



Nicholas Hadgraft Scholarship Application Form 2012

Please send completed and signed application form to:

Pauline Hutchinson
Conservation by Design Ltd.
Timecare Works
5 Singer Way
Kempston
Beds
MK42 7AW

Fax: +44 (0) 1234 852984
E-mail: pauline.hutchinson@cxdltd.com

By post, Fax or e-mail to arrive no later than 30th April 2012.
The successful applicant will be notified early June 2012.

Please note that the main criteria will be for applicants with bookbinding or book conservation skills. This includes both students and practicing conservators. Priority will be given to applicants with no other form of funding.

It is important to include photographs or CD-Rom of your work and, if you would like to include references please feel welcome to do so.

The scholarship will be an award of £1500 towards the cost of attending the Montefiascone Book Conservation Summer School held each year in the medieval hill town of Montefiascone. Located between Rome and Sienna and situated next to lake Bolsena and close to the beautiful Etruscan city of Orieveto.

There are four separate courses given by different tutors and the scholarship can be used towards the cost of attending one or all four weeks.

Applicant Details (please type or PRINT clearly)

Title: Ms/Mrs/Mr	Please attach a current passport size photo
Name:	
Address:	
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E-mail:	
Telephone:	
Mobile:	
Day: Evening:	
Fax:	

What is your relevant experience?

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Have you attended the Montefiascone Book Conservation Summer School before? Yes/No
If yes when?.....

Should I be awarded the Nicholas Hadgraft Scholarship, I agree to:
Co-operate with any Conservation by Design publicity about my award with a view to encouraging others to apply for scholarships. This may included the use of relevant photographs which may be published.

Signature..... Date.....

Conservation by Design Ltd Is committed to respecting the personal data you supply to us. The information we collect will be relevant to the purposes for which they are top be used, and we will do our utmost to ensure that such data will be accurate, complete and kept up to date. Whenever personal data is obtained from you, you will have access to information as to how that data will be used.

Conservation By Design Limited
“Nicholas Hadgraft Scholarship 2012”

In 2005 Stuart Welch the owner of Conservation By Design Limited in remembrance of his dear friend Dr Nicholas Hadgraft, who died on July the 4th 2004, decided to offer the annual Conservation By Design ‘Nicholas Hadgraft Scholarship’

The scholarship is an award of £1500 towards the cost of attending the Montefiascone Book Conservation Summer School founded by Cheryl Porter. Held each year in the medieval hill town of Montefiascone that is located between Rome and Siena. Montefiascone is situated next to lake Bolsena and close to the beautiful Etruscan City of Orvieto.

There are four separate courses of one-week duration given by different tutors and the scholarship can be used towards the cost of attending one or all four weeks.

Nicholas was a regular tutor at Montefiascone from its beginnings and took great pleasure imparting his knowledge and sharing his love of books and bookbinding with like-minded individuals.

The courses coincide with the towns wine festival that offers a wonderful atmosphere for social interaction alongside study and gaining new skills. It is hoped that this scholarship will be a fitting tribute and allow the worthy recipient to share what Nicolas enjoyed so much about Montefiascone.

MONTEFIASCONE PROJECT
SUMMER 2012

Montefiascone is a small medieval walled city about 100 k (80 miles) north of Rome, on Lake Bolsena. Since 1988 conservators and others interested in books and their history have come together to work, to learn and to enjoy this special place. The summer 2012 programme is as follows:

Recreating the Medieval Palette 30th July – 3rd August

Course Tutor: Cheryl Porter

This class will study the colours (made from rocks, minerals, metals, insects and plants) that were processed to produce the colours used by artists throughout the medieval era. The focus will mostly (though not exclusively) be on manuscript art (Islamic and European) and participants will re-create the colours using original recipes. Illustrated lectures, will address the history, geography, chemistry, iconography and conservation issues. Practical making and painting sessions will follow these lectures.

The Glazier Codex 6th August – 10th August

Course Tutor: Julia Miller

The Glazier Codex is a 5th/6th century Coptic binding with wooden boards, decorated leather spine piece, and leather wrapping bands. The workshop goal is to make a full size model of the original binding. Workshop lecture and discussion will compare early codex book formats found in Egypt using images and models of early structures to illustrate structural changes in the codex. Study of the binding of the Glazier Codex will be supported through extensive images of the original. Handouts, including a reading list, will be included in the workshop materials. Basic bookbinding skills are required; we will be doing very minimal paring of the leather we use for the binding but we will be sanding wood and bone so please bring a face mask if you prefer. You may also wish to bring your own supplies of materials (wood, leather,

paper) to make additional models and samplers in your free time (!) from the teaching model collection, which ranges from wooden tablets and papyrus notebooks to a late-Coptic full-size model of a Hamuli cover.

The Mudejar Binding 13th August – 17th August

Course Tutor: Ana Beny

From Christian Spain in the 14-16th centuries, as part of the heritage of al-Andalus, came the so-called “Mudejar” binding style – many with Gothic wooden boards and strong Islamic influences in the decoration.

Through the use of Powerpoint and other resources, the course will give an over-view of Gothic binding structures and examine previous influences on its evolution and how it, in turn, influenced later bindings. Special attention will be focused on the characteristics of Spanish bindings throughout this period.

Participants will construct a full-scale model in order to understand the unique features - especially those constructions that control the functioning of the spine and its movement. Students will sew the text-block, prepare the wooden boards and parchment spine lining, make end-bands, board attachment, leather covering, anchor clasps and decorate the cover. There will also be opportunity to practice the blind-tooled decoration with damp and/or heat techniques.

All materials needed to construct the book can be provided, though participants will need to bring basic bookbinding tools. Some knowledge of binding is essential as is the motivation to work longer hours than is usual for the programme.

18th Century Binding 20th August – 24th August

Course Tutor: Jeff Peachy

Participants will construct a typical full calf late eighteenth century French binding. In some respects, this structure is the end of 1,200 years of hand leather binding; by the mid nineteenth century the mechanized publisher's cloth case begins to predominate. Particular attention will be given to the techniques originally used to make these books, informed by close readings of multiple contemporaneous technical descriptions—Gauffecourt's 1763 *Traité de la Relieure des Livres*, Diderot's 1765 *Encyclopedié* and Dudin's 1772 *L'Art du Relieur-doreur de Livres*—the examination of extant bindings, and the use of antique and reproduction tools. Typical features of this binding style include a hand beaten textblock, edges ploughed in-boards and colored; single or double core endbands, vellum spine liners, and several methods of leather decoration. Several presentations will contextualize the bindings and historic equipment. The numerous problems these structures pose for conservators will also be discussed. This workshop is constantly updated, incorporating ongoing research. Basic bookbinding skills are a prerequisite.

More information: <http://jeffpeachey.wordpress.com/workshops-with-peachey/>

Teachers

Cheryl Porter has been Director of the Montefiascone Project since its inception in 1988. After graduating from Camberwell College (University of the Arts, London) she worked at University College London Paintings Analysis Unit, analysing the use of pigments in paintings and manuscripts. From 1992-2006 she worked as a freelance conservator, mostly for universities and learned institutions. She was Manager of Conservation and Preservation at the Dar al-Kutub (National Library and Archives of Egypt) and Thesaurus Islamicus Foundation 2007-2010 and is currently employed as a Consultant for a number of institutions with book, papyrus and manuscript collections in Egypt. She has published many articles concerning colour in manuscripts and has lectured in the USA, UK, Canada, Australia and throughout Europe.

Julia Miller is a bench-trained conservator who teaches historical binding structures with an emphasis on early Coptic book structures. She received a Kress Foundation/FAIC conservation publication fellowship in 2008 to write *Books Will Speak Plain: A Handbook for Identifying and Describing Historical Bindings*, published by The Legacy Press in 2010 (www.thelegacypress.com). She is currently editing a collection of essays on the history of binding and will be a contributor on the subject of American scaleboard bindings. She is lecturing or teaching in 2012 for Rare Book School in Virginia, the North Bennet Street School in Boston, the Rare Books and Manuscript program at the University of Illinois, the Oregon College of Arts and Crafts in Portland, and the Montefiascone program in Italy.

Ana Beny is a freelance conservator and consultant, with her own workshop in Madrid. Since 1984, when she graduated from the “Conservatori de les Arts del Llibre” of Barcelona, she has worked on the conservation of artifacts on paper, papyrus and parchment, with special dedication to historical bookbinding. She has conducted workshops and lectured in the Montefiascone Project, Italy, Spain, Greece, Brazil, Philippines and Egypt. Currently she collaborates with various institutions, including the Polytechnic University of Madrid and with Thesaurus Islamicus Foundation & Dar Al-Kutub Manuscript Conservation Project in Cairo.

Jeffrey S. Peachey is the owner of a New York City-based studio for the conservation of books and the inventor of conservation tools and machines. He is a Professional Associate in the American Institute for Conservation and for more than 20 years has specialized in the conservation of books for institutions and individuals. He was the 2011 Sherman Fairchild Conservation Research Fellow at the Morgan Library & Museum, studying the structures, tools and techniques of 18th century French bookbinding. More information: <http://jeffpeachey.wordpress.com/about/>

John Mumford is currently Head of Manuscript Conservation at the Thesaurus Islamicus Foundation in Cairo, Egypt. He was formerly Head of Book Conservation at the British Library. John served a five-year apprenticeship at the British Museum and subsequently helped to establish the Rare and Early Book Conservation Studio at the British Library. In 1992 he was appointed Manager of the Oriental and India Office Book Conservation Studio, furthering his study of early Oriental and Eastern binding structures. In 1998 he became manager of the Oriental and Eastern Book Conservation Studio at the new British Library premises at St Pancras, London. He has frequently taught at Montefiascone and lectured and run workshops throughout the UK, Argentina, Patmos and many European locations.

The cost of the classes is: 445 British pounds (\$700 US, 550 Euro) per week and includes all tuition (which is in English) and (most) materials. The Montefiascone Project is a not-for-profit organization, and all extra monies are used to finance the cataloguing and the conservation and preservation of the collection.

For further information or to register for one week or more, please contact Cheryl Porter: chezzaporter@yahoo.com.

More information is on the website:

<http://monteproject.co.uk/en/> and see Montefiascone-Conservation-Project Facebook page for updates