

Skin Deep

The Biannual Newsletter from J. Hewit & Sons Ltd.

No.45 – Spring 2018

Contents

Decorative Bradel Binding and Biscuits in Ostrava Page 2

Four days teaching in the Czech Republic by Nicky Oliver

A Short Treatise on the History and Use of the Electric Backing Hammers Page 12

Comprising an Accurate and Popular View of the Present Improved State of Human Knowledge by Jeff Peachey

A Camera Restoration Page 38

My Yashica 'D' - An interesting project by Göran Årelind

Regular features

Product & Company News Page 9

Study Opportunities Page 21

Customers Recent Bindings Page 41

Dates for your Diary Page 43

Decorative Bradel Binding

and Biscuits in Ostrava

by Nicky Oliver (edited by Karen Vidler)

Recently, I was invited to teach decorative leather techniques and Bradel binding in the Czech Republic City of Ostrava. This teaching invitation was the result of many conversations with Eliška Čabalová, the Head of the Packaging and Book Design Department, Faculty of Fine Arts, University of Ostrava. We had met a few times at Designer Bookbinders UK events and had a mutual appreciation of each other's work. Then in 2015 I was invited to Brno to lecture at the Czech Republic Bookbinding Society Conference where I presented a demonstration on Leather Dyeing Techniques. Eliška was there and over a beer on our last evening she asked if I would be willing to come to Ostrava to teach her students – “Yes! Of course! That would be lovely!”



Decorative Bradel Bindings

The invitation was for 4 days and the 10 students I would be teaching were a mix of BA & MA in Fine Arts students, studying Packaging and Book Design. I usually teach Leather Dyeing as a two-day workshop, but having the extra time with them meant that the dyed leather pieces could be applied to a binding. The binding itself would become a catalogue of techniques, something to refer to in the future. I wanted to create a program that included a structure that was not only fairly quick to do and uncomplicated but something that they could adapt and use within their studies. I chose a Bradel style or 3 phase binding. This also meant the students could prep the text blocks (collate, fold, sew, make endpapers, rounding and backing, boards cut to size) before I arrived to save a little bit of time.



Faculty of Fine Arts Building

Flying over Ostrava on a cold autumn day is a sight to behold. The vast swathes of trees sweeping far into the horizon were turning. I hadn't expected this lushness of nature knowing that this city had once been nicknamed "Steel Heart" due its coal-mining and iron industrial past. I arrived at the University on the first day with a suitcase full of kit and a large bag full of British biscuits to sustain us over the next 4 days, but they were all gone before the end of day 2. They did serve as a good ice breaker though and after

the initial shyness dissipated (mine as well as theirs) we all settled into the work.



Day 1 spine linings and board preparation

I had been a little uncertain about a couple of things prior to my visit. The possible language barrier with the students being one of them, as I could only say "Hello" in Czech ("Dobrý den" if you're interested). I did bring a phrase book but my attempts only caused hilarity – not only was this entertaining for everyone but I think it also (unintentionally) reassured them that their English was going to be just fine – and of course it was. I was also unsure of the equipment I would have access to as this wasn't a traditional bookbinding school as the studio was for packaging and book design. The studio had one (very good) board chopper, one nipping press and one Scharf-Fix paring machine but there were no knives, finishing presses, dividers or micrometres. I think I have been spoilt with the availability of materials and equipment in the UK and had forgotten that you can achieve bookbinding to a high standard with the minimum amount of kit. This became apparent on day 2.

At the beginning of day 2, I was impressed to see the students had successfully prepared their books the day before by staying back after the class so were ready for the next stage. They had cut the goat and calfskin ready for the paring and dyeing part of the workshop. I was momentarily concerned because apart from one student none of the others had any experience working with leather. Paring leather takes a little bit of time to learn, so how were they going to achieve nicely pared pieces with no experience and limited access to paring machines and no knives and still complete everything? The answer – pieces of glass. The students broke off chunks of glass from a reasonable sized pane and scraped their leather into submission and it worked. I had brought my micrometre and they all managed to get their pieces of leather to a 0.5 mm thickness from 1.1 mm.

They did it quickly and they did it without drama and without cutting themselves to shreds. I knew that this technique was used for thinning vellum but I hadn't seen it used on calfskin. It also helped that the skin had a bit of rigidity. I was impressed. Again.

Paring leather with glass tool

We also had time at the end of the day 2 for a few leather dyeing demonstrations so that they could all crack on with experimental application techniques the following day. I started with the J. Hewit & Sons Aniline Leather dyes (powder); mixing the dyes with a little cold water and topping the pot up with hot water – very much like making hot chocolate. This helps to dissolve the dye into an even consistency. This demonstration was followed with mixing the Fiebings Leather Dye (spirit dye) with isopropyl alcohol. The spirit dye is fairly concentrated so I only use this dye sparingly onto my designs as it can often dry out the skin if used in vast quantities. Once the dyes were mixed we then applied them to pieces of leather, creating colour swatches to refer to the next day.



Before I had left the UK I prepared small square pieces of leather (goat and calf) for the craquelle technique, which was pared down to 0.4 mm and applied several layers of paste. I allowed for each layer of paste to soak in and become touch dry. All of the pieces were very dry and crunchy by the time I had to package them up and leave. The paste I use is J Hewit & Sons B36 Starch Paste Powder as I have experimented with various pastes and this one I find is the easiest to clean off.



Dye testing and swatch making

Day 3 was a day for experimentation and creation with peppered demonstrations throughout the day. I started with dishing out all of the pieces of pasted leather and demonstrated the craquelé technique – this was a winner. It is a fun, quick and effective decorative technique. Scrunch up the leather to make the dry paste crack and then apply spirit dye so that it creeps into the cracks and hits the leather surface beneath. You then wash off the paste. Easy.



Paste removal to reveal craquelé design

This was followed by marbling which consists of drops of spirit dye into a small bath of cold water, giving it a swirl and laying prepped pieces of leather onto the surface. After this was the reverse transfer and masking techniques. I use the reverse transfer method a lot within my own designs to create a basic design structure to work to. Begin by drawing the design(s), photocopy them and then transfer the photocopy onto the leather using cellulose thinners. You can choose to have quite a strong and bold result and incorporate it into your design or you can choose to have a faint transfer to act as a guide for your design so that it can be dyed over the top. The masking techniques involved stencils, masking tape and various masking fluids. The last demonstration was onlays, inlays and scarf joints. This was just a quick demo as this is a two day workshop in itself, so I had brought a lot of samples to show what you could achieve with the different techniques. I was unable to bring any of my design bindings so I showed the students a two minute YouTube film. This is a slideshow of some of my work:

<https://www.youtube.com/watch?v=FJ7bzJEn4cc>

and examples of how I use many of the techniques included in the workshop are also shown. After all of this, I released them into the wild to play and to be free! Which they did with aplomb.



Scarf joint and inlay gouge tools

When I arrived on our final day a lot of the students had stayed late again the previous evening to complete the majority of their dyeing so that the pieces were dry enough to use for their bindings. It also gave them enough time to carry on experimenting, creating small pieces to keep for reference. While they did this I demonstrated the covering process in stages.

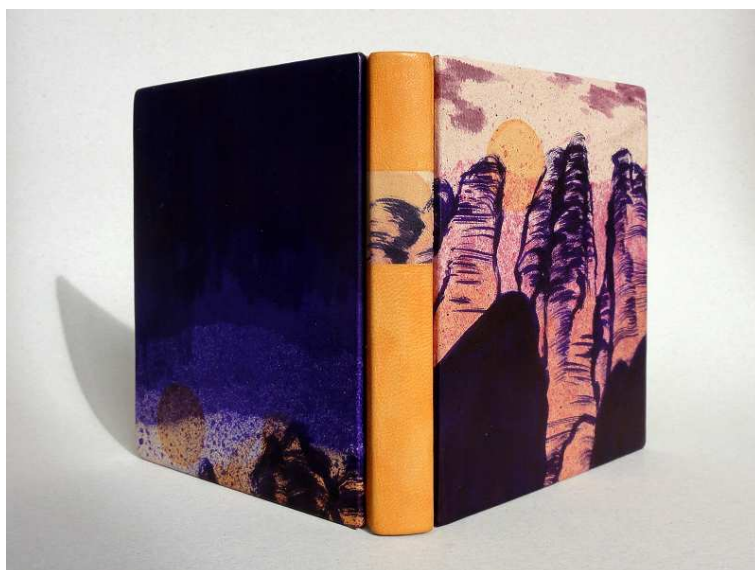
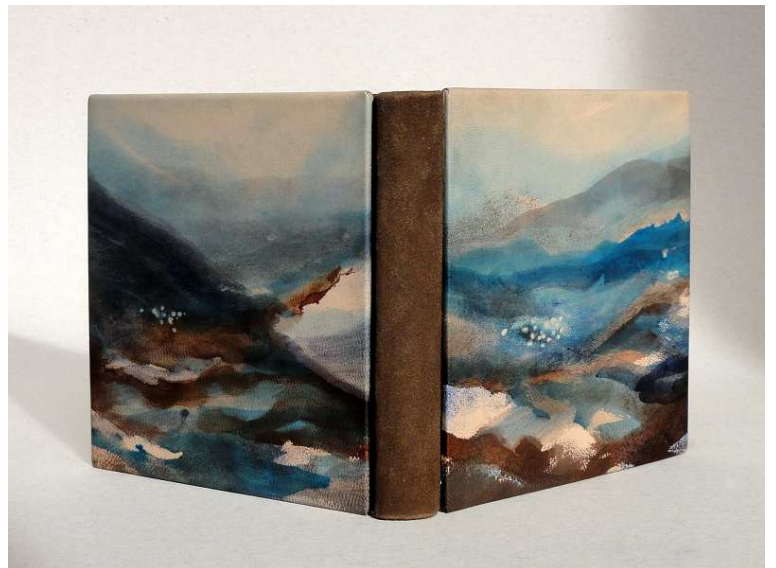
The Bradel style is a great structure. It is essentially a case binding but it can be as simple or as elaborate as you want, its uses ranging from a simple journal to an exquisite design binding. For this workshop I started with covering the spine, then the front and back boards. I often use as many pieces of leather from the demos if time allows, creating stripy spines and patchwork boards.

Once the case is covered the casing-in process is straight forward, first adhering in the spine and then you can take your time to glue down the cloth joints, the infills then the endpapers. Ensure that you put a release layer and blotter inside the covers then placing the book between boards and under a weight.



Craquelle and Masking Fluid techniques

*Painted Leather on front and back boards with
suede spine piece from an old jacket*



Painting and spray technique

Towards the end of that last day I looked around at all of the students. They looked knackered. They had worked so hard and had achieved so much and all of their work was fantastic. It had been an absolute pleasure to meet and work with them all. I packed my kit back into the suitcase and prepared to say farewell. We all had teacups of moravská hruška, a pokey little number that would put hairs on your chest and just as I was about to leave they presented me with a large carrier bag. It was full of Czech biscuits.

“Na zdraví!”

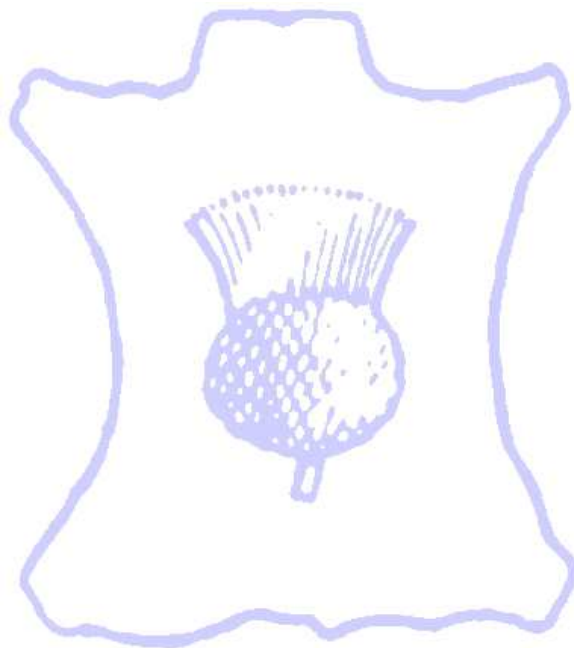


Nicky Oliver's education began in surface design and illustration and progressed to bookbinding where she felt she could combine her creative techniques with a craft that she loves. She has over 15 years experience working in commercial binderies where she honed a range of skills that include bookbinding, box-making, labels and blocking, inlay and onlay work, full leather and small-run limited edition bindings. Nicky specialises in the dyeing of her own leather for her design pieces, this aspect of her practice has enabled her to collaborate with other craftspeople. She welcomes the unity of different disciplines to create unique pieces of work.

Her company, Black Fox Bindery also plays host to various bookbinding workshops from beginner taster classes to advanced decorative techniques. These workshops are either taught by her or a guest tutor. Keeping the craft of bookbinding alive is of great importance and the primary reason why Black Fox Bindery was established.

Nicky is an active member of both the Society of Bookbinders and Designer Bookbinders, UK organisations whose main goals are the maintenance and improvement of standards of design and craft in the book arts. She is also a Fellow of Designer Bookbinders. She regularly enters National and International Competitions and has won several awards.

Nicky can be contacted at Black Fox Bindery, London
www.blackfoxbindery.com
nicky@blackfoxbindery.com



Product & Company News



George Barlee
1927 - 2018

We are sad to announce the death of George Barlee on the 10th of February 2018.

George was born in Hull in 1927, the second of three children of Ronald and Magda. George grew up in Hull with his two sisters, Daphne and Justine, and there are many stories of their wild escapades which must have driven their parents to despair. Aged 11, George was sent to live in Edinburgh with his aunt and uncle in 1938, primarily to introduce him to the family leather tanning business. He went to school at the Edinburgh Academy and in 1939 the school was evacuated to Hartree House in Biggar for two years where he learnt many life skills that helped in later life.

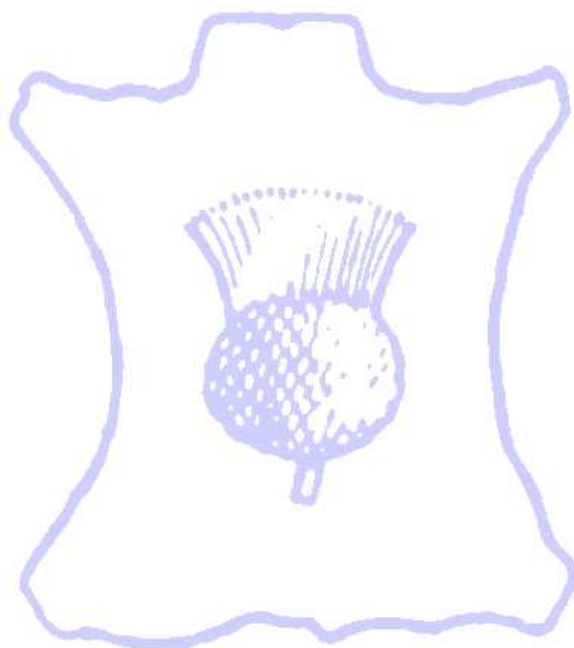
George left school in 1944 without sitting his school leaving certificate and joined the Royal Navy. After a year's training he was posted onto a sloop, HMS Peacock. They were initially going to the Pacific to help with convoys from Sydney to Honolulu, however the war ended when they were still in the Mediterranean. After spending some time on the Palestine patrol the ship, which had had a double crew for convoy duty, dropped off the excess sailors, including George, on Malta. Shortly after this a job was advertised for a driver and George, who had only ever driven his Mother's car (under age) on holidays, got the position of driver to the Captain of the Fleet. George had many happy memories of his time in Malta where he managed to drive 23,000 miles in a year. When the Captain of the Fleet was posted back to Britain he got George a posting on the flagship, HMS Mauritius where a young lieutenant suggested that he volunteer for everything as he would have a much more interesting time. As a result he ended up with jobs such as a buoy jumper and being in charge of the painting crew when in port.

On returning to Britain in 1948 George decided to try out working for the family business J. Hewit & Sons Ltd. and, after a few months in Edinburgh, went to the National Leathersellers College in London for 2 years. The tannery at that time was almost Victorian in its work practices as his two uncles had never modernised since they joined 50 years before. Luckily for George, David Tuck (one of the lecturers) had briefly worked at Hewits before the war and knew what George was letting himself in for. He was therefore able to advise him on how to go about bringing the Company into the 20th century, and the two became great friends.

Back at Hewits George's put his efforts into bringing the tannery into the 20th Century. Modernisation (by Hewit standards) then commenced and is still the basis of the processing used today. George was so proud when the Company was awarded a Royal Warrant in 1975 and he was a warrant holder until his retirement in 1992. In 1994 he was appointed as the president of the Society of Bookbinders, a position he held for four years.

Away from work George was a very keen rugby player, playing as a prop, and in his time in London joined the Wasps playing for their second XV. On his return to Edinburgh he joined the Edinburgh Academicals playing for the XV that included the great Douglas Elliot, finally retiring from rugby playing in 1956 following a major fire at the tannery because he did not have the time for training.

George married Mary McLean in 1961 after a short courtship and had two children Roger and Rosemary. He was a dedicated family man and there were many memorable caravanning holidays over the years. He was a keen gardener and also loved his animals with cats and dogs ever present in the family home. Weekend walks over the Pentland hills with the dogs was a favourite activity. On his retirement they moved to West Linton and immersed themselves in village life, running a senior citizens lunch club. George also helped as a Red Cross Driver and as a church officer. Mary died 5 years ago and since then George's health had deteriorated. Last April however he was able to celebrate his 90th birthday in style with all the family including his three grandchildren, Kenneth, Rachael and Andrew and his great grandson Eirik.



The Designer Bookbinders Competition 2017



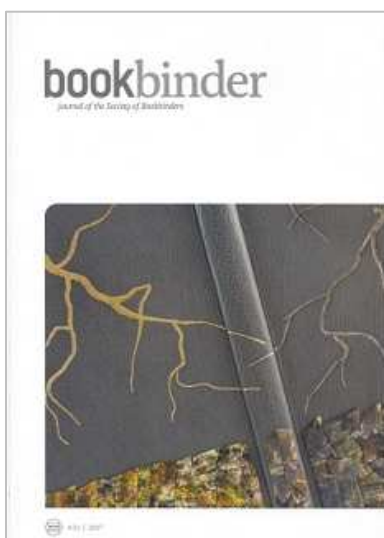
The **J. Hewit & Sons Award for The Interesting Treatment of Leather**

Winner - Glenn Malkin

Book - The Fall of the House of Usher by Edgar Allan Poe

Our warm congratulations go to Glenn

Society of Bookbinders Journal 2017



Contents:

- James Cassels: MS.270: Rebinding a Medieval Manuscript
- Sheila Markham and Malcolm Lamb: Thank You Nigeria
- Nick Cowlshaw: Vellum Binding
- Mylyn McColl and Marie Donne: SoB International Competition 2017
- John Morris: Wheels and Herringbones
- Carmencho Arregui: The Label Bindings
- Jan and Julia Camps-Van Mechelen: Restoration of a Headband Core
- Glenn Bartley: Dyeing Art
- Gene Mahon: The K-118 Structure
- Tim Gulliford: Bound by Alvah Cook
- George Davidson: Adhesives

Only £18.00

Bargain Basement

We are pleased to announce that we have added a new selection of second-hand tools and equipment and a selection of discontinued materials to our online shop.

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



(Prices are subject to delivery and VAT where applicable)

A Short Treatise on the History and Use of the Electric Backing Hammers;

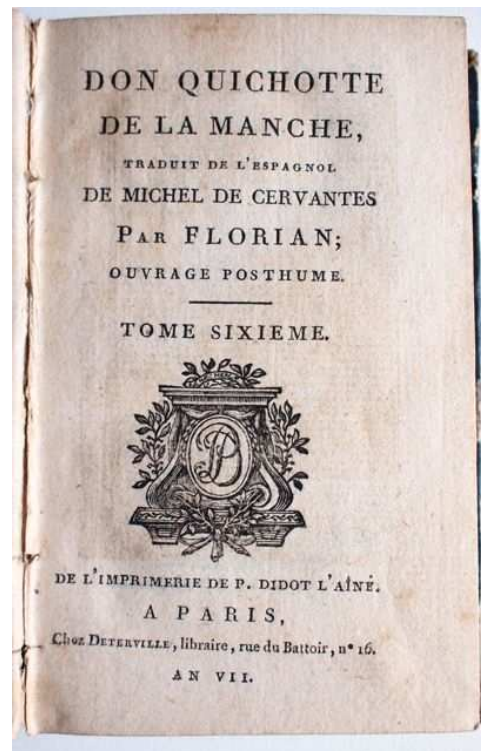
Comprising an Accurate and Popular View of the Present Improved State of
Human Knowledge

by Jeff Peachey

*Reprinted with permission from jeffpeachey.com. This was originally posted on April 1, 2011.
Please note this was originally posted on April 1, 2011. Pay attention to the date, April 1, 2011.*

Since the time of the ancients, bookbinders have struggled to back books quickly and efficiently. Early on, they avoided it entirely by naturally rounding and backing, later they would locate the nearest large hammer and apply it with great force to the spine of the book. Even though this is great fun, after a while, the hand and arm tire, the mind wanders and bookbinders began to dream of mechanical devices to accomplish this task, which culminated in the electric backing hammer. The origins of this hammer are unknown, and the last known example, thought to be made in the 1960's, is represented by a single surviving example. I trust that this small contribution to the history of bookbinding will, perhaps, demonstrate the importance of this almost forgotten tool. So, dear reader, let us take a brief tour of the illustrious, noble, and little known history of electric backing hammers.

First of all, however, I most humbly and modestly would like to point out that all scholarship concerning the history of the book is a load of crap. Below is a book, printed by moveable type, in my possession, from the year seven. This pushes back the origins of movable type by fourteen centuries.



An example of a book printed in the year 7. The binding has an ms. inscription on the upper board that mysteriously reads, "BOUND for lil' J. CHRIST".

I would be extremely interested to find J. CHRIST— any information as to his whereabouts is much appreciated.

Anyhoo, there are virtually no references to backing, and especially electric backing hammers until the 17th century. The first reference we have to an “Electro backing Hammer” is found in the c. 1694-5 broadside of a bookbinder’s sequence of operations known as “The Bookbinders Case Unfolded”, which was found bound into Samuel Pepys copy of Moxon’s *Mechanick Exercises*. Bernard Middleton wrote about this broadside, which is considered the earliest detailed description of English bookbinding, although inexplicably, passed over the reference to electro hammer without comment. [1] There are no known examples of this hammer.

The Bookbinders CASE Unfolded:		
O R,		
A Duty of MAN, 12 ³ ; Rate for BINDING, Six Pence.		
The Particulars are as follows.		
Folding	Squaring the Fore-edges	Untying the Boards
Quiring	Rounding the Pastboards	Opening the Papers
Bearing	Sprinkling the leaves 3 times	Drying the sides
Pressing	Making Headbands	Rubbing the squares
Collating	Headbanding the Book	Pressing when dry
Putting Paper thereto	Glewing the back	Colouring with Copperas-water
Sowing, with Appendices	Pacing the Calf-Skin	Pasting over the Cover
Glewing	Cutting out the Cover	Sprinkling with Ink
Drying	Grinding Plow-Knives	Drying the Cover
Opening the Packthread	Grinding Squaring-Knives	Rubbing the scurf off the Ink
Scraping the Packthread	Fetching Imperfections, and	Burnishing three times
Electro backing Hammer	changing of Sheets	Tearing off the first Paper
Cutting out Pastboards	Paring the Cover	Pasting down the second Paper
Beating Pastboards	Pasting the Cover	Pressing the Book
Marking the Pastboards	Covering the Book	Filletting the Back
Holing the Pastboards	Clipping the Corners	Filletting the sides
Pulling the Packthread	Tying up the Book in Boards	Tooling at the Corners
Drawing it into the Boards	Cording each side the Bands	Glewing the Book
Knocking the flies down	Nipping the Bands	Rolling with Gold

The earliest known reference to an ‘electro backing hammer’, c. 1694-1695. Believe it or not, many so-called ‘authors’ from this time didn’t even know the difference between an “f” and an “s”!

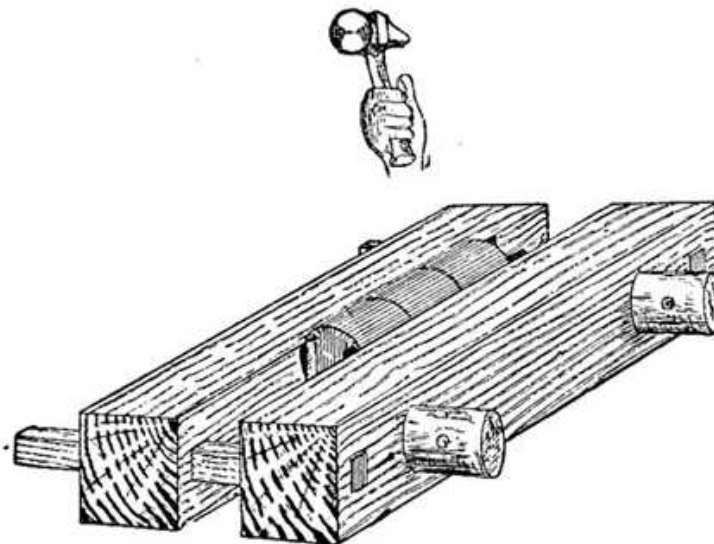
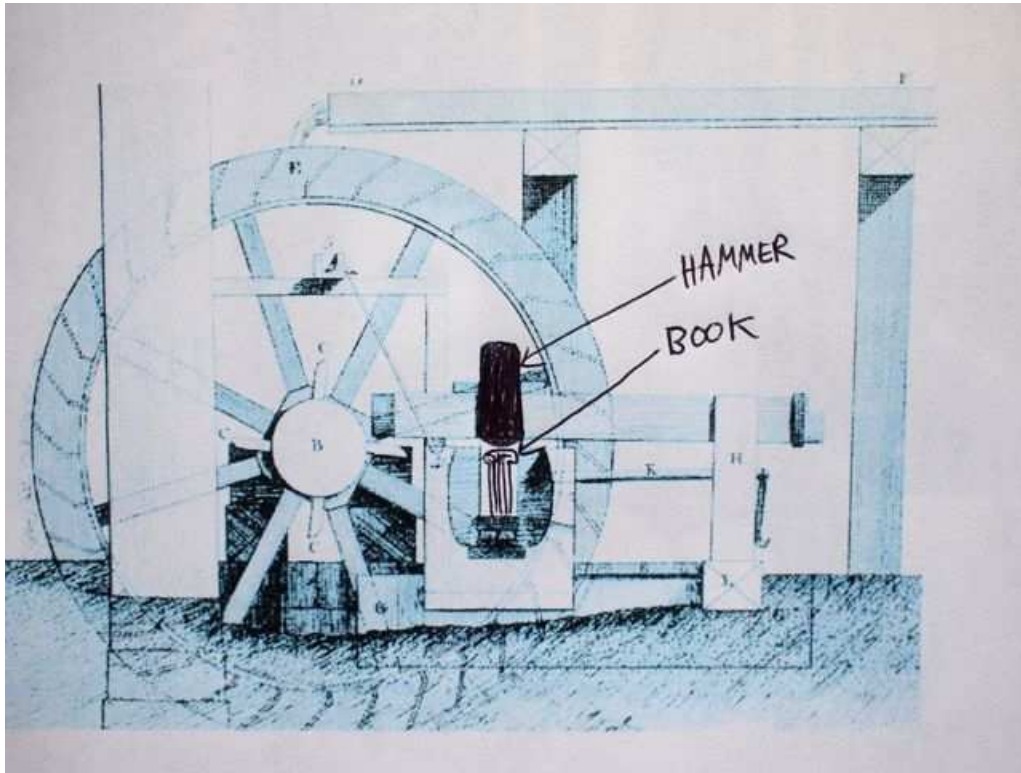


Fig. 35.—Method of Backing Book.

An early ‘magic hammer’. Mirrors hide the source of power for this floating hand?

The Magic Hammer, c. 1470-1908

Most illustrations, like the image above, originally from 1467, but redrawn and used numerous times, are at best a bit vague as to the exact mechanism involved. There is a chance that this might be an early mechano-electric powered hammer. Although the title misleadingly reads, "Method of Backing Book", the author neglected to include any actual information about this method of backing a book. The reader is left with the impression that a hammer is held over a book then, presto, it is backed, magic. Around the time of the Enlightenment, the first automatic style backing hammer makes its appearance.



Above is a French water powered book backing machine, c. 1767.

Le Gros Marteau, c. 1750-1810

The first actual record of an automatic book backing hammer, Le Gros Marteau, is pictured in Diderot's magnificent encyclopedie. The limitless power of a running stream is harnessed to replace the toil and drudgery of the bookbinder. This ponderous mechanism may account for the unusually solid, inflexible spines usually found of French books of this time, and even today in French fine bindings. By the by, in 2007, French fine binders purchased 27% of the world's sandpaper. This water powered hammer is an ancestor to the electromagnetic hammer of the 1960's. Notice it is big. Modern style people like small things: cell phones, tic-tacs and the Fiat 500. Modern style people don't like big things like this machine, but they do like big screen television, but it has to be thin in its thickness. But I digress. And I will digress further. Notice the exceptionally fine decoration depicted on the edge of the book, pictured above. It appears to be some kind of gauffered allegory. The scene depicted is difficult to interpret— perhaps the wolf child is running towards liberty? Why is it's mouth slightly bleeding? What is the strange symbol on the flag down near the fore-edge? Could this bizarre scene somehow be interpreted as fear or anxiety about the machine replacing human labor?



A happy and contented Roger Pain demonstrates the backing position known in the trade as 'coat hanger'.

The English Children's Hammers, c. 1790-1880

This illustration of Roger Pain makes it clear that these knee high press-tubs were generally used by children and hunchbacks. Why is he wearing his bedroom slippers, and backing an already covered book with his hands?[2] This etching dates from 1700 & something, I got tired counting all the "X"s and "I"s. Why were those people so stupid that they didn't write real numbers?

The French were a bit more advanced in their book backing technologies, and after Le Gros Marteau, they mostly dispensed with hammers altogether, instead using the elegant, fantastically designed, sophisticated, efficient, and vastly superior in all respects tool called le froittoir (ON SALE NOW !). Mechanization in late eighteenth century England was generally

avoided in preference to child laborers and hunchbacks. Some of the terminology of olden times is confusing— children were often treated like 'little adults', especially when they were married at age eight. But what if they actually were little adults? Maybe smaller adults are fewer vittles? And if children ate fewer vittles, maybe they became smaller adults?

The English contributed greatly to the history of book backing by offering young children the opportunity to play alongside adults. By the early nineteenth century, bookbinders backing hammers were marketed specifically for children. They were sized "000" to "4", with size "000" used for 5 year olds, "00" for 6, and so on. Small pieces of rock candy was given as rewards for the children upon meeting production goals and submitting properly formatted quarterly reports.



An assortment of 19th century backing hammers. They are all stamped "Made for Children" on the cheek not shown. Notice how dirty they are. Everything, and everybody, was dirty in olden times!

The Song of the Hammer, c. 1840-1916

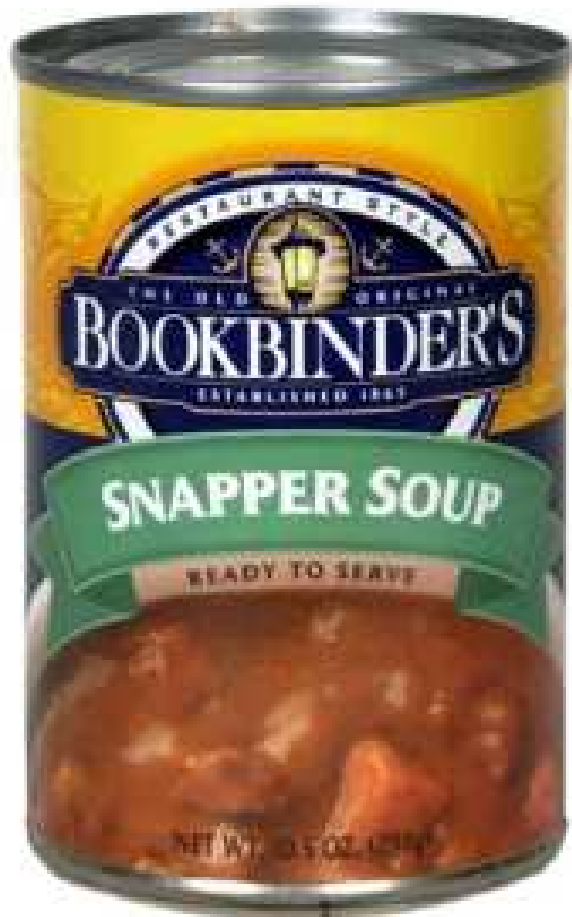
To ease the oppressive burden of their labors, the children would often sing songs while backing books. Even today, many ye olde bookbinders cannot help singing along when they hear the words below, which were painstakingly beaten into their skulls, one signature at a time, over the course of decades:

*"The plough we move so swiftly,
The hammer wield so deftly,
Upon the beating stone.
In rounding or in backing,
We find no music lacking,
Each has its merry tone.
CHORUS:
Hallo, halli, hallo, halli
The Binder's life for me. [3]*

Child labor was one of the great delights of the olde days—men and women would often have plenty of spare time to write their names with lots of curlycues. But eventually the teeming masses of children workers could not keep up with the onslaught of books spit from the mouth of the cylinder press. Unbacked books began to pile up in enormous warehouses. Factory owners grew morose and stared out of coal stained windows, eyes focused on the horizon, while their teeth clenched ever tighter around an unlit cigar. Something needed to be done.

Because of the demands of the work, bookbinder food was invented. Snapper soup proved ideal.

At first it was thought special diets might help the workers keep pace with production demands. During the last half of the nineteenth century, many different companies produced bookbinder food, and Snapper Soup was very common. The penial gland of the red snapper fish contains a vital fluid which is essential for the productivity of bookbinders. Similarly, most bookbinders today, myself included, need to dine on premium quality sushi at least twice a week. Alas, even this unusual dietary supplement was not enough to help the child laborers keep pace. A more rapid means of production had to be found. The scientists were forced to turn to their last resort: science. The stage was set. The field was ripe for the induction of electromagnetism.



The Electric Backing Hammer, 1890-1970

Karen Hanmer sent me this bit of personal history, which fills a small gap in this still largely undocumented history.

I hear you are looking into the origins of the electromagnetic hammer, and I have a connection to what might be a precursor to the one in Peter's collection. Before Nikola Tesla built his own laboratory in Colorado Springs in 1899, he rented space in the same building as my great grandfather Josip, the town bookbinder. They were both part of the small, close-knit Slavic community there. Grandpa Josip was beginning to get arthritis, and backing was very difficult and painful. Tesla moved the job backer into his shop, and wired it in series to Grandpa's backing hammer and a huge rack of vacuum tubes. The electricity flowing between the hammer and the jaws of the job backer resulted in a 90 degree shoulder with very little physical effort. Tesla was not able to complete the wireless version of the electromagnetic hammer before he left Colorado Springs to return to New York in January of 1900. My grandfather would tell wonderful stories about the magical happenings in the workshop shared by his father and "Uncle Nikki." I'm sure this is why I became a bookbinder and my brother became an electrical engineer. [4]

There might be an interesting connection between the electrified job backer, and the electric rounding and backing machine, of which Tesla is known to have investigated. The Tesla connection is complicated by the information provided by Tom Conroy, "I believe the Edison Reciprocating Rounding Hammer and the Edison Rotary Backing Hammer were regarded as tools of potential value, but the designs were never successfully converted from direct current to alternating current. Westinghouse took a different tack, but made the mistake of trying to mass-produce and market their version as a necessity for every household. That didn't fly well, though it had no effect on the basic uselessness of the tool." [5]

Although we know that Tesla worked for Edison, and Edison essentially cheated him out of a huge bonus for redesigning Edison's DC motor, when he began, or gave up, on the AC backing hammer is still unknown. Similarly, the next half century is essentially devoid of information related to electric backing hammers. But we do know that the first, commercially viable electric backing hammer began production in 1966, in West Germany, and was marketed and distributed worldwide.



The only extant electric backing hammer, collection of Peter Verheyen.

Peter Verheyen, has the only electric backing hammer that this author is aware of. Peter writes, *"This backing hammer features electrically activated percussive action on both sides of the head for precise and faster backing for today's less robust binders."* [6] Peter is an expert on less than robust bookbinders, and he seems to know a bit about backing as well. I visited Peter, in an attempt to try out this rare bird. The head rotates on an axis to the handle, mimicking the proper hand motion. Since this hammer is the only known example and was basically NIB, and Peter requested I only visually examine it. I was not able to plug it in and try it out, so I do not know how rapidly it can jitterbug out of control then make dents on his workbench and I also do not know how easily the face can become chipped when it falls on the floor.

Later, I managed to track down a few bookbinders who recalled using this sublime exemplar of the toolmakers art, although none could locate the actual hammers. Recollections of the hammer provoked a variety of responses:

"I don't 'member that much about it... a plug, you say?"

"Bloody beast was horrible. Least I couldn't hear the dam child'n singin."

"Tingled me toes when I wore steel toed boots. YEE-HAW!"

"You ever hit your stinkin' thumb with a stinkin' hammer? Imagine doin' it with this devil, fer christsakes!!"

"It was great for vellum manuscripts– 'specially the early ones –I rebound all of them in our collection with perfect 90 degree shoulders. Here is a little bookbinder secret– this beauty makes it much easier to put a LOT of PVA on the spines."

A Recent History of the Electric Backing Hammer

And although I thought this might be the end of the electric backing hammer story, the Anonymous Bookbinder sent me this account of his recent experiences:

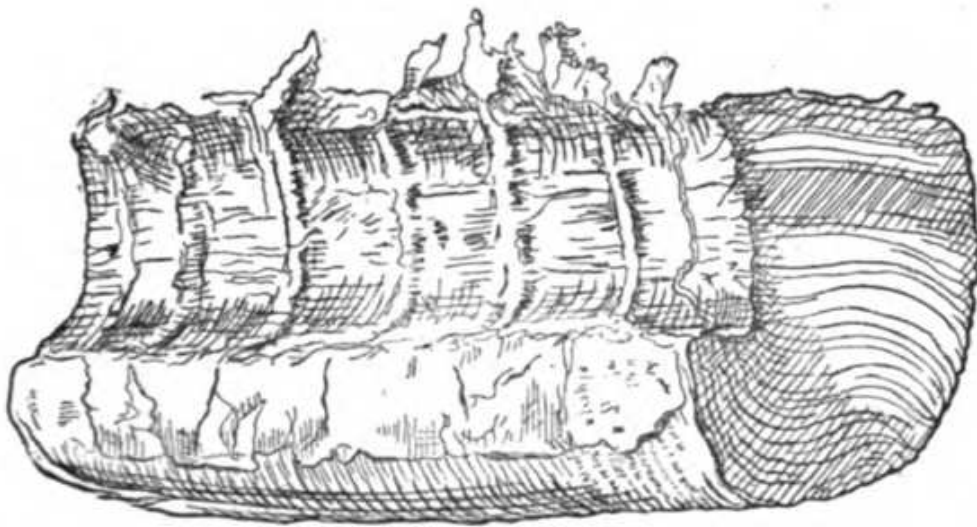
W.O. Hickok discontinued the electric backing hammer (their model #WOH13459) at the same time they discontinued regular production of most of their traditional binding equipment (not sure of the actual date). However, as with all of their binding equipment they continued to offer it as a made to order item from the original molds and patterns. I first learned about this from an acquaintance at the old Ruzicka Bindery in North Carolina (since bought out by Etherington Conservation, Inc.). They ordered a gross of polishers (the manual version) but found the barrels were not attached to the shaft at 90 degrees, which of course made them useless. Apparently, without the old master toolmakers around no one really knew what they were and could not properly interpret the drawings. At first they thought it was an "offset" bookbinding hammer, according to the guy at Ruzicka.

At any rate, about two years ago I inquired about the electric backing hammer. My original one is still more or less in working order, but it's pretty banged up (no pun) after a carpenter putting in a new set of steps to my building "borrowed" it. I thought that since the electric hammer was a bit more modern than polishing irons they might still be able to do a passable job on a custom order. After several transfers I eventually talked to a young archival engineer at Hickok who seemed pretty eager to look into it. Long story short, he said he could use the original drawings to do a cordless version (12V, which may explain the lack of umph). As I had just signed a contract for hand binding the print version of Wikipedia (hence the digitally enhanced endpapers) I thought it worth a shot and Hickok offered to defer the development cost if I bought a dozen. Given the scale of the project and the special pricing (\$675.00 ea) I thought this was worth a go. But the results were as I previously reported.[7] I can send you one to try for yourself if you'd like. Maybe T. Conroy should have one for the Bookbinder's Museum, if he doesn't already. Do they have an outdated technology section?

Anyway, it was this same archival engineer who told me about the pending IEEE 802.11q standard. After I sent him my review of the cordless model (which really ticked off Hickok—no more free development) he said he was interested in going for low frequency wireless electric. He thinks it will change the world—wireless electric, not the backing hammer. I don't hold out much hope for either, especially for those of us this far off the grid. But I've been wrong before.[8]

The Effects Of Electric Backing Hammers

Although electric backing hammers are practically extinct, there are hundreds of thousands, if not millions of book spines that at least to this conservators eye, look to have been electrically backed. The rapid blows create an almost pointillist scene on the spines, quite distinctive, sometimes quite pretty, and one time eerily reminiscent of Seurat's Sunday Afternoon on the Island of La Grand Jatte. In fact, there often is no shoulder, just a depraved, gaping concavity in the center of the spine. An unbelievable number of books have suffered this total spinal obliteration, as illustrated below.



A book that has been backed to death. This damage is difficult, and very, very costly to repair :)

I presume that many conservators have seen examples of similarly depressing vandalism. Books that have been electromagnetically backed range from disastrous to preposterous to maliforous. They are distressing to encounter, yet it is important to understand and analyze how the tools and techniques of earlier bookbinders could have caused such damage. A book conservator's job would be much easier if bookbinders would have left the books alone and satisfied their craft urges by gluing little old things into a printer's type drawer and hanging it on the wall.

Like many aspects of bookbinding history, the books themselves form the primary evidence of their making. The saga of the electromagnetic backing hammer is yet another chapter in the long, largely unwritten history of bookbinding, and bookbinding tools.

Many thanks to Tom Conroy, Marie Dagastino, Karen Hanmer, Miriam Schaer, John Townsend, and Peter Verheyen for freely sharing their arcane knowledge and recollections about this topic. And although we may continue to disagree on certain points, any errors are obviously theirs. And perhaps it is fitting to recall the words of Blaise Pascal, "I have made this letter longer than usual because I lack the time to make it short."

Notes

1. Bernard C. Middleton, *The Bookbinders Case Unfolded*, *The Library*, S5-XVII(1), 1962. pp. 66-76. Middleton observes, "Of all the operations in the binding of a book this is the most important because the permanence of the spine's shape depends on it; while the shape remains correct strain will not fall on the wrong points." (p. 69)
2. Of course, as Siegfried Giedion points out, "Beyond enumeration are the domains of mechanization and all the techniques that have gone to build up the life we know today. But the method that forms the basis of all mechanization is amazingly simple. The human hand." Siegfried Giedion. *Mechanization Takes Command*. New York, London: W.W. Norton and Co., 1969. (p. 46)
3. This is a excerpt from a traditional German bookbinders song from 1842, (p 70). The song recounts many of the operations of binding.
4. Karen Hanmer, email message to author, 25 March 2011.
5. Comparato, Frank. *Books For The Millions*. Harrisburg, Pennsylvania: Stackpole, 1971, p. 109.
6. Tom Conroy, email message to author, 24 March 2011.
7. "I recently tried out the cordless model but found the battery life far too short when I'm doing edition work. Keeping a second battery in the charger helps, but the replacement is usually discharged well before the recharge is complete, so I still come up short. As the day goes on there is less and less time between swapping out the batteries until I'm forced to switch back to the manual hammer to finish backing a large book. Unless fully charged, I find the cordless hammer also lacks the "umph" to deal with big folio volumes, especially those with digitally reinforced endpapers. The corded version doesn't have these same problems, of course, but the cord is always in the way, especially for a left-handed binder. I hear there is talk of a low-frequency wireless electric hammer in the works—no cord, no battery—but wireless electric service isn't available in this part of upstate yet, and may be a long time coming. Perhaps by the time it gets here the new IEEE 802.11q standard for low frequency wireless electric devices will have been approved, which should be a big improvement. Until then, it looks like we are stuck with unwieldy cords, short-life batteries or even manual backing hammers." Anonymous Bookbinder, email message to author, 26 March 2011.
8. Anonymous Bookbinder, email message to author, 26 March 2011. It is always prudent to be extra cautious as to the veracity, or lack thereof, of Anonymous sources.



Jeffrey S. Peachey is an independent book conservator, bibliopagist and toolmaker based in New York City. For more than 25 years, he has specialized in the conservation of books for institutions and individuals. He is a Professional Associate in the American Institute for Conservation, has taught book conservation workshops internationally, and was recently awarded a fellowships from the Rockefeller Foundation Bellagio Center (Italy) and Rochester Institute of Technology's Cary Collection (New York). He is also a Visiting Instructor for the Library and Archives Conservation Education Consortium of Buffalo State University, New York University, and Winterthur/ University of Delaware. His most recent publication is "Ausbund 1564: The History and Conservation of an Anabaptist Icon."

More information at: jeffpeachey.com

Study Opportunities

Designer Bookbinders Masterclass Series 2018



The 2018 season of DB Masterclasses is now available for booking. Each Masterclass will be held at the St Bride bindery in Central London with a maximum class size of only 6 students so early booking is recommended.

Rachel Ward-Sale - 'Endpapers'

14th-15th April 2018

During this two-day practical workshop students will learn about different types of endpapers and their applications. There will be the opportunity to try several of the styles, with and without leather joints. We will also cover some techniques for decorating endpapers and students may bring papers to experiment with.

Rachel trained at Brighton Polytechnic with David Sellars and Faith Shannon before starting her own business in 1982. In 1992 she co-founded Bookbinders of Lewes specialising in general bookbinding and repairs. She was elected a Fellow of DB in 2005 and has won awards in DB and SOB competitions.

Cost: £200 Materials cost: TBA

Lori Sauer - 'The Visual Language of Bookbinding'

19th-20th May 2018

Whenever we, as bookbinders, begin work on a new design binding there are a myriad of decisions to make. A text prompts questions about colour, materials and structure; which combinations of visual and physical elements, suitable to that text, are appropriate and why? Half seminar and half hands-on, the class will take an in-depth look at how creating visual narratives can be mapped and approached. Exercises designed to hone and stimulate ideas form the basis for later discussion. Students will gain a better understanding of how to channel their vision into intelligent and positive results.

Lori is a self-employed binder living and working in Wiltshire. She is the founder of BINDING re:DEFINED, a programme of workshops focused on contemporary book structures. She is also the current President of Designer Bookbinders.

Cost: £200 Materials cost: TBA

Julian Thomas - 'Edge Gilding'

16th-17th June 2018

The workshop will begin with a demonstration of edge gilding. Students will then be taught in detail how to gild both a deckled and a solid edge. Preparation of albumen glair, gilding boards and sharpening of the scrapers required to prepare your edge will also be taught.

In 1969 Julian began an apprenticeship in bookbinding at the National Library of Wales where he became Head of Binding and Conservation in 2004 and later Manager of the Conservation Treatment Unit. He has been a Fellow of Designer Bookbinders since 1996. In retirement he undertakes book and paper conservation and design bindings. He was awarded an MBE for services to Bookbinding and Conservation Science in 2015.

Cost: £200 Materials cost: £5

Terms & conditions and further information can be found at: www.designerbookbinders.org.uk

Payment can be made by cheque or Debit/Credit card.

To book a place please contact Wendy Hood at secretary@designerbookbinders.org.uk or telephone 01225 342793

Perfect Bindings in South-West England

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.

Cross Structure and Everlasting Fold

Saturday 17th March 2018

10.30-16.00

Exeter Phoenix

Longstitch Variations

Monday 16th April 2018

10.00-16.00

Taunton Library Meetings Room

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

Bookbinding Workshops with Doug Mitchell

Higham Hall, Cumbria

11th-15 May 2018 - Bookbinding and Restoration

20th-23rd July 2018 - Decorative Notebooks in Vellum, Leather and Card

5th-8th October 2018 - probably an Islamic book model, to be finalized

Bookings through their website

HF Holidays, Bourton, Cotswolds

3rd-5th April 2018 - Bookbinding for beginners

Bookings through their website

HF Holidays, Dovedale, Peak District

22nd-26th October 2018 - Next step bookbinding (Intermediate)

Bookings through their website

Lamport Hall, Northamptonshire

28th April 2018 - One day taster, beginners bookbinding

18th August 2018 - One day taster beginners bookbinding

Bookings through Doug Mitchell at booksurgeon@gmail.com

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.



The DB/SoB Joint Workshop Series for 2018 has places available to book. 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'.

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

Information about all the courses can be seen on the DB website
here: www.designerbookbinders.org.uk

To book a place please contact Sarah Burnett-Moore: jointworkshops@gmail.com

Bookbinding Workshop with Juliayn Coleman

at the historic Sunset Lodge on Lake Damariscotta, Maine.

In this hands-on workshop, we will make one simple non-adhesive book each day. The structures will range from the earliest binding styles to contemporary, and they are geared towards beginner through intermediate skill levels. In addition to the binding, we will explore at least three different ways to decorate paper for the covers of our books: paste paper, suminagashi, and plant printing. The goal is to create a harmonious set of beautiful books, learn simple structures that you can take home and repeat on your own, and let your creative mind explore the medium of book binding.

In late March, more enhanced information about the workshop will be posted on sunsetlodgeworkshops.com/hand-bookbinding

\$1600. for each student + \$100. materials fee. Includes private room, 3 home-cooked meals each day, 5 days of handbookbinding instruction, and the use of canoes, kayaks, and sailboats. Workshop space is limited to 12 Hand Bookbinding students.

A list of bookbinding tools and what to bring will be sent upon registration.
Contact and to register: Noah Kahn: sunsetlodgeonlakedamariscotta@gmail.com
or +1 510 427 0297

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

Decorated Paper and Bookbinding Workshops, Turin, Italy

Decorated Paper and Bookbinding Workshops

6th October, 13th October, 20th October and 27th October 2018

TEC Presents Decorated Paper and Bookbinding in Association with Bottega Fagnola

Cisterna d'Asti - near the Langhe - Roero UNESCO world Heritage site

Workshop focus: Hands-on preparation of materials such as decorated papers and bookbindings, based on historical models, as well as the preparation of the specific tools and materials (ex: combs, pigments and colours); understanding of the processes involved in these productions.

Appropriate for: all levels of practitioners are welcome, max. 12 participants

Tutor: Paola Fagnola

Workshop structure - The workshop is divided in to two parts. In the first part of the workshop you will learn about making decorated paper and in the second part of the workshop we will teach you the skills of bookbinding.

Making Decorated Paper - As students preparing to marble paper in the first part of the workshop, you will be guided through the processes of both traditional decorated paper making, and marbled paper making. You will experiment with historical patterns for marbling paper including: spotted, combed, waved, curl, peacock. You will explore how to make paste and decorated papers (sprinkled, stained etc.) using your fingers and tools. You will learn about historical recipes and colour preparation, and how to replicate these with modern materials when the original materials are no longer available. You will create samples for each technique and learn how to make variations using tools, materials and patterns.

Bookbinding books being prepared for restoration

The second part of the workshop will be dedicated to bookbinding. You will learn about several bookbinding models including: pamphlets, wrappers, limp bindings, or rigid paper cases. You will have the opportunity to replicate some of these processes.

The workshop will include 6 days of workshop taught in English on:

- Paper decoration techniques
- Marbled paper making
- Bookbinding techniques

Materials included (recipe instructions, diagrams on [executive] techniques, bibliographical references)

- 7 night accommodation with breakfast in the picturesque village of Cisterna d'Asti, (double occupancy rooms, walking distance to the studio) - 5 dinner; 7 lunch - Wine-tasting and wine story telling in a historical winery - 2 sightseeing afternoons around the beautiful UNESCO heritage area

Upon request we can offer the following activities:

- Bike tours with a local guide
- Cooking class followed by dinner
- Horse back riding

The workshop will be taught by Paola Fagnola a book and paper conservator.

Further information is available at - www.turineducational.org

Bookbinding and Conservation Workshops at Green's Books, Oxfordshire

Workshops are in small groups of around four people, and held at the well-equipped studio in Oxfordshire, offering step-by-step tuition in various bookbinding and conservation techniques. Tea/coffee, handouts and materials are included (unless otherwise stated).

Introduction to Bookbinding

Leather paring without the blood, sweat and tears

14th April 2018

£95

Leather paring is a discipline which often intimidates and can take many years to master, but with a systematic approach this need not be the case. This one-day hands-on workshop will introduce safe and effective working methods for paring bookbinding leathers by hand. The course will cover edge-paring, working with a spoke-shave, and thinning down leather with a Scharffix. The course also includes some basic tool selection, maintenance and sharpening. Suitable for beginners and those with basic experience.

Springback binding

Summer 2018 - date TBC - please ask for details (5 days)

£475

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.

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

Workshops and Events in Italy



PROFESSIONE LIBRO

Stamps, Colours, Printing

Milan 17th-18th March 2018

09.30-18.00

When talking about printing we always think about gravure printing, therefore using an etching press. However, there are also different materials that can be used to print simply applying pressure with your hands: materials that normally have another use, and that are easy to find, such as erasers, plasticine, crepla rubber... After experiencing what can be made and what the achievable results are, we will proceed with the realization of an artist's book and of a small edition. "In her artist-books Eleonora makes an unbelievable use of patterns and textures, that, together with the three-dimensional elaboration of the "object book", give life to original works, between sculptures and installations, indeed amazing". (patternprintsjournal.com)

225 EUR materials included

Tutor: Eleonora Cumer

See the workshop on the Professione Libro website.

Upside-Down Perspective Original print making and Bookbinding

#02 - In the space of a book: the use of white

Saturday and Sunday 24th-25th March 2018

09.00-18.00

How many times before conceiving an image have we stopped, inhibited by a blank sheet of paper? Does it usually appear as an empty space? It's only a matter of our point of view. During the workshop, we will try to modify our perception. Exploring the spatial potential of the paper, we will make it interact with new elements, added in a conscious way, so the "colour of white" emerges. Working within the rhythm and sequence of full and empty, we'll become surprised by the transformation of the sheet as a unit in the multiplicity of pages. Dry and relief printmaking and experimental graphic materials will be the tools to make the contents; assembling them through cuts, folds and simple sewing will allow us to create a series of small books in 100% cotton paper. 210 EUR materials included

Tutor: Daniela Lorenzi, Cristina Balbiano d'Aramengo

See the workshop on the Professione Libro website.

Fold + Cut = Three-Dimensionality And Movement Of Paper - Masterclass

Milan 7th-8th April 2018

09.30-18.30

The aim of the workshop is to experiment and explore the use of paper folding and cutting as a tool for creation. Understanding how the bending and carving line affects the sheet is a preliminary exercise necessary to turn it into a three-dimensional and moving object. Pop-up technique. A two-day trip to the world of Pop-Up structures accompanied by Josef Albers's exercises at the Bauhaus, Munari's travel sculptures and the concrete artwork of Lygia Clark. In this journey we will experiment with paper engineering techniques to provide the participants with the basic elements for the construction of three-dimensional structures, that they can use for the production of postcards, books or paper sculptures.

240 EUR materials included

Tutor: Dario Zeruto

See the workshop on the Professione Libro website.

The "Tomorrow's Past" Concept - Masterclass - Summer residential workshop

Monte Mesma, Ameno 9th-14th July 2018

On this intensive five-day course, we will introduce the Tomorrow's Past concept by re-creating two of Kathy Abbott's book- structures for previous Tomorrow's Past exhibitions: the Clip-on-cover binding and the Sacred binding. These modern conservation binding structures are very durable, fully reversible and allow the text-block to open completely flat. Then as a group, we will examine and diagnose the problems of your own antiquarian books in need of repair or rebinding, before exploring different ways of creating new, modern conservation book structures for them. You will examine different book structures previously created for Tomorrow's Past exhibitions and then you will learn to make maquettes to trial your own structural ideas. Following this, you will begin the process of repairing and stabilising your text-block, ready for its new conservation binding.

Previous bookbinding experience is essential: you must either have experience in restoration/conservation AND/OR have made several types of book structures (adhesive and non-adhesive). This course is not suitable for beginners.

860 EUR materials included

Tutor: Kathy Abbott

See the workshop on the Professione Libro website.

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

CFP BAUER**Bookbinding - Advanced Course****Milan Mondays 12th March to 4th June 2018****07.00-10.00pm**

We will analyze manual techniques to make, with simple means and low costs, models of bindings suitable for self-production of small editions (books, pamphlets or booklets), or unique pieces, taking advantage of the structural parts as both aesthetic and technical factors, useful for characterizing a particular edition. The topics developed will be: deepening of the folding techniques; methods of assembly of the pages (sewing or gluing); variations on the sewings, with or without supports; mounting of covers for flexible brochures or with hard boards applied; making of simple cases and wrappers. The course is intended for those who have followed the basic course or have acquired equivalent skills.

350 EUR excluding materials

Tutor: Cristina Balbiano d'Aramengo

See the workshop on the Professione Libro website.

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

ORIZZONTI DI CARTA ASSOCIATION**Flag Book****Bassano del Grappa 21st-22nd April 2018****Saturday: 09.30-13.00 / 14.30-18.30 Sunday: 09.30-13.00**

The Flag Book, devised by Hedi Kyle, is a seemingly complex structure, which is in fact quite easy to make. It is a concertina where different pages can be placed in such a way that they wave when the book is opened at different lengths. All sorts of sizes, proportions, papers and graphic choices (photography, calligraphy, typography etc.) can be used to make this structure, obtaining very different results. During the workshop a variety of solutions will be examined.

145 EUR excluding materials

Tutor: Cristina Balbiano d'Aramengo

See the workshop on the Professione Libro website here.

For further information, to see the course outlines and full bookbinding programme visit on +39 392 3202708 info@orizzontidicarta.org

**PAYHEMBURY
MARBLED
PAPERS**www.payhembury.com**WORKSHOPS**25th and 26th November

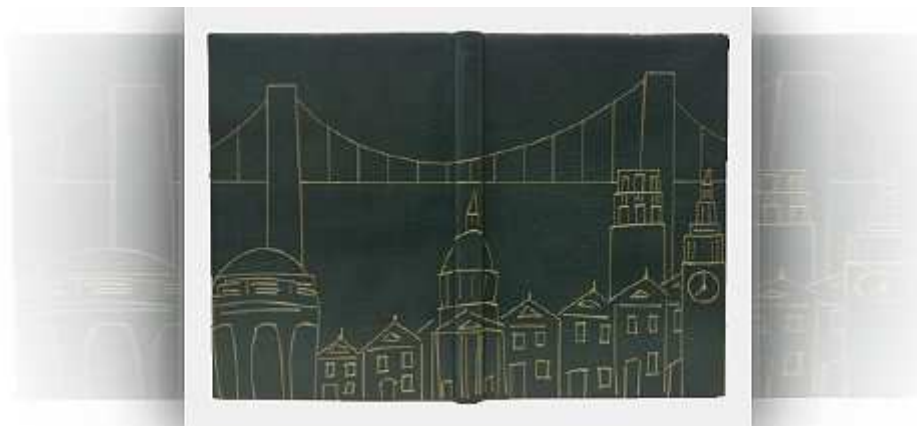
10.00 – 4.00 pm

£65 + Materials

at

Cuckoo Farm Studios
Colchester CO4 5HHContact: Colin Brown
07440 158361b.arrangement@hotmail.com

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.

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

City Lit Bookbinding - Keeley Street, Covent Garden, London WC2B 4BA

Spring Term and Summer Programmes

Hand marbled paper- New Course!

2nd-23rd March 2018 (4 sessions)

A hands on course using carrageen size. Discover something of the history of hand-patterned papers, try out a variety of pattern-making techniques and look at how to use them in your bookbindings.

VD338 Fri 10.30-16.30

£179/£143/£109 Tutor Royston Haward

Graphic techniques and book structure - new course!

5th-12th March 2018 (2 sessions)

A series of creative exercises and detailed instructions on how to fold, sew, and bind designed pages into an eye-catching multi-section exposed-spine book.

VD334 Mon 10.30-16.30

£109/£87£/£66 Tutors: Ina Baumeister, Pam Williams

Learn to bind artists books - extended length!

19th March - 21st May 2018 (8 sessions)

Explore the world of Artists' books and create your own one-off or small edition. Combine text, image and bookbinding to bring your interests to life; this course will help you develop your ideas through the structure of the book.

VD292 Mon 10.30-16.30

£299/£239/£182 Tutor: Sue Doggett

Taster Days:

15th April 2018 course code VD265

17th June 2018 course code VD278

Sunday 10.30-16.30

Tutor: Nesta Davies

Start Bookbinding - New course

14th-28th April 2018 (3 sessions)

Course code VD330

Sat 10.30-16.30

Tutor: Ina Baumeister

10 Projects for Beginners

3rd May - 5th July 2018 (10 sessions)

Course code:VD262

Thurs 18.00-21.00

Tutor: Sue Doggett

Book art: a unique artists' book or a small edition

19th March - 21st May 2018 (8 sessions)

Course code:VD292

Mon 10.30-16.30

Tutor: Sue Doggett

Paper engineering: pop-ups and artists books

25th May - 28th June 2018 (6 sessions)

Course code VD290

Thu 10.30-16.30

Tutor: Clare Bryan

Book Conservation and repair: vellum-bound book.

11th April - 27th June 2018 (12 sessions)

Course code: VD204

Weds 10.30-16.30

Tutor: Peter Spain

Book Conservation and repair workshop

2nd May - 4th July 2018 (10 weeks)

Term 3 course code VD247

Weds 18.00-21.00

Tutor: Gavin Moorhead

Wooden Boarded Binding

15th - 29th June 2018 (3 weeks)

Course code VD316

Fri 10.30-16.30

Tutor: Royston Haward

Gold tooling on paper**9th-12th July 2018**

Course code VD412

Mon - Thu 10.30-16.30

Tutor: Tracey Rowledge

Bookbinding: fold, sew and stamp; book arts for beginners**14th-15th July 2018**

Course code:VD306

Sat & Sun 10.30-16.30

Tutor: Sue Doggett

Hand marbled paper**16th-18th July 2018**

Course code VD402

Mon - Wed 10.30-16.30

Tutor: Royston Haward

Dyeing cloth for bookbinding**16 -18 July 2018**

Course code VD404

Mon- Wed 18.30-21.30

Tutors: Ina Baumeister, Lara Mantell

Decorative techniques for leather**19th-20th July 2018**

Course code VD403

Thu & Fri 10.30-16.30

Tutor: Ina Baumeister

Leather-jointed endpapers: structure and technique workshop**23rd July 2018**

Course code VD406

Mon 18.30-21.30

Tutor: Gavin Moorhead

Block your own label in leather or cloth**24 July 2018**

Course codes VD407 /VD408

Tue 10.00-13.00 & 14.00-17.00

Tutor: Peter Spain

Bookbinding: paper conservation workshop**24th July 2018**

Course code: VD294

Tues 18.30-21.30

Tutor: Gavin Moorhead

For further information, to see the course outlines and full bookbinding programme
visit www.citylit.ac.uk

Enrolments: 020 7831 7831 - info@citylit.ac.uk

For other enquiries, please contact visualarts@citylit.ac.uk

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.

Letterpress Printing - Cards & Calendars

20th-23rd September 2018

with Ken Burnley and Jon Ward-Allen

Bookbinding - Off-boards Binding

25th-28th October 2018

with Glenn Malkin

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

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

NORTH BENNET ST SCHOOL

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

introduction to book repair and conservation. The second year provides a comprehensive examination of leather bindings, decorative tooling and finishing and re-backing and repair of leather bindings. Advanced paper treatments including washing and deacidification and other conservation procedures are covered. In addition to the full-time program, the school offers one-week and longer short courses in bookbinding, calligraphy, paper marbling and more.

For more information go to: www.nbss.edu

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

The Borders Decorative and Fine Arts Society

The Borders Decorative and Fine Arts Society, a member of The Arts Society, have elected to sponsor a student in bookbinding! The Society will pay the tuition fees for a period approximating a scholastic year, September to June, for a candidate to learn how to bind and create books: study in designer binding, repair and everything in between will be available to the successful applicant.

This will not be a paid position but the selected candidate will be educated in this ancient art and craft at the expense of the Borders Decorative and Fine Arts Society. The chosen student will attend at a Studio in the Scottish Borders for one day a week; timings are very flexible and will be agreed between the successful applicant and the tutor.

No previous skill or knowledge is necessary and applications are invited from interested persons resident in Scotland and North Northumberland.

For initial contact and any further information,
please e-mail Mark Ramsden at bookman@btinternet.com
The closing date for applications is **30th April 2018**.

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

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

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

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

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

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

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

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

Accommodation is available

For further detail please telephone +44 (0)1938 590733, email abinderofbooks@gmail.com
or view the web site at www.abinderofbooks.co.uk

The 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

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

A Camera Restoration

by Göran Årelind

I managed to obtain the camera for a very low price, but it was in a terrible condition. This Yashica D was my latest acquisition for my collection and it was going to take many hours of work to restore!

Firstly, and most importantly, it had to work as intended. All that was left of the original 'leather', had to be removed. It was obvious that I had to get a new 'suit' for this camera, but made up my mind on this later in the restoration process.

After a day's work, the camera was dismantled into small pieces, with only the shutter left to be taken apart. I cleaned all of the parts in alcohol and with the help of an ultrasound cleaner, obtained good results. But I noticed that the old glue on the body had still not been totally removed. Really sticky this glue!

I had to solve the 'glue issue' another way. I placed all of the parts in a plastic tub, added 'T-red', a type of solvent, and left it to do its thing overnight. Next morning it was rather easy to get all of the plates clean and free of grease and glue.

Now it was time to look over the 'heart' of the camera - the shutter with lenses! This took a full day to complete. The next day began the most interesting task - assembly.

This is a mechanical camera, the first D-model was on the market at the end of 1958 and the last in 1972. According to its serial number, mine was made in 1960. It's a fine mechanical puzzle. Grease and lubrication is essential for a safe function, but not too much that could cause it to fail, especially during outdoor use in the winter.

It was better to do this slow and steady to avoid future problems. During the assembly phase my thoughts turned back to the 'leather'. Black or Grey; the original colours? The metal work was painted black. NO, fire brigade Red! That's what I wanted. This camera would be different! I didn't care about the collector's value.

This was easier said than done! Where would I find real leather for this project? My search started at home, i.e. trying to find a local supplier in Sweden. After a week I gave up. The Internet gave me new hope, I found a company in the UK that might have what I was looking for, J Hewit & Sons Ltd. It took just a phone-call to inform them what I was looking for and a few days later I had samples of suitable skins in my hand, one of which was in 'my' red colour. Real professional help makes your choices easy! Now, I needed to order a skin. I had no previous experiences of working with leather, so this was going to be an interesting thing to learn.



What tools did I need? Scissors, sharp scalpels, hollow punches, steel ruler, compass, callipers and a cutting mat. I tried to use some "old" leather as a template to cut out the first parts, but this was easier said than done! Leather is not like paper or plastic. When you put forces in to it, the material 'moves' a bit. After a failure on the very first attempt, I realized that I would have to change

my cutting technique to compensate for these movements in the skin. Slowly learning from my mistakes, I got better and better. Cutting, fitting and adjusting until I felt pleased with the end result.

When the 'templates' were finished, I had to measure against the camera and then transfer this to a rigid paper in order to make a new template that could be used for the final cutting of the leather. I had no idea how many hours I spent on this, but it was a lot for sure.

I came to the very last piece of leather to prepare, the back and underneath of the camera - in one piece only. The first two attempts failed and my patience became rather stretched.

The Internet saved me again! I found a company in the US, www.hugostudio.com, that undertakes laser-cutting. I contacted them and they were able to help me. I shipped some leather to them, and it was returned two weeks later, at a reasonable cost (USD18).

With all the parts to hand, it only remained to get the leather on to the camera. I used an adhesive called Pliobond, a contact cement. I spread this carefully over the back of all the leather pieces and let it dry for some time.

The next step was to use Purell, a disinfection cream on the parts where the leather was to be mounted. Just a thin, evenly spread layer over the surfaces. Now I placed the skin on the surface. The Purell had to be 'wet' so I could 'fine-tune' the positioning of the leather. When I was happy with the result, I let the camera stand for 5-6 hours so the Purell could completely evaporate.

Lessons I learnt from this project:

- Think twice before you start! It needs time, patience and perseverance.
- Consider letting a professional firm cut the leather for you.
- Choose high quality materials and only select professional suppliers.

Yes, I learnt a lot. In my opinion the result was very good (also my friends like it) so, of course, I'm proud. However, there must be a balance between effort and outcome.





Images courtesy of www.yashicatlr.com



Göran Årelind - My father was a very serious amateur photographer and that's where my interest developed from.

My very first camera, in 1959, was a Zeiss Ikon Nettar 6x9cm. This was later followed by several small format cameras, mainly Nikon, including FM2, F2 and F3 models.

I prefer to work with manual focus lenses and most of the time I shoot using black and white film.

I bought my first TLR, a Rolleicord 3.5, from a friend in 1985. This was sparingly used and sat in a cupboard most of the time. The small format cameras were more practical in use, easier to carry and obtain film for. In 2003, I bought a Yashica-Mat which was not working too well so I decided to attempt to repair it. I found that this to be a very interesting project and it turned out quite successfully!

Later, more Yashica's were bought, mostly broken ones - just for the fun and challenge of repairing them!

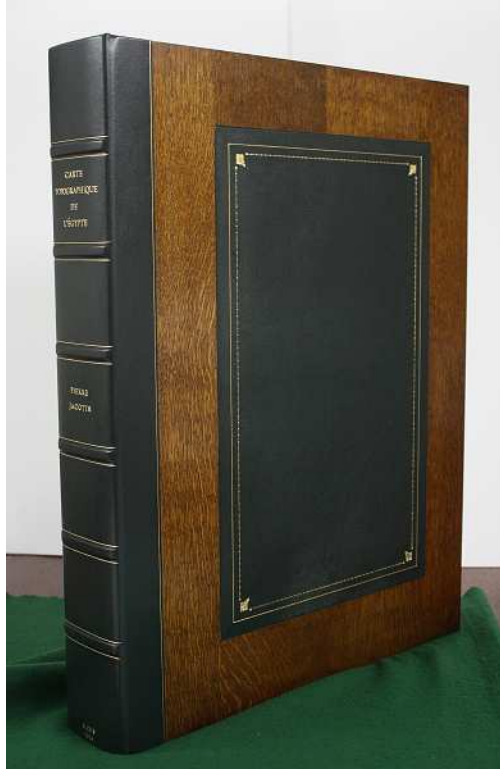
Today, I have a small collection of 20 plus Yashica's of various model. They are all working and are used quite often. To these I have added a Mamiya RB67, some Rolleicords, a Rolleiflex Va, a Rolleiflex 2.8E and a Rollei Baby. Following my retirement in 2008, I have plenty of time for my cameras and photographic interests. I like to be out in the natural environment and most of my photos come from there.

For any camera aficionados out there, Göran may be contacted at: goran.arelind@telia.com

Customers Recent Bindings

Carte Topographique de L'Egypte

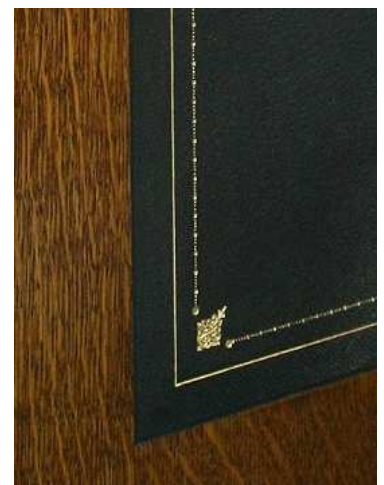
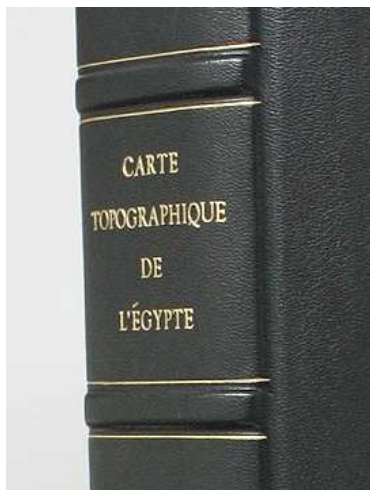
Bound by Stuart Brockman



Carte Topographique de L'Egypte, Pierre Jacotin, Paris 1826

Box made to house this collection of maps of the Nile.

Decorative quarter leather wooden box (using green Hewit's Chieftain Goat) made from oak veneered wood with recessed leather panels to front and rear; edges of lid covered with full leather panels; box lined with inert fabric; spine tooled and lettered in gold leaf; leather panels and lid walls hand tooled in 23.5 ct gold leaf.



You can visit Brockman Bookbinders at www.brockmanbookbinders.org



The Abstract Garden by Philip Gross
Illustrated by Peter Reddick
Published by The Old Style Press, 2006

Bound with double boards and a separate spine, the book has been sewn on a dark brown leather strap. The spine has been covered in two parts with impressed and sanded dark brown Hewit's repair calf. The boards are covered in impressed and sanded light brown Hewit's repair calf, with a central panel of dark vellum. Wooden triangles attach the loose leather strap to the boards. The doublures are dark brown impressed and sanded calf with a central panel of decorative handmade paper onlaid with leather triangles. The top edge has been coloured brown and the double core endbands are sewn with brown silk.

Description of Design - The book is illustrated with very striking black and white wood engravings. Rather than trying to emulate the illustrations, my design reflects the shapes of the engraving tools and the marks they make.

Rachel and her work can be found at www.bookbindersoflewes.co.uk

Dates for your Diary

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

The 2017 Fair has been postponed until March 2018. It will now be held in the Kassam Stadium Conference and Events Centre in Oxford, details of which can be found at www.thekassamstadium.com. We will be occupying the Exhibition Area on the ground floor and the Quadrangle Suite on the first floor. As before we plan to have stalls for presses, specialist book dealers, trade suppliers, and related organisations.

Further details can be found on the FPBA web site at www.fpba.com

AIC symposium - Leather in Book Conservation, Houston, Texas Tuesday 29th May 2018

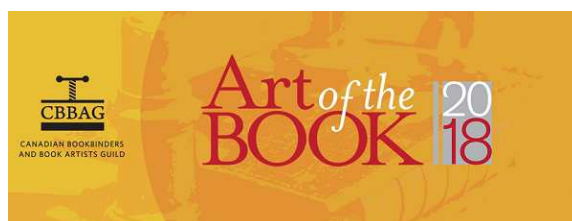


Be part of the first AIC symposium devoted to the use of leather in Book Conservation! Leather has long been used as a repair material for damaged leather bindings. The working properties of historic leathers can be very different than modern ones. In recent years, conservators have begun to employ other materials, such as paper or cast acrylic, as an alternative to leather in book conservation treatments. Tanned animal skins offer less long-term stability and may be more difficult to prepare than other materials, but may also provide better strength and flexibility in a functioning book. Should conservators continue to employ leather using traditional book repair techniques on leather bindings? Should we abandon the use of tanned skins in favor of more chemically stable materials? Do alternative book repair materials really stand up to the mechanical stresses of use? Be part of the debate and register for the symposium!

For more info and a list of speakers, please see the AIC Annual Meeting page at www.conservation-us.org/annual-meeting/aic-annual-meeting/

Questions? Contact the symposium chairs:
Marieka Kaye - marieka@umich.edu or Henry Hebert - henry.j.hebert@gmail.com

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 - www.facebook.com/artofthebook18.

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



The 9th Education and Training Seminar will be held from Thursday 30th August to Saturday 1st September at the University of Chester, a modern, comfortable and extremely compact campus. In addition to the lectures, there will be an evening of informal demonstrations, a Suppliers' Fair and a fund-raising auction - www.chester.ac.uk.

Speakers

Dieter Räder - Machine Edge Gilding

Dominic Riley - The Deluxe Box

Philippa Räder - Victorian Letter Folders in the Royal Archives

Alan Fitch - Tips, Wrinkles & a Little Controversy

Ann Tomalak - Paper Repairs for Non-Conservators (and when to leave well alone)

Arthur Green - Springback Bindings

Paul Broadbent - Bookbinding on the Edge

Thomas Schmitz - Vellum Binding

The Seminar will start on Thursday night beginning with the AGM, followed by Dinner and the Promenade. Delegates will be able to see all of the lectures/demonstrations for the day(s) booked. All the lectures will be projected onto large screens so that close-up work can be clearly seen. Accommodation is in new ensuite single study bedrooms. Delegates will not have to walk long distances on campus as all facilities are in close proximity.

Further details and registration information can be found on the Society's web site at www.societyofbookbinders.com

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

