

# Skin Deep

The Biannual Newsletter from J Hewit & Sons Ltd.

No.22 – Autumn 2006

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# The German Case Binding

By Peter D. Verheyen

## Introduction

The case (Bradel) binding is the most common, general purpose binding structure in use by binders in Germany. What sets it apart from other case bindings is that the cover boards and spine stiffener are joined together with a strip of sturdy paper before covering. This allows the covers to be fit precisely to the textblock, especially at the joint and fore-edge. For this reason the structure is also very well suited to beginners. Books using this structure are generally covered in full cloth, paper, or a combination of the two. The structure is not well suited to leather binding and has been modified for use with vellum.

## Adhesives

Adhesives that are used in the process of this binding style include wheat paste, 50:50 PVA/methyl cellulose (or PVA/paste) mixture and straight PVA. Use of synthetic adhesives is for ease of use. Gelatine (hide glue) can be substituted for PVA.

Paste is used initially for pasting up the spine, for working the leather, and occasionally adhering the sides. This is because it extends the “open time” and provides “slip.”

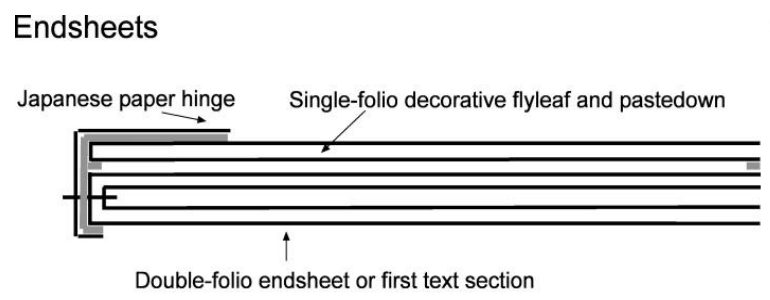
50:50 mixtures may be used for putting down the sides, and for applying counter linings and fill. They may also be used for casing-in.

Straight PVA is used for assembling the case and may be used for applying counter linings and fill. It may also be used for casing-in.

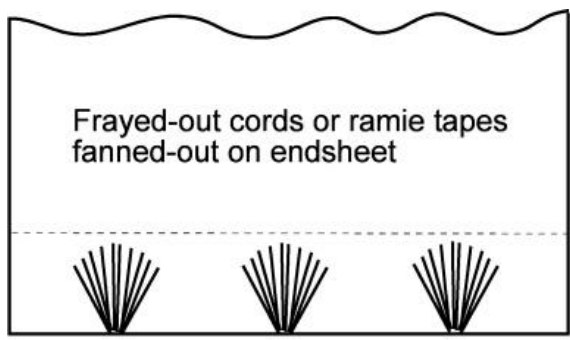
The choice of adhesive will depend on such factors as climate, controlling warping, and the materials being used.

## Textblock Preparation

**Endsheets** - The endsheets are generally one of two varieties. The first is a single-folio of paper, decorative or plain, which is very narrowly (2-3mm) tipped onto the first and last signatures. The other is a double-folio endsheet signature that is sewn along with the text signatures. A variation of the latter is adding a tipped-on folio to the double-folio. In both cases, add either a guard of medium weight Japanese paper or thin cloth. The Japanese paper guard is pasted out and wrapped around the first and last signatures so that the paper wraps around the signature on the textblock side by 2-3mm. If using a guard of thin cloth, tip this to the textblock side of the first and last signatures and then wrap around the signature. The remainder will be glued down during casing in.

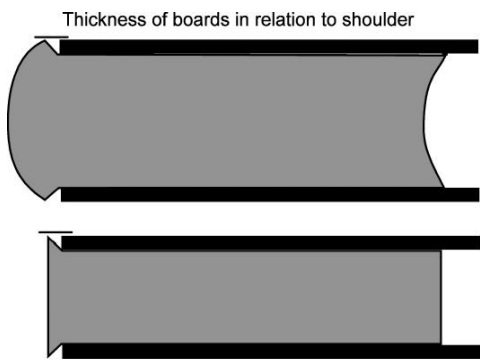
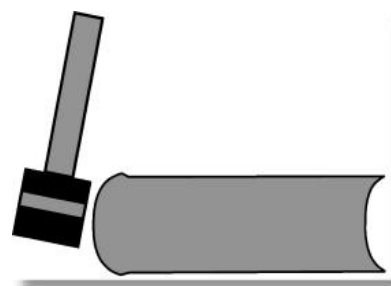


**Sewing** - Thread should be selected so that swell appropriate to the board thickness is created. To see the effect of swell, wrap different thicknesses of thread around a pencil as many times as the book has signatures. Some of that swell will be absorbed by the paper and by rounding. The remainder will create the swell that is managed by backing and the board thickness. The book can be sewn using a linked stitch (unsupported), on ramie or linen tapes, or frayed out cords. The latter are cords that are untwisted, laid neatly next to each other, and sewn in the same manner as tapes. Sewing holes should be pre-punched using a jig for consistency with the kettle stitch 1cm in from edges and the appropriate number of sewing stations for the size of the book. Generally, three sewing supports are used, with more used on larger books.



Even a small textblock can be rounded and backed. When making a square-backed textblock, backing is still important. To begin, paste or glue up the spine, making sure that the adhesive is not too thick and is worked between the signatures. This step will ensure a solid textblock. If the textblock was sewn on ramie tapes or frayed-out cords, separate out the fibres, paste out, and fan out onto the endsheet. If the textblock was sewn on cloth tapes, they can be pasted down now or during casing in.

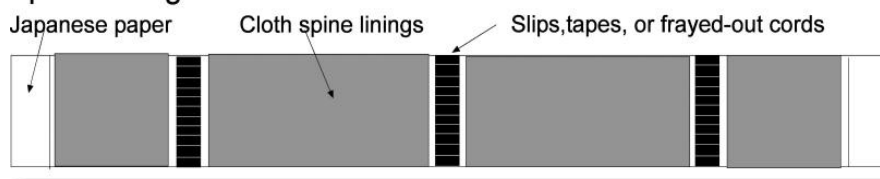
**Rounding and Backing** - If a rounded spine is desired, round the textblock by first gently massaging into shape, and working the spine from both directions with a backing hammer with the blows beginning below the centre and then working towards the shoulder. During rounding, place the thumb along the fore-edge and fan the hand out across the textblock to help pull the book into shape and prevent it from "bouncing" while using the hammer. Flip the book over and repeat from other side. Repeat as needed. Blows should be gentle, yet firm.



To back the book, mark a distance twice the board thickness from the shoulder. Board thickness will be determined by the size of the book and amount of swell, with the thickness of the board equal to the height of the shoulder after the book has been backed. This structure is ideal for smaller, delicate, books. Board thicknesses can range from 40 - 60 pt.

Place the book in a job backer, or between boards and in backing press, with the edge of the backing cheeks or boards lined up the marks made earlier. With the backing hammer, backing tool, folder, and/or fingers, work the spine of the book so that the shoulder creates a 45° angle to the textblock.

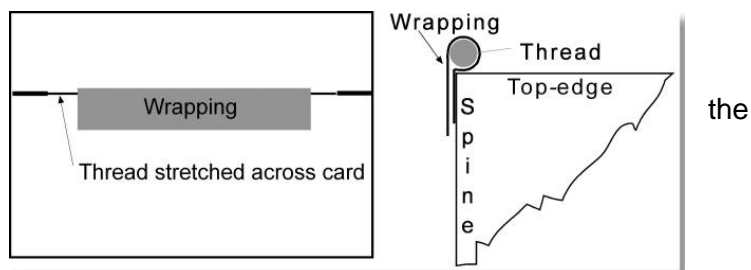
### Spine Linings



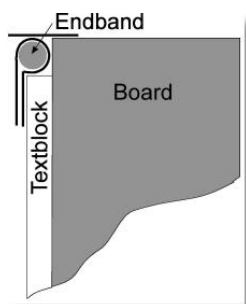
While the book is still in the backing press, line the spine between tapes, and tape and kettle stitch with thin cloth or paper. Do not line between kettle stitch and book edge. PVA can be used as an adhesive for this.

**Edge Decoration** - Edges can be decorated by burnishing, colouring, graphite, or gilt. John Mitchell's *A Craftsman's Guide to Edge Decoration* is an excellent guide to this topic. Most traditional binding manuals will also have chapters on this topic.

**Endbands** - Endbands can be hand-sewn or made by wrapping a thread of the appropriate thickness with paper, cloth, or leather. Scraps of old marbled or paste papers can be especially attractive. The height of the endbands should be slightly lower than squares. The stuck-on endbands should not extend beyond the kettle stitch. Most traditional binding manuals will also have chapters describing simpler sewn endbands. If endbands are sewn, apply a cloth lining over the threads from the edge to the kettle stitch. After the endbands have been applied a paper spine lining can be applied along the length of the spine slightly overlapping the endbands.



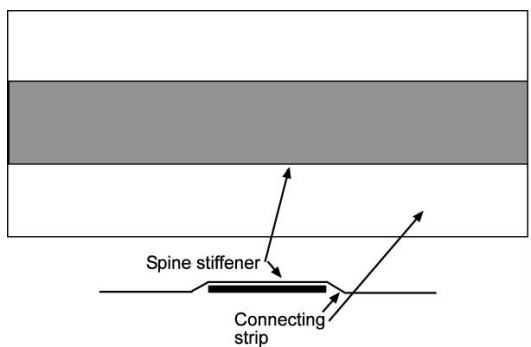
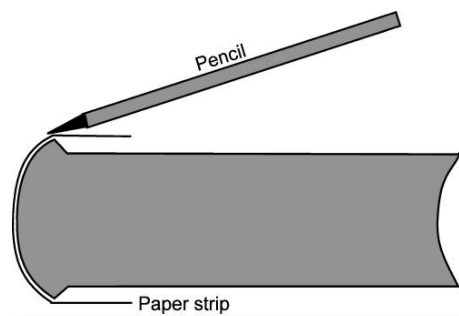
## Making The Case



**Boards** - The board thickness is determined at the time of backing and equals the depth of the shoulder so that the shoulder and boards create a flat surface.

Cut boards to size so that the height of the boards equals the height of the textblock plus the endbands. If we want to be perfect, this would equal the height of the textblock plus 2 board thicknesses. The width of the boards should be the width of the textblock plus 1 cm. This may seem very large now, but once the case is assembled and rounded (but before covering) it will be trimmed to the proper width so that we have even squares all around.

**Measuring the Spine** - To measure the width of the spine, pull a strip of paper across the widest part of the spine, usually the tapes or headbands, and mark exactly at the shoulder on both sides. Double check at the other end to make sure the spine is not uneven. If there is a difference choose the larger of the two. Cut a spine stiffener out of card-weight paper (10pt) to that width and slightly longer than your boards, grain running parallel to the spine. For smaller square backed books, I use the same thickness of card for the spine stiffener as for rounded books. This thickness may be increased on larger books.



Cut a connecting strip of 80lb paper to a width of spine stiffener + 6cm, and slightly longer. Apply PVA to spine strip and centre on connecting strip. Rub down with folder, turn over, and accentuate edge of spine strip with folder.

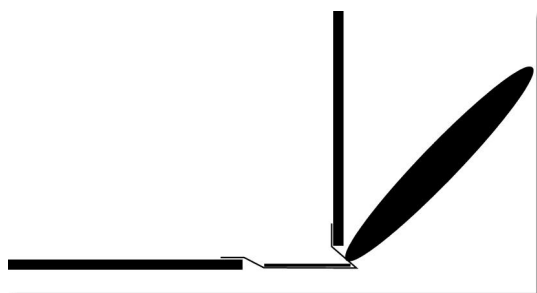
**Assembling The Case** - The groove between the board and spine stiffener will be between 5-7mm in width dependent on the thickness of the covering materials. If you use paper it can be slightly narrower; if you use thick cloth it will have to be wider. Initially, it is a good idea to mark this distance with dividers, but within a short time you should be able to measure this distance by eye. You will also want to have a narrow strip of waste board handy to line up your boards with along the top edge.

Arrange your two boards and spine strip in a step-like manner with the spine piece on top, paper side up (card side down). Brush adhesive on all three, flip spine piece around and brush on some more. Align your first board with your marks on the spine piece, then using your piece of waste board as a guide put down the other board and rub the paper down. The boards must be parallel to the spine strip and level with each other.



Next, cut the spine stiffener and connecting strip to the height of the boards with scissors.

**Fitting the Case** - Fit the case by first sharpening the joints of the case with a bonefolder.



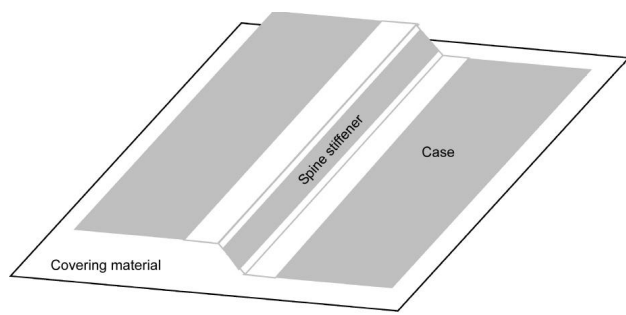
If appropriate, round by rolling the case gently, but firmly, in the ball of the hand over the edge of the bench. It is important to round the spine evenly so that it matches the round of your book. If overly rounded, the spine can be flattened by rubbing down with a folder or fingers.

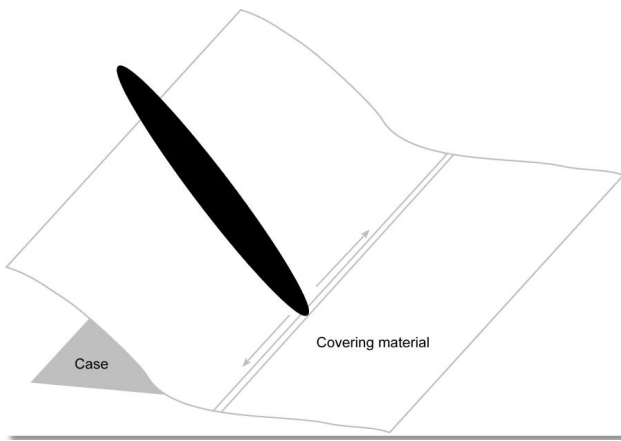
Fit the cover to the book, marking the top of your case and book on the spine and spine stiffener. Using a knife or sharp pencil mark the fore-edge square. This will help

give you an even square on all three sides of the paste-down even if the book is not quite square. The top and bottom edges are always parallel. Trim off the excess of the fore-edge.

**Covering** - Cloth and paper are the materials of choice for covering. When vellum is used, the case construction is modified to reduce the chances of warpage. See the bibliography for a full description of the technique. It is not recommended for use with leather, as described. The directions for covering that follow are for a "full" binding but can easily be adapted for a ¼ binding.

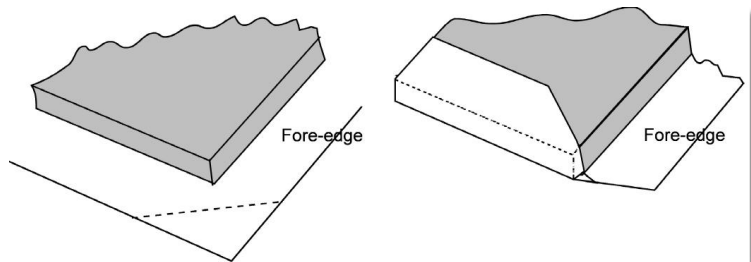
Select your covering material and cut to size allowing for 1.5cm turn-ins all around. This may seem very tight, but is more than adequate. For covering the case I like to use a 50/50 mixture of PVA and "thicker" methylcellulose because of its longer working time. Glue out the entire piece of material and allow it to expand. Then, with the cover facing down (inside of boards facing you), put down the first board making sure the turn-ins are even on all three sides.





Next, flip over onto a new piece of wastepaper using your arm to support the glued-out material. Smooth the covering material down on the first board, work the covering material into the joint carefully making sure it adheres to the edge of the board, continue smoothing across the spine (rubbing down along the edges), and back up the board, then smooth out across the other board. Smooth out the material with your folder, but put a piece of clean paper on top of the cover first to prevent marking it with the folder. Lift the cover, discard your wastepaper, and lay it on your clean bench, covering side down.

Cut the corners, leaving 1.5 board thicknesses. Then, turn-in your top and bottom edges first, beginning at the spine, then pinch the corners and turn in your fore-edges.



The image below shows what will happen if you do not work the material into the joints well. The result will be that the fore-edge of your case will be shortened and the joint as well, leading to problems in opening the cover.



When dry, trim out the inside of your case so that your turn-ins are even, being careful not to cut through at the spine.

Any stamping on the spine should be done at this point. If applying a label, do this after casing-in.

**Casing-In** - Re-round and shape the case so that it fits well around the textblock. Case-in using brass-edged boards, rods, or a bone folder to rub in the joint (be careful not to tear your material). Use the first two if you have a press. If you don't, use your folder. Before placing the book in the press, insert a piece of card known as a "fence" between the pastedown and your flyleaf. This will help absorb some of the moisture and prevent the turn-ins from impressing themselves onto the flyleaves. Place the book in the press, giving a good hard nip for about 20 seconds or so, then take out, change the cards and let dry under weight.

**Completing** - When dry, set the joints by opening the book cover to 90 degrees and, supporting it with the hands, push the board downward to set the joint. This will help the book open nicely without causing the flyleaves to pull upwards.

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*Peter D. Verheyen began his involvement in the book arts while a work-study student in the conservation lab at the Johns Hopkins University Library. Interned in the conservation lab of the Germanisches Nationalmuseum in Nuremberg, Germany, 1984 and 1986. Formal apprenticeship in hand bookbinding at the Kunstbuchbinderei Klein in Gelsenkirchen, Germany, passing examinations in 1987. Studied at the Professional School for Book Restoration at the Centro del bel Libro in Ascona, Switzerland in 1987. Mellon intern in book conservation at the Folger Shakespeare Library, 1988. Worked in Chicago with Heinke Pensky-Adam at Monastery Hill Bindery and as assistant conservator to William Minter. In 1991 he began work as assistant conservator at the Yale University Library. In 1993 he became rare book conservator at the Cornell University Library, before establishing the rare book conservation lab at the Syracuse University Library. He is a past Exhibitions and Publicity Chair for the Guild of Book Workers. His bindings have been exhibited widely with the Guild, its regional chapters, and in invitational and solo exhibitions. In 1994 he founded Book\_Arts-L and shortly thereafter the Book Arts Web at [www.philobiblon.com](http://www.philobiblon.com). He is also publisher of the Bonefolder: an e-journal for the bookbinder and book artist, [www.philobiblon.com/bonefolder](http://www.philobiblon.com/bonefolder), an online journal he founded with colleagues in 2004. He can be reached at [verheyen@philobiblon.com](mailto:verheyen@philobiblon.com).*



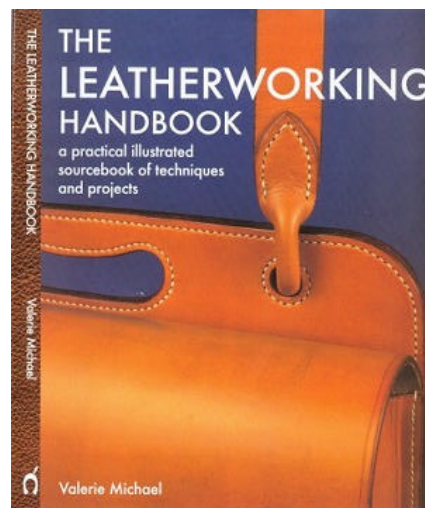
# Product & Company News

## The Leather Working Handbook

By Valerie Michael published by Cassell Illustrated. With over 60 colour and B&W illustrations.

,At last! A leatherworking book for amateurs by a top professional. Valerie Michael, a founder member of the Association of Design Leatherworkers, has been a full-time leatherworker for over twenty years, and this book contains the very best of her knowledge and experience. After a really thorough presentation of each of the key techniques - such as finishing edges, paring and hand stitching, making pockets, attaching studs and straps and decorating surfaces - there are ten projects, suitable for developing levels of skill, from belts and wallets to quilted work and three different types of leather bag. Not only is this book an ideal introduction to a centuries-old craft, but its comprehensive treatment of materials, tools and techniques makes it an invaluable work of reference.

*'The information is presented in a very clear and well illustrated fashion, with plenty of photographs to help the reader through each project.'* The Craftsman



*'...a complete guide for anyone wanting to take up the crafts.'* Popular Crafts

## Backing Hammers

We are delighted to advise that with only a slight disruption to their supply, we are now supplying traditional backing hammers again at a cost of £22.88

## Pentland Goat Colours

Our dye suppliers have recently withdrawn from sale, the light blue dye we were using. In spite of searching with other dye manufacturers, we have been unable to find a suitable replacement. So it is with regret, that we are removing Pentland P14 from our colour range. As a result of the availability of a suitable light blue dye, in future P13 Royal blue will be slightly less green (more blue) than it has previously been.

## Additional Bits for Japanese Screw Punch

We are pleased to advise that in addition to the 7 bit sizes we already sell, we are now offering 4.5mm and 5.0mm bits. As these two new sizes do not form part of the standard seven piece set, they will need to be ordered separately.

All of these new items may be ordered from our online shop.

(Prices shown are subject to shipping and handling charges and VAT where applicable)





## Beautiful Leather Bookmarks..... .....for all occasions

We at J. Hewit & Sons Ltd, produce beautifully crafted Bookmarks. They are very popular with schools, colleges, parents' associations, clubs and other organisations and will make ideal promotional gifts for your clients and customers. They will also make excellent additions to the items you sell from your souvenir gift shop.

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Web: [www.hewit.com/bookmark.htm](http://www.hewit.com/bookmark.htm)

### Health & Safety Data Sheets

We are pleased to advise, for those of you who require Health and Safety Data sheets on those products we manufacture and/or sell, we have now made them available to download directly from the 'Downloads' Page of our web site.

### **Douglas Black 1948 - 2006**

It is with deep regret that we announce the sudden passing of Douglas at his home in Edinburgh on Tuesday 12th September.

Douglas joined the firm in 1990 and was a well established member of the Hewits "family". As our company accountant, Douglas's contributions to this company during his 17 years of dedicated service were many and varied. Most importantly, keeping the company on the 'straight and narrow'. Douglas was a great storyteller, and we will all remember many delightful and memorable moments in his presence. He hated the phone ringing and used to shout at it regularly, so the office is now a much quieter place without him around.

Douglas will be dearly missed by his friends at J. Hewit & Son and fondly remembered by all. He is survived by his beloved wife Margaret.

# The Fast Forward Bookbinding Forum

By Dr. Clive Owen

On the 2<sup>nd</sup> and 3<sup>rd</sup> of September 2006, the third annual bookbinding forum took place at the Royal Agricultural College, Cirencester. The event was organised by John Jameson and Lester Capon, in association with J. Hewit and Sons Ltd. By common agreement, this was the best event so far, with a feast of practical information and first-class demonstrations provided over the two days.

John and Lester are a good 'double act', with many years bookbinding experience between them. They are often able to provide alternative approaches to specific problems in bookbinding, and have the ability to teach in an informal and friendly way, encouraging people to ask questions at each stage of the demonstration.

John and Lester started Saturday's session with a demonstration of the complete forwarding process from the initial pulling, and separation of sections; through to gluing-up, rounding and backing, board make up and attachment, spine lining and making hollows, different sorts of endpapers, ploughing, and finally sewing a two-colour headband. The logic behind this demonstration, as John explained, was that few beginners in bookbinding get the chance to see the complete forwarding process in sequence, especially how the various stages link together to produce a book ready for finishing.



*John Jameson in Action*

In addition, both John and Lester included a comprehensive demonstration of various endpaper constructions, starting with the inclusion of loose guards on the first and last sections of the text block before sewing. This has the advantage of making the endpapers lie perfectly flat when opened (unlike tipped-on endpapers). The demonstration moved on to various 'made' endpapers using coloured and marbled papers, and finally a leather-

jointed endpaper that is sewn through the middle of the first folio.

At 4pm on Saturday we were introduced to Edward Bayntun-Coward, the proprietor of the famous Bayntun-Riviere bindery in Bath. Edward gave a fascinating insight into the work of the bindery, including the discovery of a large cache of antique finishing tools, totally new and unused, discovered in the workshop. Bayntuns already boasts an incredible 15,000 finishing tools, which must be one of the largest collections in the U.K.

The after dinner speaker on Saturday night was Dominic Winter the well-known book auctioneer, who gave a talk entitled 'Tales from the Auction Room'. Dominic is a natural and engaging speaker, who spoke without notes, but managed to captivate us with tales of finding rare, and previously unknown, William Blake watercolours, and an extremely rare and valuable early photographic album recovered from the Council rubbish tip! Finally, the group gravitated to the bar where old acquaintances were renewed and new friendships made.

Sunday morning provided one of the highlights of the weekend with an expert demonstration of edge-gilding by Don Alexander of Bayntuns. Don is a professional gilder and a superb demonstrator, who managed to enthuse even those who had not yet launched themselves in this direction.

Don emphasised the importance of preparation, stating that efforts made in preparing the edge will be repaid in the quality of the finish. Firstly, the work is set up by placing the book block between wedge-shaped boards. In order to get the surface as flat as possible, the block should be raised a tiny bit above the boards to allow for sanding. If the book is made from poor quality, highly absorbent, wood-pulp paper (typical of books printed in the 1930s), then it might be worth applying French chalk to the block by fanning the pages back at an angle of 45 degrees to apply the chalk, then turning the block around and repeating from the other side.

Sand the edge with sandpaper wrapped around a wooden block to eliminate any visible lines (Don uses grades P180, P200 and P300). Then apply bole before scraping to expose irregularities in the edge.

*Don Alexander demonstrating edge-gilding*

The scrapers at Bayntuns are made from old saw blades which have been given a burr on one edge. Concave edges can be sanded using cardboard tubes wrapped in sandpaper and Don has a variety of these in different sizes.

Armenian bole is basically a red clay which is mixed with paste and a small amount of water, which is then mixed to a creamy consistency (some finishers at Bayntons use a PVA/paste mixture). The mixture should be still liquid but fairly viscous.



Apply the bole with a small sponge. This process will expose all flaws. Brush with a small shoe brush with fairly stiff bristles. The aim is to polish to a shiny surface, "a shiny bole will lead to a shiny edge". When polished with a dog-tooth burnisher the edge quickly polishes up. Bees' wax is added to the burnished edge with a soft cloth and this is further burnished to produce a very shiny surface. (At this point in the demonstration someone asked whether applying wax to the bole before gilding might cause problems with the gold failing to adhere to the edge. Don replied that, provided the surface was highly polished with a dog-tooth burnisher, no problems should be encountered).

One cup of glaire is added to a pint of cold water and then strained through mull (a drop of white vinegar can be used to prolong the life of the glaire).

Don recommends using 23.5K gold. The gilders tip is then run through the hair to pick up sufficient grease to pick up the cut gold leaf section from the cushion.

Glaire the edge and 'plop on' the gold with the guilders' tip, and then 'huff' it on to the glair using the breath. Only glair the area you are gilding, and you can 'tap' the gold onto the glaire with the guilders' tip.

Each section of gold is slightly overlapped (a hair's breadth). If you are not satisfied with the first quality you can re-glaire and add more gold.

Use the 'huff test' to see if the gold is dry. If the gold fails to clear immediately when huffed on you need to allow more time for it to dry. Each edge must be finished completely before the next edge is attempted.

Next the edge is rubbed down through paper. Apply a smear of wax to a sheet paper on the top and burnish the edge through the wax side of the paper. The wax surface ensures the burnisher does not snag the paper.

Remove all loose gold because this can scratch the surface when burnishing. The pressure on the burnisher is increased as the work progresses.

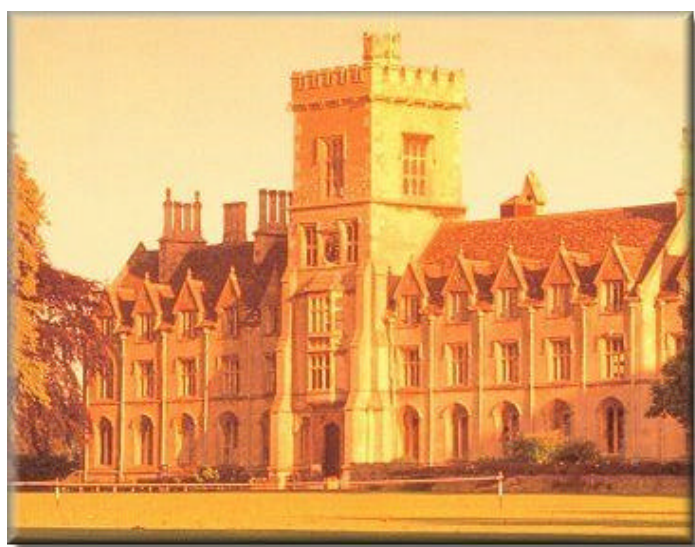
The 'gauffered' edge. Gold is applied to the edge but is not burnished. Finishing tools are applied to the gold cold, and impressed into the gold before burnishing. A pattern is first worked out for the edge design on thin paper. This is then taped to the gilding boards as a guide for the tooling. Don produced a very pleasing effect using a diamond pattern based on 45 degree lines across the edge using a patterned roll. A centre tool was then added to finish the pattern. More pressure can be applied to cold tools than when they are heated, and Don appeared to press quite heavily on his tools during the demonstration. The final effect was superb.

Next was a bookbinding forum in which an expert panel assembled to advise on difficulties people had experienced when restoring or re-binding their books. Various questions were taken from the floor and we were then shown several exhibition bindings of very high quality.

After lunch, Stuart Brockman gave an expert (and effortless) demonstration of full-leather covering. Stuart demonstrated a modern, goatskin binding with cushioned boards that were attached by linen tapes tied through the boards, and then a more traditional full calf binding, whilst contrasting the two techniques. Stuart also had some of his commissioned bindings for us to examine and these were truly the work of a master binder.

Finally, the weekend ended with an auction of various bookbinding tools and materials. All in all, an excellent weekend in pleasant and comfortable surroundings.

Thanks to John and Lester for all their hard work.



*Clive Owen – Clive has have been an avid book collector for many years; especially Victorian and Edwardian pictorial bindings as well as fine leather bindings, and came to book binding by way of necessity, since many of these books needed repair. He is a keen and enthusiastic amateur binder whose only regret is that he didn't start binding years earlier.*



# Letters & Feedback

Dear David

We are pleased to tell you that the Beautiful British Books exhibition (Exhibition in Japan) has finished successfully. The final number of admissions for BBB at Chiba City Museum (third venue) was 7,847. This brings the total number of visitors to over 15,500.

The catalogue sold out during the exhibition.

Thank you for your support for this exhibition. Please find attached a photograph showing the tool display at the Chiba venue. The display was an important part of the overall exhibition, allowing people to appreciate the tools and techniques that go into the making of books.

Once again, many thanks for all of your help and support.

Mark & Midori Cockram



# Institute of Conservation



THE INSTITUTE OF CONSERVATION

Icon, the Institute of Conservation is the new body for the conservation of cultural heritage in the UK. Formed in 2005 from the merger of 5 conservation organisations, members of the new Institute can be part of any of the 17 different specialist groups. The Book and Paper Group is the largest of these specialist groups with a membership of approximately 1,040 - it is also one of the most active of the groups.

The Book & Paper Group recently organised an International Conference which was held in Edinburgh at the end of July 2006. Papers were wide-ranging, including sessions by Helen Shenton on 'The life cycle of Collections at the British Library', by Chris Clarkson on 'Case studies in book conservation' and 'Twentieth century book production and book conservation' by Stephanie Gibbs from the USA – plus much more. Other activities run by the group are less formal such as evening lectures, study days and beer meetings. The Icon website [www.icon.org.uk](http://www.icon.org.uk) includes information on events run by all the groups as well as many other activities with a conservation theme that are run by other organisations. In addition to events the website holds a wealth of other information. For example, you can access the Chantry Library (established by the Institute of Paper Conservation – see Volume 15 of Skin Deep) which is a resource centre provided by Icon for members and non-members. The library has an extensive collection of literature on conservation, with particular strengths in library and archive materials, and art on paper.

As well as serving its members, Icon is a registered charity and is committed to promoting public understanding of the importance of caring for our shared cultural heritage and raising professional standards. The Institute runs an accreditation scheme for conservator-restorers (the PACR scheme) and it also operates the Conservation Register. The Register holds information on conservation businesses from across the UK and Ireland which include an accredited conservator. It was first set up some 18 years ago and is now searchable by specialist skill and geographical location, both online at [www.conservationregister.com](http://www.conservationregister.com) and via a telephone/postal service, +44(0)20 7785 3804. The Register is free to use and is for anyone looking for a conservator. It is widely promoted to the public as well as those responsible for caring for collections. In addition to the detailed information on conservators, it also includes a series of fact-sheets on caring for different types of objects and collections.

Membership of Icon is a good way of keeping up with news from both the Institute and the wider conservation community. The magazine Icon News is published bi-monthly and two journals, The Conservator and The Paper Conservator are published each year featuring articles on the latest developments in conservation and conservation research. For the most up to date information on Icon, the Institute of Conservation please visit our website [www.icon.org.uk](http://www.icon.org.uk) or call us on 020 7785 3805.

Icon, the Institute of Conservation  
3<sup>rd</sup> Floor, Downstream Building  
1 London Bridge  
London SE1 9BG

# Study Opportunities

## Courses

### Designer Bookbinders & The Society Of Bookbinders Weekend Workshops 2006-7

Welcome to the third series of joint workshops offered by Designer Bookbinders and the Society of Bookbinders.

These workshops offer structured, intensive learning from established, well-respected teachers. They are designed to stress a practical approach where participants complete a structure or technique following demonstrations from the teacher. The size of each workshop is limited to allow students to benefit from individual attention.

Once again we are offering six workshops on varied topics, from traditional techniques to historical and innovative structures, in five different venues across the country.

We hope you will be tempted - and please remember that the workshops fill up quickly, so we urge you to sign up early to avoid disappointment! We look forward to seeing you in class!

#### Edge Gilding with Julian Thomas

Sat & Sun, 21-22 October 2006 - 10am-5pm

University of Birmingham, Edgbaston

Course Fee: £100 (£5 materials payable on the day)

Successful edge gilding requires patience, a thorough understanding of tools and materials, and of course, much practice.

In this workshop Julian will give a thorough introduction to the principles of the technique, beginning with the careful preparation of the cabinet maker's scraper, plough blade, and gilding boards. He will then show the preparation of egg glaire, and the chalking and cutting of the edge in preparation for laying on the gold. Particular attention will be given to the steps involved in setting, burnishing and waxing the finished edge.

Through this step-by-step process of demonstration and repetition, it is hoped that everyone will have the chance to achieve at least one, if not three finished gilded edges over the weekend. If time allows, Julian will demonstrate how to gild a deckled edge in the rough.

Each participant will be required to bring a laying press and plough to the workshop. Gold and other materials will be provided.

**Julian Thomas** was apprenticed at the National Library of Wales and became Head of Binding and Conservation in 1981 and Manager of the Conservation Treatment Unit in 2004. He is an accredited member of the Institute of Conservation and an Instructor for the Society of Archivists. He was elected a Fellow of Designer Bookbinders in 1996 and is an active member of the Society of Bookbinders. He has established his own workshop at home where he undertakes book and paper conservation as well as commissioned fine bindings.





### **Expanding the Fold with Sue Doggett**

Sat & Sun, 11-12 November 2006 - 10am-5pm

Kelly Street, London, NW1

Course Fee: £100 (£5 materials payable on the day)

A very easy way to make a book is to fold a zig-zag, but it need not end there. This workshop will consider the concertina fold as an expandable structure. Working through a series of projects designed to suit all levels we will look at folds, cut-outs, attachments, sewn techniques and other methods of creating simple to extravagant folded books. The workshop will include slides and examples to demonstrate how the fold can be used creatively to produce visually exciting artist's books.



On the first day we will concentrate on folds and cut-outs. Structures will include slotted books, panoramas and the opportunity to produce a 3-D narrative, so come along with a simple story idea to work with.

On the second day we will look at more complex structures and books within books which utilise a piano hinge mechanism to reveal a surprise hidden compartment.

**Sue Doggett** studied bookbinding at Oxford Brookes and Brighton Universities and was elected a Fellow of Designer Bookbinders in 1996. She completed an MA in Book Arts in 1998 and has taught book arts for over fifteen years, currently on the Fine Art Combined Media course at Croydon College and at the City Lit in London.

### **A Drop-back Box with Leather Spine with Stephen Conway**

Sat & Sun, 20-21 January 2007 - 10am-5pm

Stephen Conway Bindery, Halifax

Course Fee: £100 (£20 materials payable on the day)

Boxmaking is an essential skill in the bookbinding repertoire, both for housing rare and valuable books as well as suites of prints, drawings or ephemera. The rounded spine quarter-leather box is the ultimate in luxury, and requires accuracy in measuring cutting and covering.



In this workshop Stephen will guide participants through the steps involved in making a traditional quarter-leather drop-back box with felt linings and a rounded spine. Although, because of time constraints, everyone will make the same sized box, Stephen will begin by demonstrating how to measure a book for its box. We will then proceed to construct and cover two trays and the case which will have a rounded wooden spine, raised bands and some decoration. The box will be finished off with a handsome blocked spine label.

**Stephen Conway** was apprenticed at Edward Mortimer's of Halifax, and opened his own business in 1985, originally in Bradford, but now based back in Halifax. He won the Silver Medal in the Designer Bookbinders competition in 1998 and was elected a Fellow of DB in 2000. His work is held in collections worldwide and he has lectured at many venues including the Art Workers Guild in London, the University of Utah, Salt Lake City, and most recently at the Society of Bookbinders Training Seminar in Loughborough on the subject of edition boxmaking.

### **Limp Vellum Binding with Gene Mahon**

Sat & Sun, 17-18 February 2007 - 10am-5pm

Spike Island Printmakers, Bristol

Course Fee: £100 (£15 materials payable on the day)

From the earliest days of printing, the limp vellum binding was favoured as a durable, portable structure - more robust and permanent than the paper cover but lighter and less expensive than full leather binding. The style was revived and refined by the Arts and Crafts movement in England, notably by Cobden-Sanderson for the first Doves Press books. This workshop will lead students through the construction of this classical historical style.



Gene will begin by showing how to line a sheet of Victorian legal vellum to make it suitable for binding. The book block will be sewn on alum-tawed thongs, with stiffened endpapers and alum-tawed endbands. Having sewn the book, everyone will make a template which will then be used to cut out the vellum cover. Careful attention will be paid to the accurate folding and creasing of the vellum, punching holes for lacing-on, and making the special locking corners.

Gene will demonstrate variations on the structure which will give participants more choices for future limp vellum binding projects.

**Gene Mahon** spent his first career as a designer/art director, creating the typography for the Beatles' Sergeant Pepper album and the design of their Apple record label. In the mid 90s he took a degree in conservation of art on paper and a Master's degree in book conservation. He currently teaches bookbinding in an adult education institute in London and is the Secretary of the London and South region of the Society of Bookbinders.

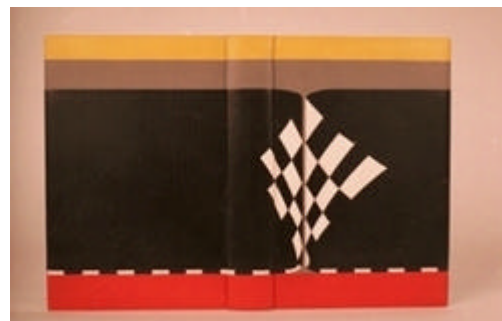
### **Onlay, Inlays and Scarf Joints with Peter Jones**

Sat & Sun, 17-18 March 2007 - 10am-5pm

Kelly Street, London, NW1

Course Fee: £100 (£5 materials payable on the day)

In this workshop Peter will share his approach to the various techniques used for decorating with leather. Together they give the artistic bookbinder a range of choices for embellishing leather covers, and are essential skills for the production of successful design bindings.



Onlays, inlays and scarf joints give different tactile and visual results to the finished surface of the leather, and necessitate mastering the precise steps involved in planning and execution so that the desired result is achieved. Peter will begin with a discussion of how to choose the appropriate method, both aesthetically and in regard to its position on the book.

Working on prepared plaquettes, students will learn how to prepare the board for decoration, the correct working order needed for each technique, and how to design, cut out and apply the leather accurately in position. Emphasis will be given to the use of the specific tools involved - a paring knife and spokeshave, scalpel and paring machine. Please note that this workshop will be of most benefit to those who are confident paring leather and using edge tools.

**Peter Jones** studied Economics at Bristol University before moving to London and working in furniture restoration, leather lining of desktops and retail management. In 1985 he moved to Brighton, took up carpentry and joinery, and started learning bookbinding at evening classes. Since 1988 he has been self-employed as a carpenter, bookbinder and teacher of bookbinding. He was elected a Fellow of Designer Bookbinders in 1995 and President in 2005. He has exhibited internationally and his work is held in numerous public and private collections.

### **Registration**

Clarisse Simon  
c/o The Congregational Chapel  
Kelly Street  
London  
NW1 8PH  
Tel: (0788) 543 0245  
Email: ClarisseSimon@Yahoo.co.uk

### **For further information please contact**

Clare Prince Tel: (020) 7937 9198 - Email: clare.prince@britishlibrary.net  
Dominic Riley Tel: (015395) 31161 - Email: rebound@onetel.com  
Karen Vidler Tel: (020) 8893 4086 - Email: karen\_vidler@hotmail.com

Copies of this brochure and workshop booking forms can be downloaded from the SoB and DB websites:

[www.societyofbookbinders.com](http://www.societyofbookbinders.com)  
[www.designerbookbinders.org.uk](http://www.designerbookbinders.org.uk)

### **American Academy of Bookbinding**

Join the American Academy of Bookbinding in 2007 with two campuses in Ann Arbor, Michigan and Telluride, Colorado for top level instruction. On offer are intensive courses for beginner to advance students in conservation, fine leather binding and related subjects. Degree programs are also available. For more information visit the American Academy of Bookbinding [web site](#) or contact AAB coordinator, Margaret Cruzzavala on (970) 728-3886.

#### **2007 Course Offerings - Ann Arbor, Michigan Campus**

February 26 March 9 - Beginning Bookbinding  
March 12 March 16 - Book Conservation: Restoration of Cloth & Leather Binding  
March 19 - 30 - Book Conservation: Forwarding & Covering of Textblocks  
September 17 21 - Alternative Decorative Techniques  
September 24 October 5 - Intermediate French Technique Binding  
October 8 19 - Book Conservation: Treatment of Textblocks & Sewing

#### **2007 Course Offerings - Telluride, Colorado Campus**

April 16 27 - Beginning Bookbinding  
April 30 May 10 - Book Conservation: Treatment of Textblocks & Sewing  
May 14 25 - Book Conservation: Forwarding & Covering of Textblocks  
May 28 June 1 - Alternative Decorative Techniques  
June 4 - 15 - Advanced French Technique Binding

## Gold Tooling Courses at City Lit. London

### Course title: Gold Tooling

Course tutor: Tracey Rowledge

Dates: 2 October – 4 December 2006

Day & time: Monday, 18.00 - 21.00

### Course title: Gold Tooling

Course tutor: Tracey Rowledge

Dates: 15 January - 19 March 2007

Day & time: Monday, 18.00 - 21.00

### Course title: Gold Tooling

Course tutor: Tracey Rowledge

Dates: 24 April - 19 June 2007

Day & time: Monday, 10.00 - 16.30

Location for all courses: City Lit Institute, Keeley Street, Covent Garden, London WC2B 4BA

For enrolment please contact: Tel: 0207 831 7831 - Email: [info@citylit.ac.uk](mailto:info@citylit.ac.uk) or visit their web site at [www.citylit.ac.uk](http://www.citylit.ac.uk)

## 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.

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)

## Green Heron Book Arts, Forest Grove Oregon

Andie Thrans class is now open for registration

Composition Approaches To Outdoor Work

Date: Saturday and Sunday, September 23 and 24, 2006

Time: 9:30 am - 4:30 pm

Cost: \$110 plus \$10 materials fee

We will be working outdoors this time. It is often overwhelming to people when they go out and see all the complexity. This outdoor workshop will emphasize composition solutions and color mixing strategies.

To sign up for this class send your name and address and a check or credit card number and expiration date for \$120 to:

Green Heron Book Arts, 1928 21st Avenue, Forest Grove, OR 97116

Questions? call 503-357-7263 or e-mail [pagrass@aol.com](mailto:pagrass@aol.com)

## **Society of Bookbinders, London And South Region - Mastercraft Classes Autumn 2006**

### **Saturday, 28th October 2006 - Janine Pope - Decorative Techniques for Paper and Fabrics for Binders.**

Janine studied art at Goldsmiths College, London and later at Leeds University. After time spent teaching in Greece and the Lebanon, she returned to England, where (later) a chance encounter with Mark Lamb of Harmatan introduced her to bookbinding. For the past four years she has been a student of Maureen Duke, while at the same time running workshops in (non-traditional) printmaking both locally and at Urchfont Manor.

Janine promises 'A demonstration of many different ways for decorating paper and fabric. Using a variety of techniques including a pasta machine(!), collage, simple printmaking and printing all of which are easy to do at home and require the minimum of equipment, these techniques can be used to make endpapers, covers or even artist's books'.

*The class will be held at in room C32 of Morley College, 61 Westminster Bridge Road, SE1. The nearest Tube station is Lambeth North. The college cafeteria will be open.*

### **Saturday, 25th November 2006 - Pamela Birch & Mel Jefferson English Stationery Binding & The Cross Structure Binding.**

Pamela Birch was born in Bedfordshire. After six years working for Hertfordshire Library Service she attended a course in archive conservation at the Colchester Institute Essex. On completing this she gained employment as assistant conservator at the Cheshire Record Office. Two years later she moved to her current position as conservator at Bedfordshire & Luton Archives & Records Service. In 2005 she completed a Masters in Archive Administration.

Mel Jefferson was born in North Yorkshire (which is much bigger & nicer than Bedfordshire) and worked as a freelance sound engineer and record producer for 10 years before studying bookbinding at Colchester Institute. He subsequently worked as a freelance music software developer and multimedia author before concentrating on graphic design and image manipulation. He is a former editor of BOOKBINDER, and is the website manager for both SoB and DB. Mel is a sporadic binder of designed bindings and is a past winner of both societies' competitions.

In the morning session Pamela Birch will take a look at the history of English stationery bindings and will consider the use of some of the structures in contemporary bookbinding. The talk will be illustrated with examples from the collections of Bedfordshire & Luton Archives Service where Pamela has worked as Archive Conservator since 1994.

In the afternoon Mel Jefferson will give an illustrated talk on his approach to crossed-structure bindings. He will show examples of his work and explain various techniques and developments incorporated in their design and execution. Templates will be available for members to take away and use/adapt for their own crossed-structure experiments.

*The class will be held at the Congregational Chapel, Kelly Street, Kentish Town, NW1. The following stations are within easy walking distance: Camden Town (Tube: Northern Line), Kentish Town (Northern Line and Thames Link), Kentish Town West ( North London Line); buses C2, 46, 134 and 214 stop close by. The entrance to the venue is between 34 and 36 Kelly St and there is (limited) car parking at the rear of the building which is accessed from Kentish Town Road, near the corner with Prince of Wales Road - go through the black iron gates between shops and Pizza Express and down a private driveway to the back of the chapel building. Alternatively, parking is free to the east of Kentish Town Road on Saturdays. Tea and coffee are available throughout the day and there are a choice of local cafes and sandwich shops within a few minutes walk.*

### **Saturday, 16th December 2006 - The Xmas Xtravaganza!!**

In which members of your considerably esteemed Committee will willingly attempt to provide a degree of education!, elucidation!, not to mention entertainment!! by delectably demonstrating for



your delight many and various tips, wrinkles and thingumybob!!, all in the service of forwarding! the unbounded! skills of our many members.

Following the demonstrations, we may - members wishing - retire to a local establishment, there to partake of seasonal food, drink and general good cheer. Please indicate on the booking form below if you would like to join in this part of the day. Thank you!

*The class will be held at the Congregational Chapel, Kelly Street, Kentish Town, NW1. The following stations are within easy walking distance: Camden Town (Tube: Northern Line), Kentish Town (Northern Line and Thames Link), Kentish Town West ( North London Line); buses C2, 46, 134 and 214 stop close by. The entrance to the venue is between 34 and 36 Kelly St and there is (limited) car parking at the rear of the building which is accessed from Kentish Town Road, near the corner with Prince of Wales Road - go through the black iron gates between shops and Pizza Express and down a private driveway to the back of the chapel building. Alternatively, parking is free to the east of Kentish Town Road on Saturdays. Tea and coffee are available throughout the day and there are a choice of local cafes and sandwich shops within a few minutes walk.*

All of the Mastercraft Classes start at 10.30am and finish at 3.00pm with a break for lunch. The fee for each class is £6.00 for Society of Bookbinders members and £25.00 for non-members. For further information, please write to: Dave Perry, Treasurer S.o.B., 42 West End Avenue, Pinner, Middlesex, HA5 1BJ

### **Leatherwork Courses with MacGregor & Michael, Tetbury. UK**

MacGregor & Michael are professional designer-makers of hand-stitched leathers with more than 30 years experience. Their short courses build upon the techniques described in 'The Leatherworking Handbook' by Valerie Michael. The maximum number of students is five, so each person receives individual tuition. All tools are provided for use on the courses.

#### **4th - 5th November 2006 and 2nd - 3rd December 2006 - Making hand-stitched Leathergoods**

These two day *introductory courses* are for people with little or no previous experience and for those who want to 'go back to basics'. During the weekend students will learn: About natural vegetable-tanned leathers, their qualities & potential. How to use and maintain hand tools. How to hand-stitch with confidence and without stress. Techniques for cut edge finishing including, bevelling, burnishing and creasing. Students should complete several projects e.g. belt, belt-pouch, bag, etc; using these techniques

Full Fee: £195 Deposit: £95

Provisional Dates for 2007 and further information on the whole range of our courses, including courses on:-

- Decorated Leather
- Moulded Leather Flowers
- Leather Carving
- Leather Boxes and Containers
- Design and Construction of hand stitched bags
- Wallets-Organisers-Purses

can be found on our website at [www.leathercourses.co.uk](http://www.leathercourses.co.uk) or by contacting

Val Michael at MacGregor & Michael  
37 Silver Street, Tetbury, Gloucestershire, GL8 8DL, UK

e-mail: [info@leathercourses.co.uk](mailto:info@leathercourses.co.uk), Tel: ( 0044) 01666 502179

## Wigtown, Scotland's National Book Town - Book Skills Course

To be held in the County Building Wigtown on 13th & 14th November 2006

**Make a Simple Book** - Monday 13th - 10 am - 5 pm - Suitable for the beginner and those with some experience. The project includes, paper folding, sewing, trimming, making boards and covering [a choice will be available] For those with some experience, another project, that of constructing a binding on a provided and prepared text will be available. Materials provided. Participants should have a sharp knife [Craft or Stanley type knife] and any other personal tools they think are appropriate. This day is limited to 12 participants.

**Book First Aid and Repairs** - Tuesday 14th - For booksellers, librarians and book collectors The actions and methods used/suggested are based upon those recommended by The National Trust Book Conservation Unit plus additional bookbinding methods. Various treatments for different binding styles and materials will be discussed. Tools, viz .bone folders etc will be available, likewise adhesives and repair materials.

Course Tutor : Maureen Duke has been bookbinding for over 50 years and she is well known internationally as a forward thinking advocate of craft bookbinding. She is an International lecturer/demonstrator and has held workshops in America, North and South, Australasia and Europe. Maureen was formerly head of bookbinding at Guildford College and still teaches weekly as a visiting lecturer at West Dean. A few years ago she became involved with the European Art Conversation Trust and works with the Society of Archivists and other professional organizations. Maureen is a past Chairman of the Society of Bookbinders and has recently been elected as their President. In addition to the courses Maureen will be giving a talk on book bindings at 8 pm Nov 13th.

Fees & Booking : Include materials, light lunch and refreshments on both days.

Nov. 13th Make a Simple Book : £35

Nov 14th Book First Aid & Repairs : £25

To register please telephone: +44 (0) 1988 402062 or e-mail : [bsc@orkneybooks.co.uk](mailto:bsc@orkneybooks.co.uk)

or alternatively write to:

Book Skills Course, 13 North Main Street, Wigtown Scotland DG8 9HL

## 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 on course programs can be found on the school's - 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)

### **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 enrollment fee.

For more information: Contacts: 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.

## 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

### 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](http://www.otterbindery.co.uk)  
e-mail [marysa@deveer.co.uk](mailto: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](mailto:mcockram@ma.kew.net)

## **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)

## **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](mailto:bookman@btinternet.com)

# Dates for your Diary

**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>

**7<sup>th</sup> November 2006**

**Designer Bookbinders – Tuesday Lecture**

**Phil Baines – Printing Graphic Design and Marketing – 70 years of Penguin cover design**

18.30 - The Art Workers Guild, 6, Queens Square, London WC2 (Holborn Tube)

£6.00 admission (£4.00 for DB Members, £2.00 for full time students)

**7<sup>th</sup> November 2006**

**Designer Bookbinders – Tuesday Lecture**

**Tom Kemp - From Craftsman to Artist in 10,000 easy steps**

18.30 - The Art Workers Guild, 6, Queens Square, London WC2 (Holborn Tube)

£6.00 admission (£4.00 for DB Members, £2.00 for full time students)

**5<sup>th</sup> December 2006**

**Designer Bookbinders – Tuesday Lecture**

**Harrington & Squires – Working in a thin space**

18.30 - The Art Workers Guild, 6, Queens Square, London WC2 (Holborn Tube)

£6.00 admission (£4.00 for DB Members, £2.00 for full time students)

**9<sup>th</sup> January 2007**

**Designer Bookbinders – Tuesday Lecture**

**Mark Cockram – Bookbinding without Frontiers**

18.30 - The Art Workers Guild, 6, Queens Square, London WC2 (Holborn Tube)

£6.00 admission (£4.00 for DB Members, £2.00 for full time students)

**6<sup>th</sup> February 2007**

**Designer Bookbinders – Tuesday Lecture**

**Tracey Rowledge and Kathy Abbott – Tomorrow's Past**

18.30 - The Art Workers Guild, 6, Queens Square, London WC2 (Holborn Tube)

£6.00 admission (£4.00 for DB Members, £2.00 for full time students)

\*We will be in attendance at this event