

Skin Deep

The Biannual Newsletter from J. Hewit & Sons Ltd.

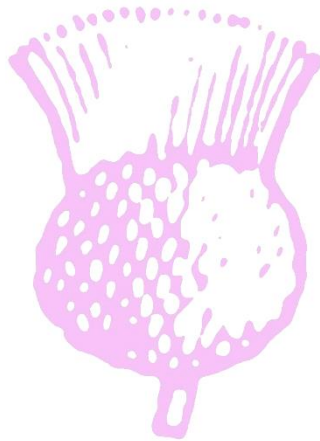
No.53 – Spring 2022

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Project Shahnama

by Nicky Oliver

In 2018, one of my clients emailed me to ask if I could replicate an image onto leather for a fine binding.

I was presented with these two images of a Simurgh.



The Simurgh is 'a benevolent mythical bird in Persian mythology and literature.' My client loved the Simurgh in the first image but certain elements needed to be changed like the head and the feet for example, these were to be replaced with the details from the second image. He also wanted to simplify the background.

I employed Kim Southam (a designer and a wizard with a computer), to help with this task. After several edits, over a long period of time, the design was finally agreed upon. And so began the binding of The Shahnama.

What is The Shahnama?

I asked my client to pen a description and to include why he chose this design:

'The Shahnama is the national poem of Iran written in the 10th century. Part myth, part history, part epic, part romance and part tragedy, it tells the story of Iran up to the Arab conquest of the 7th century.

This printed version was commissioned by a group of Zoroastrian Iranians in the 19th century.



The central figure in the design is the Simurgh - a mythical bird - which personifies wisdom, healing and the protection of nature. I wanted the design not only to convey the magic of Iran but also to convey the beauty of the nature: the golden light in Iran, the mountains and the forests as well as pay homage to the artistry of past Persian miniaturists such as those who worked on the Shahnama of Shah Tamasp.'

Prior to my involvement with this project, the text block underwent a fair amount of conservation work. Pages were repaired, rebuilt and sewn ready for binding. This was undertaken by the very talented Sayaka Fukuda.

Once this was complete and the book was in my care, the endpapers had to be designed and made. The design is a combination of typical Persian floral patterns, some of which appear within the text block. The final pattern and colour combination were created by Kim. The colours chosen were influenced by the cover design. The design was then sent to Nick Gordon - a brilliant printmaker in Stromness, Orkney. He screen-printed several copies on 2 different weights of paper; one for the flyleaves and one for the doublures.

These beautifully screen printed sheets were also used for the cover of an additional A3 pamphlet binding which was part of the project.



As soon as I received them the endpapers were made. I used the lighter weight screen-print for the flyleaves, which would have the leather joints inserted after binding was complete and the heavier weight screen-prints for the doublures.

Once the flyleaves were sewn on, I was able to gild the edges. I used 22crt real gold foil from Maison Alivon and The Claymore gilding roller.



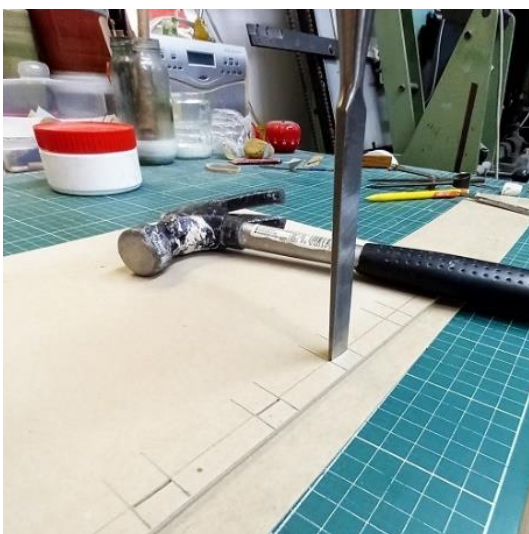
details www.maison-alivon.com and www.edgegilding.co.uk

Forwarding could commence...

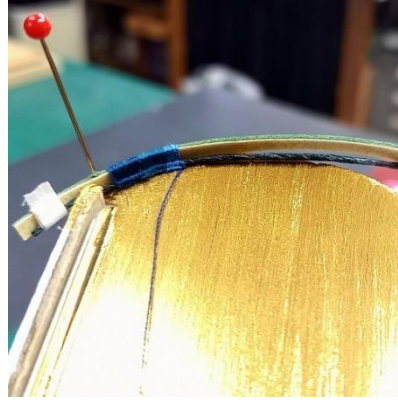
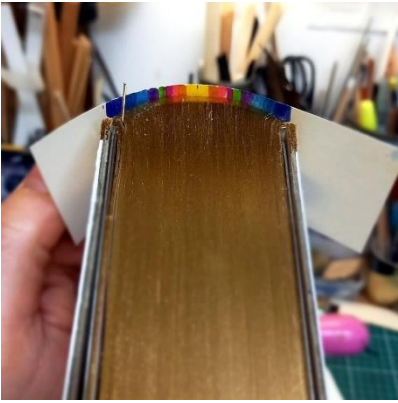


Rounding and backing

Board construction - several layers laminated together and sanded using a belt sander and Abranet.



Once the boards were shaped, I could measure up and pierce the boards for lacing the tapes.



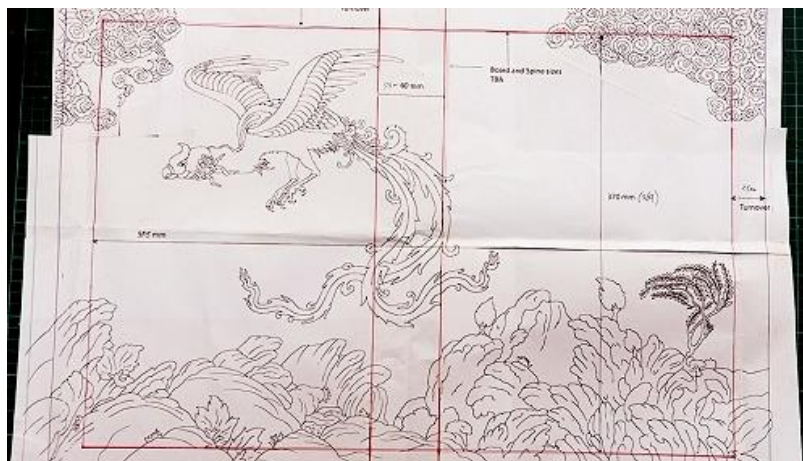
Before sewing the French double endbands, I created a template using Sharpie pens so that I could get an idea of positioning the colours. I had ten colours, a mixture of silk and polyester.

Spine linings and hollow

The text block measures approx 370 x 260 x 50mm. Although not particularly huge, it is incredibly dense and heavy. Handling was quite challenging.

Once the forwarding was complete... the fun stuff could begin!

Kim supplied me with these two A2 sized photocopies of the designs: one for colour reference and the linear one to assist me with the onlay shapes. Both of these were to size and incredibly helpful.



Preparation!

Before any leather preparation, especially when working on a project this intense, I like to prepare my palette. Dyes are chosen, mixed, tested and documented.



I also tested the dye on different leathers, the results are quite different. This gave me an idea of what leathers to use for the onlay pieces.

More preparation!

After I had settled upon the selection of dyes that were to be used, I needed to conduct further experiments.

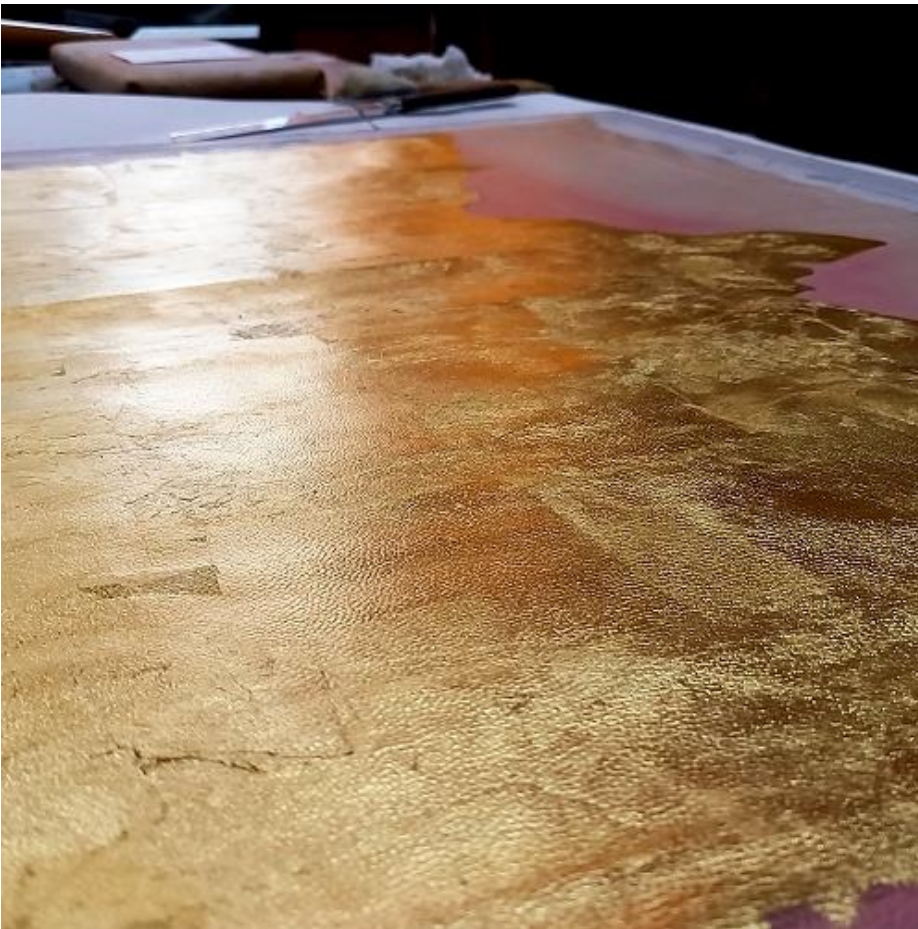


The background of my client's design is gold, which is textured, not smooth or overly 'bling'. I needed to figure out how to achieve this without it looking messy and I also needed to figure out how it would cope around the joint area and turn-ins. Cue more samples and stress tests.

I decided that I needed to dye the leather first and chose a warm but light pinky-red to off-set the cool blues of a lot of the onlay pieces. This was preferable to having bits of nude/fair skin peeping through the gold. I experimented with various adhesives, foils, glaire and gold leaf. Each sample piece was then creased, folded, sanded, hammered and, quite frankly, abused...



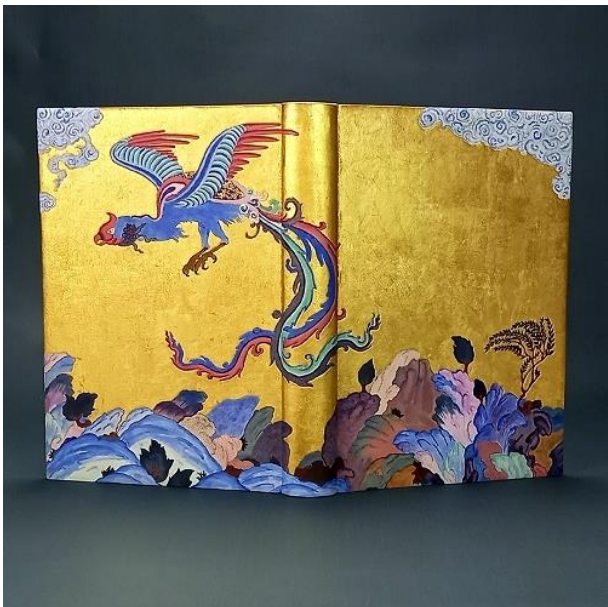
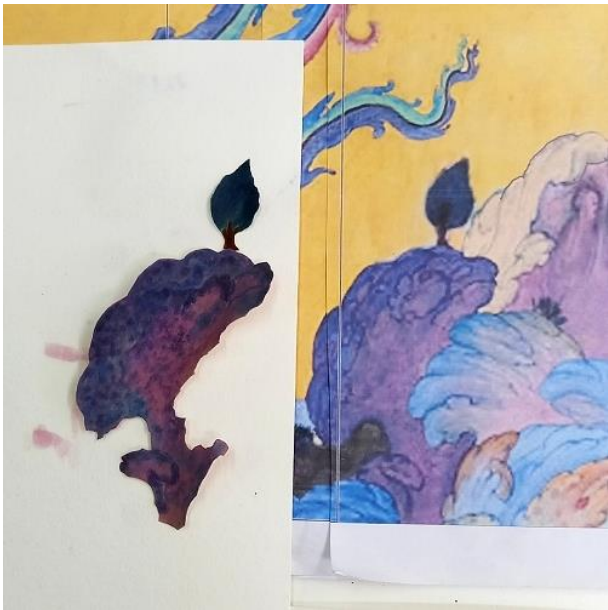
The covering leather (a beautiful flat grain goat from J Hewit & Sons Ltd.), all pared up and ready for some action.



Layers and layers of gold, lots of gold! I used 23.5ct leaf from Wrights of Lymm Ltd. - approximately 60 odd sheets were used. Some leaves were applied flat, some slightly crumpled, to create a textured background. The 'under-layers', the sanded gold foil and coral red dye, peeped through in places. I loved the overall effect this created, there was movement and a vibrancy. I was very happy with the end result.

Onlays - Cutting & Dyeing.

It was difficult to choose which images to showcase here as there are over 100 onlay pieces on this binding - but here are a couple of snippets from the process.



All pieces were cut from a variety of leathers: fair goat, fair calf, fair skiver and alum tawed goat, all from J Hewit & Sons Ltd. I had panels of each skin split at leatherthinning.co.uk down to 0.3mm thick. I try to be as methodical as possible, cut first then dye. This can be tricky since leather this thin can shrink after dye applications and each of the hundred plus pieces needed several layers. I find it is better to have a diluted solution and build up the colours slowly. It wasn't just the colour I had to match but also the texture and shading/movement.

When one is trying to match an image, in colour and texture, from paper onto leather, it'll never be exact but it is a delicious challenge to at least try.

Once completed a box was needed, this was a real head scratcher. It needed to house the binding plus a A3 half leather pamphlet binding as well as the excess screen prints. I had to create a small model to figure out how best to cover it, so I made a soft envelope portfolio for the pamphlet binding and the screen prints. Each had a ribbon pull.



The prints were a lot larger than the binding and dictated the size of the box. The spine of the box had a recessed area which housed the hand dyed leather label. The lining is a combination of coral and baby pink suede.

This project has been such a joy and challenge. One that has offered new things to learn - which is one of the reasons I love bookbinding. It was a daunting task to take on a client's design and to state that I could reproduce it. It isn't exact, but I got it as close as I could. I'm pleased with it and most importantly, so was the client.



Nicky Oliver's education began in surface design and illustration and progressed to bookbinding where she felt she could combine her creative techniques with a craft that she loves. She has over 15 years experience working in commercial binderies where she honed a range of skills that include bookbinding, box-making, labels and blocking, inlay and onlay work, full leather and small-run limited edition bindings. Nicky specialises in the dyeing of her own leather for her design pieces, this aspect of her practice has enabled her to collaborate with other craftspeople. She welcomes the unity of different disciplines to create unique pieces of work.

Her company, Black Fox Bindery also plays host to various bookbinding workshops from beginner taster classes to advanced decorative techniques. These workshops are either taught by her or a guest tutor. Keeping the craft of bookbinding alive is of great importance and the primary reason why Black Fox Bindery was established.

Nicky can be contacted at Black Fox Bindery, London

www.blackfoxbindery.com
nicky@blackfoxbindery.com

Product & Company News

Commemorative Bookmarks



Beautiful Leather Bookmarks to commemorate The Queen's Platinum Jubilee. Made by us in a pure aniline vegetable tanned leather, polished, cut and embossed completely by hand.

Are you a business, gift shop, library, museum or organisation? Would you like to add your own artwork and present or sell these lovely bookmarks to your customers, visitors or members? Or do you just want to purchase with the Jubilee logo?

5% of all proceeds will be donated to QEST, The Queen Elizabeth Scholarship Trust.

A choice of silver foil or blind stamped finishes, in either a 'chevron' or 'crescent' shaped tail.



Please contact us on sales@hewit.com or 01506 444160 for pricing information or visit:

https://www.hewitonline.com/Commemorate_Queen_s_Platinum_Jubilee_Bookmarks_p/zz-bookmarks-plat.htm

World's Best Piper



SFU (Simon Fraser University) Pipe Band Pipe Sergeant Jack Lee captured the 2021 Glenfiddich Piping Championship on October 30 at Blair Castle in Blair Atholl, Scotland with a 2nd in the Piobaireachd event and 3rd in the March, Strathspey & Reel event.

It is Jack's third time winning the Glenfiddich Piping Championship, following his capture of the title in 2003 and 2017. Jack was using a bag made from Hewit's Bagpipe Sheepskin.

It also comes on the 40th anniversary of his first appearance in the Glenfiddich Piping Championship in 1981, as a result of winning the Gold Medal and Silver Star at the Northern Meeting in Inverness that year.

Our warmest congratulations go to Jack.

Robin Turnbull 1928-2020

We have just heard the sad news that Robbie Turnbull, a previous Director of the Company died in August 2020 aged 92.

Robbie joined the company in February 1962 as the tannery manager. Robbie had no previous experience of leather tanning but had been involved in the bacon trade in Bridge of Allan and had possibly known my father through the Scottish Pigskin Tanners Association. Robbie was initially involved in managing the running of the tannery although he was not involved in the technical side of the business. In those days we had two sites, the City Tan Works on the High Street in Edinburgh and the tannery in Currie with different parts of the process occurring on each site, so a large part of his work was co-ordinating the processing on the two sites.

In 1970 we closed the City Tan Works so there was a huge amount of work in moving from there to Currie whilst still keeping production running. Many of the staff from the City Tan Works moved to Currie and melding the staff from the two premises into one body can have been no easy job. With the closure of the City Tan Works my Father's cousin Russell Ballantine retired and in September 1970 Robbie was elected a director of the Company, a position he held until his retirement in March 1989.

I knew Robbie initially from coming into the tannery in the 1970's as a schoolboy and by that time he had taken over control of the sorting, production and sale of pigskins for leathersgoods which was still a major part of our production. In 1979 Stan Scarlet retired from running the London warehouse, and Robbie and Annette moved down to London where they stayed until Robbie's retirement in March 1989. Robbie took over as Sales Director along with managing the staff at 97 St John's Street and then later Prowse Place.

Sadly we no longer have a London premises but Robbie's legacy can be seen in David Lanning, his replacement, who he employed in 1987. Robbie is still remembered fondly by several members of staff in the tannery. He was strict, you certainly did not want to get on his wrong side, but highly respected by everyone.

On his retirement Robbie and Annette moved back up to East Lothian. He always kept an interest in what was happening and used to pop in to Currie occasionally as his dentist was just around the corner.

Type Holders



The ultimate bookbinders' companion, each Finecut Type Holder is an article of matchless quality. Hand crafted in craft brass, each tool features a fine bevelled steel backplate to assure precise alignment of type.

There are 3 sizes in these fully adjustable Type Holders, all of which can hold type from (1.9mm) 8pt up to (13mm) 36pt in height:

2" (50mm) - £90.00 each
3" (75mm) - £97.00 each
4" (100mm) - £102.00 each
Self Centering - £185.00 each

The new Type Holders and other finishing equipment may be ordered at https://www.hewitonline.com/category_s/50.htm

(subject to shipping charges and VAT where applicable)

Society of Bookbinders Journal 2021

bookbinder
Journal of the Society of Bookbinders



10 | 2021

Contents:

Monica Oppen: The Bookbinders as Collaborators
Ann Tomalak: Paper Repairs for Non-conservators
Dominic Riley: Rubricating Mr Morris
Ann Tomalak: Paper Repairs for Non-conservators
An Interview: Fred Pohlmann
Alan Fitch: The Lockdown Project
Barry Clark: William and Will Mellor and the Bookbinding Trades Journal
Tony Bish: How to Set up a Workshop
Members Recent Bindings

Only £18.00

This new journal may be ordered at https://www.hewitonline.com/category_s/58.htm

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Shepherds Historical Printed Marble Papers



An accurate reproduction of period marble papers. These beautiful 12 designs are printed in a manner that faithfully reproduce the soft sheen and gentle patina of the historical papers. The reverse side of each sheet has been printed in a soft, muted tone designed to blend with older text blocks. Primarily intended for use in the rebinding and restoration of older books. They are also ideally suited for film, TV and theatre period prop and model making work, or can be bought for their purely decorative appeal. Size: 50 x 70cm (long-grain) 120gsm.

Jemma Lewis Printed Marble Papers



There are 14 beautiful traditional and contemporary designs in this range of papers. The papers are printed on 100gsm Munken, known for its tactile and excellent handling qualities. The Munken is FSC Certified and Acid Free. Printed with UV ink the colours are sharper and brighter and better reflect the look and detail of real marbled papers. Paper size is 50 x 70cm (long-grain).

All of these lovely papers may be purchased online at https://www.hewitonline.com/Marble_Papers_s/47.htm

Nepalese Lokta Paper



Lokta paper is soft textured and has beautiful deckled edges. The paper is ideally suited for bookbinding, printmaking, box covering, origami, block printing, scrap-booking, screen printing and reusable wrapping paper. The heavier weights (45 and 60gsm) can also be cut to size and fed through an office printer. Our handmade Nepalese lokta paper is made from the fibrous inner bark of high elevation lokta bushes. Lokta grows in Nepal's Himalayan forests at elevations between 1600 and 4000m. Cuttings are made from the bush, and the fibrous inner bark is stripped and cooked into a pulpy mash. This mash of fibres is then poured into paper molds, and allowed to dry in the Himalayan sun. The paper is eco-friendly and naturally acid free. Available in 15gsm, 45gsm and 60gsm weights, with a sheet size 75 x 50cm. Paper weights may vary slightly due to the nature of their manufacture.

Hand Made Papers

We have added to and amended our range of hand-made papers from the Paper Foundation. We are now stocking six lovely papers in the range: 'Laid' white, cream and brown and the same shades in 'Wove'. The papers were developed with the guidance of the former papermakers at Griffen Mill and many of Britain's leading bookbinders and paper conservators.



These new papers may be purchased online at https://www.hewitonline.com/Hand_Made_Paper_s/44.htm

Recycling Initiative



Every year countless plastic packets end up in landfill sites across the UK, so that's why we've teamed up with TerraCycle and joined 'The KP Snacks® Nuts, Popcorn, Crisps and Pretzels Packet Recycling Programme'.

As of December 2021, we now run a community recycling collection point at our tannery that is open to anyone who wants to do their part in reducing plastic waste. The accepted waste is: crisp, pretzel, popcorn, & nut packets (outer multipack bags included) and can be from any brand. **The packets must be empty, and cannot be tied into knots or folded into shapes.**

ACCEPTED WASTE



Waste that is NOT accepted:

- Seed packets
- Nutrient powder and topper packets
- Dried fruit packets
- Meat snacking packets
- Crisp tubes

Once we have collected enough packets, we send them off to TerraCycle who sort, shred, and wash them. They are then densified into plastic granules that can be incorporated into the production of different plastic products, ensuring that the plastic is reused instead of going to landfill.

Not only is recycling these packets better for the environment, but for every kilogram we send to TerraCycle we receive a £1 donation to each of our chosen charities! The charities our staff have chosen to support through this are *Drum Riding for the Disabled* and *MacMillan Cancer Support*.

If you are wanting to try and live a more sustainable life, then please consider bringing your packets to our collection point. We want this to be as accessible as possible, so have setup a collection bin at our fence that anyone can get to regardless of if we are open or not. We are also working hard to make our building wheelchair accessible, which will allow those who use mobility aids to access our reception bin during working hours.

If you're needing a bit of help finding where we are, then visit the 'Contact' page on our web site.

Our 24 hour collection bin is at the fence near our far gate, located at the What3words address [///reform.grew.tested](https://www.what3words.com/reform.grew.tested).



For any queries related to the TerraCycle Recycling Initiative, please contact:

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Tel: 01506 444160 Fax: 01506 437749 Email: ab@hewit.com

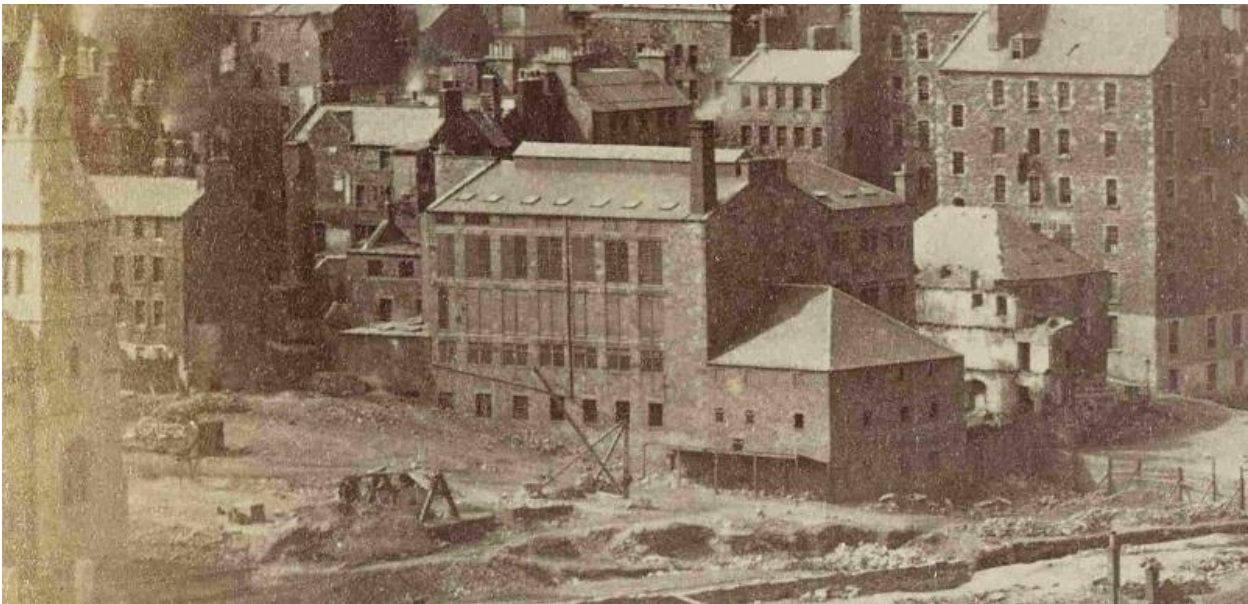
J Hewit & Sons: A Company History

Part 4 – 1868 – 1886

by Roger Barlee

In 1868 Janet Hewit, the matriarch who ran the business on her own for the best part of 10 years died aged 61. In her later years she had worked as matron at the Trade Maidens Hospital in Argyle Square (now gone). By this stage Janet's three sons Thomas (38) David Gavin (32) and Charles Murray (26) were running the business.

Following the fire, the tannery in the High Street was not only rebuilt but also expanded in size and height. We are lucky to have photographs of the premises in 1870 and 1871 showing the building before they were obscured by the building of tenements on the new Jeffrey Street that runs under Edinburgh's North Bridge parallel to Waverley Station. Further buildings were added over the decades but these buildings were the main structure that was there until the tannery moved to Currie in 1969.



City Tan Works in 1870

We know that in the late 1870s or early 1880s, Hewits also built right down to Jeffrey Street with a four storey working department plus a beautiful 5 storey warehouse fronting onto Jeffrey Street. This was a substantial development 50 feet wide by 150 feet in depth. According to the Edinburgh Courant this building was in the “old Scottish baronial style and embellished with figures illustrating the trade carried on therein”. The upper two floors were rented out as dwelling houses with the tannery using the lower three floors. The first floor contained sole leather and an engine (probably for grinding bark) with the third floor holding stock of soft leather and bookbinding cloth.

This whole structure was destroyed in the biggest fire Edinburgh had seen for many years on the 1st of June 1884 with thousands of people crowding onto North Bridge to watch the spectacle. The fire was finally extinguished with the help of 8 hoses and a change of wind direction. According to the Edinburgh Courant the damage amounted to £25-30,000, approximately £2.5-3 million in today's money.



City Tan Works in 1871 (in shadow) – North Bridge arches to right

Edinburgh Courant - 2nd June 1884

*DISASTROUS
FIRE IN EDINBURGH.*

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CITY TANNERY DESTROYED.

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DAMAGES £25,000

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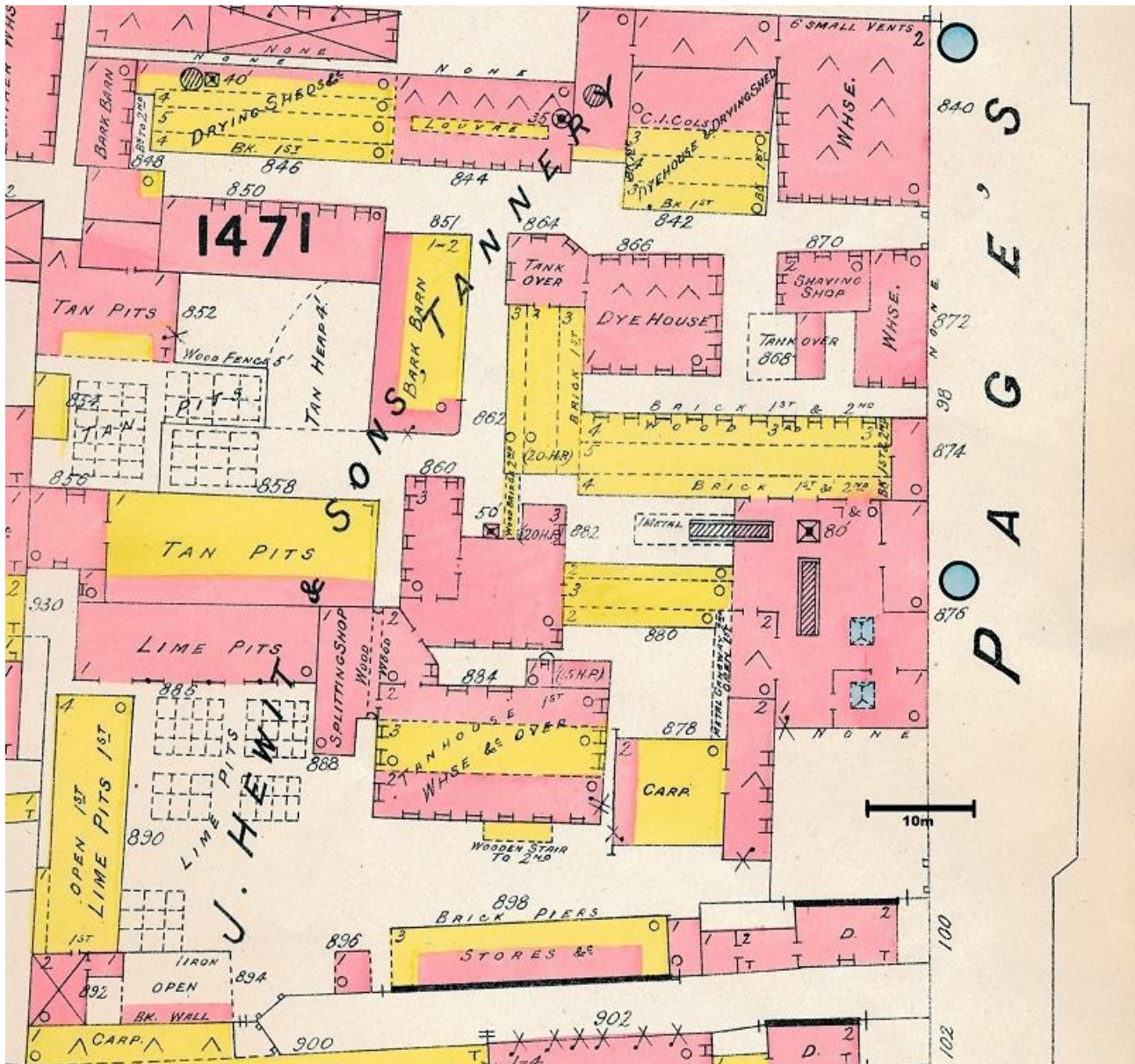
On Saturday night the most disastrous fire that has occurred in Edinburgh for several years took place in Jeffrey Street, and resulted in the total destruction of the well-known City Tannery, belonging to Messrs J. Hewit & Sons, and involving damage which is variously estimated at from £25,000 to £30,000. The inflammable nature of the stock, and of the interior of the building itself, made its destruction inevitable once the flames got a good hold, which they had done almost before the alarm was given, and the firemen had quite enough to do in preventing the fire spreading to the surrounding buildings. Nothing but the four walls of the building remain, and yesterday the firemen pulled down part of the ruins.....

I have seen the plans for the replacement warehouse but with the deaths of Thomas Hewit in 1886 and David Gavin Hewit in 1887 these were never executed and the land was sold off in 1888.

Thomas, David Gavin and Charles had big plans and in 1870 they purchased the tannery and leasehold of Learmonth and Roberts at 98 Pages Walk, Bermondsey along with the head office at 24 Bride's lane, Fleet Street London. Learmonth and Roberts was a long established leather firm that according to the Leather Trades Circular and Review had been established nearly 100 years. Mr. Thomas Young Learmonth, who died in 1866, appears to have been the last partner running the company and it was subsequently put up for sale in 1869. By purchasing a tannery in Bermondsey along with a head office in Bride Lane, the brothers were very much putting themselves forward as one of the leading tannery families in the UK.

David Gavin Hewit appears to have taken over the running of the London operations with his two brothers staying in Edinburgh. He lived in a house in Upper Norwood, a very fashionable area in south west London close to the Crystal Palace.

By chance I have managed to locate detailed plans of the site in Pages Walk. From this it can be seen that Learmonth and Roberts tannery was certainly more spacious than the confined space in Edinburgh. The 1881 census stated that the tannery had 100 men and boys so the purchase of a second tannery in 5 years was definitely a leap of faith in the future of leather tanning. The map of the site shows that it included extensive liming and tanning pits (the small squares) along with a shaving shed, dyehouses, and a large area of warehousing and probably looked very similar to the picture of Grange Tannery less than half a mile away.



Plans of 98 Pages Walk, Bermondsey



The Grange Tannery, Bermondsey

By 1800 a third of the leather produced in the UK was made in Bermondsey. It had all the right conditions for expansion - open countryside, a constant supply of water and of oak bark from the surrounding countryside; hides from the butchers of London; a plentiful supply of cheap labour, and a good market for the finished product over the river in the City. By the mid 1800's Bermondsey had turned into a notorious slum however, during the latter half of the 1800's and early 1900's, efforts were made to improve the area and a goods railway station had opened immediately behind the premises in 1866.

Bermondsey also had a famous leather market where skins were bought and sold. This was still an important place for the trade right up into the 1960's as every single skin that came out of India was sold there in weekly auctions.



The London Leather Market, Bermondsey

My Father used to go down to the market to inspect skins prior to purchase in the auctions. Sadly, with Indian independence in 1947 combined with the reconstruction of the London docks following the war and industrial action at the ports the Bermondsey Leather Market was in terminal decline and closed in 1960's. We now purchase our Indian goatskins directly from Chennai. In 1879 Dickens described the market as follows:

Bermondsey Leather Market.—This great leather, or rather hide market, lies in Weston-street, ten minutes' walk from the Surrey side of London-bridge. The neighbourhood in which it stands is devoted entirely to thinners and tanners, and the air reeks with evil smells. The population is peculiar, and it is a sight at twelve o'clock to see the men pouring out from all the works. Their clothes are marked with many stains; their trousers are dis-coloured by tan; some have apron and gaiters of raw hide; and about them all seems to hang a scent of blood. The market itself stands in the centre of a quiet block of buildings on the left hand side of Weston-street, the entry being through a gateway. Through this a hundred yards down, a square is reached. Most of it is roofed, but there is an open space in the centre. Under the roofing are huge piles of fresh hides and sheep-skins. There is no noise or bustle, and but few people about. There are no retail purchasers, the sales being almost entirely made to the great tanners in the neighbourhood. The warehouses round are all full of tanned hides; the yards behind the high walls are all tanneries, with their tens of thousands of hides soaking in the pits. Any visitor going down to look at the Bermondsey hide-market should, if possible, procure beforehand an order to visit one of the great tanning establishments. Unless this be done the visit to the market itself will hardly repay the trouble of the journey, or make up for the unpleasantness of the compound of horrible smells which pervade the whole neighbourhood. NEAREST Railway Station, London-bridge; Omnibus Routes, Tooley-street, Borough High-street, Gt. Dover-street; Cab Rank, Bermondsey-square.

As can be seen by the image of the Learmonth & Roberts pricelist (below) from just before they closed the two tanneries were involved in very much the same lines of production of goat, calf and sheepskins. In addition Learmonth & Roberts also sold bookbinding materials in the way of

“Cloth, Marble Papers, Gold, Vellums Glue & Thread”,

something we have continued doing to this day.

One interesting fact from the Learmonth & Roberts pricelist is that they listed three different types of sheepskins. We stopped selling bookbinding sheepskins with the demise of the UK felmongeries but even before then had become lazy in our nomenclature as we sold everything as Basils regardless of the tannage.

Roan

A soft flexible sheepskin, often treated to resemble a morocco and used in bookbinding. Generally tanned with sumac

Basil

A sheepskin tanned with a firm tannage such as mimosa and used in the manufacture of aprons for blacksmiths, cobblers, fire fighters and other artisans.

Sheep White

This was probably alum tawed sheepskins

Learmonth & Roberts
Tanners, Dyers & Enamellers
Bride Lane, Fleet Street, London, E.C.
Factory: - Pages Walk, Bermondsey, S.E.

<i>Calf Skins</i>	<i>Smooth for Bookbinding &c. best large</i>	<i>from 51/ to 63/ P. doz</i>	
<i>ditto</i>	<i>ditto ditto small size & seconds</i>	<i>24/ . 40/ .</i>	
<i>ditto</i>	<i>Rough assorted for Footcap 28/ Demy 37/</i>		
<i>ditto</i>	<i>ditto Medium 43/ Dill Footcap 55/</i>		
<i>ditto</i>	<i>ditto Royal 61/ Super Royal 67/ Imperial 75/</i>		
<i>ditto</i>	<i>ditto broken for half binding</i>	<i>30/ . 48/ .</i>	
<i>ditto</i>	<i>Colored of all patterns best quality</i>	<i>78/ upwards</i>	
<i>ditto</i>	<i>ditto small size & seconds</i>		
<i>Moroccos</i>	<i>All colors best quality large</i>	<i>78/ . 114/ .</i>	
<i>ditto</i>	<i>ditto ditto small</i>		
<i>ditto</i>	<i>ditto Hard-grain</i>	<i>96/ . 120/ .</i>	
<i>ditto</i>	<i>ditto Levant-grain</i>	<i>132/ .</i>	
<i>ditto</i>	<i>ditto Second quality</i>	<i>60/ upwards</i>	
<i>Roans</i>	<i>Shaved to imitate Morocco, all colors</i>	<i>54/ . 60/ .</i>	
<i>ditto Cape</i>	<i>Shaved to imitate Morocco ditto</i>	<i>66/ . 78/ .</i>	
<i>ditto Persians</i>	<i>ditto ditto</i>		
<i>Sheep</i>	<i>White (or Bark Skivers)</i>	<i>14/ . 18/ .</i>	
<i>ditto</i>	<i>ditto of inferior quality</i>	<i>11/ . 14/ .</i>	
<i>ditto</i>	<i>Rough for Account Books &c</i>	<i>18/ . 24/ .</i>	
<i>ditto</i>	<i>ditto for ditto smaller</i>		
<i>ditto</i>	<i>ditto Persian ditto</i>	<i>20/ . 26/ .</i>	
<i>Basilis</i>	<i>Shaved for Bible binding &c</i>	<i>18/ . 24/ .</i>	
<i>ditto</i>	<i>Red for loose covers &c</i>	<i>48/ .</i>	
<i>ditto</i>	<i>ditto Shaved</i>	<i>45/ .</i>	
<i>ditto</i>	<i>ditto Diced</i>	<i>48/ .</i>	
<i>Skivers</i>	<i>Cochineal Red</i>	<i>52/ . 60/ .</i>	
<i>ditto</i>	<i>Turkey or Red grained</i>	<i>33/ .</i>	
<i>ditto</i>	<i>Purple & other colors, Cross grain 42/ Straight grain.</i>	<i>36/ .</i>	
<i>ditto</i>	<i>Red Glazed</i>	<i>18/ . 26/ .</i>	
<i>ditto</i>	<i>Other Colors glazed for Embossing</i>	<i>24/ .</i>	
<i>ditto</i>	<i>Mocker Russia plain 22/ dived 36/</i>		
<i>Basilis</i>	<i>Shained & Brown for Shoemakers, Saddlers &c</i>		
<i>Russia Hides</i>	<i>of all descriptions for Bookbinders, Pocket Bookmakers & Stationers & Hide</i>	<i>30/ .</i>	
<i>Japanned Goats and Roans</i>			
<i>Enamel Leather</i>	<i>of all sorts.</i>		

Cloth, Marble Paper, Gold, Vellums, Fovrel, Glue & Thread.

Tragedy struck the family when in 1875 the youngest brother, Charles Murray Hewit, who appears to have had heart problems died from complications following pneumonia at the age of 32. Charles was single and his will left everything to his two brothers. The leap of faith in purchasing two tanneries looked to have been a great investment as his estate was valued at £10326. On the basis that he owned one third of J Hewit & Sons this means that the Company was worth around £3 million in today's money.

In my first article about the history of J. Hewit & Sons I had an advert from 1861 in which bookbinding leather was mentioned. By 1884 it is obvious that bookbinding supplies had become a major part of the business and it was in the Edinburgh bookcloth department that the fire started. The bookcloth was almost certainly from Winterbottoms as we were Winterbottom agents for many years. (Sadly we lost our original Winterbottoms catalogue in the fire in the Currie premises in 1991).

The fact that we were targeting bookbinders was not unexpected with the rise of bookbinding both in Edinburgh and London. Edinburgh had become the centre of publishing in the UK at the time with names such as Nelsons, Encyclopaedia Britannica, Oliver and Boyd and Chambers and in London large bookbinding houses were being established such as WT Morrell and Zaehnsdorf. The importance of bookbinding to the company can be seen in their first advert in the Bookbinder on the 18th of July 1887 (at a cost of £2/7/6).

THE BOOKBINDER ADVERTISEMENTS. i

*All Communications respecting ADVERTISEMENTS to be sent to Messrs. A. C. Evans & Co.,
Advertising Agents, 4, Savoy Street, Strand, W.C.*

J. HEWIT & SONS,

BANNERS, CURRIERS, & LEATHER MANUFACTURERS,

24, BRIDE LANE, FLEET STREET, LONDON, E.C.,

Dressers of Morocco, Calf, Seal, Roan, Skiber, and every description of Fancy Leather

FOR

VELLUMS,
Parchments,
CLOTH,
MARBLE PAPERS,
AND
Bookbinders'
Sundries.

BOOKBINDERS AND UPHOLSTERERS,
Wholesale and Export.

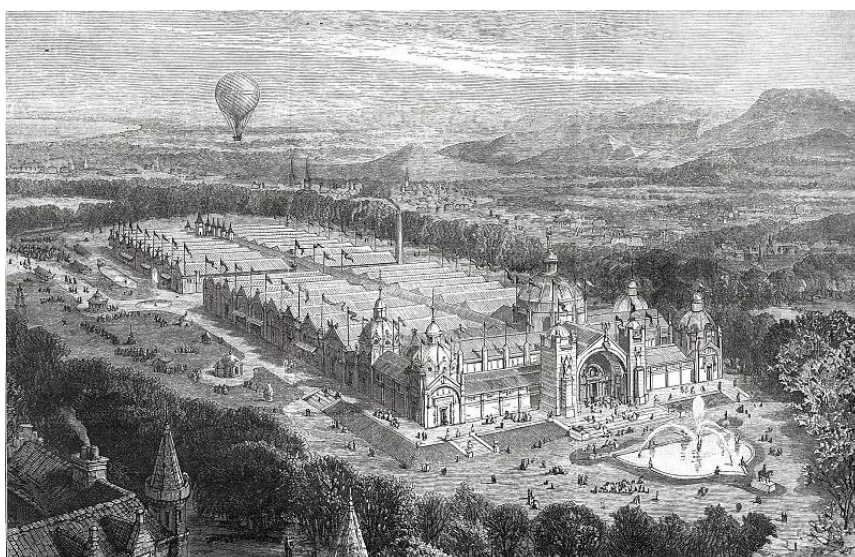
ENAMELLERS AND IMPORTERS OF RUSSIA HIDES.

Prize Medal.
International
Exhibition,
Edinburgh, 1886,
for Excellence of
Manufacture of
Colored Leathers.

Factories: 98, PAGE'S WALK, BERMONDSEY, LONDON, S.E.; & CITY TAN WORKS, EDINBURGH.

ESTABLISHED 1806. Telegrams {"LEARMONTHS, London."
"HEWIT, Edinburgh."}

The Bookbinder advert also mentions that we were prize winners at the Edinburgh International Exhibition in 1886. The exhibition opened on May 6th 1886 in the city's Meadows parkland and ran until the 30th of October with more than forty-thousand people attending the opening ceremony. The exhibition would see the city of Edinburgh experience five months of world-wide exposure with over 2.7 million visitors.



The magnificent structure of the exhibition building took up approximately half of the Meadows, a park on the south side of the old town. The impressive main pavilion at the front of the building was topped with a 120ft high domed roof decorated with the signs of the zodiac. Beyond the main hall were numerous corridors and galleries filled with all the wonders of the Victorian age. Over 20,000 exhibits were arranged throughout a structure that could hold tens of thousands

of visitors at any one time. Fascinating exhibits from around the world ranged from 'educational appliances; Italian furniture and marble; violins from Prague; Turkish embroidery; illustrations of mining, pottery, sugar-refining, sea industries, paper-making, printing, and railway, tram-way and other vehicular appliances'. The pièce de résistance, however, was undoubtedly the large-scale

reconstruction of a typical 17th century Edinburgh street complete with legendary buildings that had long since been demolished. The original idea had been to leave the pavilion on the Meadows, however the whole structure was dismantled as an act of Parliament in 1827 banned permanent structures on the Meadows.



There was an event to mark the 100th anniversary of the exhibition and sadly very little now survives. We are one of the few companies who exhibited still in existence and are therefore very proud of our Diploma of Merit awarded for the excellence in the manufacture of coloured leathers.

1886 and 1887 were traumatic years for J Hewit & Sons. As well as being awarded their Certificate of Excellence at the Edinburgh International Exhibition Thomas Hewit must have been suffering ill health as he was moving into the final stages of Kidney failure. One wonders if this was the reason that his younger brother David decided that he had to get married as he realised that he might soon be the last of Janet and Thomas' sons.

David aged 50 married Eliza Bourgois (31) on the 8th of April 1886. Eliza was the daughter of Benoit Bourgois of French Huguenot descent who owned the Bourgois hotel in Fleshmarket Close, 100 yards from the City Tan Works. This appears to have been, at least to some extent, a marriage of convenience in order to get an heir as there was an anti-nuptial (nowadays called a pre-nup.) agreement since when David died his wife did not inherit his estate but was only given an allowance for life.

Thomas died in Musselburgh, then a spa town on the outskirts of Edinburgh, on the 19th of October 1886 leaving David Gavin Hewit with the difficult job of running two tanneries 400 miles apart in the days before telephones.

OBITUARY
THOMAS HEWIT, Aged 56.

The above named gentleman was a partner in the firm of Hewit & Sons, Tanners and Light Leather Manufacturers, Edinburgh and London. The deceased gentleman expired on the 19th Ult., at his residence, Musselburgh, N.B. He was a gentleman well known and respected outside the particular trade he was engaged in, being a Member of the Merchant Company, Edinburgh; the Chamber of Commerce, Edinburgh; the Caledonian Society, London, and a life governor of the Scottish Corporation, and Caledonian Asylum, London. His funeral was largely attended, amongst those present being the Deacon of the Incorporation of Cordiners, Edinburgh.

On a brighter note David and Eliza had a son, Thomas David Hewit, born in June 1887 meaning that David finally had an heir when aged 50. David himself however was not well and had been suffering from a painful illness for several months; he finally died less than 2 months later on the 1st of August at his home in Upper Norwood. He was brought back to Edinburgh to be buried with his mother and brothers in the Grange Cemetery. His obituary in the Leather Trade Circular and Review reads:

OBITUARY
DAVID GAVIN HEWIT, Aged 50.

We regret to have to announce the death of the above gentleman, which occurred at his residence, Upper Norwood, in the 1st inst., after a painful illness, extending over many months.

His remains were conveyed to Edinburgh, where the funeral took place on Saturday, the 6th, and was attended by a large number of friends and members of the trade.

The deceased was the only remaining partner of the firm of J. Hewit & Sons, morocco and coloured leather manu-facturers, of Edinburgh, and Page's - walk, Bermondsey, London, and his death is all the more painful to notice, owing to the circumstance that so recently as October of last year we had to refer to the death of his brother and partner in the firm, Mr. Thomas Hewit, and it is rendered still more sorrowful by his only having been married fifteen months ago, leaving a widow and one child about eight weeks old, to mourn his loss.

The Hewits, father and sons, were hard-working, energetic but successful men. Their works at Edinburgh have been in existence about half - a - century, and their connection with London dates back to 1870, when the firm took over the business of Learmouth & Roberts, which has been established nearly 100 years now.

Mr. Hewit, whose death we notice to - day, was younger than the brother referred to, by seven years, his other brother (Charles Murray Hewit) having died in 1875, at the early age of 32.

He was rather of a retiring disposition, and although he took no active part in public affairs he was ever ready to support liberally any scheme for the benefit of his fellow men, and especially those institutions connected with the trade.

As a business man he was keen, straightforward, and up-right, considerate to his employés, frank and genial to all who came in contact with him. He was well known to many members in all branches of the leather trade, was highly respected by all, and his demise will be felt as a great loss to the trade and a wide circle of friends.

COP26 - UN Climate Change

Conference of the Parties

Our Materials Impact our Climate

The world needs materials that are sustainable, renewable, recyclable, biodegradable, and most importantly, do not add to the burden of atmospheric carbon.

Natural fibres, such as leather, cotton, wool, mohair, alpaca, silk, hemp and mycelium, are part of the biogenic carbon cycle and as such are comprised of carbon that has been in the atmosphere for a millennia.

These readily available raw materials, when ethically and properly produced, are an important replacement for fossil fuels, reducing the need for its extraction and retaining more carbon in the earth.

Furthermore, at the end of life, properly produced natural materials will biodegrade, limiting their impact and mitigating harmful emissions, such as microplastic pollution, often associated with the synthetic materials that they replace.

With particular reference to leather, the leather manufacturing sector upcycles an unavoidable waste from the food industry, to produce a versatile, durable, unique material, ideal for the circular economy that the world must move towards.

However, these same materials are often dismissed through a lack of understanding of the manufacturing process and its supply chain, or through the application of questionable science generally in the form of incomplete and incomparable or out-dated Life Cycle Assessments (LCAs), and the marketing of new, often fossil fuel-based materials claiming unsubstantiated levels of sustainability.

As shown by some emerging climate science studies, such as the GWP* model, production and use of biogenic materials typically does not add to the warming burden of the atmosphere, and where it does, the effects are short-lived. This is in contrast to materials produced from fossil-fuels, which release carbon that has been locked in the earth's core for a millennia, and will persist in the environment, contributing to climate change.

Therefore, we, the undersigned organisations, call on the COP26 forum to...

...Recognise the cyclical, climate efficient nature of natural fibres and their potential for a positive contribution to reducing the climate impacts of consumer products.

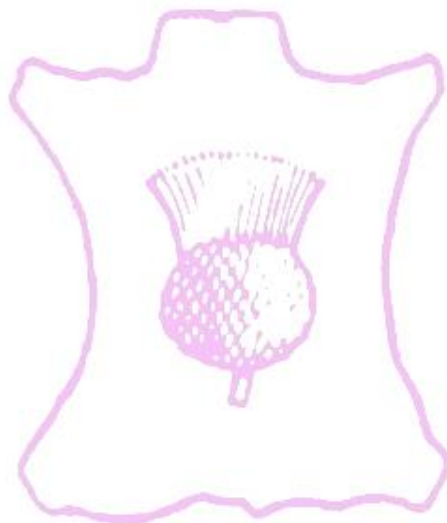
...Encourage the use of natural fibres wherever feasible and reduce unnecessary reliance on fossil-fuel-based materials.

...Support LCA methodologies that accurately account for the environmental impact of fossil-fuel based materials, including end of life properties.

...Promote 'slow fashion', durable products, and items that can be used many times, repaired and refurbished, and last for years.

Signatories to the Leather Manifesto

Asociación Española del Curtido (ACEXPIEL - Spanish Tanners' Association)
Associação Portuguesa dos Industriais de Curtumes (APIC - Portugal Tanners' Association)
Association of Dutch Hide Traders (V.N.H.)
Australian Hide Skin and Leather Exporters' Association Inc. (AHSLEA)
Cámara de la Industria de Curtiduría del Estado de Guanajuato - México (CICUR)
Cámara Nacional de la Industria de Curtiduría - México (CANALCUR)
Centre for the Brazilian Tanning Industry (CICB)
Centro Tecnológico das Indústrias do Couro (CTIC - Leather Center in Portugal)
China Leather Industry Association
Confederation of National Associations of Tanners and Dressers of the European Community (COTANCE)
Dutch Association of Leather Chemists & Technicians (NVLST)
International Council of Hides, Skins and Leather Traders Association (ICHSLTA)
International Council of Tanners (ICT)
International Union of Leather Technologists and Chemists Societies (IULTCS)
Fachverband der Textil-, Bekleidungs-, Schuh- und Lederindustrie - Berufsgruppe Ledererzeugende Industrie (Austrian Association of Textile, Clothing, Shoe and Leather Industry - Leather Producing Industry Group)
Fédération Française des Cuirs et Peaux (French Hides & Skins Association)
Fédération Française Tannerie Megisserie (French Tanners Association)
Leather and Hide Council of America
Leather Cluster Barcelona
Leather Naturally
Leather UK
Leather Working Group
One 4 Leather
Society of Leather Technologists and Chemists
Sustainable Leather Foundation
Swedish Tanners Association
Turkish Leather Industrialists Association (TLIA)
UNIC Conceria Italiana (Italian Tanneries Association)
Verband der Deutschen Lederindustrie e.V. (TUV - German Leather Federation)
Wirtschaftsverband Häute/Leder (WHL - German Hide and Leather Association)
Zimbabwe Leather Development Council



Study Opportunities

The American Academy of Bookbinding, Telluride, CO, USA



AMERICAN ACADEMY
of BOOKBINDING

A School of Excellence in Bookbinding Education

Decorative Techniques For Design Binding

13th-17th June 2022 with Coleen Curry

\$925

Tacket Bindings: Articulated And Double Fly Leaf Leather Bindings

20th-24th June 2022 with Coleen Curry

\$925

Fundamentals Of Half-Leather Binding

4th-15th July 2022 with Peter Geraty

\$1750

Parchment Over Boards

18th-22nd July 2022 with Peter Geraty

\$925

Paper Conservation, Level 1

25th-30th July 2022 with Renate Mesmer

\$925

Paper Conservation, Level 2

1st-5th August 2022 with Renate Mesmer

\$925

Sewing Techniques: Historical Perspectives And Applications

22nd-26th August 2022 with Renate Mesmer

\$925

Laced-Case Bindings: Papercase, Limp Parchment & An Italian Variation

26th August - 2nd September 2022 with Anne Hillam

\$925

Further details from the AABB website bookbindingacademy.org

InterOcean Studio, Englewood, CO, USA



Intro to Papermaking

4th June 2022 - 10.00-16.00

\$135.00

Intro to Papermaking 2nd July 2022 - 10.00-16.00 \$135.00

Natural Fibres into Paper with Rhiannon Alpers

30th-31st July 2022

\$325.00

Intro to Papermaking

7th August 2022 - 10.00-16.00

\$135.00

Pulp to Paper / Paper to Print with Jessica Spring & Kerri Cushman

13th-15th August 2022

\$415.00

The Book Artist as Naturalist with Rebecca Chamlee

17th-18th September 2022

\$340.00

Further details can be found on the InterOcean Studio website at
<https://www.interoceanstudio.org/workshops>

Otter Education - Classes in Winchester and Midhurst, UK



OTTER EDUCATION

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

Please visit her web site at <https://www.otterbookbinding.com/tuition>
to view the full range of tuition options available.

London Centre for Book Arts, Upcoming Workshops, Spring & Summer 2022

LCBA

Introduction to Bookbinding 1: Pamphlets, Concertinas & Japanese Stab-bindings
Saturday, 4th June 2022

Introduction to Bookbinding 2: Single Section Case Bindings
Saturday, 11th June 2022

Introduction to Bookbinding 3: Exposed Spine Bindings
Saturday, 18th June 2022

Introduction to Bookbinding 4: Round-Back Case Bindings
Saturday, 25th June 2022

Introduction To Boxmaking 1: Solander Box
Saturday, 2nd July 2022
Only one ticket left!

Making Books Summer School
Monday, 25th - Friday 29th July 2022

Making Books Summer School
Monday, 29th August - Friday, 2nd September 2022

Further information is available at <https://londonbookarts.org/product-category/workshops/>

The School for Bookbinding Arts, VA, USA

The School for Bookbinding Arts

Book Repairs for General Library Collections
6th June 2022
\$225
with Jamie Thurman & Jill Deiss

Introduction to Book Restoration
9th-10th June 2022
\$295
with Jill Deiss & Susan McCabe

Introduction to Cartonnage
13th June 2022
\$225 + \$45 materials
with Claudia Squio

Cartonnage: The Mystery of the Hidden Chamber

14th-15th June 2022

\$295 + \$70 materials

with Claudia Squio

Fore-Edge Painting

23rd-24th June 2022

\$295 + \$35 materials

with Melody Krafft

Book Repairs for General Library Collections

11th July

\$225

with Jamie Thurman & Jill Deiss

Introduction to Book Restoration

14th-15th July

\$295

with Jill Deiss & Susan McCabe

Pop-Up Structures

28th-29th July 2022

\$295

with Carol Barton

Slipcase Construction

3rd August 2022

\$225

with Jill Deiss & Mona Hayford

Clamshell Box Making

4th-5th August 2022

\$295

with Jill Deiss & Rowland Kirks

Rounded-Spine Clamshell Box Making

11th-12th August 2022

\$295

with Jill Deiss & Mona Hayford

Victorian Box Making

19th August 2022

\$225

with Jill Deiss & Mona Hayford

Japanese Tea Box

25th-26th August 2022

\$295 + \$75 materials

with Lana Lambert

Hatching & Batching: How to formulate book and papercraft ideas and build them in production

7th-9th September 2022

\$460 + \$65 materials

with Dan St John & Jill Deiss

Beginning Paper Marbling

12th-13th September 2022

\$295 + \$65 materials

with Regina & Dan St John

Advanced Paper Marbling: Spanish Wave & Moiré

14th-15th September 2022

\$295 + \$65 materials

with Regina & Dan St John

Bellissimo! Italian Marbled Paper Patterns

19th-20th September 2022

\$295 + \$65 materials

with Regina & Dan St John

Book Sewing Intensive

28th-29th September 2022

\$295

with Susan McCabe

Endbanding Intensive

30th September 2022

\$225

with Susan McCabe

Introduction to Paper Repair

27th-28th October 2022

\$295

with Jill Deiss & Susan McCabe

Color Matching & In-Painting for Bookbinders Course date set to fit student schedules

\$225

with Amy Jackson

Leather Onlay Intensive

Course date set to fit student schedules

\$225

with Amy Jackson

Further information on schoolforbookbindingarts.com

Sign up to receive their annual course catalog by emailing workshops@cattailrun.com
or call (540) 662-26783

Bookbinding courses at Dillington House, Somerset 2022

Bookbinding at Dillington takes place in the light and airy modern studio. Longer courses are residential, and the comfortable rooms and excellent catering make for a very enjoyable activity holiday in the surroundings of the historic house.

The traditional bookbinding courses are for anyone wishing to work on their own projects or to learn a new skill, and the tutor will give advice and guidance as needed. There is focus on a structure but this is entirely optional. Beginners can be accommodated on the course, and will work at their own pace.

The shorter courses are for those who would like to learn about specific subjects, and are suitable both for beginners and the more experienced.

Traditional bookbinding: beginners/intermediate

Optional Focus on Case Bindin

24th-28th July 2022

with Angela Sutton

Bookbinding - Decorated Paper

5th-9th September 2022

with Nesta Davies

Traditional bookbinding - beginners/intermediate

Optional Focus on Library Style

14th-18th November 2022

with Angela Sutton

For more details see www.dillington.com

Karen Hanmer Book Arts - 2022 Online Workshops

Registration is now open for workshops through June, and deadlines are approaching quickly for the first few in this new series.

As always, 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, which are mailed to arrive in time for the first session.

Limp Vellum Binding in the style of Doves Press

25th-26th June 2022 | Saturday and Sunday | 2 Sessions

British Arts and Crafts Movement printers William Morris (Kelmescott 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 slit edges (as opposed to trimmed) become design elements. Students in this workshop will view examples and discuss these characteristics before constructing a facsimiles of a Doves Press limp vellum binding.

Registration deadline 21st May 2022.

Private Instruction & Independent Study

Private instruction on topics of mutual interest is available online or in person for fully-vaccinated students. Details here. Please contact me to discuss topic and scheduling before making payment. Handouts and structure models for most workshop topics available here, including a few remaining supply packets for the Even More Simplified Binding.

Girdle Book self-guided tutorial including supply kit

The girdle book is a Medieval binding structure featuring a long extension of leather which could be attached to a traveler's belt. The leather extension terminates in a decorative knot. This tutorial will guide students through the construction of a girdle book on the foundation of a typical Medieval binding: Text block sewn on double raised supports; wooden boards shaped all around, with special attention given to the inside spine edge to match the text block's shoulder, then laced on and pegged; sewn endbands; covered in vividly-colored suede leather; strap and pin closure, simple bosses at the corners, parchment page markers. This is a self-guided tutorial only, no online sessions. Girdle Book Tutorial + kit available here.

Further information is available on Karen's web site karen-hanmer.square.site/s/shop

Shepherds Bookbinding Course, Wiltshire



A varied and exciting list of Bookbinding courses planned for the months January - November 2022 at the Daffodil Barn, Wiltshire.

May 2022

31st-1st June - C&G Level 3 Diploma Cloth Reback with Lester Capon

June 2022

6th-10th - C&G Level 2 Unit 220 Leather Case Binding with Kate Holland

20th-24th - C&G Level 1 Unit 119 Photograph Albums & Slip case with Mylyn McColl

30th-3rd July - C&G Level 3 Diploma Laced on Binding with Courtney Gregwah

July 2022

19th-21st - C&G Level 2 Unit 201/202 Design & Sampling with Mylyn McColl

30th-1st Aug - C&G Level 3 Diploma Qtr Vellum Binding with Kathy Abbott

August 2022

7th-11th - C&G Level 1 Unit 118 Pamphlet & Multi-section Bindings with Mylyn McColl

September 2022

5th-9th - C&G Level 1 Unit 119 Photograph Albums & Slip case with Kate Holland

13th-15th - C&G Diploma Leather Reback with Lester Capon

26th-30th - C&G Level 2 Unit 221 Alternative & Exposed Stitched Bindings with Lori Sauer

October 2022

24th - 28th - C&G Level 2 Unit 220 Leather Case Binding with Mylyn McColl

November 2022

1st-3rd - C&G Level 2 Unit 201/202 Design & Sampling with Mylyn McColl

10th - C&G Level 3 Diploma Edge decoration with Kate Holland

14th-18th - C&G Level 1 Unit 118 Pamphlet & Multi-section Bindings with Mylyn McColl

The course description can be found by visiting
www.bookbinding.co.uk/Course/coursetimetable.html

Although the courses are linked to the C&G qualifications and standards it is not a requirement to register for City & Guilds qualification when undertaking a course.

For all enquiries or to book a place contact Wendy Lagden at wl@bookbinding.co.uk

Society of Bookbinders and Designer Bookbinder Joint Workshop Programme 2021/2022

SoB and DB are delighted to be offering their 2021/22 series of DB/SoB Joint workshops and would like to say a big thank you to the tutors and all of you who have been so patient during the often-changed programme dates during the last year.

For this series there will be eight rather than the usual six weekends, which include two held over from the 19/20 series.

Bookings for the first two weekends will open on 1st August and the rest of the series will be bookable from 1st November. Please do not book for any workshops other than the first two before this date.

Weekend workshop fees are £185 for DB and SoB members and £205 for non-members. Each has a materials fee payable on the weekend direct to the tutor.

Colour, Texture and Pattern on Book Cloth with Ruth Brown

Leah Higgins Studio, Eccles, nr Manchester

18th/19th June 2022

On this course we will be using a wide range of techniques to make marks, texture and patterns on fabric which we will then convert to book cloth. We will experiment with mono-printing, screen printing and numerous ways of making marks on fabric, as well as playing with colour and tone. You will take home a range of sample pieces for reference when you create your own cover fabrics or which can be used for small book projects. All the techniques we will use can be done easily at home with a small set of equipment.

An Elegant Method of Board Reattachment with Emma Fraser

Wellcome Collection, London

9th-10th July 2022

This method was designed for use on tight back bindings where one or more of the boards are detached but the spine and sewing is intact. During this workshop we will examine and discuss various methods of board reattachment, followed by a demonstration of my method. Participants will then prepare the simple tools and materials needed before being guided step by step through the process on their own examples. A knowledge of book structures and book conservation techniques is recommended for this 'hands on' workshop.

Further details and booking forms will be available from
Sarah Burns sarah@the-burns.com or 01643 841116

The Artworks, Halifax, Yorkshire

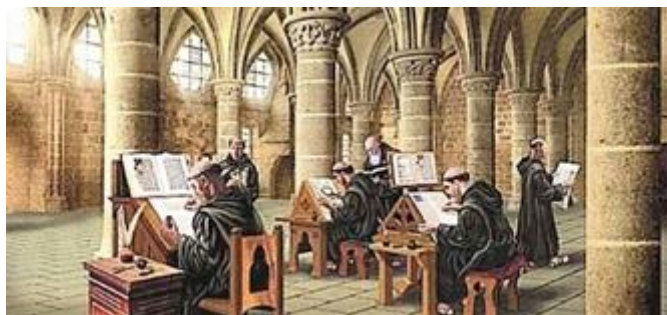
Printmaking and Bookbinding

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

Bookbinding Courses with Doug Mitchel



Higham Hall - www.highamhall.co.uk

Bookbinding: Playtime

15th-18th July 2022

A weekend of completing projects you may have started elsewhere or an opportunity to begin a new one and need a helping hand. There will also be a chance to do some Gold Foil tooling on Skiver labels and maybe have a go at making Decorative Papers using various simple techniques such as paste and acrylic paints or inks. Let us just see what can be accomplished.

Knuston Hall, Northamptonshire. Bookings through their website or by emailing enquiries@knustonhall.org.uk

Doug Mitchell has been a Conservator/Binder for over 45 years. He completed a 5-year apprenticeship at John Dickinson & Co. Ltd. in Hertfordshire gaining a City and Guilds distinction in bookbinding and print finishing at the Watford College of Technology. He continued his training by later working for the British Museum Bindery and Foreign Office Press in Whitehall before joining the British Library in 2001 as a Book & Paper Conservator and Gold Finisher at the Centre for Conservation where he later achieved a level 3 NVQ qualification so that he can mentor interns and foreign students.

He has made presentation books for the Princess Royal, Prince Charles, The King of Morocco and the Prime Minister of Malaysia.

Doug is a member and regular face of the Society of Bookbinders Conferences and regional Workshops and has lectured at the York conference in 2007, and Warwick in 2011. Although now retired he continues to hold workshops on various aspects of Bookbinding, historical book structures, Restoration, Paper Conservation and Gold Finishing at adult education colleges, S.O.B. regionals and independent conservation studios. He has over 25 years teaching experience.

For further information on these courses, Doug can be contacted at booksurgeon@gmail.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

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 <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

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 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

Psalms

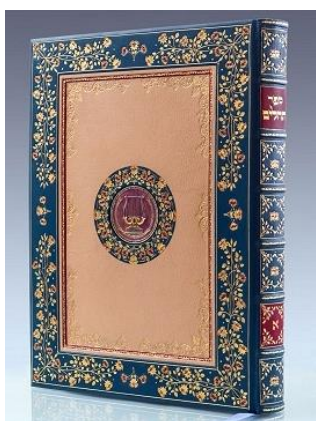
Bound by Sangorski & Sutcliffe (Shepherds Bookbinders)



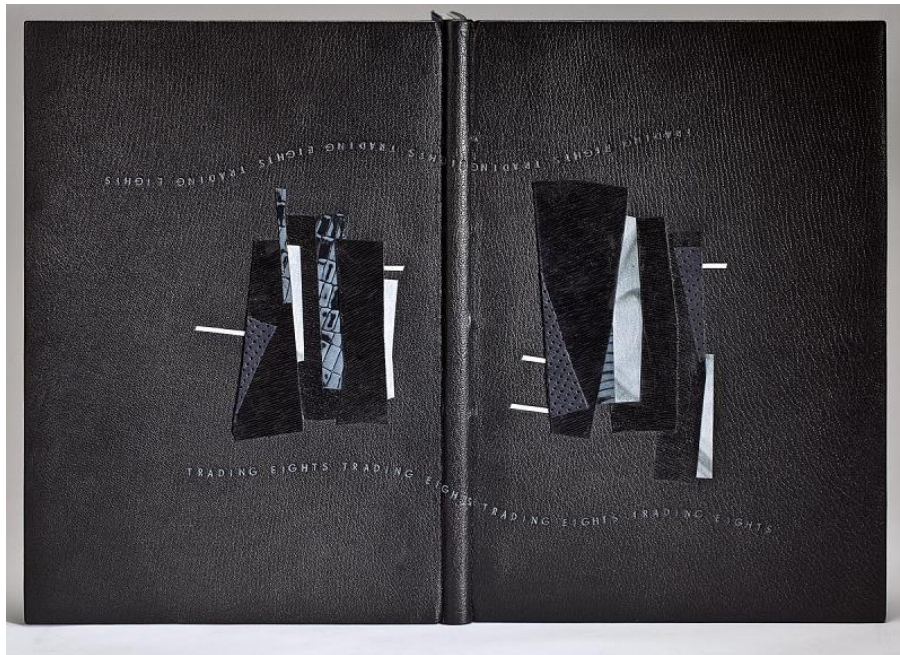
Psalms

by Roni Weiss - Artist and Calligrapher

"Every so often, Shepherds is lucky enough to work on something truly extraordinary. This Hebrew manuscript by Roni Weiss is a stunning example of calligraphy and illumination on vellum, and took him over 1000 hours to complete. He had a strong idea of how he wanted the binding to look, and chose blue and natural Chieftain goatskins, with crimson detail on a sculptured front board. We created a tooling pattern based on the themes of nature evident in the text, in an identifiably Sangorski & Sutcliffe style, with entwining roses and leaves in gold leaf with crimson onlays. It was, we hope, a fitting protection for his work."



Roni's work can be seen on his website roniweissjudaica.com
Shepherds Bookbinders can be contacted via www.bookbinding.co.uk



Trading Eights, The Faces of Jazz

Published by Mixolydian Editions and Nawakum Press
Sebastopol, CA 2016
380 x 163 x 18mm

Full black Chieftain goatskin binding with boards laced on. Edge-to-edge black goatskin doublures. Custom blue and grey paste paper fly leaves, Black and white headbands. Inlays of black straight grained goatskin, embossed and top-pared black calf, perforated blue sheepskin, white box calf and paper onlays. Title tooled in the blind with grey foil.

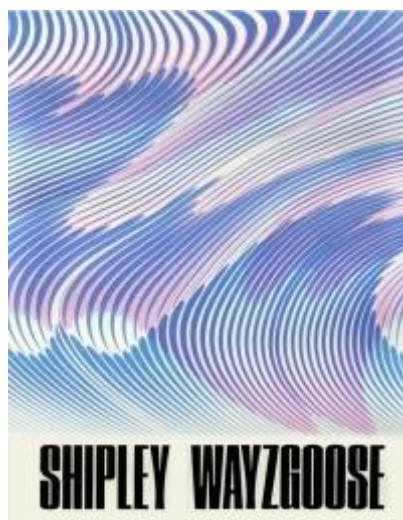
Coleen Curry bound her first book in 2003 in Colorado and was hooked. She then became a student of Monique Lallier at the American Academy of Bookbinding (AAB) and graduated in 2009 with a diploma in Fine Binding. She has studied with Eleanore Ramsey, Dominic Riley and H el ene Jolis. Coleen teaches at AAB and is also an assistant to Don Glaister. She is a Board member of the San Francisco Center for the Book and a past President of the Hand Bookbinders of California. Coleen has exhibited internationally and her work is held in private collections. She is Canadian and lives in Muir Beach, CA with her husband, where she crafts design bindings, runs trails and rock climbs in her free time.



Coleen and her work can be found at [Coleen Curry Fine Bookbinding](http://www.coleencurry.com)

Dates for your Diary

***The Shipley Wayzgoose, Shipley, Yorkshire
Saturday, 11th June 2022 - 11.00-16.00 - Free Entry**



The Shipley Wayzgoose returns for its fourth outing at the Kirkgate Centre in Shipley, West Yorkshire on Saturday 11th June from 11am-4pm.

Here you will find 30 of the finest and wildest letterpress printers, bookbinders & type foundries from across the UK.

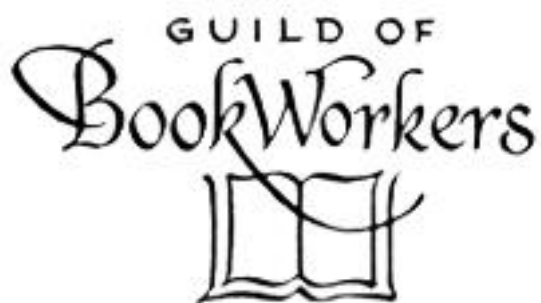
And if you're looking to buy letterpress type, inks, and bookbinding & printing equipment, make sure you bring a wheelbarrow to carry your swag away.

The cafe will be open with food provided by Wrapture, who make the best falafels in West Yorkshire.

Further information and a list of exhibitors will be available on their website at <https://shipleywayzgoose.uk/>

***Guild of Book Workers, Standards of Excellence Conference
Atlanta, Georgia**

Details to follow



***The Society of Bookbinders Education and Training Conference, Bath
25th - 28th August 2022**



The Society of Bookbinders 22nd Education and Training Conference will run from the afternoon of Thursday 25th August to the morning of Sunday 28th August 2022 and will be held at the University of Bath. This is an exciting change of venue for us giving a chance for you to visit the ancient Roman City of Bath. This venue is also a new construction with up to-date lecture theatres and accommodation.

Speakers

Stuart Brockman - Leather bound books. How to forward and cover (2 part demo - Friday)

Hannah Brown - Embroidered bindings from design to sample board

Mylin McColl - Binding with fabric - an alternative method

Sol Rebora - Decorative design used inside and outside the covers of a flexible binding

Kathy Abbott - How things happen. Design and realising your ideas

Christopher Harvey - Held to Account. The History, making and repair of the ledger spring back bindings for the College of Arms Library, London.

Alan Fitch - Pop-up Slipcase Box. (2-part demo - Saturday).

Gangolf Ulbricht - Making conservation grade papers.

Pamela Richmond - Lighting up a book by tooling and working with gold leaf.

Tom McEwen - Edge decoration within design bindings and more

Arthur Green - Leather paring and the importance of sharp tools.

The Society's Annual General Meeting will take place on the Friday evening before dinner.

The Suppliers Fair will be open on the Friday and Saturday, and is on the 1st floor, large balcony area, which is between the lecture halls with mid-morning and afternoon refreshments served nearby. The major suppliers of bookbinding and related crafts will attend, and there will be ample time for shopping and browsing. There is an option for early arrivals on the Thursday afternoon to visit the Bindery of George Bayntun in Bath or to explore the City with a guide.

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

www.societyofbookbinders.com

***Ludlow Fine Book Fair, Clive Pavilion, Ludlow Race Course, Ludlow
29th-30th October 2022**



- Free Event
- Traditional crafts and associated artisan supplies
- Beautiful Books for sale
- Save the date

Further information to follow - Watch this space!

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.*