

# Skin Deep

The Biannual Newsletter from J. Hewit & Sons Ltd.

No.51 – Spring 2021

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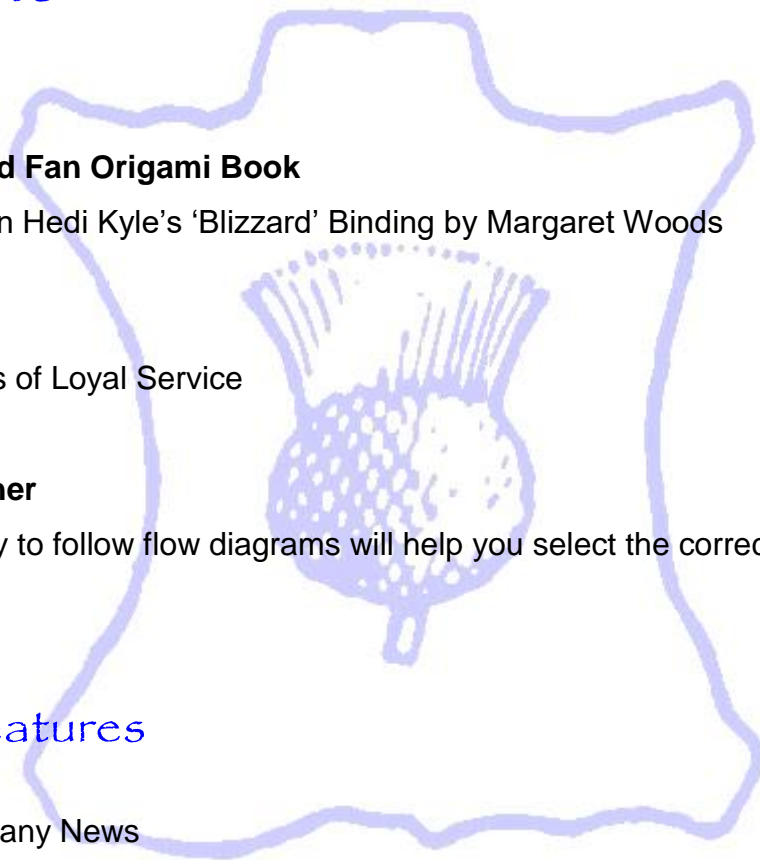
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# Making a Folded Fan Origami Book

With Soft Cover

by Margaret Woods



*This article is an edited down version of our downloadable tutorial 'How to Make the Folded Fan Origami Book' by Margaret Woods.*

## The Blizzard Book

This decorative origami-style book uses Hedi Kyle's unconventional 'blizzard' binding. The original design relies on the folded strength of paper such as Tyvek. My instructions for supporting the binding enable the use of the other papers, thus making the book more versatile. This version has a soft cover.

Please read through all instructions, then TEST-FOLD the binding using spare paper. Bear in mind that different paper behaves differently. The thickness of the paper will make a difference to the end result. Use scrap or waxed paper to protect pages and binding from excess glue.

## Materials and Tools

- Card for 14 pages of 9.5 x 9.5cm
- 1 sheet of A1 paper for the binding. You will only use 1/3 plus some scraps.
- 1 metre of thin cord or ribbon to tie the book (optional)
- Cover card. Enough to cut a piece 42cm x 10cm or the chosen designer cover

## Equipment

- Pencil
- Metal ruler
- Craft knife & cutting mat
- PVA glue
- Glue Brush or spreader
- Scrap paper, preferably waxed and heavy weight
- A piece of mull or calico 14cm x 5cm (optional)
- Bone folder (optional)
- Hole punch (optional)

## Preparing the Spine Binding

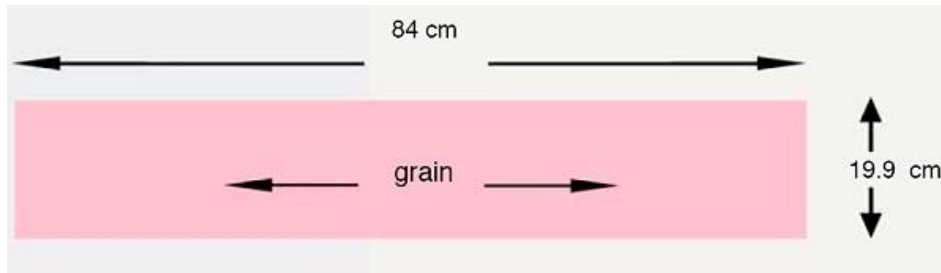


fig 1

- Using a knife and cutting mat, cut a long strip from a sheet of A1 paper so that you have a rectangle measuring 84cm x 19.9cm. *fig 1*

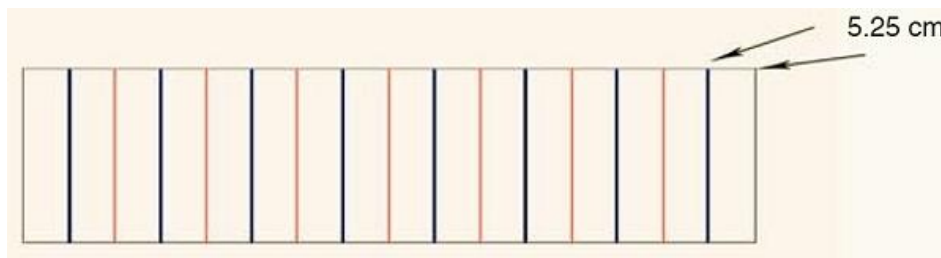


fig 2

- Fold the strip of paper into a 16-part concertina following *fig 2*. The red lines represent 'mountain' folds and the blue lines 'valley' folds.

## Preparing the Spine Binding

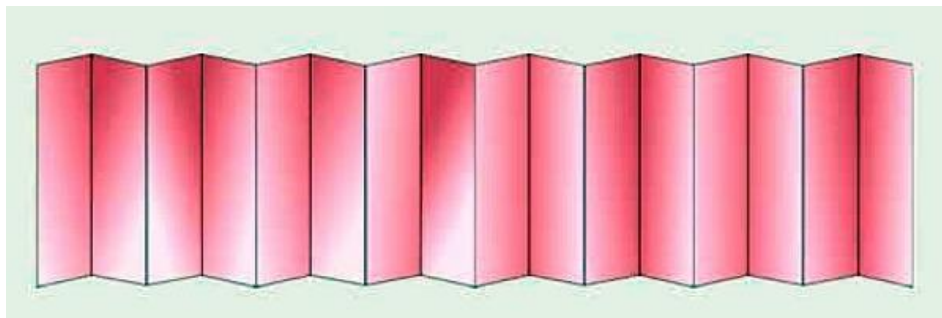


fig 3

- Once folded, your paper will look rather like *fig 3*.

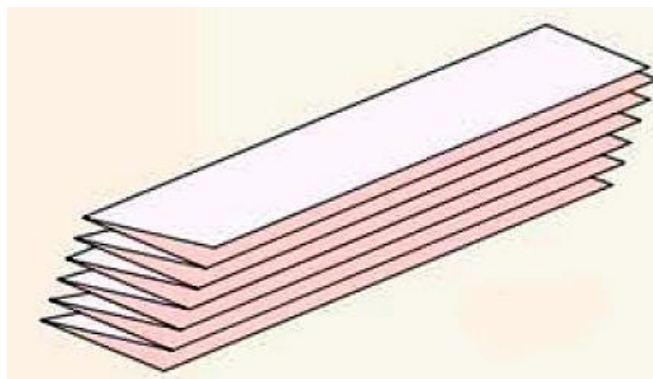


fig 4

- Close the concertina as shown in *fig 4*.

## Folding the Corners

- Lay down the concertina with all folds to the left and a cut side to the right.

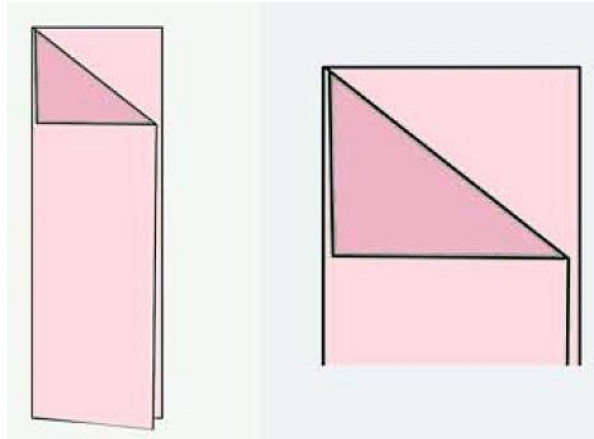


fig 5

- Gently fold over the corner as shown in *fig 5*.
- Fold so the edge is 1-2mm away from the vertical fold, but not too close or the binding will tear.
- Crease softly as you may wish to adjust the fold slightly later.

## Preparing the Spine Binding

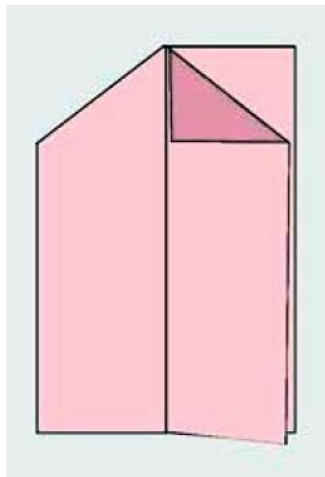


fig 6 - after 2 folds at the top

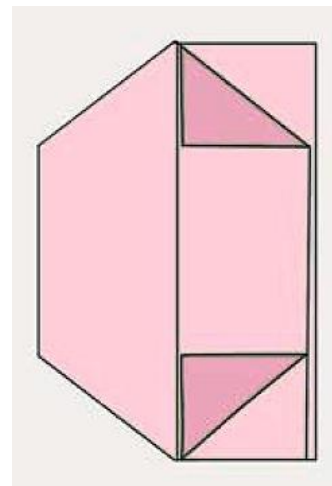


fig 7 - all the folds done

- Turning the paper like the leaf of a book, continue folding all the corners, opening and closing the concertina as you go. *Figs 6 and 7*

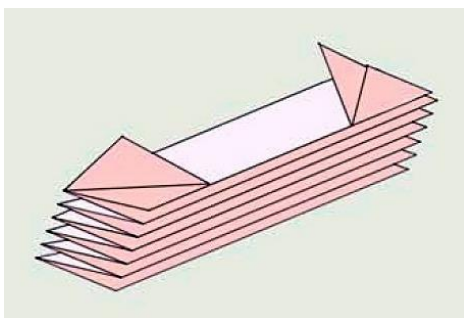


fig 8 - after a fold at the top and bottom

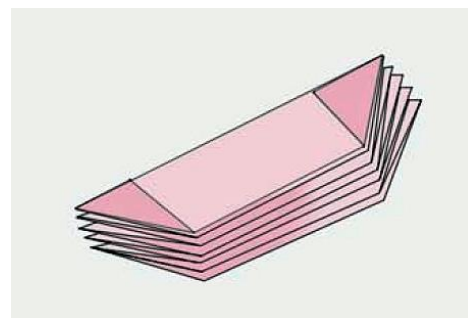


fig 9 - all the folds done

## Reversing the Folds

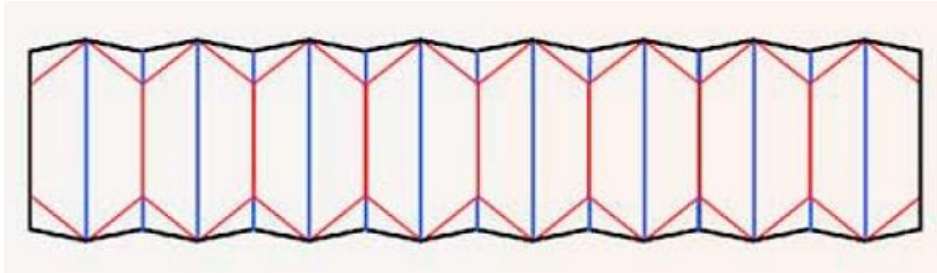


fig 10 – the mountain and valley folds

- Once the corners have been folded, you will need to reverse alternate folds on the triangles. To do this, unfold the triangles and refold them according to fig 10.

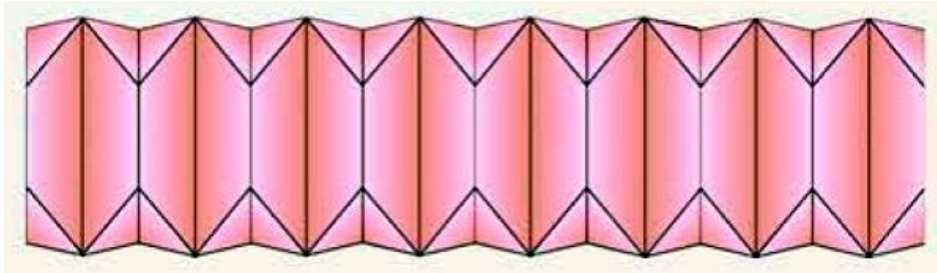


fig 11 – the paper undone

- Lightly compress the concertina with its new fold pattern. It will look similar to fig 11.

## Creating the Pockets for the Loose-Leaf Pages

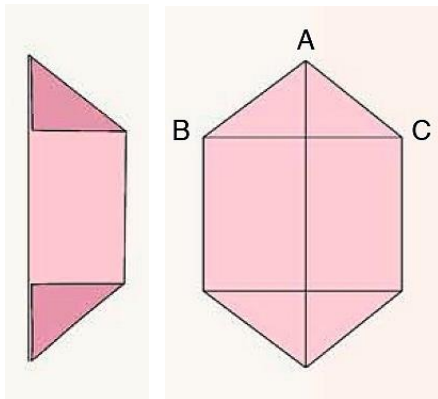


fig 12

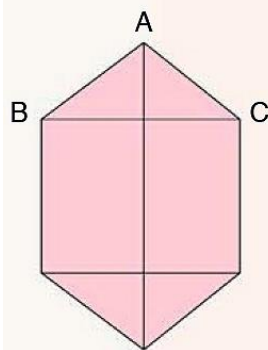


fig 13

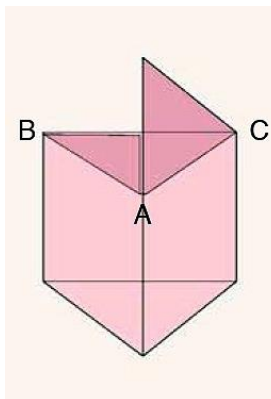


fig 14

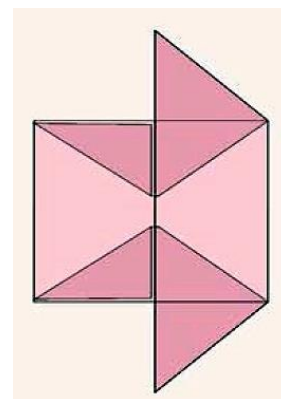


fig 15

- Lay down the concertina with the folded edges to the left, as in fig 12. Unfold the first vertical fold towards the left as if you were turning the leaf of a book - fig 13.
- Fold point A downwards and crease horizontally from B to C – fig 14.
- Repeat the folding in reverse at the bottom edge – fig 15.

- Now turn over another section and repeat the procedure until all the pockets have been folded – fig 16.
- 'Bone' once you are happy with the folding.
- Take especial care as the unsupported binding could tear.

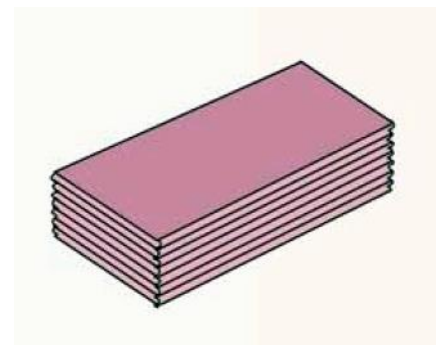


fig 16

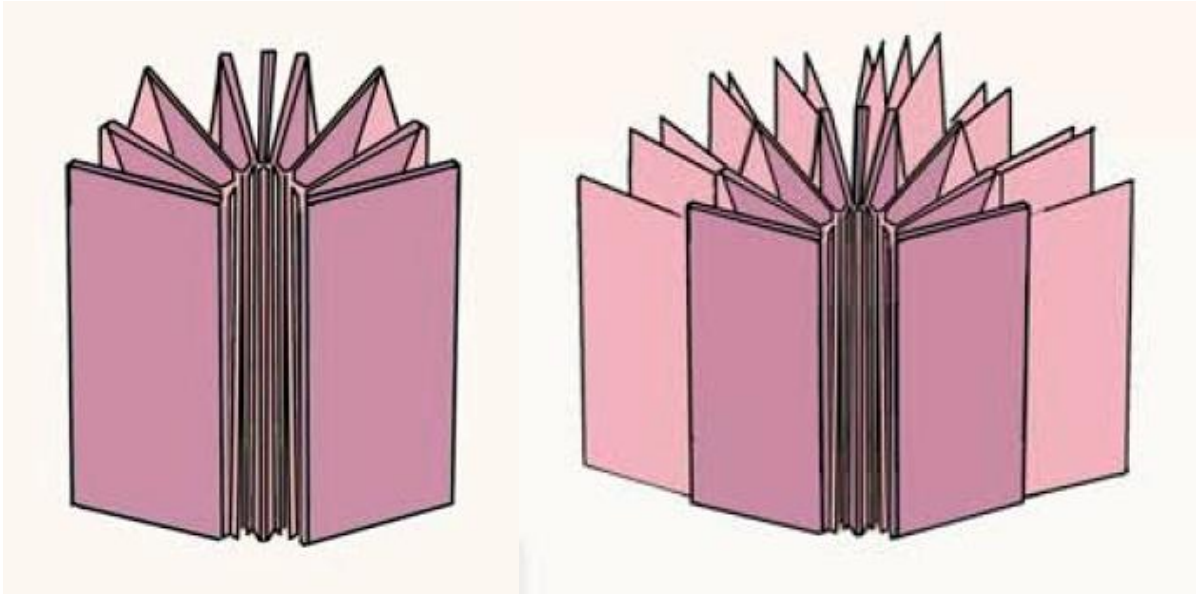


fig 17 – the spine binding open

fig 18

- You should have 9 pocket pieces radiating from the centre as shown in *fig 17*.
- This is a springy binding, enabling the book to stand up by itself and be displayed open if desired.
- To reduce springiness at any point in the construction, close and leave under a heavy weight for a few hours.

### Making the Loose-Leaf Pages

- Cut 14 squares of card, each one 9.5cm x 9.5cm.
- Slip them into the pockets keeping the grain vertical.
- It is important to do this before the next stage or the pockets may be too tight. *Fig 18* shows the book with the pockets inserted.

### Supporting the Binding

- Unless I am using very strong paper, I like to support this binding before covering. This is just one method.
- Close the spine binding and secure with a rubber band or string tied.

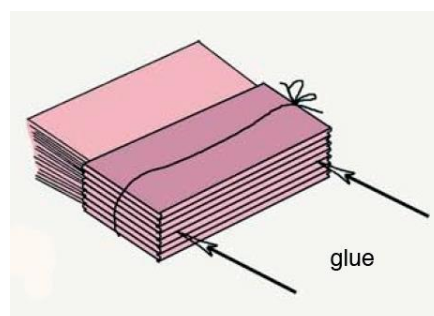


fig 19

- Use a brush to push some glue in between the folds at the top and bottom - *fig 19*.
- If you want a 'window' in your cover to expose the spine folds, you need to make sure the glue does not go too far down the spine. Leave to dry.

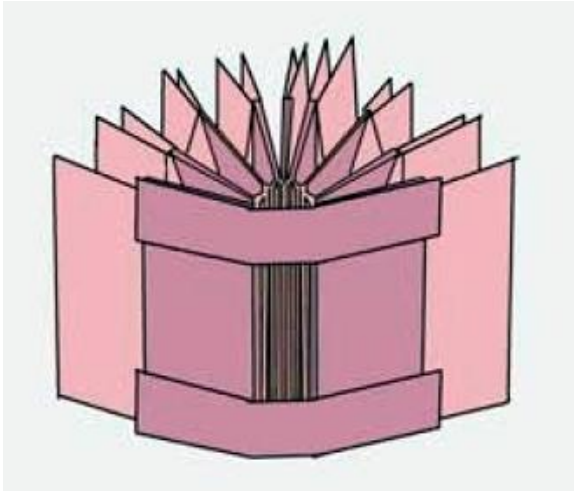


fig 20

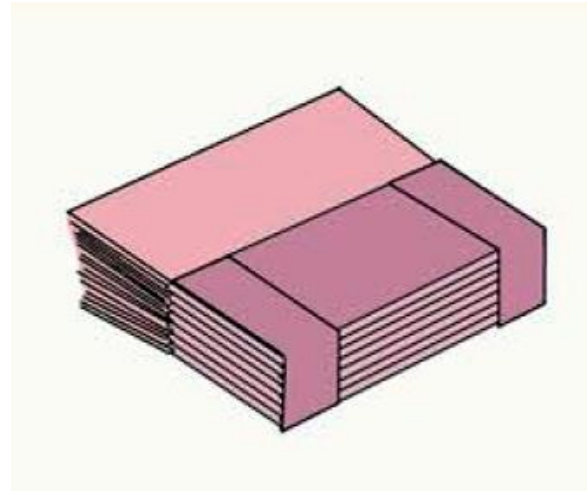


fig 21

- Cut 2 strips of paper, the same colour as the binding, each 2.5cm x 13.5cm long.
- For extra strength, use strips of mull covered in paper.
- Glue each strip of paper/mull across the spine at the head and tail and across the back *fig 20*.
- Protect the pages from glue using scrap paper.
- Trim off any excess paper. Leave to dry with the book closed - *fig 21*.

### Making the Cover

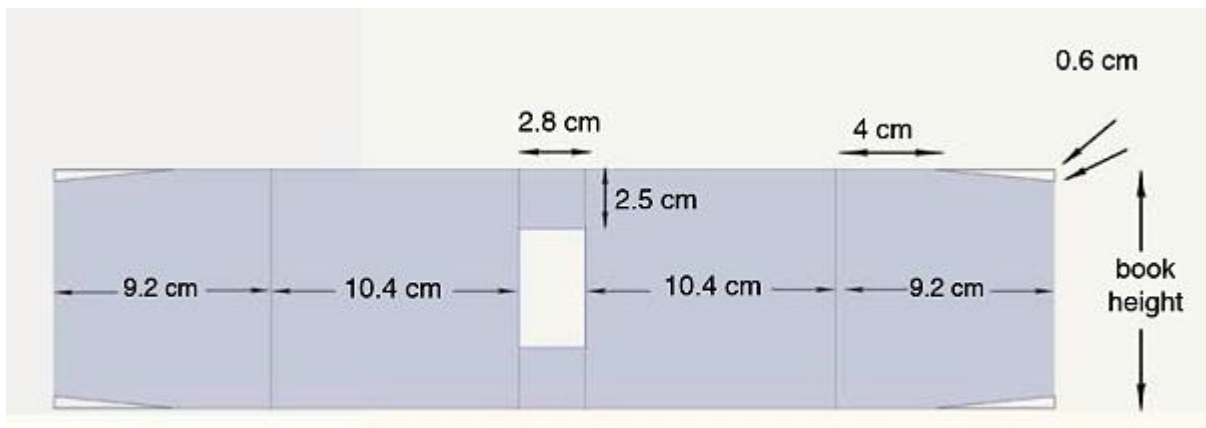
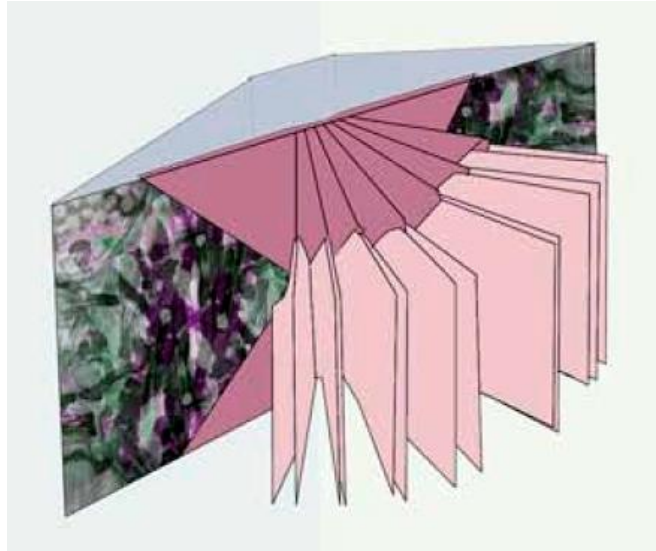


fig 22

- Measure the height of the spine (about 10m). Using decorative card if desired, cut a rectangle of 42 cm x the exact height of the spine.
- If you are using the designer cover, print and assemble.
- Using the measurements in *fig 22*, mark out the lines on the back.
- If you would like a window in the spine, Cut out the central rectangle.
- Cut off the corners as shown.
- Using your bone folder, score the vertical lines and valley fold.

If you are using thin card, you might like to line the cover. If so, cut another piece of card the same size. Starting at the spine duplicate the folds, holding the lining inside and against the cover. Quickly brush glue on either piece of card and stick together, keeping the cover semi-folded. You will then need to trim the ends. If this seems a bit daunting, don't glue the layers together.

## Finishing the Book



*fig 23*

- Tuck the ends of the cover into the first packet as shown in *fig 23*.



You may wish to tie the book with a ribbon or cord. In this case pierce a small hole just inside the fold at each fore-edge. Thread through the cord and either glue or knot inside. Thread a bead or two on each cord or ribbon if desired. I like to make paper beads matching the cover.

The full version of this tutorial including additional images, a glossary and information on paper grain direction may be purchased and downloaded from our web site here:

[https://www.hewitonline.com/category\\_s/97.htm](https://www.hewitonline.com/category_s/97.htm)

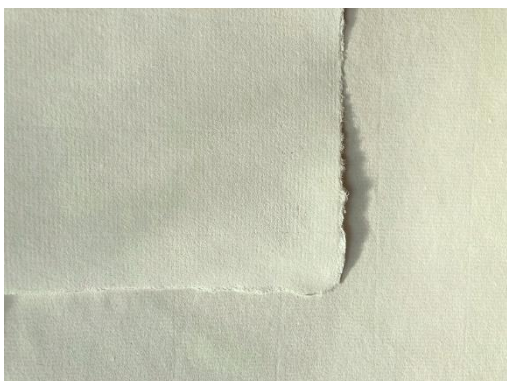
There are also 8 other excellent tutorials in this series, all of which can be purchased from the same location.



# Product & Company News

## Hand Made Paper

We are very pleased to bring you a new range of hand-made papers from the Paper Foundation in Cumbria. There are four lovely papers in the range: 'Laid' white and off-white and 'Wove' white and off-white. The papers were developed with the guidance of the former papermakers at Griffen Mill and many of Britain's leading bookbinders and paper conservators.



Laid Off-White - 100gsm



Laid White - 100gsm



Wove Off-White - 100gsm



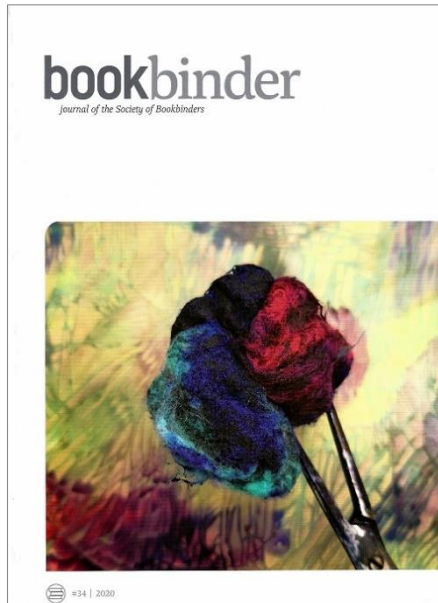
Wove White - 100gsm

### Prices:

Singles - £12.00/sheet  
25 to 49 sheets - £11.00/sheet  
50 to 99 sheets - £10.00/sheet  
100 to 499 sheets - £9.00/sheet  
500+ sheets - £8.00/sheet

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

## Society of Bookbinders Journal 2020



### Contents:

Lester Capon: Pierced Vellum Bindings  
Hollie Drinkwater: Conserving Aristotle  
John Richards: Registrum Honoris de Richmond  
Ann Tomalak: Paper Repairs for Non-conservators  
Rachel Lyner: Yapp Edge Binding  
Gillian Stewart: Bookbinding In Ascona, Italy, and Irvine  
Philippa Rader: Victorian Letter Folders in the Royal Archives  
Simon Cooke: Gleeson White and his Trade Bindings

Only £18.00

## Craft Safety Rule



Aluminium Craft Safety Ruler, light weight with a folding safety guard and rubber-grip base. Graduated in centimetres' and inches - 30cm (12").

### Features:

- The flip up safety guard keeps fingers safer and out of the way while measuring or straight line cutting.
- The base, is fitted with a heavy-duty, non-slip backing to help prevent slippage when cutting.

Only £18.00

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

# John Pursey

## Thirty-Four Years of Loyal Service



At the end of January, John Pursey, having reached 'that' age, will be retired from J Hewit & Sons.

John joined the company in February 1987 as Area Sales Manager, coming to us from Brunel College in Bristol, where he worked as their bookbinding technician. In the intervening years, he has tirelessly navigated the roads of England and Wales (and occasionally further afield) visiting our customers at their businesses, institutions and homes. John has also made numerous sales visits to students at their schools, colleges and evening classes and has attended too many trade fairs and conferences to mention.

John's hard work, bookbinding expertise and diligence have greatly benefited our company. He richly deserves his retirement, but he will be missed by all of us at Hewits, not to mention his countless customers, many of whom have become good friends.

We would like to wish John, his wife Carol and their family every success and happiness for the next chapter in their lives. Retirement will surely offer him many new opportunities, which we know he'll embrace wholeheartedly. Perhaps we'll be seeing him back on the golf course.....?

All the best John!

The Team at the old firm

### **And from our MD, Roger Barlee**

It will be a very sad day for us all when Mr P finally hangs up his boots at the end of the month. John joined us in 1987 taking over as our Sales Representative when John Naylor retired. You could say that John's appointment was a bit of a gamble as all our previous sales reps had been leatherworkers and were primarily employed to sell leather to the leathergoods markets. John

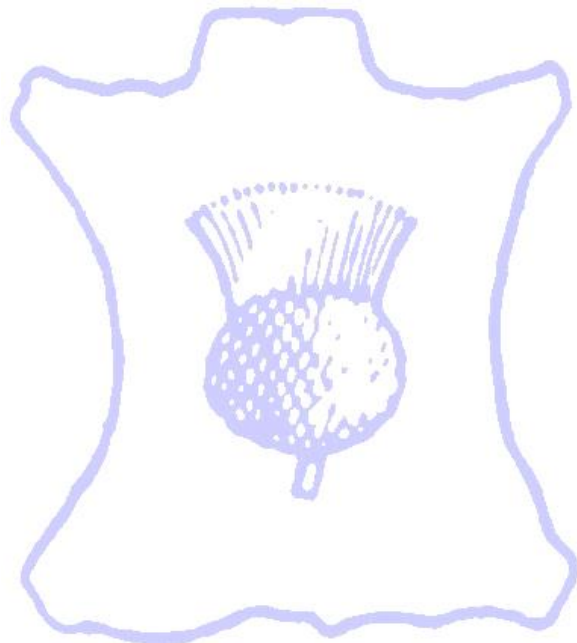
Naylor had actually studied at the Leathersellers College in London with my father and run his family leather tannery.

Mr P was different in that his background was bookbinding having taught at Brunel College and this change of emphasis illustrated the sea-change in our customer base from primarily leathersgoods customers to bookbinders. Many of our younger customers will struggle to understand how things have changed in these thirty-four years. To start off with, a large proportion of our bookbinding customer base were long-established bookbinding companies, many of which are sadly no longer with us. Mobile phones were new and John initially made appointments by sending out visit requests by post using pre-printed cards. Over time, as the larger bookbinding companies have closed, John has moved over to visiting more day and evening classes delivering supplies from the back of his car. In addition he also took on the role of stamping the bookmarks that we have made over the last 20 years.

John must go down in the Company history as one of the most successful and longest lasting sales reps we have ever employed. I am very interested in the Company history and we have a letters book covering the period from the early 1890's to 1905. In the 12 years from 1893 my great grandfather hired and dispensed with 5 salesmen covering central England. These five men, before their dismissal, were all given warnings for lack of drive and the inability to communicate with head office by writing two short letters per week telling of their activities. Neither of these faults could ever be laid at John's feet.

Over the last thirty-odd years we have all made full use of John's font of technical knowledge of bookbinding and whenever a customer phones up saying "I have a problem doing ...." we all know who to turn to. I am sure that going forward, there will still be the odd call to Mr P.

I will certainly miss John's great help at stocktaking and our evenings playing the odd hand of cribbage whilst enjoying a whisky and I, along with all the staff in Livingston, wish John a very happy retirement.



# Study Opportunities

## Shepherds Bookbinding Course, Wiltshire



### **C&G Level 2 (Unit 220) - Half Leather Case Binding**

**3rd-7th May 2021**

£540 inc VAT

This course is the first unit in the Level 2 C&G certificate in Bookbinding. You will learn how to make casebound leather books in quarter and half leather, and how to pare leather and sharpen knives. Some bookbinding experience is necessary.

Taught by Kate Holland

### **C&G Level 2 (Unit 201/202) - Design and Sampling**

**11th-13th May 2021**

£360 inc VAT

This course is for those who would like to achieve a certificate in Level 1 or 2 Bookbinding and who have no previous arts experience. You will put together a portfolio of samples relating to bookbinding, its materials and learn about colour and design.

Taught by Anita Andrews

### **C&G Level 3 Diploma - Gold Leaf Finishing**

**22nd-23rd May 2021**

£312 inc VAT

Two days in which you will learn the traditional way to letter a book in gold leaf with both hand tools and typeholder and decorate a leather label.

Taught by Paolo Taddeo

### **C&G Level 3 Diploma - Rebacking a Cloth Book**

**1st-2nd June 2021**

£240 inc VAT

One of the most useful skills to learn if you are trying to make a living from bookbinding, this two-day course will teach you how to repair and reback cloth hardback bindings.

Taught by Lester Capon

### **C&G Level 3 Diploma - Laced on Binding**

**24th-27th June 2021** £540 inc VAT

This course will teach you how to sew handsewn silk headbands, lace boards onto the sewing tapes/cords of a book, and cover a book in full leather by drawing it on. Students should have at least completed the equivalent of Level 2 Bookbinding Unit.

Taught by Courtney

**C&G Level 3 Diploma - Leather entry slipcase****3rd-4th July 2021**

£240 inc VAT

This one-day assignment is part of the Storage and Enclosures module for Level 3 bookbinding. You will learn how to make a slipcase with a chamfered, rounded, leather entry. If taking the C&G course the slipcase would be made to hold your laced on leather binding.

Taught by Paolo Taddeo

**C&G Level 1 (Unit 118) - Pamphlet and Multi-section bindings****12th-16th July 2021**

£540 inc VAT

For complete beginners, this is the first unit in the Level 1 C&G certificate in Bookbinding, where you will gain a core knowledge of the basic skills and make single and multi-section bindings in quarter, half and full cloth.

Taught by Mylyn McColl

**C&G Level 3 - Quarter-Vellum binding over boards with paper covered sides****30th July - 1st, 6th-8th August 2031**

£720 inc VAT

An optional assignment in the C&G Level 3 curriculum, where you will learn to make a laced-on hard binding with a French groove, which will be covered with quarter vellum and decorative paper sides.

Taught by Kathy Abbott

**C&G Level 2 (Unit 221) - Non Adhesive Bindings****6th-10th September 2021**

£540 inc VAT

This course is the second unit in the Level 2 C&G certificate in Bookbinding. You will learn how to make a range of non-adhesive bindings, including a Coptic binding. For those with a little bookbinding experience.

Taught by Lori Sauer

**C&G Level 3 Diploma - Rebacking a Leather Book****14th-16th September 2021**

£360 inc VAT

Following on from cloth rebacking, this course will teach you the fine skills involved in sympathetically rebacking a leather book. These two courses combine as a mandatory assignment for the C&G Level 3 Diploma in Bookbinding.

Taught by Lester Capon

**C&G Level 1 (Unit 119) - Photograph albums and slipcase****20th-24th September**

£540 inc VAT

For those with a little bookbinding experience, this course is the second unit necessary for the Level 1 C&G certificate in Bookbinding, where you will learn how to make two different types of photograph album, one with folded guards, and one with stiff boards, and a lined cloth slipcase.

Taught by Kate Holland

**C&G Level 1 (Unit 118) - Pamphlet and Multi-section bindings****4th-8th October 2021**

£540 inc VAT

For complete beginners, this is the first unit in the Level 1 C&G certificate in Bookbinding, where you will gain a core knowledge of the basic skills and make single and multi-section bindings in quarter, half and full cloth.

Taught by Mylyn McColl

### **C&G Level 3 Diploma - Quarter Leather Drop Back Box**

**22nd-24th October 2021**

£432 inc VAT

The last piece in the Storage and Enclosures module for the Level 3 Diploma, here you will learn how to make a quarter leather drop back box with a rounded spine.

Taught by Tony Webber

### **C&G Level 3 Diploma - Edge Decoration**

**4th November 2021**

£120 inc VAT

Edges are another surface for the binder's creativity to shine but they are often overlooked. They act as an important protective barrier as well as being a key design element of a fine binding. In this workshop, Kate will show you how to achieve the perfect glass smooth finish to your edges and work through a variety of decorative finishes. From basic sprinkling and sponging through graphite, marbling, paste, gauffering and gold leaf.

Taught by Kate Holland

### **C&G Level 2 (Unit 220) - Half Leather Case Bindings**

**8th-12th November 2021**

£540 inc VAT

This course is the first unit in the Level 2 C&G certificate in Bookbinding. You will learn how to make casebound leather books in quarter and half leather, and how to pare leather and sharpen knives. Some bookbinding experience is necessary.

Taught by Lori Sauer

### **C&G Level 1 (Unit 119) - Photograph albums and slipcase**

**22nd-26th November 2021**

£540 inc VAT

For those with a little bookbinding experience, this course is the second unit necessary for the Level 1 C&G certificate in Bookbinding, where you will learn how to make two different types of photograph album, one with folded guards, and one with stiff boards, and a lined cloth slipcase.

Taught by Mylyn McColl

To Book a place on any of the above courses please either phone Shepherds on 02076305323 or book on-line at <http://www.bookbinding.co.uk/Course/Timetable.htm>

### **Perfect Bindings in the South West**

Bookbinding workshops with Megan Stallworthy take place at arts centres and book festivals in Devon, Cornwall and Somerset. Perfect for artists, writers, teachers and anyone interested in making books, you will learn core bookbinding skills of folding, cutting, sewing and glueing, and take home your own handmade books along with a set of workshop notes. All the equipment and materials are provided.

Workshops are being planned for later in the year, all being well. One to one Zoom tutorials are also available for all those making books at home, tailored to suit your needs and at a time to suit you.

Find more details of all the workshops at [perfectbindings.co.uk](http://perfectbindings.co.uk) where you can also sign up to the newsletter.

## Bookbinding with Cass - Upcycled Bookbinding kits & workshops



A range of online workshops and kit options that explore my passion for upcycled bookbinding, including the following techniques - Layered Cross Stitch, Coptic Binding, Mini Bookbinding with remnant leather & decorative exposed stitching, The Sketchbook Selection and Bookbinding & Botanicals.

Prices start at £30 for access to online workshops, with different kit options. International shipping available. For more info, see [www.cassandrabarron.com/shop](http://www.cassandrabarron.com/shop)

### **Eco-print, Dye & Stitch: a collaborative workshop 1st & 16th May 2021**

Bookbinder Cass Barron & Textile Artist Elisabeth Viguie-Culshaw invite you to an online workshop that combines eco-printing & bookbinding.

A great opportunity to learn the magical (and scientific) process of printing leaves onto paper and fabric using a range of natural processes, before binding a selection of your prints into 3 book structures - a nature inspired journal with decorative V stitch, Japanese Stab twig book & origami fold Artists Book.

Workshop takes place via Zoom on 1 & 16 May. You will receive a materials/tool kit prior to the first online workshop along with access to a series of pre-recorded bookbinding videos.

£100-£150 (+ booking fee) depending on kit option.

### **Letters to the Future 23rd May 2021**

This letter themed online workshop led by Bookbinder Cass Barron and Writer Julie Galante invites you to create a book of memories and letters to the future - a unique experience that takes you into the world of letters, examining personal histories, handwriting, storytelling, and the joys of handmade communication.

The workshop begins with a Zoom live welcome event followed by access to a series of video tutorials featuring writing prompts and instructions on how to create an envelope book for storing your correspondence. An optional letter-themed kit accompanies this workshop and an invite to join a Zoom sharing event in June.

£65 - £70 - international shipping available.

For further details, please go to  
[www.cassandrabarron.com/shop/collaborative-workshops](http://www.cassandrabarron.com/shop/collaborative-workshops)



## Karen Hanmer Book Arts - Online Winter Workshops registration open



Since June Karen Hanmer Book Arts has hosted over a hundred students from four continents and eight countries. Students are working hard, asking questions, building skills, and even making connections with their classmates.

Workshops are geared towards working practitioners and dedicated hobbyists. The format is a series of live tutorials via Zoom. The tutorials are recorded and the videos are available to registered students for 90 days. Students need not be present for the live sessions. Workshop fee includes supplies and in most cases a detailed handout, which are mailed to arrive in time for the first session.

### **Two Doublures: Leather Edge-to-Edge and Sunken Suede** **6th-27th April 2021 - Tuesdays, four sessions**

Leather doublures in place of the more common decorative paper pastedowns are a sensuous and luxurious addition to a fine binding. Working on leather-covered plaquettes, students will create one leather edge-to-edge doublure and one sunken suede doublure.

### **The Springback Binding** **8th-29th April 2021 - Thursdays, four sessions**

The nineteenth century Springback Binding opens and closes with satisfying jolt. The structure is also a perfect way to delve more deeply into traditional binding. The book features a leather spine and corners, two-part 'split boards,' reinforced 'made' endsheets, and a 'spring' made of layers of card and paper. The paring requires minimal finesse, and the modest leather headcap is easy to form.

### **Two Simplified Bindings** **4th-20th May 2021 - Tuesdays & Thursdays, six sessions - two books**

The Simplified Binding has an elegant, streamlined look with leather spine, rolled endbands, and boards that are attached to the text block after being covered with decorative paper. Leather hinges finish the interior. Our second binding is much leaner, and stripped down to only the essential elements: uncovered boards of colored, laminated paper glued onto the flange of a separate leather spine piece that the cords have been laced through.

### **Decorative Techniques: Inlays and Onlays and more** **1st-22nd June 2021 - Tuesdays, four sessions**

Practice a variety of decorative techniques for use on leather bindings. Projects include: backpared, feathered, flat and sculptural onlays; inlaid and incised lines; raised, flush and recessed inlays. Additional contemporary decorative techniques will be discussed: Lacunose (abstract sanded leather collage), craquele, pochoir, and laser printing on leather.

### **Two Limp Vellum Binding Styles: Doves Press and Kelmscott Press** **3rd-24th June 2021 - Thursdays, four sessions - two books**

British Arts and Crafts Movement printers William Morris (Kelmscott Press) and T.J. Cobden-Sanderson (Doves Press) both chose to bind their iconic works in limp vellum cases. Because these bindings are so devoid of ornament, differing aspects of their construction such as the tone and figuring of the vellum, color of the sewing supports and thread, uniformity of the visible turn-ins, overlapping comers, and the organic untrimmed edges become design elements.

Details and registration - <https://karen-hanmer.square.site/shop/workshops/3>

## Dragon Press Bindery, Highworth, Wiltshire



### August 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](http://www.bookcamp.org.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](http://schoolforbookbindingarts.com)

## **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 Individual Tuition**

Various topics in bookbinding, book repair and conservation practices.

Fee: AUS\$150 per day

### **Bookbinding and Design Binding with Nicky Oliver Leather Dyeing Techniques**

2 days, 2021

10.00-16.00

Fee: AUS\$240

### **Sewing Styles for Books**

1 day, 2021

10.00-16.00

Fee: AUS\$120

### **Headbanding Techniques**

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

10.00-16.00

Fee: AUS\$120

### **Slipcases for Books**

1 day, 2021

10.00-16.00

Fee: AUS\$150

Workshop fee includes materials, handouts and lunch.

Email Lynne with enquiries or to register - [bcsbindery@gmail.com](mailto:bcsbindery@gmail.com). We hope you will join us.

Images from previous workshops can be found - [www.facebook.com/bcsbindery](http://www.facebook.com/bcsbindery)

## **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](http://www.schoolforbookbindingarts.com)

email: [workshops@cattailrun.com](mailto:workshops@cattailrun.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](mailto: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](http://www.blackfoxbindery.com/workshops)

## 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](http://londonbookarts.eventbrite.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](mailto:bookmanconservation.co.uk), or call 01361 882028 or e-mail me [bookman@btinternet.com](mailto:bookman@btinternet.com).

## 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 <https://www.otterbookbinding.com/bookbinding-classes-tuition> to view the full range of tuition options available.

## The Maureen Duke Educational Award

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

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

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

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

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

The recipient will be required to write a report of their study and experience gained for others in the field. Applications should be sent to: Claire Redfern, 21 Moat Way, Goring by Sea, West Sussex, BN12 4DR.

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

### Case Binding

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

#### *Aims*

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

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

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

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

### Bradel Binding

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

#### *Aims*

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

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

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

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

### Box and Enclosure Making

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

#### *Aims*

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

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

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

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

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

### **Artist's Book or Complete Book (Option A)**

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

*Aims*

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

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

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

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

### **Introduction to Contemporary Bradel Design Binding (Option B)**

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

*Aims*

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

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

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

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 <http://studio5bookbindingandarts.blogspot.com/>

## 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](http://www.nbss.edu)

### 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,  
or view the web site at [www.abinderofbooks.co.uk](http://www.abinderofbooks.co.uk)



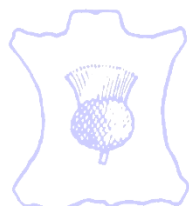
## CBL Ascona, Switzerland

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.

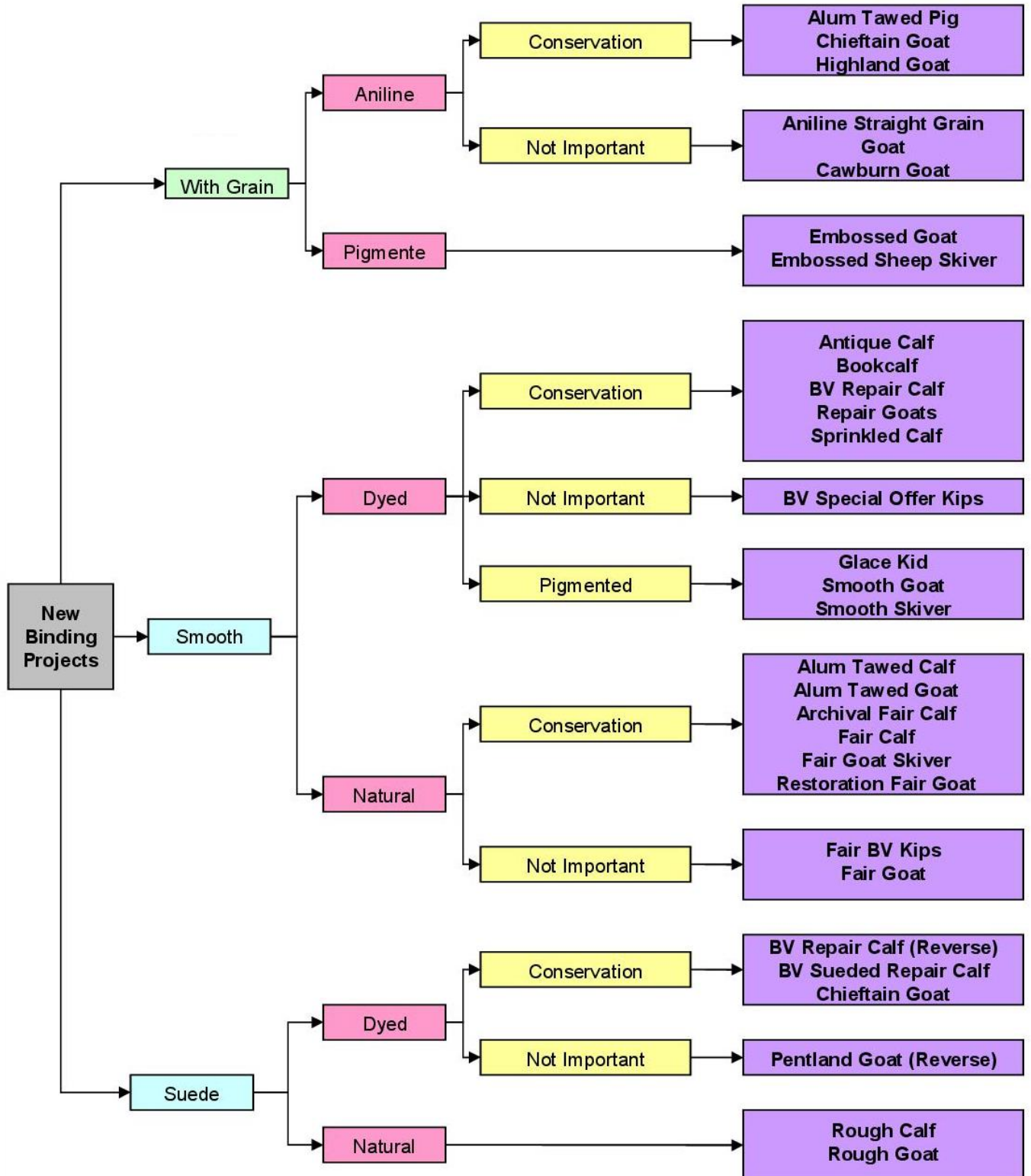
Further information regarding courses programs can be found on the schools web site at: [www.cbl-ascona.ch](http://www.cbl-ascona.ch)

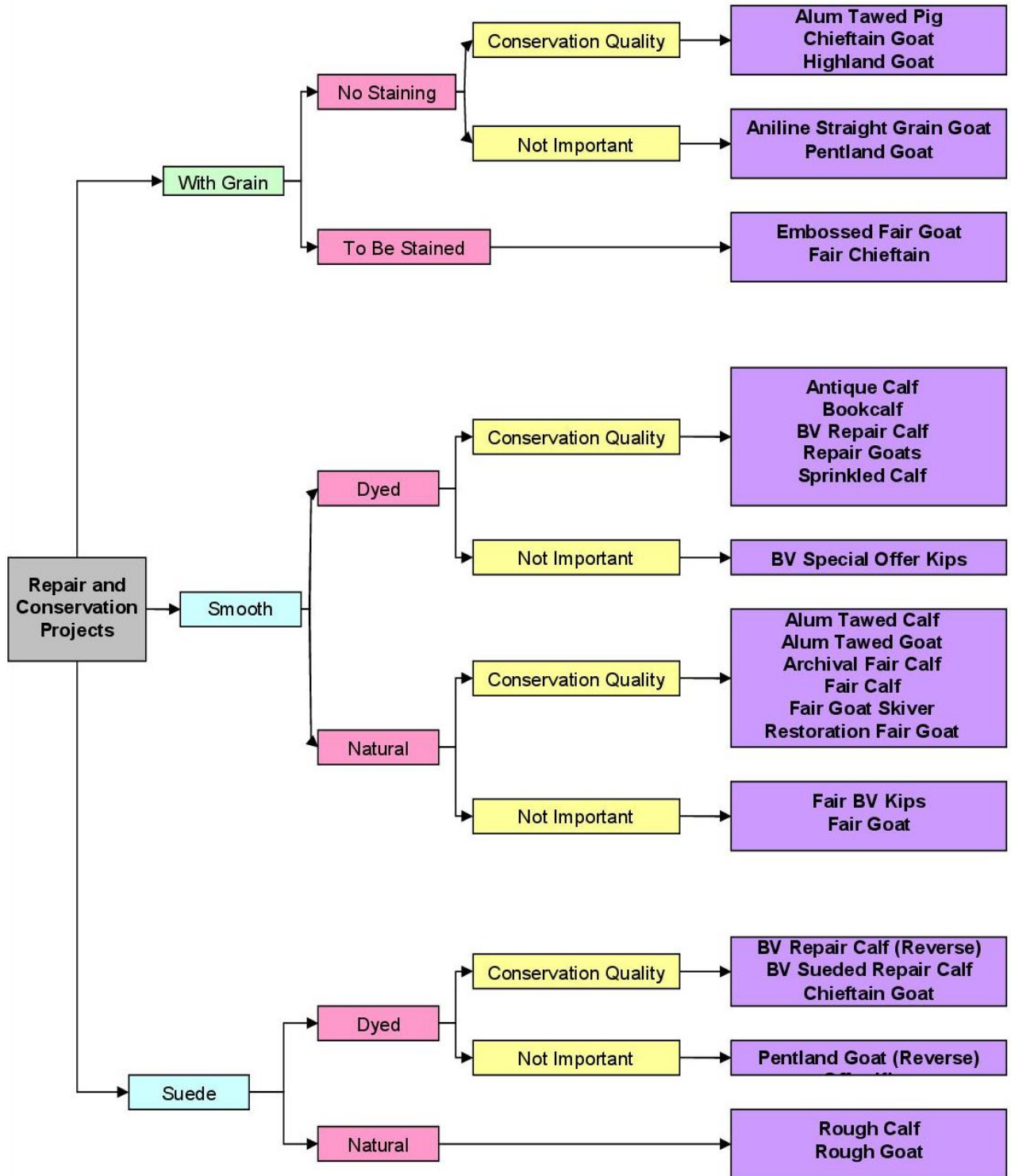


If you have a listing that you would like included on this page  
please let us know by e-mail to [sales@hewit.com](mailto:sales@hewit.com)

# Choosing Leather

Are you unsure of the correct type of leather you need for your next bookbinding project? If so, our easy to follow flow diagrams may help you decide.

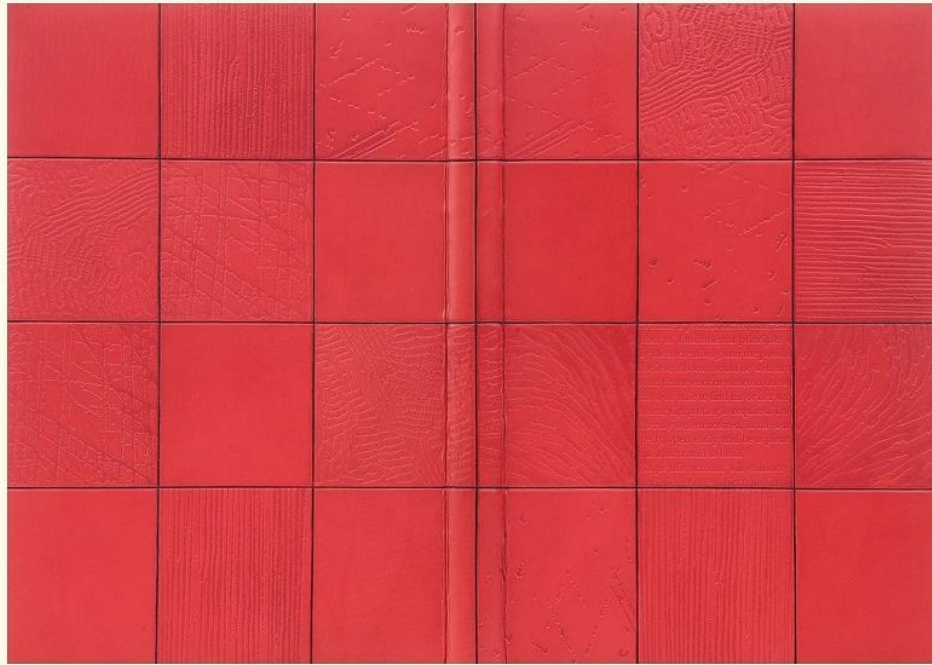




# Customers Recent Bindings

Inside the Book

Bound by Benjamin Elbel



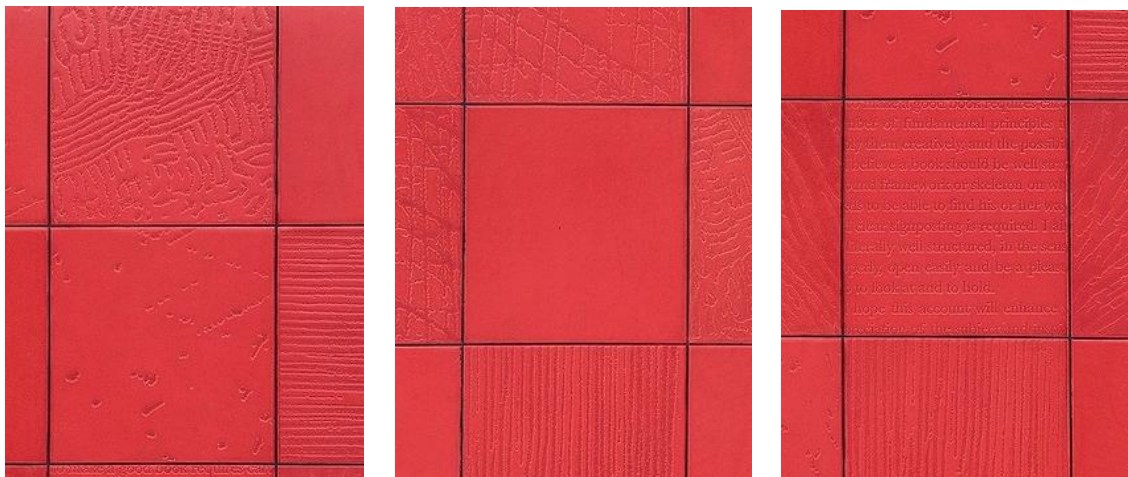
*Inside The Book*

by David Esslemont

Bound for the 2016 Open:Set Competition and awarded third place for the 'Set' Book

The binding is a traditional laced-on boards structure covered in multiple panels of red bookcalf, some plain and some debossed with blown up textures from inside the book. The top edge is gilt and the endpapers and leather headbands are light grey. Comes in a lettered chemise and a slipcase.

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](mailto:ben@elbel-libro.com) or visit the website [www.elbel-libro.com](http://www.elbel-libro.com)





*Through the Woods - The English Woodland - April to April*

by H. E. Bates

With 73 Engravings on Wood By Agnes Miller Parker

Victor Gollancz Ltd Covent Garden, 1936

The binding won the 'Mansfield Medal' for the 'Best Book of the Competition' in The Designer Bookbinders Competition, 2016.

Bound in Hewit's Grey Pentland goatskin. Underlays of hand ink-dotted calfskin and Zerkall paper with Gampi paper onlays hand-coloured with soft pastels. Link stitch with secondary sewing. Full linen board attachment. Cushioned calfskin onlays with hand-inked dots. Edges decorated with soft pastels and acid-free pigment ink. Decorated doublures and endpapers with soft pastels and hand-coloured Gampi paper onlays. Hand-sewn Japanese silk endbands. Full cloth covered drop back box in green. Hand ink-dotted calfskin onlays from which letters of the title are cut out on the spine. The colours of the onlays relate to '*April to April*' from the book title.

Yuko writes:

This book is the story of the English woodland through the four seasons. It has beautiful wood engravings by Agnes Miller Parker. I was fascinated by her engravings of wild animals. They remind me that the woods, "are oases of wild life in a too-ordered, too-civilised country." as the author, Bates wrote in the last chapter of the book. The animal designs that appear on the cover, doublures, endpapers and edges are based on her engravings in the text.

I have created the wood through the four seasons on my binding. I decided to use the colours, dark green, brownish orange, light grey and light green to express each season. Dark green is the colour for summer. It is dark in the wood in summer because the wood is covered with thickly grown leaves as Bates wrote "There are countless darknesses, unknown places". It is full of colours in the wood in autumn, including brownish orange of autumn leaves. The colour of winter is light grey as the snow brings the whiteness, the silence and the stillness. Light green expresses the wood in spring in which the woodland renews itself. The hand-inked dots not only represent the four seasons in those colours, but also suggest lives in the wood, in Bates' words, "the everlasting vibration of life".

There are some of my favourite sentences at the end of the book. 'To that eternal question " Where shall we go?" they have in fact supplied the best of all answers: through the woods. Shall we go?' I hope that this binding will take people who see it both into the wonderful world of this book and the beautiful English woods.

# Dates for your Diary

**\*Focus on Book Arts  
Virtual Event  
15th-17th July 2021**



This three-day series of online events centred around the theme "Where We Live" will include featured speakers, a juried exhibit, artist reception, a challenge book, and vendor marketplace.

**Juried Exhibition** - Where we live, a virtual, juried exhibition of contemporary artists' book works Focus on Book Arts invites submissions of artist's books for a juried exhibit on the theme "Where We Live." We welcome literal and figurative interpretations of "Where We Live".

**Challenge Book Project** - Where we live, where does our heart reside, a challenge book project. Participating in the challenge book project is a fun way to get inspired and generate new work! Being directed by the theme and criteria we present will allow you to take new and creative directions. We invite you to accept our challenge and follow our prompts to create a new book or box.

**Featured Speaker** – Tia Blassingame : Book Arts Futures. Blassingame is an Assistant Professor of Book Arts at Scripps College, the Director of Scripps College Press, and founder of the Book/Print Artist/Scholar of Color Collective.

**Vendor Marketplace** - July 15,16 & 17th 2021

Join your friends and fellow book artists, and participate from the comfort of your home!

Further Details can be found at [focusonbookarts.org/virtualfoba](https://focusonbookarts.org/virtualfoba)

**UK Fine Press Book Fair  
Examination Rooms, Oxford University, 75-81 High Street, Oxford OX1 4BG, UK  
20th-21st November 2021**

Details to follow



**Society of Bookbinders - International Bookbinding Competition 2021**

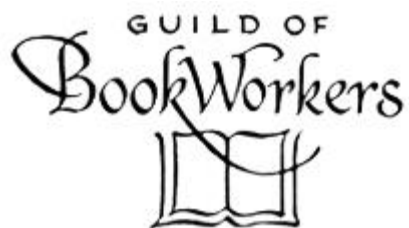
Postponed until 2022



**\*Guild of Book Workers, Standards of Excellence Conference  
San Francisco, California**

Postponed until 2022

Details to follow



**\*Codex VIII - Bookfair and Symposium  
- Craneway Pavilion, 1414 Harbour Way, Richmond, CA 94804**

Postponed until February 2022



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](http://www.codexfoundation.org)

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