



centro del bel libro
cbl-ascona.ch



www.cbl-ascona.ch

Program 2013



Ihr Zentrum für schöne Bücher in Basel **Druck- und Verlagshaus seit 1488**

Auch heute stellen wir noch hochwertige Publikationen nach allen Regeln der Kunst her. Nähere Informationen zu unserem Unternehmen, unseren Produkten und Leistungen finden Sie unter www.schwabe.ch.

Schwabe
publiziert und produziert

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Opening new Horizons

The centro del bel libro in Ascona, together with staff, and guest instructors take great pride in continuing to introduce new topics, information, and ideas through the cbl program. This is how we open new horizons for our course participants. Our strength lies in our ability to provide quality and ongoing hands-on training and we are confident that the 2013 program offers a diversity of interesting courses to our valued students. Not only do the courses at the centro del bel libro in Ascona enrich by teaching technical skills, but also by helping you make new contacts and by stimulating your creativity. Secure your place early by registering through the secretariat at Tel. +41 91 825 1162 or www.cbl-ascona.ch. We are pleased to be able to support you in your continuing education.

We would also like to remind you that you can get involved by becoming a friend of the centro del bel libro with a contributing membership. Whether through a corporate, individual, or patron membership, your contribution is always a good investment because it directly supports the operation of the two departments and the training of dedicated bookbinders. We encourage you to get in touch with us. We are happy to welcome new members and people who appreciate and are committed to this traditional and still very relevant, creative profession.

We wish you success in your continuing education.

Dieter Kläy, President of the Association centro del bel libro

You can also find the centro del bel libro ascona in the Internet. Here you will find important information about our activities:

- Annual program
- Detailed program and course descriptions
- Additional special courses and seminars
- A list of accommodations under “useful links” and Ascona tourist information:
www.ascona.ch/etalg.htm
- Registration online
- News

Go online and find us at: **www.cbl-ascona.ch**

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Suzanne Schmollgruber

Suzanne Schmollgruber trained as a hand bookbinder in Lausanne and Sion from 1988 until 1992. In 1992/1993 she attended a year long advanced training courses at the CBL under the direction of Edwin Heim. Between 1994 and 2007 she continued her advanced training in different countries with other well known professionals such as: Hedi Kyle, Peter Aegerter, Jean-Luc Honegger, Sün Evrard, Carmencho Arregui and Pamela Moore. From 1993 until 1996 she

worked as a hand bookbinder with Rolf Bommer in Basel and at the Basel Paper Mill, Museum for paper, writing and printing. From 1996 until 2005 she worked in Barcelona as a free-lance bookbinder running her own workshop. During that time she also taught courses in her studio and at schools throughout Spain. In 2005 she moved to Milan, Italy where she continued working free-lance and further developing her teaching activities in fine bookbinding.

Department of Bookbinding and Design

The Department of Bookbinding and Design offers hand bookbinders a challenging and interesting forum for creative discussion in both technical and creative design aspects. Course participants have the opportunity to further their qualifications by learning internationally recognized methods and techniques and developing new skills and knowledge in the most recent developments and trends that shape the modern craft of bookbinding. The unique learning situation in Ascona, far away from the daily work routines, the exchange with other creative professionals will enable you to find new inspiration and fresh approaches for your creative practice. Take the time for self-reflection without the pressure of having to perform.

Our annual course program is continuously changing in order to offer you a wide variety of interesting courses. Everything from the classic hand bookbinding techniques such as French Full Leather Bindings, The “Bradel” Technique or classic Gold Tooling, to the latest in contemporary Book Design and Binding Techniques. For us design, technique, material and craftsmanship all play an equally important roll. They complement each other to insure the functional, aesthetic and qualitative aspects that both you and your clients are looking for.

Annual Program 2013 Bookbinding and Design

Month	Nr.	Course	Date
March	01	Three Piece Case Binding in Full Leather	11.03. – 15.03.
	02	The magical dos-a-dos binding	19.03. – 22.03.
	03	The Butterfly Book	25.03. – 26.03.
April	04	Landscaping Books	15.04. – 19.04.
	05	Crossed Structure Binding	23.04. – 26.04.
May	06	Tunnel Books	02.05. – 04.05.
	07	Sewn Board Binding	07.05. – 10.05.
	08	Cloth Bindings: New Approaches	13.05. – 17.05.
	09	Stick Binding	21.05. – 24.05.
	10	Precious Metals, Precious Stones and Fine Wood Bookbinding Design with a Goldsmith	27.05. – 31.05.
June	11	Flexible Parchment Binding	03.06. – 07.06.
	12	Wire Edge Binding: Codex, Accordion and Album	10.06. – 14.06.
	13	Bookbinding design	18.06. – 20.06.
July	14	Decorated Papers – variations on a theme	01.07. – 03.07.
	15	Variations on the Paper Binding	08.07. – 12.07.
August	16	Techniques according to Hedi Kyle	19.08. – 22.08.
	17	Prägnant: Tips and tricks for the general use	26.08. – 30.08.
Sept.	18	Working with cardboard on the Prägnant	02.09. – 04.09.
	19	A beautiful conservation binding with slate veneer	09.09. – 13.09.
	20	Magic of Paper	16.09. – 18.09.
	21	Binding in the style of Jean de Gonet	23.09. – 27.09.
Oct.	22	Half leather bindings with paper and silk covered boards	07.10. – 11.10.
	23	Gold tooling today	21.10. – 25.10.
Nov.	24	Full leather binding (French technique)	04.11. – 15.11.
	25	Half leather binding with wooden Intarsia	18.11. – 22.11.
	26	Decorative techniques: classical – contemporary – innovative	25.11. – 29.11.
Dec.	27	Boxes and slipcases	02.12. – 06.12.
	28	Individual training	09.12. – 13.12.

01 Three Piece Case Binding in Full Leather

This technique is a very refined way to complete a full leather binding. It allows for an elegant harmony between aesthetics, technique and function. The endsheets are finished with a leather joint, while the case is constructed and covered in three parts.

Teacher	Suzanne Schmollgruber
Date	11 th – 15 th March
Duration	5 days
Language	German with explanations in a second language
Course fee	CHF 690.00
Material costs	Special material depending on use
Participants	Bookbinders, interested people with previous knowledge

02 The magical dos-a-dos binding

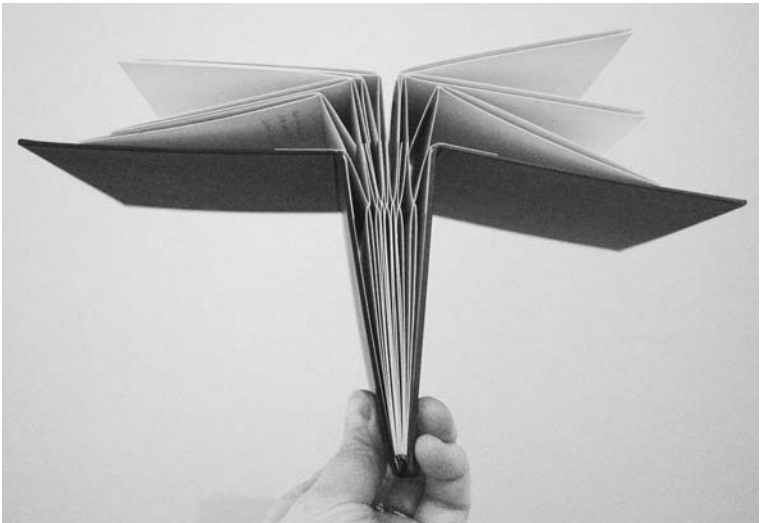
Besides the traditional dos-a-dos binding we will also learn unusual and exceptional variations of this technique. Particularly well suited for this kind of technique are two-volume books, dialogues, letters, etc. Also plain paper signatures can be used. Ideal format: approx. DIN A6 – DIN A5. To make sure that as many variations as possible can be realised, we will only use paper and cloth as cover materials.

Teacher	Suzanne Schmollgruber
Date	19 th – 22 nd March
Duration	4 days
Language	German with explanations in a second language
Course fee	CHF 550.00
Material costs	Special material depending on use
Participants	Bookbinders, interested people with previous knowledge

03 The Butterfly Book

The butterfly book consists of two interconnected Leporellos, which together form a honeycomb-like central structure. Page sections, photos, pictures, calligraphic works etc. can then be sewn onto this frame. The two cover boards, which hinge from the center, give the structure an unusual form. Technical, creative and playful, the butterfly book opens the possibility for new ways to create movement in a book and invites the development of new variations. A goal of the course is to encourage elaboration on the possibilities according to individual interpretation.

Teacher	Suzanne Schmollgruber
Date	25 th – 26 th March
Duration	2 days
Language	German with explanations in a second language
Course fee	CHF 280.00
Material costs	Special material depending on use
Participants	Bookbinders, interested people with previous knowledge



Course 03 – The Butterfly Book

04 Landscaping Books

This is an intensive 5 days workshop in the idiom of “Atered Books” and more specifically in the line of work that I have been conducting for more than 12 years (www.guylaramée.com). This master class is built in four moments and each day will unfold accordingly:

- 1 **Roots.** Starting from the anthropological idea of the Sacrifice, we try to see what could be the elements of an anthropology of artistic practice, which elements should be able to help us crossing the frontier between Art and Applied arts.
- 2 **Design.** From inspiration to planning, what space is left for the Oracle? Why landscape?
- 3 **Techniques.** How do we “carve books”. What tools, what strategies, what pitfalls to avoid?
- 4 **Creating.** During the course of this class, students will get to work on two projects: an individual piece and a collective piece. The collective piece will be carved within a complete set of encyclopaedia and will be a way to voice our farewell to the now gone age of paper encyclopaedia.

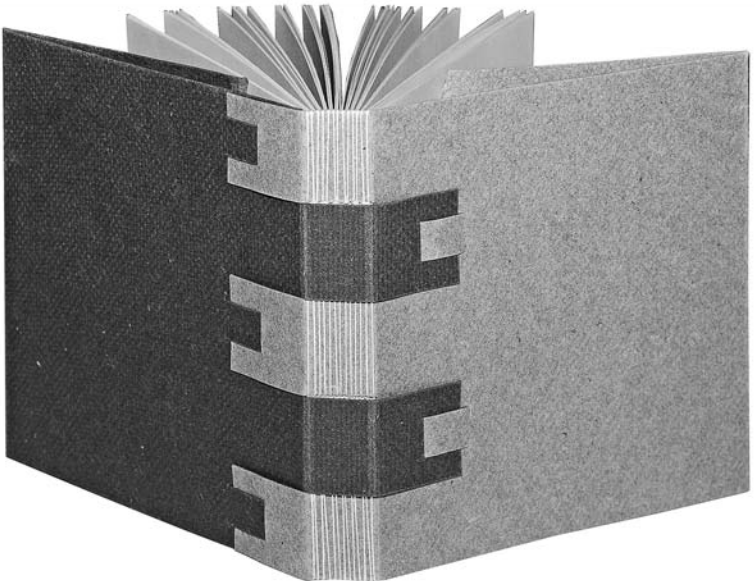
Teacher	Guy Laramée
Date	15 th – 19 th April
Duration	5 days
Language	English and explanations in a second language
Course fee	CHF 1'050.00
Material costs	Special material depending on use
Participants	Bookbinders, interested people with previous knowledge

05 Crossed Structure Binding

This course invites one to travel into the world of “Crossed Structure Binding”, a technique created by Carmencho Arregui. This technique brought a revolutionary renewal not only in the tradition of bookbinding but also and especially in the conservation area, giving a totally new view concerning the structure of a book and its infinite possibilities of development.

The aim of the course is to create some of the 7 variations of this technique and then leave free space for working on one’s own choice of models.

Teacher	Suzanne Schmollgruber
Date	23 rd – 26 th April
Duration	4 days
Language	German with explanations in a second language
Course fee	CHF 550.00
Material costs	Special material depending on use
Participants	Bookbinders, interested people with previous knowledge



Course 05 – Crossed Structure Binding

o6 Tunnel Books

In this course we would like to rediscover and reinterpret the familiar tunnel book. The objective will be to stage a “play” – to tell a story in such a way that structure, design and content all work together in harmony. Pictures, drawings, text, collage, color, form etc. will all be employed so that participants can develop their story on a visual and mechanical level. The chosen cut-outs, together with the opening of the book, reveal the various layers that make up the staging of the play.

Teacher	Suzanne Schmolgruber
Date	2 nd – 4 th May
Duration	3 days
Language	German with explanations in a second language
Course fee	CHF 420.00
Material costs	Special material depending on use
Participants	Bookbinders, interested people with previous knowledge

07 Sewn Board Binding

The Sewn Board Binding is a relatively new binding technique in which the book opens very well, even with a lined spine. The look is contemporary and the book is finished without a visible joint between the cover and text block. This structure gives the book an interesting feel and exceptional flexibility, even with standard thickness boards. We will finish one leather and cloth bound book, completed with a stamped title.

Teacher	Suzanne Schmollgruber
Date	7 th – 10 th May
Duration	4 days
Language	German with explanations in a second language
Course fee	CHF 550.00
Material costs	Special material depending on use
Participants	Bookbinders, interested people with previous knowledge

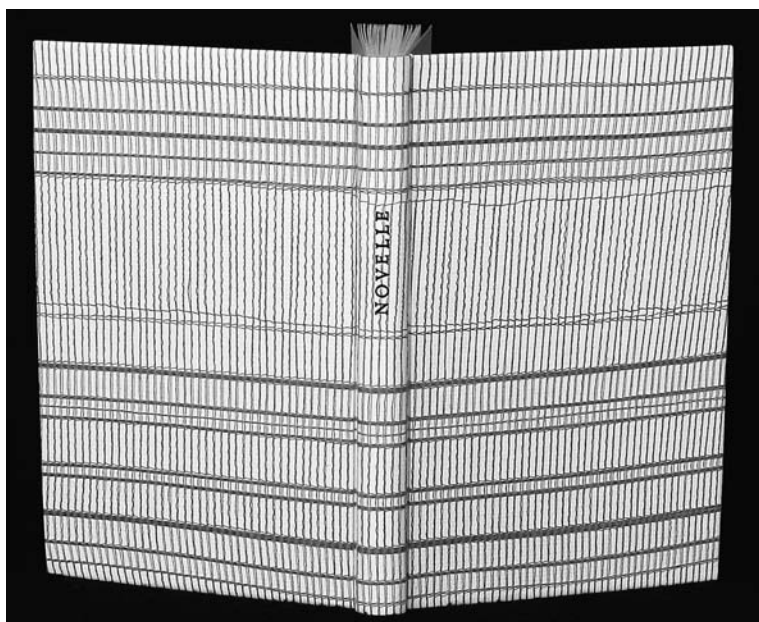


Course 07 – Sewn Board Binding

o8 Cloth Bindings: New Approaches

A secret innovation in the realm of cloth bindings will be revealed in this course! With an astoundingly simple method and a common, everyday material, we will create an interesting, filigree-like material for use in bindings. Subsequently we will bind two books using the covering material created during the course.

Teacher	Edwin Heim
Date	13 th – 17 th May
Duration	5 days
Language	German with explanations in a second language
Course fee	CHF 1'050.00
Material costs	Special material depending on use
Participants	Bookbinders, interested people with previous knowledge



Course o8 – Cloth Bindings: New Approaches

09 Stick Binding

The stick binding technique offers endless possibilities and non-traditional variations on how to bind a book. With this non-adhesive binding technique, each section is individually sewn onto a rod. The rods can be of any material that has appropriate rigidity, for example: wood, metal, plexiglas, carbon fiber, etc. As covering material for the boards, paper, cloth, leather, and so forth may be used. The structure is ideal for books with one or more sections. The format should be at maximum A5 (148 x 210 mm, 5.8 x 8.3 inches).

Teacher	Suzanne Schmollgruber
Date	21 st – 24 th May
Duration	4 days
Language	German with explanations in a second language
Course fee	CHF 550.00
Material costs	Special material depending on use
Participants	Bookbinders, interested people with previous knowledge



Course 09 – Stick Binding

10 Precious Metals, Precious Stones and Fine Wood Bookbinding Design with a Goldsmith

A fascinating harmony is achieved when materials such as silver, gold, gemstones, ivory and precious woods are used in contemporary book design. Felix Stüssi, goldsmith and qualified designer, brings his experience in metalwork along with all the necessary tools and equipment to this workshop. In this course we will make small decorative elements (primarily out of silver) that can be incorporated into a binding. After an introduction to the fundamentals of silversmithing such as sawing, bending and soldering, these techniques can be applied in combination with other materials such as precious stones and woods and worked onto a book cover. We will learn to solder pins or small straps onto the backs of the pieces so that they can be securely attached to a book cover. The materials that will be available to work with, also include such things as precious woods and colored plexiglas. Participants are invited to come prepared with books so that much of the time during the 5 day course may be dedicated to the production, finishing and attachment of appliqués onto completed bindings.

Teacher	Felix Stüssi
Date	27 th – 31 st May
Duration	5 days
Language	German with explanations in a second language
Course fee	CHF 1'050.00
Material costs	Special material depending on use
Participants	Bookbinders, interested people with previous knowledge

11 Flexible Parchment Binding

Parchment is an extremely hygroscopic material, meaning that it is strongly effected by moisture. For this reason, a non-adhesive binding structure is ideal when working with parchment. In this course we will learn the most up-to-date techniques for working with parchment, which differ in significant ways from the more traditional and classic methods. We will complete two refined, flexible bindings with a wonderful tactile quality. Additionally, we will make a soft folder with flaps and a simple slipcase for our bindings.

Teacher	Suzanne Schmolgruber
Date	3 rd – 7 th June
Duration	5 days
Language	German with explanations in a second language
Course fee	CHF 690.00
Material costs	Special material depending on use
Participants	Bookbinders, interested people with previous knowledge

12 Wire Edge Binding: Codex, Accordion and Album

Wire edge styles use metal wire along the binding edge, exposed at regular intervals, creating knotting stations where thread attaches one page or section to the next. Wire edge bindings open exceptionally smoothly and flexibly, affording the option of unusual shapes. During the first two days, you will learn wire edge basics as you produce a simple codex, as well as an accordion model that forms a tetrahedron. Your third project is an album that lies flat for effective display. The album features an archival page structure (called a “page panel”) that protects the image by holding it in a recessed well. The panels will feature your own images (six to eight, up to 10 x 15 cm, vertical) that you will bind together into a codex structure. Do not trim the images: you need at least a 6mm border beyond the trim! All levels of experience are welcome.

Teacher	Daniel Kelm
Date	10 th – 14 th June
Duration	5 days
Language	English and explanations in a second language
Course fee	CHF 1'050.00
Material costs	CHF 100.00
Participants	Interested people with previous knowledge

13 Bookbinding design

In order to create a successful and compelling binding, the elements of color, form, proportion, rhythm, contrasts, structures, typeface, etc. must be coordinated so that a harmonious design is achieved. In this course we will not only highlight the theoretical aspects of book design, but we will also spend time developing our own sensibilities for color and form. The goal of the course is to develop more confidence in the fundamental elements of book design so that you may carry these principles through in creating your own bindings.

Teacher	Suzanne Schmollgruber
Date	18 th – 20 th June
Duration	3 days
Language	German with explanations in a second language
Course fee	CHF 420.00
Material costs	Included in the course fee
Participants	Bookbinders, interested people with previous knowledge

14 Decorated Papers – variations on a theme

Printed, painted, rolled and rubbed! The combination of various techniques, materials and colors allows us to expand on traditional and modern methods for creating decorated papers and opens the door to unending possibilities. Alongside a thorough exploration of the individual techniques and combinations thereof, there will be plenty of opportunity for individual experimentation and discovery.

Teacher	Anneke de Raadt
Date	1 st – 3 rd July
Duration	3 days
Language	German with explanations in a second language
Course fee	CHF 630.00
Material costs	Included in the course fee
Participants	Bookbinders, interested people with previous knowledge

15 Variations on the Paper Binding

This course is all about the “Edelpappband” or the German paper case binding with a continuous end sheet fold (also known in North America as the “millimeter” binding) (max. dimension A6-A7). Case bindings with decorated paper covers are treasured among Bibliophiles and are eagerly sought and collected. The instructor will give insight into the rich tradition of this binding style and will show how it can be interpreted in a contemporary context. Demonstrations will include how to use leather to reinforce the head, tail, corners and/or fore edges of the book.

In addition, we will be stamping titles and making soft slipcases for our bindings.

Teacher	Suzanne Schmollgruber
Date	8 th – 12 th July
Duration	5 days
Language	German with explanations in a second language
Course fee	CHF 690.00
Material costs	Special material depending on use
Participants	Bookbinders, interested people with previous knowledge

16 Techniques according to Hedi Kyle

Hedi Kyles extraordinary book constructions, found between historical and modern designs, will be reconsidered and further interpreted in this workshop. Artful folding, cutting and sewing techniques will present numerous variations of leporellos to codex bindings. The aim of the workshop is to create a collection of samples which can be extremely helpful in a daily routine.

Teacher	Suzanne Schmollgruber
Date	19 th – 22 nd August
Duration	4 days
Language	German with explanations in a second language
Course fee	CHF 550.00
Material costs	Special material depending on use
Participants	Bookbinders, interested people with previous knowledge

17 **Prägnant: Tips and tricks for the general use**

This very practical course has been updated to the latest knowledge and will demonstrate previously unknown techniques made possible with this hand stamping press. Program: brief history of printing, type setting, designing and stamping with gold and colour foils. Recognising and avoiding potential mistakes. Designing and making a simple brass stamp. Designing and making two book bindings. Introduction to the circular base technique. Endless printing. Use of clichés. Elaboration of the stencil technique. Theory on the use of colour foils for the book cover.

Teacher	Suzanne Schmollgruber
Date	26 th – 30 th August
Duration	5 days
Language	German with explanations in a second language
Course fee	CHF 690.00
Material costs	Special material depending on use
Participants	Bookbinders, interested people with previous knowledge

18 **Working with cardboard on the Prägnant**

Everybody knows that one stamps titles on the Prägnant, but only a few know that one can score, crease and fold on the Prägnant. This course will show how the Prägnant can be used as a multi-purpose instrument in the bindery. We will learn how single items, editions, folder and portfolios or boxes can be carried out quickly and cost efficiently.

Teacher	Suzanne Schmollgruber
Date	2 nd – 4 th September
Duration	3 days
Language	German with explanations in a second language
Course fee	CHF 420.00
Material costs	Special material depending on use
Participants	Bookbinders, interested people with previous knowledge

19

A beautiful conservation binding with slate veneer

This workshop introduces a conservation binding that uses an innovative material and a fitting decorative technique. The structure offers optimal flexibility in opening because the sewing occurs on an accordion fold in the endsheet paper. The spine of the book rises up with the opening of the cover.

Slate veneer is a material that is stable, bendable and flexible while also providing rigidity. It allows for a variety of traditional, as well as contemporary decorative techniques, and is easy to cut and handle. The slate veneer cover is connected to the book block using metal clasps. The book for binding should be very thin (2-7mm) with one or more signatures and not larger than A5 (148mm x 210mm).

Teacher	Sün Evrard
Date	9 th – 13 th September
Duration	5 days
Language	English and explanations in a second language
Course fee	CHF 1'050.00
Material costs	Special material depending on use
Participants	Bookbinders, interested people with previous knowledge

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20 Magic of Paper

Let yourself become enchanted by all of the things that you can do with paper! This course will help free you from the rigidity of learned perfection and the routine use of materials. In this playful exploration into the qualities of paper and board, we will journey into the world of three dimensional objects and also of surface treatments which can be applied in exciting ways in bookarts. It will be an exercise in developing our instincts and learning how to discover creative solutions that the material has to offer us, if only we look more closely.

Teacher	Marlis Maehrle
Date	16 th – 18 th September
Duration	3 days
Language	German with explanations in a second language
Course fee	CHF 630.00
Material costs	Special material depending on use
Participants	Bookbinders, interested people with previous knowledge



Course 20 – Magic of Paper

21 Binding in the style of Jean de Gonet

In this course we will complete a half leather binding in the style of Jean de Gonet. In the early 1970's, Jean de Gonet revolutionized the French bibliophile community with the introduction of his unique binding style. Working originally as a graphic artist, Gonet soon dedicated himself to bookbinding and developed an exciting new binding technique where the structural aspects of the binding become integral to the design. The binding we will create in this workshop has exposed sewing along the spine. The cover boards are designed separately from the book block, but it is at the attachment of the boards where design and structure are brought together.

Teacher	Suzanne Schmollgruber
Date	23 rd – 27 th September
Duration	5 days
Language	German with explanations in a second language
Course fee	CHF 690.00
Material costs	Special material depending on use
Participants	Bookbinders, interested people with previous knowledge

22 Half leather bindings with paper and silk covered boards

Bright colours and delicate shining silk, brought together in a relation full of tension; brief, to know the "Aura" of valuable fabric. The distinctiveness of this technique lies within the three separate parts. It allows us to show the cover material to its best advantage. Beside the appropriate treatment of the leather, we will emphasise on the work with silk.

Teacher	Suzanne Schmollgruber
Date	7 th – 11 th October
Duration	5 days
Language	German with explanations in a second language
Course fee	CHF 690.00
Material costs	Special material depending on use
Participants	Bookbinders, interested people with previous knowledge

23 Gold Tooling Today

During this weeklong course, we will learn contemporary gold tooling from A to Z – from the theoretical foundations, to contemporary design concepts, through instructor demonstrations and through hands-on practice of individual operations. The themes are: lettering and tooling with pallets, rolls, fillets and modern stamping tools. Additionally, we will learn blind tooling, carbon tooling and leather onlay techniques. We will work on small panels and on practice spines that we will prepare during the course. We will work exclusively with gold leaf.

Teacher	Edwin Heim
Date	21 st – 25 th October
Duration	5 days
Language	German with explanations in a second language
Course fee	CHF 1'050.00
Material costs	Special material depending on use
Participants	Bookbinders, interested people with previous knowledge

24 Full leather binding (French technique)

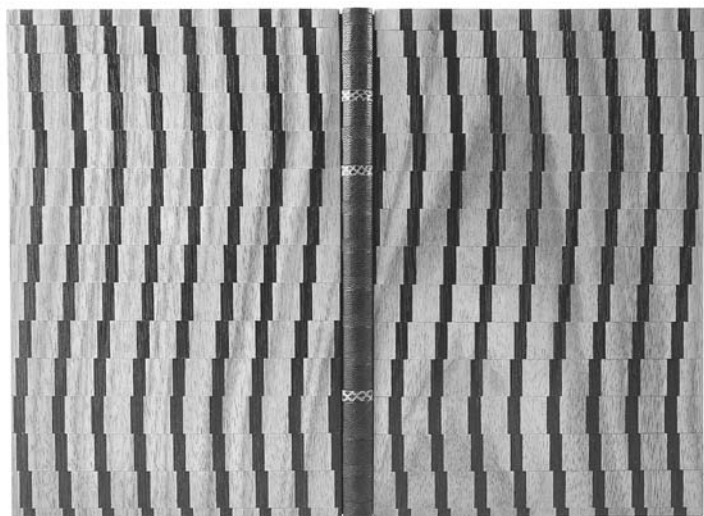
In this course the elaborate technique of the “French binding”, a book becomes a fine work of art. Different endpaper constructions will be demonstrated and the books will be rounded and backed to 90° joint. Edges will be decorated by gilding or graphite, embroidered headbands both German and French technique will be taught. Leather preparation will be made with paring machine and knife for covers and inner joint. Special attention will be on the treatment of the leather.

Teacher	Suzanne Schmollgruber
Date	4 th – 15 th November
Duration	10 days
Language	German with explanations in a second language
Course fee	CHF 1'250.00
Material costs	Special material depending on use
Participants	Bookbinders, interested people with previous knowledge

25 Half Leather Binding with wooden Intarsia

This workshop will offer insight in the art and variety of wooden inlays. Experimenting with veneer will lead the participants to create an original ornament that will be applied to the boards of the book. The binding will be carried out with a 90° shoulder, an elegant leather headband and a floating leather spine.

Teacher	Ingela Dierick and Ulrike Scriba
Date	18 th – 22 nd November
Duration	5 days
Language	German with explanations in a second language
Course fee	CHF 1'050.00
Material costs	Special material depending on use
Participants	Bookbinders, interested people with previous knowledge



Course 25 – Half Leather Binding with wooden Intarsia

26 **Decorative techniques: classical – contemporary – innovative**

Participants can carry out their own designs and ideas on bound books or on small boards which will be prepared during the course. Titles can be stamped by hand or with the hot stamping press “Prägnant”.

Teacher	Suzanne Schmollgruber
Date	25 th – 29 th November
Duration	5 days
Language	German with explanations in a second language
Course fee	CHF 690.00
Material costs	Special material depending on use
Participants	Bookbinders, interested people with previous knowledge

27 **Boxes and Slipcases**

Boxes and slipcases are made in order to protect books, prints, photos, etc. from dust, light and environmental damage. In this course we will build custom fitted, rigid slipcases that are lined, covered and finished with a leather edge. In the second part of the course we will make boxes with leather spines and cloth or paper cases. These we will line with paper, felt, or flocked material. Additionally we will stamp titles to complete our boxes.

Teacher	Suzanne Schmollgruber
Date	2 nd – 6 th December
Duration	5 days
Language	German with explanations in a second language
Course fee	CHF 690.00
Material costs	Special material depending on use
Participants	Bookbinders, interested people with previous knowledge

28 Individual training

This class will help to carry out an idea, a design or a project with the support of the experienced teacher, who will share his tips and tricks with the participants. In these three days the participants can choose their own topics to gain or to improve knowledge or finish a project.

Teacher	Suzanne Schmollgruber
Date	9 th – 13 th December
Duration	5 days
Language	German with explanations in a second language
Course fee	CHF 690.00
Material costs	Special material depending on use
Participants	Bookbinders, interested people with previous knowledge

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Book and Paper Conservation



Franziska Richter

Franziska Richter graduated from the University of Heidelberg with a Bachelor of Fine Arts in Literature, Art and Art History. After her formal training in Germany in Hand Bookbinding she continued her training in Book Restoration/Conservation at many well know institutions in the USA such as The Pierpont Morgan Library in New York with Deborah Evetts and Patricia Reyes, The Folger Shakespeare Library with Frank Mowery, The Metropolitan Museum of Art and

the N.Y. Municipal Archives to name a few.

After her return to Europe she worked for the State Archives of Baden-Württemberg, Germany, before joining a private restoration company. In 1997 she received her diploma as a State recognized Restorer. Until 2009, Franziska lived in Northern Italy where she taught Book and Paper Restoration and worked as a freelance restorer on different restoration projects throughout Italy.

Department of Book and Paper Conservation

The specialized training courses for Restorers and Bookbinders at the Book and Paper Conservation Department at the (cbl) offers comprehensive studies in both theoretical and practical subjects and meet international standards based on competence and expertise.

Courses are designed to promote understanding in the areas of: science in restoration, professional working ethics, decision making processes, documentation procedures, the ability to use applied sciences from interdisciplinary fields, judging and using new innovations in the field of restoration and conservation and above all, the learning of practical skills and hands on capabilities for the implementation of restoration and conservation measures.

Exchange ideas and sharing professional experience with course participants from all over the world while learning new subjects from highly qualified teachers and guest lecturers, make learning both easy and enjoyable. The location of the school in the town of Ascona with its southern Mediterranean flair offers recreation, entertainment and culinary diversity which add to the total (cbl) experience.

Navigation Aid for our Program 2013


An easier and faster way to locate courses arranged by subjects and topics.

In the rectangular boxes, you will find our courses listed according to the subject matter. Underneath these subject boxes you will find all the courses that are related to the particular subject, example: Conservation of Books > Leather > Conservation of bookbinding leather.



In addition some subjects like Paper Restoration are also now being offered as Intensive Studies. These modules consist of 2 back to back courses which allows one to complete all the related courses within a short period of time. The courses are linked to each other and increase in levels of difficulty. It is also possible to attend the courses individually.

Dept. Of Book and Paper Conservation – Courses 2013 – By Subject and Topic

Paper Conservation

Paper Conservation – Intensive Studies 1:	Course No.	Date
Part 1: Basic knowledge	104	18.02. – 22.02.
Part 2: Practical instructions	105	25.02. – 01.03.
Dyeing, Coloring and Retouching Conservation Materials	106	04.03. – 06.03.
Consolidants and adhesives in conservation	108	25.03. – 27.03.
Calcium Phytate for the treatment of Ink corrosion	111	06.05. – 08.05.
How to fix and stabilize modern writing media on paper	123	05.09. – 07.09.
Paper and Water 	125	01.10. – 04.10.
Paper Conservation – Intensive Studies 2:		
Part 1: Basic knowledge	131	02.12. – 06.12.
Part 2: Practical instructions	132	09.12. – 13.12.

Specialized Subjects in Paper Conservation

Tape Removal	101	23.01. – 25.01.
Dyeing, Coloring and Retouching Conservation Materials	106	04.03. – 06.03.
Consolidants and adhesives in conservation	108	25.03. – 27.03.
Calcium Phytate for the treatment of Ink corrosion	111	06.05. – 08.05.
Identification of Printmaking Techniques	117	24.06. – 26.06.
How to build and use a Karibari 	118	01.07. – 05.07.
Tape Removal	120	22.07. – 24.07.
Mold and Mildew in Archives, Libraries and Museums	122	02.09. – 04.09.
How to fix and stabilize modern writing media on paper	123	05.09. – 07.09.
Paper and Water 	125	01.10. – 04.10.

Book and Paper Conservation

Photo and digital media

Identification, protection and preservation of photographic materials	112	13.05. – 15.05.
Photographing for the documentation	113	16.05. – 17.05.

Matting and framing

Matting and framing paper objects for exhibitions	IDA 119	17.07. – 19.07.
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Conservation of Parchment und Wax Seals

Parchment Surfaces: Flat and Bound Materials	IDA 114	27.05. – 30.05.
Limp vellum bindings	127	21.10. – 25.10.
Conservation of Parchment Bindings	129	11.11. – 20.11.

Conservation of Books

General

Repairs and Simple Conservation Procedures for Books	107	18.03. – 22.03.
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Leather

Conservation of Historic Bookbinding Leather:	109	
Part 1: Theoretical part		03.04. – 05.04.
Part 2: Practical part		08.04. – 12.04.

Parchment

Limp vellum bindings	127	21.10. – 25.10.
Conservation of Parchment Bindings	129	11.11. – 20.11.

Specialized Subjects in Book Conservation

Historical Book Forms

Sewing Structures, mechanics of the book	110	22.04. – 26.04.
Introduction in Arabian Bookbinding	124	16.09. – 18.09.
Long & Kettle Stitch Bindings	128	28.10. – 01.11.

Special Training

Conservation Bindings	115	03.06. – 07.06.
Tips and Tricks for Book and Paper Conservation	126	07.10. – 09.10.
Individual course	130	25.11. – 29.11.

Preservation

Safeguarding & conserving cultural heritage:

Preservation in Archives and Libraries	102	28.01. – 29.01.
Protective Enclosures for Books and Archival Objects	103	04.02. – 07.02.
Conservation Bindings	115	03.06. – 07.06.
Emergency management and planning	116	12.06. – 13.06.
Preservation in Archives and Libraries	121	29.07. – 30.07.
Mold and Mildew in Archives, Libraries and Museums	122	02.09. – 04.09.

Coloring & Retouching

Dyeing, Coloring and Retouching Conservation Materials	106	04.03. – 06.03.
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Book and Paper Conservation

Annual Program 2013 Book and Paper Conservation

Month	Nr.	Course	Date
January	101	Tape Removal	23.01. – 25.01.
	102	Safeguarding and conserving cultural heritage	28.01. – 29.01.
February	103	Protective Enclosures for Books and Archival Objects	04.02. – 07.02.
	104	Paper Conservation, Intensive Studies 1, first part	18.02. – 22.02.
	105	Paper Conservation, Intensive Studies 1, second part	25.02. – 01.03.
March	106	Dyeing, Coloring and Retouching Conservation Materials	04.03. – 06.03.
	107	Repairs and simple conservation procedures for books	18.03. – 22.03.
	108	Consolidants and adhesives in conservation	25.03. – 27.03.
April	109	Conservation of Historic Bookbinding Leather	03.04. – 12.04.
	110	Sewing Structures and the mechanics of the book	22.04. – 26.04.
May	111	Calcium Phytate for the treatment of Ink corrosion	06.05. – 08.05.
	112	Identification, protection and preservation of photographic materials	13.05. – 15.05.
	113	Photographing for the documentation	16.05. – 17.05.
	IADA 114	Parchment Surfaces: Flat and Bound Materials	27.05. – 30.05.
June	115	Conservation Bindings	03.06. – 07.06.
	116	Emergency management and planning	12.06. – 13.06.
	117	Identification of Printmaking Techniques	24.06. – 26.06.
July	IADA 118	How to build and use a Karibari	01.07. – 05.07.
	IADA 119	Matting and framing paper objects for exhibitions	17.07. – 19.07.
	120	Tape Removal	22.07. – 24.07.
	121	Safeguarding and conserving cultural heritage	29.07. – 30.07.
Sept.	122	Mold and Mildew in Archives, Libraries and Museums	02.09. – 04.09.
	123	How to fix and stabilize modern writing media on paper	05.09. – 07.09.
	124	Introduction in Arabian Bookbinding	16.09. – 18.09.
Oct.	IADA 125	Paper and Water	01.10. – 04.10.
	126	Tips and Tricks for Book and Paper Conservation	07.10. – 09.10.
	127	Limp vellum bindings	21.10. – 25.10.
	128	Long & Kettle Stitch Bindings	28.10. – 01.11.
Nov.	129	Conservation of Parchment Bindings	11.11. – 20.11.
	130	Individual Course	25.11. – 29.11.
Dec.	131	Paper Conservation, Intensive Studies 2, first part	02.12. – 06.12.
	132	Paper Conservation, Intensive Studies 2, second part	09.12. – 13.12.

101 Tape Removal

One of the most common types of damage found on books and flat paper works is related to taped repairs and/or tape removal. This course provides participants with skills related to resolving this common problem.

An introduction to various kinds of adhesive tapes commonly found and the different methods used for their removal and the safe usage and storage of solvents will be covered in this course. Participants are encouraged to bring their own objects to practice on.

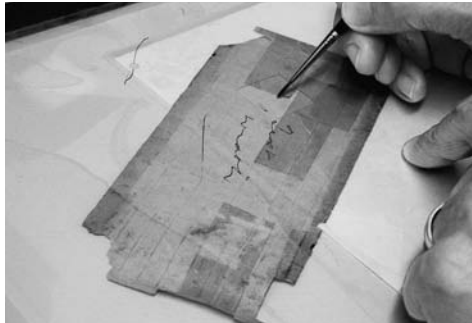
This is an introductory level course for participants with little or no previous experience in conservation. Participants are strongly encouraged to bring their own objects to practice on.

Optional Practice Day

A day dedicated solely to practicing tape removal. Participants will have the possibility to use the workshop facilities to practise on their personal objects. The instructor will be available for questions.

This option is now available. The additional practice day can be booked simultaneously with your course registration for an additional charge. Please inform our office if you like to do that.

Instructor	Franziska Richter
Date	23 rd – 25 th January
Duration	3 days
Language	German with explanations in English
Course fee	CHF 490.00 (Material costs included)
Participants	Conservators, bookbinders, librarians, archivists and others who work with paper artifacts, documents or works of art on paper Limited to 6 participants
See also	Course Nr. 120 22.7. – 24.7.2013



Course 101 – Tape Removal

102 **Safeguarding and conserving cultural heritage: Preservation in Archives and Libraries**

The goal of this course is to provide an overview of the crucial factors that play a role in the proper storage and handling of archival materials and to provide participants with the practical knowledge and skills necessary to carry out basic, simple repairs under conservational aspects. The topics covered will include: climate conditions and their impact, care and handling of objects, preparing exhibitions, proper storage conditions and disaster planning. In addition we will learn how to construct simple protective wrappers.

This is an introductory level course for participants with little or no previous experience in conservation.

Instructor	Franziska Richter
Date	28 th – 29 th January
Duration	2 days
Language	German with explanations in English
Course fee	CHF 325.00 (Material costs included)
Participants	Librarians, archivists, booksellers and art lovers, bookbinders, restorers, interested parties with comparable prior knowledge Limited to 8 participants
See also	Course Nr. 121 29.7. – 30.7.2013

103 Protective Enclosures for Books and Archival Objects

This course will enable participants to gain a greater insight into the multiplicity of protective enclosures used for protecting books, manuscripts, seals and other objects. The theoretical part will cover preservation issues concerning housing and will explore advantages and disadvantages of the various materials and adhesives. During the practical part of the course the participants will construct various models and leave with a collection of samples.

This is an introductory level course for participants with little or no previous experience in conservation.

Instructor	Franziska Richter
Date	4 th – 7 th February
Duration	4 days
Language	German with explanations in English
Course fee	CHF 650.00 (Material costs depending on usage)
Participants	Bookbinders, conservators and/or others with equivalent knowledge Limited to 6 participants

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104 + **Paper Conservation – Intensive Studies 1** 105 **Paper Conservation 1: Basic knowledge** **Paper Conservation 2: Practical instructions**

This comprehensive intensive study program consisting of 2 back to back courses, was designed for those persons wanting to complete all the courses in paper conservation within a short period of time. The courses are linked to each other and increase in levels of difficulty. The two courses focus on the basics of paper conservation in both theory and in practice. The emphasis will be on practicing hands on skills. *It is also possible to attend the courses individually.*

Paper Conservation 1: Basic knowledge

This introductory level course introduces participants to the basics of paper chemistry, paper history and historical papermaking and provides a basis for decision making procedures in the conservation of paper objects. In this course we will cover topics like: preservation issues, damage analyses, treatment proposals and treatment reports, as well as hands on treatment procedures. A wide variety of treatment techniques will be demonstrated by the instructor and practiced by the participants including: Dry cleaning, washing and deacidification, resizing and drying and flattening procedures.

Paper Conservation 2: practical instructions

This course will give special attention to the topics of mending tears, infilling of losses, etc. tape removal and consolidation of water-sensitive media, as well as lining techniques. Emphasis will also be placed on individual problems and questions participants might have. The course is aimed at participants who have completed the introductory level course and gives others the opportunity to intensify and improve upon their hands on skills.

Instructor	Franziska Richter
Date	Part 1 18 th – 22 nd February Part 2 25 th February – 1 st March
Duration	5 days minimum, 10 days maximum
Language	German with explanations in English
Course fee	CHF 800.00 each course (Material costs according to usage)
Participants	Bookbinders, novice restores, students of conservation or others with equivalent knowledge Limited to 8 participants

106 Dyeing, Coloring and Retouching Conservation Materials

Materials used in conservation such as leather, vellum, cloth and paper, often need to be dyed or colored to match existing materials or to achieve a certain look. This course will present various techniques for coloring and dyeing and retouching materials with the emphasis on practical exercises. Participants are encouraged to bring their own objects.

This is an introductory level course for participants with little or no previous experience in conservation.

Instructor	Franziska Richter
Date	4 th – 6 th March
Duration	3 days
Language	German with explanations in English
Course fee	CHF 490.00 (Material costs depending on usage)
Participants	Bookbinders, conservators or others with equivalent knowledge Limited to 6 participants

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107 Repairs and Simple Conservation Procedures for Books

This course presents various techniques and methods used for making simple repairs and restorations for common types of damages often found on books. While doing this we will be paying special attention to the standard conservation practices used by professional restorers. Topics will include: the mending of torn pages, loss repairs, reattachment of loose covers, reinforcement of hinges and joints and other structural repairs. The emphasis will be on practicing Hands-On methods and procedures. Participants are required to bring their own objects to practice on. The goal of this course is to provide participants with the practical knowledge and skills necessary to carry out basic, simple repairs under conservational aspects.

This is an introductory level course for participants with little or no previous experience in conservation. Though participants must have some previous experience in bookbinding in particular sewing on raised bands.

Instructor	Franziska Richter
Date	18 th – 22 nd March
Duration	5 days
Language	German with explanations in English
Course fee	CHF 800.00 (Material costs according to usage)
Participants	Bookbinders and/or those with equivalent knowledge Limited to 6 participants

108 Consolidants and adhesives in conservation

The consolidation of pigment layers and fragile surfaces requires the introduction of an adhesive in form of a liquid which then gets applied with a brush or with the help of an aerosol. The objects can range from paintings on parchment, paintings or drawings on paper and wood and can also include art objects executed on plastic foils. The class introduces the various possibilities of applying consolidants in theory and practice. In addition, the course will give a concise overview over both aqueous and non-aqueous adhesives that are generally used in conservation.

This course is suited for people who have prior experience in conservation.

Instructor	Dr. Andrea Pataki-Hundt
Date	25 th – 27 th March
Duration	3 days
Language	German with explanations in English
Course fee	CHF 630.00 (Material costs included)
Participants	Conservators or others with equivalent knowledge Limited to 8 participants

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109 Conservation of Historic Bookbinding Leather Important factors for making the right decisions

Expert restoration on leather bindings requires very specific knowledge and skills on a wide range of subjects including; understanding the various characteristics of leather, the ability to identify various types of leathers, knowledge of leather production, understanding the causes of leather deterioration, identifying the various types of damages and determining the correct conservation treatments or restoration techniques. In this two part course participants will learn these fundamental skills through a balance of theoretical study and practical “hands-on” experimentation. The theoretical course will cover such subjects as: Methods of bookbinding leather production, Chemistry of leather, the ageing leather and types of deterioration, examination and testing techniques to assess leather condition.

The practical part of the course will build on the subjects covered in the first part and will mainly focus on: examination, treatment and repair techniques. Subjects include: cleaning and consolidation of leather; humidification; dyeing leather; surface coatings and current treatment methods, leather care products and their disadvantages.

The focus of this part of the course is for participants to experience a variety of repair techniques for leather bindings that are aimed at retaining the original leather.

We will also have a visiting expert in leather tanning join us who works with leather producers from around the world helping to ensure that the quality standards necessary for producing durable “Archival Quality Leather” are fulfilled.

This is an intermediate level course, for which participants need good bookbinding and some previous book restoration skills.

Instructor	Franziska Richter and Thomas Schmidt
Date	part 1: 3 rd – 5 th April part 2: 8 th – 12 th April
Duration	8 days
Language	German with explanations in English
Course fee	CHF 1'280.00 (Material costs according to usage)
Participants	Restorers and interested persons with previous experience Limited to 6 participants

110 Sewing Structures and the mechanics of the book

The focus of this course will be on learning and revisiting various historical sewing techniques with special emphasis on understanding how the various sewing techniques effect the opening characteristics of the book. Participants will practise various methods of sewing that will include kettle stitch, sewing on single and double raised cords using herringbone or the “packed” sewing, sewing using a concertina guard and if time allows the integrated head band. We will also become familiar with hand sewing using a sewing frame. In addition this course will also introduce techniques used to stabilize existing sewing structures in antique books without having to redo them completely and to save and/or add on to existing sewing supports.

This is an introductory level course for participants with little or no previous experience in conservation. Though participants must have some previous experience in bookbinding in particular sewing skills.

Instructor	Franziska Richter
Date	22 nd – 26 th April
Duration	5 days
Language	German with explanations in English
Course fee	CHF 800.00 (Material costs according to usage)
Participants	Bookbinders and interested persons with previous experience Limited to 6 participants



Course 109 – Conservation of Historic Bookbinding Leather

111 Calcium Phytate for the treatment of Ink corrosion caused by Iron gall inks

Iron gall ink, widely used in the past, is a significant factor in the deterioration of paper documents and books. The use of calcium phytate is one of the solutions adapted to combat this phenomenon. A combined treatment with both calcium phytate and gelatine seems particularly effective. The focus of the class will be on learning how to prepare the phytate solution and on its application to various objects. We will also learn about the sizing procedures using gelatine. Additionally this class will address issues involved in the choice of adhesives suitable for the stabilization and repair of damaged objects.

The theoretical part will introduce students to the various testing methods used prior to treatment and the theoretical background concerning this treatment method. In the practical part, we will practise various techniques of applying the solution, immersion bath, suction table, etc. and participants will also test and apply various adhesives like; Isinglass, gelatine, Klucel in ethanol, etc. used for the stabilization of damaged and perforated pages.

Participants can also create a sample collection which can be used for future reference.

This is an intermediate level course.

Instructor	Cornelia Bandow
Date	6 th – 8 th May
Duration	3 days
Language	German with explanations in English
Course fee	CHF 630.00 (Material costs included)
Participants	Restorers and interested persons with previous experience in conservation Limited to 8 participants



Course 111 – Calcium Phytate for the treatment of Ink corrosion

112 Identification, protection and preservation of photographic materials

The goal of this course is to provide an overview of the crucial factors that play a role in the proper storage and handling of photographic materials and to provide participants with the practical knowledge to create proper storage conditions for their collection. The course will also concentrate on the history of photography and methods of identification, climate conditions and their impact, care, handling and storage. It will also highlight the subject of safeguarding photographs and how to restore damaged images via analogue and digital means. In addition, we will also address the issues of durability of digital media.

Instructor	Klaus Kramer
Date	13 th – 15 th May
Duration	3 days
Language	German with explanations in English
Course fee	CHF 630.00 (Material costs included)
Participants	This is an introductory course for restorers and interested persons who don't have much previous experience with the conservation of photographs Limited to 8 participants



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113 **Photographing for the documentation**

This course will introduce the essentials of photo-documentation and describes the basics of photography: camera technology, lighting, and accessories are explained in a simple and easy way to understand. In the introduction, the general principles are taught such as aperture, shutter speed, focus and exposure. The correct illumination of the objects is crucial, therefore, we emphasize on this topic, talk about the advantages and disadvantages of the most commonly used lamps and photo equipment and will explain how to construct simple and not too expensive alternatives to the equipment offered in stores.

Instructor Klaus Kramer and Franziska Richter

Date 16th – 17th May

Duration 2 days

Language German with explanations in English

Course fee CHF 420.00
(Material costs included)

Participants This is an introductory course for restorers and interested persons with equivalent knowledge
Limited to 8 participants

114 **Parchmet Surfaces: Flat and Bound Materials Recent Developments and Effective Conservation Methods**



The conservation or restoration of Parchment as a writing surface or as a bookbinding material is one of the most difficult challenges conservators face today. This course is designed to give participants a comprehensive overview over the best and the most recent developments used by conservators. We are especially pleased to have two experts with long time experience, Johannes Schrempf and Kerstin Forstmeyer, who will be sharing their expertise with us on this subject.

The course will focus on the many different kinds of loss and repair techniques including: the lining with Japanese paper and leaf casted paper (laminated technique), loss repair using strips and inlays, leaf casting parchment and the stabilization of ink or pigment corroded parchments. Participants will learn which factors determine the choice of materials, methods, cleaning and humidification methods and procedures.

Course Overview

- Selection of appropriate materials
- Assessment of damages
- Cleaning and humidifying of parchment (recognition of also critical areas: glass like layers)
- Flattening parchment, also partially.
- Selection of adhesives for parchment restoration
- Loss repair methods:
 - lining with Japanese paper
 - laminate method with Japanese paper and leaf casted paper
 - loss repairs with parchment (strips and inlays)
 - leaf casting parchment
 - stabilization of ink corroded parchments

The goal of the course is to broaden and deepen the existing knowledge that conservators may already have concerning the restoration/conservation of historical parchments. In particular, the course aims to provide participants with more self-confidence when choosing suitable methods and materials for this highly sensitive and difficult subject. This is an intermediate level course. Previous experience in working with parchment is required.

Instructor	Johannes Schrempf, Kerstin Forstmeyer
Date	27 th – 30 th May
Duration	4 days
Language	German with explanations in English
Course fee	CHF 840.00; iADA members CHF 790.00 (Material costs according to usage)
Participants	Conservators or others with equivalent knowledge Limited to 6 participants




Course 114 – Parchment Surfaces: Flat and Bound Materials

115 Conservation Bindings

There are many types of conservation bindings. The goal of this course is to provide participants with the knowledge necessary for making the correct decisions of what to use when and why. In this course we will look at various conservation bindings before intensifying our studies on three main binding types; one flexible binding, quarter joint and wooden board conservation bindings (Szirmai). Participants will learn the various techniques used in making these conservation bindings and will complete a model for each type of binding. The practical work will be complemented by theoretical studies in historical binding techniques and the usage of appropriate conservation materials. This is an intermediate level course and is meant for participants who have completed courses: historical sewing methods and/or kettle and long stitch bindings or have equivalent knowledge.

Instructor	Franziska Richter
Date	3 rd – 7 th June
Duration	5 days
Language	German with explanations in English
Course fee	CHF 800.00 (Material costs according to usage)
Participants	Bookbinders, conservators or others with equivalent knowledge Limited to 6 participants

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116 Emergency management and planning

Emergency management in archives and libraries begins with preventive conservation measures and includes many detailed aspects that must be considered before instigating an emergency response plan. The identification of existing hazards in and around the building, how to respond in the case of an actual disaster, the dynamics of such an event and its impact on the recovery process and the knowledge how recovery measures and restoration treatment influence each other, is the basis for a professional emergency management.

The course will focus on the criteria that help establish an emergency plan. It will also show strategies to exit from existing emergency plans, since reality is always different from plans.

The aim of this course is to give a first orientation with this complex subject and to show first and simple approaches.

Instructor	Guido Voser, Barbara Mordasini-Voser
Date	12 th – 13 th June
Duration	2 days (optional third day, see below)
Language	German with explanations in English
Course fee	CHF 420.00 (Material costs according to usage)
Participants	Librarians, archivists, conservators and restores and/or those with equivalent knowledge

Optional Practice Day

A day dedicated solely to discussing your personal situation with the guest teacher and to come up with a solution for your particular situation. The instructor will be available for questions concerning emergency plans, existing or planned on a one to one level.

The additional practice day can be booked simultaneously with your course registration for an additional charge. Please inform our office if you like to do that.

117 Identification of Printmaking Techniques – a Systematic Approach

The course introduces participants to historical printmaking techniques, including photomechanical reproduction techniques and how to identify them.

Hans Ulrich is one of the last master lithographer still working in Germany and a true expert on the subject of printing. As a professional printer he has developed an eye for the subtle differences in the various printing techniques, so much so that he also advises institutions on the identification of prints.

In this course we will be working directly with many original samples from Hans' private collection.

Participants will learn what to look for and how to understand the differences between the various printing techniques. There will be printing demonstrations and demonstrations on how the tools are used. It becomes easier to identify specific features on paper copies, once you know how the original was made. Participants will be introduced into a systematic step by step method that will help them to identify the majority of prints with ease.

Students are strongly encouraged to bring their own objects for lively discussion and learning.

Instructor	Hans Ulrich
Date	24 th – 26 th June
Duration	3 days
Language	German with explanations in English
Course fee	CHF 630.00 (Material costs according to usage)
Participants	Librarians, archivists, conservators, restores and others with some prior knowledge in conservation and preservation issues Limited to 8 participants



118

How to build and use a Karibari, the Japanese Drying Screen

This special Asian tool and method is particularly suited for drying and flattening large or fragile paper objects. Conservator Regina Schneller has done extensive training in Japan and has specialized in the restoration of Asian paper objects. In this course we will make our own Karibari, medium size (80 x 100 cm). The Karibari consists of a lattice-like wooden structure with 9 different layers of Japanese paper on each side. Participants will learn the specific functions of each layer. Simultaneously while making the Karibari participants will learn most of the Japanese lining techniques and get to know Japanese tools, brushes and materials. After the completion of the Karibari, Regina Schneller will introduce students on the particular use of a Karibari drying frame for conservation purposes, like flattening and drying procedures for Western type papers. Participants are strongly encouraged to bring their own objects for practice and are required to contact us prior to the course to coordinate choosing suitable objects with our guest teacher.

Instructor	Regina Schneller
Date	1 st – 5 th July
Duration	5 days
Language	German with explanations in English
Course fee	CHF 1'050.00; iADA members CHF 990.00 (Material costs see additional information below)
Participants	Conservators, restorers and/or those with equivalent knowledge Limited to 8 participants

This course is an intermediate level course for people who have prior experience with lining techniques.

Material costs per participant for a Karibari size 80 x 100: ca. CHF 720.00.

- Washi (Japanese paper) approximately CHF 360.00: we need about 70 sheets of Japanese paper per person for 9 layers of paper.
- Kakishibu (liquid Khaki) about CHF 60.00
- Wood lattice (Hone) prepared by the carpenter and ready to assemble, about CHF 335.00.

Additional Information: the Japanese brushes needed for this course will be provided by the centro del bel libro. Participants have the option to buy them from us after the course, but are not obligated. Larger versions of Karibaris can be also made on request. (Notification must be given at least 2 months prior to the course). Please consider how you would like to arrange the transportation of your finished Karibari.

119 **Matting and framing paper objects for exhibitions according to conservation standards**



Exhibiting fragile and sensitive objects is often a problem for those involved preparing the exhibition by preparing frames and matting. In order to protect these type of objects from damage we have to know how to handle and treat them correctly.

The focus of the class will be on learning and revisiting sound conservation procedures while handling and preparing objects for exhibitions. Participants will learn various techniques for matting and framing objects according to conservation standards. The class will introduce materials that are suited for this purpose. Students will have plenty of time to practice the new techniques and apply them to create a sample collection for future reference. This is an introductory level course for participants with little or no previous experience in conservation.

Instructor	Bettina Heck
Date	17 th – 19 th July
Duration	3 days
Language	German with explanations in English
Course fee	CHF 630.00; iADA members CHF 590.00 (Material costs according to usage)
Participants	Restorers, bookbinders and framers Limited to 6 participants

120 Tape removal

Course description, see course Nr. 101

Instructor	Franziska Richter
Date	22 nd – 24 th July
Duration	3 days
Language	German with explanations in English
Course fee	CHF 490.00 (Material costs included)
Participants	Conservators, bookbinders, librarians, archivists and others who work with paper artifacts, documents or works of art on paper Limited to 6 participants
See also	Course Nr. 101 23.1. – 25.1.2013

121 Safeguarding and conserving cultural heritage: Preservation in Archives and Libraries

Course description, see course Nr. 102

Instructor	Franziska Richter
Date	29 th – 30 th July
Duration	2 days
Language	German with explanations in English
Course fee	CHF 325.00 (Material costs included)
Participants	Librarians, archivists, booksellers and art lovers, bookbinders, restorers, interested parties with comparable prior knowledge Limited to 8 participants
See also	Course Nr. 102 28.1. – 29.1.2013

122 **Mold and Mildew in Archives, Libraries and Museums – a Permanent Threat to our Cultural Heritage and People?**

Mold and mildew breaks down organic materials, such as e.g. paper through its metabolites. They excrete enzymes, that can split cellulose directly, as well as organic acids that destroy the paper and pigments, and that can lead to permanent discoloration. The consequences of infestation can be stains, a monster coating or even a massive reduction of the paper substance. Mold can also present severe health risks for staff, users or restorers, that have to handle infected objects. In this course, we want to focus on this important issue and fully inform about the latest state of knowledge.

The main topics include:

1. Identification of molds and their living conditions
2. The most important preventive measures
3. Issues related to Human Health
4. Treatment possibilities in case of mold
 - 4.1. Immediate response after the first detection of mold
 - 4.2. Protection in case of emergencies
5. Decontamination
6. Disinfection: Yes or no?
7. Practical part: conservation and restoration of damaged objects

Instructor	Dr. Erna Pilch Karrer
Date	2 nd – 4 th September
Duration	3 days
Language	German with explanations in English
Course fee	CHF 630.00 (Material costs included)
Participants	Restorers, Bookbinders, those with equivalent knowledge but also librarians, archivists, antiquarian and art lovers Limited to 10 – 12 participants

123 How to fix and stabilize modern writing media on paper

Aqueous treatments in paper conservation can pose a potential risk when sensitive paints and inks are involved. Blurring, running and color changes may occur. In some cases the conservator might decide that aqueous treatments are necessary or advantageous for the object, but doesn't want to run the risk of damaging the inks.

In order to avoid such problems the course will introduce participants to the use of 2 main procedures, one being a fixing suspension, which consists of 2 main ingredients, namely Revin and Mesitol. Even larger amounts of archival material can be treated with this ionic suspension and renders good results, when applied prior to any washing and deacidification bath.

For the more refined area of print and drawing conservation the course will show how to use and apply Cyclododecant, which is a hydrocarbon that sublimates after being applied without leaving a trace. The range of treatment possibilities will be practiced on test objects, which also serve as future reference material.

Objects can be brought and discussed, but can only exceptionally be treated during the class and only after individual arrangement with the guest teacher.

This is an intermediate level course. Participants should have hands-on experience in the aqueous treatment of paper.

Instructor	Cornelia Bandow
Date	5 th – 7 th September (Saturday ½ day)
Duration	2 ½ days
Language	German with explanations in English
Course fee	CHF 525.00 (Material costs included)
Participants	Restorers and those with knowledge in restoration Limited to 6 participants

124 Introduction in Arabian Bookbinding

This will be a practice-oriented course with a look into the Arabian culture and society. Al Shami is a native from Yemen, trained in Germany and works in Europe as a freelance book conservator.

In this course Abdulwahid Al Shami will instruct us on how to make an Arabian style book. Participants will make a sample book and by doing so learn the most important aspects of Arabian bookbinding techniques. They will also make 2 different kinds of headbands traditionally used in Arabian bookbinding.

He will also introduce us to some of the most essential characteristics of Arabian culture, history and society by sharing with us some of his most recent projects, for example, a project of conserving a collection of parchment objects from the 7th to the 10th century that he is conducting in Yemen.

The goal of the course is to provide participants with an insight into the "Arabian tradition" of book binding, to make a model reference book and to explore some of the differences between the Arabian and the traditional Western European binding styles.

Instructor	Abdulwahid Al Shami
Date	16 th – 18 th September
Duration	3 days
Language	German with explanations in English
Course fee	CHF 630.00 (Material costs according to usage)
Participants	Restores, bookbinders or those with equivalent knowledge Limited to 6 participants

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125

Paper and Water Irene Brückle and Gerhard Banik

This course is available only in german language! For a detailed course description, please consult our program in German at www.cbl-ascona.ch. Thank you for your understanding.

Instructors	Irene Brückle and Gerhard Banik
Date	1 st – 4 th October (Tuesday until Friday)
Duration	4 days
Language	German
Course fee	CHF 940.00; iADA members CHF 880.00 (Material costs included)
Participants	Restorers and those with knowledge in restoration Minimum 8, maximum 12 participants

126

Tips and Tricks for Book and Paper Conservation

Participants will learn and practice numerous useful techniques for book and paper conservation, all of which will involve hands-on practice and are meant for every day work. The book conservation techniques that will be covered include reattaching boards, joint repairs, general tips for binding repairs, primary end band and a baggy-back. Paper conservation tips will include toning of paper, the use of cellulose powder, the use of Gossamer tissue, capillary washing, friction flattening, etc. As time permits many other book and paper conservation tips will be demonstrated. The class is structured to demonstrate and discuss tips and tricks first and then give participants ample time to practice and make their own samples of those tips and tricks shown. After registering for the class, participants will get a list of things to bring and prepare for the workshop.

Instructor	Renate Mesmer
Date	7 th – 9 th October
Duration	3 days
Language	German with explanations in English
Course fee	CHF 630.00 (Material costs according to usage)
Participants	Restores and those with equivalent knowledge Limited to 8 participants

127 Fundamentals in historic Book binding techniques: Limp vellum bindings

Vellum bindings can offer large challenges when it comes to restoring them.

In this one week-class, students will produce at least one sample book bound in limp vellum that incorporates many if not all significant features of that style of binding, which will enable them to understand the inner mechanics of this type of binding. The potential of limp vellum binding methods for conservation purposes will be discussed. Although they are derived from the same raw materials, leather and parchment differ radically in their appearance, physical properties, chemical characteristics and their responses to environmental conditions. These differences significantly affect the ways in which parchment and leather are used for covering books so that alternative techniques and methods have to be applied as part of the binding process. This course discusses traditional methods of manufacturing parchment and vellum and reviews historical methods of using parchment as a covering material focussing on limp-vellum styles of binding. The practical part of the course will include the preparation of text blocks, application of sewing methods on single or double tawed thongs, and limp-vellum covering methods.

This is an introductory course, but participants need good bookbinding and some book restoration skills and previous experience working with parchment.

Instructor	Ian Maver
Date	21 st – 25 th October
Duration	5 days
Language	German with explanations in English
Course fee	CHF 1'050.00 (Material costs according to usage)
Participants	Restorers, bookbinders and those with knowledge in restoration Limited to 8 participants

128 Long & Kettle Stitch Bindings

Long and kettle stitch bindings or imp bindings have not obtained the adequate attention of researchers in the past. This was probably due to the lack of gilding and decoration.

In this course we will look at various forms of long- and kettle stitch bindings and re evaluate the possible application in conservation. Participants will learn the various techniques used in making these bindings and will complete a collection of approx. 10 models. The practical work will be complemented by theoretical studies in historical binding techniques and the usage of appropriate conservation materials.

This course is suitable for participants with basic experience in book-binding including sewing techniques.

Instructor	Franziska Richter
Date	28 th October – 1 st November
Duration	5 days
Language	German with explanations in English
Course fee	CHF 800.00 (Material costs according to usage)
Participants	Restores, bookbinders and those with equivalent knowledge Limited to 6 participants

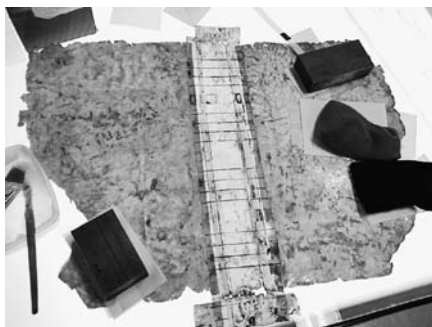
129 Conservation of Parchment Bindings

This course will give participants with experience in conservation of parchment bindings or participants who have completed introductory courses (for example No.114) the opportunity to refresh and deepen their knowledge. Recent developments in the conservation of parchment as well as different conservation treatments are topics of the course. Emphasis is placed on individual conservation problems and questions participants might have.

Parchment is a very hygroscopic and lively material and requires a very sensitive handling and substantial knowledge for successful conservation treatments. In this course we will look into the history and manufacture of parchment, historical binding techniques, storage and housing conditions for parchment bindings, damage analysis, treatment proposals and documentation reports before starting the practical work which will include: cleaning and humidifying parchment, mending tears and filling losses and the restoration of book covers.

This is an advanced level course. Suitable for participants who have completed the course “limp parchment bindings” or “Parchment Surfaces: Flat and Bound Materials, Recent Developments and Effective Conservation Methods” or have equivalent professional knowledge.

Instructor	Franziska Richter
Date	11 th – 20 th November
Duration	8 days
Language	German with explanations in English
Course fee	CHF 1'280.00 (Material costs according to usage)
Participants	Restorers, bookbinders with knowledge in restoration of parchment, those with equivalent knowledge Limited to 6 participants



Course 129 – Conservation of Parchment Bindings

130 Individual course

Participants should bring individual projects to work on. Photographs and a written description of the present condition of the object(s) need to be submitted to the instructor in advance. The participants will have the chance to treat difficult objects with the assistance of the instructor and will have sufficient time to discuss treatment options and carry out the treatments.

Instructor	Franziska Richter
Date	25 th – 29 th November
Duration	5 days
Language	German with explanations in English
Course fee	CHF 800.00 (Material costs according to usage)
Participants	Restores, bookbinders and those with equivalent knowledge Limited to 6 participants

131 + Paper Conservation – Intensive Studies 2

132 Course descriptions see courses 104/105.

Instructor	Franziska Richter
Date	Part 1 2 nd – 6 th December Part 2 9 th – 13 th December
Duration	5 days (min.) – 10 days (max.)
Language	German with explanations in English
Course fee	Part 1: CHF 800.00 Part 2: CHF 800.00 (Material costs according to usage)
Participants	Bookbinders, novice restores, students of conservation or those with equivalent knowledge Limited to 8 participants
This is an introductory level course for participants with little or no previous experience in conservation	

Abdulwahid Al Shami

Professional Training, career

1982 Three year training as a book conservator

- 2 year at the conservation laboratory of Niedersächsischen Staats- und Universitätsbibliothek in Göttingen;
- Institut für Papierrestaurierung at Bayerische Staatsbibliothek in München;
- Institut für Kunstgeschichte at Universität des Saarlandes in Saarbrücken;
- At the university Cologne, Abteilung Restaurierung und Konservierung von Schriftgut, Graphik und Malerei at Fachhochschule Köln;
- Diözesan- und Universitätsbibliothek in Köln;
- Deutsches Ledermuseum in Offenbach.

Professional experience

Self-employed

Projects and guest teacher

- Since 1986 in the manuscript house in Sanaà (Jemen)
- 1992 involved in a German-Syrian project at the Assad-library Damaskus (Syria)
- 1997-2001 involved in a German-marokkan project Bibliothèque Generale et Archives (BGA) Rabat (Marokko)
- Teacher of 3–4 week trainings in conservation of books and archival materials Kairoun/Tunesien (2003), in Dar Al Makthutat Sanaà/Jemen (2009, 2011 und 2012), and in Addis Abeba/Äthiopien, at the Institute of Ethiopian Studies, University of Addis Abeba (2009)

Current Position

Since 1995: free-lance conservator in Girlan (South Tirol/Italy)

Since November 1995: accreditation of the “Istituto Centrale per la Patologia del libro” in Rom

Bandow Cornelia

Professional Training, career

- 1976 – 1983 Apprenticeship in bookbinding and training as industry master in Leipzig
- 1983 – 1991 Bookbinder and restorer for the research and State Library in Gotha, Germany
- 1985 – 1989 Correspondence course (FH) book and paper restoration in Leipzig

Current Position

Since 1991 paper conservator at the National Archives Baden-Wuerttemberg, head of the department paper restoration. Responsible for the implementation of the Landesrestaurierungs-programms for about 20 archives and scientific libraries in Baden-Württemberg

Area of Specialty

- Oversized Maps and Graphics
- Conservation & Prevention

Dr. Gerhard Banik

Professional training, career

- 1976 Doctoral Degree in Chemistry from the Vienna University of Technology
- 1983 Habilitation in Chemistry, University of Vienna
- 1985 – 1990 Head of Conservation Department at the Austrian National Library, Vienna
- 1990 – 2008 Department Head-Conservation and restoration of graphics, archival and library materials, Stuttgart State Academy of Art and Design

Current Position

Guest professor at the Institute for Art and Technology at the University of Applied Arts, Vienna
Research Fellow in the Department of Chemistry, University of Natural Resources and Life Sciences, Vienna

Dr. Irene Brückle

Professional Training, career

MA in Art History - State University of New York in Buffalo

2007 Doctoral Degree, Stuttgart State Academy of Art and Design

1988 – 1990 work at various US Museums through the J. Paul Getty Foundation research project

1990 – 1991 Art Conservation Department, Buffalo State College, NY

1991 – 2004 Professor at Buffalo State College, Art Conservation Department Lecturer at Stuttgart State Academy of Art and Design

2001 Sabbatical and Research Fellowship through the Samuel H. Kress Foundation - Launch of the Paper and Water project

2005 – 2008 Director of Conservation, Museum of Prints and Drawings, National Museums in Berlin

Current Position

Since 2008, Head of the program of conservation and restoration of graphics, archival and library material at the Staatliche Akademie der Bildenden Künste in Stuttgart.

Further Information

For her contribution in the professional training of conservators, the American Institute awarded her the Sheldon and Caroline Keck Award for Excellence in Conservation Education.

De Raadt Anneke

Professional Training, career

Study of Special Education

Work as a bookbinder and teacher

Training in calligraphy, typography, bookbinding and paper design

Current Position

since 1994 Headmistress, special needs school

since 1995 Independent paper workshop, Courses for teacher training

Area of Speciality

Decorated paper, various techniques

Dierick Ingela

Professional training, career

1989 – 1992 Apprenticeship in Bookbinding, Jacob Kohnert Bookbinding, Berlin in Germany.

1993 – 1994 Guildford College, England, “Diploma of Fine Binding and Paper Conservation”.

1993 – 1994 Bookbinder at the “Atelier fuer Einbandkunst und Restaurierung Tiemeyer”, Berlin in Germany.

1996 Stipend for further education at the centro del bel libro ascona.

1997 – 1999 Journeyman and employment in twenty different binderies in Germany, Belgium, The Netherlands, France and Switzerland

2000 Master in Bookbinding

Current Position

Since 2004, own workshop for bookbinding and fine binding in Plombières, Belgium.

Lecturer in various schools and institutions, i.e. until 2009 at the “Buchbinder Colleg Stuttgart” Germany and at the Academy for Design/Edodesign in Cologne, Germany. Private courses in her own workshop.

Area of Speciality

Modern binding art on the basis of traditional handcrafts, collages with Japanese paper, wooden board bindings, Bradel bindings in all variations

Further Information

Successful participation at international bookbinding competitions.

2007 and 2009, participation at the “éphémère” in Mainz, Germany.

2008 participation at the “éphémère” in Brussels.

Since 2008, member of the external jury with the Academy in Genk.

Since 2009, active member and board member with “Meister der Einbandkunst”

2010, Exhibit with the MET6 group in Antwerp, Paris and Mainz.

Evrard Sün

Professional training, career

1972 – 1976 Training at the “Ecole de l’Union des Arts Décoratifs”,
Paris, faculty of bookbinding – gilding – book decoration
Since then, creative bookbinder

Current Position

Creative bookbinder
Since 1973, Lecturer at the Atelier d’Arts Appliqués du Vésinet

Area of Speciality

Flexible bookbindings, temporary binding techniques on old books (la Belle Reliure de conservation).

Further Information

Lecturer in England
Conferences
Exhibits in libraries and museums in France and Belgium

Forstmeyer Kerstin

Professional Training, career

1986 – 1987 internship in the restoration workshop, Gutenberg
Museum in Mainz Germany
1987 – 1990 bookbinder in the restoration workshop at the Schiller
National Museum (German Literature Archive) Marbach,
Germany
1990 – 1994 University of Cologne, diploma in preservation and
Restoration of art and cultural heritage
1994 Senior Conservator at the Institute for the Preservation of
Archives and Library materials, Ludwigsburg Germany

Current Position

since 1996 head of department conservation of books, parchment
and wax seals

Teaching

Regular teaching: Buchbinder Colleg / Stuttgart,
Archives School Marburg
Irregular: College of Arts, Berne

Area of Specialty

Restoration and preservation of historical bindings, book illuminations,
parchment documents and wax seals.

Heck Bettina

Professional Training, career

- 1986 – 1989 Apprenticeship in Bookbinding
2001 – 2003 Apprenticeship in Bookbinding, Restoration
2006 Training as Educator
2004 – Continued training at the Institute for Preservation of
present Archive and Library Materials

Current Position

- 50% Director of restoration workshop, General State Archives
50% Conservator, Southwest German Archive of Architecture and Civil Engineering

Area of Speciality

- Preparation of Exhibitions and Library Loan

Heim Edwin

Professional training, career

- 1961 – 1964 Training in hand bookbinding with diploma
1965 – 1969 Further professional improvement in Zurich, Aarau, Ascona, Kopenhagen
1970 – 1971 Studies at the Ecole Supérieure Estienne, Paris
1972 – 1983 Head of the Legatoria Artistica + Atelier Peller, Ascona
1984 – 2010 Head of the department “Bookbinding and Design” at the centro del bel libro ascona

Current position

- Creative bookbinding and design

Further Information

- Since 1974, active member of the International Federation MdE, Master in artistic bookbinding
Winner of several national and international contests
Member of the SFB jury, since 2000 recipient of the award of the SFB

Kelm Daniel E.

Professional Training, Career

Initially worked in production studios in Boston where he learned progressively specialized traditional bookbinding techniques. Kelm was the finisher at Harcourt Bindery. In 1983, opened his own studio, now called The Wide Awake Garage, Easthampton, MA, U.S.A. In 1990 he founded Garage Annex School for Book Arts.

Current Position

Principal book artist and binder at the Wide Awake Garage where he designs and produces artist's books, interpretive fine bindings and book sculptures. Kelm teaches and lectures extensively.

Area of Speciality

Invented wire edge binding styles. Known for innovative structures, extensive knowledge of materials and fearless problem-solving regarding structures and materials.

Kramer Klaus

Professional Training, career

Press photographer for various newspapers, Frankfurt / Main, Germany
School for Photography (Marta Hoepffner), Hofheim/Taunus, Germany
Supervisor Photo lab, U.S. Army, Frankfurt / Main, Germany

Current Position

Self-employed since the late 1960s. Cooperation with the German Film Museum (Frankfurt / Main, Germany) in 1972. In the early 80s, compilation of the "General Guidelines for the conservation and storage of Photographic material (preservation) in museums and archives". Cooperation for many museums and historical Archives in Germany.

Area of Specialty

Mainly the digital and analogue safeguarding of historical photographs. Various other conservation treatments. Restoring of old daguerreotypes, tintypes, ecc. An important task is to safeguard combustible nitrate film material on archival safety film. Advice and consulting for archives, museums and libraries who want to create their own photo archive. Assistance of customers.

Further Information

Various publications and lectures about photo preservation and restoration. Author and writer.

Laramée Guy

Professional Training, Career

Self-taught in music and interdisciplinary work

Master of Fine Arts at the University of Quebec in Montreal

Master of Anthropology at Concordia University in Montreal

Current Position

Multidisciplinary artist

Area of Speciality

Sculpture, installation, painting

Maehrle Marlis

Professional Training, career

Training in visual merchandising, screen printing, final artwork, advertising copywriting.

Study as a layout artist at the School of Visual Communication, Johannes Gutenberg School in Stuttgart.

Book design and production (art exhibition catalogs published by Hatje and Cantz).

Current Position

Since 1992, freelance book design for publishers and pursuit of her own work.

Area of Specialty

The more adventurous and sensuous use of paper – with inspiration taken from ethnographic museums, hardware stores and the contents of trash bins.

Great affection for Japanese Wabisabi aesthetics.

The application of techniques from the related materials of wood and textiles.

Further Information

Teaching workshops on paper and books in Germany and the USA since 1995.

2009 Artist-in-Residence at the Mino Paper Art Village Project, Japan.

Maver Ian

Professional Training, career

- 1965 – 1969 Studies law (LLB) at Glasgow University
- 1975 – 1980 Paper Conservator by “Strathclyde Regional Archives”
- 1979 Advanced Craft City & Guilds diploma in General Book-binding
- 1980 Society of Archivists Conservator’s diploma
- 1980 – 1981 Paper Conservator at “Glasgow University Archives”
- 1981 – 1984 Conservator of rare books and manuscripts by “Special Collections all Library”
- 1985 Society of Archivists Instructor’s diploma
- 1985 – 1990 Senior Conservator by “Royal Greenwich Observatory”
- 1989 – 2000 Freelance
- 2000 Accredited by “Institute of Paper Conservation”
- 2000 – 2002 Book Conservator in “The National Archives, Kew”

Current Position

From August 2002 until the present, employed as Conservation Officer in “Walsall Local History Centre”.

Area of Specialty

Conservation of rare books and manuscripts but also archives, photographs, works of art on paper.

Further Information

- 1982 8 weeks as an intern in “Trinity College, Dublin”
 - 1985 – 1989 Instruction of students as part of the “Society of Archivists” Training scheme
 - 1994 – 2000 Visiting teacher at “Camberwell College of Arts”
 - 2008 – 2011 Visiting teacher at “West Dean College”
- Publishes regularly papers and gives talks on the subjects of book and paper conservation.

Mesmer Renate

Professional Training, career

- 1980 – 1983 Apprenticeship in Bookbinding with Diploma, Ludwigs – hafen Germany
- 1983 – 1985 Bookbinder at bindery Heene, Ludwigshafen Germany
- 1985 – 1988 Bookbinder at the University Library Mannheim, Germany
- 1986 – 1989 School for Master bookbinding, with Diploma
- 1988 – 1998 Bookbinder at the conservation workshop at the Speyer State Archives, Germany. From 1991 on, Head of Conservation at the Speyer State Archives
- 1992 – 1998 Own workshop in Speyer for book and paper conservation
- 1998 – 2003 Director of the book and paper conservation department at the centro del bel libro ascona

Current Position

Head conservator of the book and paper conservation department at the Folger Shakespeare Library in Washington, D.C.

Area of Speciality

Book conservation, wax seal conservation, conservation bindings
Since 2009, president of Potomac Chapters of the Guild of Bookworkers
Teacher for several institutions in the USA, s.a. The American Institute for Conservation of Historic and Artistic Works, The Campbell Center for Historic Preservation Studies and the Guild of Bookworkers.

Dr. Pataki-Hundt Andrea

Professional Training, career

- 1990 – 1993 Craft bookbinder
- 1993 – 1997 Study of paper and book conservation at the National Academy of Fine Arts in Stuttgart
- 1997 – 1998 DAAD scholarship in the USA at the Walters Art Museum, Baltimore
- Since 1998 Workshop manager at the State Academy of Fine Arts in Stuttgart
- 2002 – 2005 Promotion
- 2007 – 2009 Postdoc at the elite program for postdoctoral fellows of the state Baden-Württemberg
- 2008 Museum guest scholar at the J. Paul Getty Museum, Los Angeles

Current Position

Since 1998, Head of the conservation workshop at the Academy in Stuttgart

Area of Speciality

Restoration of parchment, parchment beveling, manufacturing of powder paint layers on parchment paper, use of aerosols in restoration

Further Information

Years of teaching experience in the apprenticeship program as well as teaching professionals at home and abroad

Dr. Pilch Karrer Erna

Professional Training, career

- 1986 – 1987 Studies at the school of Chemical Engineering in Graz
1987 – 1988 Archives conservator at Steiermärkisches Landesarchiv
1988 – 1995 Diploma studies in history/German language in Graz (part-time)
1996 – 2002 Doctorate studies in history in Vienna (part-time)
1999 – 2012 Head of the workshop in conservation at Oesterreichisches Staatsarchiv

Current Position

Interdepartmental coordination of conservation works at Oesterreichisches Staatsarchiv

Teaching experience

FH Eisenstadt, VL, part time teaching activity at Donauuniversität Krems, at Akademie der Bildenden Künste as well as support for diploma works respectively students training.

Area of Speciality

Restoration and conservation of fungal infested archival material, participation in relevant research projects.

Schmidt Thomas

Professional Training, career

- 1991 – 1993 Engineering course with certificate (licensed leather technician)
Lederinstitut Gerberschule Reutlingen, Germany
1995 – 2005 TFL-Ledertechnik GmbH, Weil am Rhein
2005 – 2006 Advanced training courses in Bookbinding and leather bindings, gold tooling- and blindtooling, Buchbinder-Colleg Stuttgart Bad-Cannstatt, Germany
2005 – 2006 Franz Hoffmann-Feinleder, Stuttgart,
Business assistant of J.J. Dargel, the former owner

Current Position

Since 2007, Proprietor of Franz Hoffmann- Feinleder, International supplier for special and outstanding leathers, Stuttgart, Germany

Further Information

Many international trips completed his training.
Teaching Experience at Staatsbibliothek zu Berlin.

Schneller Regina

Professional training, career

- Academic training with diploma as a book and paper conservator, University of Stuttgart Germany
- Early cooperation with the Albertina Wien analyzing the colors of Japanese wood prints
- Various internships in museums and institutions with Asian art collections. For example Lindenmuseum Stuttgart, Ostasiatisches Museum Berlin, Victoria & Albert Museum London.
- Work exchange and study program in Japan/Yokohama, supported by a grant from Carl-Duisberg-Gesellschaft Germany.
- Assistant in Japanese restoration workshop.
- Head of the conservation workshop at the Academy in Stuttgart
- Additional studies to learn the Japanese language at the Eberhard Karls Universität Tübingen and Doshisha-Universität Kyoto/ Japan

Current position

Since summer of 2005 self-employed in Stuttgart as paper conservator with specialization Asian art.

Further Information

Since 2006 guest teacher teaching Asian lining techniques and the use and construction of the Karibari, at Staatlichen Akademie der Bildenden Künste Stuttgart, in the study program restoration and conservation of graphic, archive and library materials.

Schrempf Johannes

Professional training, career

- 1987 – 1990 Training as hand bookbinder, Buchbinderei Schmid, Schorndorf, Germany
- 1990 – 1991 Internship: Hauptsachsaarchiv Stuttgart, Deutsches Literaturarchiv Marbach a.N., Buchbinderei Sleska Bietigheim, all Germany.
- 1991 – 1995 Academic training with diploma as a book and paper conservator, University of Cologne including internships at Stadtarchiv in Dortmund, Kupferstichkabinett Hamburg and Atelier for book conservation Andrea Giovannini Bellinzona, Svitzerland.
- 1995 Thesis on 'leafcasting parchment'
- 1995 – 1998 Head of conservation at Buch- und Graphik-restaurierung Schempp; Germany

Current Position

Since 1998, freelance conservator in Esslingen Germany

Scriba Ulrike

Professional training, career

- 1958 – 1961 First applied works in her father's workshop (wood and metal)
- 1961 – 1964 Art and craft school Darmstadt, Germany (class of sculptor)
- 1964 – 1969 Participation in the restoration of the "Wuerzburg Residence"
- Since 1976 Own workshop.
- 1990 – 1996 Jury member of the "German association of arts and crafts"
- Since 2002 Regular participations at the silversmith workshops of the gold and silversmith foundation Schwaebisch Gmuend

Current Position

Wood designer, since 1976 in own workshop.

Area of Speciality

High-quality unique items, Applied Arts design in the Intarsia technique. Expositions of her own works.

Further Information

Member of the "German association of Arts and Crafts", Bavarian association of arts and crafts, GEDOK Cologne and Karlsruhe and VESSELS-Forum.

From 1987 to 2010 various awards.

Exhibits in Italy, Unites States of America and Germany.

Stüssi Felix Urs

Professional training, career

Apprenticeship in Goldsmithing completed with honors at the workshop of Max Bruggman, St. Gallen, Switzerland. Residence in Vancouver, Canada - further development of handcraft skills.

Study at the University of Applied Sciences in Pforzheim with special interest in design.

Four years of work on behalf of the Swiss government as head of a jewelry workshop in Lesotho, Africa and the establishment of the first accredited training workshop for jewelers in Lesotho.

Study of ethnology at the Universities of Heidelberg and Freiburg.

Field research project with the nomadic Pokot people in Northern Kenya.

Current position

Professional goldsmith, designer and gemologist with an independent design workshop in Freiburg, Germany

Further Information

- 1974 Gold medal in the international jewelers competition in Jablonec
- Lecturer at the Royal Tropical Institute in Amsterdam and the “Ars Ornata Europeana” in Barcelona about experiences in Africa.
- 1998 Invitation to the first Swiss Biennial of contemporary jewelry art in Lugano
- Publication of his book “Schmuck: Material, Design, Herstellung” by Ravensburger Verlag
- 1993-present, various exhibitions, director of study tours and symposiums, and guest lecturer around the world
- Work in the Jewelry museum Pforzheim and in the Slovakian National Gallery

Ulrich Hans

Professional training, career

- 1987 – 1990 Training as a professional Printer followed by self taught specialization as lithograph printer
- Since 1992 self employed, works mainly for artists
- Since 1994 Guest teacher for the subject of lithography at the “Freien Kunstschule Stuttgart” Germany
- Since 1995 guest teacher at the Buchbinder-Colleg Stuttgart Germany – identification of printing techniques
- 2000 start of the “Edition Ulrich”, a publishing house for the revival of historic lithographs

Current position

Hans Ulrich is one of the last master lithographer in Germany. Since 1992 he runs his own lithographic press in Southern Germany, where he prints mainly for artists.

Further Information

He also taught at following institutions (among others): Diözesanmuseum (Columba) Köln; Museum für Verkehr, Berlin; Kunsthalle Heilbronn; Galerie der Stadt Esslingen; Bundesverband Bild & Rahmen, Rheinbach; Museum Solnhofen; Stadtmuseum Göppingen; Stadtmuseum Waiblingen.

Voser Guido

Professional Training, career

- 1976 – 1979 Apprenticeship in hand-bookbinding
- 1979 – 1983 Employed as bookbinder in various bookbinders' workshops
- 1984 Employed as bookbinder at the State Archives of Berne, Switzerland
- 1985 – 1986 2 years' internship in paper conservation with the "Arbeitsgemeinschaft für Papierrestauration Bern" AGPB (Interest Group for the Conservation of books and archival documents, Berne, founded thanks to the Swiss National Research Program). Several stays abroad focusing on further education
- 1987 Head of the conservation workshop at the State Archives of Berne
- 1991 Development of the vacuum deep freeze plant at the State Archives of Berne
- 1997 Start up of his company

Current Position

- Since 1997 self-employed in the field of the rescue and recovery of documents damaged by water or fire

Teaching activities

Regular teaching activities for the Swiss Protection Agency of Cultural Goods, presentations for insurance companies, institutions, restoration companies, professional associations, etc.

Area of Speciality

Checks whether emergency plans are practical in the emergency situation.

Specialised in the recovery of cultural goods, main field of activity: paper, leather, parchment.

Development of the dynamic vacuum freeze drying process, development of sophisticated plants for vacuum freeze drying.

Address of the Foundation centro del bel libro ascona

Please send applications for financial support (article VI, paragraph 3) to the following address:

Stiftung des centro del bel libro ascona

Hausmatte 4 – Postfach 40
3086 Zimmerwald
Switzerland

Centro bel libro ascona keeps contact with the following professional centres:

VISCOM – Swiss Association for visual communication

Speichergasse 35, Postfach, CH-3000 Bern 7
www.viscom.ch

PBS

Undominational office for professional education in visual communication

Monbijoustr. 73, Postfach, 3000 Bern 23, Switzerland

Phone 0041 31 372 28 28, Fax 0041 31 372 28 29

Courses on printing, specific manufacture and handicraft, business economics and conditions at the place of work

Accommodation

The cbl can offer a list of accommodations. Detailed information on accommodations can be obtained through the Tourist Information Office Ascona:

www.ascona.ch, e-mail: ascona@etlm.ch

School regulations of the centro del bel libro ascona

- I. Principles and aim**
- 1. Principles**
The school regulations were established by the school commission and are based on article 18, paragraph 5, of the statutes of the Association “centro del bel libro ascona”.
- 2. Aim**
The aim of the school regulations is to govern the business and administrative requirements of the school called “centro del bel libro ascona”.
- II. Types of courses**
- Courses are differentiated in the following way:
- a) Courses on bookbinding and book design with a specific program aimed at bookbinders and people with an adequate background
 - b) Courses on book conservation with a specific program aimed at bookbinders, conservators and people with an adequate background
 - c) Professional training courses for conservators, librarians, archivists and people professing similar jobs
 - d) Courses with Special admission requirements
- III. Languages**
- 1. German**
The courses are normally taught in German
- 2. Other languages**
Explanations in Italian, French or English can be obtained with prior agreement of the teacher (to be mentioned on the registration form). Courses are taught in two languages. The languages will normally be confirmed to the participants on the invoice of the registration.
- IV. Requisites of admission of the courses**
- 1. Department of Bookbinding and Book Design**
- a) Handbookbinders with federal diploma
 - b) Handbookbinders with national certificate
 - c) Handbookbinders coming from countries where no formal training is offered but with proof of at least 4 years’ experience in handbookbinding
 - d) Apprentices in their last year of training

School regulations

2. Department of Book and Paper Conservation

- a) Handbookbinders and conservators with federal diploma
- b) Handbookbinders and conservators with national certificate
- c) Conservators without certificate but with proof of at least 4 years' experience in book conservation
- d) Handbookbinders coming from countries where no formal training is offered but with proof of at least 4 years' experience in handbook-binding

Courses with Special admission requirements are indicated separately in the course program.

3. Authority

The head of the department decides whether the admission requirements are fulfilled.

V. Registration procedures

1. The written registration should be sent to the secretary of the centro del bel libro ascona 5 weeks before the beginning of the course (exceptions possible but subject to an agreement with the office).
2. Recognition of registration
Registration will only be recognised if the payment of the course fee has been made in time (mentioned in clause VI, paragraph 1).
3. Notification of registration and invoicing: if requirements have been fulfilled, the secretary will send the applicant a confirmation. The centro del bel libro ascona will send an invoice to the participants to pay the course fees.

VI. Registration fees

1. Deadline

In order to be accepted, candidates must pay the course fee before the last date for payment indicated by the secretary of the centro del bel libro ascona; generally thirty days before the course begins.

2. Refunds

For cancellation or non-attendance of a course, the following rules apply:

- a) for an unjustifiable failure to attend a course, the total registration fee is forfeited on favor of the centro del bel libro ascona;
- b) if written cancellation is made less than three weeks before the beginning of a course (according to postal date on the envelope), the centro del bel libro ascona has the right to retain one third of the course fees;
- c) If course attendance is cancelled more than three weeks in advance (according to postal date on the envelope) or a doctor's note for an illness or accident is provided, the participant's registration fee will be refunded, except for a fifty Swiss francs administration fee;
- d) If, for any reason, the course has to be cancelled, the registration fee will be fully refunded. The Association centro del bel libro ascona cannot be held responsible for any travel or accommodation expenses.

3. Scholarship grant

Participants can apply to the Foundation centro del bel libro ascona for financial assistance for fees and lodging. Please fill in the corresponding area on the application form. Participants will receive the necessary application form directly from the secretary of the Foundation of the centro del bel libro ascona (see page 53).

4. Discount for members of cbl

Cbl members receive a discount of 5% on the course costs, directly deducted from the invoice.

5. Discount for non-members

Non-members can benefit from a discount if they attend courses two months in a row.

VII.

Other costs

1. Materials

Leather, parchment, wood, gold and Special papers will be billed depending on use. The cost of current material is included in the course fees.

2. Tools

The cost of the purchase of personal tools is the participants' responsibility.

3. Insurance

The responsibility for insurance against accident and civil responsibility lies with the participants.

School regulations

VIII. Classes

1. Class schedules

First day: 8.30 a.m. – 12 noon and 2 – 5 p.m. Following days: 8 a.m. – 12 noon and 2 – 5 p.m. Courses of 5 days and more: on the last day of the course, classes finish at 12 noon.

2. Break

There is a 30-minute break in the morning.

3. Presence during lunch time

Students can stay in the classroom during lunchtime with the approval of the course teacher. Any damage that occurs during this time is the responsibility of the participants.

4. Excursions

The course teacher can organize excursions which are considered part of the course as long as they are related to the course/topic.

IX. Conduct

In case of extremely inappropriate behavior, the head of department has the right to issue a warning or to expel the participant from the course.

X. Course certificates

At the end of the course, participants receive a certificate of attendance.

XI. Validity

These school regulations were issued by the board of directors of the centro del bel libro ascona on 17th July 1995 and took effect on 1st January 1996. They were last modified by the board of directors on 12th June 2004.

Ascona, 28th september 2012

School commission of the centro del bel libro ascona
The president
Konrad Siegenthaler

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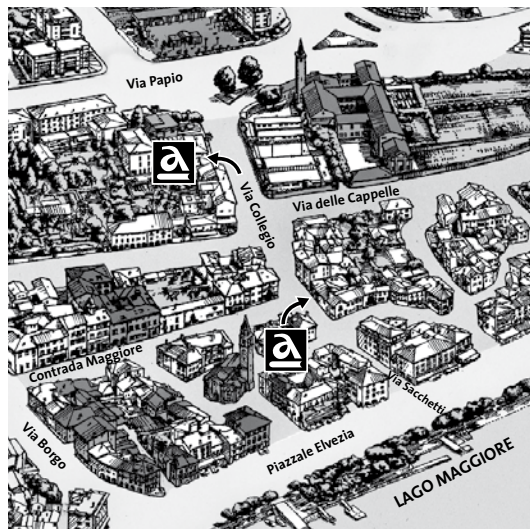
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Sekretariat
Secrétariat
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Enrolment

Language

Classes are generally held in German. In agreement with article III, §2 of the school regulations, I want information in (please mark priority with 1-2-3-4):

Deutsch Italiano Français English

Membership

I am a member of the centro del bel libro ascona:

Yes No Send me information about the membership

Diploma

Important: indicate the date of the certificate of final apprenticeship or send information about your professional activity.

Certificate year: For information see enclosures

Insurance

The responsibility for insurance against accident and civil responsibility lies with the participants.

Accommodation

The cbl can offer a listing of accommodation.

Yes, I would like the CBL to send me a list

Scholarship from the foundation

Please send me an application form for financial assistance for accommodation and fees.

Yes No

Please send your enrolment to:

centro del bel libro ascona
Casella postale 2600
Viale Portone 4
CH-6501 Bellinzona



centro del bel libro
cbl-ascona.ch



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