

The School for Bookbinding Arts Class Schedule 2025



Offering workshops in Bookbinding & its Kindred Arts

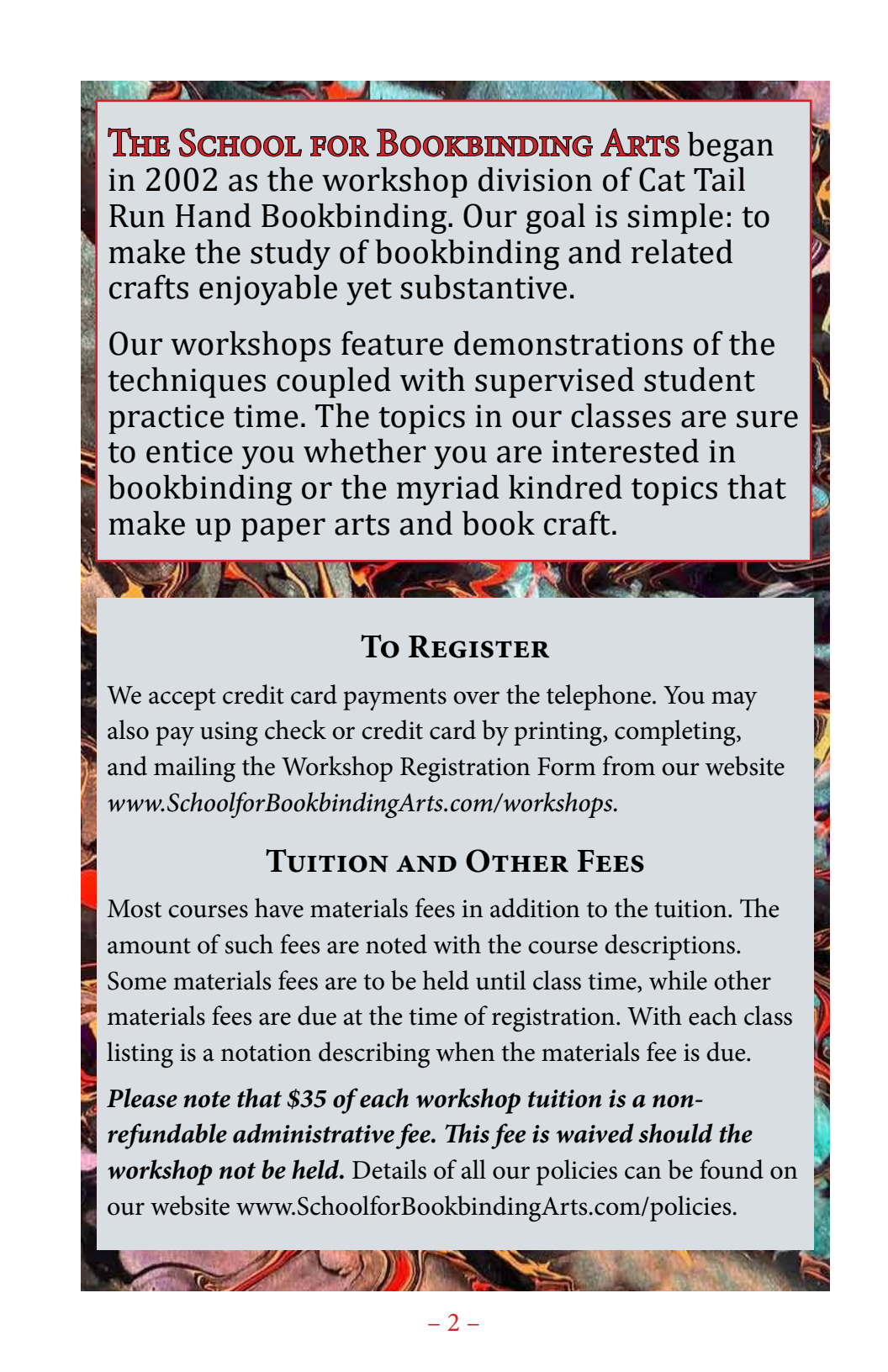
**HAVE WE EVER GOT
THE CLASSES FOR 2025!**

**WE HAVE GILDING & TOOLING &
NEW BINDINGS GALORE.
WE HAVE RESTORATION &
MARBLING &
OH, SO MUCH MORE!**



**EVERYTHING HAS
A BEGINNING.
LET THIS BE YOURS!**

Winchester, Virginia

The background of the page is a vibrant, multi-colored marbled paper pattern with swirling veins of red, blue, green, and yellow. A white rectangular box with a thin red border is centered on the page, containing the main text.

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 the 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 that make up paper arts and book craft.

TO REGISTER

We accept credit card payments over the telephone. You may also pay using check or credit card by printing, completing, and mailing the Workshop Registration Form from our website www.SchoolforBookbindingArts.com/workshops.

TUITION AND OTHER FEES

Most courses have materials fees in addition to the tuition. The amount of such fees are noted with the course descriptions. Some materials fees are to be held until class time, while other materials fees are due at the time of registration. With each class listing is a notation describing when the materials fee is due.

Please note that \$35 of each workshop tuition is a non-refundable administrative fee. This fee is waived should the workshop not be held. Details of all our policies can be found on our website www.SchoolforBookbindingArts.com/policies.

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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.

For details please go to www.SchoolforBookbindingArts.com.

The School for Bookbinding Arts

2160 Cedar Grove Rd., Winchester, VA 22603

✧ 540-662-2683 ✧

www.SchoolforBookbindingArts.com

workshops@cattailrun.com

***Advanced Leather Binding Restoration: The Leather Reback (page 10)**

April 2 – 4 (Wed – Fri) 9 a.m. – 5 p.m.

\$445 + \$65 materials [*materials fee due with tuition*]***Advanced Cloth Binding Restoration: The Cloth Reback (page 10)**

April 10 – 11 (Thurs – Fri) 9 a.m. – 5 p.m.

\$295 + \$45 materials [*materials fee due with tuition*]**New Cloth Binding Construction (page 12)**

May 15 – 16 (Thurs – Fri) 9 a.m. – 5 p.m.

\$295 + \$50 materials [*materials fee due with tuition*]**Book Repairs for General Library Collections (page 13)**June 9 (Mon) 9:00 a.m. – 4:30 p.m. \$225 *no materials fee***Introduction to Book Restoration (page 8)**June 12 – 13 (Thurs – Fri) 9:00 a.m. – 4:30 p.m. \$295 *no materials fee***The Art of Fabric Marbling (page 28)**

June 20 – 21 OR June 27 – 28 (Fri – Sat) 9:30 a.m. – 4:30 p.m.

\$295 + \$80 materials [*hold materials fee until class*]**Introduction to Book Restoration (page 8)**July 10 – 11 (Thurs – Fri) 9:00 a.m. – 4:30 p.m. \$295 *no materials fee***Leather Paring Techniques for Bookbinders (page 20)**

July 14 (Mon) 9 a.m. – 5 p.m.

\$240 + \$75 materials [*hold materials fee until class*]**Leather-Spined Bradel Binding (pages 20 – 21)**

July 15 – 16 (Tue – Wed) 9 a.m. – 5 p.m.

\$295 + \$150 materials [*hold materials fee until class*]***See page 20 for important info for this class.*****Half-Leather Split-Board Binding (pages 21 – 22)**

July 17 – 18 (Thurs – Fri) 9 a.m. – 5 p.m.

\$295 + \$150 materials [*hold materials fee until class*]***See page 21 for important info for this class.***

* Prerequisite
required: See
course descriptions
for details.

CLASSES FOR 2025

AT

CAT TAIL RUN HAND BOOKBINDING

Beginning Paper Marbling (page 31)

July 25 – 26 (Fri – Sat) 9:30 a.m. – 4:30 p.m.

\$295 + \$70 materials *[hold materials fee until class]*

Shell & Combed Shell Paper Marbling (page 31)

July 28 – July 29 (Mon – Tue) 9:30 a.m. – 4:30 p.m.

\$295 + \$70 materials *[hold materials fee until class]*

MARBLE AND MAKE: Blank Album Construction (page 32)

July 31 – August 1 (Thurs – Fri) 9 a.m. – 5 p.m.

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

MARBLE & MAKE: The Perfect Pouch (page 29)

August 8 – 9 (Fri – Sat) 9:30 a.m. – 4:30 p.m.

\$295 + \$75 materials *[hold materials fee until class]*

Springback Binding Construction (IN TWO PARTS):

Part I: *Curved Spine & Text* (page 14)

August 11 – 13 (Mon – Wed) 9 a.m. – 5 p.m.

\$445+ \$90 materials *[hold materials fee until class]*

Part II: *Leather Binding* (page 15)

August 14 – 15 (Thurs – Fri) 9 a.m. – 5 p.m.

\$295 + \$85 materials *[hold materials fee until class]*

OR: \$125 materials fee if student did not take Part I.

THE SPRINGBACK CLASS IS IN TWO PARTS.

Part I is three days where you make the curved, hard spine as well as the text block. Part II is devoted to covering the text with a leather-spined binding.

It is truly best if you can take Parts I and II, but we have divided the subject to allow you to take either part. If you take Part I only, with that part comes Mary's treatise of variations for using your text in a future project. If you only take Part II, you need to pay a materials fee that provides a text to be prepared for you. Please see pages 14 and 15 for more details.

Cloth-Covered Clamshell Box Making (page 24)

August 18 – 19 (Mon – Tue) 9 a.m. – 5 p.m.

\$295 + \$55 materials [*materials fee due with tuition*]***Advanced Tray Construction (page 25)**

August 20 (Wed) 9:00 a.m. – 4:30 p.m.

\$240 + \$45 materials [*materials fee due with tuition*]***Book Sewing Intensive (page 11)**

August 25 – 26 (Mon – Tue) 9 a.m. – 5 p.m.

\$295 + \$55 materials [*materials fee due with tuition*]**MARBLE & MAKE: The Marbled-Edge Notebook (page 30)**

August 30 (Sat) 9 a.m. – 5 p.m.

\$240 + \$50 materials [*materials fee due with tuition*]**Contemporary Classic Watercolor Marbling (page 33)**

September 3 – 5 (Wed – Fri) 9:30 a.m. – 4:00 p.m.

\$445 + \$95 materials [*hold materials fee until class*]***Purposeful Overmarbling with Acrylics (page 34)**

September 8 – 9 (Mon – Tue) 9:30 a.m. – 4:00 p.m.

\$295 + \$70 materials [*hold materials fee until class*]***Practice Makes Perfect (page 34)**

September 11 – 13 (Thurs – Sat) 9:30 a.m. – 4:00 p.m.

\$445 + \$95 materials [*hold materials fee until class*]***The Shell from The Stone Acrylic Marbling Patterns (page 35)**

September 15 – 16 (Mon – Tue) 9:30 a.m. – 4:00 p.m.

\$295 + \$70 materials [*hold materials fee until class*]**Chabako: The Ultimate Japanese Tea Box (page 23)**

September 18 – 19 (Thurs – Fri) 9:30 a.m. – 4:30 p.m.

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

* Prerequisite required: See course descriptions for details.

CLASSES FOR 2025

AT

CAT TAIL RUN HAND BOOKBINDING

Introduction to Paper Repair (page 9)

October 2 – 3 (Thurs – Fri) 9:00 a.m. – 4:30 p.m.

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

Leather Rounded-Spine Clamshell (page 26)

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

\$445 + \$85 materials [*materials fee due with tuition*]

The Retchōsō: Japanese Tassel Binding (page 16)

October 17 – 18 (Fri – Sat) 9:30 a.m. – 4:30 p.m.

\$295 + \$70 materials [*hold materials fee until class*]

On The Edge: The Vanishing Painting & The Gilt Edge (page 27)

October 20 – 21 (Mon – Tue) 9:30 a.m. – 4:30 p.m.

\$295 + \$40 materials [*materials fee due with tuition*]

Full-Leather Medieval-Style Girdle Book (page 18)

October 23 – 24 (Thurs – Fri) 9 a.m. – 5 p.m.

\$295 + \$65 materials [*materials fee due with tuition*]

Japanese Bookbinding: The Six Essential Styles (page 17)

November 6 – 7 (Thurs – Fri) 9:30 a.m. – 4:30 p.m.

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

Gold-Leaf Tooling on Leather (page 19)

November 10 – 11 (Mon – Tue) 9:00 a.m. – 5:00 p.m.

\$295 + \$150 materials [*hold materials fee until class*]

Gilding Book Edges Using Gold Leaf (page 19)

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

\$295 + \$125 materials [*hold materials fee until class*]

*Find biographical information for all our instructors in
the Workshops section of our website located at
www.SchoolforBookbindingArts.com.*

— Book Restoration Workshops —
Come down where you ought to be.

INTRODUCTORY RESTORATION 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 12 – 13 **OR** July 10 – 11

(both sessions Thurs – Fri) 9 a.m. – 4:30 p.m. **\$295 no materials 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.***



*Cloth endcap
before &
after treatment*



These photos show what can be accomplished using the refurbishing techniques taught in this class.



*Leather corner before
& after treatment*



— Book Restoration Workshops —
Mend what is broken.

INTRODUCTORY RESTORATION COURSES

◆ **Introduction to Paper Repair**

Instructors: Jill Deiss & Susan McCabe

October 2 – 3 (Thurs – Fri) 9:00 a.m. – 4:30 p.m.

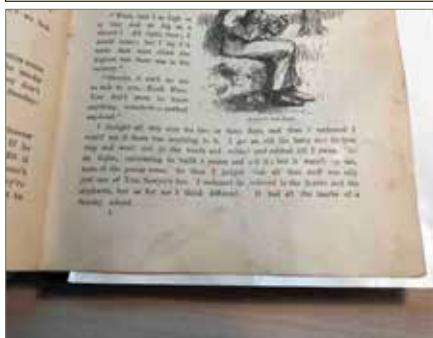
\$295 + \$55 materials [*materials fee due with tuition*]

*This course teaches methods for repairing damage to paper plus 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.***

Below: Many kinds of tape remove with judicious application of heat.



Above: A nasty tear
Below: After paper mending



— Book Restoration Workshops —
Sink your hands into craft.

ADVANCED RESTORATION COURSES

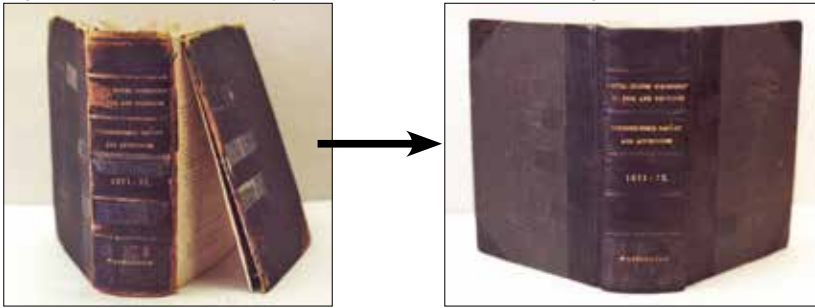
◆ **Advanced Leather Binding Restoration: The Leather Reback***

Instructors: Jill Deiss & Alexis Candelaria

April 2 – 4 (Wed – Fri) 9 a.m. – 5 p.m.

\$445 + \$65 materials [*materials fee due with tuition*]

This course includes both loose hollow/tubed structures and tight-back volumes with raised bands. Students will go through the stages of preparing their texts and original covers to undergo restoration, leather paring, and rebacking. Leather paring techniques will be taught on both the Sharffix parer and with skiving knives.



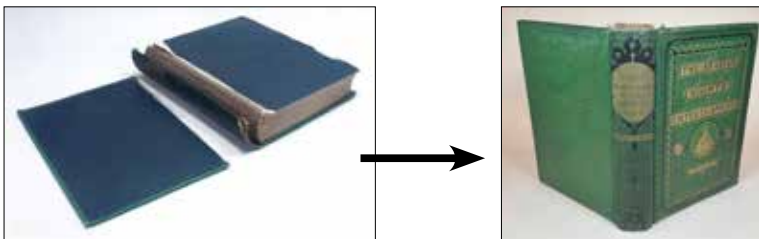
◆ **Advanced Cloth Binding Restoration: The Cloth Reback***

Instructors: Jill Deiss & Susan McCabe

April 10 – 11 (Thurs – Fri) 9 a.m. – 5 p.m.

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

This course teaches 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.



— Book Restoration Workshops —
A stitch in time may save nine.

ADVANCED RESTORATION COURSES

◆ **Book Sewing Intensive***

Instructor: Susan McCabe

August 25 – 26 (Mon – Tue) 9 a.m. – 5 p.m.

\$295 + \$55 materials [*materials 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.

***Prerequisite: SBBA's
Introduction to Book
Restoration OR New Cloth
Binding Construction**



The adage in the header was first recorded in Thomas Fuller's 1732 book Gnomologia and is believed to refer to the textile industry. The phrase is more familiar to us without "may." (Sorry, going to make you look up "gnomologia.")

— *Bookbinding Workshops* — *Books. Alive & well in your hands.*

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, Susan McCabe & Rowland Kirks

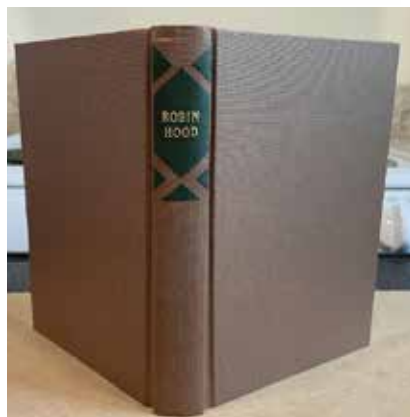
May 15 – 16 (Thurs – Fri) 9 a.m. – 5 p.m.

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

Historically, the making of new covers constituted the primary endeavor of a bookbinder and is no less important today. 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 Workshops —
A library is not a luxury but a necessity.

INTRODUCTORY BOOKBINDING COURSES

◆ Book Repairs for General Library Collections

Instructor: Jill Deiss

June 9 (Mon) 9:00 a.m. – 4:30 p.m. **\$225 no materials 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. Repairs for 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.***



*A circulating library book before repair
(at left) and after repair (below).*

*Who said the phrase
in the header?*

Henry Ward Beecher

*Extra points if you
can name his sister.*

Harriet Beecher Stowe



— **Springback Binding Workshops** —
You're in Good Hands with Mary Sullivan.

INTRODUCTORY BOOKBINDING COURSES

Leather
Binding
Course

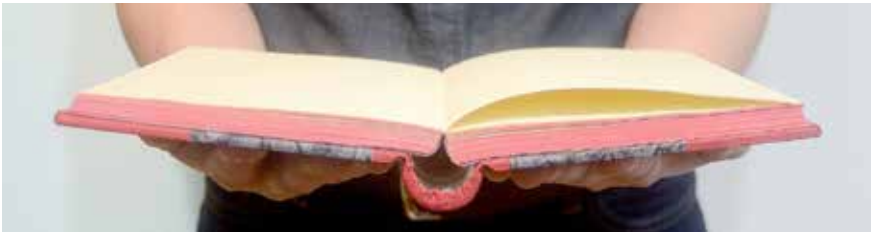
This pair of classes is dedicated to that venerable, 19th-century record book into which information of all kinds was entered. Businesses, governments, and households relied on this workhorse of a binding from its development in the early 1800s. Even today the US Government Publishing Office (originally the Government Printing Office) makes these same solid, reliable registers for those agencies that still keep their records in print form.

◆ **The Springback Binding: Part I, Curved Spine & Text**

Instructor: Mary Sullivan

August 11 – 13 (Mon – Wed) 9 a.m. – 5 p.m.

\$445 + \$90 materials [*hold materials fee until class*]



This photo shows the text popping up flat after "springing" up from the curved spine.

IMPORTANT

In Part I, you make the curved spine (which puts the "spring" into the springback structure), sew the text, and fashion the particular kind of endsheeting and linings that are critical to the springback's function. Part II is devoted to combining the components made in Part I and covering the text with a leather-spined binding plus decoration.

It is truly best if you can take both Parts I and II, but we have divided the subject to allow you to take either part. If you take Part I only, with that part comes Mary's treatise of variations for using your text in a future project. If you only take Part II, you need to pay a higher materials fee that provides a text to be prepared for you.

— Springback Binding Workshops —
You must register for Springback by July 28.

◆ **The Springback Binding: Part II, Leather Binding the Springback**

Instructor: Mary Sullivan

August 14 – 15 (Thurs – Fri) 9 a.m. – 5 p.m.

\$295 + \$85 materials [*hold materials fee until class*]

NOTE: *If you did not take Part I, the materials fee for Part II is \$125 due at registration and includes a \$40 nonrefundable prep fee.*

The name "springback" comes from the functionality built into the structure so that when opened fully, the text "pops" up through the space between the cover boards and is forced into a flat profile (see photo on page 14). This feature was invaluable for clerks who needed a suitable writing surface. Thus, thousands of springback bindings were produced and are found in courthouses, offices, and archives across the country.



This is a structure that is nigh impossible to learn other than with in-person study. There is very little written about making springbacks, and it represents yet one more binding technique that is kept alive only by the techniques being passed bookbinder to bookbinder.



Springback bindings are a type of "stationery binding" meaning manufactured so as to be written in.

— Japanese Bookbinding Workshops —

The beauty of everyday things

INTRODUCTORY BOOKBINDING COURSES

◆ The Retchōsō: Dual-Needle Japanese Tassel Binding

Instructor: Lana Lambert

October 17 – 18 (Fri – Sat) 9:30 a.m. – 4:30 p.m.

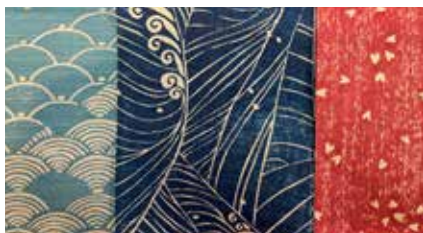
\$295 + \$70 materials [*hold materials fee until class*]



Developed during the Heian period (794 – 1185 CE), the retchōsō was used to record literature, poetry, and traditional Noh dramatic chants. This style is useful today as a sketch book, field journal, or chapbook.

This workshop begins with students printing from pre-carved wooden blocks to create the traditional Chiyogami decorative papers used on the covers of the softbound retchōsō. Students next fold their text pages to prepare them for sewing. The multi-section retchōsō features a charming and distinctive stitching pattern where the sewing threads within the book's center finish as fetching tassels—just as are found in the historical examples from the Heian period.

Lana will demonstrate the beauty of raw pigments as she turns them into specially-formulated inks for woodblock printing. Please join us for this workshop that follows the bookbinding process through many stages of artistry. *No prerequisite.*



Above: Chiyogami printed during class
Below: The brush inking the block



You will make the retchoso using decorative papers you print from carved, wooden blocks.



— *Japanese Bookbinding Workshops* — Where beauty and utility are synonymous

INTRODUCTORY BOOKBINDING COURSES

◆ Japanese Bookbinding: The Six Essential Styles

Instructor: Lana Lambert

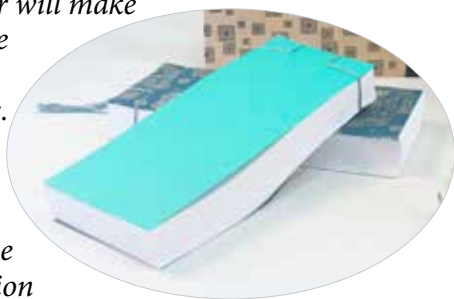
November 6 – 7 (Thurs – Fri) 9:30 a.m. – 4:30 p.m.

\$295 + \$60 materials [*hold materials 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 a series of Japanese-style bound books based on historical models using authentic materials and processes. Featured styles include the elegant kochōsō (butterfly style), the hantori-chō (receipt book), the daifuku-chō (historically a merchant account book), the yamato-toji (for binding manuscripts), the Nippon pamphlet stitch, and the yotsumi-toji (four-hole stab binding).



*As part of the class, the instructor will make available her collection of antique Japanese books 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. The course will include a demonstration on properly cooking the all-essential paste adhesive. **No prerequisite.***



— **Medieval Binding Workshop** —
In the 14th Century, Your Girdle was Your Best

INTRODUCTORY BOOKBINDING COURSES

◆ **Full-Leather Medieval Style Girdle Book**

Instructors: Jill Deiss & Susan McCabe

October 23 – 24 (Thurs – Fri) 9 a.m. – 5 p.m.

\$295 + \$65 materials [*materials fee due with tuition*]

Course
Includes
Gold
Tooling

Long before Playtex sold our grandmothers on the necessity of a “foundation garment” called a girdle, medieval monks and the well-to-do of Europe were sporting the latest fashion in books: The Girdle Book. These books had naught to do with undergarments but instead were worn on the outside at the waist where they attached to the “girdle” which we would call a belt. This way, a monk or other devout had no excuse for skipping a prayer time when the book was attached right to them—and in the handiest way possible! This design is a book lover’s dream! Who needs Kindle when there is a battery-less girdle book?



Come join us for this enchanting class where you’ll sew your pages together and then leather bind them into a girdle book—complete with a colored turban knot (also called a “woggle”) at the top.

No prerequisite.

Leather
Binding
Course



All that Glitters is Gold!

GILDING INSTRUCTION FROM SAM FEINSTEIN

INTRODUCTORY BOOKBINDING COURSES

◆ Gold-Leaf Tooling on Leather

Instructor: Samuel Feinstein

November 10 – 11 (Mon – Tue) 9 a.m. – 5 p.m.

\$295 + \$150 materials [*hold materials fee until class*]



This course will serve as an introduction to working with gold leaf and applying or "tooling" it onto leather using heated line pallets or decorative handle tools. The course includes instruction in all the basics to get you going: adhesive sizings to attach the



gold to the leather, how to use the tools, where tools can be acquired, and the different types of gold. Most importantly, students will be doing their practice under the watchful eye of master gilder Sam Feinstein. No prerequisite.

◆ Gilding Book Edges Using Gold Leaf

Instructor: Samuel Feinstein

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

\$295 + \$125 materials [*hold materials fee until class*]

Fine bindings almost always include one or more gilt edges in their design. Learning to handle the leaf and apply it to a book's edge is a touch of elegance and a wonderful skill for a binder to have. By knowing how to gild edges, a binder can use this skill to give any book the "Midas Touch." No prerequisite.



In Greek mythology, King Midas had the blessing/curse to be able to turn anything he touched to gold. Be careful what you wish for!

— Leather Binding All Week —
THE KAREN HANMER WORKSHOPS

INTRODUCTORY BOOKBINDING COURSES

◆ Leather Paring Techniques for Bookbinders

Instructor: Karen Hanmer

July 14 (Mon) 9 a.m. – 5 p.m.

\$240 + \$75 materials [*hold materials fee until class*]

In this one-day workshop, students will gain competency and confidence using tools and techniques required for fine leather binding.

Tools: English/Swiss/French paring knives, Scharffix paring machine, and the spokeshave. Techniques include: paring for spines, corners, headcaps, and all-over thinning of the leather; paring and edge paring for onlays; covering of a plaquette (practice board); forming corners; lining boards to accept and manage the pull from leather; and adhesives and drying procedures for leather binding work. Demos will be included on sharpening using micro finishing films and honing with a strop.



ADVANCED BOOKBINDING COURSES

◆ Leather-Spined Bradel Binding

Instructor: Karen Hanmer

July 15 – 16 (Tue – Wed) 9 a.m. – 5 p.m.

\$295 + \$150 materials [*hold materials fee until class*]

NOTE: This is a fast-paced, advanced-level workshop for students who have experience with traditional binding structures, and are making bindings independent of the classroom setting. **ALSO: You must register by June 27 as the instructor has much preparation to do ahead for each student.** Questions? Email workshops@cattailrun.com.

**Leather
Binding
Course**

The German three-piece Bradel structure is elegant and streamlined. Different from most other binding structures, its spine leather attaches to the inside faces of the boards. The origins aren't well known but is believed to hail from the 18th century and to be named after a French binder working in Germany (who perhaps didn't invent the style).

CONTINUED NEXT PAGE ➡

— Leather Binding All Week —
THE KAREN HANMER WORKSHOPS

ADVANCED BOOKBINDING COURSES

...BRADEL CLASS CONTINUED FROM PRIOR PAGE... Students will sew and round & back their texts then affix to them rolled-leather endbands. The cover features a spine of leather, thinned by the students, worked over a stiffened paper “bonnet.” Boards will be attached to the text block after being covered with decorative paper. Emphasis will be placed on expanding students' forwarding skills including endsheet construction, rounding, backing, lining the spine for support vs. aesthetics, paring leather, and how to minimize the transitions between different materials and layers so as to render them invisible. We won't have time for titling, but the above example by Karen Hanmer shows one of the many possible methods of doing so.



◆ Half-Leather Split-Board Binding

*Instructor: Karen Hanmer July 17 – 18 (Thurs – Fri) 9 a.m. – 5 p.m.
\$295 + \$150 materials [hold materials fee until class]*

NOTE: This is a fast-paced, advanced-level workshop for students who have experience with traditional binding structures, and are making bindings independent of the classroom setting. **ALSO: You must register by June 27 as the instructor has much preparation to do ahead for each student.** Questions? Email workshops@cattailrun.com.



This workshop teaches the important Split-Board structure where hinging and other reinforcing elements are sandwiched between two layers of board creating a remarkably robust binding. Bookbinders need to know this structure as it is essential for work that involves heavy or extensively-used tomes. Its many components and steps are best learned on an in-person basis.

CONTINUED NEXT PAGE ➡

— *Leather Binding All Week* —
THE KAREN HANMER WORKSHOPS

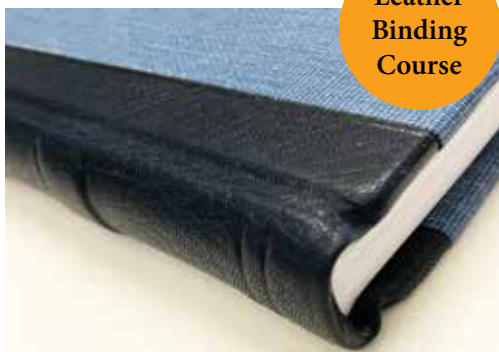
ADVANCED BOOKBINDING COURSES

...SPLIT-BOARD CLASS CONTINUED FROM PRIOR PAGE...

This course will help students become more comfortable working with leather.

Further, students will solidify forwarding skills including sewing, constructing reinforced endsheets, rounding and backing, preparing boards, paring leather. Focus will be placed on examining which features

of a binding are necessary for function and protection of the text and when to consider additional refinements for aesthetic purposes.



Leather
Binding
Course



Two cut-away views of the Half-Leather Split-Board structure that will be taught in Karen's class.

— *Boxing Workshops* —

◆ Chabako: The Ultimate Japanese Tea Box

Instructor: Lana Lambert
September 18 – 19 (Thurs – Fri)
9:30 a.m. – 4:30 p.m.

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

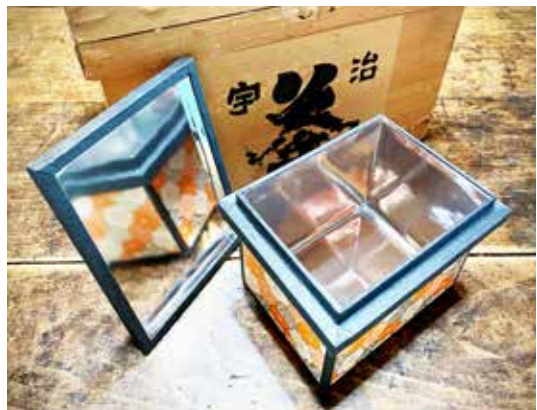
Historically the chabako or traditional Japanese tea box housed the implements used in the tea ceremony. A similar chabako form was constructed specifically for the holding and shipping of tea. This structure is so ideal that larger ones came to be used to hold other foods and even for storing clothes!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



The tea box you will make in class

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.



— *Boxing Workshops* —

◆ *Cloth-Covered Clamshell Box Making*

Instructors: Jill Deiss & Alexis Candelaria

August 18 – 19 (Mon – Tue) 9 a.m. – 5 p.m.

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

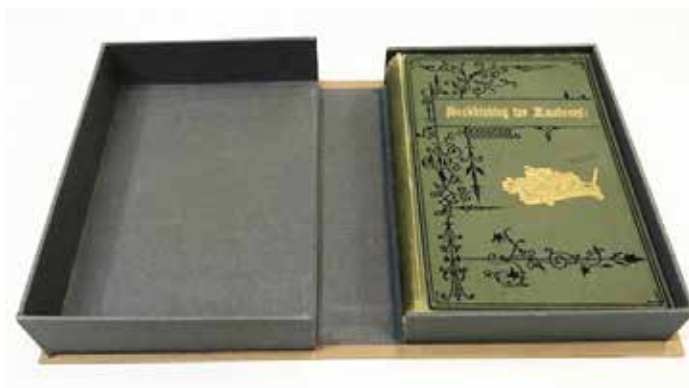
Clamshell boxes are ideal for storing books as well as various kinds of loose materials. The proper construction of these book enclosures is an essential element of any bookbinder's practice. We place emphasis on the use of acid-free/pH-neutral materials and on the selection of box-making tools for the 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 Workshops* —

◆ *Advanced Tray Structures*

Instructors: Jill Deiss & Mona Hayford
August 20 (Wed) 9:00 a.m. – 4:30 p.m.

\$240 + \$45 materials [*materials fee due with tuition*]

This may not be the world's most exciting class (although we think it is!), but it is a necessary class. If you want your clamshell work to have muscle, then you need to know these two tray structures that let you house heavy or loose materials with confidence.

Join us to learn the double-wall and the fourth-partial side. The double-wall has two layers of interlocking book board on its 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 that is left open). The 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: SBBA Cloth-Covered Clamshell Box Making or SBBA Leather, Rounded-Spine Clamshell Workshop.



Above: Instructor Mona Hayford shown applying adhesive to the cloth that covers a fourth-partial side tray.

At left: Mona doing a little clean up of squeeze out on a double-wall tray. Look and you can see the double layers of the rails.

— *Boxing Workshops* —

◆ *Rounded-Spine Clamshell: The Professional's Version*

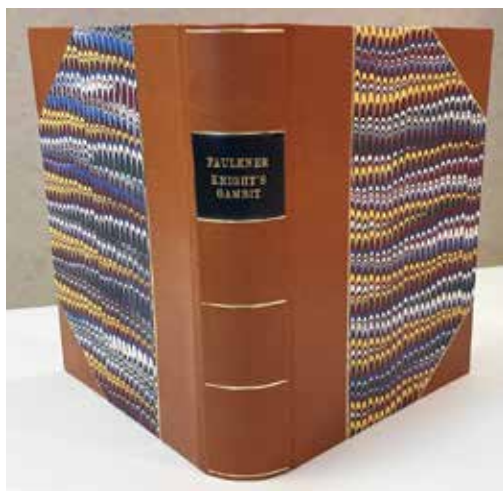
Instructors: Alexis Candelaria & Jill Deiss

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

\$445 + \$85 materials [materials fee due with tuition]

**Leather
Binding
Course**

*In this course, students will work with leather to fashion the ultimate classic book box: the rounded, leather-spined clamshell. Leather will also go on the corners of the clamshell's case to give a satisfying 19th-century feel to the finished product. Also included will be instruction for flat-spine structures and raised bands. We will title the spines if time permits. **No prerequisite. Box making experience helpful.***



**Course
Includes
Gold
Tooling**

Above: Students will make this sort of clamshell in class.

Below: Lots of options for our boxes, including what kind of floors for the trays!



What do you do with the edges of the book's pages? **Decorate ON THE EDGE!**

◆ On the Edge: Vanishing Paintings & The Gilt Edge

Instructors: Melody Krafft & Cate Whitehorne

October 20 – 21 (Mon – Tue) 9:30 a.m. – 4:30 p.m.

\$295 + \$40 materials* [materials fee due with tuition]



The edges of books have historically been showcases for specialized arts. This workshop focuses on two such art forms: the Vanishing Painting and the Gilt Edge. Melody Krafft is adamant that you need not be artistic at all and still will do a lovely vanishing painting using her failproof system of templates and tracings. Cate Whitehorne's edge gilding session is perfect for anyone who wants to embark on the art of gilding book edges. *There are a few supplies students will be asked to bring to the workshop. No prerequisite.



Left: Finished vanishing painting.
Right: Vanishing painting in progress.



Vanishing Paintings are a delight. They are painted on the book's edge while the text is flexed. When the book is closed they...vanish! They are always paired with a gilt edge. Hence, we teach both topics in one workshop.



Instructor Cate Whitehorne laying gold leaf to an edge and burnishing an edge with an agate.



— Marbling Workshops —
THE BRITTANI LOCKE SERIES

◆ **The Art of Fabric Marbling**

Instructor: Brittani Locke

TWO SESSIONS: June 20 – 21 **OR** June 27 – 28

Both sessions (Fri – Sat) 9:30 a.m. – 4:30 p.m.

\$295 + \$80 materials [*hold materials fee until class*]

*This workshop will allow you to create exquisite patterns in the marbling tank that then come to life on fabric. This class utilizes the timeless marbled designs seen for centuries in book and paper arts. The materials fee includes the necessary supplies including ample unhemmed cotton for producing marbled fabric. As you gain proficiency with the techniques, you may wish to move on to the more challenging work of marbling hemmed cotton pocket squares and long silk scarves which will be available for purchase and ready to marble at the workshop. Under the experienced guidance of instructor Brittani Locke, you will see your skill set expand and your stack of marbled fabric grow. **No prerequisite.***

Look at all this **GLORIOUS**
marbled fabric!!



— **Marbling Workshops** —
THE BRITTANI LOCKE SERIES

◆ **MARBLE & MAKE: The Perfect Pouch**

Instructor: Brittani Locke

August 8 – 9 (Fri – Sat) 9:30 a.m. – 4:30 p.m.

\$295 + \$75 materials [*hold materials fee until class*]

*This workshop moves students through the marbling baths for day one and then on to creating a finished, useful product with their marbling: The Perfect Pouch. Brittani has several adhesive methods for securing seams. Only a minimal amount of hand-stitching is needed to make this most perfect of pouches. **No prerequisite.***



Such a Perfect Pouch!



— **Marbling Workshops** —
THE BRITTANI LOCKE SERIES

◆ **MARBLE & MAKE: The Marbled-Edge Notebook**

Instructors: Brittani Locke & Jill Deiss

August 30 (Sat) 9 a.m. – 5 p.m.

\$240 + \$50 materials [materials fee due with tuition]

Course
Includes
Gold
Tooling

Customize the cover of a blank notebook, creating a masterpiece for yourself or to give as a gift. In edge marbling, dipping the edge of the book into a watery marbling tank seems like a recipe for disaster—but in fact it's an artistic touch that takes a book from blah to breathtaking!

Under the expert guidance of marbler Brittani Locke, you will create a number of marbled sheets and then deftly marble the edges of a well-made blank notebook [proudly produced in the US by NewLeafPaper.com using 100% post-consumer recycled material]. The fruits of your labors will be used to create the glorious, marbled-covered notebooks you see pictured here—finished off with an elegant gold-tooled line. *No prerequisite.*



The beautiful magic of marbling!



Student gold-tooling a line on their book during class.

— **Marbling Workshops** —
THE ROBIN ASHBY SERIES

◆ **Beginning Paper Marbling**

Instructor: Robin Ashby

July 25 – 26 (Fri – Sat) 9:30 a.m. – 4:30 p.m.

\$295 + \$70 materials [*hold materials 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. Students may reasonably expect to produce 20 to 30 marbled papers during the class. **No prerequisite.***



◆ **Shell & Combed Shell Paper Marbling**

Instructor: Robin Ashby

July 28 – 29 (Mon – Tue) 9:30 a.m. – 4:30 p.m.

\$295 + \$70 materials [*hold materials fee until class*]

*Marblers, **do not miss** this workshop where you will be studying directly with **the originator of the acrylic-pigment shell pattern.** Prior to Robin Ashby's development, the stone pattern could be made with acrylics, but not so the shell pattern (which required water-based pigments to form). By studying the historical formulas for the shell pattern committed to print in Fichtenberg's 1852 book on marbling recipes, Mr. Ashby began his experiments (or spells, as some might say): Gall and oil, potash of chloride and metal salts, give up your secrets! The results are indeed nothing short of magical! For further excitement, students will learn the combed shell pattern which became prevalent starting in the late 19th century. **No prerequisite.***



The amazing acrylic shell on left. The combed shell at right.

— **Marbling Workshops** —
THE ROBIN ASHBY SERIES

◆ **MARBLE & MAKE: Blank Album Construction**

Instructors: Robin Ashby & John Johnson

July 31 – August 1 (Thurs – Fri) 9 a.m. – 5 p.m.

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

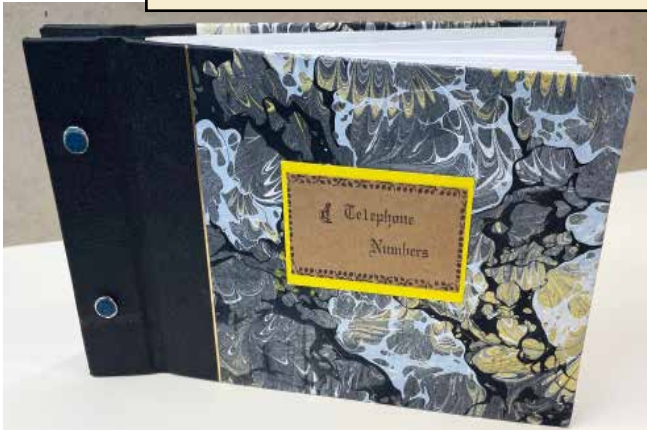


*This workshop will have your engines revving from the first moment. You'll begin at the marbling tank where you will marble the paper that will become part of your album cover. You will then move on to create the blank album pages and craft the album cover. The cherry on the top will be setting type and then letterpress printing it for the title label on the front of your album under the direction of printer John Johnson. Oh, Wait! There is also whipped cream: finish off your album with elegant, gold-tooled lines! **No prerequisite. Join us.***



Course
Includes
Gold
Tooling

Fun-filled workshop! We marble! We make an album! We gold tool lines! We letterpress the title label! We Rock!



— Marbling Workshops —
THE REGINA & DAN ST JOHN SERIES

◆ **Contemporary Classic Watercolor Marbling**

Instructors: Regina & Dan St. John

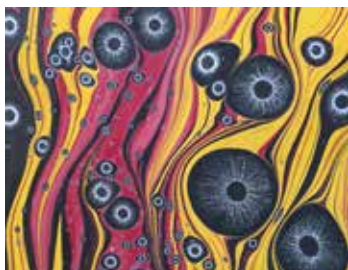
September 3 – 5 (Wed– Fri) 9:30 a.m. – 4:00 p.m.

\$445 + \$95 materials [*hold materials fee until class*]

Prior to the introduction of plastics in the mid-20th century, marbling paints were either oil- or water-based. With the advent of plastic-based acrylic pigments to the world of marbling, some aspects of the craft became technically easier but at the cost of simplifying or even losing some of the refined patterns for which marbling had become so well known.

This workshop is both challenging and rewarding beyond any marbling experience you can imagine. You will learn firsthand the paint-making process which involves the preparation of paints by mulling together prepared natural pigments, a binder and a beeswax fixative. Although a labor-intensive process, learning how these pigments are made is crucial to understanding how they work in the marbling tank and on the resulting papers.

*Once the pigments have been prepared, you will go on to marble classical patterns nearly lost to time when plastic-based paints were developed. You will learn the alchemy involved with the various additives that control or enhance the spreading of the paint so as to achieve the distinctive classical patterns of Shell, Stormont, Gloucester, Italian Vein, and Tiger Eye. Because the beeswax is embedded in the paint, completed papers can be polished with an agate burnisher to bring them to a smooth, lustrous finish not possible with any other kind of marbling pigment. **No prerequisite.***



— **Marbling Workshops** —
THE REGINA & DAN ST JOHN SERIES

◆ **Purposeful Over-Marbling with Acrylics***

Instructors: Regina & Dan St. John

September 8 – 9 (Mon – Tue) 9:30 a.m. – 4:00 p.m.

\$295 + \$70 materials [hold materials fee until class]

Half of the success with over-marbling comes from good planning while the other half is a combination of sound technique, happy accidents, and a sprinkling of magic. This class will take you through the concept and practice of laying multiple layers of design onto one decorative paper. Layer upon layer of color can easily become a muddy mess, but



with the guidance of the St. Johns, you will learn to produce nuanced masterpieces of unparalleled depth and distinction. ***Prerequisite:** Past SBBA marbling courses or instructor approval.

◆ **Practice Makes Perfect (Acrylics)***

Instructors: Regina & Dan St. John

September 11 – 13 (Thurs – Sat), 9:30 a.m. – 4:00 p.m.

\$445 + \$95 materials [hold materials fee until class]

On our journey to marbled greatness, we all encounter some rough spots. This class is designed to smooth our rough patches in order to turn weaknesses into strengths. Also in this class, students will be encouraged to solidify their skill sets with patterns they have not yet mastered. Further, students will be encouraged to meet the challenge of replicating a pattern multiple times, with as little variation as possible among the pulled sheets. This ability to produce a production run that is consistent in pattern and color is a difficult yet important skill for all marblers.

***Prerequisite:** Past SBBA marbling courses or instructor approval.



— Marbling Workshops —
THE REGINA & DAN ST JOHN SERIES

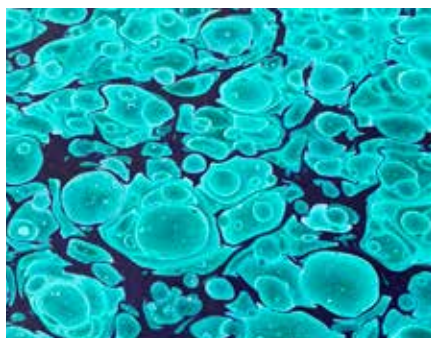
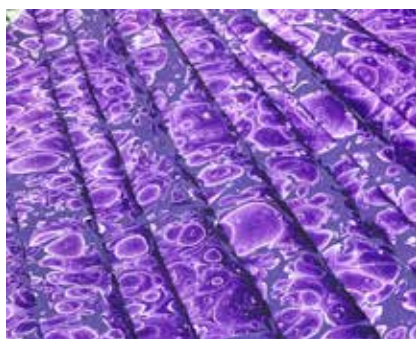
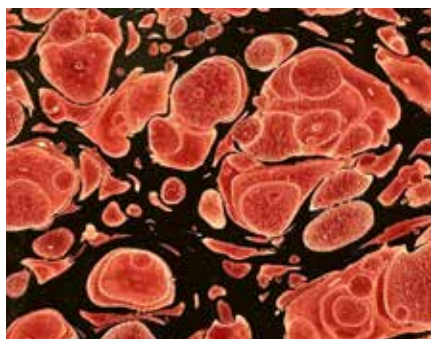
◆ **The Shell from The Stone Marbling Patterns (Acrylics)***

Instructors: Regina & Dan St. John

September 15 – 16 (Mon – Tue) 9:30 – 4:00

\$295 + \$70 materials *[hold materials fee until class]*

*In this ground-breaking workshop, you will learn to take the simple marbled stone pattern and extend it into the shell pattern, distinguished by the ethereal halos that form around each stone. Until very recent times, it was possible to create the stone pattern using acrylic pigments but not possible to form the shells with acrylics. U.S.-based marbler Robin Ashby has developed methods that have pushed the boundaries of what is possible with acrylic paints: the acrylic shell pattern is here! Come to perfect and extend your stone work and get into the shell game! And raise a glass to Robin Ashby! ***Prerequisite: Past SBBA marbling courses or instructor approval.***



*See these acrylic shell marbled papers?
You will be making these, complete
with the characteristic light rim or
"halo" around each stone characteristic
of the shell pattern!
Wonders never cease!*

WHAT CLASS WHEN?

We are often asked by bookbinding students what classes a person should take and in what order to take them. Here is a bit of advice, but always feel free to contact us to go over this in more depth.

If you're interested in restoration, be sure to include Intro to Book Restoration, Intro to Paper Repair, and Advanced Cloth Binding Restoration early in your studies. You should also consider taking the New Cloth Binding Construction class as it teaches valuable lessons about structure that are useful when undertaking restoration work, even if you never plan to make a new cover.

It doesn't really matter which you start with (except Advanced Cloth Binding Restoration has a prerequisite of Intro to Book Restoration). Any of these courses will set you on your way. As you gain some experience, the Advanced Leather Restoration course will be the next step.

If you are interested in making new things, be sure to take the New Cloth Binding Construction class and any of the box making classes offered. Also, if you like to make things from scratch, keep an eye on the workshops in which you build a structure, be it a tea box or a new binding of any sort. Any of these kind of classes will help you hone your skill and identify where your interests lie.

Above all, make sure you keep your eye open for classes a little outside your planned path. Electives often yield worthwhile surprises.

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, there 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 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 any time of year.

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 season.

For music lovers, Winchester has 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 mends damaged paper, refurbishes damaged leather bindings, and leaf gilds. 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

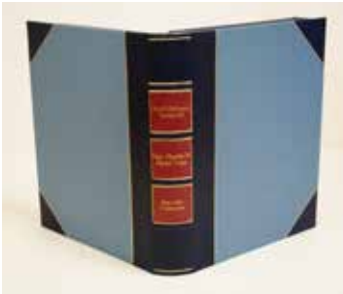


Before/After: 18th-century pocket globe

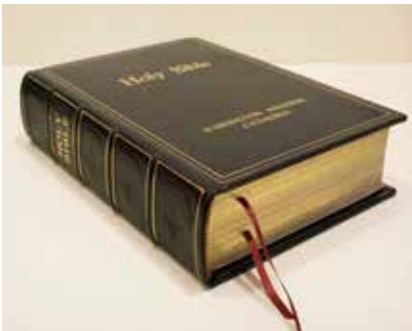


Leather onlay work by Amy Jackson Lowers

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



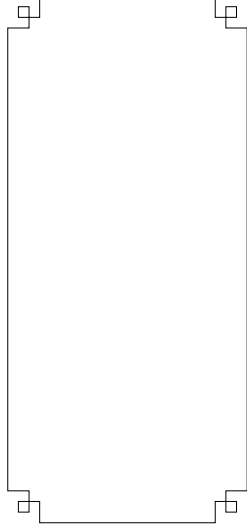
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2160 Cedar Grove Road
Winchester, VA 22603
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540-662-2683



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CHABAKO: THE ULTIMATE JAPANESE TEA BOX
Workshop description is on page 23.

