

designer bookbinders

contemporary book arts

NEWSLETTER OF DESIGNER BOOKBINDERS NO 178 SUMMER 2017



Editorial

Hello! I am honoured to have been asked to be the editor of the Designer Bookbinders newsletter.

Firstly, I must apologise that this is reaching you a bit later than usual. As someone who chose their field based on being able to work with their hands, there was a steep learning curve with all the swish programs needed to do the layout. I think I'm finally satisfied with the result and I hope that you are as well.

The past few months has seen the sad loss of Chris Clarkson and the launch of the second year of the Queen's Bindery apprenticeship scheme. Please apply and tell those who you think would be interested.

If you need an excuse for a holiday, Dublin and Finland would be high on my list. In this issue our From Afar article comes from Finland. The Museum of Finish Binding and the other museums and shops listed sound well worth a visit. The review from The Burning Books exhibit makes it safe to say that this is not to be missed. Make sure you get to Dublin before it closes!

There are also reviews of the DB Day of Lectures and the London Craft Week events. Both worth going to in future if you missed them this time around.

If you haven't heard of the Felsted Skiver have a look at the article about its development. I am always impressed and grateful when someone takes it upon themselves to add to our materials and methods. Bookbinding is a niche subject, but we appreciate fine tools that allow fine workmanship and I think the Felsted Skiver provides just that.

I hope that this issue is full of articles and topics that are of interest to you. If you have any suggestions or comments, please let me know. This is for you after all! I am very happy to accept submissions and requests for topics. I can be reached via t.wachtelborn@gmail.com. I hope to hear from you soon!

Have a great summer.

Talitha Wachtelborn

Summer Spotlight 2017

The year is flying by and I can hardly believe this is already the summer newsletter. It's the first from our new editor, Talitha Wachtelborn, and she introduces herself here. Remember that this is your newsletter and we encourage all members to send in information about events, fairs and anything book related that is taking place in your area. International contributions are especially welcome. If we don't know about it we can't pass it on to others!

London Craft Week took place during the first week of May and DB put on a great event at St Bride Foundation. There was a DB Now exhibition as well as the first ever Associates' Exhibition along with tutorials, demonstrations and a fantastic trade fair. It was great to see how well received it was by the public and for those who couldn't make it this time please watch out for the dates in 2018.

Remember to visit the International Competition exhibition, opening this summer, at one of its venues, here in the UK or in Boston. Your first chance to see it will be in Oxford in July.

DB committees will be working behind the scenes throughout the next few months, making plans and outlining what comes next. Please contact the Secretary or me if you'd like to join in and take an active role in what the Society brings to you.

Thanks and have a great summer.

Lori

The New Bookbinder - Commissioning editor/s – job vacancy

The New Bookbinder, journal of Designer Bookbinders, has been published annually since 1981. The journal is the flagship of Designer Bookbinders, providing a valuable resource and reference for anyone interested in the fine art of design bookbinding. With a world-wide outreach it informs on current international practice, cutting edge developments and historic features.

The current Commissioning Editor, Annette Friedrich, will be stepping down after the completion of TNB 38 (next summer, 2018), and Designer Bookbinder Publications Limited are looking for her replacement.

The new editor/s will need a vision and a desire to shape the future of The New Bookbinder.

The work is spread out over a year, so the candidate will require flexibility to accommodate the demands of the job when needed. There is an honorarium attached to this position.

The commissioning editor's position is fairly time intensive and we welcome applications from teams to share the work and joys of this truly rewarding job.

The position requires:

- Excellent knowledge in both current and historic practice in bookbinding
- Good research skills
- Good editorial skills (the ability to work constructively with contributors when editing their work, giving sensitive and professional feedback where appropriate)
- The ability to work independently and to time

- Good and effective leadership skills when working with the other members of the editorial board and design team
- Good computer skills
- Boundless enthusiasm

We do encourage you to contact us (tnb@designerbookbinders.org.uk) if you are interested, and to ask for further information. We are a supportive bunch and would like to hear from anyone who feels they may be able to bring the right qualities to future New Bookbinder issues.

Please apply in writing and include the following details:

- Who you are and where we can contact you by telephone, email or post
- Education and qualifications gained
- Employment history and current commitments
- Any relevant information to support your application

Applications should be sent to the company secretary, Jack London at:
10 Pattison Road
London NW2 2HH

2017 MEETING DATES

Saturday 23 September 2017
Fellows and Licentiates

Saturday 04 November 2017
DBPL Executive Committee

NEWSLETTER DEADLINES

Autumn Issue
01.08.2017

Winter Issue
01.11.2017

ON THE FRONT COVER

Lord's Journal from the
Burning Books Exhibition
at Dublin Castle, bound by
Trevor Lloyd

Christopher Clarkson

I am writing to give you the sad news that Christopher Clarkson died in hospital shortly before midnight on Thursday, 30 March. I had seen him at home the previous Monday and although weak, he seemed stable and much as he had been for some weeks, but his condition suddenly deteriorated on Thursday morning and he was taken by ambulance to the hospital, by which time apparently he was all but unconscious.

This is a terrible shock for us all, but particularly for his wife, Oonagh, and their children, Eoghan and Siobhan and grand-daughter Seren. No arrangements have yet been made about his funeral, but there is sure to be an event in the coming months to commemorate his life and work, and I will make sure that you know what may be planned as soon I know it myself. There will be a fuller obituary in a few days.

For those of you who know his wife Oonagh, and would like to write to her, please contact Ligatus for the address.

With best wishes

Nicholas Pickwood



The Queen's Bindery Apprenticeship Scheme



© Russell Sach/TES

Apart from one very basic workshop during my time at Edinburgh College of Art and one enjoyable but nervous day at the St. Bride Foundation, my experience of bookbinding was little to none when I came to the Royal Bindery at Windsor. With some background reading and an interest in the subject I was starting from scratch.

The processes involved in binding can seem mysterious: books themselves don't show a lot of outward signs (to the untrained eye) of their construction, and as such it's been fascinating to start to learn about their workings. Beginning with the very basic principles and techniques we are scratching the surface: determining grain direction; cutting; folding; sewing; learning the properties of different materials and the purposes of various different techniques. Seeing the work that's being done in the Royal Bindery (as well as the wealth of knowledge and range of skills necessary to do it) can be daunting: we have a lot to learn. It's also very exciting. Having the opportunity to learn in such a supportive and culturally rich environment is an amazing thing.

Matthew Stockl, Apprentice Bookbinder

The Queen's Bindery Apprenticeship Scheme was founded by a group of charities, including City of London livery companies, brought together by Royal Collection Trust in an attempt to shape a response to the lack of any rigorous, structured training in hand bookbinding in the UK.

As director of the apprenticeships, I am delighted with progress so far. We look forward to them entering future annual competitions and I hope you will take time to engage with them at DB and other events. Aiming to establish a model that can be replicated across the UK, the scheme has now been accepted to write national standards for bookbinding apprenticeships under the government's Trailblazers scheme and this work is underway. Possibilities of accessing funds through the Apprenticeship Levy begin to show exciting promise.

Recruitment commences shortly for the second two apprentices in the pilot, to start in October 2017. Application will be online through the Royal Collection Trust website, where those interested can register to be notified when the positions open. Potential new supporters of the scheme are warmly encouraged to make contact: this is an initiative of great importance for the future of hand bookbinding in this country and every bit of help will aid in ensuring its success.

Enquiries and further information: royallibrary@royalcollection.org.uk

Registration for job alerts and applications: www.royalcollection.org.uk/about/working-for-us

Philippa Räder
Head of the Royal Bindery, Royal Collection Trust



© Russell Sach/TES



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In 2015 I graduated with a BA in Graphic Design, it was during that time I became interested in book design; from letterpress pages to binding styles – it captivated me. Upon leaving University I had hoped for an opportunity where I could improve my practical skills in these areas, although I soon realised this type of career or experience is hard to come by!

From the very start of this apprenticeship we have been immersed into 'the book' and each day has offered a curious lesson, either in technique, process or history. The Bindery itself is full of wonders; materials and tools alike – every drawer is a treasure trove – the first few days were spent rummaging and discovering the essentials in a bookbinder's arsenal.

The past six months have been a mixture of theory and practical work; we have primarily been learning basic techniques and processes alongside learning about the rich history of bookbinders and bookbinding before us, all of which has been fascinating. From the beginning we have been following a curriculum set by City & Guilds and have gradually started to work on in-house binding projects such as binding quarterly periodicals into annual volumes.

It's wonderful to be part of an apprenticeship with so much history behind it and such committed, enthusiastic supporters propelling it forward.

Eleanor Lanham, Apprentice Bookbinder

Greetings from a centenarian*



It has been fifteen years since Mia Leijonstedt's excellent article on contemporary Finnish bookbinding appeared in the now legendary *The New Bookbinder* Volume 22. A lot of water has passed under the Auransilta since then and not many things remain the same.

In Finland it is no longer possible to study bookbinding full-time at college level; by 2006 it became painfully clear to all that it is unethical to train sixteen year olds for non-existing jobs in a waning industry. On the bright side, both a Further Qualification in Bookbinding programme and a Specialist Qualification in Bookbinding programme are still as much alive in Tyrvää College of Art and Craft in Sastamala as they were when they were first instigated back in 1999. These programmes are aimed at a more mature audience with prior experience in hand crafts, education, libraries, archives or a secured position in the graphic industry and are quite popular even globally thanks to a wide variety of internationally acclaimed instructors of which one must mention Lester Capon, who enjoys an almost rock star like status among Finnish practitioners and aficionados of the craft.

About half the names in the above-mentioned article are no longer relevant. Two former Roehampton alumni who for a period shone in the UK, to our loss, pursued

other avenues. Of the old world masters Toivo Salo of Kirjansitomo V. & K. Jokinen in Helsinki and Antonia Grotenfelt from Juva are now retired and Juhani Roininen, Meister der Einbandkunst, passed away in 2015. He is missed; his memory lives in our ways.

Most new names to pass the torch and to watch have a connection to the Tyrvää College of Art and Craft in Sastamala: calligrapher, book artist Terhi Hursti and bookbinder masters Claudia Wegmann, Tarja Rajakangas and Elina Lundahl. This list is not definitive and omits a horde of skillful people.

The Jacob Granström Society, the Finnish attempt at a society of designer bookbinders, flourished from 2000 to 2005. It was formed to organise bookbinding competitions and exhibitions starting with "The Grand International Bookbinding Exhibition of 2000". In addition to competition and exhibition catalogues the society published 4 issues of *Kuitusuunta* (grain direction) magazine. The last number had a five-page spread of an original illustrated story by Philip Smith, both in English and Finnish and it is now a collectors' item. After the society finally suffocated from bureaucracy, a pronouncedly informal circle of bookbinders communicating online succeeded it and meet annually to have a nice time and to visit book related sites around the country. This summer we plan to go to Tallinn, Estonia!

Espoo, the second largest city in Finland is the home of Espoon Kirjansitojat - Esbo Bokbindare bookbinding organisation that acts as a hub of bookbinding activity in the capital region. It publishes a monthly newsletter and is the responsible party in Finland for the Quinquennial Nordic Bookbinding exhibition next year.

If you ever consider paying our country a visit, Luostarinmäki Handicrafts Museum in the beautiful city of Turku has among its treasures an authentic nineteenth century bookbinders shop.

Pukstaavi - The Museum of the Finnish Book opened in 2011.

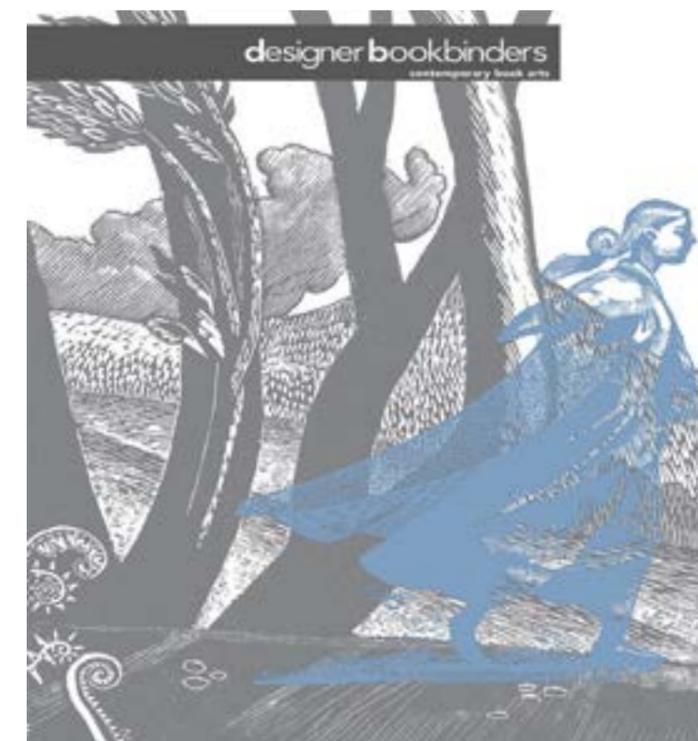
Instead of Helsinki it is located, again, in Sastamala, just a few hundred yards from Tyrvää College of Art and Craft and its bookbinding department. The museum boasts a beautiful and instructive half a room of examples of bookbinding techniques and materials. If the collection still leaves you craving for more book related fulfillment, have a cuppa at the cosy museum

cafe, give me a ring and I might be persuaded to give you a tour of the college bindery as well.

Harri Tapio Aaltonen, NTM

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*our republic turns 100 this year



The Designer Bookbinders' Annual UK Bookbinding Competition 2017

We are encouraging binders, book artists and anyone with an interest in designing and making books to take part in this year's competition. There is still time to enter so why not have a go? Everyone must bind the set book but we welcome open choice books and artists' books as well.

To enter the competition, you must first purchase a copy of the set book which this year is *Emily Dickinson: Selected Poems*, illustrated by Jane Lydbury and published by The Folio Society.

The book will be delivered to you in printed and folded sections ready to bind. You may do this using a traditional book structure, or adopt a more experimental approach.

The cost of the set book is £25 to DB members and £30 for non-members to include packing, postage and entrance fee. The closing date for entries is October 14th 2017.

For more information please visit: <http://www.designerbookbinders.org.uk/>

You can also find out more about the set book at: www.foliosociety.com/dickinson

Our annual 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.

Illustration from The Folio Society edition of *Emily Dickinson: Selected Poems* © Jane Lydbury 2017

Minutes of the Annual General Meeting of DB

Held at 2pm on Saturday 08 April 2017 at the Art Workers Guild, 6, Queen Square, London WC1N 3AT

Present

Jack London (Treasurer), Wendy Hood (Secretary), Keith Adams, Jenny Allison, Jeff Altepeter, David Aspinwall, Glenn Bartley, Richard Beadsmoore, Douglas Bevans, Meg Davies, Julia Dummett, Annette Friedrich, Eri Funazaki, Flora Ginn, Angela James, Peter Jones, Jeanette Koch, Gene Mahon, Alison Maltby, Bernard Middleton, Rebecca Philio, Gill Pickup, Becky Price, Clare Prince, Phillippa Räder, Lori Sauer, Robin Shearmur, Frank Taylor, Ann Thornton, Rachel Ward-Sale, Frances Wentworth, Dan Wray.

Minutes of the Previous Meeting held on 16 April 2016. The minutes of the previous meeting were accepted.

Matters Arising

There were no matters arising.

President's Report

Lori Sauer delivered her President's report. Good afternoon everyone and I'd like to welcome you to the 2017 AGM. Thank you for coming. DB has had a very busy year that started with our first participation at London Craft Week last May. For those who are unfamiliar with the event, it's a week that showcases the very best in British and international craft. Over 200 venues around London are open for the public to visit. These include established museums and galleries alongside hidden workshops and places not normally accessible. It's possible to see work by established makers as well as those who are yet to be discovered. DB collaborated with St Bride Foundation for a very successful event and the partnership is repeated next month that promises to be bigger and better. A day of demonstrations and tutorials will take place on the 6th of May, along with a trade fair and our first ever Associate's exhibition. We encourage all Associates to bring a binding, or two, along on the 6th for display. A vote for the public's favourite binding will be announced at the end of the day with the winner receiving a £50 voucher from Shepherds. There will also be a DB Now exhibition on in the Layton room. As a visitor remarked last year, it's like a mini conference and all for free. Many thanks go to Rachel Ward-Sale for organising LCW, it's a big job.

Coinciding with LCW last year the F&L had their annual Covered exhibition in the Layton room. Peter Jones and Lester Capon organised this and I extend our thanks to them.

Dominic Riley and Richard Beadsmoore have organised the DB Lecture series for the last 2 years, thank you both for this. Sadly the turnout for the lectures has been, to put it mildly, disastrous. We're perplexed why they are now so poorly attended because the line-up of speakers has been exceptional. DB is taking a close look at this and plans are in the making to restructure when the lectures are held in the hope that more people are able to attend. Watch the Newsletter for information.

We participated at the ABA Book Fair at Olympia late in May last year. Thanks go to Sayaka Fukuda for taking charge. We have decided not to participate this Spring in order to concentrate our energy on London Craft Week. (You can see that I'm really trying to promote this event!)

The Newsletter team changed at the beginning of this year and I'd like to thank Dan Wray and Kieke Schaaper for all their excellent work – we will sadly miss Dan's very entertaining editorials. The job of editor has been taken over by Talitha Wachtelborn and we're all looking forward to her new plans and first issue that is due out in June.

The publication of the 2016 TNB was another triumph for its editor Annette Friedrich. She has really made it a journal of International importance for Bookbinding. Hats off to the entire team who work behind the scenes, the proofreaders and researchers.

The DB/SoB joint workshops have been hugely successful again this year. Alan Fitch, the organiser, has stood down and we owe him much gratitude for putting together such a great programme. Sarah Burnett-Moore has taken over and I know she is in the process of putting together an equally good line up of tutors.

The Master classes have also been doing very well thanks to Tom McEwan and he's continuing to schedule more for the coming months. Please let him know if you have particular binders you would like to see conduct one of these.

Our Autumn Meeting was held at Waddesdon Manor, a weekend home of the Rothschilds, that has a wonderful collection of bindings. A small group of us attended and were delighted. Ideas for future Autumn meetings are welcome – let our secretary know if there are collections that you'd like to see or other booky places of interest and we can take it from there.

The Annual UK Bookbinding Competition took place at St Bride in November. Entry numbers were down but there was still some stunning work for the judges to choose from. Congratulations go to the first prize winner for the set book, Glenn Malkin, and to the winner of the first prize for the open choice and winner of the Mansfield Medal, Yuko Matsuno. The new Competition Committee, led by Kate Holland and Sue Doggett, did a great job and I'm sure this year's show will be equally interesting. Please remember to buy your set-book and get it finished by the deadline. In February we welcomed Lee Hillman as a new Licentiate and look forward to seeing his work in our future exhibitions.

And how could I not mention Collect? Our participation at this prestigious art fair held at the Saatchi gallery has been 3 years in the planning with many hurdles to jump. But the feedback from the public and from influential visitors has been overwhelmingly positive. All the binders who took part produced wonderful work and it would not have been the success it was without them. It wouldn't even have happened without Annette Friedrich's determination and drive to get us there. Well done Annette and your team, Sayaka Fukuda and Jo Bird. We hope to be there again in 2018.

Final recognition goes to our treasurer, Jack London, who is always there, at every meeting, and who never fails to keep our finances sound and in the black. Wendy Hood, our secretary, is the glue that keeps the Society together. We are forever grateful to have her. Many thanks too to the executive committee who keep the integrity of the Society intact and strive to make DB one of the best bookbinding societies, anywhere.

In brief, I'd like to mention what's coming soon. Again, London Craft Week next month is going to be well worth a visit. Please put it in your diary. In July the International Competition Exhibition opens in Oxford. This major event, organised by Jeanette Koch, is a must for everyone to visit. You can find all the details of dates and times on the DB website. Don't miss it.

Thank you very much.
Lori Sauer

Secretary's Report

Wendy Hood reported that the total number of Designer Bookbinders members as of 08 April 2017 was 529. Of these, 308 were UK members, 98 were EU members and 123 were rest of the World members. Wendy reported that UK membership had decreased from last year, EU membership had increased and worldwide decreased. Designer Bookbinders had 16 Honorary Fellows, 30 Fellows and 7 Licentiates.

Honorary Treasurer's Report

The Treasurer reported that, due to illness, he had been unable to prepare the accounts ready for presentation at the AGM and he apologised to those present at the meeting for this. The accounts were currently with the auditors and would be presented at the next Executive Committee meeting to be held in June. A digest of the accounts would be forwarded to all Fellows and those present at the AGM meeting before June.

Introduction of the Executive Committee for 2017-2018

Lori Sauer introduced the Committee for the next term.

Richard Beadsmoore (Licentiate)
Jo Bird (Fellow)
Julia Dummett (Associate)
Sayaka Fukuda (Associate)
Angela James (Fellow)
Peter Jones (Fellow)
Jeanette Koch (Associate)
Rachel Ward-Sale (Fellow)

Any other business

Lori Sauer welcomed staff and students from the North Bennet Street School, USA, to the AGM and hoped they enjoyed their week in London.

Review of Parliamentary Bindings Exhibition

It is a rare review in this magazine that contains adjectives such as “jaw-dropping,” “eye-popping,” and “bedazzling.” Yet for those attending the opening reception in the staid State Apartments of Dublin Castle these terms and others were used in describing the new exhibit entitled “Burning Books, June 1922: The Destruction and Recreation of the Irish Parliamentary Bookbindings.” (3 April – 1 September 2017)

The Exhibition is the work of Dr. Philip Maddock of Rhode Island (USA). Born in Dublin, Philip became a doctor and early on began collecting Irish literature and Irish fine bindings. After moving to the United States he started binding as a hobby in the 1990s as a way to learn skills that would help him understand his collecting interests which focused more and more on Irish bindings.

In 1990 Philip became curious about, and later entranced by, the Irish Parliamentary Bindings which had been destroyed by fire when the Public Records Office burned in 1922 during the Irish Civil War. Fortunately for us, Philip tracked down the rubbings of these spectacular bindings which had been made in the 1890s by Edward Sullivan; through the binding historian Maurice Craig he discovered some photographs as well. From these raw records, Philip was able to identify, outline and have cut the brass tools necessary to replicate the original binding designs. During the past 10 years Philip commissioned the creation of 14 different Parliamentary bindings. All of these bindings are exhibited.

The first room of the Exhibition is devoted mostly to 18th Century Irish bindings. One particular standout is a Bible from 1692, a gem in itself. This is as an appetiser for the second room, the largest, which displays the 14 Parliamentary Bindings. The display is simply dazzling. Books are displayed in clear cases at eye level in such a way that one can circle and see the entire opened cover. The lighting is impeccable, highlighting the gold tooling for incredible effect. Philip’s commission of these bindings was executed by the renowned bookbinder Trevor Lloyd who, as a finisher, met the challenge of consistency in hand tooling a mind-boggling amount of impressions with gold leaf. Some of the covers required over 8,000 impressions in order to create these unique designs. The feather work ripples like moire silk, the paper onlays seem to float. The designs themselves, while still bi-laterally symmetrical, are wondrously complex.

Further into the exhibition is a display of the tools cut for the project, and a final room is arranged to show the stages of creating a binding. This gives a sense of the techniques used in bookbinding, making the process understandable for those who have no background in our craft. An illustrated catalogue will be published later this summer.

If one needs more nourishment after this feast, Marsh’s Library and the Edward Worth Library are nearby. However, start with “Burning Books, June 1922,” as the glory of this exhibit is transient. A more academic review might end by relating how this exhibition exemplifies “Ars Omnia Vincit.” However, I prefer to tell one and all to hie over to Dublin and be “gob-smacked!!”

Samuel Ellenport

Samuel Ellenport has been a bookbinder since 1971, and proselytizes through lectures, writings and teaching. He received the Guild of Bookworkers Lifetime Achievement Award for service to the profession in 2014.



DB Day of Lectures at the Art Workers Guild

The Spring lectures on March 4th were a feast of talks about books through the ages — from book art, the challenges of conserving ancient manuscripts, the history of fine binding, and innovative binding structure.

The morning opened with book artist Karen Bleitz, and her extraordinary work exploring the essence of language and its meaning. In her talk she concentrated on a major piece, *The Mechanical Word*, asking: “What if words had fixed laws and rules that regulate their use? What if they were more like machines? What dialogue would that bring about?”



This talk was one of the more conceptual and philosophical we have heard in recent years in DB, but Karen took us through the evolution of the design, planning and execution of the project superbly. Put simply, *The Mechanical Word* is a series of books in which is constructed a mechanical language composed of cogs, cranks, levers and gears. It is beautiful to look at, and indeed work, as one turns the cogs of the pages, and it has the power to amuse as well.

Next, conservator John Gillis from Trinity College, Dublin, shared one of the most remarkable stories of our times.

The Faddan More Psalter, dating to the late 8th century, is written in Latin in the insular script, and comes from the age of the great Irish illuminated manuscripts. Although in a poor state of preservation when found, many features of the original binding have survived. A large part of his talk focused on the various methods he devised for prizing apart the pages, using a few



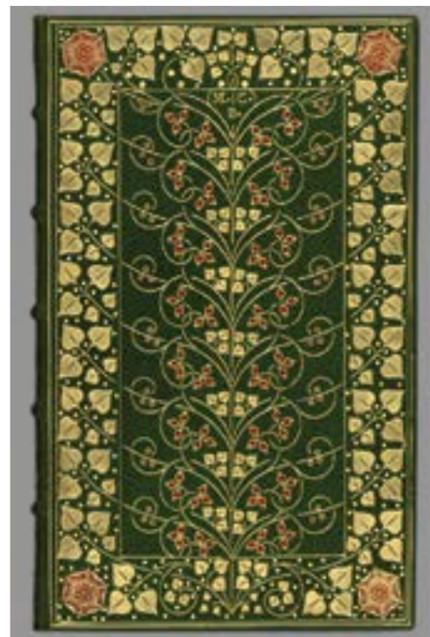
specialised tools and a great deal of care.

Of course, John was talking to bookbinders, and so he saved the best till last: the mystery surrounding the book’s cover. It is a vegetable tanned leather, possibly goat, but two features made him question its relationship to the manuscript. Firstly, the structure and shape of the limp leather wrapper-style cover is more reminiscent of North African and near Eastern books than those made in Ireland at the time. Secondly, the cover was the wrong size: it has clearly been cut down from another book cover. This leads of course, to all kinds of interesting speculations. More research is needed to discover the truth behind this beguiling mystery, but this has to be one of the most gripping tales we have heard in years.

The Faddan More Psalter is now on display at the National Museum of Ireland, where it is celebrated as one of the museum’s top ten treasures.

In the afternoon, renowned bookbinding historian Marianne Tidcombe shared her personal view of Fine Bindings and their great importance in the world of Art. It was fitting that, as an old friend of Bernard Middleton, she was giving the Middleton lecture — named after Bernard’s late wife Dora, who was a tireless volunteer for DB and herself an honorary Fellow. It was nice to see Bernard at the lecture, in his usual seat at the back of the hall.

Her lecture touched on all the main aspects of the craft and argued that the desirability and the value of fine bindings are tied up as much in their particular craftsmanship as in their design.



She traced the evolution of fine binding up to the Arts and Crafts era, showing how the out-pouring of beautiful bindings at this time ensured that the craft survived into the twentieth century. Indeed, we would not be here today had it not been for the intervention of William Morris and friends in the 1890's.

Slide after slide gave us a great insight into the history of our craft at the higher end, when for whatever reason — whether luxury or indulgence — it was possible for binders to produce work of sometimes unimaginable splendour.

In conclusion, Marianne discussed what it is that makes bookbinding a fine art today. Looking to the future of hand-bookbinding, when patrons and collectors expect to pay huge sums for art, she asserted that the craft's survival, and certainly its success, will be determined by its craftsmanship.

It is always good to have a current Fellow to speak at the day of lectures, and given that it has been fourteen years since Peter Jones spoke to us, there was a lot to catch up on!

Peter takes the idea of the bound book into new and exciting directions through his use of non-traditional materials — not just wood, but also acrylic — as well as experiments with new structures and techniques. The binding is always specific to the book, and he is constantly seeking solutions to the needs that each book presents.

This talk was a real treat for us, as Peter led us through the design, creation and execution of a number of recent bindings which use these new approaches. Much of the content of his presentation had less to



do with bookbinding as we know it and more to do with the materials and techniques used to create these extraordinary covers of joined wood, acrylic and leather covered board.

As a special treat, Peter showed some of the bindings he has made with Lester Capon, also a well known Fellow of DB. Their remarkable collaboration began a few years ago when they decided to create a binding where each prepared a board — front or back — but unseen from each other. The results are stunning — it is extraordinary that this risky venture produced bindings which harmonise perfectly whilst showing off their two very different styles. It was a marvellous way to finish Peter's lecture and also to wind up the day: demonstrating how everything we do as bookbinders is in the end about the ancient art of collaboration.

Dominic Riley

Midori Kunikata-Cockram

In spite of being a distinguished maker of fine European bindings, Midori Kunikata-Cockram has lost none of her enthusiasm for traditional Japanese binding. In 90 minutes at the DB Open Day she managed to bind two classic Japanese book structures - one Yotsume Toji (literally Four Hole Binding) and the other Musubi Toji (knot binding). Japanese methods of binding look unfamiliar to a western bookbinder. The text block is made by folding sheets of lightweight paper in half down the foredge. The spine edge of the sheets remains open until secured to other sheets using "paper thread" (a thin roll of "koso" paper formed into "thread" using just dexterity and damp fingers) which was pushed through two pairs of holes and tied neatly on the reverse.



Since each page is a double sheet folded at the foredge the reverse side of the paper is never written/printed on. Midori trimmed the text block (head, tail and spine - not foredge) using a sharp blade, because much of handmade Japanese paper comes in a variety of sizes, in part determined by the area of the country where the paper is made. Midori handed round a sheet showing some of the more common sizes.

The next stage was to attach corners to the text block. Using a small amount of paste Midori deftly folded two small rectangles of silk around the spine edge at head and tail of the text block. Next she selected some decorative paper to use for covers (cut approximately 15mm larger at head/tail/foredge and slightly less at the spine). With a couple of dabs of paste on the first and last sheets of the text block, the cover sheets were positioned and put under boards. After leaving to dry for about 15 minutes Midori punched sewing holes through covers and text block using a template to mark the sewing positions. The Four Hole Binding required (surprise) four holes. The Musubi Toji binding required eight holes (two groups of four). Sewing the four hole binding looked more complex than it actually was - but too complex to explain in this report. The four hole book was sewn using heavy silk thread. The Musubi Toji book was sewn using a bundle of 10 silk threads, which, when tied, made a decorative tassel. Finally the



decorative covers were folded over and the turn-ins pasted to the first and last leaves of the books.

Midori made the processes appear quick and simple, but as she explained in her introduction, a neat looking book depends on the binder being very accurate and precise in their work. The audience of around 15 was very attentive - including some experienced binders, some on training courses and some with just a general interest in books and all things Japanese.



For more information about Midori's work and the courses she runs in Japanese binding, please visit: <http://jadebookbindingstudio-jadestudio.blogspot.co.uk/>

Patrick Gibbins

Peter Jones

Peter Jones gave his London Craft Week tutorial in the Caxton Room at St Bride Foundation on Saturday 6 May to a musical accompaniment of a jazz session floating up from the Bridewell Theatre! Slightly disconcerting for the first few minutes, but very soon everyone was gripped by the content of Peter's talk as he gradually unfolded his methods and design ideas for his recent commission, "Storm at Sea".

For binders present it was invaluable to hear the considerations that need to be thought through before starting a binding. Getting started and finding the inspirational spark is the hardest bit. Peter begins with the structural part. He explained how he never imposes a structure on the book, other than observing two criteria: the finished book must be accessible to read and well protected when closed. He then examines the properties of the text-block: weight and texture of paper, grain direction, number of sections, overall size and format, and what is the purpose of the binding when finished. All need primary consideration and sound decisions follow. However, function is the keyword, so then decisions on materials are made, and so on. Most of his work is speculative so he has a free hand in his choices. If a client commissions a piece imposing certain requirements which are not appropriate in his view then he would rather turn them down than do work that was not going to be enjoyable. A refreshingly honest admission! So structure is the starting point, and then he looks for inspiration to 'dress' the book. This comes from the typographical layout, reading the text and making copious notes of specific passages, noting the atmosphere of the content which trigger off images, reading around the subject of the text - anything that captures the imagination in order to grasp the essence of the text.

That was the theoretical introduction to Peter's talk that set the scene for the actual binding on show, "Storm at Sea". A brief description of the binding may help here: a sailing ship is depicted riding a stormy sea. The hull and boom of the ship are solid wood, the sail is natural linen, and the sea and sky areas are leather with gold foil tooling details to the waves and lightning strikes. The spine of the book represents the mast of the ship.

Peter thoroughly enjoyed this commission, but it was not as straightforward as it might have been. Slim in format, the paper was thick with wrong grain direction, so impossible to back after rounding. However his design demanded a shoulder which he had to

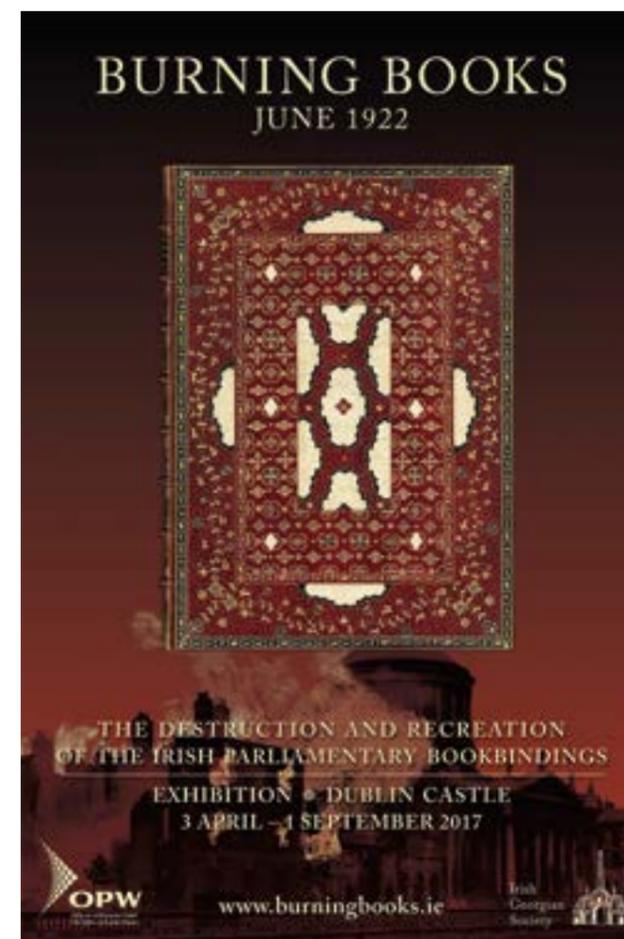


create by double sewn endpapers. He then laid out six large format planning sheets covered in pencil drawings and notes and took us all on a fascinating journey. These were a series of full size format representations of the binding showing the progression of the design based on storm-sea-sky-hull-sails-mast. There had been no physical 'making' up to this point, just a painstaking process of balancing the design elements of sky, receding waves, sails, planks of the ship, and relying on his previous experiences to foresee any constructional problems. The final working drawing was his blueprint for the whole structure, an accurate template to start making all the component parts to size, which would then fit perfectly together. As he had trained as a joiner, his craftsmanship with wood is immediately apparent in his bindings, but through a series of slides on his computer, it was mind-blowing to see how much precision and meticulous care lay beneath the surface of this lovely binding. One intriguing element was under the spine linings. There are three different board attachments! Sewn on six tapes, the top and bottom sections were laced into the boards, and the middle section was a double board construction to allow the wooden plank section to sit perfectly between the open joint sections above and below the wood. The spine covering therefore was complex which certainly intrigued and inspired me to try something similar! Carbon fibre rods slotted vertically down finely drilled holes through the boards and the three assembled shaped wooden planks to give strength and stability to the whole construction. Photos of the woodcutting process, using his German Proxion kit, were impressive although the machine

apparently blew up half way through but didn't damage the book fortunately!

A disciplined worker, Peter religiously makes notes at the end of every working day as to what he did and how he did it, where things went wrong and how he changed his methods – an invaluable record and good reference information for the next binding. There was lots to learn from this tutorial, and although not many of us work in wood using such precision equipment, Peter's dedication to planning and perfection was really moving, and some of his meticulous methods outlined above provide sound and helpful advice to us binders striving to move our own work forward.

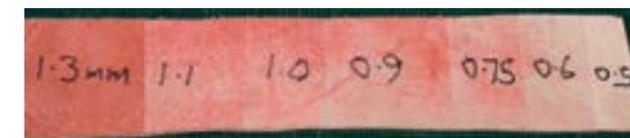
Jeanette Koch



Developing the Felsted Skiver



When I retired a few years ago I wanted to combine my lifelong interest in photography and bookbinding to make photobooks. While I was developing my skills I had the opportunity to use several types of razor blade paring machines but couldn't justify the cost of a good one so I thought I'd make my own. As a retired engineer with a home workshop, this wasn't a problem. Several bookbinding classmates asked if I could make one for them and several other people suggested I might even make my fortune out of it¹, and so the idea of developing my own paring machine was born. We humans like to give things names so an early question was what to call it. I live in a village called Felsted whose main claim to fame is a private school (in Britain we perversely call these 'public' schools) founded in 1564. When I was a lad in state school education I thought that anyone in private education was a loafer and a skiver. This was, of course, an incorrect assumption but the double meaning of 'skiver' as a 'dodger of work' and as a 'process of progressively thinning material' amused me and so I adopted the name for my machine.



Another early question was 'which razor blade is best for paring leather?' Most binders have their favourite brand but there was no hard evidence and as an engineer I like good reliable information on which to base my prejudices, so I set about testing some of the brands on the market. The conclusions could be of interest to anyone using double edged razor blades for paring leather and can be downloaded free from the Felsted Skiver Web site².

It was always my intention to build a basic model of paring machine at as low a cost as I could (picture me if you will, in my frayed fingerless gloves huddled over a

candle in mid-winter). I've been through several stages of prototype to get a rigid machine with accurate repeatable adjustment that I can hand-make in my workshop. Sure, the design could be refined for greater volume production and out-sourcing but let's face it, it's a niche market in a specialist area with existing manufacturers, so I'm not expecting to sell too many units a year. Mind you, if turning goats into books suddenly becomes as popular as soccer I might have to revise my marketing strategy.

The Felsted Skiver's main purpose is to thin leather for inlays, on-lays and labels. The anvil will tilt for chamfering³ turn-ins and the frame is large enough to take rolls of leather so that the hinge areas of full leather covers can be thinned. Thinning down larger areas of thick leather, such as, say, an ex-partner's favourite coat, is also possible but takes a bit longer. An unintended bonus is that the machine will also pare paper.



I've demonstrated the skiver at several events and received some useful feedback. One piece came from the machine itself: I was concentrating more on what I was saying than what I was doing and managed to cut myself on a blade (this was before I tested razor blades



and found they are twice as sharp as scalpel blades! I now have more respect for them). As a result I developed a magnetic stylus to improve the safe handling of blades⁴.

Several professional binders have suggested improvements that will speed up operation of the machine, particularly the ability to quickly open and close the blade gap. I am working on this development and several others, and have another prototype on test. These additional features will inevitably add to the cost, which is getting away from the no-frills idea of the original design so I plan to sell the enhancements as an upgrade kit for the basic machine; if you have already bought a Felsted Skiver you won't have to scrap it and if you haven't bought one yet you will have two versions to choose from.

Malcolm Raggett

Notes:



Malcolm Raggett, maker of the Felsted Skiver, demonstrating the machine to a bookbinding class at Morley College, London

DB/SoB Joint Courses

Tutor	Dominic Riley	Freya Scott	Hannah Brown	Lori Sauer	Abigail Bainbridge	Nesta Davies
Date	23-24 September 2017	18-19 November 2017	3-4 February 2018	24-25 March 2018	28-29 April 2018	30 June to 1 July 2018
Topic	Gold Tooling on Leather	Marbling paper to make a Photograph Album	Surface decoration Techniques	Strapped-on case in Fabric	18th Century French binding	Mastering minatures
Venue	Conway Bindery, Halifax	Freya's Bindery, London	Masonic Hall, Bradford-on-Avon	Daffodil Barn tbc	LCBA, London	Daffodil Barn tbc

DESIGNER BOOKBINDERS BURSARIES 2017/18

Designer Bookbinders is pleased to have the opportunity to award bursaries to provide financial assistance towards the cost of the current programme of DB Masterclasses and Joint DB/SoB Workshops. The bursaries are aimed at:

- UK binders who need financial help to cover the class fees. Bursaries of £150 will be awarded to contribute to the cost of a DB Masterclass. Bursaries of £100 will be awarded to contribute to the cost of a Joint DB/SoB Workshop.

- Overseas binders who wish to travel to the UK to take part in the classes and need help with travel costs. Bursaries of £200 will be awarded to contribute to the cost of a DB Masterclass or a Joint DB/SoB workshop.

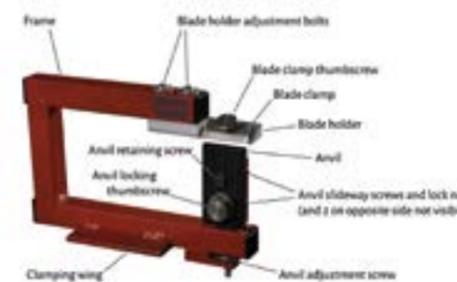
The normal terms and Conditions for bookings will apply to the Masterclass and Joint Workshop series.

The number of bursaries is limited and they are available to bookbinders and practitioners of the craft who are seriously and actively pursuing ways to extend their skills and learning. Applications will be accepted anytime after classes are announced but MUST arrive no later than 3 weeks prior to the class date. Participants who have already booked for the remaining 2017 masterclasses are eligible to apply immediately.

Anyone who wishes to take advantage of these bursaries is asked to email or write to the DB Secretary naming the Masterclass or Workshop of choice. They will then be asked to complete an application form to be considered before an award is made.

If you would like any further information please contact the Secretary, Wendy Hood at secretary@designerbookbinders.org, Tel: 01225 342793, or write to 24, Junction Road, Bath, Somerset, BA2 3NH.

1. No, I wasn't taken in by this suggestion, even for a decimal of a millisecond
2. http://www.mraggett.co.uk/felstedskiver/razor_blade_test_report.pdf
3. Imagine my surprise to find a lovely word like 'chamfer: a sloping surface at an edge or corner' is not in common use by bookbinders. C'mon folks, give it some love!
4. Dare I mention that you can buy this separately on my Web site, although a magnetic stylus is included in the Felsted Skiver's tool kit.



Places still available on DB Master Classes:

July 22-23, 2017

Sol Reborá: 'Flexible Leather Link Structure' Cost: £200.00 Materials: TBA

November 25-26, 2017

Mark Cockram: 'Breaking and making the rules: Decorative techniques for the creative bookbinder and book artist' Cost: £200.00 Materials: TBA

Email: secretary@designerbookbinders.org for details or to book a place.

Bibliotheca Wittockiana Courses

"Matter to be Connected" 4-7 July 2017

Trainer: Yasmina Abouddar
Price per person: 165 euros
Schedule: 10 am-5pm

"Box and Case" July 11-14, 2017

Trainer: Yasmina Abouddar
Price per person: 165 euros
Schedule: 10 am-5pm

Registration Tel: +32 2 770 53 33
or via info@wittockiana.org

BINDING re:DEFINED

2017 Workshops

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

June: **The Pompidou** with Lori Sauer

September: **Magnets on Books and Boxes** with Nadine Werner

October: **Stub Binding** with Lori Sauer

Please visit our website bookbindingworkshops.com, email bookbindingsworkshops@gmail.com or ring Lori Sauer on 01672 851638 for complete details.

Exhibitions and dates

International Competition

Exhibition Touring Dates

Weston Library, Oxford - 18 July - 20 August
(Private View on 17 July)

Library of Birmingham - 23 August - 28 September
St Bride Foundation, London - 2-14 October
(Private View on 2 October)

North Bennet Street School, Boston, USA - 3 November
- 22 December (Private View on 2 November)

The Very Rich Hours of the Poor Book

at Biblioteca Wittockiana, <http://wittockiana.org/en/>
7 June 2017 - 10 September 2017

Burning Books

at Dublin Castle, <http://www.dublincastle.ie/event/burning-books/>
3 April-1 September 2017

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

Bookbinding: clam shell and phase box making

Course code VD327

Mon-Wed 10 -12 July 10.30 -16.30

Tutor: Clare Bryan

Bookbinding: Crossed-structure binding

Course code VD326

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

Tutor: Nesta Davies

Graphic design and bookbinding course

Course code: VD308

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

Tutors: Pam Williams & Ina Baumeister

Bookbinding: Piano Hinge binding

Course code VD328

Sat-Sun 12 & 13 August 2017

10.30 -16.30

Tutor: Royston Haward

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Tutor: Kathy Abbott

VD333 Tues 10.00 – 16.30

19 Sept – 13 Mar

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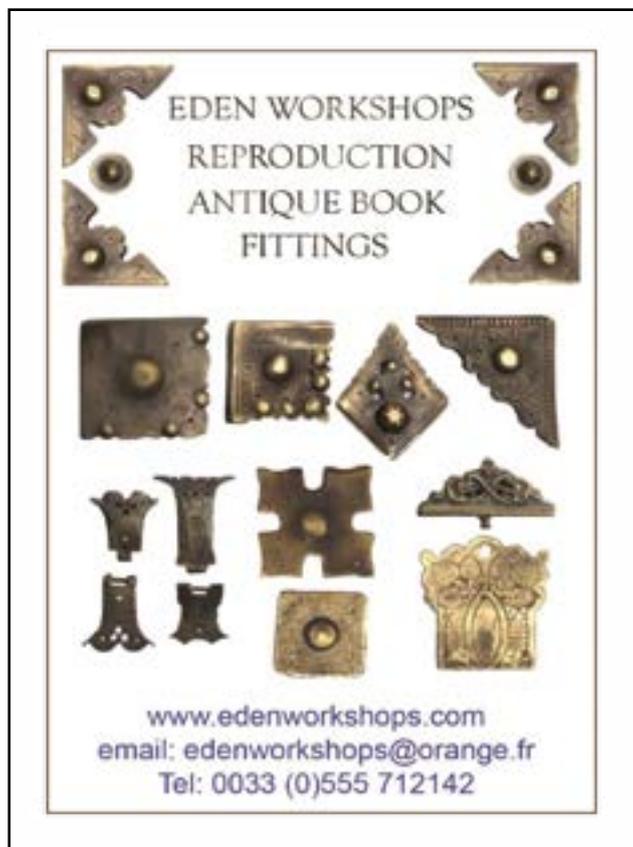
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