

Skin Deep

The Biannual Newsletter from J. Hewit & Sons Ltd.

No.54 – Autumn 2022

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Her Majesty the Queen

1926 – 2022



We were deeply saddened at the news of the death of Her Majesty Queen Elizabeth II. It has been an immense privilege and honour to have held our Royal Warrant as Leather Manufacturers to the Queen for 44 years.

On behalf of all the staff at J. Hewit & Sons Ltd we extend our heartfelt condolences to all members of the Royal Family.

Some Thoughts on English Paring Knives

By Arthur Green



Over the last few years I have spent many, many hours researching bookbinding knives: I have looked at the wide variety of styles available and their historical usage; I have made my own blades which are suitable for book conservation; and I have also learnt how to sharpen them efficiently and taught others how to do the same. So reflecting on this work I have recently been inclined to reconsider the traditional English paring knife.

There are two points that intrigue me, the first being sharpness. I have recently given a number of workshops on leather-paring and part of the day is an appraisal of the students' tools. So far *nobody* has yet presented me with a sharp English paring knife! Now I suppose that isn't that surprising; what is interesting though, is that it wasn't just the well-used knives that were blunt, the brand new ones were too... so why is this, and surely suppliers should sell sharp knives?

To understand what is happening here we need to consider the history of traditional hand-tool manufacture. If I may digress slightly... a while back I bought a billhook, It's a handsome thing, hand-forged by Morris & Son's, a family company in Devon, and it is a-cut-above many others which are simply punched out of plate steel. When it arrived I was delighted and I took great satisfaction in sharpening the roughly ground edge; however, recently I looked at some reviews online and was dismayed to see that some were less favourable citing the lack of sharpness.

Morris & Sons, like those making English paring knives, have been making cutting tools for the trade for years. Their customers were proficient, and part of their training would be to maintain and sharpen their own tools. I believe that it was never expected that specialist hand edge-tools

like these, would be supplied with a completely finished sharp edge; those using them would not consider sharpening the job of the manufacturer, and may even prefer to do this themselves as each tool would be personal to each trades-person. So the manufacturers are just doing what they have always done: Morris & Sons are providing tools for farmers and hedge-layers, and the tool makers in Sheffield are providing English paring knives suitable for trade bookbinders. It is the consumer that has changed with a shift towards less skilled amateur crafts.

The second point I would like to consider is the hardness of the steel. There has been a recent trend towards specialist paring knives made from harder and harder steel, and it would seem that in many ways this makes perfectly good sense. A harder tool gives a more durable edge; however, to some extent this has proved counter-productive as it has given less incentive for people to learn to sharpen their own tools. Of course, even knives made from those steels which are around 62 Rockwell or higher will eventually dull and will also need sharpening, so ultimately this doesn't bypass good sharpening skills.^[1] Traditional English knives, like those produced in the 20th century by George Barnsley, may then, be judged to be poor quality as the steel is relatively soft? Well I believe that this isn't the case. Many 20th century bookbinders were producing very fine work with these knives; they would have accepted that a paring knife needed sharpening every time it was used. Manufacturers also understood this; the traditional English knife is long, providing sufficient steel for many years' worth of sharpening.

I'm not arguing that any style of paring knife is better than any other – they all have their applications. I was though, wrong, when I judged English knives as poor quality; they are simply a tool which requires understanding and suitable up-keep. I can get a razor-sharp edge on my Barnsley English knife, but it does require regular honing to maintain. At the time of writing J. Hewit and Sons are selling an English paring knife for less than £7.00. This is fantastic value; at this price can we really expect the manufacturer to sharpen it for us as well?

[1]Rockwell is a recognised scale for the measurement of hardness.



Arthur Green is a professional Book Conservator with nearly 20 years' experience. Having worked as a bookbinder for five years, Arthur graduated with distinction from a Post Graduate Diploma in Conservation at Camberwell College of Arts in 2008. He continued his training with internships at The Leather Conservation Centre and The British Library. Arthur has also worked for the Oxford Conservation Consortium and spent over five years working on the collections of early printed books and manuscripts at the University of Oxford's Bodleian Library. Highlights have included working on three of Shakespeare's First Folio, and a late-medieval Chaucer manuscript. Arthur's particular interests lie in the development of the book; from the early

Ethiopian codex to English stationery bindings of the 19th century. Arthur has published on bookbinding and conservation and started teaching in 2012. In 2016 he established Green's Books.

Arthur can be found online at:

www.greensbooks.co.uk

Product & Company News

The Society of Bookbinders Competition, 2022



The J. Hewit & Sons Award for Excellence in Design

Winner Erin Fletcher, USA

Magic Show Tonite!

by Leo Behnke with illustrations by Mark Sanders, Outwest Bookworks Inc., 1999

"Dorfner binding with a metallic blue leather spine. Wood veneer covered boards are hand-painted on the surface and sides. The book is sewn onto vellum tapes with tabs made from leather and handmade paper backed with museum board. Leather tab is blind tooled. Leather wrapped endbands in lilac. Fuchsia faux suede flyleaf laminated to handmade paper in muted teal."



J Hewit and Sons Award for Craftsmanship

Winner Paul Johnson, UK

Cathedral Helter Skelter

by Paul Johnson, 2021

"In 2019 Norwich Cathedral installed a fairground helter skelter at the nave's west end. This unique sculptural accordion pop-up book makes a three dimensional story from this: A girl climbs the helter-skelter and then visits the Bible stories - Noah and the Ark and Jonah and the Whale - realised in the cathedral's famous mediaeval ceiling roof bosses."

Our warmest congratulations go to Erin and Paul

New Board Appointment



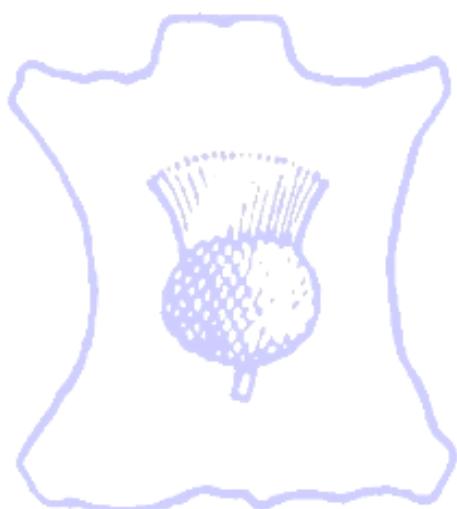
We are delighted to announce the appointment of Andrew Barlee to the Board of Directors at J Hewit & Sons Ltd.

Andrew has grown up in and around the family business having spent many of his school and university holidays working in the Company's factory and warehouse. During this time he re-wrote our Health & Safety and Chemical and Manual Handling policies, ensuring that our updated procedures continue to conform to current legislation.

Andrew started working for us full-time, in 2021, having completed his chemistry degree from the University of the West of Scotland, graduating with a B.Sc (Hons). In the last few years, he has overseen the commissioning and installation of a bank of new solar roof panels and LED upgrades to the lighting systems in our Livingston factory and warehouse. As our Health, Safety and Sustainability Director, Andrew is committed in working to improve our environmental performance and will ensure that our commitment to reducing our environmental impact and carbon footprint continues.

Andrew is passionate about leather and as time progresses, will continue to learn, improve and hone his leather manufacturing skills.

Andrew, Roger's son, is the 7th generation of the family to join our Company and we all wish him every success in his future endeavours.



Society of Bookbinders Publications

The SoB Education and Training Committee has been collecting '**Tips & Tricks**' from a variety of sources, including 30 year's worth of Newsletters, regional magazines and conference notes. In this booklet, you will find in excess of 100 useful pointers.

Only £3.50

This book and other manuals may be ordered Online

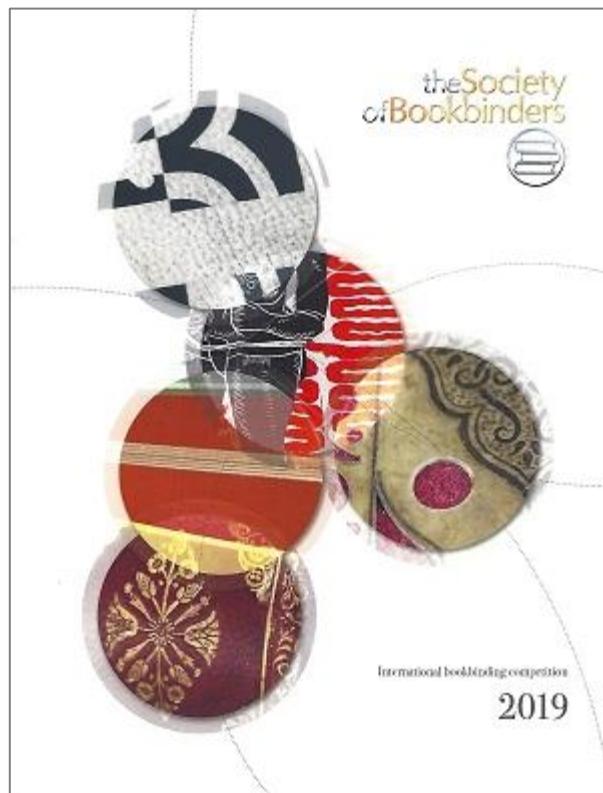
[Click Here](#)



Education and Training

Tips and Tricks

societyofbookbinders.com registered charity no 1032108



Society of Bookbinders - International Competition Catalogue 2019

Only £22.50

This book and other manuals may be ordered Online

[Click Here](#)

BBC's Panorama 'Exposé'

.... and our response to their so-called 'investigation' into TerraCycle

In December 2021 we opened a collection point for crisp packets, and send them to TerraCycle for recycling. Recently BBC Panorama made a documentary 'investigating' TerraCycle, and after watching it we wanted to make our thoughts on TerraCycle clear.

TerraCycle is a stepping stone to a more sustainable planet, and as such should not be relied upon forever. Yes, the big companies who produce the most plastic waste need to innovate their packaging to remove the problem altogether, but that takes time. Until plastic packaging has been stopped at the source, something needs to be done about the waste that we have, and TerraCycle has the answer for that.

Their community recycling programs are set up and run by volunteers, such as ourselves, who collect plastic waste from their communities and send it to TerraCycle. They then process it into reusable plastic, saving it from going to landfill, incineration, or from spoiling our beaches. These collection points are all about engaging your local community and getting people interested in recycling, and we can say that it has worked for us!

The Panorama team complained that Terracycle had only collected the equivalent of 1% of Hula Hoops packets consumed in the UK, but the blame for that does not lie on TerraCycle and KP. What the BBC should have done was educate the public about the benefits of collecting plastic waste as a community and taking it to TerraCycle points, as most people do not know they exist or understand how to use them. That is how TerraCycle can get past that 1% figure. Instead, the BBC spent half an hour attacking the people who are actually trying to make a difference - I don't see how turning people away from TerraCycle is going to help reduce the country's plastic waste.

Finally, regarding the bales of KP waste that ended up in Bulgaria, this is obviously concerning. However, TerraCycle explained what happened and had already stopped working with the subcontractor who made the error. If that was the only thing that Panoramas investigative team could dig up on TerraCycle, then we're happy.

The documentary came across as an investigative crew desperate to pin something on a company that is trying to make a difference in the world, and was a complete non story. We at Hewits are still fully behind TerraCycle and their recycling programs, and as the BBC complained that there were not enough volunteer run recycling points, we've decided to now add two more waste streams to ours.

Head over to our [TerraCycle page](#) to see what we now collect from our local community. If you are visiting our warehouse or live in our area then feel free to bring recycling to our collection point. Otherwise, we encourage you to pop over to [the TerraCycle website](#) and find local collection points near you.

Andrew

For any queries related to the TerraCycle Recycling Initiative, please contact our Health, Safety and Environmental Director, Andrew Barlee – ab@hewit.com



Robert Smail's Printing Works

By Roger Barlee



The other weekend I went to Innerleithen in the Scottish Borders and visited Robert Smail's Printing Works, a National Trust for Scotland property.

The business ran from 1866 until 1986 and barely modernized over that time. They also kept copies of virtually everything that had been produced over that period so you get a chance to see what they were printing over 100 years ago. When Robert's grandson retired the NTS took over the premises, photographed everything in position and then cleared the building for renovation before returning the stock to exactly where it had been. The printing works operate as a working museum but still operate the old printing machinery for local companies and individuals.



In the fascinating hour and a half tour you are given the history of the Company, then shown how newspaper pages were constructed, given a chance to set type on a composing stick yourself and then shown the printing machines in operation.



If you are in the area and interested in a facinating well worthwhile visit, then please check their websites as you have to book onto a timed tour

[Robert Smail's Printing Works | National Trust for Scotland \(nts.org.uk\)](https://www.nts.org.uk/visit-a-place/robert-smails-printing-works)

Study Opportunities

Penland School of Craft, North Carolina

PENLAND SCHOOL OF CRAFT

Books and Boxes: Divine and Sublime

2nd October - 11th November 2022

with Cathy Adelman and Alice Vaughan

The Best of Both Worlds - This workshop will offer students the broadest possible range of knowledge by having not one, but TWO world-class instructors with competing approaches to bookbinding. While one instructor clings to arcane processes that are both tedious and impractical, the other is full of quick-and-dirty tricks to cut-corners and save money! To ensure students receive a balanced education, the instructors will each take turns giving formal demonstrations while the other undermines them by muttering confusing and contradictory commentary. As the workshop proceeds, the class will be split into warring factions, each rallying behind the instructor they like best and secretly watering down the paste of their enemies. After six weeks, those still standing will have the wiles, tenacity and razor sharp reflexes necessary to survive in the cut-throat world of professional bookbinding ... plus complete knowledge of the discography of Simon and Garfunkel. All levels (but no weirdos)...

For further details on this and other courses at Penland, please visit their website
[at penland.org/workshops/books-paper/](http://penland.org/workshops/books-paper/)

Bookbinding and conservation workshops at Green's Books, Worcestershire

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

Fish-skin binding, including making fish parchment

1st & 2nd October 2022

£240

Parchment Repair

8th Oct. 2022

£120 (+£10 materials)

Cambridge panel (short course)

29th October 2022

£60 (+£10 materials)

For further details, please contact:

Arthur Green

Green's Books

Unit 6, Cygnet Business Centre, Worcester Road, Hanley Swan, Worcestershire, WR8 0EA

arthur@greensbooks.co.uk - www.greensbooks.co.uk

Courses from Leafwork, Autumn 2022



Leafwork Tuition online

Following on from my Bookbinding from the Beginning course, delivered online over three terms, Bookbinding from the Beginning: Intermediate is swinging into action in the autumn.

This course will help you step up or revise skills and knowledge, including using leather and paring, while binding a book from sheets through to covering. It is suitable if you have some bookbinding experience and like a challenge!

Sessions are fortnightly on Friday mornings, via Zoom, for two terms, (12 sessions in all) starting September 23rd.

Cost £420

Starting with Book Conservation

A five session online course delivered via Zoom, suitable for beginners, ideally with some bookbinding experience, or as a refresher. Sessions on Tuesday mornings starting October 4th.

Cost £150

City & Guilds Bookbinding levels 1 & 2

online or in person in my Dorset studio. Join a course, or learn at a pace to suit you.
Course fees vary.

For further details on any of the above courses, email nesta@leafwork.co.uk
or call me for a chat 07984 001830.

Designer Bookbinders Masterclass Series 2022

Following on from our first Masterclass of the new series we are delighted to have two further weekends on offer. Printmaker Sumi Perera's workshop *Narrative in Artist Books using Hybrid Printmaking Methods* takes place at the St Bride Foundation on 22nd-23rd October 2022, and Lori Sauer's *Cross-structure Binding in Boards* runs at Lori's bindery in Pewsey, Wiltshire on the 19th-20th November 2022.

Especially designed for binders at an intermediate or advanced level, these classes aim to explore aspects and structures in bookbinding at greater depth and to a higher level than is sometimes possible in other workshops. To this end each workshop is limited to six places.

Workshops run over a weekend and the course fee for each is £200.

Bursary help is available towards the cost of these workshops and we encourage applications. Contact Pippa Smith, secretary@designerbookbinders.org.uk for bursary details.

For more information on the current programme and to book a place, please contact Nesta Davies, nesta@leafwork.co.uk.

Designer Bookbinders and the Society of Bookbinders Joint Workshop programme 2022-23

Now available to book: Course fees £185 for members of DB or SoB, £205 non members.

Fill that Page! A bookbinders Guide to Creative Design Practice

5th-6th November 2022

Tutor: Sue Doggett

Corsely, Wiltshire BA12 7PA

Tight Back Spine removal

4th-5th February 2023

Tutor: Peter Spain

Shepton Mallet, Somerset BA4 5JL

Perfect sewing, rounding, backing and spine lining

4th-5th March 2023

Tutor: Kathy Abbott

Daffodil Barn, Wiltshire SN9 5PF

Airbrush, masking & decorative spray techniques

1st-2nd April 2023

Tutor: Glenn Malkin

Castle Donington, Derby DE74 2NH

Magnetic Boxes

4th-5th June 2023

Tutor: Gillian Stewart

Glasgow, G40 2AV

Further details on the Societies'

websites: www.designerbookbinders.org.uk and www.societyofbookbinders.com

The School for Bookbinding Arts, VA, USA



The School for Bookbinding Arts

Introduction to Paper Repair

27th-28th October 2022

\$295

with Jill Deiss & Susan McCabe

Color Matching & In-Painting for Bookbinders Course date set to fit student schedules

\$225

with Amy Jackson

Leather Onlay Intensive

Course date set to fit student schedules

\$225

with Amy Jackson

Further information on schoolforbookbindingarts.com

Sign up to receive their annual course catalog by emailing workshops@cattailrun.com

or call (540) 662-26783

Bookbinding Workshops in the South West with Megan Stallworthy

Workshops with Megan Stallworthy take place 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. One to one Zoom tutorials are also available for all those making books at home, tailored to suit your needs and at a time to suit you.

Longstitch Variations

Taunton Literary Festival at Taunton Library

28th October 2022

10.00-16.00

£50

Make these beautiful historic bindings with exposed stitching on the spines, using tactile handmade papers and linen threads.

Handmade Books for Christmas

The Plough Arts Centre at St Anne's, Barnstaple

26th November 2022

10.30-16.00

£50

Handmade books make unique and delightful Christmas presents. We will use handmade and pattern papers, linen threads and ribbons to make three different kinds of books.

Find out more at www.meganstallworthy.co.uk where you can also sign up to the newsletter, or email info@meganstallworthy.co.uk.

Bookbinding courses at Dillington House, Somerset 2022

Bookbinding at Dillington takes place in a purpose-built light and airy studio with all tools, equipment and basic materials available for use by students.

Courses include four-days General Bookbinding where students can work at their own pace on any project of their own, with an optional focus on a particular subject such as quarter-leather binding, or an introduction to gold tooling.

Shorter courses run regularly on a variety of topics and structures and all courses are residential and open to non-residents.

It's a wonderful place to visit, stay and learn, has great food and super views!

Courses coming up:

General Bookbinding

14th-18th November 2022

Tutor: Angela Sutton

Students can work on their own repair projects or participate in the optional focus on Library Style binding on this 4-day course. Beginners are also welcome to come and make a start with case bindings.

For more details see www.dillington.com

Shepherds Bookbinding Course, Wiltshire



A varied and exciting list of Bookbinding courses planned for the months January - November 2022 at the Daffodil Barn, Wiltshire.

November 2022

1st-3rd - C&G Level 2 Unit 201/202 Design & Sampling with Mylyn McColl

10th - C&G Level 3 Diploma Edge decoration with Kate Holland

14th-18th - C&G Level 1 Unit 118 Pamphlet & Multi-section Bindings with Mylyn McColl

The course description can be found by

visiting www.bookbinding.co.uk/Course/coursetimetable.html

Although the courses are linked to the C&G qualifications and standards it is not a requirement to register for City & Guilds qualification when undertaking a course.

For all enquiries or to book a place contact Wendy Lagden at w1@bookbinding.co.uk

Karen Hanmer Book Arts - 2022 Online Workshops

Registration is now open for workshops through June, and deadlines are approaching quickly for the first few in this new series. As always, the format is a series of live tutorials via Zoom. The tutorials are recorded and the videos are available to registered students for 90 days. Students need not be present for the live sessions. Workshop fee includes supplies, which are mailed to arrive in time for the first session.

Private Instruction & Independent Study

Private instruction on topics of mutual interest is available online or in person for fully-vaccinated students. Details here. Please contact me to discuss topic and scheduling before making payment.

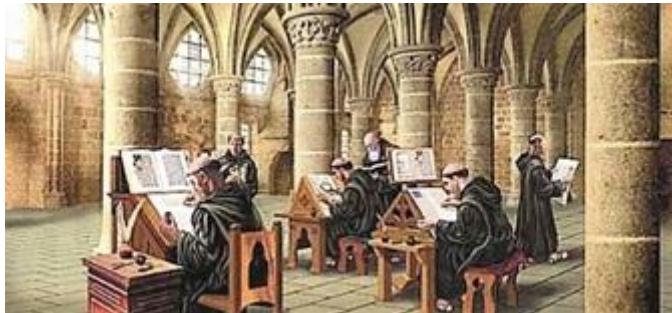
Handouts and structure models for most workshop topics available here, including a few remaining supply packets for the Even More Simplified Binding.

Girdle Book self-guided tutorial including supply kit

The girdle book is a Medieval binding structure featuring a long extension of leather which could be attached to a traveler's belt. The leather extension terminates in a decorative knot. This tutorial will guide students through the construction of a girdle book on the foundation of a typical Medieval binding: Text block sewn on double raised supports; wooden boards shaped all around, with special attention given to the inside spine edge to match the text block's shoulder, then laced on and pegged; sewn endbands; covered in vividly-colored suede leather; strap and pin closure, simple bosses at the corners, parchment page markers. This is a self-guided tutorial only, no online sessions. Girdle Book Tutorial + kit available here.

Further information is available on Karen's web site karen-hanmer.square.site/s/shop

Bookbinding Courses with Doug Mitchel



Higham Hall - www.highamhall.com

Cross Structure Leather Binding

7th-10th October 2022

"The Crossed Structure Binding", is a technique created by Carmencho Arregui living in Italy. This modern technique of a medieval binding style brought a revolutionary renewal into conservation bindings. We will be using this technique to make a non-adhesive leather binding that does not require any paring or spokeshaving but will involve some precision cutting and hand sewing. We will then decorate the covers using leather inlays and blind or gold foil tooling. Don't worry as Doug will take you through this step by step.

Cambridge / Stapleford Granary - helen@helenhandmadebooks.com

15th October 2022 - Book Restoration taster Day

2023 Course Dates

Higham Hall - www.highamhall.com

Bookbinding: Intermediate- Library style binding model 9th-12th March 2023

Bookbinding: Book Restoration 3rd-7th May 2023

Bookbinding: Beginners bookbinding 11th-13th August 2023

Bookbinding: Subject to be decided

6th-9th October 2023

Doug has been a Book Conservator for over 50 years. He completed a 5-year apprenticeship at John Dickinsons in Hertfordshire, gaining a City and Guilds distinction in bookbinding and print finishing at the Watford College of Technology. He continued his training by later working for the British Museum Bindery and Foreign Office Press in Whitehall before joining the British Library in 2001 as a Book & Paper Conservator and Gold Finisher at the Centre for Conservation where he later achieved a level 3 NVQ qualification so that he can mentor interns and foreign students.

He has made presentation books for the Princess Royal, Prince Charles, The King of Morocco and the Prime Minister of Malaysia.

Doug is a member and regular face of the Society of Bookbinders Conferences and regional Workshops and has lectured at the York conference in 2007, and Warwick in 2011. Although now retired he continues to hold workshops in various aspects of Bookbinding, historical book structures, Restoration, Paper Conservation and Gold Finishing at adult education colleges, S.O.B. regionals and independent conservation studios. He has over 27 years teaching experience.

For further information on these courses,

Doug can be contacted at booksurgeon@gmail.com



BLACK FOX BINDERY

One of the reasons why I fell in love with the craft of bookbinding is because you never stop learning. From Book & Paper Conservation to Book Arts is a huge arc under which lies a multitude of subjects, techniques and skills. Black Fox Bindery offers a variety of teaching resources from taster courses to intensive, from one day to long-term.

The bindery is fully equipped with presses, hot foil blocking machines, paring machines, tools and materials. There is enough space to accommodate 5 students comfortably at any one time and is fully insured.

Workshops and Courses

Over the previous years Black Fox has hosted a selection of successful workshops, covering a variety of subjects and techniques. Although these haven't followed an annual schedule I am more than happy to organise different courses throughout the year when time allows and I am very happy to take requests.

Black Fox Bindery also plays host to guest binders or makers who may not have space of their own to teach. This is a great opportunity for all involved; I get to see a new teaching approach, my students have access to different techniques and the guest gets paid to pass on their skills.

One to One Tuition

One to one tuition has been invaluable to my personal progress in bookbinding and I emphasise the importance of it for focussed skill and technique development. You may have a certain amount of bookbinding experience but may feel that there is room for improvement or you could be a total beginner wishing for concentrated time within a bindery. I can offer one to one tuition tailored to your needs.

I can provide tuition on a daily basis or as part of a structured longer term course. Costs are £150 a day, with working hours usually from 10am to 5pm with an hour for lunch. For further information regarding one to one tuition please contact me (Nicky Oliver) at: nicky@blackfoxbindery.com

Bench Rental

The Black Fox Bench Rental service is provided for those who are fed up of practising bookbinding on their kitchen worktops and lacking the equipment that they need. It is an opportunity to come into a fully equipped bindery to work on personal projects whether it be a job, competition piece or a gift for example. The cost of this service is £55 a day which includes access to the equipment, presses, tools and a little guidance from me if needed.

Further information and booking is available from
www.blackfoxbindery.com/workshops

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.

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.

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

The School for Bookbinding Arts, Winchester, VA

The [School for Bookbinding Arts](#) began in 2002 as the workshop division of Cat Tail Run Hand Bookbinding (est. 1991) and offers numerous courses in bookbinding and allied subjects taught by the bookbinders of Cat Tail Run along with a team of talented guest instructors.

[Cat Tail Run Hand Bookbinding](#) provides bookbinding, restoration, and conservation services to individuals and institutions. The bookbinders of Cat Tail Run include Susan McCabe, Anna Barnes, Reilly Cundiff, Rowland Kirks, and Jill Deiss. Susan McCabe's expertise includes the sewing of texts and creating custom-crafted endbanding. Anna Barnes restores the covers of leather- and cloth-bound books. Reilly Cundiff specializes in crafting new bindings, restoring cloth binding, and making clamshell boxes. Jill Deiss serves as the senior binder, and Rowland Kirks is chief of operations for the bindery and the bookbinding school.

Further information from:

+1 540 662 2683 www.schoolforbookbindingarts.com email: workshops@cattailrun.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 and the Chair of E&T. The applicant will be required to submit the following:

- Hand written letter of application
- CV
- A brief outline of the nature of study wishing to be undertaken, indicating how this will enhance their work, and their plans for the future
- Full Breakdown of costs - fees, travel and subsistence
- Images of work completed in the 2 years prior to application
- Two references

The recipient will be required to write a report of their study and experience gained for others in the field.

Applications should be sent to:

Claire Redfern, 21 Moat Way, Goring by Sea, West Sussex, BN12 4DR.

An Introduction to Bookbinding with Mark Cockram at Studio 5, London

Case Binding

Rationale - This module develops the students' ability to use basic materials such as cloth and a number of machine made papers. It will allow students the opportunity to explore differing adhesives and covering techniques in the production of case bindings.

Aims

- to develop hand skills related to paper and cloth work and hand foil work
- to enhance professional skills, awareness and responsibility
- to stimulate creativity in design
- to develop awareness of choice of suitable styles

Learning Outcome - On completion the student will be able to:

- select suitable styles of case binding
- fold sections
- be familiar with various sewing techniques
- forward the book to the required standard
- make a case binding including the use of modern design techniques

Assessment Strategy - Assessment will be in line with the STUDIO 5 criteria and will be evident

through examination and discussion of 5 finished items of work. The student will demonstrate an ability to apply the techniques to a good standard and understand the reasons for their use. The Module is delivered over 6 days with all materials included. Fee £700

Bradel Binding

Rationale - This module develops an awareness of strength and structure specific to this type of binding. It will give students the opportunity to work with leather and apply the relevant techniques involved in the production of the disappearing spine Bradel binding.

Aims

- to introduce the student to leather binding and manipulation
- to identify the correct materials specific to the binding style
- to understand the need for and limitations of the binding style
- to apply the relevant techniques
- to assess the suitability of the binding style

Learning Outcome - On completion the student will be able to:

- select suitable text blocks in need of this structure
- forward the book to the required standard
- make a Bradel binding including the use of modern design techniques

Assessment Strategy - Assessment will be in line with the STUDIO 5 criteria and will be evident through examination and discussion of 1 finished item of work. The student will demonstrate an ability to apply the techniques to a good standard and understand the reasons for their use. The Module is delivered over 6 days with all materials included. Fee £700

Box and Enclosure Making

Rationale - This module is intended to develop the students ability in making 3 styles of boxes for the books made during the 2 previous modules. The student will be able to select and use suitable materials and incorporate style and design ideas.

Aims

- to identify the correct materials specific to the box style and use
- to explore design and material manipulation
- to apply the relevant techniques
- to understand internal measuring

Learning Outcome - On completion the student will be able to:

- select suitable box styles and construction methods
- apply the techniques for making boxes including a two tray drop back box
- apply techniques suitable for various uses

Assessment Strategy - Assessment will be in line with the STUDIO 5 criteria and will be evident through examination and discussion of 3 finished items of work. The student will demonstrate an ability to apply the techniques to a high standard and understand the reasons for their use. The student will be expected to be able to demonstrate and rationalise design, process and protection. The Module is delivered over 6 days with all materials included. Fee £700

Artist's Book or Complete Book (Option A)

Rationale - This module is intended to develop the students' ability to explore print, book manipulation and creative journeys with the book.

Aims

- to identify differing print techniques
- to explore the book as a means of artistic and social expression
- to apply the relevant techniques, working practices and mediums

Learning Outcome - On completion the student will be able to:

- select suitable print techniques and mixed media
- forward the book to the required standard and manipulate as required
- to understand the relationship of the artist and the book

Assessment Strategy - Assessment will be in line with the STUDIO 5 criteria and will be evident through examination and discussion of 2 finished items of work. The student will demonstrate an ability to apply the techniques to a high standard and understand the reasons for their use. The student will be expected to be able to demonstrate and rationalise working processes. The Module is delivered over 6 days with some materials included. Fee £700

Introduction to Contemporary Bradel Design Binding (Option B)

Rationale - The Introduction to Contemporary Bradel Design Binding gives students the opportunity to make a Design Binding using contemporary and traditional techniques and materials.

Aims

- to expand existing skills and techniques whilst learning relevant traditional skills
- to explore Design Binding with contemporary arts practices
- to apply the relevant techniques, working practices and mediums

Learning Outcome - On completion the student will be able to:

- select suitable construction methods - forward the book to the required standard and manipulate as required - to boldly go where no one has been before

Assessment Strategy - Assessment will be in line with the STUDIO 5 criteria and will be evident through examination and discussion of 2 finished items of work. The student will demonstrate an ability to apply the techniques to a high standard and understand the reasons for their use. The student will be expected to be able to demonstrate and rationalise working processes. The Module is delivered over 14 days with basic materials included. Fee £1,400

The STUDIO 5 BEGINNERS COURSE is delivered in 3 modules of six days each. Upon successful completion the student will be issued with a Studio 5 Certificate. The fee is £2,100.00 per person. The fee covers all tuition, hand tool use, workshop equipment as required and materials as outlined in the module information. A 50% non returnable deposit is required to confirm booking, full payment being made no less than 2 weeks prior to the beginning of the course.

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 <http://studio5bookbindingandarts.blogspot.com/>

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

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

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

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

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

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

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

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

Accommodation is available

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

The Artworks, Halifax, Yorkshire

Printmaking and Bookbinding

Please visit their web site for a full list of available courses.

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

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

CBL Ascona, Switzerland

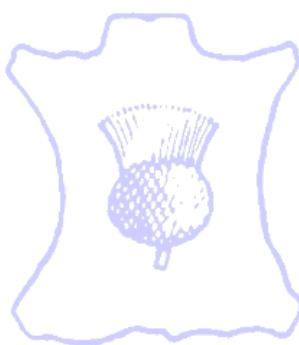
The Association centro del bel libro in Ascona is the parent institution of an internationally known and recognised technical school with the specialised areas of Bookbinding and Design and Book and Paper Conservation. The Association exists for the continued development and ever higher qualification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

charged with attracting new supporting members for the Association to ensure the continued work and development of the School. Should you be in agreement with the stated goals of the Association - we would be pleased to welcome you as a new member!

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

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

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



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

Customers Recent Bindings

The Homeric Hymn to Aphrodite

Bound by Rachel Ward Sale



The Homeric Hymn to Aphrodite

Translator: F.L. Lucas

Publisher: The Golden Cockerel Press, England

Edition number: 111/750

Publication Date: 1948

Illustrator: Severin, Mark

322 x 197 x 14mm

Panel binding using Hewit's Faircalf, dyed in earth tones and decorated with impressed or printed cloth, with areas of gilded paper left visible. Printed calf doublures and paper flyleaves.

Inspired by broken Greek pottery and the Japanese technique '*Kintsugi*' where precious metals are applied to a repair to enhance it.

Rachel and her work can be found at [Bookbinders of Lewes](#)



Selected Poems by Emily Dickinson

by Haein Song



Introduced by Lavinia Greenlaw

Illustrated by Jane Lydbury

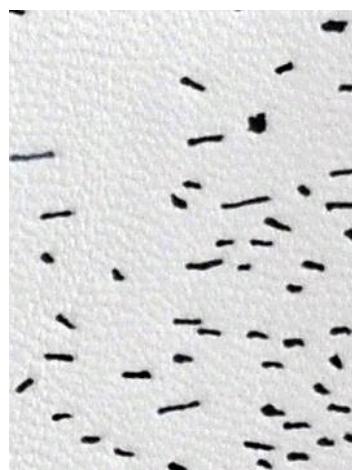
Published by the Folio Society

Bound in 2017

For this binding in the 2017 Designer Bookbinders Competition, Haein was awarded the Folio Society 1st prize for the 'set' book and the 'Mansfield Medal' for the best book in the competition.

Full leather binding in Hewit's white alum tawed goatskin with tooling in various shades of grey. White leather joints and doublures. Pencil drawn endpapers with a layer of Japanese paper. Design and colour are to represent stillness and seclusion of Dickinson's life and to emphasise her idiosyncrasy by directly using the dashes from the poems. Dickinson's unconventional use of dashes has been a great source of debate for interpretation to understand her poetry and it was heavily edited to conform to the norms of the time in her earlier editions. The manuscripts for all the poems in the book were studied and all the words are erased except dashes. Then all the pages are overlaid on top to create the design.

Haein and her work can be found at www.haeinsong.com and www.instagram.com/haeinsong/



Dates for your Diary

Leather Use in Treatment: A U.S. and European Panel Presentation on the Impact of Conservator's Choices

Friday, 7th October 2022

9:30 am to 12:30 pm EST

via Zoom

Leather users face many choices regarding leather treatment and there is little guidance regarding the ways these choices and subsequent actions could affect leather's longevity.

The Leather Discussion Group, formed in 2016, wants to continue the discussion among leather users and conservators. How do conservators across disciplines use leather in conservation? Do these use practices affect leather's longevity? The primary focus of this panel discussion will be on the treatment of leather added to the object during treatment, rather than conservation of deteriorated leather.

Leather has been a stable, reliable material in common use for many generations. However, leather production, including tanning practices, animal husbandry, and available tannins, dyes, and fatliquors have all changed since the Industrial Revolution. The available materials to treat leather and underlying philosophy behind leather use has also changed. Conservation techniques are regularly reevaluated and leather use is no exception. Some historic and modern leather treatments differ significantly, and naturally aged samples indicate some treatments may affect leather's longevity more than others. Do these changes affect leather use across disciplines?

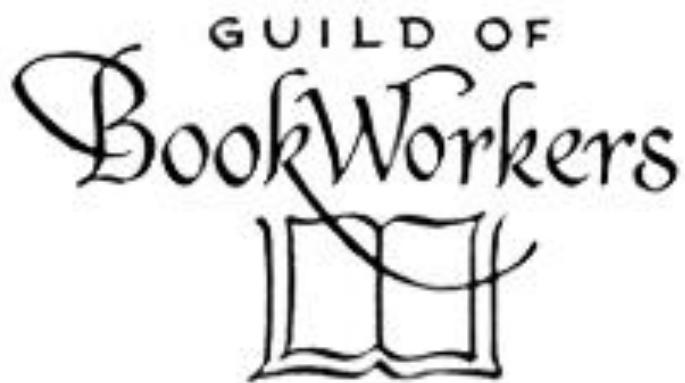
Tanners and research scientists are willing to work with conservators to achieve ideal leather qualities. Even when starting with a quality leather, end users' choices may also have an impact on a skin's longevity. How are conservators affecting the leather when choosing water, adhesives, dyes, dressings, and finishing techniques? Are these choices regional or generational? In some conservation practices, the lines between tradition and science are blurred. Approaches to leather use in conservation vary widely, with more regular leather use in Europe than in the U.S. How does leather use fit into the future of conservation?

The Leather Discussion Group would like to continue investigating these activities globally and welcomes further input to the conversation. The goal is to build on the [May 2021 panel discussion](#) and continue comparing both modern and historic practices to determine a holistic interpretation of leather use, treatment, and selection. This year the conversation will focus on tanners' and scientists' evaluation of the impact of procedures and treatment techniques that conservators use when working with leather.

What can we learn from each other? Let's talk! Join us for a cross-disciplinary dialogue with perspectives from many different leather users. For this meeting members of cultural heritage organizations worldwide are invited to join us virtually for the discussion. To guide the conversation, the group created a survey which is available on the AIC wiki's Leather Research page.

Register for free today for this webinar at us06web.zoom.us/webinar/register/...

***Guild of Book Workers, Standards of Excellence Conference
Atlanta, Georgia
20th-22nd October 2022**



Speakers:

- Béatrice Coron - Art in 1000 Cuts - the Path of the Blade
- Dr. Cathleen Baker - Adhesives for Book Artists and Conservators
- Erin Fletcher - Stitching through History - Embroidered Bindings from the 14th C. to Today
- Monique Lallier - My life in Bookbinding: Fifty Years of Creativity, Challenges, Experimentations, Frustrations & Pure Joy

Tours:

- Emory Universities Libraries
- The Robert C. Williams Museum of Papermaking
- Center for Puppetry Arts

*Trade Fair Vendor Room



***Ludlow Fine Book Fair**
Clive Pavilion, Ludlow Race Course, Ludlow
29th-30th October 2022



- Free Event
- Traditional crafts and associated artisan supplies
- Beautiful Books for sale
- Save the date

The fair will be held over the weekend 29-30th October at the Clive Pavilion, Ludlow Racecourse, SY8 2BT. It is free to attend. The fair is a celebration of books, printing, engraving and traditional craftsmanship. It will appeal to all who love books, both new and old, and would like to meet the people practicing these artisan skills. The fair is a fun day for all the family. You can buy beautiful gifts, cards and artwork, handmade stationary, and marbled paper.

If you are looking for something unique you can commission a bespoke leather-bound book, buy special titles from regional book dealers and publishers, or personalise a photo album for any significant occasion. Beautiful leathers will be on display and for sale, as well as printing equipment.

The venue opens at 10.00-17.30 on Saturday 29th and until 16.30 on Sunday 30th. There is a café on site, toilets, and free parking. No RSVP required. Why not make a weekend visit to the historic market town of Ludlow in the Welsh Marches. For all who love books, arts, and crafts this is an event for your diaries.

***The Society of Bookbinders Education Seminar, Newport, Shropshire**
31st August - 2nd September 2023



The Society of Bookbinders Education and Outreach Seminar will be held at Harper Adams University in Shropshire.

The seminar will be hosting a Suppliers fair, Promenade, Auction and of course, an extensive choice of presenters. The Society's Annual General Meeting will also take place during the event.

Further details and registration information will follow as they become available. In the meantime,
Save the Date!

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