

# designer bookbinders

contemporary book arts

NEWSLETTER OF DESIGNER BOOKBINDERS **NO 174** SUMMER 2016



# 2 db introduction

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NEWSLETTER OF DESIGNER BOOKBINDERS NO 174 SUMMER 2016

## Editorial

It's been an exciting few months in the world of bookbinding and it finally looks like Spring has sprung and Summer is peeking its shy head around the corner.

Covered, as always looked great and it was so fabulous to see everyone and their new work. There was so much exciting work there that I was completely unable to pick a favourite. However, I can't help missing the Flow gallery and asking myself whether a commercial art gallery is a better environment to sell in, if indeed selling is actually what is important. Certainly for some of us the prospect of the least occasional windfall of cash is at least part of the motivation necessary to get out of bed. St Bride for all its advantages remains very much an institution and will always have that whiff of the institution about it. With the future of St Bride so uncertain, and sales down, is it time to reconsider the venue of what for many of us is the biggest chance to exhibit and maybe even sell our work?

The London Craft Week open day by all accounts was a great success although whilst the demonstrations were pretty much fully booked, the general footfall could have been bigger. Would it have perhaps been better to have an 'all-comers welcome' attitude: first come, first served maybe? I'd be interested to know how many people came because of London Craft Week and how many because it was advertised by the Designer Bookbinders.

It was fantastically heart-warming to see so many designer bookbinders at the ABA fair at Olympia this year. I particularly enjoyed Julian Thomas's demonstration on edge gilding. I have been edge gilding badly for the past couple of decades so it was great to have a few of the blanks filled in by someone who really knows what he is doing and who is so incredibly generous with his knowledge. Our presence at Olympia seems to increase year by year which can only be a good thing. It used to be that the Friday night party/pizza session was characterised by awkwardly standing around making small talk about old books with old people I didn't know and had nothing in common with except old books and Olympia. Year by year it is becoming something resembling an actual party complete with competitive pizza eating and people I know and enjoy the company of. Let's hope that one day all the book lovers walking around will eventually forget their passions for old bindings and start embracing, and

then actually craving, contemporary work by the likes of us. But then, I suppose, it would no longer be simply an antiquarian book fair but just a book fair.

I must make an apology to Sirje Kriisa as her article about bookbinding in Estonia, in the previous Newsletter went out with the incorrect name at the top – big oops. I hang my head in shame.

It's been a challenging time at Shepherds as we have a couple of people off at the moment, one with a fractured knee and another nursing a wife in hospital and their new born baby. Which leaves us with a slight skill vacuum that is increasingly difficult to fill temporarily these days, especially at short notice. With the craft backed into the corner we are in, and there being so few trade binderies these days, there just aren't so many people with the necessary skills floating around any more.

With the sad passing of Lisa von Clemm, a new Competition committee has formed under the guidance of the previous committee, and has had its inaugural cocktail in preparation for sliding into the vacuum left behind after so many years of Lisa's charismatic enthusiasm. I hope we can carry on the good work in the same vein. Plans are afoot to remember Lisa always within the Competition by awarding a prize in her name.

**Daniel Wray**

## Summer Spotlight 2016

Much of the content of this issue is devoted to the memory of Lisa von Clemm who died on March 3rd. As a long time friend and supporter of the Society it is only fitting that extra space is given over to her memory. She tirelessly ran the Bookbinding Competition for many years, encouraging new talent and constantly championing the beginner and professional alike. Her influence and impact is obvious in the tributes that follow.

Spring has been a very busy time with London Craft Week and Covered held at St Bride in early May and the ABA held at Olympia later in the month. Be sure to keep an eye out for the very exciting new programme of the DB/SoB joint workshops that will be out in June.

DB is looking for a new Publicity and Events manager. It's a very exciting opportunity for someone to get fully involved with DB and I'd do it myself if I wasn't already doing Presidential things. Please see the ad. within the newsletter and get in touch if you think you might be interested.

Happy binding over the Summer - I hope you have plenty of inspiration and pleasing results.

Cheers,  
Lori

### NEW POSITION WITH DESIGNER BOOKBINDERS: PUBLICITY AND EVENTS MANAGER (PEM)

DB has become extremely busy with many exciting projects and is now in need of someone to come and be the central "switchboard" for all that is going on. Some of the tasks involved include assistance in keeping the website up-to-date, ensuring that our events are advertised and listed appropriately and collating information from DB's sub committees.

Whoever takes on this position needs to be computer literate, able to tweet, use Facebook and have some understanding of how to help administer a website although training will be available for this. Good organisational skills are also a must. You can do all of this from your own home, but you will need your own computer or laptop. There is remuneration attached to the position.

Could this be you?

If you would like to find out more please contact Wendy Hood at [secretary@designerbookbinders.org.uk](mailto:secretary@designerbookbinders.org.uk)

#### 2016 MEETING DATES

**Saturday 25 June 2016**  
Executive Committee / Fellows and Licentiates

**Saturday 24 September 2016**  
DBPL / Executive Committee / Fellows and Licentiates

**Saturday 21 January 2017**  
DBPL / Executive Committee

#### NEWSLETTER DEADLINES

**Autumn Issue**  
01.08.2016

**Winter Issue**  
01.11.2016

#### ON THE FRONT COVER

Details of bindings made by  
Lisa von Clemm

# 4 obituary

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NEWSLETTER OF DESIGNER BOOKBINDERS NO 174 SUMMER 2016

## Lisa von Clemm

Lisa's interest in bookbinding began in her father's bookbinding studio at her home in Wellesley, Massachusetts, where he was an enthusiastic amateur. She remembered spending childhood evenings there with the smell of hot glue and leather and she was encouraged to try leather paring and pasting marbled paper and making little book presents for friends and family. Indeed, some years on, in 1986, there was an exhibition at the Boston Athenaeum of both Lisa's and her father's work.

After her marriage to Michael von Clemm, they lived in several different countries where Michael worked as an anthropologist. Then they bought a house in London 50 years ago and made Kensington their home in England. With their 2 daughters growing up, Lisa was able to re-start her bookbinding and took classes with Sally Lou Smith, who became a good friend as well as an exacting tutor. In 1986 Lisa won the annual DB Bookbinding Competition and later on took over from Lou Smith the job of organising that competition, which she did right up to the last month of her life. Deciding that she did not have the time or the patience to work on cheaply printed and uninteresting texts, Lisa found it more rewarding to spend her time encouraging others on their way to a career in binding and conservation, but continued to bind for pleasure by acquiring books in sheets from small private presses, encouraged by Lou Smith and Elizabeth Greenhill. She found that working on these small books gave her the opportunity to experiment - "the objective merely being to play and learn" - especially when life was demanding and stressful. She also developed her interest in marbled paper and enjoyed developing those skills while on holiday in Maine where the climate in August was perfect for marbling.

Anyone who has ever had any dealings with her will know that Lisa was tenacious in her determination to get things done and her powers of persuasion resulted in the Competition entries being exhibited at the British Library for several years. When it was no longer possible to show the bindings there, the exhibition moved to the John Rylands Library in Manchester for several years where Lisa formed a good working relationship and friendship with John Hodgson. In due course, the exhibition moved back to London - to be displayed at St Bride Foundation. The Competition has had a long-standing agreement with the Folio Society which provides the sheets of the set-book and also sponsors a prize - again thanks to Lisa's tenacity and perseverance. Over the years there have been some exceptional set-books to challenge entrants and although there has always been an excellent team of helpers, it would be fair to say that Lisa WAS the Competition.

Her tireless championing of the book and its related arts meant that she was also a very active member of the American Trust for the British Library and a generous sponsor of the North Bennet Street School in Boston. Never backward in speaking out when it mattered, she stirred things up at the BL many times in her passionate support of British bookbinding and binders, stating how strongly she felt that one of the foremost libraries in the world should be acquiring examples of work from established binders and not penny-pinching by buying bindings from Competition winners at lower prices. Lisa herself was always generous in her purchases of competition work but felt that a great library should be buying work from binders at the peak of their careers. Alas, this often fell on deaf ears and still does.

And this will be one of my abiding memories of Lisa - her passion and enthusiasm not just for bookbinding but for all the arts. I stayed with her so many times over the years when I was in London on bookbinding business and needed a bed for a night or two. I was always made welcome and we enjoyed plays at the National Theatre together or just sitting over supper discussing current affairs, exhibitions, books - she had such a lively interest in so many areas of life. For several of us, that generous hospitality extended to her extraordinary house at Wellesley which was full of the same warmth as the London home.

Lisa's persuasiveness was particularly evident in her eagerness to have Trevor Jones' life work catalogued and recorded and despite my wish not to get sucked in, I did in the end become the joint editor, with Colin Hamilton, of this project. How did that happen? Thanks Lisa !

For the past I can't think how many years, Fellow and Licentiate meetings, DBPL meetings and Executive Committee meetings have been held at Lisa's house in Bedford Gardens. We rather took over the ground floor, moving furniture in the drawing-room to accommodate us all, occupying the dining room for business meetings and propping up cupboards in the kitchen, drinking coffee and tea and eating the lovely pastries and fruit, to say nothing of taking up space in her den with bindings delivered for exhibitions.

Our indispensable secretary Wendy is able to work for the Society thanks to a generous grant from the Michael von Clemm Foundation.

Nobody could have done more for our Society. No-one could have more deserved the Honorary Fellowship which was bestowed on Lisa in 1994. Irreplaceable, and missed more than we can say, DB is very, very fortunate to have had such a supporter for so many years.

Angela James

*“In the end, it’s not the years in your life that count. It’s the life in your years.”*

*- Abraham Lincoln -*

In remembering Lisa, the 16th American President Abraham Lincoln appears to provide this very useful statement.

The more mundane ‘life is a one way street’ (author unknown) is open to infinite interpretations - flat or hilly, straight or winding, well trodden or unique, and so on - each of us makes this personal journey, and there’s no going back! In this day and age we have a ‘life street’ lined everywhere with boutiques, outlet centres, with perhaps on one side health shops, vitamins, juices, guaranteed genuine biological vegetables and fruit and all sorts of ‘wellness’ centres and so on, all of them having the clear intention of relieving us of our money! Also hoping to help us side-step our inevitable decline and to delay that final encounter with the grim reaper.

The other side of this street might include the well-intended and continually improving pharmaceutical chemists, all doing their best to provide a cure for the numerous medical problems that arise (maybe due to some of those health foods?) The larger building is the hospital, full of expertise and good will but often restrained through economic and political machinations and in some instances religious intolerance. Do we know anyone of a certain age who doesn’t need to take a pill or a cocktail of tablets of some sort! The ‘safety’ leaflets included in virtually all these medicinal packs are fascinating, to read them gives the impression that you are in fact one of ten, or one of one hundred, or even so special that you are actually one amongst a thousand likely to experience some sort of spectacular side effect!

And yet the notion of one person in a thousand does exist and we have been very fortunate in having more than one example in our midst. This particular one was not always clearly visible but had a specific and enduring influence on the events and progress of Designer Bookbinders. I knew Lisa von Clemm for many years and became more and more sensitive to her quiet and sometimes reticent manner at large scale meetings, this being in contrast with her vivacity in organising events and programmes such as the Bookbinding Competition, encouraging jury members and publishers, arranging exhibition dates and venues, and ‘judgement day’ itself. Clearly T. H. Harrison, the pioneer whose name was used for the original competition, would have been delighted to see how it has developed and its continuing success. In this respect the list of prize winners over the years makes for interesting reading with many achieving fellowship status. The Bookbinding Competition, whilst being a self-standing

and well ordered part of the various DB functions, survived and prospered almost entirely through Lisa’s determination and efforts, and of course her gently persuasive manner affected all who came into contact with her. This also applied to the advent of the Booker Prize bindings. However, Lisa was both interested and influential concerning many aspects of DB activities including the professional management and administrative aspects.

Lisa’s personal work was not so widely known and rarely did she discuss or display her own bindings with others, other than in a private context. I used to stay at her London house for meetings and events and having once being persuaded to show me her bindings, we then began quite detailed and serious debates concerning for example pictorial covers, ornamental aspects such as fashionable decorative exposed sewing, or the problem of the balance between technical virtuosity and creative exploration. For Lisa the statement made by the artist bookbinder today was far more significant than only traditional technical virtuosity for its own sake. We agreed, of course, these being the original aims and objectives of the Guild of Contemporary Bookbinders! Her own work both reflected her character and beliefs, textural discoveries and selective use of ‘found’ material helping to enrich the surface of her work, this being basically abstract in form, here and there hints of American abstract expressionism were evident. Her constructional techniques were fairly straightforward making direct use of the specific characteristics of each material chosen, such as paper, plain, printed, treated or torn and sometimes used as collage, all could play an important role in her work. On the other hand a title label was just that, placed optically centred on the front cover as often as not!

Sadly the street that Lisa travelled was far too short but as Lincoln implied, she was full of life. For Designer Bookbinders she was certainly one in a thousand!

## Jeff Clements



*Binding by Lisa von Clemm*

Dear all,

Here at the North Bennet Street School bookbinding department we mourn the loss of our great friend, Lisa von Clemm. We also wish to honor her friendship and patronage.

Lisa was a long time NBSS board member and always a fierce advocate for the bookbinding program in particular. I personally met Lisa when I was a student in the late 1990's and clearly recall her interest in our work and our working conditions. Lisa hosted the first "Annual Evening of Craft," an exhibition of alumni work, at her home in Wellesley when I was a fresh graduate. It was one of the many ways she directly supported and encouraged us all.

In the years since I enjoyed her steady support of the students and graduates of the NBSS bookbinding program. Particularly since I began teaching in the program myself in 2007 I've benefited from Lisa's constant encouragement to make the program the best it could be, pushing us all here at the school to make improvements every time she visited. Lisa had strong opinions and high standards—and I like to think she was proud of her involvement and support.

Lisa combined her interests in NBSS and the Boston Athenaeum by funding, through the von Clemm Foundation, a regular fellowship for a bookbinding graduate. This fellowship at the Athenaeum offers something of a "third year" for NBSS students to delve more deeply into conservation and it has given many a significant bump in their pursuit of a book conservation career.

Lisa helped us organize many "field trips" to England where students had the opportunity to visit some of our suppliers, meet colleagues in Designer Bookbinders, and see some amazing collections such as that of the Wormsley Library... and of course Lisa's own special collection of fine bindings. Even this past spring, while ill, Lisa and her daughter Stefanie graciously hosted us at her home in London to celebrate our visit, talk about bookbinding, and look at a few of her favorite bindings collected over her years of work with the Designer Bookbinder's annual competition. We enjoyed seeing a bit of her own work as well in spite of her humility regarding her own bookbinding skills.

Lisa von Clemm was a supporter, advocate, patron, friend, colleague and a million other good things to many of us in the bookbinding program at North Bennet Street School. She will be missed.

With Sadness,

Jeff Altepeter



*Binding by Lisa von Clemm*

## John Jameson

**3rd February 1944 – 16th. March 2016**

Associate member of DB.

Sadly I have to announce the death of John Jameson. John was a very accomplished professional bookbinder who was enormously enthusiastic about binding.

The style he bound in was predominantly traditional but he was always a great supporter of modern design work and always came to DB shows being very happy to talk about all aspects of binding.

As well as being a practicing bookbinder he also ran his own classes in Gloucestershire. He organised several exhibitions himself usually incorporating a set book. These were often shown at SoB. conferences and he was brilliant at inspiring his students to take part and always encouraged them to take things further by entering the DB Competition.

He and I occasionally ran weekend courses at the Royal Agricultural College in Cirencester. His energy was boundless. He made sure it was a very full agenda with high profile guest demonstrators and obtained the support of major binding suppliers.

Working with him was tremendous fun, even if things were going wrong. You couldn't help but be swept along by his good natured enthusiasm.

He is much missed by all who knew him and our thoughts are with his wife Diane and their family.

Lester Capon

## A.R.A Belgica

by Charles de Zutter

A.R.A (Amis de la Reliure d'Art) is an international non-profit-making organisation, founded in France in 1982 by Marcel Garrigou and friends. Its main goal is to promote the distinctive and not widely known art of bookbinding as fine art.

Today the association is composed of six different countries: ARA Belgica, ARA Canada, ARA France, ARA Italia, ARA Greece and ARA Switzerland. The experience of more than thirty years of collaboration confirms the essential asset of our association as an international group, something that would not be possible if we were to remain as individual societies.

The association is not only involved in traditional and modern bookbinding, but also in contemporary bookbinding trends in all countries. According to its statutes, ARA supports or generates various events, exhibitions, competitions and fairs, in order to show bookbinding works of art to large audiences. It strives to organise a triennial event FIRA (Forum International de la Reliure d'Art) or "International Forum of Art Bookbinding". We have held this event eleven times to date, the most recent ones in Bruges, Belgium in 2011 and in Nîmes, France in 2014. We hope that our Swiss friends will be able to organise the next one in 2017 or 2018.

In the meantime every national component of ARA has its own activities, including international exhibitions where all other groups are invited.

To this effect ARA Belgica will host an international exhibition in 2017 at the Biblioteca Wittockiana in Brussels on the theme "All about women". The conditions of participation are available for consultation on our website [www.arabelgica.be](http://www.arabelgica.be).

A.R.A publications include brochures and catalogues of exhibitions. They aim to gain public visibility for art bookbinding through press articles, more specifically in the trade press and audio-visual media. Our association is open to everybody such as professional artists, bibliophiles, publishers and booksellers, bookbinding schools, non-professional bookbinders, curators and to all those who are fond of this art, even those without any special expertise.



*Bruges main place*



*Bruges gala dinner*



*Bruges great Theological College*

# 8 AGM meeting

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## Minutes of the Annual General Meeting of DB

Held at 2pm on Saturday 16 April 2016 at the Art Workers Guild, 6, Queen Square, London WC1N 3AT

### Present

Jack London (Treasurer), Wendy Hood (Secretary), Keith Adams, Jenny Allison, David Aspinwall, Glenn Bartley, Lester Bath, Edward Bayntun-Coward, Richard Beadsmoore, Jo Bird, Hannah Brown, Lester Capon, Jeff Clements, Alison Curtis, John Curtis, Nesta Davies, Jenny Drewe, Julia Dummett, Gabrielle Falkiner, James Freemantle, Annette Friedrich, Eri Funazaki, Flora Ginn, Penelope Hardy, Louie Iselin, Welles Iselin, Will Iselin, Angela James, Peter Jones, AJ Karter, Midori Kunikata-Cockram, George Kirkpatrick, Jeanette Koch, Gene Mahon, Kaori Maki, Glenn Malkin, Tom McEwan, Bernard Middleton, Nicky Oliver, Anne Parsons, Clare Prince, Lori Sauer, Chris Shaw, Robin Shearmur, Frank Taylor, Jonathan Taylor, Ann Thornton, Marianne Tidcombe, Ann Tout, Charlotte von Clemm Iselin, Stefanie von Clemm, Rachel Ward-Sale, Dan Wray

### Apologies

Paul Delrue, Faith Shannon

Minutes of the Previous Meeting held on 18 April 2015. The minutes of the previous meeting were accepted.

### Matters Arising

There were no matters arising.

### President's Report

Lori Sauer delivered her President's report.

"I'd like to say a big hello to everyone and thank you for coming this afternoon. Even though I've already completed a year as President it's my first time addressing an AGM and I'm a bit nervous. I hope I don't leave anything out, even with notes in front of me.

In May the annual exhibition of work by Fellows and Licentiates, *Covered*, was held in the Layton room at St Bride and our thanks go to Angela James for organising it. After many years she is stepping down from this task (big round of applause to her) and Lester Capon and Peter Jones are jointly taking over from her.

Immediately following *Covered* the final leg of *InsideOUT* opened in San Francisco bringing its tour of over a year to a close. Many people were involved with this over the months and our biggest debt of gratitude goes to Simon Eccles who planted the idea and saw it grow and mature.

Also in May and overlapping both these exhibitions was

our presence at the ABA held at Olympia. Sayaka Fukuda is the one to thank for organising the various demonstrations given by binders and for setting up the small exhibition of bindings. I'd like to thank Sayaka for doing such a wonderful job with the ABA for the past few years and am grateful to Stuart Brockman who has agreed to step in to her shoes, only metaphorically speaking, of course.

We had a very interesting and varied programme of lectures during the year, put together by Dominic Riley and Richard Beadsmoore. Well done to them both and we look forward to what they're planning for us next year. The scheduling will be slightly different for the 2016/17 season with hopes to increase the dwindling audiences. I urge everyone to attend as many lectures as possible – the topics and speakers are original and informative so please go along or else we may lose this valuable part of the DB calendar.

The Newsletter is looking great, down to the excellent editorship of Dan Wray and the layout skills of Kieke Schaaper. Thanks also go to Hannah Brown for running our Facebook page.

TNB has taken on a new character under the editorship of Annette Friedrich and Joyce Lee and their themed issues. It's a real joy to read and a journal we can all be proud to claim as our own. Hats off to them and the team of proofreaders and researchers behind them.

The DB/SoB joint workshops have started up again after a gap year under the leadership of Alan Fitch, with assistance from Claire Weaver. The response has been terrific with a full house in all classes and some needing to run twice.

The masterclasses have had new life injected into them by Tom McEwan and these are running successfully at St Bride. Thank you Tom.

In place of an autumn meeting DB held an Open Day at St Bride in November. Kaori Maki worked her socks off putting this together and it was an enormous success. Many, many thanks go to her and her team and all the others who donated their time to make such a wonderful event.

The Open Day coincided with the UK Annual Bookbinding Competition. Luke Hornus was the winner of the Mansfield Medal. Many, many thanks go to the competition committee

headed by Lisa von Clemm along with Julia Dummett, Meg Davies, Ann Thornton, Lester Bath and Eri Funazaki. A new committee led by Kate Holland and Sue Doggett will take over from this year.

In February we welcomed Richard Beadsmoore as a new Licentiate and Nicky Oliver as the newest Fellow. Congratulations to them both.

My final thanks go to Jack London, our treasurer, steadfast and unflappable. How would we cope without him? And to Wendy Hood who is efficiency herself and if any large companies knew about her she would be headhunted away from us. All of the executive committee get a big round of applause for their hard work – Julia Dummett, Peter Jones, Angela James, Jeanette Koch, Sayaka Fukuda, Dan Wray, and Rachel Ward-Sale.

Everyone is aware of the saddest news of our year and that is of the death of Lisa von Clemm on the 3rd of March. She leaves an enormous gap in the life of DB and bookbinding in general. We'd like to welcome Lisa's daughters, Stefanie and Charlotte and other members of her family who are here this afternoon. After the business part of the meeting is over there will be a short presentation about Lisa and some slides of her own bindings.

As a final note I'd like to mention London Craft Week that takes place from the 3-7 of May. DB will have a presence at this at St Bride that coincides with the Covered exhibition in the Layton Room. On Saturday the 7th there will be an Open Day with demos and other activities. Help is needed to talk to the public and represent DB so if you can spare a couple hours on the day please speak to Rachel Ward-Sale after the meeting. Thank you very much."

### **Secretary's Report**

Wendy Hood reported that the total number of Designer Bookbinders members as of 16 April 2016 was 551. Of these, 329 were UK members, 95 were EU members and 127 were Rest of the World members. Wendy reported that UK membership had increased from last year and EU and worldwide membership had decreased. Designer Bookbinders had 17 Honorary Fellows, 30 Fellows and 8 Licentiates.

### **Honorary Treasurer's Report**

The Treasurer invited members to read the Financial Statements for the year ending 31 December 2015 which had been circulated. Jack London reported that Timothy Rider, the examining accountant of the DB accounts for the last 30 years, had resigned. A new company in Dorking had been appointed and a more sophisticated set of accounts had been produced.

Jack reported that the year had been relatively calm with no major exhibitions to fund. More income had come in than gone out of the accounts and the balance sheet showed funds of £66,780.00. There would be tight budgets in place for activities over the course of the next year and Jack was confident that the Society would continue to thrive.

Peter Jones proposed the accounts be accepted. This was seconded by Gabrielle Falkiner and the accounts were accepted by the meeting.

Changes to the Constitution of Designer Bookbinders (only Fellows and members of the Executive Committee present at the meeting were able to vote on this item)

Copies of the new constitution were circulated for members to read. The meeting voted in favour of the changes.

### **Introduction of the President elect for 2017-2019**

Lori Sauer reported that she would be continuing as President for the term 2017 – 2019 and introduced herself as President elect.

### **Any other business**

There was no other business.

# 10 courses

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## BINDING re:DEFINED

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.

Please visit our website [bookbindingworkshops.com](http://bookbindingworkshops.com), email [bookbindingworkshops@gmail.com](mailto:bookbindingworkshops@gmail.com) or ring Lori Sauer on 01672 85163 for complete details.

### **Flex Spine Bindings, July 29 – 31, tutor Kylin Lee Acherman**

The flex spine binding is elegant in its simplicity and functionality. It is a unique binding that is versatile enough to accommodate heavy printmaking or handmade papers, bulky pop-up structures or collaged pages and can be adapted to fit many different requirements. Several flex spine models are made during the workshop and various page construction possibilities are explored to create a small catalogue of useful reference models. Participants are welcome to bring their own materials or ideas so that we can look at how to adapt the structure to fit individual needs.

### **Ascona Album, August 23 – 25, tutor Benjamin Elbel**

This is an undeniably beautiful album. It has excellent opening, no sewing and there is no trimming after the text-block is formed. Participants will make a large format album in a full-cloth, bradel-style binding with relief decoration; they will learn to make their own scoring templates and pressing pads that eliminate the need for interleaving. Many tricks of the trade will be revealed and everyone goes home with a highly professional looking product that is very clean and very sharp.

Benjamin learned how to make this album from Edwin Heim, the former director of Centro del Bel Libro in Ascona, Switzerland. He now passes the secrets on to you.

### **In Miniature, October 25 -27, tutor Gabrielle Fox**

Making books on a smaller scale is a skill in itself and in this workshop Gabrielle will share her many years of experience working in this genre. She has devised a structure that combines a tight and hollow back, with the text sewn in as the last step. This allows all planned decorative/creative work or tooling to be done off the book. The structure opens and closes with ease and offers multiple variations for design and conservation work.

Miniatures require special containers for their protection and Gabrielle has devised a pocket portfolio with a magnetic closure that perfectly fits the bill. All participants will make a book in leather with matching leather wrapper. There will be the opportunity to decorate both with coloured foils and tooling and simple onlays. N.B. there is a cut-off date of August 15th to enrol for this class

### **Chinese Thread Book II, November 19 -20, tutor Lori Sauer**

This very popular class has previously been offered as a one-day workshop that has only allowed the making of a basic booklet. With the addition of an extra day participants are able to decorate the booklets and attach a fabric cover. The result will be in keeping with the way zhen xian bao are made in the remote areas of southeast China. If time allows the class will make a second booklet with a very contemporary twist.

## ANNUAL UK BOOKBINDING COMPETITION 2016

### THE SET BOOK 2016

Thank you to all those who entered the 2015 Competition, to the judges, to the invigilators during the Exhibition and to the DB Fellows who came on collection day to give their advice and help to entrants.

The set book for 2016 is VITA NUOVA by Dante Alighieri. Dante called it his libello, or 'little book'. Written between 1292 and 1294, it is the first of Dante's major writings and the essential precursor to his Divine Comedy. It is available from Lester Bath; payment details are on the website: [www.designerbookbinders.org.uk](http://www.designerbookbinders.org.uk) Every entrant must bind the set book but we welcome open-choice books and artist's books.

Hand in date 15th October. Exhibition 11-24 November

The Bookbinding Competition is sponsored by Designer Bookbinders and The Folio Society and is open to anyone resident in the UK with the exception of Fellows of Designer Bookbinders. Charity registration No. 282018.

## Contact Details

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