

Skin Deep

The Biannual Newsletter from J Hewit & Sons Ltd.

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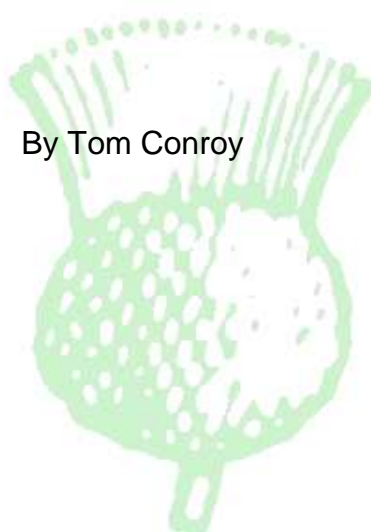
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Using Hewits Dyes on Japanese Paper

by Mark Andersson and Bailey Kinsky

Japanese paper is a good substitute for leather in many book repairs. Its easier to work with than leather, less expensive and can be waxed to give it a leather-like appearance. Obviously, it needs to be used selectively since leather rebacks are often the best solution for more valuable bindings, as well as being more fun to work with.

Coloured Japanese paper is sold by various suppliers under the name of Moriki, but with limited colours and weights. Rarely do the Moriki colours match the colour of the binding being repaired and often the weight is too heavy or light for the repair. To solve these problems, the most common solution is to colour undyed paper with acrylics mixed in water. When covering a larger area it can be a bit cumbersome, if not difficult, to adequately and evenly cover the paper needed.

To solve this problem we have been experimenting with using Hewit leather dyes to colour Japanese paper. This gives us an unlimited range of available colours and weights. We have been using an airbrush to get an even application of colour. Using the airbrush and the dyes gives us the ability to dye pieces of Japanese paper as large as the backing board we tape the papers to before colouring. Often we will dye a piece twice as large as we need in order to put it in our "Moriki drawer" for future use. If we miss a colour we will also spray a piece anyway and store it away for future use, and surprisingly they are often soon needed and used. We have used a wide array of paper from Hiromi Paper.



Our method has been to store the Hewit dyes in small plastic bottles at a dilution of 9 teaspoons (45 ml according to my metric converter) into 90ml of distilled water. We wanted to make as concentrated solution as possible without creating a super saturated solution. It seems easier to match colours using the dyes in a liquid form, and using pipettes makes it possible to be pretty exacting in measurements. Some of the dyes dilute more easily in the bottles than others, some stay suspended in the water while others separate. I understand that is due to the amount of starch added to the dyes and has no relationship to their effectiveness. We give them all a good shake before use.

We also mix the colours using plastic transfer pipettes (one for each colour) in distilled water using a disposable food container. This allows us to save the colour for touch-ups until the book is returned to the client. The colours are tested using a cotton swab on the paper we are using and left to dry. Using heat to dry the paper does not seem to affect the colour, but we prefer to air dry the test as we always air dry the final paper.

This process should not work! Hewit dyes are formulated for use with their leathers and need more acidity than is in the distilled water (using pH testing strips we find our water to be around 5). However our experiments and tests have left us optimistic about this process. The papers need to be fixed using the Hewit fixative. After this step the dyes are very stable. We have tested them by dropping pieces of dyed Japanese paper into water and leaving them for several minutes and very, very little colour has left the paper.



Considering that after these papers are applied to bindings they are covered with Klucel and often a wax coating I have little concern for the colour coming off the paper. We have also tested them for light-fastness and they hold up very well.

We will continue to investigate and test the dyes, papers and the process for future publication but for now this is a very promising and easy method to create an unlimited range of repair papers.

Ed - Mark and the Panther Peak Bindery have posted a very helpful instructional video on this topic on You Tube at: www.youtube.com/watch?v=KqQND_IV1ew



Mark Andersson is a book conservator and binder working in Tucson, Arizona at the Panther Peak Bindery - www.pantherpeakbindery.com. Prior to moving to Arizona Mark was Department Head of the Bookbinding department at North Bennet Street School for nine years. He also worked at the University of Washington, spent a glorious year in the conservation lab at Uppsala University in Sweden and is a graduate of the NBSS program. Currently, Mark is the President of the Guild of Book Workers.

Bailey Kinsky is from Lakeville, Minnesota, and received her Bachelor's degree in Art History from the University of Minnesota, Morris in 2009. She plans to pursue a graduate program in Art Conservation in the near future. Bailey is currently participating in studio art courses and undertaking an interdisciplinary research project involving the chemistry behind synthetic oil paints. In addition to an internship at Panther Peak Bindery with Mark, she also is a conservation intern at the Western Archaeological and Conservation Center in Tucson, where she has been gaining experience in objects conservation. Currently, she resides in Tucson with her husband, Owen, and their two cats, Loki and Wicket.

Product & Company News

Dyed Linen Thread

New in stock, is a lovely range of dyed linen thread for exposed sewing. Sized at 18/3, the dyed thread is available in 14 attractive shades on 20 metre (22 yard) skeins.

Prices:

1-4 skeins - £3.08/skein

5-9 skeins - £2.94/skein

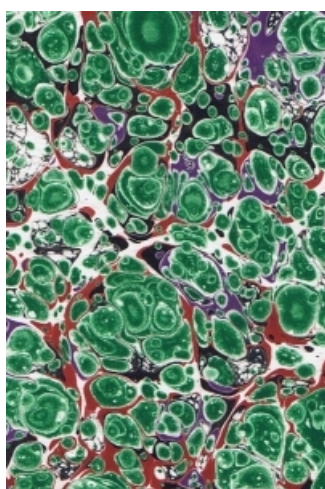
10-19 skeins - £2.80/skein

20+ skeins - £2.66/skein

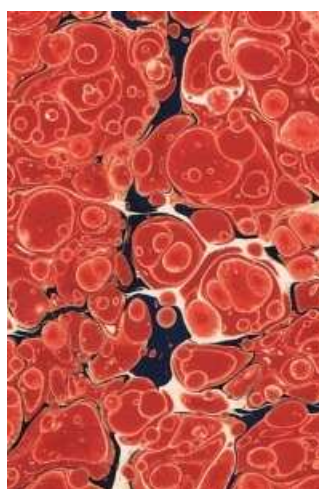


English Marble Paper

Two lovely new designs are now available in this extremely popular selection of English Marble Papers, from Payhembury, bringing the number of patterns in the range up to thirty-two. The sheet size is approx 50 x 76cm (long grain) and the sheets are produced on 115gsm wove paper.



CP1X



T15

Prices for the range are:

single sheets - £9.69 each

for 25 sheets - £9.12 each

for 50 sheets - £8.84 each

for 100 sheets - £8.55 each

for 500 sheets - £8.27 each

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

The Designer Bookbinders Competition, 2013



The J. Hewit & Sons Award for The Interesting Treatment of Leather

Winner - Ann Tout (Hampshire, UK)

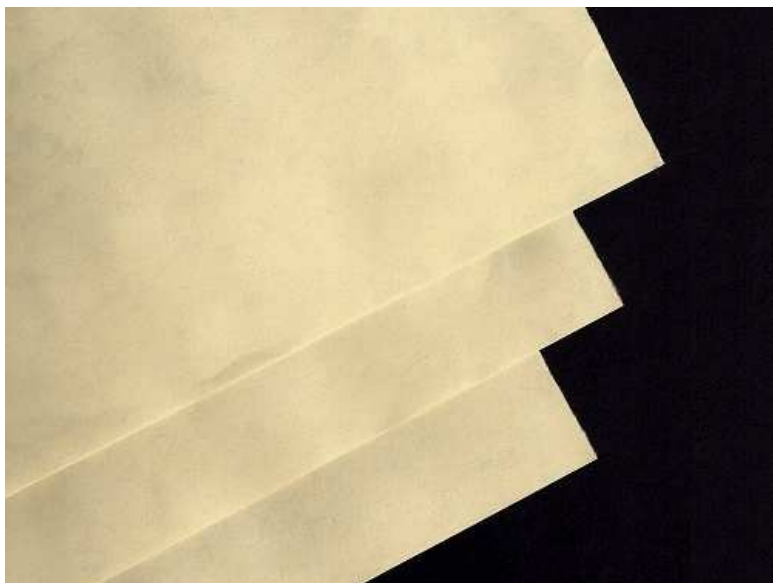
Book - 'The Rubaiyat of Omar Khayyam'

The design is based on a Persian garden of which there are beautiful glimpses in the poetry. The pottery of the period is very inspiring not only for the colours but also the shapes where trees play an important part, so six cypress trees have been placed on each board to make the number twelve for the mathematician. These trees reflect in a channel of water running horizontally across the binding and these reflections evolve into upturned glasses "--- turn down an empty Glass." The spine forms the Sultan's turret "And Lo! the Hunter of the East has caught The Sultan's Turret in a noose of Light."

Our warm congratulations go to Ann for her beautiful binding.

Shepherds Machine Age Compatible Paper

We are delighted to bring you this very practical new wove paper, that has been specifically developed to blend with books printed between 1850 and 1950. It is particularly suitable to replace broken or missing end papers, but is also extremely useful for printing on and using where a 'period feel' is paramount. This paper is an excellent choice for longevity in restoration and conservation.



Specifications:

- Made from beech pulp
- Lignin free
- Internally sized and calcium carbonate buffered
- 90gsm
- Sheet size 450mm x 640mm (long grain)

Price:

- for 1-24 sheets - £1.14 each
- for 25-49 sheets - £1.08 each
- for 50-99 sheets - £1.02 each
- for 100-499 sheets - £0.96 each
- for 500+ sheets - £0.84 each

Polishing Irons

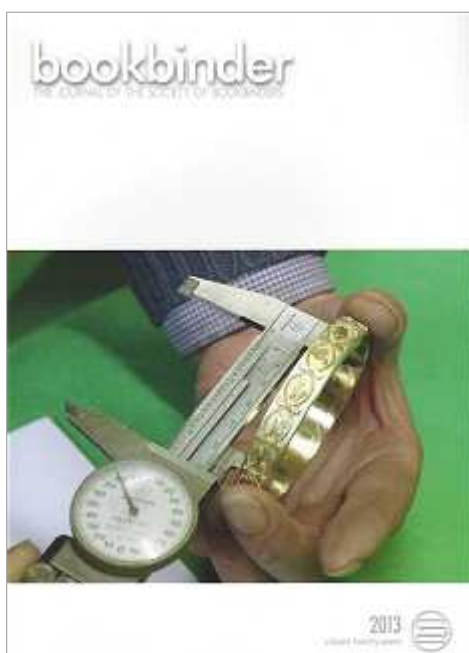
After a break of several years, we are pleased to announce that in addition to the smaller headed polishing iron, the larger version is now also available.

Only £90.00



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

Society of Bookbinders Journal 2014



Contents:

Trevor Lloyd: In the Round

Mark Harrison: Titling by Hand with Gold Leaf

Arthur Green and Hannah Brown: SoB International Competition 2013

John Burton: Boxer Rebellion

Sayaka Fukuda: Japanese Papermaking in Kochi

Alex McGuckin: The Anatomy of a Book

Alan Fitch Interview: A Time to Print, and a Time to Bind

Recent Bindings: Yohana Doudoux, Andrew Brown, Mel Jefferson, Dominic Riley

Only £18.00

Japanese Drill Punch Box Kit

A box (designed by Benjamin Elbel) to keep your Japanese Drill Punch and its bits handy and safe. The precious tool lies on leather (because its worth it) and each bit (the whole range between 1 mm and 5 mm) has its own place with its number on it (so you don't have to wonder which is which). The tray is covered in cloth and protected by a card sleeve.



The kit which costs £20.00 is:

- supplied 'flat-packed'
- ready to construct yourself using pre-cut elements
- instructions included
- designed for users with basic bookbinding equipment and know-how
- size when constructed - 147 x 30 x 56mm

Please note that the Japanese Drill Punch and Bits will need to be purchased separately!

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

Opening the Door to Florence: Bookbinding and Paper Arts

By Kath Thomas



Kath Thomas speaks with David Lanning about her new project, the bookbarnkat Studio in Florence.....

DL - Why have you created a studio for the book and paper arts in Florence Italy?

KT - There are so many answers to this question that it's hard to know where to start. I suppose the first question to try and answer is "why this city in particular?"

I fell in love with Florence when I first visited the city in 1969. At the time, I swore to myself that if I ever had enough time and money I wanted to spend it here. Also at the time, I had no idea what I was going to do once I got here but to study art or, more truthfully, appreciate art because art courses weren't included in my college curriculum in business school and I didn't feel I had the tools to really understand art, just a naïve eye for beauty.

Since then, of course, I've visited Florence as many times as possible and finally found the opportunity and the means to begin to fulfil my vow when I retired in 2009.

But I still didn't know for sure what I was going to do when I got here other than to study bookbinding with masters and learn more about restoration of books and paper through hands on work in Italy under people credentialed in that art. Also, in this location it would be relatively easy to take courses from other instructors throughout Europe. Even had I not been fascinated by Florence personally, as the cradle of the Renaissance and a major early power in the fields of printing and bookbinding and other related arts, Florence has a strong tradition to draw on.

DL – So why the book arts rather than some other project?

KT - I've been interested in books forever, but my passion for paper and bookbinding is a more recent thing. I've also been interested in photography for a long time, since I was a child in fact. So, it is no surprise that I became interested in 'scrapbooking' at the height of that fad in America. It was an easy fun way to start to organize my many thousands of photos and to start to document my family's history as my older relatives began to pass the torch. That led to me working part time in art stores to fund my hobbies and to begin to collect fine papers and frame my own collection of art. At one point I thought it might be interesting to take some classes so I could begin to make my own

photo albums. San Francisco Center for the Book, which was 80 miles away from where I was living, had a course. But they had a set of required courses you had to take first. I was working at both a full and a part-time job which prevented me from just leaping on the first opportunity that showed up. The courses were in high demand and sold out quickly.

In fact, it took me several years to fit in those first three courses. But by then it was too late, I had become a passionate bookbinder. I never ended up taking that album-building course. I had become addicted through contact with the materials and working with my hands instead of computers, through loving the results and the examples of the great teachers that I had the luck to take courses with there. I couldn't get enough of bookbinding, I'd get cranky and anxious if I didn't get to bind a new book or take another class often. Of course, I'd make mistakes in class and that fuelled my desire to work at getting better both through taking more courses and reading when I couldn't do that. I had no studio of my own except the kitchen table to work on. So, I joined a couple of local groups that worked at art book making in a non-serious way at meetings once a month and took a few courses in Japanese calligraphy. But it was all somehow just not enough, there just wasn't enough free time to work at it and not enough structure for me to feel satisfied with this part of my life. I was just making it up out of many disparate sources without any guidance.

DL - So what changed?

KT - Suddenly, in 2009, due to positive changes in my professional and personal life, I was able to consider retirement and had a summer free from work if I wanted it. Just in time to sign up for two whole months of back-to-back classes with Dominic Riley and Michael Burke at the San Francisco Center. Yes, it would mean a brutal commute everyday but no worse than serving my previous clients would have required, so I took the plunge. And that changed everything.

For the first time in a long time, I was doing nothing else but being driven by great teachers, pushed past my experience and creative barriers daily and loving it. There was no time for hesitation or excuses; there was just the work. I became particularly enamoured with gold tooling, in particular, and when I asked where I could read up in English on what tool designs came from what era and how to assemble a cover appropriate for a restoration of a book of a particular era, I was told, "There isn't one – so go write it." This was stunning! And inspiring - not to say intimidating. I started talking to experts and reading and thinking about how to do that.

I also became very interested in book structure, how a book works or doesn't because of materials and design choices, and in the restoration of books that are damaged in use or due to bad original structure design choices. I started researching where to study restoration and realized that there were few programs where I could actually work on books right away and even then the programs were years long, very expensive and, without an undergraduate degree in art, I was probably not likely to get accepted into. Furthermore, even with a degree, it would be difficult to find an apprentice position in which to gain the practical bench experience I was looking for immediately. During this exploration, I talked to several restorers and conservators and they confirmed what my research about the field was telling me.

I began to see that there might be a way to combine these interests with my love of Florence. There I could possibly pay to study one-on-one with bookbinders and restorers and research in some of the world's oldest libraries, as well as more easily take classes in EU locations. But if I was going to do that, I needed to get moving, literally. I needed to get rid of most of what I owned, decide when I wanted to move so I could apply for an Italian visa, and make sure that all my affairs were in order so I could move. Not only that, but I needed to visit and get the research done on the tool collections in North America before I left for Italy. As I worked through the legal and practical requirements, I also travelled extensively researching the No.1 American collections of gold finishing tools, starting with all the collections identified in Tom Conroy's book *'Bookbinding Finishing Toolmakers 1759-1969'*, and finding others as I spoke with conservators of those. It was an exciting time, I got to visit the conservation departments "behind the scenes" of many great libraries and met experts in the field who were interested in my project. I took a couple of quick trips to Italy to make sure I still wanted to live here, to make contacts in the local bookbinding community to make sure

that I could study as I'd hoped and to obtain the lease on a place to live required to accompany the visa application.

My visa application was approved and I arrived in Florence in July 2010. Not long thereafter I began studying bookbinding and structure with Enrico Giannini, a fifth generation Florentine bookbinder and restorer, taking classes, and attending bookbinding conferences in the EU and elsewhere. I continued research on tools in great library and private collections and began visiting the few existing toolmakers left in the world. Significantly, at the recommendation of several people, I went to visit Geert van Daal in the spring of 2011. Geert is a well-known bookbinder, gold-tooler, printer and publisher and also a fifth generation artist in those fields in The Netherlands. I really enjoyed seeing his extensive tool collection and doing research in his famous library of books on books. When I learned that he intended to retire, I quickly returned there to take his last gold-tooling course in the bindery. While there we began to talk about what would happen to certain pieces of the bindery equipment and that eventually led to my purchasing from him what is now the majority of equipment in my own workshop and teaching studio in Florence several years later. At the time, I had hoped that I could find space where I could have both a workshop and to live, in a suburb of Florence.



Unfortunately, due to Italian and local regulations, this was not to be, and over a year later (things move slowly in Italy at times), I was able to find a suitable space in the centre (centro) of Florence (Firenze) to locate the equipment and for classes for up to twelve students in a converted 14th century palazzo at via dell'Amorino 8R. The studio is within two blocks of most of the sites that the centro is famous for or that a tourist might want quick access to: The Duomo and the Baptistry, the famous San Lorenzo market, the Medici-Riccardi Museum, the Strozzi Museum, the Santa Maria Novella and San Lorenzo churches (with the Medici Chapel), Piazza Repubblica area designer shopping, art stores, rare book shops, the train station, etc. The street where the studio is located is a newly restored zone and earmarked for development for artisans. This larger space was needed because I learned that there was a need for a place for experts to come and teach here. I had met many in the local community that wanted instruction in the book and paper arts and was continually having to say that there wasn't a dedicated school and I would be happy to teach

basic skills if only I had a place to do so. There was also a need for space where bookbinding exhibits and competitions could be held that was more intimate and spontaneous than in the great museums here. In order to be able to offer instruction under IT and EU rules, in January 2014, I affiliated the studio with ARA Italia (Amici della Rilegatura d'Arte), a long established Italian cultural association for bookbinders and appreciators of fine binding which has similar goals for reinvigorating the art of fine binding.

The studio was named "bookbarnkat studios" which is a play on my interests and name and the amusing studio logo which can be seen on the studio website www.bookbarnkatstudios.com. In addition to providing information on workshops and exhibitions (to include in the future not only our

own), the site includes a large number of exclusive resources and links for bookbinders and other crafts persons to locate supplies and other associations internationally. My goal was to offer the resources my wanderings had discovered freely to answer the question I often confronted and would spend days researching before trips “Ok, so I’m going to Paris (or whatever location) for this or that class or conference, what else of interest to a book or paper artist do I want to see?” and I had found that there was never one site, just various sites and not often updated, so I tried to capture what was out there in 2013, and will keep it updated annually from my own efforts or more often as I receive new input from others. As should be obvious, it will be most content rich for Firenze for those coming here, but clearly important to keep up to date on other cities.



DL – So where are you at now?

KT - The studio’s first public workshops begin in April 2014 with classes by masters of calligraphy, paper marbling, fine binding techniques, leather dyeing, gold-tooling and other leather decoration techniques. A basic core of bookbinding classes is in development. Classes in metalsmithing for bookbinders (creating book hardware – hinges, clasps - and jewelled bindings) and other advanced techniques are in the planning stages for 2015 and in 2016. Also, in 2016, our non-exclusive emphasis for classes will be on restoration and conservation in honour of the 50th anniversary of the 1996 Firenze Flood (November 4) here which changed those fields of expertise and our respect for the art of the book forever.

DL – Tell me about the new Studio



KT - The bindery equipment in the studio includes a mix of the best new and vintage equipment, board cutters, book presses large and small with press boards and blotters, a horizontal backing press, Fortuna leather splitting and paring machines, sewing frames, finishing presses and ploughs, student tool kits (so students do not have to bring all their own tools unless they want to) and lockers, metalsmithing equipment, workbenches, the most comfortable workbench seating on the planet, individual lighting sources, large amounts of decorative and restoration papers, bookboard, etc. A small kitchen area with refrigerator and cooktops, fully equipped bath and cloakrooms are also

available in the studio. The studio is in the pedestrian zone but there are two large private parking garages along with numerous hotels, B&B’s and both fine and inexpensive restaurants, cafes, pubs, etc. within two minutes walking distance. Public transportation is only two blocks away, taxis are allowed in the zone and there are three taxi ranks within two blocks of the studio. Services offered to students and instructors by the studio include locating lodging, assisting with transportation arrangements, arranging for tours within the city and area (outside of the classes themselves) and providing what support we can to make your experience in Florence feel comfortable and like you’ve got a native on call.

Ed – You can learn more at www.bookbarnkatstudios.com

Study Opportunities

Designer Bookbinders & The Society Of Bookbinders Weekend Workshops 2013-2014

Welcome to the tenth series of joint workshops offered by Designer Bookbinders and the Society of Bookbinders. The programme has been organised by George Davidson.

These workshops offer structured, intensive learning from established teachers and are designed to stress the 'hands-on' approach where students 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. 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



Workshops usually take place on a Saturday and Sunday from 10am to 5pm with suitable breaks. The fee for each workshop is £140 plus a charge for materials provided by the tutor and payable 'on the day' (for Mark Cockram's one-day workshop, the charge is £70 plus materials, etc.).

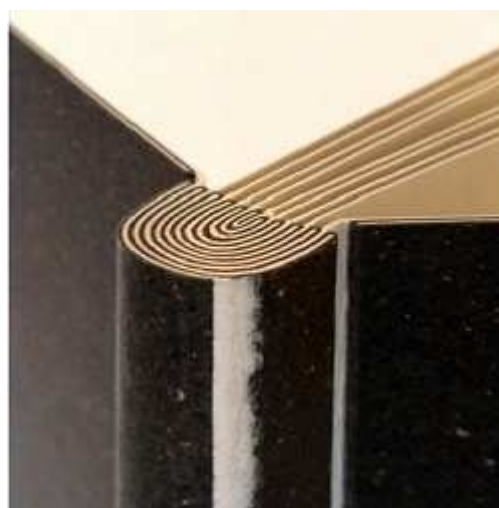
Onion-skin Binding - with Benjamin Elbel

12th-13th April 2014

Kentish Town, London NW1

This is a structure in which the spine is built up with layers of papers of different colours. The way the spine grows from the centre to the outside, as well as the resulting pattern, was the inspiration for its name, onion-skin binding.

There are two different variations: the album and the single-section binding. In the album, the spine layering acts as a continuous guard that incorporates the pages and compensates for the thickness of the photographs to be added. In the single-section binding, it serves as a stub on which to sew the section, and grows to build shoulders to fit the boards.



A model of each will be made in this two day course, taught by the originator of the structure. Materials will cost £10 - £15.

Registration & Further Information from:

Sarah Jarrett-Kerr - sarah@jarrett-kerr.com and George Davidson - gddavidson@supanet.com

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

www.designerbookbinders.org.uk
www.societyofbookbinders.com

Bookbarnkat Studios, Florence Italy

A place to play and to learn about book arts, bookbinding, restoration, metalsmithing, marbling, papermaking, other paper arts. We offer a rich environment, a studio to explore for the student of the book and paper. After years of traveling the globe, in furtherance of our own curiosity about this most primal art to civilization and wanting a place like this to play in. I am graced with the understanding, gained after years of reflection, that everything about bookbinding draws you into wanting to study everything about how civilization came to be - all the materials that we use and we take for granted every day - books, leather, paper, thread, letters, language, tools - are all intensely interesting and learning how they were invented and used to capture civilization. Please explore for yourself how you might want to find answers to your curiosity and put your hands onto making books and paper in the heart of humanism and the Renaissance - Florence, Italy.

Calligraphy in Blossom with Marina Soria

12th-13th April 2014

If we start from letters the result will be pretty much the same, but if we move to a much broader shape resource in nature, then the result would be a whole set of new possibilities. We will try to find the similarities between letterforms and the shapes we may find in nature. We will research into the Taoist principles to broaden our graphic and design solutions.



Ebru Marbling Workshop with Hikmet Barutcugil

21st-22nd April 2014

What is ebru? - Ebru, or marbling, or marbled paper is the art of creating marble-like patterns by means of transferring the patterns prepared on the surface of water to paper. As the paint is dripped onto the surface of the water, initially it forms round shapes which soon expand, resembling the clouds in the sky. Marbling, one of the oldest traditional Turkish arts, originated in Central Asia and dates back to the fifteenth century and can be described briefly as water surface painting. The Turkish word Ebru, meaning clouds, describes the artist's own inner world. Patterns which take shape on water are fixed when they are transferred to paper or other materials, which are then used for a variety of purposes. As it is akin to abstract painting and contemporary graphic art, marbling is often framed and hung. The art came first to Iran via the "silk road" where it was called ebri, meaning "cloud" or "cloudy", it was also called abru meaning "water face." Subsequently, the art moved toward Anatolia and was named ebru in the Turkish language. At about the end of the sixteenth century, tradesmen, diplomats and travelers coming to Turkey took this art to Europe, calling it "Turkish paper." Marbling came to be used widely in Italy, Germany, France and England. At the same time, marbled paper was used to decorate calligraphy, whether as a background or as decorative fillers for the blank spaces left in the four corners of the page. This is clear evidence that Turks envisioned marbling primarily as a work of art. Within this scope, ebru has been framed and displayed like oil paintings since antiquity. The use of ebru as endpapers in fine bookbinding was an additional use of the art. Later, marbling art developed an important place in Islamic art. Turks adopted Islam with great fervor and they attempted to express the Beauty of the Divine in all artistic disciplines. They searched for mystical beauty in architecture, music, and in functional ornamental art. Out of this interest grew art workshops and students were trained in the master/apprentice method.



Hikmet Barutcugil - In 1973, as a first year student at the Department of Textiles, School of Applied Industrial Arts, Barutcugil, while starting to study Hüsni-i Hat (Islamic calligraphy) under the guidance of his professor, Dr. Emin Barin, first encountered Ebru, for which he quickly developed a burning passion. After receiving his degree in Textile Design in 1977, Barutcugil decided on a career in Ebru and carried his interest to London, where he conducted his postgraduate studies in abstract art between 1978 and 1981. Barutcugil transfused progressive methods with the classical manners of

Ebru and applied time-tested motives of this decorative art on a multitude of functional media, e.g. interior surfaces, gadgets and clothes. Thus introducing the majestic beauty to the general public. His technical trials resulted in a unique line of Ebru, now known by his name as Barut Ebru.

He has contributed to hundreds of events and exhibitions on traditional arts, given short-term courses and seminars in over 35 countries to encourage re-emergence of Ebru in the minds of art lovers. He has lectured at the Royal College of Art (London, UK), Internationale Gesellschaft für Musik-Ethnologie und Kunstthrapie For University of Grasse (Wein, Austria), the Otonom University (Madrid, Spain), The University of Graz (Graz, Austria), The Basel Paper Museum (Basel, Switzerland), The University of Massachusetts (Boston, USA), and The Lok Virsa Museum (Islamabad, Pakistan). During this journey, he has also provided a multitude of articles for newspapers and magazines, attended numerous TV programmes and received numerous awards. He has given more than 164 lectures worldwide, conducted countless courses, and seminars. Barutcugil has opened or participated in more than 180 exhibitioins, 95 of them abroad. He is a lecturer at the department of Traditional Turkish Arts, Mimar Sinan Sinat University, Academy of Fine Arts (Istanbul, Turkey). He conducts workshops on marbling and other traditional crafts like calligraphy, tezhip (illumination), miniature painting, and bookbinding at his art centre, Ebristan.

What you will learn in this workshop:

- How to make a traditional marbling brush using horse tail hair and rose branches
- Traditional Turkish marbling backgrounds - Traditional Turkish flowers - Matting Ebru on cardboard

All equipment will be provided by the instructor:

- Basins
- Papers
- Gum tragacanth
- Pigments and metal oxides
- Traditional brushes - Combs, pins and other tools

Creative Leatherworking and Decoration Techniques with Tom McEwan

25th-27th April 2014

This 3-day workshop is designed to provide instruction and practice on contemporary leather decoration techniques and how they can be applied to fine design bookbinding. The main areas covered will be:

- Craquelle
- Direct dye
- Masked dye
- Transfer Print
- Flaked gold
- Screen print

Each student will create a batch of leather samples using the above techniques which will then be used to create an inlayed and onlayed leather panel. The finished leather panel will then be applied to a prepared board, simulating the covering process on an actual book. The workshop will be very practical and 'hands-on' in nature but will also cover issues of design. Most tools and materials will be supplied. However, please bring along your favourite handtools including a paring knife and a spokeshave. Although a paring machine will be available, if you have your own (Brockman or Scharf-fix) please bring this too, if possible. As we'll be using dyes, rubber or latex gloves will be required.

Day 1 - Preparation of boards; lining and bevelling. Creation of decorated leather samples.

Day 2 - Leatherworking: inlays, back pared onlays, scarf jointing. Design principles. Completion of leather panel and preparation for covering boards.



Day 3 - Covering board. Filling in and preparing for doublure. How to pare, trim and fit an edge-to-edge doublure.

Tom McEwan - studied sculpture at Glasgow School of Art from 1976 to 1980. His interest in bookbinding began in 2005 when he studied for an HNC in fine bookbinding at Glasgow City College. He was elected a Licentiate member of Designer Bookbinders in 2010 and became a Fellow in 2014. Examples of his work are now held in public and private collections in the UK, Europe and the USA. Among many awards, Tom won the Society of Bookbinders 'John Coleman' trophy for best book in the 2011 International Competition and has won the prestigious Designer Bookbinders 'Mansfield Medal' in 2012 and 2013.

**Leather Dyeing Technique and Bradel Bookbinding
with Nicky Oliver and Paolo Taddeo**
28th April-2nd May 2014

Dyeing your own leather can be an extremely creative process and it can enable the binder to produce beautiful and unique covers for their design bindings. The first part of this workshop will be a mixture of some short demonstrations and hands on experimenting. We will be using a selection of different dyes and exploring each of their uses and limitations. The aim will be to develop a different approach to how you illustrate your design pieces. A selection of natural and fair leathers will be prepared and provided. We will concentrate mainly on the dyes and their different applications but we will also be exploring many surface design techniques. The second part of this workshop will be to incorporate our dyed and designed pieces of leather into a disappearing spine Bradel binding. This is a wonderful structure as it allows many design possibilities!



Nicky Oliver - After working over ten years in commercial binderies in London, Nicky Oliver established her own business Black Fox Bindery in 2009, specialising in commissioned and design bindings, box and label making and teaching. She became a Licentiate of Designer Bookbinders 4 years ago and has won several awards in the Designer Bookbinders National Competitions culminating with winning 'the Silver triple' with first prize for set book, open choice book and the Edgar Mansfield Medal for best book in 2010. In 2013 she won one of the Distinguished Winners silver trophy for the Designer Bookbinders International Competition. She is an active member of both Designer Bookbinders and Society of Bookbinders - www.blackfoxbindery.com

Paolo Taddeo - Paolo's career begun in Italy in 1995 where he worked for 5 years as an apprentice bookbinder and typographer. He then worked for several years as a digital designer in both the print and web industries. After studying bookbinding and book restoration at the London College of Printing and Centro del Bel Libro Ascona (CH) and gaining experience working in several binderies, he ran his own business Festinalente Books from 2009 to 2011. Paolo now runs his studio Paolo Taddeo - Books & Design in North London, specialising in fine bookbinding, box making, gilding, leather design and other bespoke commissioned work. Elected Licentiate of Designer Bookbinders in 2013, among the prize winners of UK and international bookbinding competitions, Paolo is an active member of both Designer Bookbinders and Society of Bookbinders - www.paolotaddeo.co.uk

Equipment will be supplied by instructor:

All the material used in this workshop are supplied by the instructors

PARTICIPANTS ARE INVITED TO BRING THEIR OWN TOOL KIT, Make sure your kit includes: bone folders, paring knives, lifting tools, scalpels and blades, dividers, micrometre, paint brushes, latex gloves, sponges. - **The deadline for applications and payments is 31st March.**

Booking and Further information on all the workshops is available from:

Bookbarnkat Studios
2 via dell'Amorino 8R Firenze, Italy
phone +39 328 5465766

Email: info@bookbarnkatstudios.com or visit www.bookbarnkatstudios.com

American Academy of Bookbinding, Telluride, CO

Contemporary Decorative Techniques with Hélène Jolis

5th-9th May 2014

Learning from Hélène Jolis is a rare opportunity! This year she is teaching Contemporary Decorative Techniques for one week and Titling the second week. Her Titling class is full with a waiting list. Don't wait too long to register for the decorative techniques class!

Course Description: This class is open to students who are studying with Hélène for the first time. It is also open to students who have studied with Hélène before, but who might be out of practice and need a refresher. Hélène will have new designs that will challenge both new and returning students. The techniques taught in this class open real possibilities for creative work in contemporary decoration. They are adapted to the need of most designer bookbinders, from beginners to professionals, without requiring an investment of costly tools. Students will focus on a number of techniques including onlay, inlay, relief and juxtaposition. Each student will work on one or two leather-covered panels, following a design pattern created by Hélène. Students will begin with simple exercises that will lead to more complicated inlay designs as the week progresses. Using a variety of materials such as wood, metal, different kinds of leather and small objects, students will learn a new way to approach inlays. The techniques taught are easily accessible to everyone and will lead to precision, finesse and an improved quality of work. The objective is to lead the student to a technical understanding that will serve to stimulate creativity.

For more information please email deb@ahhaa.org
Or call 970.728.8649 or visit bookbindingacademy.org

School for Formal Bookbinding Schedule with Don Rash, Plains, Pennsylvania

We are pleased to present the upcoming SFB classes for 2014. As usual, the six core classes will be offered twice, and we'll be running three weekend classes. Tuition and housing prices have been slightly increased: \$240 for two day classes, \$600 for five day classes and \$960 for two classes in a row (a 20% discount); the rooms at Powell Street are \$35 a night.

The 2014 class schedule:

26th-27th April - Introduction to Paper Repair

5th-9th May - Introduction to Leather Binding (Bookbinding 4)

12th-16th May - Full Leather Binding (Bookbinding 5)

31st May - 1st June - Introduction to Titling and Tooling

9th-13th June - Cloth Binding Conservation (Bookbinding 3)

16th-20th June - Leather Binding Conservation (Bookbinding 6)

28th-29th June - Introduction to Inlay and Onlay

14th-18th July - Foundations of Hand Bookbinding (Bookbinding 1)

21st-25th July - Introduction to Case Binding (Bookbinding 2)

13th-17th October - Introduction to Leather Binding (Bookbinding 4)

20th-24th October - Full Leather Binding (Bookbinding 5)

3rd-7th November - Cloth Binding Conservation (Bookbinding 3)

10th-14th November - Leather Binding Conservation (Bookbinding 6)

For detailed information about the School and about individual classes,
please go to the website www.donrashfinebookbinder.com
or feel free to call the School at 1 570 8217050.

Bookbinding structure with Ben Elbel - London

This series of short courses explores alternative ways of constructing and designing books, resulting from Benjamin's extensive research and experience in the field. The host is the brilliant London Centre for Book Arts (LCBA) in Hackney Wick. These workshops are offered to experienced bookbinders, however they have proven popular among beginner bookbinders as well as photographers, artists, or anyone involved with books and interested in a different approach than the strictly traditional. All materials are included, and tool kits are available if you haven't got your own. Enrolment is limited to 8 students. We look forward to meeting you!



Leather decoration

9th April 2014, 10.00-16.00, £80

Leather is without a doubt the finest bookbinding material but its natural grain can have a somewhat conservative feel and look, not necessarily suited to contemporary work. In this one day workshop you will learn how to create rich and interesting patterns and textures onto suede leather, which can then be used as a covering material.

The Shrigley

Evening class, 16th April 2014, 13th August 2013, 3rd December 2014, 18.00-21.00, £40

This workshop will reveal the secrets of 'The Shrigley', an elegant and non-intrusive method for storing and presenting documents. One simple model will be made in this half-day workshop, containing variations and potential for development.

Dos rapporté binding

16th July 2014, 10.00-16.00, £80

The dos rapporté binding (French for hooked-on spine) is a special spine construction which provides the book with a very flat opening as well as an elegant and contemporary character. In this one day workshop you will learn the basics of the structure by completing a full-cloth binding.

Tue-mouche bindings

12th-13th November 2014, 10.00-16.00, £150

Tue-mouche bindings are semi-flexible bindings in folded paper, suitable for artist books, conservation bindings or stationery. The spine construction derives from the 'dos rapporte' binding and offers a flawless opening. In this two day course, three models will be made, exploring different cover-to-text and cover-to-spine attachments, as well as different closure systems. The technique offers very simple and effective design opportunities which will be pointed out by the tutor.

Further information on these workshops
is available at www.elbel-libro.com/collections/london-courses
or by contacting Benjamin by phone on 07733730178
or email benjamin.elbel@gmail.com

Benjamin also teaches some of these classes via Skype

To find out more, visit www.elbel-libro.com/collections/online-workshops

Teaching Opportunities at the London Centre for Book Arts

Come and teach at the LCBA! The centre is looking to add more workshops to their schedule. If you have an idea for a workshop to teach at the Centre, please let them know by filling in the form on their web site.

You can see examples of their current workshops at londonbookarts.eventbrite.co.uk

Questions? Get in touch with Simon at simon@londonbookarts.org

Bookbinding Workshops In the Lake District Spring 2014 with Dominic Riley & Michael Burke

Library Style Binding

12th-13th April 2014

£120 (Materials £20)

The Library Style was developed for the British Museum at the end of the nineteenth century by Douglas Cockerell, as a way of binding books which needed to be extremely robust yet could remain pleasing to use and would open well. The book is sewn on heavy tapes and has a hidden cloth joint, which together form a flange that is glued into laminated split boards for strength. The edges are sprinkled and waxed, and a hollow back added to the spine. The book is covered in heavy-duty buckram, with special 'library-style' corners for added strength. The endpapers are put down and a gold-tooled leather title label added. The Library Style is ideal for heavy books which get a lot of use and need to be extra strong, such a dictionaries, cook books or manuals.

Restoration of Leather Bindings

1st-4th May 2014

£240 (Materials: £20)

This workshop is a thorough introduction to restoring leather bindings. We'll begin by detaching the boards, lifting off the spine leather and cleaning the backs of the sections. Then we'll repair the board edges and corners, and lift the leather along the spine edge of the boards to allow for rebacking. We'll then split the boards and insert strong cotton, which will be adhered to the spine to form a new attachment of book to cover. New headbands will be sewn, the spine relined and a hollow attached. Then we'll reback with a compatible leather dyed to match the original and carefully pared to fit under the lifted areas. After rebacking, we'll reattach the original spine, put down the lifted leather and repair the endpapers.

Byzantine Binding

5th-8th June 2014

£240 (Materials: £55)

Byzantine Binding is a luxurious taste of the east. The book has a style emanating from Constantinople, the seat of the Roman Empire that lasted for a thousand years after the fall of Rome. Byzantium became Constantinople became Istanbul. Typical Byzantine bindings had vellum pages dyed to a royal purple, were lavishly embellished and were written on with inks of gold and silver. We shall reproduce the structure of these ancient books with beautiful materials: linen thread, quarter-sawn oak wooden boards and fine leather and cloth. The extraordinary practice of sewing the book in two halves and then joining them together will be revealed. To begin we will drill and carve grooves into the wooden boards. Then we'll sew link stitches to attach the textblock in two parts to the two boards. After attaching the two half-texts together, we'll swaddle the spine in cloth. We'll further sew endbands that extend onto the boards, and cover the whole book with leather. We will close our books with peg and strap fastenings, made of metal and braided leather. Our books will then be further embellished with decorative metal pieces and metal studs.

If you need to stay overnight, Dominic and Michael can help with B&B accommodation

Low Wood House, Low Wood, Ulverston, Cumbria, LA12 8LY

015395 31161 - dom.riley@hotmail.com

Learn to bind at the Otter Bindery in Surrey

For those wishing to learn bookbinding, The Otter Bindery offers classes, for all levels from beginners upwards.

Bookbinding: Introduction to Leather Binding - Library Style Course

14th-16th March, 2014 over two days 10.00 - 18.00

Teacher: Steve Orriss

This 3 day course builds on the knowledge gained on the Taster and Sewing courses. You will learn the fundamentals of preparing leather for binding using a paring knife and a spokeshave. You will work with goatskin which will be prepared, then pasted out and moulded over the book. This course is an ideal preparation for our follow on course 'Making a Traditional Bound Leather Book'.

Bookbinding: Loose board Half Leather bound tight back binding Course

18th-20th April, 2014

Teacher: Steve Orriss

At the end of this 3 day course you will take home a leather bound book you have made yourself using traditional techniques little changed in centuries. You will learn about different sorts of endpapers and which sorts of endpapers apply to which sorts of books. You will round and back them. You will make handsewn silk headbands and prepare vegetable tanned goatskin leather for covering using a spokeshave and a paring knife.

Bookbinding: Restoration and Conservation Course

15th-17th August, 2014

Teacher: Linda Orriss

On this three day course you will learn how to repair a wide variety of different types of book. We will cover repair techniques that are applicable to books of all ages. We will also learn how to carry out some paper conservation and repair.

Each day of the course runs from 10am-5pm with a 1 hour break for lunch. Participants must have completed Level 1-4, or have equivalent experience, to attend this course. You must bring in 3 books that are in need of repair to work on; a paper back book, a cloth covered book and a leather bound book.

For further details, please check the website
www.otterbookbinding.com or telephone 01932 845976.

Arthur Green - Bookbinding Workshops in Oxfordshire

These workshops will provide students with a step-by-step tutorial on traditional bookbinding styles, with a little bit of the history thrown in too. Participants will also learn about the tools, materials and terminology of the craft. One and two-day workshops are held on Saturdays throughout the year and run from 9:30am to 4:30 pm. All workshops are held in an 18th century school house in the middle of Eynsham village, just west of Oxford. The workshops are in small groups of six or less and all levels are welcome.

Fee: £65 per day, including lunch, tea/coffee, and all materials.

Further information is available from Arthur at:

The Bartholomew Rooms
The Square
Eynsham
Oxon, OX29 4HW

tel: 07921457174
email: arthurgreen@yahoo.co.uk

Bookbinding with Doug Mitchell

Higham Hall, Cumbria

Bookbinding & Restoration

2nd-6th May 2014

Playtime (Complete all those unfinished projects or start new ones)

18th-20th July 2014

The Glazia Codex Binding

24th-27th October 2014

For over 12 years, Douglas Mitchell has been holding various workshops covering all aspects of Paper Conservation and Book Restoration at Beginners, Intermediate and Advanced Levels. They are held three times a year at a beautiful location in the Lake District and are residential. For details contact Doug Mitchell on booksurgeon@gmail.com. He also holds one day workshops in Suffolk, (Judith Viesner studios), London (SOB London region) and the Lit. & Phil. Library, Newcastle.

Doug is a City and Guilds, Apprenticed Bookbinder, working at The British Museum and Foreign Office binderies and currently working as a Book and Paper Conservator and Gold Leaf Finisher at The British Library with 40 years experience.

For further information go to www.highamhall.com

Workshops & Short Courses at the Black Fox Bindery in North London

Nicky Oliver offers a range of courses and workshops at Black Fox Bindery from beginners bookbinding and box-making to advanced book design classes such as leather dyeing techniques and onlay work. Nicky can also tailor classes to your requirements. All materials and equipment are provided.

Please contact her on nicky@blackfoxbindery.com or 07929 549 140 for details and bookings.

North Bennet Street School, Boston, MA - Full-time Bookbinding Program

**NORTH
BENNET ST.
SCHOOL**

Established in 1986, this popular two-year program attracts students who share a passion for books and materials, problem-solving, the creative process and working with their hands to make, restore and preserve books and other printed cultural treasures. Students learn fundamental bookbinding techniques including tool use and modification, non-adhesive bindings, cloth and paper bindings of various styles, edition binding and an

introduction to book repair and conservation. The second year provides a comprehensive examination of leather bindings, decorative tooling and finishing and re-backing and repair of leather bindings. Advanced paper treatments including washing and deacidification and other conservation procedures are covered.

For more information go to: www.nbss.edu

Handmade Art Workshops, London

Handmade Art Workshops design and deliver unique analogue art projects that encourage hands on creativity. We are artists, designers & craftswomen combining our experience and skills to teach drawing, printing and bookbinding to a range of ages and in a variety of community settings.

Get a Sketchbook is suitable for anyone over the age of eleven. It aims to engage its participants with the importance of sketchbooks in the creative process by enabling them to work with two professional artists and a bookbinder to make and use their own personalised hand-made, hardbound sketchbooks. These sessions can be booked individually or as a three session package.

Stages of the Get a Sketchbook workshop:

Workshop 1

Relief printing a cover using an etching press for your own sketchbook with artist Rachel Thomson
running time 2 hours
numbers max 20
price £250 includes materials & refreshments

Workshop 2

Making and binding your own sketchbook with professional book binder Nicky Oliver
running time 2 hours
numbers max 20
price £250 includes materials & refreshments

Workshop 3

Introduction to use of sketchbooks, speed drawing and information gathering involving use of different media with artist Agnes Mitchell
running time 2 hours
numbers max 20
price £250 includes materials & refreshments

Further details are available from www.haccamoirai.co.uk

The Artworks, Halifax, Yorkshire

Printmaking and Bookbinding

Please visit their web site for a full list of available courses.

"All of our workshops offer the highest quality tuition in a relaxed, welcoming, open and conducive atmosphere. Our workshops are structured, providing you with the necessary skills and techniques to master the craft and are flexible too, allowing you to work on different projects from traditional to contemporary. You can work at your own pace and all materials and tools are provided at the class to get you going."

Further information is available from www.theartworks.org.uk

The School for Bookbinding Arts, Winchester, VA

The school is committed to providing quality training in the craft of hand bookbinding. Its ongoing series of two-day workshops is designed to teach techniques that are immediately useful to the student as well as to create a solid foundation of skills for further bookbinding study. The curriculum includes both basic and advanced courses that are geared toward the needs of book dealers, collectors and anyone interested in learning the art of hand bookbinding. Each workshop features demonstrations of the techniques being taught coupled with ample supervised practice time for the student. A complete package of printed notes accompanies each of the workshops to aid the student in assimilating the body of information being presented.

Workshops are taught in the studios of Cat Tail Run Hand Bookbinding near Winchester, Virginia. Cat Tail Run Hand Bookbinding is a fully operational hand bookbinding and book restoration facility established in 1991 by Jill Deiss. Instructors for THE SCHOOL FOR BOOKBINDING ARTS include Jill Deiss, Dee Evetts, Susan McCabe and Bill Deiss.

Foundation Level Course

Beginning Cloth Binding Restoration: This course teaches a wide variety of skills that are immediately useful for the repair of cloth bindings and also serves as a foundation for later courses. Techniques taught include: repairing damaged corners, endcaps and joints on cloth bindings; toning of discolorations; and minor paper repair techniques. Limited to 9 students. \$235

Beginning Leather Binding Restoration: Students will learn various treatments for leather bindings including repairs for damaged corners, endcaps, and joints. Also included are techniques for polishing and improving the condition of leather surfaces. \$235

Advanced Cloth Binding Restoration: Learn the professional technique for restoring a cloth binding using original boards and spine. Requires Beginning Cloth Binding Restoration for participation. Limited to 7 students. \$235

Advanced Leather Binding Restoration: The leather reback is the companion repair to the cloth reback but for leather bindings. All portions of the original binding are retained in this professional restoration. Techniques for thinning and paring leather will be featured in this workshop. Requires Beginning Leather Binding Restoration for participation. Limited to 7 students. \$235

New Cloth Bindings: Two styles of new bindings will be taught to enable students to put covers on books that have lost their original bindings. Introduction to book titling will be featured as well as methods for endsheet attachment. Limited to 9 students. \$235

Clamshell Box Construction: Students will learn the craft of creating custom-fit clamshell boxes. Limited to 9 students. \$235

Paper Marbling [Beginning & Advanced]: Students will learn many traditional marbled patterns as well as how to set up their own marbling studios. Inquire for course fee.

Further information from:
540-662-2683
www.CatTailRun.com
email: info@cattailrun.com

Binding in Powys at The Farthing Press & Bindery with Alan Fitch

There are available a variety of courses, which run through out the year, offering the opportunity to learn in an idyllic location and relaxed atmosphere. With only a maximum of three people on any one course, tuition is on a very personal level, with each student having their own work station and all tools and materials supplied.

The courses run from Monday - Friday (9 - 5). Over the period of the course you will be guided through all the aspects of bookbinding, relevant to each course. There are at present four courses available:

Basic Course - This course has been designed for the beginner and covers all the basics of binding a book.

Refresher/Repair Course - This course is designed for the student who :

- Has completed the Basic Course but would like to spend more time developing their basic skills before moving on to finer things.
- Has had some experience in the past of binding a case bound, round and backed book but would like to refresh their skills.
- Would like to develop their skills in repairing old cloth cased books.

Full Leather Course - This course is for the person who wants to develop their bookbinding skills and progress to binding in leather.

2 Day Bookmaking Course - This course has been designed to allow you to spend two days making a variety of types and styles of book, none of which require any specialist equipment or tools.

Accommodation is available

For further details,
please telephone +44 (0)1938 590733
or view the web site at www.farthingpress.plus.com



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.

The bookmarks are available in a large selection of standard shapes, shades and finishes. They can be embossed in Gold or Silver foil with your own logo or design or alternatively, 'blind' stamped without foil to give a more subtle finish.

For further information, please contact us on:

Tel: 01506 444160
Fax: 01506 437749

e-mail: sales@hewit.com
Web: www.hewit.com/bookmark.htm

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 of 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 schools web site at: www.cbl-ascona.ch

If you have a listing that you would like included on this page
please let us know by e-mail to sales@hewit.com

Cutting Jane

By Tom Conroy

With thanks to Andrew Lang, who revealed the binders' torment in hell.

*Jane was hasty trimming edges,
Used a battered guillotine.
Cut 'em crooked, shaped like wedges,
Cut 'em deep and cut 'em mean.
All her books wailed lamentations,
Cropped to text with deep striations.*

*Then one day Jane went to too far,
Tried her tricks on Oscar Wilde;
Cutting marks drew cutting re-marks,
Always witty, never mild.
Nothing here to make her placid.
Paper cuts and dripping acid;*

*Soon Jane died in agony.
Still her trials weren't over:
Satan snickered nastily
"Behold! These binders did what you have done.
They sit or lie on heaps of paper shavings
Composed of edges trimmed while they were living,
Ablaze upon their pyres but not consumèd."
Bigger heaps mean higher flames
And the biggest heap was Jane's.*

*She begged succor earnestly,
But her bindings screamed "No heaven!"
There she writhes eternally
While righteous binders up in heaven
Laugh with Wilde, who mocks her pains.
May your fate not mimic Jane's.*

MORAL: Trim lightly if at all, and with a sharp plough.

Tom Conroy is a book restorer, binding historian, toolmaker, teacher, and fine binder in Berkeley, California. After fifteen years as a self-taught amateur binder he began benchwork training with Theodore and Anne Kahle at Capricornus in 1981. He holds an MLIS (Master of Library and Information Science) from the University of California at Berkeley.

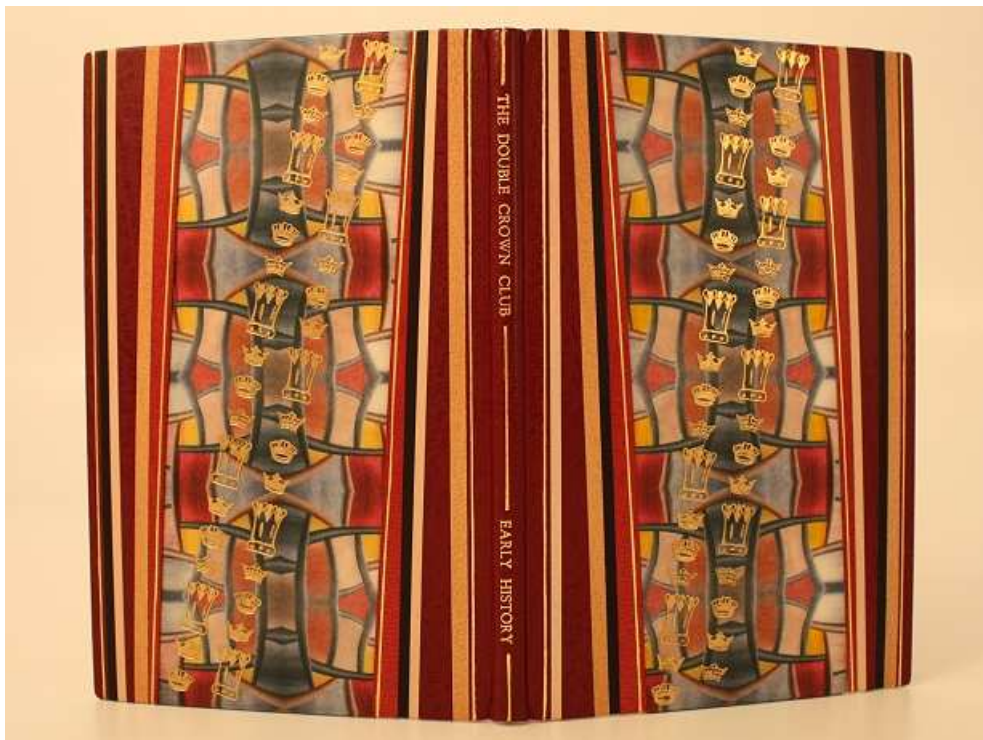
Customers Recent Bindings

In Our Time

bound by Gavin Dovey



Gavin Dovey and The Paper Dragon Books web site can be found at
www.paperdragonbooks.com



This binding project comprises four fine bindings, all using a variety of goatskin and calf from J Hewit & Sons. They are housed in a specially made buckram box, along with the gold finishing tools that were made by P & S specifically for these bindings.

Technical Description

Paste paper endleaves; all edges gilt; hand sewn endbands; books covered in 5 colours of leather (Hewit's calf and goatskin) with panels of transparent vellum over watercolour enhanced images; gold tooling and lettering in 24 carat gold leaf using four specially made Crown finishing tools of designs from within the books; housed in a black velvet lined box.

Design Description

The Double Crown Club was founded in 1924 and is an exclusive dining club primarily for exchanging ideas on fine book production. Members must have distinguished themselves in the design, illustration or production of printed works and books, or in contributing to knowledge and appreciation of fine printing, binding and typography.

This collection was compiled for the Flow Gallery 10th Birthday Exhibition, September 2009. The brief was to create a place setting for the celebration table. The Double Crown Club was chosen with its obvious link between book production and fine dining.

Taking a lead from the name of the club everything is in pairs. Two of the volumes have dark red spines and two have light red spines, the volumes chosen are two pairs - two volumes being the history of the club the other two being records. The two patterns under the vellum are shapes representative of open books and book spines. The four books are housed in a black velvet lined box with the finishing tools arranged to represent cutlery and a vellum scroll with gold tooled calf strap with a description of the Double Crown club representing a napkin and ring.

You can visit Brockman Bookbinders at www.brockmanbookbinders.org

Dates for your Diary

***18th Bookbinders' Fair in Sint Niklaas, Belgium Sunday 13th April 2014**

A lovely fair and an inspiring meeting place for hand bookbinders, book and paper restorers, paper artists, calligraphers and all others interested in the associated crafts. The event is open to both professionals and amateurs.

The event will be held at: 't Bau-huis, Slachthuisstraat 60, 9100, Sint Niklaas, Belgium

Furthermore information is available from www.boekbindbeurs.nl

***The Society of Bookbinders Education and Training Seminar 2014 26th-28th June 2014, Cirencester**

The Society of Bookbinders invite you to join them for their seventh Education & Training Seminar, to be held at the Royal Agricultural University, Cirencester - www.rau.ac.uk. The Royal Agricultural University boasts a modern, comfortable and extremely compact campus. In addition to the lectures, there will be an evening of informal demonstrations, a Suppliers' Fair and a fund-raising auction.

Thursday Evening

- National AGM
- Promenade: informal 'show-and-tell' events

Friday Morning

Dominic Riley - Restoration Quartet

Dominic will show four book restoration techniques which are very useful but rarely taught. First, how to build up loss on board corners using card, hemp fibre and Japanese paper. Then two kinds of endpaper joint repair - first, a way of saving the material in the joint when the endpaper has a printed pattern, and second, an approach to painting in a marbled pattern on a repaired joint. Lastly he will show how to line the spine of a cloth case with Japanese paper from the inside - a technique used when the cover cloth is weakened at the spine but not broken.

Paul Broadbent - A Bespoke Ring Binder

Paul will demonstrate how to make a bespoke ring binder that he originally designed for use in the visitor centre of a National Trust property. It is quarter bound in leather and buckram and has a rounded spine with raised bands and a leather label. During his demonstration Paul will discuss some of the challenges faced by the bookbinder when working with bespoke designs and repairing items that are not of a 'standard' book structure, such as concertina and stub-bound photograph albums. He will also show some of the techniques he has developed to help in these situations.

Friday Afternoon

Kareenna Fry - Leafcasting

In her presentation Kareenna will demonstrate how to use a leafcaster to fill in loss on paper using prepared pulp, water and gravity. She will give a background history of the technique, discussing leafcasting machines past and present, their advantages and limitations. She will also show simpler, manual methods and the basic kit needed. Calculating the amount of dry pulp to use per page in grams can be simple or fancy, using either a calculator or computer program. Kareenna will show you the methods she has used, whilst being aware that there are variations on the technique.

Friday Evening

Auction - Please bring contributions!

Saturday Morning

Nicky Oliver - Creative Leather Dyeing

Leather dyes are useful for introducing artistic flourishes to design binding. Using a combination of aniline, spirit and conservation dyes, Nicky will demonstrate their various forms of application along with some top tips. She will show how a simple reverse transfer can create a basic structure for a design binding, along with various techniques such as masking, stencilling, marbling and craquelé. She will finish with a musical slide show illustrating examples of her many bindings over the past few years which have used these processes as part of the overall design.

Paolo Taddeo - Leather Decorating Techniques

There are many ways of using leather, gold and tooling to enhance fine bindings. Some are traditional, some contemporary. Paolo will share a variety of such techniques that he uses in his bindings. The techniques he will be exploring are: cold blind tooling (linocut, plastic, metal wire), cold gilding, feathered leather mosaics, leather manipulation, onlaid leather strips, raised leather application, raised and recessed relief, decorating with acrylic colours, and candle tooling. For each process he will emphasize the use of the right tools and how to transfer each technique onto the leather.

Saturday Afternoon

Rachel Ward-Sale - Double Boards Binding

This is a versatile technique for producing a robust binding with separately covered boards. It is useful when employing decorative techniques such as impressing or piercing, which are harder to execute once the book has been covered. Rachel will demonstrate how to attach the boards, cover the spine and boards in leather, and show some techniques for decorating the boards off the book. The demonstration will begin with a slideshow of double boards bindings, and there will be an opportunity to examine sample bindings at the end of the session.

Jan Zimmerlich - Woven Structure Binding

Jan will present his contemporary binding approach, the woven structure. This non-adhesive technique can be used with various materials such as plastic, wood, metal, parchment, paper and leather. Jan will show how to weave layers on parchment, paper and plastic tapes and how to add polycarbonate or light folded board covers. On another sample he will demonstrate his 'self-supporting' structure. This very light technique for small or slim books was developed and refined by Jan over years and was used on his special binding of Hamlet which was a Distinguished Winner in Designer Bookbinders' International Bookbinding Competition in 2013.

In addition to the speakers, there will be a **Suppliers' Fair**. As in previous years, companies offering materials, tools and other equipment for bookbinding and related crafts will be an attraction to delegates. The Fair will be held in Boutflour Hall, close to the Conference Hall, where tea and coffee will also be served.

Pricing is available online.

To book and register for this event, please go to the Society's web site at

www.societyofbookbinders.com

***The Guild of Book Workers - Standards of Excellence Seminar in Hand Bookbinding 2014
9th-11th October 2014, Las Vegas**

Held annually at a different location around the country, participants attend presentations by leading experts in the fields related to the book and paper arts. Tours of binderies, conservation facilities, rare book libraries and papermaking establishments are regularly arranged in conjunction with the event.

Presentations and Presenters - To be Announced

A supplier's trade fair will also be held throughout this event.

Further details and booking information are available from the Guild of Book Workers web site at www.guildofbookworkers.org

J. Hewit & Sons will have a stand at the event(s) marked '*'. If you would like us to bring specific items for you to purchase, please let us know at least 4 weeks in advance of the event.

