

Skin Deep

The Biannual Newsletter from J Hewit & Sons Ltd.

No.55 – Spring 2023

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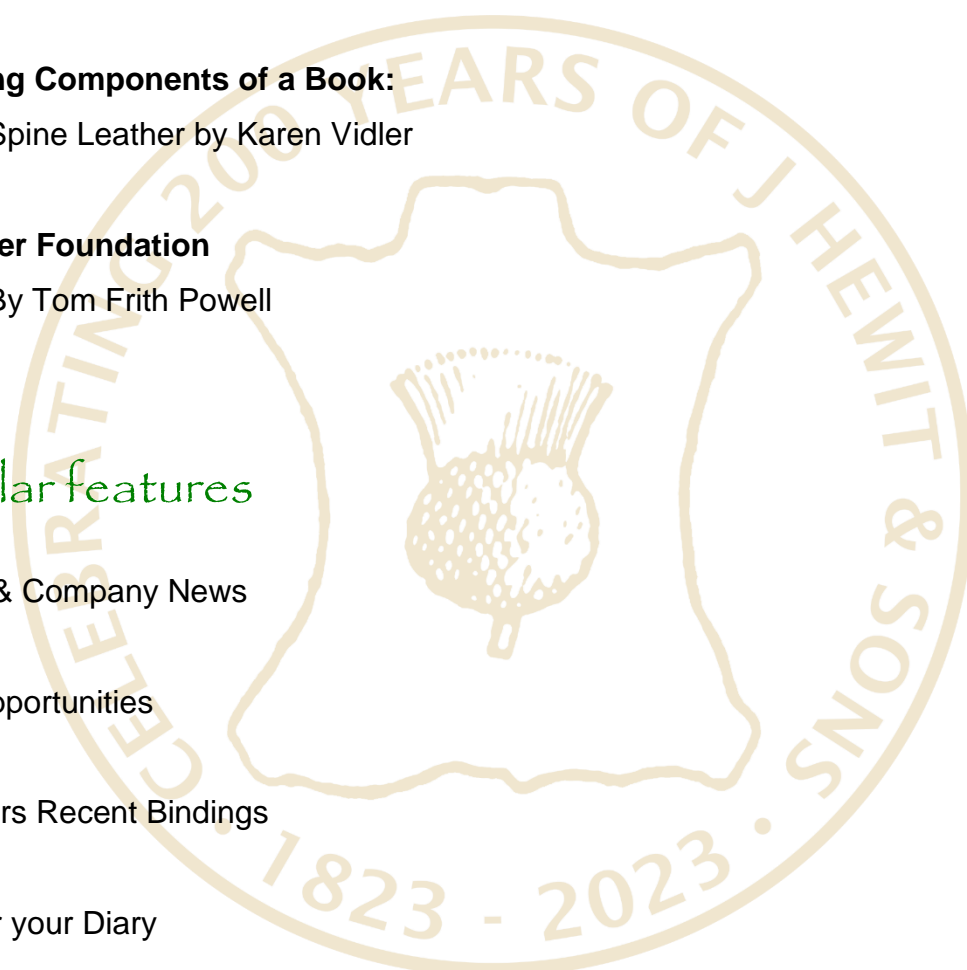
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Replacing Components of a Book:

Spine Leather

by Karen Vidler

In this article, Book and Paper Conservator, Karen Vidler (FIIC) discusses an often-debated topic in the conservation of cultural heritage, replacing components. She reflects on a conservation project completed in 2022 where she had to consider replacing the spine of a 17th Century rare book.

Often book conservators are asked to consider the replacement of the components of books such as the leather bindings in the image below (*fig. 1*). This is a problematic treatment as conservators are expected to retain as much of the original structure and materials of a bookbinding as possible. This being an underpinning principle of ethical conservation practice which steps away from more traditional restoration practices. We do this in order to hold the value of the book as both a cultural artifact and within the marketplace. At BCS we have been developing and refining techniques to retain the original spine leather such as improved examination techniques, safer ways to reattach boards and investigating hydrophobic leather treatments before performing repairs.



fig. 1 - Long Room collection, Trinity College Dublin, UK (Image Wikipedia)

But situations still arise where we are asked to conserve books that have spine leather which is too degraded to respond to current treatments. A damage map and fibre cohesion test can offer some information on how advanced the acid decay or other damage is which cannot be treated to halt this change. This is common when the spine leather has been exposed to damaging levels of environmental factors such as UV light, water, heat, polluting gasses, an overzealous application of leather dressing. This damage is made worse in combination with mechanical damage from opening the book, which is the intended function of a book - can this read which is the intended function of the binding.

In the bindery this year we were asked to treat a book which is an example of this advanced deterioration to the spine leather. The book was an early edition of Nicholas Culpepers *Pharmacopoeia Londinensis*; or, *The London Dispensatory*. London: George Sawbridge, 1675. As

can be seen from the image below (fig.2) the spine area was a good example of a problematic covering leather. Mapping the damage by tracing the losses and weakness onto a Mylar® sheet and performing a fibre cohesion test revealed there was no viable area of leather on the spine.



fig.2 - Before: Damage to spine leather

Also, the spine leather is a strengthening and protective covering for the sewing beneath. In this case the recessed sewing supports were split in several places and the sewing broken. Added to this was the staining to around 90% of the text leaves, an example of which can be seen in the image below (fig.3). As this book was expected to be consulted by academic researches, we discussed the treatment options with the collection care staff before deciding the final conservation treatment plan. The book needed to be safely read within a reading room setting or placed on display, so using materials and techniques with long term stability were required for this treatment.

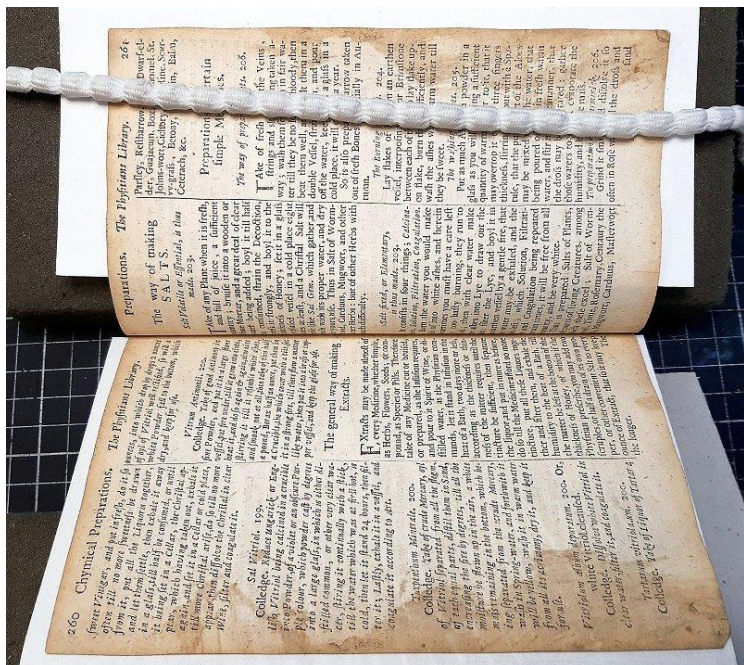


fig.3 - Before: Typical staining within the bookblock

The decision to replace the spine leather takes into consideration other areas of damage to the book. The sewing was no longer consolidating the bookblock into a single unit and most of the leaves were disfigured by staining. If the spine leather was to be replaced, the conservator would be expected to use archival quality leather that was dyed to a suitable colour and in keeping with the available evidence of the original tooling. There was fragmentary evidence of a spine label and blind tooling in imitation of raised band panels.

We began the treatment with collation checking, mechanical cleaning then immersion washing to reduce the staining and other acidic components in the paper text leaves (fig.4). Only the most weakened leaves were resized to improve paper strength for future handling or to provide a stronger substrate for fine tears and infill paper repairs.



fig.4 - During: Yuhong Zhang immersion washing sections in small batches



Working from the initial examination and diagram of the sewing, we returned the book to the original, recessed cord sewing style (fig.5). We were mindful of any evidence within the backfolds of each section of previous sewing, but there was none. After guarding the damaged backfolds with kōzo fibre Japanese repair paper the bookblock was resealed on 4 recessed linen cords using a sewing frame to keep the cords under tension during sewing.

fig.5 - During: Bookblock resealed on recessed linen cord supports

fig.6 - During: New endbands worked in two cotton threads through resized aero linen

During the examination, evidence of two-colour, worked endbands were found within the gutters of some of the sections. These fragments and staining of the tie-downs being strong evidence of the presence of endbands. These were replaced on the bookblock using a made-off-the-book endband in similar colours to the original (*fig.6*). We chose the made-off-the-book method as we did not want to add further strain to the original folds of this older paper dating from 1675.

Both boards were detached, so were reattached following the original board attachment style. This meant that only the first and last lacing slips were used as the remaining had been trimmed flush with the bookblock to save time in this part of the original forwarding process (*fig.7*). To use all 4 new lacing slips would be over-repair and not in keeping with the original binding.

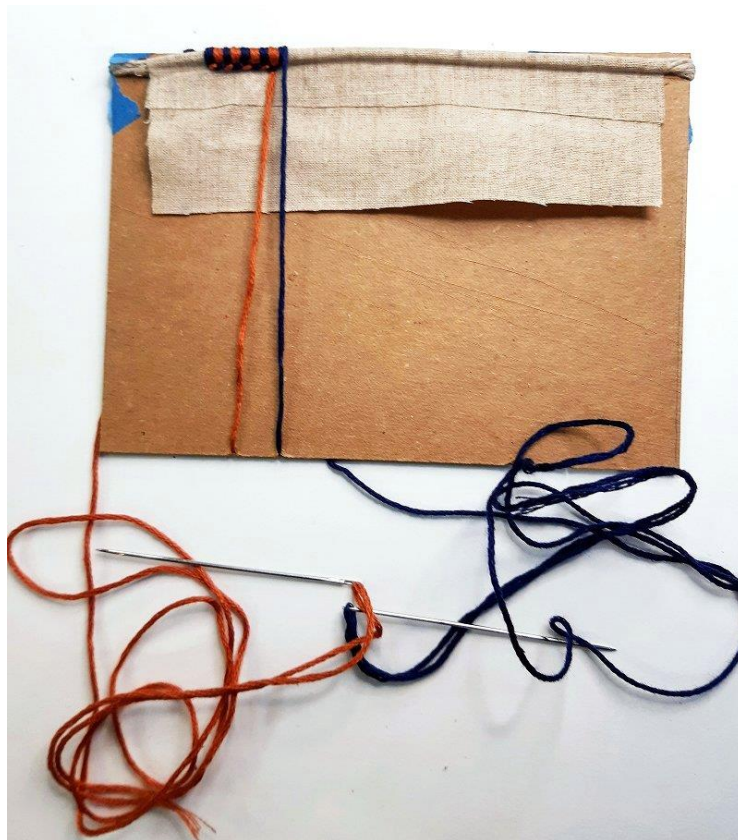


fig. 7 - During: Reattaching the boards using original lacing style



The spine leather chosen for this book was a J. Hewit & Sons undyed calf skin, dyed by the conservator with water-based, Roda dyes to suit the leather on the boards. At BCS we prefer not to use a fixative, but instead leave the dyed leather to dry for at least 7 days to be fully dry, and only slightly damp the leather before attaching to the book. We also prefer to not pare the leather below 0.7mm to ensure we do not reduce the strong corium layer within the leather. The fragmentary evidence of the

original tooling design was used in the final spine design of a red goat skin leather label and blind tooled lines in imitation of a raised band design (*fig.8*).



fig.8 - After: The completed book

The decision to replace the spine leather of any book must be done after gathering evidence and consideration for future care and handling. For this 1675 edition of Culpeper's London Dispensatory, we examined all components of the book and materials using non-destructive or micro-sample methods. Only with evidence can any conservator formulate a carefully considered remedial conservation treatment plan. Any conservation treatment carries a burden of responsibility for both the conservator and the custodian of the book, so must be discussed and agreed before the treatment begins.

Acknowledgement: Karen would like to thank 2022 intern Yuhong Zhang for her assistance with the conservation treatment to Nicholas Culpeper's Pharmacopoeia Londinensis; or, The London Dispensatory, 1675. Collaboration in conservation keeps us questioning and improving our treatments.

You can follow the teaching and practical conservation work undertaken by staff and interns at Book Conservation Services by following their Facebook and Instagram pages or subscribe to The Bindery newsletter by emailing bcsbindey@gmail.com.



Karen Vidler FIC – is a qualified bookbinder and book conservator, who trained at both Guildford College and West Dean College, UK. She has managed the small private conservation practice, Book Conservation Services, since 2006. Prior to establishing this business she worked at The National Archives, Kew, London, the V&A Museum and The Leather Conservation, Northampton, UK. She has been a visiting tutor at West Dean College and delivered training in the conservation of leather bindings in the UK, Europe, Australia and East Asia. She pursues ongoing research into an improved understanding of bookbinding leather and its specific conservation needs. She is a contributing author to the Conservation of Book published by Routledge in 2023.

Product & Company News

Celebrating 200 years

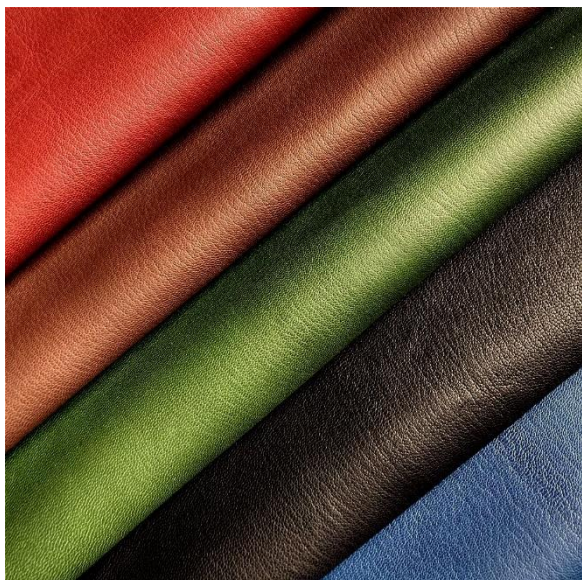


This year, we are celebrating our 200th anniversary!

Started in 1823 by Thomas Hewit, we've lasted to become one of the oldest operating family businesses in Scotland, now in its seventh generation.

To read more about our history, please visit - <https://www.hewit.com/about/history/>

Leathergoods Goatskin



Our new Leathergood Goatskin, is a mixed mimosa/tara vegetable tanned leather. Aniline dyed in the drum, with no finish. This beautifully soft, naturally grained leather will work perfectly for many leathergoods applications.

Average Skin Size: 0.60 - 0.67m² (6½ - 7½ft²)

Approx. Cut Size: 68 x 57cm

Standard Substance: 1.2mm

Colours available: Black, Blue, Brown, Green & Red

Grades: Run Selection

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

New Premium Paring Knives

We have added two knives to our Paring Knife range. The new Premium Mini Paring Knives which come either left or right-handed and a Premium right-Handed Paring Knife. Both are highly polished and are resistant to tarnishing and oxidation.



Premium Mini Paring Knives



Premium Paring Knife

These new knives and other knives in our range may be purchased online by clicking [here](#)

(subject to VAT where applicable)

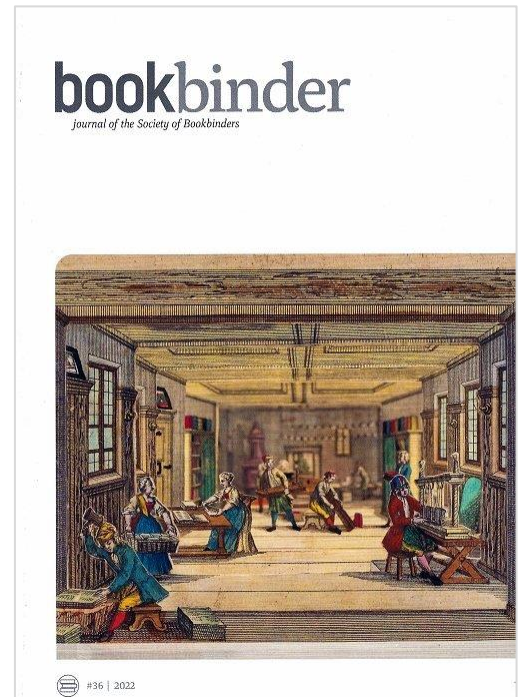
Society of Bookbinders Journal 2022

Contents:

- Su Blackwell: All Cut Up
- Hannah Brown | Lori Sauer | Robert Llewellyn: The Bindery
- An Interview with Rosie Gray: The Black Cat Bindery
- SoB International Competition 2022
- Joanne Wilson: The Johnson Family Business
- Lena Krämer: Fish Parchment
- Edward Cheese: Problems & Possibilities
- Keira McKee: Conservation of the Historia de Tlaxcala
- Jim Oliver: The life of an Artisan
- Annette Friedrich: Video Reviews - Restoring Antiquarian Leather Bindings

Only £18.00

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



(subject to shipping charges where applicable)

Saffy



J Hewit & Sons “Employee of the Month” (and every month), passed peacefully.

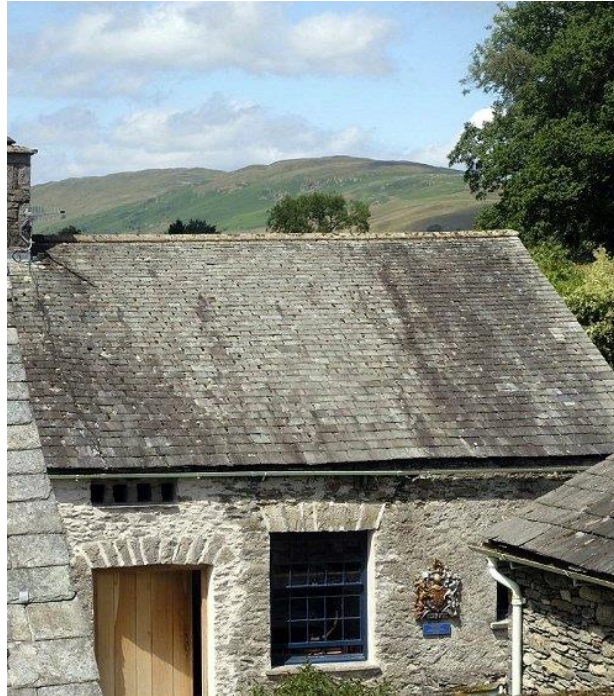
On Friday 3rd March, Saffy passed away peacefully at home with Marius (Mo).

She never missed a day at our Livingston warehouse, eagerly coming in to work every morning with Mo. She was loved and fussed over by her Hewit family, our customers and delivery drivers.

She will be deeply missed.

The Paper Foundation

by Tom Frith Powell



Burneside, sitting in the foothills of the English Lake District just north of Kendal, has been a mill village since the Middle Ages and a paper-making community since 1746. At that time, a local stationer and printer, Thomas Ashburner, bought an old fulling mill and turned it into a paper mill.

Ashburner's mill passed through various hands until it was purchased by James Cropper in 1845. By then it had grown to two paper-mills a mile apart and had abandoned hand manufacture in favour of two paper-machines. 178 years and six generations later, the James Cropper mill remains alive and well with Mark Cropper the current custodian and Chair of the family business. Today it employs over 600 people and supplies customers all over the world.

Having moved back to Burneside in 2006, after spending several years in London, Mark found both the business and the local community in need of renewal. The Paper Foundation was envisioned as a way to celebrate the remarkable, but rarely appreciated, material of paper. In doing so placing it back at the heart of the village's community and identity and reinstating pride in the place by celebrating the subject of paper.

Officially founded in 2016, the Paper Foundation has prioritised two initiatives. We have created a specialist workshop to train dedicated craftspeople in the critically endangered craft of making paper by hand. We have sought to save the physical heritage of papermaking through the creation of a library and archive which is housed in Ellergreen, a large house overlooking the Burneside which was built for James Cropper and his wife Fanny in 1848.

An early realisation on our journey was that the art of making paper by hand was critically endangered. Following the 1987 closure of Barcham Green and the cessation of hand making at Whatman, generations of hard-won skill were in the hands of Jim Patterson at Two Rivers and Griffen Mill which was started up by Christine (Chris) Gibbs in 1988, and run with the help of her husband Mike. Although commercial production under the W.S.Hodgkinson name had ceased in 1972, Wookey Hole still had some hand makers that continued to make paper until the mid-2000s at which point it was curtailed. Its last true paper-maker Ian Wilcox retired some years ago and today the former mill only produces sheets as a demonstration for visitors to the tourist attraction there.

Thus for decades Two Rivers and Griffen Mill were the sole surviving practitioners, hanging on by virtue of their small size and being owned by the paper-makers with few (if any) other dependents. In 2017, having made contact with Chris and Mike through the bookbinder Dominic Riley, Mark went to Roscommon in Ireland to visit them. It was during this trip that they shared their intention to retire. In 2019 when Mark received the call telling him that if he wanted to save the craft it was 'now or never', he sprung into action.

All the mill equipment was shipped over to Burnside and installed into an outbuilding behind his house which had, until that point, been used as a cowshed.



In late 2019, and with particularly fortuitous timing, I emailed Mark having heard about the project through my grandfather who lived nearby. At the time I was living in London and working for the artist Damian Hirst. The work was unfulfilling, and I was tempted by the possibility of combining the mastery of a craft with the opportunity to join an organisation at its very beginning. I moved to the Lake District in January 2020 and, with the arrival of Mike Gibbs from Ireland in mid-February, I began to learn the craft under his watchful eye.

Mike was only with us for a couple of weeks, as soon after his arrival, the first Covid lockdown struck, and the following year became an apprenticeship from afar. Paper samples from each making I undertook would be sent to Ireland for inspection and comment. The invaluable advice they provided each week would then be put into practice in the next making. With each making the quality of the paper would improve and today we sell our papers to customers all over the world with demand growing all the time. Tragically, in the autumn of 2021 Mike suddenly passed away. Without his generous support of the project, and the continued support from Chris, none of what we have so far achieved would have been possible, and we would never have been able to help save this endangered craft.



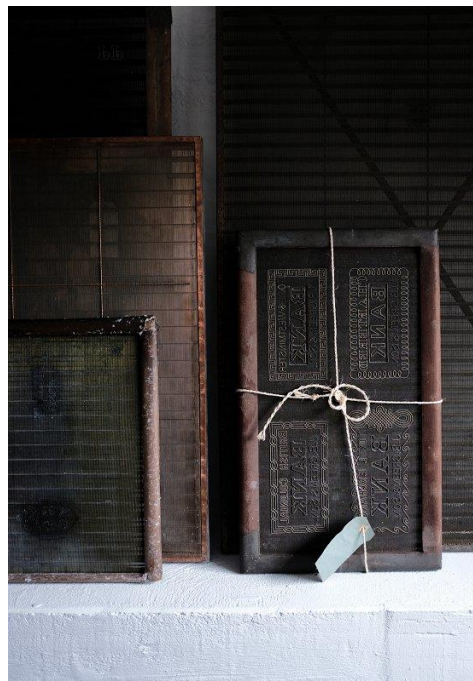
In late 2021, in recognition of our success in learning the craft, Chris Gibbs decided to formally pass the Griffen Mill business and name to the Paper Foundation. In April 2022, the Griffen legacy was further consolidated with the decision of the Royal Household to re-award Queen Elizabeth's Royal Warrant for Archival Handmade Paper to us. Sadly, this lapses with the death of the monarch so it was short lived, but it has been a great honour for us, nonetheless.

In our mill we produce fine art and conservation papers, which are handmade from traditional natural fibres such as cotton, hemp, flax, and abaca. We also produce several of the popular book and conservation papers that Griffen Mill made for decades. These include Old Cleeve, Falcon, Akbar Natural and Akbar Brown, Genet and Griffen. We are delighted to say that some of our papers are stocked by J Hewit and Sons and are available through their online shop.

We supply museums, conservators, designers, private presses and artists. Our clients to date include the British Library, the Library of Congress and several other Washington DC institutions, Disney, National Trust, Smythson and the (former) Prince of Wales for whom we developed the Terra Carta charter paper in 2021.

Since its inception, safeguarding the physical heritage of papermaking and the paper industry has been central to Mark's vision for the Paper Foundation. Over the years we have acquired significant collections, particularly of historic papermaking moulds.

In March 2015 Mark heard that Whatman's final UK mill at Springfield was closing. The company had been part of General Electric since 2008 and the vestiges of British production were being moved overseas. On that visit Mark was able to acquire thirty-six moulds from the most famous name in British papermaking in return for a donation to charity. Keen to see that these remarkable objects were not left to decay in the cellars and outhouses of old mills, as most turned out to be, the Whatman



moulds were soon followed by many more. 375 moulds arrived from St Cuthberts' Wookey Hole Mill in 2016. In 2019 250 moulds arrived via Simon Barcham Green of Hayle Mill. These also came with much of the original mill furniture and ancillary items like felts, most of which can now be seen in use in our own mill.



Overall, the mould collection is, we believe, second only to that in Fabriano in global importance and deserves much further research in due course. Importantly, these moulds are not just historic artefacts: a huge proportion are still in working condition and form a critical component of our mission to perpetuate the making of paper by hand and the skills and knowledge associated with it.

The Paper Foundation archives are also gaining in breadth and scope. As with the moulds, they are worthy of extensive further investigation and presentation. As a starting point, the point of this element of the Foundation is to preserve the knowledge and physical residue of paper-making, including paper-mills, paper companies, paper samples and books on paper and associated uses.

The heart of the paper archives are in three parts. First there are books. In 2022 we constructed a library to hold 2,500+ volumes, over half of which was the collection of books amassed by BAPH member Barry Watson and kindly donated by his daughter Dr Hilary Cunliffe-Charlesworth. We have had further gifts and loans from individuals including Alan and Glenys Cocker and Frank Roberts. The second element is business archives. As well as the oldest elements of the James Cropper archive, we have a huge number of items from Wiggins Teape, rescued by BAPH from Butlers' Court and fully catalogued and archived thanks to a generous donor. This includes the records of Thomas & Green and many other mills that become part of this group. Separately we were also donated a small archive from paper merchants and envelope makers R T Tanner.

The third part of the archive is paper samples. We have paper from many sources, including mills and merchants but also paper conservators including Philip Stevens, whose widow Waddi Hunt very kindly donated his paper collection with help from fellow conservator (and friend of the project) Jane McAusland. We are also collecting decorative papers and have a growing collection dating back to the 18th Century.



Study Opportunities

Evening Course at Book Works, London



Shepherds Bookbinding Course, Wiltshire



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

April 2023

5th - C&G Level 1 - Qtr Bound Single Section Binding with Mylyn McColl
17th-21st - C&G Level 2 Unit 220 - Leather Case Binding with Mylyn McColl
25th-27th - C&G Level 3 - Lift off Lid box, Phase Box, Portfolio (Storage & Enclosures I) with Jonathan Powell

May 2023

2nd-4th - C&G Level 2 Unit 220 - Leather Case Binding with Mylyn McColl & 9th-10th Online via Zoom
5th-7th - C&G Level 3 Diploma - Limp Vellum Binding with Kathy Abbott
15th-19th - C&G Level 1 Unit 119 - Photograph Albums & Slip casewith Mylyn McColl
24th-25th - C&G Level 3 Diploma - Paper Repairs with Christian Russell

June 2023

12th-16th - C&G Level 1 Unit 118 - Pamphlet & Multi-section Bindings with Mylyn McColl
22nd-25th - C&G Level 3 - Laced on Binding withCortney Gregwah
27th-29th - C&G Level 2 Unit 201/202 - Design & Sampling with Mylyn McColl

July 2023

25th-28th - C&G Level 3 - Cloth Drop back Box, Brass post Folder (Storage & Enclosures II) with Jonathan Powell

August 2023

8th- 10th - C&G Level 1 Unit 119 - Photograph Albums and Slip case with Mylyn McColl & 15th-16th Online via Zoom

September 2023

25th-29th - C&G Level 1 Unit 118 - Pamphlet & Multi-section Bindings with Mylyn McColl

October 2023

3rd-4th - C&G Level 3 - Repairing a cloth bound Book (Cloth reback) with Lester Capon

9th-13th - C&G Level 2 Unit 220 - Leather Case Binding with Mylyn McColl

17th-19th - C&G Level 2 Unit 201/202 - Design & Sampling with Mylyn McColl

21st-23rd - C&G Level 3 Qtr - Vellum Binding with Kathy Abbott & 28th-30th

November 2023

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

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

December

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

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

The courses can be found by visiting www.bookbinding.co.uk/Course/coursetimetable.html.

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

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

Bookbinding in Cheshire 2023

Weekend workshops with Michael Burke & Dominic Riley at their new studio near Chester

All workshops cost £200 plus materials and run from 09.30 - 5.30

The Nag Hammadi Codex

15th & 16th April 2023

with Michael Burke

Make a model of the earliest codex bindings ever found, from real papyrus. The book is covered with hand-dyed goatskin and held closed by leather ties and a wrapping band.

Materials: £50

Hand Tooling 20th & 21st May, 2023

with Dominic Riley

An introduction to effective tooling with gold foil, concentrating on achieving good lettering and decoration of spines and boards.

Materials: £30

For further details, please contact dominicbookbinder@gmail.com

Bookbinding Workshops in the South West with Megan Stallworthy

Workshops with Megan Stallworthy take place at arts centres and book festivals in Devon, Cornwall and Somerset. Perfect for artists, writers, teachers and anyone interested in making books, you will learn core bookbinding skills of folding, cutting, sewing and glueing, and take home your own handmade books along with a set of workshop notes. All the equipment and materials are provided.

Longstitch Variations

Plough Arts at St Anne's, Barnstaple
Saturday 22nd April 2023

Japanese Books and the Chinese Accordion

Taunton Library
Friday 19th May 2023

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

The School for Bookbinding Arts, VA, USA



Advanced Cloth Binding Restoration: The Cloth Reback

13th-14th April 2023 (Thurs-Fri) 9:00am-5:00pm
\$295 + \$35 materials [material fee due with tuition]

Advanced Leather Binding Restoration: The Leather Reback

26th-28th April 2023 (Wed-Fri) 9:00am-5:00pm
\$445 + \$60 materials [material fee due with tuition]

New Cloth Binding Construction

15th-16th May 2023 (Mon-Tue) 9am-5pm
\$295 + \$45 materials [material fee due with tuition]

Book Repairs for General Library Collections

5th June 2023 (Mon) 9am-4:30pm
\$225 [no material fee]

Introduction to Book Restoration

8th-9th June 2023 (Thurs-Fri) 9am-5pm
\$295 [no material fee]

Medieval-Style Binding

22nd-23rd June 2023 (Thurs-Fri) 9am-5pm
\$295 + \$55 materials [material fee due with tuition]

Book Repairs for General Library Collections

10th July 2023 (Mon) 9am-4:30pm
\$225 [no material fee]

Introduction to Book Restoration

13th-14th July 2023 (Thurs-Fri) 9am-4:30pm
\$295 [no material fee]

Marble! Sew! Bind!

17th-18th July 2023 (Mon-Tue) 9:30am-4:30pm
\$295 + \$45 materials [hold material fee until class]

Pop-Up Structures: The Essential Techniques

20th-21st July 2023 (Thurs-Fri) 9:30am-4:30pm
\$295 + \$30 materials [material fee due with tuition]

Fore-Edge Painting: The Elegant Edge

24th-25th July 2023 (Mon-Tue) 9:30am-4:30pm
\$295 + \$40 materials [hold material fee until class]

Quilling: It's How We Roll!

27th-28th July 2023 (Thurs-Fri) 9:30am-4:30pm
\$295 + \$40 materials [hold material fee until class]

Slipcase Construction

2nd August 2023 (Wed) 9am-5pm
\$225 + \$45 materials [material fee due with tuition]

Rounded-Spine Clamshell Box Making

3rd-4th August 2023 (Thurs-Fri) 9am-5pm
\$295 + \$55 materials [material fee due with tuition]

Clamshell Box Making

9h-10th August 2023 (Wed-Thurs) 9am-5pm
\$295 + \$55 materials [material fee due with tuition]

Advanced Clamshell Tray Structures

11th August 2023 (Fri) 9am-5pm
\$225 + \$45 materials [material fee due with tuition]

Making Custom Book Cloth

12th August 2023 (Sat) 9am-5pm
\$225 + \$35 materials [hold material fee until class]

Fore-Edge Painting: The Split Double

14th-15th August 14-15 (Mon-Tue) 9:30am-4:30pm
\$295 + \$40 materials [hold material fee until class]

Japanese Tea Box

17th-18th August 2023 (Thurs-Fri) 9:30am-4:30pm
\$295 + \$60 materials [hold material fee until class]

Beginning Paper Marbling

7th-8th September 2023 (Thurs-Fri) 9:30am-4:30pm
\$295 + \$65 materials [hold material fee until class]

Acrylic Marbling: The Next Step

11th-13th September 2023 (Mon-Wed) 9:30am-4:30pm
\$445 + \$75 materials [hold material fee until class]

Get Stoned! The Stone Pattern Intensive

15th-16th September 2023 (Fri-Sat) 9:30am-4:30pm
\$295 + \$65 materials [hold material fee until class]

Miniature Marbling

18th-19th September 2023 (Mon-Tue) 9:30am-4:30pm
\$295 + \$65 materials [hold material fee until class]

The Art of Miniature Bookbinding

21st-22nd September 2023 (Thurs-Fri) 9:30am-4:30pm
\$295 + \$65 materials [hold material fee until class]

Handset Type and Flutter Books

25th-26th September 2023 (Mon-Tue) 9:30am-4:30pm
\$295 + \$55 materials [hold material fee until class]

Lasting Impressions: Block Printing Decorative Papers

28th-29th September 2023 (Thurs-Fri) 9:30am-4:30pm
\$295 + \$65 materials [hold material fee until class]

Pop-Up Book Making

2nd-3rd October 2023 (Mon-Tue) 9:30am-4:30pm
\$295 + \$55 materials [hold material fee until class]

Introduction to Paper Repair

5th-6th October 2023 (Thurs-Fri) 9am-4:30pm
\$295 + \$35 materials [material fee due with tuition]

Book Sewing Intensive

11th-12th October 2023 (Wed-Thurs) 9am-5pm
\$295 + \$45 materials [material fee due with tuition]

Endbanding Intensive

13th October 2023 (Fri) 9am-5pm
\$225 + \$25 materials [material fee due with tuition]

Hand Papermaking

16th-17th October 2023 (Mon-Tue) 9:30am-4:30pm
\$295 + \$50 materials [material fee due with tuition]

Ex Libris by Hand: Carve & Print Bookplates

19th-20th October 2023 (Thurs-Fri) 9:30am-4:30pm
\$295 + \$50 materials [hold material fee until class]

Book Repairs for General Library Collections

27th October 2023 (Fri) 9am-4:30pm
\$225 [no material fee]

The Art of Japanese Bookbinding

2nd-3rd November 2023 (Thurs-Fri) 9:30am-4:30pm
\$295 + \$50 materials [hold material fee until class]

Further information on schoolforbookbindingarts.com

Sign up to receive their annual course catalog by emailing workshops@cattailrun.com
or call (540) 662-26783

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

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

Airbrush, masking & decorative spray techniques

1st-2nd April 2023

Tutor: Glenn Malkin

Castle Donington, Derby DE74 2NH

Magnetic Boxes

4th-5th June 2023

Tutor: Gillian Stewart

Glasgow, G40 2AV

Further details on the Societies' websites: www.designerbookbinders.org.uk and www.societyofbookbinders.com

Bookbinding courses at Dillington House, Somerset

Dillington is a beautiful country manor house with excellent residential accommodation and catering, set in lovely grounds. The bookbinding room is light and spacious with beautiful views. Good materials, tools and equipment are all available.

Sadly, the centre will be closing in its present form at the end of September 2023, so take this last opportunity to enjoy learning in this idyllic setting...

Cloth Case Book Repair

2nd-4th May 2023

Tutor Nesta Davies

A focus on the repair and conservation of cloth case bound books, including simple paper and sewing repairs and rebacking. Suitable for students with some bookbinding experience but not necessarily in book conservation.

Embroidery Techniques on Leather for Bookbinding

4th-6th September 2023

Tutor Hannah Brown

Learn the skills to create surface decoration using onlays and embroidery stitches on leather, and cover a bound notebook with your finished piece. Suitable for students who have some prior knowledge of working with leather and simple bookbinding methods.

A Spread of Star Books

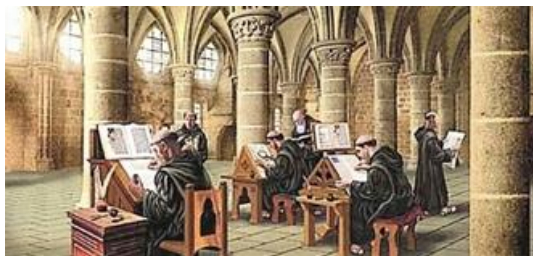
25th-27th September 2023

Tutor Nesta Davies

Structural paper play using the concertina fold and multi-layering to construct star books with context and narrative and a seven-point book structure. Suitable for bookbinders, book artists and complete beginners.

Booking and further details on all courses below are available from the website www.dillington.com/learn

Bookbinding Courses with Doug Mitchell



2023 Course Dates

Higham Hall - www.highamhall.com

Bookbinding: Book Restoration 3rd-7th May 2023

Bookbinding: Beginners bookbinding 11th-13th August 2023

Bookbinding: Subject to be decided

6th-9th October 2023

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

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

For further information on these courses, Doug can be contacted at booksurgeon@gmail.com

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 or via training@southernbookcrafts.org

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

Otter Education - Classes in Winchester and Midhurst, UK



OTTER EDUCATION

Whether you're looking for a serious commitment or simply want to learn something new and have fun while doing it, there's nothing more important than being taught by an experienced Arts & Crafts Instructor. Marysa de Veer has been offering her services to people of all ages since 1993, and is here to give you the personalised attention you deserve so that you can reach your full potential.

Please visit her [web site](#) to view the full range of tuition options available.



BLACK FOX BINDERY

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

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

Workshops and Courses

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

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

One to One Tuition

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

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

Bench Rental

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

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

Scottish Borders

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

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

Teaching Opportunities at the London Centre for Book Arts

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

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

The Maureen Duke Educational Award

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

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

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

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

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

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

Applications should be sent to: Claire Redfern, 21 Moat Way, Goring by Sea, West Sussex, BN12 4DR.

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

Case Binding

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

Aims

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

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

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

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

Bradel Binding

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

Aims

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

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

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

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

Box and Enclosure Making

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

Aims

- to identify the correct materials specific to the box style and use

- to explore design and material manipulation
- to apply the relevant techniques
- to understand internal measuring

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

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

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

Artist's Book or Complete Book (Option A)

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

Aims

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

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

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

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

Introduction to Contemporary Bradel Design Binding (Option B)

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

Aims

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

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

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

Assessment Strategy - Assessment will be in line with the STUDIO 5 criteria and will be evident through examination and discussion of 2 finished items of work. The student will demonstrate an ability to apply the techniques to a high standard and understand the reasons for their use. The student will be expected to be able to demonstrate and rationalise working processes. The Module is delivered over 14 days with basic materials included. Fee £1,400
The STUDIO 5 BEGINNERS COURSE is delivered in 3 modules of six days each. Upon successful completion the student will be issued with a Studio 5 Certificate. The fee is £2,100.00 per person.

The fee covers all tuition, hand tool use, workshop equipment as required and materials as outlined in the module information. A 50% non returnable deposit is required to confirm booking, full payment being made no less than 2 weeks prior to the beginning of the course. The modules can be delivered in a block or days to suit the individual student. Two further modules, options A and B are individually priced.

To book a place or for more information please contact us at:

Mark Cockram

Studio Five

First Floor The Mews

46-52 Church Road

Barnes, London, SW13 0DQ

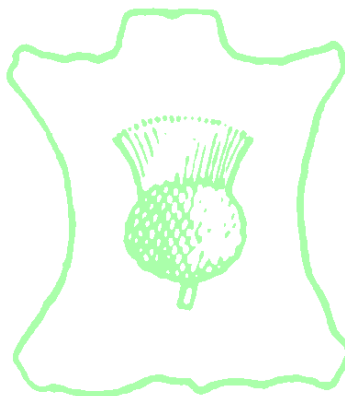
Tel: 0208 563 2158 <https://studio5bookbindingandarts.blogspot.com/>

CBL Ascona, Switzerland

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

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

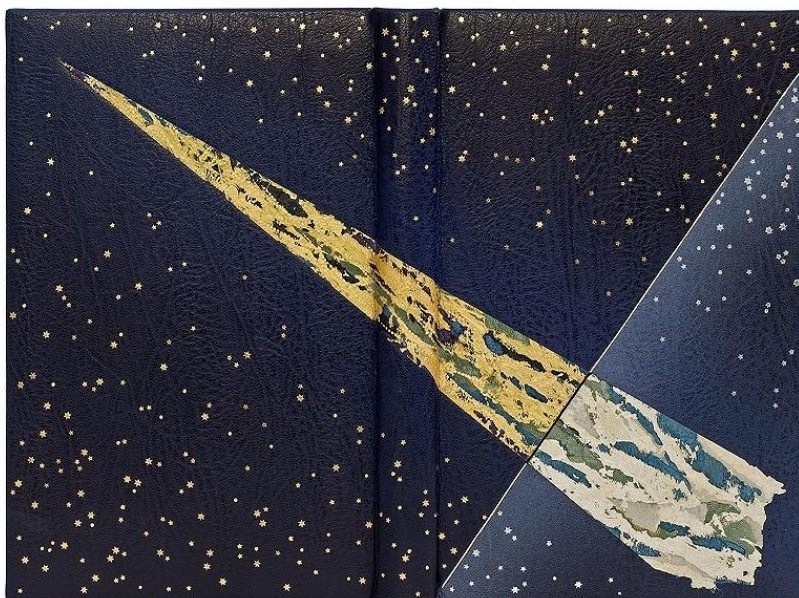
If you have a listing that you would like included on this page,
please let us know by e-mail to sales@hewit.com



Customers Recent Bindings

Selected Poems

bound by Glenn Malkin



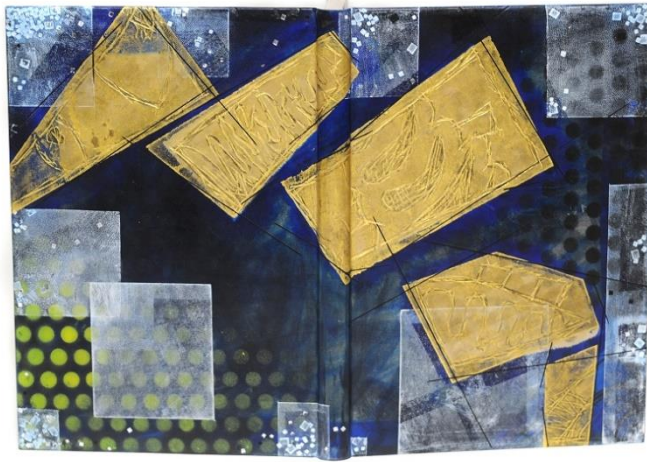
Selected Poems by Emily Dickinson
Introduced by Lavinia Greenlaw
Illustrated by Jane Lydbury
Published by the Folio Society
Bound in 2017

Glenn's binding of *Selected Poems* was awarded the 'St. Brides Foundation Prize for Finishing' in the Designer Bookbinders Bookbinding Competition 2017.

Sewn onto tapes with three-quarter hollow. Lightly airbrushed Hewit's Pentland Goat with back-pared onlay panel of cold tooled leather pieces decorated with yellow and white gold leaf. Silk endbands covered with white gold leaf. Full leather doublures and suede endpapers. The design represents Dickinson's repeated theme of death and suggests the path of life passing through the veil of our mortality, though without melancholy - also reflected in the light blue edge decoration with sprinkled white gold. The background illustrates the ever-present 'stintless stars' referred to in the text.



For further examples of Glenn's work, see his website at Glenn Malkin Design Bindings or e-mail glenn@glenmalkin.com



Equus by Peter Shaffer

Illustrator: Clive Hicks-Jenkins

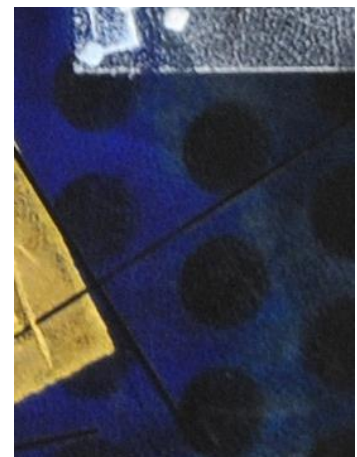
Publisher: First Published by André Deutsch 1974

Printed by The Old Stile Press. Llandogo, Monmouthshire, Wales 2009

For this binding, Kaitlin was awarded a 'Distinguished Winner' prize at the Designer Bookbinders 'Heroic Works' International Competition.

Book bound at Studio 5 in England. Unsupported link stitch with secondary sewing. Full linen board attachment. Hand dyed fair goat from J Hewit and Sons. Sewn silk endbands. Soft plate offset printed leather jointed endpapers with edge-to-edge doublures. Cold gold decorative techniques and tooling. Conceptual imagery inspired by illustrations and dimensional movement created using colour, texture and pattern.

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 Mark Cockram. During this time she bound submissions to the International and UK Designer Bookbinder competitions. Studying with Mark has opened Kaitlin's 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's work can be found at kaitlinbarberbooks.blogspot.ca

Dates for your Diary

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



Plans for the next Seminar are well under way for the Seminar at the Harper Adams University, Newport, Shropshire, a modern, comfortable and extremely compact campus. All the lectures will be projected onto large screens so that close-up work can be clearly seen. The following speakers have been booked:

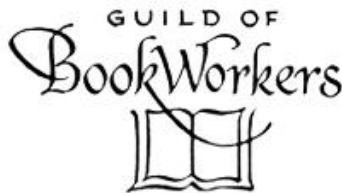
- Tom McEwan - Decorative Leather Techniques
- Mark Furness - Making Bespoke Book Cradles
- Michael Burke - The Paste Papers of the Moravian Sisters of Hernhutt
- Lori Sauer - Slipcase with locking lid.
- Nick Cowlshaw - Tight Back Library Style
- Diana Illingworth-Cook - Stuff I can't live without
- Caroline Brady - Making Textblock Supports
- Roger Grech - Editioning for Multiples

In addition, there will be the popular Promenade and Auction.

The Society's Annual General Meeting will also take place during the event.

Further details and registration information available from gddavidson@supanet.com

***Guild of Book Workers, Standards of Excellence Conference
San Francisco, California
28th-30th September 2023**



Speakers:

- Brien Beidler - Finishing Tool Making: An economical
- Gabby Cooksey - Tattooing on Leather, A Journey into a New Decorative Technique
- Jeff Peachey - Fifty Ways to Attach your Boards
- Steph Rue - Paper, Books, Art, Community: My Journey with Hanji

Tours:

- Watch this Space!!

*Trade Fair Vendor Room

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.