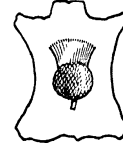




**J. Hewit & Sons Ltd.**  
TANNERS AND LEATHER DRESSERS



# *Skin Deep*

The Biannual Newsletter from J. Hewit & Sons Ltd.

No.11 - Spring 2001

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# Introduction

Towards the end of last year we were informed that Guildford College will no longer be running Bookbinding courses from its Stoke Park Campus in Guildford, Surrey. With this announcement came the news that the bookbinding courses at Roehampton in South London, have also been earmarked for closure. Whilst colleges are managed by accountants as opposed to educators, it is unlikely that we will see a reversal in this situation. Over the last few years, the number of young bookbinders leaving college with a qualification, either an H.N.D. or B.A., has drastically declined and with the ever diminishing number of colleges where craft bookbinding is taught, I often wonder what the future holds for the Craft. Where are the Bookbinders of the future going to come from.....?

Mike Brunwin, a Course Leader at the London College of Printing (one of the last remaining colleges to offer a full-time education in Craft Bookbinding) has written an article for this edition of '*Skin Deep*'. The article relates the history of the college and informs us of the excellent study opportunities available there today.

Also in this issue, Nolan Watts, writer, publisher and bookbinder, enlightens us with the story of Lithographic Printing. The article covers the history of Lithographic Printing and the methods still used today to practise this old craft.

Our very own Roger Barlee writes about Aluminium Tannages - from whence they came and how remarkably little the processes have changed.

We hope that you enjoy reading this edition of Skin Deep

David Lanning - Sales Director

# Aloys And All Those Stones

By Nolan Watts

On November 6th 1771, Aloys Senefelder (Aloysius, Johann, Nepomuk, Franz, Senefelder) was born while his father, an actor of the Royal Theatre of Munich was playing at Prague. Sometime after the family's return to Bavaria, the young Senefelder attended grammar school at Munich and eventually received a scholarship of 120 florins a year which enabled him to study jurisprudence at the University of Ingolstadt.



His father's death in 1791 forced him to abandon his studies and support his mother together with his eight brothers and sisters. Senefelder attempted to become an actor, against his dead father's wishes, but achieved greater success as a dramatic writer.

A turning point came when his printers failed to meet the deadline for the production of his play, "Mathyle von Altenstein". This prevented its presentation at the prestigious Lipzig Fair resulting in a substantial loss of income followed by crippling debts. Senefelder took a position with a printer and publisher and later purchased his own press as he was anxious to print and publish his own works. On a meagre budget, he began a series of experiments. He etched on steel, copper, and zinc, but the expense lead him finally to practice on a slab of locally quarried limestone.

One day in 1796, Senefelder's mother interrupted his work to write a laundry list for her but as there was no paper to hand he wrote it on a freshly polished stone with a greasy crayon. Rather than cleaning the stone he discovered that when chemically treated and inked, impressions could be pulled from it.

Senefelder developed a method of marking the stone with a greasy composition of soap, wax and lamp-black. The absorbent stone was then washed over with water which penetrated the surface which

remained on the unmarked areas of the stone. Printing ink was then applied to the stone's surface which adhered to the greasy image while being repelled by the wet areas.

Despite being dogged by considerable financial difficulties, disappointments and continuing discouragement he remained steadfast. Senefelder accepted an offer from a music publisher, Johann Anton André. He set himself up at Offenbach and trained others in his lithographic process. Senefelder went on to make numerous improvements to his "chemical" printing process and was later awarded the gold medal by the Society of Encouragement of England, the highest medal of the Polytechnische Verein für Baiern, the gold honorary medal of the order for Civilverdienst of the Bavarian Crown together with many other prizes. In Senefelder's latter years the king of Bavaria settled a handsome pension on Senefelder until his death in 1834.

### **Lithographic Stone**

The stone which is used in lithographic printing is a very fine-grained, compact limestone (calcium carbonate, CaCO<sub>3</sub>). Although limestone is deposited freely all over the world, it is only in the Jura Mountains, Bavaria, that the superfine quality required for lithography is found.

Solnhofen Limestone, named after the small town of Solnhofen in the state of Bavaria, lies in the region between Nuremberg and Munich. Millions of years ago, carbonated muds have formed a type of fine-grained, flat-cleaving limestone (known as Plattenkalk in German) that has been quarried since the Stone Age for roof and floor tiles, and more recently for lithographic stone. These rocks are also famous for their fossils. Although relatively rare, fossils from the Solnhofen Limestone may show exquisite detail, and often include fragile or soft-bodied organisms that usually leave no fossils at all, or only fragmentary ones. Vertebrate and invertebrate animals, land plants, and protists (traditionally called protozoa, algae, and lower fungi) are all represented as fossils in the Solnhofen Limestone.

### **The Solnhofen Quarries**

The Solnhofen quarries and fabrication plants are family owned and

operated. Individual plants are geared to finishing a specific stone into tiles, facade panels, and dimensional pieces. At each factory, state-of-the-art, computer controlled machines cut the raw stone into shapes and forms and polish, hone, sand, roughen, striate and flame it to fit architectural and design requirements.

The age of the high density limestone and fossils varies from 100 million to 180 million years and falls into categories based on physical characteristics, colour and location of the layers within the different quarries.

Fossilstone. The top of the quarry strata is formed by thin layers of limestone ranging from 1/16" to 15" in thickness. Within these layers, deposited approximately 150 million years ago, millions of fossils, distinctive markings and mineral deposits can be found. The most common characteristic of fossilstone is the pattern of grey, fern-like dendrites on the cream-coloured surface of the stone. The thin layers of fossil stone can only be extracted by hand, using hammer and chisel, they split apart one thin layer at a time.

Beneath the thin layers of fossilstone lies even older stone, approximately 180 million years old. Deposited in layers up to six feet in thickness, this stone is extracted using hydraulic drills and compressed air. This distinctive stone is characterized by many fossils and markings. Ammonites, belemnites, marine worms, corals and sponges, as well as veins and deposits of calcite, quartz, iron oxide and pyrite.

*Nolan Watts has spent the majority of his working life in the graphic arts industry. From a background of letterpress printing and binding, he studied at both the London and Watford Colleges of Printing. Throughout his career in the graphics industry he has gained a breadth of knowledge and practical experience in pre-press and press production embracing all the major printing processes.*

*From print management during the mid 70s, he moved into graphic design and is a practising designer, bookbinder and founder of The Standing Press publishers of **The Craftsman's Guide** series of books - [www.standingpress.com](http://www.standingpress.com).*

# ***Printing from the stone***

Printing from a flat surface is dependent upon the natural aversion of grease for water. The design is drawn on the grained surface of the stone with greasy inks or crayons, and the whole surface is than damped. The grained

*Right - The image is drawn onto the stone in reverse for direct printing.*



*Left - The image and stone is damped with water and the excess removed.*

surface helps to hold the water while the ink repels it. The whole stone is then rolled up with a printing ink which sticks to the greasy drawing, but not to the wet surface of the untouched stone.



*Top - An inked roller is worked to and fro over the dampened surface.*

*Right - Paper is placed in register, the tympan closed, pressure applied with the side lever and the press bed is moved forward under the scraper.*

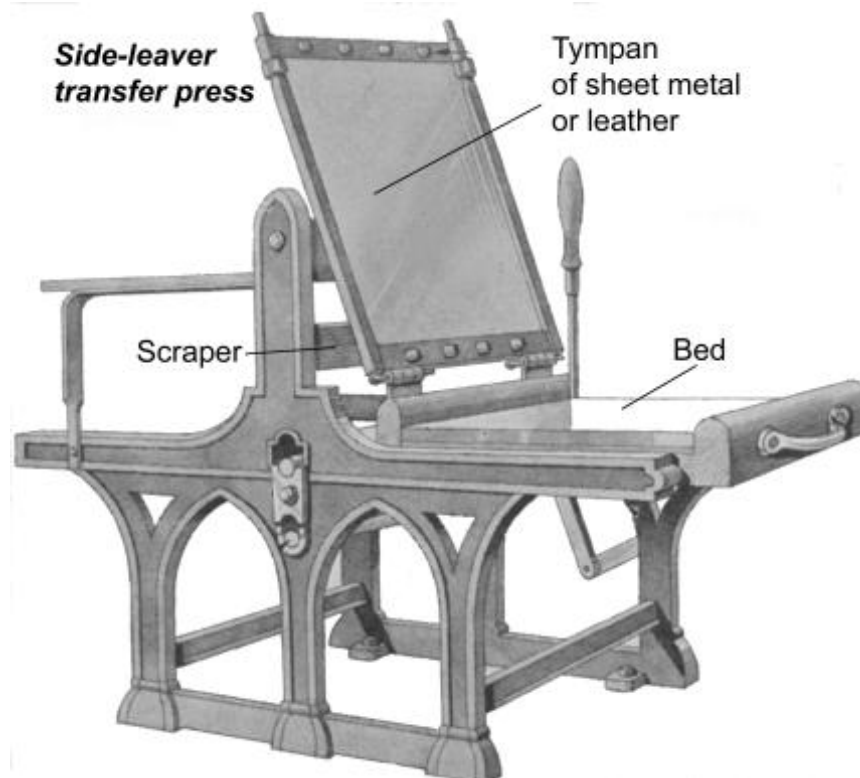
*Right - The tympan is lifted and the print removed from the stone.*



### **The Rise of Lithography**

Lithography spread with remarkable rapidity and by 1820 it was being practised in most of the European countries. Senefelder travelled Europe, inaugurating the process in the chief cities and supplying materials and equipment. Improvements were continually being made and the scope of the process widened. A tint was added to chalk drawing in black and this led to the use of coloured inks.

As Lithographic stones were heavy, cumbersome, difficult to register, and liable to breakage, zinc plates were occasionally employed instead. Zinc was cheaper and lighter than limestone and could be curved around a cylinder, but the techniques of producing a high-quality image from it had not yet been discovered. Almost all fine lithographers, therefore, continued to use stone. However, these were minor inconveniences compared to lithography's great advantages over other processes, especially in the area of colour printing.





By the middle of the nineteenth century, colour lithography - or chromolithography, was the process of choice for a number of ambitious projects and in London between 1851 and 1853, the massive Digby Wyatt's "The Industrial Arts of the Nineteenth Century at the Great Exhibition" was produced. It contained 160 illustrations printed by chromolithography, and each one used at least seven colours. 1,300 copies were printed at a rate of about 18,000 impressions per week, for a total of 1,350,500 impressions in all. After each impression or "pull", the lithographic stone had to be cleaned and re-registered for the next sheet. 1,069 stones were required, together weighing 25 tons. The paper alone weighed 17,400 pounds. Over the next forty years, chromolithography steadily out paced its rivals until, it too was replaced. At its height, however, and in the proper hands, the process was capable of exquisite results.

### **Alternatives for Stone**

As the stones were so cumbersome other alternatives were suggested and used by Senefelder. These included zinc and it was towards the end of the century before the trade generally accepted zinc plates. Senefelder also developed a system of spreading a solution of stone over the surface of card or paper so that this could be treated as a "plate".

For over sixty years lithographic printing was done on hand-operated, presses although Senefelder was certain that all the operations could be better carried out mechanically. The first lithographic machine was in operation by 1852. Sigls's 'fast' machine was subject to the usual scorn and derision given to pioneers. This press had a reciprocating bed to carry the stone, a cylinder with grippers for the sheet, a feed-board, damping and inking rollers. The fly wheel was turned by hand. Unfortunately, the press was rather too revolutionary for a very conservative trade.

Between 1864 and 1875 various flat-bed presses were made in Britain, France and Germany but it was difficult to find enough skilled men to work them as these presses required a great deal of work to keep them running.

### **The First Offset Machine**

In 1875, Robert Barclay patented the process for printing onto metal rather than paper. The first offset machine put to general practical use had the usual reciprocating bed carrying the litho stone but in addition it had two cylinders, one above the other. The lower cylinder was covered with a specially prepared card on which the print was taken from the stone. The sheet of metal then passed between the two cylinders and received the impression on the underside, by transfer from the card. After many experiments the card was replaced with a rubber-covered cotton sheet, or blanket.

The reciprocating motion of the litho flat-bed machine was clumsy and required a great deal of power. In addition the rollers were comparatively noisy. The use of plates of both metals became widely used on flat-bed machines as an alternative to stone.

This technical and practical progress with thin, flexible printing surfaces paved the way for the rotary type of machine which appeared towards the end of the nineteenth century. The idea of such a machine had been conceived many years before by Senefelder but the first practical machine came from New York and the general design developed and manufactured in Great Britain.

These direct rotary machines simply retained the cylinder and the delivery apparatus of the flat-bed machine, while replacing the stone bed and ink slab by a second cylinder. This produced a smooth, quiet-running machine that virtually doubled production.

#### **Taking care of your litho stone**

You can use plate glass, marble and a number of other flat materials on which to pare leather but the major attraction of limestone is that its surface can be easily maintained.

The traditional method is to use a 'muller' and abrasive powder but these days all that's needed is waterproof abrasive paper wrapped around a smallish wooden block. Keep the stone's surface wet with water and rub until you have a smooth surface. Start with a coarse grade paper if the surface is badly scratched and finish with a fine grade.

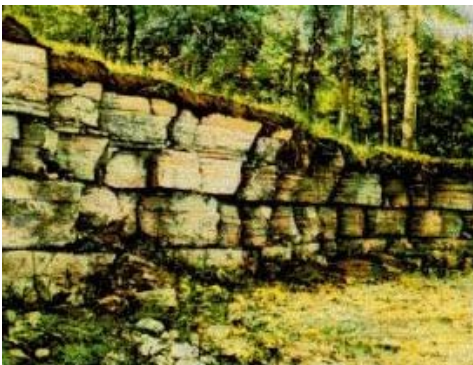
### **Lithograph City**

During the 19th century vast quantities of Solnhofen stone, were shipped to the United States for use in commercial lithography. At the turn of the 20th century, a town in north-central Iowa was founded because of this interest in high-quality lithographic stone. As the limestone is exposed along the Cedar River valley near the Floyd-Mitchell county line, Clement Webster, an enterprising citizen of Marble Rock established a settlement called Lithograph City. Here the limestone was quarried and marketed to compete with the more expensive, imported Bavarian stone.



The onset of the First World War curtailed the importation of Bavarian stone, and the operation at Lithograph City was expanded to meet the anticipated demand for quality stone.

By 1915, Webster's community consisted of 15 houses, a hotel, general store, blacksmith shop, timber yard, stone crushing and polishing plant, dance hall, and museum. The quarries operated for only a short period, however, and the town failed to prosper as metal engraving replaced lithographic stone in providing good quality printing at lower cost. After 1915, the town's name was changed to Devonian but later abandoned and by 1938 was reported to be completely ploughed under.



*The old Gable Quarry, southwest of Osage, Mitchell County, Iowa.*

*The original colour plate is from the Iowa Geological Survey 1903 Annual Report, printed on stone from Mitchell County.*

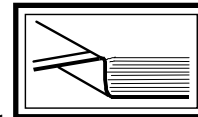
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*All sessions will be taught by professional practising bookbinders,  
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Full Leather Binding	Stuart Brockman	6th August - 10th August	£535
Box Making	Simon Haigh	13th August - 17th August	£450
Gold Finish- ing	James & Stuart Brockman	20th August - 24th August	£595

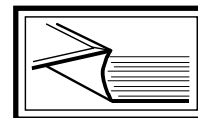
**Full Vellum Binding**

This course will guide participants through a step-by-step approach to binding a book in full vellum over boards. The technique developed by James Brockman, and copied by many since, is second to none.



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*In line with our desire to promote and maintain the highest possible standards in bookbinding craft and design skills, 1 free place will be offered to a student bookbinder. If you wish to apply please send a CV and covering letter to the address opposite.*

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*All courses will be **meticulously structured** to enable participants to achieve the highest possible standards of **craftsmanship**.*

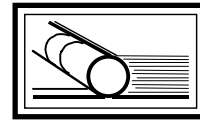
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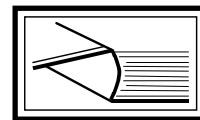
**Box Making**

This course will guide participants through the skills required for the successful production of Quarter Leather Boxes, Leather Edged Slip Cases and Buckram Boxes.



**Gold Finishing**

This course is the chance of a lifetime! It will guide participants through the skills and techniques required for the successful use of Gold leaf for decorative finishes and tooling. The techniques are used exclusively in the Brockman Bindery.



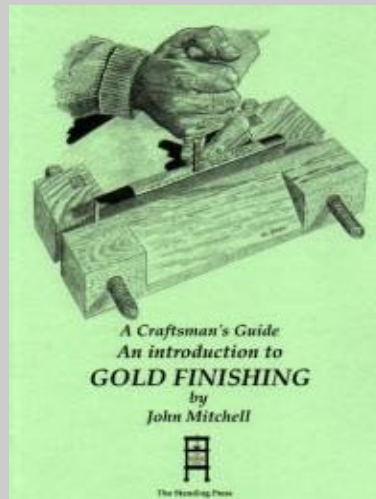
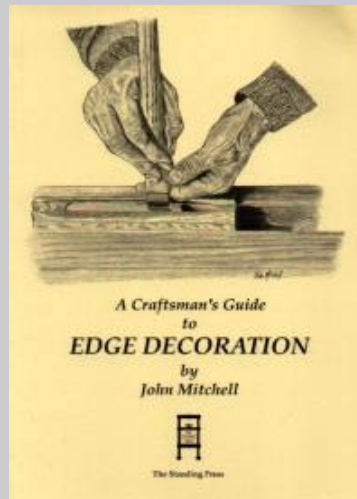
For further information please send a stamped  
addressed envelope to:  
Stuart Brockman, 323 Amersham Road, Hazlemere, Buckinghamshire,  
HP15 7PX, UK  
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# Product & Company News

## Rex Prepared Paste

Back in the Summer, we had to temporarily remove from sale, our stock of Rex Prepared Paste due to manufacturing problems. These problems have been solved and we are pleased to advise that the Rex Paste is now available again at the same prices.

## New Publications



We have brought into stock the two popular 'How to' books by John Mitchell, **An Introduction to Edge Decoration** and **An Introduction to Gold Finishing**. These books have been designed and written as practical guides to these two skills. The text and illustrations have been compiled in a format that will enable the binder to use the books not only as an exhaustive source of information, but as a practical step-by-step working guide to the many and complex techniques involved.

These books are published by the Standing Press and are priced at £35.00 each

### Hewit's Ready Prepared Glaire

We are currently looking into the possibility of manufacturing our own ready-made Glaire, based on the old recipe of Leather Varnish. We will keep you posted, so please watch this space!

### Replacement Blades for Brockman Paring Machine

We will shortly be stocking, stronger and more suitable replacement Blades for the Brockman Paring Machine.

### Awards

The 2000 Designer Bookbinder Competition was held at the end of last year. This year, the J. Hewit & Son prize for 'The Interesting Treatment of Leather' was awarded to Mia Leijonstedt. The prize was truly deserved for her binding of Lear's 'Complete Nonsense', published by The Folio Society.

### Obituary

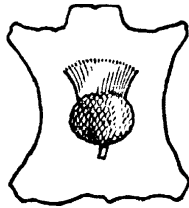
Jan Blake 1963-2000

We were saddened to learn of the death of Jan Blake.

After University, Jan trained as a Bookbinder at the London College of Printing. From then on her first love was that Craft. Anyone who came in contact with her was aware of her enthusiasm and dedication. Jan's skills both as a designer and a craftsman, combined with managerial know-how, took her to Sangorski & Sutcliff and Zaehnsdorf with Tony Rainbird and to Shepherds Bookbinders, interspersed with bouts of freelance binding. Those collectors, who commissioned her work will treasure it. Those of us who were touched by her fervour will mourn her tragic premature death and will never forget her vivacity.

# Aluminium Tannages

By Roger Barlee



The history of aluminium tannages begins in the Middle East. Alum is a double salt of aluminium and potassium phosphate, and occurs naturally in many warm climates, hence it's early use as a tanning agent. The basic process is simple, consisting of simply immersing raw pelts in a solution of alum, and this process was well established in Egypt by 1600 BC. The production of alum leathers spread throughout the Mediterranean through both Arab traders and the Roman Empire, and had reached Britain by the ninth century AD.

The production of alum leathers became very widespread during the Middle Ages, and was used for the production of bookbinding leathers, gloving leather, ladies shoe leather and fur skins. Whilst there has been a dramatic reduction in the quantities of alum leather produced since the advent of chrome tanning, alum leathers are still used for bookbinding, high quality gloves, furs and cricket balls.

The manufacture of alum leathers is called **tawing**, and is quite distinct from the tanning process described in earlier editions of *Skin Deep*. Whilst the aluminium in the alum does combine with the leather fibres, as can be seen by the increased shrinkage temperature of the leather, the leather is sensitive to being washed in water. Unlike "normal" leathers that can stand washing, when alum leathers are thoroughly immersed in water, the tanning salts are washed out, and sulphuric acid is produced. When dried the resulting material is hard and inflexible having the characteristics similar to those of a dried raw pelt. Whilst the problems associated with the washing out the of alum are indeed serious (one only has to remember the damage done in the Venice floods), alum leathers handled correctly are among the most stable



leathers ever produced. Many fine examples of Medieval alum tawed leathers are still available in libraries and museums around the world.

Whilst the original alum leathers were produced using only alum, the process was modified fairly early in its history to include salt, egg yolk and flour. These ingredients give the leather a fuller substance, and also a softer handle. In Medieval times, skins were unhaired and then given a bran drench. The fermentation that resulted produced acetic acid that removed the lime from the unhairing, after which the skins would be scudded to remove any remaining hair and pigment from the



skin. The skins would then be placed in a tub containing alum, salt, flour and egg yolk, and would be agitated by hand or using wooden poles over a period of a few days. After being left over a wooden horse, the skins would be hung up to dry, producing a very hard and inflexible material. This crusted leather would be allowed to age for a few weeks to allow the alum to stabilise. The leather was then conditioned using damp sawdust, and then hand staked. The stake was a wooden support, at the upper end of which was a blunt steel knife (see left). The conditioned skin would be laid over the stake, and the staker, holding both sides of the skin, would forcibly draw the skin over the knife in all directions. This action would

stretch the leather fully, and in the process remove the stiffness producing a very soft pliant piece of leather.

The process has changed very little over the centuries apart from the usual mechanisation that has occurred widely within the trade. Nowadays the skins are placed in a wooden drum to increase the agitation during the tawing process, and the hand staking is now carried

out by machine (see The Manufacture of Leather Part 9).

The one area however where knowledge has been lost is in the dyeing of alum leathers. Alum tawed skins are peculiar in the way that they dye, and special methods and dyestuffs were used. The leathers were dyed using vegetable dyes and mordanting agents, modern synthetic dyes being of little use. The leather was first washed in an alkaline solution (usually stale urine or ammonia), and then repeatedly brushed or dipped in a dye-wood or vegetable dye liquor. Following this the skins would be given a mordant wash using a metallic salt in order to either enhance the colour or to bring out a special tone. The use of the mordanting also had the effect of making the colours generated more permanent.

Typical dye-woods or vegetable dyes were:-

Oak Bark, Logwood, Sumac, Fustic, Elderberry Juice, Cochineal and Persian Berries.

Mordanting Agents included:-

Copper Salts (blue), Iron Salts (black/dark shades), Tin Salts (red).

Following the dyeing, in the case of dipped skins, the leathers were generally "re-egged" in order to replace the egg yolk lost during the dyeing. The skins would then be dried to the crust state again, prior to being conditioned and staked as before.

Regrettably most of the dye-woods and vegetable dyes are no longer commercially available, however there is no reason why interested binders could not experiment if interested – we look forward to hearing about your results!

## References

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- Reid, "Ancient Skins Parchments and Leathers, Seminar Press, 1972
- Sharpehouse, "Leather Technician's Handbook", © LPA, Buckland Press Ltd., 1989
- Watt, "The Art of Leather Manufacture", Crosby Lockwood & Co., 1885

## Book Arts & Crafts at the London College of Printing

The London College of Printing (LCP) emerged after the end of the First World War. In those early years the vast majority of students were indentured apprentices, attending usually one day a week over 5 or 6 years. Printing at that time was still primarily based on letterpress and litho sheet fed methods, and was labour intensive. The printing trade itself was a "closed shop" and without indentures and a union card working in the trade was almost impossible. In fact getting an apprenticeship, (as a young man) without the sponsorship of a friend or relative, was very difficult.

This situation remained almost unchanged until the late 1980's, the structure of the trade (e.g trade union legislation), new technology and new "speeded up" training schemes all combined to create a slimmed down modern printing industry.

The printed image may now be designed using the latest desktop computer software, digital technology means that a manuscript may be published and typeset in the UK, illustrated by a designer in the US and printed, via ISDN in Italy. The new information age means that publishers no longer rely on long print runs to make money, today relatively short runs are viable, this in turn creates even greater choice of titles to the reading public. Bookbinding technology within the trade has kept pace and "in line" binding units can produce thousands of hardback books, quickly and cheaply.

Running parallel to these developments is a section of the printing world based on traditional technology and techniques. Modern technology has its roots in the Industrial Revolution and the machine. The Arts & Crafts Movement (William Morris et al) was anti-machine and wanted to return to the days of craft making. Mass production was to Morris a soul-less activity, bad materials, poor design and cheap skimpy methods combined, in the 1880's, to produce some of the ugliest books ever produced. Morris set-up the Kelmscott Press, many of his friends set up private presses, the impact of their work not only improved book design in the trade, but influenced most of the teachers working in the

new art & craft schools that were set up at the turn of the twentieth century, LCP included.

Traditional craft (trade) bookbinding was also greatly influenced by the Arts & Crafts Movement, however its greatest influence was in graphic design and modern design binding techniques.

In those early years of the last century craft bookbinding was taught in most of the London art and craft colleges, (Central School of Arts & Crafts, Camberwell College of Art , LCP etc..) craft bookbinding, that is binding books by hand usually in leather was still, in spite of the mass production book trade, a widespread occupation. Demand was healthy, before the days of television , playstations and PC's quality entertainment was a handbound book rather than a cloth binding.

Today, having a book bound in leather is akin to having one's suit or shoes made by hand, and rather expensive. The number of trade binderies in London capable of producing work of this standard are getting less and less as the years go by. However, the number of binderies run as sole traders is on the increase, there is no shortage of work. People will always want quality products and there are literally thousands of Victorian books that need the attention of skilled book repairers.

Mass produced books are produced for the consumer and by definition will fall apart after a few years, handbound books will last hundreds of years. Many people say that with the age of the computer the book has had its day. Can you imagine sitting in your garden, under a shady tree reading your computer? The book is not only a reading machine, look at the illustrations, turn the page, feel the paper, feel the leather, smell it. A book is also *the* defining cultural object, a copy of an Austin, Dickens or Hardy has the same kind of impact to an English person that the Koran has to the Moslem or the Old Testament to a Jew.

At the LCP you can have your fill of courses from basic to advanced in all the latest technologies and print media methods from publishing to selling. However, you may also enrol on a course that encapsulates all the values of the Arts and Crafts Movement, **The BA(Hons) Book Arts**

**& Crafts.** A strong sense of design, taught using conventional visual study methods by practising artists and printmakers, typography using letterpress, craft bookbinding to advanced level, fine print production including screen processes and just in case you thought we had lost contact with the modern world, the latest computer aided design programmes, photography and digital technologies. The course also covers Cultural studies and Professional Development. Work Experience and a study Abroad programme complete the package.

Of course it would be impossible to deliver all of these areas to degree level over three years, the first year gives intensive skills training in all areas, in the second year you select certain areas and drop others, finally in year three you can focus on the area you wish to concentrate on for your Degree show (and occupation!). We also run a two year **HND programme in Craft Bookbinding** for those who wish to practice as a skilled craftsperson. This programme of study includes all major bookbinding structures, decorative techniques and restoration methods. This course runs over three days a week and is the most comprehensive of its kind available. Work placement is also available at major London libraries and binderies.

Finally, our resources at the college are second to none, fully equipped workshops and studios and dedicated highly experienced staff; this is born out by our retention rate of 96% (students just hate to leave), a HEFC score of 22 / 24 and students who not only win international prizes for Bookart and Bookbinding but have work exhibited throughout Europe and the US. Exit profiles show a take up of 80%, in fact graduates are working not only as bookbinders and bookartists, but (e.g) in libraries, publisher's art departments, product design, textile design, illustrators, graphic artists and some go on to post-graduate courses, MA Bookarts, Fine Art, Conservation, Publishing and PGCE.etc...

**Need to know more?**

**Then contact Mike Brunwin or Ken Olney at:  
London College of Printing, Elephant & Castle, London SE1 6SB**

**Tel: +44 (0) 20 7514 6500/6733 or e-mail [runwin@lcp.linst.ac.uk](mailto:runwin@lcp.linst.ac.uk)**

# Dates for your Diary

**19th March - 18th August 2001**

**Designer Bookbinders North American Exhibition**

The Folger Shakespeare Library, Washington DC

**21st April 2001**

**\*Designer Bookbinders AGM and Trade Fair**

**18.30 at The Art workers Guild, 6, Queens Square, London, WC2**

**16th - 19th July 2001**

**Designer Bookbinders Exhibition**

Leighton House, London

**19th - 22nd July 2001**

**\*Society of Bookbinders Biennial Conference**

**Homerton College, Cambridge, England**

Further details from Mr. Philip Lee, Glebe House, Green Lane,  
Everton, BEDS., SG19 2AL or [bookbin@socbkbnd.com](mailto:bookbin@socbkbnd.com)

**8th - 15th September 2001**

**\*The Sixth Biennial of World Bookbinding**

**Saint-Jean De Luz, France**

The Exhibition will be open the public from 11.00 - 18.00. At the indoor tennis centre Saint-Jean de Luz. The prize giving Ceremony will be held on Saturday 15th September 6 P.M at Hendaye.

Further information is available by e-mail at: [bireliure@club-internet.fr](mailto:bireliure@club-internet.fr) or by going to <http://perso.club-internet.fr/bireliure>

**5th - 8th October 2001**

**\*Guild of Bookworkers, Standards of Excellence Seminar**

# Dates for your Diary

## **Alexandria, Virginia, USA**

For further details contact Pam Barrios +1 801 378 2988 or  
pam\_barrios@byu.edu.

**10th - 11th November 2001**

**\*U.K. Fine Press Book Fair**

**Oxford Brookes University, Oxford, England**

Further details from Michael Taylor 01379 853889  
or e-mail: michael@hoblins.demon.co.uk

## **Residential Courses at Urchfont Manor**

**26th-30th March 2001**

**Bookbinding & Conservation**

Tutor: Maureen Duke - Basic Techniques with special topic, Cloth case  
Restoration.

**28th May - 1st June 2001**

**Bookbinding & Conservation**

Tutor: Anton Henley - Basic Techniques

**16th-20th July 2001**

**Bookbinding & Conservation**

Tutor: Maureen Duke - Basic Techniques with special topic, Titling  
Methods.

**25th-27th July 2001**

**Box Making for Craft Workers**

Tutor: Anton Henley

Further information on these course is available from the Secretary,  
Urchfont Manor College, Urchfont, Devizes, WILTSHIRE SN10 4RG  
Tel: +44 (0) 1380 840495



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