

Skin Deep

The Biannual Newsletter from J. Hewit & Sons Ltd.

No.41 – Spring 2016

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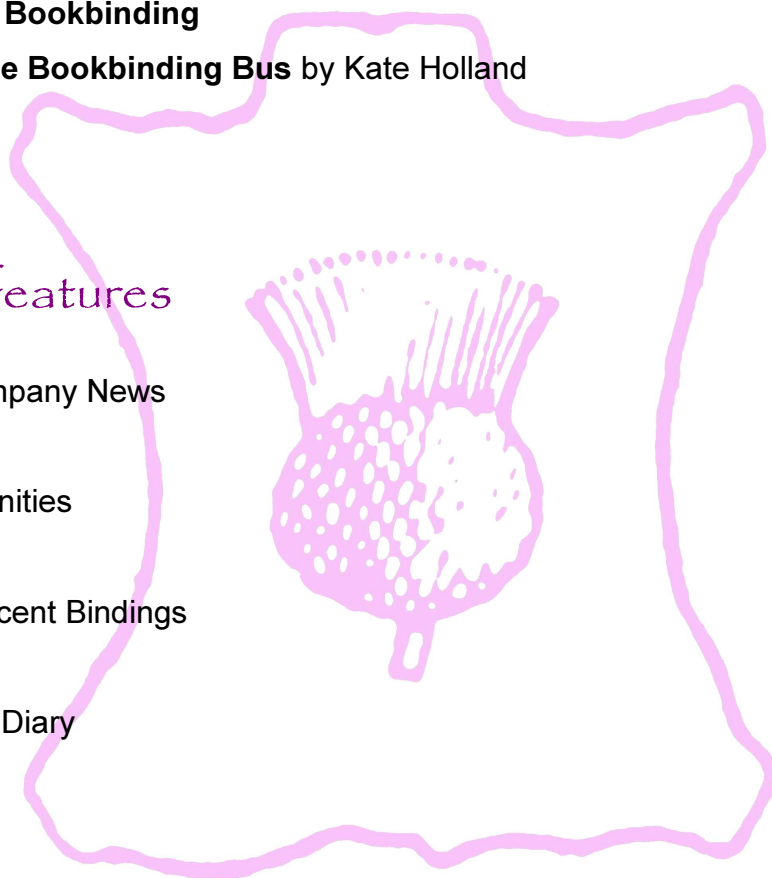
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Japanese Stab Binding

A Tutorial - Flexible Cover with 3-hole Stitching

By Tiffany Eng

For those interested in making books, Japanese stab bindings are an ideal place to start. They are simple, don't require many tools, and are endlessly customizable. Today we'll be starting with the easiest of the stab bindings, a simple three hole binding. By using a flexible material as the front and back cover, no special cover construction is required, and punching the holes can be done easily.

Tools:

- ruler
- craft knife with a sharp blade
- scissors
- cutting mat, or surface to cut on
- awl or nail and hammer for punching holes in your book
- large needle
- bulldog clip to hold pages together while sewing (optional)
- metal square to ensure straight cuts (optional)



Materials:

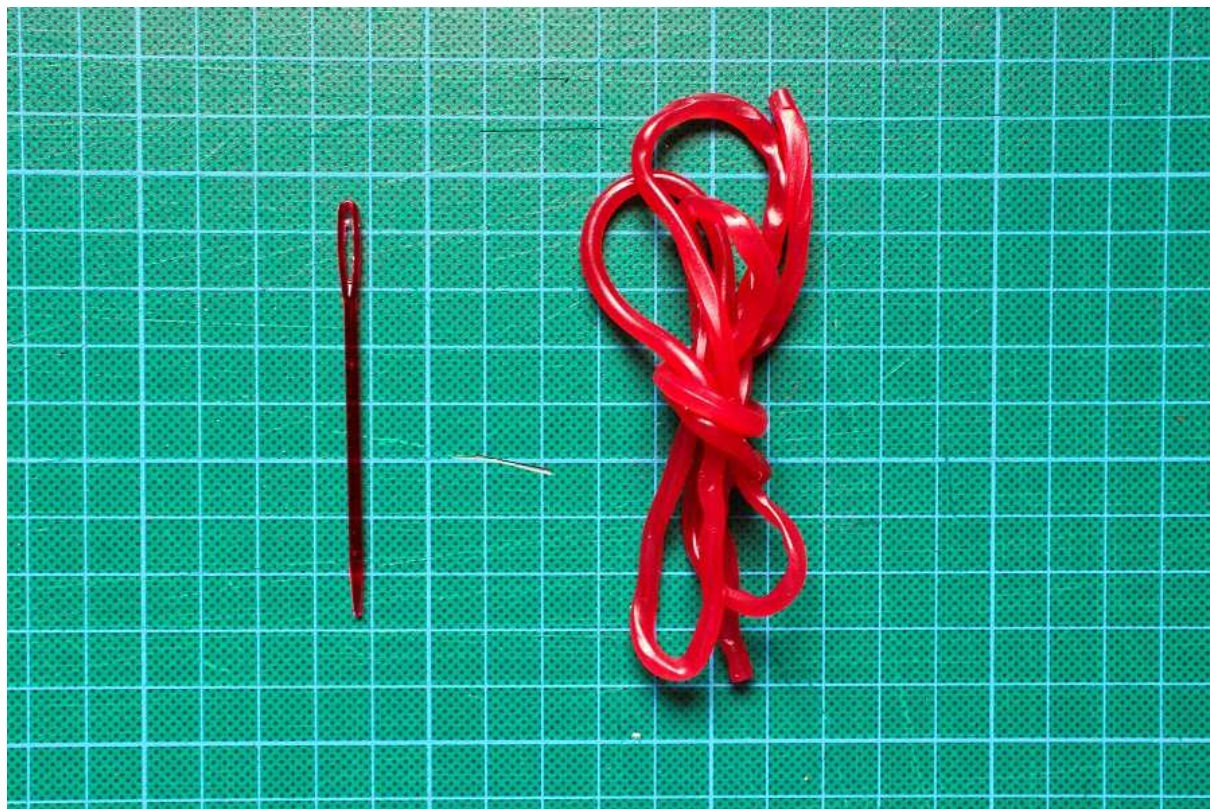
- 2 pieces heavyweight material for the front and back covers of the book
- 5-10 sheets of lightweight material for the textblock
- binding thread, yarn, ribbon, or any long material to stitch with



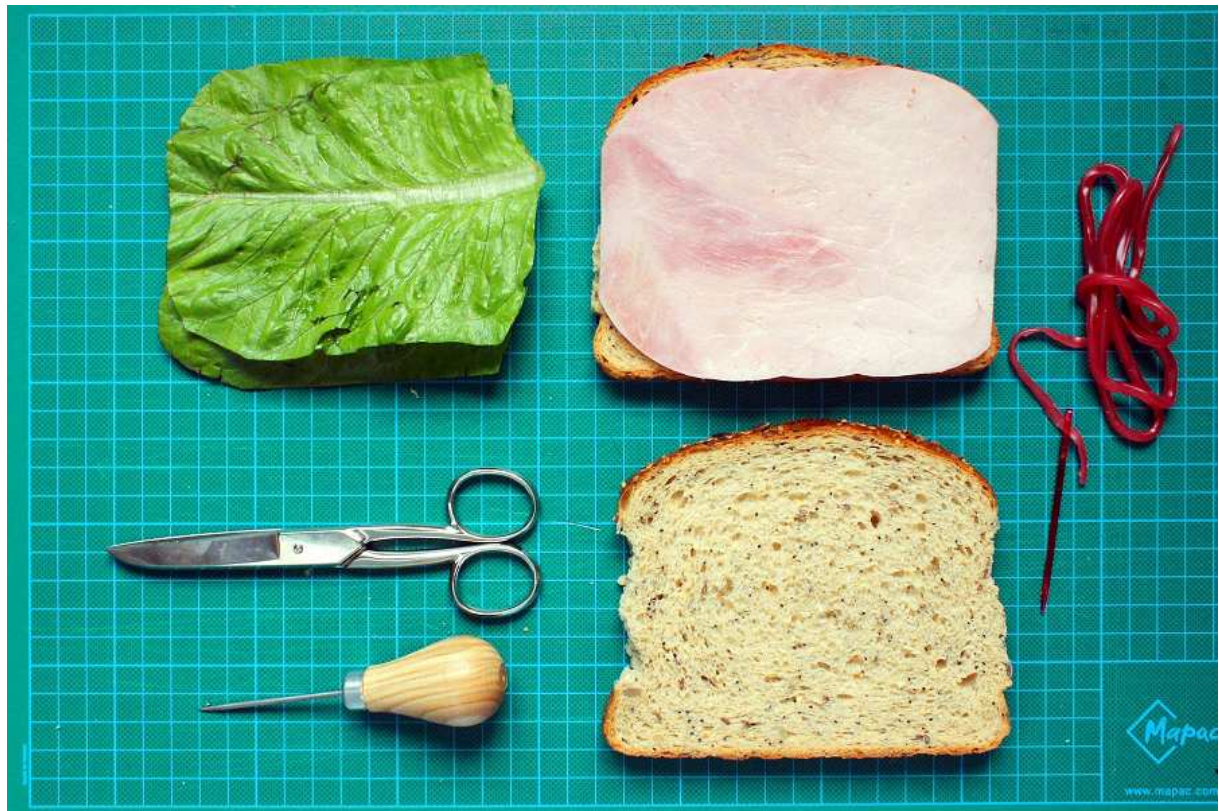
After obtaining all your materials, begin by cutting all your pages to same size as the covers. For nice straight edges in the book, it is best to use a ruler and knife to cut the pages to size. These pages make up the 'textblock' of your book.



Cut a length of your thread to four times the height of the book, and thread it through the needle in preparation for the sewing stage



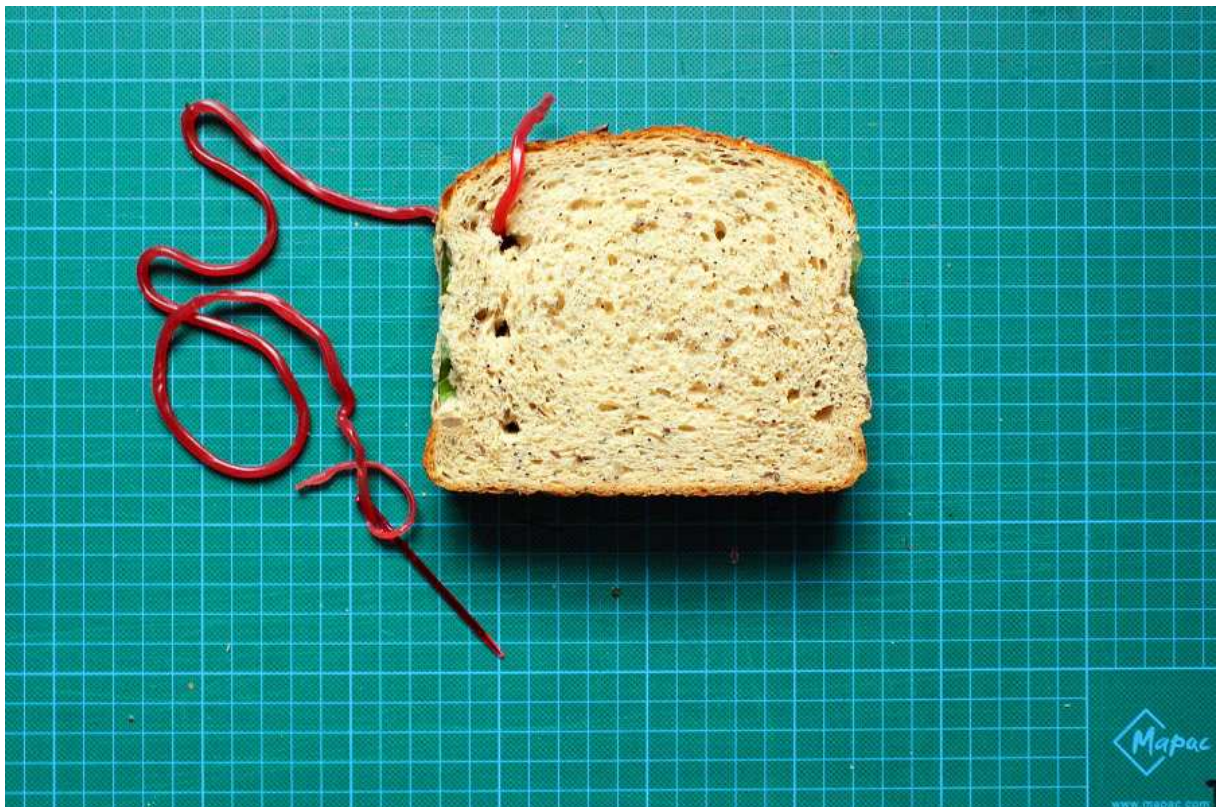
Sandwich the textblock between the two covers you have chosen, making sure that the pages are lined up on all sides.



If using a bulldog clip to hold the pages together as you stab and sew, then at this stage, carefully clamp the pages together on the right hand side of the book without disturbing the alignment of the leaves. Using an awl, or nail and hammer, carefully punch three holes $\frac{1}{4}$ inch away from the edge of the book. Make sure the holes are aligned with each other and evenly spaced.



Using the needle and thread, enter the first hole from the front of the book and pull the thread through, leaving a few inches of the thread in the front.



Take the thread over the top edge of the book and enter the first hole through the front of the book again. Pull the thread firmly to tighten. The thread is now at the back of the book.



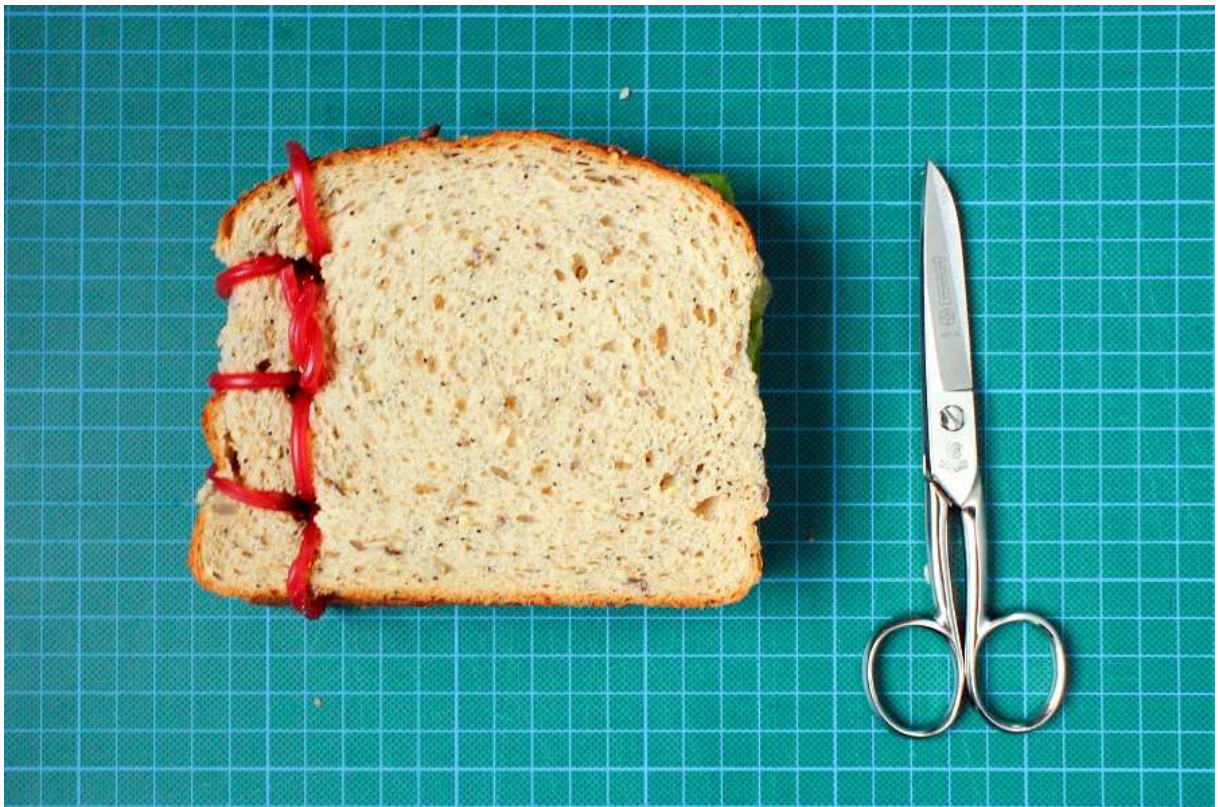
Take the thread from the back of the book, over the right edge of the book and back into the first hole through to the front of the book. Then follow by taking the thread through the second hole, this time entering from the back of the book. The thread is now at the front of the book, at the second hole.



Wrap the thread around the left edge of the book and back up through the second hole. Take the thread from the second hole, through the third hole from the front to the back.



Wrap the thread around the right edge of the book and through the third hole again from front to back. Take the thread from the back of the book around the bottom edge of the book, and enter the third hole again from front to back. Take the thread from the third hole and up through the back of the second hole. To finish, tie the threads together tightly in a double knot, and cut the loose ends.



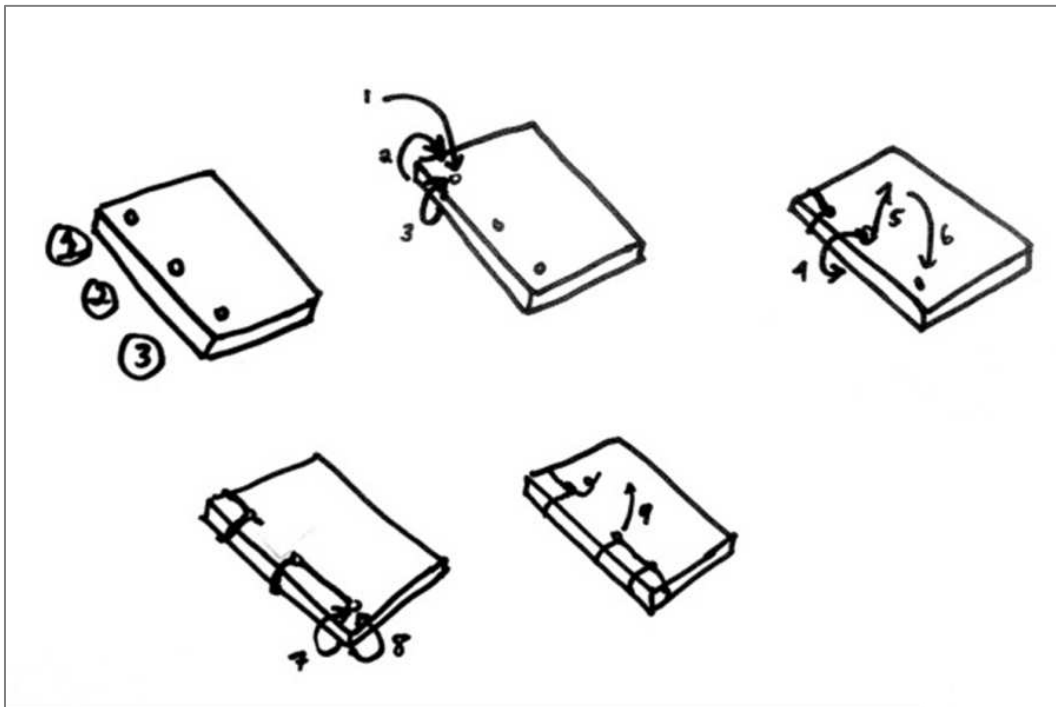


Diagram of sewing pattern

If you have access to finishing equipment, the covers of the book can be finished with gold foil lettering.



Congratulations, you've finished your first Japanese stab sewn book!

Tiffany Eng is a book conservator. She has an MA in Conservation of Books and Library Materials from West Dean College and a BFA from the Alberta College of Art and Design. She works at the Parliamentary Archives in the Collection Care department. In her spare time she enjoys making art, and thinking of silly jokes. For any questions, amateur fortune-telling, or if you just want to chat, please feel free to contact her at tiffanybeng@gmail.com.

Product & Company News

Archival Map Support Cotton

The first of two, brand new materials has just arrived in to stock. It is a 100% cotton fabric, principally made to support valuable documents and maps printed on paper. It is a natural unbleached cotton, available in wide width for larger maps on 50 metre x 1520mm rolls.



Prices:

0-49 metres - £7.20/metre

50-249 metres - £6.12/metre

250-499 metres - £5.76/metre

500-999 metres - £5.40/metre

1000+ metres - £5.04/metre

Repair Linen

New to the market, a 100% linen fabric. At 183gsm, it is a natural unbleached linen, which has been de-sized and scoured to remove impurities from weaving and then assisted with a neutrally PH adjusted compound that is not water resistant. This fabric is suitable for long-term conservation repair. Available on 25 metre x 800mm rolls.



Prices:

0-24 metres - £18.00/metre

25-124 metres - £15.30/metre

125-249 metres - £14.40/metre

250-499 metres - £13.50/metre

500+ metres - £12.60/metre

Glacé Kid

Glacé Kid is a chrome-tanned soft leather with an extremely glossy, shiny finish. Its softness and pliability lends itself perfectly to shoe and small leathersgoods production.



Average Skin Size: 0.23 - 0.46m² (2½ - 5ft²)

Approx. Cut Size: 40 x 43cm

Standard Substance: 0.8mm

Colours available: Black

Sizes: Small 0.23 - 0.37m² (2½ - 4ft²) and Large 0.34 - 0.46m² (4 - 5ft²)

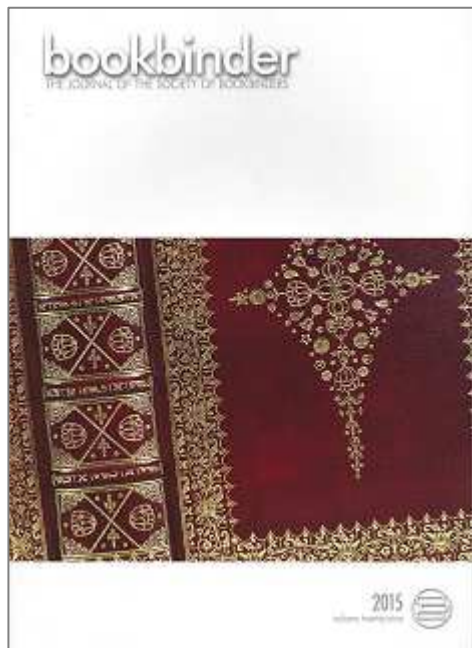
Prices for single skins:

Small - £19.00 per skin

Large - £22.00 per skin

(Prices are subject to delivery and VAT where applicable)

Society of Bookbinders Journal 2016



Contents:

- Dominic Riley: Let the Games Begin!
- Maureen Duke: Kalahari Kaskenades
- SoB International Competition 2015
- Abigail Bainbridge: Protecting a Slim Volume
- Michael Kelly: The King's Grave
- Isobel Griffin and Claire Thompson: Conservation of the Glenmason Manuscript
- Jan Zimmerlich: Woven Structure Binding
- Anne Roberts: 'Keep at it Lass!' - An Interview with Ann Tout
- Recent Bindings: Kathy Abbott, Yehuda Miklaf and Lori Sauer

Only £18.00

Bargain Basement Leather



We are pleased to announce that we have just added to our 'Bargain Basement', an exciting selection of Special Offer Leathers.

(Prices are subject to delivery and VAT where applicable)

Chamois Buckram

We are pleased to introduce our latest arrival, the new Chamois range. Chamois Buckram has a matt visual, giving the finished item a classic, luxurious look and feel. This, combined with the excellent abrasion resistance and stain protection makes it perfect for today's market. Chamois is a premium covering material, exuding quality, and guaranteed to give the final product the luxury feel. Chamois Buckram is suitable for hand and machine binding, blind blocking, decorative foil blocking and stitching. Chamois is available in 7 stunning shades on a roll width of 1040mm.



5501 - Denim Blue



5502 - Pine Green



5503 - Graphite Grey



5504 - Jet Black



5505 - White



5506 - Tan



5507 - Red

Prices:

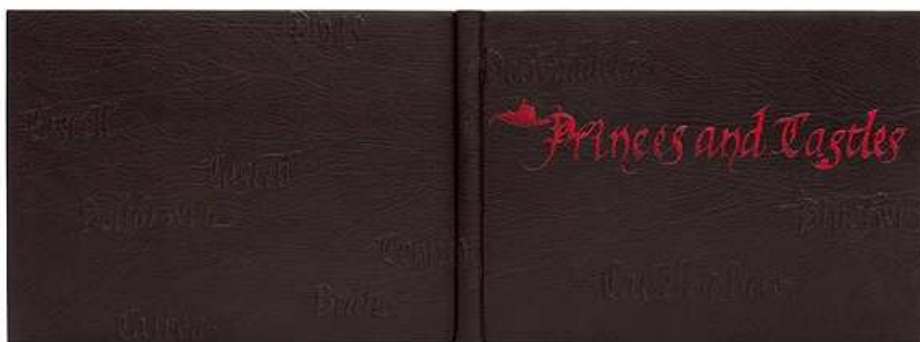
0-49 metres - £8.99/metre

50-249 metres - £6.91/metre

250+ metres - £6.63/metre

(Prices are subject to delivery and VAT where applicable)

The Designer Bookbinder Competition 2015



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

Winner - Kaori Maki

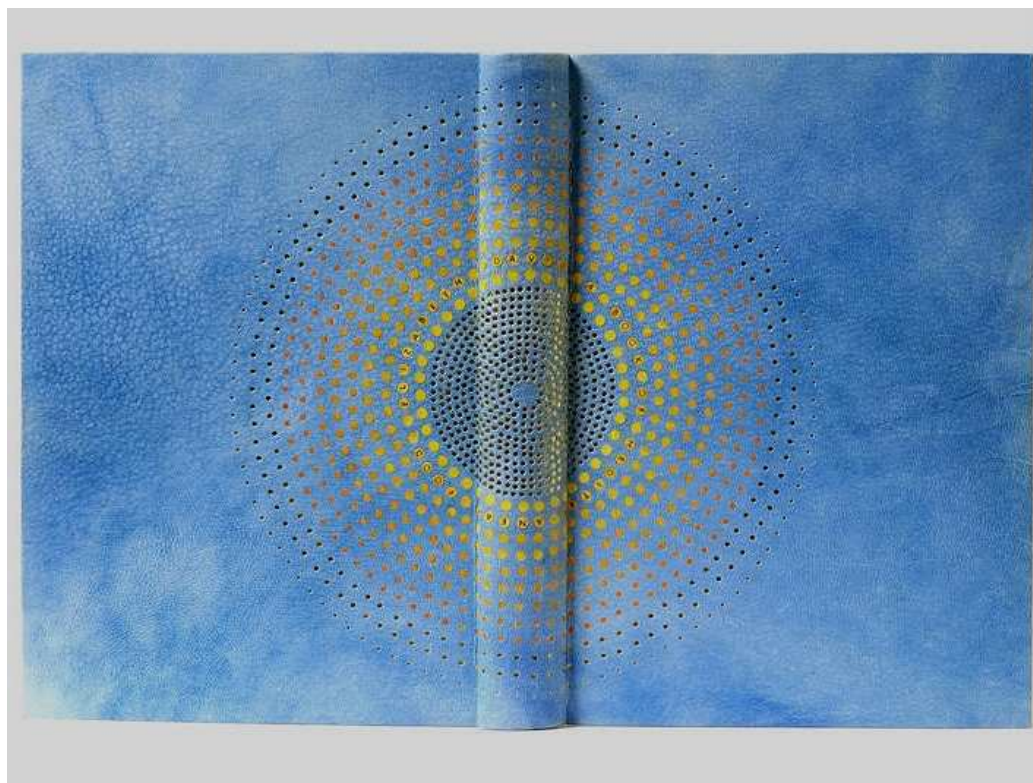
Book - Princes and Castles - The Legacy of Thirteenth Century Wales by J. Beverley Smith

Our warm congratulations go to Kaori.

The Future of Bookbinding

By Kate Holland

This article was first published in the Winter 2015 Designer Bookbinders Newsletter. I am very grateful to Hewit's for allowing me to reproduce it here (with a few updates). I hope this will mean it reaches an even wider audience. I'd also like to add that it is intended as a rallying cry, not just to Designer Bookbinders, but to all bookbinders the world over.



*Bound by Kate Holland
A Book of Mediterranean Food by Elizabeth David
London: Folio Society. 2005.*

I knew immediately what I wanted to write about for this article. It's something I believe passionately in and feel needs to be addressed right now - the future of bookbinding.

I am deeply concerned that there is now no stand-alone accredited course in bookbinding available in the UK (though I know Shepherds and BoundbyVeterans are working hard to get the City and Guilds qualification more established). I was privileged to observe the unpacking and judging of the annual DB competition. When I was coming up the ranks the competition was the pinnacle of the year with the exhibition and prize giving in the foyer of (what was then) the new British Library on Euston Road. The entries ran into the hundreds as students from Guildford, Roehampton, London College of Printing, Morley, Hampstead Garden Suburb would vie for the top prize, the Mansfield Medal. All of these courses are now closed.

A quick glance over the education section on the competition entry forms this year showed a majority with either blank spaces or a little private tuition, only one from City Lit and one from Richmond Adult Community College. Most of the top entrants had worked their way through the last few remaining binderies, notably Shepherds and Wyvern.

For five years, I was the bookbinding tutor for the Creative Arts and Graphics students at Bath Spa University. When I first arrived there was a brand new purpose-built bindery in its own designated room – imagine that! The next year the bindery was doubling up as the multi-media lecture room.

The following year the whole bindery had been dismantled and relocated to a far-flung outpost of the university and by the time I left it was languishing in two cupboards in the technicians' carpentry workshop, undiscovered by students who had signed up to do courses in book production with an advertised bookbinding module.

The students loved the hands on aspect of learning bookbinding with some going as far as saying that it had been the best part of their whole degree. But the powers that be had decided that digital was the way forward, that it wasn't necessary for students studying book production to understand how a book is put together and that it was far easier to send the digital file off to the printers who would post back a complete printed and bound book with the students being none the wiser in how it was put together.

I am certain that this is symptomatic of institutions around the country and I'm sure the missives sent down from the Department of Education to encourage digital and sciences at the expense of the creative subjects along with massive cuts from government cannot help. Elsewhere around the globe, investment in creative education and making is rising. An education in craft develops creativity, inventiveness, problem solving and practical intelligence, all skills highly valued by employers. Funnily enough it reads rather similar to the prospectus for the brand-new state-of-the-art Dyson School of Design Engineering at Imperial College which my son has set his heart on. These aren't skills only useful to some fuddy-duddy craftspeople but integral to the cutting edge of industry. By learning bookbinding, not only are we learning design, widely recognised as imperative to the innovation process and of great economic benefit by global corporations, cf Apple etc., but also the use of materials, structure and functionality.

According to recent Crafts Council research, in the last few years higher education crafts courses have been cut by 46%. Yet craft contributes £3.4b to the UK economy with nearly 150,000 people employed in that sector. A quick trawl through the Hot Courses website and the Society of Bookbinders' education page confirms that the only bookbinding courses available are short courses, masterclasses and private tuition. Institutions have worked out that it is much more economically advantageous to charge £500 for a 3 day course in basic bookbinding which is exactly the amount that I used to pay per term at London College of Printing for my part time HND. This gave me a brilliant grounding in all the basics, starting with the single section pamphlet binding, working our way through every structure up to full leather with gold tooling. Short courses do not give you the continuity learned through repetition of techniques at the bench.

In order to find hope for the future we must look to the past. The history of bookbinding in the UK, like all crafts, has varied according to the vagaries of fashion.

After the Industrial Revolution, William Morris and friends, disturbed by the industrialisation of the workplace, set up the Arts and Crafts Movement. They believed that creativity, imagination and contentment were more important than profit. Whilst this sounds like the fantasies of the monied middle classes, they were actually astute businessmen with a thriving industry and bookbinding was at the heart of their output. It was T J Cobden Sanderson, who established the Doves Bindery to bind sheets from Morris's Kelmscott Press, who gave the movement its name.

A golden era in book production followed with equal importance placed on typography, illustration, printing and binding but after WWII there was a steep decline in the industry. The death of skilled binders during the war disrupted the apprenticeship system and, with a growing dependence on technology, artisans sought a future in areas other than handicrafts with many of the big workshops forced to close.

The Festival of Britain in 1951 was a pivotal event in bringing the creative arts to the attention of a dispirited British people after years of post-war austerity. In 1955, the formation of the Guild of Contemporary Bookbinders by Edgar Mansfield, Bernard Middleton, Arthur Johnson, Trevor Jones, Ivor Robinson et al (later to become the Designer Bookbinders) worked hard to bring new life to hand bookbinding and to publicise the newly burgeoning art bindings movement. The larger workshops were now no longer expanding and the true vitality lay in the individual ateliers. This

was a great period economically for design bookbinding as patrons, who were familiar with quality materials and good workmanship, sought out work to the highest standards of the craft but which also showed artistry and originality in design.

The 1960s and 70s and the counter-culture revolution saw an explosion of interest in handcrafts and the first generation binders became mentors to a willing and capable younger audience, but since the recession of 1990-2 there has been another decline. The glimmer of hope I see now is amongst the hipsters, the young fashionable people who lead the trends and form the opinions of the rest of the country. In this period of massive technological advances and digitilisation of everything, the youth are harking back to the 70s and the handmade. Flares, beards and dimple pint glasses are in along with crochet, pottery and letterpress printing. We just have to make sure that bookbinding is in there too.

I'm excited as I feel the tide is turning but we at DB must work hard to publicise bookbinding to the wider world. I applaud Rob Shepherd and Dan Wray's recent articles calling for more collaboration with the antiquarian book trade and the world of book arts. I have to admit to bias as I was the manager of an antiquarian bookshop in a previous life but these people know their market and they already have established bibliophile customers with disposable income.

In the past, the close relationship that booksellers had with the binders was of fundamental importance to their economy. In my own small way, I am developing a range of contemporary bindings on well-known titles with the prestigious Mayfair bookshop, Heywood Hill. This acts as a commercial sideline to my more labour-intensive design bindings, much like a fusion range for a couture fashion house. If I were to think too hard about the hourly rate I can charge on a design binding then I would probably give up tomorrow. The bookbinders of the future need to see that there is money to be made in bookbinding and that it is not a "gentleman's hobby" as someone once described it to me, much to my inevitable fury.

Unlike many career prospects, the crafts sector is looking positive. Crafts Council research shows that 90% of crafts graduates are in paid work, though we'll gloss over the dearth of courses available. There is currently a buoyant market with opportunity for much growth and many affluent customers particularly keen to buy goods with local provenance, long tradition, a good story and ideally an element of bespoke, something made just for them. People have decided that it is worth paying a little more for something that will not be in landfill in 10 years time.

The advent of the Kindle has also not sounded the death knell for the book as was widely predicted. Sales of physical books are up and e-books down. Publishers are producing high-spec limited editions of classics with top quality production and illustration. The digitisation of the printed word is conversely raising the profile of the book as art-object. Design binding should be the logical conclusion to this trend.

Books have not merely weathered history, they have helped shape it with their ability to preserve, transmit and develop ideas. Historically books were a luxury item but in the 20th C paperbacks made them available to the masses and in the 21st C digital technology and global markets have made the written word even more accessible. The printed book is a really competitive technology. It is portable, hard to break, it has high resolution pages and an everlasting battery life. In the face of the e-book there is "now an imperative to make the entire physical package itself special" (Arion Press). It is notable that in the San Francisco area, that hub of high tech innovation, courses in bookbinding proliferate.

Somehow in the UK hand bookbinding doesn't seem to be riding this crest. The applied arts are afforded great status but in the recent V&A exhibition "What is Luxury?" there were no bookbindings. At this year's ABA fair at Olympia I think I counted 4 contemporary bindings on dealers' stands and none by practitioners working today. (I know that DB has a stand at the ABA but it is not well visited by dealers, the very people we need to enthuse.) At Collect and Tent, the two most prestigious exhibitions of luxury crafts, not a binding in sight. (I am delighted that we are working towards exhibiting at Collect in 2017 and this must be supported.)

Typographers, illustrators, printers and binders should all be of equal merit. Currently the first three are acclaimed but the binders are being overlooked. We used to share an equal billing on the applied arts platform but no longer. Search the Crafts Council Directory and there is only one bookbinder (me). It doesn't take much to apply but the more of us that are on that Directory the higher the public profile of bookbinding.

With this in mind, I am currently embarking on a project to raise money to equip an ex-council mobile library as a travelling bindery. The Bookbinding Bus (a not-for-profit project) will take bookbinding workshops out to literary and music festivals, schools and city centres to introduce this fantastically rewarding craft to as many people as possible. I believe strongly that the more people we convert at grass-roots, the more we can enthuse to pursue it to the highest level. We are booked for workshops.



Making fosters wellbeing. It is a vital part of being human. All over the country, people are rediscovering what our ancestors knew – that making something with your own hands gives you satisfaction, pleasure, solace...it's the perfect therapy for the age we live in. We at Designer Bookbinders must all work together to spread the word about bookbinding to the wider world. If we encourage more people to study the craft the institutions will want to offer the courses. If we raise bookbinding's profile within the applied arts more people will want to buy into it. It doesn't just make altruistic sense, it makes commercial sense. I won't let bookbinding die on my watch – I hope you won't too.

Together we can make bookbinding relevant for the 21st century.

Kate Holland - is a self employed bookbinder based near Frome in Somerset. She specialises in contemporary fine binding to commission. She is evangelical about spreading the word and relishes getting her hands on the (as-yet) unconverted student of bookbinding. She was elected as a Fellow of Designer Bookbinders in 2015 and has books in the British and Bodleian Library collections.

Twitter @katehollandbook
www.katehollandbooks.co.uk

Study Opportunities

Bookbinding Courses for the new year at City Lit, London

Intercutting: techniques with paper

11th-25th April 2016

Mondays 18.00-21.00 - 3 sessions

Explore intercutting techniques with a variety of papers and develop ideas from one-off designs to repeat patterns and colour ranges.

Course code VD291

Bookbinding Taster Day

15th April 2016

Friday 10.30 -16.30 - 1 session

The perfect gift for someone you know who's interested in bookbinding and hasn't yet enrolled on a course.

Course code VD265

Book Art: a unique artist's book or small edition

18th April - 27th June 2016

Mondays 10.30-16.30 - 9 sessions

What's your story? Working with words and images to bring your theme to life this course will help you develop your ideas through the structure of the book.

Course code VD292

Bookbinding Maker's talk - Sue Doggett

Wednesday 13th April 2016

18.30-20.30

A chance to hear about the practice of London-based book artist, binder and City Lit tutor. Sue will discuss her approach to research, design and construction of her books. She will show examples and demonstrate her collage and surface techniques.

Course code VD293

To enroll or for more details visit www.citylit.ac.uk or call 020 7831 7831.

Please read course outlines (available online or from 020 7492 2700/3) before enrolling.

See website or phone for fee information as some course have special offers attached.

Perfect Bindings - Bookbinding workshops with Megan Stallworthy at arts centres and book festivals in Devon, Cornwall and Somerset

Longstitch Binding and Flag Book

Monday 25th April 2016

10.00-16.00

at the Truro Arts Company

£50

On each one day workshop you will learn core bookbinding skills and two different book structures. All the materials and equipment are provided.

More details at www.perfectbindings.co.uk

Workshops in Truth or Consequences, New Mexico

Truth or Consequences, NM is a popular hot mineral water spa town with a range of accommodations. A list of hotel recommendations will be sent with confirmation of your registration.

Millimeter detail

Transition to Binding in-Board with Leather

30th April - 1st May 2016

9th-10th April 2016

09.30-16.30 each day

\$225 - leather, materials included

This class transitions the student from the case bound book to the concept of the spine hollow and "in-boards" binding, where the boards and the book spines are attached to the text block before it is covered.

Students will focus on one elegant binding based on the Millimeter style. This structure utilizes an attached spine/paper component that acts like a spine hollow and extends over the spine shoulders to the endpaper linings, eventually to be used as a flange for the board attachment. Small amounts of leather are applied to the spine and fore-edge of the book boards, then trimmed down to literally millimeters along edges, which brings attention to the decorative paper on the boards.

Prerequisite: Hands On Bookbinding classes: Bookbinding Warmup, The Rounded Case, and Case binding Refined (to be repeated 28th-29th April. Class limited to 6 students, 3 minimum. This class is designed to transition students to future classes in laced-on boards binding, or fine binding.

Sewn Boards 2016

The Authentic Sewn Boards Binding

11th June 2016

09.30-16.30

\$115 - materials included

This one day class presents the Sewn Boards Binding as originally designed by Gary Frost in the late 1980s. It is not a case binding. Cover boards are sewn on to the text and the spine component allows for a completely flat opening. The edges are trimmed on three sides creating a clean looking, squareless book. Very little adhesive is used on this binding and it does not require pressing.

Priscilla Spitler worked with Gary Frost at BookLab in Austin, TX, when he developed this structure.

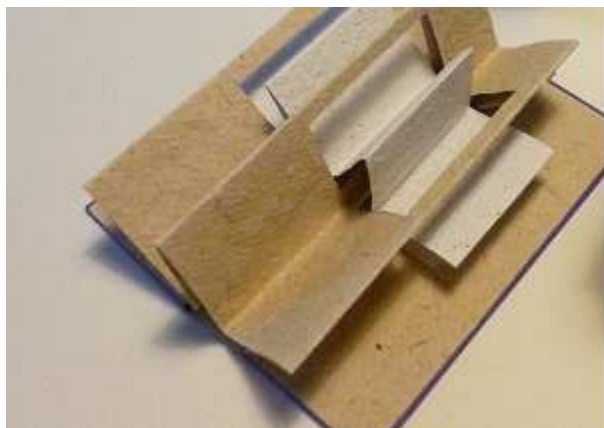
Prerequisite: Bookbinding Warmup preferred.

Class Registration

Class size limitations depend on course, from 6 to 8 students, minimum of 3 to 4. Past students may by-pass the Bookbinding Warmup prerequisite, upon approval. A deposit of \$50. is required to hold a place in a class, \$75. for leather classes. Balance due by workshop date. Deposit by check is preferred, but Paypal payments may be sent for balance of tuition. A two week notice of cancellation is necessary to receive full refund of deposit or any prepaid payment.

Please contact Priscilla Spitler for further information at
<http://www.priscillaspitler.com/contact/>

Perfect Bindings



Workshops in traditional and contemporary bookbinding at arts centres and book festivals in Devon, Cornwall and Somerset. New workshops for 2016 are planned and will be added to the website as dates are confirmed. Join our mailing list to receive regular news of upcoming workshops.

www.perfectbindings.co.uk

Designer Bookbinders and Society of Bookbinders Joint Weekend Workshops Programme 2015-2016

Scottish Borders

One-to-one or two-to-one tuition in a private studio located in a beautiful rural setting in the Scottish Borders: close to Berwick on Tweed with easy access by road or rail. Personal tuition from an award winning craftsman! All tuition tailored to suit the skills level of the individual student.

If there is a particular technique or a skill you are looking to develop or improve, or if you are a complete beginner taking your first steps into the art & craft of this ancient discipline, contact Mark Ramsden viabookmanconservation.co.uk, or call 01361 882028 or e-mail me bookman@btinternet.com.

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

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.

The Maureen Duke Educational Award

The Norie Trust is a small charitable trust based in the South West of England. The Trust funds various projects, many of which are associated with literature and the arts. The Trust also assists community-based projects which aim to improve the quality of people's lives.

The Trust have generously offered the Society funds of £2,000 a year for the next 5 years to fund an educational award to assist professionals in the book field. The Trust wishes to recognise Maureen Duke's inspirational teaching and dedication to education and the award will therefore be known as The Maureen Duke Educational Award.

The recipient of the award each year should be a bookbinder, book conservator, book restorer or book artist who has worked professionally in the U.K. for the last two years prior to the award. They should be intending to continue to work professionally, preferably in the UK.

SoB's Education & Training Task Force has been asked by the Trust to administer the award and after discussion it has been agreed that the award panel will consist of the Chair of the Society, Chair of E&T and Maureen herself. The applicant will be required to submit the following:

- Hand written letter of application
- CV
- A brief outline of the nature of study wishing to be undertaken, indicating how this will enhance their work, and their plans for the future
- Full Breakdown of costs - fees, travel and subsistence
- Images of work completed in the 2 years prior to application
- Two references

The recipient will be required to write a report of their study and experience gained for others in the field.

Applications should be sent to:

Claire Redfern, 21 Moat Way, Goring by Sea, West Sussex, BN12 4DR.

An Introduction to Bookbinding with Mark Cockram at Studio 5, London

Case Binding

Rationale - This module develops the students' ability to use basic materials such as cloth and a number of machine made papers. It will allow students the opportunity to explore differing adhesives and covering techniques in the production of case bindings.

Aims

- to develop hand skills related to paper and cloth work and hand foil work
- to enhance professional skills, awareness and responsibility
- to stimulate creativity in design
- to develop awareness of choice of suitable styles

Learning Outcome - On completion the student will be able to:

- select suitable styles of case binding
- fold sections
- be familiar with various sewing techniques
- forward the book to the required standard
- make a case binding including the use of modern design techniques

Assessment Strategy - Assessment will be in line with the STUDIO 5 criteria and will be evident through examination and discussion of 5 finished items of work. The student will demonstrate an ability to apply the techniques to a good standard and understand the reasons for their use. The Module is delivered over 6 days with all materials included. Fee £700

Bradel Binding

Rationale - This module develops an awareness of strength and structure specific to this type of binding. It will give students the opportunity to work with leather and apply the relevant techniques involved in the production of the disappearing spine Bradel binding.

Aims

- to introduce the student to leather binding and manipulation
- to identify the correct materials specific to the binding style
- to understand the need for and limitations of the binding style
- to apply the relevant techniques
- to assess the suitability of the binding style

Learning Outcome - On completion the student will be able to:

- select suitable text blocks in need of this structure
- forward the book to the required standard
- make a Bradel binding including the use of modern design techniques

Assessment Strategy - Assessment will be in line with the STUDIO 5 criteria and will be evident through examination and discussion of 1 finished item of work. The student will demonstrate an ability to apply the techniques to a good standard and understand the reasons for their use. The Module is delivered over 6 days with all materials included. Fee £700

Box and Enclosure Making

Rationale - This module is intended to develop the students ability in making 3 styles of boxes for the books made during the 2 previous modules. The student will be able to select and use suitable materials and incorporate style and design ideas.

Aims

- to identify the correct materials specific to the box style and use
- to explore design and material manipulation
- to apply the relevant techniques
- to understand internal measuring

Learning Outcome - On completion the student will be able to:

- select suitable box styles and construction methods
- apply the techniques for making boxes including a two tray drop back box
- apply techniques suitable for various uses

Assessment Strategy - Assessment will be in line with the STUDIO 5 criteria and will be evident through examination and discussion of 3 finished items of work. The student will demonstrate an ability to apply the techniques to a high standard and understand the reasons for their use. The student will be expected to be able to demonstrate and rationalise design, process and protection. The Module is delivered over 6 days with all materials included. Fee £700

Artist's Book or Complete Book (Option A)

Rationale - This module is intended to develop the students' ability to explore print, book manipulation and creative journeys with the book.

Aims

- to identify differing print techniques
- to explore the book as a means of artistic and social expression
- to apply the relevant techniques, working practices and mediums

Learning Outcome - On completion the student will be able to:

- select suitable print techniques and mixed media
- forward the book to the required standard and manipulate as required
- to understand the relationship of the artist and the book

Assessment Strategy - Assessment will be in line with the STUDIO 5 criteria and will be evident through examination and discussion of 2 finished items of work. The student will demonstrate an ability to apply the techniques to a high standard and understand the reasons for their use. The student will be expected to be able to demonstrate and rationalise working processes. The Module is delivered over 6 days with some materials included. Fee £700

Introduction to Contemporary Bradel Design Binding (Option B)

Rationale - The Introduction to Contemporary Bradel Design Binding gives students the opportunity to make a Design Binding using contemporary and traditional techniques and materials.

Aims

- to expand existing skills and techniques whilst learning relevant traditional skills
- to explore Design Binding with contemporary arts practices
- to apply the relevant techniques, working practices and mediums

Learning Outcome - On completion the student will be able to:

- select suitable construction methods - forward the book to the required standard and manipulate as required
- to boldly go where no one has been before

Assessment Strategy - Assessment will be in line with the STUDIO 5 criteria and will be evident through examination and discussion of 2 finished items of work. The student will demonstrate an ability to apply the techniques to a high standard and understand the reasons for their use. The student will be expected to be able to demonstrate and rationalise working processes. The Module is delivered over 14 days with basic materials included. Fee £1,400

The STUDIO 5 BEGINNERS COURSE is delivered in 3 modules of six days each. Upon successful completion the student will be issued with a Studio 5 Certificate. The fee is £2,100.00 per person. The fee covers all tuition, hand tool use, workshop equipment as required and materials as outlined in the module information. A 50% non returnable deposit is required to confirm booking full payment being made no less than 2 weeks prior to the beginning of the course. The modules can be delivered in a block or days to suit the individual student. Two further modules, options A and B are individually priced.

To book a place or for more information please contact us at:

Mark Cockram
Studio Five
First Floor The Mews
46-52 Church Road
Barnes, London, SW13 0DQ
Tel: 0208 563 2158
e-mail: studio5bookarts@aol.co.uk

North Bennet Street School, Boston, MA - Full-time Bookbinding Program plus Workshops and Short Courses



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. In addition to the full-time program, the school offers one-week and longer short courses in bookbinding, calligraphy, paper marbling and more.

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

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

There are available a variety of courses, which run throughout 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 detail please telephone +44 (0)1938 590733 or view the web site at
www.farthingpress.plus.com

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

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.

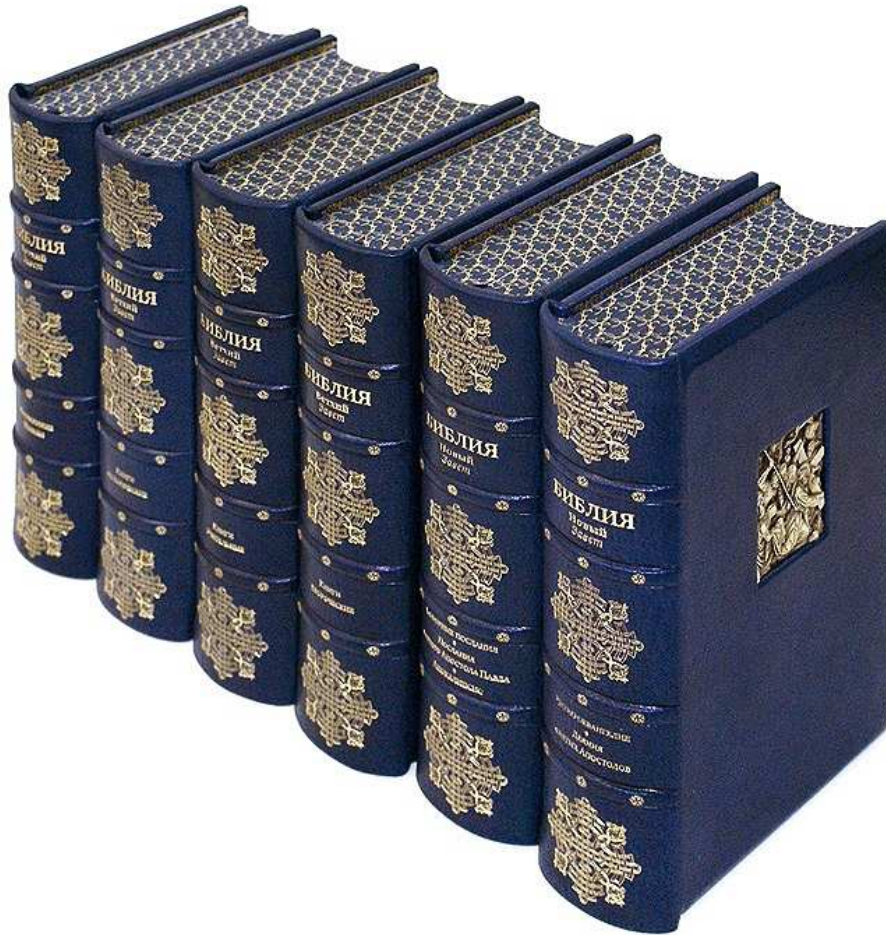
Department of Book and Paper Conservation - The study of book and paper conservation at the centro del bel libro ascona assures further education specifically for book and paper restorers and delivers timely, inclusive and internationally recognised competencies in theory and practical applications. 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

**Please let us know if you would like to have your courses listed in
future editions of *Skin Deep***

Customers Recent Bindings

Deich Publishing House



Publishing House "Deich" has been in the book publishing market for over ten years.

"We specialise in the publishing of limited-edition luxury gift books. In the bindings of our books we use ornate inserts, inlays with semi-precious stones and gold bas-reliefs, and other decorations. Books are printed on paper of best grades, and the bindings are hand-made of top quality Pentland Goat leather with gold and silver stampings, etc. That is why we prefer working with J Hewit & Sons Ltd. Their products turn the bindings of our books into real works of art, whose value only grows with time".



You can see more of Deich Publishing House work and subscribe to their beautiful editions at www.deich.ru



An English Countryside Alphabet
by Anne Cathcart
Inky Parrot Press 2003 - 46/112

A limp binding in laminated Hewit's alum-tawed goatskin with pig-embossed grain (outer) and black Nigerian goatskin (inner). Raised *lacunose** panels on front and rear covers with added feathered leather onlays, silver leaf and blind tooling. Lettering (title to front cover and author's name to rear) debossed in 10mm squares of silver attached via sewn glass beads. Two-stage sewing: first stage text block only, second stage through the cover and four 'bands' of glass beads. Silk endbands. As the spine was left single-thickness, the inner laminate effectively constitutes front and rear doublures. These were blind-blocked prior to lamination with designs showing an avocet (front) and a zander (rear) in their natural habitats; respectively over and under water. The animals themselves are rendered in onlaid blue-grey goatskin, thinly pared and applied before blocking a second time to define the relief detail.

The silver squares were milled and polished before applying a 'brushed' finish and two coats of lacquer. The letters were debossed in one corner of the squares and the remaining corners were drilled and counter-sunk to form a seat for the glass beads, which were sewn through the outer leather with silk thread prior to lamination. The words rendered are differentiated by the use of alternating corners and two different types of beads (pearl and transparent). Stylized bird and fish motifs were blind-tooled with a specially designed pair of hand tools. The impressions were onlaid with strips of dark grey leather before being tooled again. Raised white and black leather-covered arcs representing the eponymous creatures' environments were inlaid into the lacunose before it was cut into panels. The panels themselves are seated on laminated leather/paper 'bases' which are slightly smaller than the lacunose, accentuating the relief. The bases are both glued and sewn in place to obviate any possible peeling when the cover is flexed.

The flexible structure and unconventional sewing were chosen to empathise with the delicate and similarly unconventional nature of the subject matter and printing technique. The overall monochromatic design was conceived to complement the woodcuts within rather than compete with them. The non-representational outer is balanced by the figurative images on the inside covers.

The three small coloured highlights inlaid in the lacunose panels represent the eyes of the animals depicted within and also serve as a focus for the overall design.

A drop-back box, titled in black on the front, has cryptic designs on the spine and clasp. The lid houses a cruciform folder of miscellanea, concealed by a removable magnetic cushion.

More pictures, including procedural images, can be seen at www.meljefferson.com

**'Lacunose' is a term employed by Paul Delrue for a technique that he has developed involving layering leather fragments and alternately sanding and consolidating them with dilute PVA.*



Dates for your Diary

***The Grange 4th Annual Book Day, at The Grange, Ellesmere, Shropshire
Saturday, 25th June 2016, 11.00-17.00**

A great day out for anyone with a passion for books. Come and visit the Book Bindery and Printing Workshop at the Grange in Ellesmere, Shropshire and find out how beautiful books are made - the traditional way.

The
Grange ELLESMERE

There will be demonstrations of:

- letterpress printing (Albion, Arab, Eagle and Vandercook presses)
- ADANA printing presses
- hand typesetting
- book sewing
- embossing
- paper marbling
- bookbinding
- calligraphy
- book illustration and art

There will be opportunities to talk to the skilled craftsmen and women who practise these arts, as well as to view some of the beautiful work they have produced. A selection of exhibitors, including J Hewit & Sons Ltd., will be supporting the day and showing their wares:

Further information is available from The Grange web site at
www.thegrange.uk.com

***The Guild of Book Workers - Standards of Excellence Seminar in Hand Bookbinding 2016
15th-17th September 2016, Charleston**

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

Betsy Palmer Eldridge - Conservation Treatments Revisited

Chela Metzger & Erin Hammeke - Exploration of History and Techniques for Pennsylvania German Liturgical Bookbinding before 1850

Deborah Evetts - Herrnhuter Paste Papers

Cheryl Jacobsen - Calligraphy

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

***The Society of Bookbinders Education and Training Seminar 2016**
30th June-2nd July 2016, Cirencester

The Society of Bookbinders invite you to join them for their eighth Education & Training Seminar, to be held once again at the Royal Agricultural University, Cirencester from Thursday 30th June to Saturday 2nd July 2016 - 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.

Speakers

George Davidson - Library Style Binding
Glenn Malkin - Straightforward Slip Cases
Mark Cockram - Aspects of Case Binding
Nick Cowlshaw - Covering a Full Leather Binding
Lizzie Neville - An Introduction to Washing and Sizing Treatments to Paper
Julian Thomas - Edge Gilding
Dieter Räder - Dyeing Leather for Rebacks

The Seminar will start on Thursday night beginning with the AGM, followed by Dinner and the Promenade (informal 'show and tell' events). Delegates will be able to see all of the lectures/demonstrations for the day(s) booked.

All the lectures will be projected onto large screens so that close-up work can be clearly seen. Accommodation will be in ensuite single study bedrooms. Delegates will not have to walk long distances on campus as all facilities are in close proximity.

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.

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

2017 Australian National Conference of Bookbinders



It is now only just under 12 months till the 2017 bookbinding conference in Canberra. It promises to be inspiring, exciting and most enjoyable. Binders from all places are talking about it, from Europe to the Americas and of course Australia and New Zealand. So don't forget the date - 25th till 27th March 2017. This is an event for all binders: those who are just starting out; those who are a bit experienced; and the professional binder.

What will be happening? There will be demonstrations of various binding techniques by Australian and overseas binders; information about leather - what is best for binders to achieve the results we all crave; ways to house our beautiful bindings; inspirations on endpapers; etc. etc. There will be trade tables offering a variety of leathers, papers, tools and lots more that will become essentials for our collections.

The programme and registration will be out mid-year. You can expect an exciting and stimulating few days.

Make a note in the diary NOW!
25th-27th March 2017 - Anne Harding Conference Centre - University of Canberra

The OPEN • SET competition 2016

The Competition - The OPEN • SET competition is a NEW triennial competition that formed in response to the burgeoning interest and palpable momentum in finely crafted design book bindings in the United States. Sponsored in part by the American Academy of Bookbinding, it is designed to encourage both new binders and professionals. OPEN • SET offers prizes and acknowledgement in two categories: Participants may choose to bind the SET book or a book of their choice, the OPEN category. Entries are limited to one book per category. Binders from all levels and cultures are invited to participate, as the competition is not limited to citizens of the United States nor to students or affiliates of the AAB. All entries will be reviewed by a blind jury of three professional binders. Jurors will be announced in November of 2015.



The Exhibition - is intended to be a recognition of the beauty of the craft and a commitment to the public toward a better understanding of this art form. The exhibition will showcase 50 books and will recognize excellence in craftsmanship and design concept interpretation. Each venue may offer an Opening Reception as well as a People's Choice Award, encouraging viewers to cast their vote for the binding they find most intriguing in both the OPEN and the SET categories. A bibliophile is a lover of books and everyone loves books! Bibliophiles recognize that working together as a community makes The Book more visible in the eye of the public. This competition and exhibition is an attempt to gather bibliophiles with the public and together celebrate finely crafted books. The exhibition will travel across the United States. Book enthusiasts who visit the exhibit will walk away with a better understanding and appreciation of a well made and artistically designed book.

Further information on prizes, registration, timelines, and entry information can may be found on the AABA web site at - bookbindingacademy.org

or

for additional information and questions, please contact Exhibition Coordinator
Lang Ingalls at lang@langingalls.com

Designer Bookbinders - Annual UK Bookbinding Competition

The Set Book 2016

Vita nuova by Dante Alighieri Translation and Notes by Mark Musa

Introduced by A. N. Wilson

Illustrated by Daniel Egnéus

The Folio edition is 222 x 144mm, 208 pages. Printed in two colours, the book presents the Italian text alongside a facing-page translation by Dante scholar Mark Musa, including integrated mono- and duotone illustrations by Daniel Egnéus.

Dante Alighieri called the Vita nuova (New Life) his libello, or 'little book'. Written between 1292 and 1294, it is the first of Dante's major writings and the essential precursor to his Divine Comedy. An innovative mix of prose and poetry (prosimetron), Vita nuova broke new ground by appearing in Italian rather than the customary Latin. It is a meditation on poetry, and on the torments and joys of love from Dante's blessed happiness. But Vita nuova's powers far transcend the travails of a lovesick youth; Beatrice is gradually revealed as an ethereal rather than an earthly being, while Dante encounters otherworldly figures, including the charming Love himself. Dante describes Beatrice as one who is through all ages blessed; 750 years after the author's birth, Vita nuova still sings today.

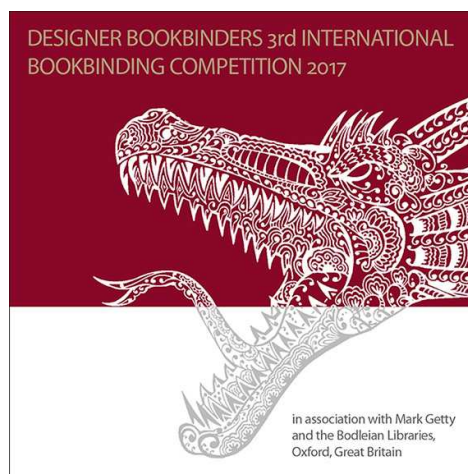
To obtain a copy of the 2016 set book and entry details to the competition send your payment by cheque (made payable to Designer Bookbinders) to:

Lester Bath
25 Ffordd Ffrydlas
Bethesda, Bangor
Gwynedd, LL57 3BL

Please email Lester Bath - lbath@phonecoop.coop for bank transfer instructions if you are unable to pay by cheque. The cost of the set book is £20 to Members and £25 for non-members to include packing, postage and entrance fee.

Every entrant must bind the set book but we welcome open-choice books and artist's books. We expect the closing date for entries will be during the last half of October 2016. The Annual UK Bookbinding Competition is sponsored by Designer Bookbinders and The Folio Society and is open to anyone resident in the UK with the exception of Fellows of Designer Bookbinders - Charity registration No. 282018

Designer Bookbinders 3rd International Bookbinding Competition 2017



J. Hewit & Sons will have a stand at the event 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.

