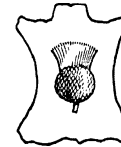




J. Hewit & Sons Ltd.
TANNERS AND LEATHER DRESSERS



Skin Deep

The Biannual Newsletter from J. Hewit & Sons Ltd.

No.10 - Autumn 2000

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Introduction

The Bookbinding 2000 conference, exhibition and trade fair was a remarkable and unique event, bring together some of the World's most well known craft and designer bookbinders. The event was held in Rochester, New York and as well as the many professional binders who attended, there was a sizeable contingent of serious amateur binders, who had taken time-out from their other 'jobs' to benefit from the wisdom and experience of their peers. The J. Hewit & Sons stall had many visitors, including Richard Grant a man who in recent years has taken up craft bookbinding. After our return to London I saw an open letter from Richard to the Internet's Book Arts List answering someone's enquiry about 'grain direction' on paper, a topic which is vitally important in bookbinding. Upon investigation, we then discovered that Richard had spent more than 30 years as a paper physicist, and persuaded him to contribute an article for *Skin Deep*. His excellent and informative article follows on page 3.

As many of you will now know, Griffin Mill, the hand made paper manufacturer has relocated to Ireland. Chris Gibbs the Owner of the Company, retells the amusing story of the relocation experience of their home, equipment and of course dog!

After twelve years with the Company, our London Warehouse Manager Frank Topper retires in February, and since this will be the last issue of *Skin Deep* to be published before he leaves, he has jotted down a few words to you all.

This issue of our newsletter, brings you the last in the 10-part series on the Manufacture of Leather. We have covered many aspects of the business of making leather from the purchase of raw materials through to the finishing of the final product. We cover in this edition, the Warehouse practices of the Edinburgh tannery and explain how we size and grade the skins prior to their despatch.

Happy reading!

David Lanning - Sales Director

About Paper Grain

By Richard P. Grant

One of the most important paper properties of interest to the bookbinder is paper grain. If grain direction is ignored, it can cause any number of problems with paper distortion in the finished book. Most bookbinders think of paper grain as a difference in expansion properties between the length and width of a paper sheet that is caused by an alignment of the paper fibres in the grain direction. Virtually all bookbinding texts refer to the grain in relation to the orientation of the paper fibres. This explanation, however, overlooks a more dominant mechanism at play in most papers, hand-made or machine-made. A deeper understanding of the true causes of paper grain can be useful in controlling various types of paper distortion and curl.

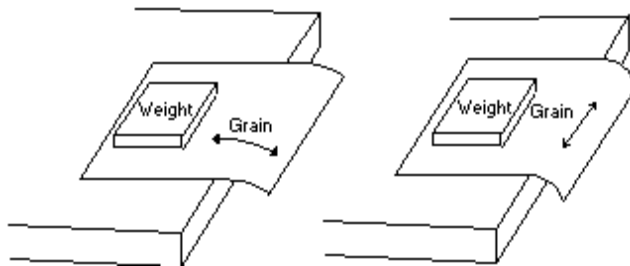


Figure 1 - Droop test for determining grain direction

The direction of paper grain can be determined by the “droop” test as shown in Figure 1. A piece of paper is placed on the

edge of a table so that a fixed distance, say six inches, protrudes over the edge. The angle of droop is noted and the paper is turned 90 degrees and extended the same distance again. The orientation that shows the greatest droop has the grain aligned with the table edge. For this to work, the distance from the unsuspended paper edge to the table edge must be the same for both directions. The length of the paper sample doesn't matter because the droop per unit length is constant.

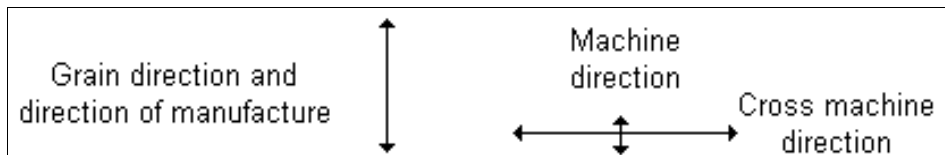


Figure 2 - Relative wet expansion of machine-made paper

Another method for determining the direction of paper grain is useful in explaining why it can be troublesome. Paper expands more across the grain than with it (Figure 2). On machine-made papers, the ratio can be 10:1 or more. To determine the direction of grain, cut a square of paper about two inches on a side, then wet one side with water (Figure 3). The paper will curl with the valley or axis of curl in the grain direction since most of the expansion is in the cross-grain direction. This test works best with sized papers because the water penetrates the paper slowly enough to cause a difference in expansion rates between the two sides.

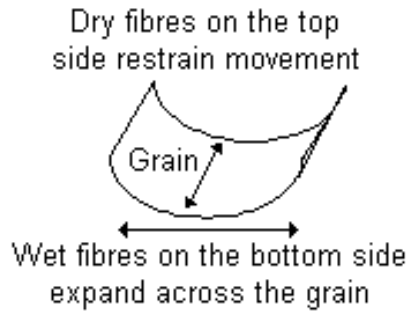


Figure 3 - Wet curl test for paper grain

One practical example of using the different expansion characteristics to best advantage is in the preparation of pastedowns in a book. If the grain is oriented parallel to the spine, expansion after paste application occurs mainly across the width of the book (Figure 4). If, however, the grain is perpendicular to the spine (Figure 5), expansion is mostly head to tail.

Since the expanded wet pastedown is constrained at the dry spine, the paper distorts and forms wrinkles. Although the wrinkles recede somewhat upon drying and shrinking, there usually is too much that remains to be considered a neat job.

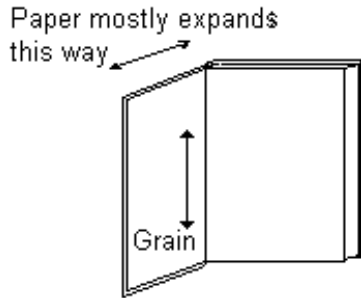


Figure 4 - Grain parallel to spine

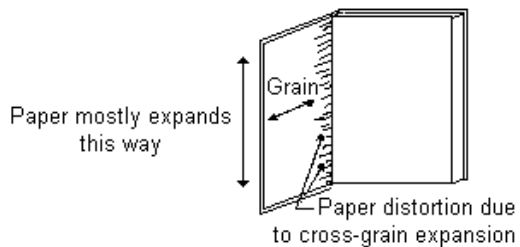


Figure 5 - Grain perpendicular to spine

The mechanism of grain formation

Paper grain arises from two basic mechanisms: fibre orientation and dried-in strain. In any machine-made paper I have been associated with, mostly fine papers, the grain comes almost exclusively from dried-in strain. Fibre orientation is almost completely random as seen in Figure 6. If a paper machine is brought to a crash stop and samples are taken



from the wet end through to the finished paper at the dry end, and those samples are allowed to dry freely on mesh, the paper grain from samples taken from the wet end will have no grain while those taken progressively through the machine will have increasing amounts of grain to a maximum at the wound roll of paper.

Figure 6 - Photomicrograph of machine-made paper

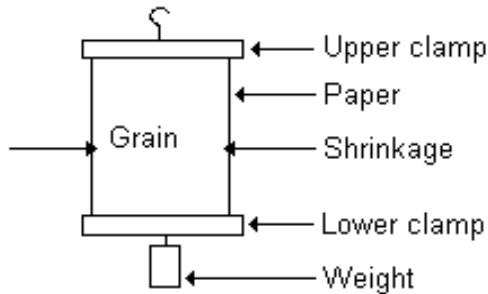


Figure 7 - Paper constrained while drying develops 'grain'

Where does this grain come from? It can't be fibre orientation since it doesn't change significantly from one end of the machine to the other. Other more sophisticated tests confirm that

fact. It must be the way the paper is dried. In fact, if the wet end samples are dried under constraint in a laboratory, they will develop "grain" if constrained in one direction only (Figure 7). Machine made paper is constrained in the direction of manufacture because it is pulled through the machine. It is not constrained in the cross direction and is free to shrink as it is dried (Figure 8). Once it shrinks, it is more prone to expand upon re-moistening.

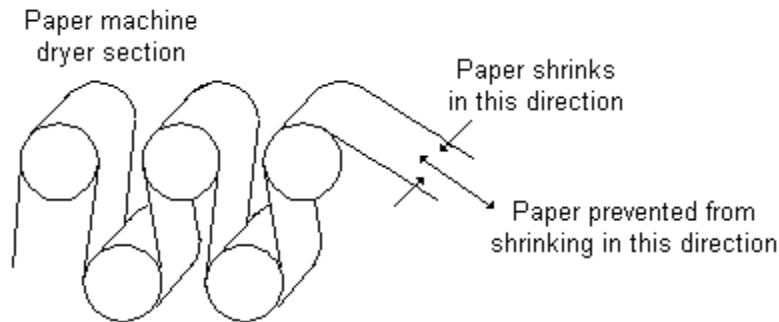


Figure 8 - Constrained and unconstrained drying on a paper machine

I like to think of paper as being composed of a lot of tiny springs that have been stretched to different degrees. When paper is dried, they become "frozen" in position. When the paper is remoistened, they can relax somewhat and try to return to their unstretched state. Cellulose, like plastic (and taffy) is viscoelastic, that is, it has a tendency to flow under tension. This will release tension over time. Moisture is a great plasticiser and the higher the moisture, and also temperature, the faster the flow and stress relief. Humidity cycling as with the seasons or even the day-night cycle work to release these stresses over time.

If you have a sample of Mohawk Superfine or similar paper which has not been heavily pressed or calendered during manufacture, look at the surface with a low angle light first in the machine direction, then in the cross direction. When the light shines across the grain, you can easily see the large scale grain which looks like grains of rice with the axis in the machine direction. This grain is caused by tiny puckers that form when the sheet shrinks in the cross direction. These tiny deformations make the sheet less stiff in the cross direction since they act somewhat like accordion bellows. Smaller scale grain that also contributes to stiffness differences can't be seen without an electron microscope.

Hand-made paper can have some oriented fibres depending on how the mould is manipulated. As the water drains through the screen, the screen can act as a comb and drag the fibres in one direction. Usually, though, this kind of paper has less grain because it is not constrained along one axis while dried. The fact that much hand-made paper has less grain although the possibility exists that the fibres could be more oriented again points to the importance of the drying method in contributing to the grain mechanism.

Dried-in strain and paper distortion

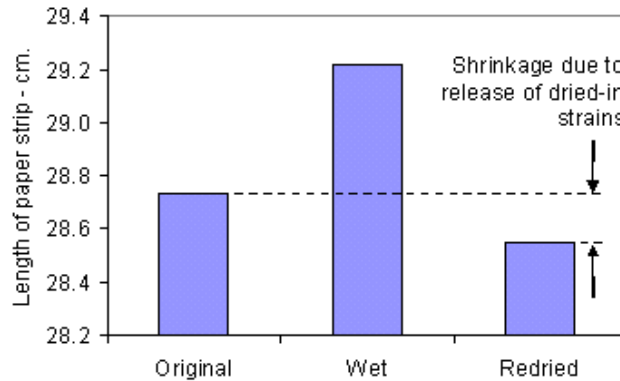


Figure 9 - Mohawk Superfine 80 lb cross-grain strip dimensional changes after wet and re-dry

Many types of paper distortion including moisture-induced curl and cockle are directly related to dried-in strain. The strains that have been locked into the paper by drying under tension can be partially released by humidity cycling or wetting and redrying. A cross-grain strip of Mohawk Superfine 80 lb. paper was measured before and after wetting and redrying (Figure 9). The redried length was 0.63% shorter than the original length, a typical change for many different kinds of paper. Dimensional changes with changes in moisture content can cause curl if there is a difference between paper sides (Figure 10). This implies that thoroughly wetting the sheet and then redrying without tension can reduce the amount of grain. In practice, however, paper sizing retards wetting and several wet/dry cycles are usually necessary to have a significant impact on the grain.

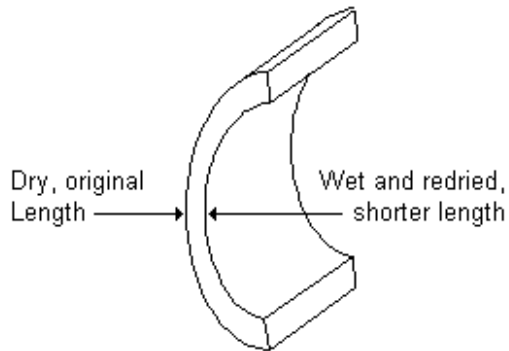


Figure 10 – Curl arising from non-uniform wetting

Curl can also be caused by uniform wetting but non-uniform drying. This can be used to advantage with some types of curl control. If a uniformly wetted paper sheet is exposed to a heat source like a light bulb that dries one side more rapidly than the other, curl will initially be toward the light (Figure 11a) because fibres on that side of the paper shrink and pull the paper. This places the fibres on the non-dried side under compression, however, and they are forced to slip and buckle slightly. When the second side of the paper dries (Figure 11b), it shrinks by the amount of the first side plus the additional caused by the compressive stresses. Its ultimate length is shorter than the first side causing curl to form toward the unheated side. Often the axis of curl flips 90 degrees as well. A general rule is that paper (and board) will curl toward the side dried last.

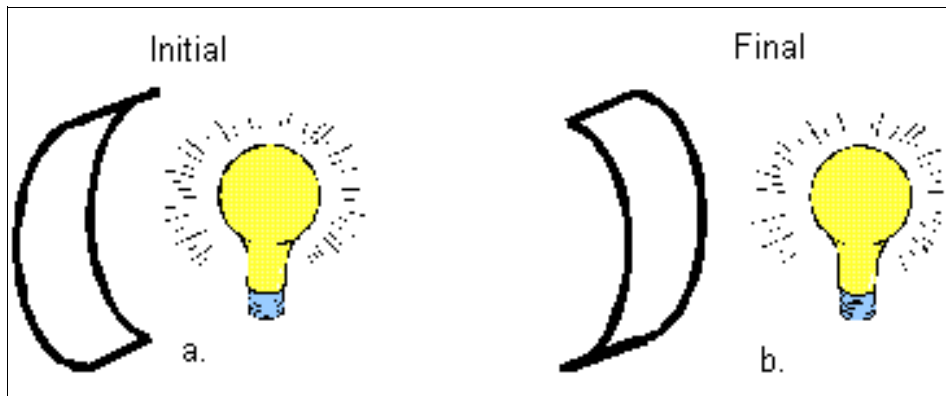


Figure 11 – Curl arising from non-uniform drying

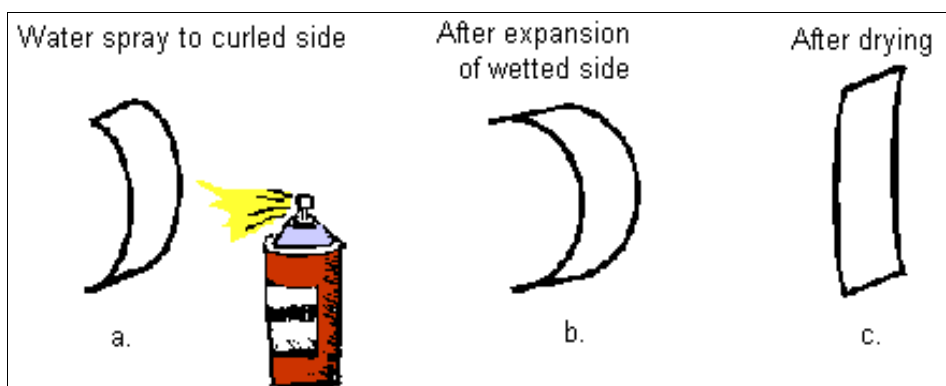


Figure 12 – Curl arising from non-uniform wetting and drying

To control curl, the back side of the curled paper can be dampened with a water spray or light application of water from a sponge (Figure 12a). This is counterintuitive because the initial reaction is to cause even more curl (Figure 12b). The final result, however, is a curl reversal (Figure 12c), the amount depending on many factors like amount of water used, drying rate, type of paper or board, and amount of starting curl.

Most bookbinders appreciate that paper grain must be respected and that it should be oriented parallel to the spine. An understanding of the mechanism of grain formation and dried-in strains, however, is helpful with regard to control of curl and various types of paper and board distortion.

Richard Grant received a BS in Chemical Engineering and Pulp and Technology from the University of Maine. He retired from the corporate world after 31 years where he spent most of that time working in the field of paper physics with the manufacture of fine papers. Although his grandfather was a bookbinder, he did not bind books himself until 1997 when he began studying the craft of bookbinding.

You can now order online at our web site:

www.hewit.com

Our products can now be ordered online and shipped to anywhere in the World, so we invite you to have a browse of our new-look web site at www.hewit.com.

The 'check-out' area of our site is secure. All credit card numbers are encrypted in the software when the order is placed using 128-bit encryption. They are only decrypted after they reach our computer and are not held in clear text on any web site.

Product News

New Agate Burnishers now in stock



We have now received our initial stock of the new and improved Agate Burnishers. We can supply two alternative shapes, Flat and Dog-Tooth. The improved designs have smoother edges to assist in preventing unwanted scratches and marks appearing.

Both shapes are available @ £28.88 each

A B(L)inding Farewell

At the end of February 2001, I shall have retired from J. Hewit & Sons. So that by the time the next issue of *Skin Deep* drops through your letter box, I shall hopefully be somewhere of the South Wales coast playing with

my fishing tackle.

With today's technology, it is a far cry from the days of a pencil scrub, a piece of paper and a telephone tucked under your chin. With fax machines, www dots, online shopping carts and

credit card encryption, it makes you wonder what they are going to come up with next.....

...."Beam me up a Bone Folder, Hewits...."

Still for a sixty-five year old, one fingered, Whizz-Kid, I do not feel that I have done so badly. What's more, I will challenge any computer in the land, to wrap, pack and despatch a skin of leather, a bundle of grey board or a tub of PVA to Timbuktu.

Iremember attending the interview for the job (was it that long ago) with Robbie Turnbull and a young chap called David and Robbie saying, "Of course you do not need to be super intelligent for this position". I do not believe that the same could be said today.

Unfortunately, much of the above has taken away some of the personal contact between customer and supplier. For although I have spoken to many of you on the telephone, I have had the pleasure of meeting but a few. It would have been nice to have met a lot more of you, however that would have been a bit like 'Mission Impossible', because not

only are you scattered throughout the UK, but far and wide around the Globe.

Before I close, I must mention the sales teams of all the manufacturers who supply Hewits, what wonderful people you are and thank you for all your help over the years. I would also like to introduce you to a young man, Maurius Slaber, who you will get to know as 'Mo'. He is understudying me at the moment and I know that he will give his best attention to the many tasks to be undertaken in the daily running of the London Warehouse. I wish him every success for the future.

Iknow that when the day comes for me to catch my last train home, I shall feel a mixture of gladness and sadness. However, I am thankful that through *Skin Deep* I have been given the opportunity to say to those of you in business, may you continue to flourish and to those of you who enjoy bookbinding as a hobby or pastime may it give you many hours of contentment and enjoyment. For I shall take many happy, if not hectic memories with me - Thanks to you.

Company News

Calfskins

Seasonal factors, coupled with organisational changes at our principal supplier of raw skins has meant that we have had some difficulties in sourcing sufficient material to maintain normal production levels of calf leathers during the last few months. As a result, our stock levels have become depleted and delivery times for some orders have been extended.

We are delighted to announce, however, that we have now located a promising alternative source and the supply of material appears to be secure, at least in the medium term. We offer our apologies to any customers who have had to wait longer than usual, and to thank them for bearing with us.

Finding raw skins of a suitable and consistent quality remains as one of our greatest challenges. This is especially so in the case of a leather type such as Aniline Bookcalf, where no surface coating is applied and even the slightest blemish will be visible on the finished leather. In addition, external factors can cause severe fluctuations in skin

availability, for instance, health scares, changing consumer demand for meat products and international trading regulations will all influence the market. (A good example of the last of these is that we are no longer allowed to bring Japanese pigskins into Europe.)

Credit Cards

As well as Amex, MasterCard and Visa, we are now also accepting payments by Switch, Visa Delta, JCB and Electron. These new cards may be used on all orders placed online, by telephone, in writing or by fax.

Guild of Bookworkers

This year's Guild of Bookworkers annual Standards of Excellence conference is being held in Salt Lake City, Utah. The dates are from 5th - 8th October. In conjunction with the conference, and in the same location, there will be a trade fair at which Hewits will be represented. If you are in the area, we would love to see you on our stand. Further details are available from David Lanning at the London Office.

Company News

Awards

With the Summer almost over, we are once again delighted to announce the student award winners of this years J. Hewit & Sons prizes. Our warmest congratulations go to this years winners.

***Athina Makri won the 1st year Forwarding Prize
London College of Printing
Part-Time BTEC HND in Design Binding***

***Courtney Gregwah won the 2nd year Forwarding Prize
London College of Printing
Part-Time BTEC HND in Design Binding***

***Phillipa Harvey won the Best Calf Binding award
Guildford College of Further & Higher Education
Diploma in Fine Binding***



Courtney Gregwah was awarded his prize at the London College of Printing at Elephant and Castle in South London on the 28th June. This is the second Hewit prize that he has been awarded; last year he received the 1st year forwarding prize!

Letters & Feedback

The Bookbinder

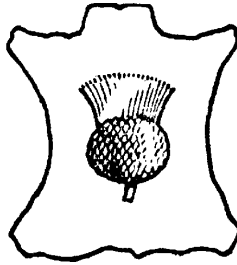
As found by Lee Prior, from the Priory Bindery in Hampshire in an early 19th Century book of trade and craft definitions. This article has been copied faithfully, word for word!

“The Bookbinder is a Dependant on the Bookseller. He receives Books in Sheets from the Bookseller, and his Business is to bind it, cover it with Leather, Vellum or otherwise as he is directed. The Trade of Bookbinder has no Ingenuity in it, and requires few Talents, either natural or acquired, to fit a Man to carry it on; a moderate Share of Strength is requisite, which is chiefly employed in beating the books with a heavy Hammer, to make the sheets lie close together.

The Profit of the Trade is but inconsiderable in itself, and most Masters in this Branch carry on the Business of Stationary or Pamphlet Shops. The Journeyman make but a mean Living; they seldom earn more than Ten Shillings a week when employed, and are out of Business for Half the Year.”

The Manufacture of Leather – part 10

By Roger Barlee



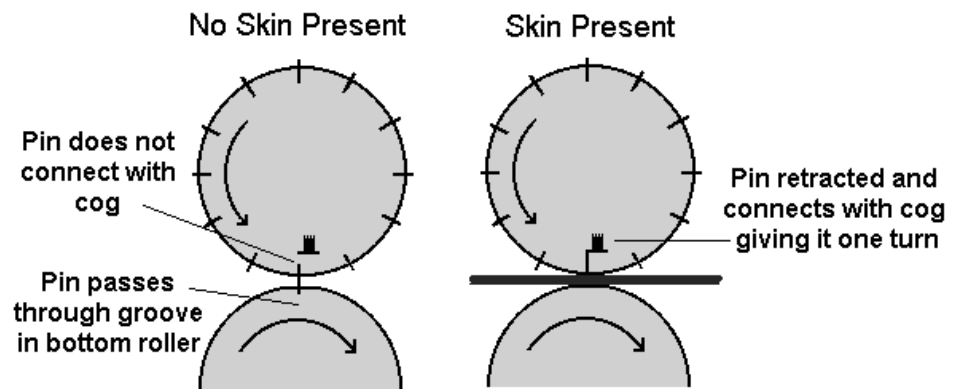
In Part 9 of our series “The Manufacture of Leather”, I described the processes involved in the finishing of our bookbinding leathers. I finished the article with the leathers leaving the finishing department on route to the warehouse, and in this article I am intending to give a little insight into the workings of our warehouse including a discussion on our system of grading leathers.

Measuring Skins

In many tanneries, leather is now measured using light scanners fitted to the conveyor belts in the finishing department. The official method however, and the one that we use, involves the use of a pinwheel measuring machine. This wonderful contraption is made up of a series of metal wheels, each of which has a series of pins, one inch apart, protruding from its circumference. The wheels are positioned so the pins on adjacent wheels are also one inch apart, and these pins pass through grooves on the bottom roller when no skin is present. When a skin is passed through the machine, the pins that come into contact with the skins are pushed up inside the wheels, turning a cog that is connected to a dial through a series of further cogs and wires.



The Pinwheel Measuring Machine



Schematic showing the workings of the Pinwheel Measuring Machine

Although many of you will have encountered “square metres” before, a few of your newer customers will be wondering what has happened to the much loved and still lamented “square foot”. A number of years ago the European parliament ruled that imperial measurements were to be phased out and replaced with their metric equivalent, and we were reluctantly forced to go metric. You may be surprised that our 1950’s British-made measuring machine was already dual marked and did not need to be converted! As a guide I have listed the conversion factors below.

$8 \text{ ft}^2 = 0.86 \text{ m}^2$ (multiply by 0.929 or divide by 10.764)
 $£6.00/\text{ft}^2 = £64.58/\text{m}^2$ (multiply by 10.764 or divide by 0.929)

Please remember all the current staff were brought up on the square foot, and are quite willing to accept orders in square feet and convert for you.

Grading

I write about grading with a little trepidation. The reason for this is that everybody has their own ideas about how a skin should be graded. I thought however that it would be worth putting J. Hewit & Sons grading system down on paper considering that we are now dealing directly with more new customers since the advent of our on-line web catalogue. I am going to divide the leather types into “Commercial” (all resin pigmented leathers) and “Craft” (all leathers suitable for handwork).

Commercial

I have included in the commercial leathers all smooth, glazed and embossed pigmented leathers. These leathers are generally only sold in 2 grades, 1st and 2nd. Generally the grade 1 skins are blemish-free, although it is possible that a small defect might be found at the edge of the skin. Grade 2 skins will have either a hole or some defect that has not covered with the embossing or haircell print, however in most cases there is still sufficient clean area for at least one full binding. As a rule we normally assume the glazed sheep skivers are more often going to be used for titling pieces, and this results in a higher proportion of grade 2 skins being found in this leather.

Craft Leathers

I have included in the craft leathers all those leathers with a natural grain suitable for handwork – Bookcalf, Chieftain and Clansman Goats etc. The majority of our craft leathers are available three grades – 1st, 2nd and 3rd.

I am first of all going to mention Bookcalf, (and associated pure aniline leathers). In the case of these leathers where there is no surface coating at all the number of perfect skins runs at only about 1-2%, although there is a sizeable proportion of skins with VERY minor damage. In the case of Calfskins this small percentage are separated out as “Super” grade, whilst the “near perfect” skins are sold as grade 1. Don’t expect to be able to order 15 Super quality calf at one go, but if you require one or two perfect skins for some priceless book they are there if required.

With the other craft leathers where there is a degree of surface coating, the 1st grade skins, as one would expect, are as a whole blemish free. There might be a small defect on the belly edge or up in the neck area of the skin, but any such damage should be outside the main cutting area in the centre of the skin. Whilst it would be wonderful to be able to offer all grade 1 skins, we do not live in a perfect world. The proportion of grade 1 skins varies depending on the leather type, but is normally in the range of 10-25%. The bulk of what is left is made up of grade 2 skins.

All grade 2 leathers have some sort of blemish on the grain or flesh of the skin that will show up if incorporated into a binding. These blemishes can vary from a flay mark on the back of the skin, through scratches to holes in the skin. As a rule grade 2 skins will have sufficient clean areas to allow at least one full A4 binding to be cut blemish-free. On the smaller leathers such as the Clansman Niger this is not always possible, and in these cases a view is taken on whether the blemishes are “closed” – can be incorporated into a binding, or “open”. There has, of course, got to be some sort of boundary between a grade 2 skin and that of a grade 3 skin, and this by its very

nature has to be indistinct. The grading will depend on the number and severity of the blemishes taken in relationship to the size of the skin. A large skin with several major blemishes concentrated in one area leaving a good clean area on the skin will be classified as grade 2, whilst a smaller skin with a series of minor marks scattered over the whole surface will be downgraded to a 3rd grade skin.

This system of grading has worked fairly successfully for many years with our customers in the UK (although I'll no doubt now be flooded with complaints!!). **If you are at all unsure of the grade you require, or have an unusual book size, it is worth noting that we are very willing to size skins to customer's requirements.** This generally benefits both J. Hewit & Sons and you as Binders since you will receive the most price-efficient skins available from stock, and we can hold onto the limited numbers of grade 1 skins for those customers where price is of lesser importance.

Cutting Service

The last service that we provide is our "post production" operations. To date the only service we offer is our cutting service, however we are contemplating offering limited foil blocking and machine paring in the future.

Many of you will have little use for our cutting service, however if you are involved in the production of large quantities of books of the same size this may be of interest. A few years ago J. Hewit & Sons purchased a clicker press used for producing cut pieces, and have been offering this service out to some of the larger commercial binderies. We offer this service at cost price, with the Binder having to pay for the knife, the labour and running costs of the press. The cost of the cutting works out at around 11 pence (0.11 GBP) per piece plus the price of the knife (20-60 GBP). As a general rule hand cutting is more cost efficient up to around 300 pieces, the larger the job the more efficient machine cutting becomes. If you are interested in a quotation for any up and coming project please let us know.

We'll Go No More a' Wandering!

By Chris Gibbs

On the 28th of June, Griffen Mill set sail across the sea to Southern Ireland. Moving house is ranked as one of life's more stressful experiences. Moving house and a papermill at the same time certainly had us reaching for the Prozac.

Most of the mill equipment is irreplaceable so we decided to move everything ourselves. If anything was going to break then we had nobody else to blame.

Anybody who has had to move a heavy press from A to B knows that moving a solid lump of cast iron can be quite a strenuous activity; hoisting it onto a lorry requires nerves of steel. To make things easier for ourselves we had booked a lorry with a tail lift ..only to discover that the tail ramp tended to sag like a wilted flower as soon as it was about two foot in the air. We had decided to book the lorry out in the evening before we sailed so we just had to cope.

By midnight, the lorry was sitting on its springs and we still had not loaded the paper in the store. Reluctantly we decided that we needed to make two journeys to Ireland.

The following day we were sailing from Pembroke in South Wales on the afternoon sailing. So it was up early to dismantle and load the beds, put the dog into kennels and then trundle up the motorway to Bristol and then onto South Wales. The lorry rolled and creaked and we didn't dare go faster than 45mph with the driver muttering that the vehicle was overloaded and there would be hell to pay if we were pulled over. When we arrived at the port we were told to park on the weighbridge. We had hired a 7.5 ton lorry and had been told that the lorry itself weighed about 3.5 tons and could carry 4 tons. The reading on the weighbridge meter was 11.5 tons. Nothing was said and we trundled very carefully over the ramps and onto the ferry in silence. The driver disappeared to have a stiff Guinness!

The ferry filled with holidaymakers most of which seemed to be chattering like magpies with excitement. All WE wanted was a meal and sleep but it proved impossible as Irish Ferries had laid on cabaret acts in all the lounges. Doubtless, the other passengers appreciated the sound of Danny Boy and the theme from "the Titanic" being sung at an ear blasting volume but we did not! I just sat there thinking what have we done?

Some three and half-hours later at 6.30pm, the ferry docked at Rosslare and we started the 175 mile journey up across Ireland to reach our new home in County Mayo. The condition of the Irish roads made our progress painfully slow. Slowly we crept through the darkening Irish countryside with cries of "Watch Out for that Pothole" and "Heavens that was close" or words to that effect! Finally at 10 minutes to 1 in the morning we arrived at our new home.

The next morning we were up and unloading by 6.30 am. The beater and the rest of the machinery had been loaded first so they would be the last to come off. This was crunch time, as now we did not have a forklift to keep the tail lift horizontal during its descent. Out came the wet end press, the platen and the pot and one by one they reached the ground safely. Next came the big screw press and it too reached the ground in one piece.

The future of Griffen Mill now hung in the balance. Could we remove the beater undamaged? It was only about 2 inches narrower than the tail lift so it had to be positioned exactly and the tail lift sagged. Neither of us would be able to stop a ton and a half of machinery if it started to move of its own accord. Very slowly the beater was pushed forward onto the ramp & lowered onto two wooden blocks. The tail lift began to sag but the beater was clear of the lorry bed. As the down button was hit, the beater began to slide slowly forward on the wooden blocks. Then the blocks held for two seconds. In the meantime with the weight removed from the lorry and now concentrated on the tail lift the front end of the lorry began to rise & this lowered the tail lift even more. The beater started to slide again but just as the legs of the stand slipped off the edge the tail lift hit the ground and the lorry regained its equilibrium. We had done it! Everything off and undamaged.

Now we just had to lock up and catch the ferry back to England. At the port we were asked what was the weight of the empty lorry. For the first time we actually looked at the HGV plate which said fully laden the weight should not exceed 11.25 tons. So, after all we had not been seriously overloaded but had just hired a lorry that rolled from side to side in an alarming fashion.

All that was left was to pick up the paper, the dog and the car and return to Ireland. How to persuade an eight stone guard dog to board a crowded noisy ferry is a story for another time!

Dates for your Diary

1st September - 25th October 2000

Designer Bookbinders North American Exhibition

Museum of Fine Arts, University of Utah, Salt Lake City, Utah, USA

12th October 2000

Society of Bookbinders - East Anglia Region

Demonstration of Binding Techniques, Book Covers and Cover Designs - by David Sellars

10.30 - Linton Community Centre, Cambridge

Further details from Dominic Wall - 01473 286632

5th - 8th October 2000

Guild of Bookworkers - 20th Annual Standards of Excellence in Hand Bookbinding Seminar and Trade Fair - Salt Lake City, Utah

Full Details are available from: Monique Lallier, 7409, Somersby Drive, Summerfield, North Carolina, 27358, USA Tel: 00 1 (910) 643 0934

10th October 2000

Society of Bookbinders - N.W. Region

Visit to Cheethams Library, Manchester - 7.30pm

Further details from Betty Taylor - 01625 873388

12th October 2000

Society of Bookbinders - N.E. Region

Tour of York Minster and the new Conservation Unit - 7.00pm

Further details from Helen Kendall - 01642 890145

6th November - 15th December 2000

Designer Bookbinders North American Exhibition

Dates for your Diary

The Gleeson Library, University of San Francisco.

November 2000

Society of Bookbinders - Western Region

A hands-on workshop on 'The Victorian Case Book' - by Maureen Duke

Dartington Hall

Further details from Bindy Wollen - 01803 324444

25th November 2000

Society of Bookbinders - East Anglia Region

Covering boarded boards with vellum; colouring vellum; slides - by Glen Bartley

10.30 - Linton Community Centre, Cambridge

Further details from Dominic Wall - 01473 286632

8th January - 20th February 2001

Designer Bookbinders North American Exhibition

The Perry Castaneda Library, University of Texas, Austin, Texas.

19th March - 18th August 2001

Designer Bookbinders North American Exhibition

The Folger Shakespeare Library, Washington DC

19th - 22nd July 2001

Society of Bookbinders Conference

Homerton College, Cambridge, England

Further details from Terry Buckley +44 (0)1954 201802 (evenings)



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