

# Skin Deep

The Biannual Newsletter from J. Hewit & Sons Ltd.

No.21 – Spring 2006

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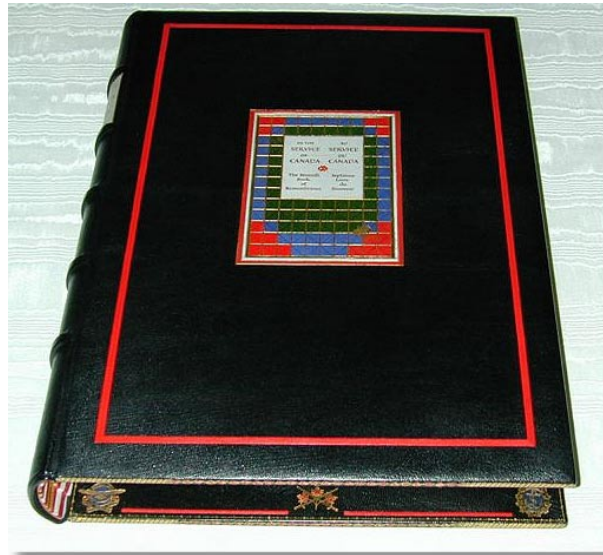
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# The Seventh Book of Remembrance

Five weeks in the Making

by Richard Smart



The Seventh Book of Remembrance records, by name, Canadian Service men and women whose death is attributable to military service since 1947, with the exception of those commemorated in the Korean War Book of Remembrance. This book, like the other six books of remembrance, employs calligraphy, illumination, design and text to provide recognition to those who died in service to our country.

The book is organized by year, starting from 1947. Each year appears on a new page, as a heading inscribed in gold. Each page is decorated at the top and outside edges with a three line border in the symbolic theme colours of red, blue, or green with gold. On most openings, there appears a full colour rendering of one of Canada's military badges. The pre 1968 Navy, Army and Air force badges are printed in rotation on those years' pages and the Canadian Forces badge appears from 1968 onwards. There are 10 names inscribed on each page, or seven names if the pages contain a badge or other decoration. Each entry contains the individual's rank and unit along with their names, decoration and date of death.

The book has a number of themes running throughout, the most predominant being the colours chosen. Red signifies the blood of the Canadian sacrifice, Blue represents the skies and waters that surround Canada, and the Green represents the lush fields and forest. These colours are incorporated into the main theme of the illumination and binding – the patchwork quilt. This can be seen on both the title page and on the front cover, and elements of patchwork are woven throughout the text. This pattern symbolizes the order, organization and precision that one associates with the military. Additionally, in its resemblance to a quilt, the grid provides a visual symbol of the warmth of the homes from which the men and women commemorated came. The falling maple leaf



moves through green to red, or from life to death and with by its dying, nourishes our soil to produce a new generation of brave Canadians.

### The Challenges:

1. The book had to be bound so it would open and lay almost flat. Previous books, for example the First and Second World War books bound by Cockrells had tight backs and therefore opened nice and flat. My design incorporated raised bands on a hollow back with cushion boards “domed not beveled”. However it was still constructed to open flat.
2. Although the book was being stored in the ‘open’ position, where the spine and cover would not be seen, it still needed to be traditional binding with a full gilt spine and decorative cover. Also, a large proportion of the decoration had to be on the inside.
3. Time – As the binder, I had less than five weeks to turn sheets of vellum into a masterpiece.

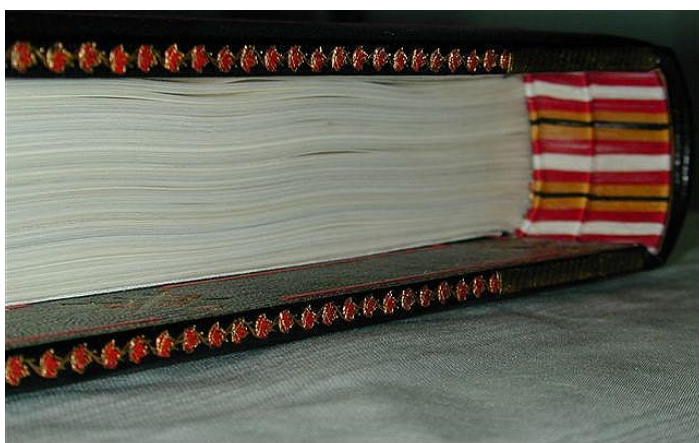


My design was to create a border out of the binding to frame the very important vellum pages containing the names of those who lost their lives. As the book represented all three Forces I decided to use the Forces insignia's as part of my tooling. This tied in nicely with the insignias used throughout the book by the Illuminator.

### The Project Starts...

The large vellum sheets were hand delivered to me in Vancouver by the Calligrapher from Ottawa.

### Week 1 - Preparing the Vellum for Binding



I carefully trimmed by hand the head of each sheet to give a square edge to work from. Next I folded each page to the head and a pre-marked centre on the sheet, to form a four-page section. Once the pages were folded I trimmed the fore edges of each section. After all pages were folded and trimmed they were ready to mark up for sewing. To help create strength in the spine and importantly to create a spine that was going to stay in shape, I decided to sew it on five vellum strips. The vellum strips were 1" (25mm) wide and were double thickness.

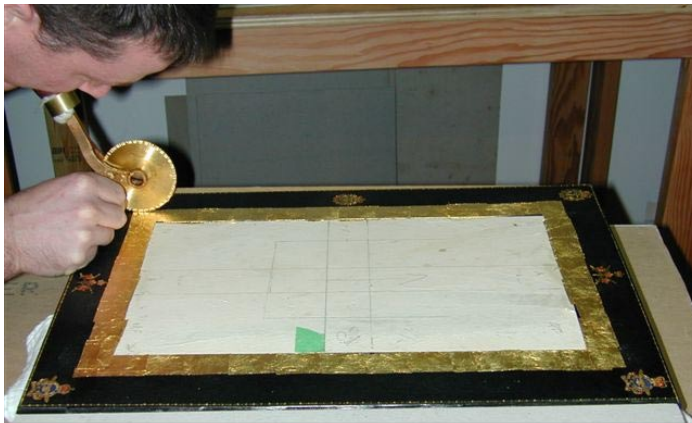
The end sheets were made of white moiré silk with the silk cut over-size by ¼" (7mm) all round. Then the edges were folded in and ironed to crease the silk at the edges. The turn-ins were then



glued and tipped on to folded and trimmed vellum with a leather joint, making up the front and rear end sheets.

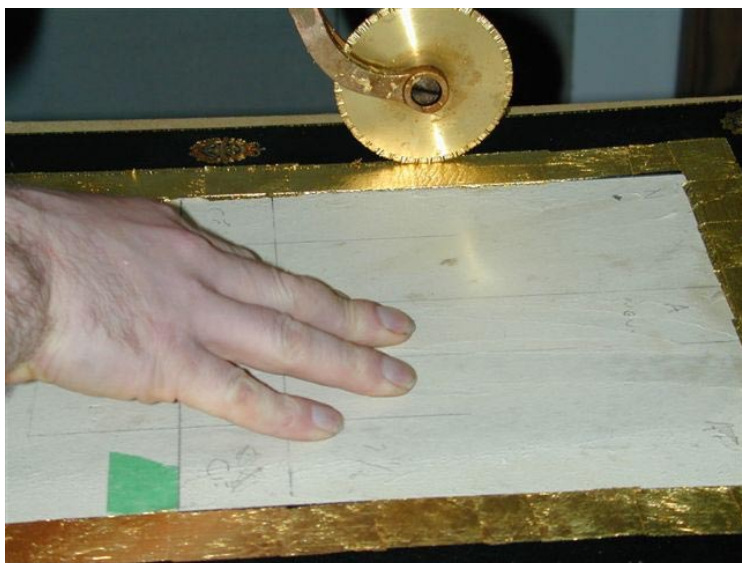
After sewing, the book was put in to shape with a nice round to the spine, placed in a laying press and lined up between the strips with linen and acid-free mould-made paper. Leaving the book in place to dry overnight and take shape, I used the opportunity to make up the spine liner.

I chose to have a triple headband on the book to give a little more depth and integrity to the spine and the exceptionally large squares I had chosen for the binding design. The headbanding material was made up of two pieces of vellum, laminated to make up the first and second part of the headband. Cord was used for the final bead. The first piece of vellum was the same depth as the square of the book, the second about  $\frac{1}{4}$ " (7mm) less.



## Week 2 - Binding the book

Once the book was removed from the press I started to make up the boards. I did this by laminating three thicknesses of millboard and hand shaping them to the desired shape.



The next step was to line the inside of the spine piece with linen and paper. 1mm millboard was cut to match up with the cover size. This was glued one side at a time, sticking the vellum strips down, then the lined spine liner and then finally the shaped board, leaving a  $\frac{1}{4}$ " (7mm) groove between spine liner and the board. This created the same effect as a split board (typical of an account book style binding) but with a little more control, as required for such a large book. The book was then placed back into the press to dry and settle.

As the book measured 20" (510mm) x 14 $\frac{1}{2}$ " (370mm), it was necessary to join

skins to cover the book. The book was being bound in black Morocco, with raised bands in place on the spine liner. First though I had to pare two skins and mark out where the joint was going to be. Careful consideration was taken to ensure the joint was in a discreet location. I then covered the boards and turned in the leather. The leather joints were laid down at the same time. The whole binding was paste washed and allowed to dry.

## Week 3 - The cover - onlays

Next I started marking out the front and back cover for the onlays. I paired the leather for the onlays and mounted the different coloured leathers on very fine tissue paper. This was done to prevent the leather stretching whilst cutting it to the desired shapes. I then pasted-out the red

pinstripe piece of leather which was laid on to the marked out area, bevelling the join in the corners, making it as neat and invisible as possible.

With the front cover design, I had decided to do a simple red border on the outside of the cover and having been inspired by the calligrapher's words on her design on the title page (the patchwork blanket design as mentioned earlier), I reproduced an exact replica from leather onlays on the front board of the book.

In order to create this design I took a copy of the title page and separated it into three. The first part being the centre piece with the lettering and a border, the second was all the lines from the outside of the lettering that are in gold to the outside of the design and the third part the diagonal blind lines which gave the design its depth and texture. These three different sections were then sent to the engravers for engraved blocks to be made. I used the second block first. It was placed exactly where the design was to go and using my blocking machine I made a light pull to give me the outline of the design. Next was the arduous task of paring the leather for the onlays. It had to be pared to the point where I could see through the leather when held up to the light. The leather was then cut to the correct shape to match up the title page design. For the centrepiece with the lettering, as it needed to be white, I used vellum. I used a piece cut from the page trimmings. Once all the pieces were in place I was ready to block the gold into the design. To make certain everything was correctly lined-up, I set the machine up by putting the book in place with a piece of Mylar covering the design, then using foil I blocked on to the Mylar which gave me the ability to line up the book and block in exactly the right place. I then placed 24 carat gold leaf on the design and blocked in the gold. I used the same method to line up the block with the blind lines and again once the positioning was correct I then made a pull to put in the blind lines on the design. Any lines that did not go in clean due to any different thicknesses between the areas with onlays on areas without got filled in after by hand with a pallet or roll. This section was now complete, it was masked off with tape and blotting paper to protect it whilst the inside work was done.



#### Week 4 - The Inside – Gold, Gold and more Gold

The majority of the gilding was to take place inside the book on the turn-ins where I intended to make the most of the extraordinary large square on the boards. Firstly I marked off where the insignia tooling was to go and put each tool in blind. Once the blind layout was complete, I cut out the individual pieces of leather for the onlays. In order to get the tiny pieces of leather placed exactly right, I heated each tool and blind stamped them on to each piece of coloured leather using the relevant colours for each individual insignia. I then cut out the pieces out carefully. Once all the colours were in place they were left to dry before giving them a paste-wash to remove any excess dry paste and seal the joins and grain. It was then allowed to dry again before the area was glaired twice with BS Glaire. Once each insignia had been glaired, the gold was laid on and the tool was applied. I then used a gold rubber to remove the excess gold. The same process was applied to all fourteen tooled

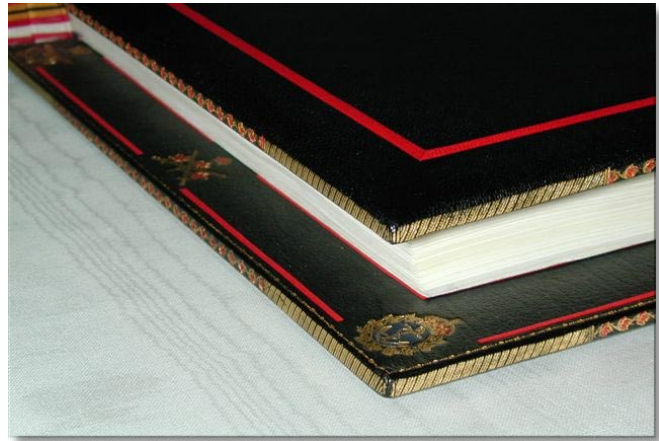




insignia, seven (The Army, Navy and Air force under the reign of King George VI, the Army, Navy and Air force under the reign of Queen Elizabeth II and the combined armed forces) inside the front cover and the same seven mirrored inside the back cover.

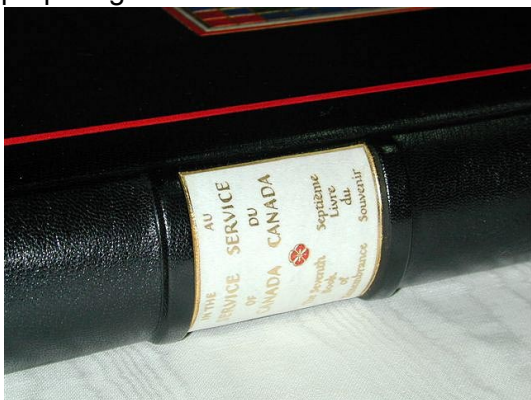
Once all the insignia were tooled I then cut and laid the red strips creating a box design between the tooling.

The next step was to roll the design bordering the silk doublure whose design was made up of a number of different finishing rolls. One of the roll designs I chose to use in this border was the grape vine, for two reasons. The grapevine was used as a border decoration by the illuminator in the books of the First and Second World War, and on my visit to the parliament buildings in Ottawa I admired a horizontal grape vine design around the wood panelling in the house of Senate and thought it appropriate to include in the design.



In order to ascertain the widths of each tool and thus the correct placement of each I did one side in blind. Next gold was laid on, to cover the whole area being tooled. Marking the start point on each roll as I used them, I tooled in the first roll then worked my way through the pattern running one roll along side the next until they were all in, again removing all excess gold with the gold rubber. I find a gold rubber the most effective way of getting the excess gold out of the grain on goatskin. Using Vaseline then lighter fluid as I would on calf, actually drives the gold deeper in to the grain leaving it impossible to remove. With calf I tend to use a gold rubber initially then a grease or oil rag and then lighter fluid.

The final and most ambitious tooling that had to be done were the edges; keeping in mind the edge was just under ¼ " thick. I had a specific roll cut by P&S Engraving with a continuous pattern of maple leafs (the ultimate symbolic representation of Canada) entwined with a simple vine. Using the same method described earlier, I put the roll in blind having marked the starting place on the roll, this gave me an outline of where to place each red leaf. Next the incredibly tedious task of preparing the red leather leaves. I found on the lighter coloured leathers it worked well to run the



tool over carbon paper before tooling the red as to really pronounce each leaf which made cutting them out a lot easier. I cut out nearly 400 leaves wondering halfway through why I had thought that this was a such good idea in the first place!

Once all 400 leaves were cut out I pasted them in to place on the edges, and then ran the gold over the pattern. As I did this, the leaves just came to life and I realized the effort had been worth it. It looked incredible. The finishing was complete. Over 30 hours of work had gone into the onlays and gold finishing.

The silk doublures were made by cutting acid free card to the size required to fill in on the board and then the moiré silk was cut with a ¼" border. Next the card was placed loose on the silk and the edges of the silk were pasted and turned in creating a softer looking doublure.

## Week 5 - The book goes Home

Finally everything was properly cleaned up and a very thin coat of shellac was applied to the whole binding inside and out. At this point the wrapping was taken off of the text block and the book was opened. Once open the book laid flat with the spine moving away for the back off the book nicely, and much to my pleasant surprise I noticed the headbands, instead of sticking straight out inline with the spine fell straightened out and moved back against the spine covering the gap between the back of the text and the spine of the cover. It was just as though the headband was showing itself off. At that very moment, the whole book came together with a beautiful black gilt and red border framing such great artistry and calligraphy on stark white vellum.



Upon its completion the book was hand delivered to the Peace Tower in Ottawa where it resides alongside the other six books. It is displayed in a purpose built glass case. Each morning at

11am one page of each of the books is turned, thus throughout the years each of the commemorated men and women have their name displayed for the public to see and remember



***Richard Smart** - Richard has over twelve years experience working along side his father John in England. He has developed skills in the restoration and conservation of paper and documents and the undertaking of new & fine bindings. Richard now lives in Vancouver, Canada where he runs his own business, The Old English Bindery.*

# Product & Company News

## Bookbinders Leather Starter Pack

The Bookbinders Leather Starter Pack contains a selection of six pieces of leather which are ideal for your first foray in to the use of bookbinding leather.

The pack contains:

3 x Aniline Calf Necks - assorted colours  
1 x Fair Calf Neck - undyed  
2 x Pentland Grain Calf Necks - assorted colours

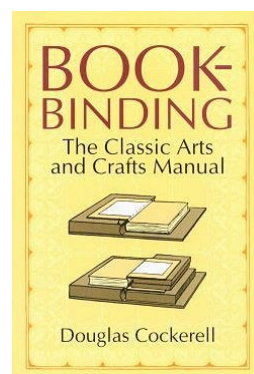
Average Skin Size: 0.28m<sup>2</sup> (3ft<sup>2</sup>)

The items in this pack are valued at £43.00, but we are pleased to offer them for sale at £37.00.

*(subject to shipping charges and VAT where applicable)*

## Bookbinding - The Classic Arts & Crafts Manual

By Douglas Cockerell (with illustrations by Noel Rooke) Published by Dover Publications. One of the principal texts of the Arts and Crafts movement in England, this classic work brought a resurgence of life and vigour to the ancient craft of binding books by hand. Its fame and usefulness has endured for more than a century, as evidenced by the many contemporary bookbinders and libraries who consider it to be the clearest and most valuable exposition of the technique of hand bookbinding in English. The text covers concisely virtually every aspect of the craft-from folding and collating pages, trimming and gilding edges, and culling and attaching boards, to preparing covers, mitring corners, designing and inlaying on leather, and pasting down end papers. More than twenty informative text diagrams and eight plates, as well as a glossary and an index complete this important manual.



A "must-have" for craftspeople, libraries, and book preservationists, the volume remains one of the most valuable manuals available on the technique of hand binding.

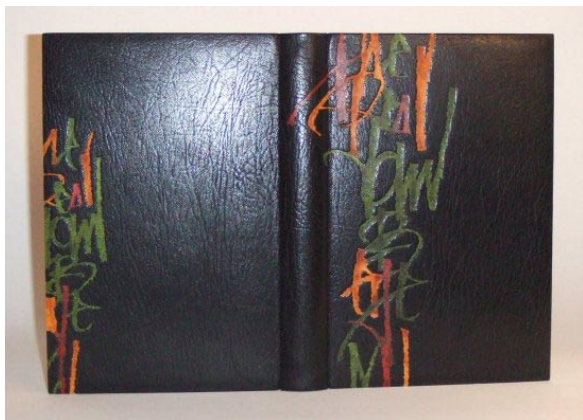
Unabridged Dover (2005) republication of Bookbinding, and the Care of Books: A Handbook for Amateurs, Bookbinders & Librarians as originally published by D. Appleton and Company, New York, 1901. 120 figures. 8 halftones. 352pp. 5% x 8. Paperbound.

Only £13.50 + shipping

*(subject to shipping charges)*



## Designer Bookbinders Competition 2005



December's annual Designer Bookbinder Competition saw some of the strongest entrants to date and there were some wonderfully produced books on display in the British Library at St. Pancras. We are delighted to announce that the 2005 J. Hewit & Son prize for 'The Interesting Treatment of Leather' was awarded to Eiko Sakato, a student at the Jade Bookbinding Studio in London.

The prize was very well deserved for her beautiful binding of John Betjeman's 'Selected Poems', published by The Folio Society. Our warmest congratulations go to Eiko.

## Society of Bookbinders Journal 2005 - Volume 19

Only £18.00 + shipping

Available Now



## J. Hewit & Sons Holidays - 2006

\*Summer Tannery - Monday, 3rd July - Friday, 16th July  
Summer Bank Holiday – Monday, 28th August  
Christmas & New Year - Friday, 22nd December (13.00) - Monday, 5th January

*\*Warehouse staff will be working*

## Photograph Album Book Blocks

We are pleased to announce that we have increased our range of photograph album blocks. All of the blocks have acid-free pages and are interleaved with glassine page protectors. The full range is:

|                          |               |           |           |             |
|--------------------------|---------------|-----------|-----------|-------------|
| <b>Classic Mini</b>      | 205mm x 150mm | Landscape | 30 leaves | £3.90 each  |
| <b>Classic Studio 80</b> | 230mm x 225mm | Landscape | 40 leaves | £6.08 each  |
| <b>Classic One</b>       | 230mm x 300mm | Portrait  | 30 leaves | £4.56 each  |
| <b>Classic Two</b>       | 320mm x 310mm | Landscape | 40 leaves | £8.24 each  |
| <b>Classic Three</b>     | 350mm x 350mm |           | 50 leaves | £12.16 each |
| <b>Classic Four</b>      | 420mm x 350mm | Landscape | 50 leaves | £14.06 each |

*(subject to shipping and VAT charges where applicable)*

# A Letter from the Top

by Roger Barlee

It is amazing how time flies as one gets older, so after an extremely hectic 12 months, it hardly seems a year since I last penned a letter for *Skin Deep*.

The last year has certainly been very busy. It was a relief to be able to supply our customer's calf from stock for a change and with the repair calf now sorted out, the skins are now generally available in good quantities. It shows how bad things had become when 12 months after we sorted out the repair calf stocks, customers still phone up to find out "if we have R# in stock". Whilst we knew the situation was bad, I don't think any of us here had realised how bad it was for everybody from the "other side". Unfortunately there has been a slight blip with the supply of UK calfskins that we are using for the Bookcalf, in that we were unable to obtain good quality skins over the winter. This was due to the UK slaughterhouses being unable to wash and salt skins properly, something the rest of Europe seems to manage without problems. The situation has changed further in the last few weeks, now that the ban on the export of live calves has been removed. We will have to see how the situation pans out, however we intend to be better prepared this coming winter and will try to order up calf ahead of time.

I think that we all realise that the days of the large-scale hand bookbindery are (with a few exceptions) over. This has obviously had an effect on the levels of finished leather that we stock, since the smaller bookbinders tend to order smaller quantities of leather at a time and only when they require it. Unfortunately this causes a conflict between stock levels based on leather turnover and the requirements experienced in our warehouse. After much thought, we have decided on a policy of reducing warehouse finished stock to a smaller level without hopefully having too much of an effect on the stocks that you all expect us to have. Colours 3 (Light Brown), 6 (light Blue) and 9 (Light Green) are not popular colours these days, with the exception of Colour 3 Bookcalf. Our intention is to stop replacing stock in these colours in the pigmented finishes (Smooth and Embossed Goat and Skiver) and in the Chieftain Goatskins. For larger orders of 6 skins or more we would make to order from undyed skins, however as we would hold skins "ready for finishing" the times for making the colours would be shorter than the normal four weeks. These colours are slow moving, so in many cases we have sufficient stocks available to last for many months or years without problems.

For those of you who are regular users of the "online" catalogue, you may have noticed that we have now increased the range of ready-made albums, as these have proved to be very popular.

One noticeable problem we have started to experience is the size of the minimum orders for our sundry products that some of the manufacturers require. To give you some examples

- The new owner of the forging mold for the backing hammers, requires a minimum production run of 1,000 hammers and we had to order several hundred in order to get them to process our order.
- For similar reasons, we have just had to order 14,000 No 18 needles – 560 packets – well in excess of a year's sales
- We have had to reduce the range of Arbetex Leathercloth as the minimum order quantity on some of the shades is now 500m
- We have had to swap back to the French Style Bandnippers as Shepherds the supplier of the English Style, searchers for a new manufacturer

Finally I hope that you will all pass on your best wishes to Christine Gibbs at Griffen Mill, who is recovering from a nasty car accident. Chris has been out of action for several months and as a result our stocks of papers have suffered slightly. However the good news is that Chris is on the mend, and we hope to be receiving some new stocks of paper in the next couple of weeks.

Finally, may I take this opportunity of wishing you all a very pleasant Summer.

# Study Opportunities

## Courses

### Garage Annex School for Books Arts, Easthampton, MA 01027

2006 - Workshop Schedule - Please visit the Garage Annex web site at [www.GarageAnnexSchool.com](http://www.GarageAnnexSchool.com) for full workshops descriptions, instructor bios, and many images.

|                 |                                                                              |
|-----------------|------------------------------------------------------------------------------|
| June 12-16      | Letterpress Printing and Composition with Art Larson                         |
| June 17-18      | Ethiopian Binding: Leather-Covered Wooden Boards with Shanna Leino           |
| July 9-14       | The Leather Intensive with Daniel E. Kelm                                    |
| July 29-30      | Drumming Up the Painted Book with Timothy C. Ely                             |
| August 13-16    | Leather Rebacking with James Reid-Cunningham                                 |
| August 20-23    | Two Useful Wire Edge Binding Styles and When to Use Them with Daniel E. Kelm |
| September 9-10  | Wooden-Leaf Books with Pamela Spitzmueller                                   |
| September 23-24 | Simplified Binding with Laura Wait                                           |
| October 21-22   | Stationary Departures with Hedi Kyle                                         |
| November 4-5    | The Royal Workshop with Linda Lembke and Jeannie M. Hunt                     |
| November 18-19  | Creating Decorative Papers by Hand with Leni Fried                           |
| December 2-3    | Thin Metal Over Boards Meets the Gutter Wire with Daniel E. Kelm             |

Further information on the above workshops is available from:

Greta D. Sibley  
One Cottage Street #5  
Easthampton, MA 01027  
Tel: 413-529-0070  
Fax: 413-529-0071  
e-mail: [greta@garageannexschool.com](mailto:greta@garageannexschool.com)

### Book North 2005/6

During 2005/6, we are running a series of bookbinding workshops in Barkisland, near Halifax. The workshops will run from 9.30 am to 4.30 pm daily. The cost is £180 for the five-day workshops. The cost will include most materials and buffet lunches. Details of local accommodation can be provided.

Barkisland is located in the lovely Calder Valley, which is great Yorkshire walking country. It is within easy reach of Halifax, and the M62 between Manchester and Leeds

The remaining 5-day workshop is:

**Gold Tooling** with Tracey Rowledge: 7-11 August 2006.

For further details or to book a place, contact Hilary Henning on 01932 787268, or email [hilary.henning@britishlibrary.net](mailto:hilary.henning@britishlibrary.net). If you want to hear about future Book North courses, contact Hilary to add your name to the Book North mailing list



## **The Otter Bindery in Surrey, England**

### **Workshops 2006 - 1st Saturday of Every Month**

Courses are aimed at novices up to experienced bookbinders. Our aims are to give high level instruction with two tutors to a maximum of six students in relaxing surroundings. Students will leave with enough new knowledge to continue developing skills in their own home environment.

Bookbinding/creativity courses are available to government institutions as well as commercial - if you would like a group workshop day for your company please ask for details.

### **About the Workshops**

- The workshops will be held in a small working bindery, The Otter Bindery
- Fully typed illustrated notes will be available with each course.
- Details of the tools required for each course will be given on enrolment.
- Excellence in Bookbinding Certificate to be awarded on completion of the one day course.
- Teas, coffees and lunch are included in the cost of the course.
- Directions are on the website [www.otterbookbinding.com](http://www.otterbookbinding.com) or email [marysa@otterbookbinding.com](mailto:marysa@otterbookbinding.com)
- Dinner, bed and breakfast available for those travelling from afar.
- Cost per student £150

**Details of Tutors can be found on The Otter Bindery website [www.otterbookbinding.com](http://www.otterbookbinding.com)**

Please contact Marysa de Veer for further information on any of the above courses at:

The Otter Bindery  
42 Hare Hill  
Addlestone  
Surrey  
KT15 1DT  
Tel/Fax +44 (0) 1932 845976  
[www.otterbookbinding.com](http://www.otterbookbinding.com)  
e-mail [marysa@otterbookbinding.com](mailto:marysa@otterbookbinding.com)

## **Leeds College of Technology, Yorkshire, UK**

Last year with great success, Leeds College of Technology, Yorkshire, UK, ran a basic craft bookbinding course. They had a good response, with eight enrolling on the course, most of who would like to move on to more advanced level. They have also had a few interested enquiries for the next basic course. This has prompted them to set up an Intermediate Craft course, which will start in February, following on from the beginners course in September. The new course will again have a certificate from NCFE after successful completion. They intend to move on to quarter and half bound case books and quarter and half bound leather bindings.

The courses will run on Wednesday evenings, 5.00-8.30 pm., 18 weeks each course. The fee will be £150 plus a small enrolment fee.

For more information: Please contact Mick McGregor at Leeds College of Technology

Tel: +44 (0) 113 297 6438

e-mail [m.mcgregor@lct.ac.uk](mailto:m.mcgregor@lct.ac.uk) - or Student Services: tel +44 (0) 113 297 6481.

## 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 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 school's web site at [www.cbl-ascona.ch](http://www.cbl-ascona.ch)

## Oxford Brookes University - Evening Classes

These non-vocational classes provide an introduction to bookbinding, examining the techniques, materials and equipment needed to bind and repair books. Traditional methods are considered in conjunction with practical alternatives. Students will achieve an understanding of the requirements and processes involved in producing clean, neat, basic work. Students work at their own pace and are individually tutored.

For further information, please contact:

Ian Ross - Tutor and Organiser, Bookbinding Evening Classes  
Oxford Brookes University, School of Arts & Humanities, OXFORD OX3 0BP  
Tel: +44 (0) 1865 793083 or e-mail : [binding@ianaross.f2s.com](mailto:binding@ianaross.f2s.com)

## London College of Printing, London, UK

**BA(HONS) Book Arts and Crafts** - a course designed to develop a creative and innovative approach to the art and craft of designing and making books, as functional artifacts and art pieces.

This programme of study is unique in the United Kingdom, being the only course available specifically in book arts & crafts. The course is spread over three years, year one is mostly skills based and covers a variety of bookart areas, year two includes a range of electives allowing the student to focus on certain areas in detail. This year also includes work experience. Year three includes 2 major practical projects and a dissertation in a related area. The course starts in year one as tutor led and gradually becomes student led.

During the course visits are arranged to museums and galleries, field trips abroad and the possibility of engaging in the college exchange programme. A range of methods delivers the course: e.g. practical demonstration, lectures, seminars and tutorials.

Bookart projects are practically based and detailed feedback is always given on student's work either through assessment sheets or in tutorial. Written projects are required in the Cultural Studies and Personal and Professional Development modules.

Here is an outline of each year

**Year 1** - Modules include basic skills in Printmaking, Craft bookbinding, craft printing (letterpress and screen), visual studies (drawing & illustration), photography and creative bookarts. Computer studies (computer-aided design), Cultural studies and Professional development. (CS & PPD run throughout the course). Year one is intense and requires attendance over 3/4 days.

**Year 2** - Modules include advanced bookart structures and fine print production, electives include advanced printmaking & illustration, design bookbinding, artist's books, historical / oriental structures, conservation techniques and CAD etc. Students may now focus on particular area or specialism and drop areas they do not wish to pursue. PPD not only helps arrange work experience, but sets up student exhibitions in various galleries and the London Artists Bookfair each year.

**Year 3** - This year is assessed over 2 major projects and 2 lesser projects. You will be expected to produce a dissertation of around 5000/6000 words and produce a Major Elective Study, which is assessed by exhibition. Projects are student led, this year of the course using a supervision/tutorial system for major projects. Students also set up their own exhibition in a private gallery during this final year. Technical help and advice is always available and most tutors operate an "open door" policy for students who need one-to-one help.

**Exit Profile** - Over 70% of graduates find employment in areas related to the course programme,(2002). Some have gone into teaching (PGTC) some onto post graduate education, (MA Bookarts, MA Fine Art, MA Product Design and MA Publishing etc.)

This art and design course using as it does a range of 3D graphics and the book as a medium has a wide range of applications. Graduates work as makers in bookbinding, printers in Fine press (Limited Edition), printmakers, illustrators, book designers using the latest computer applications, in art departments for publishers, paper engineering (pop-ups), board-game and package design, book & card production and as exhibiting book artists.

Students have exhibited to acclaim in major galleries and won international awards in France, UK, USA and Holland. This (undergraduate) course has been generally recognised as being the best available in this field. Resources are second to none, fully equipped workshops coupled with experienced staff all of whom practice within their specialism, professionally, (e.g. printmaking is taught by Tessa Holmes, exhibiting printmaker and Visual studies by the artist Daphne Plessner)



Full-time students at the LCC (lcp) ,also have the advantage of being offered a large range of related "bolt-on" courses, free, to enhance their studies. The course is relatively small, targets for each year being only 25. The age range is from 18 years, at present there is a 65/35 ratio women to men. Retention rate is 92% (2002/03). HEFC inspection rating is 22/24. Students come from a wide range of cultures and backgrounds, e.g. Taiwan, Germany, France, Sweden, USA, Brazil, Spain, Greece, Japan and Korea.

Prospective applicants are encouraged to visit the college. For full curriculum details and further information, please contact Mike Brunwin at: [m.brunwin@lcp.linst.ac.uk](mailto:m.brunwin@lcp.linst.ac.uk) or telephone on 0207 514 6500 (ex.6660) or write to:

UCAS entry codes;

route A Linst L65 WW27 Ba/BArts  
Route B Linst L65 EW 27 Ba/BArts

London College of Communication (formally London College of Printing) School of Printing & Publishing, Elephant & Castle, London SE1 6SB  
(The London Institute becomes the "University of the Arts,London" in May 2004)

## Private Tuition

### Bookbinding Tuition in Summerfield, North Carolina, USA

Monique Lallier, teaches in her studio at home, one-on-one or up to a maximum of 4 students at a time. She teaches every Monday, afternoon or evening or both to regular students that come every week or other week. Monique also teaches on a weekly basis for out of town students. Lessons may be booked for one week or longer at a cost of \$500 per week for a 6 hours a day. In all cases, the tuition program is tailored to meet the specific needs and abilities of the student, where each student has an individual program. All aspects of bindings are taught as well as box making.

For further details, please go to Monique Lallier's web site at: [www.moniquelallier.com](http://www.moniquelallier.com), or e-mail her at: [folium@triad.rr.com](mailto:folium@triad.rr.com)

### The Otter Bindery in Surrey, England

The Otter bindery specialises in one to one tuition and small groups of a maximum of three. We offer three workshops:

**Workshop 1** - Beginners - Learn about why paper folds easier one way than the other (grain direction) and it's importance as a fundamental of book binding. Then sew and create a single section note book. The course is designed for those with little or no experience but who have an interest in the craft of bookbinding. Marysa will show you various other simple projects that you can either do at the workshop or take home with you. The idea behind this is to teach you the basic skills and show you how, with minimal materials you can produce beautiful creations from your own home.

**Workshop 2** - Learn how to repair a favourite paper back and take the skills home with you to carry on with minimal equipment. Following on from the above course learn some more complex structures as well as simple methods of creating photograph albums, scrap books and portfolios.

**Workshop 3** - For the more experienced, an exploration into leather, the different types of leather used in bookbinding and why. You will then have an opportunity to create and cover a book in leather.

Please note the above courses are designed to run for one and two days. The workshop descriptions are a guide only. Suggestions are always welcome and changes can be made to the workshops to fit in with your requirements. Accommodation is available if travelling from afar. The Otter Bindery welcomes experienced bookbinders wishing to visit and share knowledge.

Please contact Marysa de Veer for further information on any of the above courses at:

The Otter Bindery  
42 Hare Hill  
Addlestone  
Surrey KT15 1DT  
Tel/Fax +44 (0) 1932 845976  
www.otterbindery.co.uk  
e-mail marysa@deveer.co.uk

### **Studio Five - Bookbinding Tuition in London**

Studio Five is a privately owned bookbinding and book arts studio situated in an old mews property, in Barnes, London. Whilst being only ten minutes from Hammersmith and having excellent communications, Barnes has a village atmosphere, surrounded on three sides by the river Thames, a nature reserve and Barnes Common define the other boundary.

#### **Structured Courses for 2006**

Bookbinding for beginners. No experience required. Introduction to bookbinding and box making.  
Intermediate 1. Experience required - Bookbinding for beginners or similar. Multi sectional flat back and rounded and backed case binding.

Intermediate 2. Experience required - Intermediate 1 or similar. Introduction to working with leather.

Intermediate 3. Experience required - Intermediate 2 or similar. Full leather binding.

It is anticipated that on completion of the intermediate courses or practitioners with prior experience, students may wish to study more advanced techniques or specialise. Studio Five offers further structured courses in most aspects of fine bookbinding, book arts and restoration. Topics covered include South East Asian Binding, Vellum Binding, Bradel Binding, Contemporary and Design Binding, Artists Books, Type Set, paper engineering (Pop Ups) various other forms of printing and paper decoration. Class and workshop numbers are limited to four (Five in the event of a 'Hosted' workshop) ensuring near individual attention at all times. Past Studio Five members and students have gone on to full time employment in various fields within the book genre, opening studios or extending their existing skill base. Full payment confirms workshop place. For further information regarding the workshops, courses, terms and conditions and travel details please contact:

Mark Cockram at Studio Five  
The Mews 1st Floor, 46 - 52 Church Road  
Barnes, London, SW 13 0DQ, UK  
Tel +44 020 8563 2158 - mcockram@ma.kew.net

### **Bookbinding Tuition in Aberdeenshire, North East of Scotland**

Newly renovated and recently re-opened Llyfr Bindery is offering tuition in all aspects and levels of craft and design bookbinding, including repair and renovation. Undertaken under professional instruction in a private, well-equipped bindery in the stunning Aberdeenshire countryside.

Weekend and week-long sessions available with in-house accommodation if required. Tuition tailored to suit the need of the individual. For further details call:

Mark Ramsden +44 (0)1651 882395  
(evenings) or 07900 696862  
e-mail: bookman@btinternet.com

# The Leicester Tragedy

by W. Turner Berry

Mr. Joe Paas, manufacturer of brass ornaments for printers, and bookbinders' finishing tools, arrived at Leicester on a bright spring day just one hundred years ago — to be precise, on May 29<sup>th</sup>, 1832. His old-established business at 44, High Holborn, kept him in London most of the year, but occasionally he made long 'commercial tours' round the country, visiting printers, bookbinders and stationers in most of the larger towns with the object of soliciting orders and collecting accounts due to him. He had been away from London for some months and had crossed from Dublin two days before, journeying from Liverpool to Leicester by the Red Rover Coach. That night Mr. Paas slept at the 'Stag and Pheasant' and in the morning, after having breakfasted, and complained to the chambermaid that his bed was too small and he had slept badly, he set out to visit his customers in the town. Amongst others he called on a Mr. James Cook, a bookbinder, whose shop was situated behind the 'Flying Horse' Inn, down a narrow yard leading from Wellington Street. James Cook had ordered a considerable amount of new tools some time before, and Mr. Paas called upon him with the object of collecting a previous account before giving instructions to his London manager to supply the recent order.

Mr. Paas was admitted to the little workshop and received part of the money due to him. The remainder Cook promised to pay later in the day and asked Mr. Paas to call back again in the evening, which he agreed to do. After having visited several other people in the town, including a Mr. Tibbutt in whose company he remained until 6 p.m., he set out to revisit Cook and was never seen again.

A short time before midnight on Thursday, the 31st May, an unusual glare of light was seen through the windows of the little shop that was occupied by Cook during the day. A crowd soon collected and watched the glare for a time. Then, fearful that the workshop, which was packed in among other old buildings and sheds, should be on fire, they forced open the door and the boldest entered. The stench of burning which met them was almost overpowering, but they soon discovered that the flames were confined to a wide, open fireplace upon which, supported by iron bars, was a huge mass of something sending forth volumes of smoke, most of which was unable to find its way up the chimney.

In a few minutes they had beaten out the fire and discovered that the charred mass was a huge piece of flesh — horseflesh, so they imagined. Some of the neighbours, who had run to Cook's house when the glare was first seen, soon returned with the bookbinder. He arrived in a very agitated condition — which was perhaps natural under such circumstances — and explained that he had purchased some stale meat for his dog that day, but finding that it was too rank for the animal to eat he had decided to burn it, not knowing what else to do with it. Before leaving that night he had made up a very big fire in the hope that it would be consumed by the morning, but he assured his neighbours that he had no idea that the fire would burn so vigorously and cause such consternation.

This explanation seemed to satisfy most of his listeners, who departed to their beds. A few of them, however, hesitated to accept Cook's story. They wondered why he — a poor craftsman — should waste so much fuel on a piece of bad meat when he might easily have thrown it on one of the many rubbish dumps between his shop and his home. After a long argument the Town Constable was fetched. He seemed satisfied with Cook's story and hesitated as to the propriety of taking him into custody, and when Cook's father arrived, and agreed that he would be responsible for his son's appearance later in the morning, the constable locked up the shop and allowed them to go.

On the Friday morning Cook failed to make his appearance, and it was soon discovered that he had left his home some hours before. The matter being reported to the Town Clerk, Mr. Macaulay, a surgeon, was sent with the constable to Cook's shop and in a very few moments he was



convinced that the remains of the charred flesh were part of a human body. A search in the ashes revealed parts of a man's clothing. A pencil case and snuff box bearing the initials of Mr. Paas were found in the shop, and halfway up the chimney was discovered another part of that unfortunate gentleman's body, which appeared to have been cut and sawn asunder.

A description of Cook was immediately sent post haste to surrounding towns, and a special watch was kept at Liverpool, as he had been heard to say on the previous day that he intended to sail for America before very long.

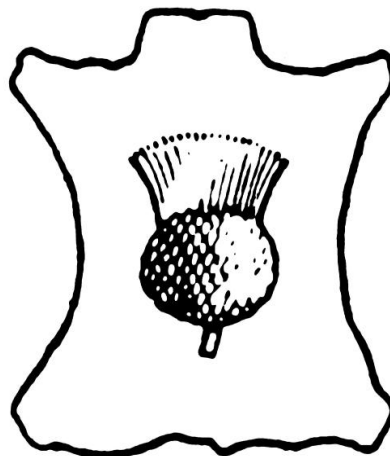
The inquest revealed that as early as one o'clock in the morning of Thursday Cook had been seen in his shop, and that he had assigned as a motive for his unusual industry that he was desirous of finishing a special order. Later in the morning he was seen on his knees washing the floor. The lad who worked with him and who was 'on liking as an apprentice' explained that he had been given an unexpected holiday after Mr. Paas's first visit on the Wednesday, and complained also that his wages were not paid regularly. Another witness gave evidence that he had watched Cook playing skittles in an adjoining public house at a late hour on Thursday. Between his turns with the bowls he had been seen to cast enquiring glances in the direction of his shop window, as though expecting a visitor. When he paid his reckoning he had displayed a considerable quantity of gold in a green silk purse.

From the appearance of the scorched and mutilated remains it seemed that, after dispatching his victim from behind with an iron press found showing traces of the crime — the murderer had divided the body into parts, but finding that it would not burn readily had made up a huge fire with reckless determination to effect his purpose even though the premises might be destroyed in the attempt.

There was little chance for such a clumsy murderer to escape. Every coach or vehicle arriving at the surrounding towns was searched, and messengers were set to watch the seaports, with instructions to watch all outward bound vessels.

He did, however, succeed in evading the law for nearly a month, but was eventually taken, on board a packet bound for America. They brought him back in irons to Leicester by the same Red Rover coach in which his victim had travelled. At his trial Cook put forward the evidence that Paas had demanded the money due to him; after a heated argument there had been a scuffle during which Paas had tripped and struck his head. Later, however he confessed that he had carefully planned the whole affair, and that at an appropriate moment he had struck his unfortunate victim with the press pin and then beaten in his head with the hammer.

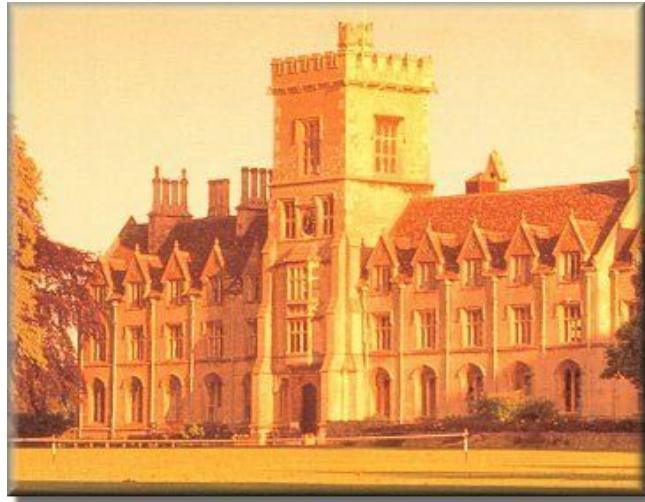
*Reprinted from: The 'Printing Review' Spring, 1932.*



# Bookbinding Forum

*in association with J Hewit & Sons Ltd*

**At the  
Royal Agricultural College  
Cirencester, Gloucestershire**



**Saturday and Sunday  
2<sup>nd</sup> and 3<sup>rd</sup> September 2006**

## Fast Forward

***Putting Under The Microscope All The Important Stages Of Forwarding  
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with demonstrations by a number of leading binders.***

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- Attractive and accessible venue
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- Book surgery. Bring problem books for advice from panel of experts
- Sale of second Hand Equipment

**Lester Capon** and **John Jameson** together with a number of guest binders will demonstrate all those basic tasks needed to produce a really good binding. We may all have a good idea what needs to be done but you will pick up innumerable tips that will help raise the standard of your work to professional standards. **Don Alexander** from Bayntuns will give an in depth demonstration of edge gilding.

**Edward Bayntun-Coward** – proprietor of the renowned Bayntuns bindery in Bath will give a talk on the history of the firm founded in 1894, describe their fabulous collection of finishing tools and give an insight into their current binding practices. The firm are also highly regarded as antiquarian booksellers and Edward may show some examples of important bindings from his latest catalogue.

### BOOKING FORM

Name.....Phone/email.....

Address.....

.....

.....

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

DAY ATTENDANCE: includes morning coffee, lunch, and afternoon tea

SATURDAY 10am – 9pm £55.00

Optional Buffet/Dinner – 6pm

served before evening book surgery/question time £17.50

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e-mail [john@cotswoldbookbinders.co.uk](mailto:john@cotswoldbookbinders.co.uk)

# Dates for your Diary

**8<sup>th</sup> – 11<sup>th</sup> June 2006**

**The Antiquarian Book Fair**

**Olympia 2, London**

The Society of bookbinder, Designer Bookbinders and Tomorrow's Past will all have stands at this event.

Further details are available from: [www.olympiabookfair.com](http://www.olympiabookfair.com)

**2<sup>nd</sup> – 3<sup>rd</sup> September 2006**

**Bookbinding Forum – Fast Forward**

At The Royal Agricultural College Cirencester, Gloucestershire

See page 19 of this edition of *Skin Deep*

**12<sup>th</sup> – 14<sup>th</sup> October 2006**

**\*The Guild of BookWorkers Centennial Celebration**

will be held in New York City

Celebrate 100 years of the Guild of Book Workers where it all started. A handful of New York City binders gathered together in 1906 to form an organization both to promote the craft of bookbinding and to exchange information about their craft. Today, the Guild is almost 1000 members strong, and embraces all the book arts - from binding to printing to marbling to calligraphy; from the traditional to the avant-garde. And we have expanded geographically too: members are from across the United States as well as around the world. Come join us as we celebrate the art of the book in America and toast the 100th Anniversary of the Guild of Book Workers.

## *Vendor Room*

New York Academy of Medicine

The vendors will be located in a large room on the second floor full of natural light and overlooking Central Park Further details are available from:

<http://palimpsest.stanford.edu/byorg/gbw/centennial.shtml>



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