

Skin Deep

The Biannual Newsletter from J. Hewit & Sons Ltd.

No.56 – Autumn 2023

Contents

How to Tattoo on Leather

Page 2

A Journey into a New Decorative Technique by Gabby Cooksey

Bound by Veterans

Page 8

A charity that supports Wounded, Injured and Sick (WIS)
ex-Servicemen and women

Regular features

Product & Company News

Page 6

Study Opportunities

Page 12

Customers Recent Bindings

Page 23

Dates for your Diary

Page 25

Job Opportunities

Page 27



Tattooing on Leather

A Journey into a New Decorative Technique

by Gabby Cooksey

Notes from the Guild of Book Workers Conference, San Francisco 2023

How to Tattoo on Leather

1. Leather Prep

- a. Prep your leather to cover (paring turn-ins, endcaps)
- b. Copy your lines from the leather onto a piece of binders board that's a little bigger than your leather.
- c. Paste the leather onto the binders board, lining up with the markings.
- d. Let dry.

2. Stencil Your Design

- a. Print out your design
- b. Get stencil paper, remove loose onion paper between thin white sheet and blue ink
- c. Put design on top of the stencil paper, and start tracing your lines with a thin ball point pen making sure the blue lines are transferring onto the thin white sheet. You want a thin pen because you'll want to completely cover the stencil with your tattoo or else, you'll see the halo of your stencil.
- d. Put crop marks on stencil

3. Putting Stencil on Leather

- a. Put latex gloves on
- b. Tape your stencil onto the Davey board where you want it to land on your leather so you know you're hitting your crop marks.
- c. Put enough Stencil Stuff on leather to create a thin sheen when you hold it up. Not glooped on.
- d. Lay stencil on, following your crop marks
- e. Rub down with gloved hand, adding Stencil Stuff to top of thin white sheet to really adhere the blue ink down to leather. When you see the blue ink coming through white sheet, you're good. You can peel up a corner to see if it's down. Remember this is a guideline.
- f. If you don't like the placement then...it is what it is. I have never had good luck taking off the stencil. It looks like you messed up. Apparently, you can use alcohol to rub off the ink but it just creates a smudge in my experience
- g. Let dry for 5 min. Can leave it on for however long.

4. Set up Your Tattoo Machine and Supplies.

- a. Prep your tattoo machine.
 1. Rotary or coil machine, set up your foot pedal, voltage machine and clip cords. I'll grabbed the desired needle and pop the needle loop into the nipple.
 2. Pen machine, make sure the battery is charged and grab needle cartridge.
- b. Set up your machine to the needle depth of 2mm or so.

1. Rotary or coil machine, I do this by pushing down on the needle to its furthest point and see how much the needle sticks out of the cartridge. Screw the clamp tight.
2. Pen machine, turn on the machine and rotate the bottom half left or right until you hear it click and get the desired height
- c. Grab some plastic cups, ink, A&D ointment, towels, diluted green soap, a cup of water and a copy of the art you're copying.

5. Start Tattooing!

- a. Rub a sheen of A&D ointment down wherever you are starting to tattoo. I add A&D ointment as I go down the tattoo and not on top of the fresh tattoo. I make sure to cover the whole thing (even the parts that aren't going to be tattooed) so there isn't any weird discoloration on the leather.
- b. Dip the needle in the ink while the machine is on.
- c. Test needle and ink on a plaquette or an edge that'll get covered.
- d. Start tattooing! Follow your stencil lines. Go slow.

6. Clean Up

- a. Once finished, now is the time for clean up.
- b. Spray the piece with diluted Green Soap in a spray bottle (1 part soap, 6 part water).
- c. Grab your shop towels and a brayer (or your hand) and lay the towel on top of tattoo and roll off as much ink as you can. I can use up to 20 towels. I have rubbed off the ink, but that leads to a lot of discoloring on the leather. I have found it's better to get a new towel every time and roll off as much as you can. I never wait for the ink to completely disappear on the towel. I let it dry and check it the next day.
- d. To clean you needles or cartridges, clean off the tip with a towel and then dip the needle into water as the machine is running. If it's a needle, take the machine apart and wipe the needle, if it's a cartridge then push the needle down to wipe off the needle.
- e. (I have used a Magic Eraser to clean up the tattoo before as well but I don't do this anymore because it seems to really seep the ink into the leather where it's not tattooed)

7. Touch-Up if Needed

- a. After the tattoo is dry (24 hours) I usually do a touch up, meaning I can see that I didn't black out some parts like I wanted to. So I'll put A&D ointment down again, and tattoo over the lines or the shaded parts again.

8. Peel, Crop Marks and Wax.

- a. Peel leather off Davey board. Spray back of leather with water and peel off the remaining Davey board.
- b. Now you're ready to cover like a normal book. Make sure your crop marks are still lining with the real book.
- c. Once covered and dry (24 hours) you can now put Renaissance Wax on the tattooed parts using a rag or a Q-tip. You do this as a last step because you still need the leather to let water in and the wax will seal everything down.

Questions & Answers

What are the differences in needles?

RL is round liner. RS is round shader. M is magnum. The number to the left, indicates how many needles there are. 11RL means 11 needles round liner.

What are the layers of stencil paper? There are 4 layers. The thin white sheet at the top, the loose onion skin next, the ink and then a backing sheet. You remove the onion skin when you're ready to stencil. When you start to Gabby Cooksey Tattooing on Leather, a Journey into a New Decorative Technique Guild of Book Workers, San Francisco 2023 draw with a ball point pen, the ink transfers to the thin white sheet. Check to see if you're doing it right with the first two lines.

Why is leather puffy when I black it out? Why is the leather indented when I use a RL? I'm guessing here, but I think when you black out the tattoo, you're using a 23M (or so), so there are a lot of needles being dragged along the leather and a lot of ink being injected into the leather which makes it puffy. When you use a 3RL, you are basically slicing the leather so the leather looks indented.

Can I gild on this? Onlays, inlays? Yes! Just be aware that if you add more moisture to the leather, there is a chance of seepage from the tattoo.

Stencilling on dark leather. The stencil shows up metallic purple when I put it down on dark brown calf, so I'm more free-hand with my stencil and fill it in as I see fit. You could buy a red-tinged stencil that helps for visibility.

Why did the leather blow out on the edge? The leather is parred down to nothing, so when you tattooed over it, there was no where for the needle/ink to go. You can see that the needles go so fast in the machine that it just acts like a knife. There will be tension there too when you pull the turn-ins that won't help your cause either.

What kind of leather should I use? Pergamena, Hewit and Harmatan are all lovely leathers to use. Look for goat skins with as little grain as possible. You can mess with color but I go for lighter skins since it'll darken with the inks.

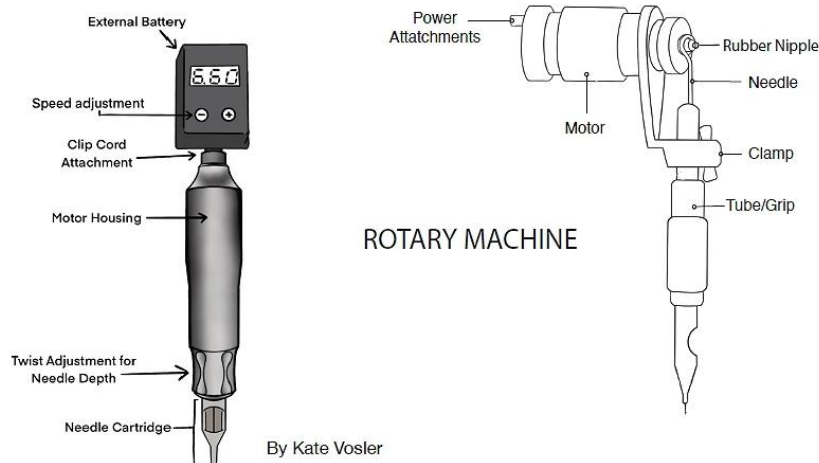
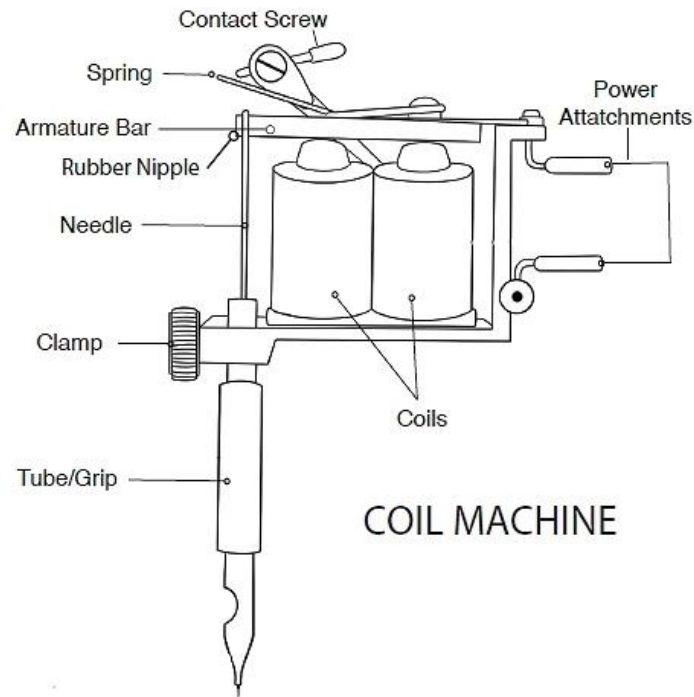
What kind of tattoo machine do I own? Dragonhawk extreme rotary tattoo machine, Phantom Coil tattoo machine, and a Mast Tour pro plus rotary pen tattoo machine with rechargeable battery.

What kind of tattoo ink did I use? Solid Ink or Eternal Ink

Why do you use A&D ointment? You use A&D ointment to cover the leather before you tattoo. This is to create a hydrophobic barrier so the ink doesn't go all over the place. Vaseline and coconut oil can be used as well.

Materials List

- Davey Board (greyboard)
- Leather
- Tattoo machine
- Needles: stick or cartridge
- Ink
- A&D ointment
- Thermal transfer paper
- Ball point pen
- Green Soap
- Stencil Stuff
- Cups to hold ink
- Cup of water
- Paper towels
- Brayer
- Latex gloves
- Renaissance Wax



By Kate Vosler



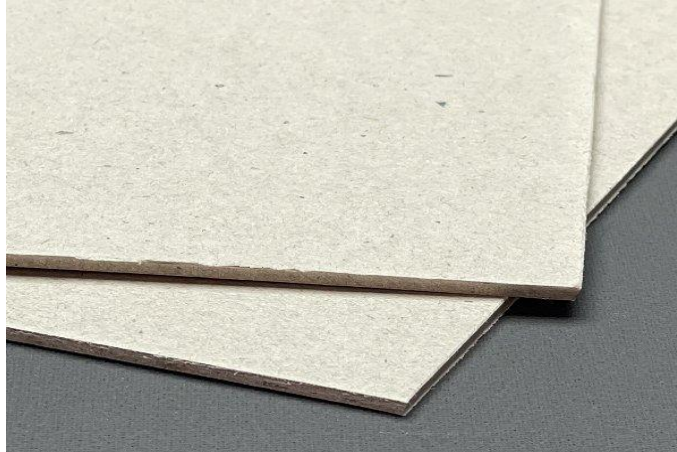
Gabby Cooksey lives and works in Tacoma, WA as a bookbinder and artist. In 2014, she received her diploma for Bookbinding at North Bennet Street School in Boston, MA. Her love for odd materials, storytelling and well-crafted books are a good combination to producing unique books. Cooksey's books are included in the collections of the University of Washington, Boston Athenaeum, Library of Congress and many more private and public collections across the world.

Gabby can be contacted in Washington, USA at:

www.boundbycooksey.com/
boundbycooksey@gmail.com

Product & Company News

Gemini Millboard



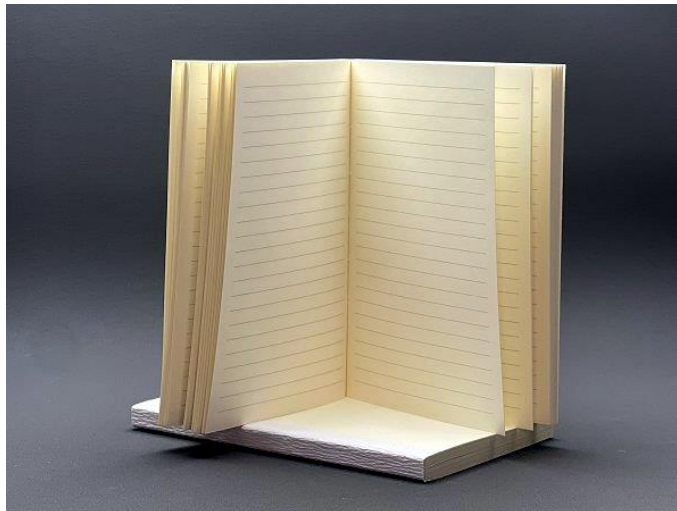
Gemini Olympic Millboard is made on an intermittent board machine and is acid free. It is a premium quality, extremely dense board and is ideal for bookbinding, conservation and restoration. 66cm x 100cm (Long Grain)

Available in:

1.00mm, 1.50mm, 2.00mm and 2.30mm, all with 10 sheets per bundle

This new board may be purchased online by clicking [here](#)

A6 Journal Blocks



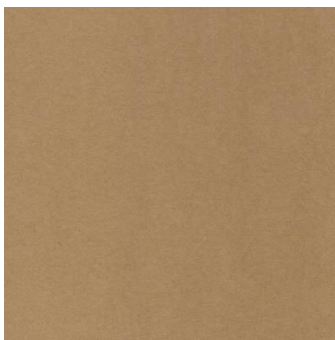
Due to many requests, we have added two A6 journal to our range of book blocks. Supplied sewn, glued and lined ready to bind. Portrait - 100mm x 145mm (approx. 4" x 6")

Available in:

A6 ruled and unruled

Our book blocks may be purchased online by clicking [here](#)

Premium Kraft Paper



As seen on 'All About Bookbinding - Preparing and Covering a Modern Leather Binding' with Stuart Brockman.

This Premium Kraft Paper, is 125 micron (approximately 110gsm). It is smooth, unglazed and has a neutral pH7. It is manufactured on rolls of 1100mm x 100m, with the grain running the length of the roll. (The 1100mm width is short-grain), but we are selling it by the metre. It has excellent wet strength for stabilising boards and spine linings etc.

Price:

for 1-24 metres - £3.00 per metre

for 25-49 metres - £2.50 per metre

for 50-99 metres - £2.25 per metre

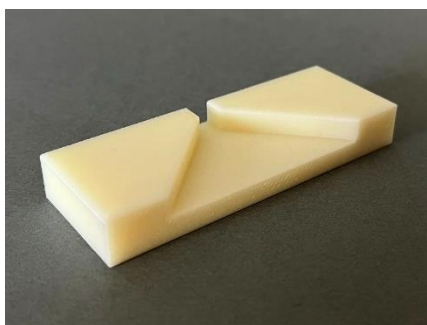
for 100-499 metres - £2.00 per metre

for 500+ metres - £1.75 per metre

(subject to shipping charges and VAT where applicable)

The new Kraft paper and other board and lining materials may be purchased online by clicking [here](#)

Universal Corner Gauges



We are really pleased, that after a 5 year break, we are now restocking these wonderful, easy to use Universal Corner Gauges. 3D printed using ABS-M30 plastic, they are durable and hardwearing. And now, also available in CNC cut Aluminium. A must for any bindery!

Prices:

£12.00 - ABS Plastic

£19.50 - Aluminium

(subject to shipping charges and VAT where applicable)

The Universal Corner Gauge and other essential tools may be purchased online by clicking [here](#)

Bound by Veterans

Bound by Veterans is a charity that supports Wounded, Injured and Sick (WIS) ex-Servicemen and women from all three Services together with their spouses and immediate family members. It uses the restorative powers of manual bookbinding to assist rehabilitation, improve health and well-being and to develop employment opportunities.

How it Started

The idea for the charity came about in 2011 when Jonathan Powell, a former Army Officer and the late Rob Shepherd, an expert bookbinder, met and became firm friends.

Jonathan had served for almost 40 years in the Army on active service and other roles all over the world. Whilst learning and practising bookbinding on retirement from the forces he quickly appreciated the therapeutic nature of the craft and experienced its benefits at first hand. His practical approach and military background, combined with a good sense of humour means he is uniquely placed to work alongside the veterans attending the courses. He is highly motivated and wants to see as many veterans as possible benefit from these skills and to help them prepare for work in a civilian environment.

Rob Shepherd, the other half of the team, was committed to excellence and his expertise in bookbinding led him to running a flourishing and world-renowned craft family business in London (Shepherds Bookbinders Ltd). However, he freely gave much of his spare time to support wounded, injured and sick veterans via the charity. He was himself a victim of childhood polio, meaning he spent his early years unable to walk. He had an innate understanding of what it was like to be treated differently and how difficult times in life can be overcome with the right support, mind and skill set.

Together Rob and Jonathan took their idea of starting the charity, Bound by Veterans, to the outside world and importantly gained the support of the London livery company, the Stationers Foundation. In late 2011 and early 2012 a series of trial courses and discussions were held with veterans and rehabilitation experts at the MoD Personnel Recovery Centre in Tidworth, and from this a programme of craft-based therapeutic activities was launched.

Following registration as a charity in late 2012, Bound by Veterans moved to its permanent home in the Daffodil Barn in the beautiful setting of Woodborough, just outside Pewsey, Wiltshire. The Barn houses our training courses and the equipment needed to produce the books we sell.

What we Do

Many of the Veterans who came to us did so through the Rolling Recovery Programme (RRP) run by the Services Personnel Recovery Centre at Tidworth, near Andover. This programme included a two hour "taster" bookbinding session run by Bound by Veterans. In recent years, Veterans have heard about us more by word of mouth and we have replicated the "taster" sessions at other Service charities such as Veterans Outreach Support, an outreach centre in Portsmouth, and the Help 4 Heroes Veterans Tribe in Scotland. Those who enjoy these sessions can go on to attend Bound by Veterans courses in a variety of bookbinding skills at Daffodil Barn. These courses can last a few days, a week or be taken over several months, and in addition to offering an aid to recovery and rehabilitation, they can contribute towards City & Guilds qualifications which can help with opening up new careers. They now have the opportunity to attend courses all the way up to

the Level 3 Diploma, and topics include vellum binding, laced on full leather, restoration, edge decoration and gold tooling.

The workshops are taught by a variety of instructors all sympathetic to the potential needs of veterans, creating a safe space and relaxed learning environment. Course sizes are generally limited to only six students, which avoids veterans being overwhelmed by large numbers or an uncomfortably busy environment. The courses are often also open to civilians which gives veterans the chance to interact with non-military individuals helping with their transition from service.



A recent course photo with visiting instructor Kathy Abbott (centre) who was teaching a ¼ vellum laced-on-boards binding.

Bound by Veterans covers the cost of their courses, City & Guilds registrations and has secured some funding to help with accommodation costs.

We also teach beginners courses online so veterans can learn from their own home if they are unable to attend our workshop. We can deliver them as hybrid workshops where other veterans' charities set up at a venue and tuition is given on a large screen (popular with Veteran Tribe Scotland). Our Principal Tutor, Mylyn, who teaches many of the courses can see first-hand the benefits of these sessions on the veterans and family carers who join us. The following testimonials highlight these benefits.

Testimonials

I was medically discharged from the Army with a diagnosis of PTSD attributable to military service. This was a very bewildering and disorienting experience and one in which I felt disconnected from myself and from the everyday world of social interaction and work. I underwent various psychotherapies, but none seemed to help me.

One of the very few activities which have been of benefit to me is attending book-binding courses run by Bound by Veterans (BBV). I think that these courses are beneficial for three main reasons:

Firstly, the BBV staff are empathetic and patient without being condescending, so that one feels that one is treated with courtesy but not as if one were in some way incapable, which is often how others treat those with PTSD. The BBV tutors set high standards in craftsmanship and inspire one to strive to achieve the expected standard. It is a real boost to one's sense of self-worth to realise that one is still capable of achieving work of a good quality under professional and exacting tuition.

Second, bookbinding requires mental concentration, attention to detail, and precise manual skills, while the books produced at the end of the process are aesthetically pleasing and real works of craft. In some way that I cannot fully explain, this kind of detailed manual work is very therapeutic; just the tactile experience of handling the various tools and materials allows one to immerse oneself in the creative process and significantly helps in reconnecting one to oneself at a fundamental level.

Third, the relaxed, convivial atmosphere in the bindery at the Daffodil Barn allows one to feel secure enough to gradually drop the hypervigilance that those with PTSD often experience. Each individual is concentrating on their own project, and there is ample room at the work benches, so one does not feel crowded and one can have as much or as little social interaction with one's fellow students as one feels comfortable with. In addition, because many of the BBV courses last for from three to five days, one has the time to become familiar with the other students and to begin to relax in their presence. I found that these courses were, therefore, a comfortable way of slowly learning to interact socially with others once again in a safe and friendly environment.

In short, the book-binding courses run by BBV have been of real benefit to me as I recover from PTSD.

Alan

My tactile injury, the psychologically stressful and the traumatic situation's I witnessed during my Military career later developed into depression and PTSD. To help manage this in a less clinical way, via a specialist veteran agency I was referred to Bound by Veterans (BBV), The bookbinding courses offer me challenges and opportunities that tasks my thinking, my conduct and physical ability. I find myself once again in charge of my own learning achievements. The courses and workshops offer companionship with like- minded people and a unique attitude to teaching specific to veterans.

Alongside clinical care, Bookbinding has become a significant weapon in my armoury to combat the unique mental health needs of one who battles daily with life's challenges. It has been a long time since I had felt proud to be a British Soldier.

Kevin

Explorer Notebooks

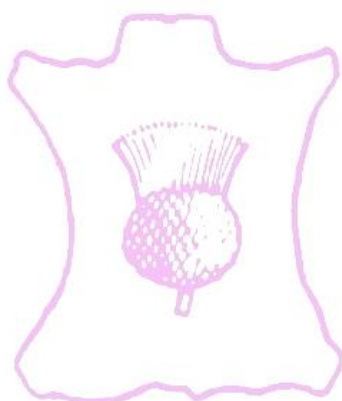
In addition to the courses, veterans also come to the workshop to create notebooks for the charity to sell. We have a range of 'Explorer Notebooks' from simple spiral bound, to section sewn, and to leather bound which we sell at craft fairs and through our website. The making process is as beneficial as the courses and a good way to put the skills learnt to good use. It also gives the veterans a great sense of pride knowing their work is being sold and giving something back to the charity.



Veterans making our leather Explorer Notebooks for retail

Further information on this wonderful charity, can be found on the Bound by Veterans website
www.wiltshirebarn.co.uk

or by contacting Jonathan Powell at
treasurer@boundbyveterans.co.uk



Study Opportunities

Designer Bookbinders & The Society of Bookbinders Joint Workshops, 2023-2024

We are delighted to announce the 2023-24 season of DB & SoB Joint Workshops.

This year, as usual, the workshops offer a range of topics suitable for different levels of experience and interest and take place over a weekend in venues around the country. Many are in the tutor's own studio and all tutors are established, experienced teachers.

We have managed to keep the fees for this year's programme at the same level as last year; £185 for members of either Society and £205 for non-members and hope you agree they represent excellent value. * Full Details are on both Societies' websites, but for a quick taste of what's on offer take a look at our listing below.

*Bursary help may be available;

DB members please contact secretary@designerbookbinders.org.uk

SoB members please contact vicechair@societyofbookbinders.com

If you belong to both societies you should apply to only one of them for a bursary.

25th-26th November 2023 Course Full, waiting list only

Millimetre Binding, Dominic Riley

Northwich, Cheshire CW8 2NW

Scandinavian elegance embodied. This workshop is a good introduction to working with leather, both by hand with a knife, and a using a paring machine.

10th-11th February 2024 Everybody Loves a Box, Lori Sauer

Pewsey, Wiltshire SN9 6HJ

We are all familiar with the slipcase and the clamshell box. Both are important for protecting special bindings, but if you have budget constraints or a quick deadline then this is the perfect workshop for you.

16th-17th March 2024

Paper covered In-boards binding, Arthur Green,

Green's Books, Worcestershire WR8 0EA

The workshop celebrates this early 19th century style. Students will make a model, from folding sections and sewing 2-up on a sewing frame to rounding and backing, lacing on boards and covering.

13th-14th April 2024

Sharpen up! Peter Jones

Kelsall Community Centre, CW6 0SB

For some, sharpening tools can seem daunting; this short course aims to give you a little theory, some guidelines and advice on getting tools sharp initially, keeping them sharp, and some confidence.

18th-19th May

Over the Edge and Across the Boards, Kate Holland

Corsely, Wiltshire BA12 7PA

There are thirteen different planes on a book where you can express your creativity, and edges and leather comprise over half of them.

8th-9th June 2024

Endpapers for Fine Bindings Kathy Abbott

Barony Centre, West Kilbride, KA23 9AR

A workshop aimed at intermediate and advanced learners, designed to develop your skills, accuracy and cleanliness when making endpapers for fine bindings.

Places are limited and bookings are taken via the DB website.

<https://designerbookbinders.org.uk/education/designer-bookbinders-society-of-bookbinders-joint-workshops/>

If you are unable to book online, or for any queries, please contact nestata.jointworkshops@gmail.com 07984 001830.

These workshops offer structured, intensive learning in a friendly and supportive environment and we really hope you find something of interest here to tempt you!

Nesta Davies (nesta.jointworkshops@gmail.com) (DB)
Joshua James (joshua.jointworkshops@gmail.com) (SoB)

**City Lit Courses in Bookbinding,
Book Arts, Conservation & Repair Autumn and Winter 2023-24
Keeley Street, Covent Garden, London WC2B 4BA**



Bookbinding: Japanese books and boxes

Course Date: VD416 Thursday 23rd November - 14th December 2023

10:30-16:30

Tutor: Sue Doggett

Explore the elegant sewing patterns found in Japanese binding. Learn how to make books, make a foldout case, sew traditional and contemporary designs, and experiment with creating your own.

This course is suitable for beginners.

Full fee £269.00 Senior fee £215.00 Concession £175.00

Beginners' bookbinding: evening course

Course Dates: Fri 12th January - 15th March 2024

18:00-21:00

Tutor: Royston Haward

Explore the exciting world of craft bookbinding in this comprehensive introduction to the letterpress book. Learn about the tools and techniques required to bind a book with unique hand decorated papers.

Full fee £389.00 Senior fee £311.00 Concession £253.00

Visible stitches, spectacular spines: experiments in exposed sewing**Course Date Fri 1st March - Saturday 22nd March 2024****10:30-16:30**

Tutor: Sue Doggett

Explore the creative possibilities of visible sewing in bookbinding through structure and materials. Experiment with wrapping, folding and piercing to produce a set of books where the spine is the star!

Full fee £269.00 Senior fee £215.00 Concession £175.00

Bookbinding: 10 projects for beginners**Course Dates: Thursday 25th April - 27th June 2024****18:00-21:00**

Tutor: Kate Rochester

An exciting range of graded projects to introduce you to bookbinding. Come armed with enthusiasm and walk away with a stack of small books and a heap of information on materials, tools and techniques.

Full fee 389.00 Senior fee £311.00 Concession £253.00

Bookbinding: simple leather binding**Course Dates: Thursday 25th April - 16th May 2024****10:30 - 16:30**

Tutor: Ina Baumeister

Discover how leather, combined with simple sewing and cutting techniques can create a wonderfully flexible and stylish bindings. Create books with folded and crossed structure covers and include some decorative elements to personalise your work.

Full fee £269.00 Senior fee £215.00 Concession £175.00

Bookbinding: gold tooling on paper**Course Dates: 16th-19th April 2024****10:30-16:30**

Tutor: Tracey Rowledge

Learn how to develop a language with gold tooling on paper using hand finishing tools, BS Glair and loose gold leaf. For all levels, from beginners to those with experience in gold tooling using hand finishing tools and gold leaf.

Full fee £269.00 Senior fee £215.00 Concession £175.00

Fine binding masterclass 1: endpapers**Course Date: VD327 Friday 1st-15th December 2023****10:30-16:30**

Tutor: Kathy Abbott

This masterclass is aimed at intermediate and higher level learners and is designed to develop your skills in making endpapers for fine bindings. You will be taught how to make three different types of endpapers, all with their own suitability for bindings. A chance to improve your skills, accuracy and cleanliness when laminating endpapers.

Not suitable for beginners.

Full fee £249.00 Senior fee £249.00 Concession £249.00

Fine binding masterclass II: rough edge gilding**Course Dates: 16th-17th March 2024****10:30-16:30**

Tutor: Kathy Abbott

A weekend masterclass to learn the ancient art of rough edge gilding. Gilding not only adds a luxurious sparkle to the edges of your pages but also protects the edge from dust. Rough edge gilding is not rough at all, it just retains the look of individual pages, not a solid block. Limited class size due to the content of the course. Suitable for those with bookbinding experience.

Full fee £299.00 Senior fee £299.00 Concession £299.00

Book Arts

Artist's book Club

Course Date: VO105 Mondays 6th November - 11th December 2023

10:00-13.00

Tutor: Sue Doggett

On this intermediate course, you will explore the world of Artists' books and develop your skills and creative ideas in creating books as art. If you are interested in working on tutor supported, independent projects and you welcome the opportunity to share your work and your ideas with other makers, this course will support your progress and help you to develop your concepts through the structure of the book.

Not suitable for beginners.

Full fee £199.00 Senior fee £159.00 Concession £129.00

Creative arts for bookbinding III: papercutting

Course Date: VD441 Saturday 9th December 2023

10:30-16:30

Tutor: Lara Mantell

Learn how to manipulate paper into abstract or representational designs. Paper cutting and folding techniques encourage you to explore silhouettes, pattern, imagery, colour and scale to develop your own approach. Techniques can be adapted for use in book arts and bookbinding projects to create pages, covers and structures.

Full fee £ 69.00 Senior fee £ 69.00 Concession £ 69.00

Enquiries: visualarts@citylit.ac.uk

Enrolments Phone line: 020 7831 7831 Monday-Friday 10:00-18:00 (last calls taken at 17:45)

Inperson classes 2023, with the Dragon Press Bindery in Carmarthen, Wales



We are happy to offer the following programme of tuition in our studio near Carmarthen.

Beginner level no experience required All materials and tools for these Saturday daytime or Thursday evening classes will be provided. Just bring yourself and an apron, or wear clothes you don't mind getting mucky!

Simple screwpost album/scrapbook

Saturday 18th November 2023, 10.00-16.00

Learn how to make a protective yet elegant album for treasured contents, with interchangeable pages and a full cloth, or cloth and decorative paper, cover.

£70 plus £10 materials fee per person.

Christmas crackers

Saturday 2nd December 2023, 10.00-13.00

Have fun creating unique, handmade crackers for presents or your own celebrations.

£35 plus £10 materials fee per person but you will need to provide your own gifts for inclusion.

Intermediate level For these three or five day classes, accommodation (including meals) is available in our home on a first come/first served basis for nonlocal students. Please contact us early if you are interested, otherwise there are several nearby B&Bs.

Victorian style letter folder

Monday 13th November - Wednesday 15th November 2023

Become more familiar with 19th Century trade techniques in producing this superior portfolio, made to house loose documents and ephemera while resembling a period quarter leather binding.
£285 plus £30 materials fee per person.

Please see www.dpbindery.com for more details.

Evening Course at Book Works, London



Shepherds Bookbinding Course, Wiltshire



A varied and exciting list of Bookbinding courses planned for the months January December 2023 2022 at the Daffodil Barn, Wiltshire.

November 2023

10th C&G Level 3 Edge Decoration with Kate Holland

13th-17th C&G Level 1 Unit 119 Photograph Albums and Slip case with Mylyn McColl

December

4th-8th C&G Level 1 Unit 118 Pamphlet & Multisection Bindings with Mylyn McColl

12th-14th C&G Level 3 Repairing a Leather bound book (Leather reback) with Lester Capon

The courses 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 and/or to book a place contact Wendy Lagden at wl@bookbinding.co.uk

Otter Bookbinding, Surrey



Further information please visit otterbookbinding.com

Alan Fitch Binder of Books & Teacher of Bookbinding, in Rural Norfolk



There are available a variety of 1 to 1 courses, which run from April to September, offering the opportunity to learn in an idyllic location and relaxed atmosphere. All necessary materials required for each course are included in the course fee. Course dates are by mutual agreement. Over the period of each course you will be guided through all the aspects of bookbinding, relevant to each course. There are at present four courses available:

5 Day Courses. Each course runs from Monday Friday (09.00-17.00).

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. (To attend this course it is important that you have attend the Basic Course or something similar.)

2 Day Course

Bookmaking Course This course has been designed to allow you to spend two days making a variety of types and styles of book, which require very little specialist equipment or tools.

Accommodation is available

For further detail please telephone +44 (0)1953 718348,
or view the web site at www.abinderofbooks.co.uk

Fully equipped bindery in Winchester for Amateur Bookbinders

Southern Bookcrafts Club is unique in operating a fully equipped bindery in central Winchester for amateur bookbinders.

The club was founded more than 30 years ago and our purpose remains the same to provide our members with extensive working space, comprehensive equipment, material, facilities and training to develop their bookcraft skills. Club membership is available to all and enables members access to the bindery at any time except when training is being undertaken. For bookbinders wishing to start or develop their business, club membership provides a low risk, low cost facility that avoids the need for heavy investment or substantial overheads.

Our other primary purpose is to keep the craft of bookbinding alive by introducing it to as many people as we can in an affordable and accessible way. So, for non-members we also offer a range of highly regarded introductory courses including taster sessions, beginner and intermediate training courses.

Club days on Tuesday and Friday mornings provide a great opportunity for members to share their knowledge and ideas with some enjoyable and goodhumoured conversation!

Further information is available at www.southernbookcrafts.org or via training@southernbookcrafts.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

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.



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 email me bookman@btinternet.com.

Scottish Borders

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

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

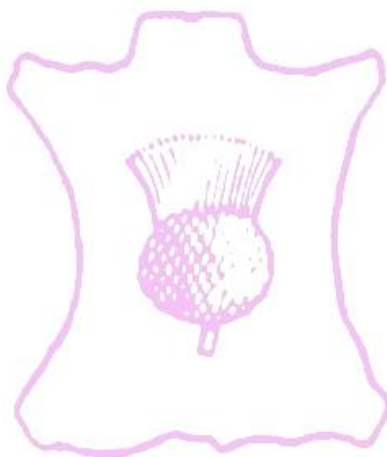
Studio Five

First Floor The Mews

4652 Church Road

Barnes, London, SW13 0DQ

Tel: 0208 563 2158 <https://studio5bookbindingandarts.blogspot.com/>



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

Customers Recent Bindings

In Venice

Bound by Kaitlin Barber



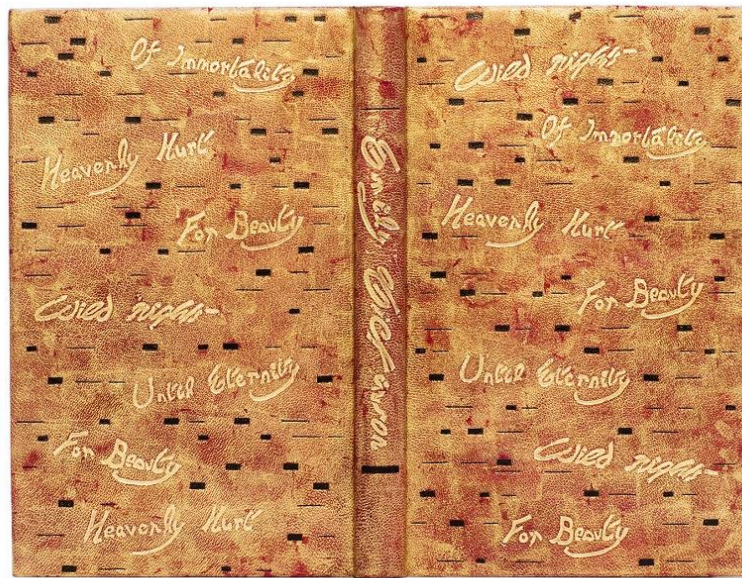
In Venice
by Alan Stein
Illustrator: Alan Stein
Publisher: The Church Street Press 2007

Kaitlin's binding of In Venice was awarded the 'The Antiquarian Booksellers' Association's Highly Commended Certificate' in the Designer Bookbinders Bookbinding Competition 2017.

Book bound at Studio 5 in England. Three phase disappearing spine ultra flat back binding. Unsupported link stitch secondary sewn, full linen board attachment and skirting, $\frac{3}{4}$ hollow. Canvas with toned fair goat spine from J Hewit and Sons and mixed media. Mono printed leather jointed endpapers, edge-to-edge doublures. The design is a response to quote by Ruskin "throwing a pot of paint in the publics face". The text questions how to assess the value of artistic knowledge and experience and ultimately the place of realism versus conceptual art in our society.

Kaitlin Barber is a bookbinder and book artist from Toronto Canada. She has a deep appreciation for the all-encompassing nature of the art of the hand-made book. The artist is in total control of every aspect of the work creating interplay between concept, text, and image. Cover design, hand printed endpapers, and content come together forming a narrative, influenced by the text, but going far beyond. Kaitlin is a recent graduate of the two-year bookbinding program at The North Bennet Street School in Boston, Massachusetts. In 2016 she traveled to London to study contemporary design binding at Studio 5 with internationally recognized and exhibited Mark Cockram. During this time she bound submissions to the International and UK Designer Bookbinder competitions. Studying with Mark has opened Kaitlins eyes to the immense variety of ways in which colour, texture, and materials can be used to achieve flow throughout the work, creating a rich experience that is both visual and tactile.

Kaitlin can be contacted at Katiebarber21@gmail.com and her work can be found at kaitlinbarberbooks.blogspot.ca



Selected Poems by Emily Dickinson
 Introduced by Lavinia Greenlaw
 Illustrated by Jane Lydbury
 Published by the Folio Society
 Bound in 2017

Richard was awarded the 'Ash Rare Books Lettering Award' in the Designer Bookbinders Bookbinding Competition 2017.

"I think there are basically two ways to approach the design for a book of poetry it, one being to treat the collection in its totality, either the prevailing mood and structure of the verse or the life and character of the poet. The other route is to choose a particular poem and use that as your inspiration. Initially I was thinking about the latter approach with the poem "Wild Nights", however as soon as you open a book of Emily Dickinson's poetry one of the first things that strikes you is her liberal use of dashes which she uses to emphasize, indicate a missing word, or to replace a comma or full stop.

With this in mind I decided to use the dash as the basis of the endpaper design. I initially printed a background texture (photograph of a section of wall at Pompeii) and then added a collage of her poetry. On top of that I added rectangles of Japanese paper of various sizes to represent the words and hyphens. Once they were stuck down I sanded the back of the paper to reduce their prominence (rather like back-paring a leather onlay).

During my research I had already come across Emily's signature in her very distinctive handwriting and had decided to use it as my title on the spine and I then decided to reject the "Wild Nights" element and instead use pertinent words from her verse as the main part of the design.

To get the shade of red I wanted for the base colour I used a piece of Hewit's fair goat that I dyed with two shades of spirit dye. I then made lino-cuts of the words I was going to use. The title was impressed into the leather before covering but the rest were done on the covered book - scary! The whole of the book was then covered in 22 carat gold leaf which when dry was sanded off in order to get the right balance between the gold and the red.

Initially that was going to be the binding finished but on reflection I felt it needed an element of formality adding, which was when I went back to the endpaper design and decided to add the impressed black line work."

You can see more of Richard's work on his website www.beadybookbinder.com

Dates for your Diary

***UK Fine Press Book Fair**

**Examination Halls, Oxford University, 75-81 High Street, Oxford OX1 4BG, UK
9th-10th December 2023**



Every two years the Provincial Booksellers Fairs Association (PBFA) in the UK organises the Oxford Fine Press Book Fair with the assistance of the UK team of the Fine Press Book Association. The Fair runs over a Saturday and Sunday with around 100 stands for presses, dealers, suppliers, and related organisations.

***Codex IX - Bookfair and Symposium**

**The Henry J. Kaiser Convention Center in Oakland, California.
4th-7th February 2024**



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

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

***Society of Bookbinders Conference, York
15th-18th August 2024**



Details to follow

**OPEN•SET 2025
Competition & Exhibition**



OPEN•SET 2025 is a juried competition and exhibition featuring finely crafted bookbindings. Sponsored by the American Academy of Bookbinding, this competition and exhibition highlights exceptional technique and outstanding design from new binders and professionals. Bookbinders from around the world are invited to participate.

The OPEN•SET 2025 Exhibition will open in San Francisco, California, in January of 2025. There will be two venues displaying the exhibition. The Open Category Exhibition will be held at the San Francisco Center for the Book, and the Set Category Exhibition will be held at the American Bookbinders Museum.

Please visit bookbindingacademy.org or contact openset@ahhaa.org with questions.

Should these events proceed, J. Hewit & Sons will hopefully 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.*

Job Opportunities

Book Works, 19 Holywell Row, London, EC2A 4JB

Job Opportunity - Editor, Book Works (3 days per week)

Salary: £35,000 (pro-rata £21,000) per annum

Permanent Contract, probation period 8 weeks

Application deadline: 22 November, 5pm

Interviews: 6th-12th December 2023, at Book Works or online by arrangement

Book Works seeks an experienced new editor to work with the publishing team on our programme of artists' book commissions.

You will assist the Director with the commissioning of new publications and projects, and managing the editorial and production process. You will work on new commissions with artists and writers, on projects that are often experimental, and need close reading, developmental edits, copyediting and proofreading, fact checking, and image permissions. You will work with graphic designers and printers on the production and printing of books. The position requires experience of working on similar or comparable texts or publications, as well as an interest in contemporary art, print culture and artists' publishing.

Book Works is committed to making a positive impact to address inequality and discrimination. Through our work, employment and audience engagement, we pursue a programme that foregrounds social justice in the arts. Our programme reflects our desire to work with artists and writers from the global majority who are often unrecognised by mainstream institutions, and those from liberation or historically marginalised groups. You will work closely with artists and writers and play a key role in ensuring our principles of equality, diversity and inclusion are foregrounded in our work. You will also work towards new ways of improving our commitment to climate justice.

To apply please submit your CV, completed equalities form and a covering letter to gavin@bookworks.org.uk, with Editor in the subject. If you have any questions about this process, or access needs that you would like to discuss please get in touch.

For a full job description and equalities form please click [here](#).

Temple Bookbinders, Oxford

Permanent Position

Temple Bookbinders Limited, has a full-time position for a Gold Finisher and hand book binder.

37.5 hours per week, Monday-Friday 08.00-16 00.

The bindery based at Paternoster Farm, 107 Cassington Road, Yarnton, Oxford. OX5 1QB. Proven skill experience / qualification in gold finishing essential.

Please call Ian Barnes 01865 451940
or email ian@templebookbinders.co.uk to discuss role and arrange an interview.

West Dean College, West Sussex

Subject Leader sought for West Dean's 2-year, full-time, Foundation Degree Arts: Books and Binding

West Dean College is launching a two-year, full-time, Foundation Degree (FdA) in Books and Binding and we are looking for experts in the field to lead and contribute to this programme. Could this be you?

The FdA introduces students to craft skills in bookbinding and pre-industrialised book-making and their interpretation into contemporary fine binding and artist led book design or as a route into further conservation training. This sits alongside West Dean's other FdA, programmes in clocks, furniture, metalwork and musical instruments. There will be an annual intake of 5-7 students and there is the option to continue onto a third year, equivalent to a Bachelor's Degree or move onto the Books and Library Materials pathway of the Graduate Diploma and MA Conservation Studies programmes.

West Dean is a global provider in specialist, creative-based education and this includes teaching traditional craft skills, so they can be applied in fresh ways and have continued relevance to society. www.westdean.ac.uk

The practical aspects of the programme will be delivered in a dedicated workspace for bookbinding. There are also core studies that are delivered across all the FdA pathways. In the first year students develop bench craft skills in bookbinding with an introduction to letterpress and papermaking. Project work focuses on using appropriate materials, processes and techniques. Core studies include materials technology, technical drawing and historical/contextual studies.

In the second year of the programme, students refine their skills and explore developing historically inspired new work and/or are introduced to the repair and conservation of books. Core studies focus on business and professional skills, such as pricing, record-keeping, tax and insurance, marketing and intellectual property. Students have the opportunity to complete a one-month work placement which can be key to helping students identify what they would like to do when they leave college.

If you think this is something that you would be interested in taking leadership of or contributing to, do have a look at the subject leader role description at [this download link](#) Please note, the application deadline has been extended until the end of August. We appreciate that a lack of available programmes in bookbinding means that training and mentoring in academic assessment and feedback would probably need to be provided by West Dean. Although initially advertised as a 3-day a week post, this is negotiable as the workload will increase as we recruit more students for the following year.

Informal enquiries and discussions are always welcomed by tim.bolton@westdean.ac.uk – Head of School of Arts or lizzie.neville@westdean.ac.uk – Interim FdA Books Subject Leader and Head of School of Conservation. Bookbinding needs you!

Partner for established bindery, North Wales

- must love books, politics & the Welsh language
- must be keen, if not a bookbinder, to learn hand-sewing, hot foil blocking & other worthwhile skills.

For further information, please contact:
BOOKBANE, Felin Fawr, Bethesda LL57 4YY
01248 600 632

Box Maker, Battersea, London.

Salary: £20,000.00-£30,000.00 per annum dependant on experience.

Hours: 8.00-18.00, Monday to Thursday (40 hours a week), but can be flexible.

Benefits: 17 days' annual leave (plus bank holiday), staff parties, employee assistance programme, company pension scheme, season loan ticket, Cyclescheme.

The Chelsea Bindery, launched by Peter Harrington in 2000, specialises in traditional fine book binding and preservation boxes. One of only a handful of binderies remaining that still practises the centuries old tradition of fine leather bookbinding, the Chelsea Bindery prides itself on the quality of its work and only uses the finest materials.

We are looking for a full-time box maker to join our team of 5 as soon as possible. You will be trained as a full-time box maker, using both leather and cloth. Ideally, we are looking for someone with some leather work experience but would be willing to train the right candidate. Applicants should be naturally creative, dextrous and meticulous with a keen interest in leather work and the workings of a traditional book bindery.

Please do take a look at our website www.peterharrington.co.uk/chelsea-bindery/bookbinding-services and you will see more information on our various house styles.

Applicants should send their CV and cover letter directly to: emma@peterharrington.co.uk

Fine Bookbinder, West London

Blissetts are a long established 4th generation family business with a Royal Warrant to Her Majesty The Queen for bookbinding services, we are based in West London and specialise in all things to do with printing & binding.

We are looking for an enthusiastic individual to join our specialist department who undertake leather work, box making, tooling & blocking, restoration, fine binding plus many other things and special projects that are undertaken on a regular basis.

- Based in Brentford, West London, close to tube, rail & bus links
- Full time position available immediately, 37.5 hours. Monday to Thursday 7.30am to 4pm and 7.30am to 1pm Friday
- Either an individual with bookbinding experience or an individual who has the ability to work well with their hands and has a specific interest in training as a bookbinder
- Pay will depend on the applicants experience
- Working well in a team, attention to detail and enthusiasm to make the highest quality / beautiful products are key skills for this position

For further information, please contact:

Chris Blissett at chris.blissett@blissetts.com or on 020 8992 3965

Opportunities at the Chelsea Bindery in London

We are always interested in hearing from experienced bookbinders who might have something to contribute to our team.

Please send CVs to emma@peterharrington.co.uk

Bookbinder in Oxford

Maltby's the Bookbinders have been established in Oxford since 1834 and with Green Street Bindery make up Kemp Hall Bindery Ltd. To know more about us visit our website, www.maltbysbookbinders.com.

We have a vacancy for an experienced hand bookbinder capable of carrying out some or all of the following functions:

- Antiquarian Book Repairs
- Limited Edition Leather Bindings
- Journal Binding
- Foil Blocking

Hours:

Monday to Thursday 7:00am to 12:00pm and 12:30pm to 3:30pm

Friday 7:00am to 12:30pm - total 37.5 hours per week.

Annual Holiday: 26 days plus Bank Holidays

In the first instance, please send CV to:

Garry Phipps
Maltby's the Bookbinders
Horspath Trading Centre
Pony Road
Oxford, OX4 2RD

Email: greenstbindery@aol.com

Booked Images, Wokingham

We are a local bindery specialising in hand crafted photo books. We are looking for an apprentice to join us. We are based in Wokingham which is near Reading in Berkshire. We are quite desperate for a binder or a trainee book binder to help our head binder, especially for our Christmas rush.

For further information, please contact Nicole Sheard at:

Booked Images
Unit 9, Barkham Grange, Barkham Street, Barkham
Nr Wokingham
Berkshire
RG40 4PJ

Tel: 0118 976 2796

Email: nicole@bookedimages.com