

Skin Deep

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The King's Grave

A Rebinding in the 1485 Style

by Michael Kelly

This article first appeared in the 2015 edition of 'Bookbinder' and appears here with the kind permission of its author Michael Kelly and the Society of Bookbinders.

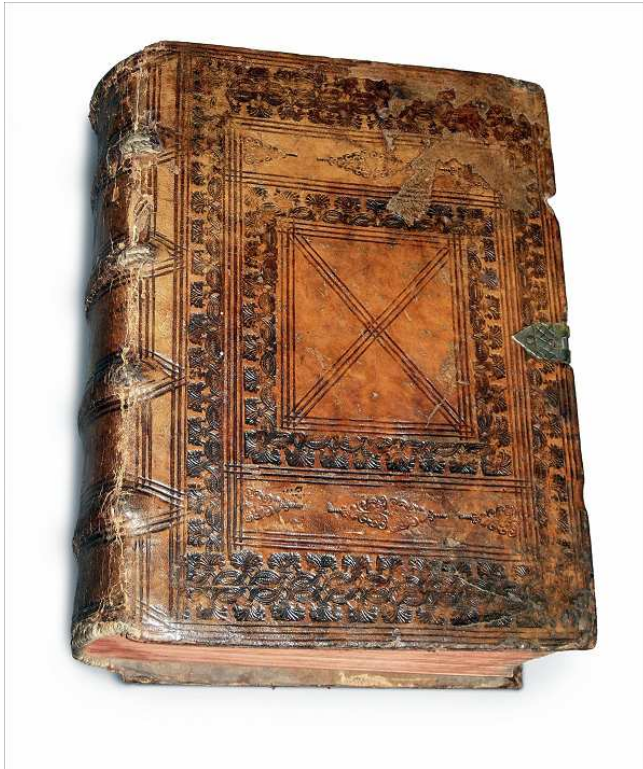
Introduction

For the citizens of Leicester it was a sensation when, in September 2013, Richard III's grave was discovered under a site where many of them might actually have parked their cars. For some members of the SoB Midland Region, the opportunity to explore the idea of binding *The King's Grave*, Philippa Langley and Michael Jones's book about this remarkable find, using – at least in part – fifteenth-century materials and techniques, proved irresistible. Our two regular Leicestershire classes, in Quorn and Wigston, decided to adopt this venture as a class project and, in the end, some fifteen of us bound a copy of the book under the direction of our tutor, Nick Wells.



Some of the binders with their finished books. Nick Wells is second from the left.

Most of us knew very little or nothing about fifteenth-century bindings, so some background research was necessary. One of the first things we did was contact the Librarian at Leicester University, who kindly provided access to a copy of the Vulgate version of the Bible, bound by Johann Ameribachi of Basle in 1481¹. Although much of the construction of this binding lies hidden beneath its outer coverings, the presence of vellum stubs can be felt beside the spine beneath the endpapers. The leather that once formed the turned-in head- and tailbands has worn away to show the stitching on a leather core. This is so tightly adherent to the book-block that there is no way that the leather could have been 'tucked in' in the modern way.



Vulgate version of the Bible, bound by Johann Ameribachi in 1481¹

We also visited Leicestershire Record Office where we learned about papermaking in this period, and we consulted the standard texts, David Pearson's *English Bookbinding Styles 1450–1800*, and Bernard Middleton's *A History of English Craft Bookbinding Technique*.

Books were, of course, precious objects at the time of the Battle of Bosworth, and were built to last for many years. Boards were made of wood; paper was hand-made from cotton, linen, and hemp; reinforcers were made of vellum, and thongs of leather. Old pieces of parchment were cut up and reused to reinforce the spine. As far as finishing was concerned, external gold tooling had not yet come in and blind pressure stamping was used to decorate the covers. Lettering on leather was not widespread, particularly on the spine, where it was difficult to place on a curve

which was often uneven.

As far as our materials were concerned, we wanted to be as 'authentic' as possible. Obviously, we were setting out to bind a twenty-first-century book inside a fifteenth-century carapace so a good deal of compromise was inevitable. But deciding how, and when, to compromise was, in itself, an experience from which we learned a great deal. This is an account of the methods that we, with Nick's expert guidance, adopted.

Text-Block

We bought copies of the book in the usual way. Although it is published as a hardback, it is perfect bound, which in itself created something of a dilemma. Short of separating the book into individual pages and copying them onto larger sheets of paper to form folded sections, which was clearly not practicable, we decided to divide the text-block into ten arbitrary sections and carefully sew through the existing adhesive onto leather thongs, taking care not to over-tighten the thread. We planned to rely on the later reinforcement of the spine with vellum to maintain its integrity. So the first thing we did was to strip off the boards and endpapers to leave just the text-block. We had to sand down the spine to remove as much as we could of the rubbery glue used to hold it all together in order to make it possible to pierce it with our sewing needle.

Adhesives

We did compromise on adhesives, using modern water-soluble PVA and starch rather than animal glues as we felt we did not have the experience and expertise to use these odiferous, hot, and unpleasant liquids. Our need to build up the spine provided further justification for using PVA, with its strength and flexibility.

Endpapers

Blank vellum was commonly used for endpapers throughout the fifteenth century, though plain paper came in during its second half. Often waste pieces of vellum or paper were used, with or

without stubs of vellum or parchment, and we opted for the method where stubs were used. We bought handmade paper from Griffen Mill², and used vellum strips 5cm wide, folded asymmetrically, 3cm and 2cm, as stubs. The papers were folded in the usual way and glued to the folded vellum strips with the narrow side towards the inner part of the text-block.

Thongs

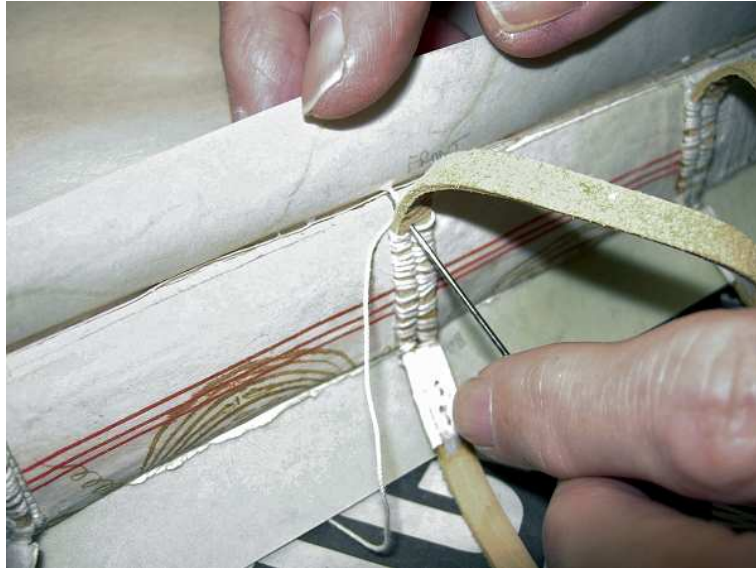


Figure-of-eight stitch being sewn into a split thong

In the fifteenth century, thongs were most commonly made from narrow strips of tanned or tawed skin. These were usually folded double. Hemp cords only started to appear about two hundred years later in the latter part of the sixteenth century.

We used three vegetable-tanned calf thongs, splitting them horizontally over the width of the spine so we could employ the figure-of-eight stitch described in *A History of English Craft Bookbinding Technique*³.

In this image, the sewer's right hand can be seen holding the vellum stub steady as it is attached to both the text-block and the thong. We found that this task was not easy as we needed to pierce the strong rubbery glue in the spine that held the sections together. Our solution was to use a surgical needle-holder to grasp the needle.



A volume with the sewing completed

Boards

The boards were of mature seasoned English oak, which is quite hard to find. We had the wood cut to size for us, into flat pieces 0.85cm thick, 24.4cm high and 15cm wide. First, we chamfered all four edges by planing and sanding them. Then we rounded the corners at the fore-edge as symmetrically as possible to accommodate the chamfers. The sides abutting the spine were shaped to fit the swell of its curve.



Thongs laced into a slotted and grooved board

After this, we used a hand-held chisel to cut three pairs of slots in each board so that they could be laced on using the leather thongs. We made grooves between the slots nearest the spine and the spine-edge of the board so that the thongs lay flush with the surface.



Trimming off surplus leather from the thongs

Once laced on, the thongs were glued to the boards and the surplus at the free ends trimmed off.

Finally, the free ends were wedged in using scrap pieces of oak. Then the free surface of the vellum strip was glued to the inner surface of the board using PVA which, when dry, conferred an amazing level of solidity to the hinge: we could easily see how important this was in the construction of a long-lasting volume.

Head and Tail Bands

In the fifteenth century, headbands were often sewn in continuity with the stitching that secured the sections, but occasionally they were constructed separately, and this is what we elected to do. For the core, fifteenth-century binders used a range of materials, including rolled paper, vellum,



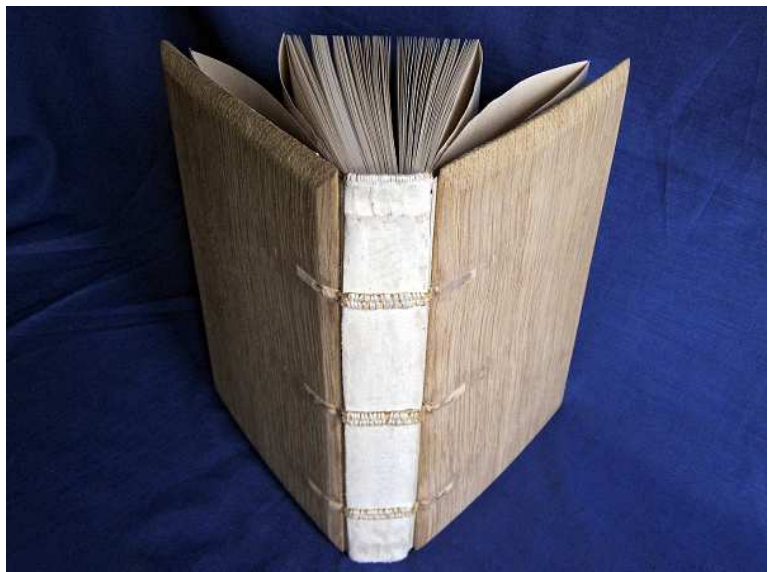
parchment, and leather. We used strips of vegetable-tanned calf like those we had seen on the Basle bible. Sewing them onto the head and tail of the spine was difficult because of the force needed to pierce the glue. We discovered that placing the book tightly but obliquely in a lying press helped a lot. The linen thread was carried over and over the core in tight turns. At every fifth turn we pierced the spine and went into the relevant section. As with the thongs, we found the sewing difficult because of the force needed to pierce the glue.

Headband partly sewn

Building up the Spine

Book ready to be covered in leather

We built up the spine using multiple layers of old parchment, cut and glued to fill in the gaps between the thongs and the thongs and headbands. This also conferred solidity on the book.



The Leather Covering

Deerskin, calfskin, sheepskin, goatskin, vellum, and alum-tawed skins were all used to cover books in the fifteenth century, but the kind of leather most commonly used was

brown vegetable tanned calfskin, so that is what we chose. Although our leather was both beautiful and authentic it was pretty thick and inflexible, so paring was a real challenge. We used a combination of hand-paring, a paring machine, and a sanding block. (We discovered that sandpaper was first described in thirteenth-century China, but we are not sure when it reached Europe!)

We made paper templates against which to cut our leather and, once cut, pared the edges as well as the grooves for the hinges. We then pasted it and, having done this, were rather taken aback to find that the damp leather stretched a good one to two centimetres transversely and rather less vertically. This threw out all our measurements and the accuracy of the paring, so emergency re-paring was necessary. When we applied the leather to the oak boards they absorbed a lot of paste so we ended up coating both them and the leather.

The corners were nowhere near as difficult as we had anticipated because, once wetted by the paste, the leather became springy and stretchy and very forgiving. Thus it was possible to turn the flaps back repeatedly, cutting away and re-paring until they looked very good indeed. However the spine was difficult because much more paste was needed on our old parchment layers than is usual when binding a modern book, and we might have done better to have used PVA. Hard work with the bone folder produced a reasonable result, but there was a tendency for the leather to lift at the hinges.

Head and Tailcaps, and Turn-Ins

In the fifteenth century, head- and tailcaps were often folded over the top of the headband and then cut off flush with its inner lower border so this is what we did. The medieval turn-in was reinforced by a series of separate through-and-through stitches. We found these incredibly hard to insert evenly and so, it appears, did most fifteenth-century binders. In the end most of us omitted them.

Board Warping

Somewhat to our surprise, when the leather dried out the boards warped concavely quite badly. (We had imagined that oak would resist this tendency more than millboard.) Several layers of paper pasted on the inner surfaces of the boards rectified this problem in the usual way. Some of us did this as a preventive measure before applying the leather and carried the paper right up to the edge of the wood, whereas others inserted the paper as a 'filler' after the leather had been applied and turned in. Both systems seemed to work equally well.

Decoration

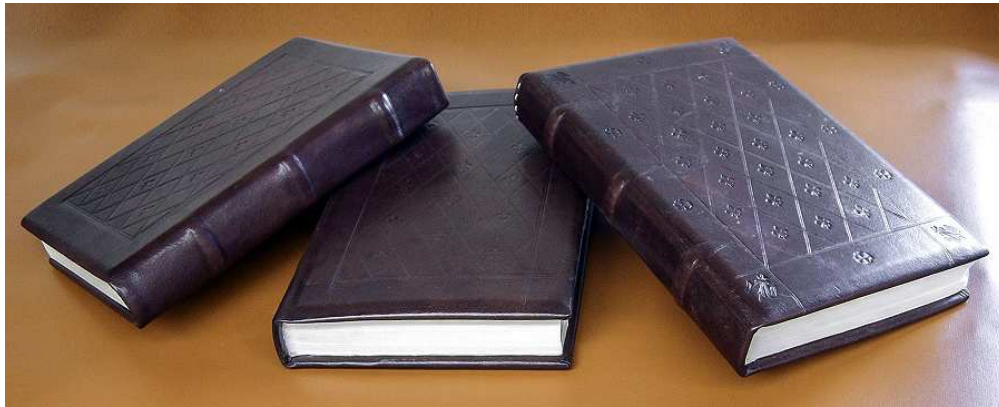
From about 1460 onwards, a pattern frequently used for decoration, especially for larger books, is

known as the 'diaper'. This is a framework of diamond- or lozenge-shaped panels, either left blank or filled in with a separate design such as a fleur-de-lis. In the period we are talking about, both diaper outline and any filler were usually applied using hand tools as cold stamps on the damp leather. Sometimes tools were heated to a moderate temperature, though nothing like the 80°C now used for gold tooling.



Specially commissioned whole-panel plate in the diaper design, and other finishing tools

After discovering that whole-panel stamps made out of wood or metal were used from the 1490s, we decided to commission one in the diaper pattern from Tomlinsons, a local firm of die-makers. This was made of aluminium. Most of us used the stamp to emboss our covers, first placing a thin steel plate under the board to protect the book-block and provide support, and then carefully positioning the stamp on the dampened leather. A minute's steady hard pressure in the nipping press secured a very satisfyingly even result. Those with more confidence in hand tooling (including our tutor!) used the curved brass hand tool in the above image. The fleurs-de-lis were applied by hand, centred by eye, in the diamonds of the panel. We discovered that heating the tools to a modest 50°C created a much sharper image than using them cold.



Some of the finished books

Conclusion

All fifteen of us managed to produce decently bound books. We were surprised at how much time and effort – probably forty hours' work, if not more – went into the rebinding of just one book, despite having the advantages of modern tools and materials. To a purist, all of our volumes have defects and imperfections, but when you go back and look at the genuine medieval articles in the great libraries, as we have done, our ancestors produced bindings with a great many of what these days would be considered 'faults'. They were plainly much more interested in creating tomes that would be durable rather than symmetrically perfect.

Notes

1. This volume was placed on Richard III's coffin during the Service of Compline for the reception of his remains held in Leicester Cathedral on 22 March 2015.
2. Merlin 115gm yellow toned mediaeval laid paper.
3. See *A History of English Craft Bookbinding Technique*, (1978 edn), p.16.

Acknowledgements

It is a pleasure to acknowledge the inspiration, drive, and expertise of our tutor, Nick Wells, who conceived this project, did the research, and took it through with us in our bookbinding classes at Leicester and Quorn. I have only been the scribe. The Librarian at Leicester University was immensely accommodating in providing access to their 1481 Bible. I am also grateful to David Cotton and John Hawkins, who advised on the drafts of this manuscript.



Michael Kelly is a semi-retired consultant surgeon in Leicester who many years ago had his surgical thesis bound in full leather in Cambridge. This made him decide that, when he eventually retired, he would take up craft bookbinding. In 2007, he attended one of Nick Wells' Saturday Taster Classes in Quorn. Inspired by this, he joined the Leicester College Evening Class under the late George Mottram. Michael now reckons that he has progressed from 'complete novice' to 'fairly adequate'. He is the Midlands Representative on the Society of Bookbinders National Council. When choosing leather for a new bookbinding or book repair an understanding of this material can assist in deciding on the best leather for the job. This includes recognising the animal species, how the leather was tanned and dyed and whether the leather was finished with a pigmented and embossed surface finish. These are just some of the processes that influence the final look, workability and durability of leather for bookbinding.

Product & Company News

19th and 20th Century Decorative Papers

Three lovely new patterns are now available in this extremely popular selection of Western European reproduction end papers, bringing the number of patterns in the range up to twenty four. The sheet size is approx 70 x 50cm (short grain) and the sheets are produced on 100gsm archival quality cream Oxford paper.



TS34



TS35



TS36

Prices for the range are:

single sheets - £3.30 each

for 25 sheets - £3.00 each

for 50 sheets - £2.78 each

for 100 sheets - £2.55 each

for 500 sheets - £2.33 each

Pentland Goat

We have just introduced the second of the two new colours for our popular range of Pentland Goat. The new P41 - is an attractive 2-tone grey.

Average Skin Size: 0.65 - 0.74 m² (7 - 8ft²)

Approx. Cut Size: 68 x 57cm

Standard Substance: 0.8mm

Colours available: 22 special shades

Grades: I, II and III

Prices for single skins:

Grade I - £160.00 per skin

Grade II - £109.00 per skin

Grade III - £78.00 per skin

Quantity discounts are available



Our full range of Paper and Leather can be purchased online.

(subject to shipping charges and VAT where applicable)

Kizuki-Kozo



New to our range of Japanese Papers, Kizuki-Kozo is a 17gsm Repair Tissue. It is Machine-Made from 100% kozo, off-white in colour and has long, strong and soft fibres. It is absorbent, has a neutral pH and is calcium carbonate buffered. Sheet size : 910 x 600mm (short grain) cut from 50m x 91cm rolls.

Prices:

for 1-9 sheets - £7.00 each

for 10-24 sheets - £5.60 each

for 25-99 sheets - £4.90 each

for 100-499 sheets - £4.20 each

for 500+ sheets - £3.92 each

Our full range of Japanese Papers can be viewed and purchased online

Selecting the Correct Leather



Are you unsure of the correct type of leather to choose for your next bookbinding project? If so, our easy to follow flow diagrams may help you decide. They may be downloaded from our web site at:

<http://www.hewit.com/download/fs-leathertree.pdf>

(subject to shipping charges and VAT where applicable)

Are You a 'Leftie'....?

...that is 'handed', not your political inclination! We have recently sourced and added to our range these high quality precision left-handed scissors and shears.



Prices:

6" left-handed Scissors - £17.00 each

8" left-handed Shears - £36.10 each

Our full range of Scissors and Shears can be viewed and purchased online.

Online Bargain Basement



We are pleased to announce that we still have listed some new items in our online 'Bargain Basement'. These include an exciting selection of used, second-hand tools and equipment and a selection of discontinued and special offer materials.

These items sell quickly, so please do not delay in visiting our web site.

(subject to shipping charges and VAT where applicable).

J Hewit & Sons: A Company History

Part 3 - Then and Now

by Roger Barlee

In my research into the Company I have been reading through old editions of *The Scotsman* on line. During my reading I came across a very interesting and well-written article on leather tanning in a series on manufacturing in Scotland which the paper was running in the 1860s. The article was written just at the point where change was finally beginning to happen in the leather industry. The full article can be found at www.electricscotland.com/history/industrial/industry16.htm. Whilst I would recognise most of the processes that went on in an 1860s tannery, an employee of that era would no doubt be amazed at how innovation has changed the centuries old processes we now have in modern-day tanneries. I thought it would be interesting to look at how things have changed over the last 150 years and how these changes have happened at Hewits.



Fleshing Machine

The Beamhouse

The beamhouse is where the skins undergo their initial processing in the tannery and where the skins are unhaired and fleshed. Today in most tanneries this process would be carried out in wooden drums.

The raw skins on arrival in the tannery would be given a "dirt soak" and then washed to remove dirt, salt etc. After this skins are run in a drum with a solution of lime that has been "sharpened" with sodium sulphide to speed the removal of the hair and non-collagen material from the skin.

For small skins this process would take 1-2 days and the skins after this would be swollen, clear of hair and ready for fleshing. Fleshing is carried out by machine and in our case took one person around 3-4 hours to flesh 200 skins. After fleshing the skins would be put back into the drum and delimed using ammonium chloride before bating using pancreatic enzymes to remove the hair root trapped in the leather. We are unusual in that we still carry out the process of scudding to remove the last of the hair root and the pigment from our calf and goatskins as this results in cleaner grains.

In the Victorian era tanneries were often close to the abattoirs and so the skins would often arrive at the tannery fresh and unsalted. Regardless of this the skins still needed to be washed to remove the dirt off the skins and to do this the skins would be soaked for up to 12 hours and in tanneries close to rivers they often used the running water to clean the skins. The process



Hand Scudding over a beam

of unhairing skins was much slower and gentler. The skins were soaked in pits in a solution of lime on its own. Traditionally very weak solutions were used and the skins could be in the lime for 1-2 weeks for small skins to several weeks for heavier hides, although there was a move to stronger lime solutions and immersion for only around a week by the late 1800s.

PLASTERERS HAIR

A quantity for sale
apply City Tan Works
125 High Street.

This advert is from 'The Scotsman' in 1874

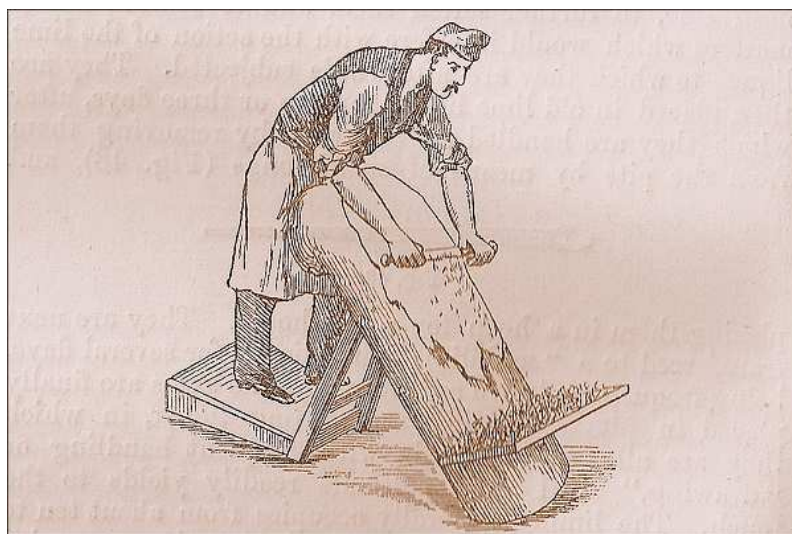
The hair was still attached to the skins at this time, but quite loose and this was then removed over a beam. The hair would be collected and sold.

We were still liming all our calf, goat and pigskins in pits, beam unhairing and selling the hair into the 1950s. The hair was sorted into white and mixed colours, as white hair was more valuable since it gave cleaner plaster. The unhairing pits

were removed in the early 1950s shortly after my Father had returned from the Leathersellers College in London.

Lime pits in Currie, early 1950s

After the skins had been unhaired the skins were then fleshed by hand on a beam, a process we carried on using on our calfskins until the 1980s when a suitable small-skin fleshing machine was purchased. Hand fleshing is a very skilled operation using a double-sided knife to both cut and scrape the fleshy material off the skins. It is also very labour intensive and in the days of us hand fleshing a pack of calf it took 3 men 8 hours to do what one man can now do in 4. My father has a lovely story from the 1950s. Bill Purdey, the tannery foreman who had been with the firm for over 50 years, was hand fleshing along with a strapping young lad in his early twenties. Bill was a chain smoker and was taking a break every 5 or 6 skins for a cigarette, however the young lad still could not keep up and eventually had to be dragged away before he attacked Bill as his frustration grew.



Unhairing Calf over a beam



Hand Fleshing

Following on from hand-fleshing the skins, they needed bating or puering. This was a remarkably primitive process that both de-limed the skins and also relaxed the grain of the skin to assist the removal of the hair root and pigment out of the grain. Larger skins were bated using a solution of pigeon dung in cold water for around 10 days, In the case of smaller skins they were puered in water at body temperature using dog dung. The bater or puerer was a very skilled operative as the concentration of enzymes would vary from batch to batch, and over-doing the process would damage the grain of the skins. This process continued until the 1920s when pancreol bates were first introduced, and it was stated that as late as 1919 in London alone £5,000 was spent in collecting and purchasing these products. Although a disgusting job, the trade of collecting dung was obviously well remunerated as in 1872 we advertising for pigeon dung in *The Scotsman* - one way of keeping the streets clean!

Dung (Pigeon)
Wanted and Quantity
£4 a Ton given,
Apply City Tan-Yard, 125 High Street

The skins would then be scudded as we still do today.

The Tanyard

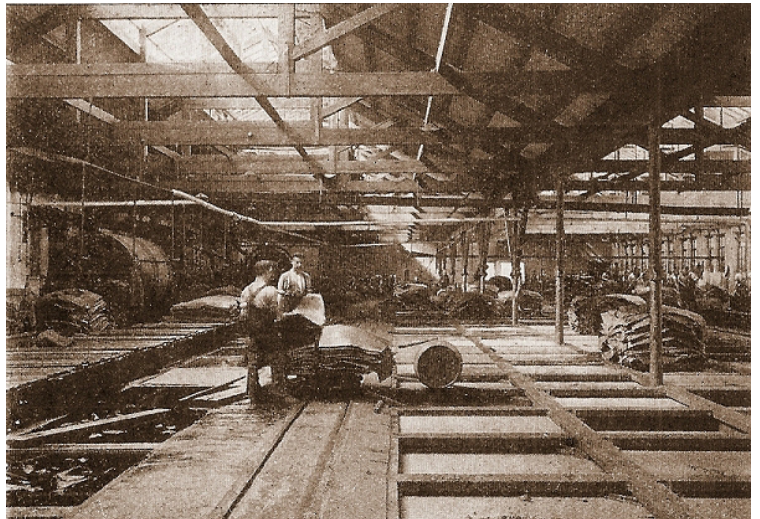
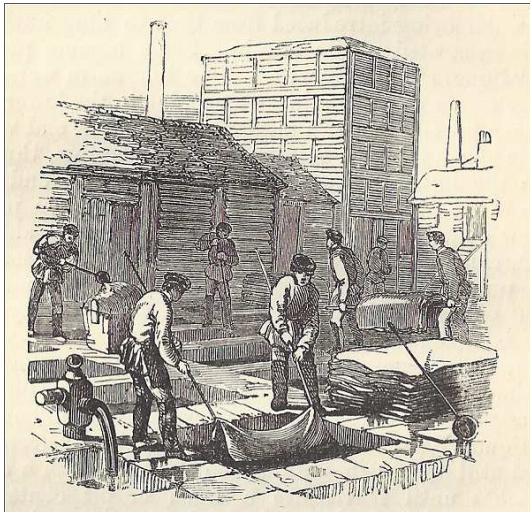
The vegetable tanning of hides and skins these days varies to a degree dependent on the thickness and end use of the leather. Heavy leathers, especially vegetable tanned sole leather, are still tanned in pits and in the most traditional tanneries this is still done using oak bark with the skins staying in the bark solution anywhere from 4-12 months. In Europe at least most light leathers are tanned in drums using either liquid vegetable tanning leached from the raw material or a spray-dried powder of the same. Light leathers take around 1-2 days to tan in a drum and are then "horsed up" for 3-4 days to allow the water to drain away before being sammied (an industrial mangle) and set-out to squeeze the water out of the skins and flatten them. Vegetable tannins initially fix by hydrogen bonds that are quite weak and do not form until the water levels within the skin drop, hence the reason why the skins are left to drain.



Tanyard

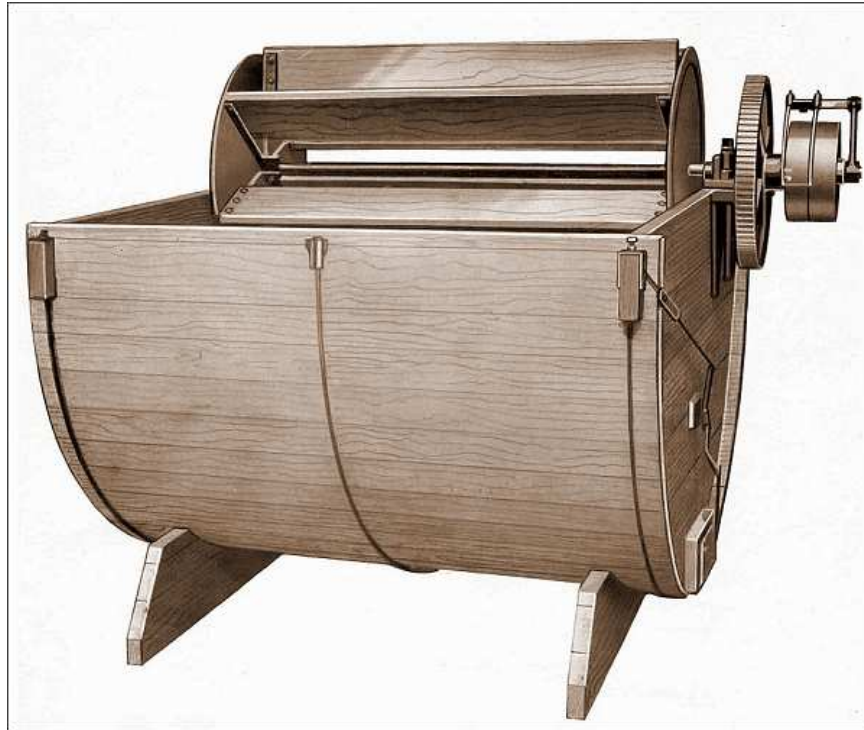
In the 1860s the main method of tanning skins regardless of size was to do so in pits using oak bark. In most modern tanneries the skins would be kept moving by suspending the skins and then using rockers to gently move them. 150 years ago this was carried out to a large extent by man-power, lifting the skins from the pits using tongs from time to time to allow the solutions to be refreshed and strengthened as the skins slowly tanned. Each tannery would have its own bark mill where the oak bark would be ground up, and as in the case of our fire in 1868 (article 2) this was a source of very flammable dust that could easily catch fire.

Leaving skins in layers of tan, although a very good way of tanning leather is certainly slower than when the skins have movement as happens today, with tanning of cow hides taking between 4 & 12 months depending on the weight of the hide. In the 1860s various methods of speeding up the processing were already being trialled and the article mentions three methods being used in tanneries in Edinburgh.



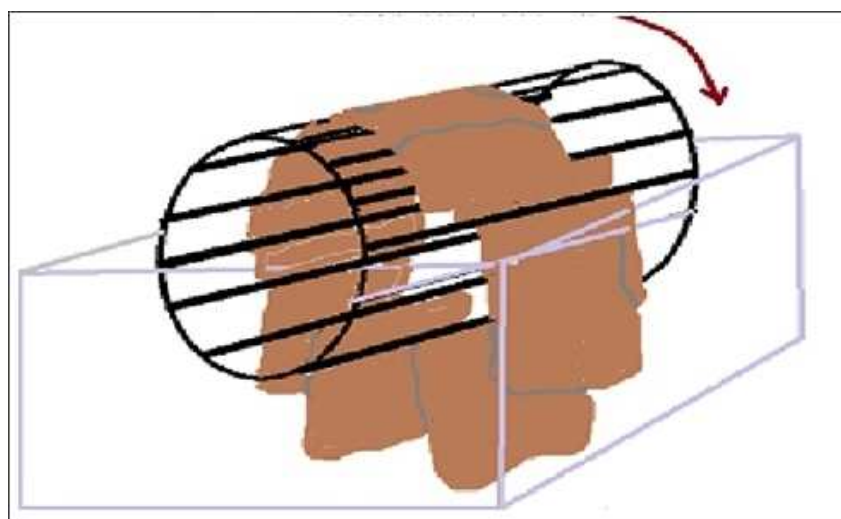
Tan Yard Messrs Walker Ltd, Litherland, circa 1920

The **Paddle with Dash Wheel** would probably have been used for lighter leathers. A small paddle was partially submerged into the pit. This would stir up the water in the pit and keep the skins moving around. This method was successful and developed into the paddle as it became called (pictured). We had a paddle in the tannery until the late 1970s and this was used for tanning and dyeing sheep skivers in the days of 'batwing' weight skins (0.2-0.3mm) as the action of the drums was too severe for these ultra thin skins.



Paddle with Dash Wheel

The **Slatted Drum** was the precursor to the modern tanning drum. The skins would be attached to the slats on the drum and as the drum rotated the skins passed through the tanning liquor and then were lifted out as the drum went around. This gave the skins some movement in the liquor plus when the skins were lifted out of the float a small amount of squeezing would push the tans through.

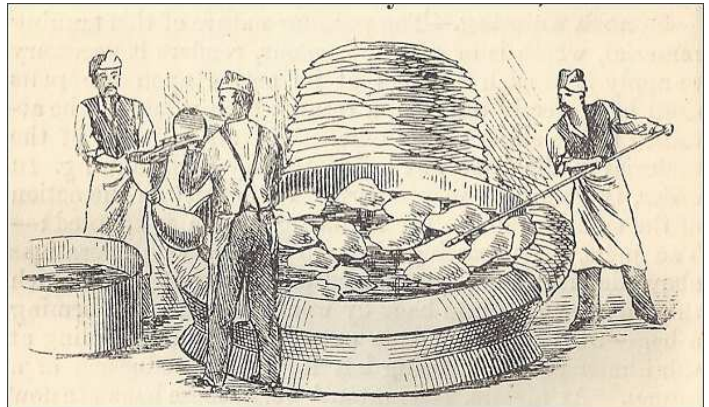


The Slatted Drum

J HEWIT & SONS LTD., of City Tan Works, Edinburgh, are tanners and dressers of calf skins in both bark and sumac tannages, also moroccos and most other light leathers for the bookbinding and fancy goods trades. This is one of the few firms left who make the genuine bottle-tanned sumac calf and moroccos. A considerable business is also done in factoring raw market hides. They are also one of the largest tanners and dressers of pigskin

The **Bottle Tanning** method was used almost exclusively for small skins and according to the article the process was 'invented' by J & G Cox of Gorgie Mills in Edinburgh. (This statement was completely wrong as bottle tanning is an ancient process – re-introduced into Edinburgh might be a better description.) The skins after puering would be drained and then sewn on sewing machines into water bags, if necessary sewing around any holes in the skin. After this the skins

was filled through a leg hole with a solution of sumac liquor and then tied off. The bottles were then thrown into a vat containing a weak sumac solution and swirled around with wooden batons for the day. At the end of the day the bottles were lifted out onto a sloping shelf around the vat, piled up and left to drain overnight. The following day the process was repeated. On the third day the skins were cut open having completely tanned through. This was therefore a very quick process although very labour intensive. Hewits adopted this process for tanning their calfskins and in the 1940s were proudly advertising that they were still bottle tanning. When my Father returned from leather college in the early 1950s there was a team of around 6 very imposing ladies who did all the sewing and running of the vat until my Father stopped the process after installing tanning drums in the Currie premises.



Skins being filled with sumac tan, in the tanning barrel and also piled and draining

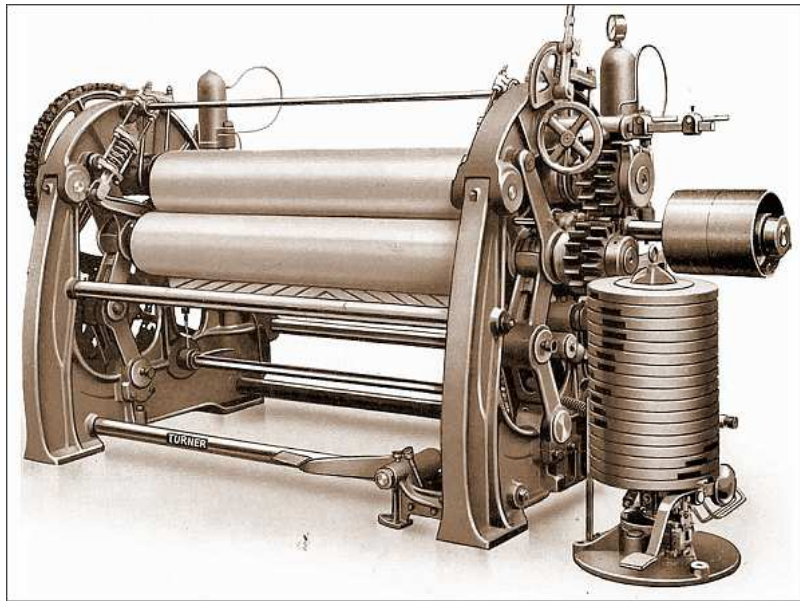


Bottle tanned calfskins ca. 1950, showing the stitching around the edges and also around a hole in the skin

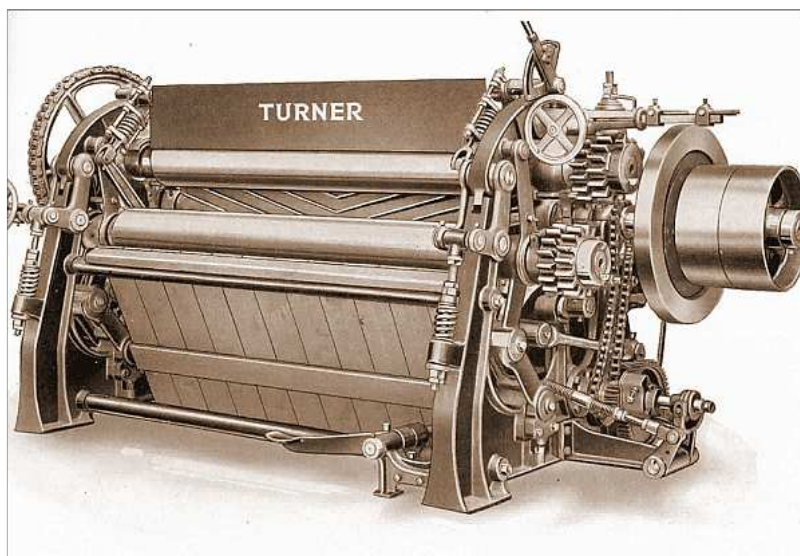
Currying

After tanning the skins would be dried out prior to sorting and further processing. This processing was known as Currying (or leather dressing for small skins) and as I mentioned in previous articles had to be carried out in separate premises by law until the 1820s.

There is a divergence at this point in the order things were carried out. In a modern vegetable tannery, after the skins have been 'horsed up' for 2-3 days the skins would be 'sammied and set' before being dried. Sammying skins has two purposes. It removes the majority of the water from the skins prior to drying slowly but also flattens the grain of the skins therefore helping to reduce growth marks in the leather. A sammying machine is a large industrial clothes mangle with felt rollers that squeezes the water out of the skins under great pressure. It is very efficient at doing this, however it tends to create pleats in the leather and these are then removed before drying with a setting out machine otherwise the pleats show up at the end of processing.



Turner Sammying Machine



Turner Setting-Out Machine

After being dried to crust, the skins are then sorted in to grades/sizes, etc. and would then be shaved prior to putting the skins back in to a drum for re-tanning, dyeing and oiling.

In the 1860s sammying and setting out of leather prior to drying was not done and the skins would have just been hung up to dry at that stage. Drying would therefore have taken a little longer as a result. Your 1860s shaver would be most envious of modern shaving machines as they would have done all their shaving by hand over a beam working on a strip around 8-10' at a time. Shaving was done over a flat beam with a 'T' shaped knife. We have a pricelist from 1901 that illustrates the costs involved in hand shaving. The price charged was dependent on the tannage, the thickness required and the length of the skin. On the calf you can see that the cost per dozen skins increased from 5/- (Shillings) to 10/- as the skin went from 28-40" in length with softer sumac tanned skins costing an extra 1/- per dozen. In the case of the coloured Persian goatskins from 1/6 to 4/6 as the skins were progressively shaved from 'Stout' to 'Extra Light' (The labour cost of 1 shilling would be comparable to £18 nowadays).

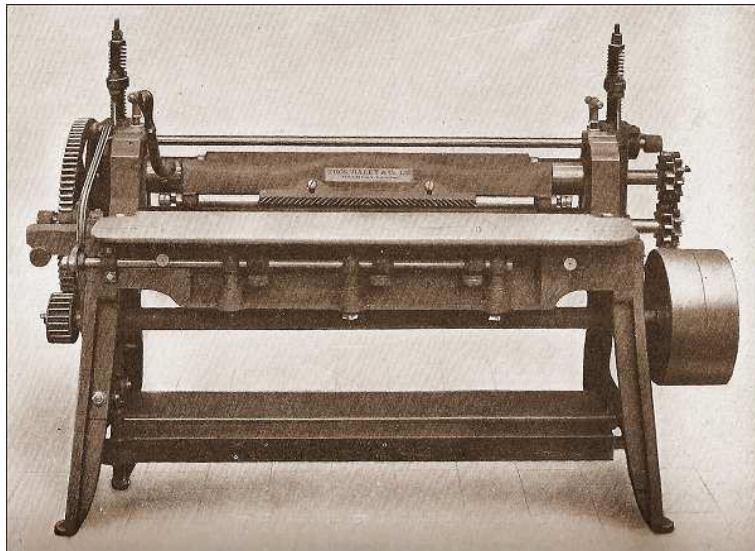
Sumac calf mixed sizes		Shavers Price List.	
"	7/-	Smooth Calf 28 in per Doz	5/-
	5/6	" 30 " " "	6/-
	by piece	" 32 " " "	7/-
back and calf home	5/-	" 36 " " "	8/-
	4/6	" 38 " " "	9/-
		" 40 " " "	10/-
Russ		Sumac Calf 1/- extra on above price	
4/3	3/6	Rough Calf 2/6 - 3/6 - 4/- per doz	
9/-	4/-	all skins measured right	
Coloured goats 2/6 to 4/-		hand grain up	
E. I.	1/4	Colored Persians	
	1/3	Stout 1/6	
Col. E. I. Sheep 1/3		Mid 2/6	
		Light 3/6	
		Extra Light 4/6	
" Brains 1/4	1/5	Morocco 3/6	
" Wain 1/9	2/-	Goats 3/6	
Costs at May 1904 (Collection)		Rough + Smooth Sheep 1/6	
		Rough + Smooth Persians 1/6	

Hand Shaving Price List circa 1901



Hand Shaving

The thickness would be measured by feel. It is remarkable how the trained tanner can tell the substance of leather quite often to around 0.1 of a millimetre, although thickness gauges are very useful! Splitting of leather on a band-knife splitter first started to appear in larger tanneries in the 1860s and shaving machines around 1890. When split, skins were not taken to a final substance as the machines of that era were not accurate enough. The process however saved on the amount of hand shaving necessary to bring a skin to substance, and had the added benefit that on heavier skins a flesh split could also be produced.

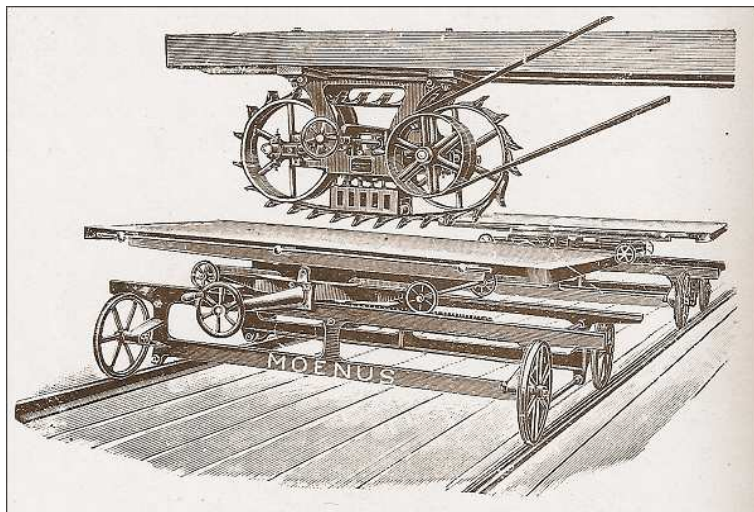
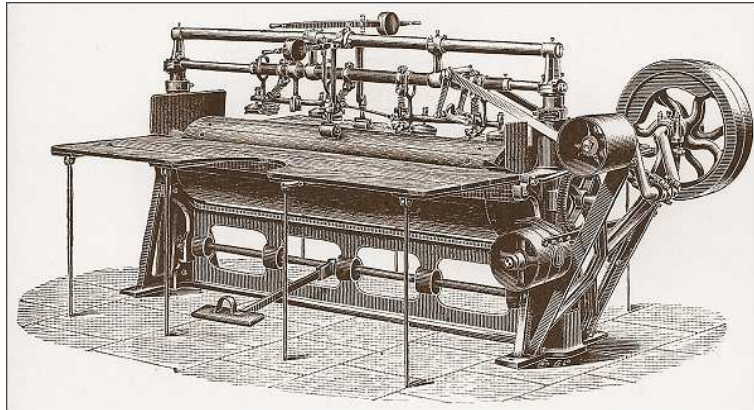


An early splitting machine

As an aside, it was the introduction of shaving machines that was partly responsible for the poor state of bookbinding leathers at the end of the 1800s. Leather-bound books were being mass-produced, and until that time the bookbinder had to pare all their skins down for the joints and edges. Suddenly the whole skin could be supplied wafer-thin so the bookbinders ordered their leather as thin as they could as a result. These books were the paperbacks of their day and the longevity of the leather was not taken into consideration. Unfortunately dealing with the consequences of having thin leather, laced with sulphuric acid to dissolve out the iron stains from the grinding of the knives, was not thought of as a priority until the books started disintegrating 15-20 years later.

In your 1860s tannery the currying department would not have had process drums to carry out the dyeing and oiling of leather and this was therefore all done by hand. After shaving the skins would first of all be soaked in water and then they were worked by hand in a process called scouring. This involved working the skins to flatten them out and remove wrinkles. This could be done using warm water, slickers, stones and brushes stretching the skins out on a stone table. In addition to removing the wrinkles the process of sleeking the skin also squeezed out the excess tans from the leather and cleaned the grain of the skins. The leather was worked on both the grain and the flesh.

Machines for scouring leather were just beginning to appear in the 1860s and at least one was in use in Edinburgh at that time. The early machines worked on the same principles as hand scouring with blades on arms. From reading books from around 1900 it appears that many of these machines, whilst very useful, were too harsh for the grain-side of the leathers and were predominantly used on the flesh of the skin as a result.



Early Scouring Machines

Following scouring the skins would then be soaked for 1-2 days in a warm solution of sumac. This replaced some of the tans that had been removed by scouring and also brightened up the grain of the skins. The skins when still wet would then be stuffed with oils in order to make them supple. This was done using dubbin (a mixture of tallow and cod oil) and applied with brushes to both the grain and flesh of the skin. The leather would then be hung up in sheds to dry, and as the water evaporated out of the leather the oils gradually replaced the water inside the skins. After the leather had dried it was then scraped with a slicker to remove the excess grease of the surface.

I have not mentioned dyeing up until now. Dyeing of leather dates back many centuries, however the colours achieved were limited compared to what is available today as synthetic dyes were not discovered until the late 1850s. Perkin made the first of the synthetic dyes (mauveine) in 1856 from coal tar. Commercial production of the first aniline dyes (named as such because many were

derivatives of aniline) starting around 1869, so your tannery in 1860 would have been using vegetable dyes and mordants to dye their leathers

The main dyestuff used was logwood from the Caribbean, this gave a yellow-brown to red-brown depending on the strength used. Other products used were fustic (yellow-brown), Brazilwood, (red-brown), cochineal (carmine), orchil liquor (maroon) and indigo (blues). These shades could be altered with metal mordants (iron, copper, aluminium and tin salts) to produce brighter shades along with deeper blacks and blues. Interestingly Yorkshire Chemicals were still producing a fustic-based dye, Airedale Fawn Y, that we used until it was discontinued in the 1980s.



Tray Dyeing of Leather

To dye skins the leather was placed in trays, generally in pairs flesh to flesh in order to dye the grains and save on dyes. The skins would be drawn through the tray several times in order to achieve the depth of shade required.

The curriers' job, though not one of the most pleasant-looking, is one of the most healthy of occupations, though the work is very heavy. They were also well compensated for their efforts. In 1868 the general average working wage was in the region of £1 & 6

shillings per week and today average earnings are in the region of £26,000. A time-served currier on piece work however could be earning up to between £2 and £3 per week. Even taking the mid-point of £2 & 10 shillings this would equate to over £50,000 per annum illustrating how highly paid and valued these workers were to the tannery owners.

The article from *The Scotsman* in 1868 was therefore written at a very exciting time for leather tanning. This was the end of the craft era of leather tanning and the industrial revolution was just around the corner. Over the next 50 years huge changes took place with the introduction of recognisable modern machinery and the change from organic tanning to chemical tanning of leather. Many mistakes were made along the way as I alluded to in 'The Manufacture of Leather - part 7' and this led to the start of study of leather science in Great Britain by Professor H.R. Proctor at Leeds University. This work is on going to this day at the BLC - The Leather Technology Centre and at the Institute of Creative Leather Technology, both in Northampton. The necessity for leather technicians to understand the chemistry behind the processes became increasingly important and by the early 1890s the Herold's Institute had been established in London to train the next generation of leather tanners. My youngest son Andrew, currently in his final year at school, is hoping to join the business and study at the Leathersellers College in Northampton in a few years time to become the fourth generation of leather chemists working for Hewits.

Acknowledgements

My thanks to Roy Thomson and Graham Lampard for their time and proof reading & The Museum of Leathercraft, Northampton for allowing me access to their journals

Illustrations come from

The Manufacture of Leather – H. G. Bennett 1920

The Principles of Leather Manufacture – H.R. Procter 1903

The Art of Leather Manufacture – A Watt 1885

The Leather Trades Review – 1886

Turner Tanning Machinery Co Ltd catalogue

Study Opportunities

Perfect Bindings - Bookbinding Workshops with Megan Stallworthy at Arts Centres and Book Festivals in Devon, Cornwall and Somerset

Longstitch Binding and Flag Book

Monday 21 November 2016

10.00-16.00

Taunton Literary Festival

£40 including materials

For further details, please visit www.perfectbindings.co.uk

Bookbinding and conservation workshops at Green's Books, Oxfordshire

Workshops are in small groups of around four people, and give step-by-step tuition in various bookbinding and conservation techniques. Workshops are all held at the studio in Oxfordshire and are led by Arthur as well as various guest lecturers. Tea/coffee, handouts and materials are included.

Parchment Repair

12th November 2016

£90 (+ materials fee)

Tutor: Arthur Green.

Springback Binding

28th November-2nd December 2016 (5 days)

£450

Tutor: Arthur Green.

For further details, please contact Arthur Green at
Green's Books, 3 Drayton House Court, Drayton St Leonard, Oxford, OX10 7BG
07921457174 - arthur@greensbooks.co.uk - www.greensbooks.co.uk

Designer Bookbinders and Society of Bookbinders Joint Weekend Workshops Programme 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 via bookmanconservation.co.uk, or call 01361 882028 or e-mail me bookman@btinternet.com.

Bookbinding Courses in Various Locations in Italy

PROFESSIONE LIBRO

Boxes I

Milan, from Friday to Tuesday, 17th-21st February 2017

9.30-17.30

A basic workshop, introductory to the construction of boxes according to the technique of Dutch master Cor Aerssens. This extraordinary boxmaker in over 25 years has developed a very special technique of construction at the same time robust and refined. Learn the basics of this technique also allows access to upper-level seminars for the construction of boxes in all forms, with or without hinges. The basic forms of right-angled boxes, a neck-box and cover-box, is reviewed. These are built from cardboard and covered in paper. The emphasis is put on the construction, the covering (cut out of a single piece, as far as possible) and the finishing touches. Much attention is set to the matter in which these steps occur. The first afternoon of the workshop there will be a session of graphic work about sketching and construction drawings of boxes: in fact, to understand how to build a box one needs to know how it is constructed, in which way each piece of cardboard has to be built and why in that specific following order. This workshop is for both beginners and advanced students, who want to expand their knowledge: in fact, Cor Aerssens' technique differs from the usual methods of assembling and covering.

470 EUR materials included

Course code: BXB0217

Tutor: Cristina Balbiano d'Aramengo

See the workshop on the website -

<http://www.professionelibro.it/schedacorso.aspx?id=94&clid=362&ts=co&lg=en>

A Neverending Book: Geometric Shapes And Stencils

Milan, Saturday and Sunday 19th-20th November 2016

9.30-18.00

Stencils, pochoir, masks are definitions for the same printing technique that allows extensive experimentation. And it will be this technique to be used to create a self-produced book. Experiment and play with geometric shapes, but also with alternative forms of the book. Accompanied by the unmatched expertise of Eleanor Cumer, multifaceted artist of the book, we will dive into a world of colour and space to create our own individual world of paper. After a first presentation of a series of folds to create a book from a single sheet, it will be illustrated and demonstrated the stencil technique with tests of printing with recycled materials. Then the participants will realize their mock-up depending on the folding model chosen by each one, and finally will move to the actual making of the book. " In her artist-books Eleonora makes an unbelievable use of patterns and textures, that, together with the three-dimensional elaboration of the 'object book', give life to original works, between sculptures and installations, indeed amazing". (patternprintsjournal.com)

225 EUR materials included

Course code: LSF1116

Tutor: Eleonora Cumer

See the workshop on the website -

<http://www.professionelibro.it/schedacorso.aspx?id=103&clid=392&ts=co&lg=en>

For further information, to see the course outlines and full bookbinding programme visit
www.professionelibro.it or tel +39 02 3944 5640 or email info@professionelibro.it

CFP BAUER

Bookbinding 2 - Advanced

Milan on Mondays from 13rd March to 12nd June 2017

19.00-22.00

We will analyze manual techniques to make, with simple means and low costs, models of bindings suitable for self-production of small editions (books, pamphlets or booklets), or unique pieces, taking advantage of the structural parts as both aesthetic and technical factors, useful for

characterize a particular edition. The topics developed will be: deepening of the folding techniques; methods of assembly of the pages (sewing or gluing); variations on the sewings, with or without supports; mounting of covers for flexible brochures or with hard boards applied; making of simple cases and wrappers. The course is intended for those who have followed the basic course or have acquired equivalent skills.

350 EUR excluding materials

Tutor: Cristina Balbiano d'Aramengo

See the workshop on the website -

<http://www.professionelibro.it/schedacorso.aspx?lg=en&id=112&idsub=&idsubchild=&ts=co&clid=425>

For further information, to see the course outlines and full bookbinding programme visit
www.cfpbauer.it on +39 02 77405300/01 or segreteria.bauer@provincia.milano.it

ACI - ASSOCIAZIONE CALLIGRAFICA ITALIANA

Long Stitch Bindings

Vicenza, Saturday 3rd December 2016

9.30-18.00

The Long-stitch is one of the oldest methods of sewing book sections to a cover. It can be an easy way to make interesting books and notebooks with flexible covers made of handmade paper, fabrics, vellum or leather, as well as to reproduce the technique on old books. With Long-stitch sewing the sections are held evenly and the volume opens completely and with ease. No adhesive is needed. During this workshop we will analyse traditional and modern Long-stitch techniques and we will learn how to make different structures. Such structural variations will help to create a variety of ornamental patterns on the spine, as the sewing thread is always visible when sewn Long-stitch. The covering materials will include handmade paper and fabrics.

100 EUR excluding materials

Course code: VI08

Tutor: Cristina Balbiano d'Aramengo

See the workshop on the website -

<http://www.professionelibro.it/schedacorso.aspx?lg=en&id=38&idsub=&idsubchild=&ts=co&clid=387>

For further information, to see the course outlines and full bookbinding programme visit
www.calligrafia.org or +39 335 17 29 505 or anna.schettin@calligrafia.org

MIROMODO ASSOCIATION

Flexible Wrappers And Slipcases (+ Leporellos)

Turin, Saturday and Sunday 4th-5th March 2017

9.30-13.00 / 14.30-18.00

During this workshop you will learn how to make many different protective cases and wrappers that you may need to carry or protect books, papers or even small objects. We will work with Indian and other handmade papers, light board and corrugated cards; really interesting structures can be made just by marking and folding, almost without adhesive, which later can be then adjusted to many sizes. We will use simple and quick techniques suited to all levels of skill and knowledge. During the first day we will make some Leporellos with hard cover that will be the content for the slipcases, so that in the end each participant will have a sampling of the different possibilities.

160 EUR excluding materials

Tutor: Cristina Balbiano d'Aramengo

See the workshop on the website -

<http://www.professionelibro.it/schedacorso.aspx?id=116&clid=426&ts=co&lg=en>

For further information
call MiroModo Association on +39 3487400805 or info@miromodo.it

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

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

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 plus Workshops and Short Courses Workshops

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. 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

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

Alan Fitch - A Binder of Books and A Teacher of Bookbinding, in Powys, Wales

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
email abinderofbooks@gmail.com or view the web site at www.abinderofbooks.co.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

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

Customers Recent Bindings

Das Kleine Blumenbuch

Bound by Roberto Patetta

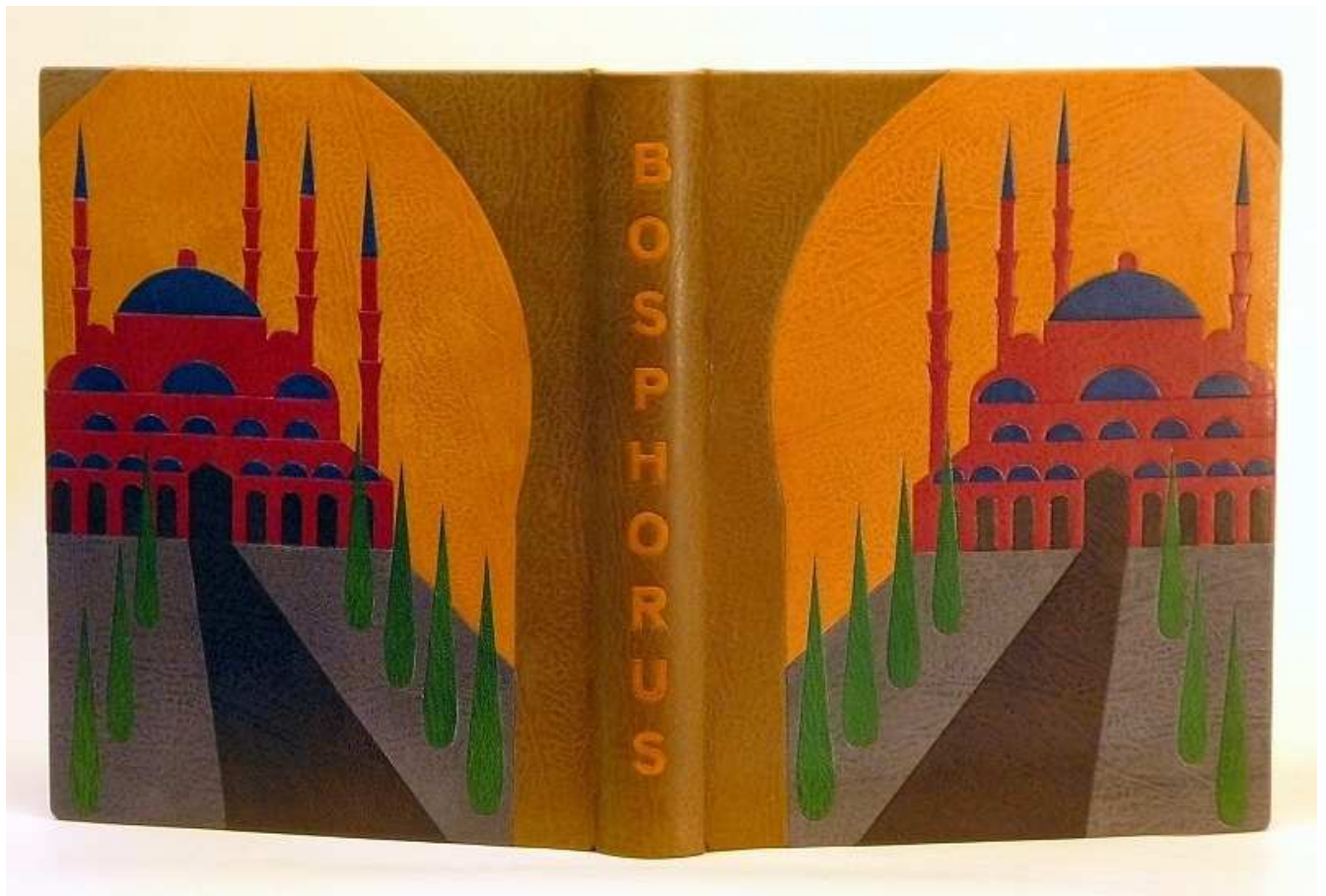


Das Kleine Blumenbuch (The Small Flower Book)

"This is a German flower book which was a gift for a friend. It has been rebound using Hewit's Blue Pentland Goat and for the onlays, I used an assortment of goat and calf leathers, also from Hewits. The lovely end papers are hand made from Amalfi. The box is half-bound with parchment that comes from the mountains of central Italy. The marbled papers come from Florence. The inner jacket is also from Amalfi paper."

For further information, please contact Roberto directly on roberto.patetta@fastwebnet.it





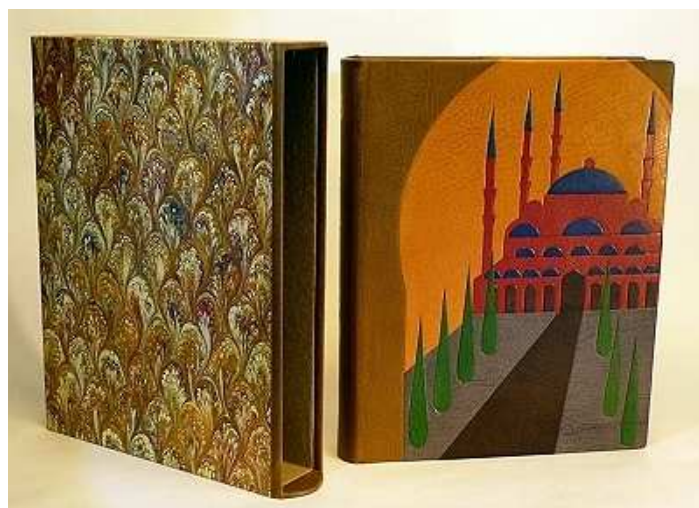
First edition by Miss Julia Pardoe, London.

Published by George Virtue 1838, illustrated with engravings by W.H. Bartlett.

Traditional French Binding in full Pentland Goat from J Hewit & Sons, blind tooled with inlaid leather-decoration.

Designed by Hans-Ulrich Frey, Offizin Parnassia Vaettis, Switzerland

Please visit their web site at www.parnassia.org



Dates for your Diary

The OPEN • SET competition 2016



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. The three-member jury for the competition is: Eleanore Ramsey, David Esslemont, and Cathy Adelman.

Registration is now closed.

2017 Exhibition venues announced! Exact dates available soon.

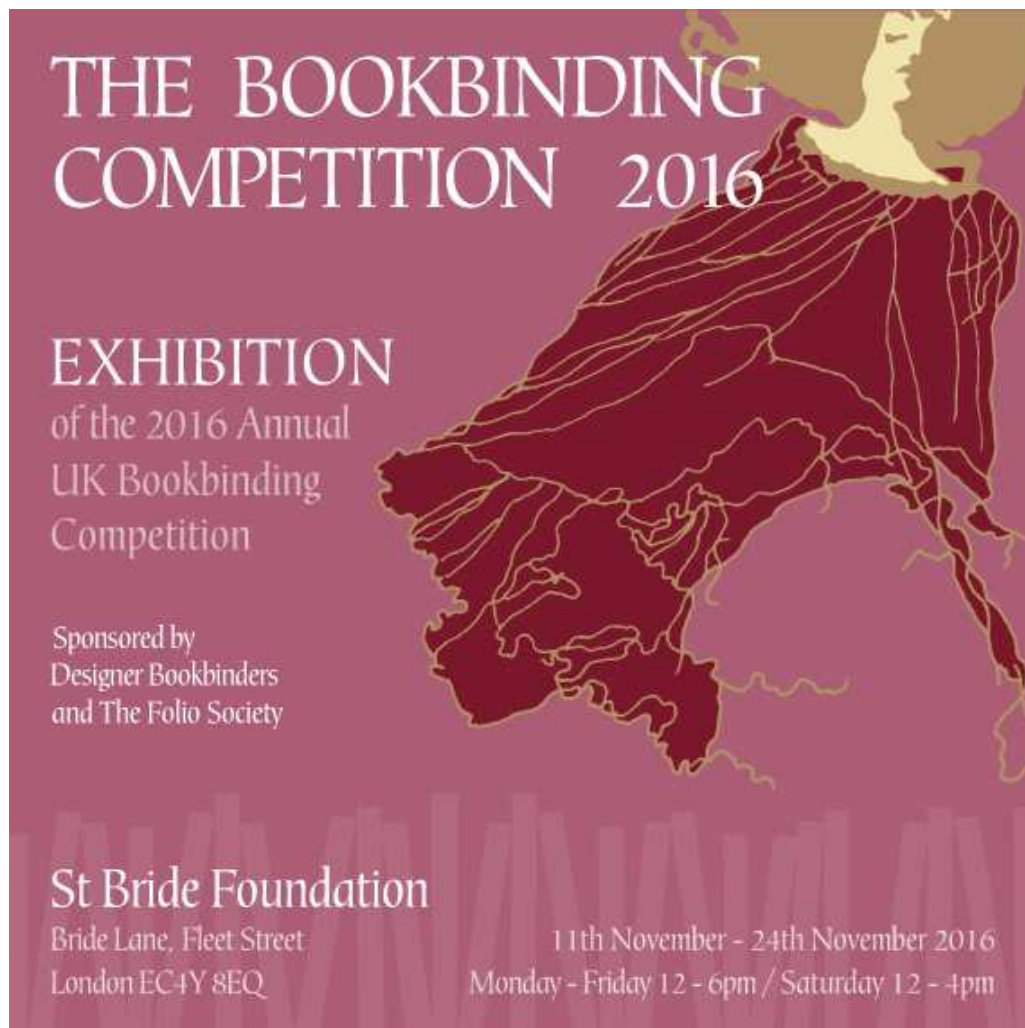
- Denver – Denver Public Library – mid-winter
- San Francisco – San Francisco Center for the Book – mid-winter
- Iowa City – University of Iowa – early spring
- Telluride – Ah Haa School for the Arts – late spring
- Boston – North Bennett Street School – mid-summer
- Austin – Austin Public Library – late summer
- Seattle – Seattle Public Library – fall
- Salt Lake City – University of Utah – early winter

Further information 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

The Designer Bookbinders Competition 2016



*Codex VI - Bookfair and Symposium

5th-8th February 2017 - Craneway Pavilion, 1414 Harbour Way, Richmond, CA 94804



www.codexfoundation.org - The Codex Foundation are gathering together a congress of the world's finest private presses, book artisans, artists, curators, collectors and scholars in the spirit of an Old West rendezvous for the fifth biennial Codex International Book Fair and Symposium.

Further information and booking information can be obtained from the Codex Foundation web site, www.codexfoundation.org

2017 Australian National Conference of Bookbinders
25th-27th March 2017



The 2017 bookbinding conference in Canberra 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.

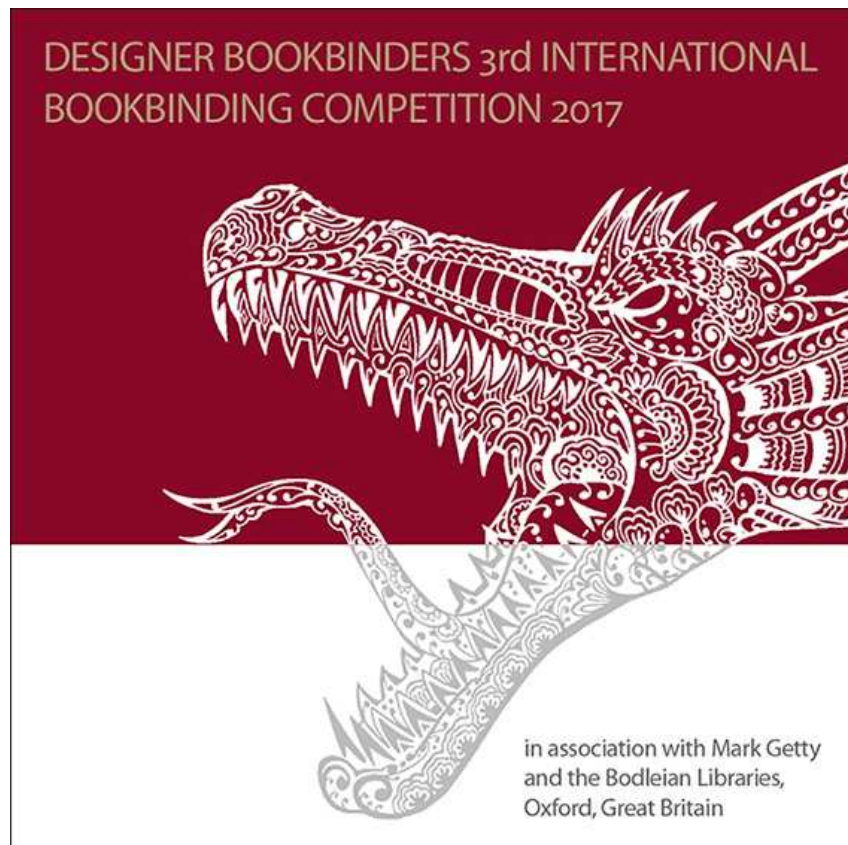
What will be happening? There will be demonstrations of various binding techniques by Australian and overseas binders; information about leather - what is best for binders to achieve the results we all crave; ways to house our beautiful bindings; inspirations on endpapers; etc. etc. There will be trade 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.

Venue: Anne Harding Conference Centre
University of Canberra

Further information and registration - www.canberrabookbinders.org.au

Designer Bookbinders 3rd International Bookbinding Competition 2017



***The Society of Bookbinders Education & Training Conference 2017**
Keele University, Staffordshire
3rd-6th August 2017



There will be lectures and demonstrations on: gold tooling; restoration and conservation; book arts; paper marbling; techniques; boxes and much more.

Keele University is in Staffordshire, in central England, just twenty minutes' drive from junctions 15 & 16 of the M6 motorway. There are direct rail links to Stoke-on-Trent from London, Manchester and Birmingham with a direct bus link to the campus.

Programme

Thursday Afternoon - please note that at this stage these are provisional and we cannot guarantee arrangements until nearer the time. However, we are planning to offer the following:

- A tour of historic Keele Hall
- A visit to Keele University Library
- Demonstrations of techniques; Paul Johnson and Pop-Up Books; Vicki Manners - Adhesives; Thomas Schmitz - Working with Vellum

Thursday Evening - The Society's Annual General Meeting will take place at 6.00 pm on the Thursday before dinner. After dinner, International Competition awards will be announced.

Friday / Saturday - Lectures and demonstrations will take place on the Friday and Saturday, and will all last one and a quarter hours. Morning sessions will be from 9.15-10.30 am and from 11.15 am to 12.30 pm; the afternoon sessions 2.00-3.15 pm and 4.00-5.15 pm. There will be three lectures / demonstrations taking place at any one time except on the Friday evening when there will be one lecture at 8.30pm.

Accommodation will be in one of the halls of residence a few minutes' walk from the Chancellor's Building. All rooms are single occupancy with en suite bathrooms, tea and coffee-making facilities, telephone and free internet access.

Further details, pricing and booking information are available from
www.societyofbookbinders.com/events/conference/index.html

***The Guild of Book Workers - Standards of Excellence Seminar in Hand Bookbinding 2017**
25th-27th October 2017, Tacoma, WA

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

Details to follow mid-2017

Further details and booking information will be available from the Guild of Book Workers web site
Spring 2017 www.guildofbookworkers.org



The Set Book 2017

Emily Dickinson: Selected Poems Introduction by Lavinia Greenlaw

The Folio edition is 216mm x 138mm, 160 pages. It is a beautifully presented collection that celebrates the radical style of a visionary American poet. Integrated wood engravings by Jane Lydbury draw on Dickinson's love of nature.

Dickinson wrote over 1,800 poems, of which a mere handful were published in her lifetime. What's more, her radical approach to rhyme, punctuation and capitalisation led her early editors to make substantial alterations to her verse, diluting her poems' power in the process. This edition follows the 1955 text edited by Thomas H. Johnson, who restored the unique form of the originals. More than 170 poems are included here, among them "'Hope' is the thing with feathers -", 'Tell all the Truth but tell it slant -' and 'Because I could not stop for Death -', as well as lesser-known works.

Every entrant must bind the set book but we welcome open-choice books and artist's books. The closing date for entries will be 14th October 2017. 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

To obtain a copy of the 2017 set book and entry details to the competition please visit the Designer Bookbinders web site www.designerbookbinders.org.uk

J. Hewit & Sons will have a stand at the event(s) marked '*'.

