

Skin Deep

The Biannual Newsletter from J Hewit & Sons Ltd.

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Contents

The Conservation of Sacred Dramas Page 2

Tomorrow's Past - a modern interpretation of a conservation binding
by Kathy Abbott

Development of Archival Quality Leather (Revisited) Page 11

Craft Project BE-S2-3432 - 2001
by Roger Barlee

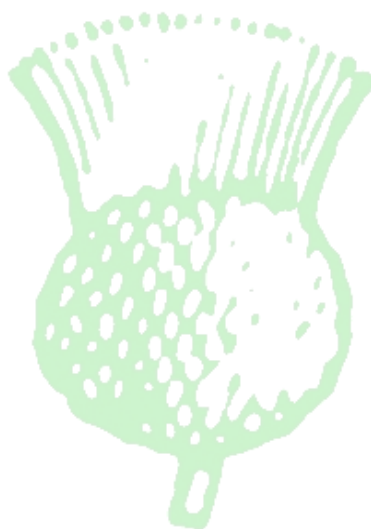
Regular features

Product & Company News Page 8

Study Opportunities Page 18

Customers Recent Bindings Page 31

Dates for your Diary Page 33



The Conservation of Sacred Dramas

A Tomorrow's Past' Approach

by Kathy Abbott

This article first appeared in the 2016 edition of 'Bookbinder' and appears here with the kind permission of its author Kathy Abbott and the Society of Bookbinders.



Fig 1 - The book before Treatment

Introduction

Tomorrow's Past was founded in 2003 as a small international group of bookbinders who make modern conservation bindings for antiquarian books. The number of bookbinders involved with the group has remained fairly constant – between ten and twelve binders from the UK, Italy, France, the Netherlands, and others as invited. The most regular core of bookbinders, apart from myself, has been: Carmencho Arregui (Italy); Cristina Albiano d'Aramengo (Italy); Sün Evrard (France); Charles Gledhill (UK); Peter Jones (UK); Katinka Keus (Netherlands); Jen Lindsay (UK), and Tracey Rowledge (UK). The most recent contributors are Sol Rebora (Argentina) and Suzanne Schmollgruber (Switzerland). All of us work professionally as bookbinders, some as teachers, and most handle books of many different types and periods in their everyday work.

The group's name originates in Edgar Mansfield's dictum, "Surely it is better to create tomorrow's past than to repeat today's".¹ Our work is intended to challenge traditional approaches to book conservation and restoration by embracing current conservation ethics, creating an alternative approach which is constantly evolving. We only work on books that are in need of repair, protection, or rebinding: we do not disturb perfectly good bindings for the sake of the project. As well as being based on good conservation practice, the work of Tomorrow's Past is strongly, but subtly, designed. However, our aim is always to put the needs of the book first and to make our work without ego.

Tomorrow's Past bindings must be fully reversible and are often made without the use of adhesives. We always document what we have done in the process of repair or rebinding.

This fusion of experience and historical awareness with modern conservation materials, techniques, and skill has produced work which is radical in its simplicity, ingenuity, and truth to materials.



Fig 2 - Frontpiece, title page and detached board

The Binding

In 2013, Tomorrow's Past was invited to exhibit at the Aram Gallery, London, from November of that year to January 2014. This was the first time our work was to be exhibited in a non-book-related context. The Aram Gallery is situated on the top floor of Aram Store, a retail space selling top-end designer furniture and products. The gallery focuses on showing work of emerging designers, with specific emphasis on the experimental and the new. This was a hugely exciting prospect for us because our work was being judged purely on its design and function, and experimentation in the field of conservation.

The book I chose to work on for the exhibition was Hannah More's *Sacred Dramas* (c.1818), a collection of bible stories for children. The book itself was in reasonably good condition: the pages were foxed but undamaged, and the sewing intact, but the boards were detached (with the endpapers still attached to them) and there was no spine, making it suitable for a Tomorrow's-Past-style treatment (figs. 1 & 2).

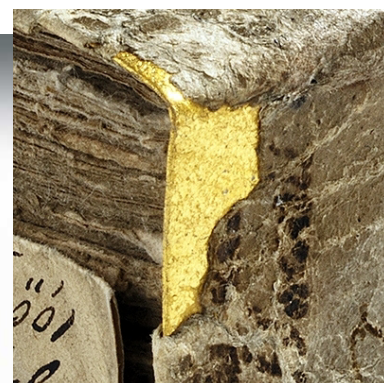
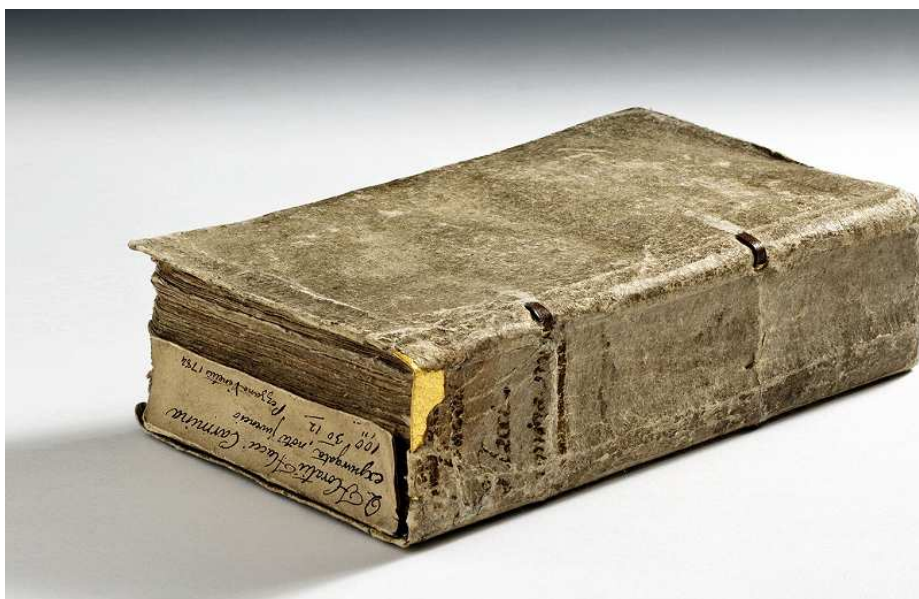
The key things that inspired my design choices were the colours used in the edge marbling and in the marbled endpapers, and also the unusual decorative roll used in the gold tooling. I spent a lot of time just looking at and handling the book, diagnosing its problems and needs, and thinking about the best way of reconnecting the component parts. The book did not need to be re-sewn as the sewing was perfectly intact; also I did not want to disturb the marbled edges. The leather on the boards was a tiny bit scuffed but otherwise in good condition except for the corners which were 'bald' and bumped.

I knew I did not want to undertake a standard leather reback on this book as, although I do these often in my working practice, leather is not particularly strong in the joint area and it is often where books break down. This one was a good example. Book restorers and conservators generally need to reattach boards with linen or cotton and then reback with leather, giving two covering materials over the joint. On small books this sometimes feels like overkill, but leather alone often isn't strong enough to withstand centuries of constant opening and closing. I love the way the joint functions when detached boards are reattached with cotton or linen: they open freely, right back onto themselves, and are incredibly stable and strong. So for this small book (134 x 77 x 14mm), I thought it best to use cotton alone. However, I did not want the cotton to show pure white at the joint area and this got me thinking ...



fig 3 - Kintsugi porcelain repair

For the previous Tomorrow's Past exhibition in 2011 I had repaired a broken book using the principles of Japanese Kintsugi porcelain repair. This was Q. Horatii Flacci Carmina Expurgata (1784) which was in its original eighteenth-century Italian carte rustica binding. In the Kintsugi technique, broken or chipped pieces of ceramic are repaired with lacquer and then the repairs are decorated with gold or silver powder, often rendering the piece more beautiful than it was before the accident (fig 3). On Horatii, I repaired all missing pieces of the book with gilded handmade paper, thus highlighting the repairs in much the same way (fig 4).



*fig 4 -
Q. Horatii Flacci
Carmina Expurgata
(1784)*



fig 5 - *The marbled edge*

On *Sacred Dramas* I decided to revisit that idea, highlighting the repairs not with gold this time but a colour. For the cotton joints I trialled lots of colours, quite subtle ones at first, before realizing that the strong blue in the edge marbling was the right one (fig 5). I painted the cotton with a thin coat of blue acrylic wash, to the exact colour of the marbling, but against the

leather it just looked dull and a bit insignificant. It only looked right when the colour was a little brighter than the blue in the edge marbling (fig 6).

fig 6 - *Cotton joints colour trials*

Once this was decided, I coloured some Japanese Kozo-shi tissue to the same blue to repair the bald areas on the board edges and corners. The colour was 'fixed' with a thin coat of methylcellulose. I consolidated the corners of the boards with paste and let them harden before needle cutting the repair pieces of Japanese tissue. The tissue was applied to the bald corners and board edges with handmade paste (fig 7).



fig 7 - *Japanese tissue repairs*



fig 8 - *Board attachment with coloured cotton*

To reattach the boards, the coloured cotton was inserted and adhered underneath the endpapers, which were still attached to the boards, up the joint edge of the boards so that the board articulated from the top of the joint, and halfway across the spine, so that the cotton met in the middle of the spine (fig 8). The adhesive used was a 50% EVA and 50% methylcellulose mix.

The next decision was what sort of spine covering the book should have. I wanted to retain as good an opening as was possible with this book – it had been sewn on recessed cords and did not open very well. I thought it should have a hollow, but did not want a spine covering that would restrict the beautiful opening I had achieved with the cotton joints, so I decided to make a decorative hollow. I made some trials of hollows and decided on a one-on-two-off construction, but felt the cut edge of the traditional hollow would be a bit vulnerable as a spine piece.

fig 9 - *Hollow with small flap*

So I decided to make one with a small flap that would tuck down into it, sealing the top and bottom edges (fig 9). With the structure of the spine piece decided, I could get on with the fun bit of designing the spine.

As I mentioned earlier, I was very attracted to the gold tooling on the boards and wanted the spine to have a relationship with the tooling in some way. Firstly, I coloured some handmade paper with acrylic paint to match the soft brown of the book's edges. This was to be the background colour. I then set about experimenting with different ideas for the pattern. I made a rubber stamp with a similar design to the gold tooling but, even after several trials, it didn't work – it just wasn't sharp enough. The only way to achieve the sharpness I wanted was to draw directly onto the coloured handmade paper.

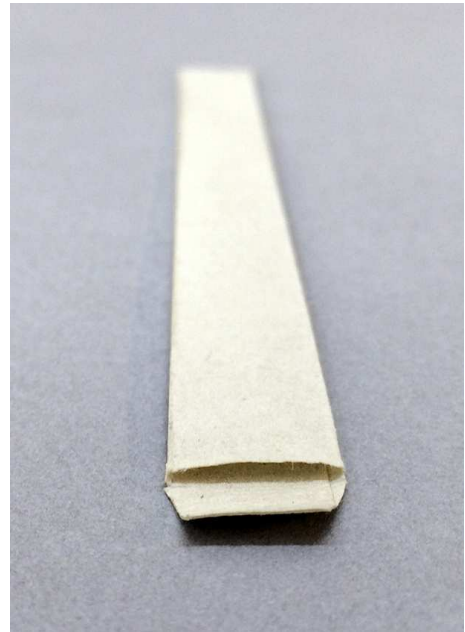
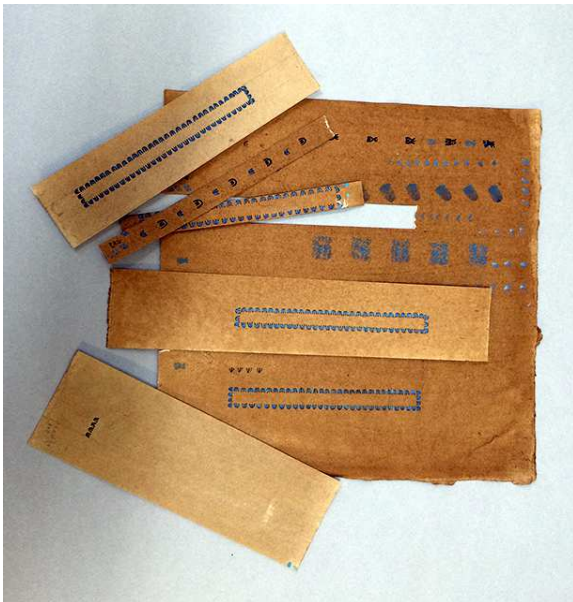


fig 10 - *Pattern Trials*



Apart from conservation dyes, acrylic inks and paint are the only stable medium for colouring. Watercolour and gouache are fugitive, so not suitable. I filled a 0.3mm Rotring pen with black acrylic ink and then drew my shapes freehand to fit within the size of the spine covering. Once dry, I hand-painted the shapes with the same blue acrylic used in the cotton joint and Japanese tissue repairs. I did a quite a few versions of the pattern before choosing the ideal one, and had some reserves in case of any mistakes with making the hollow back (fig 10). Each of the spine pieces was sealed with methylcellulose.

The hollow back was made using the same EVA/methylcellulose mix as I used to reattach the boards, and was attached to the spine of the book using pure EVA.

Conclusion

Throughout the process of conserving this book I felt that I was being led in a direction that didn't feel wholly comfortable to me: it was a very instinctive process. The decisions I made had their origins in the book restoration and conservation work that I do on a daily basis. This background enabled me to make sound decisions about structure, engineering, and conservation. I still don't know if I actually like this binding now that it is completed, but I do know that it is 'right' (fig 11). Its reception has been very mixed – people seem to either love it or hate it!

Sacred Dramas was included in the Aram Gallery exhibition, and then was selected to be shown – along with Horatii – at the Lodz Design Festival in Poland in the autumn of 2014. The Lodz exhibition was called 'Brave Fixed World', and showcased projects that 'interrogate technical, philosophical and aesthetic approaches and attitudes to repair'. These were the only two books to feature at this huge heavily design-based festival – something that I feel very proud of.



fig 11 - The finished book

Note - ¹ Edgar Mansfield (1907 – 1996) was a bookbinder and sculptor.

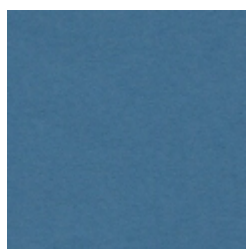


Kathy Abbott served a four-year apprenticeship in bookbinding and then gained a Higher National Diploma from the London College of Printing, followed by a BA (Hons) degree in Bookbinding from Roehampton University, Surrey. She teaches advanced level Fine Binding at the City Lit in London and conducts bookbinding workshops across the UK and overseas. She is a partner with Tracey Rowledge in Benchmark Bindery, established in 2009, a founder member of the group Tomorrow's Past, and the author of *Bookbinding: A step-by-step guide*, published by the Crowood Press in 2010.

Product & Company News

Kaskad

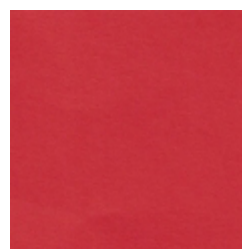
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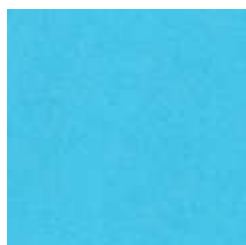
Dark Blue



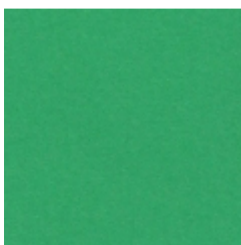
Dark Grey



Red



Mid-Blue



Green

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Glen Bartley: A Library Benefaction Book

Glen Malkin: Straightforward Slipcases

Howard M Nixon: British Aid for Florence

Paul C Delrue: Florence Fifty Years Ago

Kathy Abbott: The Conservation of Sacred Dramas

Jasdeep Singh Dhillon: The 'Pothe Seva' Endband

James Cassels: Cord Extensions

Elizabeth Neville: Aero Cotton and Aero Linen

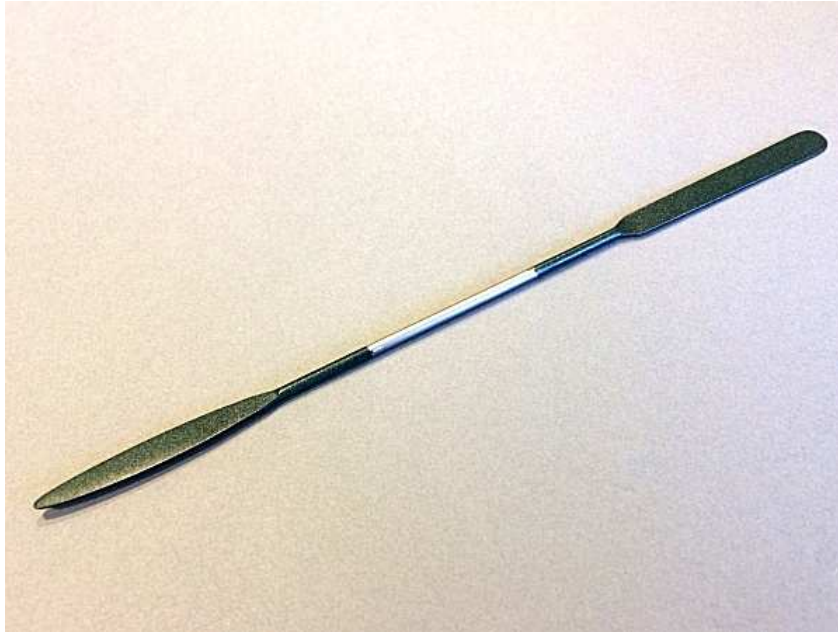
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Book - *Vita Nuova* by Dante Alighieri

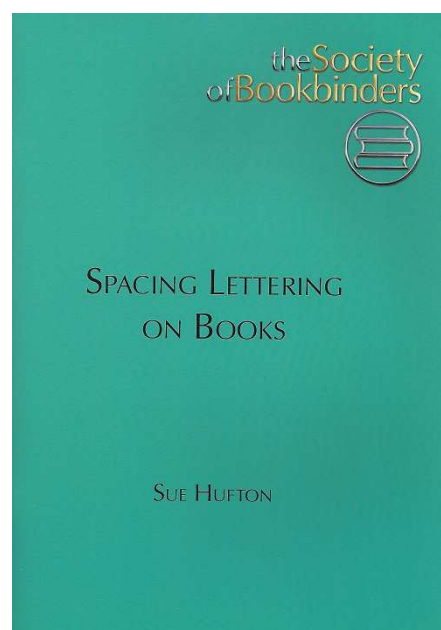
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Development of Archival Quality Leather

Craft Project BE-S2-3432

by Roger Barlee

This article in its original form, was first published in [Skin Deep](#) in Autumn, 2001. In recent months, on various bookbinding forums, there have been discussions on the subject of Archival Bookbinding Leather, so we are re-publishing the slightly edited article here. We hope that it clarifies matters.

Work was done in the early 1980's by Betty Haines of the then British Leather Manufacturers Research Association into resolving the long-term problem of identifying good quality bookbinding leathers. The need for a standard for archival leather was considered necessary because of the lack of any reliable guide by which a purchaser could be assured of obtaining a new binding leather with good long term stability. This arose because:

- a) Leather from a specific region could not necessarily be guaranteed to have been made using tannins from that region
- b) The PIRA test had proved to be unreliable

In addition to this, it was known that the rate of ageing of Bookbinding leathers is increased by urban pollution. The work proved that vegetable tanned leathers re-tanned with aluminium salts had a greatly improved resistance to deterioration, and that chrome/vegetable tanned leathers have greatly reduced durability, especially of the grain. The work resulted in the publication of a British Standard for Archival Bookbinding Leather – **BS 7451:1991 - Specification for Archival Bookbinding Leather** (see Appendix A). Unfortunately, although of high archival quality, the leather produced was too stretchy to pare easily and was highly water-resistant. This was partly due to the direction of the research (homing in on the archival properties), and also because of the lack of knowledge at the time regarding semi-aluminium leather production. As a result the general reaction of bookbinders was to try the material once and never come back! This therefore meant that concerned bookbinders and archivists were no better off than they had been before the work was carried out in that they were not in a position to tell a good long-lasting leather (pyrogallol tanned) from a non-lightfast leather (catechol tanned). The work of Betty Haines was followed by two further European Union funded research projects - the STEP and ENVIRONMENT Leather projects. The result of these projects was an artificial ageing regime, along with recommendations that vegetable tanned bookbinding leathers should be manufactured using pyrogallol tannages, (already done at Hewits) and keeping the sulphate content of the leather as low as possible. The artificial ageing system that was recommended involved heating the leather to 120°C (later 150°C) for 24 hours, and then holding the leather in a polluting atmosphere of 20ppm SO₂ and 10ppm NO₂ at 40°C and 35% Relative Humidity (RH) for 6 days. The process being carried out 4 times in total.

Craft Project BE-S2-3432 – “Development of Archival Quality Leather” was a pan-European project intending to have a fresh look at the whole archival leather position. The group was made up of tanners, bookbinders and research bodies from the UK, Germany, Italy and Greece, and the major objectives at the start were as follows:

1. Evaluation of leathers currently used for bookbinding across Europe.
2. To develop a leather quality testing scheme, that defined binders requirements in an objective manner understood by both the tanner and the binder.
3. Optimisation of semi-metal tannage, whereby a leather with all the required properties could be produced with a life expectance of twice the normal life of the vegetable tanned leather stored in polluted atmospheres.

4. To investigate the applicability of innovative “metal-free” tannery processes to consistently produce archival quality tannages.

During the first year of the project 72 modern bookbinding leathers representing the whole spectrum of European bookbinding and archival quality leather production were studied. The leathers were tested for their physical and chemical properties, and in addition the bookbinders graded the leathers on their feel and handle as well as on how easily they pared and could be used for binding. These ‘organoleptic tests’ (as they became called) graded the leathers from 0 (completely unsuitable) to 4 (ideal), with an overall result of 3 (or 4) needed for a “pass” – not surprisingly it was **ONLY** the leathers produced by specialist bookbinding tanners like J. Hewit & Sons Ltd that passed!

As one can imagine, this resulted in a mass of data from which it became apparent that there was correlation between some of the physical tests carried out on the leathers and the organoleptic tests. However the best correlation invariably resulted from new objective tests specifically aimed at mimicking the handling and working of the leather by the bookbinder. During the second year the physical tests were narrowed down to the following:

Softness:	a measure of how soft and elastic the leather felt
Wettability:	new test indicating the absorbency of the leather to paste and glaire
Mouldability:	new test correlating to how easily the leather may be moulded and retain its shape during bookbinding
Notch Sensitivity Factor:	new test to assess how easily a leather could be pared or shaved during bookbinding

In addition to the above, **the Resistance to Flexing whilst under strain** was measured as an indication to the strength of the leather on the joint. Together these tests resulted in a specification for a craft bookbinding leather (Appendix B). The methods for the 3 new tests can be found in Appendices D-F. Whilst this work was been carried out, work was also under way into looking at the accelerated ageing of the 72 leathers using an artificial ageing chamber. Initially the leathers were tested using the procedure used from the STEP project, however it became clear that this test produced anomalies compared with known results of leathers over the last few hundred years – both alum tawed leather and vellums failed quite dramatically.

As was stated above, the original ageing process involved periods in the ageing chamber along with repeated periods at a temperature of up to 150°C, and it soon became apparent that it was the heating of the leathers that was causing the problems. The process was then refined without the heating stages, and leathers of known tannage were tested over increasing periods. The ageing regime that was finally implemented involved holding the leather in a polluted atmosphere containing 25ppm SO₂ and 5ppm CO₂ at 40°C and 35% RH for 12 weeks. After the 12 weeks the residual shrinkage temperatures (Ts) were measured in order to look for leathers with either a high residual Ts, or a low drop in Ts. The results in line with known natural ageing - Chrome tanned leathers being the best, followed by alum tawed and vellum, with vegetable tanned leather being the most degraded.

One unusual result was that some purely native processed Nigerian goats did far better than expected, however when Nigerian leather were further processed (shaved, dyed and retanned) they fared similarly to other vegetable tanned leathers. Whilst some work was carried out to try to identify why this was the case, the emphasis of the project then swung back to the earlier work on semi-aluminium tannages, although other combination tannages were also looked into.

The work carried out to date (2001) by J. Hewit & Sons Ltd. has been on our Chieftain Goatskin, (and more latterly our BV Repair Calf). Using our experience of semi-aluminium leather production along with some new ideas that came from the research bodies, we were able to produce leathers

that met all the conditions fairly early on in our trials. To ensure that the leathers were indeed suitable for bookbinders, we distributed skins widely to regular Calf and Goat users around the world, and had very favourable responses. As a result we made the decision to move our whole Repair Calf and Chieftain Goat production over to the newly developing leather in 2001. If you have been buying these leathers since then, you will have already encountered the new tannage. We have now achieved not only the full specification from the craft project, but also the much tighter specification of the British Standard as can be seen below.

NEW (2001) HEWIT CHIEFTAIN vs. BS STANDARD

Al content	around 2.8% can be achieved whilst still complying with Craft physical tests. Currently slightly short in bulk production. Best result 2.8%, current average 2.6%
pH	PASS - approx. 4.5
Shrinkage Temp	>115 is achievable - currently averaging 114°C
Tear Strength	PASS - averaging around 35N (range 30 - 48N)
Flex Test	currently being achieved in approximately 70% of the leathers
Surface shrinkage	Not tested

In the results tables (See Appendix G) we have shown typical results for some of the many different European bookbinding leather types tested in the project. (We have concentrated solely on goatskins since to date we have carried out no development work on semi-aluminium Calfskins). You can see that, in addition to the known good materials, alum and vellum, the only leathers that pass the organoleptic tests, the physical tests and the ageing tests are the semi-aluminium leathers. The results to date for the new Chieftain Goat are extremely encouraging. We feel confident in stating that, on the basis of the work carried out, we are now meeting the 3rd of the Craft Project objectives – that of twice the life expectancy of a normal vegetable tanned bookbinding leather.

Appendix A - British Standard for Archival Bookbinding Leather – BS 7451:1991 - Specification for Archival Bookbinding Leather

Chemical properties

Test	Method	Required Result
Aluminium Content (Al ₂ O ₃)	BS 1309:1974 :15	Not less than 2.8%
pH	BS 1309:1974 : 8	Not less than 4.0

Physical Properties

Test	Method	Required Result
Shrinkage Temp	BS 3144:1968 : 17	Not less than 115°C
Tear Strength	BS 3144:1968 : 6	Not less than 25N
Flexural Endurance	BS 5131:4.2	Not less than 100,000
Surface Shrinkage		Not greater than 2%

Appendix B – Craft Project Guidelines for Bookbinding Leather

Test	Method	Required Result
Flexural Endurance	BS 5131:4.2	Not less than 2,500
Wettability	See Appendix D	Less than 2 minutes
Mouldability	See Appendix E	Less than or equal to 75°
Notch Sensitivity Factor	See Appendix F	Not less than 2.2
Softness	IUP 6	3.0 – 8.0mm

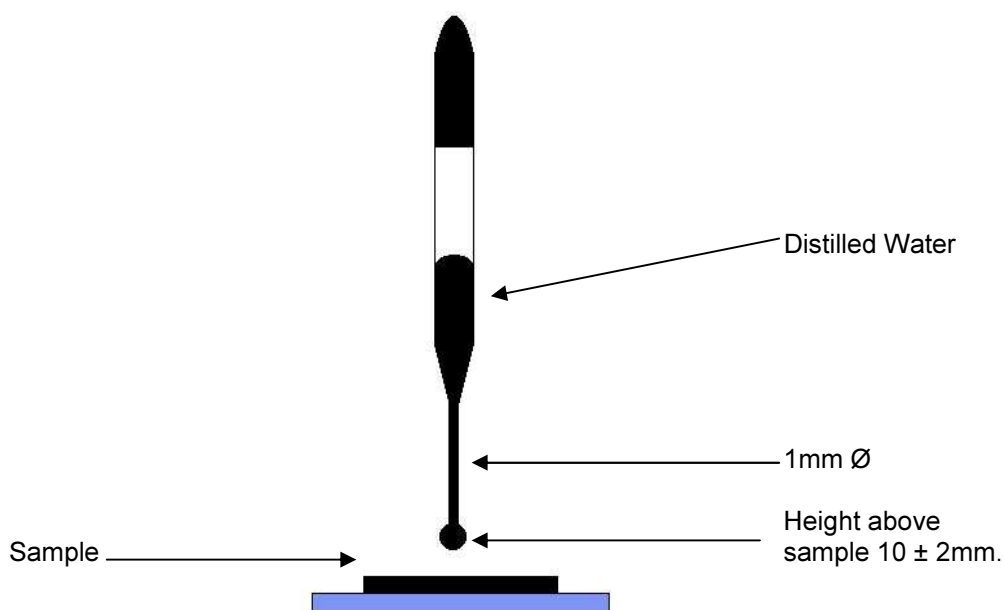
Appendix C – Craft Project Recommendations for Bookbinding leathers to be used for archival purposes.

After 12 weeks in the artificial ageing chamber the leather should pass the tests below

Test	Method	Required Result
Shrinkage Temperature	IUP 16	Not less than 70°C, or Reduction less than 20°C
Flexural Endurance	BS 5131:4.2	Not less than 1,000

Appendix D – Wettability Test

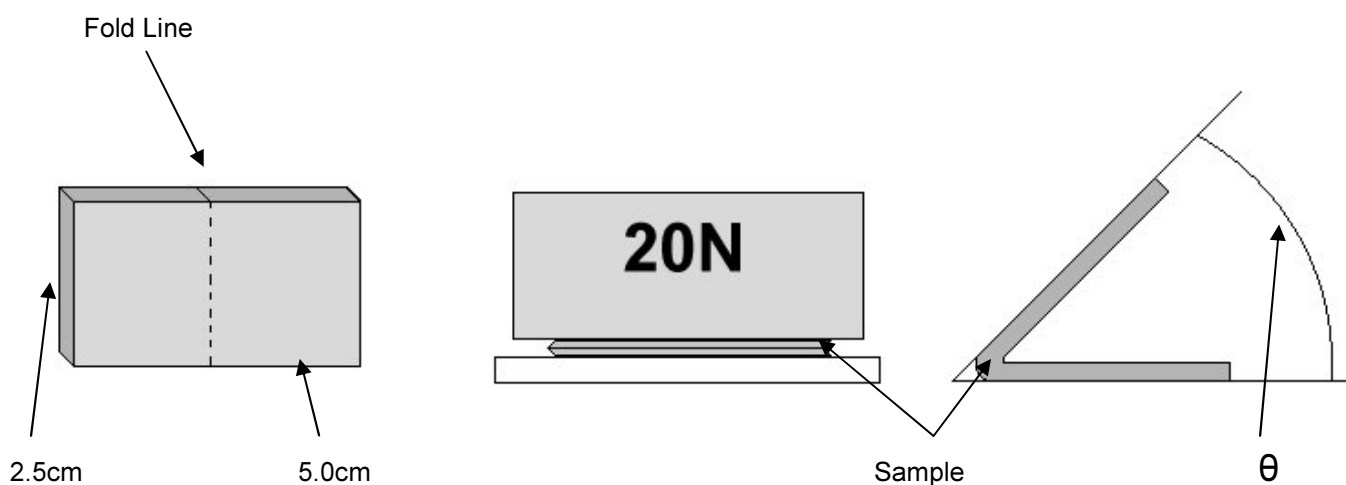
1. Aim - To assess how easily leather uptakes/absorbs water.
2. Apparatus and reagents
 - Distilled water
 - Pipette or similar device, capable of dispensing a 0.025 ± 0.01 cc droplet of water
 - Stop Watch
3. Procedure
 - Condition the samples in accordance with IUP 3 for 48 hours before proceeding with the testing
 - Place a single droplet (0.025 ± 0.01 cc) of distilled water onto the grain or the prepared flesh surface as shown in the figure using a 1mm diameter capillary pipette. (Care must be taken to ensure that the droplet must not disintegrate when placing on the leather.)



- Measure and record the time taken for the droplet to be completely absorbed by the leather.
4. Results
 - Repeat the procedure 4 times to calculate the average absorption time.

Appendix E – Mouldability Test

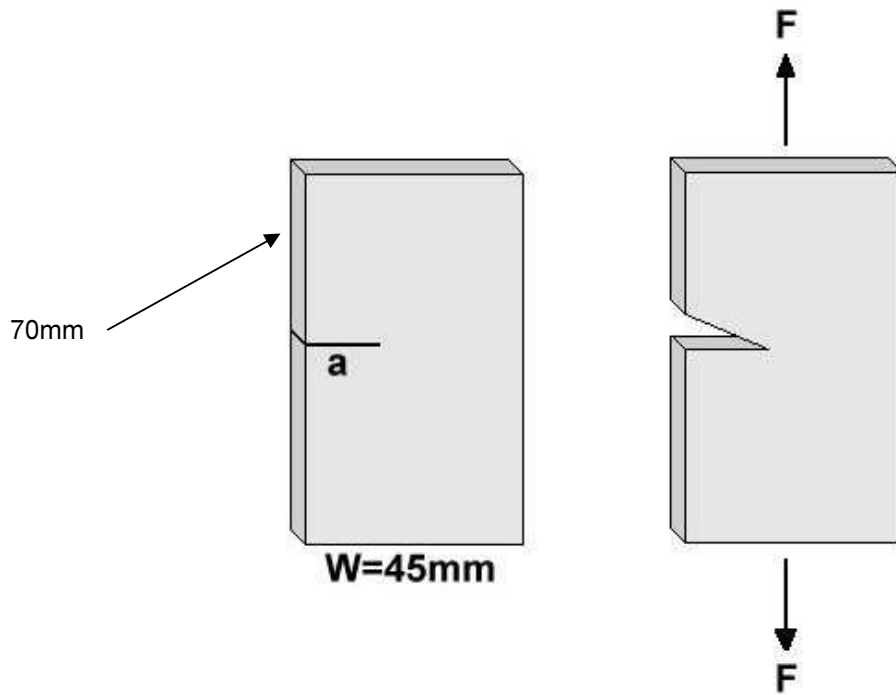
1. **Aim** - To assess how well leather may be moulded and retain its shape during bookbinding.
2. **Apparatus and reagents**
 - Cutting Device, capable of cutting the leather samples
 - Saturated solution of copper sulphate
 - Incubator or conditioning cabinet, capable of maintaining a temperature of $20 \pm 2^{\circ}\text{C}$
 - 20N weight with a base large enough to completely cover an area $2.5\text{cm} \times 2.5\text{cm}$
 - Protractor
 - Stop Watch
3. **Procedure**
 - Cut four rectangular samples $2.5 \times 5.00\text{cm}$ (from the official sampling position – IUP2).



- Condition the samples at 98% RH for 48 hours before proceeding with the test
 - Fold the sample in half with the grain surface facing outermost, place on a flat surface and apply the 30N load for 30 seconds
 - Remove the load and measure the angle as in indicated in the figure above, 10 seconds after removing the 20N load.
4. **Results**
 - Average the measured values

Appendix F – Notch Sensitivity Test

1. **Aim** - To assess how easily leather can be pared or shaved during bookbinding.
2. **Apparatus and reagents**
 - Cutting Device, capable of cutting the leather
 - Tensometer
 - Thickness Gauge
 - Vernier Calliper
3. **Procedure**
 - Cut four rectangular samples $4.50 \times 7.00\text{cm}$ (from the official sampling position - IUP2).
 - Condition the sample in accordance with IUP 3 for 48 hours prior to testing.
 - Cut single edge notches of various length (ranging from 5mm to 35mm in the mid region of specimen as shown in the figure
 - Measure and record the length a of the notch using vernier calliper.



- Determine the thickness t of the samples using official method IUP 4
- Clamp the specimen between the jaws of the tensometer, and extend the samples to breaking at a speed of 100mm per minute.
- Record the maximum tearing force F

4. Results

- Average the thickness reading t
- Calculate and record the notch length as a ratio to the width a/w
- Calculate the force per unit thickness F/t
- Find the natural logarithmic value of force per unit thickness $\ln F/t$
- Plot $\ln F/t$ vs a/w and record the gradient of the slope.

Notch Sensitivity factor = Gradient of Slope

Appendix G - Results

Subjective tests carried out by bookbinders

Leather Type	Tannage	Softness	Paste Penetration	Moulding	Paring		Overall
Indian Goat	Veg + Chrome re-tan	3	2	2	3		2
Indian Goat	Full Chrome Tannage	3	1	2	2		2
Nigerian Goat	Native + Veg (UK)	2	4	4	4		3
Nigerian Goat	Veg (native tanned)	4	4	4	4		4
Indian Goat	Chrome + Veg	3	1	3	2		2
Indian Goat	Veg Chieftain Goat	3	3	3	2		3
Indian Goat	Archival - Best Result	n/r	n/r	n/r	n/r		
Indian Goat	Archival - Average to date	n/r	n/r	n/r	n/r		
European Goat	Vellum	n/r	4	3	n/r		4
European Goat	Alum Goat	3	3	3	2		3

New objective physical tests

Leather Type	Tannage	Softness	Wettability	Mouldability	Notch	Flex	Overall
Indian Goat	Veg + Chrome re-tan	Pass	Fail	Fail	n/r	Pass	2/4
Indian Goat	Full Chrome Tannage	Pass	Fail	Fail	n/r	Pass	2/4
Nigerian Goat	Native + Veg (UK)	Fail	Pass	Pass	Pass	Pass	4/5
Nigerian Goat	Veg (native tanned)	Pass	Pass	Pass	Pass	Pass	5/5
Indian Goat	Chrome + Veg	Fail	Fail	Fail	n/r	Pass	2/5
Indian Goat	Veg Chieftain Goat	Pass	Pass	Pass	n/r	Pass	4/4
Indian Goat	Archival - Best Result	Pass	Pass	Pass	Pass	Pass	5/5
Indian Goat	Archival - Average to date	Fail	Pass	Pass	Pass	Pass	4/5
European Goat	Vellum	nr	Pass	n/r	n/r	Pass	2/2
European Goat	Alum Goat	Pass	Pass	Fail	n/r	Pass	3/4

Results of Craft Project ageing trials

Leather Type	Tannage	Initial pH	Aged pH	Ts	Aged Ts	Flex	Aged Flex
Indian Goat	Veg + Chrome re-tan	3.3	2.2	103	80	18162	8239
Indian Goat	Full Chrome Tannage	3.8	2.2	115	90	34599	9269
Nigerian Goat	Native + Veg (UK)	3.1	1.7	77	40	55543	18
Nigerian Goat	Veg (native tanned)	4.4	2.2	78	60	9464	3668
Indian Goat	Chrome + Veg	4.2	1.9	83	56	30287	120
Indian Goat	Veg Chieftain Goat	3.5	1.9	83	56	30287	120
Indian Goat	Archival - Best Result	4.8	3.0	>115	84	336962	49889
Indian Goat	Archival - Average to date	4.2	2.8	114	83	165000	14000
European Goat	Vellum	5.3	3.4	63	49	20786	7396
European Goat	Alum Goat	3.9	4.0	80	64	12883	2469

Summary

Leather Type	Tannage	B/B tests	Phys Tests	Age Tests
Indian Goat	Veg + Chrome re-tan	Fail	Fail	Pass
Indian Goat	Full Chrome Tannage	Fail	Fail	Pass
Nigerian Goat	Native + Veg (UK)	Pass	Pass	Fail
Nigerian Goat	Veg (native tanned)	Pass	Pass	Pass
Indian Goat	Chrome + Veg	Fail	Fail	Pass
Indian Goat	Veg Chieftain Goat	Pass	Pass	Fail
Indian Goat	Archival - Best Result	Pass	Pass	Pass
Indian Goat	Archival - Average to date	Pass	Pass	Pass
European Goat	Vellum	Pass	Pass	Pass

Notes

Items marked by a grey box have FAILED that particular test

Leathers in bold are from J Hewit & Sons Ltd.

n/r = No result available

Study Opportunities

Perfect Bindings - Bookbinding workshops with Megan Stallworthy in Devon, Cornwall and Somerset.

Perfect for artists, writers, teachers and anyone interested in making books, you will learn core bookbinding skills of folding, cutting, sewing and glueing, and take home your own handmade books along with a set of workshop notes. All the equipment and materials are provided.

Longstitch Variations

Saturday 6th May 2017

10.30-16.30

The Fowey Festival of Arts and Literature

www.foweyfestival.com

£40

Historic book structures with beautiful decorative exposed sewing.

Pamphlet Sewn Books and the Single-section Case Binding

Saturday 13th May 2017

10.30- 16.30

The Chipping Campden Literature Festival

www.campdenlitfest.co.uk

£48

Including the Dos-a Dos Book and W-Fold Book.

Coptic Binding and Quirky Accordions

Saturday 24th June 2017

10.00-16.00

Exeter Phoenix

www.exeterphoenix.org.uk

£41

Historic Coptic sewing and playful, contemporary folds.

Further information can be found at www.perfectbindings.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

American Academy of Bookbinding, Telluride, CO

Creating a Panel Cover Structure

8th-12th May 2017

with Monique Lallier

Monique Lallier developed and created her first panel binding in 1986 on L'Écorce et le Vent, now in the special collection at the Morgan Library in New York City. This style of binding has since become an example of one of the many innovative approaches to binding that Monique is known for. AAB is pleased to offer this unprecedented opportunity to learn the unique panel cover structure from the one who originated it.

The panel cover binding structure offers an opportunity to introduce a sense of surprise and an architectural element to the traditional codex form. The leather covered panel sets in a recess on the cover board and is hinged at the foreedge of the binding. It opens toward the spine to reveal an environment of surprising materials, techniques and design of the maker's imagination. Working within the technical requirements of the binding structure, students will arrive with a simple design they have created beforehand. Initially, for the purpose of learning and with Monique's guidance, the design will be implemented on a plaquette. If time allows, students may wish to duplicate their design using different material choices to reinforce their understanding of the structure. The focus of the class will be to learn the techniques and structural differences in creating an aesthetic, operable panel for the cover of a binding.

Exploring Doublures

15th-19th May 2017

with Monique Lallier

Create unique and stunning doublures to jazz up your bindings. This one-week course will cover a variety of techniques to craft stunning doublures for your bindings. Monique will explore various methods to prepare the boards for doublures including: edge to edge leather, sunken suede, silk and moiré, doublures decorated with onlays, inlays or tooling. Monique will also explore non-traditional materials to use for doublures such as metal or wood veneers. Students will make a series of plaquettes to learn the techniques that can then be used for future project reference. They may also bring a book prepared to Monique's specifications if they would like to apply doublures to the book.

Gold Tooling

22nd-26th May 2017

With Don Glaister

Perfectly executing gold tooling on the surface of leather bindings has been a goal (often elusive) of bookmakers for centuries. Done successfully, gold tooling is magic. Done unsuccessfully, gold tooling isn't. This five-day class will introduce students to fundamental techniques and practices that will enable them to successfully transform drawn designs on paper to sparkling gold designs on leather. Students will learn to prepare drawings, cut and handle gold leaf, and do blind and gold tooling. While work in class will be on designs with straight lines, the techniques learned will be applicable to designs with curved lines as well. No tooling experience is necessary to enroll in this class, though some experience with leather bookbinding is desirable.

In addition to being a knowledgeable and talented bookbinder, I found Don to be a natural and gifted teacher who took sincere interest in the progress of his students. Don was able to connect personally with every different personality in the class.

Fundamentals - Intermediate Fine Leather Binding

29th May - 9th June 2017

With Don Glaister

This is an entry-level leather binding class for the Fine Binding and Integrated Studies Programs as well as an intermediate class for continuing Fine Binding students. In this class, students will learn and develop an understanding of traditional bookbinding techniques, beginning with a laced-on, leather covered board structure. The class will introduce and further acquaint students with techniques needed in future fine binding and specialty courses at the Academy. Students will become familiar with hand sewing using a sewing frame, rounding and backing, limited edge decoration, weaving headbands, as well as leather paring and applying leather to their books.

The focus of the class will be on learning and reinforcing sound bookbinding techniques with special emphasis on working with leather. All students will complete at least one full leather book in the course. Some more experienced students may be introduced to simple design techniques such as embossing and other surface treatments if time allows. No fine binding experience is needed for beginning students. Those new to AAB who wish to take the class as an intermediate student must first send samples of their work for evaluation. This course can be repeated as needed or desired.

For more information about spring courses or the American Academy of Bookbinding please visit our website.

School for Formal Bookbinding with Don Rash, Northeast Pennsylvania

Here's the schedule for classes at the School for Formal Bookbinding:

Introduction to Cloth Binding Conservation

5th-9th June 2017

Introduction to Leather Binding Conservation

12th-19th June 2017

Foundations of Hand Bookbinding

11th-15th September 2017

Introduction to Case Binding

18th-22nd September 2017

Introduction to Leather Binding

16th-20th October 2017

Full Leather Binding

23rd-7th October 2017

Introduction to Cloth Binding Conservation

6th-10th November 2017

Introduction to Leather Binding Conservation

13th-17th November 2017

As you can see, we're running the six core classes twice. Costs remain the same, and housing is available at the guest house around the corner from the School.

For more details please visit www.donrashfinebookbinder.com

Workshops and 'Open Studio' sessions with Arthur Green in Oxfordshire

Fasciculing

20th May 2017

£95 - Tutor: Arthur Green

The fascicule is a storage system devised for loose single-sheet items of dissimilar size, material and format. It is suitable for archival collections where letters, photographs, newspaper clippings, other ephemera and even small pamphlets can be housed securely. It reduces handling and enables a more minimal approach to repair. This course will show you how to make best use of this storage system, with practical demonstrations of guarding and inserting items, and advice on how to deal with challenging and irregular items. Suitable for professional and student book and paper conservators.

Springback Binding

26th-30th June 2017 (5 days)

£475 - Tutor: Arthur Green

Patented in 1799 by John & Joseph Williams the springback soon became a popular style of stationery binding because of its robust covers and ability to open flat. They survive in vast numbers in our libraries and archives, however few are familiar with how they are bound. On this five day course you will learn all of the operations that go into making this unique binding, from folding sheets and sewing the text-block, to making the spring and lever, and then on to the split-boards and finally covering. With step-by-step guidance this workshop is suitable for all abilities.

Parchment repair

16th September 2017

£95 (+£25 materials fee) - Tutor: Arthur Green

This is a repeat of the popular workshop first run in November 2016. Aimed at professional and student book and paper conservators, it is a practical day looking at conservation techniques used to repair parchment. The workshop will concentrate on parchment repairs using new repair-parchment and gelatine based adhesives. The day will include the selection and preparation of repair-parchment and the preparation of two adhesives: warm liquid gelatine and a cold gelatine mousse. Some practical techniques used to apply repairs will also be covered.

Stub binding

7th - 8th October 2017

£190 - Tutor: Arthur Green

The stub binding was a popular binding style in the 19th century, for use on photograph albums and for binding maps. This versatile binding is still popular today and lends its self equally well to artists books, photographs albums, guest books and for housing single-sheet archival material. On the first day of the workshop you will learn how to fold and sew the sections and on day two you will make and decorate the covers. Suitable for all abilities.

Introduction to bookbinding

28th October 2017

£95 - Tutor: Arthur Green

A fun and informative day which will introduce the subject of bookbinding including tools & materials, terminology and a bit of the history too. You will get to make a simple single-section binding and have a go at hand printing a label. Suitable for all levels with no prior experience required.

Open Studio Sessions

A flexible approach to learning for all abilities, 'open studio' sessions are a chance to work on individual bookbinding and conservation projects with full use of a well-equipped studio. Supervision is available and sessions can be tailored to fit your requirements. 'Open studio' sessions are held on Fridays and on the last weekend of every month.

For further details please visit www.greensbooks.co.uk

Bookbinding workshops at Karen Hanmer Book Arts, north suburban Chicago

The Medieval Girdle Book

20th-23rd July 2017

The girdle book is a Medieval binding structure featuring a long extension of leather which could be attached to a traveler's belt. The leather extension terminates in a decorative knot. In this four-day workshop, students will construct a girdle book on the foundation of a typical Medieval binding: Text block sewn on double supports; shaped wood boards laced on and pegged; sewn headbands; covered in full leather; strap and pin closure. \$700 fee includes all supplies.

Forwarding Basics

10th-11th August 2017

A handsome, functional book is built on a solid foundation of traditional forwarding skills. In this two-day workshop students will review and reinforce these skills, by going through all the steps of crafting a traditional binding prior to covering: folding, marking up and punching signatures; selecting and attaching endsheets appropriate for support and full opening; sewing; gluing up and rounding the spine; lightly backing the text block; sewing endbands; spine lining; the importance of a break-away spine for unencumbered opening of a case binding. Finally, we will anchor the text block into a folded paper case. \$375 fee includes all supplies.

Contemporary Decorative Techniques For Leather Bindings

12th-14 August 2017

Learn a variety of decorative techniques for use on leather bindings. These techniques require minimal equipment and modest leatherworking skill, and some can also be applied to cloth or paper. Techniques demonstrated will include: backpared onlays, inlaid lines, stamping texture into leather, feathered onlays, Lacunose (abstract sanded leather collage), craquele, various inlay techniques, laminating a paper illustration for use as an inlay, various methods of creating sculptural boards, transfer of computer-printed onlay shapes from paper to leather, and laser printing on leather. Students' completed set of four goatskin plaquettes together with a detailed handout covering all the techniques presented will be a valuable reference for future projects. \$425 fee includes all supplies.

Leather Binding Fundamentals

23rd-27th August 2017

Students will build a solid foundation in fundamental binding and leather-working skills including sewing, rounding, backing, paring, and covering and will also develop the connoisseurship required to evaluate their own work for continued independent study. The course is also a valuable refresher for more advanced students who would like feedback on their technique. Students will complete one leather binding with sewn endbands, and experiment with tooling and multiple onlay techniques. Additional luxury features will be discussed, along with the evolution of the craft from Medieval to contemporary methods. \$800 fee includes all supplies.

For further information and registration: <http://www.karenhanmer.com/teaching/>

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 at Higham Hall 2017 with Doug Mitchell (British Library Conservator)

Higham Hall is on the north-western edge of the Lakes National Park between Cockermouth (3 miles) and Keswick (8 miles) and a mile from the northwest tip of Bassenthwaite Lake. Higham Hall was originally built in 1828 by railway pioneer Thomas Hoskins, who could have sight of the railway which used to run along the route now followed by the A66. Many consider Higham Hall to be the UK's best independent residential college providing a range of open learning experiences for adults. Bedrooms are comfortable and most have en suite facilities. Enrolment on a non-residential basis is equally possible. Food is excellent and copious, there is an evening bar, and the staff are welcoming and friendly. There is ample free parking. Courses for bookbinders in 2017 are:

Bookbinding and Restoration

12th-16th May 2017

If you love books here is a chance to give them new life by bringing at least 3 that are in need of some TLC. You will be learning some repair and restore techniques using modern materials but keeping as much of the original as is practical making it once again structurally sound. Cloth bindings will be easier to repair but leather bound books will take longer. Previous experience would be beneficial but really all you need is good hand skills. Materials at cost from Tutor

Bookbinding/Additional Skills

21st-24th July 2017

This will be a weekend of catching up on some of those skills that might of slipped you by, in particular the sharpening of paring knives and Spokeshave blades, the Paring of leather and how to produce a gold tooled label for a book you have never put a title on. Not for beginners this workshop is for book binders wishing to seriously develop their skills. Materials at cost from Tutor.

The Lake District's Residential College for Adult Education
Bassenthwaite Lake, Cockermouth, Cumbria CA13 9SH
Tel: 017687 76276. www.highamhall.com email. admin@highamhall.com

Bookbinding at Knuston Hall 2017, with Doug Mitchell (British Library Conservator)

Knuston Hall is a few miles east of Northampton and easily reached from the M1, M6 and A14. It is an elegant 17th century building set in its own estate bordering pretty countryside. Bedrooms are comfortable and all have en suite facilities. Enrolment on a non-residential basis is equally possible. Food is excellent and copious, there is an evening bar, and the staff are welcoming and friendly. There is ample free parking. Courses for bookbinders in 2017 are:

Book Restoration for Beginners with Doug Mitchell

18th-20th August 2017

If you love books here is a chance to give them new life by learning, step by step, how to restore them. Please bring at least two cloth bound books in need of some TLC. You will be learning the basic repair and restore techniques along with the tutor who will help you with each stage and at a leisurely pace, using modern materials but keeping as much of the original as is practical making it once again structurally sound. You do not need any previous experience, just good hand skills.

Phone 01933 312104 to book
Email: enquiries@knustonhall.org.uk Website: www.knustonhall.org.uk

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.

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

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

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 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

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

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!

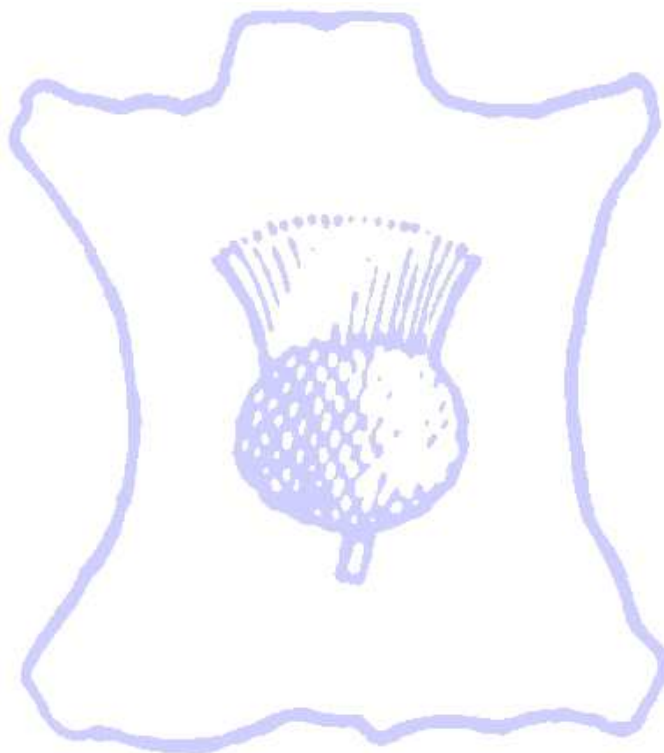
Department of Bookbinding and Design - The study areas of Bookbinding and Design offer discerning bookbinders the opportunity of technical and creative challenges. Course participants have the opportunity to further their qualifications through learning internationally recognised methods and techniques, 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

Musicians Notebook

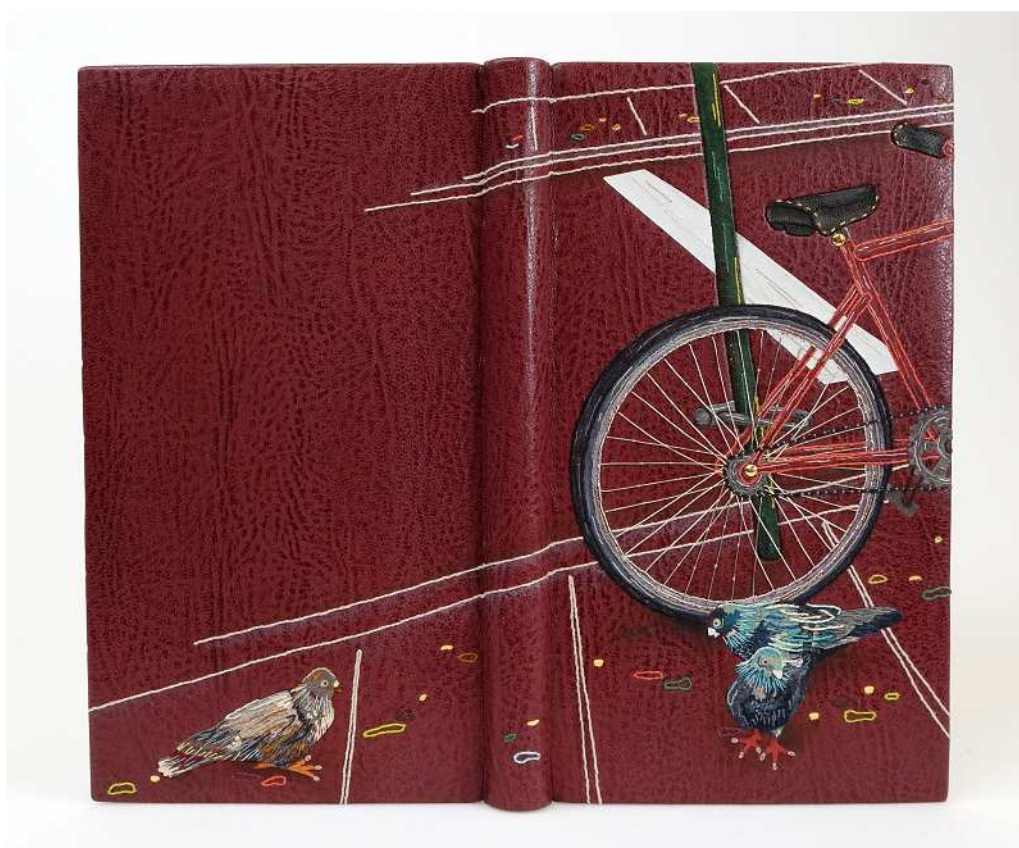
bound by Lee Hillman



A simple notebook with a difference! Designed and printed on GFSmith Mohawk Superfine paper, this full leather notebook is ideal for the contemporary musician, with space to note down lyrics along with their melodies.

The book is bound in hand-dyed Hewit's Fair Goat using spirit dyes, and a technique known as 'Floatage'. Hand-sewn multi-coloured headbands, hand-dyed pearlescent edges, and foil blocked cover and endpapers. Matching leather-entry slipcase for protection and sophistication..

You can see more of Lee's work on his web site, www.leehillman.co.uk



By Richard Goodman
With wood engravings by Gaylord Schanilec
Midnight Paper Sales, Wisconsin, 2011

The binding was bound in 2014 for the DB Private Press Touring Exhibition, 'InsideOUT'. It is a full leather binding in Hewits Dark Red Pentland Goat with miscellaneous coloured leather onlays. Sections of the cover leather are washed with acrylic paint before embroidering. The leather is then embroidered over the onlays with using a variety of embroidery stitches.

The cover design illustrates the scene of a bike parked on a New York Street whilst the author gets closer to the aftermath of 9-11. I chose to use the Dark Red Pentland Goat for this binding because the colour matched perfectly with some of the wood cut prints within the book. The leather also has such a wonderful pattern to it I felt it would work extremely well in combination with my design for the endpapers.

The wheel spokes are made using fine gold wires that are passed through the boards and secured in place. The endpapers and doublures are printed with bicycle tyre tracks, and the front endpaper additionally has a bicycle track pierced out with gold leaf visible through the holes.

The book is housed within a mahogany box, mitred and held together with tulip wood keys at each of the box corners. The front and back panels of the box are constructed from frosted acrylic with the same printed design as on the endpapers behind, which are decorated with stitching and gold foiled tooling.

You can see more of Hannah's work on her web site, www.han-made.net
and by following her on her blog at www.bloglovin.com/en/blog/12073165

Dates for your Diary

London Craft Week 2017

London Craft Week is an annual event that showcases exceptional craftsmanship through a journey-of-discovery programme featuring hidden workshops and unknown makers alongside celebrated masters, famous studios, galleries, shops and luxury brands.

St Bride Foundation, Bride Lane, Fleet Street, London EC4Y 8EQ - 020 7353 4660
Wednesday 3rd May - Saturday 6th May

Following the success of last years London Craft Week, Designer Bookbinders and St Bride Foundation are planning a bigger and better event for 2017, with more activities taking place throughout the building.

The DB Now exhibition will be on show in the Layton room from April 24th - May 6th from 10.00-17.00(the room may occasionally be closed so please contact St Bride Foundation to check). On Saturday 6th there will be an open day from 10.00-17.00, with many events for visitors to enjoy.

The demonstrations this year will be:

- 10.30 Midori Kunikata-Cockram; Japanese binding
- 12.30 Glenn Bartley; Gold tooled lines and borders
- 15.00 Mark Cockram; Cold gold decoration.

A new event this year will be tutorial sessions where three binders discuss the design and execution of a binding:

- 11.00 Annette Friedrich - 13.00 Sue Doggett - 14.30pm Peter Jones.

Full details will be on the LCW [website](#) where tickets can be booked. These events are free but places are limited and were soon booked up last year. There may be a few returns available on the day so book early to avoid disappointment.

The trade fair will be taking place again, where you can buy leather, hand marbled paper and other bookbinding materials and tools. Throughout the day there will be on-going demonstrations in the Layton room and a 'have a go' area in the Bridewell Hall where visitors can make a simple soft covered notebook.

St Bride will be running printing and binding classes throughout the week and demonstrations during the open day, when they will also be displaying selected books from their superb library. Refreshments will be available so come along, catch the events, stock up with materials (think of the postage you will be saving) and make a day of it.

Links

- [Leathersellers' Company](#) - an Exhibition of leather craft - www.leathersellers.co.uk/2017/03/10/leathersellers-company-present-landmark-exhibition-leather-craft-leathersellers-hall/
- [Bill Amberg Studio](#) - www.billamberg.com/putting-show-london-craft-week/
- [Designer Bookbinders](#) at St. Brides - www.designerbookbinders.org.uk/exhib/st_bride/st_bride.html
- [London Craft Week](#) - www.londoncraftweek.com

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. The winners:

Open Category

1st place - Mark Esser - United States
2nd place - Sofía Mendizabál - Argentina
3rd place - Zigor Anguiano Calzada - Spain

Set Category

1st place - Sol Rébora - Argentina
2nd place - Patricia Owen - United States
3rd place - Benjamin Elbel - Netherlands

Highly Commendable - Open category

Jan Camps - titling
Coleen Curry - only & inlay
Sol Rebora - endbands
Sialia Rieke - unusual materials
Dominic Riley - design
Luke Hornus - unique structure

Highly Commendable - Set Category

Samuel Feinstein - tooling
Susan Hulme - onlay & inlay
Adelene Koh - use of materials

Exhibition Dates and Venues

Telluride, CO - Ah Haa School For The Arts - 24th April - 20th May 2017
Boston, MA - North Bennett Street School - 8th June - 19th July 2017
Austin, TX - Austin Public Library - 26th July 2017 - 26th August 2017
Seattle, WA - Seattle Public Library - 8th September - 28th October 2017
Salt Lake City, UT - University Of Utah - 10th November 2017 - 19th January 2018

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 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

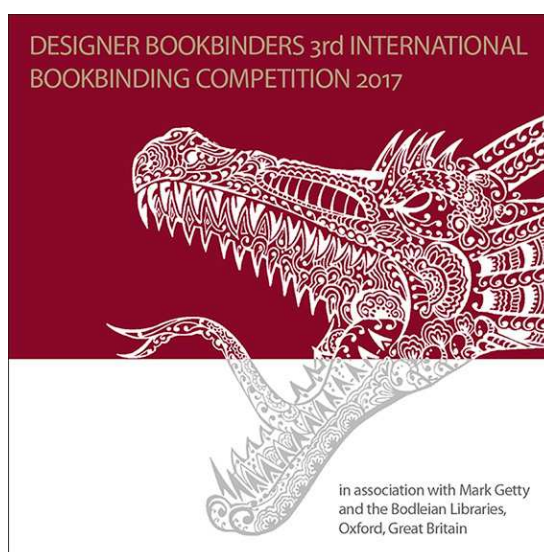
Thursday Evening - The Society's Annual General Meeting will take place at 6.00 pm on the Thursday before dinner. After dinner, International Competition awards will be announced.

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

Designer Bookbinders 3rd International Bookbinding Competition 2017



www.designerbookbinders.org.uk/competitions/dbibc/2017/international_competition.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

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

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

Designer Bookbinders - Annual UK Bookbinding Competition 2017

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 here:

www.designerbookbinders.org.uk/competitions/annual_competition/current_competition.html.