

designer bookbinders

contemporary book arts

NEWSLETTER OF DESIGNER BOOKBINDERS NO 176 WINTER 2016



2 db introduction

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

NEWSLETTER OF DESIGNER BOOKBINDERS NO 176 WINTER 2016

Editorial

It's come around again! The bells are jingling, there's a sweet smell of hot mince pies wafting over from the oven and turkeys everywhere are looking very nervous indeed.

Congratulations to all the winners of the DB Annual UK Competition. There's no doubt that there are fewer entries this year but I think this is mostly due to the proliferation of competitions this year with deadlines mostly within a month or so of each other. Alongside the DB Annual UK Competition there were the DB International Competition; across the Atlantic, the inaugural Open-Set Triennial Competition organised by the American Academy of Bookbinding; not to mention the Annual Elizabeth Soutar Competition North of the border; all of which had deadlines this Autumn. Every conversation I had leading up to these deadlines with other competing bookbinders went along the lines of 'are you doing this competition or that competition? - I was going to do this one but I have been working towards that one and I have run out of time to start the other now'. There may have been fewer entries this year but that has done nothing to diminish the quality, certainly amongst the prizewinners. Congratulations should also go to the new competition committee just for getting there. Lisa von Clemm was a tough act to follow! Fortunately we had the unflappable Julia Dummett from the previous regime gently guiding us and filling the gaps along the way.

I have attempted to, and to some extent succeeded in, binding books in various domestic areas specifically not designed for the purpose: my wife is not particularly keen on PVA on her grandmother's old seventeenth century dining-room table, despite my tolerance of her etching press in our bedroom; the kitchen is great but leather parings really don't improve your spag-bol; the sitting room coffee table really isn't good for one's back and the television, whilst at first seeming like a luxury, if you are really honest with yourself, can be really rather distracting. On moving house recently I was forced to recall these attempts with something approaching affection. Okay, maybe it was just nostalgia from recalling an era when youth forced me onwards regardless of facilities. A few weeks back we found ourselves essentially camping in what, on paper at least, before we moved in, appeared to be a significantly larger house, and found ourselves trying to cook in an area the size of my paring stone surrounded

by boxes and using only a microwave and an impossibly slow double hob/mini oven combo, searching through mountains of boxes for utensils at every stage. But cooking, I think, is very much like bookbinding. You cut a load of stuff up, do stuff to it and make something new, and I will never forget going into Bernard Middleton's bindery about fifteen years ago. There was nowhere at all you could put anything down except his paring stone which had a cat called Caxton comfortably reclined on it. So we are human and therefore adaptable and it really doesn't matter where we find ourselves, we will make do. We will aspire to something better whilst we do it, but we will make it work and we will feed ourselves properly and make books regardless.

The downside of the above is that with the new house and all the necessary renovations to turn the on-paper space into useable space, where one can not only cook but watch the television, knock out the occasional book, build bits of furniture and generally make whatever else I fancy when I want to, all in dedicated areas, means that my free time over the next few years is even more in demand than ever, and so this will have to be the final edition of the Newsletter with me as editor.

Once the turkey and mince pies have settled I will be working towards Collect in February and looking forward to exhibiting in what I think will be an entirely new environment. My work is underway but as ever not as advanced as I would like but I think on this occasion I will use the facilities available to me at Shepherds and not attempt to extend my 'camping in the house' situation to encompass bookbinding just yet.

Happy Christmas, New Year and Binding!

Daniel Wray



Winter Spotlight 2016

DB is pleased to announce the results of The Annual UK Bookbinding Competition, listed inside these pages. It's one of the highlights of the year for us and is an exciting time to receive the entries and see the many responses to the set text. This year's entries did not disappoint. The number of entries was down from previous years so it's hoped that everyone who buys the set book will make a big effort to complete a binding in time for entry (there are always many more copies of the set book sold than are submitted). It's a wonderful benchmark to see how your own work stands against others and have the chance to see your work on show in the beautiful Layton Room Gallery. We really need everyone's participation to make this the biggest and best exhibition for UK talent. The new Competition committee will be instigating some fresh ideas for future competitions so watch for their updates in coming newsletters and e-bulletins.

In February the Fellows and Licentiates will be exhibiting new work at Collect, held every year in the Saatchi Gallery. We are very excited to be a part of this prestigious event and have every expectation that it will bring contemporary bookbinding to the notice of a much wider public. See the notice in the following pages and put the date in your diary.

For the second year running, DB will take part in London Craft Week, held in May, at St Bride Foundation. The 2016 event was a huge success and we have bigger and better plans for 2017. There will be demonstrations, workshops, an exhibition, trade fair and much more. Details will be in the Spring Newsletter.

Binders and conservators living and working in the UK are extremely lucky to have the wealth of information and access to classes, lectures and materials. The last couple of years

have seen a drop off in attendance at many events, and not just those organised by DB. Binders outside the UK, and Europe, have very limited access to the kinds of things we are lucky enough to have on our doorstep - they would jump at the chance to experience what we can. I say this as means to encourage people to take advantage of the many learning opportunities on offer. If we become blasé they will disappear.

Please make sure to take note of the ads in this issue for positions within the Society that are now in need of new blood. We are only able to offer our varied programme with the help of our members. I hope you will seriously consider how you could contribute and become actively involved with DB. We would love to have you on board.

Enjoy this issue with all its news and information.

Stay warm and see you in the New Year.

Lori



2017 MEETING DATES

Saturday 14 January 2017
DBPL / Executive Committee

Saturday 25 February 2017
Applications / Fellows and Licentiates

Saturday 8 April 2017
DBPL / Executive Committee / AGM/Spring meeting

NEWSLETTER DEADLINES

Spring Issue
01.02.2017

Summer Issue
01.05.2017

ON THE FRONT COVER

Detail of binding by Yuko Matsuno - Through the Woods - 1st prize winner Mansfield Medal & The Clothworkers' Prize for Open Choice Book.

4 db competition

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

NEWSLETTER OF DESIGNER BOOKBINDERS NO 176 WINTER 2016

The Annual UK Bookbinding Competition 2016

Sponsored by Designer Bookbinders and The Folio Society

Photographs of the winners' bindings: www.designerbookbinders.org.uk



YUKO MATSUNO

Winner of The Mansfield Medal for best book in the Competition and 1st Prize for The Clothworkers' Prize for Open Choice Book

The Mansfield Medal for best book in the Competition	Yuko Matsuno
The Folio Society Prize for the set book	1st Glenn Malkin 2nd Kaori Maki
The Clothworkers' Prize for Open Choice Book	1st Yuko Matsuno 2nd Kaitlin Barber
Lisa von Clemm Prize (judged by Stefanie von Clemm)	Jeanette Koch
The Sally Lou Smith Prize for Forwarding	Richard Beadsmoore
St Bride Foundation Prize for Finishing	Kaitlin Barber
Arthur Johnson Prize (judged by Bernard Middleton)	Jeanette Koch
The Elizabeth Greenhill Prize (for gold tooling)	Pamela Richmond
The Ash Rare Books Lettering Award	Piotr Jarosz
The J. Hewit & Sons Prize	Ann Tout
The Harmatan Ltd Leather Prize	Bec Britain
The Judge's Award (donated by Maggs Bros)	Jeanette Koch
The Shepherd's Prize for Book Arts	Theresa Wedemeyer
Four Highly Commended Certificates given by the Antiquarian Booksellers' Association	1. Patrick Gibbins 2. Yuko Matsuno 3. Gill Pickup 4. Pamela Richmond

Transcribed conversation between Patricia Lovett and Thomas Heneage following judging at the Designer Bookbinders awards October 19th 2016.

It was a great pleasure to have been asked to judge the Designer Bookbinders' Awards. The standard to us seemed very high and there were many delightful entries which made it hard to make final decisions. It was fascinating to see the ways in which bookbinders had approached the set book with imaginative and varied bindings, showing different levels of skill and expertise. We also got a sense of the great enjoyment and pleasure that the makers had in producing such bindings. Judging the open choice binding was even more difficult as the bindings were so diverse and many showed very great skill. Judging the technical forwarding and finishing was an enjoyable challenge, but in the end the final choices made were ones that all the judges were happy with.

What was also impressive was to see the variety of covers that represented both the taste, the skill, and the ambitions of the current state of binders in Great Britain and it was fascinating to see the different levels at which the bindings had been targeted. One of the main points, surely, of Designer Bookbinders and these awards is to increase the public awareness of, and to create a demand for, book binding, because people need both to commission and to buy bindings for the market to develop, and for the crafts skills to continue into the future. It would help if there was some guidance to show the public what is possible in binding books; about how a binding is commissioned, and how the needs, tastes and wishes of the person commissioning a book are dealt with and can be satisfied by the bookbinder. There is huge potential here and this exhibition will help to develop and encourage public awareness of the opportunities that there are for bespoke bindings.

Thomas Heneage
Patricia Lovett MBE

The Annual UK Bookbinding Competition 2017

THE SET BOOK 2017

Emily Dickinson: Selected Poems

Introduction by Lavinia Greenlaw

The Folio edition is 216x138mm, 160 pages. It is a beautifully presented collection that celebrates the radical style of a visionary American poet. Integrated wood engravings by Jane Lydbury draw on Dickinson's love of nature.

Dickinson wrote over 1,800 poems, of which a mere handful were published in her lifetime. What's more, her radical approach to rhyme, punctuation and capitalisation led her early editors to make substantial alterations to her verse, diluting her poems' power in the process. This edition follows the 1955 text edited by Thomas H. Johnson, who restored the unique form of the originals. More than 170 poems are included here, among them "'Hope" is the thing with feathers—', 'Tell all the Truth but tell it slant—' and 'Because I could not stop for Death—', as well as lesser-known works.

The cost of the set book is £25 (to Members) and £30 for non-members to include packing, postage and entrance fee. To obtain a copy of the 2017 set book and entry details, please pay by one of the following methods:

Via PayPal via the Designer Bookbinders website. You do not need a PayPal account to use this service. (http://www.designerbookbinders.org.uk/competitions/annual_competition/annual_competition.html)

By cheque made payable to Designer Bookbinders to: Lester Bath, 25 Ffordd Ffrydlas, Bethesda, Bangor, Gwynedd LL57 3BL. When ordering the set book from Lester Bath, please include your email address.

Every entrant must bind the set book but we welcome open-choice books and artist's books. The closing date for entries will be October 14th 2017.

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.

Rise and Shine, time to stretch our legs

Designer Bookbinders at Collect 17
2 - 6 February 2017

Do you know COLLECT: the International Art Fair for Contemporary Objects in London? If I were held at gunpoint and forced to declare my favourite Applied Art fair, there would not be a moment's hesitation, COLLECT it is!

There is no better place to see a finer overview of what our colleagues in ceramics, jewellery, glass, textile and woodwork are up to. Curated by the Crafts Council, COLLECT presents a carefully selected group of around thirty international contemporary galleries to show off their artists. Wide in the breadth of the presented disciplines, high in the astounding level of craftsmanship, and deeply captivating... that's what it is and what I love about it.

However, I do not write this to sing the praises of COLLECT, but rather to tell you a bit about a project that I have been working on together with Sayaka Fukuda and Jo Bird, over these last few years: Designer Bookbinders at COLLECT.

Some ventures take a while and this certainly has been a long haul. It must be five years ago now that I returned from my annual visit to the fair and found an email in my inbox from Simon Eccles that went along the lines of 'Hello Annette, have you been at Collect? Don't you think that Designer Bookbinders should exhibit there too? Bye for now, Simon'. That was it. Why he had written to me I do not know to this day, but I was immediately electrified: Yes, of course! Bookbinding should be visible on a broader scale and amongst other art forms. Great idea!

After the teeniest bit of research I set out to present this suggestion at the next Fellows & Licentiates meeting and was rewarded with a lukewarm reception. It was at the time when DB was engrossed in setting up a home within the St. Bride Foundation and, understandably, everyone's mind was preoccupied. I was sent away with a pat on my back and the promise to look into it in a year's time. And then all went dormant for a while.

But... two years on, again enthused by a recent visit to COLLECT, I decided to rekindle the idea and set out to find a partner in crime. To my delight Sayaka Fukuda joined in with great enthusiasm and our project gained not only momentum, but also determination. We started out by meeting up with Simon for a brain-storming session, as we knew him to be a resourceful man and well versed in project planning, figures and funding. Next, we went back to the F&L



Have you heard? COLLECT is happening! well... the real title is: 'A distressed woman in national costume is standing in the sun.'. We are not distressed but rather happy! We shall wear our glad rags. Let's venture out regardless! Photo: Wellcome Library, London. Wellcome Images (ref.V0047999)

meeting to present our refreshed cause. We had learned our lesson by now, and came armed with glossy COLLECT catalogues (lovely), actual figures of the footfall (enticing), and detailed costs (daunting). It was a lively meeting and we were delighted to be able to leave with the official mandate to investigate further into the feasibility of this as a potential DB project.

Soon after, we managed to take the first major hurdle with the Crafts Council. The biggest issue facing us was the obvious one: Designer Bookbinders is not a gallery! Were we at all eligible to apply? It was with Simon's aid that Sayaka and I were able to meet up with one of the COLLECT organisers

and were thrilled to learn that they would indeed be happy to make an exception for us. The Crafts Council was acutely aware that bookbinding had been somewhat coy in the past to rub shoulders with the other crafts, and thus offered us a welcoming and helping hand.

Fired on by this first encouragement, we sat down and examined our options for the very tiresome nitty-gritty of actual funding. We met up with a potential third-party supporter, as well as the Arts Council (after having filled in the 20pp application form). Both meetings were interesting but without a positive result, and we had to opt for the good old hanging fee in the end. This is a very common feature in the art-world (every participant chips in), but had not yet been employed for DB ventures.

All of this was finally lined up and ready to go in early 2015, when things came to a sudden halt, as COLLECT itself had to pause as its usual venue, the Saatchi Gallery, was not available in 2016. Maybe it was all for the good, as we were fairly exhausted by then and happy for a little break...

...only to kick into action yet again this summer, when we set out to meet the COLLECT application deadline. By this time we were delighted to have welcomed Jo Bird onto our team, who had not been daunted by the prospect of having to hit the road running, as detailed concepts had to be handed in, as well as in-depth artists' informations etc. No small feat, as we aim to present 30 bookbinders on a 16 sqm stand. We managed to blow the bank, so to speak, as the online form did not allow us to upload more than 25 artists (it is recommended to exhibit 6 artists on a small stand... ho hum).

After a few further cliffhanger moments we were indeed finally invited to participate at COLLECT17. How happy we are!

No rest for us though, as we are currently working on a bespoke stand display that will hopefully entice a new audience and old friends. Please do come and see for yourself!

For now, please note in your diaries:

Designer Bookbinders at Collect: The International Art Fair for Contemporary Objects

Saatchi Gallery in London's Kings Road, SW3 4RY from 2 – 6 February 2017.

One of the perks of participating is that we will have a whole bunch (200) of free tickets to hand out amongst us. Information will reach you via one of DB's email bulletins nearer the time. So please do watch out for this, come, and see new fine bindings, enjoy COLLECT, and mix and mingle.

Annette Friedrich, Jo Bird and Sayaka Fukuda

New work will be shown by:

Susan Allix, Glenn Bartley, Richard Beadsmoore, Jo Bird, James Brockman, Stuart Brockman, Andrew Brown, Lester Capon, Jeff Clements, Mark Cockram, Sue Doggett, Annette Friedrich, Sayaka Fukuda, Eri Funazaki, Kate Holland, Derek Hood, Angela James, Simeon Jones, Jeanette Koch, Midori Kunikata-Cockram, Kaori Maki, Glenn Malkin, Tom McEwan, Nicky Oliver, Lori Sauer, Christopher Shaw, Rachel Ward-Sale and Daniel Wray.

For further information:

www.craftscouncil.org.uk/what-we-do/collect



COLLECT at the Saatchi Gallery in Chelsea, London.
Photo: Jim Linwood



Notice of Election for the Executive Committee April 2017-2018

The term of service of the present Executive Committee will come to an end at the AGM on Saturday 8 April 2017 and nominations are now being invited for the 2017-2018 term of office. This election will be for a one year term of office in order to re-establish the overlap between the periods of office of the Executive Committee and the Presidency. Currently a new Executive Committee is elected in the same year as a new President takes office whereas in the past the new committee would have been elected mid-way through a President's term. It was agreed at the Executive Committee meeting in April 2016 that an election for an Executive Committee would take place in 2017 for a one year term, and in 2018 for a two year term.

The Executive Committee is made up of the President and eight other members; four Fellows, one Licentiate, one Associate and two others from the membership. The Executive Committee meets four times a year and meetings are held in London.

The Executive Committee is responsible for ensuring that the activities of Designer Bookbinders run smoothly. Keeping control of exhibitions and activities is a major area of the Committee's work, as well as responsibility for developing the work and services of the Society. The work of the Executive Committee is central to the success and vitality of Designer Bookbinders, and being part of it is varied and interesting.

The closing date for nominations is Saturday 14 January 2017. Any member of Designer Bookbinders is entitled to both nominate and stand for election, and should there be a greater number of nominees than seats, ballot papers will be sent out with the Spring Newsletter. The elections will be held in April 2017.

If you are interested in standing as a member of the Executive Committee and would like further information please contact the Secretary.

Nominations should be sent to: Wendy Hood, Secretary, Designer Bookbinders, 24, Junction Road, Bath, Somerset, BA2 3NH. Tel: 01225 342793
Email: secretary@designerbookbinders.org.uk

Applications to become a Fellow or Licentiate of Designer Bookbinders

Applications to become a Fellow or Licentiate of Designer Bookbinders will be considered at the next Fellows' meeting on Saturday 25 February 2017.

Fellows of DB are elected on submission of their work and are considered to have achieved the highest standards in both design and technique. Fellows are the exhibiting members of the Society.

Licentiates are elected on the basis that their submitted work displays the potential in design and technique for them to be considered as candidates for Fellowship within a period of seven years. They also have the opportunity for their work to be shown in the Society's exhibitions. DB is keen to encourage new talent and each Licentiate has two Fellows appointed as mentors to help develop their design and technical skills to the highest possible standard.

To apply you must be a practising bookbinder either born or resident in the UK, or have practised in the UK for at least five years for Fellowship and three years for Licentiateship and be resident in the UK when you apply.

If you are thinking of applying you may find it helpful to talk to a Fellow about your work.

Applications for Fellowship and Licentiateship should be received by the Secretary by Saturday 28 January 2017 (four weeks prior to the applications meeting).

For more information and details on how to apply please ask for a Fellow and Licentiate Pack from Wendy Hood, The Secretary, Designer Bookbinders, 24, Junction Road, Bath, Somerset, BA2 3NH. The pack can also be found in the Members' Handbook. Email: secretary@designerbookbinders.org.uk
Tel: 01225 342793.

Publicity and Events Manager

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

Newsletter Editor

DB is looking for someone to take over the editing of the quarterly Newsletter. Whoever takes on this position needs to be computer literate. 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

Lecture Organiser

Designer Bookbinders is looking for someone to take over the running of the lecture series. Dominic Riley, who has done this job for the last two years, is taking a break.

This is an enjoyable role within DB, and not too taxing. Responsibilities include: inviting speakers and choosing topics; planning the dates and venues; coordinating with DB's secretary regarding booking venues etc; producing a flier and copy for the newsletter; being present at the lectures and introducing the speakers. The lecture organiser will have assistance from another member both in planning the lectures and on the day. Dominic will be able to offer help and guidance to whoever takes on this role, which will begin with planning lectures from September 2017.

DB/SoB Workshop Organiser

A vacancy has arisen for an organiser for the DB / SoB Joint Workshops. This is an extremely rewarding opportunity for someone who has some organisational skills along with an enthusiasm for bookbinding.

A Brief Job Remit: Contacting suitable tutors to run the weekends. Liaise with venues who can accommodate the workshops. Produce and distribute a leaflet detailing the weekends. Liaise with Tutors and students in the run up to each weekend. Stewarding each weekend - or asking someone else to do so. (Expenses are paid). The opportunity of attending one of the weekends as a participant free of charge. (The financial side, taking bookings and the printing of the leaflets are separate and overseen by others.)

Interested? In the first instance please contact: Wendy Hood, tel: 01225 342793
Email: secretary@designerbookbinders.org.uk

Events

DB Annual Competition Winners

Shepherds Bookbinders
30 Gillingham St, London SW1V 1HU
20 Jan - 2 Feb

Works on Paper

Royal Geographical Society
Exhibition Road, London SW7
9 -12 February 2017
worksonpaperfair.com

Collect: The International Art Fair for Contemporary Objects

The Saatchi Gallery, Kings Road
2-6 February 2017
<http://www.craftscouncil.org.uk/what-we-do/collect/>

Australian National Conference of Bookbinders

Ann Harding Conference Centre
University of Canberra
25 - 27 March 2017
<http://www.canberrabookbinders.org.au/news/2016/10/2017-australian-national-conference-of-bookbinders/2017>

Alternative Materials in Bookbinding

By Peter Jones

A Personal Exploration of Alternative Materials in Bookbinding, and Related Matters of Construction.

What are alternative materials? As binders we have found that some materials are particularly suited to the requirements of our craft, typically millboard for the boards, leather or bookcloths for the covering, leather or gold for decorative elements. These we might call conventional materials. Others materials are less commonly used such as wood for the boards, velvets or silks for coverings, metals as decorative or structural elements, and, more recently, plastics and laminates. These could be described as alternative materials defined primarily through their less frequent use. The reasons which determine that relative infrequency are, no doubt, many and varied, but would include their degree of suitability through physical attributes such as weight, strength, vulnerability, flexibility, visual appeal, availability and cost together with other factors such as ease of use, skills demanded of the binder, preference, and fashion. Some materials are relatively newly developed or developing such as plastics and carbon fibre.

I have a background in woodworking and furniture restoration so from early student days it was natural for me to incorporate timber elements into my binding. At first these were marginal and decorative but access to the plastics and metals studios at college facilitated experiments which soon allowed me to use these materials in my work. An early example, "The Poet Assassinated", had a leather spine and boards of clear acrylic with, on the front board, an inlaid panel of black acrylic which covered the title. With the book closed the whole binding appeared black. On opening the transparency of the boards became apparent and the title was revealed. The transparency of the acrylic was its major appeal, but was also problematic in that it could not be called upon to hide or disguise any structural necessities of the binding. Another student binding, "The Serpent", took the silver medal in the DB Competition in 1994. It is a large binding with plywood boards and full thickness hide doublures. The outer surfaces are covered with hammered copper beneath a grid of sandblasted and stained timber. These materials made it possible to develop great depth and texture. To accommodate their weight a brass hinge was purpose-made to span from board to board, carrying the wooden spine piece between them.

These two bindings gave me some insight into the use of such materials in bindings. Acrylic is reasonably light, thin and



The Serpent



The Road is Wider than Long

stable, relatively easy to work and ideal where transparency is required, but problematic as that transparency affords no disguise of structure, and it is vulnerable to marking and scratching. Metal allows for some unique effects but is heavy and needs special structural considerations, with skills and workshop facilities to match. Wood is available in many varieties, has the necessary strength, and is relatively easy to work with hand tools. The surface can be enhanced, stained or carved into, and is reasonably resilient to damage. I have found that my work has developed along three distinct lines: conventional bindings (typically with a rounded spine and laced on boards covered predominantly in multi inlaid or scarf jointed leather), experimental structures often using alternative materials (typically non- adhesive, using vellum, acrylic or wood, and being the type I associate with my work with Tomorrow's Past) and those which combine alternative materials with the conventional structures (typically with leather spines and boards in combinations of acrylic, wood, and sometimes leather).

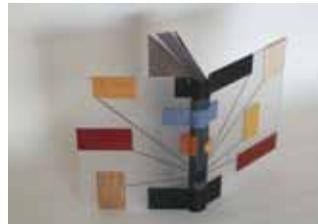
One early experimental binding used wooden strips drilled through, side to side, and laced onto threads to create articulating boards. These worked well with small volumes but became more awkward in the hand when the books were larger. In later developments, similar timber strips were threaded onto rigid rods, thereby making it possible to construct large boards, with increased resistance to distortion and enhanced stability. The method was used for "Battle of The Nile", in combination with rod sewing and vellum cross-straps, to make as a fully reversible binding in the Tomorrows Past ethos (Reference TNB for binding and TP). A much later and more complex development of this board structure was used for "The Road is Wider than Long". This binding uses oak and yew strips of various thicknesses, with added details of black, white and clear acrylic. The remaining parts of the original spine were set into cut recesses.

An ambitious binding of "Water" for the first Designer Bookbinder International Competition employed alternating strips of clear acrylic and maplewood, glued together, and strengthened with carbon fibre rods which passed between leather inlaid into the surfaces of the acrylic. The glue line between the wood and acrylic was improved by using a paper gasket between their edges but alignment and cleanliness were challenging.

In early bindings I used wire strengthening rods in this type of construction but now favour carbon fibre when the thickness of the board allows it. In either case, the individual elements must be accurately drilled from side to side through this thickness and some wastage must be anticipated. There is little room for error and a thin drill bit can be drawn offline by the grain of the timber. Heat is a problem when drilling or otherwise machining plastics which can melt, distort and/or jam the tool. Adequate and accurate machine tools are essential to success.

I first used a tongue and groove system to enable me to replace areas of a conventional leather binding with parts made from solid wood. A three layer laminated millboard construction could be cut away to form a tongue from the centre layer, onto which a slotted piece of timber could be fixed. In later developments, panels of various timbers were tongued and grooved together and used to replace quite substantial areas of the boards. In two variations of "Kyffin" the outer surfaces were angled at different planes to exaggerate and enhance the effect of the various woods, while adding a tactile element to the bindings. By using this method of construction it became possible to build up quite complex shapes, or whole boards, without the need for reinforcing rods. I also began fine sanding the surface of clear acrylic to give a translucent effect. Sanding after assembly could remove any discrepancies of alignment, while the opacity both disguised the joint and gave a pleasingly muted transfer of light through the board when open. "Robin Tanner and the Old Stile Press" and "Punctuation" show some of the effects obtained.

Whether using reinforcing rods or tongue and groove construction there is a danger that the requirements of the structure demand a thickness of board which appears



Satin Island



Battle of The Nile



Robin Tanner and The Old Style Press



overly heavy. In this, as in many aspects of binding, there is a compromise to be made, but it can be offset by using normal methods of bevelling edges. Using thin elements in the structure can also reduce the visual weightiness of boards, and where they are part (or wholly) formed from acrylic they take on an apparent lightness, as in the recent binding of "Satin Island". In all these bindings I have tended to abandon the conventional sewn headband and corresponding headcap treatment, instead favouring headcaps moulded over triangular-section cores. These give a cleaner line and a finish which I find more in keeping with the style developed in the rest of the binding. (See details of headcap and detail of board under construction)

Over the years the bindings have tended to become more ambitious. More complex structures demand finer tolerances which in turn require access to more and better tools and machines. As the number of my machines grows, so it is possible to envisage and make yet more ambitious bindings. For me, this keeps the challenge of bookbinding alive and exciting.



Water



Kyffin



Detail of Board Structure

12 from afar

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

NEWSLETTER OF DESIGNER BOOKBINDERS NO 176 WINTER 2016

News from the Hand Bookbinders of California

The Hand Bookbinders of California gathered for the first time in 1972. A close-knit group of hand bookbinders, with shared interests in creating and collecting fine bindings, joined together to promote hand bookbinding and related book arts and to exchange information and ideas. HBC membership now includes students, makers of artists' books, collectors, conservators, papermakers and paper decorators, fine printers, printmakers, writers, book dealers and other lovers of the book arts.

From the start, the goal of the Hand Bookbinders has been to share knowledge and members now enjoy a calendar of events including workshops at the San Francisco Center for the Book, lectures, social activities, exhibitions, out-of-town trips, plus a unique connection to the variety and vitality of the book-arts community throughout California. Read more about HBC on their website: www.handbookbinders.org

Introduction to the 40th Anniversary Catalogue in 2012:

In America during the past century, artistic bookbinding of the highest standard of quality has always been the product of passion. Most of our best binders have been amateurs, for in this as in many crafts meticulous care and talent will make up for the extra deftness a professional gains from daily work. It has been well said that a professional isn't someone who can do the work, but is someone who can work fast enough to earn a living. Some of our best fine binders have earned their livings in other specialties: library binding, or conservation or restoration (two different fields, and don't call a conservator a restorer!), or jack-of-all-books "trade" binding, or edition binding, or binding instruction, or some combination of the above. Daily work at the bench trains the muscles and gives skill and speed. Fine binding, however, is so time-consuming (much of that time spent in hidden structure and preparation) that it cannot pay for itself. America has never had a large community of bookbinding collectors willing to pay several thousand dollars per volume for new work, as you can find in France or England or Germany. A binder who earns a living as a restorer, say, may (with the speed gained in daily practice) charge a bare living wage for the occasional fine binding, but is unlikely to find enough customers to do fine work full time; so for him or, more often, her, fine binding is almost as much a hobby as it is for the pure amateur. Hobby? Not hobby. A pursuit of passion.

Originally published by The Book Club of California in its 1994 Keepsake, Hand Bookbinding in California, edited by Florian J. Shasky and Joanne Sonnichsen. Updated by Tom Conroy and printed here by permission of BCC.



The Hand Bookbinders of California
43rd Annual Members' Exhibition

London Craft Week 2017

Wednesday 3rd May – Saturday 7th May
St Bride Foundation, Bride Lane, Fleet Street, London

Following the success of last year's London Craft Week open day Open Day, Designer Bookbinders and St Bride Foundation are planning a bigger and better event for 2017, with more activities taking place throughout the building. There will be a DB Now exhibition in the Layton room from April 23rd – May 6th. This will replace Covered for this year, as DB will be exhibiting at Collect in February.

In addition to last year's very successful demonstrations, we will be introducing binders' tutorials where binders discuss the design and execution of a piece using samples, reference materials and hopefully the actual book. Another new event will be a members exhibition where bindings can be brought in the morning to be displayed for the day in an invigilated area. Visitors can vote for their favourite binding and the winner given a certificate. Throughout the day there will be ongoing demonstrations in the Layton Room and a 'have a go' area in the Bridewell Hall where visitors can make a simple soft covered notebook. The trade fair will be

taking place again, with leather, marbled paper and other materials on sale. St Bride will be running printing and binding classes throughout the week and displaying selected books from their superb library on Saturday.

The London Craft Week Open Day is a great opportunity for DB & St Bride to promote their activities to a wider audience and benefit from the extensive publicity surrounding the event. It is set to become a major event in the DB calendar, where visitors can see an exhibition, watch demonstrations, buy materials and socialise.

We hope that as many of you as possible will attend and support DB by participating in the events and volunteering on the day. Please put the date in your calendar, look out a binding to exhibit and watch this space for more information. If you would like more information or want to help please contact Rachel Ward-Sale, rachel@bookbindersoflewes.co.uk

Members Exhibition

A new event at the London Craft Week Open Day 2017 will be a one day exhibition open to all associate members. Bindings can be brought to St Bride Foundation in the morning to be displayed for the day in an invigilated area, then collected at the end of the day. Visitors can vote for their favourite binding and the winner awarded a certificate.

More information and an application form will be available nearer the time.

showed to great effect in the dark panelled room. The red leather of the de Laborde binding, pulled from its original slipcase, looked as bright as if it had been newly bound.

The first book we saw was a Giordano Bruno bound by Padeloup in 1700 in beige calf and decorated with an all over tessellated pattern of green and red onlays and gold tooling. Another book, a late 18th century binding by Bradel of *La Danse des Morts*, still has the binder's ticket inside. Bound with black Morocco it is decorated with cream and red onlays and gold tooling, gilt edges and gilt endpapers. The design is of a classical temple and steps leading to an ornate urn, each step and the border are decorated with gold-tooled skulls and crossbones.

A book on the rivers of Europe written, and said to be printed by, Louis XV aged 8 is covered in green Morocco with gold tooled borders and the royal arms in the centre. Inside the red leather doublure is tooled with a striking wave-patterned border in silver-gilt, now tarnished to a soft grey, and a central panel tooled with birds, fish and snakes. One of the fish was tooled upside down. The endpapers are in blue silk. The 'Ballet Royale de la Nuit, a large scale rather plain binding in speckled leather, with bright blue and yellow marbled endpapers contained a collection of original handcoloured designs of costumes and scenes from the ballet in which Louis XIV took a leading part.

Probably the most decorative binding we saw was a very beautiful volume of Matteo Bandello's *Novelle* printed on vellum in the 16th century and bound by Le Monnier in 1742. Covered in red Morocco it has a lattice border and a large bouquet of flowers made up of multi-coloured onlays and good tooling. It is lined with blue watered silk. Le Monnier signed the book twice on the stems of the central bouquet. Rachel described the history and binding of each of the books and answered our many questions. Our visit ended with lunch and then entrance to the house. An interesting exhibition in the house on 18th century French furniture, including deconstructed marquetry panels with a design similar to the Le Monnier, underlined the cross-influence between other crafts and French bookbinding in the 18th century.

The book collection can be viewed by appointment and they welcome visitors (telephone 01296 653226). There is a detailed catalogue by Giles Barber of the Rothschild Bequest "Printed Books and Bookbinding Volumes 1 & 2" which has photographs and descriptions of all the bindings. There are copies in the Book Studies collection in Senate House Library, University of London.

Many thanks to Wendy Hood for organising such an interesting visit.

Waddesdon Manor Visit 16/11

by Pippa Smith

A group of 14 from Designer Bookbinders visited Waddesdon Manor in Buckinghamshire to see a selection of books from the Ferdinand de Rothschild Collection. In the last 10 years of his life Baron Ferdinand collected nearly 800, mainly 17th and 18th century French, bindings. Many of the books have connections to the French royal family and a number of the books' binders, or binding families, are identifiable.

Rachel Jacobs, Curator at Waddesdon, showed us a selection of books from the collection including bindings by Padeloup, Le Monnier, Bradel and Derome. The jewel-like red and green morocco bindings decorated with onlays, gold tooling, edge-gilding, silk, tooled and gilt doublures,

14 courses and more

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

NEWSLETTER OF DESIGNER BOOKBINDERS NO 176 WINTER 2016

BINDING re:DEFINED

The first two workshops for 2017 are listed below. We always aim to provide a vibrant and eclectic mix of topics that give participants a fresh and inspirational approach to binding. Sün Evrard, Lori Sauer and Nadine Werner will lead workshops later in the year.

Please visit the website to see all the details. www.bookbindingworkshops.com

February 20th – 22nd

Reversible Carton Bindings, tutor Katinka Keus
Katinka has worked in conservation for many years in The Netherlands. Her extensive knowledge of historical structures has led to the development of a very robust and practical binding that can be used to temporarily contain antiquarian texts or used in its own right for contemporary pieces.

March 25th – 27th

The Split Spine Binding, tutor Kylin Lee Achermann
This unique and thought provoking structure ensures the full articulation of a text and its cover. It also lends itself to great design opportunities. Kylin worked and studied with Daniel Kelm in the USA before moving to Switzerland and setting up her own workshop where she specialises in bespoke items.

Malvern School of Art Bookbinding Classes

Malvern School of Art offers traditional bookbinding classes on Wednesday morning and afternoon with fantastic unique facilities including blocking press, guillotine, nipping and finishing presses, board cutter, wide range of bookcloth, leather, marble papers, etc. We offer bookbinding Saturday classes once a month and Summer School bookbinding classes in mid August. Also we run Creative bookbinding class 'Books as Art incorporating mixed media' on Friday afternoon. Classes are mixed abilities and run termly.

Tutor: Anna Yevtukh-Squire
www.warwickshire.ac.uk/ Malvern Hills College
Tel: 01684 56 53 51 or email anna@annayevtukh.co.uk for more information

Heated Gilding Roller



The Heated Gilding Roller is a high quality temperature controlled silicone covered brass roll with an ergonomic handle to enable the comfortable application of real gold foil or leaf, or other matrices such as hot stamping foils to book edges, book covers, leather or other applications. Supplied with silicone heat protection mat, power controller, instructions & 3 metre heat resistant cable. CE Tested, and Made in UK.

Uses:

- Edgegilding with gold or decorative foils
- Decoration of covers or endpapers
- Decoration of papers or leather
- Edgegilding with gold leaf

Specifications:

Weight 2.2kg. Roll ~7cm x 4.8cm
Handle length 65cm
Temperature up to 185°C

Price **£650**

Introductory offer + pp

Order online or email

www.edgegilding.co.uk / edgegildingltd@gmail.com

Wanted: Portable nipping press

I need to get a portable (preferably wooden) nipping or copy press to use for demonstrations at St Bride during London Craft Week.

If anyone has one which they no longer need please contact me.

Rachel Ward-Sale

rachel@bookbindersoflewes.co.uk 01273 486718

Contact Details

President

Lori Sauer
Hazel Bank
Woodborough Rd
Beechingstoke, Pewsey
Wiltshire SN9 6HJ
United Kingdom
president@designerbookbinders.org.uk

Hon. Treasurer

Jack London
10 Pattison Road
London
NW2 2HH
United Kingdom
treasurer@designerbookbinders.org.uk

Secretary and Membership Secretary

Wendy Hood
24 Junction Road
Bath
BA2 3NH
United Kingdom
secretary@designerbookbinders.org.uk

Designer Bookbinders Publications

DB Publications Ltd.
6 Queen Square
London
WC1N 3AT
United Kingdom
publications@designerbookbinders.org.uk

The New Bookbinder

Designer Bookbinders
6 Queen Square
London
WC1N 3AT
United Kingdom
tnb@designerbookbinders.org.uk

Newsletter

Dan Wray
40 Ruskin Walk
London SE24 9LZ
danwray100@gmail.com

Lay out Kieke Schaaper

Information on DB Lectures
lectures@designerbookbinders.org.uk

Website

webmaster@designerbookbinders.org.uk

New Members

Designer Bookbinders are pleased to welcome the following new members:

Diane ANDRE

287 avenue Querbes
Montreal
Quebec
H2V 3W1
Canada
E: dnaandre@yahoo.ca

Nadia BICHRI

Flat 4 Exchange House
St Andrews Road
London
NW10 2QS
T: 07547 807541
E: nadia.bii@hotmail.com

Mateusz BIEL

Unit 1.1 Gaunson House
Markfield Road
London
N15 4QQ
T: 07588 248240
E: hello@twotypes.co.uk

Luigi CASTIGLIONI

via San Lorenzo in Correggiano 55
47924 Rimini
Italy
T: +39 33 96892601
E: info@luigicastiglioni.it

Jonna COHEN

Cohen Boekrestauratie
Bergselaan 226
3037 CM Rotterdam
The Netherlands
T: + 31 641 688449
E: info@cohenboekrestauratie.nl

Susan HULME

759 Bresslyn Road
Nashville
TN 37205
USA
T: 00 1 615 294 6535
E: sh@bluemarigold.com

Priscilla JUVELIS

11 Goose Fair
Kennebunkport
ME 04046
USA
E: pj@juvelisbooks.com

Sarah SMALES

Keyham Cottage
Vale Street
Henstridge
Templecombe
BA8 0SQ
T: 01963 549176
E: anne.smales@gmail.com

Richard TONG

The Annexe
Lower Hayton Grange
Lower Hayton
Ludlow
Shropshire
SY18 2AQ
T: 07731 421866
E: rictonguk@yahoo.co.uk

Richelle TREVES

620 S. 3rd Street
Humanities Index
Louisville
KY40202
USA
T: 00 1 502 627 8040
E: Richelle.Treves@proquest.com

We bring you a treasure trove of finely crafted tools and accessories ...



- ✦ Working awl with genuine horn/ wood handle and safety cap
- ✦ Carved bone and horn folders
- ✦ Bone, horn, wood and bamboo made locking clasps and more.



www.chinocrfts.com

Please email your inquiries at:
ihame2709@gmail.com

HARMATAN AND OAKRIDGE LEATHERS 2008 LTD



Westfields Avenue, Higham Ferrers,
Northamptonshire, NN10 8AX, UK

T: +44 (0)1933 412151
F: +44 (0)1933 412242
E: marc@harmatan.co.uk
W: www.harmatan.co.uk



BY APPOINTMENT
TO HER MAJESTY THE QUEEN
MANUFACTURERS OF LEATHER
J. HEWIT & SONS LTD. EDINBURGH

J Hewit & Sons Ltd

LEATHER MANUFACTURERS

The 'One-Stop' shop for Fine Leather, Equipment, Tools,
Materials & Sundries for all Craft Bookbinding requirements.

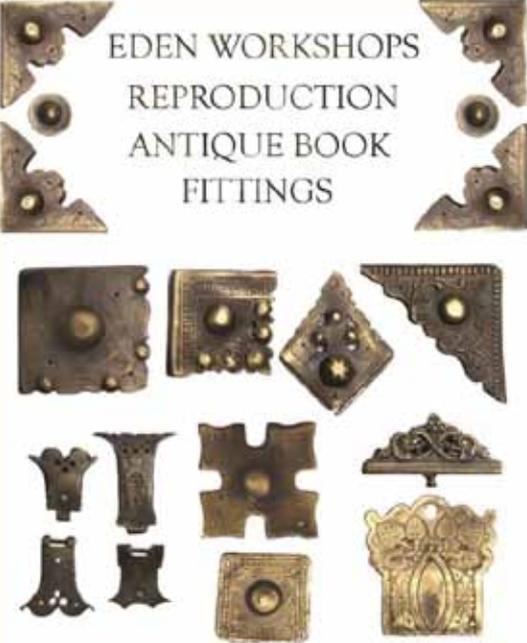


www.hewit.com

12 Nettlehill Road - Houstoun Industrial Estate
Livingston - West Lothian - EH54 5DL - Scotland

email - sales@hewit.com
tel - +44 (0)1506 444160 fax - +44 (0)1506 437749

EDEN WORKSHOPS
REPRODUCTION
ANTIQUA BOOK
FITTINGS



www.edenworkshops.com
email: edenworkshops@orange.fr
Tel: 0033 (0)555 712142