

# Skin Deep

The Biannual Newsletter from J Hewit & Sons Ltd.

No.58 – Autumn 2024

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# Is this the end of UK Based Leather Education?

Past Present and Future

By Andrew Barlee

It's a scary question, I know, but before we get into the current situation that gives rise to the title of this article, I think it is probably best to provide you with an understanding of the history of leather tanning education.

No one can say for sure when leather tanning was first invented, but it is generally accepted that whilst humans have been using animal skin in crafts for thousands and thousands of years, tanning was first discovered in the middle east c.2,500 years ago (1). The art of tanning was adapted and honed over the centuries, and various cultures adopted and expanded upon it. Leather was found to be an extremely versatile material, and the demand for it soared, making tanning one of the most valuable skills that humanity acquired as we developed.

In the Middle Ages, *The Worshipful Company of Leathersellers* was incorporated in the City of London with an aim of regulating their craft, preventing dishonest practices, and setting a new standard for leather that they could train new workers in. With the expansion of both the domestic industry outside of the City of London, and of global trade, the Livery Companies suffered and deviated from their roots, basically becoming social clubs for their members. In the late 19<sup>th</sup> century, Leathersellers was one of the Livery Companies who, after a public enquiry into their operations and value in modern society, joined together to found *The City and Guilds of London Institute for the Advancement of Technical Education*. This here was the formal start of technical training and education here in the United Kingdom (2).



THE

LEATHERSELLERS *The crest of The Worshipful Company of Leathersellers (10)*

Through the City & Guilds the Leathersellers set up training at Herold's Institute, in the form of evening classes that ran for years, training students in different aspects of leather manufacture. The success of these classes even led to the creation of a research scholarship. The Leathersellers, however, dreamt bigger, and in 1909 they opened their new technical college. This college was the largest leather tanning training facility in the world, and by far the best equipped facility (3). It attracted students from around the world, and due to its resounding success, it was expanded further in the 50s by the Minister for Education.

*The Borough Polytechnic, where Herold's Institute was based (11)*



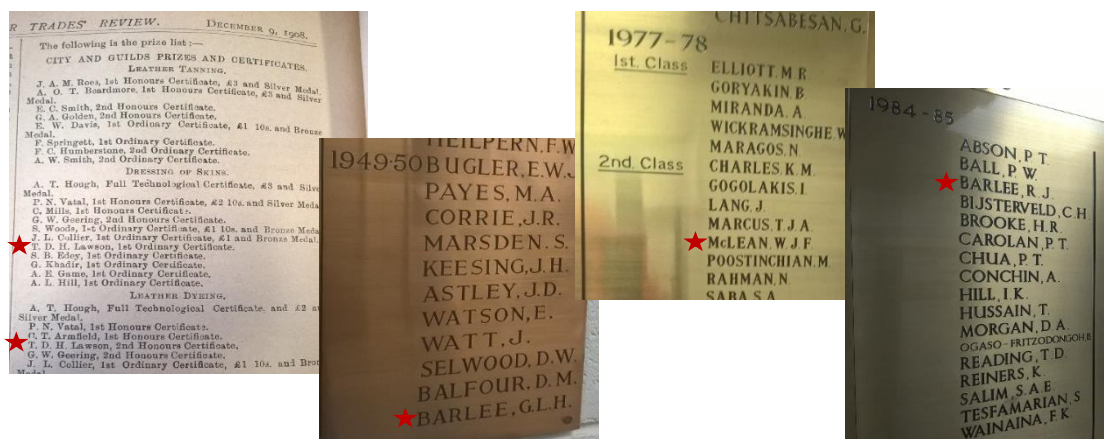


*The current premises of  
The Institute for Creative Leather Technology*

It was decided in the 70s that it was better to centralise Leather Education, and in '77 the Leathersellers' College merged with a course at Leeds University and Northampton's Nene College. The London College and the Leeds course were closed, and Nene opened the Department of Leather Manufacture in the new National Leathersellers Centre, a modern facility built and outfitted by the Leathersellers. By 2005, Nene college had become the University of Northampton, and in the coming years the leather department was rebranded as The Institute for Creative Leather Technology (ICLT), the world leader in both leather education, and leather research (4). The Leathersellers still greatly support leather education to this day, sponsoring ICLT scholarships and helping to fund the move to a new campus, and a new custom built tannery education building, just 5 years ago. They are not alone in this, as the department is greatly supported by various chemical companies and tanning machinery suppliers, who helped outfit the new building with state-of-the-art machinery.

As many of you reading this will know, Hewits celebrated our 200<sup>th</sup> anniversary last year. As such, it is understandable that the history of both Hewits and my family is closely entwined with that of the educational offerings that have been available here. My great, great uncle, Hewit Lawson, attended the Herold's Institute in 1908. My grandad, George Barlee, attended the Leathersellers College in 1950. His nephew, William McLean, attended the Leathersellers College in its final year, joining the new department at Nene College in its inception year. My dad, Roger Barlee, attended Nene College in 1985. For the past few years, I have been undertaking various courses and modules at the ICLT, both remote and in person.

As is the case with tanneries, not only in this country but worldwide, Hewits would not be here today without the training and expertise given to us throughout the last century from these technical institutions. There is nowhere in the world that can offer what the ICLT can offer, passing a 2015 audit with flying colours and boasting a 100% employability record (5). The research that is undertaken there has been crucial to the development and future of not only leather allied industries, but the likes of medicine too (6).



Reading all of this you may now be a bit confused on how we get to our title – it sounds like leather education in this country is stronger than ever! Unfortunately, the last decade saw a sudden downturn in the department, with record low student numbers, and a botched move to the new campus. It is not just one problem that has caused this, but a series of unfortunate events: Brexit and the now much harsher visa rules and costs imposed upon international students, who made up a large proportion of the department and University at large; Covid lockdowns and the economic uncertainty that it brought; the rising tensions worldwide pushing up costs of materials and utilities; and the gradual decline of the leather industry due to cheaper alternatives.

In the background to all of this, the ICLT was practically abandoned at the University's old campus by the University. Original plans, including provisions for the *Museum of Leather Craft* & the *Leather Conservation Centre* which had been a feature on the old campus, were reversed, and after scrambling and temporary solutions, the new building was finally sorted, but later than the rest of the University (7). There has been a feeling in the industry that the University wanted rid of the department, and many felt that the writing was on the wall after Rachel Garwood, the Director, was made redundant, and the ICLT began being overseen by the fashion department (8).

In October of last year, the Vice Chancellor of the University of Northampton started a consultation period on the future of the ICLT, and in December announced the decision that it was closing the centre (9). To say that this blow was felt throughout the leather industry is an understatement. The Leathersellers have lost the institution they financed and helped create; the machinery and chemical companies worldwide who supported and outfitted the University feel cheated; the industry has lost their main facility to train future generations of leather technicians; the staff who poured so much of themselves into the department for years have been given notice of redundancy; and the students who are currently attending have had their education thrown into disarray. Nearly a year after the announcement the University is still not being clear about how they are going to protect the final year group of students, and with the facility closing next summer, a year before they are due to graduate, time is running out for them to formalise the plan.



*The final intake of students to the ICLT*

Despite this, I feel extremely lucky to be a part of the final year of students at the ICLT, even if I am just a 'part time' member. For the past year, I have been making the long journey from Edinburgh down to Northampton to attend all of the practical sessions that are part of the BSc for Leather Technology – I'm not a proper student, and I won't get a degree at the end of it, but I'm getting the knowledge and training needed to continue Hewits for another generation.

Whilst it has felt like quite a bit of upheaval to my life, spending 10 weeks down there if you add it up, I have found it to be an extremely rewarding experience. Not only do I feel that I have learned a lot, and I understand more about the science of what is happening here in our tannery, but it has been great to get to be a part of the leather community. Hewits is a small tannery, and supplying such a niche market we aren't generally mixing with anyone else in the industry other than Marc Lamb at Harmatan (not that we don't enjoy seeing him!), so it was a bit of a culture shock to suddenly be surrounded by people who knew what I was talking about -normally I get weird looks when I say I'm a leather tanner!

The loss of the ICLT weighs heavily on everyone there, and there are genuine worries about what will happen come summer when the building closes. There will be 5 remaining students waiting to complete the third year of their studies, but without proper facilities or teaching provisions as it stands – when I started last year there was 6 teaching staff, and this is now down to 3. You can't blame the lecturers who have left for other jobs, as their only other option is to wait around come redundancy and then hope they can get something quickly, which is not guaranteed.



The industry did try to stop the University's decision, but any efforts fell on deaf ears. It is fair to say there is a bit of uncertainty about the next steps. There are still some training courses in other countries, and some large tanneries are able to complete in house training – Scottish Leather Group in Bridge of Weir, the UK's largest leather manufacturer, opened an apprenticeship training academy in 2012 which has since recruited over 100 apprentices (12).

After the announcement from the University last year, a new group has come about - *Supporters of Leather Education and Science* (SOLES). This group, organised by Dr Christine Anscombe (SATRA), Deborah Taylor (*Sustainable Leather Foundation*) and Stephen Trantum (*Trumpler*), aim to preserve and protect the integrity of formal leather education and training. Initial discussions centred on ICLT rescue attempts, and since then have moved on to collaborating with individuals and organisations worldwide to see if there can be an attempt at creating a globally recognised curriculum, that can be delivered both online and in person. Whilst promising, there is still much to do before anything concrete is formalised with the SOLES initiative.

So here we are, facing the first lack of formal technical training in leather manufacture in over 100 years. Is this the end of UK based leather education?



*A joint trip of the first year BSc students & the MSc students from the ICLT to Italy in May, funded by the TFL Group*



## References

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12. <https://www.scottishleathergroup.com/slgacademy>



# Product & Company News

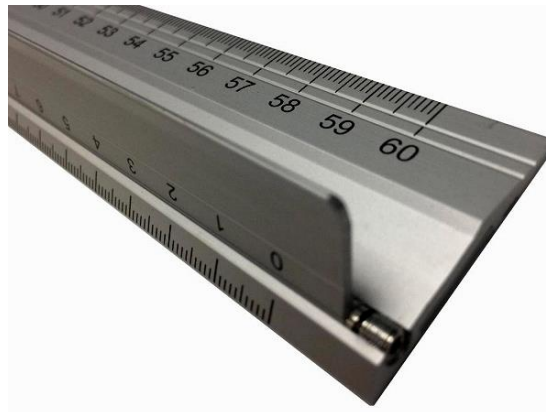
## Wooden Equipment



We are really pleased to announce that we have found a wonderful carpenter to produce our wooden equipment and that all items are now back in stock.

All items may be viewed and purchased [here](#).

## Craft Safety Rule



Our popular Aluminium Craft Safety Ruler, is now available in 45cm. Light weight with a folding safety guard and rubber-grip base. Graduated in centimetres and inches - 30cm (12") and 45cm (18").

### Features:

- The flip up safety guard keeps fingers safer and out of the way while measuring or straight line cutting.
- The base, is fitted with a heavy-duty, non-slip backing to help prevent slippage when cutting.

Only £18.00 and £26.00 respectively

The Craft Safety Rule may be ordered Online - [Click Here](#)

*(subject to shipping charges and VAT where applicable)*

## Bonnie Geal Goat



This exciting new leather is made from Pakistani goatskins embossed with either a Cape Levant or Straight Grain assisted grain. The fully vegetable tanned leather is aniline dyed and is hand polished to give a very attractive two-tone finish, highlighting the distinct grain pattern.

Average Skin Size: 0.70 - 0.84m<sup>2</sup> (7½ - 9ft<sup>2</sup>)

Approx. Cut Size: 70 x 59cm

Standard Substance: 0.8mm

Colors available: 5 vibrant shades

Grains available: 2 embossings

Grades: I and II

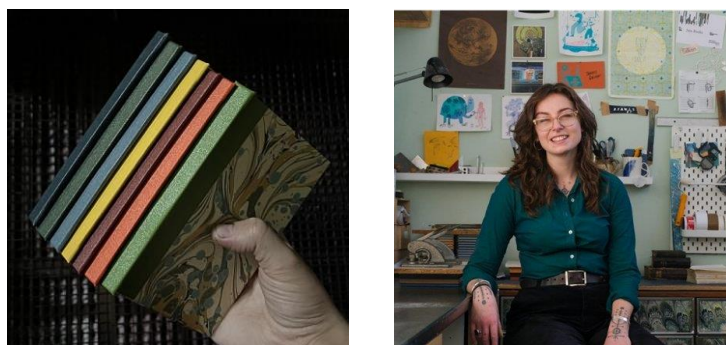
The lovely Bonnie Geal Goat may be ordered Online - [Click Here](#)

## Bookbinding Kits



We're excited to announce the launch of our new bookbinding kits!

These kits include all the materials, pre-cut to size, to make a casebound book, along with the essential tools needed to assemble it. There are 7 different designs to choose from, all made using different combinations of the materials available from our shop, and each design can be ordered individually, letting you collect the whole series. These kits are a fun activity to do with family or friends, and can make the perfect gift for those crafty people in your life!



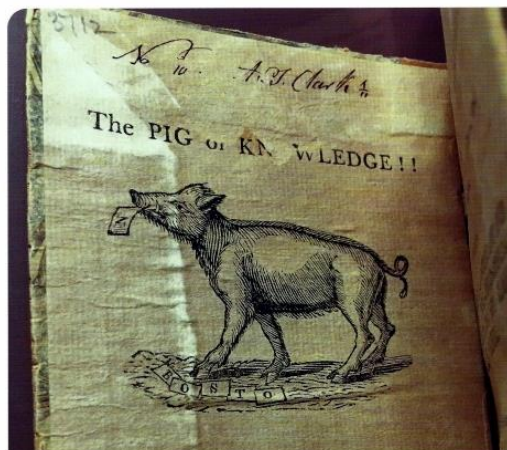
We teamed up with Gillian Stewart from JuJu Books, a Scottish-based prize-winning bookbinder, to make these kits. Gillian lent us her bookbinding expertise to help design the kits, and her step-by-step video tutorial will guide you through the process until you have your very own handmade book!

The bookbinding kits can be pre-ordered on our [shop](#) now, with shipping beginning in mid-November.



## bookbinder

journal of the Society of Bookbinders



#37 | 2023

### Contents:

Ira Yonemura: London Centre For Book Arts

Daniel Wray | Pauline Leclercq | Jeanette Koch: The Bindery

Kaori Maki: Leather Onlays

Holly Smith: Exchequer Exhibits

Elizabeth Semper O'Keefe: The Bookbinder Behind the Bindings

Mitchel Gundrum | Jane Knoll: The American Scaleboard Binding

Simon Eccles | Neale M. Albert: The Collectors

Hannah Brown: St James Park Press

Anna Gallwey: Conserving Embossed Spine Designs

Katerina Kelsey: Book Review - Conservation of Books

Recent Bindings: Glenn Malkin | Aoife Higgins | Hannah Brown | Dimitris Koutsipetsidis | Shepherds Sangonki & Sutcliffe

Only £18.00

This new journal may be ordered Online - [Click Here](#)

## Bargain Basement

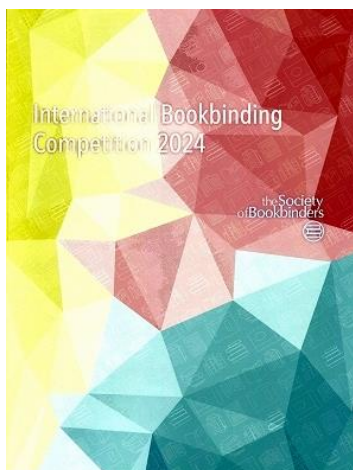


We are pleased to announce that we have added several selections of exciting items to our '*Bargain Basement*'.

These items sell quickly, so please do not hesitate!

All items may be viewed and purchased [here](#).

## The Society of Bookbinders Competition Catalogue, 2024



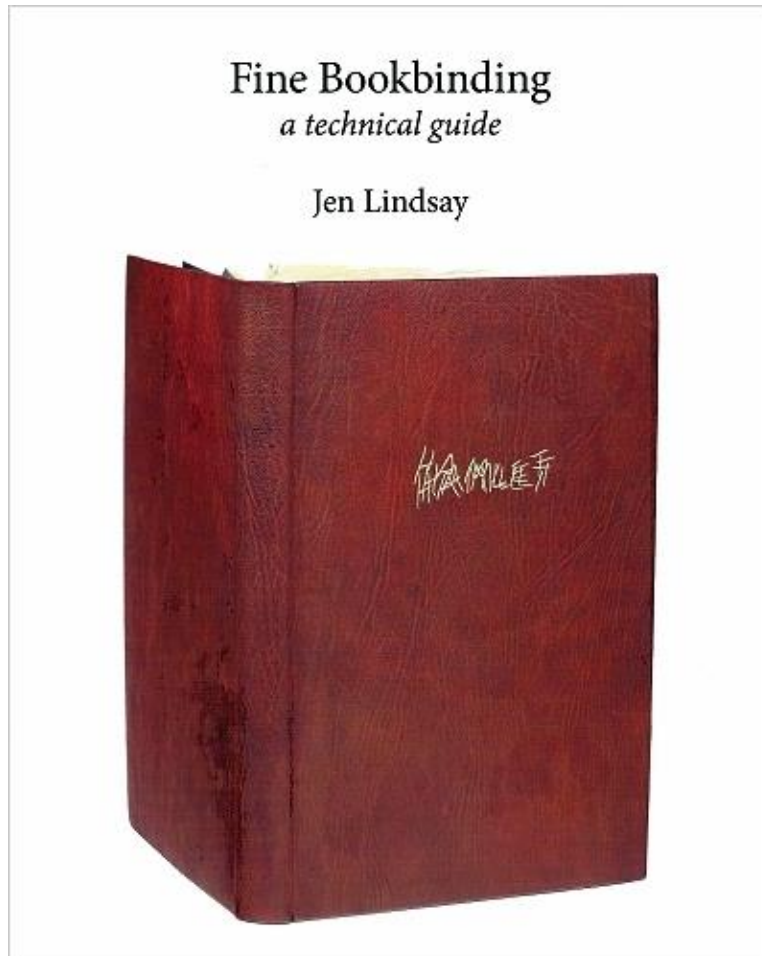
21cm x 30cm - 67 full colour pages

Only £22.50

The new catalogue may be ordered Online - [Click Here](#)

*(subject to shipping charges where applicable)*

## Fine Bookbinding by Jen Lindsay



This is the revised 2nd edition of this popular, long out-of-print book by the highly respected bookbinder, scholar, and teacher.

Fine Bookbinding - A Technical Guide is a unique bookbinding manual that guides you through each stage of making a book bound in leather; a 'fine' binding. It is designed to be used as you work and explanations of the process are followed by instructions with photographs or diagrams of how to do it.

About the Author - Jen Lindsay has taught bookbinding and lectured on the history of books at Roehampton Institute, West London and the City Literary Institute, Covent Garden, London. She was previously editor of The New Bookbinder

Hardback, 213 pages, 220 x 262mm, multiple b/w Illustrations

Only £55.00

This new wonderful book may be ordered Online - [Click Here](#)

*(subject to shipping charges where applicable)*



## The Society of Bookbinders Competition, 2024



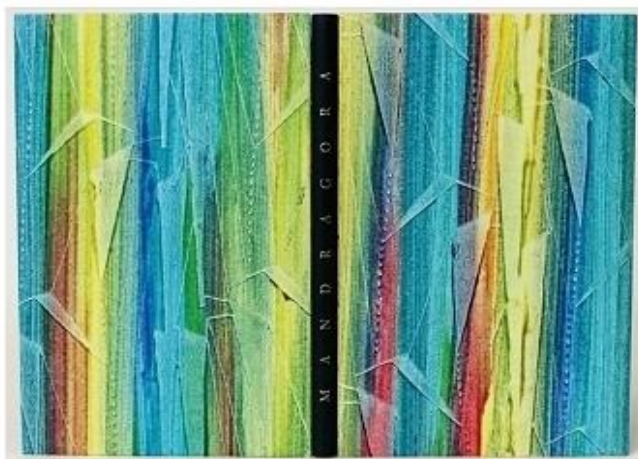
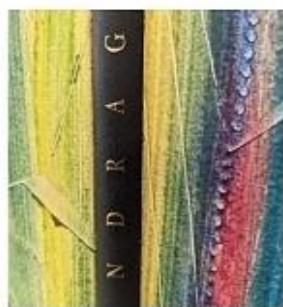
### **The J. Hewit & Sons Award for Excellence in Design**

Winner Celia Dominguez Fontan, Spain

#### *La Guerra Hermandina*

by José Couselo - Bouzas/Editorial Maxtor 2003

"Full goatskin binding crackled and dyed. Incisions painted with acrylics and mosaics of the same leather and techniques. Leather endbands. Fore-edges painted with aniline dyes."



### **J Hewit and Sons Award for Craftsmanship**

Winner Rahel Scheufele, Switzerland

#### *Mandrgora*

by Rike Wankmüller and Erika Zeise - Mandragora Verlag

"French binding with open-hinge, covered with self-made papers."

**Our warmest congratulations go to Celia and Rahel**

# Study Opportunities

**City Lit Courses in Bookbinding,  
Book Arts, Conservation & Repair Autumn and Winter 2024-25**  
Keeley Street, Covent Garden, London WC2B 4BA



## **Bookbinding: Japanese books and boxes**

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

This course is suitable for beginners.

VD416 21/11/2024 - 12/12/2024 Thursdays 10:30 - 16:30

Full £299 Senior £239 Concession £194

Tutor: Sue Doggett

## **Fine binding masterclass I: Endpapers**

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.

VD370 22/11/2024 - 06/12/2024 Friday 10:30 - 16:30

Full 279 Senior £279 Concession £279

Tutor: Kathy Abbott

## **Start bookbinding (online)**

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

VO727 22/02/2025 - 22/03/2025 Thursday 10:00-13:00

Full £199 Senior £159 Concession £129

Tutor: Ina Baumeister

## **Beginners' bookbinding: evening course**

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.

VD359 24/01/2025-28/03/2025 Fridays 18:00-21:00

Full £399 Senior £319 Concession £259

Tutor: Royston Haward

## **Bookbinding: leather paring and knife sharpening**

Paring and sharpening are skills essential for advanced bookbinding. Learn the first principles of these specialised skills in a simple to understand way that builds confidence.

VD323 15/02/2025-22/02/2025 Saturdays 10:30-16:30

Full £169 Senior £169 Concession £169

Tutor: Royston Haward

Further information is available online at the college's web site at [www.citylit.ac.uk](http://www.citylit.ac.uk)

## **The Designer Bookbinders and The Society of Bookbinders Joint Workshops 2024/25**



### **Thinking Through Making**

**Tracey Rowledge**

**The Daffodil Barn, Unit 2, Woodborough Yard, Woodborough, Wiltshire, SN9 5PF**

**9th-10th November 2024**

On this course you will learn how to make two paper-covered book structures designed by Tracey. Whilst learning these book structures you will explore how best to learn your craft, harness your creativity and develop the quality of your work.

Taking a new course is also a time to reflect on past masterclasses, to review and to see the knowledge and the skills you've accrued as a vital resource and reference point: without this looking back, it's not possible to move forward as a maker. The aim of this course is to see bookbinding as a creative medium: focusing as much on the why, as on the how to, with the aim that you too may feel more able to create your own paper-covered book structures in the future.

This workshop is suitable for binders with some experience.

Materials charge of not more than £25, payable during the workshop.

### **Magical Hexafold Binding**

**Janie Burnett-Bleach**

**Venue TBC**

**15th-16th February 2025**

Six ways to open a book!

Janie's Hexafold book was born from a combination of researching medieval books and her love of creative binding. This 6-in-1 book is all about the clever construction and is really quite magical!

Janie has devised a book that is perfect for secret keeping, journaling, sketching or anything else your imagination can conjure. We will be using tea-stained papers to create 'aged' text blocks before constructing them in six directions with decorated boards, embellishments and closures. Taking a creative approach to craft book binding; this workshop will show you how to create a delightful and decorative hard backed book like no other.

Suitable for students with some experience or those wanting to get creative.

Materials charge of £15-30 depending on embellishments used, payable during the workshop.

### **The Sliding Box**

**Diana Illingworth-Cook**

**Little West Hole, Newton St Petrock, Holsworthy, Devon EX22 7LW**

**5th-6th April 2025**

Sometimes a book or an object demands a very special container. A box that makes a design statement of its own. The Sliding Box is just that. It is constructed with a hollow base and a lid with a curved underside which, when turned upside down, becomes the perfect way to display an open book. Participants will learn how to make and cover a hollow box with curves and angles.

This workshop is suitable for those with some box making experience.

Materials charge of not more than £12



### **Hand Marbled Bookcloth**

**Freya Scott**

**Paperwilds, Unit 8, Lower Barns Business Park, Lower Barns Road, Ludlow SY8 4DS**

**17th-18th May 2025**

An intensive two-day workshop for those interested in marbling fabric and creating their own bookcloth. A chance to work with different fabrics to create unique designs using traditional marbling methods. You will be taught to marble on to ready-made bookcloth and then how to marble your own fabric.

Once marbled you will be taught a few ways to back the fabric pieces ready to use for binding. Be prepared to learn fast and get a bit painty!

This workshop is suitable for those new to marbling, and those with some experience.

Materials charge of £30-£35

### **Case binding for Multiples**

**Roger Grech**

**R Grech Bindery, 3-5 Wharf Street, Shipley, W Yorkshire, BD17 7DW**

**21st-22nd June 2025**

On this workshop we'll be making a classic quarter cloth, flat back case binding with a tailor-made slipcase. The weekend is particularly aimed at participants who are interested in creating multiple sets of a binding. Using good quality materials we'll be working through the steps of construction and learning how to work out and repeat the process effectively for large or small runs.

Materials charge of not more than £20

For further information and registration, please visit the Designer Bookbinders' web site at <https://designerbookbinders.org.uk/education/designer-bookbinders-society-of-bookbinders-joint-workshops/>

### **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)

### **Evening Course at Book Works, London**



## West Dean College, W. Sussex



### 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>

## 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)

## Otter Bookbinding, Surrey



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

## **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](https://londonbookarts.eventbrite.co.uk)

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

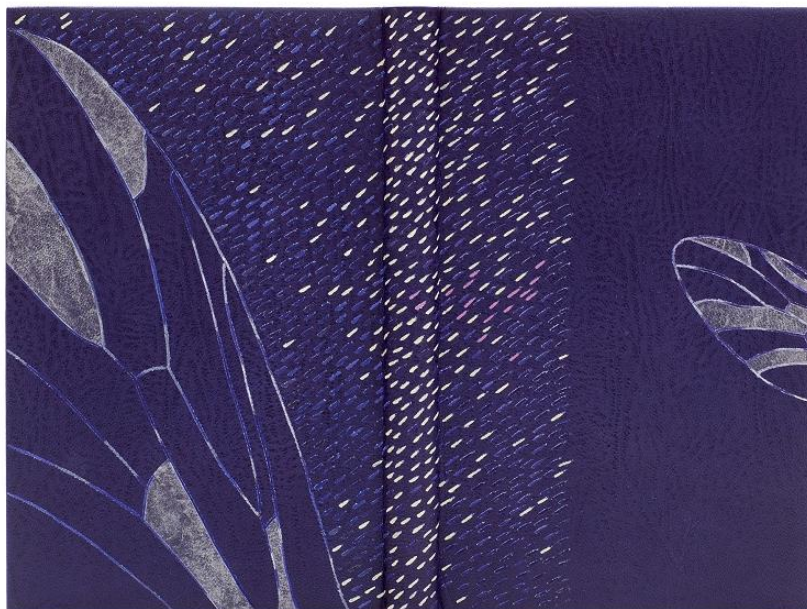
If you have a listing that you would like included on this page,  
please let us know by e-mail to [sales@hewit.com](mailto:sales@hewit.com)



# Customers Recent Bindings

Selected Poems

Bound by Yuko Matsuno



*Selected Poems* by Emily Dickinson

Introduced by Lavinia Greenlaw

Illustrated by Jane Lydbury

Published by the Folio Society

Bound in 2017

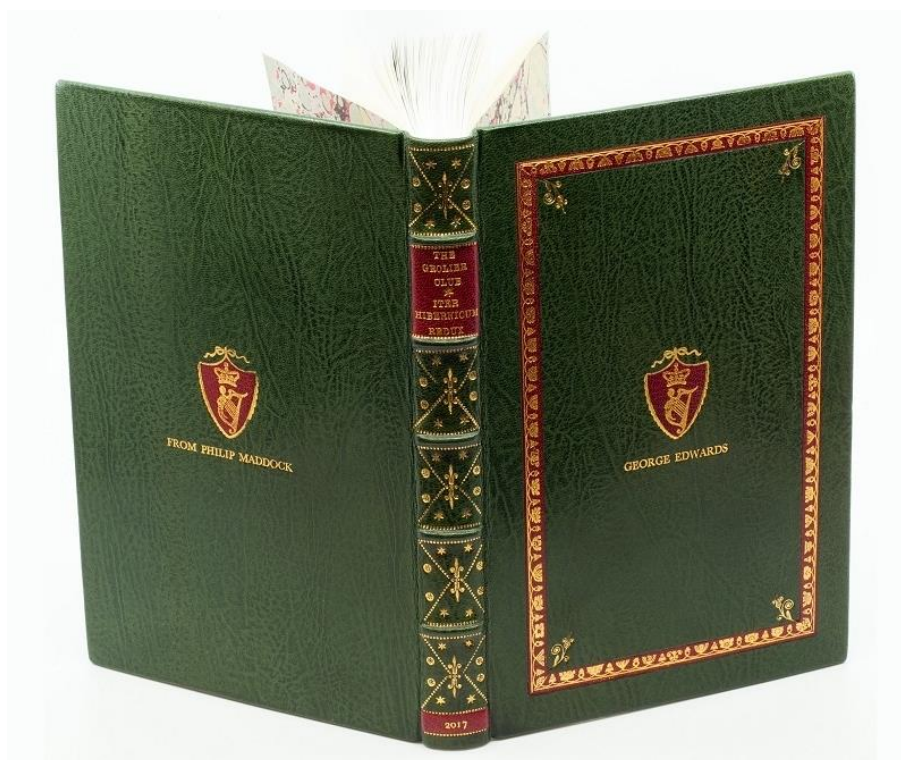
Yuko's binding was awarded 2nd place in the 'Folio Society prize for the Set Book' in the Designer Bookbinders Bookbinding Competition 2017.

Bound in Hewit's Purple Pentland goatskin. Link stitch with secondary sewing. Full linen board attachment. The cover is hand-engraved and painted with Gansai, Japanese watercolour paints. Gampi paper onlays. Doublures and endpapers decorated with permanent-coloured pencils, Caran d'Ache Luminance 6901. Edges decorated with permanent-coloured pencils and acrylic inks. Hand-sewn Japanese silk endbands.

The design of the binding shows the scene from one of Dickinson's poems, I heard a Fly buzz-when I died-. The purple represents 'The stillness' in the poem. My interpretation of the colour of the last line of the poem 'I could not see to see' is whitish-yellow. The hand-engraved decoration is inspired by Jane Lydbury's beautiful wood engravings.

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





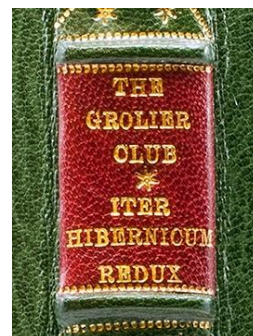
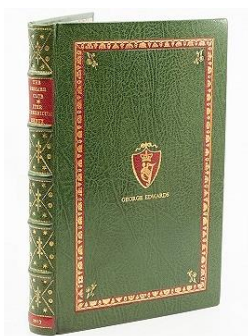
*The Grolier Club - Iter Hibernicum Redux*

Edited by George Edwards

Published in 2017, in connection with the Grolier Club's second major bibliophilic tour of Ireland held May 16-24, 2016. The text was designed by Mark Argetsinger, and contains numerous colour photos contributed by the participants of the tour.

Bound in Bottle Green Pentland goat with red goat leather inlays. Gold tooled with 23k gold leaf. The endpapers were hand-marbled by Jason Patrician on Hahnemühle Ingres paper. The design of this binding was inspired by Irish bindings from the mid and late 1700s. The decorative brass hand tools and roll used on this binding were reproduced by the efforts of Philip Maddock, who referenced scans and rubbings of hundreds of Irish bindings from the period.

Jason's work can be seen at the [Fish Bindery](#) and he can be contacted at [jason@thefishbindery.com](mailto:jason@thefishbindery.com)





# Recollections from a Conference

## Society of Bookbinders, York 2024

Since its introduction a few years ago, the Society of Bookbinders' Conference Auction has become a much-anticipated highlight of both the Conference and Seminar. Typically held after dinner on the final evening, it not only brings members together but also raises essential funds to support bursaries and grants for deserving recipients.

This year's fun and lively auction followed the Conference Dinner and was expertly hosted by our regular auctioneer, Dominic Riley. Over £4000 was raised, uniting the members in an evening filled with generosity, laughter, and enthusiastic bidding. The funds raised will greatly contribute to the Society's Bursary programme, and the Society extends heartfelt thanks to everyone who participated and donated!

On a personal note, I have to say I was absolutely captivated by the smart and vibrant waistcoats the Conference team sported throughout the event. Made from a classy fabric covered in patterns of old bindings and books, they were so impressive that I immediately inquired about acquiring one myself. Alas, my joy was short-lived when I tried on the largest waistcoat they had and discovered that it fit me like a corset on an over-stuffed sofa. Not exactly the look I was going for!

But all was not lost! Imagine my delight when I learned that the leftover fabric—around four meters of it—was up for grabs in the auction. My excitement was barely containable. As the lot came up, I clutched my paddle, ready for battle. The bidding was fierce, but eventually, I emerged victorious, paying an undisclosed (and let's just say, probably unreasonable) sum for my prize! As soon as the auction helper handed me the cloth, friends at my table (and from neighbouring tables) descended with puppy-dog eyes, begging for a slice of the treasure. Being the soft touch I am, I handed out half of the material to these devious, fabric-hungry individuals.



Naturally, people asked what I was planning to do with my remaining fabric. Would I (or, more likely, would I convince Debbie) to make a sleek and stylish waistcoat? Or maybe go for something bold, like a toga? Debbie quickly made it clear what she thought of the waistcoat idea, so a toga it was! And yes, there is photographic evidence to prove it!

Now, here's the best part: at the beginning of November, this gorgeous fabric will be leaving the UK in my suitcase and making its way to the Guild of Book Workers' Standards of Excellence Seminar in Providence, Rhode Island, where it will be auctioned off once again. Don't worry, I won't be bidding—once bitten, twice shy—but maybe I can convince our illustrious President, Marc Lamb (who will also be attending), to throw his hat in the ring and bring it back to the UK for the next Society auction. Here's hoping!

David Lanning

Director - J Hewit & Sons Ltd.  
Past President – Society of Bookbinders

*....although I suspect both the Company and the Society may want to disassociate themselves from me after reading this!*

# Dates for your Diary

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



The Standards of Excellence Seminar in Hand Bookbinding is the annual Guild of Book Workers conference. Held annually at a different location around the country, participants attend presentations by leading experts in the fields related to the book and paper arts.

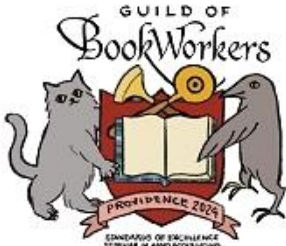
Tours of binderies, conservation facilities, rare book libraries and papermaking establishments are regularly arranged in conjunction with the event.

Many well known Vendors also attend the conference and offer high quality tools and supplies for sale throughout the event. The vendor room is open to the public.

## **Presentations and Presenters**

- Sue Doggett - Over and Over Again: Making Artist's Books and Bindings
- Sarah Pike - Laser-Cut Metamorphosis: Transforming a Single Image
- Christopher Sokolowski - Mending Paper Using
- Samuel Feinstein - Titling: Gold Tooling with Leaf

**NOVEMBER 7-9**



**BOOK ARTS  
SUPPLY FAIR**

THURSDAY: NOON - 5:00 PM FRIDAY: 8:00 AM - 6:00 PM SATURDAY: 8:00 AM - 4:00 PM PAPER, LEATHER, TOOLS, BOOK ARTS SUPPLIES, AND MORE!	GRADUATE HOTEL L'APOGEE AND SUMMIT (17TH & 18TH FLOORS) 11 DORRANCE STREET PROVIDENCE, RI
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**FREE ENTRY**    **DAILY TOURS @ NOON**

GUILD OF BOOK WORKERS.ORG

To be held at the Graduate Providence Hotel

Details from [Guild of Book Workers](https://www.guildofbookworkers.org) web site.



## OPEN•SET 2025 Competition & Exhibition

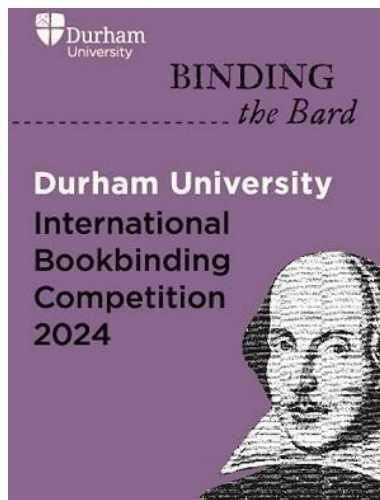


OPEN•SET 2025 is a juried competition and exhibition featuring finely crafted bookbindings. Sponsored by the American Academy of Bookbinding, this competition and exhibition highlights exceptional technique and outstanding design from new binders and professionals. Bookbinders from around the world are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

## Binding the Bard International Competition



Binding the Bard: Durham's First International Bookbinding Competition! Help us answer the question: How would modern design binders bind a Shakespeare First Folio?

Competition entries are to reach Durham University by 15 February 2025

Competition prizes include:

- First Place - £3,000 cash prize and a £5,000 commission to bind a facsimile of the Shakespeare First Folio for accession into Durham University Special Collections at Palace Green Library
- Second Place - £2,000
- Third Place - £1,000 - Newcomer (Awarded to the outstanding submission from an individual who started binding within the last 3 years or has never entered a bookbinding competition before) - £500
- Popular Vote (Announced at the culmination of the 6 month exhibition) - £250

For more information about the competition particulars including complete rules and entry guidelines, please visit our website at [Durham University](http://Durham University).

**\*Bind 2025 - Preserving the past | Crafting the Future Auckland, New Zealand  
12th-14th September 2025**

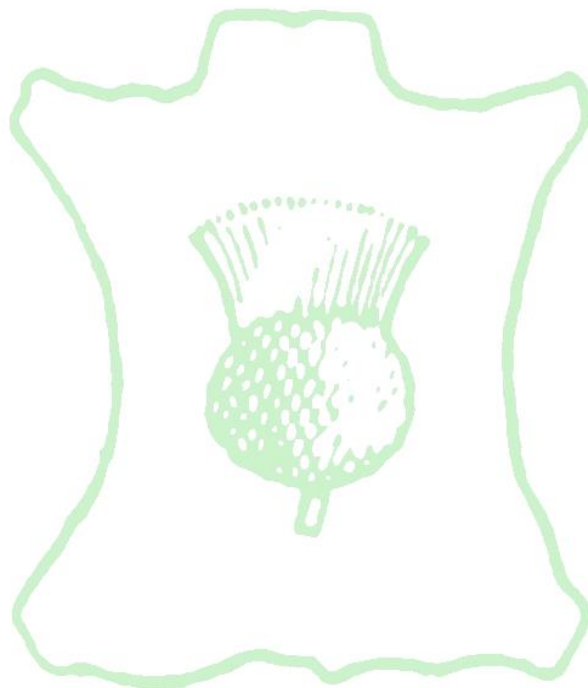


We are thrilled to announce that the next Australasian conference will be held at the Auckland University of Technology in September, 2025. It is the first time the conference has been held in New Zealand since 2014 and will follow the proud tradition of having international and local speakers, exciting workshops, trade tables, site visits and much more.

Underlying everything will be the opportunity to network with fellow bookbinders, book artists, printers, conservators, librarians, calligraphers and anyone else with an interest in preserving the past and crafting the future.

To be held at the Auckland University

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



# Job Opportunities

## Opportunity for experienced Bookbinders in a traditional Bindery, Charlton, London SE7



Bookends Bindery are looking for an individual to join the team in our new bindery in Charlton London SE7. We have a range of different positions for experienced binders. All work is undertaken by hand, we conserve paper, restore books as well as creating new bindings. We also construct enclosures for books and antiquarian items.

We are looking for experienced individuals in 1 or all the areas we offer services for.

The workshop facilitates a small team of craftspeople. We can discuss part-time and full-time positions depending on the level of skills. Salary depending on experience.

Send a CV and cover letter to [info@bookendsbindery.co.uk](mailto:info@bookendsbindery.co.uk)

### Hand Bookbinder - West London

Blissetts, a renowned 4th generation family business with a Royal Warrant from Her Majesty The Queen, is looking to expand our skilled team. Based in Brentford, West London, we specialize in high-quality printing and bookbinding services. Our expertise ranges from leatherwork, box making, and restoration, to fine binding, tooling, blocking, and bespoke projects.

**We are hiring an experienced and enthusiastic individual** to join our specialist department, where you will work on a variety of intricate tasks and unique projects. This is a fantastic opportunity to be part of a team dedicated to crafting beautiful, high-quality products.

Position Details:

**Location:** Brentford, West London, conveniently close to tube, rail, and bus links.

**Position:** Full-time, available immediately.

- Monday to Thursday: 7:30 AM - 4:00 PM
- Friday: 7:30 AM - 1:00 PM

**Experience:** We are seeking a candidate with relevant skills who can make an immediate impact in this busy department.

**Salary:** Competitive, based on experience.

**Skills Required:** Teamwork, attention to detail, and a passion for producing top-quality, beautiful products.

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



We are looking for two new team members, a hand book binder and a paper conservator to join our team.

Purpose built hand book bindery in Yarnton, completed in 2020 at OX5 1QB. With underfloor heating, north facing to allowing for natural light and modern build. Parking on site too.

Oxford CC have developed cycling and public transport infrastructures, making the hand book bindery accessible from all surrounding areas. Allowing us to offer flexible working Monday-Friday. Please arrange an informal visit 01865 451940

Among the finer things in life there are few luxuries that can provide the same lasting pleasure as a beautifully bound book. Our team of experts have a wealth of knowledge and skill within the fields of bookbinding, gold finishing and paper conservation.

**We are looking for two new team members, a hand book binder and a paper conservator to join our team.**

At Temple Bookbinders we pride ourselves in continuing the proud tradition of binding books entirely by hand, it is our passion to keep these increasingly rare skills alive and flourishing in Oxford, and as such we have taken the initiative to fund and support trainees to maintain these craft skills for the future. To continue this we need qualified hand book binders

We rebind, restore and conserve books for UK institutions including libraries and universities as well as undertaking commissions for private individuals. Our worldwide client base ranges from private collectors to academics and international university students.

Using a wide range of traditional book binding materials, including calf and goat skin, vellum, linens and cloth, we can design, recreate or conserve a binding, while our large collection of traditional hand tools, still heated over stoves in the traditional manner, can finish a book in hundreds of different styles.

For further information please contact us on + 00 44 (0)1865 451940.



### Studio Space in Islington, London

There are two spaces going in our studio in Islington, London, with secure bike parking, overground and underground access.

We have lockable bisley cabinets for objects, coshh cabinets, plan chest drawers for storage, tooling and finishing equipment, presses, a board chopper and wifi.

One space is a hot desk- ideal if you are an independent conservator who only needs access a couple times a week or even once a month or if you are a recent graduate looking to build up your client base. It's £90 for one day or a reduced rate for multiple bookings per month. Student rates are £60 for one day. If you're a recent graduate, you have the benefit of advice and help from a conservator who has been in the field for around 12 years.

The other space is a permanent desk for conservators, illustrators, graphic designers and desk based creative work. It's £283 per month, all bills included.

Please email [katakelsey@gmail.com](mailto:katakelsey@gmail.com) or call 07792 885611 for more information

### Stationery Gilder & Partner in East London

Boarderline Classic Cards Limited have been established in London since 1993 recently celebrating 30 years. To know more about us, visit our website @ [www.boarderlineclassiccards.co.uk](http://www.boarderlineclassiccards.co.uk). We have a vacancy for an experienced hand Gilder capable of carrying out some or all of the following functions:

- Invitation Card & Stationery Gilding
- Book Page Edge Gilding
- Hand Bevelling
- Foil Blocking/Letterpress Printing/Thermography Printing

Hours:

Monday to Friday 08.30am to 4:30pm

Annual Holiday: 20 days plus Bank Holidays

In the first instance, please send CV to:  
Michael Vowles  
Boarderline Classic Cards Limited.  
Units L2 & L2A Chadwell Heath Industrial Park  
Kemp Road, Chadwell Heath  
London, RM8 1SL

[www.boarderlineclassiccards.co.uk](http://www.boarderlineclassiccards.co.uk)

### 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)

## 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

## 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!

## 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

### **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)

### **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  
Email: [greenstbindery@aol.com](mailto:greenstbindery@aol.com)

**If you would like to advertise your vacancy(ies) on this page,  
please send an e-mail to [sales@hewit.com](mailto:sales@hewit.com)**

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