

# 2019 Canberra Workshops

## Chemise Philippa Räder

Saturday 19 & Sunday 20 October  
Fee: \$250

Deposit of \$100 required to secure a place  
Material fee and tools required: TBA

In the two day workshop, participants will first make a model of the two-part wrapper to understand the method: a leather outer layer, pared, moulded and tooled as appropriate to match the original cover, is sandwiched to an aerocotton inner formed over a hand-made paper core. They will then create a full-size bespoke chemise to fit their own book. Careful attention to detail and precision in construction results in a facsimile protective chemise that retains 'shelf appeal' and provides protection without undue bulk.

Each attendee will need to bring a full leather, tight-back binding with raised bands, at least 30cm high. An inexpensive second-hand bookshop purchase will be ideal.

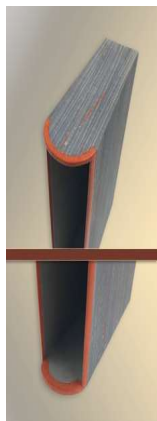


## Leather Entry Slipcase Dieter Räder

Monday 21 & Tuesday 22 October  
Fee: \$250

Deposit of \$100 required to secure a place  
Material fee and tools required: TBA

This is an excellent opportunity to construct a slipcase for your favourite book. The leather-entry slipcase has an opening covered in fine goatskin, and is rounded at the head and tail to fit the shape of the book spine. It is a strong, secure and elegant structure which protects while showing off the spine of the book. The majority of the slipcase is covered in cloth or decorative paper.



## Tomorrow's Past - Conservation Bindings Kathy Abbott

Wednesday 30 & Thursday 31 October  
Fee: \$250

Deposit of \$100 required to secure a place  
Material fee and tools required: TBA

The two-day workshop will look at the work of Tomorrow's Past\* and two innovative book structures.

A paper-covered conservation binding is fully reversible, opens completely flat and is perfect for making at home with limited tools or equipment. The cover literally clips on to a primary wrapper.

The second structure is the 'Polo Binding'. A simple, non-adhesive structure which is perfect for when you have a book without a cover that does not need re-sewing. We will sew a blank book with an unsupported link stitch; then attach the cover using a secondary sewing over leather rings.

Variations in the basic technique and materials can be used - the possibilities are endless!



## Leather Paring & Knife Sharpening Dominic Riley

Saturday 2 & Sunday 3 November  
Fee: \$250

Deposit of \$100 required to secure a place  
Material fee and tools required: TBA

Successful leather binding requires a sharp paring knife and good paring and covering skills.

This two day workshop will focus these important techniques. First, we will look at knife sharpening, comparing different approaches - the diamond stone, Japanese water stones, abrasive sheets and lapping papers - until a good sharp edge is achieved. We will practice paring leather using the machine, the spoke shave and by hand with the knife. We will produce thinly pared strips useful for joints and onlays, thin down a large piece of leather, and edge pare the turn-ins for a cover. We will finish by covering a panel, concentrating on accurate edges and neat corners.

## Medieval Stationery Binding Michael Burke

Tuesday 5 till Friday 8 November  
Fee: \$500

Deposit of \$100 required to secure a place  
Material fee and tools required: TBA

Limp bindings have been popular across Europe since before the fifteenth century. They are very beautiful structures, held together with exposed sewing, and were used for both printed and blank books. They employ a range of sewing structures, decorative spine patterns and ingenious fastenings.

The four day workshop will make five historical structures, starting with a simple binding held together with tacketts, then create a simple longstitch binding, a more complex linkstitch, and then combine the two. We will finish with a linkstitch binding with a wooden spine plate and additional decorative sewing. Our covers will be made from a variety of materials: handmade case paper, card made from laminating two sheets of paper, and vellum - in this case an old legal indenture. One of the skills learnt in the workshop is how to clean, flatten and line the vellum to make it suitable for use as a book cover. Our books will be further embellished with various closures and ties (including hidden magnets!), and ornamented with buttons, bosses, secondary sewing and woven thread.



# 2019 Canberra Workshop Tutors



Dominic Riley

Dominic Riley is a bookbinder, lecturer and teacher. He studied Art History and English at Leeds University, and bookbinding at the London College of Printing. He lived for ten years in San Francisco, where he founded the bookbinding programme at the Center for the Book: he returns there each summer to teach. He has his bindery in the Lake District, from where he travels across the UK teaching and lecturing. He specializes in restoration and design binding, and has won many prizes in various competitions. He was elected Fellow of Designer Bookbinders in 2008. His bindings are in collections worldwide, including the British Library, the Grolier Club in New York and the V&A. In 2013 he won first prize, the Sir Paul Getty Award, in the International Bookbinding Competition. Dominic co-founded both the SoB Seminar and the SoB/DB joint workshop series. He is President of the Society of Bookbinders.



Kathy Abbott

Kathy Abbott served a four-year apprenticeship in bookbinding and then gained a Higher National Diploma from the London College of Printing, London (UK) followed by a BA (Hons) degree in Bookbinding from Roehampton University, Surrey (UK). She teaches advanced level Fine Binding at the City Lit, London and conducts bookbinding workshops across the UK and overseas. She is a partner in Benchmark Bindery, established in 2009 with Tracey Rowledge, a founder member of the group: Tomorrow's Past and is the author of Bookbinding: A step-by-step guide, published by the Crowood Press in 2010.



Philippa Räder

Philippa Räder is Head of the Royal Bindery at Windsor Castle, responsible for the preservation and conservation of books, manuscripts and archives within the Royal Collection and Royal Household, as well as the production of new fine binding work, primarily for presentation as state and other official gifts. Initially trained at the Getty Research Institute in California and subsequently holding positions at The Huntington Library, California and The National Archives (UK) before joining the staff of the Royal Collection, she is an Accredited Conservator-Restorer through the Institute of Conservation and a Professional Associate of the American Institute for Conservation. Philippa also directs The Queen's Bindery Apprenticeship Scheme: a pilot programme of a new five-year apprenticeship in hand bookbinding based in the Royal Bindery, funded and supported by a wide group of charities and institutions. In addition to regularly presenting at national and international conferences and seminars, she is Chairman of the London & South region of the Society of Bookbinders and co-founder of Book Camp residential summer bookbinding classes.



Michael Burke

Michael Burke studied Chemistry at Leeds University, going on to work in Occupational Health and Safety. He later moved to California and studied bookbinding with Dominic Riley and paper conservation with Karen Zukor. He now lives in the Lake District, where he teaches bookbinding. In recent years he has demonstrated at several Society of Bookbinders' conferences, and taught many workshops for both SoB and Designer Bookbinders across the UK. He has presented at the Guild of Bookworkers Standards Seminar in the USA, and conducted teaching tours in Australia, New Zealand and Brazil. Last summer he taught at Montfiascone in Italy. Each year he teaches summer school at the San Francisco Center for the Book, and across the USA. Michael has a particular interest in the structures of ancient and medieval bindings, and has a Masters degree in the History of the Book from the University of London.



Dieter Räder

Dieter Räder has been binding books for the past 40 years. He started by serving a full apprenticeship in Germany, followed by a year teaching then employment as a bookbinder in Marseilles and Vienna. Arriving in the UK for a holiday in 1983, he decided to stay and worked in London for two years under the guidance of Robert Green, specialising in the restoration of antiquarian books and fine bindings. In the early 1990s he opened his own bindery in Somerset which he ran for over eighteen years. After a move back to London, Dieter was engaged in establishing and managing the new fine binding and restoration department of a commercial bindery in west London. Deciding to return to self-employment in the Wiltshire countryside in 2017, he opened Dragon Press Bindery Ltd, where he also hosts Book Camp and local workshops. Dieter's clients for bookbinding and book restoration projects range from private collectors, booksellers and film producers (for props) to major university libraries, museums and the Royal Collection. He frequently teaches masterclasses and demonstrates at Society of Bookbinders educational and training seminars.