


# Skin Deep

The Biannual Newsletter from J. Hewit & Sons Ltd.

No.57 – Spring 2024

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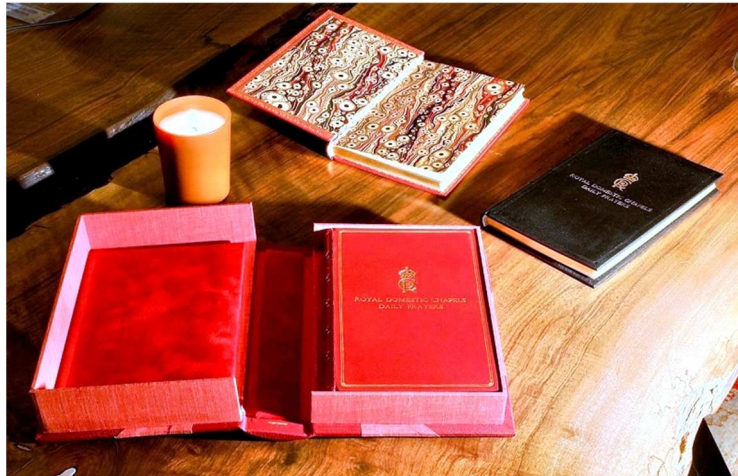
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# King Charles III Prayer Books

## A Gift Fit for the King

*A Coronation gift from the Royal Warrant Holders Association Members to His Majesty King Charles III and Her Majesty Queen Camilla to celebrate their Coronation in 2023.*



Due to the dwindling supply of 1908 King Edward VII Prayer Books in the Chapel Royal St James, The Reverend Canon Paul Wright and Nick Farrow then Chair of the Royal Warrant Holders Association Members (RWHA) Charity Fund discussed replacing them with some 2023 His Majesty King Charles III books.

As 2023 is such a special year, this idea extended into producing, as a gift, a special version for each of Their Majesties The King and The Queen as a celebration of their Coronation.

Fundraising began in October 2022 to produce the two red Royal Coronation Versions and ten black Chapel Versions to be housed in an oak bookcase, made from Sandringham Oak. Any excess funds would be donated to Charities across the country via the RWHA Charity Fund.

Today the project is complete and the Prayer Books are a thing of beauty as is the Sandringham Oak bookcase for the Chapel Royal. There are also two individual hand engraved silver bookmarks to complete the two Royal versions.

The money raised from Royal Warrant holding companies was substantially over and above the cost of these prayer books, supplied at cost, so has enabled us donate much needed funds to at least 12 charities.

### **The Royal Warrant Holders Association Makers**

#### **Barnard & Westwood**

Fine printers and bookbinders based in Central London. The go-to company for unique one-off projects and complicated specifications including the invitation and order of service for the Coronation at Westminster Abbey. Barnard & Westwood typeset all the wording and litho-printed the inside pages on Munken Paper's sustainable range.



**J Hewit & Sons**

Leather Manufacturers who specialise in sustainable leather production using a food by-product to produce vegetable tanned leather. Based in Scotland, they supplied the leather for all the covers free of charge.

**Temple Bookbinders**

A leading bookbinder in the UK, specialising in renovating ancient books and creating exemplary new books to 150-year standards including work for Windsor Archives/Library and priceless collections worldwide. They hand bound and embossed each of the Prayer Books and handmade the two complementary protective boxes.

**Thomas Lyte Goldsmith & Silversmiths**

Based in London, makers of objects d’art, and responsible for many of the world’s greatest trophies, restorers of antiquities made from precious metals for The Royal Household and many other collections. They also designed and handcrafted The Queen Elizabeth II Jubilee Cross. Thomas Lyte designed, hand cut, polished and hand engraved two unique silver bookmarks for the Royal Prayer Books using Oak and Yew leaves as inspiration.

**Zone Creations**

Presentation Designers for many bluechip brands and The Royal Household. They have designed and created the illuminated bookcase to fit into the surroundings of The Chapel Royal using fallen oak donated by The Sandringham Estate. The bookcase is finished with beautiful laser engraving on either side.



*Jon Simpson, Serjeant of the Vestry and Head Verger looking at the black Prayer Books*

*The Reverend Canon Paul Wright LVO Sub Dean HM Chapel Royal inspecting the Black Prayer Books*



# Product & Company News

## Paul Delrue



1944 – 2024

We are saddened to announce the passing of founding member and Patron of the Society of Bookbinders and Fellow of Designer Bookbinder, Paul Delrue. He was a superb and unique bookbinder with a huge catalogue of work behind him. He will be sadly missed by his extensive network of bookbinding friends and colleagues, and especially the many binders whom he taught and who went on to achieve success in their own right. He was irreverent, empathetic, loveably eccentric, and hugely talented. He leaves a significant hole in the world of bookbinding.

## Prepared Paste



Both our Rex Prepared and Rex Special Pastes are back in stock.

Our range of adhesives may be purchased online by clicking [here](#)

## Jemma Lewis Printed Marble Papers



We have just added 6 beautiful new designs to this range of papers, bringing the total range to 20 designs. The papers are printed on 100gsm Munken, known for its tactile and excellent handling qualities. The Munken is FSC Certified and Acid Free. Printed with UV ink the colours are sharper and brighter and better reflect the look and detail of real marbled papers. Paper size is 50 x 70cm (long-grain).

These lovely papers may be purchased online by clicking [here](#)

## Faithfull Spokeshaves



New to our range, the Faithfull flat-bottomed spokeshaves have virtually unbreakable malleable iron bodies, with the cutting blade held securely in place by a lever cap, and two retaining screws. The cutter is fully adjustable and can be finely set for delicate work. The spokeshave is supplied with a blade, but will need to be modified for leather paring before use.

These lovely papers may be purchased online by clicking [here](#)

## The Designer Bookbinders Competition, 2023



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

Winner - Thomas Hosking

Book - *Love Poems*

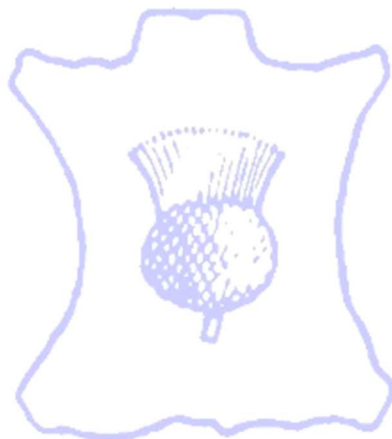
Illustrated by Mikki Lee

Selected and introduced by Imtiaz Dharker

Published by the Folio Society

Full leather binding in fair Goat, with exposed core endbands and leather-jointed doublures. The board and spine covering panels are developed using a variant of David Sellars' mud technique. In this application, leather shavings are adhered, shaped and sanded into a single kaleidoscopic sheet, with the aim of bringing together disparate threads to create something more richly textured than their individual parts. This theme is echoed in the flottage doublures and fly leaves, which are embellished with progressive fading human forms.

Our warm congratulations go to Thomas.



# Airbrushing for the Artistically Challenged....

By Glenn Malkin

*This article first appeared in volume 33 - 2019 of the Society of Bookbinders' Journal 'Bookbinder' and is based on the lecture and demonstration given by Glenn Malkin at the SoB Conference in Bath 2019.*



*Leather panel decorated only with airbrush and carbon tooled lines*

We are all familiar with airbrushing as an artistic technique – whether it is the masterful artistry displayed on cars, motorbikes and trucks or perhaps the familiar images used to decorate fairground rides. But such airbrushing requires a high level of artistic talent – it is the artist who creates the masterpiece, not the brush. So, it is not surprising that those of us who do not consider ourselves to be accomplished artists tend to shy away from using an airbrush to decorate our books. However, I'd like to explore how an airbrush can be used by anyone to create some wonderful effects and designs and to encourage you to give it a go.

## Types of Airbrush

Airbrushing is basically a method of using air to deliver paint or ink onto a surface. This can be achieved in many ways – some simple, some requiring specialist equipment. The simplest form of airbrushing is something like a household spray bottle or an atomiser. When the trigger is pulled, the internal air pressure forces the paint up a tube and through a nozzle where it is ejected as a spray. This is also the same principle as an aerosol can of spray paint which I have seen used very effectively by binders like Mark Cockram. However, depending on the viscosity of the paint/ink being used the colour can often come out in a rather coarse and often inconsistent spray. Individual spots of colour can then be seen which can create some wonderful effects, but doesn't always offer the delicacy that may be required. That's not a reason to dismiss these tools though, as such a grainy colour effect can add fabulous colour-texture to an otherwise flat and plain background.



*Book cover decorated using an atomiser and diluted Fiebing's leather dye.*

More often than not, the type of airbrush I use is an artist's airbrush in conjunction with a small compressor. Similar airbrushes can be used in exactly the same way but using a canister of air supplied for the purpose. Professional artists who use airbrushes may easily spend £200 on a quality airbrush, plus maybe a similar amount for a compressor. But, perhaps surprisingly, a perfectly acceptable complete airbrush kit and compressor can be bought for around £80 or less online. I would never suggest that these kits are the very best quality, but they have served me extremely well for my purposes. My first such airbrush and compressor lasted me about six years or so before it started to become unreliable. Replacement airbrushes of this type can also be found online for around £20 or so, though there are quite a few different types and fittings that look very similar so be clear about what you need before buying.

There are several different types of airbrush – single action and dual action being the first choice. The single action airbrush has a trigger which controls the air through the brush. When the air is released through the nozzle, it draws paint into the air-flow and out as a fine mist driven by the force of the air. A dual action airbrush works in a similar way, but the trigger independently controls both the airflow and the amount of paint being drawn into it. Thus, you can allow just a little colour to be ejected or a lot depending on your requirements. The double action airbrush is the type I use.



My airbrush is an internal mix style which just means that the colour is drawn up inside the body of the brush where it mixes with the air at the tip. You can also get external mix brushes where the paint is delivered to the tip via an external tube though with rather less flexibility in controlling the mix. These are usually a bit cheaper than internal mix airbrushes, but having never used one I can't really comment on their pros and cons. Finally, the paint or ink can be held in a bottle below the airbrush (syphon fed) or in a small cup on the top or side of the airbrush (gravity fed). Because I may change colours frequently when working on a book cover, I prefer the advantage of being able to easily swap the bottles on a syphon fed brush. Interestingly though, a side mounted gravity fed style is preferred by most airbrush artists as apparently it is best for very fine detailed work.



*My dual-action syphon-fed airbrush*



Many airbrushes can be used with a canister of air rather than a compressor and this can be a quick and convenient way of working. Depending on how much airbrush work you do it may be a more expensive option in the long run though – a can may be around £10 or so depending on the size.

The compressor I use came as part of the kit and is just fine for what I need. It is a basic and small single piston compressor so it does make a certain amount of noise and I find I do need to have a small in-line water filter to remove excess water from the air which can otherwise cause problems. You can get far more complicated compressors such as those with twin tanks designed to give seamless and constant airflow and quieter operation, but I would say such level of sophistication is unnecessary for the sort of work I do.

## Paints and Inks

I have tried several types of paint/ink to use with my airbrush but there are many more alternatives that may be worth investigating. I have experimented with diluted acrylic paint, thinned Feibings Leather dye and proprietary airbrush acrylic colours but the medium I prefer using is acrylic ink, usually diluted with water around 50/50. Whatever you use should have no particulates in as this may block the airbrush and should have a consistency similar to milk. It should also be possible to dilute it to vary the strength of colour. I found that spirit dye dried quickly in the airflow so sometimes produced an irregular result. Acrylic paint seems to have too many particulates, even when well diluted, and airbrush paints weren't always as fast as they could have been on leather. Having said that, I would encourage you to try a wide range of mediums to see what works for you and the materials and style you are working with. In any case, you will need to be able to dismantle and clean the airbrush thoroughly after each use using whatever solvents or materials are necessary to do that. Lack of thorough cleaning is probably the main cause of problems when you next try to use your airbrush.



*Airbrushed colours enhanced in part with Fiebing's leather dye applied using an atomiser*

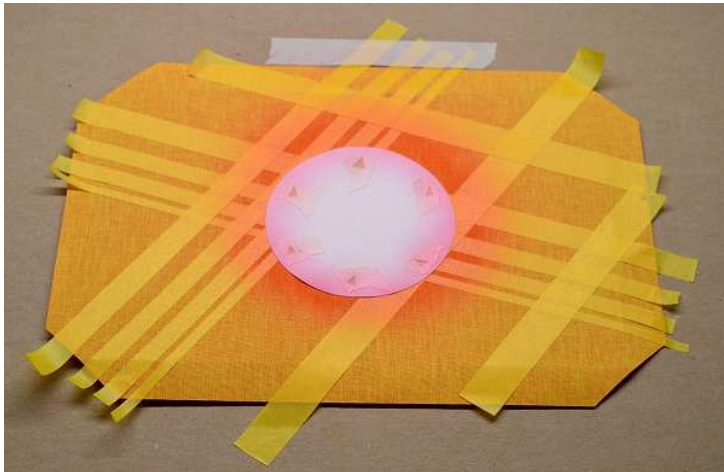
I usually position my work taped to a large board and propped up so it is nearly vertical. In this way the airbrush is horizontal and easy to control when in use. When using leather, I usually airbrush it before it goes onto the book but after it is pared.

The most critical rule of thumb when airbrushing is that many repeated passes of light colour is much better than trying to lay all the colour down in one go. This gives more control, less chance of overloading the surface, more even application and greater flexibility in the effects that you can create.



*Airbrush shown in pieces for cleaning.*

## Masks and Stencils



*Cloth covered case with mask and tape applied after the first airbrushing stage.*

For almost all my work I use some kind of mask or stencil. This is the only way to get sharp edges and to stop paint going where you don't want it to! I use a low-tack decorator's tape like Frog Tape to make straight edges. This is a masking tape that somehow avoids colour seeping under the edges of the tape, and it can be removed from cloth and leather without damage (though for delicate surfaces I usually remove a little of the stickiness by dabbing the tape with my

fingers a little before using). Taping a length of tape to the edge of a large piece of scrap paper so only a few mm of sticky surface is showing is enough to create the straight edge whilst masking the rest of the piece with the paper.



*Finished airbrushed case on the book*



*Detail of airbrushed layers*

For more complicated shapes, a piece of strong paper can be cut to the required shape, small holes cut every cm or so and a few mm from the edge and tape used to carefully secure the mask to the workpiece. However, a better approach may be to use frisk film. This is a low-tack clear film which is bought on a roll. You simply cut the shape you need, peel off the backing sheet and apply. It does work well with leather and buckrams for example, but sometimes isn't sticky enough to work with other cloths.

With all stencils and masks, always airbrush from the mask side of the edge. That way the air (and colour) doesn't go underneath the mask, lifting it and causing bleed of colour where you don't want it. Also, watch out for colour starting to pool or build up on the mask. This can be a problem with frisk film because you are essentially spraying water onto plastic. If the droplets build up too much you risk them dribbling down your workpiece, so occasionally stop and dab away any droplets.

## Decorative Techniques

Bear in mind with any mask that you can use the positive or negative space. For example, if you have a profile of a head, the colour can be applied to where the face is, or the face can be the blank area and the colour applied to the space surrounding it.



*Use of airbrushed gradients to create the impression of distant hills.*

Also experiment with the creative possibility of layering. Airbrushing one edge and then overlapping the next mask and applying more colour starts to give areas with different intensities of colour. This is great for abstract designs, adding far more depth and colour texture than just single applications of colour.

Another great possibility is the creation of gradients. Multiple passes of the airbrush increase the depth of the colour being

applied. So, by varying the number of passes across a workpiece as you move up and down it, you start to create a gradient which is smooth. This lends itself to one of my favourite effects – the illusion of distant hills in a landscape design. The farthest hills are pale in colour but the upper edges are nevertheless bolder graduating down to a paler base. Hills a little closer are a little bolder in colour though with the same sort of gradient, and then the foreground hills are bolder still. This is all achieved with a single colour, simply applied a different number of times for each part of the image. Frisk film masks are used to create the sharp edges and to prevent paint being applied where I don't want it.

*Airbrushed smoke effect using torn paper masks.*

If you use the edge of a torn piece of paper for a mask, you can achieve a slightly less sharp edge. I use this approach when creating a cloud (or smoke) effect. Multiple applications are made, moving the mask a little each time and not worrying too much about the mask being pressed flat to the workpiece. The bottom of the cloud is normally darker as it might be in shadow, or perhaps loaded with rain so I change the colour, turn the mask upside down and paint the bottom of the cloud. Play about with colours and make plenty of torn paper masks to vary the edge shapes you get.



## Give it a Go!

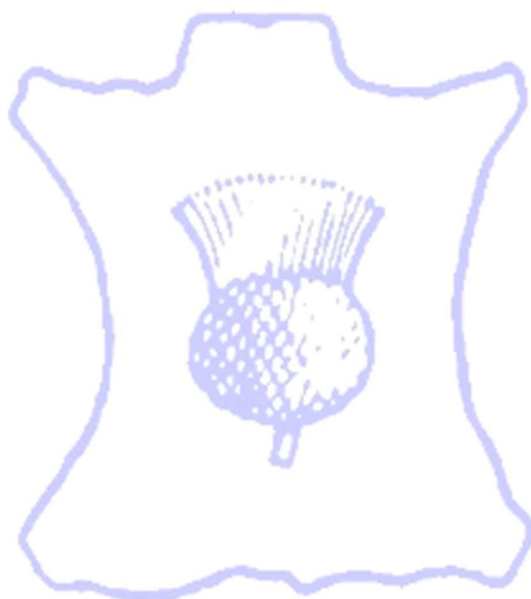
I couldn't draw a realistic face to save my life, so don't think that if you can't draw you can't use an airbrush. Whether creating background gradients, abstract designs or simple images using masks or templates, this is a technique that encourages you to play, to have fun and to experiment. I feel I am still discovering what I can do with airbrushing and I know there will be approaches, techniques and styles that I can develop and apply to my bindings and that still feels really quite exciting!



*Glenn Malkin has been a professional bookbinder since 2008, establishing Signature Bindings at his home in East Yorkshire, UK. After spending a little time with Paul Delrue, he started design binding in 2009 and won a prize in his first Designer Bookbinders annual competition. After numerous other awards for his bindings, he was elected a Fellow of Designer Bookbinders in 2022 and now shares his time between routine binding and repair work, design bindings, individual tuition and running workshops.*

Glenn can be found online at:

<https://signaturebindings.co.uk/wp/>



# Study Opportunities

## Haf y Draig / Dragon Summer in Carmarthen, Wales



Join us in beautiful West Wales for a summer 2024 bookbinding workshop retreat.

**7th June** - Optional leisure day to spend relaxing and/or exploring the area

**8th June** - Class 1 - Mansard box; tutor Dieter Räder

**10th-11th June** - Class 2 - Exposed spine binding with decorative sewing; tutor Thomas Schmitz

**12th-13th June** - Class 3 - Limp leather sketchbook; tutor Philippa Räder

**14th June** - Optional studio day to work on personal projects in consultation with the tutors

While we encourage enrolling for the whole event to benefit from a good period of time focussed on extending your skills, each class can be individually booked. Accommodation is available on a first-come/first-served basis.

Please see [www.dpbindery.com](http://www.dpbindery.com) for more details.

## 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' web sites, 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](mailto:secretary@designerbookbinders.org.uk)

SoB members please contact [vicechair@societyofbookbinders.com](mailto:vicechair@societyofbookbinders.com)

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

### 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, but bookings are taken at - [www.designerbookbinders.org.uk/education/](http://www.designerbookbinders.org.uk/education/)

If you are unable to book online, or for any queries, please contact  
[nesta.jointworkshops@gmail.com](mailto:nesta.jointworkshops@gmail.com) 07984 001830.



### **Get started making books- Online course**

**Dates: Online/Anytime**

Price: £47

Level: Beginners

Description: Learn how to make your own books at home using the elegantly simple pamphlet bookbinding technique. Explore paper types, how to adapt your book cover, how to add a pocket page and include various page sizes to make a unique pamphlet book, ideal for use as a notebook or artist's book.

Link: <https://bit.ly/48DcKDn>

### **Book art - vanishing fore-edge painting**

**Dates: 29th June 2024**

Price: £193

Location: West Dean

Level: Suitable for all

Description: Gain a basic technique introduction to the traditional, British form of book decoration known as vanishing fore-edge painting. You will be shown the techniques of this very special book art and can expect to take away your very own example at the end of the one-day course. This intriguing, discreet and hidden form of magic book decoration has a 350-year-old history in Britain, but the secret is available now in this workshop, offered by Martin, who has produced 3500 paintings over the last 45 years. Traditionally, the subject of fore-edge paintings has been landscapes. However, Martin can show how any image you choose can be used, so long as you are adept at working small, with watercolour brushes. It is not necessary to be a skilled artist to attend the course.

Link: <https://bit.ly/3RAXKz6>

### **Bookbinding - decorative stitched journal**

**Dates: 1st July 2024**

Price: £168

Location: West Dean

Level: Suitable for all

Description: On this one-day workshop, you will be introduced to some techniques of creating one-of-a-kind books. You will make a tactile multi-section binding. This idiosyncratic book can contain different coloured paper covers, enhanced with a decorative buttonhole stitch on the spine to assemble the sections. You will take home a unique handmade book, which can be used as a resonant starting point for your own visual journal.

Link: <https://bit.ly/3NMLF91>

### **Bookbinding - a set of notebooks**

**Dates: 20th-21st July 2024**

Price: £310

Location: West Dean

Level: Suitable for all

Description: During the course, you will learn how to:

- Fold paper into sections ready for sewing
- Select and prepare covering materials
- Use a variety of sewing and binding techniques
- Make a simple bespoke slipcase to house your bindings

Each process will be demonstrated to the group. Afterwards, you will be able to work on your own bindings with individual help from the tutor to produce several bindings and a slipcase.

Link: <https://bit.ly/48Cyyz7>

## Celandine Books Bookbinding Workshops in the South West

Workshops take place at arts centres and book festivals in Devon and Somerset. Perfect for artists, writers, teachers and anyone interested in making books. You will learn traditional bookbinding techniques using specialist tools and materials, with lots of expert tips shared along the way, and take home your own handmade books along with a set of workshop notes. All the equipment and materials are provided. Visit [celandinebooks.co.uk](http://celandinebooks.co.uk) for full information and to subscribe to the newsletter.

### Link Stitched Books and Quirky Accordions

**Saturday 27 April 2024**

10.30 - 15.30

The Burton Art Gallery, Bideford

£60

Bookings can be made with Megan through their website at [www.celandinebooks.co.uk](http://www.celandinebooks.co.uk)

## The School for Bookbinding Arts, Virginia, USA

The School For Bookbinding Arts began in 2002 as the workshop division of [Cat Tail Run Hand Bookbinding](#). Our goal is simple: to make the study of bookbinding and related crafts enjoyable yet substantive. Each workshop features demonstrations of the techniques being taught coupled with supervised practice time for the student.

We believe our classes have something for everyone. If you are interested in the repair of books, our *Introduction to Book Restoration* is a great place to start and prepares you for both the *Advanced Cloth Restoration* and *Advanced Leather Restoration* courses. Our classes in *New Cloth Bindings* and *Clamshell Box Making* are perfect for those seeking the satisfaction of making something fabulous from scratch. If you particularly enjoy working with decorative paper, then all the classes offered during *Marbling Fortnight* are for you. Also, be sure to check out our workshops in *Letterpress Printing*, *Calligraphy*, and *Pop-up Structures*, all of which will deepen your experience of creative book craft and your appreciation for all that the human hand can bring forth.

For further information and booking, please visit [schoolforbookbindingarts.com](http://schoolforbookbindingarts.com)

## Hazel Bank Studio, Wiltshire



Hazel Bank Studio is based in Wiltshire and provides two types of classes:

- BINDING re:DEFINED, now in its 13th year, offers masterclasses with highly skilled guest tutors from outside the UK, who bring binding methods, styles and techniques of unique character. There are approximately 6 classes per year.

- Open Studio classes, taught by DB Fellow Lori Sauer, cater for students of all levels who work on their own projects at their own pace. These are held at two venues, Salisbury and Beechingstoke (near Pewsey) on Saturdays and Wednesdays. Beginners welcome.

Please check out the website for all the upcoming workshops and sign up to the mailing list at [www.hazelbankstudio.co.uk](http://www.hazelbankstudio.co.uk).

Or contact Lori Sauer at [hazelbankstudio@gmail.com](mailto:hazelbankstudio@gmail.com)

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



### **Bookbinding**

**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: 10 projects for beginners**

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.

VD262 **25/04/24 - 27/06/24** Thursdays 18:00 - 21:00

Full fee: £389.00 Senior fee: £311.00 Concession: £283.00

Tutor: Kate Rochester

### **Start Bookbinding**

Discover the art of handmade books! Three days of progressive projects will guide you through core techniques and prepare you to experiment, design and craft your own unique books.

VD330 **20/04/24 - 04/05/24** Saturday 10:00 - 13:30

Full fee: £199.00 Senior fee: £159.00 Concession: £129.00

Tutor: Ina Baumeister

### **Bookbinding: Simple leather binding**

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.

VD435 **25/04/24 - 16/05/24** Thursdays 10:30-16:30

Full fee: £269.00 Senior fee: £215.00 Concession: £175.00

Tutor: Ina Baumeister



### **Bookbinding: decorative techniques for leather**

A four-day introduction into traditional and contemporary leather decorating techniques. Are you working with leather in the context of bookbinding, fashion, textiles, fine art or jewellery? This course will broaden your expertise.

VD251 **26/04/24 - 17/05/24** Fridays 10:30 - 16:30

Full fee: £269.00 Senior fee: £215.00 Concession: £175.00

Tutor: Ina Baumeister

Bookbinding: Improvers' workshop

This course is designed to help students develop their bookbinding skills. You will already have some experience of bookbinding in order to benefit from this workshop-style class. There will be the opportunity to work on your own projects, or to practice skills in which you feel less confident in order to enable you to progress to higher level courses.

VD320 **13/05/24 - 22/07/24** Mondays 18:00 - 21:00

Full fee: £389.00 Senior fee: £311.00 Concession: £253.00

Tutor: Gavin Moorhead

### **Bookbinding: Experiments in paper folding**

Explore colour, structure, and layering to produce exciting sculptural forms. By combining and extending techniques such as origami and concertina folding, cutting, piercing and slotting, you will create your own unique books.

VD419 **08/06/24 - 15/06/24** Saturdays 10:30-16:30

Full fee £ 159.00 Senior fee £ 159.00 Concession £ 159.00

Tutor: Ina Baumeister

### **Bookbinding weekend: endband extravaganza**

A weekend packed full of endbands for bookbinding enthusiasts. Learn a little about the history and different styles of endband and try out some for yourself. There will be demonstrations of a range of endbands including multi-coloured, Islamic and 'Manhattan' style. Suitable for those with bookbinding experience.

VD360 **13/07/2024 - 14/07/2024**

Sat and Sun 10:30 - 16:30

Full fee£159.00 Senior fee£159.00 Concession£159.00

Tutor: Kathy Abbott

### **Creative arts for bookbinding I:**

decorative paper techniques Try out a range of decorative techniques for paper including paste papers, dip dyed papers, rubber stamps and Japanese marbling for bookbinding use or as individual pieces. All levels welcome.

VD354 **12/07/2024** Saturday 10:30 - 16:30

Full fee: £99.00 Senior fee: £99.00 Concession: £99.00

Tutor: Sue Doggett

### **Introduction to conservation**

Are you thinking about rescuing one of your well-loved books which needs some attention, or hoping to tackle your library? This course will explore first essential steps in book conservation and give you some skills to practise at home.

VD302 **15/07/2024 - 17/07/2024** Mon, Tues & Wed 10:30 - 16:30

Full fee£199.00Senior fee£159.00Concession£129.00

Tutor: Nesta Davies

### **Fine binding masterclass III: creative approaches to design binding**

If you already have technical bookbinding skills but want to kickstart, or develop your creative and design skills then this course will help you to develop ways of engaging visually with the content of the book. Through a series of practical exercises and activities, you will learn a range of creative thinking skills and ways to apply them to design for bookbinding. This course is aimed at bookbinders interested in design binding but would benefit anyone working in book arts who is interested in exploring a text visually.

VD374 **18/07/2024 - 20/07/2024** Thurs, Fri & Sat 10:30 - 16:30

Full fee £249.00 Senior fee £249.00 Concession £249.00

Tutor: Sue Doggett

### **Bookbinding: binding on stubs**

A stub binding is an excellent way to bind books that cannot be rounded and backed, or which have illustrations that cross the centre fold. Stubs can also be used to bind individual pieces of paper into a book. A stub binding allows the pages of a book to open freely - right back to the centrefold, and once learned, this technique can be used with many traditional and contemporary binding styles.

VD375 **24/07/24 - 07/08/24** Weds 10:30-16:30

Full fee £199.00 Senior fee £159.00 Concession £129.00

Tutor: Kathy Abbott

### **Bookbinding: lettering with foils**

This course is a basic introduction to lettering for the bookbinder using individual handle letters and gold foil as a transfer medium.

VD376 **25/07/2024 - 26/07/2024** Thurs and Fri 10:30 - 16:30

Full fee £159.00 Senior fee £159.00 Concession £159.00

Tutor: Royston Haward

### **Bookbinding weekend: notebooks and folders**

Learn to make single sheet folded books, a simple multi-section sewn book and a folded slipcase. This weekend course is an opportunity to make an exciting range of notebooks and folders and learn some useful bookbinding techniques. Suitable for beginners.

VD355 **27/07/2024 - 28/07/2024** Sat-Sun 10:30-16:30

Full fee: £159.00 Senior fee: £159.00 Concession: £159.00

Tutor: Ina Baumeister

### **Book arts drop-in**

A one-day, tutor supported book arts workshop. This short course is ideal for students who would like some technical or conceptual advice and the space to work on a personal project. Students will work independently with one-to-one support.

VD341 **30/07/2024** Tuesday 10:30 - 16:30

Full fee £59.00 Senior fee £59.00 Concession £59.00

Tutor: Sue Doggett

### **Leather book with magnetic closures**

Bind an elegant notebook which slips neatly into a leather-covered cover fastened by magnets. Internal pockets mean the book can be removed and a replaced with a new one when full.

Beautifully reusable wrapping!

VD303 **01/08/2024 - 03/08/2024** Wed, Thurs and Fri 10:30 - 16:30

Full fee £139.00 Senior fee £111.00 Concession £90.00

Tutor: Nesta Davies

### **Try it out: Bookbinding**

Dip your fingers into bookbinding. Learn a little about the history, materials and craft of bookbinding while making a simple binding to take home. A chance to discuss further study in bookbinding at City Lit.

VD278 **10/08/24** Saturday 10:00-17:00

Full £99 Senior £99 Concession £99

Tutor: Kate Rochester

Enquiries: [visualarts@citylit.ac.uk](mailto:visualarts@citylit.ac.uk)

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

## Evening Course at Book Works, London



## Otter Bookbinding, Surrey



Further information please visit [otterbookbinding.com](http://otterbookbinding.com)

## Scottish Borders

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

Personal tuition from an award-winning craftsman! All tuition tailored to suit the skills level of the individual student. If there is a particular technique or a skill you are looking to develop or improve, or if you are a complete beginner taking your first steps into the art & craft of this ancient discipline, contact Mark Ramsden via [bookmanconservation.co.uk](http://bookmanconservation.co.uk), or call 01361 882028 or email me [bookman@btinternet.com](mailto:bookman@btinternet.com).

## 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](http://londonbookarts.eventbrite.co.uk)

## 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](http://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 nonmembers 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 good humoured conversation!

Further information is available at [www.southernbookcrafts.org](http://www.southernbookcrafts.org) or  
via [training@southernbookcrafts.org](mailto:training@southernbookcrafts.org)



# 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 focused 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](mailto: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](http://www.blackfoxbindery.com/workshops)

## 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 student's 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/>

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



# Customers Recent Bindings & Work

*Selected Poems*

Bound by Kaitlin Barber

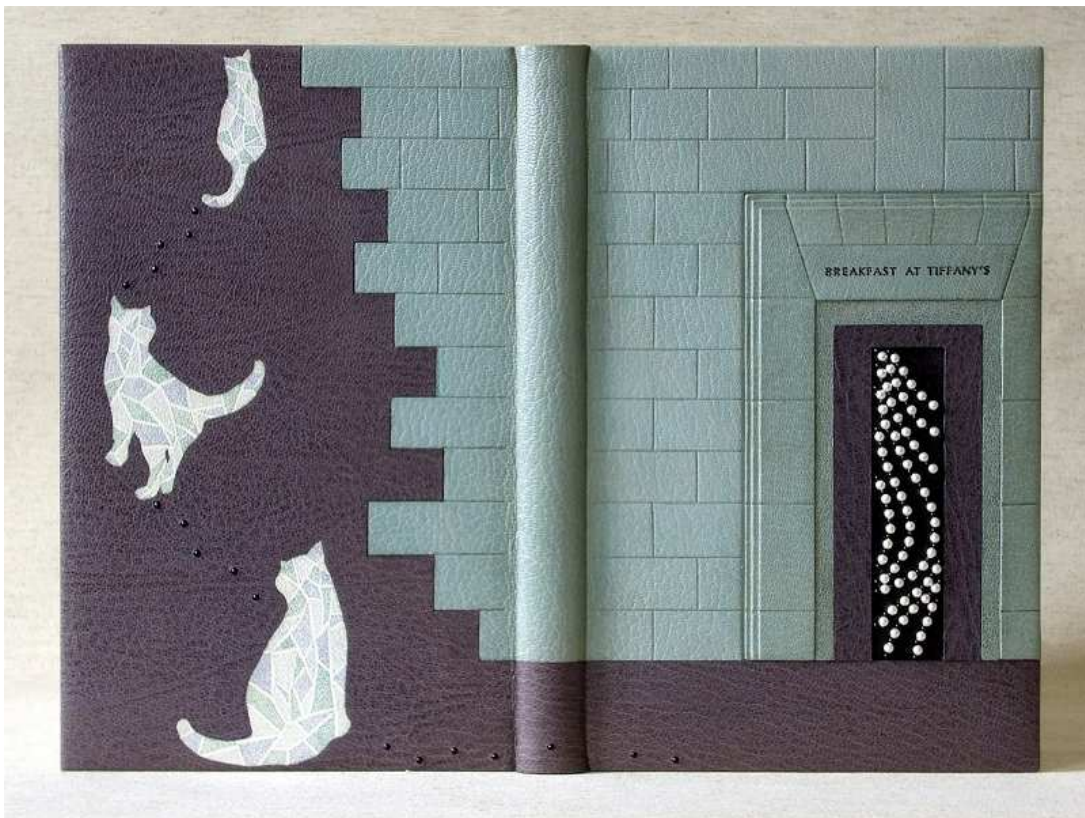


*Selected Poems* by Emily Dickinson  
Introduced by Lavinia Greenlaw  
Illustrated by Jane Lydbury  
Published by the Folio Society  
Bound in 2017

Book bound at Studio 5 in England. Unsupported link stitch secondary sewn, full linen double board attachment,  $\frac{3}{4}$  hollow. Hand dyed fair goat from J Hewit and Sons, image transfer/gold fresco technique. Full Edge decoration. Eggshell panels. Sewn silk endbands. Digitally printed leather jointed endpapers from original artwork with edge-to-edge doublures. Inspired by vivid detail of colour, texture and themes throughout Dickinson's poetry. Eggshell represents her passion for the organic world and imposed female fragility of the times. Though conservative in lifestyle her work pushed the boundaries of feminine value and aesthetic.

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 travelled 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](mailto:Katiebarber21@gmail.com) and her work can be found at [kaitlinbarberbooks.blogspot.ca](http://kaitlinbarberbooks.blogspot.ca)



*Breakfast at Tiffany's* by Truman Capote  
Introduced by Lavinia Greenlaw  
Illustrated by Karen Klassen  
Published by The Folio Society

*For this binding, Yuko was awarded the 'The Sally Lou Smith Prize for Forwarding' in the Designer Bookbinders Bookbinding Competition 2017.*

Bound in light blue goatskin and Hewit's Grey Pentland goatskin with hand ink-dotted goatskin onlays. Link stitch with secondary sewing. Full linen board attachment. Light blue goatskin covered inset with Swarovski pearl bead and black agate bead decorations. Title tooled in black. Blind tooling on the front and back boards. Doublures and endpapers decorated with pastel and Gampi paper onlays. Edges decorated with pastel. Hand-sewn Japanese silk endbands. Full cloth covered box with a clay cat model covered in hand ink-dotted goatskin. Title tooled in black onto vellum strip. Swarovski pearl bead and black agate bead decorations.

"I have created the sophisticated atmosphere of Tiffany's on my binding. It seems that Tiffany's was the only place that sheltered Holly from the "reds" that often distressed her. The design of the doublures and endpapers is based on a map of Manhattan and they have Gampi paper onlays that suggest the stairs in her apartment building. I added her cat as a reflection of Holly herself to my binding. The hand-inked dots in blue, grey and green on the goatskin onlays represent Holly's eyes that looked like shattered prisms."

Yuko can be contacted at [matsuno.t.yuko@googlemail.com](mailto:matsuno.t.yuko@googlemail.com)

# Dates for your Diary

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



## **SPEAKERS**

**Arthur Green** - The history of English bookbinding manuals and what they teach us. Illustrated lecture and overview of methods used in the past and their relevance today.

**Sue Doggett** - Seeing is believing: The construction and visuality of the handmade book. Using examples from her creative practice, Sue asks the question, what impact does learning and maintaining a craft skill have on your creative visual language?

**Susana Dominguez Martin** - The Bambalina - Susana's sliding spine binding, Demonstrating the structure and showing how the spine slides into the boards on opening the book.

**Emma Fraser** - An elegant method of board reattachment. Demonstrating her technique for re-attaching boards.

**Lizzie Neville** - An introduction to paper washing and resizing. A talk and demonstration of paper washing.

**Glenn Malkin** - Variations on the Origata binding. Explorations of the book structure from Julie Auzillon and demonstrated by Glenn.

**Richard Beadsmoore** - A meander through my bindings. Illustrated talk: The journey from evening class to DB Fellow with tips for the amateur binder on the way.

**Piotr Jarosz** - A Drop Back Box with triple layer structure. Demonstration with lots of extra useful information.

**Serena Kirkman** - Pre-booked sessions for delegates to seek advice on book restoration. Advice and help from an experienced binder/book restorer.

Further details are available [here](#).

**\*Ludlow Book Fair  
Ludlow, Shropshire  
25th-26th October 2024**



A celebration of Fine Books, Printing, Bookbinding and Book Arts

To be held in the Clive Pavilion, Ludlow Racecourse, Shropshire, SY8 2BT  
10.00-16.00

**\*Guild of Book Workers, Standards of Excellence Conference  
Providence, Rhode Island  
7th-9th November 2024**



To be held at the Graduate Providence Hotel

**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](http://bookbindingacademy.org) or contact [openset@ahhaa.org](mailto:openset@ahhaa.org) with questions.

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

# Job Opportunities

## Trainee Bookbinders Needed in Shropshire

Ludlow Bookbinders, is a growing hand craft bookbindery based in Ludlow, Shropshire, England. We make beautiful books, slip cases and boxes See what we do at [www.ludlowbookbinders.co.uk](http://www.ludlowbookbinders.co.uk)

- Half our team of 20, are under 35 years old.
- We encourage self- development of your own book art and bookbinding skills.

Please email Paul Kidson (4th Generation Bookbinder, who has a passion for keeping the craft of hand bookbinding alive in Great Britain) @ [paul@ludlowbookbinders.co.uk](mailto:paul@ludlowbookbinders.co.uk)

## Experienced Box & Portfolio and Case Maker, Nr. Exeter, Devon

*Hartnack & Company*

BESPOKE PORTFOLIOS, ALBUMS & BOXES - HANDMADE IN ENGLAND

Hartnack & Co specialise in custom and bespoke portfolio binders and boxes. Everything we make is individually handmade and one-off. Most orders are single item commissions, though occasionally this increases in size.

We make for many different markets and while the majority of our customers are local, over half are international. As you'll see from our web site they're a diverse bunch, from Corporates (presentation boxes and binders), Hospitality (menu covers) Car Collectors (ring binders and box binders), Super Yachts (guest books and cabin binders, menus covers and crew binders) to Creatives in photography, design and architecture (screw post binders, clamshell boxes and slipcases). There's also a lot of one-off "can you make..." for people looking for personal projects to be solved. (A combination of all of the above).

We're looking for someone to join our small team, who can hit the ground running and start making straight away and also respond with solutions of the eternal customers statement of "I'd like something that does..." We're therefore looking for someone experienced and immediately capable of making to our standards and even more so, adding to what we can already do.

You will therefore be used to making to a very high standard clamshell boxes, lidded shoulder boxes, slipcase cases, binders and all their various iterations. You will be used to working in leather and also be pretty hot at foiling on a blocking press (we have an 1860 Imperial press and an Impress machine). All the attributes of being very good at your profession (attention to detail, meticulously high standards etc) are just a given, but a bit of versatility is good.

Although we are located in rural Devon, we are on a business park with parking, but are also on a bus route. Lastly a long-term member of the team is Max, a Golden Retriever which means you'll need to get on and tolerate dogs.

The position is full time Monday - Friday. Salary commensurate with experience.

Please apply directly to Jackie at [jackie@hartnackandco.com](mailto:jackie@hartnackandco.com)

## **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](mailto: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](#).

## **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](http://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](mailto:emma@peterharrington.co.uk)

## 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](http://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](mailto:tim.bolton@westdean.ac.uk) - Head of School of Arts or [lizzie.neville@westdean.ac.uk](mailto: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

### 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](mailto: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 applicant's 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](mailto:chris.blissett@blissetts.com) or on 020 8992 3965

## **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](mailto:ian@templebookbinders.co.uk) to discuss role and arrange an interview.

## **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](http://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](mailto: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](mailto:nicole@bookedimages.com)

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