

Skin Deep

The Biannual Newsletter from J Hewit & Sons Ltd.

No.46 – Autumn 2018

Contents

Straightforward Slipcases

Page 2

Achieving a result that fits well and looks good
by Glenn Malkin

Bindings from the National Leather Collection

Page 10

A hidden treasure
by Graham Lampard

Regular features

Product & Company News

Page 8

Study Opportunities

Page 13

Customers Recent Bindings

Page 27

Dates for your Diary

Page 29



Straightforward Slipcases

Achieving a result that fits well and looks good

by Glenn Malkin

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



Introduction

Making a slipcase is an important skill for any bookbinder. Slipcases protect and present books in an attractive way, which is why many collectors ask for them. They are straightforward to make and, with a little practice, you can make a perfectly fitting slipcase in just an hour or two. There are many different approaches to making a simple slipcase and it may be that you have already tried some of them. This article describes how I do it so, even if you have experience in making them, I hope there are one or two tips or alternative ways of doing things that you will find useful.

Measuring

Probably the most important part of the whole process is the accurate measurement of the book. Here I will describe how to measure a book with a rounded spine. Use a good quality steel ruler. Make sure you have good overhead light and are measuring on a flat, firm surface. Measure the width [fig 1], length [fig 2], and depth [fig 3] of the book, taking several measurements of each dimension at different points on the book. Reading off your measurements against the edge of a block or a set square, as shown, will help ensure accuracy. Write down the maximum measurement of each dimension, to the nearest 0.5mm if possible. Keep the record of your measurements safe [fig 4] since, if you discover that your finished slipcase is too tight or too loose, you can come back to them and make adjustments accordingly.



fig 1



fig 2



fig 3

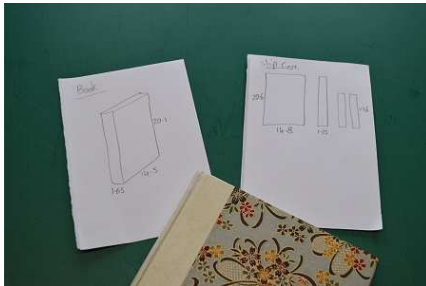


fig 4

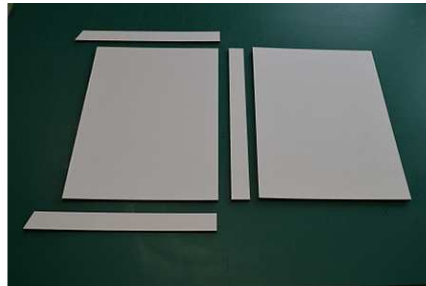


fig 5

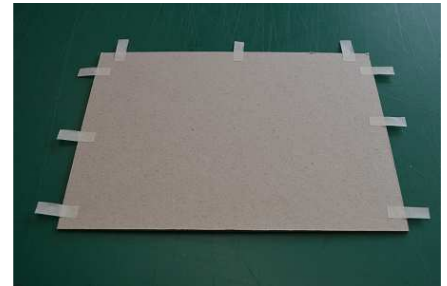


fig 6

We now need to convert the book measurements to the sizes of the pieces of board needed for the slipcase. The standard five-piece slipcase is made up of two side boards and three edge pieces [fig 5]. I normally use 2mm grey board lined with either white or black paper on the side which will be inside the slipcase. Each side board must accommodate the thickness of the edge pieces in addition to the length and width of the book. The length will therefore be the book length plus 2 x edge-piece thickness, and the width will be the width of the book plus 1 x edge-piece thickness. However, there will also be the turn-ins of the covering material on the front edges of the slipcase to consider, and we therefore need to add about 0.5mm per turn-in to these measurements. This also gives the book enough room for slight movement without it being loose in the slipcase, as well as taking account of the thickness of the lining paper. I also add about 0.5mm or so to the book width measurement as I like the spine of the book to be just inside the edge of the slipcase for added protection. Therefore as a guide, when using 2mm grey board, I usually use the following measurements:

- Side boards (x2): (book length + 4mm + 1mm) x (book width + 2mm + 0.5mm)
- Spine edge piece (x1): (book length + 4mm + 1mm) x (book depth + 0.5mm)
- Top and bottom edge pieces (x2): (book width + approximately 2cm (to be trimmed off later)) x (book depth + 0.5mm)

When marking out measurements use a knife to make the marks rather than a pencil. This is much more accurate, since a pencil lead has a significant thickness leading to possible inaccuracies when cutting.

Cutting And Glueing

All edges must be cut as square as possible. Cut using a craft knife and a good metal ruler or straight edge. Make sure you use a sharp blade, cut vertically, and move the knife towards you whilst cutting, not from side to side. If you are having problems cutting the board edges vertically, try tilting your craft knife just a little as the bevel on the edge of the blade can otherwise cause it to cut at a slight angle.

The pieces can now be glued together with PVA. But, before you apply any glue, position small strips of masking tape around three edges of the first side board as shown in [fig 6]. These will be used to secure the case whilst the PVA dries. You can apply the glue using either a brush or a small applicator bottle of the type which can be found in most pound shops. I find these can be a quicker and more precise method of applying the glue [fig 7]. Starting with the spine edge, position the three

edge pieces onto the first side board using a block or set square [fig 8] to ensure they are at right angles, and secure using the masking tape strips, wiping away any excess glue with your finger. Any slight gaps showing between the boards can be filled with a little PVA [fig 9].

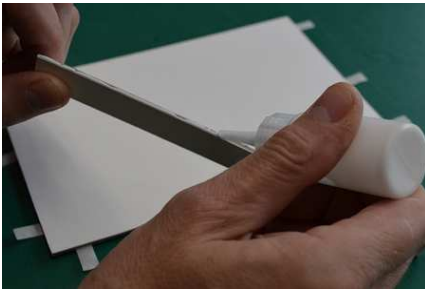


fig 7

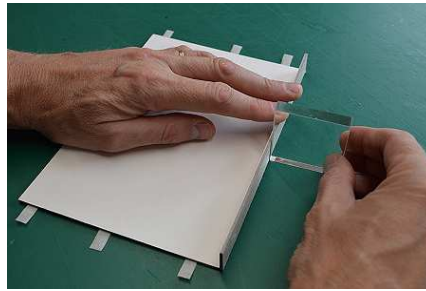


fig 8

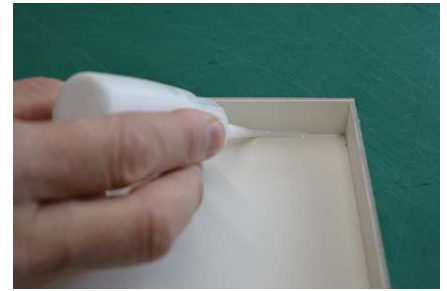


fig 9



fig 10

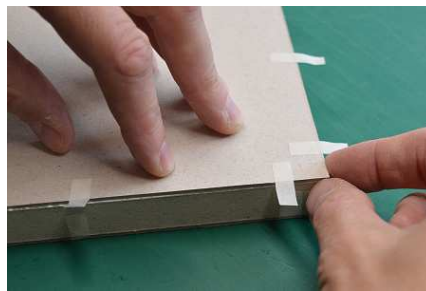


fig 11



fig 12



fig 13



fig 14



fig 15

Allow the glue to dry for fifteen minutes or so, and then glue the second side board into position. Put small strips of masking tape around three edges of the second board as you did for the first one, and then apply glue to the three edge pieces already in position [fig 10]. Place the board carefully on the edge pieces and firmly press down the strips of masking tape [Figs 11 and 12]. If you need to push the edge pieces out a little to make the joints absolutely flush you could use your steel ruler on the inside of the case to apply gentle pressure. You may like to put a board and a small weight on top whilst it all dries [fig 13]. When all the glue is completely dry, carefully remove the masking tape and trim off the top and bottom edge pieces flush with the sides using an extended craft knife [fig 14]. Sand off any rough edges if necessary [fig 15].

Covering

There are several different approaches to covering a slipcase. Here we will cover the edges with book cloth and the sides with decorative paper, but you could cover the edges around the opening with thinly pared leather, cover it all with book cloth, or all with paper. There are no rules here, so experiment!

First, cut a strip of book cloth at least 6cm longer than the sum of the three sides and 4cm wider than the depth of the slipcase. Mark a line 2cm from one edge of the strip, and another line 2cm from one end. Apply glue to either the top or bottom edge of the slipcase and position it on the strip using the lines as a guide [fig 16]. Glue up the other two edges and roll the case along the strip keeping the cloth tight, especially at the corners. Trim off the book-cloth strip 2cm from the other end using a ruler and square. This gives you 2cm turn-ins all the way around and at each end.

Ideally, support the slipcase on a small block so as not to crush one side of the strip, then pinch in the book cloth at the two corners and snip off the excess to create a simple corner [fig 17]: the trimmed edges should automatically just overlap. Turn the case over and repeat on the other side. The turn-ins on the edges can now be glued up with PVA and folded over onto the sides of the case [fig 18].

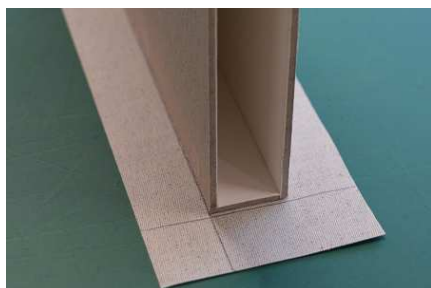


fig 16



fig 17



fig 18

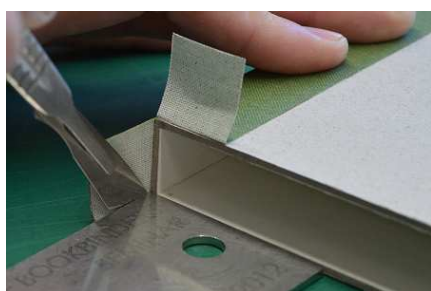


fig 19

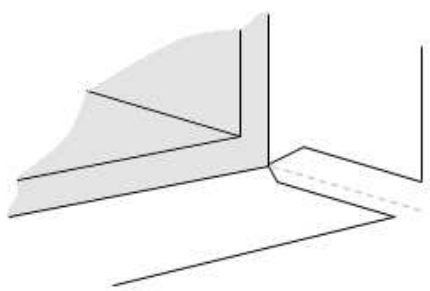


fig 20

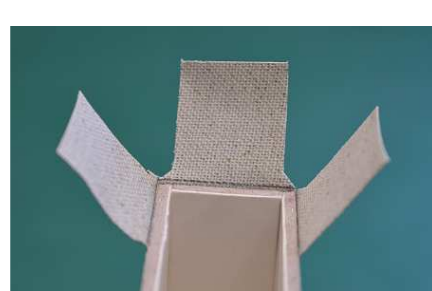


fig 21

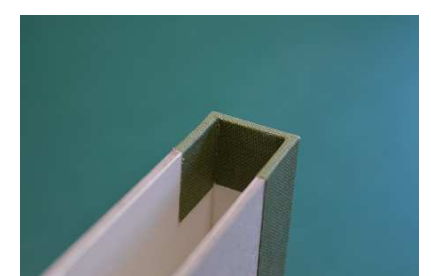


fig 22

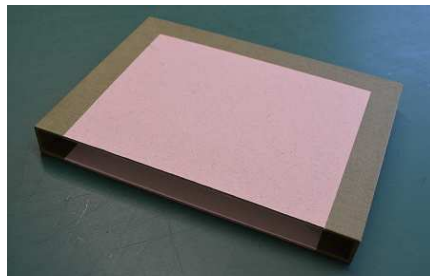


fig 23



fig 24

Using a set square, accurately cut the book cloth exactly at the corners of the opening of the slipcase [fig 19] to make three flaps at each end. Then cut 2mm wide strips each side of the corner cuts. These cuts should stop short of the corner by about 2mm. Now trim the strips off at a 45° angle from the corner [fig 20] so that when the tabs are folded in they will meet up exactly [fig 21, 22]. With a little experience, you will find that this can all be done by eye using the thickness of the boards as a guide.

Once the cloth turn-ins are glued in position [fig 23] you can cut your decorative paper. It is your choice how much of the cloth you leave visible on the sides since the paper will overlap the cloth, but the paper turn-ins onto the inside of the case should be the same as the cloth turn-ins, about 2cm, so mark a line on the reverse side of the paper to help you position it [fig 24].

Glue out the paper, position it on the case, and then turn it in [fig 25]. Resist the temptation to try your book in the case until the glue is absolutely dry! Your slipcase is now finished [fig 26].

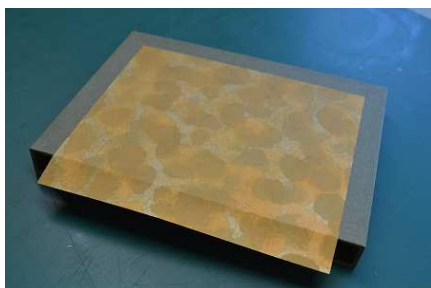


fig 25

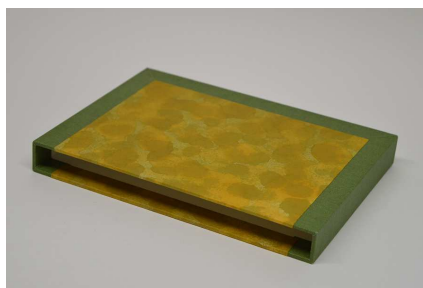


fig 26

Alternative Joint Styles

I find that for most situations a simple single-board joint [fig 27] is quite strong enough, especially when you take into account that it is strengthened by the covering material. However, some binders use stepped joints for extra strength. These may certainly be useful for larger or heavier books.

Stepped joints are made using two laminated boards to produce a greater surface area to glue. You could just laminate the edge boards [fig 28] or both the edge boards and the side boards [fig 29], and you can also vary the thickness of the boards being used.



fig 27



fig 28

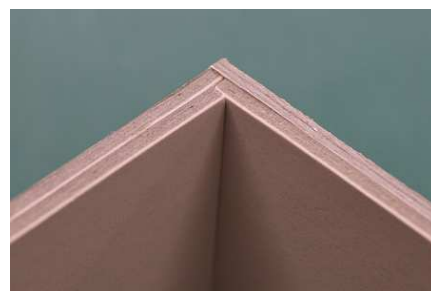


fig 29

Rounded-Spine Slipcases

An alternative to the straightforward slipcase described above is one with a rounded spine. This has a spine edge piece made to resemble a traditional looking rounded leather book spine with false raised bands ready for tooling or a label to be added.

First you need to make a basic slipcase box to fit your book as described in [fig 1] to [fig 15] above. Then take a piece of balsa wood, about 5 or 6mm thick, and cut it with a craft knife to the same width and length as the spine of the box [fig 30]. It is then easy to shape it with a modelling plane [fig 31] and/or sandpaper [fig 32] to create a suitable rounded profile [fig 33]. Secure it to the box with PVA, firmly holding it in place with masking tape while it dries.

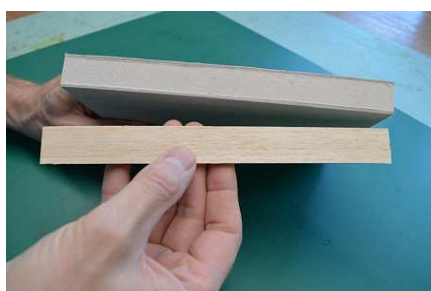


fig 30

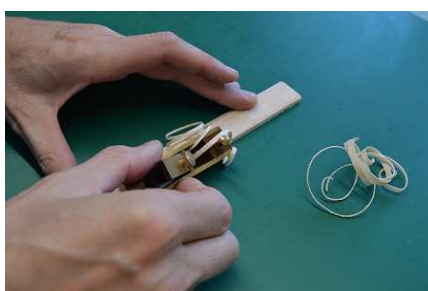


fig 31



fig 32



fig 33

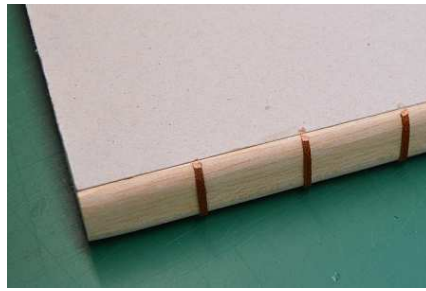


fig 34

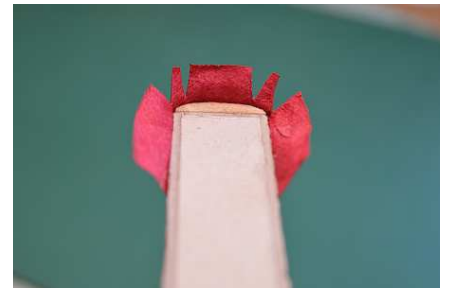


fig 35



fig 36



fig 37



fig 38

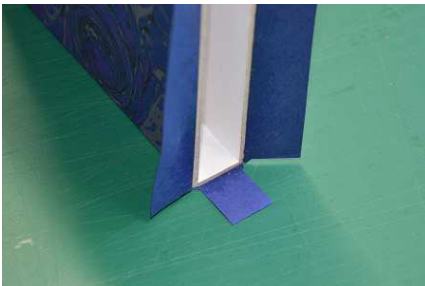


fig 39



fig 40

You can then add false bands made of strips of scrap leather trimmed flush with the edge [fig 34]. Then cover the spine of the box with pared leather in the normal way. In this case though, the leather should protrude at the head and tail by a few millimeters and these areas should have been pared as

thin as possible. Cut a few nicks out of the leather [fig 35] and turn the resulting strips neatly onto the top and bottom of the case. If necessary, you can fill this area with paper and sand it down to get it as flat as possible before adding a shaped piece of thin leather [fig 36], carefully edge pared to nothing, on the top and bottom [fig 37].

The covering in this example is of marbled paper, but you could of course use cloth or any other decorative material. Wrap your piece of paper around the case, just overlapping the leather along one edge and wide enough to create a 2cm turn-in on the other. It should overlap along the bottom edge of the case [fig 38]. Glue it into position and trim off the inner of the two turn-ins which are created by the overlap at the bottom. Cut the corners in exactly the same way as described above [fig 39] and turn in [fig 40].

If you are intending to do some fine tooling on the spine, you may find it useful to glue kraft paper around the balsa wood before you attach it to the box. This will create a harder surface to help form crisper tooling.



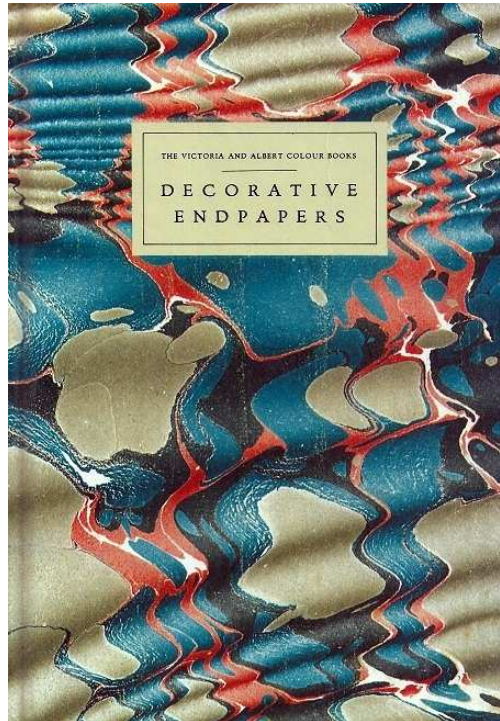
Glenn Malkin only started learning to bind in 2007. He was taught the basics by Alan Fitch and, within nine months, he had set up his own business and was working as a full-time bookbinder. Thanks to the encouragement of Paul Delrue, and to a constant appetite to learn new approaches and techniques, less than a year later he won his first prize for a design binding in the 2009 Designer Bookbinders Annual Competition. Glenn was elected a Licentiate of Designer Bookbinders in 2014 and now divides his time between routine book repair work, creating design bindings, and occasional teaching.

Product & Company News

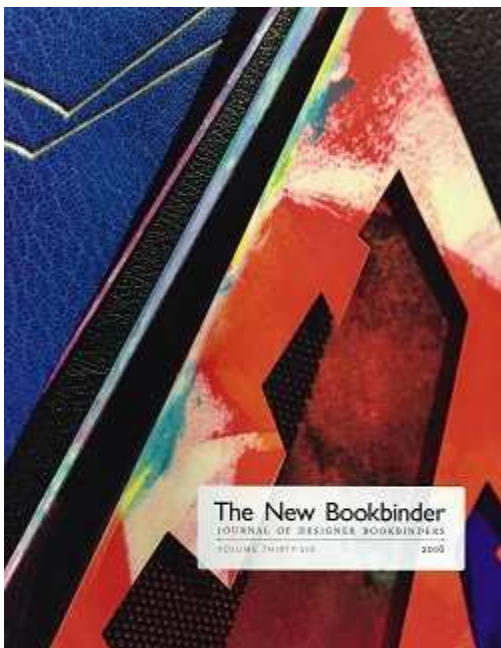
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Art of the Book Competition, 2018



The J. Hewit & Sons Award for Fine Binding

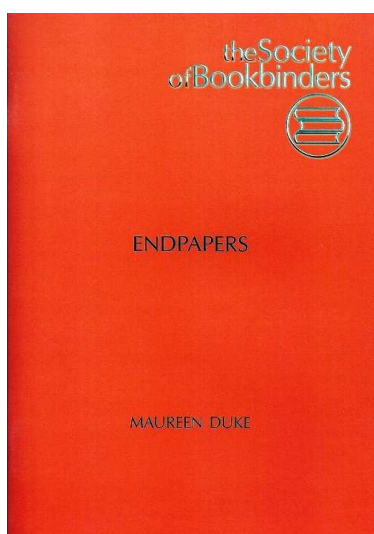
Winner - Leslie Walthers

Book - Animals at Full Moon. Poems by Erik Reece

Full leather binding with laced-in boards; inlays and onlays in leather, alum-tawed goatskin. Cotton thread. Endpapers of hand-cut laminated Moriki and Thai kozo papers. Hand-sewn silk endbands.

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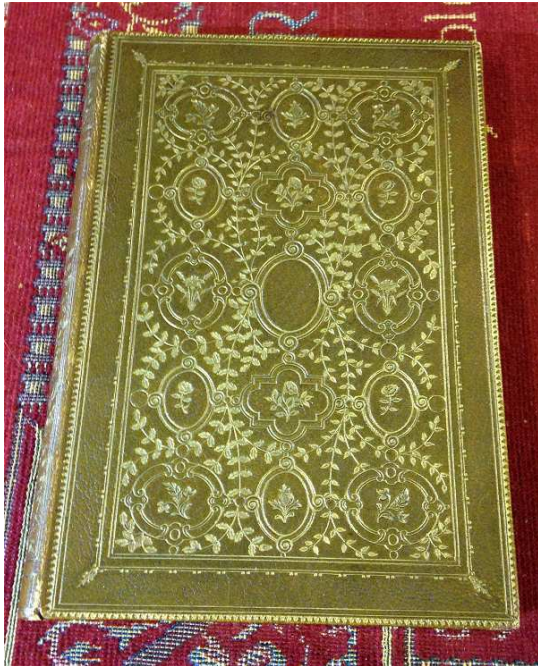
(Prices are subject to delivery charges and VAT where applicable)

Bindings from the National Leather Collection

A Hidden Treasure

by Graham Lampard

This article first appeared in the April 2018 edition of 'The Society of Bookbinders Newsletter' and appears here with the kind permission of its author Graham Lampard and the Society of Bookbinders.



There are a number of excellent bindings at the National Leather Collection, that form part of a leather literary body of work ranging from samples of the Dead Scrolls, 9th Century Qu'ran pages through to a first edition of John Waterer's *Leather in Life, Art and Industry*, which was superbly bound in a traditional full grain, black, goatskin binding by Trevor Lloyd, MBE.

The founder of the National Leather Collection, John Waterer, was a true antiquarian. A magpie, essentially. He began acquiring curiosities because of the incredible stories that they told, or the unusual histories that they held. As a result, the museum holds a large library, open to the public, of books and journals about leather and the industry. However, there are also exquisite bindings, that have been collected over the years, starting with a beautiful Zaehnsdorf bookbinding from 1895.

Zaehnsdorf binding from 1895

Extraordinarily enough, this bookbinding is the link between three uniquely separate events during the 19th and 20th Centuries. It was purchased by Waterer in 1948. The book was published in Paris, 1895 and is colour illustrated – something which was not typical at the time. The binding is beautiful; green Morocco leather with gilt tooling by George Page.

The work itself, *Émaux et Camées*, was written by Théophile Gautier in 1852. A French poet and dramatist, Gautier is known as a defender of romanticism. *Émaux et Camées*, however, is regarded as a seminal work. It introduced the antithetical literary tradition of Parnassianism. This text demonstrates Gautier's abandonment of romantic style, favouring instead a more modern approach which focuses on poetic form, rather than content. Therefore, Gautier's work itself is significant in terms of the literary legacy that it created.



Gold Tooling by George Page

In addition to poetry, however, Gautier was also a celebrated *abandonné* of the romantic ballet. He worked on the original production of *Giselle* as a librettist – writing the prose, or the story of the ballet in book format. Ever the romantic, Gautier fell in love with the first ever ballerina to dance the lead role, Carlotta Grisi. This love remained unrequited and so, ever the romantic, Gautier married her chanteuse sister Ernestina.

As if this book wasn't already interesting enough, this particular edition was acquired from the personal library of Alexandra Feodorovna. The wife of Nicholas II of Russia and granddaughter of Queen Victoria. Alexandra is usually remembered as a faithful follower of the 'mad monk', Grigori Rasputin. Perhaps more famously, the Tsarina and her family were assassinated by Bolsheviks during the communist revolution in 1918. This gruesome Yekaterinburg murder still enthralls the world to this day.



Letter Pieces in the Museum Collection

The Museum also has a collection of letter pieces from bookbinders and traders, most of whom would have long since closed. We will be looking at the British Library's catalogue of bookbinders

[<https://www.bl.uk/catalogues/bookbindings/About.aspx>] to find out further information, and hope to have a complete catalogue of the bindings available, online, for anyone to review, and to come and study.

John Waterer seems to have been a bit of a polymath. He was a copious reader and held a wide range of interests. He was a designer and his professional life took him into the design of luggage. In the book, *Leather in Life, Art and Industry*, Waterer says that only "function and utility, allied to beauty of form, texture and colour: these two, integrated, complete 'fitness for purpose'." It is this passionately held belief that led to the collection of such objects in the Museum of Leather Craft, and the Library, and the bindings reflect something of how he came to this point. He had written widely on design but we see how, gradually, he was drawn into the wider leather world. He became what might now be called 'the go-to guy' on leather.

Leather in Life, Art and Industry is 320 pages

of what he called 'an outline' and deals, firstly, with leather in the past. It is in this section that you will find examples of the kind of objects found in the Museum collection. He writes on the Leather Guilds, always with some fascinating detail, derived from his research. The Saddlers Guild fined George Marr "... for a Side Saddle very faulty, beside evil workmanship" and, in case George did not get it, the 'Saddle' was condemned to be "... burned at his doore." He takes the leather crafts, which the Guilds regulated, one by one: tanners, curriers, skinners, girdlers, glovers, cordwainers, pouch makers, cofferers, and Leathersellers and he writes about both historical and more modern objects, from medieval purses to smart 1940s luggage. Saddles, bookbinding, and other important uses get sections to themselves. He says at the beginning that he wants to leave the reader with a sense of the uniqueness of leather and a desire to know more. As a result of this work, he succeeds. Such enthusiasm is difficult to resist.



Bindings by Roger Powell (left), Trevor Lloyd (centre) and Bernard Middleton (right)

There are three copies of the book in designer bindings, one by Bernard Middleton, one by Roger Powell and the most recent by Trevor Lloyd. It is interesting to see how they have been bound: the Museum asked Trevor to do a 'high Victorian' style, black goatskin binding. However, the other bindings are personal interpretations: the one by Roger Powell has, bound in the back, a description by him of what he did. It reads:

'John W Waterer, 1946. In publishers' case binding, sewn on three tapes, spine lined with mull and paper, blue cotton-buckram case, titled in gold on red skiver label. 'New end leaves of Wiggins Teape's "Goatskin Parchment" made onto Japanese paper and linen joints; fold of "Goatskin" round first and last sections (surplus removed after gluing); frontispiece swung on paper guard; sewn with Barbour's linen thread at original sewing holes on ten single linen cords, all laced into Jackson's 171 millboard; edges gilt by SG Coates; headbands of Pearsall's "Rokfast" embroidery twist sewn over vellum and morocco formers; spine lined with Russell's "Oasis" morocco; and gold tooled; Solander case. Adhesives:- boards, endleaves, spine lining, Solander case, National Adhesives' "Spyflex" 232 – 1720; cover: boiled flour paste plus alum, precipitated chalk and thymol; gold; bleached shellac glaire.

A fascinating insight into how a master binder bound the book.

The museum is open to the public every Wednesday and Saturday, and tours can be arranged. If you would like further information please e-mail: philip.warner@nationalleathercollection.org



Graham Lampard - studied leather technology, with Roger Barlee, at the National Leathersellers Centre. His first job was with the British Leather Confederation, and he then had a very enjoyable 10 years with *Leather International* magazine travelling the world writing about the leather industry during which time he also completed a PhD investigating the interaction of obscure metals with collagen – tanning! A minor excursion into the pharmaceutical industry, before being made redundant, led him into bookbinding, when he bought an old Northampton bookbinding company, *Craftsman Binders*, without any experience of bookbinding! In his spare time he works as a Clerk to a number of school governing boards, and volunteers at the National Leather Collection.

Study Opportunities

Joint Designer Bookbinders and Society of Bookbinders Workshops 2018-2019



These workshops offer structured, intensive learning from established teachers and are designed towards a hands-on approach where students complete a structure or technique following demonstrations from the teacher. The size of each workshop is limited to allow students to benefit from individual attention.

Workshops start at 10.00 and conclude at 17.00 each day.

The fee for each workshop is £175, any materials are payable to the tutor on the day.

Oxford Pulp Board Binding

Arthur Green

17th-18th November 2018

Hanley Swan, Worcester

The transition from wooden to paper-based boards towards the end of the 16th century marks a significant development in English bookbinding history. Pulp boards were thinner, lighter and better suited to the new fashion for gold tooling; importantly, they were also much cheaper, helping to maintain pace with increased demand for smaller and cheaper printed books. Those attending this workshop will make a facsimile based on an early 17th century Oxford pulp board binding. This workshop will focus on typical structural features including: stub endleaves with printed waste; tawed thong supports laced onto pulp boards; edges trimmed in-boards and coloured; hand-worked indigo endbands; and a plain leather covering with blind tooling. This will be a busy hands-on workshop, but also aims to provide an insight into the transitions happening within bookbinding in the early modern period.

Cased in Drum Leaf Binding Artists Book

Mark Cockram

2nd-3rd February 2019

Barnes, London

The workshop will provide an introduction to the making of a unique and distinctly non-traditional artists or complete book. The structure will be based on a 'Drum Leaf' variant and be hard bound. Students will have the chance to explore different mediums to first make a text block and then a full cloth binding. Participants will, again, be encouraged hand colour, manipulate and further extend the bookcloth, each creating a unique book.

Full Leather Reback

Flora Ginn

16th-17th and 23rd-24th March 2019

South East London

The workshop is to find the best possible approach in restoring pre-1800 bindings with detached boards whilst preserving original materials as much as possible. Procedures covered:

- Spine lifting
- Endbands reinforced, repaired or re sewn if missing
- Repair of board edges & corners
- Reattachment of endpapers & original boards
- Paring and staining new leather for spine
- Rebacking
- Preserving & re-attaching original spine, if available
- Gold tooling where appropriate/necessary
- Furbishing

Moveable Book Magic

Paul Johnson

11th-12th May 2019

Derby Arboretum

The workshop begins with making a sixteen-page book with a detachable cover from a single sheet of paper. Each of the six spreads contains a different movable structure - house, furnished room, Turkish map fold, secret box (with a message inside), sailing boat and palace. Japanese locked cards adorn the cover. We will devise a narrative that links these forms and create a story that weaves its way through the pages from beginning to end.

Stub Binding

Lori Sauer

1st-2nd June 2019

Irvine, Scotland

Binding with a stub, or loose guard, has been around for centuries. Mainly used for maps and documents in the past, it is only recently that it has become popular in contemporary work.

Workshop participants make a small library of templates/models with various stub constructions for use as future reference. These are a mixture of basic methods and more complex, versatile and decorative techniques. The models show how to use a stub on a single section, multiple sections and sections combined with plates or plates only. They make use of individual stubs and stubs made from concertinas. Various folding patterns are explained as well as how to attach boards and incorporate endpapers. If time allows a multi section, rounded book will be made. This structure is very adaptable and some of its merits include: the text block opens flat; all spine styles are accommodated whether flat, rounded or rounded and backed; the creation of elegant bindings from single sections; narrow gutter margins no longer disappear in the spine; successfully backing books with thick paper; attaching plates with no sewing. There will be a materials charge of no more than £10 payable on the day.

Further information will be available from

www.designerbookbinders.org.uk/teaching/jointworkshops/workshops.html

Bookbinding Workshops with Doug Mitchell

HF Holidays, Dovedale, Peak District

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

Bookings through their [website](#)

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

Bookbinding workshops with Megan Stallworthy at arts centres and book festivals in Devon, Cornwall and Somerset. Perfect for artists, writers, teachers and anyone interested in making books, you will learn core bookbinding skills of folding, cutting, sewing and glueing, and take home your own handmade books along with a set of workshop notes. All the equipment and materials are provided.

Pamphlet Sewn Books

Saturday 22 September 2018

Appledore Book Festival

The Cross-Structure Binding and the Everlasting Fold Book

Monday 12 November 2018

Taunton Literary Festival

Handmade Books for Christmas

Saturday 24 November 2018

The Devon Guild of Craftsmen

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

Designer Bookbinders Masterclass Series 2018



The Autumn 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.

Dominic Riley - 'Knife Sharpening, Leather Paring and Covering'

29th-30th September 2018

This workshop will focus on several techniques for working with leather. First we will look at knife sharpening, comparing different approaches. Then we will practice paring leather using the machine, the spoke shave and the knife. We will produce thinly pared strips useful for joints and onlays, thin down a large piece of leather, and edge pare the turn-ins for a cover. We will finish by covering a panel, concentrating on accurate edges and neat corners.

Dominic specialises in restoration and Design Binding. He was elected Fellow of DB in 2008 and in 2013 won first prize in the International Bookbinding competition. He teaches widely, both in the UK, across Europe, in Australia and New Zealand, and each summer in the USA. He co-founded the bookbinding program at the San Francisco Center for the Book, the SoB/DB joint workshops, and the SoB Seminar. He currently serves as president of the Society of Bookbinders.

Cost: £200 Materials cost: TBA

Andrew Brown - 'Decorative and Creative Leatherworking'

20th-21st October 2018

Leather is a fantastic medium for creative expression and its qualities of subtle and ostentatious manipulation are boundless. In this Masterclass, we will sharpen our paring knives, make sure we have plenty of spare No.10A Swann-Morton scalpel blades, a Brockman/Scharf-Fix machine to the ready, spirit dyes and paste and plenty of sandpaper of variable grit - and determination. Please bring enthusiastic experimentation and excitement.

Andrew Brown serendipitously discovered bookbinding in 1989 and endured a protracted apprenticeship with Paul Delrue throughout the 90's, which was as enlightening as it was ridiculous.

After 16yrs of selfemployment as Artisan Bindery, he now works for a commercial bookbinders, Deanprint in Stockport. Andrew has won most of the DB annual competition prizes (apart from the Elizabeth Greenhill and Ash Lettering awards), and has design bindings in private and public collections worldwide.

Cost: £200 Materials cost: TBA

Midori KunikataCockram - 'Hako Chitsu (box Case)'

10th-11th November 2018

During this Masterclass students will make the traditional Japanese hinged box case. This style of box provides ideal storage for various sizes and shapes of books and papers. The basic construction is a wrap-around enclosure with a 4 sided box and it contains a lift out tray. Once students learn this style of box making, the method can be adapted to wrap-around case making. *Midori Kunikata-Cockram, born in Tokyo, living in the UK since 1996, graduated from the BA Joshibi University of Art and Design, Tokyo and Guildford College of Technology where she studied fine Bookbinding and Conservation. She opened the 'Jade Bookbinding Studio', London, in 1997, where she provides private tuition and works on commissioned and personal projects. Midori was elected Fellow of Designer Bookbinders in 2007.*

Cost: £200 Materials cost: TBA

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

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

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 in Worcestershire

Workshops

A regular programme of workshops and events is held throughout the year. Workshops are in small groups and give step-by-step tuition in various bookbinding and conservation techniques.

Workshops are held at the studio near Malvern and are led by Arthur, as well as occasional guest lecturers.

Upcoming Programme

Springback binding 10th- 14th September (5 days), £475

Leather paring 21st October, £95

Introduction to bookbinding, 27th October, £95.

Parchment Repair, 19th January, £100 (+£25 materials fee)

Open Studio Sessions

These sessions are a chance to work on individual bookbinding and conservation projects with full use of the well-equipped studio. Supervision and guidance is on hand and sessions are tailored to fit your requirements. Regular sessions are held on Fridays, and monthly at weekends, please see the website for dates.

For further details, please contact Arthur:

Green's Books Ltd.
Unit 6, Cygnet business Centre,
Worcester Road, Hanley Swan
Worcestershire, WR8 0EA

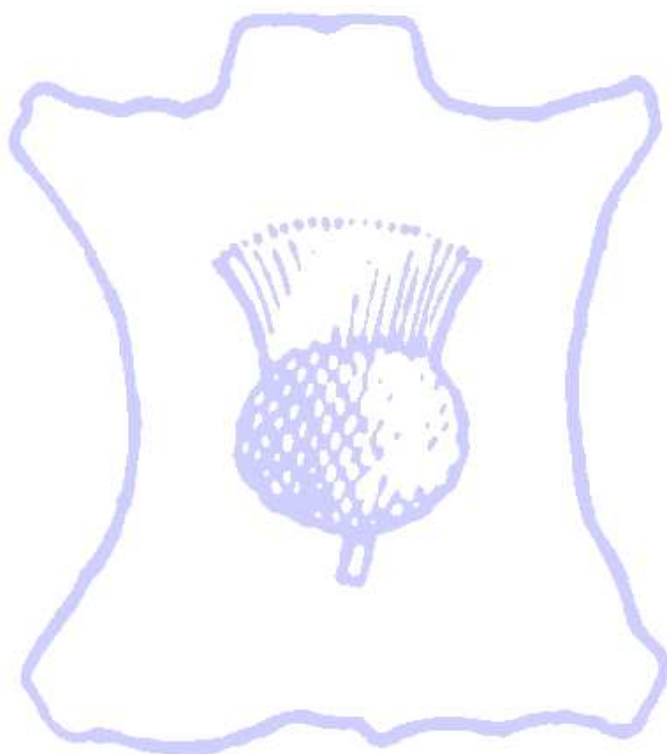
Tel: 07921457174
arthur@greensbooks.co.uk
www.greensbooks.co.uk

Scottish Borders

One-to-one or two-to-one tuition in a private studio located in a beautiful rural setting in the Scottish Borders: close to Berwick on Tweed with easy access by road or rail.

Personal tuition from an award winning craftsman! All tuition tailored to suit the skills level of the individual student. If there is a particular technique or a skill you are looking to develop or improve, or if you are a complete beginner taking your first steps into the art & craft of this ancient discipline,

Contact Mark Ramsden via bookmanconservation.co.uk, or call 01361 882028
or e-mail me bookman@btinternet.com.



The Grange, Grange Road, Ellesmere, Shropshire



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.

PAYHEMBURY MARBLED PAPERS



www.payhembury.com

WORKSHOPS

25th and 26th November

10.00 – 4.00 pm

£65 + Materials

at

Cuckoo Farm Studios

Colchester CO4 5HH

Contact: Colin Brown

07440 158361

b.arrangement@hotmail.com

Otter Education - Classes in Winchester and Midhurst, UK



OTTER EDUCATION

Whether you're looking for a serious commitment or simply want to learn something new and have fun while doing it, there's nothing more important than being taught by an experienced Arts & Crafts Instructor. Marysa de Veer has been offering her services to people of all ages since 1993, and is here to give you the personalised attention you deserve so that you can reach your full potential.

Please visit her [web site](#) to view the full range of tuition options available.

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

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

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

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:

www.schoolforbookbindingarts.com

email: info@cattailrun.com

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.

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

North Bennet Street School, Boston, MA - Full-time Bookbinding Program

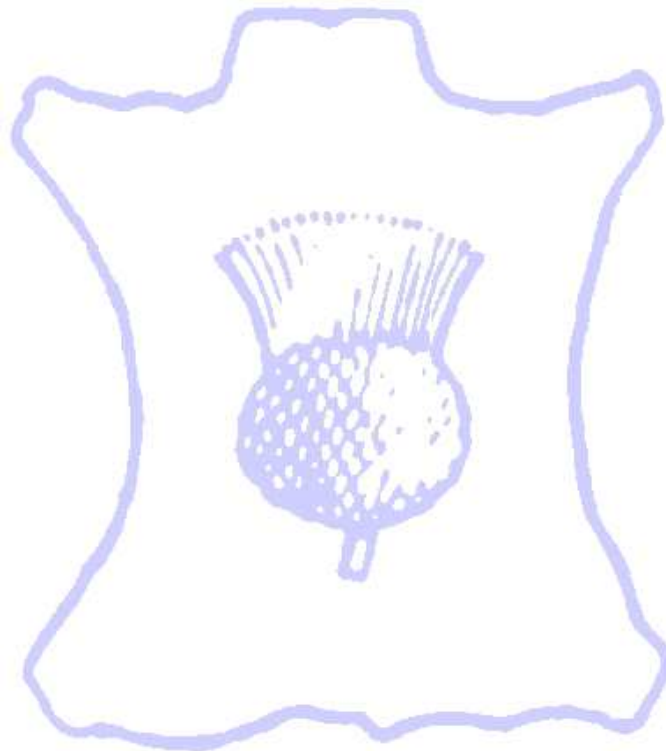
plus Workshops and Short Courses

**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

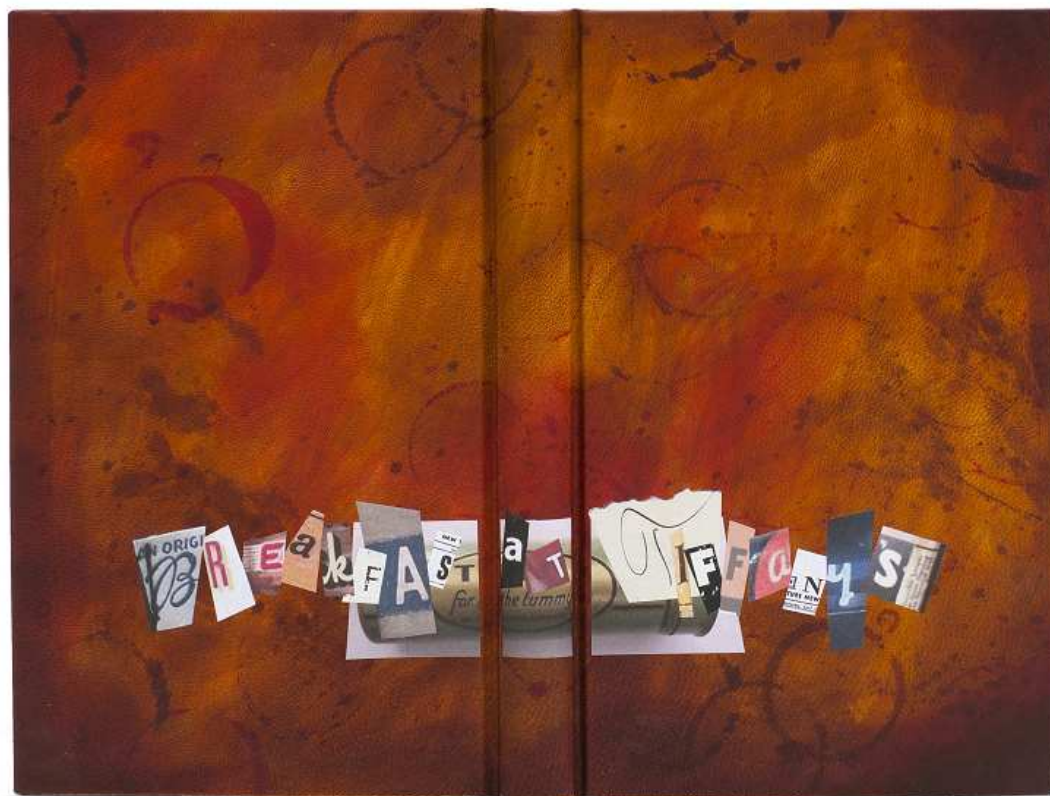
If you have a listing that you would like included on this page,
please let us know by e-mail to sales@hewit.com



Customers Recent Bindings

Breakfast at Tiffany's

bound by Kari Tveite



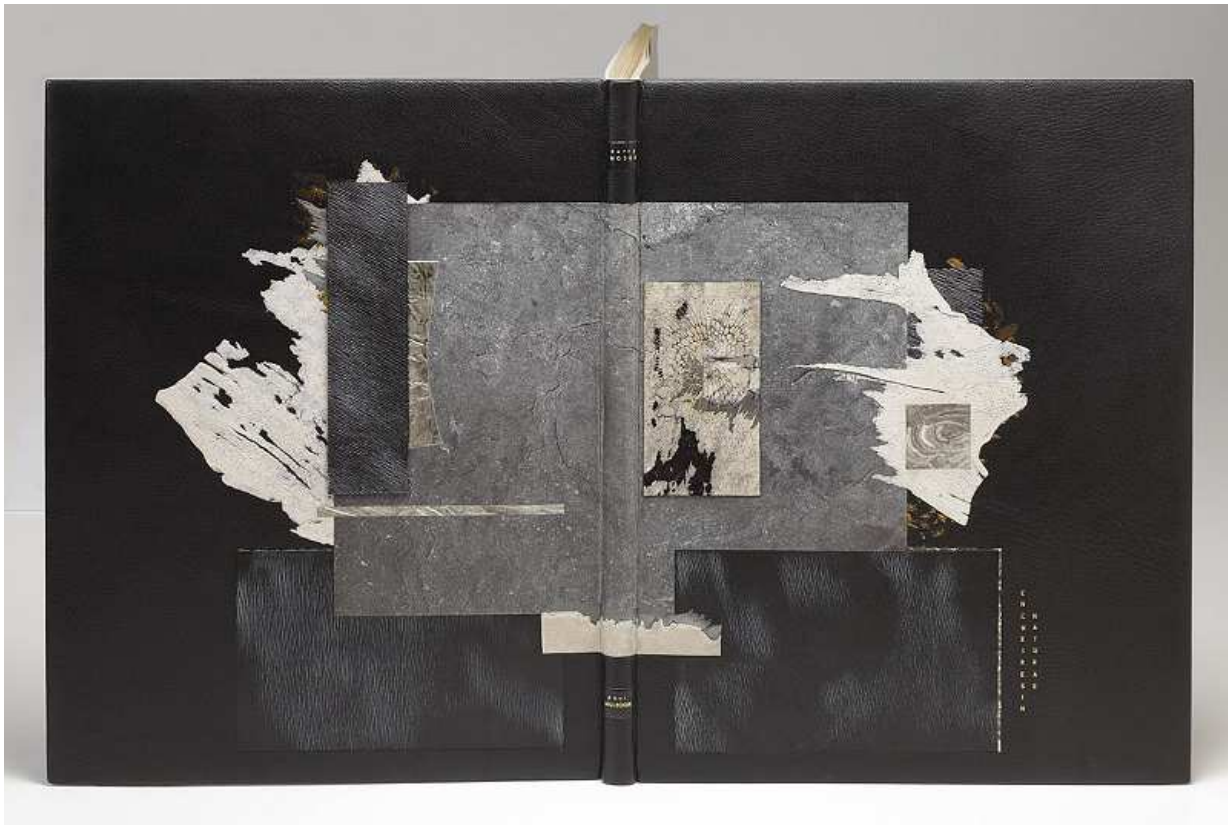
Breakfast at Tiffany's by Truman Capote
Introduction by Jay McInerney
Illustrations by Karen Klassen
Published by The Folio Society

This binding, was the winner of the J Hewit & Sons, *Interesting Treatment of Leather* prize in the Designer Bookbinders Competition 2014

For the cover, i.e. the writer's desk, our Fair Goat was used. Leather dyes were applied using various brushes, cotton wool and sponges building up layers to get an aged effect. The base colour consists of six different pigments, some thinned with white spirit. Marks made by cocktail glasses were an important part of the design (and these also tie in with the end papers and edge decoration). Kari made these using different sizes of glasses dipped in leather dyes. It took some time, and a lot of practise runs to get the desired 'print'.

"The cigarette burns were a technical challenge. I found the leather puckered as the fibres shrunk, if it got too hot, - or a hole would appear. It did help however to PVA the leather onto the board first. Stubbing out the cigarettes on the leather, and singeing it with the lighter gave good results. All this, and I don't even smoke! After stippling and splashing, I finally poured on shellac (French polish) to

Kari can be contacted on karitveite@yahoo.co.uk



Encheiresin Naturae by Paul Muldoon
Illustrations by Barry Moser
Published by Nawakum Press, 2015

Full Chieftan leather binding sewn on 5 cords with boards laced-in. Rough edge gilding and silk embroidered headbands. Inlays of sanded embossed goat leather, and pewter. Onlays of slate stone leaf, leather splits, pewter and wasp's nest. Centerpiece inlay made of collaged leather splits, leather, pewter and dried section of *Watsonia* bulb. Gold leaf tooling and title. Unique leather split flyleaves and edge to edge slate stone leaf.

"Moser's work inspired me to create a bold design with elements of the earth with materials such as pewter, stone and plant. The geometrical shapes and tones introduce his prints."

Coleen Curry bound her first book in 2003 in Colorado and was hooked. She then became a student of Monique Lallier at the American Academy of Bookbinding (AAB) and graduated in 2009 with a diploma in Fine Binding. She has studied with Eleanore Ramsey, Dominic Riley and Hélène Jolis. Coleen teaches at AAB and is also an assistant to Don Glaister. She is a Board member of the San Francisco Center for the Book and a past President of the Hand Bookbinders of California. Coleen has exhibited internationally and her work is held in private collections. She is Canadian and lives in Muir Beach, CA with her husband, where she crafts design bindings, runs trails and rock climbs in her free time.

Coleen and her work can be found at [Coleen Curry Fine Bookbinding](#)

Dates for your Diary

Form & Function: The Genius of the Book

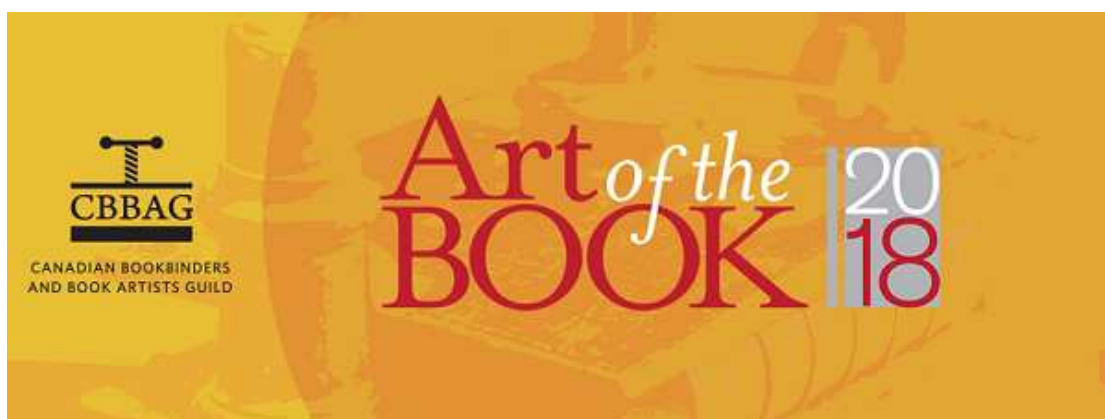
16th June - 23rd September 2018



Dive deep into one of the world's greatest technologies - the book. Discover a history beyond what's printed on the page, seen in the structure, craftsmanship, and beauty of this often-overlooked marvel. Curated by Renate Mesmer, the Folger's head of conservation, Genius of the Book shows the Folger collection from a completely different perspective.

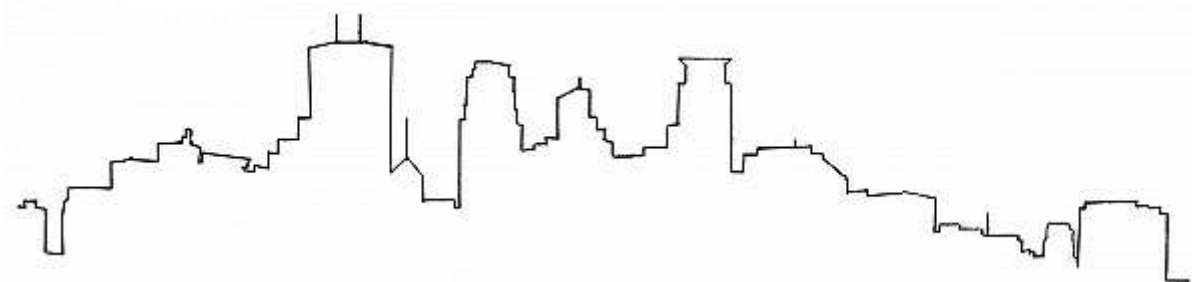
Further details are available from the Folger Shakespeare Library [Web Site](#).

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.

***The Guild of Book Workers - Standards of Excellence Seminar in Hand Bookbinding 2018
18th-20th October 2018, Minneapolis, MN**



Held annually at a different location around the country, participants attend presentations by leading experts in the fields related to the book and paper arts. Tours of binderies, conservation facilities, rare book libraries and papermaking establishments are regularly arranged in conjunction with the event.

Presentations and Presenters

- Jana Pullman - Hand-tooling on Books with Foils and Leather Inlays
- Jim Croft - Old Ways & Glory Days of Quality Book Materials and Structures
- Shawn Sheehy - Bringing a Structure to Life with Pop-ups
- Gaylord Shanilec - A Natural History

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

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

***Codex VII - Bookfair and Symposium
3rd-6th February 2019 - Craneway Pavilion, 1414 Harbour Way, Richmond, CA 94804**



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

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

***The Society of Bookbinders Education and Training Conference, Bath
29th August - 1st September 2019**



The Society of Bookbinders 22nd Education and Training Conference will run from the afternoon of Thursday 29th August to the morning of Sunday 1st September 2019 and will be held at the University of Bath. This is an exciting change of venue for us giving a chance for you to visit the ancient Roman City of Bath. This venue is also a new construction with up to-date lecture theatres and accommodation.

Speakers

Glen Malkin - Airbrushing for the Artistically Challenged

Glen Bartley - Lining a Box with Velvet

Edward Cheese - Books, Libraries and Museums: Problems and Possibilities for Book Conservation

Sün Evrard - Conservation Binding in Stone Veneer

Cor Aerssens - Boxes; One Thought Leads to Another

Pascale Therond - Good Tooling Nesta Davies - Tacketed Bondings and Endpapers

Tine Norelle - Perfect Measuring, Cutting and Folding

Sol Rebora - The Reversible Stub Binding for Fine Binding Christina Balbiano D'Aramengo - When Printmaking, Typography and Bookbinding Meet

Derek Hood - Leather Inlays and Onays Midori Kunikata Cockram - Sunago - The Japanese Art of Decorating Paper with Gold Leaf

The conference will be hosting, Lectures, the Suppliers fair, in a new format and more integrated into the conference function. The restaurant and evening venues are alongside the main conference Halls as are the accommodation blocks. All are on the same level and there are 4 lifts within the conference centre for ease of access. There is ample car parking space at the campus. There are 3 ATM machines in close proximity.

The Suppliers Fair will be open on the Friday and Saturday, and is on the 1st floor, large balcony area, which is between the lecture halls with mid-morning and afternoon refreshments served nearby. The major suppliers of bookbinding and related crafts will attend, and there will be ample time for shopping and browsing. There is an option for early arrivals on the Thursday afternoon to visit the Bindery of George Bayntun in Bath or to explore the City with a guide.

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

The OPEN • SET competition 2020



Registration for OPEN • SET is now open!

The OPEN • SET competition and exhibition is a triennial event in the United States, featuring finely crafted design bookbindings. Sponsored by the American Academy of Bookbinding, it is designed to

encourage both new binders and professionals, and is open to binders around the world. OPEN • SET 2020 offers prizes and acknowledgement in two categories: participants may choose to bind a book of their choice in the Open Category, or bind a book that the competition provides in the Set Category. Entries are limited to one book per category, per binder.

The Set Book for the competition is a commissioned work designed and printed by Russell Maret, a highly recognized letterpress printer from New York. For his biography and description of the Set Book, [click here](#). Binders are invited to work expressively inside the book while creating the binding. It is the hope of the organizers that the Set Book - by inviting a more involved response throughout the whole book - will encourage a fire of creativity in the submissions.

Binders from all levels and cultures are invited to participate, as OPEN • SET is not limited to citizens of the United States nor to students or affiliates of AAB. All entries will be reviewed by a blind jury of three professional binders. The three members for the jury are Monique Lallier, Mark Esser, and Patricia Owen. To read their biographies, [click here](#). Books selected for the exhibition will travel to four major cities throughout the year 2020.

2020 Exhibition venues!

New York City - The Grolier Club
San Francisco - The American Bookbinders Museum
Salt Lake City - Marriot Library, University of Utah
Austin - Austin Public Library

Awards

OPEN

First place \$3000
Second Place \$2000
Third Place \$1000

SET

First place \$3000
Second Place \$2000
Third Place \$1000

HIGHLY COMMENDABLE

Multiple Highly Commendable recognition prizes of \$100 are awarded to bindings that exhibit an extraordinary implementation of a particular feature of the binding such as headbands, onlays, inlays, design, use of unusual materials, unusual structure, tooling, etc.

OPEN • SET would like to express our appreciation to Harmatan and Oakridge Leathers and J Hewit and Sons Ltd. for their generous sponsorship of these awards.

Timeline

August 15, 2018: Registration opens
May 1, 2019: Registration closes
September 1, 2019: Submission due
September 2019: Jury review
November 2019: Non-exhibition books returned
Full year 2020: Exhibition travels

Further information may be found on the AAB web site at - bookbindingacademy.org

J. Hewit & Sons will have a stand at the event(s) marked '*'. If you would like us to bring specific items for you to purchase, please let us know at least 4 weeks in advance of the event.