

# Skin Deep

The Biannual Newsletter from J Hewit & Sons Ltd.

No.25 – Spring 2008

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# Cracking Reads - Food for Thought

By Joseph Connolly

When is the last time you held in your hand a brand new book and declared it to be beautiful? Not a finely morocco-bound Victorian tome with gilt-edged India paper leaves, each page made noble by the sort of bold and generous typography that simply takes your breath away; not even a solidly pleasing cloth-bound volume with gold leaf and contrasting lozenges of colour beneath a striking and hand painted dust wrapper from the last golden age of British book production, the 1960'S. No, cast aside thoughts of such bygone beauties and concentrate upon what is on offer in Waterstone's, Books Etc. and WH Smith.

Setting aside magnificent art books and the sometimes quite extraordinary over-production of commercial "jackets", the heft, boards, paper and design of a typical new novel or biography are decent and serviceable, certainly, but beautiful - no. Why should this be? Is it merely economics? A lack of aesthetic excellence is often blamed upon this quite nebulous excuse and on the declining standards of the book-buying public, which leave publishers under no obligation to make their books any better than they are.

Collectors like me know that modern publishers have no interest whatever in a book following its sale. They are not in the business of supplying museum quality heirlooms for a future generation. Indeed, most publishers and many royalty-conscious authors would quite welcome the invention of the book that would self-destruct the moment the initial purchaser reached the words "The End". I once asked Dr DG Hessayon - author of the phenomenally best selling Garden Expert series - how it could be that his old titles continued to sell in their millions each and every year. "Simple," he replied, quite deadpan: "cheap bindings".

It was not always thus. Time was when a gentleman's library was a highly visible display of his taste and learning, the look of his collection an extension of the peerless decor.

Today, collectors of contemporary first editions had better ensure that the books are never placed close to radiators or in direct sunlight, if their investment is not to turn into a handful of dust. It is possible to preserve modern books in dust-free and temperature-controlled rooms; they won't disintegrate, but the steady yellowing of pages that become ever more brittle is inevitable, even in the best-kept collection.

From a strictly production point of view, trade paperbacks these days are pretty much perfectly formed and, incidentally, extremely good value - but all one has to do is compare the best books of today with an average product of 40 years ago to see how badly things have slipped.

In the 1960s, all the great literary houses -Jonathan Cape, Chatto & Windus, Oxford University Press, the much lamented Bodley Head - were producing well printed and bound standards, but none so wonderfully as Faber and Faber. Faber was fortunate in having a genius as their resident art director - Berthold Wolpe, designer of the quite superb Albertus typeface, and single-handed artist to most of the output.

Brave blocks of colour, offset by strong and vigorous type and hand painted calligraphy - and beneath, heavy boards covered in cloth, the spines alive with contrast and gilding. No one, with the venerable exception of Everyman, uses cloth any more - and spines now very meanly record the title and author as if for mere clinical reference than any sort of display.

Even the half-crown Penguin was a thing of aesthetic beauty, its inherent floppiness and the instantly recognisable orange bands striped by black serving to denote quality, while provoking a

need to possess. Today, paperback covers sport all manner of embossing, metallic foils, spot varnishing, but artistically they are generally a bit of a mess. It may be no coincidence that what were once the best-designed colophons are now mostly owned by an offshore corporation. Over the past 20 years or so the condition of books - whether by design or accident - has improved. In the 1980s blotchy paper was yellowing even as the books languished in the shops; over-laminated jackets crazed and curled, and boards were far too flimsy and routinely warped. The two signs of the time were title pages so thin you did not need to turn over to read the copyright details on the reverse, and a new sort of paperback binding, much touted by the trade, which comprised individual sheets of paper (as opposed to stitched and folded 'signatures') glued directly to the squared-off spine. The crack that was required to prise open such a book ensured the immediate detachment of some of the leaves, and then when the glue became brittle, most of the rest. Enthusiastic publishers, with a wholly straight face, christened this nightmare, the "perfect" binding.

So is the disintegration of books a matter of economics, or simple negligence? Publishers, if cornered, will offer to produce a cloth-bound book with stitching and ribboned headers and fine, thick paper, provided that you, the customer, are prepared to stump up 50 quid a whack. At which point we, the bibliophiles, point to America, where book production is in another league. They have the sort of bindings that would survive a fall from the Empire State, and an obsession with acid-free papers (these ensuring no yellowing or decay). American books often list the provenance of the trees from which the paper was made, and all sorts of typographical information - rather like their newsier sorts of wine labels. What is more, American books are famous for being cheaper. At the mention of which, British publishers will purse the lip and shuffle the feet a fair deal and resort to "economics".

Somehow, the Everyman Library seems to manage it with ease - proper paper, cloth bindings, restrained (though admittedly dullish) dust wrappers, and all as cheap as chips. Admittedly, they're not crippled by the need to dole out huge advances to the likes of Charlotte Bronte, but there is a lesson here to be learned.

Of course, modern books look nice, but then so, momentarily, do clothes from Top Shop - we sorely need to get back into publishing more of the style and quality of Savile Row.

*Joseph Connolly – London Evening Standard 19<sup>th</sup> May 2003*

**Joseph Connolly** - (born March 23, 1950) is a British journalist, novelist, non-fiction writer and bibliophile. For many years Connolly was the proprietor of *The Flask Bookshop* in Hampstead, London. Having started writing fiction rather late in life, he is best known today for his comic novels, especially in France, where they have been translated by Alain Defossé. He also contributes to *The Times* and various other publications.



**Beautiful Leather Bookmarks.....**  
.....for all occasions

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

Web: [www.hewit.com/bookmark.htm](http://www.hewit.com/bookmark.htm)

e-mail: [sales@hewit.com](mailto:sales@hewit.com)

# Product & Company News

## Edinburgh Bookcloth

Arlington Bookcloth has been discontinued by the manufacturer, but we are pleased to advise that it is being replaced with Edinburgh Bookcloth. This new, but traditional white-back bookcloth has a textile finish. The natural acrylic coated surface is water and dirt resistant and imparts a quality texture in all applications. Edinburgh can be used for covering all types of books and can also be applied to presentation boxes, stationery items and library re-binding work. It has an ideal surface for foil blocking. Edinburgh will eventually be available in a range of 11 shades on a roll width of 1100mm. Where possible, the new shades will replace the old Arlington shades like-for-like.



**00 - Tan**



**08 - Beige**



**13 - Charcoal**



**16 - Burgundy**



**21 - Dark Blue**



**24 - Brown**



**37 - Red**



**40 - Black**



**41 - Dark Green**



**47 - Mid-Green**



**48 - Mid-Blue**

Prices:

0-49 metres - £4.32/metre

50+ metres - £3.12/metre

*(subject to shipping and VAT charges where applicable)*

## Sheepskin Parchment

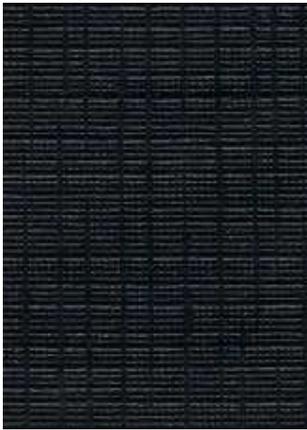
In addition to the range of vellums we are already selling, we have added Buffed Repair Sheepskin Parchment, pH9-10 for repair of manuscripts. One side is abraded to aid the adhesion of glue. The parchments are normally very thin 0.05-0.15mm. They may have creases and some damage due to the difficulty of abrading such skins.

Average Skin Size: 0.46 - 0.56m<sup>2</sup> (5 - 6ft<sup>2</sup>)  
Approx. Cut Size: 55 x 40 cm  
Average Standard Substance: 0.05 - 0.15 mm  
Grades: Run Selection

Cost: £70.00 per skin

## Decorative End Papers

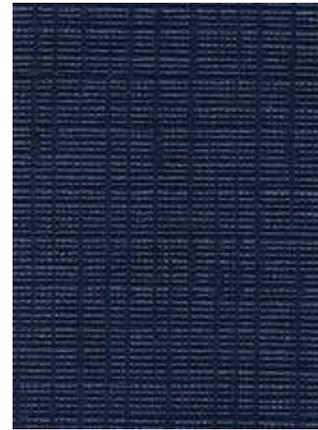
We are adding to our selection of decorative end papers, and are pleased to bring you the following new exciting ranges:



**Black**



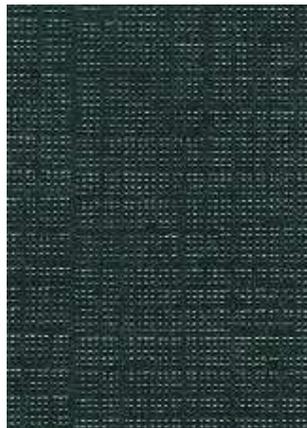
**White**



**Blue**



**Red**

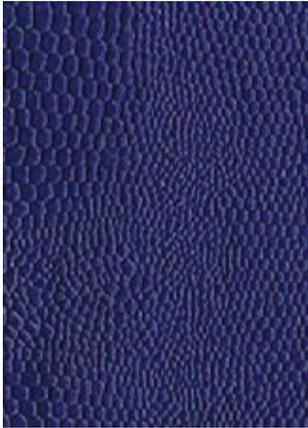


**Green**

**'Linen' Paper** - This 'linen' effect embossed paper is available in a choice of 5 traditional colours.

Singles	£0.90/sheet
25 to 99 sheets	£0.60/sheet
100 to 499 sheets	£0.48/sheet
500+ sheets	£0.42/sheet

*(Prices are subject to shipping and VAT charges where applicable)*



**Blue**



**Green**

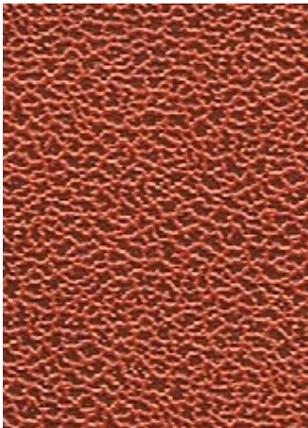


**Red**

**'Lizard' Paper** - These attractive 'lizard' effect embossed papers are two-tone (with darker valleys) and are available in a choice of 3 colours.

Prices:

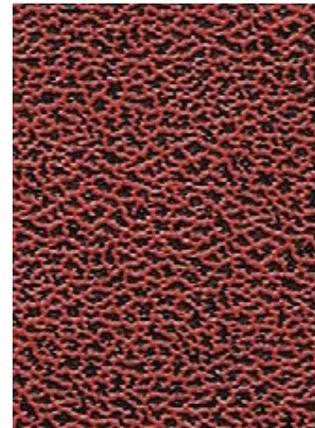
Singles	£1.01/sheet
25 to 99 sheets	£0.68/sheet
100 to 499 sheets	£0.54/sheet
500+ sheets	£0.47/sheet



**Tan**



**Green**



**Red**

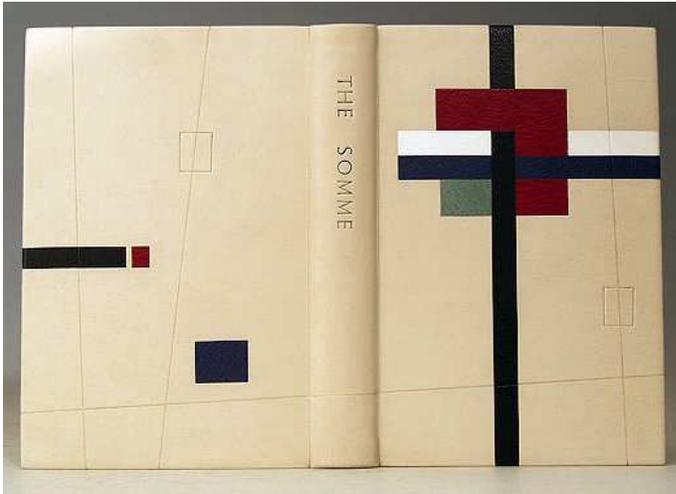
**'Tipped Morocco' Paper** - These attractive 'tipped Morocco' effect (also known as ecrase) embossed papers are two-tone (with darker tops). They are available in a choice of 3 colours.

Prices:

Singles	£1.13/sheet
25 to 99 sheets	£0.75/sheet
100 to 499 sheets	£0.60/sheet
500+ sheets	£0.53/sheet

All of these papers are 90gsm, short grain 762mm x 560mm and are suitable for bookbinding and box making.

## Designer Bookbinders Competition 2007



Bath.

The annual Designer Bookbinder Competition was judged at the end of October and the award ceremony was held on the 17th November at the John Rylands University Library in Manchester. This year again, the standard of design and the quality of binding was very high and it is understood that the judges deliberated long and hard over the eventual prize winners.

We are very pleased to announce that the 2007 J. Hewit & Son prize for 'The Interesting Treatment of Leather' was awarded to Derek Hood, a binder from

Our warm congratulations go to Derek for this well deserved prize for his interpretation of 'The Somme: An Eyewitness History'.

*Description - Fully bound in natural calf skin with red, white, blue and black inlays of goatskin. The endpapers are leather jointed with vellum flyleaf's and crushed goatskin pastedowns. All edges are fully gilt in 24 carat gold leaf. The binding is tooled in blind.*

### Glassine Inter-leafing Tissue

Now available in stock on sheets sizes 500 x 750mm, 40gsm. Ideal for albums, print protection, etc.

Price:	for 1-24 packs	£0.93 per pack of 5 sheets
	for 25-49 packs	£0.74 per pack of 5 sheets
	for 50-99 packs	£0.65 per pack of 5 sheets
	for 100-499 packs	£0.56 per pack of 5 sheets
	for 500+ sheets	£0.52 per pack of 5 sheets

### Wooden Handled Paste Brushes

We are very pleased to announce the arrival of our new superior quality, wooden handled paste brush with plastic ferrule and pig hair bristles.

They are available in 4 diameter sizes:

No.2 - 20mm - 5/8"	£2.76 each
No.6 - 30mm - 7/8"	£4.14 each
No.10 - 40mm - 1.1/4"	£6.21 each
No.14 - 50mm - 1.7/8"	£10.12 each



(Prices are subject to shipping and VAT charges where applicable).

## Griffen Mill Papers

We are happy to announce, that we are increasing our range of hand made papers. In addition to those we are already stocking, we now have:

**Akbar Brown** - (warm brown) Akbar is physically the toughest paper in the Griffen Mill range and contains a high proportion of hemp. It is a long-fibred paper, sized with wheat starch and can be burnished if needed. We already stock the popular Natural White version of the paper. This paper will be stocked in two weights, 80 and 115gsm. Sheet size - 514mm x 647mm.

<b>80gsm</b>	
for 1-9 sheets	£5.84 each
for 10-24 sheets	£5.26 each
for 25-99 sheets	£4.44 each
for 100-499 sheets	£3.97 each
for 500+ sheets	£3.15 each
<b>115gsm</b>	
for 1-9 sheets	£6.08 each
for 10-24 sheets	£5.47 each
for 25-99 sheets	£4.62 each
for 100-499 sheets	£4.13 each
for 500+ sheets	£3.28 each

**1730 Laid** - An off white paper with a dull cast. Made with a high linen content, sheets may have the odd small knot of tangled linen fibres and a few shrives. Moderately sized and with a good wet strength. This paper will be stocked in two weights, 80 and 115gsm. Sheet Size - 500 x 640mm.

<b>80gsm</b>	
for 1-9 sheets	£6.10 each
for 10-24 sheets	£5.49 each
for 25-99 sheets	£4.64 each
for 100-499 sheets	£4.15 each
for 500+ sheets	£3.29 each
<b>115gsm</b>	
for 1-9 sheets	£6.18 each
for 10-24 sheets	£5.56 each
for 25-99 sheets	£4.70 each
for 100-499 sheets	£4.20 each
for 500+ sheets	£3.34 each

**Mount Royal** 120 gm is a handmade, opaque, off white paper specifically designed for inlaying or mounting prints & drawings. The colour has been chosen to provide a sympathetic match to a variety of 18th & 19th Century papers thus enabling a uniform presentation for exhibition displays or collections. Designed to have a minimal expansion rate and workable fibre length, Mount Royal is also capable of taking watercolour enabling the creation of borders. Sheet size - 500 x 640mm.

<b>120gsm</b>	
for 1-9 sheets	£6.06 each
for 10-24 sheets	£5.45 each
for 25-99 sheets	£4.61 each
for 100-499 sheets	£4.12 each
for 500+ sheets	£3.27 each

*(Prices are subject to shipping and VAT charges where applicable).*

## Plastic Barrels

Used, very strong, 120 litre blue barrels supplied with clamps. They have previously contained either non-hazardous vegetable tannins or fish oils from the tanning industry.

They have been washed out and are ready for use.

We can only offer these barrels for sale in the UK.

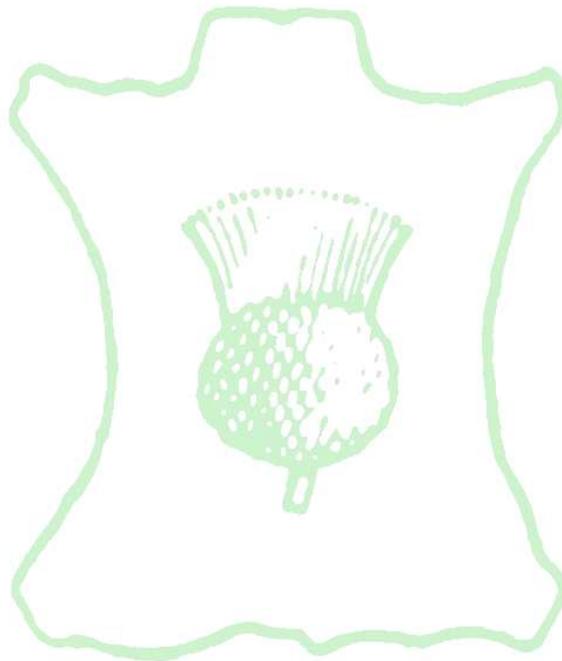
Cost - £2.97 + carriage & VAT = £15.00 .

The price includes donation of £2.50 to 'Riding for the Disabled'



## Single Line Fillets

**Limited Availability** - We are pleased to offer for sale these single line, 1.5 point fillets. We have managed to obtain ten of these lovely finishing wheels, but once they have been sold, we will be unable to obtain any more. £49.50 each



# Flash, Bang, Wallop, What A Paper

By Christine Gibbs

Although most of the Griffen Mill papers sold by J. Hewit & Sons are used by bookbinders and conservators, a growing number of sheets are being bought for use in films and documentaries. Recreating historical events whether on film or on location in a Royal Palace or on a battlefield often involves the use of “antique” paper in the form of scrolls, letters, maps, books and proclamations.

The tone and character of each of the papers in the Griffen Mill range were carefully chosen to resemble the type of paper commonly used in a particular period or century so they have been found to be particularly suitable for this kind of use.

The “medieval” papers, **Falcon** and **Old Cleeve** which have the have narrow chain lines and crispness found in many papers of the 15<sup>th</sup> and 16<sup>th</sup> Centuries seem to be used for a variety of purposes. For example, at the thinner weights, **Old Cleeve** has been used to make paper cartridges for muskets used in the recreation of battle scenes whilst the thicker 115gsm sheets have been turned into early playing cards! The brown toned Falcon has been used for old inventories and books.

Proclamations and notices usually require a tough paper and this is where **Akbar Natural**, a tough, off white paper is often the paper chosen. Griffen has been used to make Tudor recipe books for the kitchen re-enactors at Hampton Court Palace as well as being converted into notices and pamphlets and labels for pots of jams and bottles of medicine!

The conservation and recreation of historic wallpapers is also a growing market for archival handmade paper. For example, the Strawberry Room in the Victoria and Albert, Museum, London and Queen Charlotte’s Boudoir in the Royal Palace at Kew have all be conserved and repapered using paper made by Griffen Mill.

Such papers are always made to the client’s specifications since the wall surfaces, printing techniques and paper hanging methods used can vary enormously. Handmade wallpaper in the forms of individual sheets are available through Hewits by special order.

One of the major problems when filming paper for historical documentaries is that many modern white papers appear to have an unsightly colour cast when filmed. Not being filmmakers we were unaware of this problem until we heard that an increasing amount of paper was being sold to film and historical documentary makers. Not only does the paper look authentic in the close- up shots but the problems with the colour cast are usually negligible. Is it magic? Perhaps not but young Harry Potter was spotted using it!

**NEW For 2008** - We are very pleased that three more papers are being added to the Hewit range. The first of these is **Akbar Brown**. This paper was originally made for the British Library and as its name suggests is an “antique” brown version of **Akbar Natural**. Besides being used as a conservation paper it has also been used for limp paper binding, box lining and for the making of scrolls and proclamations.

The second paper **1750 Laid** was designed to be used as a general purpose 18<sup>th</sup> C paper and is a popular endpaper with bookbinders. Made in an off–white colour, it is capable of being tinted with watercolour, if necessary, to achieve the correct matching tone.

The new paper, **Mount Royal** is a paper for use by print conservators and picture framers rather than bookbinders. It is a handmade, archival print mounting paper with a low expansion rate, good wet strength and a useful fibre length and is capable of taking a plate mark. It gets part of its name from being made on a royal size paper mould.

# Study Opportunities

## Courses

### **Society of Bookbinders, London and South Mastercraft Classes - Spring 2008**

Please note: All mastercraft classes will now start at 10.30, with a half-hour break at 12.30 and finish at 3.00

#### **29th March (Saturday) – Rachel Ward-Sale Impressed Leather Techniques in Bookbinding**

Rachel studied Art, Design and Bookbinding at the University of Brighton from 1977 to 1981, where her tutors were John Plummer, Faith Shannon and David Sellars. While there she was elected as one of the first Licentiates of Designer Bookbinders in 1980 and in 2005 she was elected as a Fellow of DB. Since leaving college she has been self-employed as a binder and in 1992 she set up Bookbinders of Lewes where she still works doing general binding and repairs as well as fine bindings. In this Mastercraft Class, Rachel will give a practical introduction to the techniques involved in impressing designs into leather and ways of incorporating these into bindings. The morning session will be a demonstration and talk through of the subject and in the afternoon members will have a chance to experiment with materials provided. Following this Mastercraft class, there will be a 'BRING AND BUY' sale. All participants are asked to bring something – tools, materials, books etc. and to donate a percentage of the proceeds to the region's funds. We rely on everyone attending to take part. Thank you!

*The class will be held at the Congregational Chapel, Kelly Street, Kentish Town, NW1. See above for directions.*

#### **11/12th April (Friday/Saturday) – Society of Bookbinders Training Seminar '08 in Loughborough.**

The Society of Bookbinders holds a major conference every two years (in 2007 most successfully in York) and in alternate years there is a smaller scale event known as the Training Seminar. There is an emphasis on demonstrations, scheduled so that full delegates can see all of them. The 2008 Training Seminar will be held at Loughborough, close to the M1 and on a main rail line, for ease of access. The '08 Seminar will have eight demonstrators and a suppliers fair. Full delegate tickets will include dinner and accommodation.

*Full details, booking forms etc will be on the Society website or contact: George Davidson, 9 The Crescent, Eaton Socon, Cambs PE19 8 HF*

#### **17th May (Saturday) Chris Damp 'What goes on under the covers?' Secrets of the springback binding revealed.**

Chris began his binding studies at the (then) LCC in 1992, going on to Guildford College where he did some work on book conservation and then took a Post-Graduate Diploma in Book Conservation at West Dean, which included a spell as an intern at the British Library, 'a great learning experience' says Chris. In this Mastercraft Class he will be demonstrating the secrets of the springback, looking at the sewing structure, the lining of the spine, the making of the spring back itself and the construction of the binding. He will also discuss the decorative bands and lacing that are often found on such bindings and the suitability of this binding style to albums, memorial books etc.

*The class will be held at the Congregational Chapel, Kelly Street, Kentish Town, NW1. See above for directions.*

## Spring/Summer Weekend Courses at Paper Dragon Books in New York.

### **Beginning Bookbinding**

March 29-30 & April 5-6

Cost - \$400

Taught over two weekends, this course will introduce students to the techniques, materials and equipment needed to bind and repair books. You will learn, under careful guidance, how to produce two case bindings easily and without blemish. Further explorations will include non-adhesive binding and simple enclosures. Perfect for creative professionals wishing to expand their skill-set and produce quality bindings suitable for personal use.

### **Clamshell Boxes**

April 26-27

Cost - \$200

This course is dedicated to the versatile yet indispensable clamshell box. Constructions will include basic and reinforced trays with discussion of square backed and rounded spines. Further consideration will be given to 3- and 4- walled structures.

### **Islamic Codex**

May 10-11, 17-18, 24-25

Cost - \$400 + \$50 materials fee

Over three weekends, those interested in historical binding and refining their bookbinding skills will have the opportunity to investigate the Islamic codex. With the completion of a folding Islamic binding in goatskin, students will achieve competency in sewing sections with a chain link stitch, sewing chevrons, and paring leather to a professional grade. Early Arabic Design will also be demonstrated, and techniques such as tooling in gold/blind, and leather onlay/inlay, will be employed.

### **Limp Vellum**

June 28-29

Cost - \$200 + \$50 materials fee

### **Gold Tooling**

July 26-27

Cost - \$200 + \$50 materials fee

Providing an environment in which to experiment and practice, this course provides the student with the principles required to understand and accomplish successful gold tooling and lettering. First day demonstrations will detail the basic procedure of covering goatskin plaquettes with a gold-tooled border using wheels and fillets. Students will then complete a run-up full gilt spine with lettering on the second day.

### **Fine Binding**

August 9-10, 16-17, 23-24

Cost - \$400 + \$50 materials fee

This three-weekend course is geared toward people looking to complete fine bindings in a consistent and professional manner. Books will be sewn, covered in goatskin, and completed with traditional titling and decoration. Students will learn the tricks of the trade while refining existing skills. A must for those interested in making a living as a binder!

Paper Dragon Books is located at 145 West 26 Street, NY, NY 10001

For further information contact [miniwyvern@yahoo.com](mailto:miniwyvern@yahoo.com)

## **The School for Formal Bookbinding in Plains, PA, USA**

will be offering the following classes in 2008:

March 29-30: Book Structures for Non-Binders  
April 12-13: A Weekend of Decorated Papers  
April 21-21: Foundations of Hand Bookbinding  
April 28-May 2: Introduction to Case Binding  
May 17-18: Introduction to Titling and Tooling  
June 9-13: Introduction to Leather Binding  
June 16-20: Full Leather Binding  
June 28-29: Book Edge Gilding  
July 14-18: Cloth Binding Conservation  
July 21-25: Leather Binding Conservation  
August 18-22: Bible Restoration and Binding  
August 25-29: Edition Binding  
Sept. 6-7: Introduction to Paper Repair  
Sept. 20-21: A Contemporary Leather Spined Box

There is a five student maximum for all classes, and housing is available for all students if desired. The costs are: \$200 tuition for weekend classes; \$500 for week-long classes and \$800 for two one-week classes taken in sequence. Housing is \$20/night with a reduction for stays of two weeks. There are materials fees for certain classes.

The classes are taught by Don Rash, a student of Trudi and Fritz Eberhardt, a practicing hand binder for almost thirty years.

For complete class descriptions and other information please visit the website at [www.donrashfinebookbinder.com](http://www.donrashfinebookbinder.com) or call 1- 570 821 7050.

## **Spring & Summer 2008 - Workshops in St. James's Church Rooms, Chipping Campden, Gloucestershire**

Thursday 17th & Friday 18th April  
Wednesday 6th & Thursday 7th August

Both two-day workshops run from 10am – 4pm. The cost, excluding materials, is £35.00 for one day or £60.00 for two days.

These workshops are a wonderful opportunity to spend some quality time at bookbinding. Held in the spacious venue of St James's Church Rooms in Chipping Campden, with an excellent permanent range of equipment to use.

Attendance both days is not essential. Working on a one to one basis enables the student to devote their time to their own projects. Flexible attendance can be arranged to enable you to organise the days around other commitments.

The workshops are for beginners and those with some experience. It is likely that John Pursey of Hewits will be visiting us during both workshops.

For any further details contact Anne Weare on +44 (0)1285 760328

## **CBBAG Workshops - Winter + Spring 2008**

### **2008 WKSP-10 Caterpillar Binding**

Instructor: Betsy Palmer Eldridge

Location: 24 Castle Frank Cres., Toronto

Duration: 1 day: Sat., Mar. 29

Hours: 10 a.m. - 5 p.m.

Course fee: \$95

Materials fee: \$10 payable to the instructor

Prerequisites: Bookbinding I, or the permission of the instructor.

This one day workshop will introduce the caterpillar binding structure. Inspired by historical examples, the caterpillar stitch binding structure was designed in the early '90s. Since then this structure has developed a life of its own and has become popular with book artists and others. Participants will make a model to take home.

### **2008 WKSP-11 Bookbinding II**

Instructor: Don Taylor

Location: CBBAG Bindery

Duration: 6 Sundays: Mar. 30, Apr. 6, 13, 20, 27, May 4

Hours: 9 a.m. - 5 p.m.

Course fee: \$480 members/ \$560 non-members\*

Materials fee: \$30 payable to the instructor

Prerequisites: BB I or the permission of the instructor

This course introduces intermediate techniques, such as rounding and backing and sewn end bands, necessary for traditional binding structures. Participants will sew two models, completing one as a German case binding and the other as either a Bradel or split board binding.

### **2008 WKSP-12 CD Packaging**

Instructor: Brian Maloney

Location: CBBAG Bindery

Duration: 1 day: Sat., Apr. 5

Hours: 9 a.m. - 5 p.m.

Course fee: \$95

Materials fee: \$20 payable to the instructor

Prerequisites: none

CDs have become one of the most widely used information transfer systems and their packaging should reflect the uniqueness and importance of its contents. In this one day workshop we will build a number of creative CD enclosures that can easily be expanded into personalized creative expressions to suit any need from business to frivolity.

### **2008 WKSP-13 Create your own Book Cloth**

Instructor: Brian Maloney

Location: CBBAG Bindery

Duration: 2 days: Saturday, Apr. 12 & 19

Hours: 9 a.m. - 5 p.m.

Course fee: \$160 members/ \$220 non-members\*

Materials fee: \$30 payable to the instructor

Prerequisites: Bookbinding I recommended

With a little patience and skill almost any cloth can be turned to book cloth. In this workshop participants will make their own samples of book cloth, both lined and starch filled, using a vast array of fabrics, and experiment with various ways of adding colour and even texture.

**2008 WKSP-14 Advanced Headbands**

Instructor: Betsy Palmer Eldridge  
Location: 24 Castle Frank Cres., Toronto  
Duration: 1 day: Sat., Apr. 12  
Hours: 10 a.m. - 5 p.m.  
Course fee: \$95  
Materials fee: \$10 payable to the instructor  
Prerequisites: BB II or the permission of the instructor.

This one day workshop will give participants an opportunity to practice a variety of more advanced headbands, such as a double core headband, a headband with crowning cores, and a chevron headband. Participants should bring old telephone books or other text blocks to build their examples on.

**2008 WKSP-15 Cloth Restoration**

Instructor: Brian Maloney  
Duration: 5 days: M-F, Apr. 14 - 18  
Location: CBBAG Bindery  
Hours: 9 a.m. - 5 p.m.  
Course fee: \$400 members/ \$ 460 non-members\*  
Materials fee: \$30 payable to the instructor  
Prerequisites: Bookbinding I & II or the permission of the instructor

This five day workshop introduces the techniques commonly used to repair or restore cloth bound books. The course will discuss various alternative solutions and will cover typical treatments, such as recasing, rebacking, and reattachment of loose plates, sections, spines and boards. Participants should bring several examples of representative problems to work on under direction.

**2008 WKSP-16 Lightweight Boxing**

Instructor: Louise Granahan  
Location: CBBAG Bindery  
Duration: 1 evening: Fri., May 2  
Hours: 6 p.m. - 9 p.m.  
Course fee: \$40  
Materials Fee: \$15 payable to the instructor  
Prerequisites: none

In this evening workshop, participants learn to make an attractive drop-spine box covered with bookcloth and chiyogami. No previous box making experience is necessary for this workshop.

**2008-WKSP-17 Heavyweight Boxing**

Instructor: Louise Granahan  
Location: CBBAG Bindery  
Duration: 1 day: Sat., May 3 Hours: 10 a.m. - 5 p.m.  
Course fee: \$95  
Materials Fee: \$25 payable to the instructor  
Prerequisites: Lightweight Boxing or some bookbinding or box making experience or the permission of the instructor

Make a lovely tower box with 4 separate compartments and a lid. Learn how to make proper hinges, how to cover boxes neatly, and how to fit boxes properly. This box will be covered in chiyogami and bookcloth.

### **2008-WKSP-18 Artist's Books Intensive Foundation Class II: A Stack of Overlapping Pages**

Instructor: Mira Coviensky

Location: CBBAG Bindery

Duration: 5 days: M-F, May 5 - 9

Hours: 9 a.m. - 5 p.m.

Course fee: \$400 members/ \$460 non-members\*

Materials fee: \$35 payable to the instructor

Prerequisites: Artist's Books Foundation Class I (Alternative Structures for Book Artists) or the permission of the instructor.

The codex, the standard book form, is so familiar as a container of information that it's hard to see its other qualities. In this workshop, participants will create artist's books looking at the codex in two new ways: as a stack of overlapping pages and as a sculptural form. Conceptual and technical issues will be addressed through both experimentation and creating finished artist's books.

### **2008 WKSP-19 Checkerboard Album**

Instructor: Betsy Palmer Eldridge

Location: 24 Castle Frank Cres., Toronto

Duration: 1 day: Sat., May 10 Hours: 10 a.m. - 5 p.m.

Course fee: \$95

Materials fee: \$10 payable to the instructor

Prerequisites: Bookbinding I, or the permission of the instructor

This one day workshop will give participants the opportunity to learn the checkerboard album structure. Based on the Flexible Chain-back Photograph Album patented in Philadelphia in 1865, this structure has a number of advantages that can be useful in modern album structures. Participants will make a model to take home.

### **NEW 2008-WKSP-20 Dos-a-Dos Books**

Instructor: Louise Granahan

Location: CBBAG Bindery

Duration: 1 evening: Fri., May 23 Hours: 6 p.m. - 9 p.m.

Course fee: \$40

Materials Fee: \$10 payable to the instructor

Prerequisites: none

The dos-a-dos or back-to-back binding, a structure with 2 opposing spines, was often used for religious books (i.e., the Bible on one side, and Book of Common Prayer on the other). The two books share a centre cover, so each of the books open in the opposite direction. Participants will make a simple dos-a-dos covered with decorated paper and exposed sewing.

### **2008-WKSP-21 Secret Belgian Binding**

Instructor: Louise Granahan

Location: CBBAG Bindery

Duration: 1 day: Sat., May 24

Hours: 9 a.m. - 4 p.m.

Course fee: \$95

Materials fee: \$15 payable to the instructor

Prerequisites: Some bookbinding, box making or sewing experience or the permission of the instructor

This one-day workshop introduces an historical binding attributed to the Belgians. Many options are available in the decoration of the book. This binding yields an attractive and very sturdy book with a decorative pattern of coloured waxed linen threads on the spine. Visiting Artists Series

## **2008 WKSP-22 Japanese Paper Repair Techniques**

Instructor: Don Etherington

Location: CBBAG Bindery

Duration: 5 days: M-F, June 23 - 27

Hours: 9 a.m. - 5 p.m.

Course fee: \$500 members/ \$560 non-members\*

Materials fee: included in course fee

Prerequisites: BB III or the permission of the instructor

This workshop will introduce participant to Japanese paper repair techniques for both leather and cloth bindings. Participants are asked to bring several bindings with problems, some of which will be selected for repair.

Further information and booking at: [www.cbbag.ca/workshp.html](http://www.cbbag.ca/workshp.html)

## **Collective Workshops 2008, Wellington College, Berkshire**

The collective workshops is an eleven day residential conference with classes in book, paper and print techniques. High quality tuition will be provided emphasising solid working practises in an inspiring environment. Ten subjects are being offered by experienced tutors from Europe and North America.

A group of practitioners from the various book arts fields have come together as The Collective to organise the first Collective Workshops event. This will be held in July 2008 at Wellington College in Berkshire, England.

Through intensive daily class sessions, shared meals, evening lectures and specially arranged visits, there will be a unique level of creative exchange and inspiration.

The Collective are: Michael Burke, Heather Hunter, Philippa Jones, Dominic Riley, Lori Sauer and Jill Sellars. Further information on this exciting event can be obtained from the Collective web site at: [www.collectiveworkshops.org](http://www.collectiveworkshops.org)

## **Leatherwork Courses with MacGregor & Michael, Tetbury. UK**

MacGregor & Michael are professional designer-makers of hand-stitched leathersgoods with more than 30 years experience. Their short course builds upon the techniques described in 'The Leatherworking Handbook' by Valerie Michael. The maximum number of students is five, so each person receives individual tuition. All tools are provided for use on the courses.

Provisional Dates for 2008 and further information on the whole range of our courses, including courses on:-

- Decorated Leather
- Moulded Leather Flowers
  - Leather Carving
- Leather Boxes and Containers
- Design and Construction of hand stitched bags
  - Wallets-Organisers-Purses

can be found on our website at [www.leathercourses.co.uk](http://www.leathercourses.co.uk) or by contacting

Val Michael at MacGregor & Michael

37 Silver Street

Tetbury

Gloucestershire

GL8 8DL

UK

e-mail: [info@leathercourses.co.uk](mailto:info@leathercourses.co.uk)

Tel: ( 0044) 01666 502179

## CBL Ascona, Switzerland

The Association centro del bel libro in Ascona is the parent institution of an internationally known and recognised technical school with the specialised areas of Bookbinding and Design and Book and Paper Conservation. The Association exists for the continued development and ever higher qualification of its instructors in both areas. Competitions and exhibitions help inform the public about their activities and expand public awareness of the book. The Association makes it possible for experts in related fields and for interested laypeople to acquire knowledge and skills pertaining to the book through special courses of instruction. The Association is a not for profit organisation. Its departments assure the smooth functioning of the school and an especially well organised office assists course participants with their stay in Ascona. The Directorate, among other duties, is charged with attracting new supporting members for the Association to ensure the continued work and development of the School. Should you be in agreement with the stated goals of the Association – we would be pleased to welcome you as a new member!

**Department of Bookbinding and Design** - The study areas of Bookbinding and Design offer discerning bookbinders the opportunity of technical and creative challenges. Course participants have the opportunity to further their qualifications through learning internationally recognised methods and techniques, are able to hone their skills and increase their knowledge, evaluate themselves and be inspired by colleagues. They will exchange ideas and find paths in creativity and through self reflection; paths which open up by being away from job demands and daily stress, away from routine, and the pressures of time and expectations of productivity. The annually changing course offerings are continually enhanced by timely developments to expand students' depth of understanding. They include classic hand bookbinding techniques, such as the French full leather binding, the Bradel technique, as well as hand gilding. Another area of program concentration is the contemporary design of bookbindings, in which design, technique and material complement each other and fulfil the functional and qualitative aspects of a book.

**Department Book and Paper Conservation** - The study of book and paper conservation at the centro del bel libro ascona assures further education specifically for book and paper restorers and delivers timely, inclusive and internationally recognised competencies in theory and practical applications. Scientific bases of restoration, restoration ethics, as well as documentation and decision making are encouraged and fostered in order to increase the knowledge of course participants in these areas. The opportunity to engage in dialogue in related disciplines, support and evaluation of innovation, and most of all development of practical skills to assure correct restoration and conservation measures – all are addressed in this context. The exchange of ideas among experts, and the addition of highly specialised guest lecturers provide the best conditions for exploring all relevant subjects in depth. Highly qualified teachers, a pleasant study and work environment, course participants from countries world wide, and the much renowned southern joie de vivre facilitate learning, ignite the desire to learn and communicate, and reward the student with improved self confidence. Building on these facts, it becomes an easy task to develop conventions for the protection of our cultural heritage, the book – a task which the centro del bel libro ascona has set itself and which it fulfils. Further information regarding courses programs can be found on the school's web site at: [www.cbl-ascona.ch](http://www.cbl-ascona.ch)

## Oxford Brookes University - Evening Classes

These non-vocational classes provide an introduction to bookbinding, examining the techniques, materials and equipment needed to bind and repair books. Traditional methods are considered in conjunction with practical alternatives. Students will achieve an understanding of the requirements and processes involved in producing clean, neat, basic work. Students work at their own pace and are individually tutored.

For further information, please contact:

Ian Ross - Tutor and Organiser, Bookbinding Evening Classes

Oxford Brookes University, School of Arts & Humanities, OXFORD OX3 0BP

Tel: +44 (0) 1865 793083 or e-mail : [binding@ianaross.f2s.com](mailto:binding@ianaross.f2s.com)

## 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](mailto: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 becomes the "University of the Arts,London" in May 2004)

### **Book North 2007/8**

During 2007/8, we are running a series of bookbinding workshops in Barkisland, near Halifax. The workshops will run from 9.30 am to 4.30 pm daily: large bindery - small classes. The cost is £70 for each two-day workshop and £180 for the five-day workshops. The cost will include most materials and buffet lunches. Details of local accommodation can be provided.

Barkisland is located in the lovely Calder Valley, which is great Yorkshire walking country. It is within easy reach of Halifax, and the M62 between Manchester and Leeds

The 5-day workshops are:

**Inlays & Onlays & Related Techniques** with Peter R Jones: 19 - 23 May 2008

**Gold Tooling** with Tracey Rowledge: date to be advised.

For further details or to book a place, contact Hilary Henning on 01932 787268, or email hilary.henning@tiscali.co.uk If you want to hear about future Book North courses, contact Hilary to add your name to the Book North mailing list

# Dates for your Diary

**10<sup>th</sup> – 12<sup>th</sup> April 2008**

**\*Society of Bookbinders Education and Training Seminar will be held in Loughborough.**

A varied program has been planned, with excellent presenters who will be showing a wide range of techniques and structures, both traditional and innovative. There will also be a supplier's trade fair and auction. The Society's AGM will be held over this weekend.

Presenters:

Mark Cockram	'Have Bone Folder - Will Travel'
Dominic Riley	Old Tricks and Bright Ideas - Some Tips for Bookbinders
Sonja Schwoll	Conservation of the Paper Textblock
John Jameson	Leather Dyeing
George Davidson	Single-sheet Binding - from Photocopies to Bound Volumes
Maureen Duke	Book Titles - Some Alternative Approaches
James Brockman	Traditional Lettering
Peter Jones	Inlays, Onlays and Scarf Joints
Janine Pope	Alternative Decorative Paper Techniques

Further details are available from the Society's web site at:  
[www.societyofbookbinders.com](http://www.societyofbookbinders.com)

**20<sup>th</sup> April 2008**

**\*Bookbinders Fair Belgium**

at Municipal Halls, Sint Niklaas (near Antwerp)

A pleasant fair and an inspiring meeting place for both professional and amateur hand bookbinders, book and paper restorers, paper artists, calligraphers and all others interested. Well-established participants from the Netherlands, Germany, the United Kingdom, Belgium, France, Austria and Denmark present their broad range of products:

All sorts of paper, cardboard, cloth, leather, parchment, accessories, tools, utensils, requirements for calligraphy, specialist literature etc.

Further details are available from the organisers Web Site @ [www.boekbindbeurs.nl](http://www.boekbindbeurs.nl)

**16<sup>th</sup> – 18<sup>th</sup> October 2008**

**\*The Guild of Bookworkers Standards of Excellence Seminar  
Will be held at the Holiday Inn on King in Toronto, Canada**

Further details will be available soon from their web site at: [palimpsest.stanford.edu/byorg/gbw](http://palimpsest.stanford.edu/byorg/gbw)

\*We will be in attendance at these events