

Skin Deep

The Biannual Newsletter from J. Hewit & Sons Ltd.

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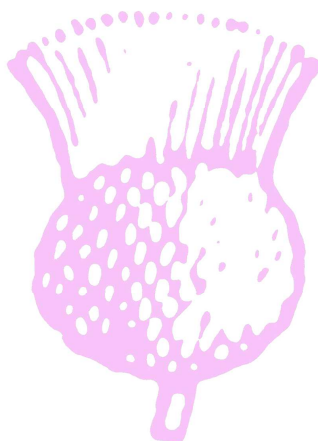
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The Anatomy of a Book

A Bindery in a Box

By Alex McGuckin



This article first appeared in the 2013 edition of 'Bookbinder' and appears here with the kind permission of its author Alex McGuckin and the Society of Bookbinders.

Over the past decade, I have given annual demonstrations on bookbinding to visiting students from the University of Alberta. Recently, I was asked if I could take my demonstration out of the comfortable surroundings of my bindery and into the lecture hall. Sitting in front of my computer and staring at Microsoft's Powerpoint, I came to realise very quickly that, without the luxury of my bindery as a backdrop, it would be a considerable challenge for me to describe the binding of a book if I did not have available all of the tools and materials related to its construction. The challenge, then, was whether I could create a practical teaching aid that would show examples of many, if not all, of the tools and materials it takes to bind a book.

At first, the idea was just to bind two miniature blank books, identical in every respect, with the exception that I would leave one of the books uncovered so as to reveal the skinless anatomy of a traditionally hand-bound book. With the structural elements exposed, it would be possible for students to see how the paper, thread, and board worked together to create a perfectly functional binding. This was important for a number of reasons. First, I was keen, from a miniaturist's point of view, on demonstrating how these very small books were bound using the exact same methods and materials I would have used had I been working on a normal-sized book. Second, I wanted these miniatures to offer insight into how a book is made. While the 'exposed' binding demonstrates the inner workings of a bound book, its counterpart, clothed in crimson leather and finished in gilt, illustrates the culmination of all the steps that lead to a book's completion.

Soon after I completed the miniatures, I felt compelled to expand the scope of this project significantly to include all the materials and tools that I used to put these books together; that is, to

create a self-contained 'bindery in a box' that could be used by instructors and curious bibliophiles to explore the various component parts of a hand-bound book.

After much experimentation (and many split handles) I was able to find a way to make and engrave convincing and functional miniature bookbinding tools. I settled on a scale of 1:3.5, an ideal size that allowed the tool to be handled without too much difficulty and yet maintain its functionality. Every miniature tool included in this box is a near-exact replica of a tool or item that was used in the binding of the two miniature blank books. For aesthetic purposes, I did depart from my normal practice of fitting maple handles on my finishing tools. Instead, I opted to use cocobolo, an exotic hardwood with a deep rich colour and contrasting grain that significantly enhances the appearance of the smaller tools.





Tray 1

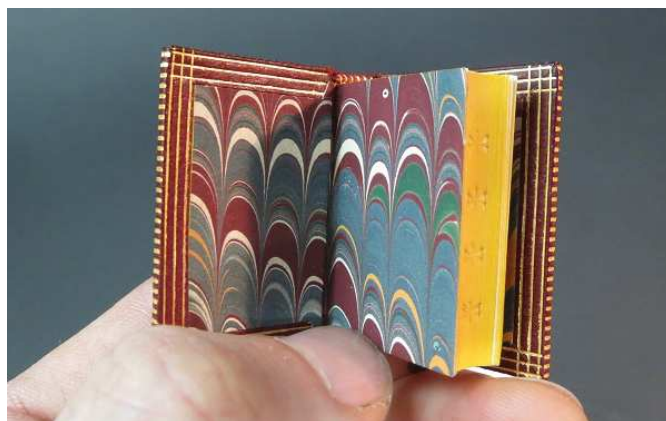
- A** Paper samples. Paper-based materials used in the construction of the miniature books. Fabriano Ingres Bianco paper. Folded three times to create one octavo section. Permalife bond paper. Machine-made acid-free bond paper used to line and 'pull' the boards. Payhembury marbled paper. Hand-made marbled paper by Kate Brett. Used to create the endpapers. Eskaboard (1.3mm). Binder's board used to create the covers of the books.
- B** Gold cushion
- C** Gold-leaf knife
- D** Front board. 'Nicked' and 'holed' board, ready to receive the slips from the text-block.
- E** 23.5-carat medium-deep double-thick gold leaf
- F** Back board
- G** Practice spine and design templates



Tray 2

A *Crimson chagrin goatskin*

B *Repared goatskin (not visible)*





Tray 3

A Barbour linen thread #25

B Bone folders

C Centre tool 'sprig'

D Barbour linen thread #40

E Pyramid of dots tool

F Polishing iron

G Star tool

H Single-line pallet

I 'Exposed' binding (boxed). Seven sections sewn on five raised cords laced into the boards. The coin (to show scale), is a Canadian penny, which is slightly smaller than a British penny.

J 'Finished' binding (boxed). Full goatskin binding with gilt decoration.

K Decorative pallet

L Single-line fillet

M Barrel polishing iron

N Decorative roll

O Single dot tool

P Barbour linen thread #18

Q Gütermann 100% silk thread (white, burgundy, mustard, yellow) and polyester thread (white, red, green)

R English paring knife

S Awl

T Centre tool 'sprig'

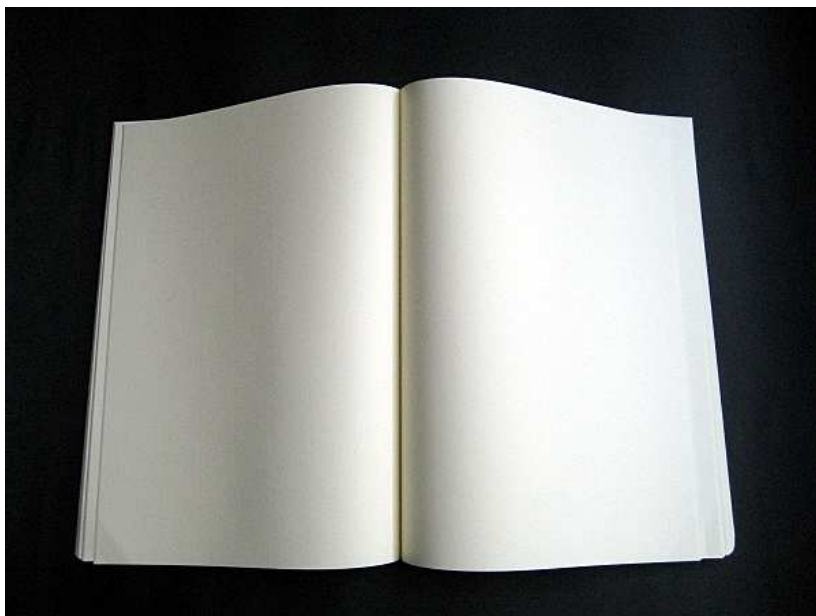
With the exception of a handful of items such as the lying press, sewing frame, and needles, and organic items such as paste and albumen glaire, everything that was used to create the crimson gilt miniature blank book and its 'exposed' counterpart, from the various papers, binder's board, thread, and leather, to the aforementioned hand tools, are all represented in the custom-built solid oak cabinet. The complete work is titled *The Anatomy of a Book*. While I cannot claim that this is a comprehensive study of the physical book, I do hope that my 'bindery in a box' provides some insight into the anatomy of a hand-crafted leather-bound book.



Alex McGuckin is based in Edmonton, Canada, and has dedicated the last fifteen years to studying the craft of bookbinding. What began as a rather intensive hobby during his four-year residence in England became an all-encompassing passion upon his return to Canada, so much so that he decided to leave academia and pursue bookcraft full-time. Alex has been binding professionally for the past thirteen years and specialises in period restoration.

Product & Company News

A4 Journal Blocks



We have added to our range of book blocks, an A4 plain journal. it has 96, unruled 90gsm cream pages, supplied sewn, glued and lined ready to bind. A4 Portrait - 210mm x 297mm (approx. 8" x 12").

Only £6.00 each (quantity discounts are available)

Fizz.....

We are delighted to bring you 'Fizz', a new and exciting range of plain endpapers.

Fizz is a 120gsm, machine made wove end paper. All the shades are made from totally chlorine free (TFC) pulp. Sourced from virgin Swedish wood pulp. They are ISO 9706 long life archival usage and PEFC certified. There are currently 8 shades in the range, but this will eventually increase to 14. The sheet size is 45 x 64cm (long-grain). Fizz will gradually replace the Kaskad range of papers which has been discontinued.

Prices:

Singles - £0.90/sheet

25 to 99 sheets - £0.54/sheet

100 to 499 sheets - £0.48/sheet

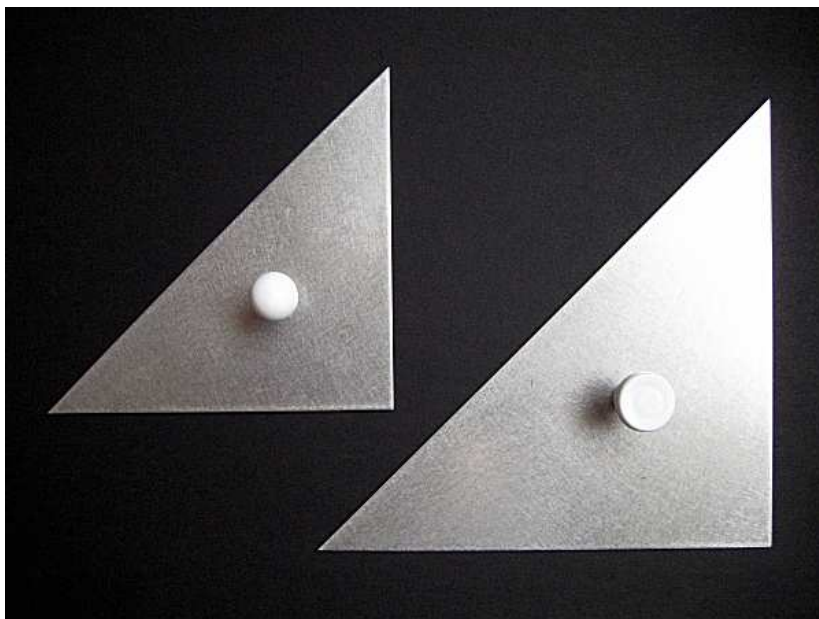
500 to 999 sheets - £0.42/sheet

1000 sheets - £0.36/sheet



(Prices are subject to delivery and VAT where applicable)

Stainless Steel Set Squares



As well as the smaller sized set-square, we are now stocking a larger version. These set-squares will enable you to cut straight and accurately. They come with a convenient grab-handle and are Non-graduated.

Available in two sizes:

45° x 45° - 15cm x 21cm - £15.30

45° x 45° - 20cm x 28cm - £17.00

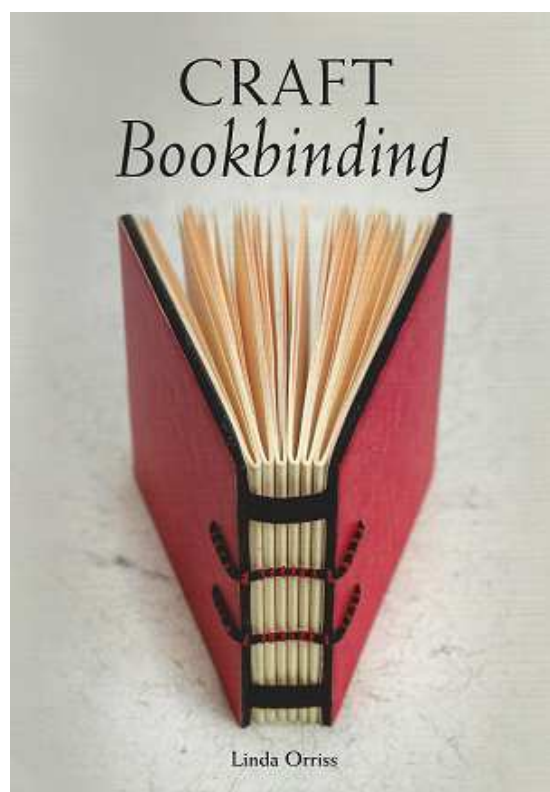
Craft Bookbinding

By Linda Orriss

Published by The Crowood Press

A new edition to our range of publications, 'Craft Bookbinding' introduces some of the numerous binding styles that can be achieved with little or no experience. From simple structures that can be made with folded paper to the classic case binding. Lavishly illustrated with photographs and diagrams, clear instructions describe the bindings, which can be adapted to bind books that are uniquely yours.

- Guide to adapting or making tools, plus specialist equipment
- Techniques for handling paper and glue are explained in detail, along with a range of different methods of sewing and a variety of cases to be used as covers
- Ideas for how the different binding styles can be lettered
- Emphasis on best practice so the skills can be developed and used as a foundation for fine binding



Paperback, 96 pages, 242mm x 172mm, 73 colour photographs & 17 diagrams

£9.99 each

(Prices are subject to delivery and VAT where applicable)

Pentland Goat

We have just introduced the first of two new colours for our popular range of Pentland Goat. The new P40 - Teal, is an attractive green/blue turquoise shade.



New Archival Repair Goat



This archivally tanned natural grain goat, manufactured using East Indian skins, is ideal for conservation, repair and restoration. It is often used for the re-backing of old sheep and goatskin bindings and upon request, can be supplied with an appropriate embossed grain. This leather can now be supplied dyed to a Dark Brown (R1) or Dark Tan (R8) and is suitable for further dyeing by the binder.

Average Skin Size: 0.60 - 0.70m² (6½ - 7½ft²)

Approx. Cut Size: 65 x 75 cm

Standard Substance: 1.0 mm

Colours available: Dark Brown, R1 and Dark Tan, R8

Grades: II, III and IV

Prices for single skins:

Grade II - £102.00 per skin

Grade III - £89.00 per skin

Grade IV - £57.00 per skin

Quantity discounts are available

(Prices are subject to delivery and VAT where applicable)

Measuring the Thickness of Leather

This article first appeared in the Spring 2014 edition of 'The Gold Leaf' and appears here with the kind permission The Hand Bookbinders of California

"David Lanning of J Hewit & Sons Limited, leather manufacturers, expanded on a discussion on the Guild of Book Workers listserv on the topic of measuring the thickness of leather"

David Lanning: Sam Ellenport and I had some tongue-in-cheek exchanges about the way leather thickness was measured. I do, however, believe that leather thickness should be measured using linear dimensions, and not weight. Millimeters would be my first choice, but at a push, inches would suffice!

Gold Leaf: How have skiving machines changed over time to shave the leather to consistent thicknesses? Historically, has this been done by the operator's experience or by 'feel'? Are you aware of a time when specific measurements (of any type) came to be in wide use?



Shaving Machine

David Lanning: Hewits do not have a splitting machine, as traditionally we have always shaved our leather. I have discussed this matter with colleagues, and we believe that we have been shaving and buffing our leather since at least the 1930's. Prior to that time, leather would have been taken down to substance, using specialized shaving knives. As far as we know, we have always had to supply leather shaved down to a specification. Without this process being done (either mechanically or by hand), the leather would be too thick for purpose.



Buffing Machine

Gold Leaf : Are there different leathers that can be shaved to different thicknesses? Is this based on the type of animal or the type of tannage, or both?

David Lanning: We supply our leather to standard thickness, normally 0.6 - 1.0mm. These thicknesses are those we feel to be ideal for bookbinding and/or restoration and take into consideration the animal and type of processing used. So for example, there would be little point using full-grown cowhide for bookbinding, as by the time it is thinned down to a usable substance, all the strength as been taken away and one would be left with a Cow Skiver.

Gold Leaf: As a producer of bookbinding leather, have you seen the use of leather to various thicknesses change over time due to trends in binding styles?

David Lanning: Yes. There was a time when leather was pared too thinly. In my opinion, this was due to the required aesthetic of producing bindings with crisp, square boards. With hindsight, one can see that these bindings from the 19th century have, as rule, fared very badly. Some binders still like to use this very leather, and time will tell as to whether these are good decisions or not.



Measuring Machine

The Hand Bookbinders of California - gathered for the first time in 1972. A close-knit group of hand bookbinders, with shared interests in creating and collecting fine bindings, joined together to promote hand bookbinding and related book arts and to exchange information and ideas. HBC membership now includes students, makers of artists' books, collectors, conservators, papermakers and paper decorators, fine printers, printmakers, writers, book dealers and other lovers of the book arts. From the start, the goal of the Hand Bookbinders has been to share knowledge and members now enjoy a calendar of events including workshops at the San Francisco Center for the Book, lectures, social activities, exhibitions, out-of-town trips, plus a unique connection to the variety and vitality of the book-arts community throughout California. The Hand Bookbinders of California meet monthly and sponsor workshops and classes.

Study Opportunities

Southern Bookcrafts Club Training Days, Winchester, Hampshire

Sonia Bradford on Repairing Pages & Cleaning Paper Saturday 22nd November 2014

Instruction and practice.

Apply by 10th November. £45

Maureen Duke on Re-backing Cloth Cased Books

Saturday 20th December 2014

Techniques for cloth repairs and colouring.

Apply by 8th December. £35

There will be an additional charge of £5.00 per person payable at each session for materials etc. All courses take place at the club's bindery in Winchester (Hampshire) and run from 10:30 to 16:30

The Southern Bookcrafts Club exists to develop the craft of bookbinding and book restoration in our region. We have a fully equipped dedicated bindery for use by bookbinders individually (or in groups for training days). Most members meet at the bindery on Friday mornings but full members have 24x7 access to the bindery. We are privileged in that Maureen Duke, past President of The Society of Bookbinders has agreed to preside over the SBC. Maureen leads a team of specialist tutors for the Training Days. The Club welcomes new members. Please contact Jack Walters if you would like to visit us or just drop in on a Friday morning. The bindery is between the centre of Winchester and Junction 9 of the M3, easily accessible by road and served by local bus services.

More information, including Application Forms and detailed maps on how to find the bindery are available on the club's web site at www.sbookc.org.uk or please contact the Club's Secretary/Course Registrar, Jack Walters on tel. 0238026 6969 or email jwalters@care4free.net

Bookbinding & Book Repair with Laura West in Logie Steading, Forres, Scotland

27th-29th October 2014 - Three days of hands-on learning in Logie Steading's popular Long Room venue. £210 including lunch, refreshments, materials and use of all bindery tools and equipment.

Bookbinding from Scratch - A class suitable for beginners, but will also include more challenging book structures for any with previous bookbinding experience.

Special Project - The Gardening Journal: A variety of bindings offering a selection of inspiring journals in pamphlet, leather and hardback styles. (Including Library Style for more advanced students.)

Book Repair from Scratch - With new materials and techniques to be explored, both Laura and Chris will be on hand to help you in restoring and stabilising your favourite books.

These courses run simultaneously with two lecturers on hand throughout.

For more details go to www.laurawest.com

BINDING re:DEFINED, Wiltshire

A group of professional binders has made a side step from convention and put a modern stamp on books for the 21st century. They have either developed new ideas or rekindled and updated bindings from the past. Their ideas and techniques are now brought together in this series of workshops at BINDING re:DEFINED.

During the calendar year we offer a programme of one to four-day workshops covering a range of topics. Some are suitable for those with little or no exposure to bookbinding while others are for those with more experience.

Leather Decoration with Benjamin Elbel

2nd November 2014

Marden - £80

Leather is without a doubt the finest bookbinding material but its natural grain can have a somewhat conservative feel and look, not necessarily suited to contemporary work. In this one-day workshop you will learn how to create rich and interesting patterns and textures onto suede leather, which can then be used as a covering material.

The Fin Book with Lori Sauer

15th November 2014

Marden - £80

This beguiling book is another intriguing innovation from Carmencho Arregui. Along with her other work, it is aesthetically beautiful, functionally sound and adaptable for many uses. The sections are sewn along with interleaved strips of stiff paper to create a spine that resembles the of the fins of a fish. This strong visual feature allows air and light to circulate through a truly original binding.

Workshops for 2015

Chinese Thread Book with Lori Sauer

11th February 2015

Staples in Stone with Sün Evrard

9th-11th March 2015

The Pompidou with Lori Sauer

21st-22 April 2015

BINDING re:DEFINED is run and managed by Lori Sauer.
She can be contacted directly at bookbindingworkshops@gmail.com

School for Formal Bookbinding Schedule with Don Rash, Plains, Pennsylvania

We are pleased to present the upcoming SFB classes for 2014. As usual, the six core classes will be offered twice, and we'll be running three weekend classes. Tuition and housing prices have been slightly increased: \$240 for two day classes, \$600 for five day classes and \$960 for two classes in a row (a 20% discount); the rooms at Powell Street are \$35 a night.

The 2014 class schedule:

3rd-7th November - Cloth Binding Conservation (Bookbinding 3)

10th-14th November - Leather Binding Conservation (Bookbinding 6)

For detailed information about the School and about individual classes please go to the website
www.donrashfinebookbinder.com
or feel free to call the School at 1 570 8217050.

Bookbinding structure with Ben Elbel - London

This series of short courses explores alternative ways of constructing and designing books, resulting from Benjamin's extensive research and experience in the field. The host is the brilliant London Centre for Book Arts (LCBA) in Hackney Wick. These workshops are offered to experienced bookbinders, however they have proven popular among beginner bookbinders as well as photographers, artists, or anyone involved with books and interested in a different approach than the strictly traditional. All materials are included, and tool kits are available if you haven't got your own. Enrolment is limited to 8 students. We look forward to meeting you!

Tue-mouche bindings

12th-13th November 2014, 10.00-16.00, £150

Tue-mouche bindings are semi-flexible bindings in folded paper, suitable for artist books, conservation bindings or stationery. The spine construction derives from the 'dos rapporte' binding and offers a flawless opening. In this two day course, three models will be made, exploring different cover-to-text and cover-to-spine attachments, as well as different closure systems. The technique offers very simple and effective design opportunities which will be pointed out by the tutor.



Further information on these workshops is available at www.elbel-libro.com/collections/london-courses

or by contacting Benjamin by phone on 07733730178
or email benjamin.elbel@gmail.com

Please note: Benjamin also teaches some of these classes via Skype.
To find out more, visit www.elbel-libro.com/collections/online-workshops

Teaching Opportunities at the London Centre for Book Arts

Come and teach at the LCBA! The centre is looking to add more workshops to their schedule. If you have an idea for a workshop to teach at the Centre, please let them know by filling in the form on their web site.

You can see examples of their current workshops at londonbookarts.eventbrite.co.uk.
Questions? Get in touch with Simon at simon@londonbookarts.org

North Bennet Street School, Boston, MA - Full-time Bookbinding Program

NORTH
BENNET ST.
SCHOOL

Established in 1986, this popular two-year program attracts students who share a passion for books and materials, problem-solving, the creative process and working with their hands to make, restore and preserve books and other printed cultural treasures. Students learn fundamental bookbinding techniques including tool use and modification, non-adhesive bindings, cloth and paper bindings of various styles, edition binding and an introduction to book repair and conservation. The second year provides a comprehensive examination of leather bindings, decorative tooling and finishing and re-backing and repair of leather bindings. Advanced paper treatments including washing and deacidification and other conservation procedures are covered.

For more information go to: www.nbss.edu

Bookbinding with Doug Mitchell

Higham Hall, Cumbria
The Glazia Codex Binding
24th-27th October 2014

For further information go to www.highamhall.com

For over 12 years, Douglas Mitchell has been holding various workshops covering all aspects of Paper Conservation and Book Restoration at Beginners, Intermediate and Advanced Levels. They are held three times a year at a beautiful location in the Lake District and are residential. For details contact Doug Mitchell onbooksurgeon@gmail.com. He also holds one day workshops in Suffolk, (Judith Viesner studios), London (SOB London region) and the Lit. & Phil. Library, Newcastle.

Doug is a City and Guilds, Apprenticed Bookbinder, working at The British Museum and Foreign Office binderies and currently working as a Book and Paper Conservator and Gold Leaf Finisher at The British Library with 40 years experience.

Arthur Green - Bookbinding Workshops in Oxfordshire

Autumn 2014 Programme
German Case Binding – Sat/Sun 8th-9th November

Workshops are £70 per day (including tea/coffee, and all materials) and run from 9:30 – 4:30 in the Bartholomew Rooms, Eynsham, just west of Oxford. Each hands-on workshop will provide students with a step-by-step tutorial on traditional bookbinding styles, with a little bit of the history thrown in too. Participants will also learn about the tools, materials and terminology of the craft.

Further information is available from Arthur at:

tel: 07921457174
email: arthurgreen@yahoo.co.uk

Workshops & Short Courses at the Black Fox Bindery in North London

Nicky Oliver offers a range of courses and workshops at Black Fox Bindery from beginners bookbinding and box-making to advanced book design classes such as leather dyeing techniques and onlay work. Nicky can also tailor classes to your requirements. All materials and equipment are provided.

Please contact her on nicky@blackfoxbindery.com or 07929 549 140 for details and bookings.

The Artworks, Halifax, Yorkshire

Printmaking and Bookbinding

Please visit their web site for a full list of available courses.

"All of our workshops offer the highest quality tuition in a relaxed, welcoming, open and conducive atmosphere. Our workshops are structured, providing you with the necessary skills and techniques to master the craft and are flexible too, allowing you to work on different projects from traditional to contemporary. You can work at your own pace and all materials and tools are provided at the class to get you going."

Further information is available from www.theartworks.org.uk

Handmade Art Workshops, London

Handmade Art Workshops design and deliver unique analogue art projects that encourage hands on creativity. We are artists, designers & craftswomen combining our experience and skills to teach drawing, printing and bookbinding to a range of ages and in a variety of community settings.

Get a Sketchbook is suitable for anyone over the age of eleven. It aims to engage its participants with the importance of sketchbooks in the creative process by enabling them to work with two professional artists and a bookbinder to make and use their own personalised hand-made, hardbound sketchbooks. These sessions can be booked individually or as a three session package.

Stages of the **Get a Sketchbook** workshop:

Workshop 1

Relief printing a cover using an etching press for your own sketchbook with artist Rachel Thomson
running time 2 hours
numbers max 20
price £250 includes materials & refreshments

Workshop 2

Making and binding your own sketchbook with professional book binder Nicky Oliver
running time 2 hours
numbers max 20
price £250 includes materials & refreshments

Workshop 3

Introduction to use of sketchbooks, speed drawing and information gathering involving use of different media with artist Agnes Mitchell
running time 2 hours
numbers max 20
price £250 includes materials & refreshments

Further details are available from www.haccamoirai.co.uk

Binding in Powys at The Farthing Press & Bindery with Alan Fitch

There are available a variety of courses, which run throughout the year, offering the opportunity to learn in an idyllic location and relaxed atmosphere. With only a maximum of three people on any one course, tuition is on a very personal level, with each student having their own work station and all tools and materials supplied. The courses run from Monday - Friday (9 - 5). Over the period of the course you will be guided through all the aspects of bookbinding, relevant to each course. There are at present four courses available:

Basic Course - This course has been designed for the beginner and covers all the basics of binding a book.

Refresher/Repair Course - This course is designed for the student who :

- Has completed the Basic Course but would like to spend more time developing their basic skills before moving on to finer things.
- Has had some experience in the past of binding a case bound, round and backed book but would like to refresh their skills.
- Would like to develop their skills in repairing old cloth cased books.

Full Leather Course - This course is for the person who wants to develop their bookbinding skills and progress to binding in leather.

2 Day Bookmaking Course - This course has been designed to allow you to spend two days making a variety of types and styles of book, none of which require any specialist equipment or tools.

Accommodation is available
For further detail please telephone +44 (0)1938 590733 or view the web site
at www.farthingpress.plus.com

The School for Bookbinding Arts, Winchester, VA

The school is committed to providing quality training in the craft of hand bookbinding. Its ongoing series of two-day workshops is designed to teach techniques that are immediately useful to the student as well as to create a solid foundation of skills for further bookbinding study. The curriculum includes both basic and advanced courses that are geared toward the needs of book dealers, collectors and anyone interested in learning the art of hand bookbinding. Each workshop features demonstrations of the techniques being taught coupled with ample supervised practice time for the student. A complete package of printed notes accompanies each of the workshops to aid the student in assimilating the body of information being presented.

Workshops are taught in the studios of Cat Tail Run Hand Bookbinding near Winchester, Virginia. Cat Tail Run Hand Bookbinding is a fully operational hand bookbinding and book restoration facility established in 1991 by Jill Deiss. Instructors for THE SCHOOL FOR BOOKBINDING ARTS include Jill Deiss, Dee Evetts, Susan McCabe and Bill Deiss.

Foundation Level Course

Beginning Cloth Binding Restoration: This course teaches a wide variety of skills that are immediately useful for the repair of cloth bindings and also serves as a foundation for later courses. Techniques taught include: repairing damaged corners, endcaps and joints on cloth bindings; toning of discolorations; and minor paper repair techniques. Limited to 9 students. \$235

Beginning Leather Binding Restoration: Students will learn various treatments for leather bindings including repairs for damaged corners, endcaps, and joints. Also included are techniques for polishing and improving the condition of leather surfaces. \$235

Advanced Cloth Binding Restoration: Learn the professional technique for restoring a cloth binding using original boards and spine. Requires Beginning Cloth Binding Restoration for participation. Limited to 7 students. \$235

Advanced Leather Binding Restoration: The leather reback is the companion repair to the cloth reback but for leather bindings. All portions of the original binding are retained in this professional restoration. Techniques for thinning and paring leather will be featured in this workshop. Requires Beginning Leather Binding Restoration for participation. Limited to 7 students. \$235

New Cloth Bindings: Two styles of new bindings will be taught to enable students to put covers on books that have lost their original bindings. Introduction to book titling will be featured as well as methods for endsheet attachment. Limited to 9 students. \$235

Clamshell Box Construction: Students will learn the craft of creating custom-fit clamshell boxes. Limited to 9 students. \$235

Paper Marbling [Beginning & Advanced]: Students will learn many traditional marbled patterns as well as how to set up their own marbling studios. Inquire for course fee.

Further information from:
540-662-2683
www.CatTailRun.com
email: info@cattailrun.com

CBL Ascona, Switzerland

The Association centro del bel libro in Ascona is the parent institution of an internationally known and recognised technical school with the specialised areas of Bookbinding and Design and Book and Paper Conservation. The Association exists for the continued development and ever higher qualification of its instructors in both areas. Competitions and exhibitions help inform the public about their activities and expand public awareness of the book. The Association makes it possible for experts in related fields and for interested laypeople to acquire knowledge and skills pertaining to the book through special courses of instruction. The Association is a not for profit organisation. Its departments assure the smooth functioning of the school and an especially well organised office assists course participants with their stay in Ascona. The Directorate, among other duties, is charged with attracting new supporting members for the Association to ensure the continued work and development of the School. Should you be in agreement with the stated goals of the Association - we would be pleased to welcome you as a new member!

Department of Bookbinding and Design - The study areas of Bookbinding and Design offer discerning bookbinders the opportunity of technical and creative challenges. Course participants have the opportunity to further their qualifications through learning internationally recognised methods and techniques, are able to hone their skills and increase their knowledge, evaluate themselves and be inspired by colleagues. They will exchange ideas and find paths in creativity and through self reflection; paths which open up by being away from job demands and daily stress, away from routine, and the pressures of time and expectations of productivity. The annually changing course offerings are continually enhanced by timely developments to expand students depth of understanding. They include classic hand bookbinding techniques, such as the French full leather binding, the Bradel technique, as well as hand gilding. Another area of program concentration is the contemporary design of bookbindings, in which design, technique and material complement each other and fulfil the functional and qualitative aspects of a book.

Department of Book and Paper Conservation - The study of book and paper conservation at the centro del bel libro ascona assures further education specifically for book and paper restorers and delivers timely, inclusive and internationally recognised competencies in theory and practical applications. Scientific bases of restoration, restoration ethics, as well as documentation and decision making are encouraged and fostered in order to increase the knowledge of course participants in these areas. The opportunity to engage in dialogue in related disciplines, support and evaluation of innovation, and most of all development of practical skills to assure correct restoration and conservation measures - all are addressed in this context. The exchange of ideas among experts, and the addition of highly specialised guest lecturers provide the best conditions for exploring all relevant subjects in depth. Highly qualified teachers, a pleasant study and work environment, course participants from countries world wide, and the much renowned southern joie de vivre facilitate learning, ignite the desire to learn and communicate, and reward the student with improved self confidence. Building on these facts, it becomes an easy task to develop conventions for the protection of our cultural heritage, the book - a task which the centro del bel libro ascona has set itself and which it fulfils.

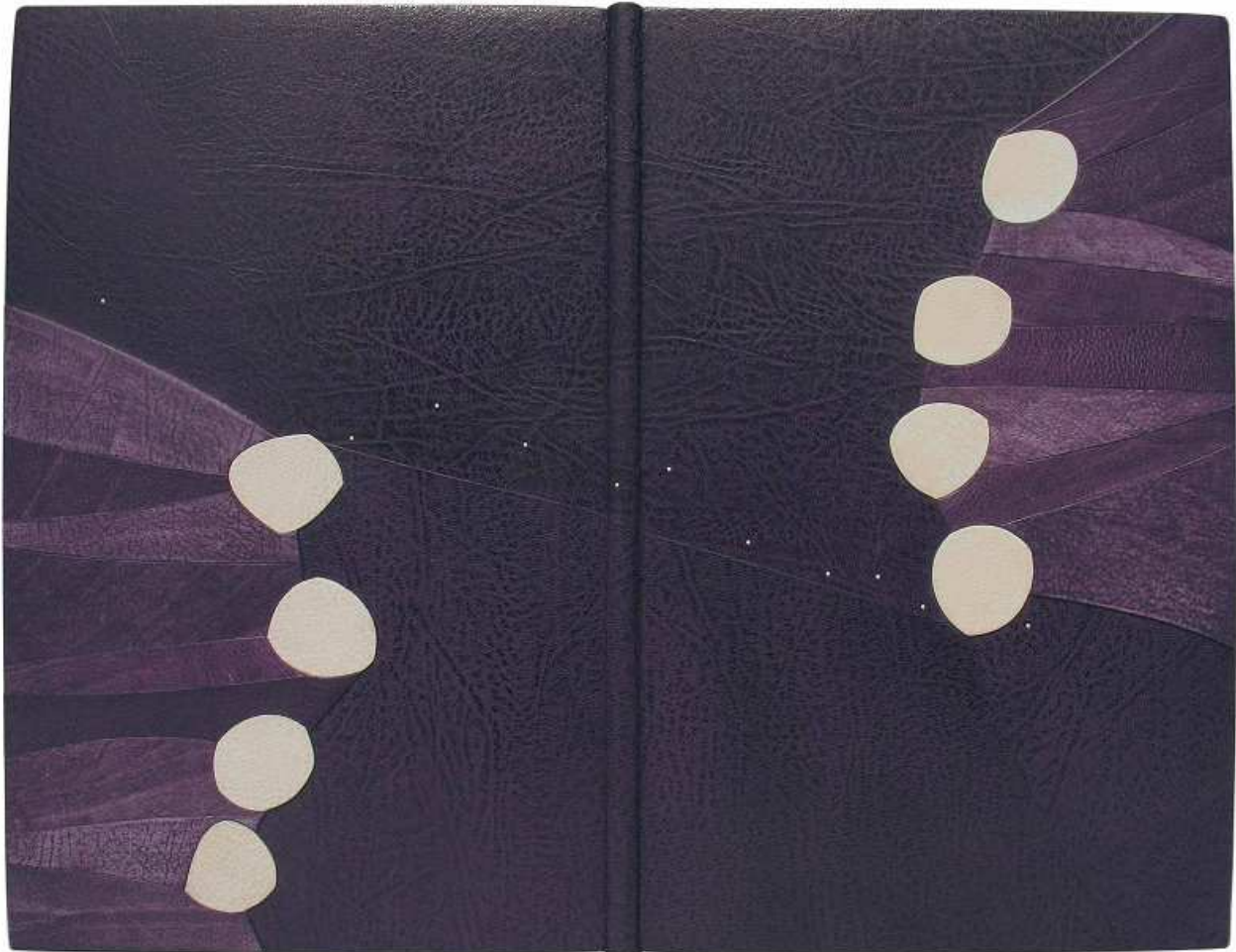
Further information regarding courses programs
can be found on the schools web site at: www.cbl-ascona.ch

**Please let us know if you would like to have your courses listed in
future editions of *Skin Deep***

Customers Recent Bindings

Balada Para un Loco

Sol Rebora



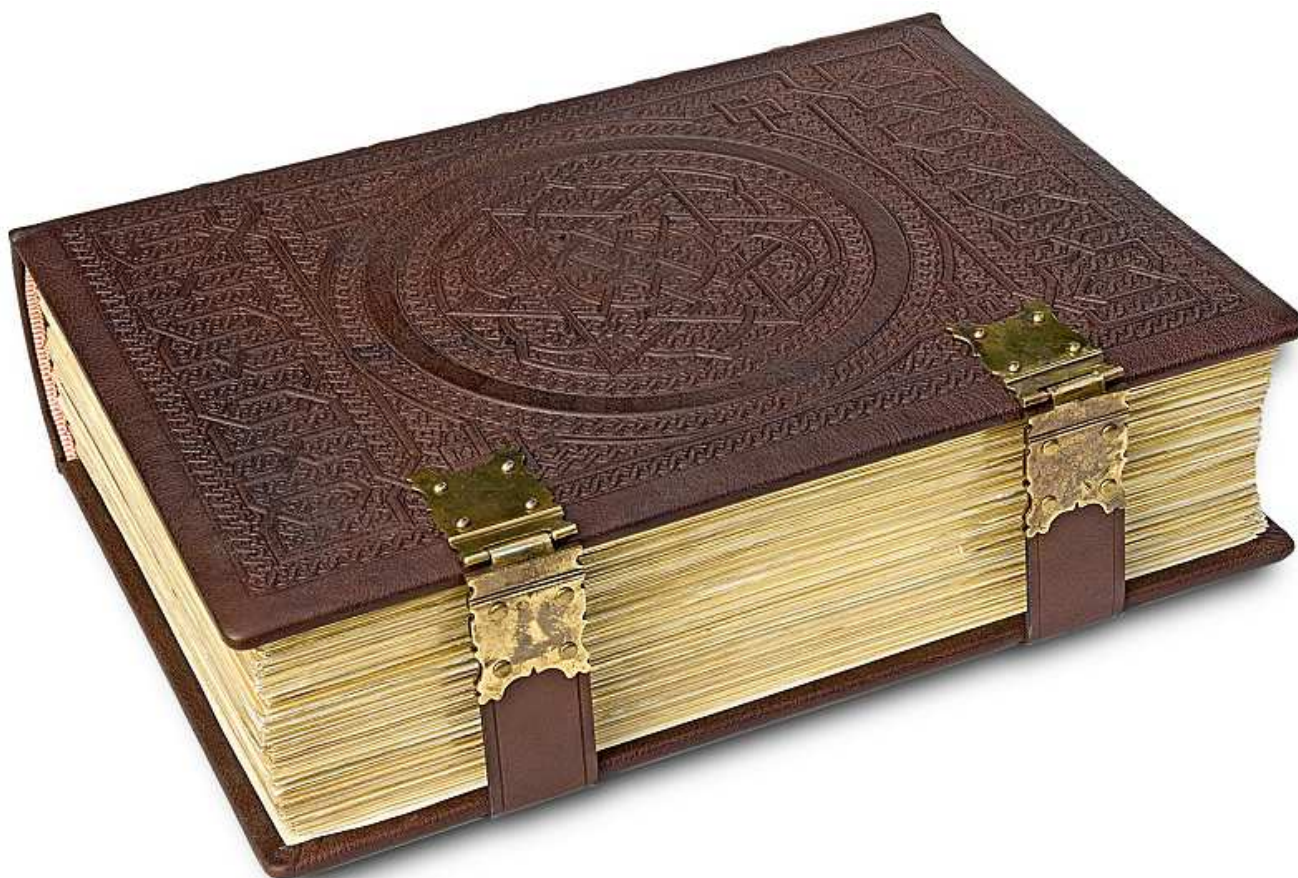
By Horacio Ferrer

Single copy with Calligraphy, Design and Illustration by Nancy Leavitt
Bilingual edition (English translation by Alberto Paz)
Published - 2009
Size - 284mm x 182mm

A full goatskin binding that is divided into six pieces by inlays with different levels worked with onlays in relief, with violet and white goatskin worked with sandpaper to change the shades. Tiny circles have been inserting across the cover. The design is inspired by the shapes of the quintessential instrument of tango music, the 'bandoneon' and the illustration, colours and shapes that Nancy Leavitt had used in the book.

Sol says, "The strong, dark and deep colour of the Pentland Goat from J. Hewit & Sons gave me the feeling of 'night' that I was looking for in this binding."

Sol Rebora's web site can be found at: www.solrebora.com.ar



150 Founders copies bound by Angelo Recalcati, Milan

The Bible

The Alba Bible, with its 513 folios and 334 miniatures, is a powerful work of visual art. But still more significant is the vast commentary it contains. Rabbi Moses showed great independence and courage, and his translation and commentary make few concessions to Christian thinking, although he must have been aware of the dangers awaiting both him and the Jewish community. It is rich in extracts not only from rabbinical writings such as the Targumim, Midrashim and Talmud, but also from later works such as the Zohar - the source book of Jewish mysticism. Rabbi Moses may well have given the artists detailed instructions on the illustrations, furnishing them with specifically Jewish interpretations of biblical scenes. The resulting images are also very important as cultural records, since contemporary weapons, musical instruments, furniture and costumes are all depicted. The cooperation between the Christian patron and the Jewish author-translator makes the Alba Bible a vital element in the ancient and troubled Christian-Hebraic tradition.

Background

In 1992, His Majesty King Juan Carlos of Spain publicly retracted the 500 year old order that signalled the expulsion of the Jews from Spain. It had never formally been repealed. At last, Jews are officially welcomed back to the country from which their ancestors were driven, and old communities re-established, in a sincere bid to undo the evil committed by the Inquisition centuries ago. This extraordinary and unprecedented turn of fate was commemorated by the publication of a magnificent facsimile edition of this unique manuscript. After the Duke of Alba generously offered to allow a facsimile to be made of his masterpiece, the publishers of the Alba Bible facsimile

received the following commission from its new patron Señor Mauricio Hatchwell Toledano: "I want the most beautiful facsimile ever produced, no more, no less...". Mauricio Hatchwell Toledano is the moving force behind the International Jewish Committee Sepharad '92, and the founder of the Fundación Amigos de Sefarad of Spain. He decided that the Alba Bible would be a living testament to the spirit of 1992, reviving and fulfilling the long-forgotten hopes of those who had laboured over it five centuries before.

Production of the Facsimile

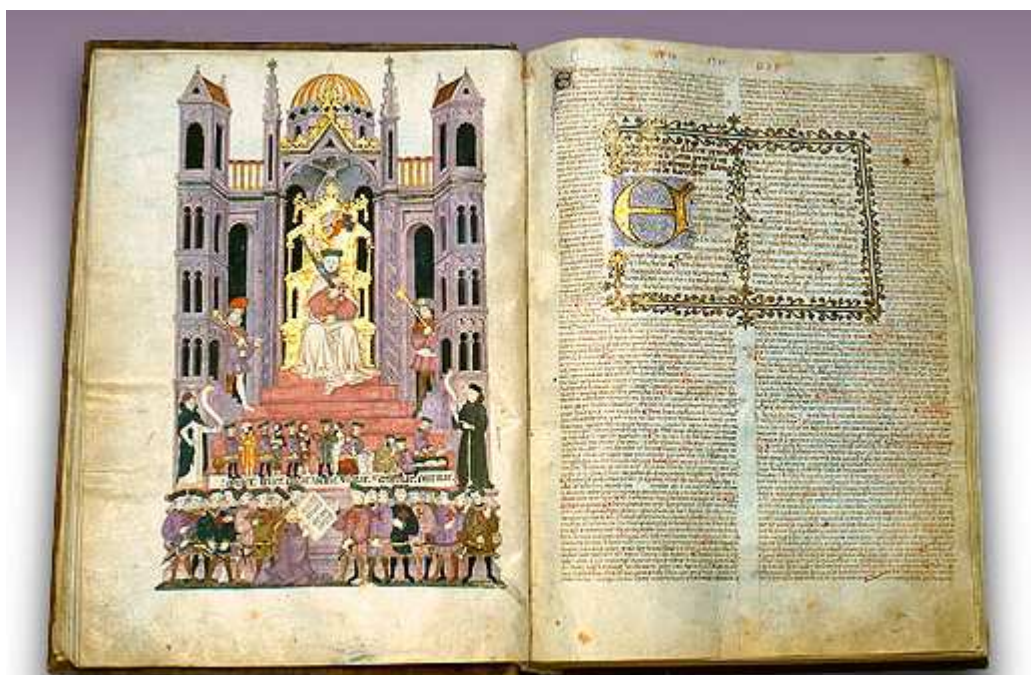
Unrelenting in his quest for the finest quality, he commissioned Facsimile Editions, to produce the facsimile to hitherto unsurpassed standards, combining the finest materials and the very best craftsmanship.

Its paper, formulated to reproduce the exact feel and opacity of the original parchment, was milled in Italy for the facsimile. The pages of the manuscript were disbound at the Palacio de Liria in Madrid by James Brockman, the Master Bookbinder from Oxford, enabling each folio to be laid flat for photography. Israeli photographer David Harris brought equipment from London and Jerusalem to Madrid in order to photograph the manuscript, using large-format film, especially manufactured in a single batch, and processed at the same laboratory in order to ensure a constant colour balance. Over the following year, colour separators from Milan joined Linda Falter and the printer for regular meetings at the Palace in Madrid, where proofs of each page were compared in every detail with the original, until the finest possible colour-match was achieved.

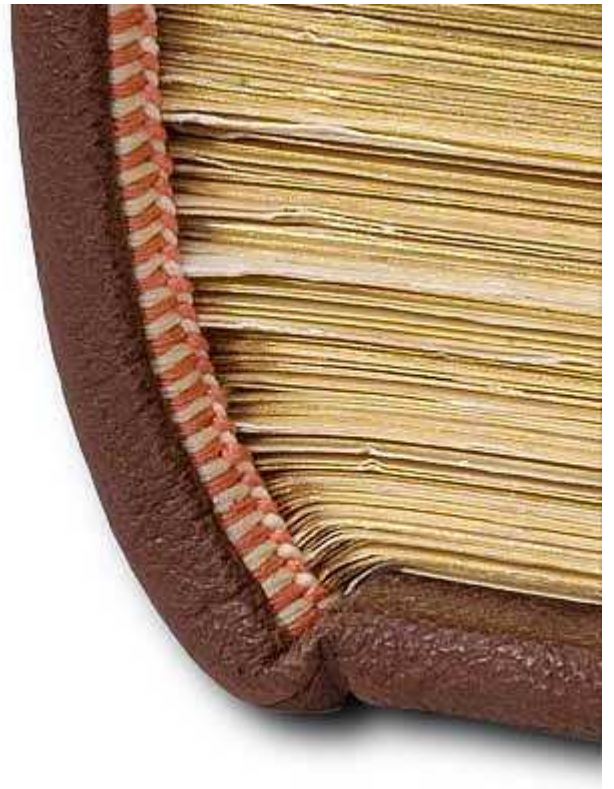
Every brush-stroke and gold dot was examined and all are reproduced in the facsimile. Michael and Linda Falter stayed in Milan for the entire period of the production, where their team of craftsmen worked under their constant supervision. Echoing the atmosphere surrounding the original making of the manuscript in Maqueda, specialists from all over Europe were brought to Milan, to ensure that the facsimile would match the original as closely as possible.

The Binding

The original binding of the manuscript no longer exists, so a blind-tooled Mudéjar binding, now in Toledo Cathedral and produced in the same time and geographical area as the manuscript, was used as a model for both the facsimile and for a new binding of the original manuscript. Finding morocco goatskins large enough to cover the boards was a daunting task for the binder, Angelo Recalcati, working from his atelier outside Milan.



The head and tail bands for each volume are sewn by hand.



Special tools were made to recreate the intricate, centuries-old blind-tooling of the binding.

Facsimile Edition's and their beautiful reproductions can be found at: www.facsimile-editions.com.

Dates for your Diary

InsideOUT - Contemporary Bindings of Private Press Books at St Brides Library

InsideOUT celebrates the art and craft of contemporary bookbinding and private press printing. Organised by Designer Bookbinders, this ambitious project is a collaboration between thirty-four binders based in the United Kingdom and twenty-five based in North America.

The Exhibition will be shown in the Layton Room Gallery at St Bride Foundation, Bride Lane, off Fleet Street, London EC4Y 8EQ.

USA Tour

Houghton Library, Harvard, MA 11th September-13th December 2014

Minnesota Center for Book Arts, Minneapolis 10th January-28th March 2015

Bonhams, New York 10th-19th April 2015

San Francisco Center for the Book, California 6th June-5th July 2015

Participating Private Presses

Arion Press (USA), Barbarian Press (Canada), Incline Press (UK), The Lone Oak Press (USA), Midnight Paper Sales (USA), Old School Press (UK), Old Stile Press (UK), Shanty Bay Press (Canada), The Whittington Press (UK).

*The 16th Bookbinders Book Arts Fair, Pieterskerk, Leiden, Holland 15th-16th November 2014

Always an inspiring exhibition and a cosy meeting place for hand bookbinders, restorers, paper artists, calligrapher and all other interested parties (amateur or professional).

For more info: go to www.stichting-handboekbinden.nl



*Codex V - Bookfair and Symposium

8th-11th February 2015 - Craneway Pavilion, 1414 Harbour Way, Richmond, CA 94804



The Codex Foundation are gathering together a congress of the world's finest private presses, book artisans, artists, curators, collectors and scholars in the spirit of an Old West rendezvous for the fifth biennial Codex International Book Fair and Symposium.

Further information and booking information can be obtained from the Codex Foundation web site, www.codexfoundation.org

The Bookbinding Competition 2015

The set book for the Competition in 2015 is **Nineteen Eighty-Four** by George Orwell. The Folio edition is 234 x 156mm, 304 pages, including 10 full-page colour illustrations by Jonathan Burton.
War is Peace, Freedom is Slavery, Ignorance is Strength

George Orwell's masterpiece, **Nineteen Eighty-Four**, is perhaps the most pervasively influential book of the twentieth century, making famous Big Brother, newspeak, doublespeak and Room 101. Winston Smith, drudge editor of historical records for the Ministry of Truth, writes a diary, and in that act lies his catastrophic rebellion. In many ways a grown-up Brave New World, Nineteen Eighty-Four was published in 1949 on the eve of the Cold War, and feels unbearably prescient in its portrayal of totalitarian systems of power.

To obtain a copy of the 2015 set book and entry details, send your cheque for £20 (to DB members) and £25 for non-members to include packing, postage and entrance fee. Cheques should be made payable to Designer Bookbinders and sent to Lester Bath, 25 Ffordd Ffrydlas, Bethesda, Bangor, Gwynedd LL57 3BL. Each entrant must bind the set book and we welcome open choice books and artist's books.

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

*The Society of Bookbinders Education & Training Conference 2015, Keele University, Staffordshire 20th-23rd August 2015

There will be lectures and demonstrations on: gold tooling; book arts; paper marbling; techniques; boxes and much more. Further details will be posted here in the Spring.

*J. Hewit & Sons will have a stand at the event marked '**'*

If you would like us to bring specific items for you to purchase, please let us know at least 4 weeks in advance of the event.

