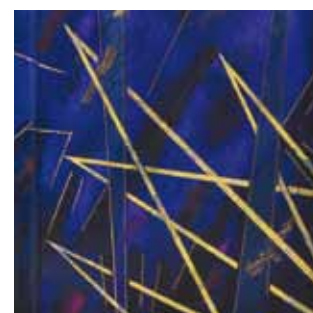
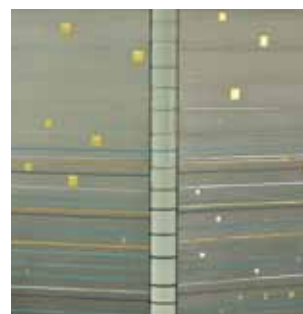
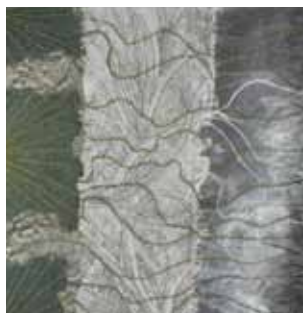
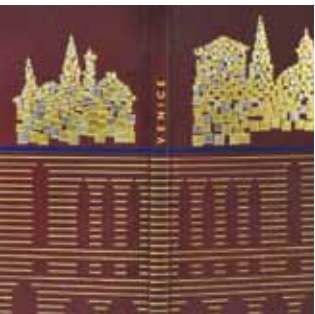
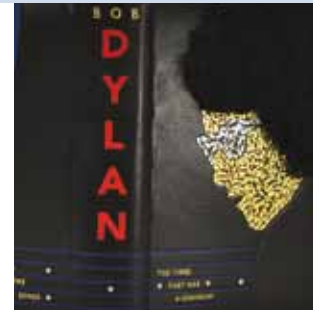
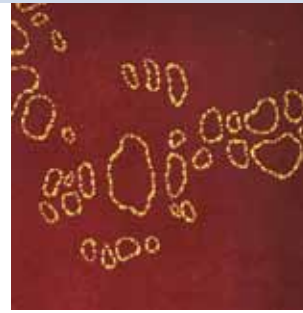


designer bookbinders

contemporary book arts

NEWSLETTER OF DESIGNER BOOKBINDERS NO 177 SPRING 2017



2 db introduction

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

NEWSLETTER OF DESIGNER BOOKBINDERS NO 177 SPRING 2017

Editorial

Back again! But just this one last time whilst we break in the next editor.

Thank goodness for Spring! My new house has a very eclectic attitude to heating which could in no way be described as efficient. With a few storage heaters dotted eccentrically around the place, gas fires in some rooms and many rooms with nothing at all, including my new boudoir, it is difficult to ensure consistent warmth without wearing everything you would wear outdoors with everything you could wear in bed underneath. It's not a creative platform I would recommend unless you want to experiment with Liberty print headscarves around your ankles.

Something will have to be done before next year but for now the daffodils are in bloom and if you haven't already done so it's time to get the tomatoes started. Usually the post Christmas Winter months find me planning my campaign for the following year, considering the upcoming exhibitions and competitions and gathering my thoughts and the materials I am planning to use. But this year maybe I should concentrate on the tomatoes as there's not that much to make for. For the Associates and Licentiates there is the Annual Competition, but there is no annual big exhibition to make for this year as Collect at the Saatchi Gallery replaced Covered this year and the unusual timing of it has thrown me somewhat out, and found me wondering what to do with my hands.

Collect was a fabulous success. My thanks go out to Annette Friedrich, Jo Bird and Sayaka Fukuda. I was really proud to be a part of it. It's so great to see us breaking out and exhibiting somewhere new, and fabulous to see Artist's books getting the attention they deserve in an environment that really suits them. I hope we can be part of it again in the future. There is a bit of a danger that it could eclipse our other activities, which would be a shame. We shouldn't be too eager to put all our eggs into the same basket no matter how glamorous it is.

There are of course things to look forward to. I can't wait for the International Competition exhibition in July. Four years ago that attracted some work of real quality. I am also looking forward to the one-day exhibition of Members work at The St Bride Foundation during London Craft Week. I hope that attracts the attention it is intended

to. I sometimes feel the Associates go rather unnoticed within Designer Bookbinders. It would be great if we can make a yearly new thing of it. I can't wait to see some work by some people who exhibit perhaps a little less often than others.

So with less to do with my hands than I am used to I am thinking about just spending some time experimenting. Maybe I'll try making something people actually want! But, then again, what exactly is that? Maybe by experimenting a little I'll discover not only the philosopher's stone, the whereabouts of the Holy Grail, or even the logic behind my heating, but I'll find out what people actually want as well!

Maybe it's not even books at all but some other thing entirely. Maybe they don't know what they want because I haven't produced it yet. Why am I suddenly slightly nervous of pig droppings falling on my head? Of course the big answer to all of these questions is that we will never find out unless we try.

By far the most efficient way not to achieve anything is to actually not try to do it. At least if we make some attempt we will produce something. It may not resemble the something we initially imagined or anything that we ever imagined, and it will quite likely not even work at all but it will become a basis of the next idea and a path we no longer need to follow to discover the other end of. We already know what is there as we have already been there and if we need to, or want to, we can find our way back avoiding most of the pig droppings on the way as we already know where they are. Unfortunately I cannot guard against the bull dropping, that's a whole different journey and we have to work out our own relationship with those.

Happy Binding for the really last time.

Daniel Wray

Spring Spotlight 2017

Spring is underway and I hope everyone has a successful and positive year.

2016 was a rough one politically and decisions were made that will influence and have repercussions on all of us. But we always have to work with what we've been dealt and make the best of it. This happens on a much smaller scale with binding when we have to adapt to briefs and technical complications that might arise in the making of a book. It will work out fine in the end if we apply a bit of ingenuity and creativity. Let's hope our politicians do the same. (I doubt this can be said for the new leader of the USA).

The big news for the start of the DB year is our participation at Collect, an international craft fair for contemporary objects, held at the Saatchi Gallery in London. Read all about it in this newsletter. It is hoped that our participation will bring the art of bookbinding to a much wider public, one that has always been tricky to reach, and raise the visibility of what we do. Many, many thanks go to Annette Friedrich who originated the idea and has doggedly made it happen. Thanks, too, to Sayaka Fukuda and Jo Bird for assisting her.

The next big step for DB is to raise its presence at London Craft Week in May. It's hoped that the week will become a major feature of our year, incorporating lectures, exhibitions, demonstrations and much more. There will be a great deal going on at St Bride, all about books and binding, and I encourage all of our members to make an effort to get there (remember that there will be the first Associates' Exhibition where the public will vote for their favourite work). Come and support your Society, pick up some bargains at the trade fair, meet old friends and be inspired. I hope to see many of you there.

Cheers,

Lori

MEETING DATES

Saturday 8 April 2017

DBPL, Executive Committee
Spring Meeting and AGM at 2.00 pm
Art Workers' Guild, Queen Square, London

Saturday 24 June 2017

Executive Committee

Saturday 23 September 2017

Fellows and Licentiatees

UP COMING EVENTS 2017

Thursday 1st - Saturday 3rd June 2017

ABA Antiquarian Book Fair Olympia
Hammersmith Road, London W14 8UX

Wednesday 3 - Sunday 7 May 2017

London Craft Week
See more at: www.londoncraftweek.com

NEWSLETTER DEADLINES

Summer Issue

01.05.2017

Autumn Issue

01.08.2017

Winter Issue

01.11.2017

ON THE FRONT COVER

Details from design bindings shown at Collect 2017 by:

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

Absolutely Fabulous Darling

By Daniel Wray



You'd be forgiven for thinking you'd woken into an alternative reality. But yet there it is, before my very eyes, Designer Bookbinders exhibiting in the heart of London's West End and the humble self is sharing a gallery with Grayson Perry. I am of course talking about the Craft Council's thirteenth flagship exhibition Collect 2017, in the Saatchi Gallery, in Chelsea.

It turns out that I, just as I have always secretly believed, am a Very Important Person, important enough to be invited not only to the private view but also the collectors evening too. Bejewelled Chelsea-ites jostle with blokes from the telly and the wine has bubbles in it, not the kind that stick to edges because the glasses are still greasy with lippy from the last do; no, this is proper fizz, from bottles that pop, handed around by smiling young things in white shirts. In the middle of it all there's us, and not only are we actually there, but we look like we are supposed to be. Will this all turn out not to be real? Maybe Joanna Lumley will come staggering in with smeared eyeliner, a fag hanging out the corner of her mouth,

and it'll turn out I've stumbled on to the set of the next Ab-Fab Christmas special? Yet here we are, ordinarily a scruffy bunch of bookbinders, dressed up and rubbing shoulders with the glitterati and hob-knobbing with other designer makers in a proper gallery setting. The allure of the bright lights seems to have brought out a few of us that we see less often.

Maybe it's my new shoes but it seems that at every turn a young immaculately turned out gallery assistant swoops smiling in cutting off my exit to inform me of the many intricacies of the delights on show. Avoiding the brash barging through of the bloke from the Antiques Roadshow as he loudly gesticulates to a lady who, by her expensive appearance, dedicates her life to manicure and doing lunch, I carefully avoid upending a forest of beautifully poised balancing Zen, stick, branch arrangements by a nervously smiling Japanese man called Yoichi Takada. Ordinarily I would absorb at least fifty percent of the blame for that but today I have stayed away from the bubbles and stuck rigidly to the elderflower non-alcoholic alternative. I think maybe it's about time the lady that lunches should join me.

Annette Friedrich and her crew have done a superb job. It's by far the best looking exhibition Designer Bookbinders have put on in recent years, certainly since the days of Flow in Notting Hill, and definitely the most prestigious setting I have been to for a DB event. The bespoke furniture really showed the work beautifully and perfectly fitted the environment. I think the Collect committee, Annette Friedrich, Jo Bird and Sayaka Fukuda, should be put in charge of all exhibitions from now forwards.





The highlight for me on the DB stand is Jim Brockman's *The Times They Are a-Changin'* complete with Bob's very own toupee. I must find out where Jim gets his merkins from in case my own rampant greying in that department gives way to actual baldness. There's more emphasis on complete books, and Artist's books, a response to the environment I guess, and, I believe, possibly a greater response to it. The rest of Collect is also fascinating, lots of glass, lots of ceramics. I love Grayson Perry's *Essex House Tapestries* that tell the story of a fictional character Julie Cope, notable it seems for her complete ordinariness. Perry's ideas are loftier than most of the show but it does provide an intellectual diversion from the rest of the galleries, which are mostly about things that would fit into a home. I find myself very jealous of Jean-Louis Hurlin's Damascus steel objects with their etched watery surfaces reminiscent of ancient armoury. I'd love to have that finish on one of my books. Which is a good thing to take home, as I can't actually afford to buy anything in the show.

“Annette Friedrich and her crew have done a superb job. It's by far the best looking exhibition Designer Bookbinders have put on in recent years...”



Society of Czech Bookbinders Handcraft Bookbinding in the Heart of Europe

by Marek Staša, Czech Republic

For more than 400 years there has been a strong tradition of a binder's fellowship in the Czech, Moravian and Slovak lands but it was severely interrupted from 1948-1989 by the socialist regime. The book culture in our country stands on very solid foundations, containing typography, illustration, graphic art, and of course, book design and craft bookbinding. A deeper history lies beyond the limits of this article but the following is a brief history.

The names of some of the Czech bookbinding masters of the 20th century include: Ludvík Bradáč, Josef Váchal, Otto Blažek, Jaroslav Doležal, Jindřich Svoboda. All of these binders were fortunate to get their art and craft education from the best of our schools as well as from abroad (mainly France, Germany, etc.) The peak of the Czech craft bookbinding is the 1930s. After World War II private workshops were closed abruptly, the beloved machines and tools were stolen from their owners and the socialist state became the new, and imperfect, keeper of the industry since then.

A few binders were still working who had obtained their craft from the old masters operating from the early twentieth century. Many ex-private bookbinders had to be employed in libraries, craft cooperatives and mechanised binderies. The time after the war was mostly geared toward an industrial approach to books rather than one of hand-craft. Books as well as other goods needed to become cheap and popular. Moreover the binders had no chance to get quality binding materials.

Somewhere in the background of these dark times there were artists who never let the craft be forgotten, who maintained the bespoke approach to the book, who took care about the look of the book by responding to its contents and who made numerous attempts and experiments to reach and bring forth the art of making an extraordinary book.

Daybreak came in the late sixties and seventies when a hunger for bespoke fine books started to increase. As in many other countries this new cultural movement helped binders develop their approach to the book as an object of art and release their creativity. Exhibitions occurred in libraries or galleries, whereas the 1966 Třebíč exhibition opened a new tradition of binders' competitions called The Triennial of the Art Book-bindings (Trienále umělecké knižní vazby), which is still held every three years, the last two times in Pilsen. Another activity involved the publication



of new editions by Lyra Pragensis and Milan Friedl from the publishing house Supraphoneled. About ten titles, in limited editions, were published in loose sheets with original graphic illustrations. Besides Lyra Pragensis, some private publishers started to make their own editions, one run by my father-in-law for more than 30 years. All of these books became a great opportunity for binders to develop their art and for book (bibliofiliae) collectors to indulge in their passion. Some young people started to teach themselves binding and they benefitted from the generosity of professionals who shared their knowledge. Thus a new desire for meeting and communication was launched.

One of the most open-minded men was Jan Sobota, a very skilled binder apprenticed in craft binding with Karel Šilinger in Pilsen. Jan had to escape from the Czechoslovak Socialist Republic to the USA because he did not want to live under the unavoidable suppression of his ideas and creativity. He was lucky to meet many master binders abroad, such as Philip Smith and others, who were very helpful to his family in the painful times. After his permanent return to the Czech Republic from Dallas in 1996, he with his wife Jarmila and some other Czech colleagues, managed to organize a meeting of bookbinders at Červený Hrádek in 1997. They made a constitution of a new organization called Společenstvo českých knihařů (Society of Czech Bookbinders, abbreviated as SČK). The designation Společenstvo means Fellowship and sounds outdated (archaic) in Czech so we use the word Society in English. The reason is that Jan Sobota wanted

to express that our Society refers to the bookbinders' fellowships of the past, a fact printed in our constitution. The aims of the re-established association were obvious: development of handcraft binding (this may mean many things). For the members it is socialising, education, sharing information and experience and connecting to one another. For the public it means popularisation, lectures, workshops, web information, exhibitions etc. Support for binding schools and sharing their programmes is also very welcome.

I would guess there are a few hundred people binding books in the Czech Republic now, there is no official list. Some work in the National Archives, some are employees of libraries or book producers, and there are many self-employed bespoke binders. Only a small part of all binders are involved in the Society, of which an even smaller number are concerned with fine bindings. We have fewer than 100 members, some of whom are foreign members or honorary members and elderly people, who do not contribute. Our oldest member, Jiří Máca, is 89 years old and attends our seminars regularly. He has been working in his workshop since he was a teenager.

About 50-60 participants meet every year at the annual educational and training seminar. The seminar is held in June or September and the venue for the Seminar varies every year. A social event with a raffle, as well as an annual members' exhibition is integral to the seminar. In September 2017 the 21st Seminar is going to be held in South-East Moravia, Kyjov, an area of excellent wines. It is a popular custom to invite one foreign speaker from abroad, mostly from US or UK, even though we are limited by money or language. In the recent past we have been honoured to listen to the presentations of Daniel Kelm, Dominic Riley, Nicky Oliver and Annette Friedrich. Another big event was held in the Pilsen Museum Library in 2014, of the Prize Volumes from the Designer Bookbinders International Exhibition as a part of its world tour. Thanks go to the marvellous Jeanette Koch for organising it.



We work on the administration of www.knihari.cz, that is unfortunately only in the Czech language. Some basic information is translated into English, such as that which concerns the Triennial or a Seminar. We publish an annual newsletter called *Občasník SČK*, where our members contribute articles. The international competition (Triennial) falls on the years 2013, 2016, 2019... which sometimes happens at the same time as the DB International Competition. Its jury consists not only of SČK members but also of university teachers, artists, publishers, etc. The 2016 Triennial in Pilsen was its 15th. Annually we prepare a students' competition of a set book that must be bound in a set style. The jury consists of SČK members.

As for the tasks ahead of us: we are constantly preparing topics for seminars, trying to make them useful for both art and craft binders. We also take into account what would interest the general public. We do not think it is healthy for the Society to be aimed just at its few members and not accessible for others. We keep on investigating how other binders, students, collectors, book-sellers, libraries and other interested parties can be involved. For now it is not common to hold weekend courses, at least not through SČK, as it is in UK. We are working on new webpage contents and layout. The economy of the Society seems to be another important task. The annual membership fee, even if quite high for ordinary members, is the only income for the Society and it is not enough.

Finally let me express my warm gratitude to DB for being helpful to SČK in many ways as well as to me personally and I send my best wishes to its members.

In brief:

SČK, Society of Czech Bookbinders

Established in 1997 by Jan Sobota to gather binders, promote bookbinding to the public

Seminars annually, 21st in 2017

International competition Triennial of fine bindings every three years

President: Ivana Vyhnařová

Executive board: normally 7, but there are currently 4 active members

8 db AGM meeting

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

NEWSLETTER OF DESIGNER BOOKBINDERS NO 177 SPRING 2017

Designer Bookbinders Spring Meeting 2017

Incorporating the Annual General Meeting

Saturday 8 April 2017 at 2.00pm at the Art Workers' Guild in London.

Designer Bookbinders is pleased to be holding its Spring Meeting on Saturday 8 April 2017. This will be an interesting day and we hope that many members will be able to attend. It is a free event so please make a note of it in your diary now.

AGM AGENDA

Minutes of the Annual General Meeting held on 16 April 2016
Matters arising
President's report
Secretary's report
Honorary Treasurer's report
Introduction of the Executive Committee 2017-2018
Any other business

Following the AGM business we will have the pleasure of welcoming Philippa Räder who will deliver a talk:

"The Queen's Bindery Apprenticeship Scheme: a pilot programme of a new five-year apprenticeship in hand bookbinding"

Hand bookbinding forms an important part of national and international heritage. From the Middle Ages the recognised route to proficiency was the apprenticeship model of on-the-job training over several years, which survived essentially unchanged, apart from the addition of college attendance and formal examinations, until the mid-20th century. Since then the system has died out in the UK and, as the last generation of apprentice-trained practitioners retires and passes away, there is real danger of forever losing high-level skills & technical knowledge. A charitable partnership led by Royal Collection Trust has established a new pilot scheme to address this problem with the first two apprentices taking up post in October 2016. The talk will report on progress so far as well as discuss future plans.

Philippa Räder is Senior Book Conservator-Restorer for the Royal Collection Trust, based in the Royal Bindery, Windsor Castle, where she has worked since 2003. Accredited through the Institute of Conservation (ICon), she trained initially in book and paper conservation for four years at the Getty Research Institute, Los Angeles, California, and has held positions at The Huntington Library, San Marino, California, and The National Archives in Kew. Throughout her career in institutional studios she has also maintained a private

practice in bookbinding and letterpress commissions as well as book conservation-restoration.

The Spring Meeting will also include a Bring and Buy sale and some suppliers.

If you have any tools, equipment, materials, books, etc. that you wish to sell, please make sure they are marked clearly with a price and your name.

The hall of the Art Workers Guild will be open from 1.30pm onwards and the meeting will close by 5.00pm. The hall must be cleared by 5.30pm.

International Bookbinding Competition 2017

The Awards Ceremony and Opening of the Exhibition 'Heroic Works' will take place at the Bodleian Libraries on Monday 17 July 2017 in the Blackwell Hall, Weston Library, Broad Street, Oxford.

The exhibition will comprise the 28 Prizewinners and a further 46 bindings selected from all the entries, and will remain on show at the Bodleian until 20 August 2017, after which it will tour to the following venues:

23 August - 28

September Library of Birmingham
Broad Street, Birmingham B1

2 - 14 October

Layton Room Gallery, St Bride Foundation
London EC4

After the UK tour, the 28 prizewinners and 10 selected American binders will tour to:
North Bennet Street School, Boston, Massachusetts
from 2 November to 22 December, in memory of Lisa von Clemm who died in March 2016.

For further information please contact Jeanette Koch
(M: 07870 557505 or E: international.competition@designerbookbinders.org.uk)

London Craft Week 2017

Wednesday 3rd May – Saturday 6th May

St Bride Foundation, Bride Lane, Fleet Street
London EC4Y 8EQ, Tel: 020 7353 4660

Following the success of last year's London Craft Week, Designer Bookbinders and St Bride Foundation are planning a bigger and better event for 2017, with more activities taking place throughout the building.

The DB Now exhibition will be on show in the Layton Room from April 24th – May 6th from 10am-5pm (the room may occasionally be closed so please contact St Bride Foundation to check before visiting)

On Saturday 6th of May there will be an open day from 10am-5pm, with many events for visitors to enjoy.

The demonstrations this year will be; 10.30am Midori Kunikata-Cockram; Japanese binding, 12.30pm Glenn Bartley; Gold tooled lines and borders, 3pm Mark Cockram; Cold gold decoration.

A new event this year will be tutorial sessions where three binders discuss the design and execution of a binding; 11am Annette Friedrich, 1pm Sue Doggett and 2.30pm Peter Jones.

Details will be on the LCW website where tickets can be booked. These events are free but places are limited and were soon booked up last year. There may be a few returns available on the day so book early to avoid disappointment. Another new event will be a DB Associate Members exhibition where bindings can be brought in the morning to be displayed for the day. Visitors can vote for their favourite binding and the winner will receive a certificate and a voucher donated by DB and Shepherds. Throughout the day there will be on-going 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, where you can buy leather, hand marbled paper and other bookbinding materials and tools.

St Bride will be running printing and binding classes throughout the week and demonstrations during the open day, when they will also be displaying selected books from their extensive library of books on printing.

Refreshments will be available so come along, catch the events, stock up with materials (think of the postage you will be saving) and make a day of it.

If you would like more information, or could help please contact Rachel Ward-Sale.

rachel@bookbindersoflewes.co.uk

Members Exhibition Saturday May 6th

An exciting new event at the London Craft Week open day this year will be a one-day exhibition, which will be open to all Associate Members. Books can be brought to St Bride between 10.30 and 11am to be displayed for the day in the Bridewell Hall. Visitors will be able to vote for their favourite binding, the winner will receive a certificate and a voucher for £50 donated by DB and Shepherds Bookbinders. Books can be taken away after the prizegiving at 4pm.

Invigilators will be on hand throughout the day to look after the books and answer questions. Bindings will be covered by DB insurance while on display.

If you would like to participate please contact Rachel Ward-Sale for more information and an entry form.

rachel@bookbindersoflewes.co.uk

New Year's Honours List

Many congratulations go to Maureen Duke who has become a Medallist of the Order of the British Empire in the Queen's 2017 honours list. Maureen, one of the UK's best-known binders, has dedicated her life to bookbinding and is a teacher, mentor and friend to many. Her services to the craft of bookbinding, conservation and restoration, delivered with enthusiasm alongside an astonishing depth of knowledge, have spanned several generations.

Well done Maureen, this award is genuinely deserved.

10 db masterclasses

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

NEWSLETTER OF DESIGNER BOOKBINDERS NO 177 SPRING 2017

Designer Bookbinders Masterclasses 2017

The 2017 Season of DB Masterclasses is now available for booking. Each Masterclass will be held at the St Bride Bindery in Central London with a maximum class size of only 6 students so early booking is recommended.



April 1-2, 2017

Hannah Brown
'Embroidered Leather Techniques for Fine Bindings'

You can add very attractive surface decoration to your bindings by using simple embroidery techniques alongside leather onlays. On day 1 students will learn a variety of embroidery stitches which will be used to build up a design of their choice which on day 2 will be made into a limp, multi-section, leather-bound notebook.

Hannah Brown graduated with a BA (Hons) in Three Dimensional Crafts from Brighton University in 2004. She quickly established herself as one of the UK's most prominent fine binders after winning first prize in the Designer Bookbinders Annual Competition in 2008. Due to her crafts background she is keen to incorporate alternative skills into her work including metalwork, textiles, printmaking and woodwork.

Cost: £200.00
Materials cost: TBA



May 27-28, 2017

Nicky Oliver
'Leather Dyeing Techniques for Design Bindings'

Dyeing your own leather can be an extremely creative process, enabling the binder to produce beautiful and unique covers for their design bindings. Working on natural leather, or, 'mini blank canvases', this workshop will be a mixture of short demonstrations and hands-on experimenting using a selection of different dyes, exploring each of their uses and limitations.

Nicky Oliver spent 7 years at art college and discovered bookbinding in 1996 while studying for a degree in illustration. She has over 10 years' experience working in commercial binderies and, in 2009, launched 'Black Fox Bindery', an independent bookbinding studio in North London. She was elected Fellow of Designer Bookbinders in 2016.

Cost: £200.00
Materials cost: TBA

Payment can be made by cheque or Debit/Credit card. To book places please contact Wendy Hood.
Email: secretary@designerbookbinders.org.uk / Tel: 01225 342793

Terms & Conditions and further information at:
<http://www.designerbookbinders.org.uk/teaching/dbmasterclasses/dbmasterclasses.html>



June 17-18, 2017

Mark Cockram

'Breaking and making the rules: Decorative techniques for the creative bookbinder and book artist'

This 2-day Master class will introduce participants to creative and decorative techniques in mixed media, concentrating on paper and surface decoration.

Mark Cockram is a full-time contemporary book artist and teacher working mainly from his studio "Studio 5" in London. His work is in public and private collections worldwide including the Library of Congress and the National Art Library (Victoria and Albert Museum).

Cost: £200.00

Materials cost: TBA

The Queen's Bindery Apprenticeship Scheme

This scheme, which was initiated this year, is a timely initiative for improving the prospects of the future of the craft of bookbinding. It will provide tuition of traditional and contemporary techniques with a teaching programme based on gaining vocational qualifications together with full time practical employment in working binderies.

200 applicants were whittled down to 20 and after practical assessment 2 were chosen. They have just started at Windsor.

The apprenticeship will last for five years allowing the apprentices to acquire a broad range of bookbinding skills. In the first two years they will be based at the Royal Bindery in Windsor. In the following three years they will spend increasing time in outside workshops.

City & Guilds qualifications will provide the basis of the curriculum. However the existing two levels will be extended to create new ones reflecting the full spectrum of the craft at a high level. Designer Bookbinders was invited to be involved from the outset. Lester Capon and Stuart Brockman were at the original Training Committee meeting and have been co-opted onto the Curriculum Implementation Group.

It is crucial that DB is involved with this project. Nothing is asked of us as a group but we are happy to lend our support and it is hope that in the fullness of time members of our society will offer tuition, short term or long term to the apprentices. We have a variety of skills, some unique which would complement the training available from Windsor and other binderies.

Lester Capon

Announcement

It is with great sadness that we announce that Malcolm Lamb, founder of Harmatan Leather, passed away on the 8th January 2017. He will be greatly missed by friends, family and the industry he helped shape.

12 courses

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

NEWSLETTER OF DESIGNER BOOKBINDERS NO 177 SPRING 2017

City Lit Bookbinding

Keeley Street, Covent Garden, London WC2B 4BA

A brief guide to our courses April – July 2017 & Summer school 2017

Please see website or prospectus for prices as some courses will have offers attached.

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

Enrolments: 020 7831 7831 or infoline@citylit.ac.uk

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

SUMMER TERM COURSES 2017

As usual our Taster Days take place each term – the last of the 16/17 schedule is on Sunday 18 June 10.30 – 16.00. Tutor: Nesta Davies

10 Projects for Beginners

A medley of projects to introduce you to bookbinding, come armed with enthusiasm and walk away with a stack of small books and a heap of information on materials, tools and techniques.

Course code:VD262

Thurs 04 May - 06 July 18.00 – 21.00 (10 weeks)

Tutor: Sue Doggett

Book art: a unique artists' book or a small edition

Memories, souvenirs, journeys, landscapes and cityscapes are all starting points for making a book. What's your story? Working with words and images to bring your theme to life, this course will help you develop your ideas through the structure of the book.

Course code:VD292

Mon 08 May – 26 June 10.30 -16.30 (7 weeks)

Tutor: Sue Doggett

Paper engineering: pop-ups and artists books

Be creative with paper. Develop the 2D page into 3D pop-ups. Learn folding techniques and simple books structures to explore your ideas. Suitable for beginners.

Course code VD290

Thurs 01 June – 06 July 10.30-16.30 (6 weeks)

Tutor: Clare Bryan

Book Conservation and repair: vellum-bound books

Learn to assess books and repair vellum-covered books including limp, semi-limp and boarded style. Work on your own projects in paper, cloth or leather. For those with some bookbinding experience.

Course code: VD204

Weds 03 May – 05 July 10.30 – 16.30 (10 weeks)

Tutor: Peter Spain

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. Term 3 course code VD247

VD245/246/247 Weds 18.00 – 21.00

VD247 03 May – 05 July (11 weeks)

Tutor: Gavin Moorhead

SHORTER COURSES

Introduction to gold and foil blocking –new this year

Learn how to block simple labels and spines using foil and gold leaf and how to set up and space type correctly. You'll practise blocking on paper, cloth and leather.

VD314 Sat- Sun 10.30 – 16.30

13 & 14 May (2 sessions)

Tutor: Peter Spain

Wooden Boarded binding – new this year

On this short course you will learn about early book structures and create a Coptic binding using historical techniques and materials.

Course code VD316

Fri 18.00 -21.00

16 June – 30 June (3 weeks)

Tutor: Royston Haward

SUMMER SCHOOL 2017 PROGRAMME

Bookbinding: clam shell and phase box making – new course

Learn how to make a due of presentation boxes from simple materials. Complete two soft boxes, one of each design to house existing prints or objects for future work.

Course code VD327

Mon-Wed 10 -12 July 10.30 -16.30

VD 327

Tutor Clare Bryan

Bookbinding: fold, sew and stamp; book arts for beginners

Immerse yourself in a weekend of creative book making. You will make a range of simple folded and sewn books, learn some useful skills and try out some print techniques.

Course code:VD306

Sat & Sun 15-16 July 10.30 -16.30

Tutor: Sue Doggett

Bookbinding: Crossed-structure binding

Investigate the potential of this clever binding structure. You will make two styles with coloured card covers and develop an individual choice piece using materials such as leather and textiles. Some binding experience preferable.

Course code VD326

Mon-Tues 17 & 18 July 10-30-16.30

Tutor: Nesta Davies

Papercuts: explore, design, create

Learn how to manipulate paper into abstract or representational designs. Simple cutting and folding techniques allow the exploration of silhouettes, pattern, imagery, colour and scale while structured lessons encourage personal interpretation this craft.

Course code: VD280

Mon – Wed 17-19 July 18.00-21.00

Tutor: Lara Mantell

Graphic design and bookbinding course - new course

Create a series of collages exploring layout and find innovative solutions for presenting 2D design, art and photographic work.

Course code: VD308

Thurs & Fri 20,21,27,28 July 10.30 -16.30

Tutors: Pam Williams & Ina Baumeister

Bookbinding: paper conservation workshop

An introduction to book conservation and paper repair. Try your hand at repairs to paper, loose leaf reattachment and book refurbishment. Expert demonstrations will inform your learning. Suitable for students with basic bookbinding skills.

Course code: VD294

Mon 24 July 18.00 – 21.00

Tutor: Gavin Moorhead

Bookbinding: leather conservation workshop

An introduction to book conservation and leather repair. Try your hand at removing book spines and repairing corners and edges. Expert demonstrations will inform and support your learning. Suitable for students with basic bookbinding skills.

Course code: VD309

Tues 25 July 18.00-21.00

Tutor: Peter Spain

Bookbinding: Piano Hinge binding – new course

The piano hinge binding is an unconventional design that uniquely lends itself to the use of unusual materials for its construction. This in-depth workshop covers aspects of this quirky style and its many variants.

Course code VD328

Sat-Sun 12 & 13 August 2017

10.30 -16.30

Tutor: Royston Haward

ADVANCE NOTICE OF DATES MAIN PROGRAMME 2017/2018

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.

Tutors: Sue Doggett, Royston Haward, Paolo Taddeo

VD190 Tues 18.00 – 21.00

20 Sept 2015 – 27 June 2016 (33 sessions)

City Lit Bookbinding Intermediate

An Intermediate level course for students with some experience. Learn new skills and techniques. Develop and build on existing knowledge in traditional and contemporary bookbinding including leather paring, and fine binding.

Tutor: Gavin Moorhead

VD273 Mon 18.00 - 21.00

03 Sept – 03 Apr (20 sessions)

14 courses and more

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

NEWSLETTER OF DESIGNER BOOKBINDERS NO 177 SPRING 2017

BINDING re:DEFINED

We aim 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.

Future workshops include:

March 25th – 27th

The Split Spine Binding, tutor Kylin Lee Acherman
A binding with a split spine is a unique and thought provoking structure. It ensures the full articulation of a text and its cover as well as lending 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.

June 14th – 15th

The Pompidou, tutor Lori Sauer
This elegant binding has sewn on vellum extensions that form a hollow when they fold back on themselves to the opposite cover. The boards can be covered in a variety of ways that reflect the geometry of the structure and the vellum spine is a decorative and structural feature. The Pompidou is a very strong, solid book with many opportunities for the introduction of subtle and imaginative design.

See the rest of the workshops for 2017 on our website www.bookbindingworkshops.com
email bookbindingworkshops@gmail.com
or ring Lori Sauer on 01672 85163 for complete details.

For Sale: Ideal Paper Trimmer

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New: Tue-mouche tutorial



Learn how to make a 'Tue-mouche' binding, the soft cover variation of the 'Dos rapporté' structure. The 'Tue-mouche' binding uses only paper, thread and a little glue and yet offers all the features of a 'proper' binding - protection, accessibility, durability. A nifty construction, but also an elegant one with its yap edges and discreet exposed sewn hinges, which will appeal to all lovers of construction intelligence and understated beauty.

The tutorial describes every step of the construction, with many large full-colour images. The exceptionally detailed 56 page tutorial is inkjet printed in three languages (French, English and Spanish), hand bound by us at Elbel Libro in Amsterdam and signed by Benjamin.

Level: challenging. This project requires a few basic tools but no heavy equipment such as presses, guillotines etc. A material pack is also available for this project.

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FINE BOOKBINDING

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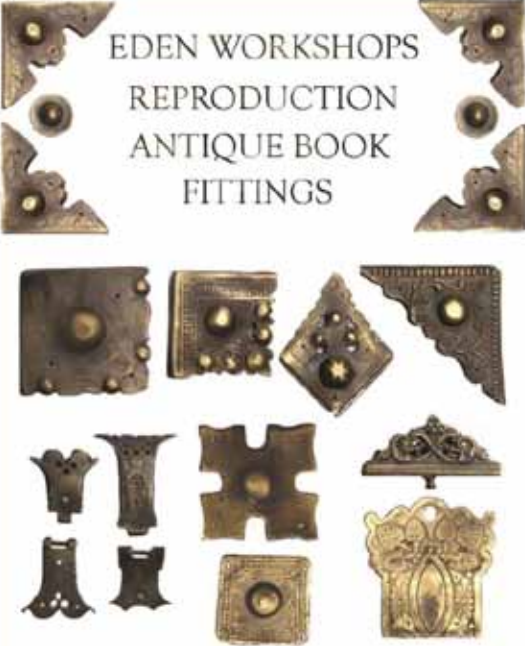


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