

Skin Deep

The Biannual Newsletter from J. Hewit & Sons Ltd.

No.50 – Autumn 2020

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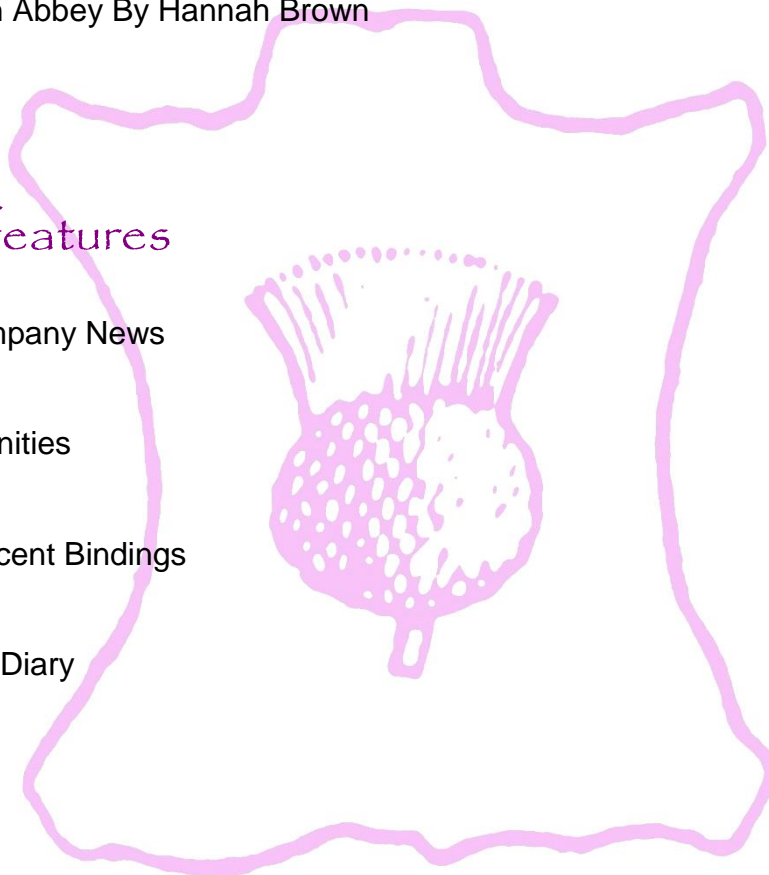
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To all our Customers and Friends,

Together, we are facing a truly unprecedented situation. The global coronavirus pandemic is affecting all of our families, our businesses, our communities and our way of life. We wanted to reach out and update you on how we are managing the current situation.

In this continuing crisis, our first priority is and remains the safety and well-being of our customers, staff and their families. We have put in place protocols in our factory, offices and warehouse which adopt social distancing and heightened cleaning practices in line with both national and regional guidelines.

In order to help keep everyone healthy, we have also decided to cancel or postpone attendances at conferences and trade fairs and for the foreseeable future, all travel and face-to-face sales calls have also been suspended. We are taking these actions to minimize direct personal contact with our customers and friends.

While we continue to work at keeping everyone safe, our factory and warehouse are open, albeit with reduced staffing levels and we are fulfilling all customer's orders in a timely manner. As always, we are pleased to accept your email and telephone enquiries, so please do not hesitate to contact us with any queries you may have.

We hope and trust that you and those around you are and remain safe. We are privileged to have you as customers and friends and even in this unprecedented situation, are working hard to continue serving you as you would expect of us.

Thank you for your business, your friendship and your trust.

Roger Barlee and David Lanning

Product & Company News

Back to Work

After an almost 5 month break (due to the Covid-19 lockdown), we are delighted to announce that in July, our factory staff returned to work, fulfilling customer's orders and to begin replenishing stock that had been sold in the preceding months.



Reduced Packet Sizes

Due to changes that are being imposed by many of the UK carriers with regards to maximum parcel weights, we will be reducing our bulk sizes for Greyboard, Millboard and PVA. With the boards, we will now be supplying wrapped bundles of 20kg and with the PVA, our largest container is now a 20kg drum. As a result of these changes, the prices for these products will be reduced at a pro-rata rate.

These changes start with the PVA, which has already come in to effect. Changes to the Greyboard and Millboard bundle sizes will follow in due course.

Please let us know if you have any queries regarding these changes.

Greyboard Bundle Sizes

Further to our previous announcement, our standard Greyboard is now being sold in bundle sizes of 20kg (down from 25kg). The Greyboard is available in 5 thickness:

- 1.00mm - *43 sheets per 20kg bundle
- 1.50mm - *28 sheets per 20kg bundle
- 2.00mm - *21 sheets per 20kg bundle
- 2.50mm - *16 sheets per 20kg bundle
- 3.00mm - *14 sheets per 20kg bundle

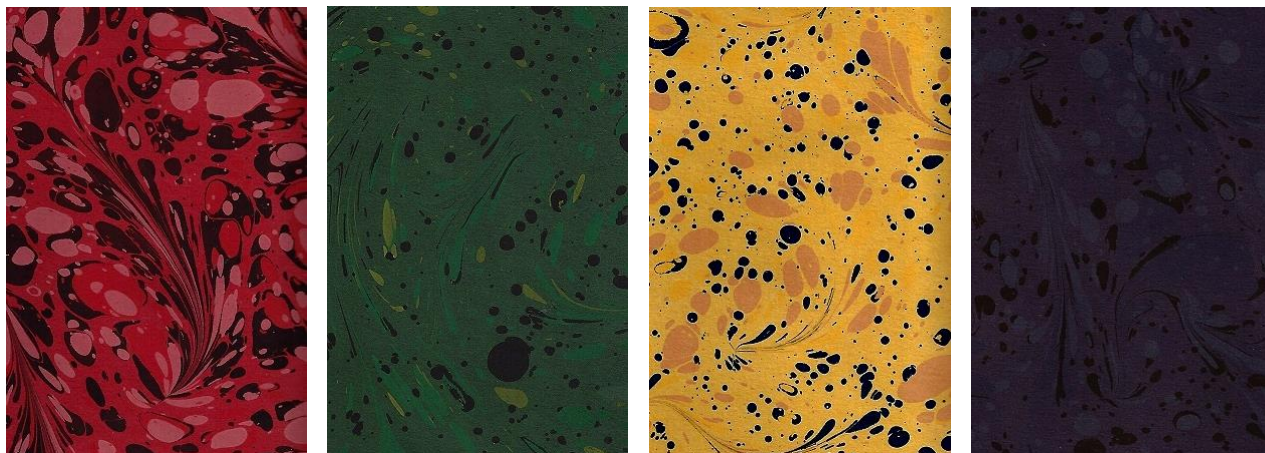
*These quantities may occasionally vary.

Further details and costings can be found on our web site.



Louise Brockman Marble Paper

We are very delighted to bring you a new range of hand-marbled paper from Louise Brockman. The 4 Swedish shell patterns have been produced to our own specification. The sheet size is approx. 50 x 75cm (long-grain) and 120gsm in weight.



Prices:

Singles - £7.99/sheet
25 to 49 sheets - £7.52/sheet
50 to 99 sheets - £7.29/sheet
100 to 499 sheets - £7.05/sheet
500+ sheets - £6.82/sheet

These new papers may be purchased online.

The New Bookbinder

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

Contents:

Lockdown

Sue Doggett: Editorial

Karin Scheper: Modest Manuscripts in Fine Fabrics

Nadine Werner: Paper & Pattern

Peter D. Verheyen: Fish Tales Lori Sauer: Hooked on Vellum

Andrew Hayes: Steel and Paper: A Conversation

Hannah Brown: Binding The Kelmscott Chaucer

Gavin Dovey: Printing and Image Transfer on Leather

Manuel Mazzotti: Mycelium Books

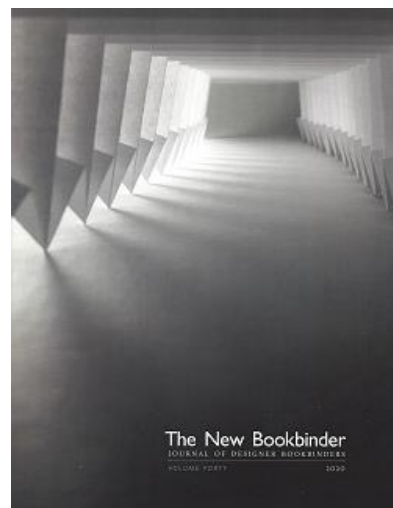
Book Review: BOOKBINDINGS BY THORVALD HENNINGSEN:

A CATALOGUE RAISONNÉ - reviewed by Annette Friedrich

Angela James: How to Make the Perfect Doublure

The Booker Prize for Fiction - SHORTLIST BINDINGS 2019

Recent Bindings



Only £45.00

This edition and other back issues may be ordered Online

(subject to shipping charges and VAT where applicable)

Lines

Tintern Abbey

by Hannah Brown



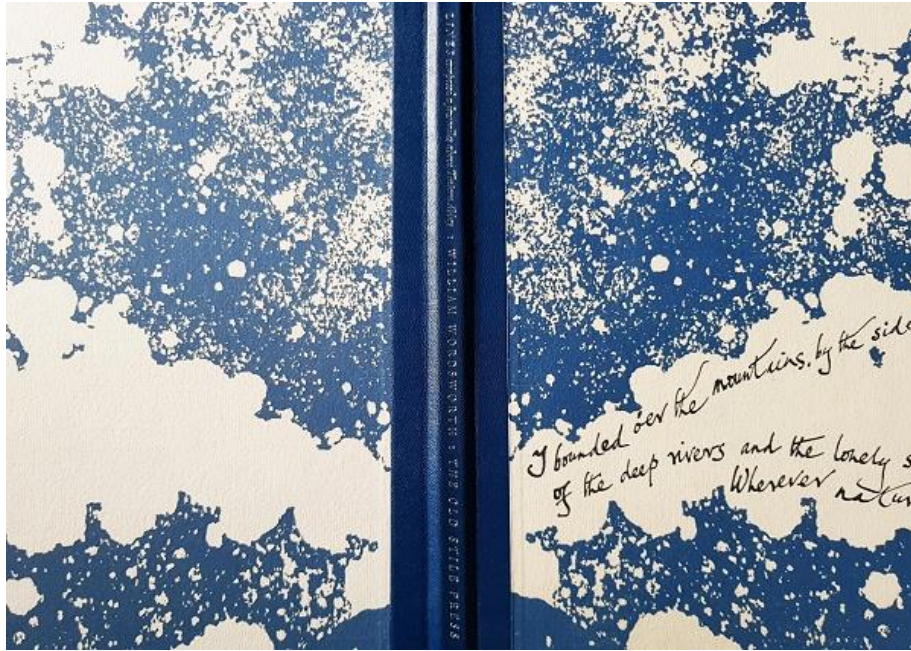
I am pleased to announce the completion of my most recent binding, a copy of 'Lines: Composed a few miles above Tintern Abbey, on revisiting the Banks of the Wye during a tour: July 13th 1798', or, in short, 'Lines'. The book is a 2002 publication by The Old Stile Press of a poem written by William Wordsworth which is often abbreviated to, 'Tintern Abbey' although the building doesn't actually appear within the poem. It was written by Wordsworth after a walking tour with his sister in this section of the Welsh Borders on the banks of the River Wye. The abbey fell into ruin after the Dissolution of the Monasteries in the 16th century.

Frances and Nicolas McDowall from The Old Stile Press actually live on the banks of 'the Sylvan Wye', about two miles upstream from ('above') Tintern Abbey. Taken from The Old Stile Press website:

'Having lived for more than fifteen years amidst 'these steep woods and lofty cliffs, And this green pastoral landscape', we felt the time had come to tackle the work that we have come to regard as 'our' poem.

We can almost see William Wordsworth's footprints on our riverbank. Even before we came to live here we felt a deep affinity with this poem. Wordsworth helped us to understand and to accept the 'sense sublime of something far more deeply interfused' of which we have always been aware. The images involved Nicolas editing photographs which had been taken on our stretch of the river but Frances too spent long hours at the vat to make paper for the entire project text, endpapers and binding.

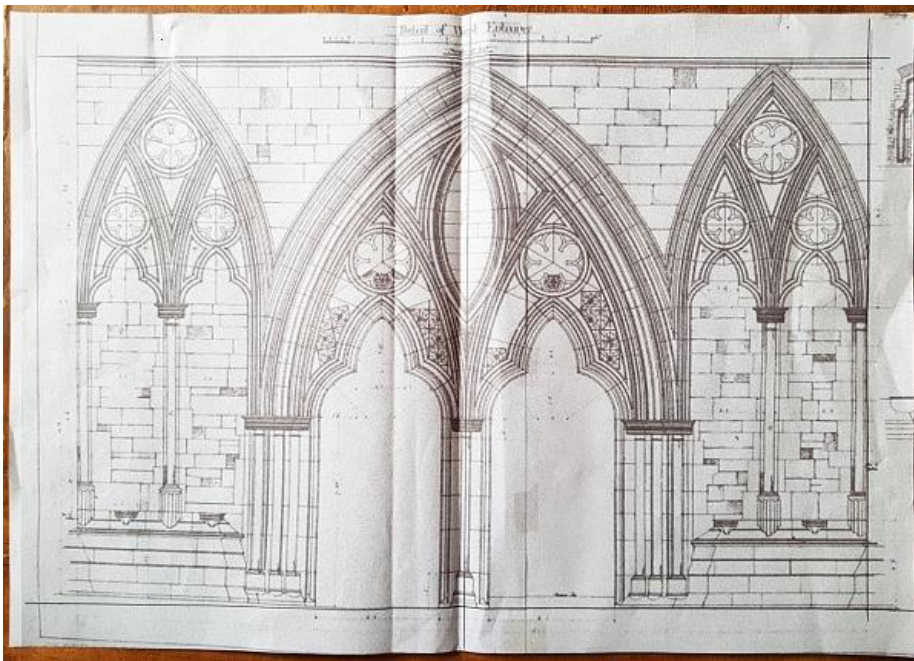
Spring water on its way to the Wye is an essential part of this paper making process and plants grown beside that stream were used in the endpapers. Altogether a very personal project!'



The original cover of the binding

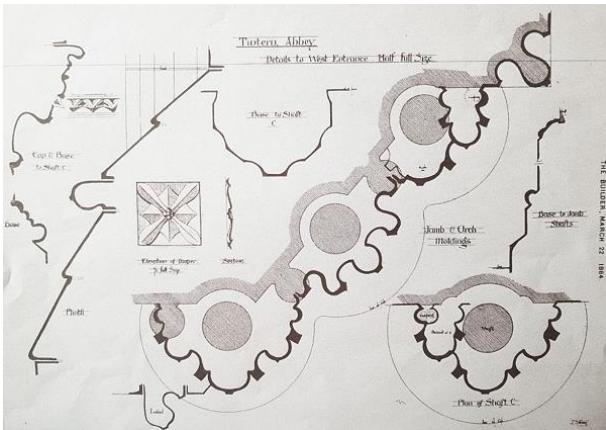
Although there is no mention of Tintern Abbey by name in the poem, the title of the book is very specific. The whole point of the poem is the location and the time, it tells the reader exactly where the speaker is and exactly when it was penned. The influence of this bit of nature 'a Few Miles above Tintern Abbey' had upon Wordsworth's development influenced the cover design I chose for the binding.

I searched for plans of Tintern Abbey online and found some wonderful architectural drawings that were published on March 22nd 1884 in, *The Builder*. *The Builder* was a journal of architecture published in the UK in the 19th and 20th centuries. It began publication in 1843 and absorbed another journal titled *Architecture*.



I chose to base my cover design on a plan I found of the 'Detail of West Entrance'

I decided to split this plan in half and tie the front and back covers together by using Lines (therefore directly relevant to the title of the book) to link across the spine. This design was then mapped out onto a piece of tracing paper to use as a master template for working on the covering leather.



I then went on to depict the 'Jamb and Arch Moldings' from the West Entrance on the endpapers and doublures, the pattern of which was directly influenced by another drawing in the series from The Builder.

I outlined the shape of this architectural detail onto my endpaper and doublure and cut out the shape with a scalpel. I designed it so that the pattern would run across the endpaper and onto the doublure, this was mirrored between the front and back covers.





I wanted to fill in the 'void' with a striped effect, similar to the detail seen on the plan. At first I experimented with drawing lines with ink however I wasn't pleased with how it looked so instead turned my attention to using gold leaf.

I adhered some gold leaf to very thin lens tissue (9gsm) using PVA glue. This was then cut into very small strips (around 1mm wide) with a scalpel.

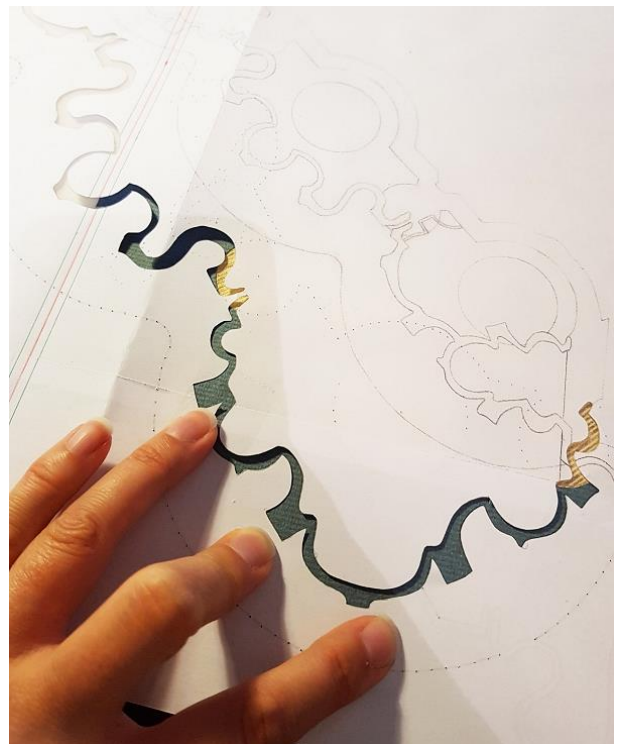
These thin strips were then glued to a piece of Japanese paper using fine pointed Tweezers to help position them into place. I had marked out the outline of where I need to fill with a pencil, plus added in some guidelines so that the strips remained straight across the whole expanse.





I left one end of each of the gold leaf strips unglued as I wanted them to lay on top of the blue doublure/endpaper paper once stuck in place, in order to avoid the look of a straight 'cut' line this end. These were individually stuck down at a later stage.

The Japanese paper was stuck together with the blue paper and pressed. I used a paper template to position further cut paper detail on the surface and also to pierce through and mark points for a small amount of embroidered detail.



The paper for the endpapers was laminated to a gold effect handmade paper. I made sure that the embroidery I did on the endpapers was really neatly tied down on the reverse as I knew when these papers were laminated together the threads would be visible.



The text block was only three sections and was made from thick handmade paper. The paper was an important part of the making process for the book itself as an excerpt from the Old Stile Press website explains:

'To begin, therefore, with the paper. Of a purity so important to the process, 'the waters' taken and used by Frances were indeed 'rolling from their mountain-springs with a soft inland murmur', as they pass our house on their way to the Wye itself. Also the inclusions (Reed &c.) that give such character to the endpapers and the cover were all picked 'on the banks of this delightful stream'.

I chose to bind this book using stubs as this was a good solution to dealing with the thick sections. I worked out the number of stubs I needed for the thickness of the book and sewed the book up onto four tapes. The endpapers were made to the full width of the book so no stubs were needed for them.

The text block was rounded and backed and the endbands were sewn. The spine was first lined with some Aerolinen and then a strip of goatskin which was stuck to the spine, skin side down.

This was sanded flush and a two-off one-on hollow was attached.

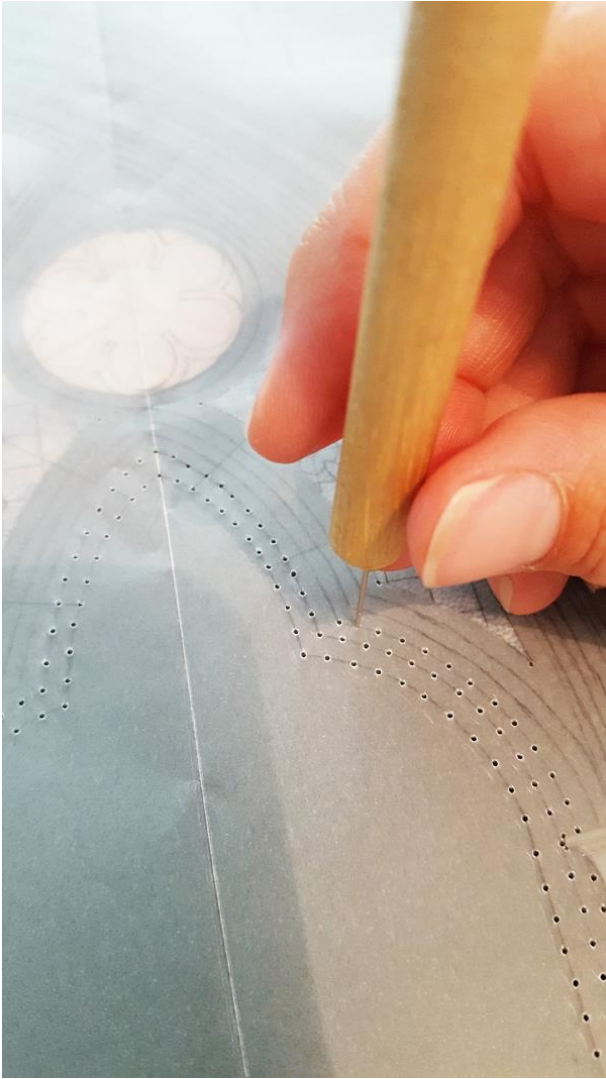
The boards were laced on and back-cornered and the edges of the boards were all sanded to a long bevel.



At this point I was able to accurately measure the exact size of the leather and therefore the outer edge of the design. I used strips of suede that I had edge-pared from the back of miscellaneous skins using my Brockman paring machine. I don't throw any of these away as I have discovered they work really well as onlays. I like the colour variation they provide and when backed to lens tissue this stabilises them well.

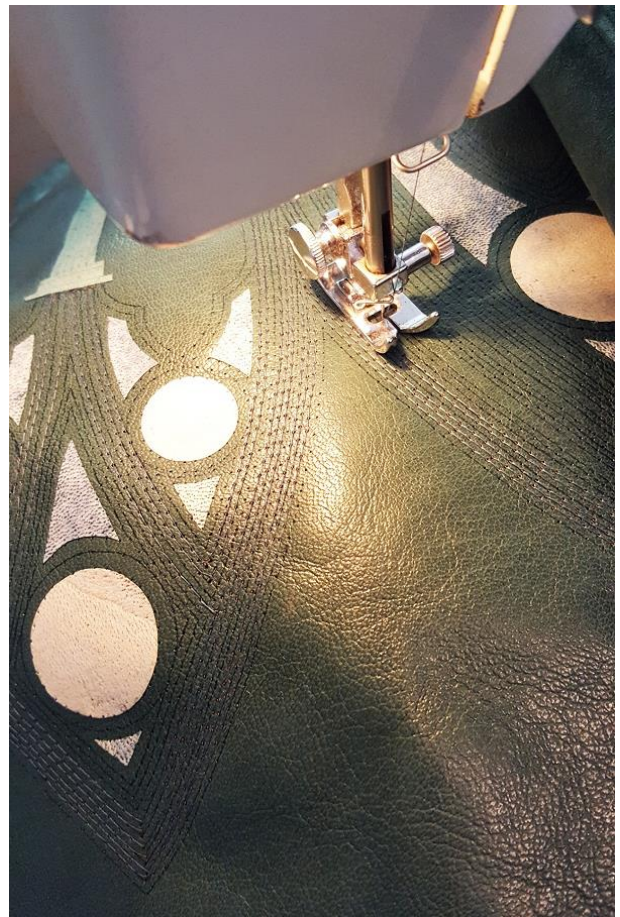
In particular for this design the suede onlays gave a great mottled look, in my mind mimicking the look of stained glass. They were stuck down to the covering leather through a template using PVA glue.





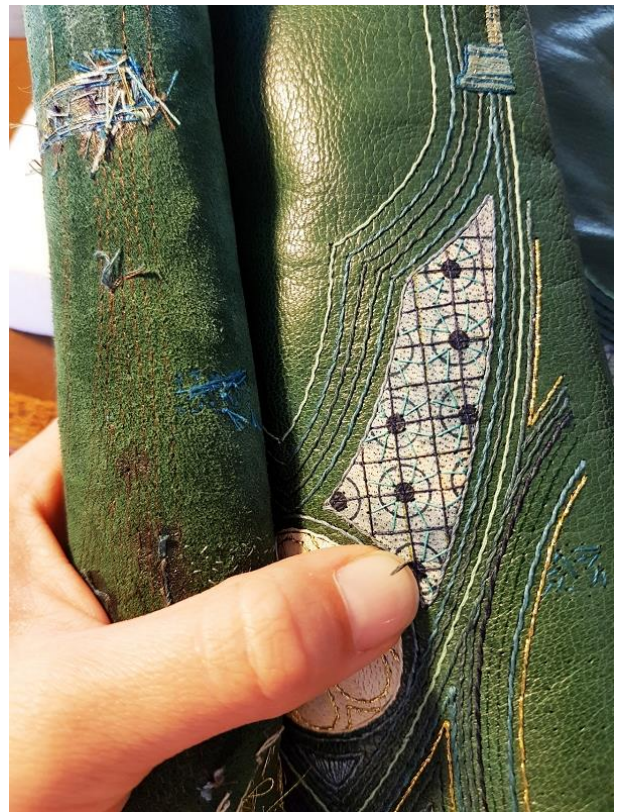
Once the onlays were stuck in place they were back-pared. I was then able to get on with the embroidery process. Initially I used the tracing paper template to prick holes through with my needle pricker to mark out the lines I needed to embroider.

Given the multitude of embroidered lines making up this design I did the initial linear work using my sewing machine to speed up the process.





Once these guide lines were in place I 'whipped' around each of these with threads of differing colours to add definition and colour variation.



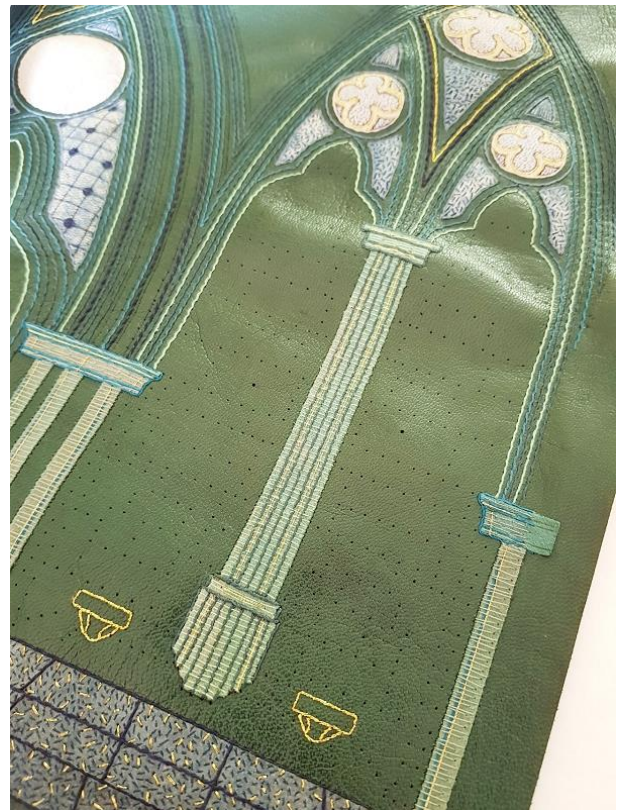
Further embroidered detail was added using cotton and metallic threads.





I also added extra detail to the surface of some of the suede onlays using a fine-nibbed pen.

Once all of the embroidery was done I marked out where the brickwork was going to be by pricking around the outlines through the template. I was able to add some sewn detail onto some of the bricks at this point before the leather was glued onto the book.





Once all of the embroidery was complete the front of the leather looked like this



And the back like this

It was then time to stick the leather to the book - always the bit I find most daunting after spending so many hours working on it before it goes onto the book! I dampened the front of the leather using a water atomiser. Once damp I turned the leather over and applied paste. I did three applications of paste to make sure that it had absorbed well into the leather.

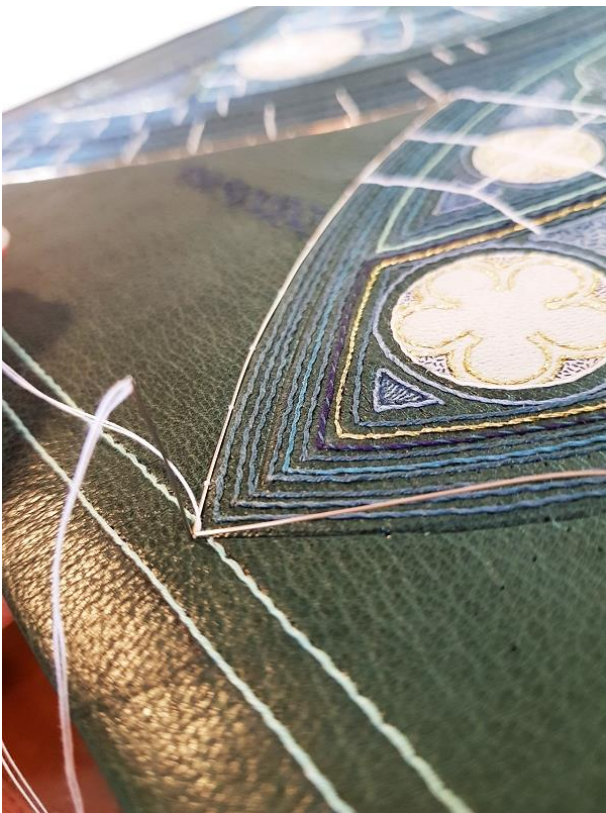
Once the leather was on and the headcaps had been formed I left the book to dry under a light weight for 24 hours changing the blotting papers regularly.



Once completely dry I applied a run of water to the spine joints using a water pen to dampen the leather at this point before attempting to open the covers. The covers were opened and the text block, along with the leather joints, were released from the paper and cling film wrapper that was keeping them away from the moisture created during the covering process. The leather joints could then be stuck down in position.

I had bought some gold wire that I wanted to attach to the boards on the topmost line of the abbey design. I blind-tooled a groove into the leather at this point using a gouge with the correct curve.

Small holes were drilled right through the board using my Dremel and a very tiny drill bit. I used these holes to anchor the wire to the front of the board using a thread.



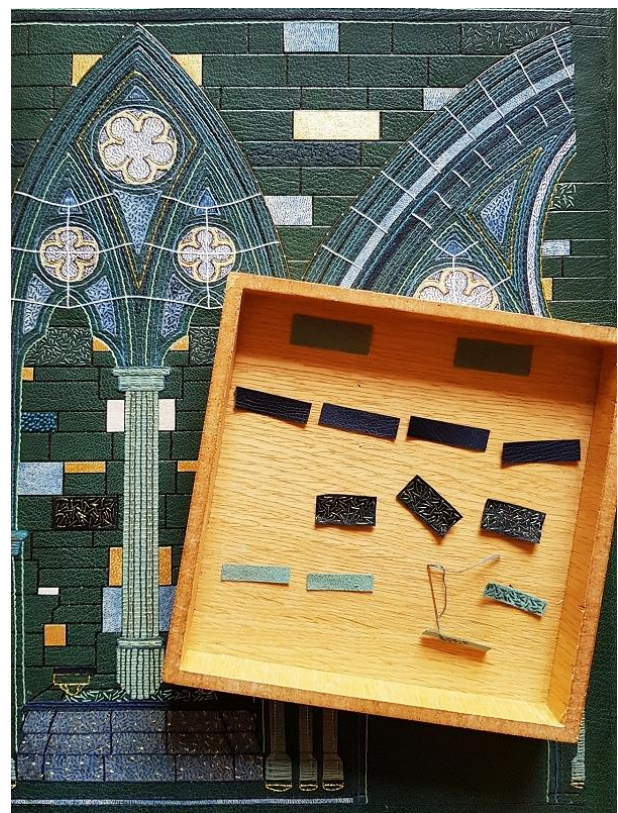
The thread moved up from the back of the board, over the wire, and then back through to the back of the board to hold the wire in place.



Once the wire had been sewn on through the boards, the boards were infilled with watercolour paper. An additional layer of Zerkall paper was glued down and sanded to level out any bumps and then the finished paper doublure was glued down in place. Final pen detail was added to the onlays at this point.

I then spent time working on the bricks. I scored lines into the surface of the leather using a fine bone folder and a T-square in order to get them even and regular. These brick outlines were then marked in using ink to build up the pattern. The lines were also run across from the front cover design to the back to link both together.

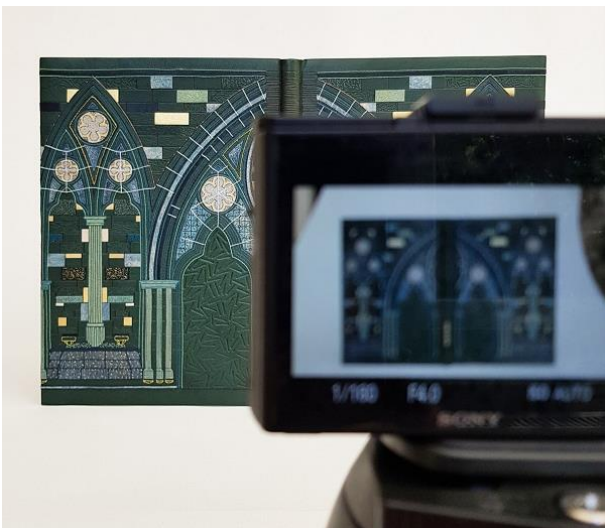
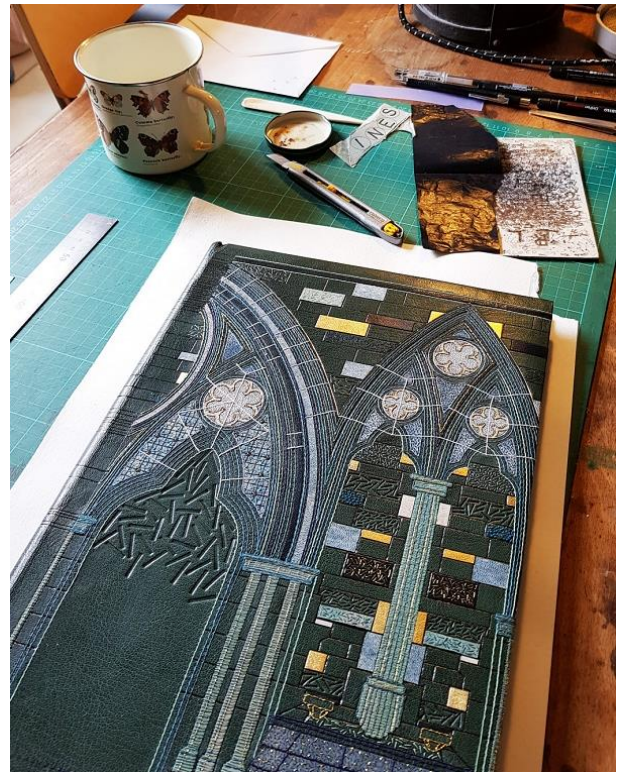
I used variety of methods to illustrate the bricks; gold leaf stuck to leather (using glaire and heat to fix it in place), embroidery (French knots and stem stitch), suede onlays, leather onlays and blind tooling.





I wanted to add a title to the spine so punched circles out of the gold leaf-faced leather. This was then carbon tooled with the book title and stuck to the book spine.

Finally the book was blind tooled to add a decorative look to the book as a whole.



Once the book was complete it was time to photograph it in all of its glory!

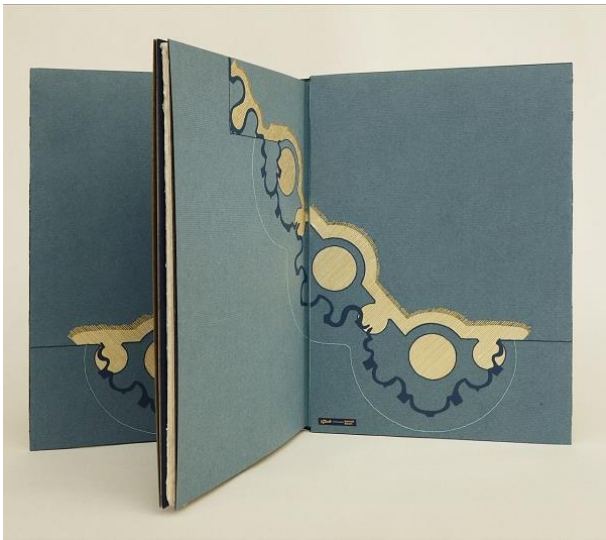
I now do all of the photography of my bindings myself, and thankfully have a wonderfully light conservatory in my house in which to take these photos. Later this week you will be able to see more images of the book on my website here.



The book was housed in an oak box, with a simple 'line' and title on the lid which was tooled on coloured suedes and embroidered to match the book cover.

A detail shot of the front cover





The endpapers and doublures:



The title page



And in conclusion, an excerpt from the tail end of the book, penned by Nicolas McDowall:

The images, too, even if for some tastes they may lack the literalness that would come from drawings or wood engravings, are all derived, as is my won't, from photographs...which were taken on our stretch of the river.

I have felt a deep affinity with this poem since youth, when I never for a moment imagined we would one day live here. I have always been a 'lover of the meadows and the woods and mountains', and it was Wordsworth who helped me to understand and accept the 'sense sublime of something far more deeply interfused' of which I was so profoundly aware, then as now.



Hannah Brown - Is a self-employed bookbinder working from her home studio in Somerset. She works to commission creating unique bindings on books using a variety of skills including: leather work, embroidery, metalwork and carpentry, and enjoys writing about her projects on Han-made bookbinding – <https://han-made-bookbinding.tumblr.com/>

Study Opportunities

Dragon Press Bindery, Highworth, Wiltshire



5th-13th June 2021

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

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

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

17th October 2020

10.00-16.00

Fee: \$120

Conservation of Leather Bindings

24th-27th November, 2020 (intensive) (Currently Full)

10.00-16.00

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

2 days, 2021

10.00-16.00

Fee: \$240

Sewing Styles for Books

1 day, 2021

10.00-16.00

Fee: \$120

Headbanding Techniques

1 day, 2021 (a day after the 'Sewing Styles' workshop)

10.00-16.00

Fee: \$120

Slipcases for Books

1 day, 2021

10.00-16.00

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

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).

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

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

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.

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

Otter Education - Classes in Winchester and Midhurst, UK



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 at <https://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

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

**NORTH
BENNET ST.
SCHOOL**

Workshops

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

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.

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

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.

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

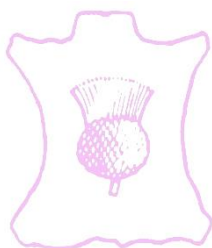
CBL Ascona, Switzerland

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

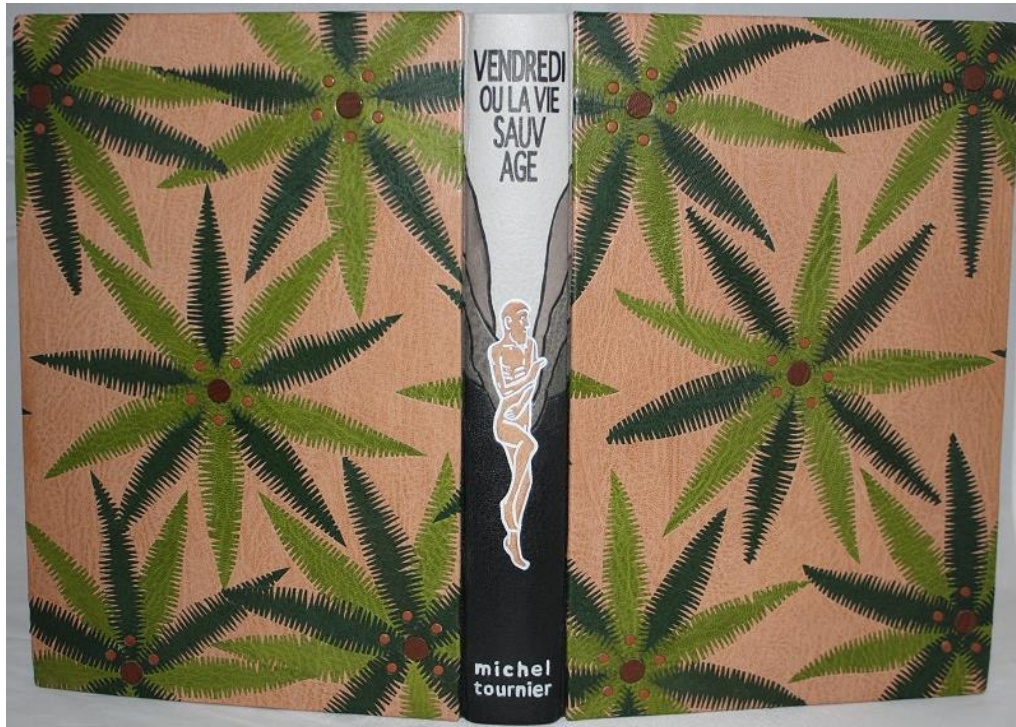


Please let us know if you would like to have your courses listed in
future editions of *Skin Deep*

Customers Recent Bindings

Vendredi Ou La Vie Sauvage

Bound by Ethan Ensign



Vendredi Ou La Vie Sauvage

by Michel Tournier

Printed for the Biennales Mondiales de la Reliure d'Art

The binding won second place for "Inter Ecoles" at the Biennales Mondiales de la Reliure d'Art 2015 in the School/group entry.

285 mm by 195 mm

160 pages

Description: Split board binding using Hewit's Pentland goat. Pentland onlays with backparing, Pentland inlays. Embossed designs and acrylic titline and lines.

The design relates to the protagonist's exploration of loneliness and self-discovery while living on a nearly abandoned tropical island.



More of Ethan's work can be seen at www.scruboakbindery.com

*Vita Nuova*

by Dante Alighieri

London: Folio Society. 2016.

Translated by Mark Musa

Introduced by A. N. Wilson

Illustrated by Daniel Egnéus

The binding won 'The J. Hewit & Sons Award for The Interesting Treatment of Leather' in The Designer Bookbinders Competition, 2016.

Full leather binding in red Chieftain Goatskin, silk headbands, solid gilt top edge with red and gold marbled endpapers. The leather has been airbrushed in several shades of red with gold and blind tooling. As a bookbinder, painter and printmaker the surface of the material becomes an important part of the design and here to create movement and texture a finishing tool has been repeatedly worked over the goatskin. The whole concept is of reds and golds.



Dates for your Diary

*Codex VIII - Bookfair and Symposium



Postponed until Spring 2022

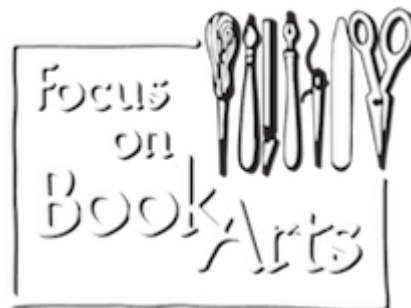
- Craneway Pavilion, 1414 Harbour Way, Richmond, CA 94804
codex

The Codex Foundation are gathering together a congress of the world's finest private presses, book artisans, artists, curators, collectors and scholars in the spirit of an Old West rendezvous for the fifth biennial Codex International Book Fair and Symposium.

Further information and booking information can be obtained from the Codex Foundation web site, www.codexfoundation.org

*Focus on Book Arts

Forest Grove, Oregon
Provisional Date – June 2021



*Guild of Book Workers, Standards of Excellence Conference

San Francisco, California
Provisional Date – October 2021



Should these events proceed, J. Hewit & Sons will hopefully have a stand at the event 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.