

Skin Deep

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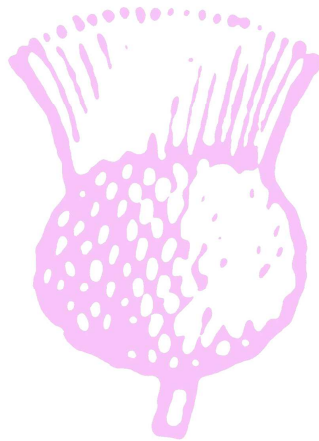
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Tooling: A Coming of Age Story

and a Step-by-Step Guide

By Annette Friedrich

This article was commissioned and first published by The New Bookbinder, Volume 35.

Observing the development of tooling as a technique is like watching a coming-of-age story: it starts out as a gurgling infant, grows into a merry carefree toddler, dashes off into puberty and finally matures into a sophisticated capricious adult.

Examples of blind-tooled decorations have been found on Egyptian Coptic bindings as early as AD 700. At this time, Egypt and much of the eastern part of the Mediterranean basin was, and would very much continue to be, a centre for learning and culture (and hence bookbinding). So it comes as no surprise that tooling with gold leaf is also thought to come from that cultural hot spot as surviving examples from Syria, Persia and Egypt suggest, with early examples dating back to the 14th century [Fig. 1].

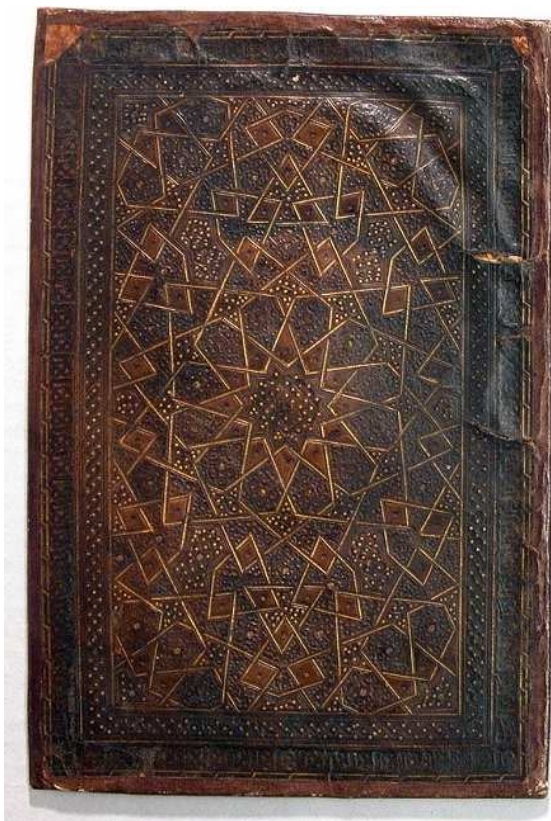


Fig. 1 - A 14th century Islamic binding with blind- and gold-tooling, said to come from either Egypt or Syria. The Metropolitan Museum of Art, Gift of H. Kevorkian, 1933.

From here the joys of gold tooling started to make its way toward Europe, where it seems to have set foot on land first in the vibrant port of Venice around the late 15th century. At the time Venice was *the* gateway for trade between East and West, and Europe's most prosperous town. Bustling with activity and eager to engage in everything that indulged in beauty, culture, and business, the Venetians had been quick to adopt Gutenberg's newly-invented printing press and its revolutionary movable letter type. Local print workshops were set up and produced vast numbers of books. By the end of the 15th century, Venice was considered to be the world's printing capital. This resulted in an explosion of the bookbinding trade, and the 'new kid on the block', gold tooling, became very popular amongst local bookbinders who set the standards for years to come.

So it was from Italy that the new technique of gold tooling spread across Europe, firmly establishing itself in the everyday practice of continental binderies which, until then, had been busy blind tooling. However, according to Bernard Middleton in *A History of English Craft Bookbinding Technique*, gold tooling took its time to actually cross the channel and was slow to catch on in England:

"The universal adoption of gold-tooling was not immediate; in fact, blind-tooled bindings constituted the majority until about 1600, according to G.D. Hobson. Mr Graham Pollard regards this date as rather late, and suggests that blind-tooled bindings would be very unusual in London by 1580, but gold-tooled ones unusual outside London before 1620."

A Coming-of-Age Story

The general process of tooling is straightforward and remains in principle very much the same from the word go: a heated metal tool is impressed into moistened leather and leaves a permanent mark. Gold leaf tooling is much the same, with the difference that the leather is prepared with a wash of glaire (originally egg white and later other products were used), which, when dry, is lightly greased and covered with gold leaf. The heat and pressure of the tool causes the glaire to coagulate and with it the gold to adhere to the leather.

This is a very basic process, but the outcome can vary immensely and as this is a coming-of-age tale, we will touch upon a few examples to watch it grow up.

Again, Bernard Middleton gives us a concise appraisal in a nutshell:

“Early gold-tooling was crudely executed with rough-cut tools deeply impressed. Tooling in the seventeenth century was lighter, but remained crude to modern standards, being badly ‘cleaned off’ and generally lacking finish. This state of affairs persisted until the end of the eighteenth century, when the tooling on most bindings, other than cheap retail ones, was light and sharp, though still somewhat inaccurate and not properly mitred at the corners.”

I want to elaborate a little on this using a few examples which can readily be observed on the bindings that Edward Bayntun-Coward chooses to talk about in his *Some Observations on the Origins of Ornament on English Bookbindings*. An enthusiastic example of an ‘early adopter’ of gold tooling in England is the ‘Squirrel Binder’ and his *Holy Bible* from around 1623. The spirited Squirrel Binder’s heart was set on an exuberant decoration and he had no time or eye for what we would consider today as a serious shortcoming in the numerous dire burn marks [Fig. 2].



Fig 2 - Early 17th century binding. Close-up of the spirited and lighthearted work by the Squirrel Binder, c.1623.

The execution of this binding (and it serves as an example for many), was done with speed and drive, and a carefree enthusiasm ruled his hand. His leather would have been glaired once and laid out with a single overall layer of gold leaf. He would have set out straight away and gone with the flow, aiming for a rough symmetry only and not worrying too much about actual precision. The look is consistent, we observe a lively gestural approach, that more often than not doesn’t quite match up. His impressions are deep and occasionally burned and the gold is thin, patchy and without sheen. The Squirrel Binder would never have bothered to re-enter a shape a second time. Indeed, his binding suggests that he did not see anything amiss, as he had happily ploughed on. It is very likely that we would have been able to observe a satisfied smile on his lips when he snuffed out his candle when he

readied himself to leave the workshop. His aim had been to embellish and to entertain - the more the merrier. The Squirrel Binder’s work is charming, and that, truly, is that; it sits well in its own little world.

If we stick to Edward’s chosen bindings in his article, we can easily line them up in chronological order. As an increasing awareness for an appropriate temperature and dwell time becomes apparent, things start to become ‘more’ under control [Fig.3]. I write ‘more’ in quotations, as of course my own (and Bernard’s) appraisal is directed by today’s point of view. For a long time the

favoured approach would continue to be to cover the whole surface first with a wash of glaire, then with an overall layer of gold leaf and it would then be taken from there.

We can also observe how the overall appearance would gain in evenness and consistency, as the design would have been increasingly guided by discreet blind lines that had been marked out beforehand on the book. A certain amount of irregularity would remain for quite a while, as of course guidelines are just that: rough guides. It is fun to look out for this. The gold is generally still on the dull side, as the craftsman would not have gone back into an impression to burnish the gold.

Fig. 3 - Close-up of a late 17th century binding. The Devotional Binder – Allestree's The Art of Contentment.

In time a separate, specialist profession dedicated to tooling with its practitioners known as 'finishers' established itself alongside the regular bookbinder. They were able to obtain stunning technical results when called for, and their set of skills included other decorative techniques as well. For a high profile binding they would go through an exceedingly elaborate process to achieve a crisp, precise, and polished appearance. I suspect for example, that *The Marriage of Cupid and Psyche* from around the 1880s (Bayntun) [Fig. 4] would have been pre-drafted on paper before it was then blinded-in through the template and onto the cover. The gold would have been built up in several layers, creating a solid look and the impressions are immaculately even and crisp. The finisher would have concluded his work by burnishing each impression with the cooling tool, and thus polishing the gold until it sang out and reflected the light.

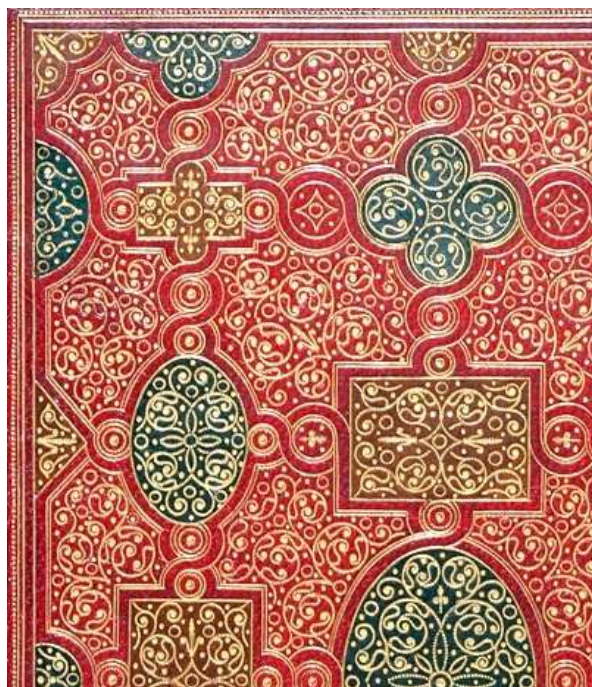


Fig. 4 - Close-up of a late 19th century binding. The intensely precise tooling skills of a finisher employed at the Riviere Bindery, The Marriage of Cupid and Psyche, approx. 1880s.

Amazing 20th century examples can be seen on work by the French and Belgian binders Paul Bonet, Rose Adler, Henri Creuzevault, Marius Michel, Micheline de Bellefroid, and Pierre Legrain, to name but a few, who were most frequently designers and relied on the best finishers available at the time to realize their complex drafts. Another accomplished example, however, with the added beauty of being a contemporary is Michael Wilcox's work in this journal. When I look at his work, I know what I should aim for, impossible to reach as it might seem.

But let's move on. Gold tooling has been going strong for well over one thousand years. The most recent development in the realm of tooling was

brought on in the wake of industrialization and mass production of books. New ways and means had to be thought out to cater for the huge output of printed matter, and thus, bindings. Manufacturers developed foils that served as a carrier for colour pigment and which were backed by a thin layer of heat-sensitive adhesive. Although coloured foil was invented for the industry, it has now become an invaluable addition to the repertoire and palette of finishers today. The

process is much the same as tooling with gold leaf and the same high level of precision and crisp finishing is required to pass it off successfully. However, brace yourselves! A professional finisher in France told me that she charges more for a title executed in colour pigment than for one with gold leaf. Why was that I wondered? The answer turned out to be quite simple: it is more complicated than gold tooling because she, the finisher, cannot see where she is going with the tool: the foil is placed on top of the blinded-in impression and obscures her sighting. That's what I call blind-tooling! However, there is more. On top of this comes the added complication of the foil's own co-acting adhesive, which releases the pigment on account of pressure (yes) and temperature. The latter is the tricky bit – the tool retains heat and can sometimes activate the foil. She, and all those finishers out there, tries to avoid this danger by first glairing the impression because it coagulates at a lower heat than the foil's adhesive. However, if she were to misjudge the temperature ever so slightly, the heat of the tool would activate the adhesive/pigment and cause it to stick to the sides of the wished-for shape. This would result in a messily tooled look, comparable to what we observed on books from the 17th century that had been glaired overall. As we are now after crisp and clean impressions, this is, alas, no longer acceptable (as charming as it was back then...).

So now we have reached the end of our story. Tooling has matured into a capricious adult and it is indeed hard to keep up with. The story was exciting and eventful, and with many tussles and tantrums in between.

Literature:

A History of English Craft Bookbinding Technique, Bernard C. Middleton, Oak Knoll Press & British Library, New Castle 2008 (fourth revised edition).

A step-by-step guide:

Contemporary Gold and Pigment Colour Hand-tooling

Tools and equipment needed:

- thin paper for template (approx. 40gsm)
- ink pad
- stove
- gouges / tools
- gold leaf / pigment foil
- sponge in a shallow tray, filled with water
- leather file (a piece of leather stuck onto a board with the flesh side up)
- glaire, ready to use: there are different products out there (BS glaire, Fixor, etc.). Most of them need to be diluted with water, for this read the small print on the label.
- 1 very fine sable brush
- a wooden toothpick
- a fine needle
- low-tack masking tape

The process and technique for contemporary hand tooling is very much the same for gold leaf as well as for colour pigment foil. It is in theory straightforward, yet elaborate and time consuming, as a tool has to go back into its impression up to five times at various stages of the process to achieve the required dense, crisp and high-end finish.

Note: a faster and nearly-as-good approach is the widely taught traditional technique. It skips the burnishing of the leather at the blinding-in step as well as the burnishing at the end and results in a slightly softer look.

First step: Blinding in the Impression

- 1 Transfer your design onto a thin paper template (you can do this in blind or with ink). If it is a continuous linear design, take care to have the tools slightly overlapping to avoid gaps. Make a note of which tool is which if they are likely to be confused.
- 2 Position the template on your book and secure it with low-tack masking tape.
- 3 Make a first light impression through the template of all the marked-out shapes with the heated tools (temperature well below sizzle). [Fig.5 - left]
- 4 Remove template.
- 5 Re-enter and confirm each impression with the moderately heated tool (again: temperature well below sizzle) [Fig.5 - centre].

Note: You will find that the first impression is faint, soft-edged and 'roomy', as the paper template acts as a barrier. Now you have the one chance to slightly adjust the position of your shape, as well as tighten up the edges.

- 6 Moisten the impression with water. Use a thin sable brush and try to avoid the sides ... wait a little, moisten again and... wait a little... until the visible moisture has gone and only a very faint memory of it remains.

Note: You will be able to observe that the water will cause the leather to relax, and that the edge definition of your impression will puff up/soften a little... so be extra careful when entering it in the next step. It is unlikely that you will manage to do your whole design (steps 6 & 7) in one go. Do it bit by bit.

- 7 Establish the impression for a third time with the tool being just a little more than hand-warm. Make sure that the tool had a good polish on the leather file beforehand, and that you rock it a fraction forwards and backwards (gently!) when you are in the shape.

Note: With this final impression you have defined the shape and depth of the impression, as well as having sealed the surface and burnished the leather; the shape is now crisp and shiny, but should not have changed its colour. [Fig.5 - right]



Fig 5 - A 'dot' in progress:

left - blinded in through template

centre - confirmed once

right - moistened and confirmed and burnished!

Second Step: applying gold leaf or pigment colour

Method A. Gold leaf tooling

- 8 Paint two layers of glaire into the base of your impression (use the sable brush for this and try to avoid touching the sides if you can) and wait for 60 minutes.
- 9 Apply a hint of grease (vaseline) to the surface and lay on a double layer of gold, gently pressing it into the shape with a cotton pad, so that you can see the shape clearly [Figs 6 & 7].



Fig. 6 - Placing the gold leaf



Fig. 7 - Gold nestled into shape

- 10 Tool with heat. Start with a temperature well below sizzle [Fig. 8]



Fig. 8 - Tool guided by the other hand's thumb, slipping into dwelling position.

- 11 Remove excess gold with a gold rubber or cloth.
12 Evaluate! Too hot? (i.e. burnt edges and/or does not stick) Too cold? (i.e. not filling in a solid shape? Does not stick) Just right? (perfect!) React to what you have observed and adjust the temperature accordingly!

Note: If the glaire has not yet coagulated, you can simply put a fresh layer of gold on top, likewise if you want to 'patch-up' small holes. If the glaire got accidentally burnt, you will have to apply it afresh on top of the burnt glaire; let it dry and go for it again.

- 13 Do at least four layers of gold to build up a nice solid colour (repeat steps 8–12).
14 When all the gold is in place you can tidy the edges up a little with a wooden toothpick or a fine needle.
15 Burnish the gold! Re-enter the impressions with the cooling tool (maximum hand/lukewarm) and rock it gently taking your time. You will be amazed [Fig.9]!



Fig.9

Note: Laying out the gold on top of the book (step 9) can sometimes make it difficult to get rid of all those excess loose little specks of gold on a book. This can potentially get annoying. An alternative way to minimize this is to apply the gold by picking up two layers of gold with the slightly greased tool itself and gently tapping the excess gold to the shank with a cotton pad [Fig.10].

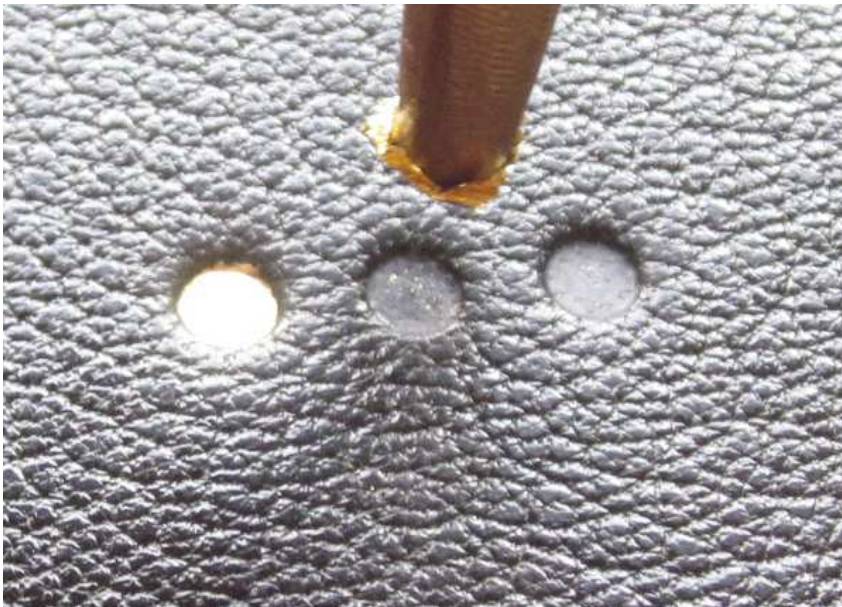


Fig.10

Method B. Pigment colour tooling:

- 8 Paint two layers of glaire into the base of your impression (avoid touching the sides) and wait for 60 minutes.

Note: You might ask why as the foil is primed with a heat sensitive adhesive on its back? The answer lies in the fact that the glaire reacts at a lower temperature than the adhesive, so it makes it slightly safer to use, as the pigment will stick only to the applied glaire at the base of the impression (and not to its sides). Also glaire will make for a slightly stronger bond, as it works with cohesion and not adhesion.

- 9 Cut foil to a suitable shape and place foil over impression (shiny side up) and tool with heat. Start with a temperature just below sizzle. Different coloured foils require different temperatures so it's best to experiment first.

Note: This is the tricky bit, as the foil obscures the sighting. Poise/hover the tool over the impression and memorize its position, position the foil over at the last moment only and gently slide into the shape and dwell [Figs 11–13].

- 10 Remove foil [Fig.14].
- 11 Evaluate! Too hot? (i.e. blotchy edges?), too cold? (i.e. not filling in a solid shape?), just right? (perfect!).
- 12 React to what you have observed and adjust the temperature accordingly!
- 13 Do at least two layers to build up a nice 'solid' colour.
- 14 When all is in place you can give it a go to tidy up the edges with a wooden toothpick or a fine needle, but it won't work as well as with gold.



Fig.11

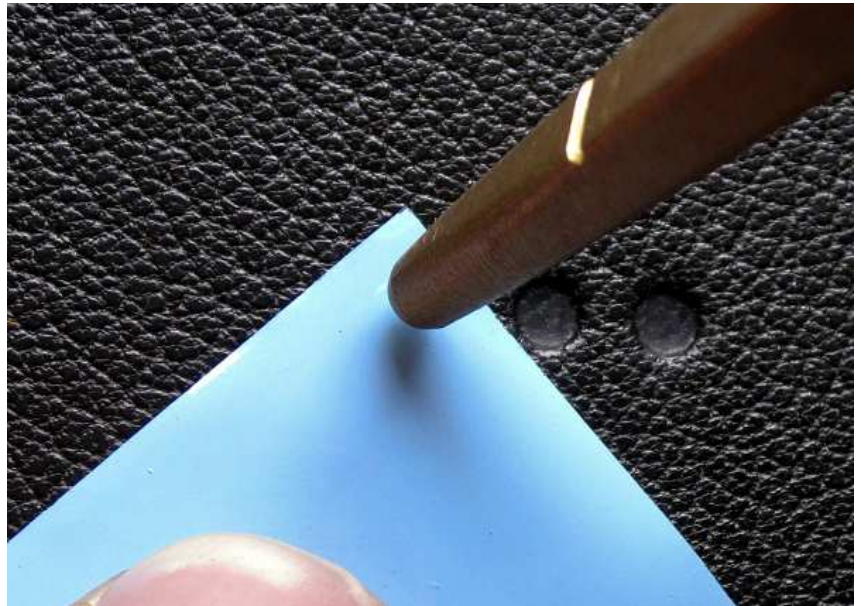
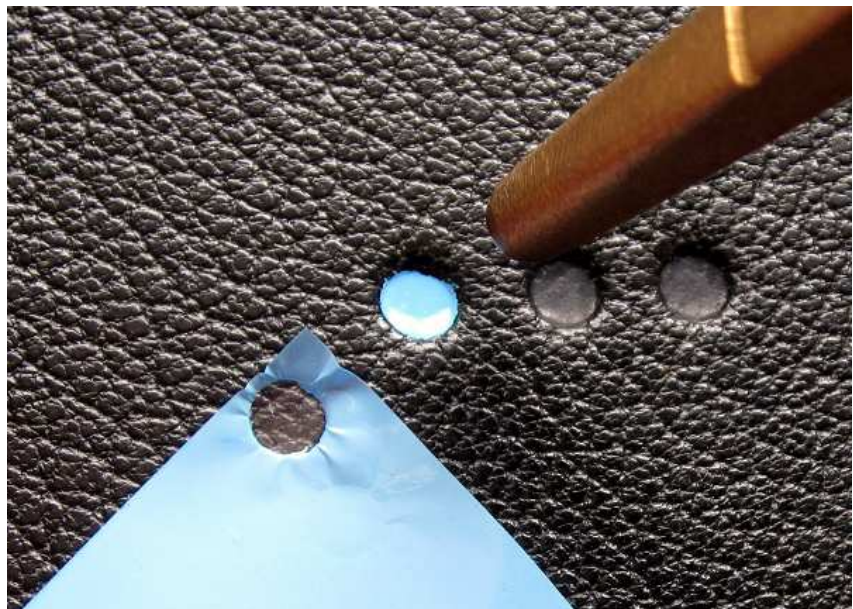


Fig.12



Fig.13

Fig.14



General remarks:

Gold/metal leaf



Fig.15 - Various shades of gold.

Gold leaf is manufactured in a wide range of colours [Fig.15]. For this, gold is alloyed with silver, copper and other metals, which result in deeper or lighter shades. 100% pure gold is 24ct and is completely resistant to corrosion; however, the addition of copper or silver lowers the carat of gold leaf and its ability to hold its colour. On a binding it is not recommended to make use of gold leaf below 18ct, as it will tarnish in no time (I learned this the hard way!). If you want to head into a silvery look opt for palladium for example, which is non-tarnishing.

Colour pigment foil

Colour pigment foil was primarily developed for industrial use, and you will find many different colours [Fig. 16]. A supplier will generally offer each colour in two variations. Each variant is primed for a specific task and relies on its characteristic

properties to pull it off. One is specialized in covering big solid areas on coarse surfaces; to do this it releases the pigment with ease and has excellent covering properties. It is a very good foil... it is however, not the appropriate foil for hand tooling, as the easy-release property would result in blotched-up inner spaces of lettering and other intricate shapes.

It is the second foil that the finisher is interested in. This has been developed for intricate and detailed work and offers a 'precise definition' for its use. There is no standardized way for companies to mark foil, so when buying it, look out for the precise definition for its use in the small print.



Fig.16 - All those pretty colours!



Fig. 17 - To The Lighthouse by Virginia Woolf, tooled by the author in 2015. Design on paper, design on template, design blinded in on front cover.

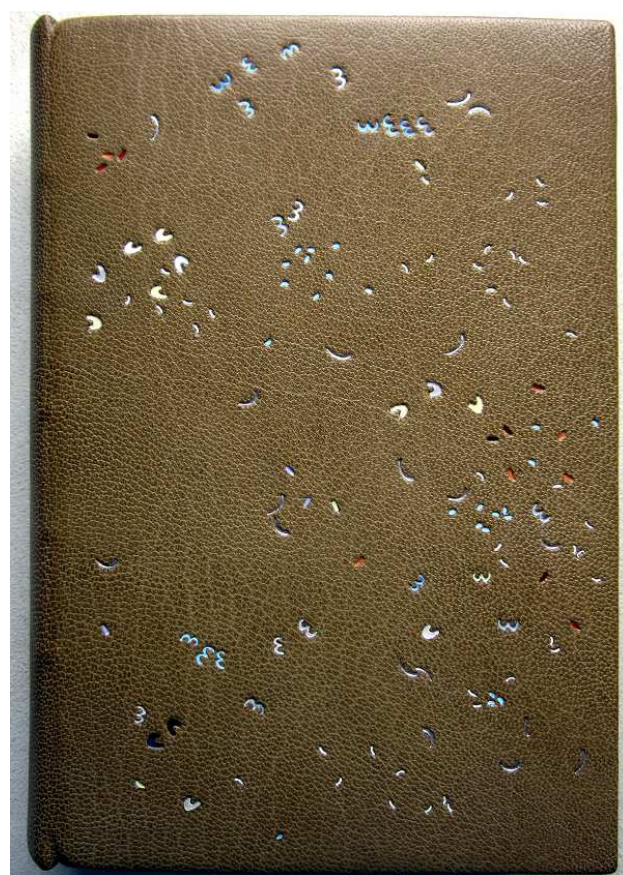


Fig. 18 - Fourteen different colours.

On the process:

The book

The book is usually ready for tooling when the turn-ins are filled in, but the endpapers are not yet down. You might want to give the leather a light paste-wash beforehand, as this seals the pores a little and encourages the leather to breathe out and relax; however everything should be well and truly dry when getting down to business. Have the book neatly capped-up in front of you. If the boards are thin it is recommended to insert a thin metal sheet between each board and the text-block to give you a firm and supportive surface to work on. Ideally the book is positioned on a slightly bigger board. You will need to turn the book whilst working: do so by handling the board to avoid marking the leather.

The setup

If you are right-handed, the stove is in the far right corner of your table, well within your reach and its temperature is set to approximately 120 degrees. The tools are lined up on top of it without the wooden handles touching the heating plate. Between you and the stove is the cooling sponge in its tray and right next to it is the leather file. If you are left-handed, everything is obviously mirrored. The aim is to allow for a mindful economy of movement.

The tool's temperature

Every time you take a tool, you ascertain its temperature by briefly touching it onto the moist sponge. A frantic/loud sizzle would mean that the tool is well beyond 100 degrees and that the water evaporates immediately upon contact. A gentle sizzle means a fraction over 100 degrees, and 'below' or 'well below sizzle' or 'touch warm' means ... you get the drift. Repeated contact with the sponge will cool your tool down.

For each of the steps outlined above you need to aim for a specific temperature with relatively little leeway on either side. In my description I am able to indicate a rough idea only of this, as the actual temperature will depend very much on your specific leather, the gold leaf / pigment foil, as well as on your glaire and the general air humidity in your workshop.

To memorize the 'adequate' temperature, you rely on sound and observation (and sometimes touch). Vital! I recommend having an extra piece of your leather drawn up on a board right next to you for experimenting beforehand. Take your time to do so and to get it right. Once you have the hang of it, move onto the book.

The dwell time

Once you have reached the right temperature you give the tool a quick polish on the leather file. The face of the tool should be bright and shiny before you set out to make any contact with the leather.

The dwell time of the heated tool in an impression is approximately two seconds and is accompanied by an ever so discreet rocking movement (forward/backward and sideways) to establish the edges of the normally slightly domed tool. If the surface of the tool is big, it might need a longer dwell time, if it is very small, it might take less. You will find if you prolong your dwell time, that the temperature will build up, as the tip of your tool is constantly fed by the heat from the 'body' of your tool.

Final remark

Feel at ease! Don't overdo it; keep it light in its step! Good luck!



Annette Friedrich is a London based artist bookbinder and Fellow of Designer Bookbinders.

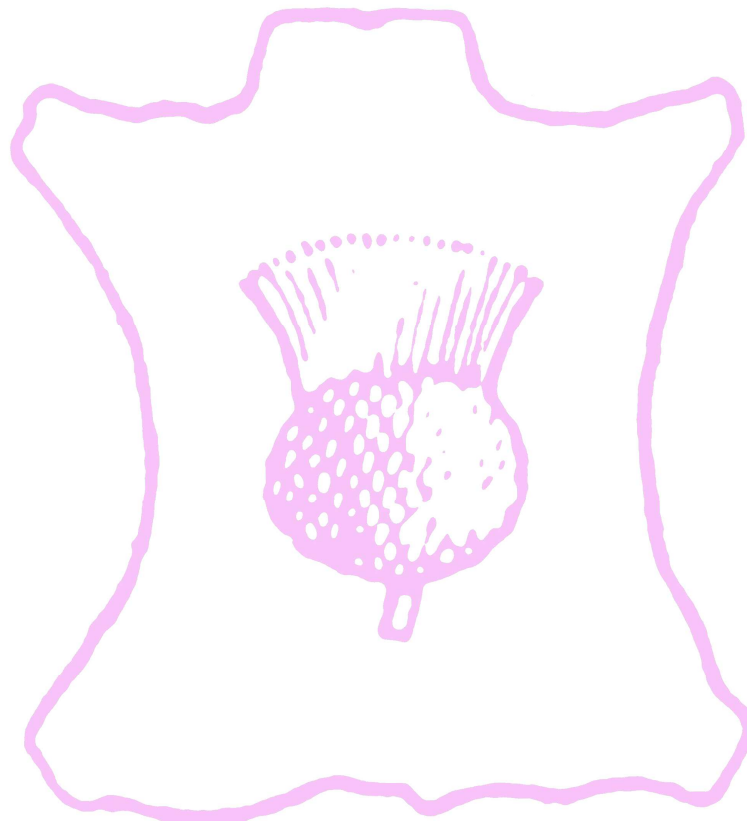
Originally born and bred in Germany, she served a traditional apprenticeship in Leipzig and proceeded to study for six years Conceptual Book Art at the University for Art and Design, Burg Giebichenstein, in Halle/Saale.

In 2005 Annette moved to England and set up her studio for unique fine bindings in East London.

Annette Friedrich is a founding member of the artist collective club mantell, launched in 2007 by twelve cross-disciplined artists. Aiming to expand the field of creative practice, they challenge the distinction between the 'free' and 'applied' arts. For this course of action the club mantell was honoured with The Bavarian Staatspreis in 2014.

Annette's work is held in various private and public collections, including The British Library, London, The National Library of Scotland, Edinburgh and The Gutenberg Museum, Mainz in Germany.

Her work and further articles can be seen at www.annette-friedrich.com

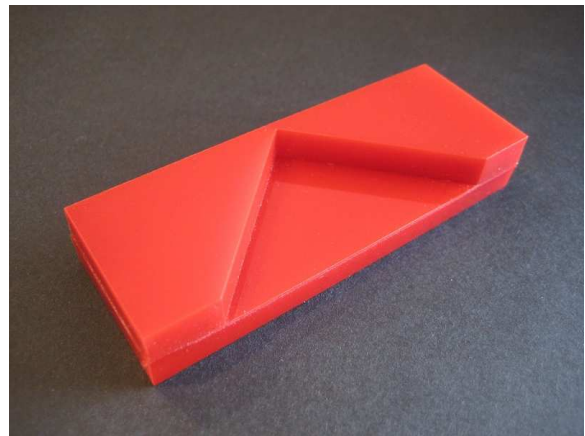


Product & Company News

Universal Corner Gauge

Eliminate the guesswork with perfect corners every time. All you need is the gauge and a spare piece of board the same thickness as your cover board.

Price £5.50 each



Scalpel Blades

New to our range of Swann-Morton products is the No.12 blade. Hooked, with an internal cutting edge, it is ideal for cutting thread when pulling book-sections apart. Can be used with the No.3 Scalpel Handle.

Prices:

Only £1.00 per pack of 5
or £17.60 per box of 100



Bargain Basement

We are pleased to announce that we have just listed in our 'Bargain Basement', an exciting selection of used, second-hand tools and equipment and a selection of discontinued materials.

These items are selling very quickly, but those remaining may be viewed and purchased online



(Prices are subject to delivery and VAT where applicable)

The Society of Bookbinders Competition, 2017

The J. Hewit & Sons Award for Excellence in Design

Winner Tracey Bush, (UK)



Dusk (Self-published 2016)

"Through seven hand-cut wreaths from original drawings are glimpsed some of the large British moths. Sewn together in a double concertina 160cm long. The specimen drawings are adapted from *Moths of the British Isles* by Bernard Skinner. Bound in black Lokta screen-printed boards, depicting a collection of Peppered moths drawn at Chilcomb House, Hampshire. Black velvet ribbon ties. Duotone risograph prints on Hahnemuhle paper, printed at the Publisher Hub, WSA. Edition of 20. Japanese chitsu case, dark blue bookcloth boards lined with velvet paper. Hand-tied frogging ties."

J Hewit and Sons Award for Craftsmanship

Winner Ingela Dierick (Belgium)

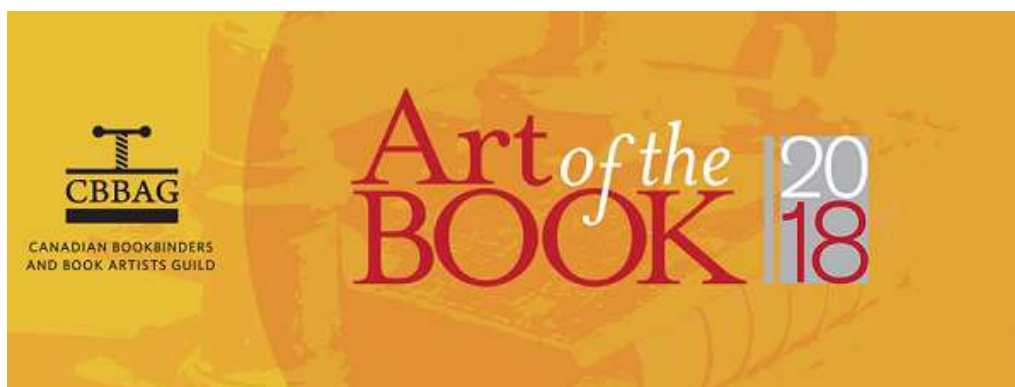


Ein Krippenspiel (Hugo Ball 1992)

"Bradel binding with leather spine, inlaid work with Japanese paper, ivory edge decoration at the head and orange leather headbands. Light blue half-leather box with title and inlaid work. Inspiration: a landscape in winter colours at sunset, where the story takes place."

Our warmest congratulations go to Tracey and Ingela

Art of the Book 2018



Key Dates

January 2018	Entry online or by mail with payment of fees.
April 2018	Deadline for entries to arrive in Victoria, B.C. for jurying is 15th April 2018.
August 2018	Art of the Book 2018 opens in Victoria, BC. September 2018–2020. We plan for the exhibition to travel from British Columbia to Alberta, Manitoba, Saskatchewan, Ontario, Québec, Nova Scotia, New Brunswick and Newfoundland.

The Exhibition

The Canadian Bookbinders and Book Artists Guild (CBBAG) is pleased to present *Art of the Book 2018*. In August 2018, the exhibition will open at the Audain Gallery, Visual Arts Building, University of Victoria, British Columbia.

Conditions of Entry

All entries must be of original design, completed after January 1, 2017, and not previously exhibited or published in any form.

- Entrants must be CBBAG members.
- Entry fee: \$75 per entry.
- Up to three works may be entered. Only one entry per category.
- CBBAG will pay return postage for those entrants not selected by the jury for the travelling exhibition.
- To be eligible for paid return postage, entrants whose work is selected by the jury must maintain CBBAG membership for the duration of the exhibition.
- Exhibitors chosen for the travelling exhibition will receive an exhibition fee based on the Canadian Artists Representation/Le Front Des Artistes Canadiens (CARFAC) fee schedule.

Competition Categories

- Wall-hung works are not eligible for entry. (See individual categories for additional information.)
- Books should not be larger than 38 x 38 x 10cm (15 x 15 x 4 in) when closed. Boxes: 38 x 38 x 20 cm. Weight limit: 2.5 kg (5.5 lbs).

- All work completed by other than the entrant must be credited as such.
- Works with electronic, liquid, or perishable components; overly fragile books, blank books or commercially produced books such as Lulu, Blurb, etc. are not eligible for entry.

Fine Binding

Entries in this category should be a binding of a traditional or contemporary nature in a codex form, displaying an excellent standard of craftsmanship, along with an outstanding overall concept and design. Entries will be judged on the quality of the forwarding, finishing, craft skills, and use of materials.

Fine Printing

This category does not include two-dimensional printed items such as broadsides. Printing must be the work of the entrant. Books will be letterpress printed using metal type or polymer plate, and may incorporate wood engraving, photo-etched plate, linocut or other relief techniques. Design, typography, printing, and binding will be judged as part of the whole book.

Artists' Books

This category includes any traditional, historical or contemporary book structure; altered books, wearable books, game boards, scrolls, three-dimensional, sculptural book objects, etc.

Box Making

Entries in this category can/ should be enclosures to store, protect or display. They will be judged on design, structure, and use of materials.

Papermaking

A book, or book-like object (see artists' book description), employing primarily paper made by the entrant.

Paper Decoration

A book, or book-like object (see artists' book description), employing paper that has been hand-decorated by the entrant. May include marbled, paste, stamped paper, etc. Materials need not be limited to decorated paper, however the work will be judged primarily on its choice and use.

Calligraphy

A book, or book-like object (see artists' book description), employing calligraphy by the entrant. Work will be judged on overall design, structure, and technique. Illustration need not be limited to calligraphy.

Restoration

Any binding repaired in a way that returns the book to a former or original condition. Entries will be judged on the suitability of the repairs, the aesthetic of the restored book, craft skill, documentation, and materials used. Entries must be submitted with photographic documentation prior to restoration, along with a full written record of all work undertaken.

Jurying

There will be only one round of jurying; no digital entry. The jurors will be announced in October 2017.

Awards

\$1,000 grand prize, and generous awards for each category.

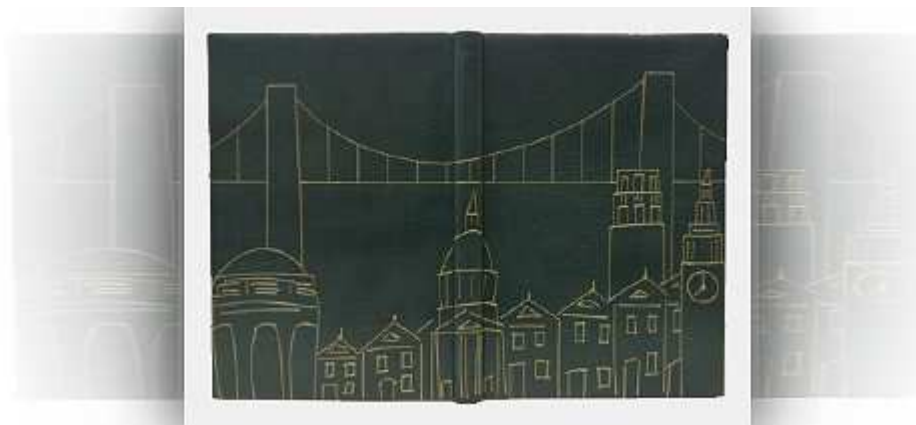
Exhibition Catalogues

There will be a full-colour printed catalogue of the work selected by the jury for exhibition. In addition, there will be an online catalogue of the entries submitted for jurying.

Further information is available from [www. www.artofthebook18.ca](http://www.artofthebook18.ca)

Study Opportunities

DB/SoB Joint Workshop Series



The DB/SoB Joint Workshop Series is now underway with the first workshop having successfully taken place in September. Places are still available on all the other courses so please have a look at the information about them on the DB website at www.designerbookbinders.org.uk/teaching/jointworkshops/workshops.html

The workshops take place over a weekend usually from 10am to 5pm with suitable breaks. The fee for each workshop is £150 plus a charge for materials provided by the tutor and payable 'on the day'. The 2017/18 programme has been organised by Sarah Burnett-Moore.

Make & Marble a Photograph Album

18th-19th November 2017

Freya Scott

Surface Application Techniques for Fine Binding

3rd-4th February 2018

Hannah Brown

Strapped-on Case in Fabric

24th-25th March 2018

Lori Sauer

Bookbinding According to Diderot

28th-29th April 2018

Abigail Bainbridge

Mastering Miniatures

30th June - 1st July 2018

Nesta Davies

For all enquiries and further information, or to book a place
For further information, please contact Sarah at jointworkshops@gmail.com

The Grange, Grange Road, Ellesmere, Shropshire



Traditional Bookbinding - Beginners

22nd-25th March 2018

with Jim MacWilliams

Learning the basics of cased bindings.

Letterpress Printing - Beginners

22nd-25th March 2018

with Ken Burnley and Jon Ward-Allen

Paper Marbling - an Introduction

20th-22nd April 2018

with Jill Sellars

Bookbinding Decorative Techniques

10th-13 May 2018

with Glenn Malkin

An exploration of decorative techniques.

Bookbinding - Half-leather Binding

7th-10th June 2018

with Jim MacWilliams

Traditional half-leather binding with laced-on boards and raised bands.

Letterpress Printing - Booklet Making

7th-10th June 2018

with Ken Burnley and Jon Ward-Allen

Find out how to design, impose, print and finish card-covered letterpress booklets.

Bookbinding - Box & Slip Case Making

5th-8th June 2018

with Glenn Malkin

Learn how to make a slip case with a leather rounded back, a drop-back box lined with felt and a portfolio case for loose documents.

Bookbinding - Exploring the Magic and Functionality of Case Binding

20th-23rd September 2018

with Jim MacWilliams

Techniques for simple cloth binding repairs and alternative styles of case-binding.

Bookbinding - Off-boards Binding

25th-28th October 2018

with Glenn Malkin

Further details are available from www.thegrange.uk.com

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Perfect Bindings - Bookbinding workshops with Megan Stallworthy at arts centres and book festivals 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.

Pamphlet Sewn Books and the Single-section Case Binding

Saturday 4th November 2017

10.30-16.00

Exeter Phoenix

Coptic Binding and Quirky Accordions

Monday 13th November 2017

10.00-16.00

Taunton Literary Festival

More details of all the workshops can be found at www.perfectbindings.co.uk/workshops.

Payhembury Workshops

PAYHEMBURY MARBLED PAPERS



www.payhembury.com

WORKSHOPS

25th and 26th November

10.00 – 4.00 pm

£65 + Materials

at

Cuckoo Farm Studios

Colchester CO4 5HH

Contact: Colin Brown

07440 158361

b.arrangement@hotmail.com

School for Formal Bookbinding with Don Rash, Northeast Pennsylvania

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

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 the website www.donrashfinebookbinder.com

City Lit Bookbinding, Covent Garden, London

City Lit's Beginners, Intermediate and Advanced 2 & 3 term courses for Sept 2017 are enrolling now. Interviews for Beginners and Advanced courses booking now online at www.citylit.ac.uk
Please see website or prospectus for prices as some courses will have offers attached.

Short Courses

Taster Day in Bookbinding

Dip your fingers into bookbinding. Learn a little about the history, materials and craft of bookbinding while making a simple binding to take home. A chance to discuss further study in bookbinding at City Lit.

Tutor: Nesta Davies

VD213: 3rd December 2017 - 10.30 - 16.30

Book arts: bindings in acrylic, acetate and plastic - new course!

Try something new. Discover the potential of strong, translucent yet colourful plastics and transform them into a range of exciting books. Tutor: Ina Baumeister

VD311 Fri 10.30 - 16.30

10th November - 8th December 2017(5 sessions)

Introduction to gold and foil blocking

Learn how to block simple labels and spines using foil and gold leaf and how to set up and space type correctly. You'll practice blocking on paper, cloth and leather.

Tutor: Peter Spain

VD312 Sat - Sun 10.30 - 16.30

11th - 12th November 2017 (2 sessions)

Working with leather: decorative techniques

Get creative with a variety of leather decorating techniques. Learn how to prepare leather onlays, experiment with back paring, leather dying, cold gilding, collage work and mark making. Some experience preferred.

Tutor: Ina Baumeister

VD251 Thu 10.30 - 16.30

23rd November - 7th December 2017 (3 sessions)

Taster Day in Conservation - new course

Discover the tools, materials and skills involved in book repair and conservation while trying out some basic techniques on paper, book cloth and board. No bookbinding experience required.

Tutor: Nesta Davies

VD332 Sun 10.30 - 16.30

19th November 2017

For further information please visit www.citylit.ac.uk

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

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.

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

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 bookman@btinternet.com.

Teaching Opportunities at the London Centre for Book Arts

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

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

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

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 has 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



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

The Artworks, Halifax, Yorkshire

Printmaking and Bookbinding

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

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

The School for Bookbinding Arts, Winchester, VA

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

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

Foundation Level Course

Beginning Cloth Binding Restoration

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

Beginning Leather Binding Restoration

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

Advanced Cloth Binding Restoration

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

Advanced Leather Binding Restoration

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

New Cloth Bindings

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

Clamshell Box Construction

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

Paper Marbling [Beginning & Advanced]

Students will learn many traditional marbled patterns as well as how to set up their own marbling studios. Inquire for course fee.

Further information from:

540-662-2683

www.schoolforbookbindingarts.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

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.

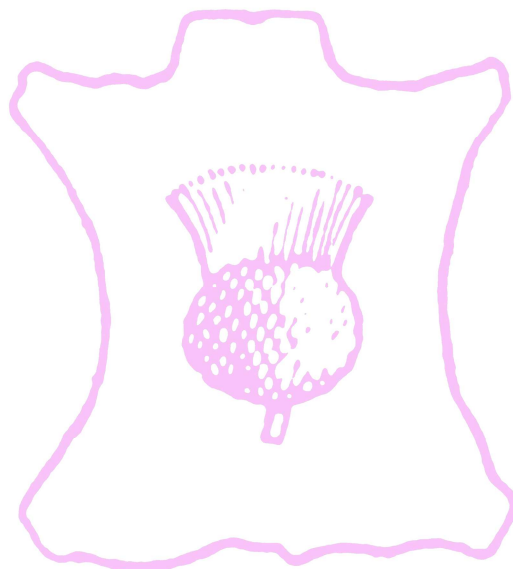
Full Leather Course - This course is for the person who wants to develop their bookbinding skills and progress to binding in leather.

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

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



Customers Recent Bindings

Thomas Jefferson's Paris Walks

Bound by Jeff Clements

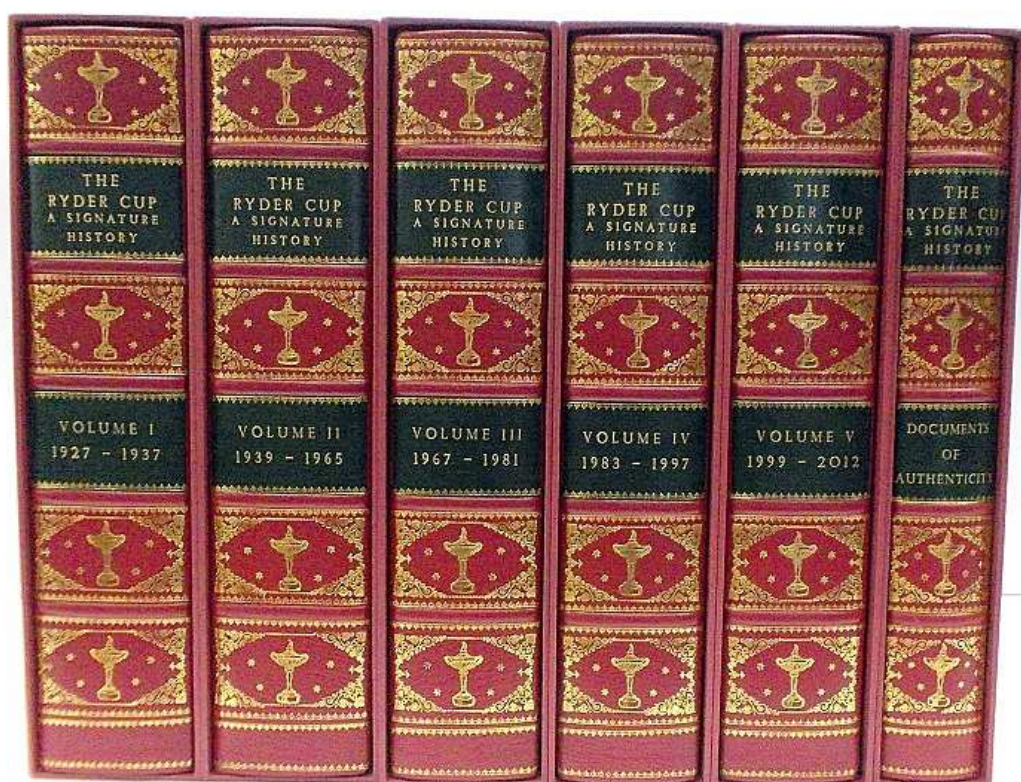


by Diana Ketcham
Photographs by Michael Kenna
Published by The Arion Press, San Francisco, 2012
Copy no. 270 of 400 copies

Description - Edges hand trimmed; sewn without supports on grey irish linen thread; endleaves of Fabriano 'Roma' handmade paper; folded, sewn in boards are covered in 'Pentland' terra cotta red goatskin, spine is Indian sea-water snakeskin; onlays of blue and white goatskin; grey and black linear tooling; signed JEFF CLEMENTS 2013 on lower endleaf.

Design Statement - Black and white images depict Thomas Jefferson's walks in Paris from 1784-1789. They include buildings and street scenes photographed with an unusual subdued effect and are without figures. Maps indicate the routes taken and the descriptive text layout is formal on strong white paper. The design makes use of the Seine, the French Tricolour, the formal neo-classical architecture of the period and there is a stillness reflected in the crepuscular photography; cobbled streets are echoed in the spine. Extended triangles are included in the composition, providing points of departure and return, a man going on a journey. The terra cotta leather provides the character that implies that unique network of Parisian streets.

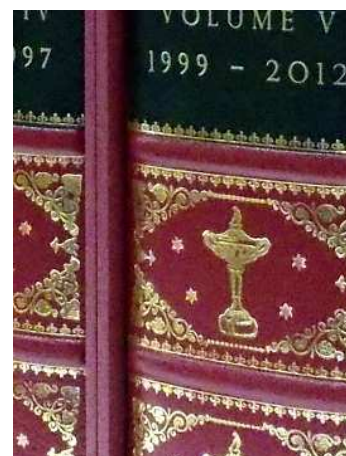
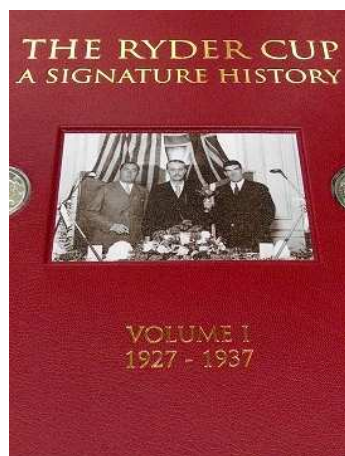
Jeff can be contacted at clementskeus@yahoo.com



The Ryder Cup - A Signature History

The challenge for this project was to make sure the extra thick pages (close to 1/4") would open reasonably flat. Each page of signatures or artifacts were set in mat board with multiple openings, close to 500 in total, and taking over 30 hours on the mat cutter alone. The pages then had to be guarded and made up with cloth hinges, one on top of each other.

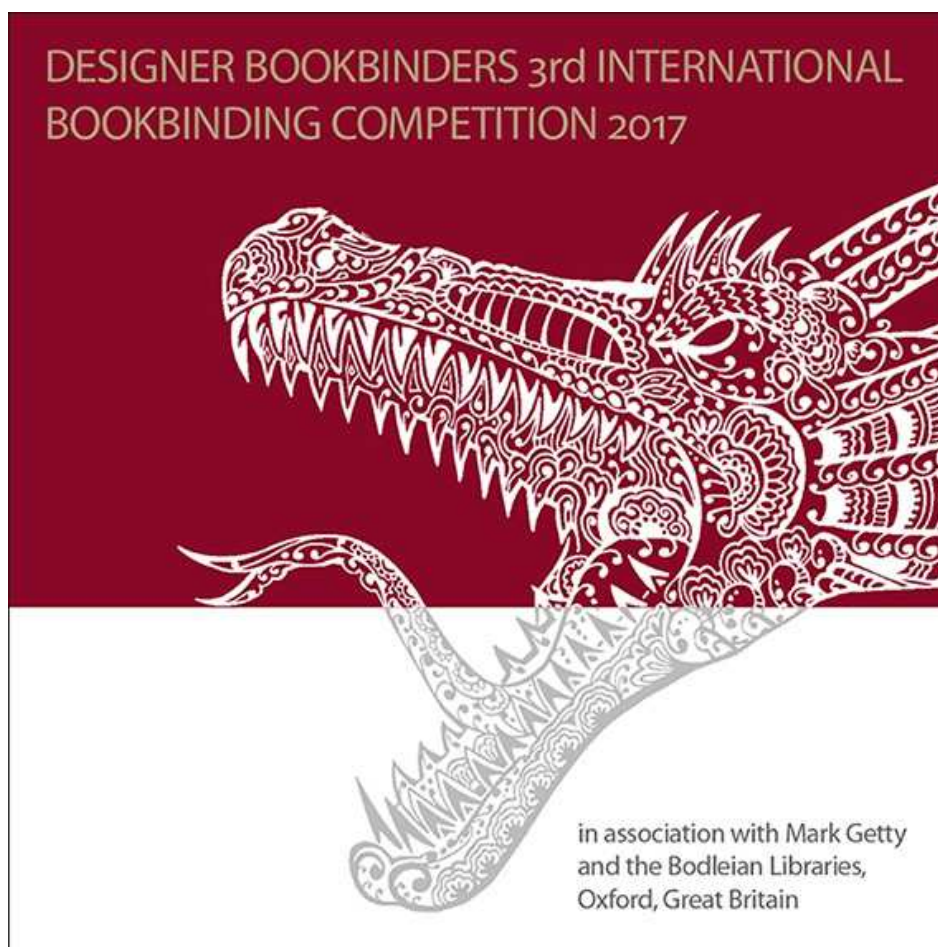
We then chose hand made marble paper endpapers, and the volumes were bound in full Chieftain goatskin, with recess panels for the front photographs, and volume one also had two 1927 coins inlaid, to be viewed from both sides. Gilt spines complete with a special Ryder Cup centre tool from P & S Engraving. This is a collection of signed artifacts by every player that ever played in the Ryder Cup from 1927 - 2012, a truly one of a kind collection.



Keith can be contacted via his web site at www.feltonbookbinding.com

Dates for your Diary

Heroic Works Touring Exhibition



The Touring Exhibition of the 3rd International Bookbinding Competition Heroic Works will run from 3rd-14th October 2017 in the Layton Room, St. Bride Foundation, Bride Lane, (off Fleet Street) London EC4Y 8EQ

Opening times: Monday to Friday 11.00-18.00 and Saturday 11.00-16.00

On display will be the 28 prizewinning bindings and a further 46 selected bindings.

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.

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

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



Guild of Book Workers • *Standards of Excellence*

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

- Aimee Lee - Make and Use Hanji: Applications for Korean Paper
- Suzanne Moore - Much Ado about Nothing: Concept, Design & Techniques in Editioning "Zero: Cypher of Infinity"
- Gabrielle Fox - Covered and Visible: Protected Multi-section Pamphlet Stitch Structure
- Don Glaister - Gold Tooling in the 21st Century

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

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

***The 19th Bookbinders Book Arts Fair, Pieterskerk, Leiden, Holland
11th-12th November 2017**

Always an inspiring exhibition and a cosy meeting place for hand bookbinders, restorers, paper artists, calligrapher and all other interested parties (amateur or professional).

For more info: go to www.stichting-handboekbinden.nl

***UK Fine Press Book Fair
Saturday 24th-25th March 2018**

Kassam Stadium, Oxford - Details to in 2018

***The Society of Bookbinders Education and Training Seminar 2018
30th August-1st September, Chester**

Details to follow in mid-2018

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 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.

Art of the Book 2018

Art of the Book 2018 is an international juried exhibition of the Canadian Bookbinders and Book Artists Guild (CBBAG) members' work, opening in Victoria, British Columbia in August 2018 and travelling for two years across Canada.

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

If you would like us to bring specific items for you to purchase, please let us know at least 4 weeks in advance of the event.