

Skin Deep

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Contents

Riebau's Apprentice	Page 2
The Early Life of Michael Faraday by Anne Roberts	
Paul Delrue	Page 14
The New Patron of The Society of Bookbinders by David Lynch	
The Society of Bookbinders	Page 24
Certificates of Competence	
 <i>Regular features</i>	
Product & Company News	Page 10
Study Opportunities	Page 15
Customers Recent Bindings	Page 25
Dates for your Diary	Page 27

Riebau's Apprentice

The Early Life of Michael Faraday

by Anne Roberts

This article first appeared in the 2018 edition of the Society of Bookbinders Journal 'Bookbinder' and appears here with the kind permission of its author Anne Roberts and the Society of Bookbinders.

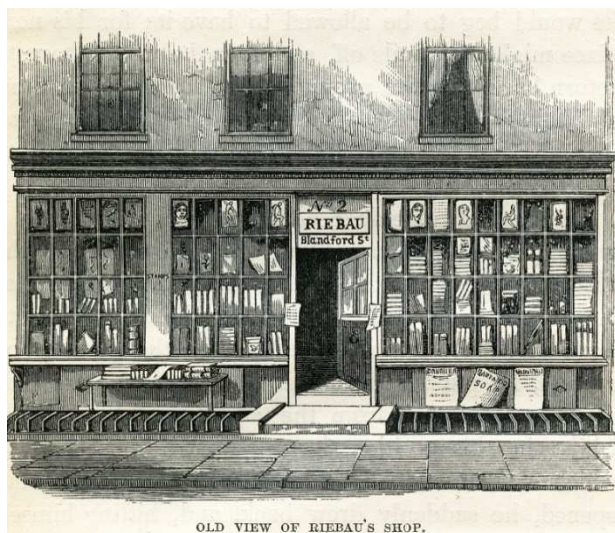
Introduction

One evening in the mid-1850s, the distinguished man of science Michael Faraday, and his friend and colleague John Tyndall, had an engagement in Baker Street. They were about to leave the Royal Institution in Albemarle Street when Faraday took his friend's arm, saying, 'Come Tyndall, I will show you something that will interest you.' The two made their way northwards, crossed Oxford Street, and a few minutes later arrived at Blandford Street, just off Manchester Square. There, Faraday took Tyndall into a stationer's shop and, peering into a small room to the left of the entrance, exclaimed, 'Look there, Tyndall, that was my working-place. I bound books in that little nook!'¹

Errand Boy and Apprentice

George Riebau, who was to become Michael Faraday's master, was first listed in the London trades directories in the 1780s. Very little is known about his background or when he, or his family, settled in London. At first his stationer's and bookseller's business was located in the Strand, but in the early years of the nineteenth century he moved to Blandford Street [fig 1]. As well as selling books, Riebau offered the service of binding them to his customers' requirements. His business also covered the publishing of books and pamphlets, and the sale and loan of newspapers.

A couple of minutes' walk from Riebau's shop, in rooms in Jacob's Well Mews, James Faraday, a blacksmith, lived with his wife Margaret and their four children, the third of which was Michael. There was little money to spare and none of the children had more than a basic education. James



Faraday belonged to the Sandemanians, a small nonconformist sect which had its origins in Scotland. Several members of this group were skilled tradesmen, including bookbinders, and it may have been through a Sandemanian contact that, in September 1804, Riebau employed the fourteen-year-old Michael as a newspaper and general errand boy. It was Faraday's job to deliver newspapers on loan in the morning, collect them towards the middle of the day, and re-deliver them to other customers who were content to read the news later and at a cheaper rate.

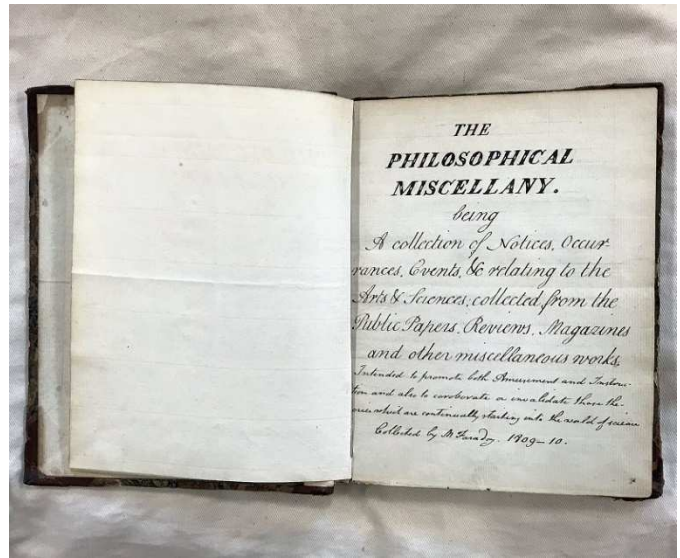
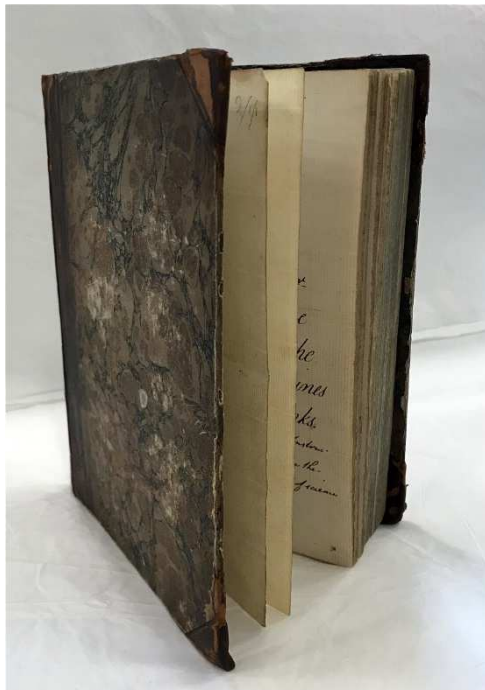
fig 1

Faraday did his job well and, a little over a year later, in October 1805, Riebau took him on as an apprentice to learn 'The Art of Bookbinding Stationary [sic] and Bookselling'. Unusually, Riebau did not charge a premium 'in consideration of [Faraday's] faithful service' as an errand boy.² Although he lived very nearby, Faraday, as an indentured apprentice, was given bed and board in Riebau's house, as was customary at the time.

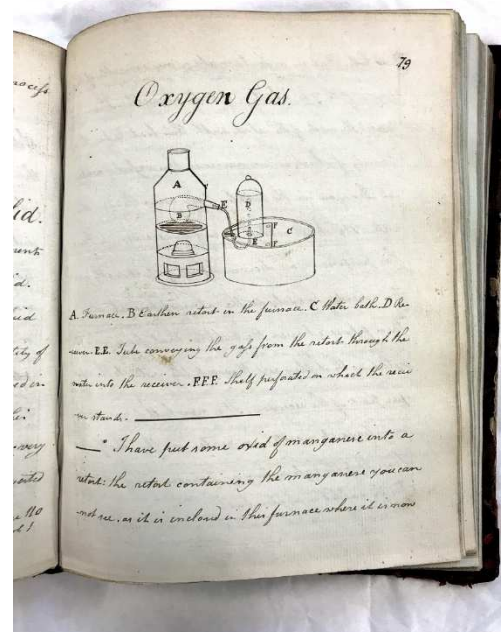
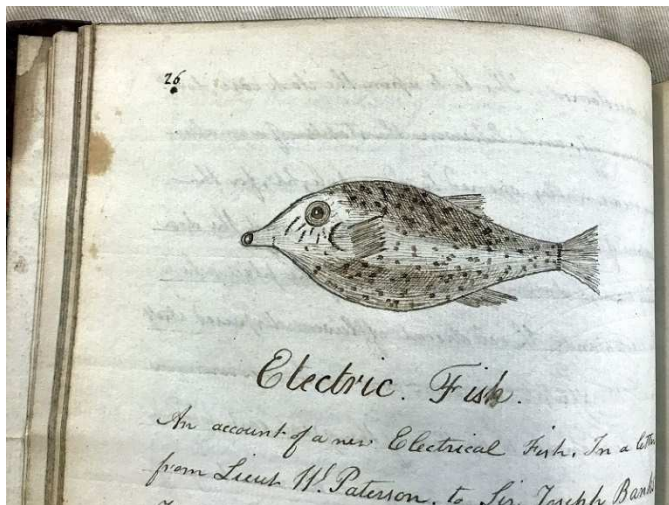
Riebau was not a Sandemanian, but he held nonconformist views and was a supporter of the Millenarian movement, which believed that the Second Coming of Christ was imminent. He published the writings of Richard Brothers, a prominent Millenarian, even after Brothers had been committed to a lunatic asylum. Whatever Faraday thought of the Millenarians, he found the Riebau household, and the trade he was learning, congenial. In a letter to a relative written in 1809, four years into Michael's apprenticeship, James Faraday wrote that his son

[is] a bookbinder and stationer, and is very active at learning his business. ... He has a very good master and mistress, and likes his place well. He had a hard time for some while at first going; but, as the old saying goes, he has rather got the head above water, as there are two boys under him.

The main part of Faraday's job would have been to bind, or supervise the binding, of the books that Riebau sold. He would have been required to produce, and oversee, good-quality 'bread and butter' work rather than elaborate fine bindings.



figs 2 and 3 - The Philosophical Miscellany (205 x 170 x 20mm)



figs 4 and 5 - Illustrations in The Philosophical Miscellany

Faraday's working day would have been a long one. In the early nineteenth century, the standard hours of work for a bookbinder were from 6a.m. to 6p.m., with overtime during busy periods. Despite this, he found the time and energy after work to read some of the volumes he bound. He also learned drawing and perspective from John James Masquerier, a portrait artist of some note who had fled revolutionary Paris and taken shelter under Riebau's roof. A volume Faraday read at this time, which influenced him profoundly, was *The Improvement of the Mind*, a popular self-help book by the nonconformist hymn-writer Isaac Watts. This exhorted the reader, among other things, to be guided by observed facts, and to keep a commonplace book in which to record them. Accordingly, in 1809 Faraday bound a blank volume for himself and carefully lettered the title page: 'The Philosophical Miscellany. being A collection of Notices, Occurances [sic], Events &c relating to the Arts and Sciences' [figs 2 and 3]. He illustrated many of his entries with drawings and diagrams. [figs 4 and 5].

In his other reading, he was focusing on the physical sciences, for example Jane Marcet's popular and accessible book *Conversations on Chemistry*. This takes the form of conversations between two diligent (and, surprisingly, female) students, Caroline and Emily, and their instructress, Mrs B., on topics such as 'Light and heat', and 'The chemical agencies of electricity'. Several experiments are described and some of them illustrated. Not content with just reading, Faraday started to replicate some of the experiments in Marcet's book for himself. For example he constructed an 'electrical machine', designed to generate electricity by friction, very similar to one illustrated in Marcet [fig 6]. It is an attractive idea to imagine that some of the pieces of wood he used in making the frame are from discarded bookbinding equipment.³ An illustration [fig. 7], probably published at least sixty years later, after Faraday's death, shows Riebau proudly showing off the machine to a customer, with Faraday, depicted as a smartly-dressed boy prodigy, looking on. In fact, Faraday would have been about 18 when he constructed the machine, but the representation of the shop's interior is probably fairly accurate.



fig 6 - Faraday's 'electrical machine'

Far from discouraging Faraday's after-hours interests, as a typical master might have done, Riebau supported them. Many years later his friend, Benjamin Abbott, vividly recalled life at Riebau's at this time:

In the shop where M.F. worked as an apprentice was a small fire place used for warming the room & heating the tools used in gilding. By the aid of some milled boards he contrived, when he wished it, to convert this into a furnace & thus to make experiments in Metallurgy; whilst on the Mantelpiece were placed sundry little voltaic piles & other matters constituting as it were a miniature laboratory. His employer took some interest in these pursuits & during the latter years of his apprenticeship allowed him the privilege of banishing a junior from the shop after the hours of work, & thus securing himself from interrogation.⁴

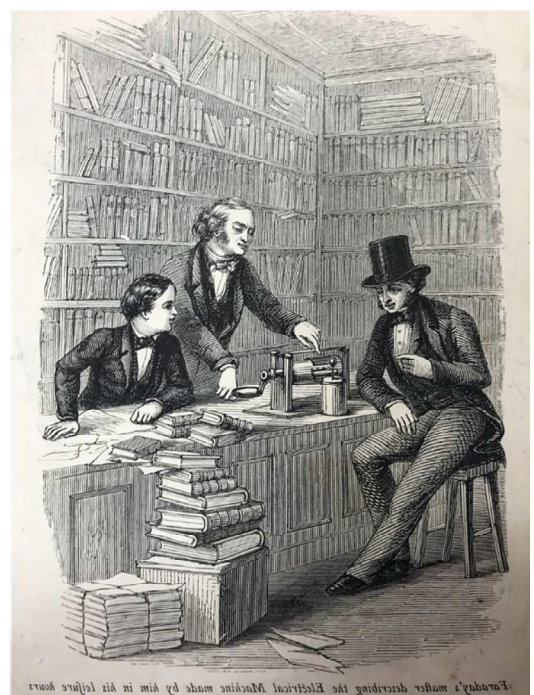
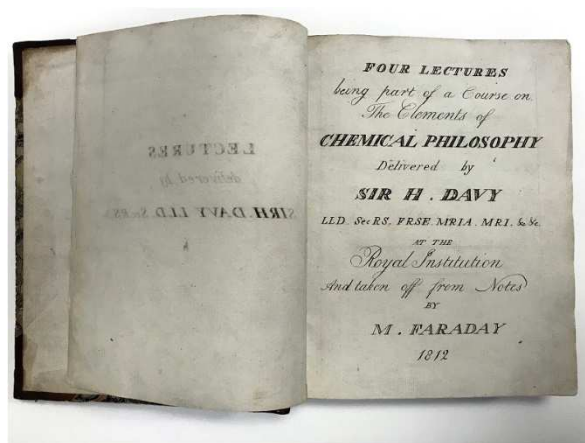


fig 7 - Faraday's master describing the Electrical Machine made by him in his leisure hours

In accordance with the terms of his indentures, Faraday was not allowed to go out in the evening without Riebau's permission. This he willingly gave in 1810 when Faraday asked if he could attend a series of Monday evening scientific lectures at John Tatum's house in Dorset Street. Faraday made, and bound, notes of these. Some months later, in early 1812, Riebau showed this volume to one of his customers, William Dance. Dance was so impressed that he gave Faraday tickets for four lectures by Humphry Davy, then Professor of Chemistry at the Royal Institution. As with the lectures he had attended at Tatum's, Faraday wrote out his notes, complete with drawings and an index, and bound them in a quarto volume [figs 8 and 9].



figs 8 and 9 - Faraday's notes on Davy's lectures (210 x 175 x 38mm).

Journeyman

In September 1812, now aged 21, Faraday completed his seven-year apprenticeship with Riebau. The obvious next step was to obtain a place as a journeyman, but by now he was clear in his mind that his only desire was 'to be engaged in scientific occupation, even though of the lowest kind'. Before his apprenticeship had ended, he had written to Sir Joseph Banks, President of the Royal Society, asking for a job, but was brushed aside. In October, very reluctantly, he started work as a journeyman for Henri de la Roche, a French emigrant whose bindery was in King Street, only a short distance from Riebau's. Riebau, who had probably recommended him for the place, commented that he was receiving 'a Guinea & half per week which I think very fair wages for a Young man just out of his time'. But in October Faraday wrote disconsolately to a friend, '[I] am now working at my old trade, the which I wish to leave at the first convenient opportunity.'

Despite Faraday's discontent, it appears that the quality of his work did not suffer. De la Roche, realising that his new journeyman was able and industrious, made him a generous offer: 'I have no child, and if you stay with me you shall have all I have when I am gone.' It was an offer which most young men from a humble background would have found hard to turn down, but Faraday's mind was set on other things. Having failed to gain the interest of Sir Joseph Banks at the Royal Society, Faraday now aspired to an interview with Sir Humphry Davy at the Royal Institution. Either Riebau, or William Dance, suggested that he send his bound notes of Davy's lectures to him, which Faraday did towards the end of December. Davy was impressed – it appears by both the quality of the notes and of the binding – and offered to see him in January 1813. One can only imagine Faraday's excitement at the prospect of an interview with one of the most eminent men of science in the country. But rather than offering him a job, Davy advised him to 'Attend to the book binding', promising to give him the work of the Institution, and, as a bonus, any binding work he wanted done himself. This was the last thing Faraday wanted to hear: at that point he must have felt condemned to be a bookbinder for the rest of his life.

But things were to change very quickly. In mid-February William Payne, Laboratory Assistant at the Royal Institution, was involved in a fight with another employee and promptly sacked. On the 1st of March Davy recommended Faraday to the Royal Institution's managers, and he was duly appointed in Payne's place. The wages, at £1 5s a week, were less than he was being paid by de la Roche, but there was the modest benefit of two rooms, rent-free, at the top of the Royal

Institution building. There was also the immeasurable benefit that he was, at last, working in the field on which he had set his heart.

European Tour

Although, officially, Faraday was employed by the Royal Institution, Davy treated him very much as his personal assistant. As Riebau and de la Roche had done in a different sphere, he soon found Faraday invaluable. Later in the year he invited him on an ambitious European tour as his 'philosophical [scientific] assistant'. Unfortunately, Davy's valet dropped out shortly before the expedition was due to depart and Faraday had to double up in this much humbler role. On 13th October 1813, the party – Davy, Lady Davy, her maid, and Faraday – set off from London for Plymouth, where they took a boat for France. Faraday's journal, which he kept for the whole of the 18-month trip, reflects his excitement at all the new things he encountered, but it also indicates that he had not forgotten his former life as a bookbinder.

By the end of November, the party had arrived in Paris. Faraday, searching the bookshops for a French and English grammar, comments, 'Stereotype printing is in great vogue here, and they have many small books beautifully done. The French type is squarer and more distinct than the English,' but adds, loftily, 'Bibliomania is a disease apparently not known in France; indeed, it is difficult to conceive how their light airy spirits could be subjected to it'. By April 1814 the party had reached Rome where he reports, 'Went into the workshop of a bookbinder, and saw there the upper part of a fine Corinthian pillar of white marble, which he had transformed into a beating stone of great beauty.' As in France, he is critical, and notes: 'Found my former profession carried on here with very little skill, neither strength nor elegance being attained'.

For the most part, Faraday's journal and letters written during the tour are optimistic in tone, but there were, perhaps inevitably, tensions among the small party. Lady Davy, a prodigious snob, made the most of Faraday's humble origins and his dual status as her husband's assistant and valet, at times excluding him from social gatherings. In January 1815, Faraday, during a rare spell of despondency and disillusionment, wrote to Benjamin Abbott: 'At all event[s] when I return home I shall return to my old profession of Bookseller for Books still continue to please me more than any thing else[.]' This sounds like a major change of heart, but – fortunately – it did not last for very long.

In several letters home to his mother he asked to be remembered to Riebau, including him in 'that knot of friends who are twined round my heart'. On the return journey in April 1815, even before the party had left Brussels for Ostend, Faraday was writing to his mother about plans to meet with Riebau as soon as he got home. Again in early 1816, eight months later, Faraday wrote apologetically to Abbott that he was too busy to see him because 'On Thursday evening I expect my old master Mr Riebau at the [Royal] Institution ...'. This suggests a strong bond of friendship between master and former apprentice. Sadly, it was not to last as Faraday became increasingly taken up by his scientific work.

Bookbinder Turned Philosopher

In what ways did Faraday's apprenticeship with Riebau affect his career as a scientist – or, to use the term which he himself preferred, a 'philosopher'?

It goes without saying that he gained an artisan's practical understanding of the materials and tools with which he worked – for example leather, board, paper, cord, and adhesives – and an ability to closely observe their behaviour under different conditions. For example, on the first page of a commonplace book he started in 1816 he noted:

The twine with which this book is registered [provided with markers] is of Chinese manufacture. It has been formed from long narrow slips of a soft but tough paper rolled up and twisted. It is a very useful and good material and is not injured by being moistened and answers every purpose where great strength is not required. It came in the beginning of

1816 from China to Sir Joseph Banks Bart. round some parcels containing the colours used in the manufactories of that country for printing on porcelain.

He also acquired a lifelong respect for the knowledge of artisans in general. In 1818 he wrote in his commonplace book that, when visiting factories, he was

constantly hearing observations made by those who find employment in those places, and are accustomed to a minute observation of what passes before them, which are new or frequently discordant with received opinions. These are generally the result of facts, and though some are founded on error, some on prejudice, yet many are true and of high importance to the practical man.

Many years later, in 1848, an old friend of Faraday's, Edward Magrath, then Secretary of the Athenaeum Club, wrote to him asking about remedies for decay in leather bindings in the club's library. Magrath had known Faraday in his apprentice days, so was hopeful of some good advice. Faraday recalling his previous life, commented in his reply that 'Leather, as now prepared for binding, (either Calf or Russia) is by no means so strong as it used to be in former years'. He conducted experiments on various samples of binding leather, but the results were inconclusive so he was unable to help his friend. However, he ventured the opinion that the books were probably suffering as a result of hot, dry air rising from the Club's coffee room which was situated below the library.

As well as gaining an understanding of materials, he would have had plenty of practice in manual skills during his seven-year apprenticeship. As a researcher, Faraday fully recognized the importance of being able to handle scientific apparatus and chemicals deftly. In his Introduction to a series of lectures titled 'Chemical manipulation', which he gave in 1827, he defined his title as 'that practice and habit of using the hands expertly in chemical investigation by which the philosopher may successfully acquire experimental truth'. That he was a past master of chemical manipulation himself is borne out by contemporary accounts of his lectures at the Royal Institution [fig 10]. The diarist Caroline Fox, a member of his audience in 1851, wrote in her journal: 'He was entirely at his ease, both with his audience and his chemical apparatus'.



PROFESSOR FARADAY LECTURING AT THE ROYAL INSTITUTION, BEFORE H.H.H. THE PRINCE OF WALES AND PRINCE ALBERT—FROM A SKETCH BY ALEXANDER DALRYMPLE—(SEE PAGE 104)

fig 10 - Professor Faraday lecturing at the Royal Institution

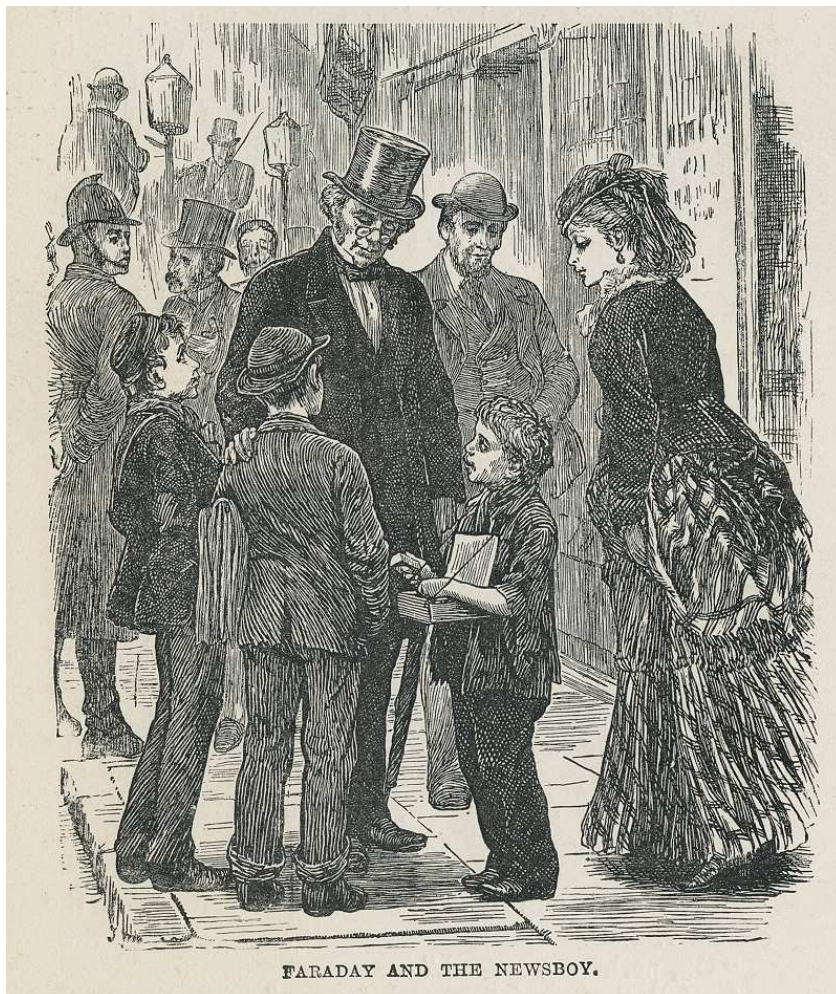


fig 11

Of course Faraday could have acquired both manual dexterity and an understanding of materials if he had been an apprentice in any skilled trade, for example a blacksmith like his father, a cabinet maker, or a silversmith. The important thing is that he opened the books Riebau gave him to bind and started to read. And he never forgot his time with Riebau. After Faraday's death in 1867, one of his nieces, in her recollections of her distinguished uncle, remembered him catching sight of a newspaper boy in the street and saying, 'I always feel a tenderness for those boys, because I once carried newspapers myself' [fig 11].

The Death of a Good Master

On Saturday 28th November 1835 there was a small but eye-catching headline in the Morning News: 'AWFULLY SUDDEN

DEATH'. The short paragraph below announced Riebau's end, describing the circumstances in some detail:

The deceased, who was about seventy-six years of age, and of remarkably sober and domestic habits, got up early in the morning as usual, and having at eight o'clock sat down with his wife and ate a hearty breakfast he went down stairs into the kitchen to wash his hands, and was returning up again, when, near the landing-place, he suddenly fell back upon his head and never spoke afterwards. Medical assistance was promptly resorted to, but the vital spark had fled. The deceased was respected by all who knew him. He generally enjoyed good health. The body awaits a Coroner's Inquest.



It is ironic that we know so much about the last hour of Riebau's life, but so little about what went before. The announcement fails to mention that he had fostered genius.

Postscript

It is still possible to discern the general outline of Riebau's shop in Blandford Street. These days it is divided into two, a café on the left and an estate agent on the right. The only indication of the building's history is a brown plaque, erected by the Society of Arts, on the wall above the shopfronts: 'MICHAEL FARADAY, MAN OF SCIENCE, APPRENTICE HERE' [fig 12].

fig 12 - The plaque in Blandford Street.

Notes

- 1 Tyndall (pp. 8 – 9) gives a lively first-person account of this episode.
- 2 Premiums, when they were paid, appear to have been very variable. Howe and Child (p. 32) describe John Lovejoy, of Dean Street, taking on four apprentices between 1789 and 1797, three of whom paid premiums, of £3, £20, and £6.
- 3 I sent this picture to Bernard Middleton who, in turn, kindly showed it to other expert binders. They could not confirm this notion, but did not rule out the possibility.
- 4 This extract is from Benjamin Abbott: 'Jottings from Memory in reference to my dear and deceased friend M. Faraday', published in James 1992.

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Acknowledgements

Figures [2, 3, 4, 5] reproduced by courtesy of the Institution of Engineering and Technology Archives; Figure 6 © Bridgeman Images; Figures [7, 8, 9] reproduced by courtesy of the Royal Institution.

Personal thanks go to Professor Frank James at the Royal Institution for sharing with me some of his wide- and deep-ranging knowledge of Faraday and his times. I would also like to thank Jane Harrison, Documentation Manager at the Royal Institution, and Jonathan Cable, Archivist at The Institution of Engineering and Technology, for their help. Last, but not least, I am grateful to Bernard Middleton for taking a close look at the picture of Faraday's 'electrical machine'.



*Anne Roberts worked for Oxford University Press for several years. Since retirement, she has combined her interests in bookbinding and letterpress printing, and was Editor of *Bookbinder* between 2013 and 2016. She is one of the many descendants of Michael Faraday's younger sister, Margaret.*

Product & Company News

Coccoina Paste

Coccoina is white adhesive paste that is supplied in a plastic jar with brush. "Coccoina" has a distinctive almond fragrance. It adheres paper, clothes, photos, labels, etc and is easy to use and apply. The paste is derived from potato starch (dextrin) in water. As such, it ideal for use by children, as the paste is solvent free and harmless. Gross weight 160g (net weight 125g)



Prices:

1-9 jars	£2.80 each
10-24 jars	£2.59 each
25-49 jars	£2.38 each
50-99 jars	£2.31 each
100+ jars	£2.10 each

Cotton Canvas

Newly added to our range of cloths, are two Cotton Canvas materials in coarse and fine finishes. Both are manufactured from 100% cotton, to yield traditional bookcloths with a rugged weave and natural appearance.

They are both supplied with acid-free backing paper and are suitable for bookbinding and box work. They can be foil blocked. They are each available in 1 shade and come on 50 metre rolls with a width of 1080mm.



Coarse

0-49 metres	- £10.40/metre
50-249 metres	- £7.44/metre
250+ metres	- £6.89/metre

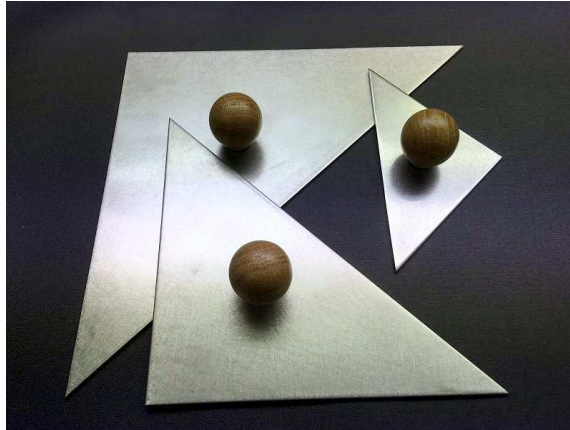


Fine

0-49 metres	- £7.93/metre
50-249 metres	- £5.60/metre
250+ metres	- £5.19/metre

(Prices are subject to delivery charges and VAT where applicable)

Stainless Steel Set-Squares



Our popular range of Stainless Steel Set Squares has a new addition. Welcome to 'Mini'.

Available in three sizes:

Mini - 45° x 45° - 9cm x 12.5cm @ £13.60 each

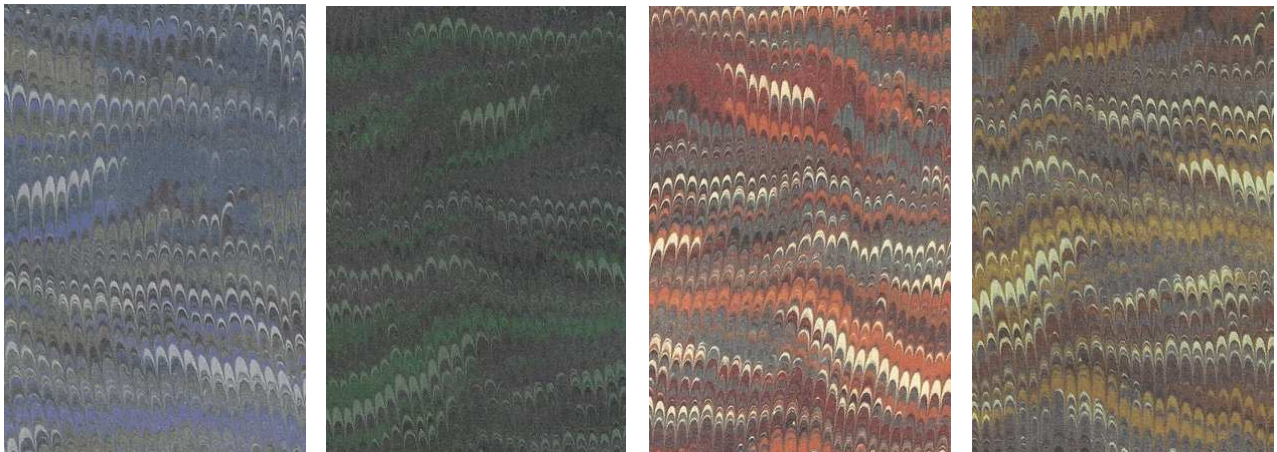
Small - 45° x 45° - 15cm x 21cm @ £15.30 each

Large - 45° x 45° - 20cm x 28cm @ £17.00 each

Nonpareil Printed Marble Papers

We are very pleased to bring you a new range of Nonpareil printed marble papers. The 4 traditional colourways are Litho printed to our own specification on 100gsm Olin Rough Absolute White. The sheet size is approx. 50 x 70cm (long-grain).

This paper has good environmental credentials including FSC® certification and is printed using vegetable based inks. The production is Carbon Neutral, as new trees are planted to offset emissions.



Prices:

Singles - £3.38/sheet

25 to 99 sheets - £2.63/sheet

100 to 499 sheets - £1.88/sheet

500-999 sheets - £1.50/sheet

1000+ sheets - £1.31/sheet

(Prices are subject to delivery charges and VAT where applicable)

The Society of Bookbinders Competition, 2019

**The J. Hewit & Sons Award for Excellence in Design
Winner Coleen Curry, USA**

Touchez-Voir (Morina Mongin, Self-published 2016)
"Semi-limp case binding in top pared calf with incisions and paint. Hand tooled title painted on recto with blind tooled author, artist and date on verso. Doublures of suede with embossing. The title 'touch-see' inspired me to create a tactile and visual event, with the design introducing the art within."



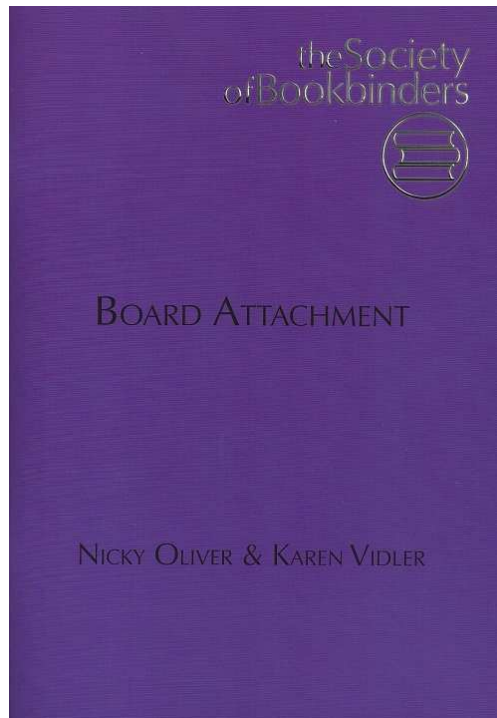
**J Hewit and Sons Award for Craftsmanship
Winner Paul Johnson, UK**

Samuel Palmer has Tea with Utamaro
"The 19th Century English visionary artist, Samuel Palmer sails to Japan to have tea with the great woodblock artist, Kitagawa Utamaro. Unique carousel Sculptural pop-up book using industrial dyes and pen and ink on watercolour paper"



Our warmest congratulations go to Coleen and Paul

Board Attachment



A 39 page pamphlet describes the sequence of operations within the bookbinding process that securely attaches the protective covers or boards to the front and back of the text block. The processes include 'cased-In', 'library style' and 'laced-on board' binding styles.

Only £9.00

Society of Bookbinders Journals



We are very pleased to advise that 4 editions of Bookbinder that have been out-of-print for a while, are now available to purchase as downloadable PDFS's. These are the editions:

- volume 22 (2008)
- volume 26 (2012)
- volume 27 (2013)
- volume 31 (2017)

Only £12.00

These downloads may be ordered online

(Prices are subject to delivery charges where applicable)

Paul C. Delrue

The Society of Bookbinders' new Patron

by David Lynch



It is entirely appropriate that after almost sixty years of bookbinding Paul C. Delrue was delighted to receive an invitation to become a Patron of the Society of Bookbinders and proud to follow in the footsteps of Bernard Middleton MBE and Maureen Duke BEM.

Paul was a founder member of the Chester and North Wales region (now North Wales and North West) and its Chairman in 1979. He has been a stalwart ever since and no monthly meeting would be the same without him. In 1981 Paul was elected a Fellow of the Society and the quality of his fine bindings and the many competition successes were also suitably rewarded by a Fellowship of Designer Bookbinders.

Paul was born in Middlesex in 1944 and started bookbinding after leaving school in 1959. He was apprenticed at University College, London from 1961-64 and remained there as a qualified binder until 1971. During that period he was part of a team sent to Florence to save and restore flood damaged books. Paul set up his own bindery in Bedfordshire in 1971 and has since had binderies in Cheshire and North Wales and is presently binding in the historic market town of Ruthin. Paul has had many students over the years; perhaps the most notable being Dominic Riley, the President of the Society.

Paul's designer bindings are to be found in collections throughout the United Kingdom, the United States, continental Europe and some have found their way into libraries of members of the Royal Family. Paul is well known for two distinctive styles of fine bindings. He has called the first 'Lacunose' and the second, 'Tudor'.

Lacunose (meaning 'furrowed' or 'pitted') was a term suggested by a Liverpool University colleague. It involves applying pieces of leather directly on the millboard using paste and PVA and then overlapping more leather and puckering the leather and sanding it after the applied watery PVA had dried. A laborious procedure but with extremely pleasing results.

The Tudor Style of binding acquired its name simply because the first book Paul bound using this technique was Shakespeare's Sonnets. The boards are covered with a series of overlapping strips of goatskin which create built up areas on the boards without the need to build up the boards underneath.

Paul will work tirelessly in promoting the Society's interests and together with the expertise and commitment of Michelle Brown we can rest assured that the Society is in good hands.

Study Opportunities

Bookbinding and Conservation Workshops in Worcestershire

Workshops

A regular programme of workshops and events is held throughout the year. Workshops are in small groups and give step-by-step tuition in various bookbinding and conservation techniques. Workshops are held at the studio near Malvern and are led by Arthur, as well as occasional guest lecturers.

Japanese stab-binding

with Mylyn McColl
9th November 2019
£100

Leather paring without the blood, sweat and tears

16th November 2019
£100

Open Studio Sessions

These sessions are a chance to work on individual bookbinding and conservation projects with full use of the well-equipped studio. Supervision and guidance is on hand and sessions are tailored to fit your requirements. Sessions are held monthly at weekends: please see the website for dates.

For further details, please contact Arthur:

Green's Books Ltd.
Unit 6, Cygnet business Centre,
Worcester Road, Hanley Swan
Worcestershire, WR8 0EA

Tel: 07921457174 - arthur@greensbooks.co.uk - www.greensbooks.co.uk

North Bennet Street School, Boston, MA - Full-time Bookbinding Program plus Workshops and Short Courses

NORTH
BENNET ST.
SCHOOL

Established in 1986, this popular two-year program attracts students who share a passion for books and materials, problem-solving, the creative process and working with their hands to make, restore and preserve books and other printed cultural treasures. Students learn fundamental bookbinding techniques including tool use and modification, non-adhesive bindings, cloth and paper bindings of various styles, edition binding and an introduction to book repair and

conservation. The second year provides a comprehensive examination of leather bindings, decorative tooling and finishing and re-backing and repair of leather bindings. Advanced paper treatments including washing and deacidification and other conservation procedures are covered. In addition to the full-time program, the school offers one-week and longer short courses in bookbinding, calligraphy, paper marbling and more.

For more information go to: www.nbss.edu

Bookbinding courses at Dillington House, Somerset

Come and widen your knowledge of bookbinding in the beautiful surroundings of Dillington House near Ilminster, Somerset. Four-day residential courses, running from Monday lunchtime to Friday lunchtime take place in a well-equipped purpose-built studio with plenty of light and a view across the Somerset countryside. Rooms are comfortable, the food is excellent, and it is a most enjoyable study holiday.

There is usually an introductory beginners' course in January, and intermediate level courses throughout the year. The representative from Hewitts calls in during the week with tools and materials for sale. Courses for 2019 are as follows:

Bookbinding

with Angela Sutton

11th-15th November 2019

Level: intermediate (and beginners) - (option: sewing methods)

Students may work on their own projects at their own pace, but beginners can be accommodated if they are not able to attend Sarah's beginners' course in January. Those who would like to find out more about sewing methods will be shown various kinds of sewing appropriate for different books.

Bookbinding for beginners

with Sarah Jarrett-Kerr

January 2020(weekend, date tbc)

For more information contact www.dillington.com

Bookbinding courses at City Lit : Autumn and Winter 2019

Whether you are a complete beginner or you already have bookbinding skills that you want to develop, we have a course for you. Our team of dedicated tutors are skilled practitioners, Industry specialists and experts in the fields of bookbinding, book arts, fine design binding, conservation and repair. We run taster days, starter courses and longer courses during the evenings, daytimes and weekends and we offer from beginner to advanced level that will enable you to learn and build skills in bookbinding, book arts and book conservation. There are also specialist courses in gold tooling, decorative techniques and working with leather. Book conservation courses offer practical instruction in paper repair, leather and cloth conservation, hand tooling and machine blocking.

BEGINNERS AND SPECIAL INTEREST COURSES

Wooden boarded binding

VD316 - 19/11/2019-10/1/2019 - Tuesdays 10.30-16.30

The earliest books were sewn on to wooden boards. On this short course you will learn about early book structures and create a Coptic binding using some historical techniques and materials.

Full £229 - Senior £183 Concession - £140

Bookbinding: box making

VD327 - 28/10/2019-02/12/2019 - Mondays 10.30-16.30

Learn how to make slipcases, clamshell and Japanese boxes. Get creative with decorative and plain papers, cloth, board and fastenings and complete beautiful containers to house your precious books and objects.

Full - £299 - Senior £239 - Concession £182

Gold tooling on a paper binding

VD412 06/12/2019 - 09/12/2019 Friday - Monday 10:30 - 17:00

Develop your knowledge and experience of gold tooling on paper whilst learning how to gold tool on a paper-covered book, using hand finishing tools, BS Glaire and loose gold leaf. For those with experience in gold tooling using hand finishing tools and gold leaf.

All levels welcome.
Full £259 - Senior £207 - Concession £158

CONSERVATION AND REPAIR COURSES

Conservation and repair I

VD351 - 27/10/2019-01/12/2019 - Friday 10.30-16.30

Discover the tools, materials and skills involved in book repair and conservation while trying out some basic techniques on paper, book cloth and board. No bookbinding experience required and a chance to discuss further study in bookbinding at City Lit.

Full £199 - Senior £159 - Concession £121

For further information, fees and more courses please visit www.citylit.ac.uk/courses

All our bookbinding courses take place in our main site on
Keeley Street in Covent Garden, London WC2B 4BA

The School for Formal Bookbinding, Plains, Pennsylvania

Class Schedule 2019

21st-25th October 2019 - Introduction to Leather Binding Conservation

Costs and policies remain the same this year.

For more detailed information please see the website: donrashfinebookbinder.com/sfbmain.html

The School can be contacted via email at sfb@donrashfinebookbinder.com
or by snailmail at 50 Burke Street, Plains, PA 18705, USA
Telephone - 00 1 (570) 239 8643

Workshops with Doug Mitchell, UK

HF Holidays

25th-28th October 2019 - Beginners bookbinding at Dovedale

Bookings through their website at www.hfholidays.co.uk

Apprenticed bookbinder and learning his craft at the The British Museum bindery, The Foreign Office press Bindery and The British Library Centre for Conservation. Member of The Society of Bookbinders .

You can contact Doug at booksurgeon@gmail.com

Otter Education - Classes in Winchester and Midhurst, UK



OTTER EDUCATION

Whether you're looking for a serious commitment or simply want to learn something new and have fun while doing it, there's nothing more important than being taught by an experienced Arts & Crafts Instructor. Marysa de Veer has been offering her services to people of all ages since 1993, and is here to give you the personalised attention you deserve so that you can reach your full potential.

Please visit her web site at www.ottereducation.com
to view the full range of tuition options available.

Bookbinding Workshop with Juliayn Coleman at the historic Sunset Lodge on Lake Damariscotta, Maine.

In this hands-on workshop, we will make one simple non-adhesive book each day. The structures will range from the earliest binding styles to contemporary, and they are geared towards beginner through intermediate skill levels. In addition to the binding, we will explore at least three different ways to decorate paper for the covers of our books: paste paper, suminagashi, and plant printing. The goal is to create a harmonious set of beautiful books, learn simple structures that you can take home and repeat on your own, and let your creative mind explore the medium of book binding. In late March, more enhanced information about the workshop will be posted on sunsetlodgeworkshops.com/hand-bookbinding

\$1600. for each student + \$100. materials fee. Includes private room, 3 home-cooked meals each day, 5 days of handbookbinding instruction, and the use of canoes, kayaks, and sailboats.

Workshop space is limited to 12 Hand Bookbinding students.
A list of bookbinding tools and what to bring will be sent upon registration.

Contact and to register: Noah Kahn at sunsetlodgeonlakedamariscotta@gmail.com
or +1 510 427 0297

Scottish Borders

One-to-one or two-to-one tuition in a private studio located in a beautiful rural setting in the Scottish Borders: close to Berwick on Tweed with easy access by road or rail.

Personal tuition from an award winning craftsman! All tuition tailored to suit the skills level of the individual student. If there is a particular technique or a skill you are looking to develop or improve, or if you are a complete beginner taking your first steps into the art & craft of this ancient discipline,

contact Mark Ramsden via bookmanconservation.co.uk
or call 01361 882028
or e-mail me bookman@btinternet.com.

The School for Bookbinding Arts, Winchester, VA

The School for Bookbinding Arts began in 2002 as the workshop division of Cat Tail Run Hand Bookbinding (est. 1991) and offers numerous courses in bookbinding and allied subjects taught by the bookbinders of Cat Tail Run along with a team of talented guest instructors. Cat Tail Run Hand Bookbinding provides bookbinding, restoration, and conservation services to individuals and institutions. The bookbinders of Cat Tail Run include Susan McCabe, Anna Barnes, Reilly Cundiff, Rowland Kirks, and Jill Deiss. Susan McCabe's expertise includes the sewing of texts and creating custom-crafted endbanding. Anna Barnes restores the covers of leather- and cloth-bound books. Reilly Cundiff specializes in crafting new bindings, restoring cloth binding, and making clamshell boxes. Jill Deiss serves as the senior binder, and Rowland Kirks is chief of operations for the bindery and the bookbinding school.

Further information from:
00 1 540 662 2683
www.schoolforbookbindingarts.com
email: workshops@cattailrun.com

The Artworks, Halifax, Yorkshire

Printmaking and Bookbinding

Please visit their web site for a full list of available courses.

"All of our workshops offer the highest quality tuition in a relaxed, welcoming, open and conducive atmosphere. Our workshops are structured, providing you with the necessary skills and techniques to master the craft and are flexible too, allowing you to work on different projects from traditional to contemporary. You can work at your own pace and all materials and tools are provided at the class to get you going."

Further information is available from www.theartworks.org.uk

Teaching Opportunities at the London Centre for Book Arts

Come and teach at the LCBA! The centre is looking to add more workshops to their schedule. If you have an idea for a workshop to teach at the Centre, please let them know.

You can see examples of their current workshops at londonbookarts.eventbrite.co.uk

Questions? Get in touch with Simon at simon@londonbookarts.org

The Maureen Duke Educational Award

The Norie Trust is a small charitable trust based in the South West of England. The Trust funds various projects, many of which are associated with literature and the arts. The Trust also assists community-based projects which aim to improve the quality of people's lives.

The Trust has generously offered the Society funds of £2,000 a year for the next 5 years to fund an educational award to assist professionals in the book field. The Trust wishes to recognise Maureen Duke's inspirational teaching and dedication to education and the award will therefore be known as The Maureen Duke Educational Award.

The recipient of the award each year should be a bookbinder, book conservator, book restorer or book artist who has worked professionally in the U.K. for the last two years prior to the award. They should be intending to continue to work professionally, preferably in the UK.

SoB's Education & Training Task Force has been asked by the Trust to administer the award and after discussion it has been agreed that the award panel will consist of the Chair of the Society and the Chair of E&T. The applicant will be required to submit the following:

- Hand written letter of application
- CV
- A brief outline of the nature of study wishing to be undertaken, indicating how this will enhance their work, and their plans for the future
- Full Breakdown of costs - fees, travel and subsistence
- Images of work completed in the 2 years prior to application
- Two references

The recipient will be required to write a report of their study and experience gained for others in the field.

Applications should be sent to:
Claire Redfern, 21 Moat Way, Goring by Sea, West Sussex, BN12 4DR.

An Introduction to Bookbinding with Mark Cockram at Studio 5, London

Case Binding

Rationale - This module develops the students' ability to use basic materials such as cloth and a number of machine made papers. It will allow students the opportunity to explore differing adhesives and covering techniques in the production of case bindings.

Aims

- to develop hand skills related to paper and cloth work and hand foil work
- to enhance professional skills, awareness and responsibility
- to stimulate creativity in design
- to develop awareness of choice of suitable styles

Learning Outcome - On completion the student will be able to:

- select suitable styles of case binding
- fold sections
- be familiar with various sewing techniques
- forward the book to the required standard
- make a case binding including the use of modern design techniques

Assessment Strategy - Assessment will be in line with the STUDIO 5 criteria and will be evident through examination and discussion of 5 finished items of work. The student will demonstrate an ability to apply the techniques to a good standard and understand the reasons for their use. The Module is delivered over 6 days with all materials included. Fee £700

Bradel Binding

Rationale - This module develops an awareness of strength and structure specific to this type of binding. It will give students the opportunity to work with leather and apply the relevant techniques involved in the production of the disappearing spine Bradel binding.

Aims

- to introduce the student to leather binding and manipulation
- to identify the correct materials specific to the binding style
- to understand the need for and limitations of the binding style
- to apply the relevant techniques
- to assess the suitability of the binding style

Learning Outcome - On completion the student will be able to:

- select suitable text blocks in need of this structure
- forward the book to the required standard
- make a Bradel binding including the use of modern design techniques

Assessment Strategy - Assessment will be in line with the STUDIO 5 criteria and will be evident through examination and discussion of 1 finished item of work. The student will demonstrate an ability to apply the techniques to a good standard and understand the reasons for their use. The Module is delivered over 6 days with all materials included. Fee £700

Box and Enclosure Making

Rationale - This module is intended to develop the students ability in making 3 styles of boxes for the books made during the 2 previous modules. The student will be able to select and use suitable materials and incorporate style and design ideas.

Aims

- to identify the correct materials specific to the box style and use

- to explore design and material manipulation
- to apply the relevant techniques
- to understand internal measuring

Learning Outcome - On completion the student will be able to:

- select suitable box styles and construction methods
- apply the techniques for making boxes including a two tray drop back box
- apply techniques suitable for various uses

Assessment Strategy - Assessment will be in line with the STUDIO 5 criteria and will be evident through examination and discussion of 3 finished items of work. The student will demonstrate an ability to apply the techniques to a high standard and understand the reasons for their use. The student will be expected to be able to demonstrate and rationalise design, process and protection. The Module is delivered over 6 days with all materials included. Fee £700

Artist's Book or Complete Book (Option A)

Rationale - This module is intended to develop the students' ability to explore print, book manipulation and creative journeys with the book.

Aims

- to identify differing print techniques
- to explore the book as a means of artistic and social expression
- to apply the relevant techniques, working practices and mediums

Learning Outcome - On completion the student will be able to:

- select suitable print techniques and mixed media
- forward the book to the required standard and manipulate as required
- to understand the relationship of the artist and the book

Assessment Strategy - Assessment will be in line with the STUDIO 5 criteria and will be evident through examination and discussion of 2 finished items of work. The student will demonstrate an ability to apply the techniques to a high standard and understand the reasons for their use. The student will be expected to be able to demonstrate and rationalise working processes. The Module is delivered over 6 days with some materials included. Fee £700

Introduction to Contemporary Bradel Design Binding (Option B)

Rationale - The Introduction to Contemporary Bradel Design Binding gives students the opportunity to make a Design Binding using contemporary and traditional techniques and materials.

Aims

- to expand existing skills and techniques whilst learning relevant traditional skills
- to explore Design Binding with contemporary arts practices
- to apply the relevant techniques, working practices and mediums

Learning Outcome - On completion the student will be able to:

- select suitable construction methods
- forward the book to the required standard and manipulate as required
- boldly go where no one has been before

Assessment Strategy - Assessment will be in line with the STUDIO 5 criteria and will be evident through examination and discussion of 2 finished items of work. The student will demonstrate an ability to apply the techniques to a high standard and understand the reasons for their use. The student will be expected to be able to demonstrate and rationalise working processes. The Module is delivered over 14 days with basic materials included. Fee £1,400

The STUDIO 5 BEGINNERS COURSE is delivered in 3 modules of six days each. Upon successful completion the student will be issued with a Studio 5 Certificate. The fee is £2,100.00 per person. The fee covers all tuition, hand tool use, workshop equipment as required and materials as outlined in the module information. A 50% non returnable deposit is required to confirm booking, full payment being made no less than 2 weeks prior to the beginning of the course. The modules can be delivered in a block or days to suit the individual student. Two further modules, options A and B are individually priced.

To book a place or for more information please contact us at:

Mark Cockram
Studio Five
First Floor The Mews
46-52 Church Road
Barnes, London, SW13 0DQ
Tel: 0208 563 2158 e-mail: studio5bookarts@aol.co.uk

Alan Fitch - A Binder of Books and A Teacher of Bookbinding, in Powys, Wales

There are available a variety of courses, which run throughout the year, offering the opportunity to learn in an idyllic location and relaxed atmosphere. With only a maximum of three people on any one course, tuition is on a very personal level, with each student having their own work station and all tools and materials supplied.

The courses run from Monday - Friday (9 - 5). Over the period of the course you will be guided through all the aspects of bookbinding, relevant to each course. There are at present four courses available:

Basic Course - This course has been designed for the beginner and covers all the basics of binding a book.

Refresher/Repair Course - This course is designed for the student who :

- Has completed the Basic Course but would like to spend more time developing their basic skills before moving on to finer things.
- Has had some experience in the past of binding a case bound, round and backed book but would like to refresh their skills.
- Would like to develop their skills in repairing old cloth cased books.

Full Leather Course - This course is for the person who wants to develop their bookbinding skills and progress to binding in leather.

2 Day Bookmaking Course - This course has been designed to allow you to spend two days making a variety of types and styles of book, none of which require any specialist equipment or tools.

Accommodation is available

For further detail please telephone +44 (0)1938 590733, email abinderofbooks@gmail.com
or view the web site at www.abinderofbooks.co.uk

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 of 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 schools web site at: www.cbl-ascona.ch

If you have a listing that you would like included on this page
please let us know by e-mail to sales@hewit.com

The Society of Bookbinders'

Certificates of Competence scheme



The Society of Bookbinders' Certificates of Competence scheme has been established for two principal reasons: firstly, to set out the Society's standards for hand bookbinding, and secondly to give members a target to work towards.

Rather than being a curriculum or syllabus for a course of tuition, the scheme is designed to assess the products of training, experience and hard work.

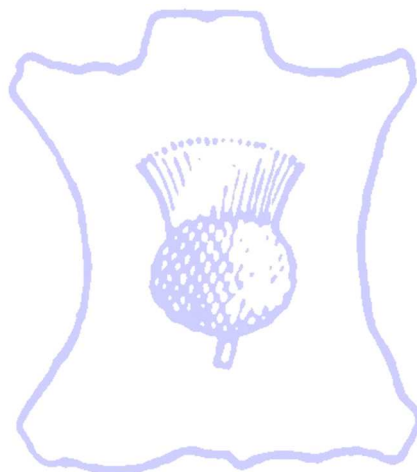
Applicants might include students on courses, tutors of books arts courses, or members who just want to prove something to themselves! It is hoped that, as well as providing a yardstick against which to measure one's own abilities, the Certificates will become a recognized sign of assurance for prospective clients.

The scheme is modular and encompasses a range of different styles. To date there are five Certificates:

- Cloth cased books
- Cloth bindings (incorporating cloth Library style)
- Part Leather (incorporating tight-back leather Library style)
- Full Leather
- Library style (incorporating tight-back leather and cloth bindings)

Once an applicant has registered for a Certificate, additional information and advice on the certificate will be sent to assist the candidate with the expected standard. It is recommended that applicants register their interest early in the process.

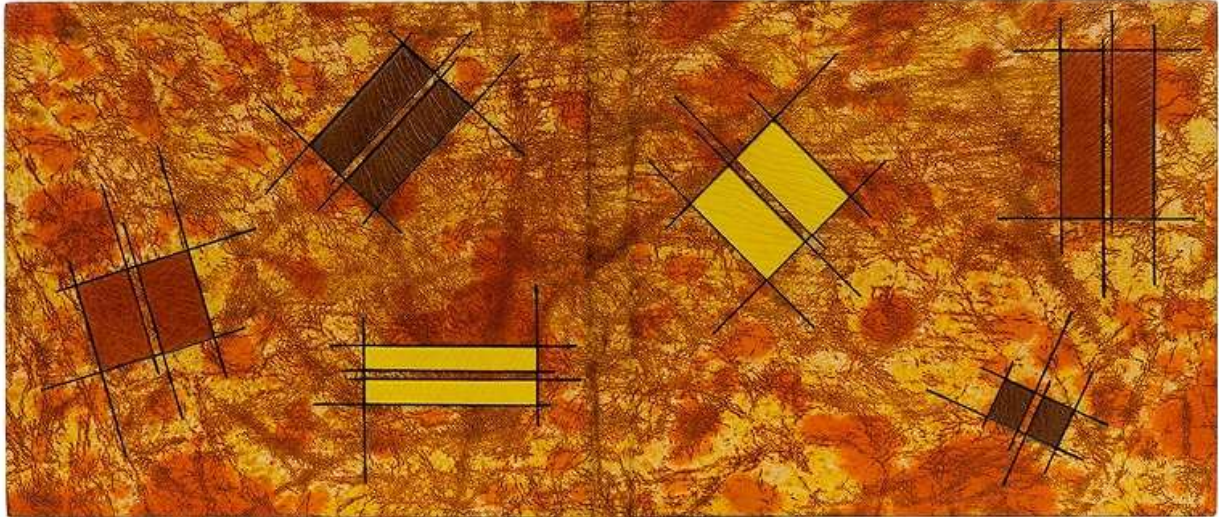
Further information is available from the Society's web site at
<https://www.societyofbookbinders.com/education/certificates-of-competence/>



Customers Recent Bindings

Imitations of English Poets

Bound by Glenn Malkin



Imitations of English Poets

By Alexander Pope

First prize winner, Society of Bookbinders International Competition 2015, Fine Bindings category
Libanus Press (1987)

Illustrated by Meredith Ramsbotham

Limited Edition of 300 - Approx. 205 x 230mm - 28 printed pages

Sewn onto four linen tapes and bound in Hewit's fair goat decorated with water-based and spirit dyes using the craquelé method plus additional hand dying. Recessed panels of hand-dyed Hewit's fair goat with hand-embossed features. Full leather doublures of Hewit's fair goat dyed yellow with water-based dye. Doublures and cover tooled with carbon. Goat suede endpapers. Book edges decorated with acrylic dyes and sprinkled gold leaf. Presented in a suede lined drop-back box.

The design colours reflect the line-drawn illustrations and the additional plain coloured endpapers. The twinned rectangles on the covers reflect Pope's attempt at imitating other poets - appearing similar but on inspection slightly different.

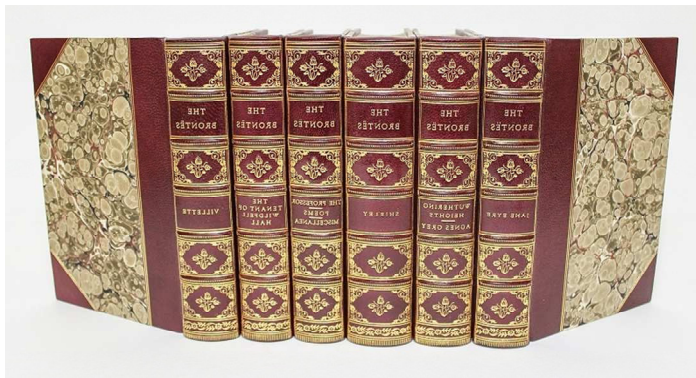


Glenn and his work can be found at www.glennmalkin.com



The Book of Common Prayer John Baskerville, Cambridge 1762
Winner of the 2015 Fine Cut International Award For Gold Finishing

Harleian-style binding in Hewit fair goat, hand-stained to period colour. Gold-tooled in a style reminiscent of Cambridge binder Edwin Moor. Wide gilt-rolled borders, enclosing typical concave lozenge composed of massed individual tools. Saltire decoration to spine panels. Gilt rolls to board edges, headcaps and inner dentelles. New comb-marbled endpapers, toned. Hand-sewn silk endbands.

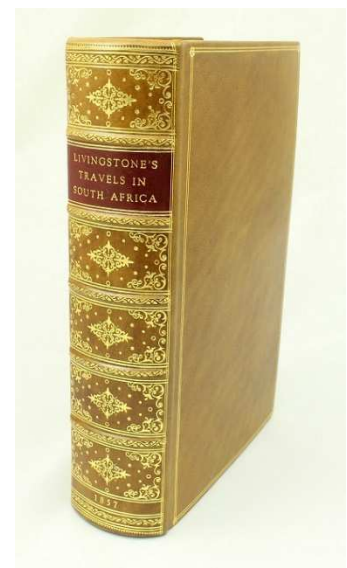


The Works of The Brontes - 6 vols.
Allan Wingate, London 1949
The Heather Edition

Bound in Hewit embossed fair goat (hard grain). Half bindings with complimentary English marbled paper sides. Full gilt spines.

Missionary Travels and Researches in South Africa
David Livingstone
John Murray, London 1857

Bound in full Hewit Bangladeshi Vegetable Calf, hand-stained using Hewit aniline leather dyes. Full gilt spine, red morocco title label.



You can find out more about Andrew Sims and his work at www.andrewsims.co.uk

Dates for your Diary

***Guild of Bookworkers Standards of Excellence Seminar, Philadelphia
24th-26th October 2019**



***Guild of Book Workers
Standards of Excellence***

**PHILADELPHIA
October 24-26, 2019**

The 2019 Standards of Excellence Seminar will be hosted in Philadelphia, PA. The seminar will include presentations from:

Jeff Altepeter - Metalworking for Book Workers
Rebecca Chamlee - The Art Of Nature Printing
Julia Miller - Modeling Ambiguity: Lessons Learned
Graham Pattern - The Continuously Convoluting Carousel

All events will occur at the Loews Hotel Philadelphia, except the Area Tours and the Reception. The Program Packet will contain all necessary information regarding locations of events, timing and scheduling, as well as information on local sites, restaurant recommendations and more.

Further information and online registration can be found on the Guild's website at www.guildofbookworkers.org

***The 20th Bookbinders Book Arts Fair, Pieterskerk, Leiden, Holland
9th-10th November 2019**

Always an inspiring exhibition and a cosy meeting place for hand bookbinders, restorers, paper artists, calligrapher and all other interested parties (amateur or professional).

For more info: go to www.boekkunstbeurs.nl

***UK Fine Press Book Fair, Oxford
Saturday 28th - Sunday 29th March 2020**

The 2020 Fair will be held at the Oxford University Examination Rooms, 75-81 High Street Oxford, OX1 4BGil March 2018.

Further details can be found on the FPBA web site at www.fpba.com

The OPEN • SET competition 2020



OPEN • SET would like to express our appreciation to Harmatan and Oakridge Leathers and J Hewit and Sons Ltd. for their generous sponsorship of these awards.

Timeline

September 2019: Jury review

November 2019: Non-exhibition books returned

Full year 2020: Exhibition travels:

New York City - The Grolier Club

San Francisco - The American Bookbinders Museum

Salt Lake City - Marriot Library, University of Utah

Austin - Austin Public Library

January 2021: Exhibition books returned

Further information may be found on the AAB web site at - bookbindingacademy.org

*The Society of Bookbinders Education and Training Seminar, Shropshire 2nd-4th July 2020



Seminar 2020 brings an exciting change of venue for us to Harper Adams University in Newport, giving you a chance to visit the lovely county of Shropshire.

The Seminar provides a great opportunity for bookbinders of all levels to see demonstrations by knowledgeable experts in a wide range of fields. Amateurs and those with less experience will find inspiration and encouragement; professionals will gain new ideas. If you have not been to a Conference before, you will find it easy to make new friends and to talk to the speakers and other top-level binders. You will find them approachable and always willing to discuss bookbinding matters with you.

The Trade Fair suppliers will be attending with bookbinding materials, tools and books for sale.

Speakers

- Tom McEwan - Decorative Leather Techniques
- Mark Furness - Making Bespoke Book Cradles
- Michael Burke - The Pastepapers of the Moravian Sisters of Hernhutt
- Lori Sauer - Slipcase with Locking Lid
- Nick Cowlshaw - Tight-Back Library Style Binding
- Diana Illingworth-Cook - Stuff I Can't Live Without
- Caroline Bendix - Making Textile Supports
- Roger Grech - Editioning for Multiples

Further details and registration information can be found on the Society's web site at www.societyofbookbinders.com

Designer Bookbinders International Bookbinding Competition 2021
In association with the Bodleian Libraries, Oxford, and supported by Mark Getty



Designer Bookbinders are pleased to announce our fourth International Bookbinding Competition, 'A Gathering of Leaves'.

The chosen theme of plants, gardens and anything connected with flora helps celebrate the 400th Anniversary of the founding of the Oxford Botanic Gardens, the oldest Botanic Garden in the world. Plants play a central role to life on Earth. They have provided food, clothing, shelter & medicines for many centuries. Plants have many symbolic uses in art, mythology and literature and gardens have provided employment, leisure and enjoyment throughout history. There are many and varied texts available on this expansive subject.

There is no set book. It is hoped that entrants will be stimulated by the opportunity to produce or source a text of their choice to work with and feel encouraged to make use of a wide range of structures, materials and design techniques. It is worth noting that many collectors place great importance on the quality of the text as well as the style of binding.

Prizes

Two major prizes will be awarded in honour of Sir Paul Getty KBE (1932-2003), one of our greatest book collectors and a passionate advocate for the art and craft of bookbinding.

Sir Paul Getty Bodleian Bookbinding Prizes:

1st Prize - £10,000

2nd Prize - £6,000

Silver Prizes:

A further 25 highly-commended entrants will receive a silver prize.

Oxford University Students' Choice: £500

The prizewinners will be announced at the Award Ceremony which will take place in Oxford in late June 2021. There are plans for a new event: a 'Festival of Bookbinding' to take place at the Bodleian at the same time.

Judging

The Jury will be made up of an international panel of judges who will be looking for a high standard of craftsmanship and technical ability with relation to the bookbinding process. Successful entries will show evidence of good forwarding and structural functionality, together with original, innovative and accomplished design.

Further information, rules and application form are available from Designer Bookbinders at:
www.designerbookbinders.org.uk

[J. Hewit & Sons](#) will have a stand at the event(s) marked '*'.