

Skin Deep

The Biannual Newsletter from J. Hewit & Sons Ltd.

No.18 – Autumn 2004

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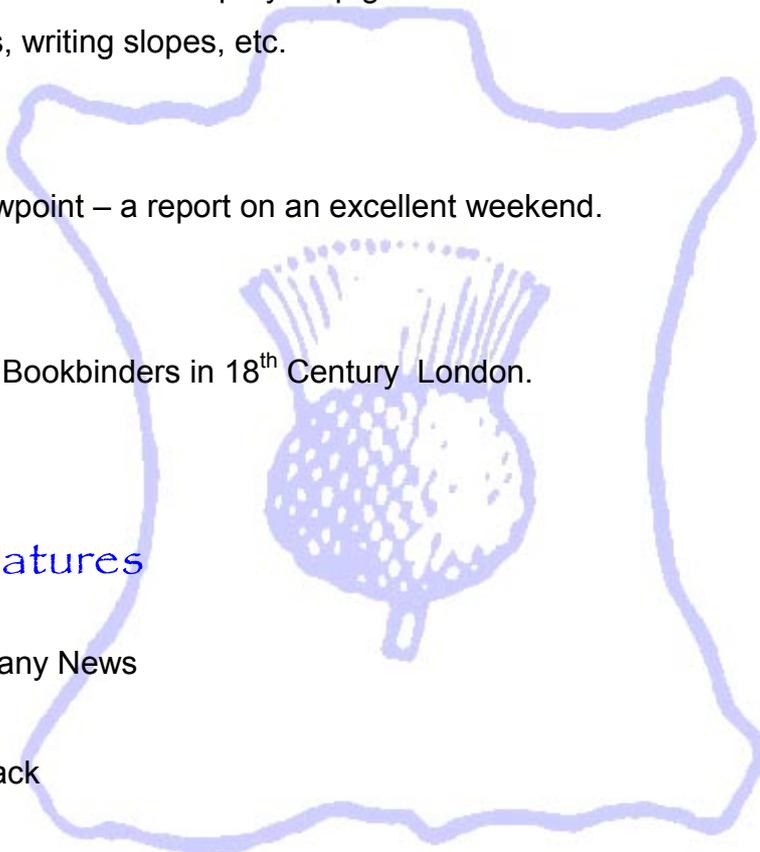
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Replacing the Leather on Leather Desks

By James Lane

Most leather inserts are small and easy to install. Below, I deliberately describe a difficult installation to show the depth and detail of how to do this kind of work.

1. The wooden surface must be clean and all imperfections and irregularities must be removed before the application of the leather. Using a scraper and sandpaper, 80 grit is fine to use, smooth the surface. All cracks and knot holes must be filled. Any and all imperfections will show through the leather, so you should not expect the leather to bridge any cavities.
2. Use a vacuum cleaner, compressed air, or broom to clean all dust and dirt off the back of the leather as well as the wood surface. Cleaning high spots off is very important as any 'mounds' will show through to the surface.
3. Using a clear strippable wallpaper paste as the adhesive for leather inserts has proven to be the best all around glue. The paste is water based so will not affect practically any finish, while providing good adhesion and enough working time to install and fit the insert. I recommend applying the paste with a plastic spreader that has a serrated edge. Of course you can use the original 18th and 19th century glue made from wheat paste. Please note, that as with any water based glue or paints, drying time may vary greatly according to the air temperature and humidity.



Important Tip

Order a scrap of leather and test it out by gluing it on the desk to find out the drying times.

- i. Apply the adhesive to a clean area on the desk the same size as the scrap of leather.
- ii. Apply the scrap of leather, position it and smooth it out with a roller just as you would do applying the full size leather.
- iii. Let dry for 24 hours. In a cold environment, allow 48 hours.
- iv. Try to lift up a corner. This will indicate how long the drying times will be.
- v. Pull off leather and clean surface with a scraper.

4. It is very important to lay the paste as evenly as possible. The thickness of the glue will change the drying times. It is important to take drying time into consideration because leather will shrink and expand in different environmental conditions. Most inserts will not fit perfectly on a table so a certain amount of time and effort is needed to make adjustments.
5. Sometimes the leather insert is larger than the area to be installed. In these cases you will need to centre the insert. The key point here is to centre the decorative edge emboss. In other words make sure the gold emboss is an equal distance from the edge on all four sides.

6. Now this is the part where you need the glue to dry slowly, to allow for proper positioning of the leather to the desk. There are no fixed rules here except the equal distancing the embossing to the edge.
7. Just slowly keep pushing and adjusting the leather to the right position.
8. If the leather is too large it will compress. In this photo I am pushing towards the middle of the desk. For every square foot, leather can be stretched or compressed approximately 0.25" (6mm).



roller.

9. Now that the insert is well fitted and positioned in the centre it is time to smooth out all of the bubbles and lumps

10. I have found that the best tool for getting a smooth surface is to use a plain old paint roller. Start from the centre and work outward, pushing the bubbles out toward the outer edge. You will have to go over area many times to get a smooth surface. Watch out for lines formed by the roller's edge. Just go back over them with less weight on the

11. After the insert has a smooth surface and all the bubbles have been removed you may need to do more positioning by stretching and compressing the insert. The excess leather will need to be trimmed off.
12. To trim the insert you will need to place a piece of cardboard or something similar between the wood and the insert to protect the wood surface. Now take a straight edge and line up to the wood border.
13. Take brand new blade and start trimming. Do not press down too hard on the cutting blade. It is better to go over two or three times than cut through the cardboard or pull the leather out of position.





14. A little more adjusting to get the perfect fit.

15. Now take a dry paper towel and wipe up the excess glue.



Important Tip

Sometimes you will have to tape down the edges. Use only masking tape, that is a tape that has a very weak adhesive. Do not leave it on longer than 24 hours. To remove the tape never, ever pull straight up. Always pull close to the surface and at a diagonal.



Incorrect



Correct

James Lane – is an antique restorer based in Florida and runs the AntiqueResorers.com web site. This article is reproduced with his kind permission.

Product & Company News

Finishing Stove

Utilising a standard 2-ring hot plate, P&S Engraving have produced a very practical and beautifully designed Finishing Stove that will provide for all your finishing requirements.

Specification:

Voltage - 230v AC - 50Hz

Large ring power consumption - 1500W - Thermostatically controlled

Small ring power consumption - 750W - Thermostatically controlled

Cast aluminium support ring, with adjustable brass/wooden legs and feet.

Cost: £199.50

(Prices are subject to shipping and VAT @ 17.5% where applicable)



New Paring Machine

We know you have been waiting patiently - the latest news from the manufacturer is promising. The prototype machines have now been extensively tested and slight modifications have been undertaken. Production is due to start within the next few weeks and we hope to have the new machines available to sell to you by the end of October. Full specifications, prices etc. will be published on our web site as soon as the information is to hand.

Letters & Feedback

Designer Bookbinders at the Bibliotheca Wittockiana

For the first time in almost twenty years Designer Bookbinders will be displaying their recent work in a major exhibition at the prestigious venue of the Bibliotheca Wittockiana in Brussels. There will be just over ninety pieces of work in the exhibition featuring bindings from twenty-seven Fellows and Licentiates of Designer Bookbinders. The display will give visitors a rare opportunity to view the work of established fellows along side more recently-elected Fellows and Licentiates. Part of the exhibition will present a series of binding, commissioned from 1999 to the present day, by DVB member, Alec Taylor, that form part of his superb personal collection. The bindings shown here have not been exhibited in Europe before. As a sample of recent work this display will highlight the wide variety of personal binding styles from a 'traditional' approach, to exuberant contemporary designs that explore a variety of materials and structures.

This exhibition opens on 25 September 2004 and runs until 23 January 2005, at the Bibliotheca Wittockiana, 21, rue du Bemel, B-1150 Brussels. It is open from 10.00 to 17.00,

Tuesday to Saturday. Closed Sunday and Monday.

Jenni Grey, Brighton

Altering A Book

Its a fun project to hollow out a book. My daughter needed a place to store secret messages. Pick a large enough one so that you can hold something of substance. Pick a boring title, one recent one was "Canadian Constitutional Law".

Leave a few pages at the start and the end uncut, I don't know why I do I just do. If you have a drill - drill the four corners of the "box". I hold paper tight with Davey Board (*grey board/millboard – Ed.*) board on top. This will help keep the cut out area square and avoid it "drifting" because of the play of a book opening. Cut out chunks of pages at a time - drill hole to drill hole. I glue the pages together inside the box so that it can hold things even standing up. I also glue the bottom pages so that the cut out area has a "bottom". When gluing these pages, don't use too much glue and spoil the textblock edge - making it look unnatural. Put under weight.

Rob Richards, Alberta, Canada



We at J. Hewit & Sons Ltd, produce beautifully crafted Bookmarks. They are very popular with schools, colleges, parents' associations, clubs and other organisations and will make ideal promotional gifts for your clients and customers. They will also make excellent additions to the items you sell from your souvenir gift shop.

The bookmarks are available in a large selection of standard shapes, shades and finishes. They can be embossed in Gold or Silver foil with your own logo or design or alternatively, 'blind' stamped without foil to give a more subtle finish.

For further information, please contact us on:

Tel: 0131 449 2206
Fax: 0131 449 5081

e-mail: sales@hewit.com
Web: www.hewit.com/bookmark.htm

Study Opportunities

Courses

Residential Courses at Urchfont Manor, UK

Bookbinding: Repair & Conservation

Date: 8th - 12th November 2004

Tutor: Maureen Duke

General Topics plus special topic: Binding Miniature Books

Further information on these courses is available from the: Secretary, Urchfont Manor College, Urchfont, Devizes,, WILTSHIRE, SN10 4RG, UK, Tel: +44 (0) 1380 840495, Fax: +44 (0) 1380 840005, E-mail:urchfont@wccyouth.org.uk

Leeds College of Technology, Yorkshire, UK

Last year with great success, Leeds College of Technology, Yorkshire, UK, ran a basic craft bookbinding course. They had a good response, with eight enrolling on the course, most of who would like to move on to more advanced level. They have also had a few interested enquiries for the next basic course. This has prompted them to set up an Intermediate Craft course, which will start in February, following on from the beginners course in September. The new course will again have a certificate from NCFE after successful completion. They intend to move on to quarter and half bound case books and quarter and half bound leather bindings.

The courses will run on Wednesday evenings, 5.00-8.30 pm., 18 weeks each course. The fee will be £150 plus a small enrollment fee.

For more information: Contacts: Mick McGregor at Leeds College of Technology
Tel: +44 (0) 113 297 6438, e-mail m.mcgregor@lct.ac.uk
or Student Services: tel +44 (0) 113 297 6481.

London College of Printing, London, UK

BA(HONS) Book Arts and Crafts - a course designed to develop a creative and innovative approach to the art and craft of designing and making books, as functional artifacts and art pieces.

This programme of study is unique in the United Kingdom, being the only course available specifically in book arts & crafts. The course is spread over three years, year one is mostly skills based and covers a variety of bookart areas, year two includes a range of electives allowing the student to focus on certain areas in detail. This year also includes work experience. Year three includes 2 major practical projects and a dissertation in a related area. The course starts in year one as tutor led and gradually becomes student led.

During the course visits are arranged to museums and galleries, field trips abroad and the possibility of engaging in the college exchange programme. A range of methods delivers the course: e.g. practical demonstration, lectures, seminars and tutorials.

Bookart projects are practically based and detailed feedback is always given on student's work either through assessment sheets or in tutorial. Written projects are required in the Cultural Studies and Personal and Professional Development modules.

Here is an outline of each year

Year 1 - Modules include basic skills in Printmaking, Craft bookbinding, craft printing (letterpress and screen), visual studies (drawing & illustration), photography and creative bookarts. Computer studies (computer-aided design), Cultural studies and Professional development. (CS & PPD run throughout the course). Year one is intense and requires attendance over 3/4 days.

Year 2 - Modules include advanced bookart structures and fine print production, electives include advanced printmaking & illustration, design bookbinding, artist's books, historical / oriental structures, conservation techniques and CAD etc. Students may now focus on particular area or specialism and drop areas they do not wish to pursue. PPD not only helps arrange work experience, but sets up student exhibitions in various galleries and the London Artists Bookfair each year.

Year 3 - This year is assessed over 2 major projects and 2 lesser projects. You will be expected to produce a dissertation of around 5000/6000 words and produce a Major Elective Study, which is assessed by exhibition. Projects are student led, this year of the course using a supervision/tutorial system for major projects. Students also set up their own exhibition in a private gallery during this final year. Technical help and advice is always available and most tutors operate an "open door" policy for students who need one-to-one help.

Exit Profile - Over 70% of graduates find employment in areas related to the course programme,(2002). Some have gone into teaching (PGTC) some onto post graduate education, (MA Bookarts, MA Fine Art, MA Product Design and MA Publishing etc.)

This art and design course using as it does a range of 3D graphics and the book as a medium has a wide range of applications. Graduates work as makers in bookbinding, printers in Fine press (Limited Edition), printmakers, illustrators, book designers using the latest computer applications, in art departments for publishers, paper engineering (pop-ups), board-game and package design, book & card production and as exhibiting book artists.

Students have exhibited to acclaim in major galleries and won international awards in France, UK, USA and Holland. This (undergraduate) course has been generally recognised as being the best available in this field. Resources are second to none, fully equipped workshops coupled with experienced staff all of whom practice within their specialism, professionally, (e.g. printmaking is taught by Tessa Holmes, exhibiting printmaker and Visual studies by the artist Daphne Plessner)

Full-time students at the LCC (lcp) ,also have the advantage of being offered a large range of related "bolt-on" courses, free, to enhance their studies. The course is relatively small, targets for each year being only 25. The age range is from 18 years, at present there is a 65/35 ratio women to men. Retention rate is 92% (2002/03). HEFC inspection rating is 22/24. Students come from a wide range of cultures and backgrounds, e.g. Taiwan, Germany, France, Sweden, USA, Brazil, Spain, Greece, Japan and Korea.

Prospective applicants are encouraged to visit the college. For full curriculum details and further information, please contact Mike Brunwin at: m.brunwin@lcp.linst.ac.uk or telephone on 0207 514 6500 (ex.6660) or write to:

UCAS entry codes;
route A Linst L65 WW27 Ba/BArts
Route B Linst L65 EW 27 Ba/BArts

London College of Communication (formally London College of Printing) School of Printing & Publishing, Elephant & Castle, London SE1 6SB
(The London Institute became the "University of the Arts, London" in May 2004)

North Bennet Street School, Boston, MA, USA

The North Bennet Street School workshop has several new and exciting courses this Autumn/winter. No experience is requisite for any of these workshops.

Hand Lettering - Five Styles

Date: Monday-Friday, 8th-12th November, 2004, 8.30-4.30 pm

Teacher: Maryanne Grebenstein

Cost: \$450

Manuscript Gilding & Illumination

Date: Monday-Wednesday, December 6-8, 2004, 8.30-4.30 pm

Teacher: Maryanne Grebenstein

Cost: \$300

Advanced Non-Adhesive Bookbinding

Date: Monday-Friday, October 11-15, 2004, 8.30-4.30 pm

Teacher: Stacie Dolin

Cost: \$450

Crossed Structure Bookbinding

Date: Monday-Wednesday, November 15-17, 2004, 8.30-4.30 pm

Teacher: Margot Ecke

Cost: \$300

Introduction to Non-Adhesive Bookbinding - TWO SESSIONS!

Date: 5 Saturdays, September 11-October 9, 2004, 8.30-4.30 pm

Teacher: Amy Lapidow

Cost: \$450

Introduction to Cloth Case Bookbinding - TWO SESSIONS!

Date: 5 Saturdays, October 16-November 20, 2004, 8.30-4.30 pm

Teacher: Amy Lapidow

Cost: \$450 (No Class November 6)

For more information contact Mark Anderson at: workshop@nbss.org
or telephone (617) 227-0155, ext. 102

1-day Courses - Peterborough Arthouse, 26 Fitzwilliam Street PE1 2RX, UK

Book as a Talisman

1-day artist's book course for 4-8 participants

Date: Saturday the 16th October 2004 from 10 am to 6 pm

Cost: £40 plus £10 for materials

We will spend a day journeying into the world of touch, colour and texture. With the help of creative visualisations and imaginary tales you will be guided to create your own symbol of creativity in the form of an artist's book. We'll explore themes of ancient archetypes, totems and signs that are a personal reflection of your inner stories. There are no traditional bookbinding techniques involved but you will learn a simple yet attractive structure that's adaptable to many themes later on, and you can choose to use photographs and other additional, personal material as part of your book. The day aims to encourage you towards more inventive, expressive ways of making artist's books.

Book of the Heart

1-day course in creative bookbinding for 4-8 participants

Date: Saturday the 23rd October 2004 from 10 am to 6 pm

Cost: £40 plus £10 for materials

We will draw inspiration from the ways the early books were made and you'll then create your own vision for the present time. Your book will be sewn on raised leather thongs and will have luxurious, soft leather cover. We'll also explore various cover enclosures and other details to further personalise your own 'book of the heart'. Throughout the day we'll discuss many tips and ideas for you to try on your own later, as this book opens up many creative possibilities - whether you're interested in fine art, printmaking, textiles, woodworking, photography, ceramics or jewellery.

If you have any questions or would like to register, please contact:
courses@NOSPAMgalleriamia.net

NOTE: The email address above contains a spamguard. Just paste it into your e-mail program, then please remove the text 'NOSPAM' from the 'to' field.

Designer Bookbinders & The Society of Bookbinders Weekend Workshops

This workshop series is the first to be offered by the two leading bookbinding societies in the UK. Following the closure of many college courses in recent years, both SoB and DB recognise the need to provide educational opportunities of high quality. This series offers structured learning through intensive courses from well-respected teachers.

These will be 'hands-on' workshops where participants will complete a structure or technique with demonstrations by the teacher. The size of the workshops will be limited allowing students to benefit from individual attention.

The first four workshops offer a range of topics from traditional techniques to innovative structures. We have tried to serve our far-flung membership by holding two in the North and two in the South, both at well equipped binderies, and easily accessible by public transport.



Tight Back Cut Flush Binding

Date: 30th - 31st October 2004

Time: 10.00-17.00

Tutor: David Sellars

Course Fee: £100 plus £15 for materials

Private press books are often quite small and made up of just a few sections, making them unsuitable for the traditional structural and stylistic approaches associated with design binding. Nevertheless, the quality of the printing and the paper demand an individual design treatment.

It was in order to overcome these limitations that David Sellars developed the Cut Flush binding, a unique structure which allows for creative and innovative design utilising relief and textured surfaces.

The construction is straightforward and uses a combination of paper, board and leather.

On the first day students will sew the sections to create a slim volume, prepare 'made' endpapers, line the spine, make a leather spine strip and line each board. The second day will be spent painting the book edges and preparing boards with bevelled relief panels which are then attached to the book. They will finish by making a design which can be as simple or complex as they wish. The result is a binding which feels light in the hand and has a singular elegance.

David Sellars was apprenticed at John Walsh printers in Halifax, and then studied bookbinding at Camberwell School of Art from 1973-5. He has taught bookbinding at Brighton, Camberwell, the Royal College of Art and Oxford Brookes University. He has also taught master classes worldwide, and currently has his studio in Calderdale, Yorkshire. He was elected Fellow of Designer Bookbinders in 1976 and served as president from 1999-2001. His work is represented in public and private collections worldwide.



The Restoration of Cloth Bindings

Date: 13th - 14th November 2004

Time: 10.00-17.00

Tutor: Nick Cowlshaw

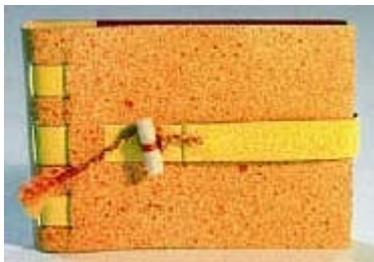
Course Fee: £100 plus £10 for materials

This workshop will cover the fundamental techniques involved in the restoration and repair of nineteenth century cloth case bindings.

After assessing the deterioration of the original binding, the cover will be cleaned, the text block removed from the case, and the spine cleaned. The endpapers will be repaired and the spine reshaped and lined. The corners of the boards will be repaired and the original spine rebacked with new cloth or Japanese tissue, coloured to match the original.

Nick will also cover the techniques involved in the repair of single sheets, or Gutta-percha bindings.

Nick Cowlshaw served a six year apprenticeship in bookbinding in Derby, starting in 1962. He worked as a journeyman for several years, and taught at the London College of Printing from 1978-1996. He now has his own bindery in Reigate and teaches at Morley College in London. He is Chairman of the London and South region of the Society of Bookbinders.



Cross Structured Bindings

Date: 22nd - 23rd January 2005

Time: 10.00-17.00

Tutor: Angela James

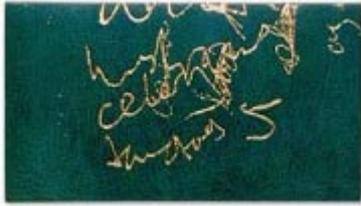
Course Fee: £100 plus £5 for materials

The Crossed Structure Binding was developed in the early 1990s by Carmencho Arregui, a binder working in Northern Italy. It is both practical and attractive, as it combines the simplicity of non-adhesive binding with a unique overlapping strap structure reminiscent of clasped hands. Since Carmencho produced her first structure, others have responded to a challenge to develop their own ideas based on the CSB principle. Angela James has created many crossed structure bindings over the years, bringing her own distinctive flair and creativity to this exciting new book form.

In this workshop Angela will talk about her approach to the crossed structure binding, and show students how they can create their own using very little equipment, good quality materials (such as paper, vellum, suede, leather or plastic), and accurate measuring and cutting.

The crossed structure binding is quick, inexpensive and versatile, and can be applied both to creative binding and conservation work, where a large number of books need to be bound in a non-invasive way at low cost.

Angela James: After graduating from the Glasgow school of Art, Angela James worked at the Cockerell bindery for two years, and with James Brockman at the Eddington Bindery for four. She has had her own bindery since 1977. She has won many prizes for her bindings, was elected Fellow of Designer Bookbinders in 1975, and served as its President from 1990-96. She has bindings in many collections and has written two books on binding.



Introduction to Gold Tooling

Date: 19th - 20th February 2005

Time: 10.00-17.00

Tutor: Tracey Rowledge

Course Fee: £100 plus £15 for materials

Gold tooling is often perceived as a difficult skill to acquire, with the result that many bookbinders tend to avoid what they perceive as an unattainable area of the craft.

This workshop, with renowned gold finisher Tracey Rowledge, is designed to dispel these fears. It is a practical introduction to the particular techniques which are used for tooling images with gold leaf on leather.

Over the years Tracey has honed her technique to best suit the kind of images and designs she employs on her very individual bindings.

In the workshop Tracey will pass on a thorough understanding of gold tooling, demystifying the subject by means of demonstrations and individual tuition. Working on prepared sample boards, students will learn about the materials and techniques necessary to gain the confidence and ability to practise further on their own.

Armed with these basic principles, students will learn enough in this workshop to go away and achieve, with practice, pleasing and successful gold tooling.

Tracey Rowledge gained a BA (Hons) in Fine Art from Goldsmiths College in 1992, and went on to study bookbinding at Guildford from 1993-95. She has received a number of awards for her bookbinding, and undertakes fine binding commissions. She teaches gold tooling regularly and works part-time at Bernard Quaritch as a finisher and bookbinder.#

For further information please contact:

Clare Prince, 26 Abingdon Court, Abingdon Villas, London W8 6BT
Tel: +44 (0)20 7937 9198

Dominic Riley, Low Wood House, Low Wood, Ulverston, Cumbria
LA12 8LY. Tel:+44 (0)15395 31161

Further copies of this brochure and application form can be
downloaded from either the SoB or DB websites:

www.SocietyofBookbinders.com
www.DesignerBookbinders.org.uk

Private Tuition

Bookbinding Tuition in Summerfield, North Carolina, USA

Monique Lallier, teaches in her studio at home, one-on-one or up to a maximum of 4 students at a time. She teaches every Monday, afternoon or evening or both to regular students that come every week or other week. Monique also teaches on a weekly basis for out of town students. Lessons may be booked for one week or longer at a cost of \$500 per week for a 6 hours a day. In all cases, the tuition program is tailored to meet the specific needs and abilities of the student, where each student has an individual program. All aspects of bindings are taught as well as box making.

For further details, please go to Monique Lallier's web site at:
www.moniquelallier.com, or e-mail her at: folium@triad.rr.com

Learn to Bind with Marysa de Veer at the Otter Bindery in Surrey, England

The Otter bindery specialises in one to one tuition and small groups of a maximum of three. We offer three workshops:

Workshop 1 - Beginners - Learn about why paper folds easier one way than the other (grain direction) and it's importance as a fundamental of book binding. Then sew and create a single section note book. The course is designed for those with little or no experience but who have an interest in the craft of bookbinding. Marysa will show you various other simple projects that you can either do at the workshop or take home with you. The idea behind this is to teach you the basic skills and show you how, with minimal materials you can produce beautiful creations from your own home.

Workshop 2 - Learn how to repair a favourite paper back and take the skills home with you to carry on with minimal equipment. Following on from the above course learn some more complex structures as well as simple methods of creating photograph albums, scrap books and portfolios.

Workshop 3 - For the more experienced, an exploration into leather, the different types of leather used in bookbinding and why. You will then have an opportunity to create and cover a book in leather.

Please note the above courses are designed to run for one and two days. The workshop descriptions are a guide only. Suggestions are always welcome and changes can be made to the workshops to fit in with your requirements. Accommodation is available if travelling from afar. The Otter Bindery welcomes experienced bookbinders wishing to visit and share knowledge.

Please contact Marysa de Veer for further information on prices, accommodation, times.

The Otter Bindery
42 Hare Hill
Addlestone
Surrey KT15 1DT
Tel/Fax +44 (0) 1932 845976
www.otterbindery.co.uk
e-mail marysa@deveer.co.uk

Bookbinding Tuition in London

Both Open Studio sessions and Private Tuition are available with Mark Cockram in his studio in South West London.

For further details call: Mark on 07811 615010

Bookbinding Tuition in the North East of Scotland

Weekend and week-long sessions available in all aspects of bookbinding. Tuition tailored to suit the needs of the individual. All aspects and levels of craft and design binding, including repair and renovation work, may be undertaken under professional instruction in a private, well-equipped bindery in the Scottish countryside.

For further details call: Mark Ramsden +44 (0)1467 671581 evenings. E-mail: bookman@btinternet.com

Dates for your Diary

5th October 2004

Designer Bookbinders – Tuesday Lecture

Clare Prince – Papermaking in Japan: techniques and variations for making some conservation and decorative papers

18.30 - The Art Workers Guild, 6, Queens Square, London WC2 (Holborn Tube)

£4.00 admission (£2.00 for full time students)

Further information is available at: www.designerbookbinders.org.uk

2nd November 2004

Designer Bookbinders – Tuesday Lecture

Michelle Brown – Medieval Books: their bindings and their functions

18.30 - The Art Workers Guild, 6, Queens Square, London WC2 (Holborn Tube)

£4.00 admission (£2.00 for full time students)

Further information is available at: www.designerbookbinders.org.uk

11th November – 31st December 2004

'In Flight' – An Exhibition of the Guild of Bookworkers

Columbus College of Art & Design, Columbus, Ohio

11th – 14th November 2004

*The Guild of Bookworkers annual Standards of Excellence Seminar

will be held at the Providence-Biltmore Hotel in Providence, Rhode Island

List of Speakers:

| | |
|------------------|--|
| Mark Anderson | Half-Leather Trade Binding |
| Peter Geraty | Edge Decoration Techniques |
| Kiyoshi Imai | Jamanes Pouch/Four Hole Binding |
| Adam Larsson | Medieval Limp Vellum/Leather Structure |
| Nancy Southworth | Conservation of Historic Bindings |

Further details are available from the Guild's web site at:

<http://palimpsest.stanford.edu/byorg/gbw/index.shtml>

7th December 2004

Designer Bookbinders – Tuesday Lecture

Ron King – "Tabernacle": Hole, Horse and Hell-box, a retired printer's viewpoint

18.30 - The Art Workers Guild, 6, Queens Square, London WC2 (Holborn Tube)

£4.00 admission (£2.00 for full time students)

Further information is available at: www.designerbookbinders.org.uk

11th January 2005

Designer Bookbinders – Tuesday Lecture

Sue Hufton – Making a Mighty Manuscript Book: Writing the St. John's Bible in the 21st Century

18.30 - The Art Workers Guild, 6, Queens Square, London WC2 (Holborn Tube)

£4.00 admission (£2.00 for full time students)

Further information is available at: www.designerbookbinders.org.uk

1st February 2005

Designer Bookbinders – Tuesday Lecture

Kathy Abbot, Midori Kunikata-Cockram and Rachel Ward-Sale – Three Binders, Three

Styles: individual; approaches to bookbinders

18.30 - The Art Workers Guild, 6, Queens Square, London WC2 (Holborn Tube)

£4.00 admission (£2.00 for full time students)

Further information is available at: www.designerbookbinders.org.uk

1st March 2005

Designer Bookbinders – Tuesday Lecture

Martin Frost – Book Art on the Edge: A brief History of fore-edge decoration

18.30 - The Art Workers Guild, 6, Queens Square, London WC2 (Holborn Tube)

£4.00 admission (£2.00 for full time students)

Further information is available at: www.designerbookbinders.org.uk

18th – 21st August 2005

***Society of Bookbinders Biennial Education and Trading Conference, Competition and Supplier's Fair** To be held at the University of Bath

Provisional List of Speakers:

| | |
|-------------------|---|
| Wes Baker | The history and working/tooling of Russia Leather |
| Glenn Bartley | Leather Joints & Doublures |
| Tony Cains | Repair Treatments for vellum manuscripts |
| Lester Capon | Leather Covering |
| Julie Chen | Artists' Books |
| Chris Clarkson | 15 th Century Spanish Boxed Bindings |
| Mark Cockram | Bradel Bindings |
| Neil Holroyd | Traditional Edge Gilding |
| Katinka Keus | Conservation Bindings in Carton |
| Tini Miura | Onlay Techniques |
| Ann Muir | Paper Marbling |
| Nicholas Pickwoad | Early Paper Bindings 1480-1800 |
| Dominic Riley | Sewn Boards |
| Geert van Daal | Self Heating Finishing Tools |
| Tony Ward | Managing a small bookbinding business |

Bindings entered for the SoB International Bookbinding Competition will be displayed during the Conference and the winners of the different categories will be announced at the Conference Dinner.

Full details regarding this event are available on the Society's web site at:

<http://www.societyofbookbinders.com>

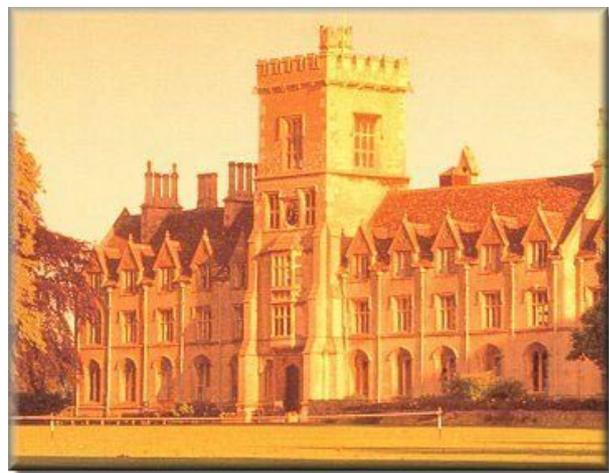
*We will have a trade stand at these events.

L-4-Leather - One Viewpoint

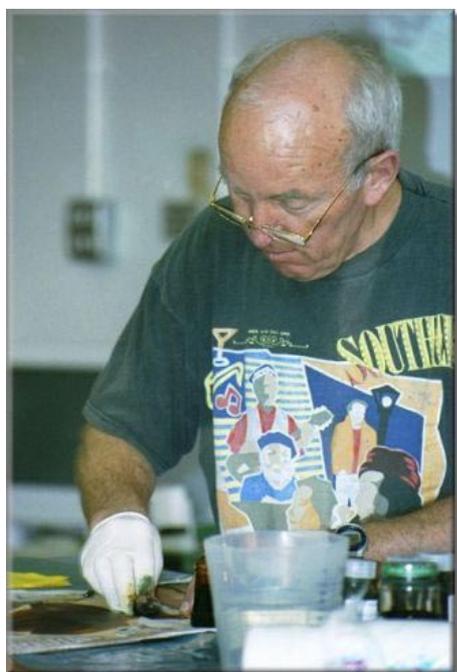
By Rodney Fry

Once again a large group congregated at the Royal Agricultural College for an excellent weekend, the weather was perfect as the last time, but we only saw it at meal times! The audience is growing - twice the number we had in 2002.

J. Hewit & Sons Ltd. supported the occasion with a display of many items from their catalogue and much leather as a background to the demonstrations. Most of the participants took the opportunity of purchasing items before the remainder disappeared to the Miniature Book Convention in Bath on the Sunday.



The Royal Agricultural College, Cirencester



David Lanning took us through the processes required to produce the leathers that we all use at some time. This was illustrated by slides. Clearly it needs old clothes! Looking at the old Victorian machines, so well built, was a pleasure for an engineer. This was followed by Lester Capon describing the techniques of leather preparation and giving a masterful display of selecting the best part of the skin. Lester went on to show cutting out, paring, pasting and covering a previously prepared book bound on cords, which happily just appeared to be to hand! It never seems that easy when I do it at home. For me there was an interesting demonstration of a leather-jointed endpaper, which had only been visualised in manuals.

John Jameson demonstrating dyeing techniques

John Jameson gave an excellent demonstration of the various methods of keeping our various types of knives sharp - it requires diamonds, so they are not only a "girl's best friend", but a bookbinder's as well! We shall all be saving our pennies for the new tool, particularly if one buys more than one grit size. Perhaps the cheaper way is to use the slow, water-wheel grindstone (on show but not used) to get a reasonable bevel and then the 400-600 diamond grit to achieve that very keen edge that seemed to pass through the leather like butter when wielded by John.



The evening question and answer session



Lester Capon preparing leather prior to covering

The evening closed with the Q&A session. A number of the participants had brought books to illustrate their queries and the session could have continued a while longer, except the chairman did mention the bar a couple of times!

The next day Chris Arnison introduced us to a sample selection of the College's Library books in order to illustrate on the screen some the smaller, interesting detail that may be lost in a cursory look. The earliest book was bound in vellum on husbandry with wood engravings, but as it was in Latin most of us would have found it difficult!

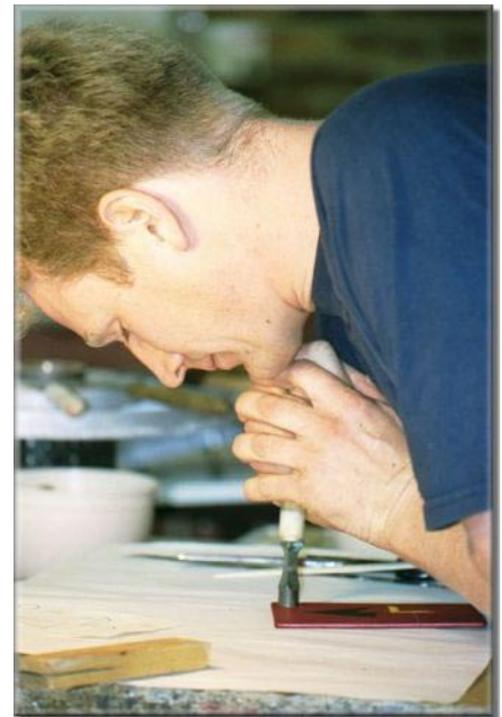
Lester continued with his leather joints demonstration, followed by John and the ways of staining leather (and your fingers!) We are still waiting for that demonstration of tree calf production - perhaps next time?

Stuart
Brockman

completed the demonstrations with the production of inlays and overlays. I decided to try a simple overlay when I got home on a book that had just been half bound. All I can say is, it is not as easy as it looks and I need more practice!

The afternoon was completed by the auction of over seventy items of the tools, types, handle letters, leathers, etc. Many of the lots were offered as single items in a number of cases with the tools which was more helpful to those of us who only wanted one tool, board cutter, a few skins or one press rather than seeing a large number of items in each lot as in the recent public auctions. Definitely something that could be well repeated in future.

The well-satisfied participants departed about 6.00PM into the warm summer evening.



Stuart Brockman showing inlays and onlays

Our grateful thanks go to Rodney Fry for writing this report on a very successful weekend, and to Ann Corkett for providing us with these wonderful photographs.

One Hour Less

By Trevor Hickman

The funeral of William Wood, the bookbinder, took place on a bitterly cold day in March of 1788. He had died of gaol fever in Newgate Prison. Nearly a year before, William Wood and four others had been tried, found guilty and sentenced to two years in Newgate, for trying to get the working week reduced by one hour. At this time, a bookbinder worked an eighty-four hour week (seventy-five of which was actual work), from six in the morning to eight at night. For a week made up of six fourteen-hour days he could expect from fifteen to eighteen shillings. A skilled finisher in a top class shop might even earn a guinea. Bookbinders had long been in the habit of forming themselves into little groups that met in various taverns and alehouses and what energy had not been used up during the fourteen-hour day, was expended in drinking, singing, carousing and bawdry.

By 1786 three of these groups of convivial binders amalgamated but with the rather sinister aim of trying to put pressure on their employers to get their working week reduced by one hour. The immediate result was that most of the journeyman bookbinders in London were laid off, and the masters started legal action against the conspirators. The binders received some strike money, and many, anticipating the unpleasantness and uncertainty to come, left for the provinces. Twenty-four binders were finally indicted and sent to prison, but just after a week later a lenient magistrate at Bow Street let them out on bail. At the next petty sessions the Judge, a man by the name of Ashurst, ordered the accused to return to work under the previous conditions and for the same pay, and warned them that unless they did so, the leaders from each shop would be imprisoned. However the uncertainty, the dissatisfaction and unwillingness continued, many of those involved felt that to back down at this point would be weakness and that a stand should be made. Eventually, six of the original twenty were hauled up and sentenced to two years in Newgate. They were Armstrong, Craig, Fairbain, Hogg (a very skilled finisher with only one eye), Lilburne and Wood. Hogg got off eventually for some obscure reason — it

may have been his eye, or possibly because of poor evidence given by his employer.

William Wood was particularly unfortunate in that he had set up in business on his own just after the strike had begun, but evidence was still given against him by his former employer, James Matthews. He was his uncle by marriage and, it seems, bore him no ill feeling and very much resented having to give evidence against his nephew — the more so as he was now in business on his own account. All the five imprisoned men were finishers.

Life in prison was pretty grim, but not so grim as it might have been. The men, martyrs to their friends, were not forgotten. Their friends and workmates supported them to the tune of a guinea a week, and this enabled them to buy certain comforts and privileges — one of which was a room of their own — well away from the common felons — debtors, rapists, thieves and vagabonds. Most days binders and relatives came to visit them and continued that now firmly established tradition of ale drinking, started earlier and under happier conditions. There was at this time a tap room in the prison itself. After a while Wood began to disagree with his associates, he had never felt at ease with their rough humour, their rowdiness, and he could not stand their by now excessive drinking. He had never been strong, and his condition deteriorated. The others considered him to be something of a 'whiner' and he soon found himself friendless and alone in what seemed to him insufferable conditions. He caught gaol fever and died.

The funeral procession, which was particularly well attended, made a detour from Newgate, along Fleet Street, and on into the Strand, until it came opposite the home of Matthews, his last employer. Mrs. Matthews collapsed on seeing the corpse, whereupon the cortege went on to the Wesleyan Chapel in Tottenham Court Road, and from there after a short service, he was taken and buried.

When the remaining binders had been in Newgate for a little over a year, the prison was inspected by Bloxham, the newly appointed Sherriff. When he entered the living quarters of the binders he was immediately struck by the cleanliness and neatness of it all, by their smart appearance, and particularly by the large joint roasting on the spit. All this contrasted very oddly with the squalor and filth of much of the prison (the trade union guinea was being put to good use it seemed). He asked the governor who they were, and on hearing their story and background, he advised them to get up a petition with as many signatures from people of standing as possible. He promised that, if they did this, he personally would submit it to the Secretary of State. This was done.

Weeks later, Bloxham again visited Newgate, only to find the binders still there; nothing had been done. Incensed by what he felt was incompetence or dalliance higher up the line, he went to the Secretary of State's office, retrieved the petition which had been maturing in a drawer and immediately had it

delivered to King George III. The next day, June 28th 1788, the men were granted a free pardon which meant their immediate release. Bloxham also paid the gaol fees to obtain their release.

The four men assembled in the 'Cheshire Cheese', Surrey Street, in the Strand and celebrated with their friends. For the next few days, the four rode round the town in a coach and four to thank personally all those friends and others in the binding trade who had supported them while in prison. Their employers, themselves pleased about the pardon and release because it had not been easy with the resentment of the other employees during all this time, re-instated them in their former jobs. For many years afterwards a 'Martyrs' dinner was held annually on June 28th to celebrate and to remember the release of the four book-binding 'Martyrs'.

Reprinted from: A Bookbinder Dies from Goal Fever by Trevor Hickman, Published as the text to Brewhouse, Broadsheet No. 5 1968.

