

Skin Deep

The Biannual Newsletter from J Hewit & Sons Ltd.

No.49 – Spring 2020

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by George Kirkpatrick

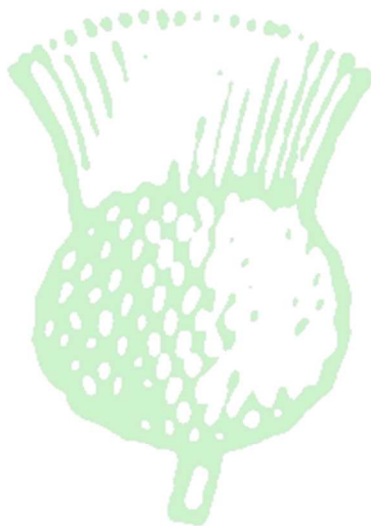
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To all our Customers and Friends,

As a family owned and operated business, our number one priority has been and will continue to be the well-being of our customers, staff and their families.

We are still committed to ensuring that all orders are being prepared for despatch in the safest way possible and we are working very closely with our courier partners to ensure they are doing the same. We would also like to reassure customers that we are taking all necessary steps to follow the guidance given by the UK government and the World Health Organisation at this time.

Customer Service, Website & Warehouse - We continue to be committed to getting your orders delivered to you in a timely manner. Our website and warehouse remain open and operating, albeit with reduced staffing levels.

As we continue to support our staff during this time, we have made the decision to reduce our customer service operational hours to 10.00am - 15.30pm. Our team will be available during these times to take your calls and answer your emails.

Our Warehouse - In order to maintain social separation, we have decided to close our warehouse to visiting customers. Collections of orders from our reception area can be organised by prior arrangement.

We are continuously monitoring the situation and the advice given by the government and the World Health Organisation and are aware that as this changes we may have to make further adjustments to our operations. As we continue to deal with these challenging and uncertain times, we will of course do our best to keep you updated as much as possible as we react to new advice and guidelines. Please visit the 'Latest News' section of our web site for updates.

We would like to take this opportunity to thank you all for your continued support.

With our best wishes, please stay safe and well,

Roger Barlee and David Lanning

Product & Company News

Smoke Sponge

These dry cleaning sponges effectively remove soot and smoke damage from wallpaper, painted metal and wood surfaces, fabrics and a variety of other surfaces. They are widely used for clean-up operations following fire damage, but the cleaning applications for these versatile sponges continue to grow.

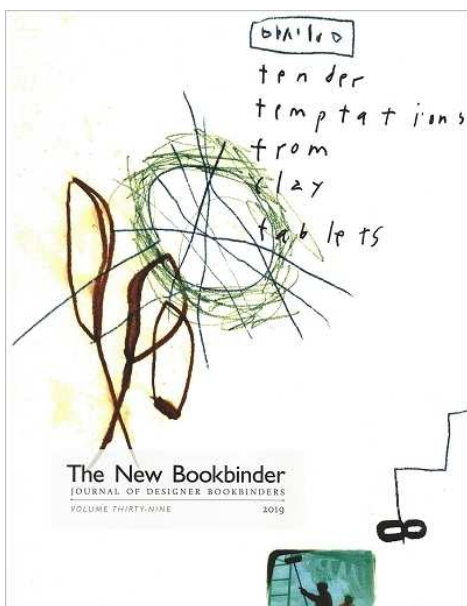
- Dimensions: 152mm x 76mm x 45mm
- Ideal for cleaning dry soiling of stone and hard surfaces
- Use dry, as you would a pencil eraser, dry cleaning sponges leave no residue
- Can be used on fabrics where solvent or wet cleaning is not desired or possible
- Conservators use them for dry cleaning of books and paper, particularly for dust and dry mould
- Quickly remove dust, lint and hair from fabrics, carpets, curtains and more



Smoke sponges are made from vulcanized natural rubber. They can be washed in cold water, using a little soap, but must be thoroughly air-dried before reusing.

Price: £5.90 each

The New Bookbinder



We are now stocking the latest offering of Designer Bookbinder's Journal, 'The New Bookbinder'

Only £45.00

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

Jemma Lewis Marble Paper

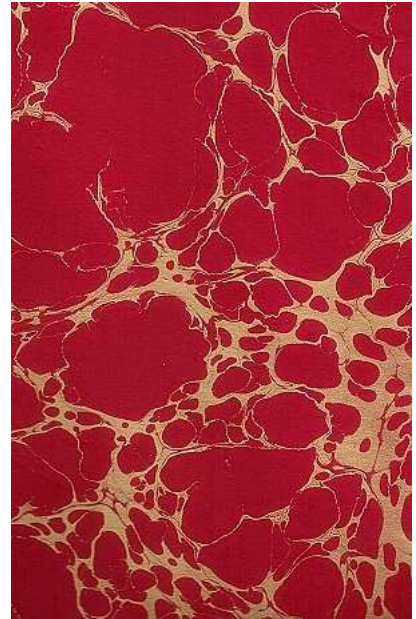
We are delighted to announce that we have added six new designs to this beautiful range of hand-made marble papers. The 6 new designs are all long-grain and the sheet sizes are approx. 50 x 77cm (long-grain).



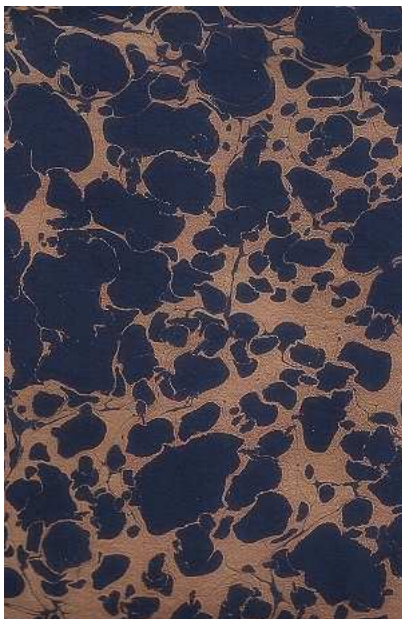
JL11
Blue Wave



JL12
Stormont



JL13
Red with Gold Vein



JL14
Blue with Copper Vein



JL15
Green with Copper Vein



JL16
Black with Silver Vein

Prices:

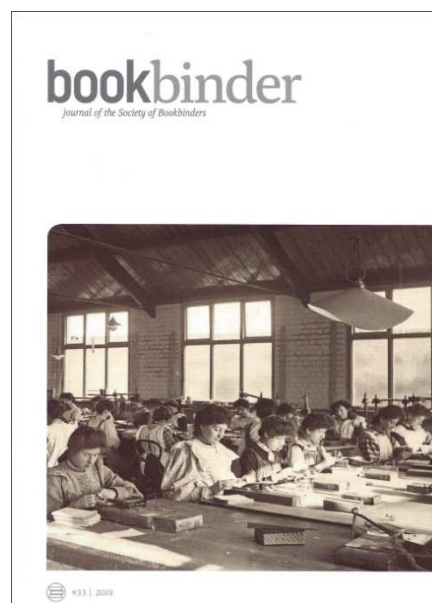
Singles - £10.97/sheet
25 to 49 sheets - £10.32/sheet
50 to 99 sheets - £10.00/sheet
100 to 499 sheets - £9.68/sheet
500+ sheets - £9.35/sheet

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

Society of Bookbinders Journal 2019

Contents:

- Arthur Green: Ethiopian Facsimile Binding
- Christopher Harvey: Changing Structures, Working Books
- Glenn Malkin: Airbrushing for the Artistically Challenged
- Brian Cole: Cedric Chivers and the Duro-flexile Library Binding
- Mylyn McColl & Marie Doinne: Competition 2019
- Kathy Sedar: Redesigning the Medieval Book
- Kathy Abbott: A Tomorrow's Past-style Limp Vellum Binding
- Jenny Ollerenshaw: The Digital Blade
- Peter Jones: Inwards Where All the Battle Is
- Richard Beadsmoore: Video Review: An Introduction to Traditional Gold Tooling



Only £18.00

PVA M289



Our new PVA M289, replaces both the previous M155 and M218 products. This new PVA is a general all-purpose bookbinding and leathersgoods adhesive and is suitable for use on leather, cloth, paper, board and wood.

It is also suitable for Conservation Work as the dried adhesive film delaminates in the presence of water.

Available in 4 sizes,

- 1kg tub - £10.20
- 5kg Jug - £20.00
- 12.5kg bucket - £48.00
- 25kg drum - £91.00

Quantity discounts are available

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

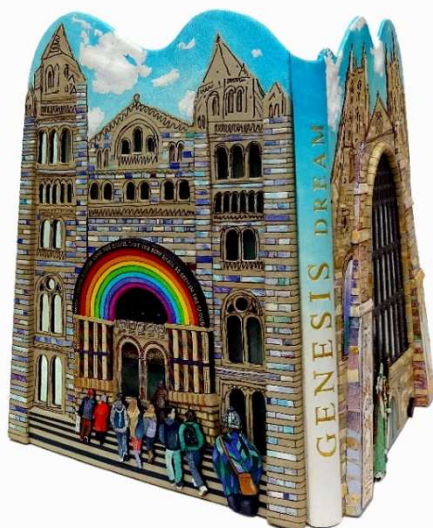
Adventures in Bookbinding

One Determined Lady Binder

by George Kirkpatrick

No-one ever really seemed to know how long Miss J. had been attending evening classes in bookbinding but even as first year art students, being introduced to the concept of binding as a core subject, our knowledge of her presence was firmly established. She consistently turned up twice weekly, spectacles inevitably awry, sometimes, as one or other leg went missing, attached to her face with sticking plaster or an elastic band wrapped round a scrunched up ear. She was a diminutive but portly lady in her mid-sixties then, and that was over fifty years ago. Nevertheless we ought to call her Miss J for the sake of propriety.

Genesis by George Kirkpatrick



No more than a few days into our course we had a skin of Oasis goatskin displayed by our despairing tutor that twenty four hours earlier had been pristine. Now it bore a jagged hole measuring six inches by four right in the centre. Miss J. had apparently liked the grain of that part best. Now it wouldn't really have mattered which part of the skin she had used for all would have been subjected to the same battle conditions and ended up looking the same.

No one was sure either when exactly she had started entering for the City and Guilds certificate exam, it was an annual event for her and by the time it came our turn a year or two later there she was once more. We paid not a lot of attention to her progress for we were all fixated on our own goals and we knew to give her wide berth. That is, until we were arrested by a sudden scream as one candidate rushed to rescue her book, on top of which Miss J had placed a sheet of millboard and was

nonchalantly hacking her way through it with a Stanley knife.

Crystals by George Kirkpatrick

We had to forward a book entirely from blank paper, creating sections, endpapers, sewing, rounding and backing, edge-staining, head-banding, quarter leather and gold title in the prescribed number of hours.

Suddenly however we became aware of a crisis as Miss J discovered that having carried out all the tasks up to and including the application of leather, she had omitted the edge staining. Initial shock over, with characteristic buoyancy she fetched a 300 cc metal bowl which she proceeded to fill with enough ink to colour the edges of the entire collection of the British Library. Before our paralysed gaze, she grabbed a large, stiff bristled glue brush and, laying the book down on the edge of the bench, lightly resting a hand on top, proceeded to jab the edge with coloured ink flying in all directions. Rapidly the ink engulfed the headband and dribbled down the spine for several inches. Bright green rivulets also ran down the inside of the book. The invigilator wondered audibly to a few of us if he might just dare 'accidentally' lose it somehow. She didn't pass - again!





Autobiography by George Kirkpatrick

A few years went by and, having furthered my own studies in various places I once more returned to teach bookbinding in my old department. I inherited Miss J. She faithfully attended, two nights per week, always first to arrive and claim her territory which she marked by placing her large box of lettering tools, which were her personal property and badge of office, and which went everywhere with her, whether she intended tooling or not.

And so Miss J, it is now almost fifty years since our pathways crossed. The pain and frustration have been replaced by a rosy glow of affection and the odd chuckle at remembered things. I had so many talented and skilful students but somehow you have won the place in my memory and affection that might otherwise have gone to them. No, it wasn't entirely because of you that I changed my career direction but you helped. There were so many incidents each night: the time, for instance, when I tried in vain to dissuade you from covering that little book in white alum tawed pigskin.

Your determination was as usual insurmountable. So I just let you get on with paring it and even managed while helping you to cover it to push most of the holes together again but there was that rather large area in the middle. Even the most skilled plastic surgeon has some limitations. So together we devised a plan to onlay another colour on top and then apply a gold blocked decoration.

An artist friend had already designed quite a charming motif for you and so we got the block made. That was fine but then the following night you brought the book in again; you had left it overnight with a leaking blue biro pen on top. You simply refused to accept my verdict that nothing could be done. You were determined to prove me wrong, you always did; this was one of your charms. So the next time you brought it in you had indeed done this, well sort of...



Easter by George Kirkpatrick

Now, your methods would not be approved of by most conservationists these days but nevertheless it was a courageous effort. You apparently first soaked it, book and all, in a basin of hot soapy water, then scrubbed vigorously with a nail brush, but that didn't work. So you took it out and put it in an oven for some hours to bake out and become dry again. Then you tackled it with coarse sandpaper. Of course by now it was a long way from white and the blue colouration didn't stand out quite so much.

You see Miss J, what I really didn't understand in those days was how much you were ahead of your time. These days your work would be in great demand from Mr Saatchi.

It really was a nice little block we had made for it and of course there would have been no point in advising you just to start over again, no point at all. You were never one for going back on anything. So we pressed on and normally the experience of doing a bit of gold blocking would have been a good one. So, remembering how you had the habit of nearly always placing any decoration and titles and things upside down on the back board, I placed it carefully for you and even sealed in the blind impression, even glaired it for you and laid the gold leaf. But you had to get going doing part of it yourself of course and I did have a lot of other students to attend to.



La Prose by George Kirkpatrick

Nevertheless I took the precaution of carefully replacing the block in position and taping it down before leaving you to do the final impression. Well that was my mistake of course. I should have realised that the distance of six feet between bench and blocking press was quite far enough to enable you to drop the book, dislodging the block and to replace it upside down again, despite my having scratched 'top' and 'bottom' on the back of the block. Discovering your mistake too late, you thought to do something quite wacky so replaced it the right way up and blocked it again, then with the heady adrenalin rush thus produced, blocked it twice more at ninety degree angles in both directions. Well it was 'interesting' even if not quite what was intended.

You know there comes a point in some adventures when you are in it right up to the neck so you throw caution to the wind. Well we did that, after all the book having already endured, its sudsy bath and the baking process it no longer opened anyhow, so we decided to have one last attempt on the back cover pretending it to be the front. I really wanted to see what that block looked like in gold and I took you right through it this time, and despite the messed up leather it looked, well it looked, anyhow...

There then was still the title to do on the spine. I simply had to leave you to get on. There were all these other students who had also paid their fees. Once more though I had to 'admire' your handiwork and even refrained this time from commenting that most of the yellowish colour where the letters should be was in actual fact the kraft paper lining underneath. I had to agree with you though that there were a few fragments of gold still adhering to the charred edges. Remember how I always used to try to explain that if you overheated the tools, they didn't immediately hiss on contact with the damp pad. That one always caught you out, didn't it?

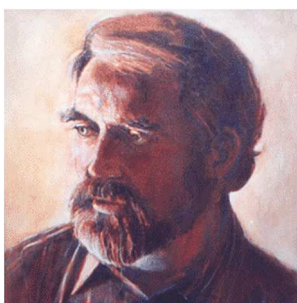
However nothing quite prepared me for what I was about to see the following week as you produced the book once more, this time with several two inch flat headed nails protruding menacingly through the front cover. You explained you had not had time yet to remove them but you had proudly shown your book at your local Women's Institute at the weekend and so that no-one could see the mess on the front cover you had simply nailed it down! Well that was enterprising and Mr Saatchi would have loved that too! Oh dear, this only one of so many similar incidents over the years. After five years I handed you over to the next tutor. You were, after all, part of the job description. I wonder what happened to him. You taught me so much you know; all there is to know about patience in the face of insurmountable obstacles. You taught me how never to be shocked by the mistakes anyone made and a certain pride in my ability to redeem almost any mess a student had got into, never yours of course, but everyone else's.

Oh and by the way, I really didn't mean to laugh that time you asked me about tools. You wanted to know what I would buy if I could only have one set of alphabet letters for tooling that would be all

purpose ones. I reminded you that you already possessed such a set. However you told me that several weeks earlier you had placed it on the bonnet of your car while searching for your car keys and then driven off. Well I suppose it was fairly dark and a full set of lettering tools in its wooden box sitting on your bonnet is not really all that obvious, but when you then said you had heard the crash but just thought it was something falling off your engine so hadn't thought it worth stopping for: sorry, I couldn't help laughing then.

Anyhow I treasure all these memories now and if you are still binding books in some celestial sphere, I am sure it will be for its valuable contribution in teaching others all about patience and other goodly virtues just as you taught me so long ago..."

This article first appeared in the Designer Bookbinders winter newsletter (188) and appears here with the kind permission of Designer Bookbinders and the author.



George Kirkpatrick - Born in Northern Ireland in 1938, George trained as a textile designer and bookbinder at the Ulster College of Art and Design and Leicester College of Art. In 1960 George was awarded a travelling scholarship by C.E.M.A. (now the Arts Council), which made it possible to visit all of the leading binderies in France, including those of Georges Cretté and Paul Bonet. Shortly after this George was invited by Roger Powell and Peter Waters to work and study under their tutelage. As well as personal projects, studio work included assisting Roger with the restoration of St. Chad Gospels.

George taught bookbinding from 1962-67 at the Ulster College of Art and Design, while working on many commissions and a series of television programmes on bookbinding. In 1967 George was one of the team of bookbinders along with Philip Smith and Faith Shannon, that attended the disaster stricken city of Florence where the team undertook in helping restore and save many of the flood damaged bindings. Upon his return, George entered the Royal College of Art as a graphic design student, graduating in 1970. From 1970-74 George was the Senior Publications Designer for the Natural History Museum in London and then a lecturer at the Kent Institute of Art and Design in Canterbury.

From the late 70s George has worked privately creating bindings and binding related artefacts and objet, for exhibitions and private collectors. This work in private collections include beautifully constructed and handmade items made from binding materials, for example meticulously hand dyed leather. Some of these items also include ceramics, one piece is even referred to as 'cabbage' and in particular one book called the Portrait of Canterbury by Richard Church. The study and detail of the 'Window of Thomas Beckett' in the Cathedral is incredible in its reproduction on the rebound book. It had been faithfully reproduced by silk-screen printing the 'window lead' on double layers of thin perspex with transparent colour sandwiched between, the idea is simple, but the effect when opening the book is breathtaking as the illuminated window comes alive.

The most recent work by George was exhibited earlier this year at the Yale Center for British Art at Yale University, New Haven, and is something George had been working hard on over the last year. This exhibition was the private collection of Margaret and Neale Albert which includes a binding of Kitty Maryatt's *La Prose du Transsibérien* as well as a set of miniatures by George, of which Neale is a big fan.

*This biography has been kindly supplied by
Troy Moore – Designer Bookbinders newsletter editor.*

Study Opportunities

In light of the current situation with the Corona virus and Covid-19, we would recommend that you contact the class and course organisers with regards to the status of any of the listings below.

Dragon Press Bindery, Highworth, Wiltshire



6th-13th June 2020

Book Camp summer intensive offers four two-day classes across the event and is for anyone working in the various fields of book arts and conservation who is keen to learn more about bookbinding and related skills.

Tuition is by the founders of Book Camp at this purpose-built bindery set in the beautiful Wiltshire countryside. You are welcome to camp in the spacious grounds or stay in local B&B accommodation.

The programme

Roman Wax Tablet - Michael Burke

Full Leather Binding - Dieter Räder

Introduction to Letterpress Printing on a Vandercook Press - Philippa Räder

All-in-One Clamshell Box - Dominic Riley

Enrolment is fully flexible: join one or two classes, return for another or, better still, stay for the whole programme.

We will share meals and enjoy informal presentations and discussions in the evenings, followed by time around the camp fire.

Fees are £250 per class and include all tuition, materials, hand-outs and meals. Pitching your tent is free of charge.

For further information and booking, please visit www.bookcamp.org.uk

Bookbinding in Cheshire 2020

Weekend workshops with Michael Burke & Dominic Riley. All workshops cost £150, plus materials, and run from 09.30-17.30

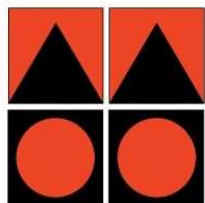
Millimetre Binding with Dominic Riley

23rd-24th May 2020

A good structure for slim volumes, the Millimetre Binding derives its name from the 1mm of leather showing on the boards and corners. It is sewn on frayed-out cords with a rounded spine, a small, sharp joint, a graphite edge, and a simple hollow. Thinly-pressed goatskin is applied at the spine and corners, and decorative pastepaper sides added.



For further information, please contact dominicbookbinder@gmail.com



AMERICAN ACADEMY *of* BOOKBINDING

A School of Excellence in Bookbinding Education

Fundamentals / Intermediate Fine Leather Binding

4th-15th May 2020

with Don Glaister

\$1500

This is an entry-level fine leather binding class, required for both the Fine Binding and the Integrated Studies Diploma Programs, as well as an intermediate class for continuing Fine Binding students. Over the course of two weeks, students will learn and develop an understanding of traditional bookbinding techniques, interpreted for the twenty-first century.

The focus of the class will be on learning and reinforcing sound leather bookbinding techniques with special emphasis on aesthetic choices available to the modern binder.

All students will complete at least one full leather book in the course. At all stages of the class, students will be exposed to design options (some minor, some major) that directly inform the look and feel of the finished binding. They may also be introduced to simple decorative techniques such as embossing and other surface treatments, as time allows.

Students will learn binding techniques necessary in the making of a laced-on, leather covered board structure. They will also be acquainted with techniques needed in future fine binding and specialty courses at the Academy. Students will become familiar with hand sewing using a sewing frame, rounding and backing, and weaving headbands, as well as leather paring and applying leather to their books.

Prerequisites: Introduction to Bookbinding I-II, or equivalent experience. This course may be repeated as needed or desired.

Box Making For Fine Binders

18th-22nd May 2020

with Don Glaister

\$800

As makers of fine bindings, we spend weeks, months and sometimes even years working on a special (to someone) binding. After the leather is polished, the gold is burnished and the last details have been taken care of, then what? The binding needs a special, friendly, safe place to spend the next few hundred years. That's where a protective box comes in.

In this class, students will learn to make simple, and not so simple cloth covered clamshell boxes for books or other similarly sized objects. While most books are square or rectangular, some are irregular in shape and require custom fitted enclosures. Such projects will also be addressed in this class. Students will be instructed to build neat, well fitting and durable boxes for their unique books. They will be taught to measure accurately, cut with precision and think creatively about their projects, hence finishing in fine style the binding projects that have consumed so much of their time and energy.

Further information is available from the schools web site at www.bookbindingacademy.org

Book Conservation Services, Adelaide, Australia

Each year at The Bindery in Adelaide we offer workshops, intensive training and individual tuition. The teaching is suitable for beginners or the more experienced bookbinder, restorer or conservator of books. Spaces are limited to 4 participants to ensure individual attention is available from the Tutor. Both Tutors are experts in their specialist fields of the book. Nicky Oliver is a London-based bookbinder, and design binder at Black Fox Bindery and Karen Vidler is an Adelaide-based bookbinder and book conservator at BCS.

Book and Paper Conservation with Karen Vidler Board Reattachment Techniques

2nd May, 2020
10.00-16.00
Fee: \$120

Cloth-case Binding Repairs

16th & 17th May, 2020
10.00-18.00
Fee: \$240

Conservation of Leather Bindings

26th-29th May, 2020 (intensive)
10.00-18.00
Fee: \$520 (material levy applies)

Individual Tuition

Various topics in bookbinding, book repair and conservation practices.
Fee: \$150 per day

Bookbinding and Design Binding with Nicky Oliver Leather Dyeing Techniques

25th & 26th July, 2020
10.00-16.00
Fee: \$240

Sewing Styles for Books

1st August, 2020
10.00-18.00
Fee: \$120

Headbanding Techniques

2nd August, 2020
10.00-18.00
Fee: \$120

Slipcases for Books

8th August, 2020
10.00-18.00
Fee: \$150

Workshop fee includes materials, handouts and lunch.

Email Lynne with enquiries or to register - bcsbindery@gmail.com. We hope you will join us.
Images from previous workshops can be found - www.facebook.com/bcsbindery

Karen Hanmer Workshops, CA, IL, NY and UT, USA

Karen Hanmer Book Arts offers workshops and private instruction to working practitioners and dedicated hobbyists, focusing on a solid foundation in traditional binding skills. Private instruction or special workshops on topics of mutual interest are also available and Karen also provides onsite training.

2019-20 Workshop Schedule

Workshops at Karen Hanmer Book Arts, Glenview, IL

3rd-5th August 2020 - Paper Bindings

6th-7th August 2020 - Endbands

10-14th August 2020 - Biblio Tech

17th-21st August 2020 - Leather Binding II

15th-18th September 2020 - Medieval Binding

22nd-25th September 2020 - Eighteenth Century Trade Binding

29th-30th September 2020 - Basic Leather Working for Bookbinding

1st-2nd October 2020 - Split Board Binding

Workshops held offsite

June 2020 - The Springback Binding - Book Arts Studio, J. Willard Marriott Library, University of Utah, Salt Lake City

June 2020 - Fast Forward: Bookbinding Basics - Book Arts Studio, J. Willard Marriott Library, University of Utah, Salt Lake City

19th-25th July 2020 - Leather Binding Fundamentals - Wells College Summer Institute, Aurora, NY

November 2020 - More Sewn Boards Bindings - BookArtsLA

November 2020 - Two Paper Bindings with Exposed Sewing - BookArtsLA

November 2020 - Medieval Slinky – BookArtsLA

Further information is available from www.karenhanmer.com

Hand Bookbinding Workshop, Jefferson, Maine

Hand Bookbinding Workshop with Juliayn Coleman at Sunset Lodge on Lake Damariscotta 6 nights, 30th August - 5th September 2020

In this hands-on workshop, we will create three non-adhesive books. The structures will range from the earliest binding styles to contemporary, and they are geared towards beginner through intermediate skill levels. Limited to 10 students.

- Create a harmonious set of three beautiful books
- Learn non-adhesive structures from the earliest binding styles to contemporary
- Explore three different ways to decorate paper for the covers of our books: paste paper, suminagashi, and plant printing

\$1700 for each student + \$100 materials fee

For beginning and intermediate binders. Limited to 10 students. Includes private room, home-cooked meals, instruction, and the use of canoes, kayaks, and sailboat. \$1000 for each nonparticipating partner. Includes shared private room with bookbinding partner, home-cooked meals, and the use of canoes, kayaks, and sailboat.

For further information and to register, please contact
www.sunsetlodgeworkshops.com

Southern Bookcrafts Club

SOUTHERN BOOKCRAFTS CLUB

An introduction to working with leather considering materials and techniques

with Nigel Pressnell

Saturday 2nd May 2020

This one-day course will cover the basics of selecting, cutting and paring leather, and its joining and fixing to boards to make decorative covers. Through demonstrations and practical tasks, participants will learn how to work with inlay and onlay to achieve simple embellishment.

Making Phase boxes

with David Nye

Saturday 20th June 2020

Phase boxes protect and/or arrest deterioration of books in need of professional repair and cleaning, and indicate to users that care is needed when handling the book. You will learn how to create the simple but effective box structure and be shown how it can be used to develop other forms which can be used to hold small books in cradles, very thin books or multiple pamphlets on platforms, and books of different sizes within one box. The essential skills are measuring and cutting. On the day you will make one basic phase box and another with a cradle and platform to hold and protect smaller books or one to suit your own book.

The cost of training days is £35 a day for members and £45 for non club members. There may be a small additional charge on the day for materials payable directly to the tutor. Booking is only available online scanning the QR code at www.sbookc.org.uk, where you can find more information regarding what to bring etc.

If you have any questions email the training day organiser on sbctrainingdays@gmail.com

The School for Bookbinding Arts, Virginia, USA

The School For Bookbinding Arts began in 2002 as the workshop division of [Cat Tail Run Hand Bookbinding](#). Our goal is simple: to make the study of bookbinding and related crafts enjoyable yet substantive. Each workshop features demonstrations of the techniques being taught coupled with supervised practice time for the student.

We believe our classes have something for everyone. If you are interested in the repair of books, our *Introduction to Book Restoration* is a great place to start and prepares you for both the *Advanced Cloth Restoration* and *Advanced Leather Restoration* courses. Our classes in *New Cloth Bindings* and *Clamshell Box Making* are perfect for those seeking the satisfaction of making something fabulous from scratch. If you particularly enjoy working with decorative paper, then all the classes offered during *Marbling Fortnight* are for you. Also, be sure to check out our workshops in *Letterpress Printing*, *Calligraphy*, and *Pop-up Structures*, all of which will deepen your experience of creative book craft and your appreciation for all that the human hand can bring forth.

For further information and booking, please visit schoolforbookbindingarts.com

Bookbinding and conservation workshops at Green's Books in Worcestershire

Workshops

Workshops are in small groups of around four people; they are held at the well-equipped studio in Worcestershire, and offer step-by-step tuition in various bookbinding and conservation techniques. Tea/coffee, handouts and materials are included (unless otherwise stated).

Hereford Romanesque binding - including tour of Hereford Cathedral Library

17th - 21st August 2020, (five-day course)
£550 (includes materials & Library tour)

A Modified spokeshave for paring leather

5th September 2020
£200 (all materials including a new spokeshave & A2 blade)

Leather paring without the blood, sweat and tears

19th September 2020
£100

Tight-back, quarter leather binding

10th - 11th October 2020 (two-day workshop)
£200

A hybrid drop-back box

7th November 2020. (Hosted by the North Wales & North West region of the SoB)

Introduction to bookbinding

14th November 2020 £100

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

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.



BLACK FOX BINDERY

One of the reasons why I fell in love with the craft of bookbinding is because you never stop learning. From Book & Paper Conservation to Book Arts is a huge arc under which lies a multitude of subjects, techniques and skills. Black Fox Bindery offers a variety of teaching resources from taster courses to intensive, from one day to long-term.

The bindery is fully equipped with presses, hot foil blocking machines, paring machines, tools and materials. There is enough space to accommodate 5 students comfortably at any one time and is fully insured.

Workshops and Courses

Over the previous years Black Fox has hosted a selection of successful workshops, covering a variety of subjects and techniques. Although these haven't followed an annual schedule I am more than happy to organise different courses throughout the year when time allows and I am very happy to take requests.

Black Fox Bindery also plays host to guest binders or makers who may not have space of their own to teach. This is a great opportunity for all involved; I get to see a new teaching approach, my students have access to different techniques and the guest gets paid to pass on their skills.

One to One Tuition

One to one tuition has been invaluable to my personal progress in bookbinding and I emphasise the importance of it for focussed skill and technique development. You may have a certain amount of bookbinding experience but may feel that there is room for improvement or you could be a total beginner wishing for concentrated time within a bindery. I can offer one to one tuition tailored to your needs.

I can provide tuition on a daily basis or as part of a structured longer term course. Costs are £150 a day, with working hours usually from 10am to 5pm with an hour for lunch. For further information regarding one to one tuition please contact me (Nicky Oliver) at: nicky@blackfoxbindery.com

Bench Rental

The Black Fox Bench Rental service is provided for those who are fed up of practising bookbinding on their kitchen worktops and lacking the equipment that they need. It is an opportunity to come into a fully equipped bindery to work on personal projects whether it be a job, competition piece or a gift for example. The cost of this service is £55 a day which includes access to the equipment, presses, tools and a little guidance from me if needed.

Workshops & Courses in 2020

Saturday 2nd May 2020

Gift Boxes

In this one day workshop you can learn how to make one of two designs. Both of which are incredibly robust structures. These can be used as luxury presentation gift boxes or little storage boxes for treasures. You will be able to choose your own covering materials - whether they be book cloth, decorative papers or a combination of the two. This workshop is aimed at the beginner and the structure and covering process used will be a great foundation for other box designs.

Tools and materials will be provided but if you wish to bring your own - please feel free!

Workshop fee: £75 - payment in advance to secure your place is required.

Saturday 30th & Sunday 31st May 2020

Mini Drawers

I have a thing about boxes and mini chests of drawers; I have done since I was a child. They are like little hidey-holes to keep precious belongings. I just find them delightful so I have created this two-day workshop for you to be able to make your own. This is an intensive workshop rated Intermediate Level. The elements of the mini drawers and the little cabinet will be cut in advance but the measuring process will be explained and demonstrated in detail - this is to save time over the two-days. Tools and materials will be provided but if you wish to bring your own - please feel free!

Workshop fee: £170 - payment in advance to secure your place is required.

Further information and booking is available from www.blackfoxbindery.com/workshops

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 www.ottereducation.com to view the full range of tuition options available.

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 by filling in the form on their [web site](#).

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

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

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
- to 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.

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

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

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:
+1 540 662 2683
www.schoolforbookbindingarts.com
email: workshops@cattailrun.com

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!

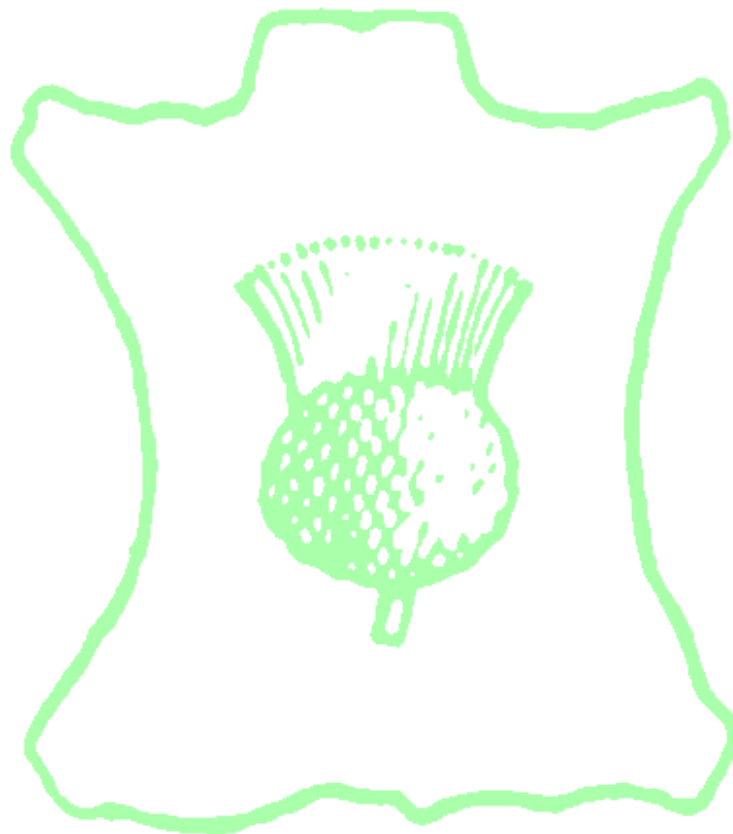
Department of Bookbinding and Design - The study areas of Bookbinding and Design offer discerning bookbinders the opportunity of technical and creative challenges. Course participants have the opportunity to further their qualifications through learning internationally recognised methods and techniques, 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

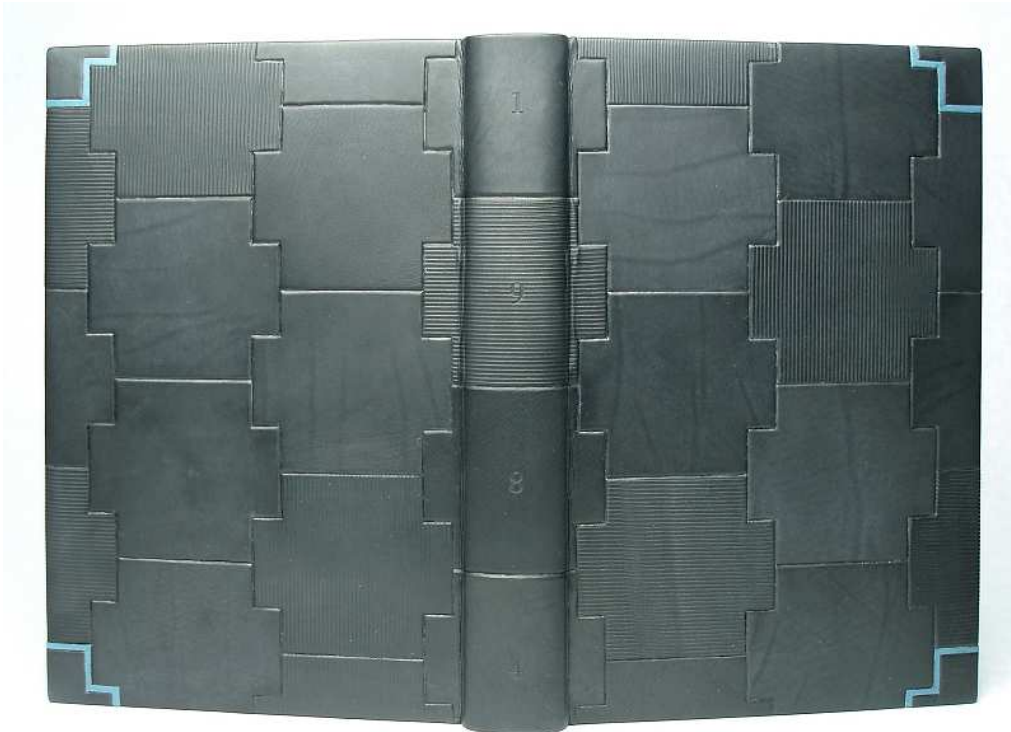
If you have a listing that you would like included on this page,
please let us know by e-mail to sales@hewit.com



Customers Recent Bindings

1984

bound by Benjamin Elbel



1984

By George Orwell

Published by the Folio Society, 2014

Bound for the 2015 Designer Bookbinders Competition and awarded first price for forwarding.

Traditional laced-on boards structure with multiple onlays of plain and embossed black Hewit bookcalf and blue boxcalf. The design was inspired by architecture and gives the feel of a totalitarian state.

Benjamin Elbel is based in Amsterdam and provides bookbinding services, training and products for bookbinders.



For more details get in touch at ben@elbel-libro.com or visit the website www.elbel-libro.com

Published by the *Alecto Historical Editions*



The Millennium Edition is the complete text of the Domesday survey of William the Conqueror's kingdom in a limited edition of 450 perfect facsimile copies. It is bound in a replica of the earliest known Domesday binding (the Winton Domesday) and very few copies remain. This is the de-luxe edition which includes companion volumes and maps which help bring to life this fascinating part of our heritage.

The two-volume facsimile of Great Domesday, is bound in Hewit's brown embossed E1 calfskin to the 12th Century design of the Winton Domesday (which is one of only thirteen known English Romanesque bindings that have survived).



Further information on this and other limited facsimile editions from Addison Publications may be found on their web site at www.addisonpublications.com

Dates for your Diary

In light of the current situation with the Corona virus and Covid-19, we would recommend that you contact the event organisers with regards to the status of any of the listings below.

The OPEN • SET competition 2020



OPEN CATEGORY WINNERS

FIRST PRIZE - Rahel Scheufele, GERMANY - Thorvald Henningsen by Hans Burkhardt
SECOND PRIZE - Sofia Mendizabal, ARGENTINA - Histoires Comme Ça, Rudyard Kipling
THIRD PRIZE - Guadalupe Roldán Morales, SPAIN - Macbeth, William Shakespeare

SET CATEGORY WINNERS - Happy Abstract, A Letter from William Blake

FIRST PRIZE - Pilar N Calahorra Moreno de la Santa, SPAIN

SECOND PRIZE - Lili Hall Sharp, UNITED STATES

Susana Dominguez Martin - SPAIN

In addition, there were numerous Highly Commendable Awards. We should explain that these awards are given to a feature of the book that the jurors find... well, commendable. These range from traditional techniques to a newly invented feature that the jurors find unusual or interesting. Although ALL of the bindings are worthy of mention, there was a limit of 20.

OPEN CATEGORY

Candela Ines Mirabella - Full Edge Detail
Coleen Curry - Leather Treatment
Colin Urbina - Leather Treatment
Françoise Buniasset - Use of Materials
Jacek Tylkowski - Decorative Technique
Joelle Bocel - Unique Structure
Lise Dubois - Onlay/Inlay
Luke Hornus - Fore Edge Painting
Pénélope Guidoni - Design

SET CATEGORY

Andrea Odametey - Paper Manipulation
Annika Baudry - Cover Treatment
Coleen Curry - Materials Manipulation
Elena Sánchez - Paper Manipulation
Eva Vincze - Unique Structure
Geert Stevens - Unique Structure
Ingela Dierick - Use of Materials
Rahel Scheufele - Use of Leather
Richard Beadsmoore - Tooling
Sofia Mendizabal - Inlay
Sol Rébora - Technique

2020 Exhibition venues!

SAN FRANCISCO - The American Bookbinders Museum - 15th - 10th July 2020

SALT LAKE CITY - Marriot Library, University of Utah - 31st July - 2nd October 2020

AUSTIN - Austin Public Library - 13th October - 2nd December 2020

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**

Due to the Corona Virus, this event has regrettably been cancelled



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

ARA Belgica - The Four Elements



Event date - 13th June 2020 - 30 September 2020

Location - Bibliotheca Wittockiana Rue Bemel 23 Bemelstraat 23 1150 Bruxelles

The theme will be inspired by the four natural elements: water, earth, air or fire.

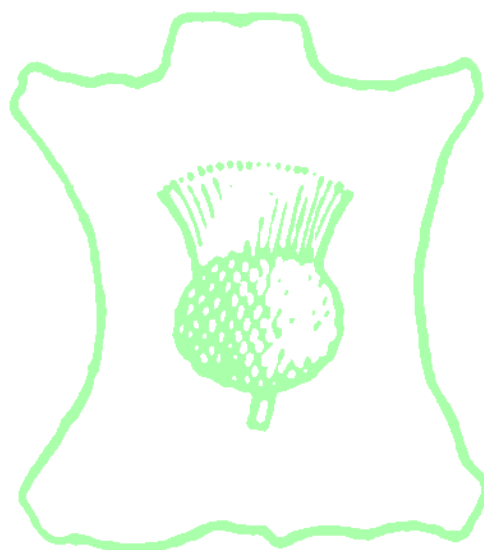
Registration fee €80 (including catalogue, worth €40)

Further information can be found on ARA's web site at arabelgica.be/en/ara-activities

***UK Fine Press Book Fair, Oxford
Saturday 21st - Sunday 22nd November 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



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

Due to the Corona Virus, this event has now been postponed



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 the Designer Bookbinders at www.designerbookbinders.org.uk

J. Hewit & Sons will have a stand at the event(s) marked '*'. If you would like us to bring specific items for you to purchase, please let us know at least 4 weeks in advance of the event.