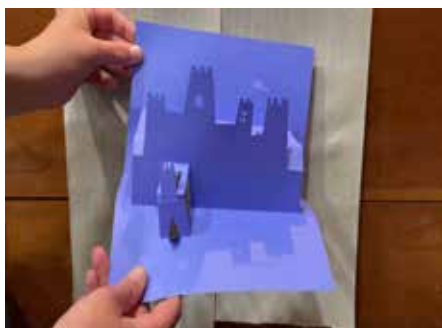
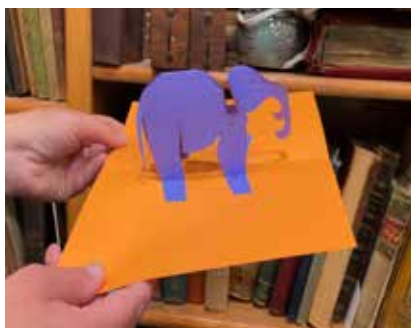
July 20 – 21 (Thurs – Fri), 9:30 a.m. – 4:30 p.m.

\$295 + \$30 materials *[material fee due with tuition]*

Students will learn a variety of pop-up structures, beginning with non-adhesive cut-and-fold pop-ups and progressing through a series of more complex, glued constructions. Students will receive instruction in folding and positioning techniques as well as suggestions for incorporating graphics into their pop-up designs. The class includes an exploration of historical pop-up structures. Artist-made pop-ups will be presented to provide models and departure points for students' own innovative work. Students will be encouraged to explore new applications and to experiment with integrating visual content and text with their pop-ups. This is a very comprehensive class and ideal for book artists, paper artists, art teachers, and graphic designers.

No prerequisite.

Amazing Pop-Ups from the 2022 Workshop



MAKE POP-UP BOOKS WITH US!

◆ Pop-Up Book Making

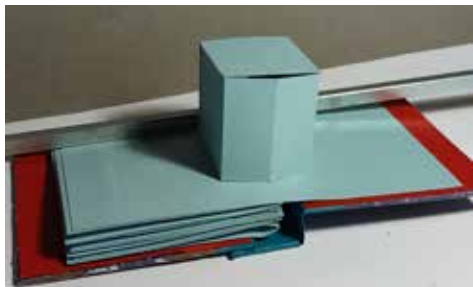
Instructor: Pam Buchanan

October 2 – 3 (Mon – Tue), 9:30 a.m. – 4:30 p.m.

\$295 + \$55 materials [hold material fee until class]

This workshop will take you from developing pop-up story ideas through making a final hardcover pop-up book. Along the way you'll make a number of pop-up structures for use in your projects and create several small-scale accordion pop-up booklets.

Prerequisite: The best prerequisite is Carol Barton's Pop-Up Structures course (July 20 – 21). Otherwise, ask to be put in contact with the instructor to discuss other ways to achieve the necessary level of experience for this class.



GO CHABAKO CRAZY!

◆ Japanese Tea Box

Instructor: Lana Lambert

August 17 – 18 (Thurs – Fri),

9:30 a.m. – 4:30 p.m.

\$295 + \$60 materials [hold material fee until class]

Historically the chabako or traditional Japanese tea box housed the implements used in the tea ceremony. A similar chabako form was constructed specifically for the holding and shipping of tea. This structure is so ideal that larger ones came to be used for storing other foods and even for storing clothes! The interiors of the boxes are lined with tin or metal foil and the outside covered in decorative papers called chiyogami.

Instructor Lana Lambert fell for Japanese tea boxes after seeing dozens of them stacked in a tea shop that sold teas from all over Asia. These stunning containers were full of different teas waiting to be scooped out for customers. The redolent shop had the feel of the most ancient and magnificent of apothecaries—and with the medicinal properties of tea, this wasn't far from the truth. Lana used sheer restraint that day: while other customers were purchasing scoops of the various teas, she only purchased two whole tea boxes. It's like this when you've been captivated. There is no turning back.

As this is a real tea box, you will be including traditional materials in the structure such as wood, paper, laminated paper, decorative chiyogami paper, along with a mirror-like metallic lining. It is a sturdy box, ready for whatever job you give it.

No prerequisite.



The tea box you will make in class



More views of the exquisite *chabako* that students will make in the Japanese Tea Box workshop



Despite the commonly stated theme that Japan was opened to the world by Commodore Perry's arrival in Tokyo Bay in 1853, Japan did in fact trade with a few Western countries. Prior to the mid-17th century, Japan carried on a robust trade with the West but ended most of these relationships so as to deter proselytizers and to shut down trading practices they deemed unfair. By the mid-nineteenth century, the U.S. felt hampered in global trade without a refueling port in Japan. Several missions attempted to sway the Japanese attitude on this matter, but it was ultimately Matthew Perry's 1851 mission that achieved Japan's grudging approval, cemented in an 1854 treaty.

Following the treaty, Japanese art poured west and the French term *japonisme* came to refer to the subsequent European craze for Japanese fans, screens, lacquers, kimonos, bronzes, silks, porcelains, woodblock prints, books, and more. Reciprocally, the Japanese found much to admire in Western imports—especially the artistic ones—and were drawn in particular to the ethereal and nostalgic Pre-Raphaelites. The post-treaty period of Western modernization for Japan drew critics from within. The Pre-Raphaelite penchant for mining themes from an (imagined) simpler, more authentic earlier time resonated with those who longed for a return to a pre-industrialized, isolationist Japan.

BLANK JOURNAL FROM SCRATCH! JUST ADD WORDS AND STIR.

◆ Marble! Sew! Bind!

Instructor: Robin Ashby

July 17 – 18 (Mon – Tue), 9:30 a.m. – 4:30 p.m.

\$295 + \$45 materials [hold material fee until class]

This triathlon of a workshop starts you at the marbling tank where you will first marble paper, then move on to sewing blank pages. Next, you will bind your pages in a quarter-leather hardcover binding that uses your newly made marbled paper.

For the marbling portion of the class, you will learn the fundamentals and experience the satisfaction of creating custom-marbled papers. This workshop presents essential elements of hand bookbinding and is a satisfying journey from raw materials to a finished product. The result is a beautiful blank journal—bound by your hands. All that's left is for you to fill it with your hopes, dreams, lists, and bookbinding notes!

No prerequisite.



PAPER MARBLING

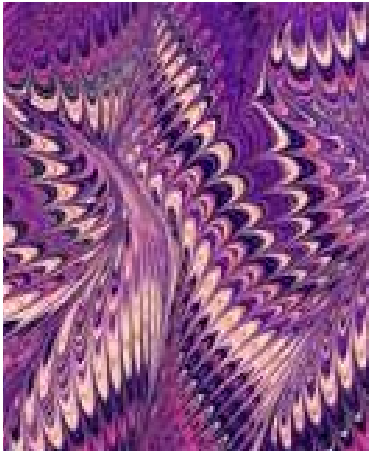
◆ Beginning Paper Marbling

Instructors: Regina & Dan St. John

September 7 – 8 (Thurs – Fri), 9:30 a.m. – 4:30 p.m.

\$295 + \$65 materials [*hold material fee until class*]

*Without decorative papers our world would be all the poorer. Marbled papers grace the covers of books and are used in many other crafts including box making, matting & framing, and greeting cards. You will learn many traditional patterns with their origins in early Turkey. These patterns later spread throughout Europe starting in the 1500s. This course includes instruction in marbling the edges of book pages and leather. Students will create their own marbled-leather, edge-marbled journals. In addition to the journals, students may reasonably expect to produce 20 to 30 marbled papers during the class. **No prerequisite.***



PAPER MARBLING

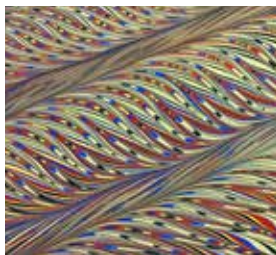
◆ Acrylic Marbling: The Next Step

Instructors: Regina & Dan St. John

September 11 – 13 (Mon – Wed), 9:30 a.m. – 4:30 p.m.

\$445 + \$75 materials [hold material fee until class]

*This “Next Step” is a big one and to say the possibilities are endless is not an overstatement. This three-day acrylic marbling intensive pushes students to beyond the 21st century with patterns so outrageous, so unheard of, so breaking all the rules! **Prerequisite of Beginning Marbling or experience.***



◆ Get Stoned! Stone Pattern Intensive

Instructors: Regina & Dan St. John

September 15 – 16 (Fri – Sat), 9:30 a.m. – 4:30 p.m.

\$295 + \$65 materials [hold material fee until class]

*The stone pattern, named for its resemblance to smooth stones, is the first pattern seen in the marbled papers of Western Europe—likely emerging by the mid-15th century. This pattern is created when one or more colors are spattered onto the surface of the marbling bath from the bristles of a brush. The pattern further develops as additional colors are added that form delicate veins of color around and between the “stones.” This pattern is known by many other names—perhaps the most fitting being the “Turkish” pattern, for it is indeed a Turkish Delight. **No prerequisite.***



Stone or Turkish pattern

PAPER MARBLING

◆ Miniature Marbling

Instructors: Regina & Dan St. John

September 18 – 19 (Mon – Tue), 9:30 a.m. – 4:30 p.m.

\$295 + \$65 materials [*hold material fee until class*]

*Miniature marbled patterns are larger than life! The teeth on combs for normal marbling can only be made so close together, otherwise the teeth will drag the pigments and the solution on which the pigments float. Therefore, special accommodations to the marbling potions are necessary in order for miniature marbled patterns to be made. Lead instructor Dan St. John has built his knowledge for this specialized genre of paper marbling on the research of one Christopher Weinmann (1946 – 1988). Weinmann was captivated by the small scale of the tools involved and the unique results that could be achieved. You too will fall under the spell of this art where, like Alice, the potions involved will make everything go smaller and smaller and smaller. **Prerequisite of Beginning Marbling or other marbling experience.***



*Look at how tiny
this nonpareil pattern is!*



*Specially designed tools make
mini-patterns possible*

GIVE WINGS TO YOUR WORDS IN A FLUTTER BOOK.

◆ Handset Type and Flutter Books

Instructors: Dianne Roman

September 25 – 26 (Mon – Tue), 9:30 a.m. – 4:30 p.m.

\$295 + \$55 materials [*hold material fee until class*]

This workshop will take you through setting type for your own short text, using a press to print it on paper, and then binding it as an accordion-style flutter book. For the content of your book, you could write a short poem, use your favorite words, tell a joke, make a list—whatever you dream up.



Never argue with a man who buys ink by the barrel.

And now, the fascinating backstory: The scroll was an early structure for both eastern and western cultures. From here it was a logical evolution to folding the scroll to make something we easily recognize as a book. This transition was a game changer. No more scrolling endlessly to get to the back to read the ending first! You could just flip there in a zip!



Come join us in printing as Gutenberg intended and then housing your printed masterpiece in an elegant accordion-style binding. **No prerequisite.**

Above: ...And it's a wrap!

In 1837, the year prior to the formation of the Pre-Raphaelite Brotherhood, a young Victoria was crowned Queen of England. Her reign lasted into 1901 which coincided more or less with the end of the Pre-Raphaelite period.

PRINT DECORATIVE PAPERS FOR BOOKBINDING & PAPER PROJECTS.

◆ Lasting Impressions: Block Printed Decorative Papers

Instructors: Lana Lambert

September 28 – 29 (Thurs – Fri), 9:30 a.m. – 4:30 p.m.

\$295 + \$65 materials [*hold material fee until class*]

Block-printed papers were first seen in eastern Asia over 4,000 years ago. Papers continued to be printed in this way and used for their beauty and practicality both in conveying information within their patterns and for their ability to mask stains and fingerprints. Students in the block printing workshop will learn the historical Japanese practice of *moku hanga*

which is the traditional printing process for creating the *chiyogami* decorative papers of Japan. Students will also print European-style paste papers using pre-carved wooden blocks to create the distinctive raised-texture that has been characteristic of these papers since their inception in the late-16th century. There will be lessons in exploring options for creating blocks from materials easier to work with than wood (carving into wood is indeed a laborious process, and it's nice to know of easier methods!). Students will leave with a tidy stack of ready-to-use beautiful decorative papers. *No prerequisite.*



LET'S DIG OUR HANDS IN THE PULP & MAKE SOME PAPER!

◆ Hand Papermaking

Instructors: Amy Jackson Lowers & Rowland Kirks

October 16 – 17 (Mon – Tue), 9:30 a.m. – 4:30 p.m.

\$295 + \$50 materials [*material fee due with tuition*]

This class is a must for anyone interested in art, bookbinding, or paper.

Artists in particular will welcome the ability to produce paper for projects. Bookbinders will gain understanding of an essential material and after this class will be better able to use and repair paper.

In this class, students will learn the basics of papermaking including pulp sources, methods of pulp preparation, tools needed for hand papermaking, how to pull pulp and create sheets. Also there will be instruction on a variety of techniques to add to your pulling technique that will allow you to create truly unique papers.



*After taking the papermaking class, you will impress your friends, neighbors, and complete strangers by using words like “Mould & Deckle” and “Couching” (pronounced “kooching”) and “Post” and “Abaca” and “Pulling” and “Inclusions” and countless other terms of art in paper making. **No prerequisite.***



EX LIBRIS: a bookplate inscribed to show the name of the book's owner

◆ *Ex-Libris* by Hand: Carve and Print Your Own Bookplates

Instructor: Lana Lambert

October 19 – 20 (Thurs – Fri), 9:30 a.m. – 4:30 p.m.

\$295 + \$50 materials [*hold material fee until class*]

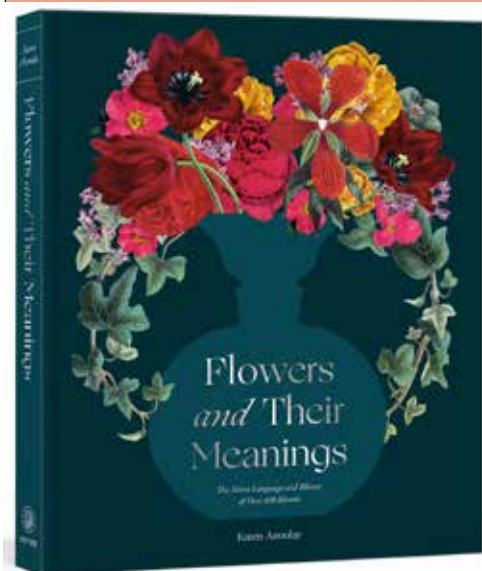
The Ex Libris—or book plate—is evocative of fine books and a deep library. It's time to carry on this tradition by creating your own unique book plates for your own library! Students will learn a light history of the bookplate and



*then choose from a variety of pre-drawn elements to design an Ex Libris which will be carved into an easily-cut rubber printing block. After completing the carving phase, students will then print their bookplates on pre-gummed paper. The finale will be the construction of a small case to house the completed set of plates. As part of the process, students will learn how to print more bookplates later when the supply made in class runs out. This is ideal for anyone looking to add a custom touch to their personal library or equally wonderful as a handmade gift. **No prerequisite.***

Did you know that William Morris, founder of the storied Kelmscott Press, first trained to be a priest and then an architect? Good for us that Morris abandoned this path in the 1860s to revive the Pre-Raphaelite Brotherhood with his pals Dante Gabriel Rossetti and Edward Burne-Jones.

2023 SPECIAL LECTURE: “THE LANGUAGE OF FLOWERS” by Karen Azoulay



The spirit of the Pre-Raphaelites weaves through our 2023 workshop season on the 175th anniversary of their founding. Nowhere is Pre-Raphaelite sentiment better expressed than in their use of floral imagery in painting, prints, and textiles where flowers conveyed meaning and messages that could not be spoken aloud.

In honor of Pre-Raphaelites past, present, and future, we are offering a free lecture “The Language of

Flowers” by Canadian-born artist and author Karen Azoulay. Her most recent book *Flowers and Their Meanings* is shown above [Penguin Random House, 2023].

Forthcoming lecture date to be announced on our website www.SchoolforBookbindingArts.com or contact us at workshops@cattailrun.com to be kept apprised of details.

The world at the time of the Pre-Raphaelite Brotherhood was especially tumultuous, as well as interesting, which doubtless brings today to mind. The political unrest throughout Europe in 1848 unfolded as the PRB sought to create revolt in the art world. If you think this is trivial, ponder how often it is that the poets, playwrights, and artists are put under lock and key the moment any populist movement begins to churn...

ONCE YOU'RE HERE, SIT AND STAY A SPELL!

The historic district of Old Town Winchester features notable architecture, cultural activities, restaurants, cafés, and the venerable George Washington Hotel. Beyond Old Town are additional restaurants and lodging options.



For history buffs, there is much here to explore. Winchester is the oldest city west of the Blue Ridge Mountains and was founded in 1744 by Colonel James Wood of England. George Washington's Office Museum, Stonewall Jackson's Headquarters Museum, and The Shenandoah Valley Civil War Museum tell our story from before the United States became a country on through the strife of civil war. For those wishing to learn more about local involvement in the U.S. Civil War (during which Winchester changed hands over 70 times!), three local battlefields are in the area: Third Winchester Battlefield Park, Kernstown Battlefield, and Cedar Creek and Belle Grove National Historical Park. Special mention must be made of the Museum of the Shenandoah Valley which features ample information about the area's history plus hosts significant traveling exhibitions of fine art and cultural artifacts. The museum's breathtaking gardens are beautiful in any season.

The surrounding countryside of Frederick County is home to numerous farms that boast award-winning fruits and vegetables along with baked goods, crafts, and activities throughout the growing cycle.

For music lovers, Winchester is also home to Shenandoah University's Conservatory which offers many performances on campus and around Winchester. Their Shenandoah Summer Music Theatre produces popular Broadway musicals each summer. Winchester is notably the birthplace of country music icon Patsy Cline whose home still stands on Kent Street and is also the hometown of bassist and big band leader John Kirby.

Plan to begin your visit at the Winchester-Frederick County Visitors' Center which is open seven days a week from 9 to 5 (1400 S. Pleasant Valley Road in Winchester). Our Visitors' Center will get you on your way to having a truly memorable visit in Winchester and its environs.

CAT TAIL RUN HAND BOOKBINDING, host of the School for Bookbinding Arts, was established in 1991 by Jill Deiss, who studied bookbinding and restoration first in Northampton, Massachusetts, then at Cornell University's Department of Library Conservation, and in the Smithsonian Institution's Conservation Laboratories. She holds a B.S. in chemistry and received a Master of Library Science degree from Syracuse University, where she specialized in the study of archives and rare book collections.

The bookbinders of Cat Tail Run are Susan McCabe, Cate Whitehorne, Alexis Candelaria, Amy Jackson Lowers, Jill Deiss, and Rowland Kirks. Ms. McCabe's expertise includes the sewing of texts and the creation of custom-crafted endbanding. Ms. Whitehorne works primarily mending damaged paper and refurbishing damaged leather bindings. Ms. Candelaria specializes in clamshell box making, restoration, and new bindings. Ms. Jackson Lowers focuses on special projects—the more complex the better. Jill Deiss serves as the senior binder, and Rowland Kirks is chief of operations for the bindery and the bookbinding school.



Above: 19th-century German-language Bible before treatment; Below: After treatment



FROM OUR PORTFOLIO

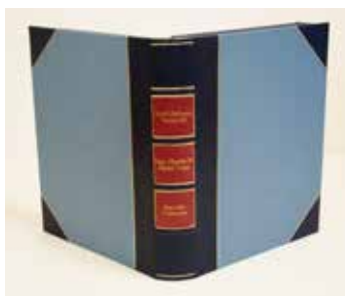


Before/After: 18th-century pocket globe

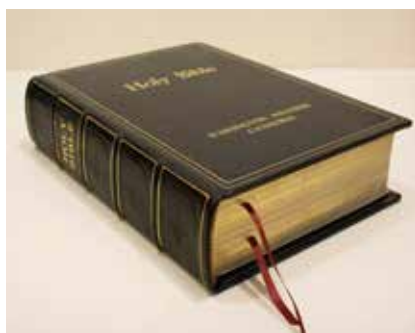


Leather onlay work by Amy Jackson Lowers

THE BINDERY offers a wide range of bookbinding and restoration services to individuals, institutions, and governments. Included among our clients are Clemson University, The Wharton School, Museum of Natural History Division of Birds (Smithsonian Institution), and The George Washington University. For the United States Park Service, the bindery has prepared books for exhibitions at the James A. Garfield House, the Andrew Johnson House, Andersonville Prison National Historic Site, and Theodore Roosevelt's Sagamore Hill library. Other noteworthy works include treatment of John Wilkes Booth's diary for Ford's Theater Museum, conservation of the bank account record volumes of Abraham Lincoln for Riggs Bank, and restoration of Robert E. Lee's family Bible for Arlington House. For Georgetown University, the bindery restored Martha and George Washington's copy of Mark Catesby's *Natural History of Carolina, Florida and the Bahama Islands* (1731 – 1743) and conserved and rebound a Shakespeare First Folio (1623). Gunston Hall (historic home of George Mason) chose Cat Tail Run to conserve books from George Mason's library, and the Washington National Cathedral selected Cat Tail Run to provide treatment for its pulpit Bible.



SOME
EXAMPLES
OF OUR
FINISHED
WORK



School for Bookbinding Arts



2160 Cedar Grove Road

Winchester, VA 22603

www.schoolforbookbindingarts.com

540-662-2683

MARK YOUR CALENDAR!

We will have a booth at the 2023 Georgetown Rare Book Fair along with 28 other dealers in books, ephemera, & autographs.

Dates: May 19 – 21

Location: City Tavern Club,
Washington, DC

For more details:

www.finefairs.com/georgetown



Plan to attend the
“Language of Flowers”
lecture by artist and
author Karen Azoulay.
For details see page 40.



*Medieval-Style Binding
Workshop (see page 13)*



@ctrbookarts

