

Skin Deep

The Biannual Newsletter from J. Hewit & Sons Ltd.

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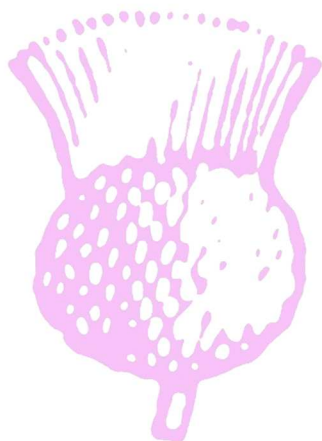
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Where the Laser Meets the Leather

Step-by-Step Laser Cutting and Engraving Leather

By Sarah Pike

If you had ever told me that, as an artist trained in traditional figurative painting who works in stone lithography, I would end up running a laser cutting business, I wouldn't have believed you. But it was through my printmaking discipline and sensibilities that I came to work with laser cutting. And today I draw great satisfaction in helping artists—primarily bookbinders—bridge the gap between handcraft and new technologies.

In this article I will share a variety of laser cutting and engraving techniques for working with leather and parchment.

A Look at What's Possible

Laser cutters, which vaporize material using a pulsating beam of light, perform three main tasks: they cut, line engrave, and area engrave. When the laser cuts or line engraves, it follows the path of the line; when it area engraves it moves back and forth like an ink-jet printer. Note that in this context, engraving refers to the partial removal of material that can be performed at multiple depths [fig 1].

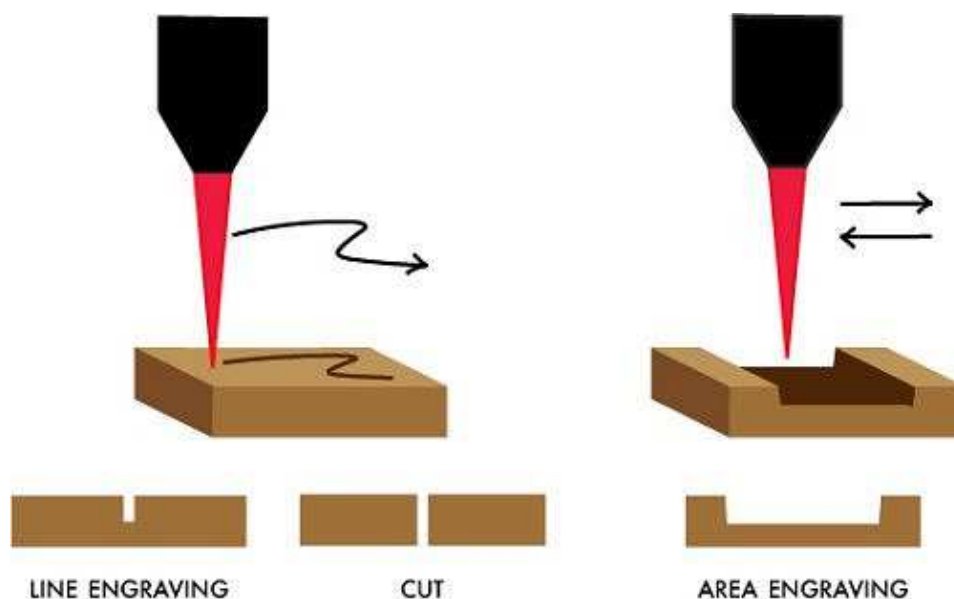


fig 1

The type of laser cutter you're most likely to come across at businesses like mine or at makerspaces and universities are CO2 lasers. These lasers can cut and engrave a variety of organic materials, such as paper, board, wood, leather, fabric, acrylic, and much more. That said, the question I most often get is, "Can you cut metal?" The answer is no: a fiber laser is needed for laser cutting metal. Due to their size and cost, fiber lasers are more often found at businesses that service industrial companies.

While I'll try to be as specific as possible, so many variables come into play that it's difficult to give universal guidelines. Laser cutter settings can vary greatly depending on how the leather was processed, the dye used, what part of the skin is being used, and the life of the animal. So for each project I undertake, I conduct a round of material testing as an essential, if sometimes time-consuming, first step. With laser cutting it's not unusual for the testing and prototyping phase to be

lengthier than production. But not to worry, that's why I'm here with the knowledge and experience to help you solve problems and strategize an approach to challenges that may arise.

Now let me introduce you to five options of laser cutting and engraving leather and parchment, along with special considerations for each method.

Laser Cut Leather

Laser cutting is particularly well suited to projects where fine, precise cutting is needed [figs 2 & 3]

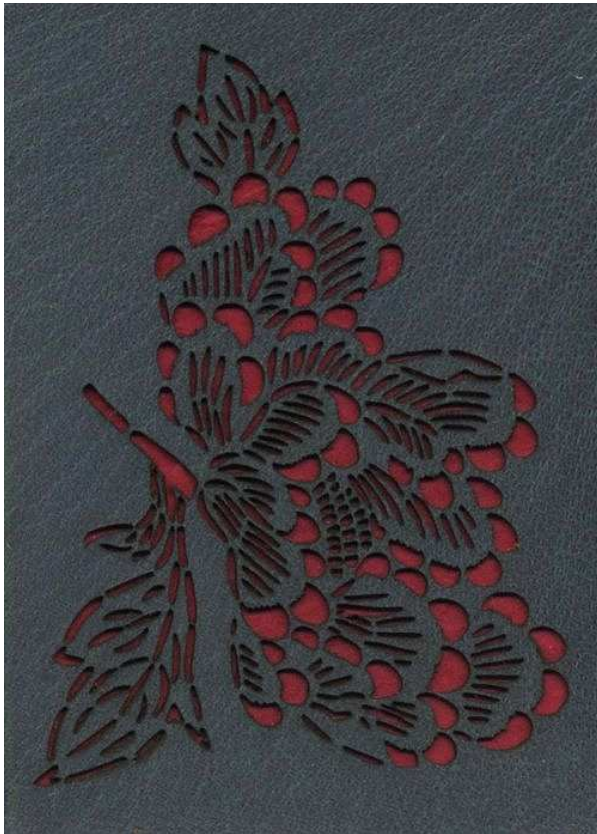


fig 2

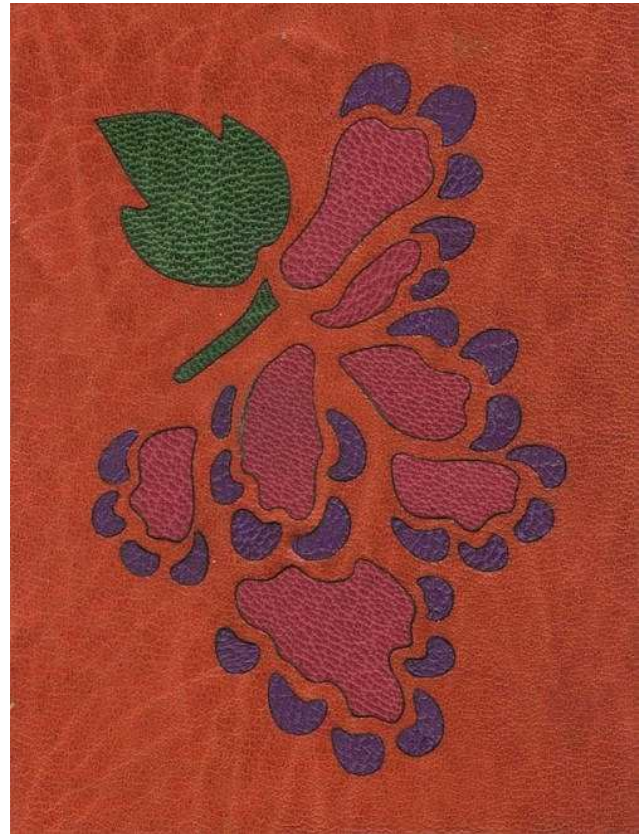


fig 3

Preparing Leather

- Depending on the intricacy and scale of your design, you'll generally want to work with leather that has been pared down. Leather is dense material and the density can vary across the skin so the power of the laser is often set slightly higher to insure that it will completely cut through in all. Paring leather to .018" (0.45mm) or less is optimal for marquetry, inlay, and small-scale designs.
- Tighten the leather by pasting off the backside and smoothing it out on Mylar or dampening it and drying it on a sheet of glass. This will not only help flatten the material but also create a tighter structure, resulting in a cleaner cut.

Special Considerations

- While a laser cutter can cut very intricate designs at a small scale [fig 3], there is a threshold. A good rule of thumb, though there are always exceptions, is that your thickest line shouldn't be narrower than the thickness of the material. When working with small-scale images, do a test cut to see if the image or material needs to be altered.

- Laser cutters burn material away, which can create a char residue on the cut edges. When leather is pared down, the residue is minimal or may not be noticeable. But when the leather is thicker, the residue may come off on your hands. Pasting off the face of the leather or using low tack mask can help protect the leather during production and assembly.
- For marquetry or interlocking pieces, kerf is adjusted in the digital file. Test the material for kerf loss, adjust the file, then test again—making additional adjustments as needed. Laser cutters are super precise but there is a limit to their tolerance and because of density variation in a skin, kerf loss can slightly vary. Sometimes expectations of “perfection” need to be adjusted.

Laser Engraved Leather

Laser engraving leather can achieve an embossed look. While many leathers turn darker when engraved, some turn lighter.

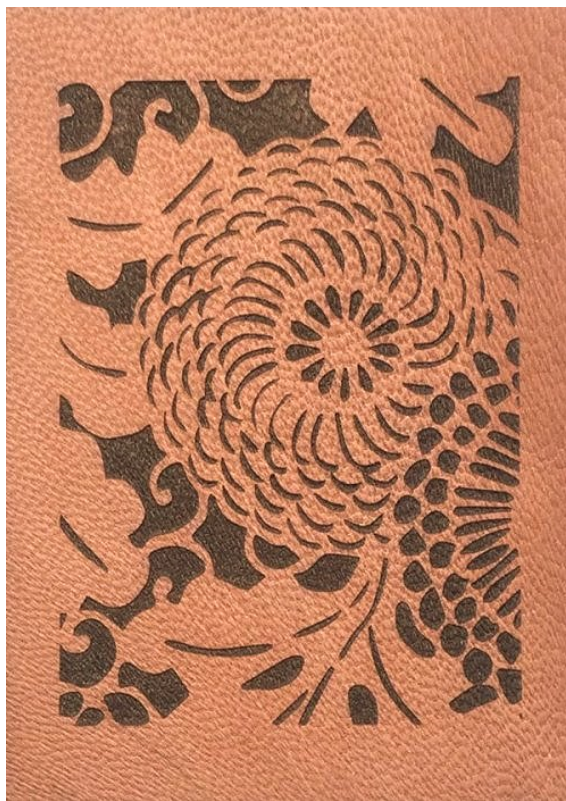


fig 4

Special Consideration

- The effect of laser engraving leather varies greatly depending on how the leather was processed and, if colored, the nature of the dye. With some leathers, the engraved area turns a lighter color; with others, it turns darker [fig 4]. You might be able to get a range of values by changing the settings. Again, testing is essential, as it's difficult to predict how a particular leather will react to engraving.
- Depending on how powerful the setting is, laser engraving can leave a charred residue in the engraved area. Pasting off the face of the leather or using low tack mask can help protect the leather. Sometimes when this residue is brushed away it reveals a lighter or modelled area.

Laser Cut Parchment

Laser cutting expands opportunities for creating pierced parchment [fig 5].



fig 5

Preparing Parchment

- While preparing parchment for laser cutting is best tackled on a case-by-case basis, one of the most important prerequisites is that the parchment lie flat. A parchment's susceptibility to changes in humidity and a propensity to return to the shape of the animal can present a challenge. You can use double-sided tape to temporarily adhere the parchment to the laser bed.

Special Considerations

- Optimal thickness for laser cut parchment is a bit tricky. The thinner it is, the easier it is to cut. But if the parchment is too thin, the heat of the laser can cause it to flex and distort.
- Since laser cutting is a heat-based method, you'll most likely see discoloration on the cut edge [fig 6]. The darkness of the color will vary depending on the type of skin and the thickness.



fig 6

Laser Engraved Parchment

I am a particular fan of techniques that are unique to the laser cutter. Laser engraved parchment is one of these. When I first started experimenting, I thought I would achieve a watermark effect similar to laser engraving Japanese paper [fig 9]. But instead of making the engraved area more transparent when I laser engraved the parchment, something else wonderful happened. The areas where the laser hit turned white [fig 7]. Instead of created a recessed engraved area the surface is ever so slightly raised.

However, if the laser is adjusted to a higher setting, the engraved area does become recessed and turns darker. What is fascinating about this is that the texture produced varies depending on the type of animal and how deep in the epidermis the laser penetrates [fig 8].



fig 7



fig 8



fig 9

Special Considerations

- All the same special considerations that apply to laser cutting parchment, above, also apply to engraving. Here, the flatness of the material is even more important because swells can change the distance between the laser and the material, turning the engraved area off-white or light tan.
- Engraving settings can change, depending on where you're engraving on the skin. Plan on testing on different areas of the skin and expect the amount of overage to be high.

Laser Engraved Die Stamp with Laser Cut Inlay

Laser engraved die stamps expand opportunities for embossing texture and images into leather using non-heat means. In *fig 10* the laser cutter was used in three ways:

- The shape of the fox was laser cut out of card stock, then glued onto board to create a recess.
- The leather inlay was laser cut.
- An acrylic die stamp was cut and engraved to transfer lines and texture to the inlay.

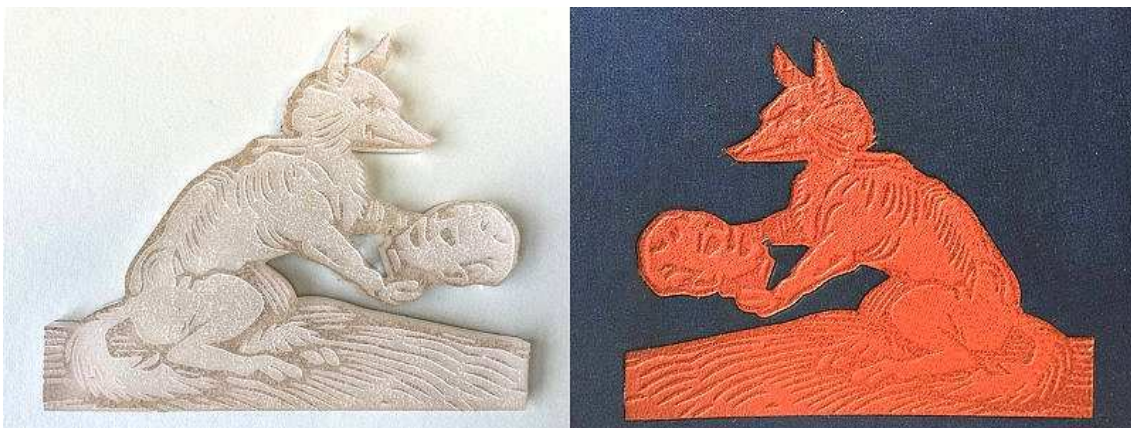


fig 10



fig 11

Another example of the use of laser engraved acrylic die stamps can be seen in Amy Borezo's binding for *Primates*, published by 21st Editions [fig 11]. For this project I laser engraved two 15" x 15" plates and one thinner plate for the spine. They beautifully embossed the leather with an image of a forest, rendering a lost and found effect.

Special Consideration

- Laser cutters work by pulsating light. You can set the PPI, or pulses per inch, at different resolutions to either accentuate or diminish the visibility of these pulses. Depending on the image and the engraving process, a diffusion dither may be visible on very close inspection.

From laser cut leather to engraved parchment and acrylic die stamps laser cutters offer a range of options for bookbinders and leather workers but this is only the beginning. There is so much more they can do, including cutting and engraving binders board, custom acrylic gluing templates, and fine paper cutting. The opportunities are endless.

Sarah Pike is an artist and owner of FreeFall Laser, a laser-cutting studio in the United States specializing in creating custom work for artists and designers. She has spoken and given demonstrations on innovative laser cutting techniques at the American Institute for Conservation Annual Meeting in Houston, Texas; SNAP International Printmaking Symposium in Rhine, Germany; and SGC International Conferences in Portland, Oregon and Dallas, Texas.

Stay in touch, share your ideas with me, and get inspired by signing up for Adventures in Laser Cutting, my monthly newsletter on innovative laser cutting techniques and projects:

Sarah Pike
sarah@freefall-laser.com
www.freefall-laser.com

Product & Company News

Society of Bookbinders Journal 2018

Contents:

Ann-Marie Miller: Conserving Parchment Stationery Bindings
Paul Johnson: The Pop-up Carousel Book
Anne Roberts: Riebau's Apprentice
Gwendoline Lemée: A Beautiful Book Brought Back to Life
Consuela Metzger: Stationery Bindings
David Pinniger: Bookworms: Fact and Fiction
Dee La Vardera: Bound by Veterans
Julia J Smith: What Can Bindings Tell Us About Literature
Roger Green: The Double Book or Dos-à-Dos

£18.00 each



Italian Marble Papers....



..... are back in stock. There are 9 stunning designs in this range of hand marbled, antiqued-finished papers. The papers, all of which have traditional European designs, are hand polished with Beeswax, reminiscent of late 19th traditional papers. The sheet size is approx 70 x 50cm (short grain). The sheets are produced from 90gsm archivally buffered (acid-free) laid paper.

Prices:

Singles - £12.75/sheet
25 to 49 sheets - £12.00/sheet
50 to 99 sheets - £11.63/sheet
100 to 499 sheets - £11.25/sheet
500+ sheets - £10.88/sheet

(subject to shipping charges and VAT where applicable)

Scharf-fix Paring Machine

We are very pleased to advise that with the help of the manufacturer, we are now able to offer the Scharf-Fix at a much reduced price.



A simple device without complicated mechanisms or motors. It allows the paring of leather to become a simple routine. Edge-paring and corners are a 'breeze' to undertake and as it is also so precise, preparing onlays and inlays become easy tasks. It can also cope with handling large areas of leather. The machine is provided with 3 roller-cylinders of different widths - 4, 8 and 12mm to make it capable of paring even narrow pieces. The patented mechanism of the Scharf-Fix automatically makes the knife stay in the chosen position, so there is no need for time consuming readjustments.

The Scharf-Fix can thin down leather starting as thick as 4mm. However, if the leather is tough and unyielding, skiving it down to the final desired thickness might require 2 or perhaps 3 passes, decreasing the skiving thickness with each pass, until the required substance is achieved.

New (Reduced) Price: £285.00 each

(subject to shipping charges and VAT where applicable)

Social Media



In addition to our regular Facebook and occasional Twitter postings, we are very happy to advise that we are now on Instagram. We would be delighted for you to follow us at these links:

Facebook - [hewitonline](#)

Instagram - [jhewitsons](#)

Twitter - [hewitonline](#)

The Designer Bookbinders Competition, 2018



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

Winner - Yuko Matsuno

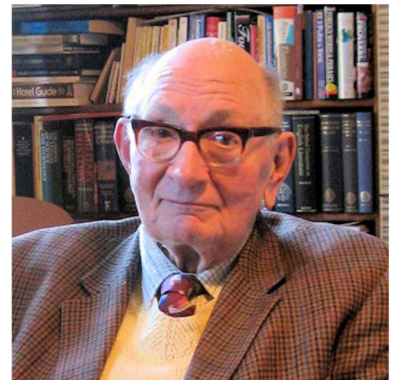
Book - Fifty-one Poems by Mary Webb

Our warm congratulations go to Yuko.

Great Losses to the Bookbinding World



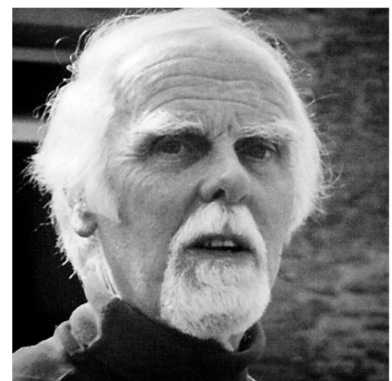
Maureen Duke BEM
1928 - 2018



Bernard Chester Middleton MBE
1924 – 2019



Faith Shannon
1938 - 2018



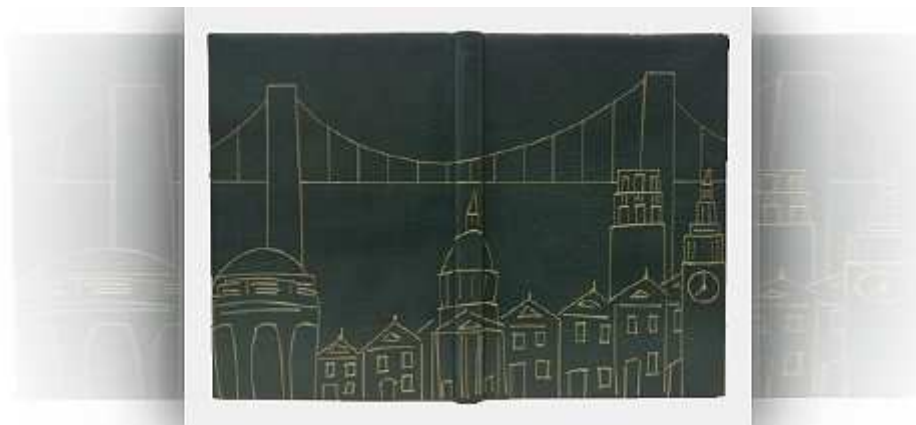
Philip Smith MBE
1928 - 2018

May They Rest in Peace

Obituaries may be found on the Designer Bookbinders web site.

Study Opportunities

DB/SoB Joint Workshop Series



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.

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 resewn 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

Workshops & Short Courses at the Black Fox Bindery, 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.

Fabric Book Covers - An Alternative Technique

By Mylyn McColl

Saturday 4th May 2019

Fabric coverings for books are a fabulous way to create alternative and unique bindings. Although, quite often trying to back a delicate, vintage cloth, for example, prior to covering can be a challenge. In this one-day workshop Mylyn will share a technique that she developed out of necessity. This came about after she had several clients wishing to use different coverings such as tartan and silkscreened cloth, which then inspired her to start using reclaimed and vintage fabrics for her own bindings. This will be a demo-and-do day and Mylyn will take you through some tips and tricks to ensure each participant goes home with two fabric-covered bindings - one quarter and one full. This workshop is aimed at the intermediate level binder, so some basic binding skills are required.

All of the materials will be supplied but if you wish to bring your own fabrics please feel free. The class will be limited to 5 places for everyone to get a chance for 1:1 tuition, so please book your places early to save disappointment. The cost per participant is £70 to be made payable in advance.

Mylyn has been working as a professional bookbinder for over 10 years. She honed her craft within various binderies across the UK. She developed her fine binding skills studying with Mark Cockram and Kathy Abbott. She has twice been awarded prizes in the DB annual competition. She is an active member within the bookbinding community; she is currently co-organiser of the Society of Bookbinders International Competition and is on the Society's London and South committee. She works in a small bindery in London and teaches the craft at a variety of venues and provides tuition from her home bindery. She is a tutor of various courses at the Bound by Veteran project at Shepherds Daffodil Barn in Wiltshire.

Black Fox Bindery On the Road

Non-Adhesive Binding With Decorated Paper Covers By Nicky Oliver & Arthur Green

18th - 19th May 2019

Black Fox Bindery is on the road for this workshop - teaming up with Arthur Green from Green's Books. This two-day workshop is being held at Arthur's bindery in Hanley Swan, near Malvern. Day one of the workshop - Nicky will be introducing you to various decorative techniques such as relief printing, home-made stamp printing, ink work and collage - plus a bit more if time allows. At the end of the first day we should all have a wonderful selection of unique papers to use for either covering material or endpapers. Day two, Arthur will be showing you how to bind a non-adhesive, limp paper binding, using our decorative papers.

Workshops at Green's Books are taught in small groups to ensure one-to-one tuition. The cost of the two days will be £200 per person. For booking please email: arthur@greensbooks.co.uk

Arthur Green is an independent Book Conservator with particular interest in the history of bookbinding. After five years working as a trade bookbinder he graduated with distinction from a Post Graduate Diploma in Conservation at Camberwell College of Arts in 2008. Following internships at The Leather Conservation Centre and The British Library Arthur worked for the Oxford Conservation Consortium, he then spent over five years working at the University of Oxford's Bodleian Library. Arthur has published articles on bookbinding and conservation and started teaching in 2012. In 2016 he set up as an independent conservator and teacher, and currently has a studio near Malvern, Worcestershire, UK.

From Nicky - I am always enthusiastic about hosting workshops for different tutors as I feel that everyone who is involved gets so much out of it; participants get access to a new tutor and subject matter, the tutors get to teach new faces in a different workshop or have skills they would like to impart but have not had the opportunity to do so due to lack of venue and I get to see how other binders/artists teach while I bake cakes and serve hot drinks! So it is with great pleasure and excitement to be able to be hosting this one week class...

Black Fox Bindery hosts Triple Board Bindings

By Eliška Čabalová

Monday 17th June - Friday 21st June 2019

This technique, taught by Eliška Čabalová, is a Jan Sabota structure. It is a beautiful structure, based upon the French style binding with the addition of a very unique design detail, useful for design and fine binders alike. This intensive one-week workshop (a first here at Black Fox Bindery) is aimed at the more experienced binder. You will be concentrating on the technical aspect of this binding; the decoration can be applied after the binding has been completed.

This is a very rare opportunity and the class numbers are limited to 5 people because of the nature of the subject. The places are expected to go quickly, so please book early to save disappointment. The fee for the week will be £550 per person and the materials will be supplied. The text blocks will have to be provided and sewn by the participants in advance. Further information will be given once bookings have been made.

Eliška is the Head of the Studio of Packaging and Book Design of the Faculty of Fine Arts, University of Ostrava, Czech Republic. She is a book designer and her practice focuses on bookbinding, artist's book design, graphic design, digital graphics, calligraphy and package design. Eliška's works of art are held in numerous art collections and her pieces can be seen in one-man shows and group exhibitions in various Czech art galleries. She has taken part in many international art competitions and exhibitions in the field of book design and has received numerous awards. She has also been a lecturer in several international bookbinding workshops.

If you have enquiries about these workshops or would like to book a place, please do not hesitate to get in touch with Nicky at nicky@blackfoxbindery.com or on 07929 549140.

Bookbinding and Decorative Paper Course, Turin, Italy

When: 29th June - 6th July 2019

Tutor: Paola Fagnola

Appropriate for: all levels of practitioners are welcome

Focus: The traditional skills and techniques of Bookbinding and Decorative Paper making.

Hands-on preparation of materials including decorated papers and paper bindings, based on historical models; also the preparation of the specific tools and materials (ex: combs, pigments and colours); and understanding of the processes involved in these productions.

Further information is available at - www.treduc.com

Workshops with Karen Hanmer Book Arts, Glenview, Illinois

2019 Workshop Schedule

5th-7th April 2019 - The Simplified Binding

2nd-5th May 2019 - Medieval Girdle book covered in velvet

30th-31st May 2019 - Forwarding Basics

1st-2nd June 2019 - Basic Leather Working for Bookbinding

13th-14th July 2019 - Two Limp Vellum Binding Styles: Doves Press and Kelmscott Press

31st July - 4th August 2019 - Leather Binding Fundamentals I (Concurrent with Advanced Leather Binding)

31st July - 5th August 2019 - Advanced Leather Binding: Fine Binding (Concurrent with Leather Binding Fundamentals)

14th-15th September 2019 - Variations on the Sewn Boards and Drum Leaf Bindings

Further information and registration is available from www.karenhanmer.com

Perfect Bindings with Megan Stallworthy 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.

Longstitch Variations

Saturday 23rd March 2019

Exeter Phoenix

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

Designer Bookbinders Masterclass Series 2019



The 2019 Season of DB Masterclasses is now available for booking. Each Masterclass will have a maximum class size of only 6 students, so early booking is recommended.

Derek Hood - 'Leather Inlay and Onlay'

27th -29th April 2019

(To be held at St Bride Bindery, London)

In this workshop Derek will demonstrate and discuss some of the various techniques and preparations involved when inlaying and onlaying leather designs for bookbinding. He will explain the reasons behind the use of each method and its relation to the overall design to be executed. Derek will provide prepared plaquettes for students to work on during the process and will guide them through the preliminary stages of marking out artwork, positioning, cutting and finally applying the decoration.

Derek works to commission designing and making fine bookbindings from his studio in Bath. He is a Fellow of DB and his bindings are held in many private and public collections throughout the world.

Cost: £200 - Materials cost: TBA

Kathy Abbott - 'Perfect sewing, rounding and backing and spine lining'

8th-9th June 2019

(To be held at St Bride Bindery, London)

Do you struggle with rounding and backing your books? If so, it's likely that your problems have started at the sewing stage. In this Masterclass, you will learn how to create perfect sewing, which will enable you to round and back accurately and easily. You will then be shown how to line the spine to allow for flexible opening.

Kathy served a four-year apprenticeship in bookbinding and then gained an HND from the London College of Printing, followed by a BA (Hons) Bookbinding from Roehampton University. She is a partner of Benchmark Bindery, set up in 2009 with Tracey Rowledge. She teaches at the City Lit and conducts many workshops across the UK and abroad. She is a founder member of the group, Tomorrow's Past and is the author of Bookbinding: A step-by-step guide.

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

Otter Education - Classes in Winchester and Midhurst, UK

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.



OTTER EDUCATION

Please visit her web site to view the full range of tuition options available.

The School for Formal Bookbinding, Plains, Pennsylvania

Class Schedule 2019

1st-5th April 2019 - Foundations of Hand Bookbinding
8th-12th April 2019 - Introduction to Case Binding
6th-10th May 2019 - Introduction to Leather Binding
13th-17th May 2019 - Full Leather Binding
10th-14th June 2019 - Introduction to Cloth Binding Conservation
17th-21st June 2019 - Introduction to Leather Binding Conservation
8th-12th July 2019 - Foundations of Hand Bookbinding
15th-19th July 2019 - Introduction to Case Binding
9th-13th September 2019 - Introduction to Leather Binding
16th-20th September 2019 - Full Leather Binding
14th-18th October 2019 - Introduction to Cloth Binding Conservation
21st-25th October 2019 - Introduction to Leather Binding Conservation

For more detailed information please see the website: donrashfinebookbinder.com/sfbmain.html

The School can be contacted via email at sfb@donrashfinebookbinder.com
or by snailmail at 50 Burke Street, Plains, PA 18705, USA
Telephone - 00 1 (570) 239 8643

Workshops with Doug Mitchell, UK

Higham Hall, Cumbria

10th - 14th May 2019 - Bookbinding and Restoration
19th-22nd July 2019 - The Bradel Binding
4th-7th October 2019 - Distressed leather (Gothic) Binding

Bookings through their website at www.highamhall.co.uk

Knuston Hall, Northamptonshire

1st-3rd July 2019 - Bookbinding and Restoration
11th-13th November 2019 - Enclosures for Books (box making)

Bookings through their email at enquiries@knustonhall.org.uk

HF Holidays

12th-15th April 2019 - Beginners bookbinding at Selworthy
25th-28th October 2019 - Beginners bookbinding at Dovedale

Bookings through their website at www.hfholidays.co.uk

Lamport Hall, Northamptonshire

One day Bookbinding Taster workshops. (sewn board binding)
April 27th 2019
August 3rd 2019

Bookings through me at my email booksurgeon@gmail.com

Apprenticed bookbinder and learning his craft at the The British Museum bindery, The Foreign Office press Bindery and The British Library Centre for Conservation. Member of The Society of Bookbinders.

You can contact Dough at booksurgeon@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

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.

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

Teaching Opportunities at the London Centre for Book Arts

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

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

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

The Maureen Duke Educational Award

The Norie Trust is a small charitable trust based in the South West of England. The Trust funds various projects, many of which are associated with literature and the arts. The Trust also assists community-based projects which aim to improve the quality of people's lives.

The Trust has generously offered the Society funds of £2,000 a year for the next 5 years to fund an educational award to assist professionals in the book field. The Trust wishes to recognise Maureen Duke's inspirational teaching and dedication to education and the award will therefore be known as The Maureen Duke Educational Award.

The recipient of the award each year should be a bookbinder, book conservator, book restorer or book artist who has worked professionally in the U.K. for the last two years prior to the award. They should be intending to continue to work professionally, preferably in the UK.

SoB's Education & Training Task Force has been asked by the Trust to administer the award and after discussion it has been agreed that the award panel will consist of the Chair of the Society and the Chair of E&T. The applicant will be required to submit the following:

- Hand written letter of application and 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.

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 Artworks, Halifax, Yorkshire, Printmaking and Bookbinding

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

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

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 :

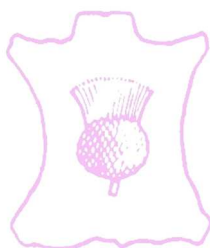
- Has completed the Basic Course but would like to spend more time developing their basic skills before moving on to finer things.
- Has had some experience in the past of binding a case bound, round and backed book but would like to refresh their skills.
- Would like to develop their skills in repairing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

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

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

Foundation Level Course

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

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

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

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

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

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

Paper Marbling [Beginning & Advanced]: Students will learn many traditional marbled patterns as well as how to set up their own marbling studios. Inquire for course fee.

Further information from:
540-662-2683
www.schoolforbookbindingarts.com
email: info@cattailrun.com

CBL Ascona, Switzerland

The Association centro del bel libro in Ascona is the parent institution of an internationally known and recognised technical school with the specialised areas of Bookbinding and Design and Book and Paper Conservation. The Association exists for the continued development and ever higher qualification of its instructors in both areas. Competitions and exhibitions help inform the public about their activities and expand public awareness of the book. The Association makes it possible for experts in related fields and for interested laypeople to acquire knowledge and skills pertaining to the book through special courses of instruction. The Association is a not for profit organisation. Its departments assure the smooth functioning of the school and an especially well organised office assists course participants with their stay in Ascona. The Directorate, among other duties, is charged with attracting new supporting members for the Association to ensure the continued work and development of the School. Should you be in agreement with the stated goals of the Association - we would be pleased to welcome you as a new member!

Department of Bookbinding and Design - The study areas of Bookbinding and Design offer discerning bookbinders the opportunity of technical and creative challenges. Course participants have the opportunity to further their qualifications through learning internationally recognised methods and techniques, are able to hone their skills and increase their knowledge, evaluate themselves and be inspired by colleagues. They will exchange ideas and find paths in creativity and through self reflection; paths which open up by being away from job demands and daily stress, away from routine, and the pressures of time and expectations of productivity. The annually changing course offerings are continually enhanced by timely developments to expand students depth of understanding. They include classic hand bookbinding techniques, such as the French full leather binding, the Bradel technique, as well as hand gilding. Another area of program concentration is the contemporary design of bookbindings, in which design, technique and material complement each other and fulfil the functional and qualitative aspects of a book.

Department of Book and Paper Conservation - The study of book and paper conservation at the centro del bel libro ascona assures further education specifically for book and paper restorers and delivers timely, inclusive and internationally recognised competencies in theory and practical applications. Scientific bases of restoration, restoration ethics, as well as documentation and decision making are encouraged and fostered in order to increase the knowledge of course participants in these areas. The opportunity to engage in dialogue in related disciplines, support and evaluation of innovation, and most of all development of practical skills to assure correct restoration and conservation measures - all are addressed in this context. The exchange of ideas among experts, and the addition of highly specialised guest lecturers provide the best conditions for exploring all relevant subjects in depth. Highly qualified teachers, a pleasant study and work environment, course participants from countries world wide, and the much renowned southern joie de vivre facilitate learning, ignite the desire to learn and communicate, and reward the student with improved self confidence. Building on these facts, it becomes an easy task to develop conventions for the protection of our cultural heritage, the book - a task which the centro del bel libro ascona has set itself and which it fulfils.

Further information regarding courses programs can be found on the schools web site at:
www.cbl-ascona.ch

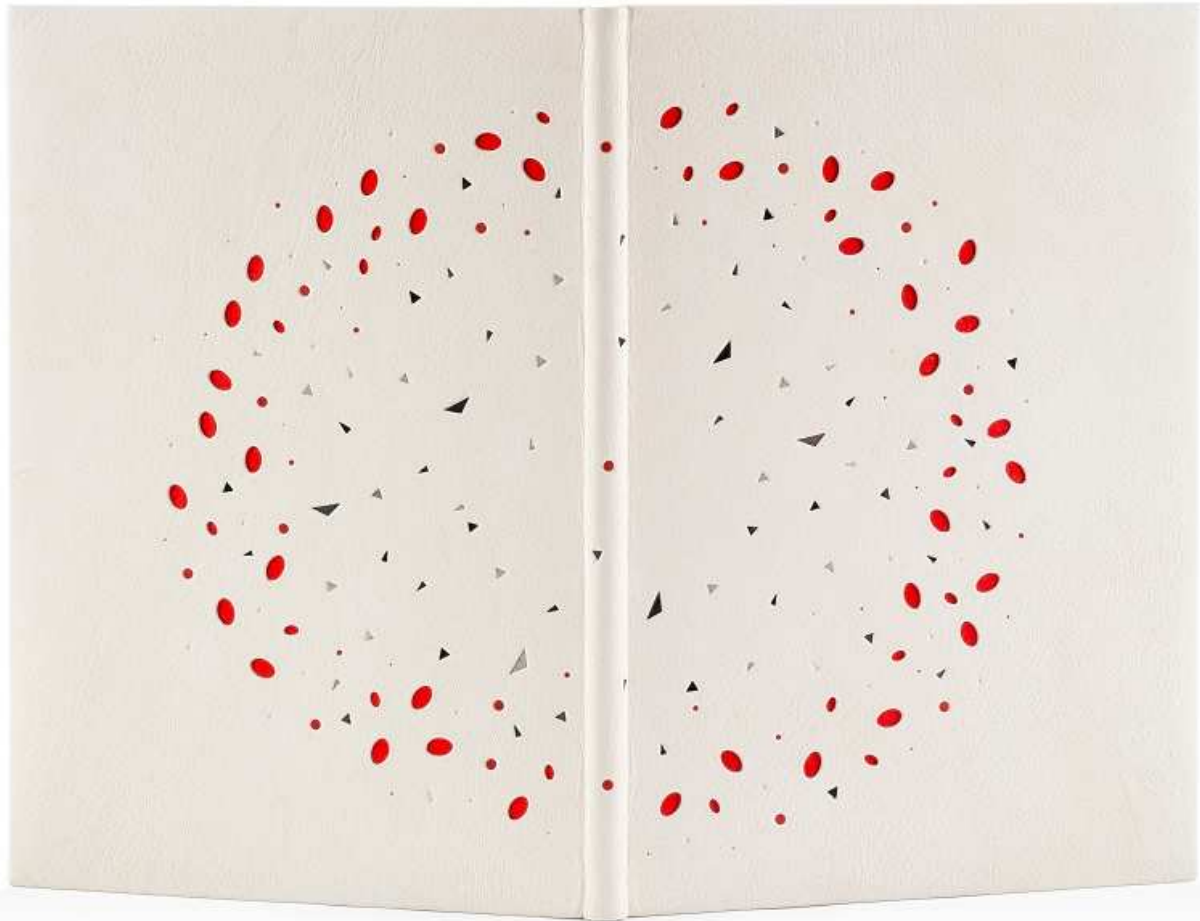
If you have a listing that you would like included on this page,
please let us know by e-mail to sales@hewit.com

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

Customers Recent Bindings

Midwinter

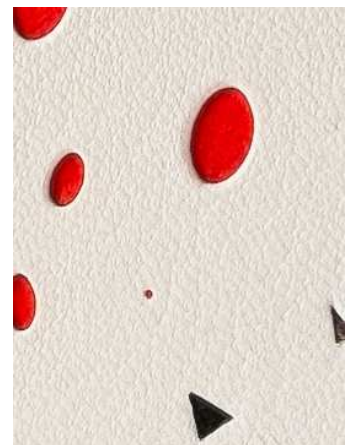
Bound by Rachel Ward Sale



Midwinter

Author and illustrator; Miriam Macgregor
The Whittington Press 2012 out of series

Bound in alum tawed goatskin pierced with ovals revealing red coloured boards underneath. Triangular onlays in various shades of grey. Tooled with white gold and coloured foil. Grey Ingres paper doublures and flyleaves with pierced ovals revealing red ingres paper underneath, tooled with red and grey dots. Red and light grey Ingres paper endpapers.



Rachel and her work can be found at Bookbinders of Lewes
<http://www.bookbindersoflewes.co.uk/>



The Four Gospels

Illustrated by Eric Gill

Published by Christopher Skelton, September Press, 1988

Limited Edition of 600 this copy being un-numbered. Reproduction of the 1931 Golden Cockerel edition. A hand dyed full leather binding with multiple inlays of gold, emulsified leather and mixed media.

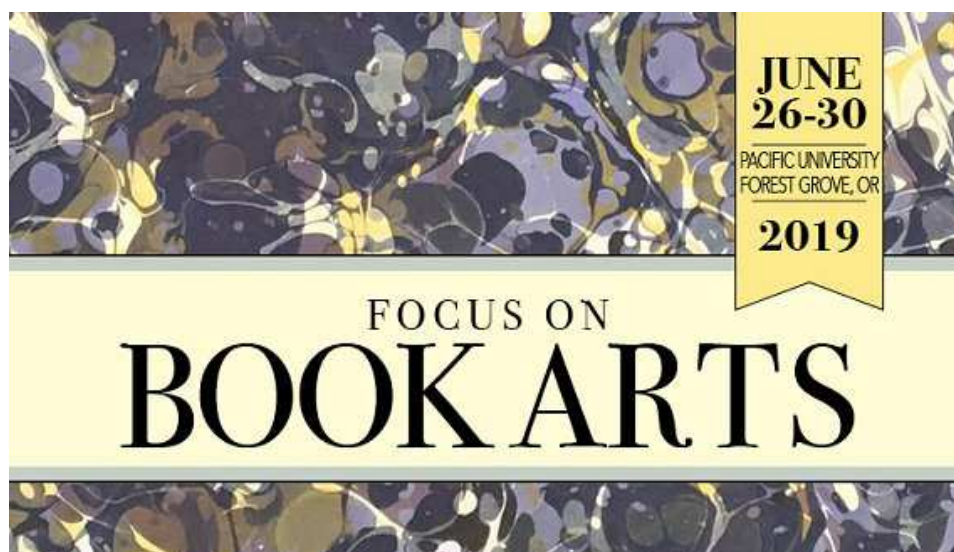
"I tend to use Fair Goat for my binding work, dyeing and colouring on and off the binding as I wish, extending my pallet of colour. The binding becomes my canvas. I tend to work on the one book at a time and it is always on the bench. To this end the students can see work in progress and the various stages of my work. Having students means I do not work in isolation, they ask questions about reason, technique, method and realisation. This is healthy as I have to be sound in all aspects of my work and approach, I cannot not answer or give groundless answers, nor can I just repeat (my students are very perceptive)."

"The finished binding reflects my initial design concept, aspects of stylised Greek and Byzantine iconography, the depth of colour and texture pulls the eye into the binding and beyond. The constant fight of light over dark."

To see various aspects of Mark's works in progress and The 4 Gospels in the making, please visit his Blog site www.studio5bookbindingandarts.blogspot.co.uk or his web site at www.markcockrambooks.co.uk

Dates for your Diary

*Focus on Book Arts, Portland, Oregon



The 14th Focus on Book Arts conference offers five full days of workshops that appeal to beginning as well as advanced book artists. You can come for just one workshop or for the entire conference; a range of class lengths lets you tailor an experience just for you. All of the workshop details and schedule, housing and meal information, as well as other conference activities are available as a PDF [here](#).

We look forward to seeing you in June! - www.focusonbookarts.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 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 Society's Annual General Meeting will take place on the Thursday evening before dinner.

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

***Guild of Bookworkers Standards of Excellence Seminar, Philadelphia 24th-16th October 2019**

The 2019 Standards of Excellence Seminar will be hosted in Philadelphia, PA. The seminar will include presentations from Jeff Altepeter, Rebecca Chamlee, Julia Miller and Graham Pattern. Please check back for more information in the coming months!

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

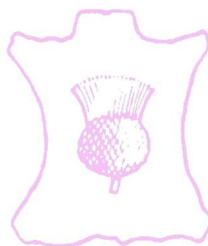
Multiple Highly Commendable recognition prizes of \$100 are awarded to bindings that exhibit an extraordinary implementation of a particular feature of the binding such as headbands, onlays, inlays, design, use of unusual materials, unusual structure, tooling, etc.

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
January 2021: Exhibition books returned

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



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

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