

Skin Deep

The Biannual Newsletter from J. Hewit & Sons Ltd.

No.24 – Autumn 2007

Contents

In Praise of Books Page 2

So is Nigel Jury's wry look at the future of the printed word a fantastical prediction? You decide.....

How I Do It: Tool Sharpening Page 24

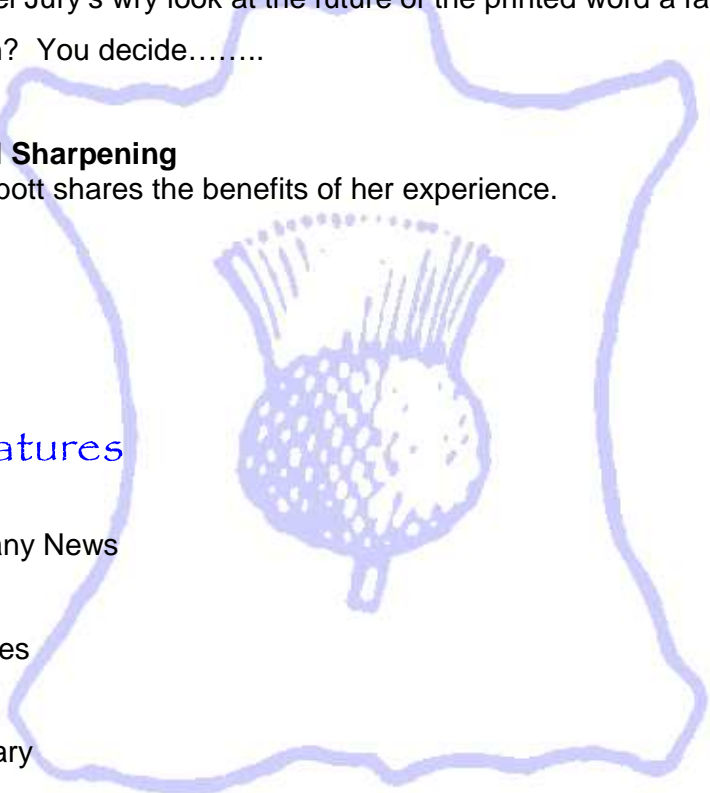
Kathy Abbott shares the benefits of her experience.

Regular features

Product & Company News Page 6

Study Opportunities Page 10

Dates for your Diary Page 26



In Praise of Books

by Nigel Jury

New World English Dictionary (5th edition)

screenbook *n.* generic name for handheld communication device to download and display text by page, choice of fonts, capacity for several hundred books, now ubiquitous. Modern versions also exchange graphics, images and voice. Once regarded as successor to the paperbook, but comparison inaccurate.

Awakened by a screeching jolt as the train jerked through London's ancient Underground, Dave realised the cultured voice in his ear had read pages ahead while he dozed; Gielgud's simulated tones apparently too soporific for his mood and time of day. A touch on the left arrow brought his screenbook back several pages to the parting point in the text. Rather than select a more strident voice Dave switched from spoken to passive read, and turned off sound effects.

Staring at the now silent page Dave tried to collect his thoughts: the party had been great, but it ended only three hours ago; he was glad his bijou flat was close to WestWard Tube. No, it was no good, it was far too early to enjoy Dickens, that is he was too hung-over, so he closed the book.

By default the screenbook instantly switched to B²C's News'N'Sport: damn, my rollerball team is not doing at all well he noted, losing again last night despite the millions spent on biokeramic body enhancements. Spurs were losing far too many players crippled: relegation looks likely.

With a flash of sunlight the CommuTube emerged from the water and headed up the long westbound gradient leaving inundated London behind. About 20 minutes free, mused Dave, his dozy state sparing him the latest crop of disasters parading across his screenbook. Furious piano playing burst in his ear, Bach's Goldberg variations with Glenn Gould at his magnificent best. Dave looked down at the screenbook where a chessboard had replaced low priority news. The White Queen pulsed on her King-threatening square, his Black Knight sat forlornly off the board. *Hells-teeth* muttered Dave, old Pancho is really into this game, it must be midnight in Mexico. Well, I can't concentrate just now, I'll set a reminder tone for my lunch break. But I have to prepare for the monthly budget meeting, Damn!

His thoughts returned to the party. He didn't trouble much with birthdays but his girlfriend arranged everything so how could he refuse? Besides she had given him a perfect gift: the latest model screenbook, skilfully encased in tooled Russia leather she had been told was cut from the last skin recovered years ago from a sunken cargo. It hit the spot for Dave, full function matched with beautiful leather; hardwearing, practical, no conflict of style. But where did she find a leathercase binder of this quality?

15 minutes left. Dave fidgeted, his hung-over fragility feeding innate indecision: I really ought to work on my astrophysics course he recalled irritably, the term paper is overdue. Thumb hovered over the screenbook. Or shall I let Dickens paint his piquant picture of London? No contest: I crave the old-English prose. With two deft touches the screenbook displayed his marked page of *Pickwick Papers*.

"...you're a shuffler, Sir...a poltroon..." he read. 'Poltroon' what's that Dave wondered, touching the unfamiliar word on the screen: "*in this context it means a mean-spirited, craven wretch*" cooed his favourite husky voice in the earpiece: oh so sensuous and feminine, Dave muttered to himself. Sensuous Suzy! That's her name he decided as he read on.

"*You are approaching your station, Dave*" murmured Suzy, far too sensual a voice for 0730 but he enjoyed knowing that she was actually 83 years old and looked older; her voice was pure twenty-

something-year-old fantasy. He needed more comfort in his life. Reluctantly he marked his place and switched off, Caslon OldStyle 9pt fading at the touch to reveal his day's events in GatesGothic 10pt. Oh yes, he noted, a special delivery today.

The CommuTube disgorged its wakening cargo directly onto the travelator, taking Dave to his burostation past advertising plaquescreens inviting him to book his next holiday: *"just place your hand here Dave and a week in AtlantisParc is yours"* the voice tinny in the noisy concourse. He ignored the targetted temptation and stopped at reception to join his colleagues' chatter as they sipped their espressoma. The view from Upper Wycombe was stunning, a seascape framed in beech foliage, distant towertops of MetroWest scintillating, glass domes refracting sunbeams in the rippling water. Removing the British Library to the Chiltern Hills had been a masterstroke all those years ago he mused, though not before the Great Barrier Collapse had sent a tsunami up Euston Road breaching their makeshift defences. And giving life-long work to hundreds of conservators, archivists and scholars.

"Have you arranged secure delivery of the collection?" shrilled a familiar voice, hot breath spraying eau-de-cologne musk on Dave's cheek.

"The transipacs arrive at 1400, I will personally supervise their inspection", Dave replied, weary of his nagging boss, or She-Dragon as she was generally known. *"These rare specimens are not in good shape, and nobody believes after such prolonged immersion in filthy water they can be conserved"* he added to prove his grip on the situation, *"but I do"*.

"Just don't let those apprentice bodgers loose on them" She-Dragon snapped. *"As the only examples of Jefferson's work extant they are priceless: we are lucky the European Kultural Kommissioner refused an export licence. Those bloody Indians are stripping this country of its heritage, or was it the Chinese this time?"*

Ignoring her intemperate outburst Dave thumb-touched the deskscreen to verify its recognition of his arrival, the screen bursting into life with emails, e-vox clips, special offers from regular and totally unknown suppliers. I must reset my filters Dave thought, how the hell do those dating agencies get through my firewall?

His deskscreen glowed invitingly: *For only €150 you can be the first to read Tycho Seldon's new work, the first chapter of his highly praised Astrosophistry Deconstructed will download at midnight...* His web-buying patterns attracted these incessant, sometimes annoying offers, but he had enough reading material loaded in his screenbook. Tycho's tome would have to wait. Besides the whole book will be on the Remaindered Download list in a couple of months, and 50 euro beats 150 any day.

Dave practised *Management By Walking About*, so took the lift to his department, the Conservation Bindery. Craft-historians were busy creating exact replicas of terminally ruined volumes, an endless occupation. He knew they occasionally took private commissions to make paperbooks for rich clients, forbidden by the rules of their employment, but Dave chose to ignore the anomaly. If a client wanted to buy their new-found skills he was delighted, even though the result was pure ornament. The old-fashioned paperbook was no match for a screenbook in actual use.

Besides where could you buy paper these days, or bookcloth or leather for that matter? The paperbookbinder was always at the tail-end of the process, only now he depended on the craft-historian papermaker, tanner and inkmaker working together on a particular project. Stricken forest trees were legally and effectively protected, proscribed for common papermaking, and synthetic fibre clothes were no source of rags, so new paper was virtually unobtainable. The British Library guarded its store of old papers as though they were printed banknotes – only much more valuable.

Dave loved his job, imagining his role as more doctor than conservator. He wept silently at the suppurating wounds his patients suffered, mute screams sensed in his healing hands. In every way these mouldering artefacts touched his soul. Feeling the worn, smoothed leather, smelling old

neatsfoot oil and tainted damp elicited by his gentle strokes, the altogether different acrid smells wafting from the pages within as he gingerly fingered through the cockled leaves.

The exquisite layout of the pages, text and margins in perfect harmony, fount size and leading in perfect balance, now so often ruined by water. Harmonious book design was well understood but rarely articulated through the centuries of paperbook production. Now of course the very same principles were the foundation of his screenbook, and he savoured their beauty and efficiency with equal reverence.

In his more reflective moments Dave wondered how readers of the old paperbooks coped with their total lack of facilities. Despite their bulk most contained only the story text, even short stories filling more than pocket sized space. Paperbooks often gave no information on the context of the story, no biography of the author, save a blurb on the jacket usually saying little. No matter where your thoughts were taken by the story, no means existed to link you to an appropriate webservice, not even the author's so the reader could discuss the story. Lacking page illumination you needed a lamp to read after dark, and reference manuals close to hand if the paperbook used English and ideas your state education failed to encompass, as often he found. So even at a basic level the paperbook was woefully inefficient, but all this was simply ignored by paperbook bibliophiles.

A sublime contradiction, Dave continued, addressing himself: I love to come upon paperbooks, and handle and use them, but they are no longer the best way to record and distribute information. Suppose I finish the paperbook during a long journey, if I didn't think to bring another one I would be stuck: reduced to looking at fellow travellers. With my screenbook of course I can choose any story or subject in my e-library, or download anything I fancy at trivial cost whenever and wherever I choose. If I am too weary to read, I can switch to listen-mode and someone else I choose reads to me, with relevant sound effects if I wish. Or I play music in my stereo earpiece while following the orchestral score on the screenbook, with all its interactive features. If the particular download is for instruction, I can link to a tutor (probably a computer in reality) and resolve any difficulties without delay. How on earth did they manage without these basic tools in the old days? Dave wished he knew the answer. It didn't occur to him that the paperbook was the best tool in its day, and had ousted the clumsy scroll as the more efficient device.

Notwithstanding their poor utility, Dave's deep love for his paperbooks gave rise to some odd behaviour. The small collection he had carefully assembled was prized and daily fondled by him, so much so his girl friends resented their second place in his heart (quite wrongly in fact, for Dave put them much lower than second).

He could not resist buying paperbooks when found, his first edition of *The History of the Concrete Roof Tile* was cherished as any Folio Classic edition, well, perhaps not as much as the birch-bark binding on his pristine copy of Richard Hakluyt's *Tudor Venturers*, he might admit if pressed.

Everything about paperbooks fascinated Dave. Like all craft-historians he had dedicated his life to recovering skills lost to society, even when society no longer needed them. He attended every video-conference, and was widely acknowledged as foremost expert on English silk headbands. His video-presentation on their construction and long evolution was definitive, though his theory that their purpose had nothing to do with extracting the paperbook from a full shelf was still controversial.

Laboriously his young crew were acquiring a wide range of paperbook binding skills, the team working with their colleagues in the papermaking, printing and associated teams in the British Library. Much ancient lore remained a mystery, and a few skills he privately thought were lost for ever.

Gilding individual letters had proved intractable, and Dave began to question if the perfectly aligned titling of the paperbooks in the Library had in fact been worked separately. After years of failed experimentation, deep searches into old papers on the ancient methods, and the difficult problem of procuring suitable gold leaf, he was ready to admit defeat. He knew the Library Executive and Friends thought his relentless and expensive research misplaced. The printing team had long since

demonstrated a method using their advanced pressure-laser tool, and Dave had failed to identify the modern reproduction among ancient originals - to his abiding shame. So what was the fuss about? Consensus was that if the old-time finishers had been given a pressure-laser they would have used it without question. So why shouldn't we?

In his earpiece Suzy advised arrival of the special delivery so Dave headed quickly to the laboratory trailing his entourage of excited staff. With exaggerated deliberation to infuriate the young apprentices gathered around the bench, Dave slowly peeled back the hygro-osmotic gel-membranes protecting the precious items and then gently submerged each saturated volume in a Formasol-filled glass tray. *"What's so special about these well rotten paperbooks?"* asked an apprentice, his smirk betraying ignorant contempt for the musty agglomeration of leather and paper. *"They're not even in The Library Register and Index are they?"*

"Correct, young Brockman. You have done your homework, but quite failed to understand it" said Dave, *"these soggy lumps are prizewinning bindings of exceptional quality and novelty. In fact they are so unusual that in two cases we have been unable to open the paperbook, some completely unknown locking device eludes us, but we persevere. Scholars specialising in late 20th century binding suspect the paperbooks contain material either illegal or illicit and they are keen to discover which. For myself I want to pick the lock without damaging the binding, but I am intrigued to know why Jefferson devised such a devilishly clever mechanism. With luck the microXray tomorrow should tell us how it works, if not why it is there"*.

While Dave pondered the bindings' mysteries, Suzy reminded him it was time to attend the budget meeting, *"You were late last month Dave"* she chided, her tone making him blush. Money, budgets and yet more damned cuts he grated. That's all the Dragon ever worries about.

Why oh why didn't we act when warned? The portents were there. Sea level was rising inexorably so the Thames Barrier was deployed more frequently, and failed too often. The threat was obvious even to a beleaguered Government. Their annual reductions in British Library funding might have helped balance the national accounts at the time, but at what far greater cost to our generation and successors? Dave was now fully wound up, the meeting will be acrimonious, but then they always were.

At the heart of his fury was the simple undeniable fact that while billions were being spent fighting endless water-shortage wars in Africa and the Middle East without any resolution in sight or much point, it seemed to him, there was never enough money to safeguard, now belatedly salvage, our water-saturated heritage. Would somebody please explain?

"I have muted all screenbook tones, Dave, we won't be disturbed" murmured Suzy in his ear.

Nigel Jury - After engineering training in RN, he spent entire working life in large industrial companies persuading disinterested colleagues to adopt new methods generally based on computer systems. Having witnessed the birth of successive new technologies, he is old enough also to have seen their demise, and the unforeseen problems arising from serial obsolescence. We may read books printed 500 years ago, but cannot read archives taped in 1980. Technology has long since overtaken him, and now retired he eschews the incessant intercommunication and impatience of the working place to enjoy bookbinding for friends, and helping people fend off aggressive bureaucracy

Product & Company News

Red Spanish Marble Paper

After a long absence, Red Spanish Marble Paper is now back in stock.

Singles	£0.75 per sheet
25-99 sheets	£0.45 per sheet
100-499 sheets	£0.40 per sheet
500+ sheets	£0.35 per sheet

Also available in Brown, Blue and Green

'French Style' Straight Grain Aniline Goat

We are very pleased to offer for general sale, Aniline Straight Grain Goats. This type of leather is synonymous with 18th and 19th Century French bindings. Our skins are tanned and dyed and left with a semi-transparent finish. The skins are then embossed with a straight grain, giving a natural looking and luxurious leather. This leather is ideal for both new bindings and restoration work and will take both gold leaf and foil and can also be blind-tooled.



Dark Blue

col.4



Dark Green

col.7



Mid Red

col.11

SB50 - Finishing Tool Cleaner

SB50 is the ideal way to clean dirt from old and tired looking finishing tools. This brand new product will clean brass, copper and many other materials. Its deep cleansing capabilities will dissolve dirt, grime and grease and leave brass and copper bright and clean.

Available in two sizes, 150ml bottle @ £11.52 each and 500ml bottles @ £29.70 each

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

Adhesive Dispensers

These cleverly designed containers will dispense just the right amount of PVA adhesive into the reservoir. Ideally suited for most adhesives, gums, dyes, lacquers, fabric dressings, liquid polishes and all other liquids which evaporate and become solid quickly.

Available in 2 sizes

0.9 litre - including flat brush £16.63 each

1.5 litre - including round brush £19.25 each

Replacement Brushes:

Flat Brush £2.45 each

Round Brush £3.15 each



Highlander Goat

Aimed at the amateur market our new Highlander Goatskins are tanned and finished using the same processes as our Chieftain Goats. The HIGHLANDER goats however differ from the Chieftain goats in that they are given a subtle artificial graining in order to cover some of life's bumps and bruises. The leather is priced the same as our embossed goatskins. Colours will be the same as our Chieftain goats, however stocks will be limited. Prices for run selections will start at around £52.00 per skin. Quantity discounts are available.



Dark Brown

col.1



Mid Brown

col.2



Navy Blue

col.4



Royal Blue

col.5



Crimson

col.11



Scarlet

col.12



Mid Green

col.8



Maroon

col.10

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

The Society of Bookbinders Competition, 2007

J Hewit and Sons Award for Innovation

Winner - Christine Sieber, Hamburg, Germany, Professional Bookbinder, Fine Binding Category

Book - Binding structures in the Middle Ages by Berthe van Regemorter

Binding - Bradel-binding with attached covers in polycarbonate. The polycarbonate covers are varnished with car lacquer using airbrushing technique. The spine is made of water snake skin in grey. The concept of the design is abstract. Different plains are moving within each other. This concept allows a lot of space for interpretation to the viewer

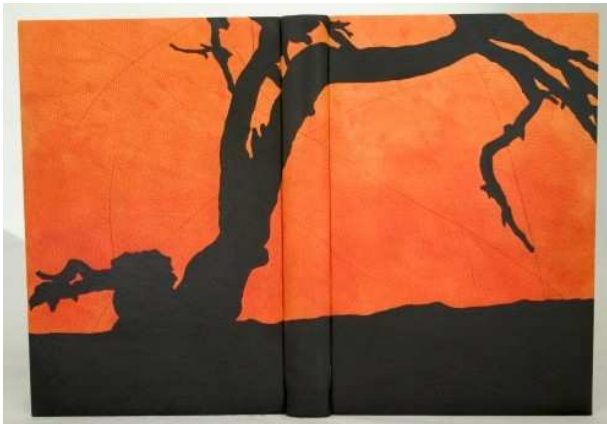


J Hewit and Sons Award for Craftsmanship

Winner - Kate Holland, Bath, UK, Professional Bookbinder, Fine Binding Category

Book - And the Ass saw the Angel by Nick Cave

Binding - Hand dyed orange alum-tawed goatskin with black goat onlay. Scratches. Black sprinkled edges, orange leather end bands, offset printed endpaper on black Bible paper. This is a tale of murder, lust and God set in small-town Bible belt America. The colours are inspired by films such as Night of the Hunter and Gone with the Wind. The scratches evoke the protagonist's self-mutilation. The silhouetted lightning tree plays centre stage and the crows are forever circling the narrative.



J Hewit and Sons Award for Design

Winner - Susanne Natterer, Freiburg, Germany, Professional Bookbinder, Fine Binding Category

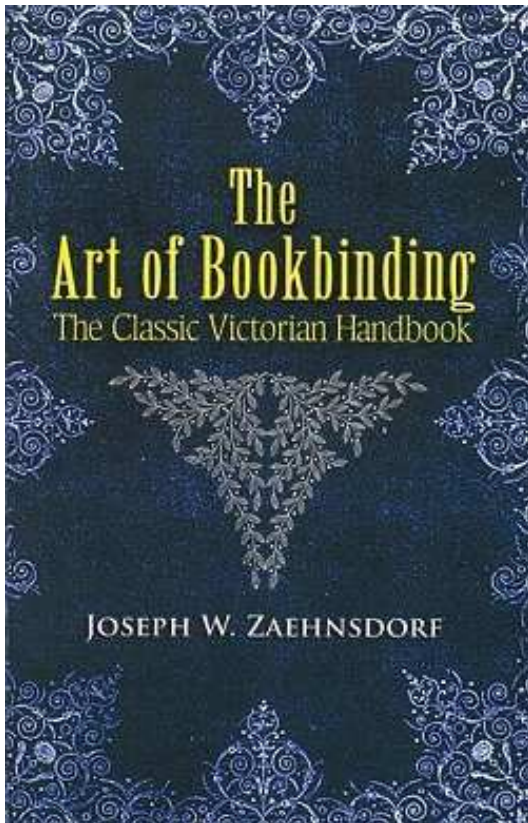
Book - L'Infinito by Giacomo Leopardi

Binding - Stub-binding, non-adhesive binding covered in full leather, Mingei-Shi endpapers. Single sections covered with black leather strips, 4 orange bands around the spine, orange leather strip around the head.



Our warm congratulations go to all the winners.

The Art of Bookbinding - The Classic Victorian Handbook



By Joseph W. Zaehnsdorf

Hobbyists can learn the art of bookbinding from a renowned Victorian master on a classic that offers expert, easy-to-follow advice on every stage of the craft. The author, whose custom bookbinding has been revered since the nineteenth century, offers step-by-step instructions on every stage of the process: from folding the leaves and sewing them into signatures to gluing, gilding edges, covering, and finishing. Over 117 woodcuts and lithographs from the original edition illustrate tools and equipment, as well as examples of exquisite binding inlays.

A rare study of a centuries-old art form, *The Art of Bookbinding* preserves a precious legacy for binders, book art enthusiasts, and collectors. Among the most respected references available on the technique of professional bookbinding, its contents capture the essence of superior book production and invoke a renewed appreciation for lasting, quality-made tomes.

Dover (2007) unabridged republication of the revised and enlarged second edition of the work originally published in 1980 by George Bell & Sons, Ltd. 224pp 5.5" x 8.5" - paperbound.

Only £10.00

Society of Bookbinders Journal 2006 - Volume 20

£18.00 each

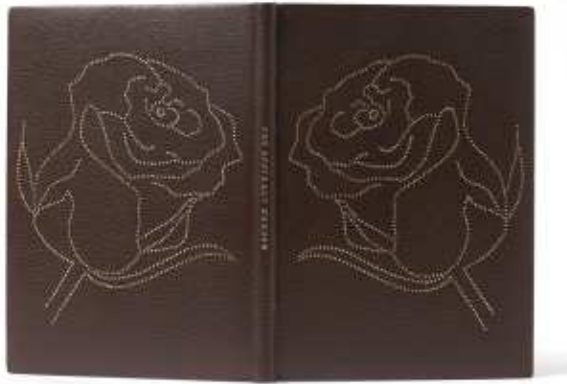


(subject to shipping charges where applicable)

Study Opportunities

Courses

Designer Bookbinders & The Society of Bookbinders - Weekend Workshops 2007-08



- 20-21 October 2007 - Wrap-Around Paper Binding - Kathy Abbott
10-11 November 2007 - Full Vellum Binding Glenn -Bartley
19-20 January 2008 - Gold Finishing - Stuart Brockman
16-17 February 2008 - Impressed Leather Techniques -Rachel Ward-Sale
15-16 March 2008 - Leather Decorating Techniques - Dominic Riley

Welcome to the fourth series of joint workshops offered by Designer Bookbinders and the Society of Bookbinders. These workshops offer structured, intensive learning from established and well-respected teachers. They are designed to stress the 'hands-on' 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 a range of topics from traditional techniques to innovative structures in six different venues across the country. We hope you will be tempted - but please remember that the workshops tend to fill up very quickly, so sign up early to avoid disappointment! We look forward to seeing you in class!

Clare Prince and Dominic Riley



Wrap-Around Paper Binding - Kathy Abbott Sat & Sun, 20-21 October 2007 - 10am-5pm York Minster Library

Fee: £120 (plus £10 materials payable on the day)

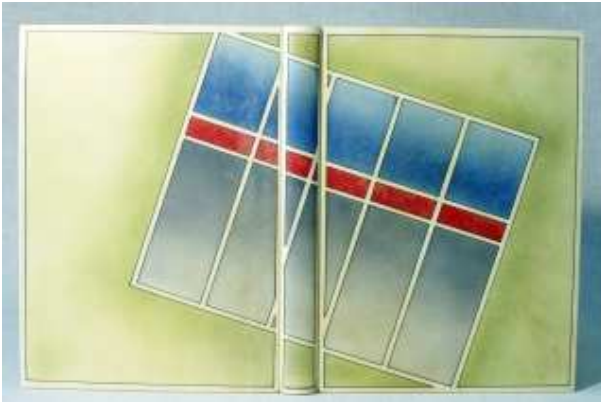
In this workshop Kathy will demonstrate two types of limp paper bindings that she has devised for exhibiting with 'Tomorrow's Past'. She will lead students step-by-step to re-create these two structures on blank books.

On the first day students will fold and slit paper for the book blocks. They will then be shown the folding of the inner and outer cover for a 'wrap-around binding'. This structure is fully reversible, uses no adhesive, and is perfect for making at home with limited tools or equipment. The second day will build on the principles of the wrap-around binding and students will make a second book

which uses decorative stitches through the covers. These ideas are starting points only: materials such as cloth or parchment could be used instead and the basic technique varied to achieve different effects - the possibilities are endless!

*'Tomorrow's Past' is the collective name for an association of bookbinders who make modern conservation bindings for antiquarian books. They exhibit annually at the Antiquarian Book Fair at Olympia in London.

Kathy Abbott served a four-year apprenticeship in bookbinding and then gained an HND from the London College of Printing and a BA from Roehampton University. She is currently self-employed as a bookbinder and book conservator working part-time as bindery manager at Bernard Quaritch Ltd. She teaches at the City Literary Institute and West Dean College and conducts many workshops across the UK. She has been exhibiting with Tomorrow's Past since its formation in 2003



Full Vellum Binding - Glenn Bartley
Sat & Sun, 10-11 November 2007 - 10am-5pm
British Library, London NW1

Fee £120 (plus £50 materials payable on the day)

Vellum is well known as a problematic material for bookbinding, and consequently is often overlooked as a strong and durable covering for a book. Its propensity to misbehave in different environments also puts people off its use. For those with some experience of forwarding and

other covering techniques, this workshop will explore the process for covering a book in calf vellum 'over boards' and attempt to demystify the procedures involved and to address its suitability as a binding material.

During the workshop Glenn will share his approach to vellum covering which draws on traditional and more modern techniques that are better suited to the demands made on today's bookbinder. Working on sewn textblocks the workshop will concentrate on forwarding the binding on the first day - board make up and attachment; headbands and spine linings etc., and covering the book on the second day. A discussion on the choice and suitability of the skin of vellum to be used, laminating with paper, and 'whiting out' will be included. Attention will also be given to board 'pulling' and how to deal with this troublesome issue successfully. Prepared textblocks and vellum will be provided.

Glenn Bartley studied bookbinding at Guildford College and worked for a bindery in Oxford for five years. Currently he is working as a professional binder in his own workshop, established in 1991. He has won several competition prizes including the DB Silver Medal in 1996 and first prize in SoB's International competition in 2005. He was elected Fellow of Designer Bookbinders in May 1999, has bindings in many collections worldwide, and demonstrates and lectures on traditional bookbinding techniques.



Gold Finishing - Stuart Brockman
Sat & Sun, 19-20 January 2008 - 10am-5pm
University of Birmingham, Edgbaston

Fee: £120 (plus £20 materials payable on the day)

Gold tooling is a difficult skill to acquire and requires much patience and repeated practice. The aim of this workshop is to introduce participants to good gold finishing practice, emphasizing the methods and skills required for the successful use of gold leaf for tooling on

leather.

The course will cover all the steps involved in gold tooling leather boards and spines. These include: gold-tooled labels on goatskin, the use of line fillets and patterned rolls on boards and board edges, lettering a convex spine, the use of pallets (both line and patterned), and the use of centre tools, leading up to a run-up gilt spine incorporating some of the above plus additional techniques.

The techniques used differ from many other binders and originate mainly from James Brockman's six-year finishing apprenticeship in an Oxford trade bindery. The course will be taught by demonstrations followed by bench time with assistance and advice from Stuart throughout.

Stuart Brockman studied Mechanical Engineering at Imperial College, London, and trained as a bookbinder with his father James, with whom he still works. He has taught and lectured in the UK, Canada, Finland and USA, as well as for the Society of Bookbinders' conference. He has bindings in many collections worldwide including the British Library and the National Library of Scotland. He was elected a Fellow of Designer Bookbinders in 2004 and organizes the Society of Bookbinders' International Competition.



Impressed Leather Techniques - Rachel Ward-Sale
Sat & Sun, 16-17 February 2008 - 10am-5pm
Conway Bindery, Halifax

Fee: £120 (plus £10 materials payable on the day)

There are many ways to decorate a leather binding: onlay, inlay and gold tooling being the most traditional. This workshop will introduce participants to another approach, that of impressing images and designs directly into the

leather, which increases the possibilities for creative expression and technical versatility. This is a deceptively simple technique which adds interest to a binding without dominating the design. It can include a subtle textured background or bold free-form shapes. Impressing can be carried out on the covered book, or prior to covering as onlays and inlays.

The workshop will give students the opportunity to experiment with a variety of techniques for impressing and texturing leather. Although a wide variety of materials and objects for impressing will be provided, students can bring items of their own to experiment with. Also covered will be a section on onlay, inlay and scarf jointing techniques which will incorporate textured leather into designed bindings.

Practice boards will be provided, though students may also bring a book for covering or decoration. However, as not all leathers are suitable for impressing, Rachel will provide guidance before the class as to the suitable materials for personal projects.

Rachel Ward-Sale studied Art, Design and Bookbinding at the University of Brighton from 1977-81 under John Plummer, Faith Shannon and David Sellars. In 1980 she was elected a Licentiate of Designer Bookbinders and a Fellow in 2005. Since leaving college she has been self-employed, initially working from home while her children were young. Then in 1992 she helped start Bookbinders of Lewes, where she still works, doing general binding and repairs as well as fine bindings.



Historical Leather Decorating Techniques - Dominic Riley
Sat & Sun, 15-16 March 2008 - 10am-5pm
Kelly Street, London NW1

Fee £120 (plus £25 materials payable on the day)

Period bookbinding requires a wide knowledge of both historical bindings and decorative techniques. This workshop will cover two traditional 18th century English techniques, tree calf and the Cambridge panel, as well as leather dyeing and staining and other techniques including the cat's paw pattern, paste-resist and simple sprinkling.

Tree calf was practised throughout the 18th and 19th century on leather bindings where the boards are sprinkled with an acid stain, creating a pattern which resembles the trunk and branches of a tree. Although often criticized as damaging to calfskin bindings, Dominic will discuss the relative merits of the technique, giving useful hints as to how it can be practised carefully within a

conservation context.

Also firmly grounded in the 18th century, the Cambridge panel makes a very handsome decoration for calfskin bindings of the period. The covers are sprinkled with leather dye through paneled frames and embellished with formulaic blind tooling. All work will be carried out on prepared panels. Those wishing to decorate their own bound books will be able to do so, following instructions which will be provided before the workshop.

Dominic Riley studied at the London College of Printing, and has worked in London, New York and San Francisco, where he helped to found the binding programme at the Center for the Book. He teaches at home in the Lake District, across the UK, and every summer in the USA. He is a Licentiate of Designer Bookbinders, Vice Chairman of the Society of Bookbinders, co-founder of Collective Workshops, and sometime co-host of Booktalk, a cable TV show devoted to bookbinding.

Further information is available from:

Clare Prince - Tel: 020 7937 9198 - Email: Clare.Prince@BookConservation.net
Dominic Riley - Tel: 015395 31161 - Email: Rebound@onetel.com

Gloucestershire (UK) Workshops & Courses

Courses run over 5/6 weeks and will show you some of the techniques and skills needed to repair paper, cloth and leather bindings. Alternatively the course can explore new bindings. By making a multi section book suitable for a journal all the basic processes can be covered. The courses offer a regular opportunity to work at the craft, and are open to beginners or those with some experience. Tuition is on a one to one basis with limited numbers enabling you to have individual tuition on projects of your own choice. Attendance every week is not necessary. Flexible attendance can be arranged to enable you to organise the sessions around other commitments.

Chipping Campden - St James Rooms - £84.00

Thursday, 18th October 2007 from 3.30 – 7.30pm

Thursday, 1st November 2007 from 3.30 – 7.30pm

Nailsworth - Ruskin Mill - £100.00

Monday, 5th November 2007 from 9.30am - 2.00pm

Monday, 12th November 2007 from 9.30am - 2.00pm

Monday, 19th November 2007 from 9.30am - 2.00pm

Monday, 26th November 2007 from 9.30am - 2.00pm

Monday, 3rd December 2007 from 9.30am - 2.00pm

For any further details contact Anne Weare on 01285 76032

The History of Gold-Tooled Bookbinding 1500 - 1800 - Two One-Day Introductory Courses.

Overview - The purpose of this course is to expand the material introduced in the recent article on this subject in the spring edition of 'Skin Deep'. The research techniques developed in this study will be explained and participants will be shown how to use these methods to analyse and interpret many styles of gold decoration

Aims - To enable participants to identify critical aspects of gold decoration and to use them to interpret the date when the binding was made. To explore the way each style varied during its chronological history.

Course - The course is divided into two separate days and will concentrate on the major design styles. The days may be attended separately or as a linked pair.

Day 1 - Decoration of book bindings before 1500 - indications from paintings and sculpture.

- Design formats at the end of the fifteenth century, Concentric Rectangles, Noughts and Crosses, Lozenges & Saltires, Five-Stone, Manuscript Borders, Half-Knots and Arabesques.

- Workshop analysis sessions of (1) Strapwork, (2) Spiral and (3) Lace designs.

Day 2 - Workshop analysis sessions of designs involving (1) Fans, (2) Semys, (3) 'Cottage Roof' and (4) 'Drawer Handles'.

- Analysis of the many ways in which foliage has been used as a decorative element through these three centuries with particular attention to Acanthus, Lotus, Tulip and flower forms, leaf and stem shapes, natural and stylistic representation and herbaceous border constructions.

Location and Dates - West Yorkshire near Huddersfield. Precise location to be confirmed.

Courses will be held on Saturdays starting with 'Day 1' on 29 September 2007 and 'Day 2' on 27 October 2007.

Cost - £100 per day inclusive of lunch, tea & coffee and a set of the visual demonstration and analytical materials. For further details please contact Ian Andrews, Course Leader.

Email to: ian.andrews1@talktalk.net

Cotswold Bookbinders Workshop Schedule - July to December 2007

2nd Saturday of each month. The full day workshops are for you to pursue your own projects with any assistance necessary and with use of equipment. Each month to start the day there will be a demonstration of some bookbinding technique.

10th November 2007 - Demonstration - Box making. Construction of drop back box.

2nd December 2007 - Exhibition - Cider with Rosie -Display of our design bindings at Churchdown Bookfair

8th December 2007 - Demonstration - Unsupported sewing techniques

John Jameson tel. 01285 770458 e-mail john@cotswoldbookbinders.co.uk

Book North 2007/8

During 2007/8, 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: large bindery - small classes. The cost is £70 for each two-day workshop and £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 2-day workshops are:

Book Repair 1: 18/19 October 2007 or 20/21 October 2007

Cased Bindings: 15/16 November 2007 or 17/18 November 2007

Book Repair 2: 20/21 March 2008 or 22/23 March 2008

Coptic Books with Hide Covers: 17/18 April 2007 or 19/20 April 2008

The 5-day workshops are:

Inlays & Onlays & Related Techniques with Peter R Jones: 19 - 23 May 2008

Gold Tooling with Tracey Rowledge: date to be advised.

For further details or to book a place, contact Hilary Henning on 01932 787268, or email hilary.henning@tiscali.co.uk

If you want to hear about future Book North courses, contact Hilary to add your name to the Book North mailing list

American Academy of Bookbinding

Founded in 1993, the American Academy of Bookbinding program brings serious professionals and amateur bookbinders together to improve their skills and benefit from top-level instruction without having to study abroad. The academy holds intensive courses in the fine art of leather binding and related subjects. 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 at <http://www.ahhaa.org/> or contact AAB coordinator, Margaret Cruzzavala on (970) 728-3886.

Canadian Bookbinders and Book Artists Guild In-studio Workshops - 2007

2007-WKSP-034 Pop-ups Beyond the Basics

Instructor: Lise Melhorn-Boe

Location: CBBAG Bindery

Duration: 2 days; Sat. & Sun. Oct. 20, 21

Hours: 9 a.m. – 5 p.m.

Course fee: \$160 members/\$220 non-members

Materials fee: \$15 payable to the instructor

Prerequisite: Bookbinding I or permission of the instructor

Learn how to combine basic pop-up techniques to make more intricate structures. Form solid and sculpted shapes. Create movement on the page using V-folds and hidden straps. Techniques can be used for cards or books. Students will need scissors, a glue stick, or double-sided taper, a ruler, protractor, knife and cutting board. Colouring materials (coloured pencils or non-toxic markers) will add to the fun. Paper will be provided.

2007-WKSP-035 Bookbinding I Intensive

Instructor: Brian Maloney

Location: CBBAG Bindery

Duration: 5 days; Mon. – Fri., Oct. 22 – 26

Hours: 10 a.m. – 5 p.m.

Course fee: \$400 members/\$460 non-members*

Materials fee: \$30 payable to the instructor

Course description the same as WKSP-024

2007-WKSP-036 Heightening the Impact of Images and Text

Instructor: Mira Coviensky

Location: CBBAG Bindery

Duration: 1 day; Sat., Oct. 27

Hours: 10 a.m. – 5 p.m. Course fee: \$95

Materials fee: \$20 payable to the instructor

Prerequisite: Artists' Books Foundation Class I (Alternative Book Structures for Book Artists) or permission of the instructor

Learn about using changes in scale and ways of cropping to heighten the impact of the images and text in your books. We will use a projector to play with size, scale and cropping. We'll then take what we've learned to create a small book that keeps the reader involved from beginning to end.

2007-WKSP-037 Long and Link Stitch

Instructor: Betsy Palmer Eldridge

Location: 24 Castle Frank Cres., Toronto

Duration: 2 days; Sat. & Sun., Oct. 27, 28

Hours: 10 a.m. – 6 p.m.

Course fee: \$160 members/\$220 non-members*

Materials fee: \$30 payable to the instructor

Prerequisite: Bookbinding I or permission of the instructor

This two day workshop will introduce a variety of long & link structures. Participants will select two models to make.

2007-WKSP-038 Bookbinding III

Instructor: Don Taylor

Duration: 6 Sundays; Oct. 28, Nov 4, 11, 18, 25, Dec. 2

Hours: 10 a.m. – 5 p.m.

Course fee: \$480 members/\$540 non-members*

Materials fee: \$30 payable to the instructor, plus cost of leather

This course introduces the advanced techniques used for traditional leather covered, fine binding structures. Participants will make two models, both with sewn headbands, attached boards, and

covered in half leather. The first model will be sewn on recessed cords with a hollow tube construction; the second model will be sewn on raised cords with a tight back construction.

2007-WKSP-039 Endpaper Refresher

Instructor: Betsy Palmer Eldridge

Location: 24 Castle Frank Cres., Toronto

Duration: 1 day; Sat., Nov. 3

Hours: 10 a.m. – 5 p.m.

Course fee: \$95

Materials fee: \$10 payable to the instructor

Prerequisite: Bookbinding I or permission of the instructor

This one day workshop is for those who feel that their endpaper techniques are perhaps a little rusty and could use a refresher to jog their memories and bring those fingers up to speed.

2007-WKSP-040 Boxes & Protective Enclosures Intensive

Instructor: Dan Mezza

Location: CBBAG Bindery

Duration: 5 days; Mon. – Fri., Nov. 5 – 9

Hours: 9 a.m. – 5 p.m.

Course fee: \$400 members/\$460 non-members*

Materials fee: \$25 payable to the instructor

Prerequisite: Bookbinding I or permission of the instructor

This workshop will be of particular interest to librarians, collection care specialists and private collectors. It will introduce many methods currently used to protect book materials. Participants will make several models, such as a paper slipcase, a double tray “clamshell” box, a portfolio, and a number of other protective enclosures

2007-WKSP-041 Coptic Binding

Instructor: Louise Granahan

Location: CBBAG Bindery

Duration: 1 day; Sat., Nov. 10

Hours: 9 a.m. – 4 p.m.

Course fee: \$95

Materials fee: \$15 payable to the instructor

This one day course will give participants the opportunity to make a very early book form, developed in North Africa in the 4th century, with exposed sewing and wooden covers.

2007-WKSP-042 Finishing Intensive

Instructor: Betsy Palmer Eldridge

Location: 24 Castle Frank Cres., Toronto

Duration: 6 days; Mon. – Sat., Nov. 12 – 17

Hours: 10 a.m. – 6 p.m.

Course fee: \$480 members/\$540 non-members*

Materials fee: \$30 payable to the instructor

Prerequisite: Leather Workshop, or permission of the instructor

This six-day course will introduce the basic concepts and techniques used in decorating leather-bound books. The course will cover: blind and gold tooling; titling; several methods of inlay and onlay; historical decorative tools; and typical elements of design. Participants will try their hand at various techniques using an assortment of different leathers.

2007-WKSP-043 Santa’s Workshop

Instructor: Louise Granahan

Location: CBBAG Bindery

Duration: 1 evening, Fri., Nov. 30

Hours: 6 p.m. – 9 p.m.

Course fee: \$45

Materials Fee \$10 payable to the instructor

If you scramble to get ideas for holiday presents, this workshop will solve that problem! Spend an evening making a lovely 3 section book with paper covers and exposed sewing using the “dot-dash” technique. You will take home templates so you can make more of these books quickly and easily with minimal tools.

2007-WKSP-044 Rough ‘n Tough

Instructor: Louise Granahan

Location: CBBAG Bindery

Duration: 1 day; Sat., Dec. 1

Hours: 9 a.m. – 4 p.m.

Course fee: \$95

Materials fee: \$20 payable to the instructor

This one day course is great for beginners. Participants will make a rough, unembellished, leather-bound book consisting of five individually sewn sections in a wrap-around leather cover with leather thongs or corded ties. This style of book can be made at home with minimal materials.

2007-WKSP-045 Remedial Repair

Instructor: John Burbidge

Location: CBBAG Bindery

Duration: 2 days; Sat. & Sun., Dec. 8 & 9

Hours: 10 a.m. – 5 p.m.

Course fee: \$160 members/\$220 non-members*

Materials fee: \$15 payable to the instructor

This two-day course, designed with librarians and book collectors in mind, introduces the repair of damaged books to make them usable without destroying their potential to delight as books. Particular attention will be paid to cloth and paperback bindings. Participants are encouraged to bring books from their own collections which illustrate problems, and which may be used for practicing skills.

Further information and applications form are available from www.cbbag.ca

Leatherwork Courses with MacGregor & Michael, Tetbury. UK

MacGregor & Michael are professional designer-makers of hand-stitched leathersgoods with more than 30 years experience. Their short course builds 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.

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 or by contacting

Val Michael at MacGregor & Michael

37 Silver Street

Tetbury

Gloucestershire

GL8 8DL

UK

e-mail: info@leathercourses.co.uk

Tel: (0044) 01666 502179

Garage Annex School for Book Arts Easthampton, MA, USA

2007 Programme

20-21 Oct - **Stationery Departures** - Hedi Kyle

3-4 Nov - **On the Surface: Surface-Altering Techniques for Expressive Effect** - Donald Glaister

Nov 9 - Nov 11 - **Material Image: The Paper Tells It All** Suzanne Moore

Dec 1 - Dec 2 - **Dyed Limp Vellum** Mark Tomlinson

2008 - Workshop Schedule - Please visit the Garage Annex web site at www.GarageAnnexSchool.com for full workshops descriptions, instructor bios, and many images.

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

The Otter Bindery in Surrey, England

Workshops 2007 – 1st Saturday of Every Month plus a special one-off weekend of bookbinding in Dartington in September

Saturday 3 November 2007 Gold Finishing With Steve Orriss

This one day course will throw you straight into the deep end! You will immediately be using real gold leaf on real leather. You will practice using rolls and fillets to create lined and patterned designs on pieces of calf and goat. You will also have a chance to practice using a type holder to create titles on false book backs. This is a fun day with the emphasis on enjoyment and learning. You will be given a list of future reading and resources in the furtherance of the craft of gold finishing and although after a day of gold finishing you will not leave a master of this particular craft, you will go away with a good idea of how to go about gold finishing and with all the necessary knowledge to take your new found skill further. Please be aware that it is necessary to purchase gold leaf for this event, which you can do on the day at the bindery if you wish. The overwhelming advice from experienced gold finishers is practice so if you have attended courses before then do attend another for the practice.

Saturday 1 December 2007 - Bind a Book With Marysa de Veer

Bring a book to bind or restore. This day is aimed at those wishing to progress their knowledge and I will gear the course around the abilities and interests of the attendees. Please write to marysa@otterbookbinding.com and let me know your particular interest.

Saturday 5 January 2008 - Begin a Book With Marysa de Veer

Bring a new book or an old book to transform. You will learn how to dismantle the book, split it into its individual sections and re-sew it. I intend to take this course at a slightly slower pace in order to attend to sewing, making made endpapers, rounding and backing, hand sewn silk headbands and cutting the boards. Do NOT expect to leave this course with a finished book. This day is a preliminary for the February course, which will be with Royston and will involve paring the leather and covering the book

Saturday 2nd February 2008 - Forward a Book With Royston Haward

In this course you will need to bring an already hand-sewn, rounded and backed book with 'made' endpapers and hand sewn headbands. You will be lacing in the cords or tapes, paring the leather

for covering and then covering it. You will need to bring leather for covering, a spokeshave and a paring knife. For further details on where to obtain tools and materials please email marysa@otterbookbinding.com If you do not have leather, you can purchase a small piece on the day.

VISITS There are other visits planned. To keep up to date please check the website www.otterbookbinding.com or write to marysa@otterbookbinding.com and ask to be put on our mailing list.

Wednesday September 26 2007 - Cost £15.00 - GUILDHALL LIBRARY 2pm for one and a half hour visit – no more than 8 visitors

A visit to Guildhall Library conservation will consist of talks by the Manuscript, Printed books and Prints & Maps conservators with a chance to see what they are working on at the time. There will also be an opportunity to see various "interesting" bindings that are in the collections.

Saturday October 13 2007 - Cost £15.00 - TREVOR LLOYD www.trevorlloyd.co.uk 2pm for a 2 hour visit

Trevor Lloyd is an experienced bookbinder and highly skilled gold finisher. His bookbinding shop is right in the heart of historic Ludlow. Trevor will have a selection of books on display and will be happy to talk to you about all aspects of gold finishing and restoration.

Wednesday December 12 2007 - Cost £FREE - THE OTTER BINDERY – OPEN AFTERNOON 4.30pm for a one and a half hours

Marysa is an experienced bookbinder and book conservator as well a practising artist. You will see photographs of work undertaken as well as work currently in progress. This is also a Christmas shopping opportunity with various hand bound gifts on display.

To download an order form for one of these courses please go to www.otterbookbinding.com and click 'Learn to Bind' *please also check website for details of organised visits to binderies and conservation studios

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
e-mail marysa@otterbookbinding.com

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

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

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.

Further information, please contact Mike Brunwin at: m.brunwin@lcp.linst.ac.uk

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: Contacts: Mick McGregor at Leeds College of Technology
Tel: +44 (0) 113 297 6438, e-mail m.mcgregor@lct.ac.uk
or Student Services: tel +44 (0) 113 297 6481.

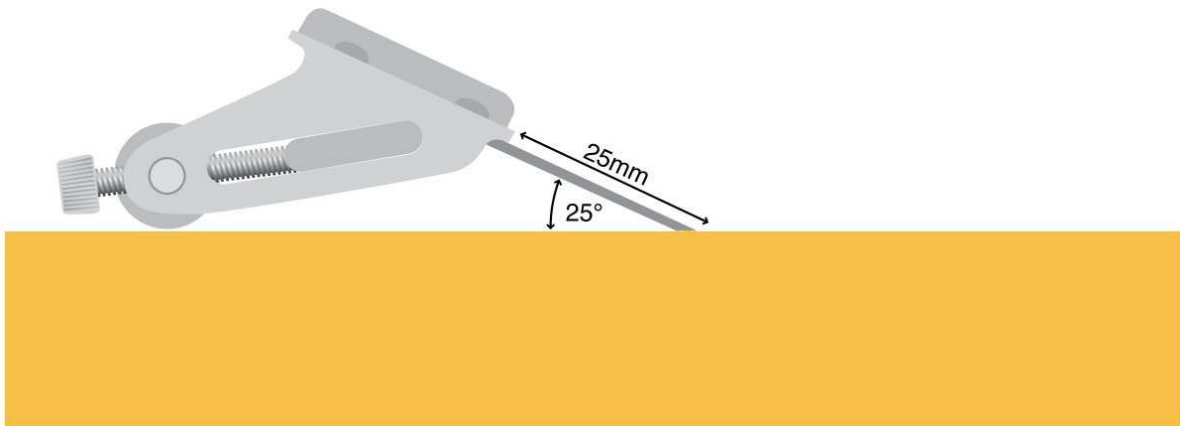
Company Closures during the Christmas Period

Monday 24th December closing at 12.00
Re-opening on Thursday 3rd January

During this period,
our online catalogue and shopping cart will be open for business as usual!!

How I Do It: Tool Sharpening

by Kathy Abbott.



I sharpen both my spokeshave and paring knife in the same manner; that is by using a honing guide, diamond whetstones, a ceramic sharpening stone and a strop.

I should point out that the spokeshave holder must be adapted from being a wood working tool to one that is suitable for paring leather. The depth of the mouth (opening) should be made wider by using a metal file, rubbed against the lower edge of the opening. (*Ed – see [Skin Deep](#), vol. 16*)

This is done to stop the leather parings from becoming packed within the opening whilst paring. The base of the spokeshave holder should also be backed off (as described below) so that it is absolutely flat and smooth. Before using the spokeshave blade, you must round off the corners, again using a metal file. This is done to stop the blade from catching the leather at the corners whilst paring.

Firstly, I back off the blade of either the spokeshave or paring knife. This should be done before using either blade for the very first time and also each time the blade becomes very blunt. Backing off is done by rubbing the back of the blade (the side without the angle) up and down a blue, coarse diamond whetstone, which has been moistened with a small amount of water. The blade must be held absolutely flat on the whetstone. I keep doing this until the back of the blade is evenly ground (an even, dull sheen will appear on the back of the blade) and there is no trace of a burr on this side. Backing off is important, as blades are rarely completely flat when they come from the manufacturers. If the back of the blade is not ground absolutely flat, it will not cut evenly.

Note: It is important that you stand whilst sharpening a blade. By applying the whole of your body weight in this way you will sharpen the blade more quickly and evenly.

When sharpening a spokeshave blade, after the blade has been backed off, I place it with the angled side facing downwards, into a honing guide. The one I prefer to use is a Stanley 81-050 honing guide, which is an angled guide on two small rollers. The flat side of the blade must protrude from the edge of the honing guide by exactly 25mm to give a sharpening angle of 25° (this is my preferred angle, though a deeper angle is also permissible and is favoured by some binders. If a longer bevel is required, the blade should protrude from the honing guide by 30mm). It is essential that the blade is set accurately to this measurement so that I can ensure that the blade will be sharpened to the exact same angle in the future.

When I am satisfied that I have an exact 25mm protrusion, I firmly tighten the screws in order to ensure that the blade does not move whilst sharpening. I then place the blade (within the honing guide) with the angle facing downwards onto the coarse whetstone, again, moistened with water. I place my fingers on the flat panel of the honing guide and rub the blade up and down the length of the stone using a firm downward pressure. It is important not to slip off either end of the stone, as this can result in the chipping of the blade. I continue to do this until the angle is evenly ground.

I then take a red, fine diamond whetstone and without removing the blade from the honing guide, I repeat the process. The angle should now start looking evenly shiny. I then turn the blade over, still within the honing guide and, making sure that the back of the blade is absolutely flat on the stone, I back the blade off again to remove any burr caused from sharpening the angled side.

Still without removing the blade from the honing guide, I repeat the process on a fine ceramic stone (no water necessary). The blade will now be very shiny on both sides and should feel very sharp.

Note: Diamond whetstones and ceramic stones should be used for sharpening as they remain absolutely flat, unlike oil or sand stones, which become dipped with time.

I finish off the blade by removing it from the honing guide and then by lightly stropping it on a leather strop, which has been previously with a small amount of jeweller's rouge.

I place the blade back into the spokeshave holder with the angled side of the blade facing downwards. I adjust the screws of the spokeshave until approx. 0.5mm of the blade is protruding from the base. The blade needs to be stropped occasionally when paring a skin, to freshen up the blade (I don't remove the blade from the handle to do this). I would expect to sharpen the blade to the degree described above after paring about two skins (depending on their size).

I use the exact same process for sharpening my paring knife, which is a modified hacksaw blade, 23mm x 180mm in size. The blade however, cannot be gripped in the honing guide as it is – the metal is too thin – so I wrap a piece of leather around the length of the blade to thicken it. I sharpen the paring knife also to a 25° angle.

Note: A standard paring knife cannot be sharpened within this honing guide.

The diamond whetstones discussed in this article are DMT Bench Whetstones, coarse and fine 150mm x 50mm. The ceramic stone is a fine Spyderco Ceramic Bench Stone 200mm x 50mm. Both types of whetstone are available from Axminster Tools (in the UK).

[Kathy Abbott](#) served a four-year apprenticeship in bookbinding and then gained an HND from the London College of Printing and a BA from Roehampton University. She is currently self-employed as a bookbinder and book conservator working part-time as bindery manager at Bernard Quaritch Ltd. She teaches at the City Literary Institute and West Dean College and conducts many workshops across the UK. She has been exhibiting with Tomorrow's Past since its formation in 2003

Dates for your Diary

18th – 20th October 2007

***The Guild of BookWorkers Standards of Excellence Seminar**

will be held in Dallas, Texas.

The format for this year's Standards seminar will be different than in previous years. There will be three "Group Roundups," which all seminar participants will attend at the same time. The format will be similar to the Bookbinding 2000 seminar. On Saturday morning there will be two "Small Group Roundups," of which each participant can choose two of three choices. These will be smaller in size, more like past Standards presentations. There will also be a Foundations Session on Thursday for those who wish to participate

List of Presenters	Stuart Brockman
	Catherine Burkhard
	Roberta Iavadour
	Chela Metzger
	Keith Owens
	Priscilla Spittler

Further details are available from GBW's web site at: <http://palimpsest.stanford.edu/byorg/gbw/>

3rd – 4th November 2007

***UK Fine Press Book Fair**

Saturday 11.00 – 18.00

Sunday 10.00 – 17.00

Oxford Brookes University, Gipsy Lane, Oxford, UK

Every two years, the UK Provincial Booksellers Fairs Association (PBFA) works with the Fine Press Book Association to organise the *Oxford Fine Press Book Fair* in Oxford, UK. This is the largest international show of fine presses and their work outside North America.

Specialist fair for collectors of private and fine press books; includes exhibitors from the Fine Press Book Association, plus binders, paper makers, suppliers, etc.

*J. Hewit & sons will have a stand at these events

Designer Bookbinders Lectures 2007-08

Tuesday 6 November - Danny Flynn, typographer - Laser Cutting and Letterpress: The use of laser-cutting technology in both traditional and letterpress printing work for film and advertising and his collaboration with artist and bookbinder Eri Funazaki

Tuesday 4 December - Carolyn Trant, Parvenu Press - Books & STUFF - the Quiddity of Artist's Books: Artist Carolyn Trant talks about her books and making ideas work in organic materials. She will try and bring some real stuff with her.

Saturday 26 January – All day Event

10.30am - David Penton, Mark Cockram and Midori Kunikata-Cockram - Beautiful British Books: An account of the genesis, setting up and impact of the Designer Bookbinders Exhibition held in Japan in 2006

12 noon - Elizabeth Sobczynski - Preserving the Oldest Monastic Collection -The Deir al Surian Library: The most important Coptic Library in Egypt dates from the fifth century and houses the earliest biblical texts and works of Church Fathers. The collection represents a resource of inestimable scholarly value and an important example of a shared world heritage; the immense task of preserving it for the future is underway with the support of The Levantine Foundation.

2pm - Faith Shannon - STONE bound: How one commission became ten bindings and an exhibition: Binding George Mackay's poems for Kulgin Duval and Colin Hamilton

3.30pm - Sally Mae Joseph and Susan Hufton - Making a Mighty Manuscript Book: Two of the scribes and artists who worked on the St John's Bible tell the story of its making in the 21st century and of their experiences as members of the production team

Tuesday 5 February - Bernard Middleton - The Middleton Lecture How not to create a bindery: A light-hearted account of my set-up, which is in marked contrast to the smart, clinical, efficiently arranged binderies of many others

Tuesday 4 March - Philip Smith - Constructing Tom Phillips' Dante's Inferno "tower": Illustrating the process of designing and binding a three-volume book tower. The lecture celebrates Philip's 80th year, fifty-nine of which he has spent working as a book artist.

The Bookbinding Competition Exhibition - The John Rylands Library, Deansgate, Manchester from Sun 18th November 2007 until Sat 12th January 2008. The library is open on Mon, Weds, Thurs, Fri & Sat from 10-5 and on Tues & Sun from 12-5. Closed between Christmas and New Year

The Art Workers Guild, 6 Queen Square, London WC1 at 6.30pm

The nearest tube stations are Holborn and Russell Square

Admission: DB members £5, non-members £7, students £2.50 per lecture

Further details from Julia Dummett and Rachel Ward-Sale 01273 486718

Website: www.designerbookbinders.org.uk. E-mail: lectures@designerbookbinders.org.uk



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