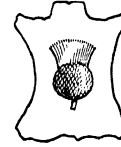




J. Hewit & Sons Ltd.
TANNERS AND LEATHER DRESSERS



Skin Deep

The Biannual Newsletter from J. Hewit & Sons Ltd.

No.13 - Spring 2002

Features

A late 'Victorian' Taste in Bookbinding	page 2
Bookbinding Forum	page 3
Cosmetic Bindings	page 11
Islamic Binding	page 20

Regular Items

Company and Product News	page 9
Study Opportunities	page 15
Dates for your Diary	page 22

TANNERY

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A late 'Victorian' Taste in Bookbinding

Published in the British Bookbinder, July 1890

It is a disputed question, among book-lovers of taste, whether the whole of a small collection should be bound in the same material and of the same colour, or whether diversity should prevail. There are valid reasons for either plan. A library where both morocco and calf bindings are adopted, in the various hues which are given to each leather, has a pleasant and lively appearance. If glaring contrasts in hues be avoided in neighbouring volumes, as they stand upon the shelves, an air of lightness and vivacity will characterise the apartment. But the contrast must by no means be too pronounced. Dr. Diblin, a great authority on all such matters, warns us especially against the employment of either white vellum or scarlet morocco as a material for the jackets of our volumes. Both are too decided in appearance, and impart a 'spotty' look to the shelves. Of course this objection applies only to single volumes or small sets in libraries of limited extent. If for instance, a whole press, or set of shelves, could be appropriated to vellum-clad volumes of the Fathers and patristic theology, the effect would be good. The decision on the general question of uniformity versus variety must be left in great measure to individual taste.

Where the collection is small, say, sufficient to fill two ordinary book-cases (about 500 volumes), an excellent plan is to reserve one case for standard English authors, and bestow in the other, works on science, art, travel, foreign books, etc. Let all the bindings be of morocco, either 'whole' binding or 'half' binding according to the value and importance of the book. If maroon morocco be chosen for the books in the first press, an olive green for those in the second, the effect will be chaste and massive. Both these leathers 'throw up' the gilding of the back splendidly. Where expense is not a primary consideration, the back should not be scrimped in this matter of gilding, or, as it is technically termed, 'finishing'. A morocco-bound book should bear a good amount of gold on the back; but the patterns of the tools should be carefully selected.

Bookbinding Forum

Sponsored By J.Hewit & Sons Ltd

Book Restoration Weekend

At The

Royal Agricultural College
Cirencester, Gloucestershire

Saturday And Sunday

31st August – 1st September 2002

- A full weekend of demonstrations viewed live and displayed on large screens
- Attractive and accessible venue
- Residential or day booking
- Hewits in attendance to supply all your needs
- Bookbinding videos and slide presentations
- Visits to the college library to view its collection of rare antiquarian books
- Book surgery/forum – bring along your problem books. A panel of experts will offer solutions and invite discussion at an informal get together after dinner on Saturday, chaired by David Lanning or John Pursey, J. Hewit & Sons.

Lester Capon – well known bookbinder and teacher will demonstrate rebacking a leather bound book and look at a number of related aspects and solutions.

John Jameson – Cotswold Bookbinders, invites members to bring books needing rebacking/restoring so that some can be selected to be repaired free of charge during the weekend to demonstrate a variety of restoration techniques.

Bookbinding Forum

By Lester Capon & John Jameson

Sharing with many bookbinders concern at the loss of bookbinding courses I felt I should like to join with other interested people in trying to provide a way of sharing knowledge of our craft. We obviously cannot replace properly structured courses, (this problem is being tackled nationally by our societies) but by co-operation, maybe in some small way we can bridge that gap. Until the re-emergence of full time bookbinding courses it is necessary to provide the student or amateur with a selection of demonstrations and workshops.

As most people's free time is limited, our events must be limited in subject matter. With the encouragement of J. Hewit & Sons, we have put together this book restoration weekend, which we hope will be the first in a series of weekend demonstrations on a variety of aspects of bookbinding at this and other venues.

The theme of the first such venture is book restoration as we felt that was the topic which would be of most interest to the majority of amateur bookbinders. You don't have to be a member of any bookbinding society to attend. It's available to anyone who is interested.

We sympathise with students today who are finding their options very limited. I also know that there is a vast army of bookbinders out there who would welcome the chance to meet their fellows at an informal event and discuss common problems.

We are aiming to provide a weekend crammed full of demonstrations, videos, slide presentations with the highlight on the Saturday evening being the "Forum". This will take the format of a light-hearted 'Question Time' but instead of David Dimbleby, David Lanning or John Pursey will be in the chair and there will be more input from the audience! Should be fun but instructive as well! Bookbinders will be invited to raise questions on any restoration matter, bring their problem books to be analysed by the panel in search of solutions etc. Everyone will be able to join in discussions in relaxed atmospheres in the comfortable

surroundings of an oak-panelled room in the old wing of the Royal Agricultural College.

We have decided on the format being a series of demonstrations so that we can cover as much ground as possible for as many people as possible. It also relieves us of the problem of providing equipment for everyone. Clearly a hands on workshop would not be really practicable.

The idea is that we share as much knowledge as possible at a weekend event, which does not invade the working week. We want to make the events as accessible as possible, affordable and held at a time that will not encroach on your working week.

Lester Capon

Started bookbinding at Camberwell School of Art and Crafts in 1975. He trained under and worked for James Brockman for 15 years. He ran the full, and part-time courses at Guildford College from 1993 - 2000. Lester is currently a self-employed bookbinder, conservator, restorer, and teaches part time at City Lit. Institute, London.

John Jameson

John has been trading under the name of Cotswold Bookbinders for 12 years and is mainly involved with restoration and rebinding. He enjoys working alone but also gains satisfaction from the whole cycle of meeting the customer, discussing the work entailed, carrying it out then returning the finished book to its owner. "The thanks you get is like applause to an actor!" Over the years he has attended courses at Brunel College, Bristol, Guildford College and the London College of Printing.

He is currently running a series of bookbinding workshops at Cirencester, Frome, Wimborne and Cwmbran. "I enjoy passing on my skills and showing others the satisfaction which can be had from bookbinding."

BOOKING FORM

Name.....

Address.....

Phone/e-mail.....

Please indicate which you wish to book by circling clearly in ink

DAY ATTENDANCE : includes morning coffee, lunch, afternoon tea

SATURDAY 10AM – 9PM £45

Optional Buffet/dinner
served before the evening book surgery/forum. £15

SUNDAY 10AM - 7PM £40

FULL WEEKEND RESIDENTIAL BOOKING. £120

Includes all meals, accommodation and complete event programme.

There are a maximum of 50 places , so book your place early by sending a deposit of £10.00 to:

Cotswold Bookbinders
Oak Tree House
Ewen, Cirencester
Gloucestershire, GL7 6BT

Telephone: 01285 770458
E-mail: john@cotswoldbookbinders.co.uk

**Balance to be paid by 15th August 2002.
Late payment will attract a £5 surcharge**

Bookbinding Forum - Programme

Saturday

- 9.00am Hewits Trade Stand Opens
- 10.00am Welcoming Address By Vice-Principal Of The College
Chris Arnison
- 10.05am Lester Capon - Rebacking Demonstration
- 11.30am Coffee Break
- 11.45am Lester Capon - demonstration continues
- 1.00pm Lunch
- 2.00pm John Jameson - Restoration/Rebacking. Various
Techniques.
- 3.30pm Tea Break
- 3.45pm John Jameson - session continues.
- 5.00pm Video Presentation
- 6.00pm Buffet Dinner
- 7.00pm Bookbinding Forum/Surgery. Questions from the floor
about restoration problems. Problem books examined
and restoration procedures suggested by the panel.
Chaired by David Lanning or John Pursey.

Sunday

- 10.00am Lester Capon - continues demonstration



**The Conference Centre
Royal Agricultural College, Cirencester, Gloucestershire**

11.30am	Coffee Break
11.45am	Lester continues
1.00pm	Lunch
2.00pm	John Continues
3.30pm	Tea
3.45pm	John continues
5.00pm	Slide Show – Historical Bindings
6.30 – 7pm	Finish

Product & Company News

Price Reductions

In May last year, we announced the introduction of several new items to our product range; The Japanese Screw Punch and Teflon Folders. We have recently been able to source these items at a lower cost and are pleased to pass these price reductions on to you. The new prices are:

Japanese Drill Punch £41.60 each
Spare set of Bits £20.80 per set

Teflon Folder - Small - 150mm x 15mm x 6mm @ £11.50 each
Teflon Folder - Large - 160mm x 20mm x 10mm @ £12.34 each

These prices are subject to delivery charges
and for EU customers VAT @ 17.5%

US Dollar Cheques (Checks)

We are pleased to advise that we are now accepting payment in US Dollar checks. For further information please contact Roger Barlee, David Lanning or William McLean on

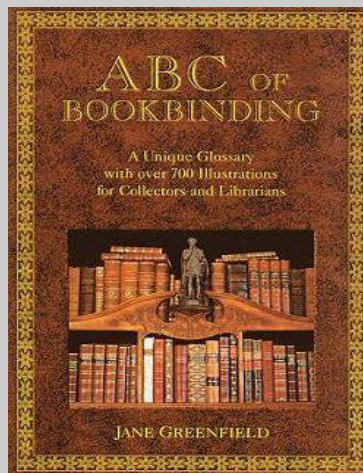
sales@hewit.com

ABC of Bookbinding

by Jane Greenfield

Published by The Plough Press - Hardback

£25.00



For the first time, Jane Greenfield has provided a unique glossary of terms, styles, structures, and names related to conservation and bookbinding through the ages illustrated with over 700 line drawings. Until now, locating accurate descriptions of bindings from various periods has been frustrating for those who work with rare and antiquarian books, especially conservators, librarians, book collectors and antiquarian book specialists.

Ms. Greenfield, a master in the field of bookbinding and conservation, examines the book's development from the earliest periods and in different places. She has provided names and drawings for almost every conceivable part of the book as well as a multitude of styles, bindings, and decorations. She literally takes apart the structure of the book and illustrates the many and varied facets and definitions that clearly outline the historical development of the book's structures and styles.

Cosmetic Bindings

by Arthur W. Johnson

Some years ago a televised situation comedy about the rag trade was popular. Its title was 'Never mind the quality – feel the width'. This sentiment has a similarity with cosmetic binding where strength and durability are sacrificed for appearance. For example, I was asked to criticise a binding – a task that I try to avoid. The binder was a competent forwarder and finisher, proud of his work and expectant of high praise. I examined the volume for several minutes and returned it without comment. Now many years later, I can record my conclusions.

The book measured 150 x 230mm and was 10mm in thickness. The forwarding was excellent. The boards opened smoothly, the endpapers, with silk doublures, were faultless. Leather paring and covering were perfect with neat corners and headcaps. The volume had been finished in the lavish trade style of the nineteenth century with full 'run up' gold tooling on the spine. The raised bands had gold dots across their centres and the edges of the boards were treated similarly. Three different floral rolls and two fillet lines decorated

the cover whilst two more enhanced the leather turn-in. A narrow roll in gold bordered the silk doublures. There is a market for ornate work for it is attractive and gives satisfaction to the craftsperson and delight to the collector. Regrettably the layman has little knowledge of construction and materials and faults in the binding are concealed. Gold and blind tooling is pleasing but decoration adds nothing to the strength of a binding. The art of bookbinding is to preserve the text for as long as is feasible and however praiseworthy, this particular book could not be recommended, as the work was unsound.

My examination showed that the sections had been sewn on two thin sunk cords and the spine given a hollow back with five false bands. It would have been stronger to have sewn on five raised cords with a tight back. It is pointless and a weakness to have a hollow as there is little movement in the spine of a thin book. The endpapers were the zig-zag style advocated by Douglas Cockerell. These endpapers are bulky and serve no purpose if the book is

forwarded correctly. The leather joints were pared to the thinness of paper and pasted in position adding little to the strength of the hinge. A simpler leather jointed endpaper either sewn as a section or through the joint would have been preferable. The headbands, cleverly embroidered on two tiers and in four colours were too pretentious for a thin book. A plainer version using one or two colours on a round core or an inserted cord would have been appropriate. The choice of Levant morocco for the cover was incorrect, as the flesh side had to be pared away in order for the boards to function.

A few words about this leather. Levant skins are from mountain goats and are large, very thick with a beautiful deep grain. They are suitable only for large volumes and paring is minimal. Levant is weaker the more that it is thinned. In this instance a normal morocco skin would have been suitable and pared where necessary. All leather is of similar quality but it is graded according to appearance. The cheaper skins are blemished by wounds, burrowing insects or faulty manufacture. Those with slight imperfections are often of greater interest for they look like leather and not a plastic imitation.

The gilt edges to the book were commendable but the additional gaufering was too much. In fact the decoration was beyond reason except perhaps to prove finishing skill. Many purchasers of fine work mistake lavish tooling for durable binding. Sumptuous gold work is the house style of some trade workshops although their forwarding leaves much to be desired.

The Levant cover of the binding under discussion had been 'plated'. Chromium plates are placed on boards and pressed for hours in a standing press but polishing by this means is harmful for the grain is obliterated. The cover had also been varnished. This pernicious treatment was common practice in the trade to enhance poor materials although its effects were detrimental. In a short time varnish oxidises, yellows and becomes brittle causing cracking at the hinges. It hinders the absorption of leather dressing and the natural grease from handling.

Today, polished leather is unnecessary for a beautifully grained skin needs no embellishment. Some are of the opinion that a shiny cover is attractive and there is little harm

in a light burnishing with a heated flat or bolster polishing iron. Alternatively polishing can be accomplished without crushing the grain. The leather is dampened evenly with a sponge and left until the moisture has disappeared. A vigorous brushing with a soft bristle brush polishes the surface and brings out the grain. Should moisture remain, the brush treatment will bruise and darken the leather. This procedure does not affect gold tooling.

Polishing with a microcrystalline wax is safe and effective. Apply the wax with cotton wool, first distributing it on a piece of paper before rubbing the leather. After a few minutes, buff with a soft cloth. Too much wax fills the grain and dries as white smears; these are difficult to remove. Lanolin leather dressing applied lightly over the cover and especially along the joints is very beneficial for it makes the leather supple. After a few hours rub with a cloth for a soft sheen. Shoe Polish should not be used on leather, as the ingredients may be harmful.

Simple decoration is tasteful and appealing. Dividing a spine into panels with elaborate decoration and ornamenting covers in the

style of eastern carpets is no longer fashionable. The contributing factors for this change are cost, time and the lack of efficient finishers.

Planning with paper and pencil will formulate ideas for the presentation of titles by means of gold and blind lines. An unusual approach is ideal, for example, tooling titles in blind instead of gold on light coloured leather. Lettering coloured foils chosen to be in harmony with the tones of cover is also pleasing.

Bookbinding is work intensive and costly and there is a temptation to reduce expenses by economising with construction and quality of materials. Many use newsprint to control warping boards, ignoring the effect of an acidic paper sealed into the binding. Others use gift wrapping and printed marbled papers, acidic boards, weak mull and machine made headbands. Regrettably it is common to utilise modern white paper and tool with imitation gold foil on antiquarian books! Many chase the quick dollar by ignoring grain direction, line with cheap materials, use PVA adhesive for every operation, omit initial pressing and fail to trim out. They purchase thinly shaved

unsuitable leather, sew on fewer tapes or cords and block titles on sheep skiver.

It is a crime against good craftsmanship when two boards are joined by a strip of leather with the addition of false bands and a ready made hollow to make a case binding of a quality book. Few clients are aware of these

dubious practices and are misled by the glitter of gold decoration on a varnished cover.

Bookbinding excites the creative impulse. The craftsman should care more for the book and bind in an exemplary manner in order that knowledge and literature be preserved. There are some who ignore this undertaking.

Arthur W. Johnson A.T.D., N.D.D. was born in 1920. As well as holding an Art Teacher's Diploma and a National Diploma in Design he is also an Honary Fellow of both the Institute of Craft Education and Designer Bookbinders. Arthur has held teaching posts at Hornsey College of Art, Hammersmith School of Art, Willesden College of Art and the London College of Printing. He retired from teaching several years ago. He has also lectured extensively in England, Canada and New Zealand. His work has included Calligraphy, Fine Binding and Antiquarian Book Restoration and his bindings can be found in many public and private collections, including the British Museum.

His excellent book, the Manual of Bookbinding by Thames & Hudson is considered as one of the foremost reference works for bookbinders and is recommended as essential reading by many teachers of bookbinding. He has written two other books which were also published by Thames & Hudson, A Practical Guide to Bookbinding and Book Repair and Conservation and also Lettering on Books, published by Puir Press, New Zealand.

The opinions aired in Skin Deep are those of the individual contributors and as such are not necessarily those of J. Hewit & Sons Ltd.

Study Opportunities

Bradford, Yorkshire

Boxmaking – taught by Stephen Conway

13th – 15th May 2002 09.30 to 16.30

Cost £215.00

Also 27th – 29th May 2002

Participants will learn how to construct drop-back boxes with variations. Covering in both paper and cloth, lining with felt and using quarter leather on rounded spines.

Basic Bookbinding Repair Work – taught by Richard Mouncey

10th – 11th June 2002

Cost £110.00

Also 15th – 16th June 2002

This course is aimed primarily at book dealers and collectors, with little or no experience, who wish to maintain their collections in a professional and unobtrusive way.

Open Studio Week

1st – 5th July 2002

Cost £115.00

The studio will be open during the week for anyone wishing to use the facilities. There will be a professional bookbinder available at all times to offer advice and assistance.

Masterclass – Aspects of Design Binding – taught by Angela

James and David Sellars

29th July – 2nd August 2002

Cost £445.00

Also 26th – 30th August 2002

An in-depth study of two very different approaches to design bookbinding by two internationally regarded bookbinders. The focus of the course will be design, the role it plays within design binding and the variety of ways in which good design can be achieved.

Short Course - Introduction to 'Cased-In' Bookbinding - taught by Mark Cockram and Stephen Conway

11th - 12th May 2002, 8th-9th June 2002, 13th-14th July 2002

This course is designed as an intensive introduction to cased binding. Over these weekends, several books and a drop-back book will be produced. Under professional guidance, studio members will be introduced to sound structural techniques, design and decorative solutions.

All of these courses are being run in Bradford at the studio of Stephen Conway. Further Details are available from:

Stephen Conway
Cheapside Chambers
Rooms 85-88 3rd floor
43, Cheapside
Bradford, BD1 4HP, UK

Tel: +44 (0) 1274 776649, E-mail: fullbound@aol.com

Kensington & Chelsea College

Bookbinding for Beginners - taught by Adam Watson

This course is aimed at people with no previous knowledge who would like to get started in this ancient and rewarding craft. With a minimum of specialist tools, students will learn the basic principals of folding and cutting paper along with various techniques of sewing by hand. These skills will then be put to use as the student makes his or her own note book, albums and sketch book with a variety of covering materials.

Vacancies are available in this course which is currently running. There will also be follow-up courses in the near future.

Further details are available from:

Adam Watson
0778575 8372 (day)
020 8274 8401 (evening)
e-mail: boundbooks@aol.com

City Lit, London

Gold Tooling - taught by Tracy Rowledge

8th - 12th July 2002 10.30 to 13.30 & 14.30 - 16.30

Cost £95.00 (concessions £48.00)

An introduction to tooling with Gold Leaf on Leather. The course can also be used as a refresher course for those who wish to build on some previous experience.

Introduction to Bookbinding - taught by Lester Capon

15th - 17th July 2002 10.30 to 13.30 & 14.30 - 16.30

Cost £58.00 (concessions £30.00)

Are you interested in Hand bound books, but are unsure where to begin? With a sheet of paper as your starting point, you will progress to leaving the course with several simple bindings and an understanding of the basics of the craft. All materials are included.

Paperbacks with a Difference - taught by Jen Lindsay

A Paper Bookbinding - part 1

18th July 2002 (1 day) 10.30 to 13.30 & 14.30 - 16.30

Cost £24.00 (concessions £12.00)

This is a simple, non-adhesive book structure, with a a cover of thick, hand-made paper. No gluing, just folding, cutting and some simple sewing. These books can make excellent sketch books and note pads.

Paperbacks with a Difference - taught by Jen Lindsay

A Paper Bookbinding - part 2

19th - 20th July 2002 10.30 to 13.30 & 14.30 - 16.30

Cost £45.00 (concessions £22.00)

This is a robust and attractive alternative to hard-cover 'case' bindings, with a strong, flexible hand-made paper cover. These methods are particularly good for larger sketch books and note books. The simple structure and the minimal use of adhesives provides for a sympathetic and appropriate conservation binding.

All of the above courses are being run in London at:

Room 21, The City Lit
6, Bolt Court, Fleet Street, London, EC4A 3DQ
Tel: +44 (0) 20 7405 0931, E-mail: visualarts@citylit.ac.uk

Residential Courses at Urchfont Manor

27th – 31st May 2002

Bookbinding & Conservation

Tutor: Maureen Duke - Basic Techniques and Finishing with Decorative Tools

5th – 9th August 2002

Bookbinding & Conservation

Tutor: Maureen Duke - Onlays & Inlays

28th October – 1st November 2002

Bookbinding & Conservation

Tutor: Maureen Duke - Binding with Paper

Further information on these course is available from:

The Secretary
Urchfont Manor College
Urchfont, Devizes
WILTSHIRE SN10 4RG
Tel: +44 (0) 1380 840495

North Bennet Street School, Boston, MA

Non-adhesive Bookbinding - taught by Mark Andersson

8th - 12th July

Limp Vellum Bookbinding - taught by Mark Andersson

15th - 19th July

Cloth Case Binding

22nd - 26th July

Miniature Books - taught by Jim Reid-Cunningham

29th July - 2nd August

Japanese Bookbinding - taught by Kioshi Imai

12th - 16th August

If you would like to see a brief description of these courses you should go to:

www.nbss.org

or contact Janet Collins at workshops@nbss.org

The American Academy of Bookbinding

Vellum Binding - taught by Hans Peter Frolich

27th - 31st May 2002

Beginning French Style Leather binding - taught by Tini Miura

25th June - 5th July 2002

Case Bindings - taught by Tini Miura

8th - 12th July 2002

Further details are available by contacting:

The American Academy of Bookbinding
POP Box 1590
Telluride
CO 81435

Tel: 00 1 970 728 3886

Fax: 00 1 970 728 9709

e-mail: staff@ahhaa.org

Islamic Bindings

A Report by Alan B. Parker

In October 2001, John Mumford taught a Mastercraft class at Morley College, London. The following is a report on the event, as it appeared in The Quarto, the newsletter of the London South East Region of the Society of Bookbinders. Alan Parker is the editor of The Quarto

Islamic Style became distinctive from the 12th Century. Its most visible feature is the fore-edge flap. End bands have a different construction and often show a chevron pattern. The overall style with thin boards and leather is attractive. However, the text is sewn rather lightly without linking and without supports, and board attachment is simply case, so it is elegant but not robust. The book needs to open well, because the text, often with illuminated surrounds, begins close to the spine. Rebinding in a conventional western style can lack flexibility, and pigments close to the spine can be damaged. So restorations need to reuse an Islamic structure and this was the basis of the demonstration.

End Leaf Structure - In order to minimise stiffness in this region, the end leaf structure is simply attached by a paper hook which is sewn on with the end section. Simple end papers (a single fold paste down and fly) can be tipped to the hook. But the most traditional style is a leather lined board and an exposed leather joint. The joint is pared very thinly, tipped to the hook together with a single or stiff (pasted double) fly leaf. The joint edge can be hidden within the attachments onto the hook. Historical bindings often have the joint leather as a continuity of a board doublure.

Sewing - The classic structure uses only a loop of silk thread with the two holes at 1/3 and 2/3 position. The sections are connected with a linking stitch and no supports are used. Restorations adopt this system if there is evidence for its original use. However, it is not ideal and if no evidence is available, the book is re sewn with 4 holes, 2 loops and a link stitch, using unbleached linen thread. To strengthen larger books, the end sections can be re sewn through the linen after spine lining.

Spine Lining - These are pasted on - first a layer of thick tissue, such as Kozo 33, followed by a layer of aero linen. The linen extends 5cm on each side for later attachment to the case.

End Bands - A core, 3-4mm wide is cut from the same leather as the

board cover, and a paper marker is placed in the centre of each section. The core is laid down flat along the spine edge, and then with a needle and thread penetrating the spine it is tied down at each centre section. These tie downs on top of the core act as the warp for the main stage which is decorative thread woven into the warp on top of the core across the spine from side to side. Silk twists in 2 colours are used with the weave starting along the outer edge of the core then working progressively towards the spine, alternating the colours. By changing the sequences at the cross threads from under/over to over/under for each colour, and looping back in a linking fashion at each cross thread position, a chevron pattern emerges. The colours are tied down at the start by knotting together and feeding the first up through a needle hole in the end of the leather. Avoid too much tension during the weave or the band will distort.

Boards and Covering - Historically the boards only cover the text block without a square. They are covered and cased on, but pasted to the flexible spine with added attachment of the linen. There is no hollow. The case is constructed from separate pieces of thin board for the main boards, fore-edge and flap and are covered in thinly pared leather. The flap originally fastened outside the front board with a tie., but later as fashion became more elegant and decorated, the flap was fastened inside. The case fore-edge therefore needs to reflect the different spacing. The pentagonal flap in each case extends so that its point is half way across the book. The board decoration may be conventional gilt and coloured work, or deeper inlays with a laminated front board using sculptured front laminate.

Paste - The best wheat starch paste is used for most of the adhesive tasks in these bindings. made from 100g starch in 700ml of water, using a sauce maker, then sieved when cold. Tackiness is enhanced by brushing cold paste to and fro with a wide brush in a suitable dish. Without a sauce maker, the starch is stirred into water for 30 minutes whilst cold or cool, then raised to top heat for 3-4 minutes and stirred again. This hot stage is repeated until the product is clear. It is then cooled and sieved.

John Mumford works in the British Library's conservation studio at St. Pancras, London and deals with book structures of less conventional kinds. John was apprenticed at the British Museum (British Library), and his personal interest in Islamic binding began during later employment at the India Office Library.

Dates for your Diary

7th – 8th June 2002

Society of Bookbinders Residential Standards Training Seminar and AGM.

Birmingham, England

Main Demonstrations:

Julian Thomas - Forwarding & covering full leather bindings

Dominic Riley - Tissue repairs on leather bindings

Trevor Lloyd - Period gold tooling styles using traditional methods.

Mini-Demonstrations:

Paul C. Delrue - Lacunose: sanded leather

Glenn Bartley - Correcting tooling errors

Mark Cockram - Western/Japanese binding

Nick Sellwood - Spring-back account bookbinding

Midori Kunikata-Cockram - Accordion binding

Michael Burke - The ten minute slipcase

Prices:

Full delegates £115.00

1st day delegates - £60.00

2nd day delegates - £35.00

There will also be a supplier's trade fair and J. Hewit & Sons Ltd. will have a booth at this event

For further information on this event please contact Dominic Riley on 01539 727602 e-mail: vicechairman@societyofbookbinders.com or visit the Society's web site at www.societyofbookbinders.com.

31st August - 1st September 2002

Bookbinding Forum - Book Restoration Weekend

Royal Agricultural College, Cirencester, England,

See page 3 for further details

Dates for your Diary

19th - 22nd September - 2002

The Guild of Bookworkers Standards of Excellence Seminar

Minneapolis, MN

Demonstrations:

Monique Lallier - Chemise & Slipcase

Deborah Evetts - Pastepaper

Olivia Primanis - Conservation of Photograph Albums

Bridgette O'Malley - Papermaking

There will also be a supplier's trade fair and J. Hewit & Sons Ltd. will have a booth at this event

For further information please contact:

Pamela Barrios 00 1 801 802 2988 or pam_barrios@byu.edu

3rd – 6th September 2002

Society of Archivist - Conservators Training Conference

To be held at Staffordshire University, Stafford Campus.

Further details are available from Michelle Looker on Tel: 01782 292701 or e-mail: m.s.looker@staffs.ac.uk

17th – 20th July 2003

Society of Bookbinders Biennial Education and Trading Conference and Supplier's Fair

To be held at the University of Reading, Berkshire

Further details will be published in the next edition of Skin Deep.



J. Hewit & Sons Ltd.

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