

designer bookbinders

contemporary book arts

NEWSLETTER OF DESIGNER BOOKBINDERS NO 170 SUMMER 2015



2 db introduction

Find out more at: www.designerbookbinders.org.uk

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Editorial

What an exciting spring it's been! The sun has been shining, the tomato plants are in bloom, and there have been exhibitions of books all over the place. After equally rigorous campaigns the country has a new government and Designer Bookbinders has a new President. Congratulations Lori Sauer, we are all looking forward to your decisive leadership.

London Book Week, for many of us, has become crazy week as all the deadlines converge, and the grey matter goes hairy and the hair turns grey. It's definitely become my most frantic week of the year, May my busiest month. But does anyone remember being bored during May? Well I don't, and anyway I'm flying off to Greece immediately after this is written.

The threats from badly behaved public transport aside, Covered was a tremendous success. I'm so glad that the success translated into pound notes for many of the participants.

I particularly enjoyed the Mark Cockram show at Olympia. His flair for performance and entertainment was very much the centre piece of the "Live" area. It's great to see Designer Bookbinders integrated into the rest of the fair these days and not just isolated on our own small stand. I'm hearing from the grapevine on the inside of the "Arion Press" exhibition in San Francisco that it has been the most refreshing thing to hit the West Coast of America since the hippies turned up in the sixties.

Well, the deadlines are over for the time being and I am looking towards the most important aspect of designer bookbinding, the gathering and contemplation of ideas. For me it is important that for every reasonable idea I have a whole host of bad ones. Whilst it's definitely not wise to rely on alcohol for providing inspiration, I find at this time of year a carefully placed chair in the garden, like-minded company and a well-made Mohito certainly puts its arm around the sunshine and oils the creative cogs. Please remember that alcohol can fuddle the brain so treat your inspiration sessions responsibly.

So, after the sunburn has faded what next? I am very excited about Annette Friedrich and Sayaka Fukuda's project at the Saatchi Gallery - Collect - next year. It's so important that we explore new markets. Also Lori Sauer's project of printing and binding the highlights of a collection of old printing blocks at St Bride looks like producing some really interesting results.

My only beef is that my plea for material for my 'letters to the editor page' seems to have had the opposite effect and I've had to shelve it for this issue. So here's another go: Please everybody get whatever it is off your chest - write to me.

Thank you to everybody who contributed to this edition of the Newsletter.

Daniel Wray

2015 MEETING DATES

Saturday 19 September 2015

(NB: rescheduled from 26th September)

DBPL

Executive Committee

Fellows and Licentiates

NEWSLETTER DEADLINES

Autumn Issue

01.08.2015

Winter Issue

01.11.2015

Spring Issue

01.02.2015

ON THE FRONT COVER

Hannah Brown

British Butterflies

Bound in 2014

Summer Spotlight 2015

This newsletter is the first of my term as the new President of DB. I am looking forward to the time I have in the role and will do my very best to keep our wonderful organisation moving forward and thriving. Bookbinding might be a niche market but that doesn't mean it can be relegated to the sidelines. So here we go...

I have decided to rename and reformat this small introduction to the newsletter. The editor, Dan Wray, and I will share in the quarterly news review with what has happened and what is coming up. Between us you'll have a brief, but full picture of the Society's activities. The title is what it says – a spotlight of events.

And there will be no mug shot of me.

By the time you read this the annual Covered exhibition will have come and gone at St Bride. I hope as many of you as possible were able to visit. As the showcase event of the year for DB, we are pleased to have the beautiful new gallery space at the Layton Room to display new work by Fellows, Licentiates and invited binders.

The touring exhibition of InsideOUT is in full swing at the San Francisco Center for the Book until early July. This is the last leg of its successful yearlong journey. Many thanks go to Simon Eccles for his inspiration, backing and motivation for creating this wonderful project.

The UK Bookbinding Competition is coming around again and it's time to send for your copy if you haven't already. The 2015 set book is Nineteen Eight-Four by George Orwell and is selling well. This is great material to work with and should prove very inspiring. The more entrants the better so don't delay and be caught out by the November deadline.

Plans for the 3rd International Bookbinding Competition are now underway. This will happen in 2017 and is held in conjunction with the Bodleian Libraries. You will find a prospectus and details of entry enclosed with this Newsletter. It would be very helpful if you could pass on the news to your colleagues and spread the word.

One of my wishes is to increase Associate involvement within the Society. An annual open day has been discussed and it is likely that one will take place this October at the St Bride Foundation. Details and a date have yet to be set so watch out for an e-bulletin with information. It will be a great opportunity for members to meet and see the facilities at St Bride. We would also like to have more Associate members volunteer to come along and invigilate at exhibitions and mind our tables at conferences and book fairs (our next event is the Fine Press Book Fair in Oxford, October 31st/ November 1st). Some of you already do but many more would be welcome. All of these events need people-power to run them and the Fellows and Licentiates can't do it on their own. We need the support of the entire membership to keep us vibrant.

I would also like to canvas views on the introduction of a members' forum. This would be accessed through the website and include practical topics and questions about techniques, where to source materials, etc. Please give feedback to the editor.

To keep up with current news and events be sure to follow DB on Facebook and Twitter.

See you in the Autumn Spotlight.

Lori Sauer

From mount-maker to bookbinder

by Hannah Brown

For seven and a half years I led a double life, half bookbinder and half mount-maker. These titles often resulted in confused looking expressions when I tried to explain to those “not in the know” about what I did for my living. In fact, both professions complemented each other perfectly, demanding absolute attention to detail, knowledge and mastery of a wide variety of materials and equipment, plus the ability to multi-task (perfect 20/20 vision and a very steady hand, so as not to drop priceless objects, didn’t go amiss either!).

I was employed as a mount-maker by the V&A, and I left in March 2014. Over the course of my employment I became increasingly involved with bookbinding, and joined both the Society of Bookbinders and Designer Bookbinders. In 2010 I cut my museum hours down as I wanted more time to dedicate to my freelance bookbinding work. The increase in demand for my commissions, plus the opportunity to spend a year in the South of France, helped with my decision to leave the museum. My seven and a half years at the museum were a great learning curve and I still look back nostalgically on my work there. It inspired my bookbinding in a number of ways which I will elaborate on below.

The V&A is the world’s largest museum of decorative arts and design, housing a permanent collection of over 2 million objects. I dealt with a minute proportion of these during my time there and much of the collections are in store; in fact on average only 25% are actually on display.

For those unfamiliar with the profession of mount-making, in simple terms I made “mounts” to display objects of all shapes and sizes for exhibition in touring shows and permanent displays, both for items on open display and those locked in display cases. Many factors determined the type of mount made including the size of the object and its fragility, through to tying it in with the design and colour scheme of the exhibition. I worked on a number of long-running gallery redesigns including the Jewellery Gallery, making mounts for numerous jewels and pocket watches (Image 1), and the Medieval and Renaissance Galleries. The job involved working closely with conservators, curators and designers (who often all wanted different things), in order to come up with a sympathetic solution.

Being a mount-maker was a strange profession, as ironically the better you are at the job, the less of the mount and display method is visible. On many occasions the designers expected you to work miracles and make an object seemingly “float” in the air as if by magic. How many of you after reading this



1. Jewellery gallery watch mounts in progress

article will take as much interest in how things are mounted as the objects themselves in display cases?!

In many ways this ties in with the style of bookbinding I do: the importance of concealing the sewing, tapes and lining materials during the forwarding process without compromising the functionality of the book, and designing the covers, endpapers, doublures and box to tie-in with the content - like the content of an exhibition.

I did a Crafts degree at Brighton University, the course otherwise being known as “WMCP”, standing for Wood, Metal, Ceramics and Plastics. It was a brilliant degree as the nature of it meant that I was permitted to spend three years in the workshops learning how to do all sorts of wonderful things such as soldering, wood turning, slip casting, etc. Much of the knowledge I learnt during that time still sticks with me today. After leaving university I further improved my metal-working skills through employment with two different contemporary jewellers, making bespoke items from precious metals.

I started working at the V&A in 2006, following an internship at Plowden and Smith (a private mount-making and conservation company based in London). I must have come across as a passionate maker at the interview stage for the V&A as although the role was for a general museum technician, I was placed straight into the workshop as a mount-maker. I worked in the Technical Services Department, which at the time was split into four different sections: Cleaning and Storage, Packing and Transport, Display and Mount-making.

At the time I started, the V&A's Museum of Childhood was being overhauled so the workshop was overrun with marionettes, teddy bears, toy cars etc. I remember the first object I was asked to work on at the museum was a doll made from marbles – certainly an unusual start!

In the seven and a half years I was there I still got lost. If you thought the gallery space was sprawling, there is a maze of corridors, offices, workshops and numerous conservation studios behind the scenes too. Over 900 people work at the museum, plus at the off-site stores including Blythe House in Olympia, where some of the scenes in the film "Tinker Tailor Solider Spy" were filmed.

My "uniform" during my time spent at the V&A consisted of steel-toed safety boots, ear defenders, safety glasses, apron and a dust mask. Occasionally there would be the need to wear a Tyvek boiler suit too – so not exactly a profession where you are required to wear your best clothes! The job required a versatility of skills, and I was trained in many disciplines including TIG welding and constructing scaffold towers (neither of which have yet been particularly useful in the bookbinding world!).

The workshop had all sorts of machinery that I was instructed how to use, from a circular saw to a metal lathe. Mounts are made specifically to the objects' requirements from a variety of conservation-grade materials including acrylic, Dibond, brass, steel and Hexalite. Frustratingly some mounts would break at the nth hour, or get sucked up into the extraction system with the "clunk of doom" as you heard the piece of acrylic you had been working on for the last 3 hours being shot along the tube into the extraction room. In both jobs it was often a case of trial and error, sometimes having to start again from scratch if something went wrong.

Where else can you be working one day on a full size latex rhino (Image 2), and the next on priceless Fabergé animal carvings? I felt very privileged to deal with valued one-of-a-kind objects on a daily basis, and felt happier not knowing their value until they had left the workshop! Objects would be signed into the workshop for their treatment, some only staying for a matter of hours, and others for weeks on end if a complicated job, or if decisions on their treatment were pending.

I made many hundreds of book cradles during my employment at the museum. A little known fact is that opening a book on a different page renders it's mount unusable! We had a whole graveyard of old book cradles in the corner of the workshop in the hope that one day you would be lucky enough to be able to reuse one, but it seldom happened.

"The very nature of the V&A's collection was a huge inspiration in itself"

I was also very fortunate to have been sent as a courier for the museum on three different occasions, to Moscow, San Francisco and Toronto. The V&A has a large touring programme with many of the big blockbuster exhibitions travelling the world after their display in London. This also meant that mounts needed to be made in the knowledge that they would be travelling the world and being handled and installed by many different people, so had to be foolproof and backed up with explanatory documentation.

The very nature of the V&A's collection was a huge inspiration in itself, and I often stopped to wonder how many man-hours had gone into making the intricately carved ivory or the bespoke pocket watch I had in front of me. I have always been interested in how to work with different materials, through my crafts degree, and saw ways of using these in my bookbinding work. I often worked closely with the Textiles Conservation department as many of the exhibitions had textile content. This relationship fuelled my interest in embroidery and on a number of occasions I was lucky to be shown some notable embroidery from the collections for inspiration.



2. Latex rhino

6 feature

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3. *Elsie's Book*. Child's rag-book 'Elsie's book' embroidered in white dayella (wool & cotton), designed and embroidered by Jeanne Mount, Hampshire, 1951 CIRC.268-1962



5. *Backcloth Design*. Squared up design for the backcloth for scene ii of the ballet *The Firebird* revived by Diaghilev Ballets Russes, Lyceum Theatre, 25 November 1926, designed by Natalia Goncharova (1881-1962). S.751-2000



4. *British Butterflies*. Bound in 2014



6. *The Collected Stories of Nikolai Gogol*. Bound in 2010

For me though, the biggest influence was being surrounded by such great colleagues, whom I would often ask for advice. The nature of the job meant that a large number of my colleagues were also artisans, with craft interests outside of work, and we would often exchange ideas with each other. I was also keen to show my finished pieces in person to my colleagues for feedback.

My bindings to date are regularly housed in wooden boxes. I often worked with wood, making blocks and plinths for objects and, as a result, I was keen to develop and finesse this knowledge and construct boxes to protect my bindings (Image 7). Hopefully one day my V&A and bookbinding work will reunite and I will have a binding in the National Art Library collection, which appropriately is part of the V&A!



7. *Box made for pre-existing miniature book of "Ithaka"* Made in 2012

How to encourage more collectors or hunters?

by Simon Eccles

I don't class myself as a collector in the true sense, I am a hunter for anything that appeals to the eye and touch. A few years ago Carolyn and I were in Santa Fe, New Mexico, and visited the pueblo of San Ildefonso to find the pottery of Maria Martinez and her extended family. We had no previous knowledge of this lovely black pottery but we bought several pieces - the impulsive hunter!! But I get hooked to specific areas and books and bindings have been the last and longest lasting field. What might make more of me? Why do I buy bindings?

I buy a contemporary binding for its design [25], for the quality of the workmanship [25], for the text and illustrations [20], and the title [15] and because there is an opportunity to buy, a "Covered", an "Inside/OUT" [15]. That's the breakdown out of a possible 100 score.

I want my purchase to be pleasing to the eye, made well, with an appealing type on quality paper along with good illustrations and a book I will enjoy reading. All these conditions are alerted by the opportunity to buy - I am a hunter that goes into the wood to bag a trophy to take home.

So how to encourage more collectors or hunters?

I can give you no advice on design as I remain fascinated at your imagination, use of colours and materials; same for the workmanship. I rely on advice sought and given but recognised status within the Society plays a part - Fellow, Licentiate and member. The inside of the book is, for me, a real test. I want to know what I'm buying but all too often the book is behind glass, strapped up and I am expected to take a chance on the quality of the paper, illustrations and typeface. The initial "Covered" at Flow somewhat got around this problem as the books were get-at-able but not always the text. The less one has to take on chance the better.

The book itself should have reader appeal. George Bayntun had bound all the books chosen by the Desert Island Disc contributors, their favourite book, I often wonder how well they sold; but they must be termed favourite books and thereby have appeal. I plan to read my books so they need to have some significance and feel good in the hands.

Now I come to the nub of the problem. Where can the collector buy such treasures and who is going to promote them so that the collector gets to know of the opportunity? "Covered" is a good, recent, start. The International Competitions and their splendid catalogues also.

"Inside/OUT" similarly. Exhibitions at St Bride. But all of these opportunities largely remained "jewels in the rough", publicity and promotion was not up to the quality of the bindings. Could the website be improved? All else costs real money!!

We need more selling venues stocking your bindings - more Maggs, Sophie Schneideman. Shepherds, Bromer and Joshua Heller. Binders should seek to find their own such outlet.

To consult the roll call of exhibitors at the 2015 New York Antiquarian Book Fair would be a good start - 34 tabled "Bindings" as a Specialty. Then the private presses might do more in the "specials" class for their publications, an area that I get the impression has fallen off over recent years. Planned and in discussion is the Craft Council's "Collect", over four days. 20,000 people visit this prestigious show, a good stand manned by contributing binders is in my view a must. Where else does that size of crowd, crafts people and collectors have the opportunity to see fine bindings?

Then there are the auction houses. An annual sale, linked to an appropriate book auction, ought to be considered. Bonhams, our "Inside/OUT" sponsor is the best bet and any success with them would be noticed by the others and could spur them onto the scene.

All these ideas need some money but more importantly effort. I suggest those that provide the effort, a committee of three is preferred to one of six, get to the show for free with the rest paying a fee to be there.

"I buy a contemporary binding for its design, for the quality of the workmanship, for the text and illustrations, and the title and because there is an opportunity to buy..."

Shakespeare's connections

by Jeff Clements

That craft bookbinding, artistic bindings, designer bindings, there are many names for this subject, still exists in this electronic age is something of a mystery. Clearly the need for the use of hands, head and heart combined with a creative spark has remained a constant factor regardless of the changes going on around us. This applies equally to numerous other creative crafts such as stained glass, ceramics and calligraphy, but the computer based book is already with us. Yet the fascination for the handmade codex and its binding continues all over the world.

This was the opening statement of my lecture which took place at the international conference in Sofia, Bulgaria on the 19th September 2014. The conference was titled 'Binding design and paper conservation of antique books, albums and documents'. This had been implemented with the financial support of the Leonardo Da Vinci sub-programme of the Life Learning Programme of the European Community. Speakers took part from Austria, The Netherlands, England, Italy and Bulgaria, an unusual group but with plenty to discuss. My role was to describe the nature of 'artistic' bookbinding today. Sofia is a city with a remarkable Roman history and the event was fascinating, covering conservation aspects of photographic history, ingenious conservation inventions (from the Karl-Franzens-Universität Graz), bookbinding education, and including a visit to see and handle the treasures of the National Library.

Having been asked to take part at short notice I decided to use the Designer Bookbinders/Bodleian Library, Shakespeare competition as a unifying factor. The ever reliable Mel Jefferson sorted out my image requests which included sixteen bindings from fourteen countries, selected to demonstrate the range of techniques, materials and design concepts now taking place around the globe.

This proved so successful that when asked to give a lecture at the conference which took place in Tallinn as part of the 'Scriptament V' competition on the 12th February 2015, it was suggested I make an updated use of the same lecture. Although the Shakespeare touring exhibition, which included 82 bindings, had visited Tallinn in February in 2014, the lecture relating to just sixteen specific examples provided a useful background to the day's events. As usual in Estonia, every possibility of publicity and financial support had been thoroughly exploited including, amongst others, the British Embassy, the Estonian and French Cultural Institutes, the use of the magnificent conference hall of

the National Library, full translation potential and ending with the magnificent exhibition opening at the Estonian Museum of Applied Art and Design and including the full colour catalogue published with the support the Cultural Endowment of Estonia. One of the Jury members was Peter Jones FDB. Speakers were from France, Finland, Estonia and myself, I was the only British entry from 115 bindings from nineteen countries and there were eighteen student bindings from The Estonian Academy of Arts, Tallinn, and Tartu Art College.

The specially published text NAMES, WORDS, WITCH'S SYMBOLS, consisted of poems by seven young poets, translated into four languages. Participants were encouraged to illustrate or otherwise manipulate the text leaves into whatever form they wished.

There were numerous prizes with three golden book Awards being made, to Ingeborg M. Hartmann, Germany; Leelo Leesi, Estonia; and Eiko Nakao, Japan. The best Student's Award went to Helen Moon, Estonia. The entire event had been organised by the Estonian 2 Association of Designer Bookbinders including the exhibition design and production, a major achievement carried out by a small but enthusiastic group.

Having recently encountered both competitions it is clear that within the world of 'fine bookbinding, hand bookbinding, craft bookbinding, artistic bookbinding' the concept of 'fine' has now been transmogrified into 'creative' ! When does a bookbinding become a bookwork, an art work, sculpture, a reading machine or just decorative art, or even a fine binding? How can these objects be properly judged? What are the terms of reference? Are there material requirements involved? For students in the middle of the last century the general understanding that leather, preferably box calf in France and natural grain goatskin in Britain, vellum, gold, high quality paper and printing were essential elements, not any more however!

In the days when art history studies included the history of architecture, the decorative arts, fashion and the history of ornament, one learned that the history of fine bookbinding could include embroidery, the use of wood, silver and jewelry, figurative images and pattern design, all of these processes and materials offering fascinating possibilities. Somehow during the nineteenth century there was a divide, the elaborate use of complex techniques were seen

as a measure of skill and therefore high standards, time consuming and exact and thus of significant value. There was however rarely any real enquiry into suitable constructions for specific requirements or designs which reflected the art and design of the period.

This has now changed dramatically, the use of materials as shown in these two competitions permits embroidery, perspex, aluminium and wood as a decorative material in its own right, paper, electronic parts, bird feathers, wasps' nests, the list is practically endless! This brings us to the conceptual aspect, when can the bookbinding be seen as a self standing, possibly unreadable object? One of the prize winners at Scriptamament V was beautifully designed and bound by Ingeborg Hartmann. Her description reads.

Board enwrapped with hand coloured endless thread, book edges coloured and polished, round spine, hand stitched headband, hand braided bookmarker, title on spine printed on paper and woven with the thread. The book can be opened for reading by cutting the threads at the front edge, it is like the Gordian Knot.

Both exhibitions were quite exciting!



By Ingeborg Hartmann



(Middle of group) binding by Ingeborg Hartmann, Germany



Modular exhibition stand with Professor Lennart Mänd, Estonian Academy of Arts



Exhibition opening: Chris Holtby, UK Ambassador to Estonia and myself

10 AGM meeting

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Minutes of the Annual General Meeting of DB

Minutes of the Annual General Meeting of Designer Bookbinders held at 2pm on Saturday 18 April 2015 at the Art Workers Guild, 6, Queen Square, London WC1N 3AT

Present: Jack London (Treasurer), Wendy Hood (Secretary), Keith Adams, David Arrowsmith, Glenn Bartley, Mark Cockram, Stephen Conway, Sue Doggett, Julia Dummett, Vivien Frank, Annette Friedrich, Flora Ginn, Simon Haigh, Paul Holmes, Peter Jones, Jeanette Koch, Midori Kunikata-Cockram, Gene Mahon, Bernard Middleton, Clare Prince, Lori Sauer, Jill Sellars, Paul Stirling, Frank Taylor, Ann Thornton, Stephanie von Clemm, Rachel Ward-Sale.

Apologies: Lester Bath, Richard Beadsmoore, James Brockman, Stuart Brockman, Lester Capon, Jeff Clements, Meg Davies, Nesta Davies, Paul Delrue, Nicholas Dunn-Coleman, Jill Dunstan, Gabrielle Falkiner, Mirjam Foot, Sayaka Fukuda, Derek Hood, Angela James, Dominic Riley, Faith Shannon, Chris Shaw, Ann Tout, Lisa von Clemm, Dan Wray.

Minutes of the Previous Meeting held on 5 April 2014. The minutes of the previous meeting were accepted.

Matters Arising There were no matters arising.

President's Report

Stephen Conway delivered his President's report. "Good afternoon and welcome to the Designer Bookbinders AGM. As you may know, this will be my final report as President of DB. Although these last few months have been difficult personally, I have enjoyed my time as President and consider it an honour to have served the Society for the last four years.

Annual Competition

This year saw the competition running at St Bride and the winner of the Mansfield Medal was Hannah Brown. As far as I am aware Hannah is the only person to win the Medal three times. Our congratulations go to Hannah. I would also like to congratulate all the prize winners and everyone who entered the competition this year, as without you there would not be a competition. I would

also like to thank the organising committee for all their efforts. They are Lisa von Clemm, Julia Dummett, Ann Thornton, Meg Davies, Lester Bath and Eri Funazaki.

Newsletter

This year Dan Wray took over as Editor of the Newsletter. I would like to welcome Dan to the team and also thank Paolo Taddeo, the outgoing Editor, for all his efforts.

International Competition

This is now at its final destination, Japan, before returning soon to the UK. The competition takes several years of planning and its success is due entirely to the efforts of Jeanette Koch and Lester Capon. My thanks to them both. On a more personal note I would particularly like to thank Mark and Midori for standing in at very short notice and representing DB on my behalf in Japan.

DB Now

This show which tours the UK at smaller venues is vital in promoting the work of our Society. Our thanks go to Rachel Ward-Sale for all her efforts on this project.

Inside Out

This exhibition was many years in the planning and will shortly come to an end. My thanks go to the committee of Pete Jones, Lester Capon, Jeanette Koch, Sayaka Fukuda and Simon Eccles. This joint exhibition with North American binders was the brainchild of Simon, who has had the tenacity to deal with the unforeseen and unprecedented amount of red tape.

Running a society with such ambitious projects is the overall responsibility of the Executive Committee. This work has been superbly handled this year by the current Executive of Julia Dummett, Kaori Maki, Angela James, Peter Jones, Jeanette Koch, Rachel Ward-Sale and Dan Wray with Jack London, Treasurer, and Wendy Hood, Secretary.

Whilst there is always work to be done the Society is, I hope, in a healthy position. It now gives me great pleasure to hand over the Presidency to Lori Sauer. I know that Lori has many new and exciting projects

lined up and I would like to take this opportunity to wish her every success for the future. Thank you."

Secretary's Report

Wendy Hood reported that the total number of Designer Bookbinders members as of 31 March 2015 was 574. Of these, 327 were UK members, 106 were EU members and 141 Rest of the World members. Wendy reported that UK and EU membership had decreased from last year and worldwide membership had increased. Designer Bookbinders had 18 Honorary Fellows, 30 Fellows and 10 Licentiates.

Honorary Treasurer's Report

The Treasurer invited members to read the Financial Statements for the year ending 31 December 2014 which had been circulated. Jack London reported that funds that had been built up over the last 5 years to finance the International Competition and the US Tour had now been substantially used up. Jack reported that the financial position of the Society was healthy and DBPL had good control over the budget for the production of TNB this year. There was a balance of £65,082 in the accounts. Of this, £35,000 was unallocated, £16,000 allocated to the US Tour and £12,500 to the International Competition.

Jack reported that postage costs continued to be high and the Society worked hard to find the most efficient way to post the publications. Costs were kept under control and, as Treasurer Jack, stated that he was happy with the state of the finances at the moment. There was no unusual spending or income expected going forward this year. He stressed that if there were new projects planned funds must be raised in advance for these. He hoped donations would continue to be made at the level that they had been but realised that they may not be generated to this level every year. Questions were invited. Jack explained that at the end of the year income from membership subscriptions had been used up and began to build again at the beginning of the next year, which explained a deficit for the period.

Peter Jones proposed the accounts be accepted. This was seconded by Mark Cockram and the accounts were accepted by the meeting.

Introduction of President 2015-2017

Stephen Conway introduced Lori Sauer as President for the next term. Her introduction was met by a round of applause from the members.

Introduction of the Executive Committee 2015-2017

Stephen Conway introduced the Committee for the next term.

Lori Sauer (Chair)
Julia Dummett (Associate)
Angela James (Fellow)
Peter Jones (Fellow)
Jeanette Koch (Associate)
Sayaka Fukuda (Licentiate)
Rachel Ward-Sale (Fellow)
Daniel Wray (Licentiate)

Any other business

Peter Jones proposed a vote of thanks to Stephen Conway for undertaking the role of president for the last four years so successfully. There was a round of applause from the members.

12 competition

Find out more at: www.designerbookbinders.org.uk

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Annual UK competition and exhibition

It will be June when you read this newsletter so order your copy of Nineteen Eighty-Four now from Lester Bath! Details are on the website: www.designerbookbinders.org.uk. As you know the rules of the competition require that you bind the set book but you need not do an elaborate binding.

We warmly welcome open-choice entries as well. Shepherds has generously offered a Prize for Book Arts and we hope this will encourage many artist's books. You will find inspiration at Emily Martin's exhibition in the Layton Room at St Bride between June 15th and July 3rd. On display will be the witty and artistic responses of a hundred binders and book artists from around the world to her request for work for the Pantone Postcard Project.

The Competition Committee



DB is looking for a Publications Administrator

Designer Bookbinders is looking for an Administrator for its publications wing (Designer Bookbinders Publications Ltd) to take over the role in April 2016.

It is an interesting post dealing with Corporate and Institutional subscribers to *The New Bookbinder* journal and processing, packing and mailing website orders for DB publications and catalogues. The administrator is responsible for creating and issuing e-mail invoices to the subscribers and subscription agencies as well as maintaining an up to date database of subscribers, updating the status of their account when orders are placed or payments made.

Storage space is required for past and current publications including TNBs and catalogues so that orders may be fulfilled.

The administrator is required to attend DBPL meetings three times a year, taking notes, writing up and distributing the minutes and distributing the agendas for DBPL meetings.

Other responsibilities include organising stationery supplies, reporting to the Treasurer on orders and payments received and liaising with the Secretary to process credit card payments. It is necessary to keep detailed records of expenditure (mainly postal costs) and to notify the webmaster of any changes to the DB online shop stock.

The administrator will supply publications and pricing information for selected book fairs where DB has a stand.

A generous honorarium is paid for the role, and a reimbursable float is available to minimise out of pocket expenses.

If you would like more detailed information about what this role entails please contact Wendy Hood, the Secretary, on 01225 342793 or email secretary@designerbookbinders.org.uk

The QEST Scholarship

The Queen Elizabeth Scholarship Trust (QEST) funds the education of talented craftspeople through traditional college courses, apprenticeships or one-to-one training with master craftsmen. Via QEST 'Scholarship' grants, QEST supports a diverse range of crafts ranging from rural crafts such as roof thatching and coppicing, to higher end craft such as pewter inlay or embroidery. QEST is keen to ensure that our beneficiaries are contributing to Britain's rich heritage and vibrant craft sector, many of whom go on to become leaders in their field. Ultimately QEST strives to support crafts that are in danger of dying out completely to ensure that we do not lose vital skills which help to make up our unique cultural identity.

In addition to the QEST Scholarship programme that has now been running for 25 years, QEST has piloted the Apprenticeship Scheme to help young unemployed people begin careers in craft. It is estimated that almost 1 million young people in the UK, between the ages of 16-24, are currently unemployed or NEET (not in education, employment or training). There is a widely reported disconnect between the education that British youth receives and the skills that employers need. With fewer vocational training establishments available for young people, and with employers reporting difficulty in filling vacancies, apprenticeships stand out as a solution.

Inclusive of all ages, a QEST Apprenticeship Scheme candidate will be seeking 'entry-level' work as an apprentice with a master craftsperson or craft business. The candidate needs to show enthusiasm and commitment, as well as a level of aptitude which is agreeable to their prospective employer. The apprentice will be expected to add value to the business in return for receiving thorough and specialised training. Our expectation is that the apprentice will gain the necessary experience to lead to a sustainable career in their respective field of craft.

QEST is delighted to be teaming up with the Clothworkers' Company to offer one 'QEST Clothworkers' Company Apprenticeship' in 2015, for an

individual pursuing a career in the field of bookbinding. The apprentice candidate must apply as a team with their prospective employer, who is required to prove why financial need is necessary in order to facilitate the apprenticeship. For more information about the QEST Apprenticeship Scheme please visit our website at www.qest.org.uk, or contact the QEST office at info@qest.org.uk or 02077981535. Information about how to apply will be posted on the QEST website in June 2015 at the following link - www.qest.org.uk/scholarships/how-to-apply.

The applications will open in summer 2015 with interviews taking place in the autumn.

QEST aims to produce an Apprenticeship 'alumni' wherein 100% of our intake goes on to develop full-time and meaningful careers. We endeavour to support British craft whilst tackling the nationwide problem of unemployment and presenting opportunities to young individuals who may not otherwise have the means to reach their potential in a given field. Our anticipated outcome is a resurgence of apprenticeships within the UK, wherein QEST is contributing to the movement of providing lifelong meaningful careers in craft for young people living and working in Britain.

DB International Bookbinding Competition 2017

We are delighted to announce that the next DB International Bookbinding Competition will take place in 2017, in association with the Bodleian Libraries. The theme this time will be Myths, Heroes & Legends. There will be no 'set book' - binders will again be free to find a text of their choice. A prospectus and information on Registration and Entry Rules are enclosed with this newsletter.

14 courses

Find out more at: www.designerbookbinders.org.uk

NEWSLETTER OF DESIGNER BOOKBINDERS NO 170 SUMMER 2015

City Lit Bookbinding - Autumn programme

A selection of our courses September - December 2015

The City Lit Bookbinding Course

A three-term foundation course in bookbinding. Learn essential techniques and develop skills in using tools and materials. A stimulating and challenging introduction for beginners. A pre-enrolment interview is required.

VD190 Tues 18.00 – 21.00

22 Sept 2015 – 28 June 2016 (34 weeks)

Introduction to Bookbinding

For those with no experience in bookbinding. An enjoyable start making a range of simple but effective folded books through to a stitched, multi-section case binding.

VD284 Mon 10.30 -16.30

21 Sept – 23 Nov (12 weeks)

Bookbinding Intermediate: Forwarding a book

Progress through the stages of binding a book from making sections to preparing for covering. A chance to learn and practise new skills for those with some experience in bookbinding.

VD273 Mon 18.00 - 21.00

28 Sept – 7 Dec (11 weeks)

Fine binding: Advanced level

A two-term course for intermediate/advanced level students. Learn techniques necessary to make a full leather binding to a high standard including leather joints, edge-gilding, tool sharpening, leather paring, inlays/onlays and doublures.

VD194 Tues 10.00 – 16.30

15 Sept 2015 – 22 March 2016 (25 weeks)

Book Conservation & repair: paper and cloth-bound books

For students with some bookbinding experience. Look at cleaning, repair and conservation of paper both as flat documents and in book format and the conservation and repair of cloth bindings.

VD202 Weds 10.30 – 16.30

23 Sept – 9 Dec (12 weeks)

Book Conservation and repair workshop

Three, term-long courses following one another for intermediate and advanced students with conservation experience. Ideal if you want to develop your skills further by working on your own projects with advice and guidance. Each term will include demonstrations that focus on a different aspect of book conservation.

VD245/246/247 Weds 18.00 – 21.00

VD245 30 Sept – 9 Dec (11 weeks)

Book conservation for beginners: paper and cloth-bound books For students new to conservation. Practise paper cleaning and repair. Learn how to pull and re-sew a text-block, mend corners and re-hinge boards.

VD234 Thurs 18.00 -21.00

24 Sept –10 Dec (12 weeks)

Soft Cover Bookbinding – New course!

For students of all levels.

Learn how to make a range of soft cover bindings using a variety of materials and little or no adhesive.

VD299

13 Nov – 11 Dec (5 weeks)

For further information, to see the course outlines and our full bookbinding programme visit www.citylit.ac.uk

For enquiries or to book an interview for VD190 contact visualarts@citylit.ac.uk

BINDING re:DEFINED

Summer 2015 Wiltshire

BINDING re:DEFINED aims to inspire a wider appreciation of book structures and how they make an intelligent contribution to the aesthetic of the finished work. The focus of our carefully selected programme remains firmly in the tradition of well-crafted pieces that exhibit the best in contemporary design. We are based in Wiltshire's beautiful Vale of Pewsey and are easily reached by road or rail.

The full 2015 programme is available to view online.

Chinese Thread Book	June 24	Lori Sauer
Limp Bindings I	June 30 - July 3	Monica Langwe
Ascona Album	October 27 - 29	Benjamin Elbel

Please visit our website for complete details or ring Lori Sauer on 01672 851638

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