

# Skin Deep

The Biannual Newsletter from J. Hewit & Sons Ltd.

No.20 – Autumn 2005

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# The Municipal Library Bindery

## - The Hull Bindery

by Stephen Ingram

*Three articles concerning the state of Library binding were published in the August 2005 edition of the 'Society of Bookbinders' Newsletter. They are reprinted here with the kind permission of the respective authors and the Society.*

On 26<sup>th</sup> March 1900 it was suggested to the Public Library committee of Hull City Council of “the desirability of employing their own binders”, and that “the work, being done under their own superintendence, would be more satisfactory than done under contract, at a similar cost.”

### LIST OF MACHINERY REQUIRED TO SET UP BINDERY Submitted by Chief Librarian William F. Lawton 19th April 1900

	£	s	d
1 Greig's 22" Lever Guillotine	24	0	0
1 " 32" Millboard Machine	15	0	0
1 " Job Backing Machine	12	0	0
1 " 20" x 15" Fly Press	7	0	0
	58	0	0
Less 7% discount	4	7	0
	53	13	0
2 Sewing Presses 26" 7s 6d each	0	15	0
1 Sewing Press 36"	0	12	0
1 Laying Press 24"	2	0	0
1 Finishing Press 24"	1	0	0
1 Finishers Stove	0	16	0
1 Glue Stove	0	12	0
Pressing boards, Cutting and Backing boards, Glue, Kettles, Brushes &c.	5	0	0
Finishing Tools, Pallets, and Letters	10	0	0
TOTAL	£74	8	0
Tables and Benches, Shelves and Cupboards	25	0	0

In addition to the above, a rolling machine and a Standing Screw press will also be required

The motion was carried and a sum of £300 committed.

The appointment of the first foreman binder initially caused protests from the local bookbinders union as the proposed salary was below the agreed minimum rate. The post had to be re-advertised with an increase in salary of 35/- per week and on 11<sup>th</sup> May 1900 Mr Ferdinand Drewry was duly appointed foreman.

Production steadily increased from 3623 books in 1901 to 23,000 in the 1960's and the bindery “never failed to save considerably on trade prices”.

*It should be noted, that the Greig machines listed here are still in use today.*

In 1949 a paper was given to the Library Association conference, at Eastbourne by the Chief Librarian Mr James Cranshaw. Cranshaw announced a new development in Library binding technique. An old process known as “Perfect” binding had been tested at Hull using a new adhesive called Polyvinyl Acetate. The books are trimmed the entire way round, endpaper attached and then clamped in a purpose made press. The spines then being roughened with a file or rasp and the adhesive brushed on. After a few minutes the books are removed and a piece of good quality mull was added and then the book was lightly rounded and backed. It was estimated that the new technique could be applied to 66% of modern book papers. Records from 1949 show that it reduced the price of a full cloth library binding from 3/8 to 2/6 per volume, but for some reason “Bostick” became the preferred adhesive.

Being a Local Authority bindery, Hull like others in the country had to provide value for money and funding for new machinery was not easily available. The commercial binderies, on the other hand could and did invest in this new machinery and slowly gained the advantage, increased their productivity and brought the price of a rebind down to less than £4 per volume.



*Library Binderies by R.F. Drewery, 1950*

The introduction by the government of CCT (commercial competitive tendering) in the 1980's had the effect of driving down the price of a rebind and more and more books were sent to commercial binderies. The in house binderies were becoming increasingly squeezed out the market and could no longer compete on price but upon quality and convenience.

The last "nail in the coffin" however appeared in 1991. The then government instigated a policy that was to have severe repercussions on the services provided by Local Authorities, including libraries and their

binderies. It was called "Best Value" and forced councils to shop around for the cheapest and best value for goods and services.

One by one councils across the country closed their binderies and sent their books to the commercial binderies.

Today as far as I know, only two City Council library binderies now survive, Hull and Liverpool. Hull Bindery survives because it has been able to adapt to this new market whilst having a sympathetic and committed management. Private work has increased greatly and we now bind and restore books from a wide range both local and national collections.

We cannot stress enough how indebted we are to the Society of Bookbinders who have helped us introduce many new and lost (due to retirement) techniques and are proud to say the quality of bookbinding has never been higher.

The future too looks bright with the department currently looking forward to being incorporated into a new "history centre" where it will be close to the collections it cares for as well as having up to date archival storage for the works it handles.

*Nigel Jury, the editor of the SoB Newsletter wrote:*

Shocked by Stephen's dire prediction I sought verification from an independent source of just what shrinkage is taking place. David Lanning is well placed as supplier to the trade and President of the Institute of Bookbinders and Allied Trades, and he kindly furnished the worrying article which follows.

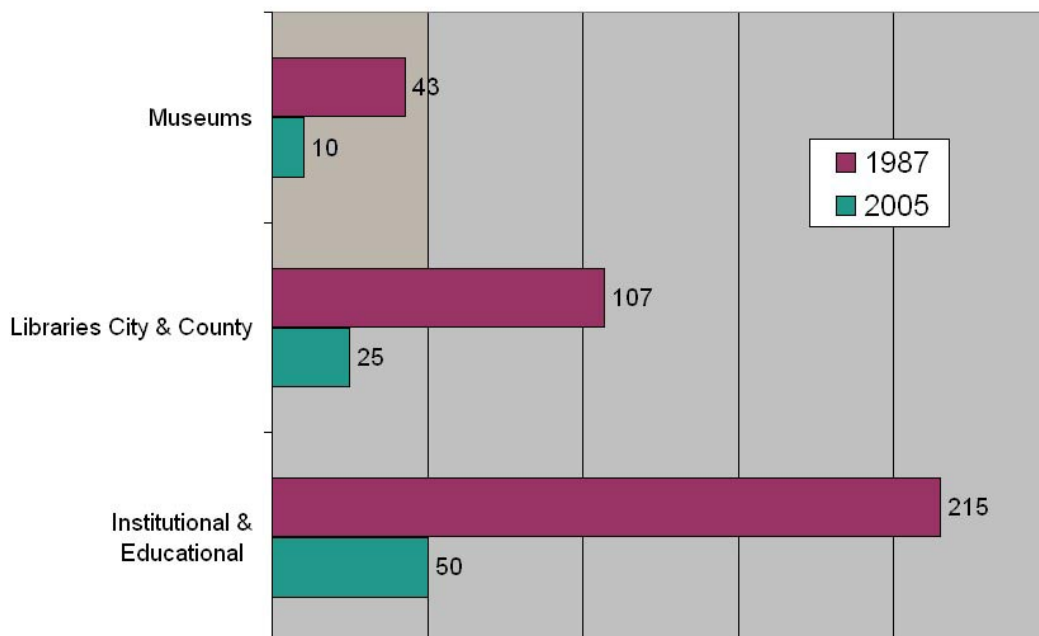
## Decline & Fall – part 1

- The Institutional Bindery

by David Lanning

When I joined Hewits in 1987, a sizeable proportion of our UK customers were institutional or 'social' binderies. By these I mean university and county libraries, national and regional archives and museums. Having researched our records, I have ascertained that in the late 80's some 365 active binderies served our prosperous society, distributed as shown in the chart below.

**DECLINE IN UK BINDERIES**



In less than two decades of continuing prosperity, more than three-quarter have closed, leaving just 85 'social' binderies, and few observers feel the decline has stopped. Of course there are many reasons for the loss of particular binderies, laboratories and studios. Three common causes are:

Governmental demands, budget cuts and departmental closures have forced librarians and archivists to contract work out to trade binderies, much that was once done 'in-house'. This can be seen especially with new periodical and journal binding.

There has been a change in emphasis in the way that old books and documents are being treated.

Now, many items are being stabilised and preserved in their current state in archival boxes and containers. Again, budgetary concerns are a factor, but current trends in book and document conservation lean towards preservation in a stable state as the preferred method of treatment, rather than the more traditional forms of conservation by restoration.

The third, and ultimately most devastating cause is the digital age. CD's, DVD's and of course the Internet with its limitless on-line storage capacity mean that ever more information is available from a computer screen or mobile phone at the user's convenience, and as a result the demand to see reference (or any) books in libraries continues to decline, inexorably.

And the Future...?

Whilst we continue to match our thirst for knowledge with a love of the printed word there will continue to be a demand for hand bookbinders, conservators and restorers, whose skills in future presumably will embrace coated polyester tape and polycarbonate discs. But with the overall decline in their numbers, it may be increasingly difficult for them to sustain the suppliers that they depend upon, witness the demise of many famous names in our time.

And of course while the customer and product variety and numbers shrink, so does the provision of craftsmen. Where on earth will they come from, and what skills will they possess?

## Decline & Fall – part 2

### The Public Library

by Nigel Jury

Is the public library a repository for books, street-corner university, video store, internet based information centre, or a warm and quiet place for the lonely dispossessed to doze the day away? In a time of financial pressure to justify every facility, librarians can no longer buy every new book published or requested. Some libraries have decided to stock only those books reaching a certain level of usage, consigning all else to the bin, so don't expect to find the entire works of Dickens available, or any authors not in fashion. Some libraries compete with Blockbuster, videos/DVDs pushing dull old books off the shelves, charging rental for the video loan. Many charge for use of internet-connected computers, so penalising the people most in need of the access as they lack any home facility.

Most libraries badly need redecoration and repair, the cost in total estimated as £650 million - ten years ago. In March 2005, an all-party select committee of MPs reported that the state of the public library service *'is a scandal that must be rectified'*, but all eyes were on the election, so little notice was taken by the public. Fear not! The Labour party promised *'to reinvigorate libraries'* if re-elected. Moreover, they *'will develop a strategy for the modernisation of libraries, which builds upon the best, strengthens library leadership, sharpens customer focus, and harnesses local popular support'* What drivel is this?

323 million visits tell me that readers, or if you insist, customers support their local library. Because they can read they are able to decide what they want, and if asked would probably reply *'please adopt a fulsome book buying policy, a library not supermarket based stocking policy, fix the roof and paint the place'*. In other words dump the spin consultant's sales gabble and spend the money needed.

But the real problem is not lack of funds, it is lack of vision. Librarians should be proud of an extensive book collection, not junking the little-used book as though it was out of date cheese. New digital machines for getting to the information you want, be it personal computer, iPod, mobile

phone or Sony's new electronic book Librie, are simply extra means of satisfying the apparently insatiable need for information. While books and journals, magazines, reference books and directories are still printed, and while out of print editions are still archived, the public library is the ideal repository of all this information. Professor Mark Hepworth, Director of think-tank Local Futures Group, points out that despite recent depredation, "*we still have a world-class library system, yet it is largely ignored in the government's vision and strategy to significantly improve our country's performance as a knowledge-based economy*". To succeed we need every method and facility for education available to all. While the select committee was right to condemn the serious lack of maintenance in our library buildings over the years, it failed to stress the crucial reason why their fitness for purpose must not be jeopardised: their report lacked vision.

Such intellectual failure invests the library services of Oxford University who plan to destroy the country's second biggest library, world famous Bodleian. After serving more than 40 departments for 400 years, most of their 6 million books will be moved to remote, robot-operated repositories outside the city. A triumph of administrative efficiency no doubt, ruinous to scholarship: another failure of vision.

Brighton boasts a supremely elegant new library, an £8million 'civic temple' receiving great praise from commentators, yet their enthusiasm is focussed on the building's architectural splendour, far fewer words extol its purpose. Do they lack vision too? There is much work to do.

In Queen Victoria's time, business tycoons endowed libraries in their home towns, proud of their success, often recalling countless hours spent by candlelight poring over books "*to improve themselves*". A few generous businessmen continue the honourable practice today. We need many more.

### Maryland Gazette - May 2nd, 1765

WILLIAMSBURG, April 23, 1765

Ran away from the Printing-Office, on Saturday Night, a Servant Man named *George Fisher*, by Trade a Book-Binder, between 25 and 26 Years of Age, about 5 feet 6 Inches high, very thick, stoops much, and has a down Look; he is a little Pock-pitted, has a Scar on one of his Temples, is much addicted to Licquor, very talkative when drunk, and remarkably stupid.

Whoever apprehends the said Servant, and conveys him to the Printing-Office, in Virginia, shall have Five Pounds Reward, and if taken out of the Colony, TEN POUNDS, beside what the Law allows.

This seems a generous reward indeed for the return of a man of Fisher's unendearing qualities. Not that Fisher, a transported convict was untalented in his way. "Conveyed" to Williamsburg and lodged in the gaol, he escaped at the end of July, both from custody and from history.

*Reprinted from:*

*The Bookbinders in 18<sup>th</sup> Century Williamsburg, published by Colonial Williamsburg in 1986.*

# Product & Company News

## Die-Bonding Film

Die Bonding Film is a double-sided, heat sensitive film used to secure blocking dies to the blocking machine. Roll size 75mm x 10m

Price: £35.00

## Dye-Fix

Recently introduced, 'Dye-Fix' is a specially formulated fixative for our Aniline Leather dyes. Once dyeing has been carried out and allowed to dry, simply apply a coating with cotton wool or a lint-free cloth to the leather. Once dry, the leather can be finished in the normal way.

Available in 150ml bottles @ £3.00 each.

## B36 Pure Starch Paste Powder

B36 is a pre-gelatinised pure starch based on regular maize. It is a general purpose bookbinding paste and contains no fungicide. To prepare, whilst stirring, add powder to cold water until required consistency is reached.

Available in:

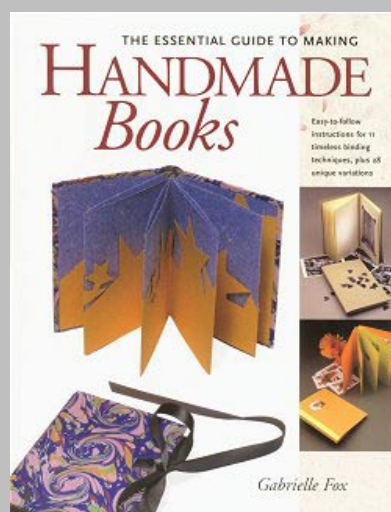
300g packs - makes approximately 1 gallon  
1.5kg packs - makes approximately 5 gallons  
25kg sacks

@ £2.76 each  
@ £11.50 each  
@ £70.00 each

## The Essential guide to Making Handmade Books

By Gabrielle Fox, published by North Light Books. A superb, no fail guide to making elegant and original books by hand. Discover the rewards of creating perfect keepsakes, personal journals, photo albums and gifts for friends. Hundreds of full-colour photographs and detailed instructions make the eleven step-by-step projects clear and easy to understand - even if you are a beginner. And each time you master a technique, an inspirational idea gallery encourages you to extend your talents with special projects that are truly works of art.

Only £15.99



*All prices are subject to shipping charges and VAT where applicable.*

# The Vended Book

by Jane Cheng

My biggest reservation about fine binding as a career has always been its inaccessibility. When a book sells for hundreds or thousands of dollars, I always wonder, will it really be read? Will someone really fill the pages of a precious blank book with writing, or will the buyer be afraid to touch it?

A summer spent making books for **Artists In Cellophane's Art\*o\*mat**s has given me a chance to explore, if not answer, my own questions. Art\*o\*mat are retired cigarette vending machines that have been converted to vend art ([artomat.org](http://artomat.org)). For \$5.00, "art collectors" pull a knob to receive work by one of about 400 artists, each with a column in an Art\*o\*mat somewhere in the country—they total 76, from Cincinnati's own, located at the ArtWorks Time Warner Gallery downtown, to one in the Whitney Museum in New York City.

I became an Art\*o\*mat artist through **ArtWorks**, an arts-based employment and job-training program for youth in the Greater Cincinnati area ([artworkscincinnati.org](http://artworkscincinnati.org)). When the project came along I had been bookbinding for several years already, but with no formal training. My introduction to binding came from my mother, who apprenticed in Lausanne and trained as a fine bookbinder at the centro del bel libro in Switzerland, and taught me intermittently through my growing up. I always liked to read, write, and work with my hands, so bookbinding was a natural extension of these interests. As I got older, I started to think seriously about pursuing binding as a career, and so this summer the opportunity to become an Art\*o\*mat artist was a chance for me to practice on a small scale before continuing on to college. The venture became an apprenticeship with the generous collaboration of master bookbinder Gabrielle Fox, an internationally recognized miniature book specialist. Under her guidance, I committed myself to binding 80 small books during the course of the summer, at a projected pace of 1 book per hour.

To ensure the quality of each book under the quantitative pressure, we gave careful thought to the structures we could use. I made most books in editions of five or ten, with a different new structure for each edition. While Gabrielle taught most to me, I was able to make up a few structures myself. I also worked hard on the design of the books; my experience with photography and graphics led to some projects that contain my own content, or contents produced in collaboration with a friend. During the course of the summer, Gabrielle also helped me sharpen my own leather paring knife, enter a competition, and learn about new equipment. In return, I worked on her graphic identity and photographed some of her bindings.

The project had its difficulties. The hardest factor was time: Instead of one hour per book, I typically took two or three, and many more during the design stages. Few steps progressed as fast as I had planned, and I was unwilling to sacrifice time-consuming design work for efficiency. The repetitive tasks of mass production forced me to admit that five dollar accessibility comes at a real price. The thought and skills invested in a fine binding require a large amount of time, and the product is a book that recalls thousands of years of history as well as the binder's individual meditations on text and form. Essentially Art\*o\*mat books are a different genre altogether; even produced reasonably fast they must be treated as parts of a whole, and the design must speak the language of manufacture.

But there are 80 2.125x3.25" books in my bindery right now, and I can't help but feel proud. For each time that I discarded an imprecisely cut folio, or sat back down at the computer to find a way an idea could cohere, or re-sewed where the thread had broken—for each renewed effort is a small book, a piece of myself, and a preponderance of ideas and learning. I find my own projects becoming more efficient and more exact, thanks to Gabrielle's demonstrations and advice. I also find the books themselves appealing. Even if they took too long, they each fulfill many aspects of my expectations for design and craft. Each book individually forms a nicely proportioned unit, and together they are a body of work that I like, and that I have made myself.



Each of my books will sell for \$5.00. I have yet to be convinced that money can be a measurement of time or learning, but because of the fixed price and the large number produced, a whole new venue has opened for hand (if not fine) bookbinding. I hope that these books will find themselves purchased by working people and children, by friends buying birthday presents, or curious passers-by who have never owned a piece of art. I hope that every one will be read or filled with writing, and enjoyed.

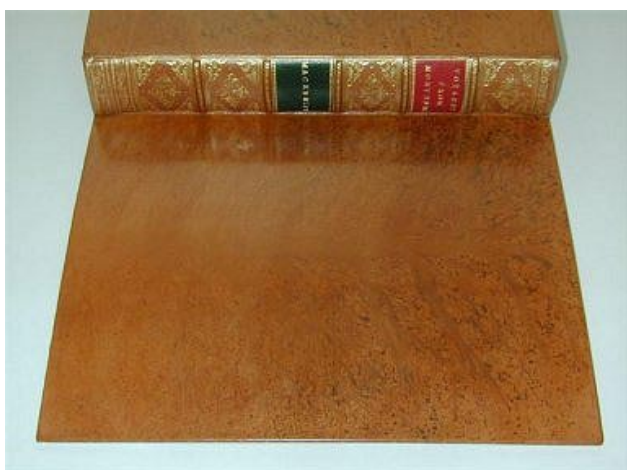
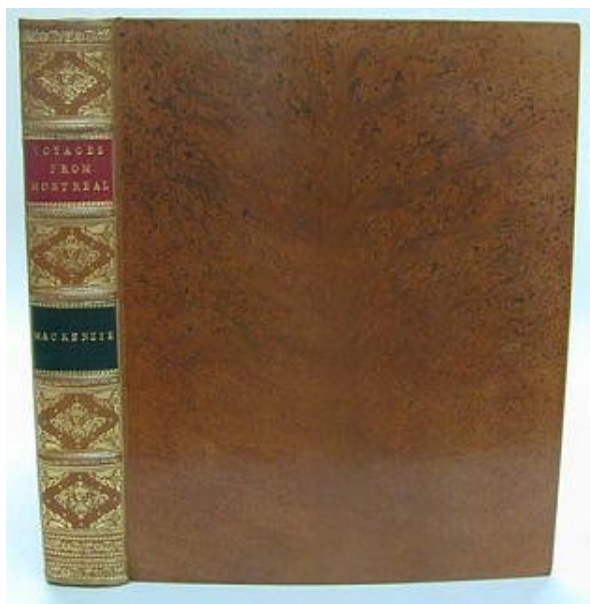
*Jane Cheng* will pursue her studies and craft this coming school year at Harvard College, where she will major in Art History while working in the Weissman Preservation Center for the archival conservation of books and works of art on paper. [jcheng@fas.harvard.edu](mailto:jcheng@fas.harvard.edu)

## Letters & Feedback

### Tree Calf Bindings Revisited

*In Skin Deep, volume 15 - Spring 2003, Richard Smart wrote an interesting article on the dying art of 'Tree -Calf-ing'. Richard recently sent in some photographs showing some recent work and I was curious to know how he had achieved the high shine on the leather. - Ed.*

To get the shine, after doing the tree calf whilst the leather was still damp I placed the book in the press between chrome polishing plates to dry. Once dry I removed the book from the press and after tooling putting down end papers etc. used your JHS leather dressing in several thin layers and gave them a polish, then placed the book back in the press between the polishing plates for a while.



If it was a morocco binding I would again place in the press whilst the leather was damp, and once dry I would put a thin shellac coating on the leather, allow to totally dry then a light smear of Vaseline to stop the polishing plates sticking, then place back in the press.

I don't like using shellac on calf.

*Richard Smart*  
Vancouver, Canada

# Study Opportunities

## Courses

### The Otter Bindery in Surrey, England

#### Workshops 2005 - 1st Saturday of Every Month

- November Saturday 5th – Forwarding, The process from sewing the book to covering it, with Royston Haward.
- December Saturday 3rd - Box Making Learn how to make a drop-back box, with Royston Haward.

Courses are aimed at novices up to experienced bookbinders. Our aims are to give high level instruction with two tutors to a maximum of six students in relaxing surroundings. Students will leave with enough new knowledge to continue developing skills in their own home environment.

Bookbinding/creativity courses are available to government institutions as well as commercial - if you would like a group workshop day for your company please ask for details.

#### About the Workshops

- The workshops will be held in a small working bindery, The Otter Bindery
- Fully typed illustrated notes will be available with each course.
- Details of the tools required for each course will be given on enrolment.
- Excellence in Bookbinding Certificate to be awarded on completion of the one day course.
- Teas, coffees and lunch are included in the cost of the course.
- Directions are on the website [www.otterbindery.co.uk](http://www.otterbindery.co.uk) or email [marysa@otterbindery.com](mailto:marysa@otterbindery.com)
- Dinner, bed and breakfast available for £55 per night for those travelling from afar.
- Cost per student £130

#### The Tutors

- Royston Haward is a highly accomplished bookbinder of some 30 years experience. Royston undertook an apprenticeship at a trade bindery E G Ellis's, London in 1973 for five years after which he then went on to work for another large trade bindery Errington and Martin where he specialised in the making of albums for six years. In 1983 he joined Sangorski and Sutcliffe as a fine binder and gilder where he worked until 1990. He has worked at the British Library Bindery since 1991 as a book conservator. Royston is becoming an experienced demonstrator on bookbinding techniques and has talked at the last Society of Bookbinders Conference in 2003.

Please contact Marysa de Veer for further information on any of the above courses at:

The Otter Bindery  
42 Hare Hill  
Addlestone  
Surrey KT15 1DT  
Tel/Fax +44 (0) 1932 845976  
[www.otterbindery.co.uk](http://www.otterbindery.co.uk) e-mail [marysa@deveer.co.uk](mailto:marysa@deveer.co.uk)

## Laura West at Logie Steading in Inverneshire

2 COURSES BACK-TO-BACK OR 2 COURSES IN ONE! DO EITHER OR BOTH. Laura West, a Balvenie Artisan of the Year 2005 winner, will be back at Logie Steading in November to give two bookbinding workshops back-to-back.

### Day 1 Monday 7th November - Introduction to Bookbinding

A one day workshop for those new to bookbinding or those who have not yet made one of Laura's simple yet delightful hardback single section books. At least 2 books will be made on the day - maybe even three! These delightful little books would make wonderful gifts at Christmas and Hogmanay. Come along and enjoy yourself and gain genuine skills in bookbinding. 1 Day £50

### Days 2 & 3 Tuesday 8th & Wednesday 9th November - Renewing an Old Favourite

Bring along a book which is losing its cover or a paperback that you'd like to give a hard cover to (maybe a dictionary or reference book). More advanced students will also make a slipcase for their book. NOTE: Laura can always be contacted beforehand by phone or e-mail to check the suitability of your book for this class. 2 Days £95

### Booking

Contact Panny Laing at Logie Steading e-mail: [panny@logie.co.uk](mailto:panny@logie.co.uk)  
Logie Steading, Forres, Moray IV36 2QN telephone: +44 (0) 1309 611 378

### A New Two Day Course - Bookbinding for Artists

A course especially designed to help artists working in a variety of media to construct books and portfolios for their own purposes. Do you wish you could make a book of your drawings/prints? Would you like to make a display portfolio or album to show pictures of your work? Do you long to have your own robust sketchbooks using your ideal paper types? This 2-day course is available on a one-to-one basis with Laura at The Isle of Skye Bindery or by arranging for Laura to visit your local art centre (she is well practised as a visiting lecturer). Price is £250 plus materials. (Travel and accommodation expenses are extra.)

For further information or to book please contact Laura West by e-mail: [books@laurawest.com](mailto:books@laurawest.com) or telephone: +44 (0) 1478 613 123

## Book North 2004/5

During 2005/6, Book North are running a series of bookbinding workshops in Barkisland, near Halifax. The workshops will run from 9.30 am to 4.30 pm daily. The cost is £35 for each one-day workshop, £70 for each two-day workshop and £180 for the five-day workshops. The cost will include most materials and buffet lunches. Details of local accommodation can be provided.

Barkisland is located in the lovely Calder Valley, which is great Yorkshire walking country. It is within easy reach of Halifax, and the M62 between Manchester and Leeds

The 1 and 2-day workshops are:

**Photo Albums** - 6th - 7th or 8th - 9th October 2005.

**Book Repair 1** - 17th - 21st November 2005 Pick and mix your days

**Book Repair 2** - 16th - 20th March 2006 Pick and mix your days

**Islamic Bindings** - 20th - 21st or 22nd - 23rd April 2006

The 5-day workshops are:

**Boxing a Book** with Peter R Jones - 15th -19th May 2006.

**Gold Tooling** with Tracey Rowledge - date to be advised.

For further details or to book a place, contact Hilary Henning on 01932 787268, or email [hilary.henning@britishlibrary.net](mailto:hilary.henning@britishlibrary.net) If you want to hear about future Book North courses, contact Hilary to add your name to the Book North mailing list.

## Designer Bookbinders & The Society of Bookbinders Weekend Workshop Series 2005/06

8th - 9th October 2005 - Islamic Bookbinding with John Mumford (London)  
19th - 20th November 2005 - Long-Stitch Binding with Jenni Grey (London)  
21st - 22nd January 2006 - The Painted Edge with Paul Delrue (Halifax)  
18th - 19th February 2006 - Introduction to Lettering with Glenn Bartley (Birmingham)  
18th - 19th March 2006 - Japanese Tissue Repairs with Dominic Riley (Halifax)

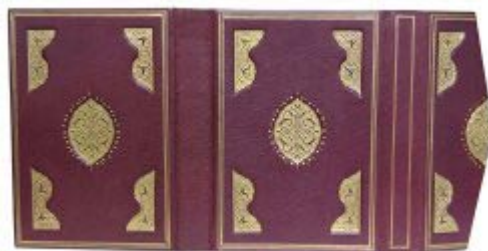


Following the success of the 2004-05 series of joint workshops Designer Bookbinders and the Society of Bookbinders are pleased to offer a further series of workshops over the coming year. These workshops offer structured learning through intensive weekend courses from experienced and well respected teachers. They are designed to be 'hands on' where participants can complete a structure or technique following demonstrations from the teacher. The size of each workshop is limited to allow students to benefit from individual attention. This year we have expanded the

number of workshops from four to six and are offering a range of topics from traditional techniques to innovative structures. We have also added two new venues in Bristol and Birmingham so that all our members will have the opportunity to benefit.

### Islamic Bookbinding with John Mumford

Sat & Sun, 8th - 9th October 2005 - 10am-5pm  
Kelly Street, London, NW1  
Course Fee: £100 (£5 materials payable on the day)



Since the 7th century Islam has had a major influence on the historical development of the codex as it spread from Arabia to all corners of the world. Each dynasty or political group would absorb and adapt styles and techniques to reflect ownership, which could be identifiable to a region or time. The Mamluks dynasty mastered geometric knot work design, while the Persians produced beautiful painted lacquered bindings with filigree work on the inside of the boards. The Ottomans carried on the Persian tradition of fine bindings, developed Ebru or patterned marble end-papers, and were also noted for their use of colourful skins which are pared extremely thinly before covering.

This workshop will lead students through the construction of a typical Islamic binding. John will begin by giving an overview of the different historical styles and techniques used in these bindings and then demonstrate each technique. Beginning with the construction of the endleaves, students will then sew the text paper on an unsupported sewing structure and prepare the spine for covering. The binding will have traditional Islamic sewn endbands, and be covered in leather. The bindings will be embellished with some simple decoration, drawing on the classic motifs used on historical Islamic bindings.

*John Mumford served a five year apprenticeship at the British Museum, afterwards joining the team which established the Rare & Early Book Conservation Studio at the British Library. From 1992 he was manager of the Oriental & India Office Book Studio, and in 1998 became manager of the Book Conservation Studio at the new British Library at St. Pancras. He has taught part time at the London College of Printing as well as many workshops in the UK and abroad.*

## Long-Stitch Binding Methods & Structures with Jenni Grey

Sat & Sun, 19th - 20th November 2005 - 10am-5pm

Kelly Street, London, NW1

Course Fee: £100 (£10 materials payable on the day)

This versatile method can be used for a variety of bindings from the simplest notebook or photograph album to the most elaborately designed bindings. Book covers can be limp or hard, made from paper, leather, suede, vellum, wood or veneered boards, plastic or metal, and the stitching can be concealed or exposed as a decorative part of the book design.



Whilst the basic structure is quite straightforward and doesn't require any specialist equipment, it has the scope to be adapted and refined according to the maker's skills, and is a structure that Jenni Grey uses in 'fine' bindings including those that incorporate flexible embroidered materials or wooden boards. The versatility of the structure means that it can also be utilised in a non-invasive way for conservation work.

In this workshop students will have the opportunity to make two different books illustrating two variations on the basic method - a simple notebook with limp covers and exposed sewing, and a hard-backed photograph album with concealed sewing. Students will also be shown a variety of examples of how the structure has been utilised in both simple and sophisticated bindings, various types of board attachment, different endpaper solutions and a 'foolproof' method of calculating the sewing spacing between the sections.

*Jenni Grey studied graphic design and illustration at Brighton Polytechnic. She has taught bookbinding since 1985, and is currently senior lecturer in illustration and book arts at the University of Brighton. She was elected Fellow of Designer Bookbinders in 1989, and served as President from 1996-98. She has bindings in collections worldwide, including the British Library, the Library of Congress, the Royal Library in The Hague and the Bibliotheca Wittrockiana in Brussels.*

## The Painted Edge & Traditional Headbanding with Paul Delrue

Sat & Sun, 21st - 22nd January 2006 - 10am-5pm

Stephen Conway Bindery, Halifax

Course Fee: £100 (£5 materials payable on the day)

In this workshop Paul will share his approach to headbanding and edge decoration - two techniques which can enhance and embellish any binding.

The first day will begin with the preparation of the textblock. Paul will show how to position the book correctly in the finishing press, sand the edge in readiness for painting, and prepare and apply the size. The painting will begin with light washes, building up to rich brush strokes to create a dense and complex design. Finally, Paul will show how to wax, brush and burnish the finished edge.



On the second day, Paul will show how to sew neat, traditional headbands which harmonize well with the painted edge. Everyone will sew a basic two-colour headband before moving on to three-colour and double headbands. Paul will show how to make a simple core of leather and vellum, and talk about appropriate choice of silks. He will show how to position the book in the press correctly, how to prepare the headband for sewing, and how to maintain tension in the thread throughout. Leather headbands, and rounded-core headbands for older books will also be shown.

Paul will show slides of some of the many painted and headbanded edges he has completed over the years, and have some examples of recent work to share.

*Paul C. Delrue was apprenticed at University College, London, where he spent ten years. He has been in private practice since 1971, enthusiastically working on many styles of binding, but always coming back to his love of design. So far he has completed around 300 special bindings. He has won many bookbinding prizes, including the Silver Medal in the DB Bookbinding Competition and bronze medals at the Prix Paul Bonet. He is a Fellow of Designer Bookbinders, and an Honorary Fellow of the Society of Bookbinders.*

### **Introduction to Hand Lettering with Glenn Bartley**

Sat & Sun, 18th -19th February 2006 - 10am-5pm

University of Birmingham, Edgbaston

Course Fee: £100 (£15 materials payable on the day)

Gold tooling is a difficult skill to acquire. It requires patience and repeated practice. However as binders concentrate on mastering the techniques involved in using decorative tools and fillets and become confident handling gold leaf, the fundamental principles of lettering are often overlooked. This workshop aims to address this by focussing on the art of lettering with gold leaf, using both hand letters and type holders.

Drawing on twenty years of experience as a bookbinder, Glenn will share his personal approach to hand lettering - an approach which draws on traditional techniques and incorporates methods better suited to the demands made on today's bookbinder.

Working on prepared leather panels and on practice spine blocks, the workshop will concentrate on the various aspects of hand lettering needed to produce neat and pleasing results. These include the choice of typeface and font size, the principles of layout and spacing, and the considerations of overall design. The different approaches used for traditional versus modern work will also be explored, as well as a look at the various materials that can be tooled successfully. Attention will also be given to developing methodical working practices which are the foundation of successful gold tooling.

*Glenn Bartley studied bookbinding at Guildford College, and worked for a bindery in Oxford for five years. He established his own bindery in 1991. He has won many prizes for his bindings, including the Silver Medal in the DB Bookbinding Competition. He was elected Fellow of DB in 1999 and has bindings in many collections worldwide. He has given many workshops and lectures on traditional bookbinding techniques.*

### **Japanese Tissue Repairs to Leather Bindings with Dominic Riley**

Sat & Sun, 18-19 March 2006 - 10am-5pm

Stephen Conway Bindery, Halifax

Course Fee: £100 (£10 materials payable on the day)

When leather bindings break at the joints, the traditional approach is to reback the binding with leather. However rebacking is time-consuming and many small or slim volumes are not robust enough to stand up to invasive restoration. Furthermore, some old leathers - especially on tight-backs - are so fragile that the act of lifting the leather can cause irreparable physical and aesthetic damage. In this workshop, Dominic will show how to use Japanese tissue as an effective alternative.



Japanese tissue has long been used for repairing paper as it is very thin and remarkably strong. The pioneering work in recent years of conservator Don Etherington and others has shown that it is very useful for repairing certain kinds of damage on leather bindings. The repairs are less invasive, less time-intensive and often stronger than more conventional treatments.

The techniques covered include: choosing Japanese tissues; dyeing with acrylics; the use of solvents for cleaning leather; the use of Klucel-G in consolidating leather; reattaching boards on small or slim bindings; headcap build-up; corner repair; interior hinge repair; the use of leather fleshings to build up loss; touching-up scuffed leather; and the use of wax and leather dressing.

*Dominic Riley studied bookbinding with Paul Delrue and at the London College of Printing. He has worked in binderies in London, New York and latterly San Francisco, where he helped to found the binding programme at the Center for the Book. He and Michael Burke now have their bindery in the Lake District where they teach regular classes at home, across the country, and every summer back in the USA. Dominic is a Licentiate of Designer Bookbinders and Vice Chairman of the Society of Bookbinders.*

*Copies of the workshop brochure and booking form can be downloaded from the Society of Bookbinders and Designer Bookbinders web sites.*

## **CBL Ascona, Switzerland**

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

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

**Department Book and Paper Conservation** - The study of book and paper conservation at the centro del bel libro ascona assures further education specifically for book and paper restorers and delivers timely, inclusive and internationally recognised competencies in theory and practical applications. Scientific bases of restoration, restoration ethics, as well as documentation and decision making are encouraged and fostered in order to increase the knowledge of course participants in these areas. The opportunity to engage in dialogue in related disciplines, support and evaluation of innovation, and most of all development of practical skills to assure correct restoration and conservation measures – all are addressed in this context. The exchange of ideas among experts, and the addition of highly specialised guest lecturers provide the best conditions

for exploring all relevant subjects in depth. Highly qualified teachers, a pleasant study and work environment, course participants from countries world wide, and the much renowned southern joie de vivre facilitate learning, ignite the desire to learn and communicate, and reward the student with improved self confidence. Building on these facts, it becomes an easy task to develop conventions for the protection of our cultural heritage, the book – a task which the centro del bel libro ascona has set itself and which it fulfils.

Further information regarding courses programs can be found on the school's web site at:  
[www.cbl-ascona.ch](http://www.cbl-ascona.ch)

### Leeds College of Technology, Yorkshire, UK

Last year with great success, Leeds College of Technology, Yorkshire, UK, ran a basic craft bookbinding course. They had a good response, with eight enrolling on the course, most of who would like to move on to more advanced level. They have also had a few interested enquiries for the next basic course. This has prompted them to set up an Intermediate Craft course, which will start in February, following on from the beginners course in September. The new course will again have a certificate from NCFE after successful completion. They intend to move on to quarter and half bound case books and quarter and half bound leather bindings.

The courses will run on Wednesday evenings, 5.00-8.30 pm., 18 weeks each course. The fee will be £150 plus a small enrolment fee.

For more information: Contacts: Mick McGregor at Leeds College of Technology  
Tel: +44 (0) 113 297 6438, e-mail [m.mcgregor@lct.ac.uk](mailto:m.mcgregor@lct.ac.uk) or Student Services: tel +44 (0) 113 297 6481.

### London College of Printing, London, UK

**BA(HONS) Book Arts and Crafts** - a course designed to develop a creative and innovative approach to the art and craft of designing and making books, as functional artefacts and art pieces.

This programme of study is unique in the United Kingdom, being the only course available specifically in book arts & crafts. The course is spread over three years, year one is mostly skills based and covers a variety of bookart areas, year two includes a range of electives allowing the student to focus on certain areas in detail. This year also includes work experience. Year three includes 2 major practical projects and a dissertation in a related area. The course starts in year one as tutor led and gradually becomes student led.

During the course visits are arranged to museums and galleries, field trips abroad and the possibility of engaging in the college exchange programme. A range of methods delivers the course: e.g. practical demonstration, lectures, seminars and tutorials.

Bookart projects are practically based and detailed feedback is always given on student's work either through assessment sheets or in tutorial. Written projects are required in the Cultural Studies and Personal and Professional Development modules. Here is an outline of each year

**Year 1** - Modules include basic skills in Printmaking, Craft bookbinding, craft printing (letterpress and screen), visual studies (drawing & illustration), photography and creative bookarts. Computer studies (computer-aided design), Cultural studies and Professional development. (CS & PPD run throughout the course). Year one is intense and requires attendance over 3/4 days.

**Year 2** - Modules include advanced bookart structures and fine print production, electives include advanced printmaking & illustration, design bookbinding, artist's books, historical / oriental structures, conservation techniques and CAD etc. Students may now focus on particular area or specialism and drop areas they do not wish to pursue. PPD not only helps arrange work



experience, but sets up student exhibitions in various galleries and the London Artists Bookfair each year.

**Year 3** - This year is assessed over 2 major projects and 2 lesser projects. You will be expected to produce a dissertation of around 5000/6000 words and produce a Major Elective Study, which is assessed by exhibition. Projects are student led, this year of the course using a supervision/tutorial system for major projects. Students also set up their own exhibition in a private gallery during this final year. Technical help and advice is always available and most tutors operate an "open door" policy for students who need one-to-one help.

**Exit Profile** - Over 70% of graduates find employment in areas related to the course programme,(2002). Some have gone into teaching (PGTC) some onto post graduate education, (MA Bookarts, MA Fine Art, MA Product Design and MA Publishing etc.)

This art and design course using as it does a range of 3D graphics and the book as a medium has a wide range of applications. Graduates work as makers in bookbinding, printers in Fine press (Limited Edition), printmakers, illustrators, book designers using the latest computer applications, in art departments for publishers, paper engineering (pop-ups), board-game and package design, book & card production and as exhibiting book artists.

Students have exhibited to acclaim in major galleries and won international awards in France, UK, USA and Holland. This (undergraduate) course has been generally recognised as being the best available in this field. Resources are second to none, fully equipped workshops coupled with experienced staff all of whom practice within their specialism, professionally, (e.g. printmaking is taught by Tessa Holmes, exhibiting printmaker and Visual studies by the artist Daphne Plessner)

Full-time students at the LCC (lcp) ,also have the advantage of being offered a large range of related "bolt-on" courses, free, to enhance their studies. The course is relatively small, targets for each year being only 25. The age range is from 18 years, at present there is a 65/35 ratio women to men. Retention rate is 92% (2002/03). HEFC inspection rating is 22/24. Students come from a wide range of cultures and backgrounds, e.g. Taiwan, Germany, France, Sweden, USA, Brazil, Spain, Greece, Japan and Korea.

Prospective applicants are encouraged to visit the college. For full curriculum details and further information, please contact Mike Brunwin at: m.brunwin@lcp.linst.ac.uk or telephone on 0207 514 6500 (ex.6660) or write to:

UCAS entry codes;  
route A Linst L65 WW27 Ba/BArts  
Route B Linst L65 EW 27 Ba/BArts

London College of Communication (formally London College of Printing) School of Printing & Publishing, Elephant & Castle, London SE1 6SB  
(The London Institute becomes the "University of the Arts,London" in May 2004)

### **Oxford Brookes University - Evening Classes**

These non-vocational classes provide an introduction to bookbinding, examining the techniques, materials and equipment needed to bind and repair books. Traditional methods are considered in conjunction with practical alternatives. Students will achieve an understanding of the requirements and processes involved in producing clean, neat, basic work. Students work at their own pace and are individually tutored.

For further information, please contact:  
Ian Ross - Tutor and Organiser, Bookbinding Evening Classes  
Oxford Brookes University, School of Arts & Humanities, OXFORD OX3 0BP

Tel: +44 (0) 1865 793083 or e-mail : [binding@ianaross.f2s.com](mailto:binding@ianaross.f2s.com)

## Private Tuition

### Bookbinding Tuition in Summerfield, North Carolina, USA

Monique Lallier, teaches in her studio at home, one-on-one or up to a maximum of 4 students at a time. She teaches every Monday, afternoon or evening or both to regular students that come every week or other week. Monique also teaches on a weekly basis for out of town students. Lessons may be booked for one week or longer at a cost of \$500 per week for a 6 hours a day. In all cases, the tuition program is tailored to meet the specific needs and abilities of the student, where each student has an individual program. All aspects of bindings are taught as well as box making.

For further details, please go to Monique Lallier's web site at: [www.moniquelallier.com](http://www.moniquelallier.com) or e-mail her at: [folium@triad.rr.com](mailto:folium@triad.rr.com)

### Studio Five - Bookbinding Tuition in London

Studio Five is a privately owned bookbinding and book arts studio situated in an old mews property, in Barnes, London. Whilst being only ten minutes from Hammersmith and having excellent communications, Barnes has a village atmosphere, surrounded on three sides by the river Thames, a nature reserve and Barnes Common define the other boundary.

#### Structured Courses for 2005

Bookbinding for beginners. No experience required. Introduction to bookbinding and box making.

Intermediate 1. Experience required - Bookbinding for beginners or similar. Multi sectional flat back and rounded and backed case binding.

Intermediate 2. Experience required - Intermediate 1 or similar. Introduction to working with leather.

Intermediate 3. Experience required - Intermediate 2 or similar. Full leather binding.

It is anticipated that on completion of the intermediate courses or practitioners with prior experience, students may wish to study more advanced techniques or specialise. Studio Five offers further structured courses in most aspects of fine bookbinding, book arts and restoration. Topics covered include South East Asian Binding, Vellum Binding, Bradel Binding, Contemporary and Design Binding, Artists Books, Type Set, paper engineering (Pop Ups) various other forms of printing and paper decoration. Class and workshop numbers are limited to four (Five in the event of a 'Hosted' workshop) ensuring near individual attention at all times. Past Studio Five members and students have gone on to full time employment in various fields within the book genre, opening studios or extending their existing skill base.

For more information on course availability, Studio Five membership, Fees and general information please contact:

Mark Cockram at Studio Five  
The Mews 1st Floor  
46 - 52 Church Road  
Barnes, London, SW 13 0DQ, UK  
Tel +44 (0) 7811 615010

## The Otter Bindery in Surrey, England

The Otter bindery specialises in one to one tuition and small groups of a maximum of three. We offer three workshops:

**Workshop 1** - Beginners - Learn about why paper folds easier one way than the other (grain direction) and it's importance as a fundamental of book binding. Then sew and create a single section note book. The course is designed for those with little or no experience but who have an interest in the craft of bookbinding. Marysa will show you various other simple projects that you can either do at the workshop or take home with you. The idea behind this is to teach you the basic skills and show you how, with minimal materials you can produce beautiful creations from your own home.

**Workshop 2** - Learn how to repair a favourite paper back and take the skills home with you to carry on with minimal equipment. Following on from the above course learn some more complex structures as well as simple methods of creating photograph albums, scrap books and portfolios.

**Workshop 3** - For the more experienced, an exploration into leather, the different types of leather used in bookbinding and why. You will then have an opportunity to create and cover a book in leather.

Please note the above courses are designed to run for one and two days. The workshop descriptions are a guide only. Suggestions are always welcome and changes can be made to the workshops to fit in with your requirements. Accommodation is available if travelling from afar. The Otter Bindery welcomes experienced bookbinders wishing to visit and share knowledge.

Please contact Marysa de Veer for further information on any of the above courses at:

The Otter Bindery  
42 Hare Hill  
Addlestone  
Surrey KT15 1DT  
Tel/Fax +44 (0) 1932 845976  
www.otterbindery.co.uk  
e-mail marysa@deveer.co.uk

## Bookbinding Tuition in Aberdeenshire, North East of Scotland

Newly renovated and recently re-opened Llyfr Bindery is offering tuition in all aspects and levels of craft and design bookbinding, including repair and renovation. Undertaken under professional instruction in a private, well-equipped bindery in the stunning Aberdeenshire countryside.

Weekend and week-long sessions available with in-house accommodation if required. Tuition tailored to suit the need of the individual. For further details call:

Mark Ramsden  
+44 (0)1651 882395 (evenings) or 07900 696862  
e-mail: bookman@btinternet.com

**If you would like to advertise your course(s) or tuition services on this page, please send us an e-mail to [sales@hewit.com](mailto:sales@hewit.com). It is our pleasure to offer this service free of charge.**

# Dates for your Diary

**27<sup>th</sup> – 30<sup>th</sup> October 2005**

**\*The Guild of Bookworkers Annual Standards of Excellence Seminar**  
Portland, Oregon

List of Presenters                      Tim Ely  
    Renate Messmer  
    Peggy Skycraft  
    Paul Delrue  
    Inge Bruggeman

Further details are available from GBW's web site at: <http://palimpsest.stanford.edu/byorg/gbw/>

**5<sup>th</sup> – 6<sup>th</sup> November 2005**

**\*UK Fine Press Book Fair**

Saturday 11.00 – 18.00

Sunday 10.00 – 17.00

Oxford Brookes University, Gipsy Lane, Oxford, UK

Specialist fair for collectors of private and fine press books; includes exhibitors from the Fine Press Book Association, plus binders, paper makers, suppliers, etc.

**1<sup>st</sup> November 2005**

**Designer Bookbinders – Tuesday Lecture**

**Gaylord Shanilec – British Influences on one Bookish American**

18.30 - The Art Workers Guild, 6, Queens Square, London WC2 (Holborn Tube)

£6.00 admission (£4.00 for DB Members, £2.00 for full time students)

**6<sup>th</sup> December 2005**

**Designer Bookbinders – Tuesday Lecture**

**John & Jane Jeffrey – Making Decorated Paper: Lino Cuts and Dutch Gilt**

18.30 - The Art Workers Guild, 6, Queens Square, London WC2 (Holborn Tube)

£6.00 admission (£4.00 for DB Members, £2.00 for full time students)

**10<sup>th</sup> January 2006**

**Designer Bookbinders – Tuesday Lecture**

**Martin Andrews – Robert Gibbings: Artist, Author and Adventurer**

18.30 - The Art Workers Guild, 6, Queens Square, London WC2 (Holborn Tube)

£6.00 admission (£4.00 for DB Members, £2.00 for full time students)

**7<sup>th</sup> February 2006**

**Designer Bookbinders – Tuesday Lecture**

**Mark Cockram – Bookbinding without Frontiers**

18.30 - The Art Workers Guild, 6, Queens Square, London WC2 (Holborn Tube)

£6.00 admission (£4.00 for DB Members, £2.00 for full time students)

**7<sup>th</sup> March 2006**

**Designer Bookbinders – Tuesday Lecture**

**Marianne Tidcombe – Jewelled and Cosway Bookbindings**

18.30 - The Art Workers Guild, 6, Queens Square, London WC2 (Holborn Tube)

£6.00 admission (£4.00 for DB Members, £2.00 for full time students)

\*J. Hewit & Sons Ltd will have a trade stand at these events.

