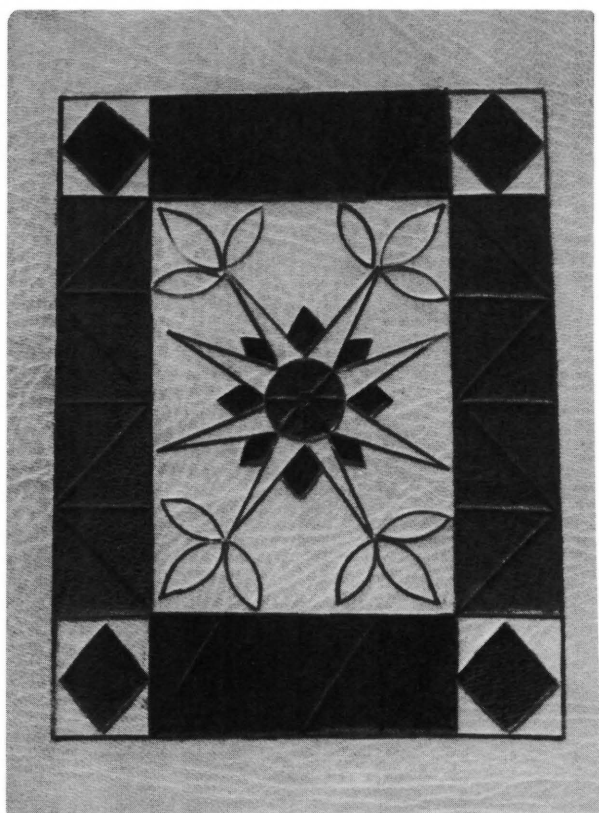


## GUILD OF BOOK WORKERS JOURNAL

VOLUME XXXIV

Number 1





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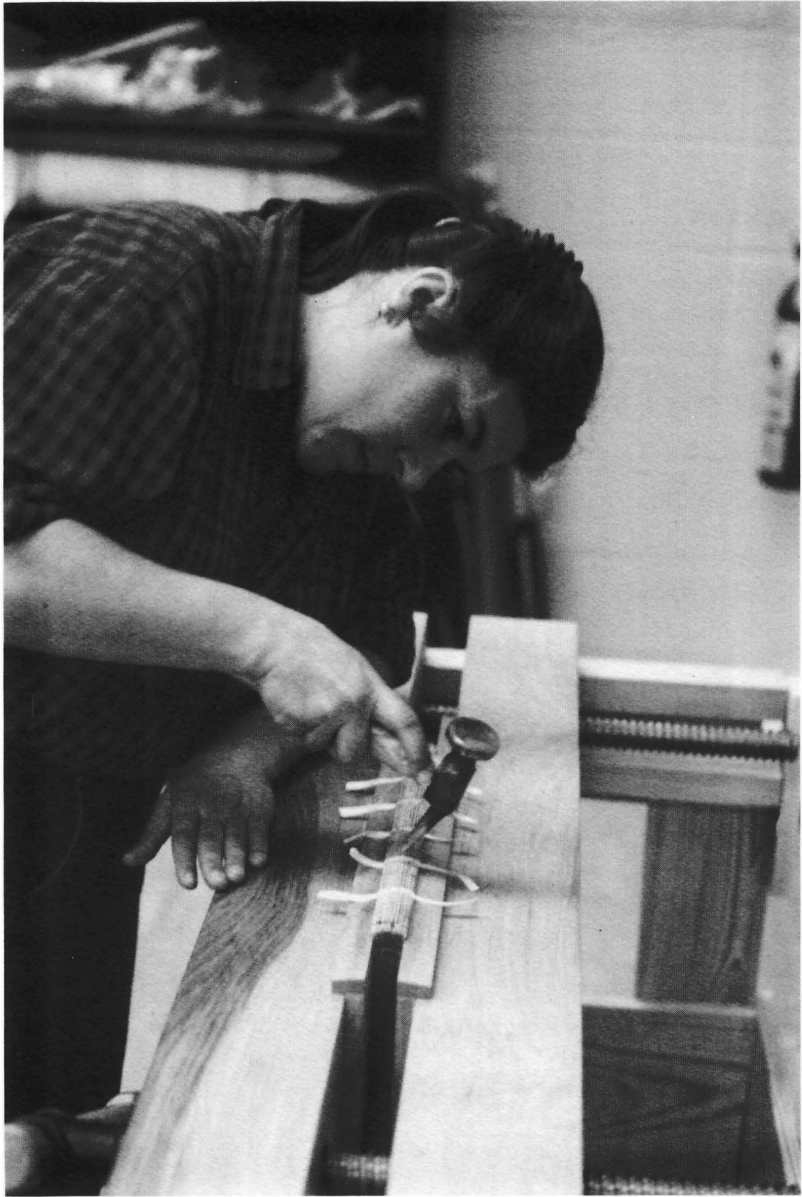
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*The Cover:* A maquette with onlays and blind tooling by September Lynne Kirk, a student in the Book Arts Program at the University of Alabama

Editor for this issue: Kimberly A. LoDico

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Paula Marie Gourley rounding a spine in a backing press at the Book Arts Studio.



## **TRUE GRIT: HOSTING THE 15TH ANNUAL STANDARDS OF EXCELLENCE IN TUSCALOOSA, 1995 / Paula Marie Gourley**

For a long time, it looked like nothing exceptional in terms of the book arts world would ever again happen on the Tuscaloosa campus of the University of Alabama. I had requested the privilege of hosting the Guild's Standards of Excellence conference in the past, but had been turned down twice, and had almost given up hope. Finally, the word came that we would be allowed the chance to show off our beautiful campus, home of the Institute for the Book Arts and the Master of Fine Arts Program in the Book Arts.

Planning began almost three years in advance. Contact was made with the Bryant Conference Center, conveniently located in the center of our sprawling campus. We looked at the wide range of facilities available, collected bids, and sent them on to the conference coordinator. I heard through the grapevine that this information had been shared with the current Standards of Excellence conference hosts, even before we were given the go-ahead here. Then, we waited. Dates were a problem, even so far in advance, because of the football schedule of the mighty Crimson Tide. We had to accept the fact that the conference must be held a few weeks earlier than usual—and we didn't know if this would be a problem for those who might attend.

It has been my experience that the "stigma" of the Deep South, and that of Alabama in particular, has been very difficult to overcome. Cross burnings still make headlines and Klanwatch is active in Montgomery. The toughest problem for us, as site hosts, was not the football schedule, but the fact that people feel strangely about this area of our country. There are water snakes, mosquitoes, cruel, humid heat, and all those creepy stories about the strangeness of people and things in the Black and Bible Belt. Many novels have been written, magazines launched, songs sung, and stories told. Well, we decided, we'd take our chances, especially if the Guild was willing to let us in spite of it all!

I made cheery pitches to my students and friends about the great opportunity of hosting such a wonderful event and found out that everyone was happy to have such a chance. Some twenty-seven kind and helpful souls pitched in to take on tasks, organize, write letters, add support, and just be "go-fers" when needed. We formed a big committee first, then developed smaller groups to handle everything from logo design to the complicated transportation system.

Tuscaloosa sits an hour from Birmingham, where the major airport is located. We decided to shuttle participants between cities. In the midst of our planning, the smaller Tuscaloosa airport reduced its services, so we really had no choice. I will be forever grateful to Mary Ann Sampson, my dear friend and fellow book-artist, who took on the grueling task of organizing this part of the hosting job.

She carefully scheduled our roster of volunteer drivers for the 55-mile trip, every two hours on arrival and departure days, and times in-between as needed. Finally, when all else failed, she drove a van herself, and ended up seeing just a single presentation during the conference!

My students in the Book Arts Program were gems every step of the way. We looked at the Gorgas House, an historic home on our campus just adjacent to the library where the program is housed, and decided on that location for the opening reception. In the spring, the house is surrounded with azaleas in full bloom; autumn adds a bronze tinge to the huge magnolias around the gardens. A perfect site for wine and hors-d'oeuvres, we decided, especially in fine weather. We invited three speakers for this event—Dr. Ron Rogers, Dean of the Graduate School; Dr. Edward Moseley, Director of Capstone International Programs; and Dr. Philip Turner, Dean of the School of Library and Information Studies. Current and former students planned and prepared all the foods under the watchful, competent eye of September Lynne Kirk. She saved me from many headaches with her grace, charm, tact, and cool-headedness.

I took a personal membership in the historic University Club with the banquet dinner in mind. With an opportunity to show off an antebellum mansion to our guests, we could book the entire facility for the evening, so the shuttered and elegant upstairs bar would open the event with appetizers and drinks. A dinner menu was selected and this led to the discovery that prices were the most reasonable of any I had experienced at any prior conference. For the cost of the meal, we were able to include wine, appetizers, dinner, dessert, taxes, and gratuities in an elegant setting. My membership included the site at no additional cost to the group and we had the entire beautiful house until midnight.

For the evening's entertainment, we hired a pianist to play before and during dinner, and a bluegrass band, Partial to Mabel, which played after dinner. Some weeks before, new words were written for some old standards. We published a little songbook, *Glue Songs—New Words for Old Covers*, which included "Amazing Paste" and "O Folio Mio." (I discovered a new use for my Creative Writing degree, after all.) During dessert, these booklets were provided to our guests who were then invited upstairs for late-evening entertainment. It was an amazing thing to sing out crazy words with a full chorus of book-arts people chiming in, accompanied by banjo, guitar, and mandolin. I've rarely experienced such closeness and camaraderie. Magic moments, to be sure.

Colin Franklin, whom I had met in England at the 1994 New Horizons in Bookbinding Conference, kindly agreed to present the keynote speech. Faxes flew, letters were exchanged over several months; we became friends. He and his wife, Charlotte, decided to arrive in Tuscaloosa by train from Washington, DC.

We decided to change the order of things a bit and began the conference with Colin's talk, "Bookbinder's Lettering: A Neglected Art."

We also held two book exhibitions concurrently with the conference. "DECADE—Ten Years of Book Arts from the MFA Program in the Book Arts" was installed in the Fifth Floor Book Arts Gallery of the Gorgas Library, while "By Its Cover—An Invitational Exhibition of Southeastern Book Artists" was held in the Moody Gallery of Art on campus. Both of the openings for these exhibits preceded Colin Franklin's keynote talk, as did a tour of the campus and the Book Arts Program facilities earlier in the afternoon.

Students took on the challenge of providing individual support for each of the conference presenters. Letters, faxes, and phone calls were exchanged over a period of months, and relationships were established. During the conference itself, various students rotated duties throughout the presentations, each providing the help and information needed to ensure the presentations ran smoothly. We were fortunate to have rooms available with natural light, which was particularly useful for John Mitchell's gilding presentations.

Bob Muens worked with student Ceil Tanner, preparing and videotaping each session. The conference center rooms were wired for almost anything imaginable, so we were able to provide large-screen viewing for all participants plus on-site video cameras for taping. I realized later, after the conference, that we forgot to put film into the cameras set up for our backup documentation. This was one of the many "little things" that fall between the cracks in the planning of the "perfect" event!

For months preceding the conference, we took care of details, held meetings, planned and purchased supplies, and printed keepsake postcard sets on handmade paper. Special tours were designed that included historic tours of Tuscaloosa, the Kentuck Craft Center, and our own campus. Christopher McAfee refined the logo suggested for the conference—and this was painted on the wall outside the bindery. Tee shirts were ordered and the volunteers, proudly dressed in their own special shirts, became the "Purple People" who guided, carried, supported, and answered questions for all those who attended.

Countdown to the opening day of the conference. Classes continued to the day before our guests began to arrive, much to the chagrin of my students. Last minute details were attended to, nametags were assembled, keepsakes and maps were stuffed into packets, and the registration table and vendors rooms were prepared. Vendors' parcels were distributed to the tables in the cavernous room booked for their use. We set up a sound system for music there, ordered brown-bag lunches and checked the presenter's rooms.

Then, finally, the trickle became a flood. Shuttle vans were buzzing back and

forth between both airports, the Franklins arrived at the train station, and registration began. My volunteers handled all the details; registration, tours, and accommodations at the Sheraton. I was a nervous wreck, of course, and flew between stations, checking and explaining, assuring and smiling. One of my students became seriously ill and had to be hospitalized, but we never missed a beat. It was amazing. Everyone was wonderful, a true and dedicated team.

The conference itself went smoothly with very few glitches. We had tried to anticipate problems, and I kept asking "What am I forgetting?" each time we met. Little things were missed, of course, but nothing major. All of my students had the opportunity to see masterful presentations and spend time with many wonderful people who make a living from their work with books. My students were inspired by their experiences and have folded this event into their lives and studies. John Marc Green, who met Henk de Groot during that time, has gone on to study with him and has begun to make parchment here in Alabama. This is teaching and the sharing of knowledge at its best, and to my mind, the whole reason for these exchanges: to perpetuate our craft and to inspire the new generation to learn from such generous sharing.

For me, the most wonderful moment was entering the University Club on the evening of the banquet. I had rushed home to change for the evening and arrived late, of course. Opening the beveled glass door, I looked in at a river of smiling people coming down the beautiful staircase and thought, "We did it!" It felt then, and the feeling lingers now, that something very special happened here in Tuscaloosa during the Guild of Book Workers Standards of Excellence Seminar in 1995. That conference was a highlight of my career in teaching at the University of Alabama.

### *Postscript: Unequal Terms*

It has been over twelve years since I took on the challenge of organizing the hand bookbinding program in the MFA Program in the Book Arts. In 1984, I was offered the opportunity to create a bookbinding curriculum from scratch. The Institute for the Book Arts had been established some years earlier, an offshoot of the dream of Dr. Raymond McLain to have the study of the crafts of making books as part of the curriculum of the University's library school.

Two letterpress printers, Glenn House and Richard-Gabriel Rummonds, were already associated with the fledgling MFA program, as was printing historian Barry Neavill. A small binding studio classroom had been designed and was waiting for a teacher.

At the time, I was waiting for my visa to study in Belgium at the Ecole Nationale Supérieur des Arts Visuels de la Cambre in Brussels. In 1984, at the

Horizons in Bookbinding Conference, I was entranced with the hands of Liliane Gerard and saw that I could learn much from her about the subtleties of hand bookbinding. So I applied to the bookbinding school at La Cambre as an *etudiante libre* (non-diploma student). Waiting for my student visa, I saw a little announcement—"Bookbinder Needed" and I sent off a query.

The job was part-time and the pay was low. But what an opportunity! My dream has always been to create my own small school, and this seemed a perfect chance. The University of Alabama responded to my interest by offering me a one-month "visiting artist" slot. This entailed binding 275 copies of a book published by the Institute's Symposium Press, entitled *On Equal Terms*.

I accepted without hesitation. The month in Tuscaloosa was spent in a catch-all room in the center of the Library School, sewing and sewing and sewing those many books into pea green wrappers. I have never particularly enjoyed edition bookbinding, or any kind of repetitive work (reminding me of all those chest x-rays when I worked as a radiologic technologist!) but persevered cheerfully. I needed the money desperately for the months of study in Brussels.

Finally finished with the books, off to Belgium I went. Two months later, a job offer was extended by the university. It took hardly any thought at all, and I began planning for my return to the United States. I had been in Europe for nearly three years (1982–85), pursuing the bookbinding muse. Now I could seriously put my lessons to the test.

A thunderhead followed me across the Texas panhandle that late summer as I drove my trusty VW Beetle, Citronella, across the country. Prophetic, perhaps. The engine burned up in my car and I spent four days in an Amarillo motel while the car was being repaired. The time was well spent in making the curriculum for the first semester of teaching. No one had told me that no curriculum existed! The planning for the MFA program had not, apparently, included thinking about bookbinding.

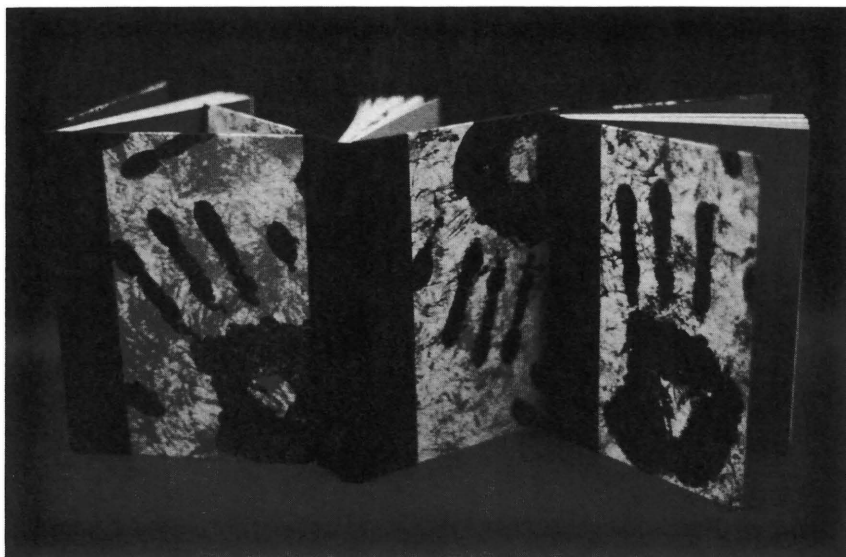
I arrived in Tuscaloosa the day before classes began, quickly settled in, and began. The administration had let me know that in order to advance in the academic ranks, I should earn my terminal degree, so I simultaneously began my own work toward a Master of Fine Arts. It was awkward at best, as I was in many of the same classes as my own students. My studies focused on letterpress printing, augmented with a great deal of independent study and self-directed research in hand bookbinding.

Two years later, I had earned my diploma and was still at the instructor level. My job became full-time but no rank advances were allowed until the fifth year, when I became an assistant professor. It became clear that bookbinding was not considered as intellectual a pursuit as letterpress printing, nor was serious study of the craft worthy of consideration in promotion decisions.

Years rolled by. The bookbinding curriculum improved as I learned more and more about teaching, learning, and my craft. Students who wished to learn the fine craft of hand bookbinding were required to undertake elaborate projects in letterpress printing and papermaking, keeping them out of the bindery and away from the bench, although from my own studies, I knew that the best learning occurred in that continuum.

Another printer, successful at small press publishing, was hired and granted a high academic rank and salary. Despite my degree and experience as a bookbinder, I was not paid equal wages for equal work. There still exists the honoring of entrepreneurial enterprise over the study of craft. There are inequalities of view points and reward. Unequal terms. We must strive to eliminate this inequality not only for ourselves but also for the generations of fine bookbinders to come.

I have struggled mightily in the establishment of a dream; every tool and skin of leather, every inch of cloth was very hard won. This year, I have made the decision to leave behind teaching in a school that I created, to find quiet, peace, and the time to work on my own designs. Would I do it all again? Yes. And I will!



University of Alabama graduate Eileen Wallace is a faculty member at Penland School of Crafts, North Carolina. Shown are three of her case bindings suggesting "Hands at Work." 1993. (Photograph by Paula Marie Gourley.)

## THE LETTERS OF ANTHONY GARDNER TO COLIN FRANKLIN / Colin Franklin

I was at a harpsichord recital the other day, not concentrating as I should have been, when an obvious thought struck me. How miraculous that the whole range of music exists within that elegant box, only waiting for performers to draw it out. Then, still wandering, our twenty-six letters, the roman alphabet, seemed even more wonderful, a package containing the secret of all western literature, past or future, ever-present for printers and authors to explore. Almost ignoring the music I began wishing for a well-made case of letters, well-made letters in a binder's case; in no time I was building a collection in the air, simply of alphabets, beautifully housed. As I have never been much of a reader, that seemed to make every sense.

The sanctity of letters surrounds me, handsomely printed books in a wide variety of bindings. Nearly fifty years ago I started work in a family publishing business, Routledge & Kegan Paul. "You are in charge of publicity and jackets" I was told, as they showed me a small office, almost without light but offering those two basic human rights, privacy and a window I could open. On my desk were a loose-leaf folder of alphabet sheets issued by the Monotype Corporation, and a wire basket with some typed correspondence about Hugo Wolf the songwriter. Disliking wire baskets and left-behind correspondence, resolving to start clean and knowing nothing of offices, I tore up those papers and threw them away. Months later a worried director of the firm asked "You haven't by any chance seen some papers about a book on Hugo Wolf?" "No." "Somebody thought they might have been in here." "No I haven't." To this day I have no idea what damage was done.

Well, being in charge of publicity and jackets meant, in those days, doing them—not looking after a staff of designers and lay-out specialists, not supervising, for there was nobody else. I knew nothing of design, or lettering; had merely been, in Shavian phrase, uneducated at Oxford. I could not and cannot draw—a disadvantage similar to being dyslexic, with the large difference that it is socially less damaging.

The first morning I was asked to design the jacket for a book called *The Language Bar*. Having not the faintest idea what to do, after two hours I had produced the thick pencil line of a vertical bar down the front cover of a folded octavo section. At the end of that very poor morning's work I went out to lunch, and afterwards learned that my predecessor had, it so happened, done a jacket for *The Language Bar* before quitting the firm.

But those Monotype sheets in the folder remained on my desk: with their help and, most practically, that of a friend to whose memory I am grateful, Sean



Jennett, typographer and poet, I became acquainted with the world of lettering; choosing and identifying types, learning for better or worse the sort of good taste Monotype represented. They were, after all, passing down the message of William Morris and Emery Walker, recreating elegance from the finest printers and letter-founders down the centuries, recalling their names along with those of authors and titles with whom such work was associated: Bembo, Poliphilus, Garamond, Fournier, Baskerville, Bulmer, and into the modern age with Eric Gill's Perpetua or Stanley Morison's Times Roman. They became familiar tools and names of my trade.

It wasn't an easy ride; there were shocks which puzzled me at first. Early efforts had to be declared, and passed by authority. Between title and author on the spine of a simple jacket I had drawn a short rule or line, dividing one from the other. "For a start" authority said, "let's get rid of that horrid little rule." From that trauma I have never recovered, feeling to this day an aggressive distaste for short ruled lines on the spines of jackets or books, between author and title. The spirit of typographers is wholly absorbed by major passion about minor matters—as is the nature of connoisseurs, whether of literature or furniture or wine.

I believe this small subject of binders' lettering is one which the historians have largely ignored, their focus always upon other aspects of forwarding and finishing. If structure is more important—as we used to be told—than ornament; sewing and headbands, than inlay and tooling; so also decoration has made a deeper impression (in both meanings) than the title. Early binders, little concerned with text and probably illiterate, ignored it altogether. They provided no title, leaving owners or scholars to add identifying labels or to paint a key word on the fore-edge; for books, as you know, were shelved with their backs in the dark.

It is of some interest to pause and recall that point. When you look at those old books, their titles or authors painted thus on the fore-edge, it may strike you at once that the calligraphy is often large and clear. It may extend to the whole height of the paper, reminding you of jacket lettering in shelves of a modern bookshop, each work crying for attention. It was not really like a bookshop, because those old calligraphic titles on the edges—not always on fore-edges, but according to the system of storage—were for identification, not advertisement.

I should like to put to you a private theory. As the habits of storage changed—backs of books exposed upon shelves as fronts—naturally the custom of identification changed. No point in painting a title on the hidden edge so we find calligraphic labels on the upper spine, or perhaps on the upper cover or both. Traditions of binding were well established, and lettering was not among them. To the binder who had completed his task, everything sound and durable, the



addition of written labels may have appeared no less irritating than we now find those stuck-on shelf-marks with which well-trained librarians continue to spoil the spines of books.

So titles and lettering crept into a world in which bindings were established works of art. They have never received the attention they deserve.

Whether for text or title there are two quite different aspects of lettering: form, or shape; and lay-out, or treatment. Skilled lay-out may go some distance towards redeeming indifferent lettering, but a well-shaped alphabet will not rescue incompetent design.

On the evening of that first day in a publishing office one other event took place in my life, not quite irrelevant to this subject though it may seem so: I got engaged to be married. Charlotte's father chose to mark the occasion by giving me a wonderful present from among those few books from the family collection, which they had managed to bring from Hungary and Germany in coming to England as refugees from the Nazis. It is beside me as I write: Dürer's great work on the Rules of Proportion, *Underweysung der Messung*, 1538, a rare edition in which two folding-out wood-cuts appear for the first time. More important, it has many pages of Dürer's large alphabets, with geometrical explanations and diagrams of how he composed them; but I am convinced Dürer's eye rather than geometry was the cause of that classical perfection he achieved. Time and again we are referred to Trajan's Column in Rome, as the ideal of roman lettering. For me it is in Dürer.

What are the indicators? A command of thick and thin; curves of the S; tails of R and Q; the angle of serifs. Dürer had it all by instinct, and like everyone including Darwin, justified instinct by theory. Look at his monogram, design without geometry, on the title page.

Dürer was acquainted with Italian humanist manuscripts, and with printed books which followed their example. The whole history of lettering is a succession of nostalgic returns and I can understand those chronic references to Trajan and his column because, in the witty words of Oxford graffiti chalked years ago on the walls of Balliol College, "Nostalgia isn't what it used to be." So, ancient scribes wrote classical texts like the Romans; and those who discovered those texts long afterwards, Italian Renaissance calligraphers and humanists, imitated their example. At about the same time, books printed with moveable type arrived on the scene; and the whole desire of the type-designers was to offer a product which could compete with, look no less splendid than, manuscripts. Though the art of lettering never died, William Morris thought it had, and his Revival of Printing represented again a scholarly return to the letter forms of four centuries earlier. Walker's Doves Press type so closely followed Jenson's roman from the 1470s that you can hardly tell the difference. Ashendene types were no less

faithful to fifteenth-century example and so the habit of return, of recognizing an excellence in the past and repeating it, flowed into those Monotype sheets on my first working desk and has its ample reflection, though decadent, in computer alphabets available now.

My whole point is that this tradition existed, prevailed, persisted like the Hound of Heaven. I never understand when people say art—or cooking, or hair or morals—must be for the present day, forever adapting and changing. Anyway printers and scribes, makers of lettering, have seen the sense of continuity and wisdom of established truth.

Binders lacked this tradition. I think their curious blunder, when the habit of title arrived, was commonly to relegate it to a little panel of the spine, often with the strangest results. If the title was long they chose a key word; if the spine was narrow, and the word long, often as not they couldn't complete it; or if they did, we can't read it. Binders became skilled in tooling tiny incomprehensible lettering, as witness their own signatures for which a decent magnifying glass is needed.

Of course there were exceptions, but one wonders why collectors allowed minuscule titling to replace the strong calligraphy which had identified a book when its edges were exposed. After all, the purpose of a title is recognition. Owners of books know generally where each is kept; librarians have their systems of reference; but think of all those perilous visits up ladders, now and through the centuries, of the lifting and lowering of spectacles as scholars sought a particular title, and swore it was missing! Had there been a tradition of binders' lettering, we should not squint our way so painfully round book fairs, passion frustrated by the near-impossibility of perceiving what temptations were prepared and are waiting. If Eve's apple had been so difficult to recognize, Adam might never had put us in such a fix.

We should think about spines, and recognize a binder's wish to treat them as art rather than function. After calligraphy upon labels came decoration; often the spine became a flower garden, with one small stepping-stone for title or author, both covers bereft of lettering or pattern; for all we see of most books, all we know about many, is their spines, providing the binders as actors with their only moments on stage.

Binders down the centuries, treating titles as a nuisance in their scheme of design, made them into poor relations of the book, negligible artistically. This was unfortunate and, just to mention one footnote of this subject, the more surprising because artists have often enjoyed plays on words, the hidden irreverence of minor wit in an illuminated border; and title phrases offered enough opportunity of that sort. I was acquainted with a learned man called C.K. Ogden, who collected a few books whose titles amused him, such as an old medical treatise on diseases of the skin, by a biologist called Hunt, the original boards

keeping their printed title label, *Hunt on the Skin*. Isaac Watts, eighteenth-century Doctor of Divinity, wrote a book called *The Improvement of the Mind*, which tempted me similarly because of its red leather label on the old calf binding, with title phrase *Watt's on the Mind*. As the binder put an apostrophe after Watt, one wonders what can have been on or in *his* mind. It should be confessed I have not read one sentence of those two volumes; my mind remains unimproved.

If I may offer one domestic example, towards the end of his long life I asked a binder whose memory I revere, Anthony Gardner, to make an album for the letters, postcards and binding bills which he had sent me, all in such beautiful calligraphy, over the years. This he did, lettering up the spine one enormous word. His idea was that if I showed it to anyone, the response might be, "But that's not a title, that's just letters"—which, of course, was the point of the exercise and it has indeed happened thus.

I recognize the human charm of poor titling, as of poor printing. Nobody is going to reject Virginia Woolf's printing of *The Waste Land*, at her Hogarth Press, just because inking fell short of professional standards. Yeats at the Cuala Press, Robert Bridges at the Daniel Press, were in my view feebly printed but offer an intimacy which hands better qualified might not have achieved. I once owned (it seems hard now to believe) a beautiful Grolier binding, and recall that his famous phrase tooled upon the covers, *Jo Grolierii et Amicorum*, "belonging to Jean Grolier and his friends", was a poor piece of work as to both spacing and lettering.

So it is time to make a distinction between lettering and letters; the place of title and author in a binder's scheme of design, and the character or quality of whatever alphabet he uses. Returning to my first comparison with the harpsichord which contains all music, we might now leave aside a performance and listen for the tone of each note. It would be nice to report a history which did not happen, but that is not what you invited me here to do. You know the received commonly repeated litany—false of course—that book-printing after the fifteenth-century careered downhill until Morris, hey presto, applied the brakes in 1891 and went into reverse, back to the hilltop where it all began. If we seek anything comparable in the history of binders' lettering, we look to a similar renaissance in arts-and-crafts, the 1890s or thereabouts, the advent of Cobden-Sanderson and, most notably, the women binders who are to be the subject of Marianne Tidcombe's next book. But what about the lettering? I should *like* to be able to say something like this: "Just as William Morris sparked a revival of printing by designing alphabets based on examples from the fifteenth-century, so also his daughter May opened a similar movement by the lettering she designed for Cobden-Sanderson and the Doves Bindery."

Alas I can't say that, though she did indeed design the alphabet he used. May was young, no rebel domestically but hot for socialism and her father's ideals, producing delightful tapestry and embroidery, arranging with Cobden-Sanderson a series of socialist meetings. In Marianne Tidcombe's book on the Doves Bindery we read:

*'The letters (individual lettering tools) Cobden-Sanderson used on his own bindings were designed by May Morris, and she designed similar ones for the Doves Bindery'.*

And do we admire them, as heralds of reform? We do not. Wretched feeble letters they are, the one blind spot in Cobden-Sanderson's vision. That they were prepared, one must suppose, under her father's eye, and surely shown to him for comment, points again to the familiar fact that Morris knew little about binding and cared less. It means also that there was no fifteenth-century tradition, or sixteenth-century, to which his daughter could return for inspired example.

All designers work within their medium, for particular purposes. What is the connection, I am wondering, between letters used by printers for texts, and by binders upon the covers? Coming down to our own day, what distinction exists—as to lettering—between trade bindings and dust jackets?

Between the needs of printers and binders, I suggest, in this subject there is truly no difference. Good tooling can cope with fine lines, as well as thick; taste and choice prevail, not any special demand of the medium. That applies, does it not, to all commonly used skins except the coarsest. We can only suppose that the failure of binders to interest themselves in—or develop a taste for—letter forms is a freak of history: it never took its proper place in workshop training of an apprentice. No doubt it illustrates that wise old saw, manifestly untrue in our own time, that forwarding matters much more in a binder's life than finishing.

What about the special technical problems in this subject? We must remember they exist: letters for binders cannot be cast in lead, as for printers, or in any other metal. You can't cast brass accurately, it seems, and the working end of a binder's tool must be brass. I am better acquainted with printers' type, for which punches used to be cut and moulds made. As brass cannot be poured successfully into moulds, each letter supplied to a binder has to be hand-finished, almost like repetitive punch-cutting. The process is laborious, skilled, expensive. No wonder that in England only two or three firms survive which can do it.

And there are other problems. Sharp fine lines may cut into the fabric of leather, I am told defensively: don't expect such serifs as printers can cope with. Spines being narrow generally and titles often long, a custom of condensed lettering should be seen with sympathy. As a designer of books and jackets years ago I learnt to avoid it, except decoratively now and then with ample letter-

spacing. For account books or ledgers, when such were used instead of computer screens, fat face lettering was created and we see it also on wide folio books.

Such is the state of play. A firm called "Fine Cut," in Sussex, England, produces a catalogue in which excellent lettering, it strikes me, is offered and available to binders, with such classic forms as Centaur and Fournier. I do not often see such lettering in use. Historically "The better faces", James Brockman says, "were protected, so they had less wear." Yet in the history of English books one finds many examples from the first decades of the nineteenth century, and last of the eighteenth, with deep impressions and a mixture of thick lines with thin. That was the style of the moment, among such printers as Bodoni and Didot; binders followed it. To that period, and the work produced by such dynasties as Lewis or Hering, I would turn for good instances of binders' lettering.

I know the problems do not end there. Only recently, between the wars, handsome brass type-holders appeared commonly on the scene, allowing a binder to set one line of letters in the way a printer used his composing stick; and that introduced some uniformity, straight lines, though the impression sank less deep and the line sometimes slanted. Such equipment had indeed been available in France and Germany at the end of the eighteenth century.

Binders have been aware of the design problem, but seldom solved it. Douglas Cockerell invited Emery Walker's advice, and you would guess that formidable duet produced perfection, but it did not. Cockerell showed the alphabet, known as "Walker" face, in his book; from such provenance it looks feeble stuff. He must have overdone the elaboration of difficulties. Walker provided usable instruments, but the letters are not satisfactory; the poorest piece of work he ever did. I have already deplored May Morris's lettering for Cobden-Sanderson. It is time to speak more constructively, with sympathy and respect.

Accepting for the moment the confinement of space for title and author, binders tooling independent letters can enjoy freedom to create patterns; this they have often used, to pleasant effect.

As in any decent discussion we arrive of course at no conclusion. Nothing better can be managed than to expose a problem, which runs like this: if spine lettering is functional it should be legible at a distance, especially upon smallish books on upper shelves. We would then see only words; no space remaining for panels of flowers. And the problem? Most of us love decorative backs of books, for often that is all of them we ever see. Binders should also be better educated in the history of letter-forms.

I wish to add one footnote of lament. Many of us view bindings in public exhibition, where we complete the circuit of glass cases in which each book stands half-open to reveal an overall design which was indeed imagined and

planned thus, a single picture. But that is not the way of books, which ought to rest in shelves spine-outwards or on a table, one cover visible. This long perspective of covers and spine as a picture, single work of art, has seemed to me false, for a binding has properly three perspectives—front, back, and spine. Abandon the single picture and spines present themselves for treatment, perhaps with a new consideration of lettering.

I end with two enigmatic slides, one from a French binder in the seventeenth century who seems to have despaired of finding a solution. The other—nothing do to with lettering—is from an English binder in roughly the same period, who, in the opinion of Bryan Maggs, was perhaps drunk while on duty.

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*Colin Franklin* is a book dealer, collector, and scholar of bookbinding.

## **APPROACHING CONTEMPORARY EDITION BOOKBINDING / Mindell Dubansky**

This presentation attempts to provide a general overview of the many popular bookbinding formats available to artists for making edition bookworks. We are living in an experimental time for bookmaking—painters, sculptors, printmakers, writers, poets, and publishers, are all being drawn to the book as a form for expression. As these people have 2000 years of materials and techniques to draw upon, the physical options are endless. However inspired the artist/publisher may be by the many options available, he/she should remember that two crucial factors in the designing of an edition are the selection of a suitable binding structure and the appropriate use of materials. These choices will affect the artist's ability to communicate his/her intentions to the viewer, and to a large extent will determine the success of the object as a work of art and craft. Limited to bound and unbound editions and enclosures, the presentation omits one-of-a-kind books, as they comprise a category of bookbinding that make different demands of an artist. In creating an edition of books, the artist/publisher must adhere to these criteria—regardless of the size of the edition. A consistent quality of design and craftsmanship must be achieved, and the edition should be as cost-effective as possible. It is also understood that an artist/publisher should place as much creative effort in the design and construction of the page and binding as they do in the creation of text and images. An effort has been made to include a full range of bookbinding and enclosure options. The size of the editions illustrated are from 5 to 500, although the majority are in editions of 20 to 100. The formats are arranged from simple to complex, followed by unbound editions and boxes/enclosures.

### **FASTENERS, FINDINGS, AND BOOKBINDING SYSTEMS**

Many artists use commercially available binding materials such as ring binders, screw posts, and staples in surprisingly creative ways. The advantages of utilizing fasteners, findings, and binding systems are many. They are easily acquired, inexpensive, take little time to assemble, and require little technical skill. These materials can be used to create either flexible or constricted structures. Whether designing for flexibility or rigidity of structure, an artist must select a suitable format and materials for his/her purpose. One way to achieve a flexible structure is to use only one fastener, which will function as an axis for the pages, allowing a broad opening, similar to that of a fan. Other commercial binding systems that allow for good openability are individual rings, loose-leaf ring binders, spiral, O-ring, and plastic comb bindings. Commercial binding systems that will result in a constricted structure with poor openability include

the use of two or more fasteners of any kind (e.g., screw posts, grommets, pop-rivets, and staples); or any constricted style of binding system (e.g., Velobinding, spring clamps, report covers, and plastic spines). An exception to this is that some constricted binding systems are inflexible in their bound state, but can be easily disbound if required.

### **THE "ORIENTAL-STYLE" STAB-SEWN BINDING**

The Oriental-style of stab-sewn binding has been used continuously since the 12th century and is most popular today with artists who are looking for a simple, strong hand-bound structure, that can also be decorative, requires little technical bookbinding skill, is cost effective, and easily duplicated. Traditionally, the Oriental-style stab-sewn binding has these features—the sewing (usually four sewing stations) passes through the book; the leaves are made with flexible text paper with folds at the fore edge; the covering material is flexible, and usually made of paper or silk. A common error made by artists when using this structure is the use of heavy or inflexible western text paper, which results in a book that will not easily open. Stab-sewn bindings do not lend themselves to the use of complex page formats.

### **PAMPHLET OR SINGLE-SECTION BINDING**

A pamphlet is usually defined as a small, unbound, single-section book, which is either stapled or sewn through the fold, and has either a paper cover or none at all. Pamphlets have traditionally contained short treatises on a subject of contemporary interest and have always been intended as an expedient and inexpensive way to disseminate timely ideas to a wide public. Pamphlet bindings can be made easily by hand, or they can be commissioned from job printers and commercial binders. A pamphlet binding is appropriate for small, thin works. It will open flat and lend itself to a conservative variety of page formats, including fold-outs, pop-ups, pockets, or other thin inclusions. Many decorative techniques can be easily applied to pamphlet binding, and artists often use two or more pamphlet bindings bound together to form visually dynamic books. Pamphlets can be bound by hand or can be commissioned from an edition or library binder.

### **PAPERBACK BINDING**

Paperback bindings are meant to be inexpensive and can be made commercially or by hand. They are usually flat-back books with paper covers that are mostly, but not always, of a heavier stock than that used for the leaves of the text. Paperback textblocks can either be adhesive bound or sewn through the fold. The



choice of paper, paper grain, and method of leaf attachment, will determine the flexibility of the book. If adhesive binding is the method of leaf attachment selected, the text paper must be fairly thin and flexible in order to ensure good openability and to keep the textblock from "breaking." Paperback binding does not lend itself to complex page structures or materials.

## **CASE BINDING**

Case binding is also referred to as edition binding or publishers' binding. Although hand-bound, paper-case, and limp-vellum cases have been used for centuries, it wasn't until the 1830s that publishers' cloth case bindings began to replace in-boards bindings as the predominant commercial binding format. Whether bound by hand or machine, case binding remains the most efficient and flexible method for binding and decorating a book. A flat-back or round-back case binding can be made to cover many styles of textblock, including books that have been adhesive-bound or sewn, albums, moveable books, and a variety of other complex page formats. Case bindings can be made commercially for a reasonable price, or can be made by hand, requiring a moderate level of technical skill.

Variants of the modern case binding are hand bound, limp-vellum, and paper-case bindings. They were used profusely from the fourteenth through the seventeenth centuries in Europe for thin blank books and revived by the private presses of the late nineteenth century. These bindings are aesthetically pleasing and extremely durable, however, the materials can be expensive, and the bindings are labor intensive, requiring advanced bookbinding skills.

## **LIBRARY BINDING**

The primary function of a commercial library bindery is to rebind and recase individual books and sets of books, of a variety of formats and sizes, in a durable, expedient, and inexpensive manner. Although most library binders work exclusively on library materials, some are also edition binders, binding editions of books for publishers. Binding for a library must take into consideration the use patterns of the books, as well as the variety of book formats found in these collections. These formats include paperback books, newspapers, maps, plate books, and mixed media publications—all of which have features similar to those found in artists' editions. The nature of commercial library binding lends itself to the needs of many small press and artists' book publishers.

In addition to a variety of library-style bindings, many library binderies provide other services, including small edition binding and custom-made enclosures (e.g., solander boxes, portfolios, and folding boxes).

## **EDITION BINDING**

An edition bindery can produce many varieties of cost-effective, machine-made bindings, boxes, and slipcases, in substantial quantities of a title, for supply by a publisher to the trade. Binding formats commonly available through edition binderies include flat- and round-back case bindings, as well as paper-back, spiral or wire, plastic comb, and loose-leaf bindings in cloth, paper, and natural or synthetic leather. Some contemporary edition binderies are accustomed to working with small press publishers and artists and will bind small editions (100+ copies). When collaborating with an edition or library binder, the artist/publisher should consider providing the binder with an accurate prototype for the book, and communicate all physical and financial specifications in writing.

## **FINE BINDING**

Fine bindings require the skills of a group of talented artisans for their design and manufacture. They can be commissioned from a small group of trade binders, or from individual, fine hand-bookbinders at great expense. Fine bindings are traditionally handbound in leather and decorated with gold- or blind-tooling; they may have additional functional and decorative elements, including leather mosaic inlays or onlays, elaborate doublures and endleaves, embroidered endbands, gilt or painted edges, insets of gemstones, and metal bosses and clasps. Some contemporary fine binders not only bind the texts of others, but also create bound editions of their own artwork and/or texts; others work in close collaboration with artists' book publishers to produce deluxe edition bindings. Popular variations of fine binding are the stub binding and the tongue-and-slot bindings. In these styles, the front and back covers are constructed off of the book, eliminating the need for strong pressure, therefore providing an opportunity to create three-dimensional covers from fragile materials.

## **EXPOSED SEWING AND SPINES**

The recent appreciation of ancient, medieval, and Renaissance binding structures has made a great impact on the work of today's book artists. Contemporary bindings using exposed and decorative sewing have been inspired by early Coptic bindings, and medieval and Renaissance blank-book and account-book bindings, which include limp vellum, paper-case, tacketed, and long-stitch methods. These structures have excellent openability for these reasons—the signatures are sewn through the fold; and no adhesive or spine linings are employed. Exposed sewing and the fact that the covers can be made in an endless variety of styles, provide the artist with many aesthetic options. These bindings can be labor-intensive, and

require a moderate to high level of technical skill to produce. The exposed, delicate materials used in these bindings leave them vulnerable to damage, and artists should design protective enclosures for them.

### **ACCORDION FOLDS AND PLEATS**

Simple to construct and visually dynamic, the folding book (also called a concertina, accordion, or pleated book) has been a popular book format for centuries. Any material with good fold endurance can be made into a folding book; and wood, bark, bone, vellum, textiles, and paper have all been used. The folding book format has many variations and can be used to create a wide range of structures, some of them quite complex. In the traditional accordion book, the pages can be viewed in two ways. They can be folded in a codex-like fashion and viewed sequentially, or the entire book can be pulled open, exposing the whole text/images at once. Another style of the accordion format is the pleat or concertina, where small folds can be used as stubs for attaching additional pages. Pleats are used in making expandable structures, like tunnel books, and can also be used for making album-like bindings, where the pleats are sewn through the fold to function as a “guard” or packing for the book. Accordion folded books can get quite complicated and will require much planning and skill.

### **ALBUMS, COMPLEX PAGE STRUCTURES, AND EXCEPTIONS TO THE RULES**

Artists are drawn to dynamic structures, techniques, and materials. To express their ideas through the form of the book, they are using albums, scrapbooks, movable books and shaped books in small and large formats; unusual page formats such as pop-ups, fold-outs, overlays, envelope pages, and matted pages are also popular. Artists are often utilizing materials and adhesives that may be unfamiliar to them, and they should be aware that these materials could be physically incompatible and have questionable permanence. Some factors to take into consideration when selecting a format and materials for your book are: the cost and availability of materials; the ability to make multiple copies of the book; the compatibility of materials and structures; the need to protect the exterior and interior surfaces from handling and abrasion; the ability of the structure to compensate for inclusions and unusual page formats; and the stability of laminates. To ensure the success of a physically complex structure, the artist/publisher should make a prototype of their book, using the exact materials and dimensions as the desired product. No one can estimate the problems inherent to a bookbinding without making an exact prototype, and all problems should be worked out before materials have been purchased and work has begun on the edition.

## UNBOUND EDITIONS AND UNUSUAL FORMATS

Traditional unbound editions in signatures and/or individual plates need to be packaged in some type of enclosure, and these are reviewed below. Today, artists/publishers are using many unusual book formats in the production of editions. These include variations on traditional forms of the book, as well as the use of familiar and “found” objects for making bindings and containers. Some popular familiar formats include the scroll, tablet, game board, and folding screen, among others. In addition to these, we can rely on contemporary artists and binders to adapt almost any object or material to binding and boxmaking. When traditional views of the book are abandoned, the artist can employ sculptural principles for bookmaking. In sculptural books, traditional book values—openability, protection, permanence—are not always relevant; however, if they are, the artist must not sacrifice the book’s ability to function and be read.

## WRAPPERS, BOXES, AND ENCLOSURES

Wrappers, boxes, and other enclosures are very effective in the presentation and preservation of a book. Traditional enclosures include the glassine wrapper, dust jacket, chemise, slipcase, folding box, solander box, and drop-spine box. Custom enclosures can be commissioned from either a hand binder, or a library/edition binder. Enclosures can be made simply, covered in paper or cloth, or they can be of elaborate design, incorporating the materials and decorative elements of a fine binding. Some contemporary fine press publishers commission custom-made boxes in wood, Plexiglas, and metal that are an integral part of the design of the book. Many imaginative uses of enclosures can be seen in the inexpensive artists’ editions, where commercially available, and eye-catching wrappers and enclosures are being used in humorous and effective ways. These enclosures include bags, envelopes, recycled boxes and containers, movie film cans, tape cassettes, and much more. As the role of an enclosure is to protect the book, the artist/publisher must give protection high priority when designing or selecting an enclosure. This means that the enclosure should fit the book well and not cause any damage to the book. Slipcases are dangerous, and if a slipcase is to be used, the book should have a jacket or chemise to protect the spine and covers from fading and abrasion.

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*Mindell Dubansky* is currently the Preservation Librarian and Conservator of the Thomas J. Watson Library, Metropolitan Museum of Art, New York, New York.

## USING JIGS FOR MULTIPLE BINDING / Priscilla A. Spitler

Books to be hand bound as an edition require a different approach from the beginning of the binding process than when making an individual binding. To overcome problems presented by multiple binding and to increase speed in their construction, it may be necessary to use guides or set-ups often called "jigs" to assist in production. Jigs also ensure accuracy when a binding operation is to be repeated consistently. They can be very simple and may become general tools used in the workshop such as joint jigs for making case covers or punching jigs for hand-sewn editions. Or, they can be specific to an edition where the structure, design or materials may require special handling and creative jig-making.

A jig can be made easily and inexpensively with binders board, cut or laminated, and covered with clear packing tape in order to clean it and to keep edges sharp while in use. If a jig becomes a standard shop tool, it may be worth the extra expense to make the jig in wood or have it machined in metal. Time spent making the jig should be considered and the jig should prove to be time saving during production.

Following is a sampling of jigs with diagrams and descriptions that binders may find useful in handling their editions. While some of the jigs are basic and serve multiple functions, most presented in this article are oriented to the case binding structure, flat or rounded, because it is most frequently used in edition work.

### *Joint Jigs*

Hand held joint jigs are basic tools for the workshop for making book or box cases. They can be simply made by laminating various thicknesses of binders board until the desired joint width is achieved. For easy handling, cut the board to 3" × 12" before laminating. Production of large books or boxes may require longer jigs. It is helpful to have sets of joint jigs in a range of joint widths from 3mm to 9mm. Clamshell box cases only need 3mm, 4mm, or 5mm joints depending on material and board used. Book cases need larger joints if pressed between metal edge boards ranging from 6mm to 9mm; 8mm is the average based on the BookLab standard.

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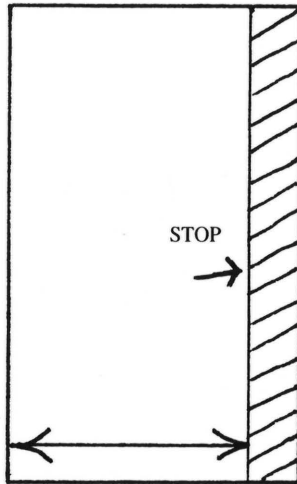
This article originated as a handout supporting a demonstration at the 1995 GBW Standards seminar in Tuscaloosa, Alabama, in which these jigs were utilized to produce a small edition of case bindings. As part of a co-presentation on edition bookbinding, the hands-on segment was preceded by a slide lecture surveying structures for contemporary edition works given by Mindell Dubansky. The jigs described here and used in the seminar by Priscilla Spitler are those that she frequently used during the eight years of production binding at BookLab in Austin, Texas, along with case binding techniques that reflect the bindery's house style developed by Craig Jensen, a true "jig-master."

### *Parallel Jigs*

Parallel jigs are useful for creating off-center folds such as hinges for photo albums or turn-ins for paper cases, as well as for scoring (to crease or mark with a bonefolder, not cut) leather on  $\frac{1}{4}$  case covers to indicate placement of the covering material.

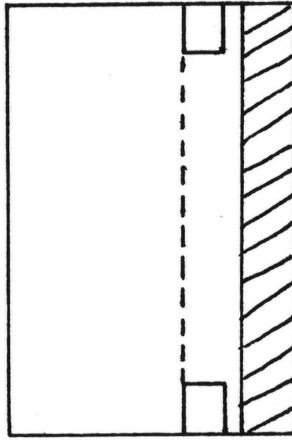
**Scoring  $\frac{1}{4}$  Leather Case:** Make the jig base length at least 1" longer than the book case board for easy handling. The jig width is critical and is determined by the amount of side covering material planned for the case boards. Add  $\frac{5}{8}$ " to this measurement to allow for a  $\frac{5}{8}$ " strip of board to be adhered to the base edge to create a stop (Figure 1).

To use, place jig face down and butt against assembled leather case fore edge (case covered on spine only). At the edge opposite the jig stop, score leather to desired depth with a bonefolder. Excess leather can be beveled off with a knife at the scored edge, allowing the side covering to butt against the scored line.



**Figure 1** Parallel Jig for Scoring

For general scoring: Make the jig base length longer than the object to be scored for ease in running the bonefolder tip along a metal ruler. Cut a strip of board equal to the base length by  $\frac{5}{8}$ " to make a stop for the object. Adhere to edge. Draw a line parallel to the stop measuring the width of the score or crease desired. Make two outer stops by laminating  $\frac{5}{8}$ " square pieces of board (or with pieces equal to score if smaller than  $\frac{5}{8}$ ") and attach to base edges at top and



**Figure 2** Parallel Jig for Hinges or Turn-ins

bottom, just inside the drawn parallel line. Protect the jig by placing clear tape along the area where the scoring will occur (Figure 2).

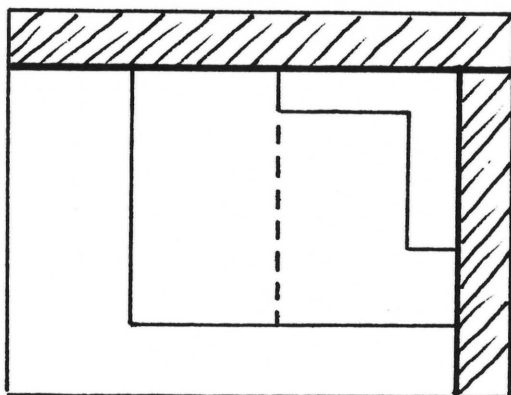
To use, position object against stop and place metal ruler on top, against outer stops. Score along ruler with point of bonefolder. Afterwards, lift scored area underneath with folder and work against ruler. (*Note:* If left-handed, the jig will work as described by simply orienting the stop edge to the left).

For paper cases or dust jackets, repeat the steps for making the jig above but move the outer stops further left to width of book. If the case cover material is cut accurately with spine width and squares considered, it is possible to score one side of the turned-in case and then flip it around and score the other side; the spine is created by the space left between the sides already scored.

### ***Right-Angle Jig***

The right-angle jig is the basis for many different set-ups, especially if combined with secondary jigs for specific jobs. Simply adhere two strips of board at right angles along two edges of a base board. Cover with clear tape for cleaning off excess glue. It is practical to have two of these jigs in the shop, one with the square oriented to the right and one with the square oriented to the left.

The right-angle jig is helpful in aligning separate objects for off-center tipping by simply marking positions on the jig. It can also be adapted for making cases by using a secondary jig equal to the turn-ins which has been marked to indicate the spine position. The glued covering material is placed in the original right-angle jig at the square, followed by the second turn-in width jig on top, also set



**Figure 3** Right-Angle Jig

against the square, to which the case boards and spine piece are positioned. Remove the assembled case, cut corners and turn-in material.

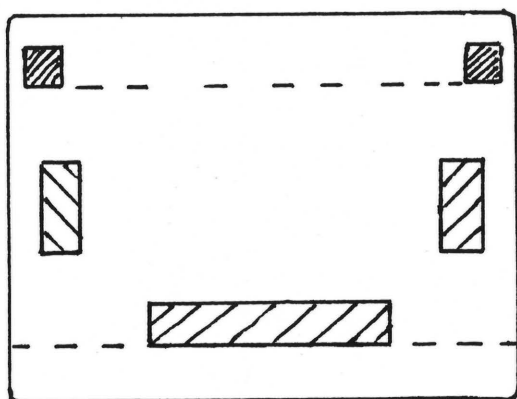
To use this jig for tipping plates on flat sheets, cut a secondary right angle jig of 20 point card to the margin width required for positioning of the plate or a label. Place the sheet in the right-angle jig and then the second jig over it. Set the tipped plate or glued label against the secondary square. This jig allows for clean, fast, and accurate work (Figure 3).

### *Three-Sided Jig*

The three-sided jig is designed for attaching side covering material for  $\frac{1}{4}$  case bindings where the material will overlap the spine cloth. It is not necessary to trim the spine material with this jig as on a  $\frac{1}{4}$  leather case made with a parallel jig (Figure 4).

Cut a jig base larger than the book case board to allow for stops and an area to secure the jig to the bench when in use. Draw a parallel line 1" from the bottom edge for placement of stop. Set the fore edge of the assembled case (cloth on spine, sides not covered) against the stop. Comfortably attach side stops to the base against the assembled case head and tail using adhesive or double-stick tape. All stops should be equal to the turn-in width of the covering material to help with consistent placement for uniform turn-ins. Make two double-laminated,  $\frac{5}{8}$ " square stops. Draw a parallel line from the bottom fore edge stop to the designated position where the side cover material should overlap the case spine material. Attach the stops above this line at each end, just away from the assembled case. Once the uncovered case is positioned in the jig, the glued side material is butted against these back stops and rubbed down along the spine



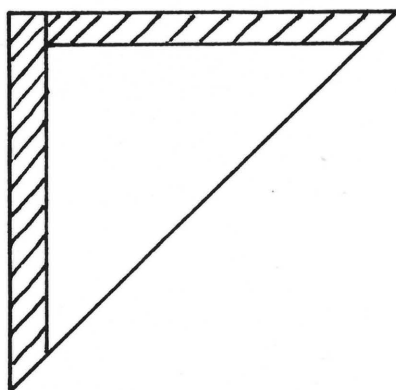


**Figure 4** Three-Sided Jig

overlap. Remove the case from the jig, cut the corners, and finish the turn-ins. Repeat for the other case side. Cover the entire jig with plastic packing tape, including the raised stops, so that it can be wiped free of excess glue, as needed, during production.

### *Corner Jigs*

These jigs are used to attach corner material in the correct position for  $\frac{1}{2}$  case bindings, where the spine and corners are covered in one material and the sides



**Figure 5** Corner Jig

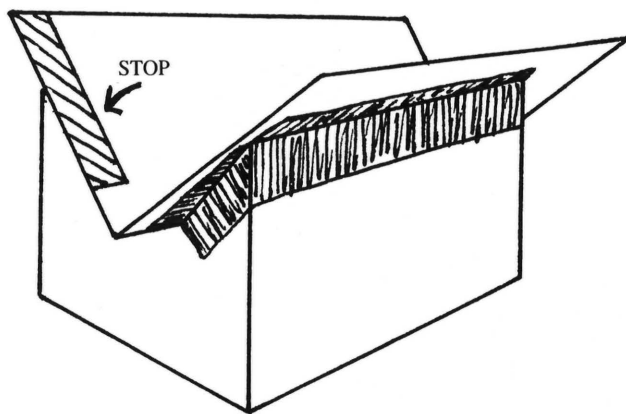
are covered in another. The jig can also be used for scoring leather corners with a bonefolder to indicate trim edge (Figure 5).

Cut a squared board to a 45-degree triangle equal to the size of cloth corners including the turn-ins. Two strips of board or stops are cut to the turn-in width and glued at the right angle edge of corner piece. Cover with clear plastic tape to clean off glue.

To attach cloth or leather corners to the case board, place the corner jig underneath the case with its stops face up. The glued covering material can be lined up to the square of the jig. Remove the jig, and cut the corners and turn in material. It is not necessary to trim out these corners once on the board unless a beveled edge on leather is desired. Otherwise, an overlapped edge is created when the side material (cut for half case with corners removed) is applied. Another jig could also be made of litho tin with stops attached with double-stick tape for direct trimming of the covered corner (see litho tins).

### *Punching Jig*

When there are many sections to be hand sewn for an edition, it is time saving to construct a special jig such as the one illustrated, made from a cardboard box. Find a box in proportion to sections to be punched and cut a "V" in the same position on two opposite sides. Cut a separate flat sheet of cardboard larger than the box opening at top. It should extend beyond the box edge for easy attachment with brown paper or plastic tape. Lightly score and fold the flat sheet in half, then set onto the cut out "V" on the box and tape securely underneath. The scored

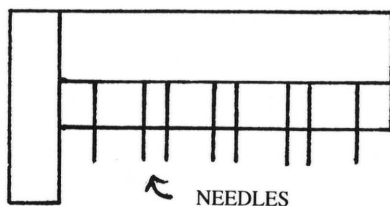


**Figure 6** Punching Jig: Box

The scored center can be reinforced with tape and then punched with an awl to correspond with the punching holes on the hand jig. Place stops at one end of the jig so the sections can be lined up consistently for uniform punching (Figure 6).

The hand jig is made of laminated board or wood for strength, with the last laminate shorter in width to act as a stop for the needles. An extending stop is applied at one end to align the hand jig with the box. Metal pieces can be set behind the needles for reinforcement. Lightly cut or score a slight recess where needles are to be positioned, making sure needles extend out only  $\frac{5}{16}$ " for strength. Glue and tape the needles securely in place (Figure 7).

To use, set an open book section in the box groove with the head against the stop. The hand jig is held on the center of the section with the stop also at the head and then punched.



**Figure 7** Punching Jig: Hand-Held Punch

### *Tins for Jigs or Templates*

Litho printing plates or tins are great for making jigs that require trimming or templates for trimming out shapes.

Pick up used litho tins at most commercial print shops. They are usually oversized but can be easily cut down on a board shear or by scoring with a utility knife against a metal straight edge. It is only necessary to score the metal and then bend until it breaks at the score line. For detailed areas when cutting templates, use needle-nose pliers to work the scored area until it snaps off. Beware that these tins are sharp when cut. Using a face mask, sand or file the edge after cutting.

Trimming-out template for inside case “fills”: Cut a piece of tin as a guide for trimming uneven case turn-ins. This eliminates the traditional use of marking up with dividers. Line the tin up to the inside edge of case board at the spine edge. Secure it with a small weight. If the case is set on a larger board while trimming, it is possible to spin the case around as the turn-ins are trimmed around the tin. Remove excess turn-in material and drop in fills (paper liners) cut just shy of the template size.

These are just a few examples of the possible jigs that can be constructed to assist in the production of book editions. Jigs can be a challenge to the edition binder; as a creative means to solve a problem with specific materials or constraints caused by the format of a particular book design. They can ensure accuracy of repetitious steps throughout the binding process. Perhaps most important, they speed up production. Whether you are working on small editions or working in a large bindery, the jig can be an essential tool for edition bookbinding.

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*Priscilla A. Spitler* was formerly Head Edition Binder at BookLab, and has established "Hands On Bookbinding," an instructional workshop and bindery in Buda, Texas.

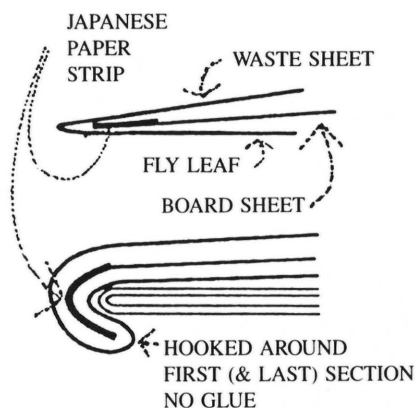
## MILLIMETER BINDING: A Report on John Hyltoft's Workshop / Barbara Rosenberg

*John Hyltoft's response to our request for a report on his workshop cited this commentary by Barbara Rosenberg, which appeared originally in the Canadian Bookbinders and Book Artists Guild Newsletter (Winter, 1992). Readers should realize that the "Guild" referred to in this article is the Canadian Bookbinders and Book Artists Guild.*

The millimeter binding was created by Henrik Park around the time of the Second World War. Park was influenced by the William Morris movement and by Cobden-Sanderson. The aesthetics were beauty and character and the tooling was in harmony to give a complete and whole appearance. Small, thin sewn paperbacks are ideal for this style of binding. The shortage of materials during the war resulted in the millimeter use of leather and vellum. In Denmark, John was the first chairman of the Henrik Park or H.P. Group for Danish design binders and bookbinders.

The Guild generously provided the participants of the workshop with unbound copies of the catalogue of our German guild exhibition.\* We did not have the

covers and were not able to include them in this binding. However, it is customary to include the front and back paper covers. The covers are hinged and included in the sewing. We came to the workshop with our endpapers and textblock sewn. The sewing was on thin cords with a fairly heavy linen thread using a tape stitch. The endpapers were a single fold of plain paper with an additional single sheet inserted into the fold. The single sheet was reinforced with a 1" Japanese paper on the board side. The endpapers were then hooked around the



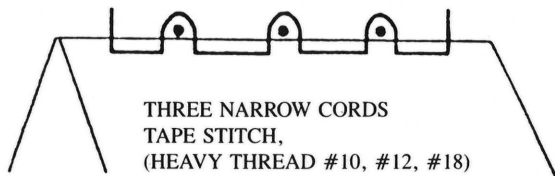
first and last sections. The textblock and endpapers were then sewn.

Care must be taken when sewing the sections with the endpapers to not stab holes that are visible at the shoulder. Keep the needle in a horizontal position and

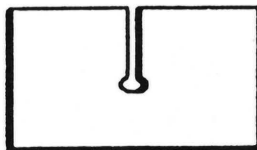
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\*In the Spring of 1991 CBBAG sponsored a traveling exhibition of the major German organization MDE or Masters of the Art of Bookbinding, an event described by Betsy Palmer Eldridge in GBW Journal Volume XXXIII, Number 2.

push through the endpaper. Stab 1 to 2 mm inside the fold. Thus, avoid stabbing in the center of the fold.

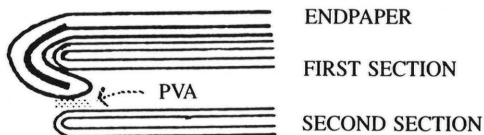


If needed one can beat back swelling. The cords are then frayed out, cut to 15mm, fanned out, and pasted down onto the outside of the endpaper (this sheet has become the waste sheet). The cords are gently frayed and John has a thin metal sheet with a slot in it. He pulls the cord up gently while a small bit is left under the textblock, slips the cord into the slot, and runs the back side of his binder's knife over the cord, thus fraying the cord against the sheet. Then he removes the metal sheet and carefully turns the book over, pulls up the cord, and frays the other side.



THIN METAL SHEET WITH SLOT

This is not a conservation binding and PVA may be used. The loose hook of the front endpaper is glued (PVA) onto the second section. The loose hook of the

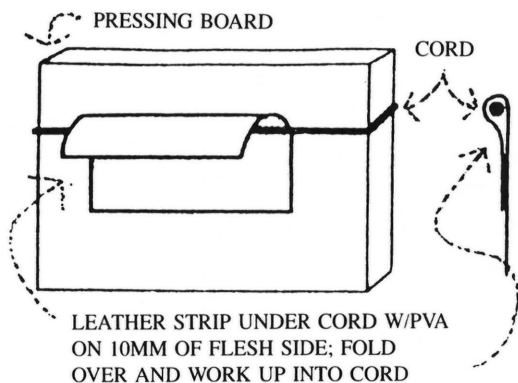


back endpaper is glued onto the second last section. Rub the bone folder well over and make sure the sections line up.

The first and last sections have now become part of the textblock.

Support the textblock between grey binders board and knock up the book and glue (thin glue) up the spine. Remove any excess glue on the waste sheet. Check that the book is square to the head and spine. If this was a conservation binding one could use paste and Japanese paper as a lining and then glue up. Let the spine dry.

At this point we made leather endbands. John tied a #8 cord around a pressing board. He had already pared out 20mm wide strips of leather. He glued out 10mm of the flesh side of the leather and slipped the flesh side under the cord and folded over 7mm of glued leather over the cord onto the dry leather. John

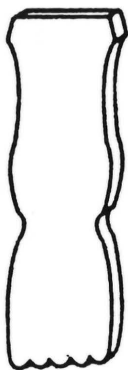


carefully worked the leather up to the edge of the cord with his bone folder. We then let the endbands dry.

Before marking the fore edge for trimming, grip the fore edge with the thumb and forefingers and work the first and last section forward with a hammer. Then trim the fore edge, then the tail and then the head.

Edge decoration is achieved with the sprinkling of a water soluble dye through a screen with a shoe brush (short bristles and long handle).

When rounding and backing these thin books, one generally wants a book as flat as possible. The spine should be as smooth as possible and the shoulder should be 2mm. John had a metal bending hammer (called a "FalsHammer" in Danish) for backing. This backing tool is used to spread or guide the signatures into a rounded back. The book is taken out of the backing press and the endbands are glued on. They are glued on wider than the spine and then cut back to the shoulder.



Gluing the linings of the spine is next. The first lining of the Archivart antique laid paper is the width of the spine and the height between the bottom of the leather endbands. The second lining is a fraction wider and extends the length of the spine up to the tips of the endbands (when looking at the endbands from the fore edge to the spine you should not see the paper lining). Let dry.

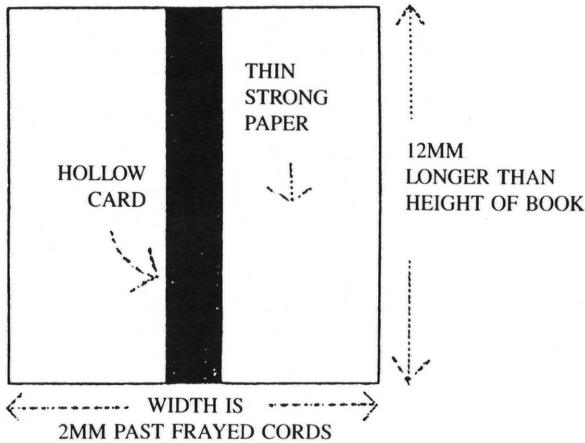
The next day the spine was sanded particularly over the cords at the shoulder—first with coarse sandpaper then with finer sandpaper.

The hollow is a single strip of light-weight stiff card. (you could try Permalife 80 cover). The width of the strip is from shoulder to shoulder along the cord (when in doubt make it slightly wider). The length is 12mm longer than the

height of the spine. Roll the card strip over the edge of the work bench and try to create a gentle curve. Do not break the fibers into a crease. Then work the curve or hollow with your thumb and forefinger until you get the required curve. Take your time as this must be done carefully.

approximate curve  
of hollow card

Select a thin, strong paper such as Permalife 40lb. It measures 12mm longer than the height of the book and 2mm wider than the pasted down frayed cords. Glue out the paper strip with thin PVA and center the hollow card strip. Place the carrier strip with the hollow onto the spine and



wrap the paper onto the front and back waste sheets. Work the paper into the shoulder with your bone folder and rub the spine area well. Trim off excess paper at the height of the textblock at the head and tail. Do not trim the hollow.

Cut boards to measure 2mm square at head and tail.

Attaching the boards is accomplished by gluing (regular strength) the spine edge of the boards measuring 2mm wider than the white paper strip on the waste paper. Place boards using a sample of the same board for a spacer for the width of the french groove and check square. Place between pressing boards and nip for 5 minutes.

Trim the fore edge of the board for a 3mm square. Trim the hollow to the height of the boards, balancing the heavy binders scissors on the board edge as a guide for cutting.

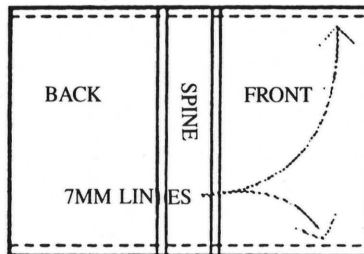
Sand the edges of the boards inside and out. John has a simple method of counting strokes for each side, thus achieving the same amount of curve to each edge. Just take off the sharp edge and do not round the corners.



## MILLIMETER BINDING

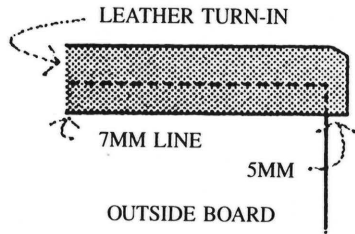
### *Disciplines in Order*

1. Sections in sequence
2. Mend and guard pages
3. Make endpapers
4. Press book
5. Mark for sewing
6. Collate
7. Sewing: Set up sewing frame
8. Beat back swelling
9. Tighten cords
10. Fray cord ends out and paste down
11. Knock up and glue book
12. Beat/control back swelling, if necessary
13. Round the book
14. Backing: Form shoulders in press
15. Make leather headbands
16. Set headbands
17. Line the back: One lining between headbands, two in full spine length
18. Sand the lining materials
19. Make hollow-back and supporting paper strip
20. Attach hollow back

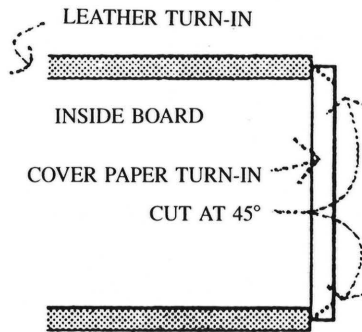


OUTSIDE VIEW OF COVER

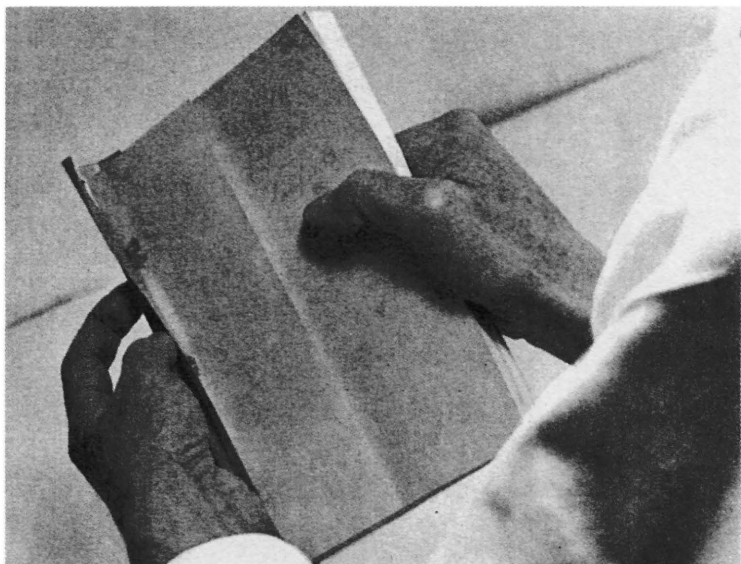
21. Cut boards: 2 mm squares at head and tail



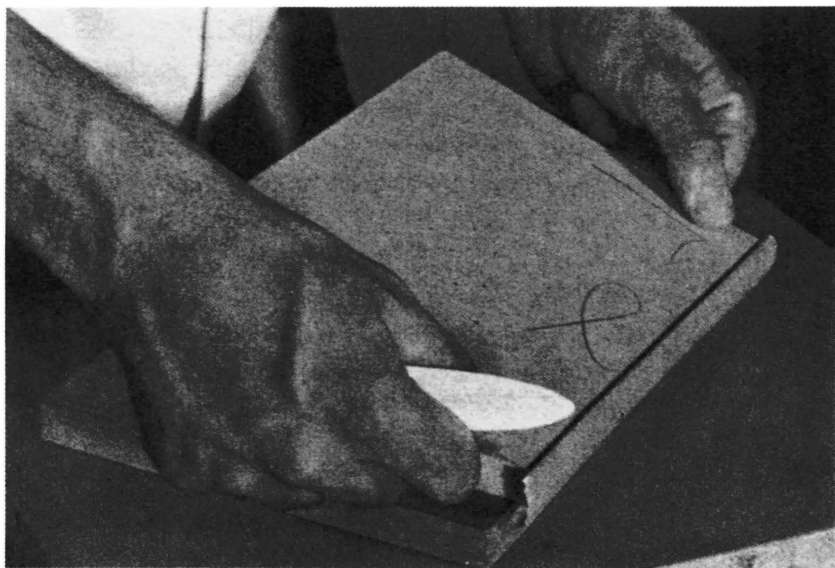
22. Attach boards: Put in press (5 minutes)



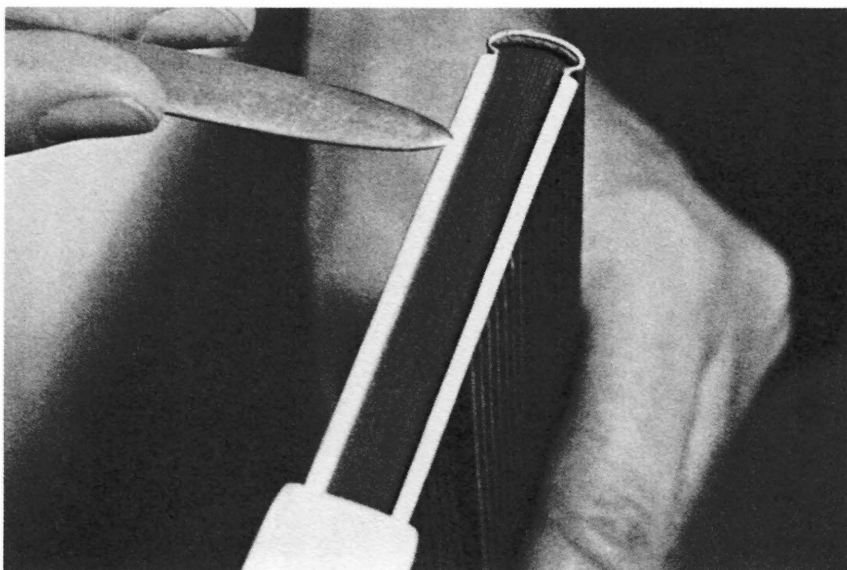
23. Trim fore edges of boards, 3 mm squares  
24. Remove waste sheets and sand inside and outside  
25. Prepare cover materials: Leather or vellum and paper  
26. Mark boards for cover materials  
27. Put on leather or vellum strips, or spine and mm corners  
28. Put on cover paper  
29. Trim out turn-ins  
30. Fill in paper  
31. Trim endpapers if necessary  
32. Paste endpapers and press



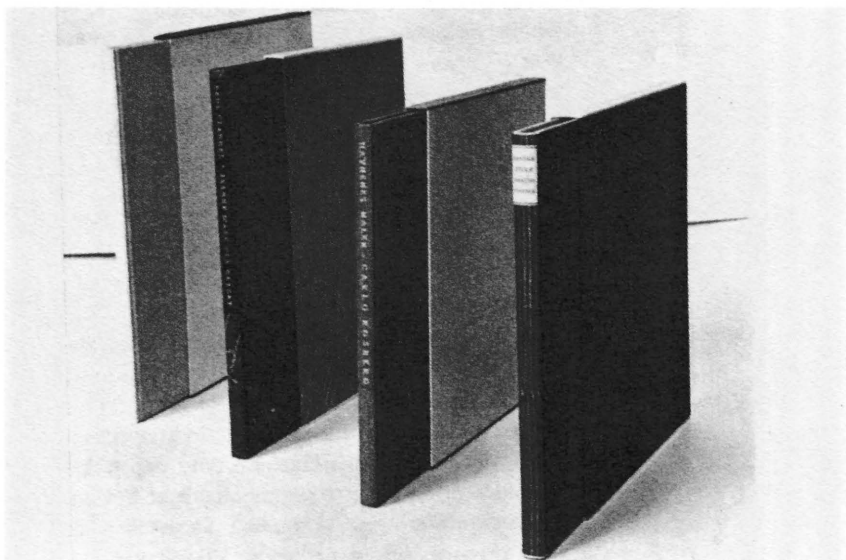
Attaching the hollow back.



Attaching the board.

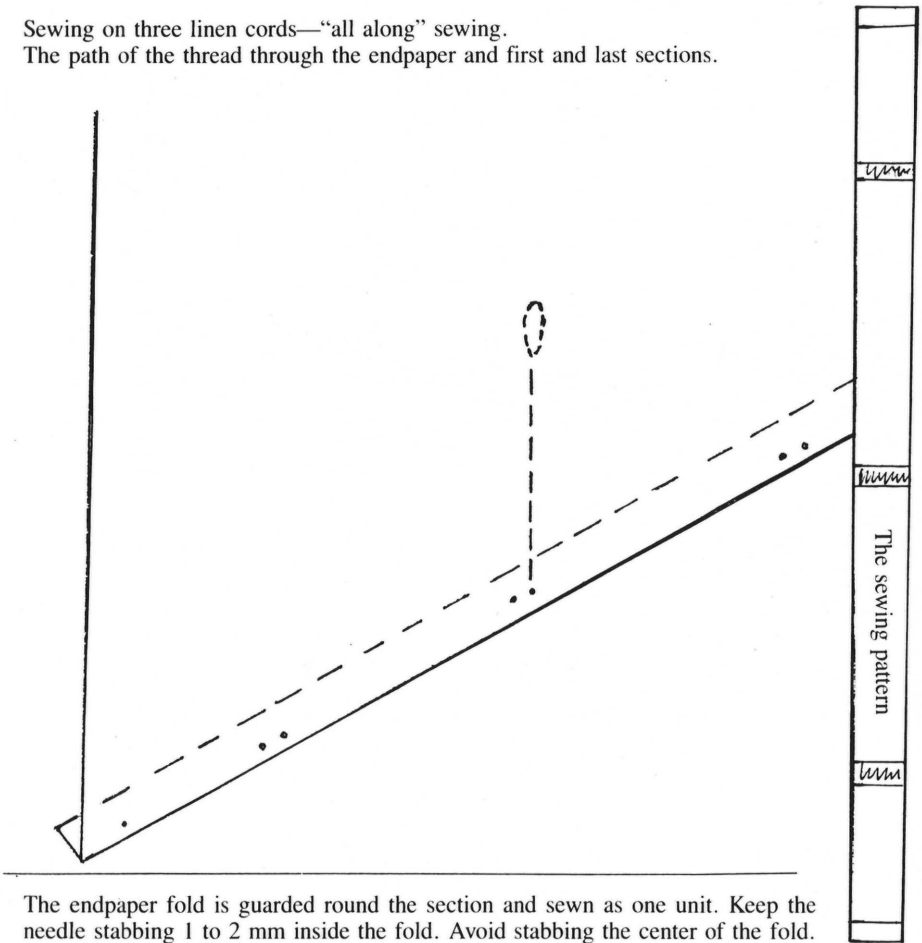


John Hyltoft millimeter binding with vellum strips.



Four John Hyltoft millimeter bindings.

Sewing on three linen cords—"all along" sewing.  
 The path of the thread through the endpaper and first and last sections.



The endpaper fold is guarded round the section and sewn as one unit. Keep the needle stabbing 1 to 2 mm inside the fold. Avoid stabbing the center of the fold.

*John Hyloft* retired after 16 years as Head of Conservation at the Smithsonian Institution Libraries. He plans to do more artistic binding and paper decorating, and will be available for workshops and consultation. He can be reached at (703) 791-5770. From *Abbey Newsletter*, 16:4.



## **JUST WHAT THE DOCTOR ORDERED: Rx FOR SICK BOOKS FROM THE NEW YORK ACADEMY OF MEDICINE /**

**Elaine Reidy Schlefer**

Following are seven techniques for book or paper conservation. Most of them were in use at Carolyn Horton's studio when I worked there (1981–1984). They are now all in use at the Gladys Brooks Book and Paper Conservation Laboratory at the New York Academy of Medicine.

The pamphlet binding, I believe, is a design of Claire van Vliet's. I don't know who invented the others—they were already in use when I started working at Carolyn's. Some of them, like the vellum stretching and the board reattachment, I have modified considerably over the years.

I'll always remember my first day at Carolyn Horton and Associates. Carolyn began by showing me the closet where the extra sweaters were kept, "in case of a sudden draft." Then the kitchen was displayed—coffee, tea, Sanka, Ovaltine, sugar or saccharine, skim milk, regular, or evaporated. "Just let me know if there's anything else you want." Next was a tour of the spare bedroom, "in case you need an afternoon nap." Not a word yet about actually working. I thought I'd landed a job in Paradise.

But work we did—careful, beautiful work. Everybody who worked there respected and appreciated each other; there was a rare sense of camaraderie. We felt it was a joint venture and knew that we each had a stake in turning out a final product we could be proud of.

Carolyn went over each feature of a newly-bound book, making sure every detail was correct. When a book went out with Carolyn's ticket tipped in the back, it was as perfect as it could be. All lettering had to be approved by Carolyn in advance. She was a demon on spacing. Her infallible eye (aided if necessary by a magnifying glass), could instantly pick out a place where just a thin paper spacer was needed to make the lettering optically perfect. Carolyn could never bring herself to use paper labels or to use gold foil on leather rather than the traditional leaf applied with glair.

Every drop-spine box was shaken to ensure the book did not rattle within. Then it was stood on its spine—not the lightest gape was acceptable.

Carolyn was (and still is) a very practical person. She encouraged us to deal with problems by analyzing them and then looking around to see if there was a simple way to solve them. Hence, inventions like the Horton humidifier—made with materials either at hand or easily available.

Conversely, when there was no simple, at-hand solution, as in polyester encapsulation, Carolyn jumped at the opportunity to use modern technological solutions—she was the first conservator in private practice to purchase a

Minter ultrasonic welder.

These techniques are all simple, practical, and economical solutions to common book or paper conservation problems.

## **PAMPHLET BINDING**

Pamphlet bindings are used for single-signature or thin multiple-folio pamphlets to enable them to stand on library shelves. This procedure provides a thin, flat spine upon which an identifying label and/or call number can be placed.

### ***Materials Required***

*20-point folderstock (grain long)*

*Thread*

*Adhesive mix (PVA/methylcellulose)*

*Cloth scrap*

*Narrow strip of 4-ply mat board (grain long).*

### ***Procedure***

1. Cut one piece of folder stock: Height  $\frac{1}{8}$ " higher than the height of the pages; Width: twice the width of the pages plus about 1". Crease this piece in the middle.

2. Cut four pieces of folder stock the same height as the large piece and  $\frac{1}{2}$ " wider than the pages. Coat these with PVA and allow to dry.

3. Cut a narrow spine piece of 4-ply mat board the same height as the folder stock and just wide enough for the thickness of the binding. This should be no less than  $\frac{1}{4}$ " wide.

4. Cut cloth 1" longer than the spine strip and about 2" wide.

5. Sew through the center of the pamphlet and the creased folder stock. Use standard pamphlet sewing or sew through staple holes. Start and finish on the outside. Trim the folder stock so there is about  $\frac{1}{8}$ " square at fore edge.

6. Construct the spine: Glue the mat board strip in the center of the spine cloth. Turn the cloth over at head and tail and glue down. (If the cloth is thick, cut off the turn-in except over the spine board area.) Glue out the cloth and attach to the front and back covers with the spine neatly centered along the fold.

7. Trim the other four pieces of folder stock to about  $\frac{1}{4}$ " less than the width of the front and back covers. Place one piece on the inside of one cover, aligning top, bottom, and fore edges. Give it a nip in a dry-mount press. Repeat with the next piece, attaching it to the outside of the cover. Repeat on other cover. Only a narrow strip of the cloth spine will show on the front and back.



8. Type or laser-print the label and glue it to the flat spine. Call numbers or other information can also be put on the front cover.

### **BINDING SINGLE SHEETS USING FOLDED JAPANESE TISSUE HINGES**

- This structure is particularly good for oversize pages, because the pages do not have to be held open during sewing.
- It is much easier to apply the guards to one edge of the page than it would be to put conventional guards on oversize pages.
- It is good for stiff paper, heavy paper, or paper that is printed against the grain. The structure creates a hinging area farther away from the spine than conventional guarding, so there is less stress on the paper during use.
- The sewing is sturdier—for a 4-page section, the sewing will pass through 8 or 16 layers of tissue, rather than the 2 layers for conventional guards.
- It is easier to align the fore edges, especially with very large pages.
- Keep in mind that the book will be at least  $\frac{1}{2}$ " wider than if done with conventional guarding techniques.

1. Determine the number of pages for each section. For the first section, make strips of Japanese tissue the length of the pages and at least 5" wide. The strips should be torn with a water pen at one edge.

2. Place a strip of waste paper that is 2" longer than the pages on the work surface. Arrange the pages of the first section on the waste paper face down, fanning them so that about  $\frac{1}{4}$ " of the edge of each page is exposed.

3. Place a strip of Mylar over the top page  $\frac{1}{4}$ " from the edge. Place a weight on the Mylar.

4. Paste out the page edges, then slip out the waste strip. Lay the strips of tissue (torn edges) on the pages, starting with the bottom one. Run the bone folder over everything, then separate pages.

5. When the pages are dry, determine the desired width of the hinges (taking into account the desired swell of the spine and the number of folds of tissue desired). If necessary, trim the hinges to this width.

6. Align the pages at the fore edge (face down), then fold back the tissues (all together) so that they abut the spine edges of the pages. Fold again, and a third time if desired.

7. Make hinges for the rest of the pages, the exact width as determined in Step 5.

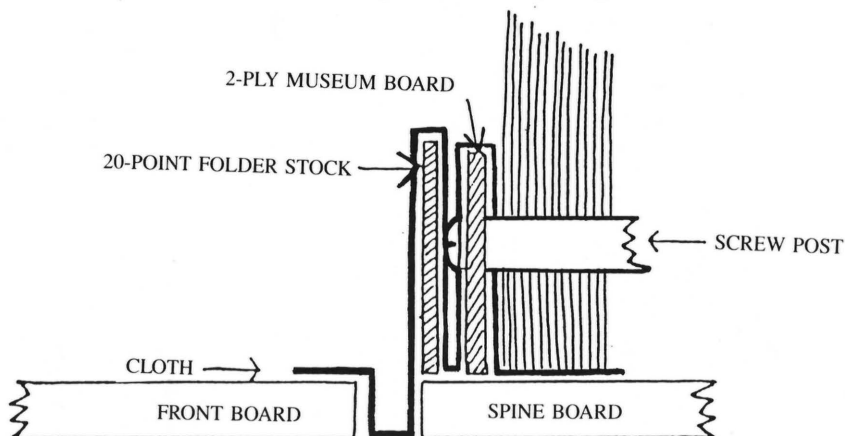
8. Repeat Steps 2, 3, 4, and 6 for the rest of the pages. (Use the first section as a gauge for folding the rest of the hinges.)

9. Sew as usual, on cords or tapes, starting at the front of the book. The book can be rounded and backed.

## ONE-PIECE POST BINDING WITH INTERIOR HINGES

This is the post-binding structure that was used at Carolyn Horton's studio for many years. It looks like a bound book from the outside, and the screws do not show when the volume is opened. It is neater and less bulky than two-part and three-piece post binding structures. Since it does not resemble a photo album or a scrapbook, it is especially appropriate for encapsulated continuous texts.

### *Construction of Post-Binding Hinges*



### **Materials Required**

*Strip of 2-ply museum board  $\frac{3}{4}$ " wide and 1" longer than the pages.*

*Strip of 20-point folder stock, the same length as the museum board (above) and a hair wider.*

*Strip of bookcloth 6" wide and the length of the above.*

### **Procedure**

1. Glue out the strip of 2-ply board and place it 1" from the cloth's edge. Rub it down.

2. Glue out the other side of the 2-ply strip and fold the longer side of the cloth over it. Rub well and fold the cloth back to the edge of the 2-ply.

3. Glue out the folder stock and place it on the folded edge of the cloth. Glue out the other side of the folder stock, fold the cloth over it and rub. You will now have a V-shaped hinge. Make the second one.

4. Cut the hinges  $\frac{1}{8}$ " longer than the pages. Tape the two 2-ply sides together, folding back the other sides of the hinges. Trace the holes from a page onto the 2-ply side of the hinges, leaving  $\frac{1}{16}$ " margin at head and tail. Drill holes. Mark each hinge TOP before taking off the tape.

## *The Binding*

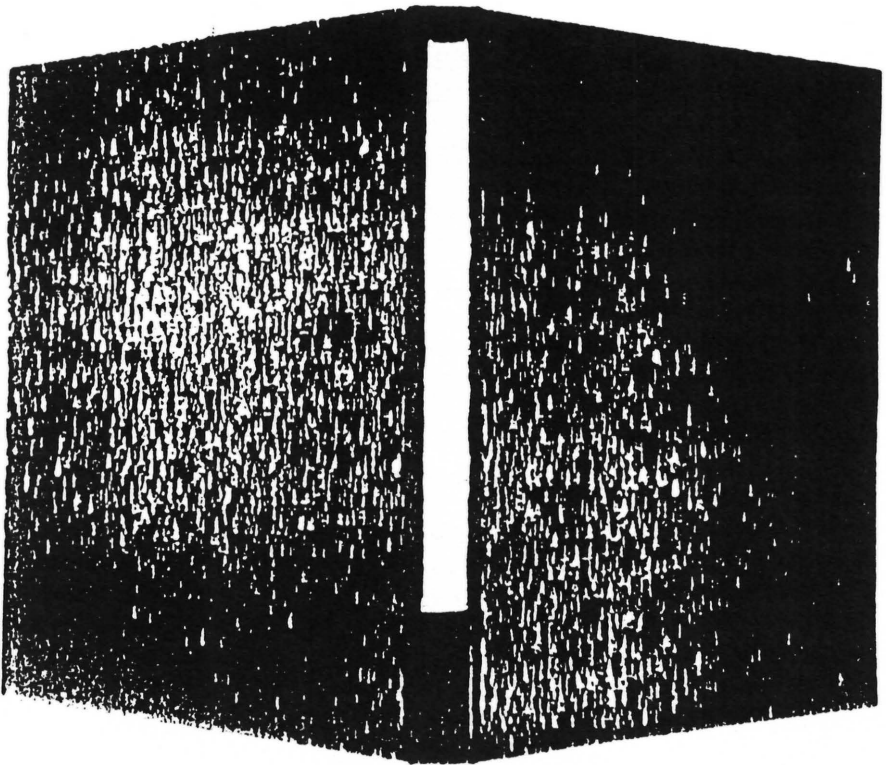
1. Make a case: The case is the same as for the case of a clamshell box with a flat spine. Make the joints  $1\frac{1}{2}$  times the thickness of the boards wide. NOTE: Because the pages do not lie absolutely flat against the spine board in this type of binding, there is a tendency to underestimate the fore edge square. Be generous.

2. To measure the width of the spine board: (Use of a combination square makes this easier)

- For paper textblock: the pages, plus spacers if any, plus the two hinges.
- For encapsulated textblock: the thickest part of the textblock (usually just beyond the spine weld).

3. Glue in the hinges, with the smaller flap on the spine and the longer flap on the board. Make sure the entire hinge sits on the spine board, not in the joint.

4. Insert screws and pages. Line the boards with paper or cloth.



The outside of the post binding.

## REATTACHING BOARDS (LEATHER BINDINGS)

*This technique can be used only on books that have a substantial shoulder and a firm and secure textblock. It is most useful for tight-back bindings whose spines cannot be removed easily.*

1. Completely sever any remaining connection between boards and textblock. Clean off the spine edges of boards and trim off any cord remnants. Carefully lift the board leather for an inch or so from the edge of the boards. (If the book is half- or quarter-leather; the board covering should be lifted to the edge of the leather).

2. Remove the first fly leaf if it is tipped on. (If it is sewn on, a new flyleaf can be added later.)

3. Use sized Japanese tissue to form the hinge. Moriki works well, and often can be color matched to the binding without dyeing. Paper can be sized with methylcellulose or with PVA/methylcellulose mix. If coloring is required, acrylic paint mixed into the methylcellulose size works well. (Very little of the hinge will be visible on the outside, so coloring may not be necessary.)

4. Cut the paper to the exact height of the boards and about 3" wide. Tear one edge with a water pen. Crease sharply (valley fold) along the length about 1/4" in from the torn edge.

5. Paste up the 1/4" area and the shoulder area of the book, and attach the hinge to the textblock and the shoulder. Rub well until dry. The hinge should be centered top to bottom, matching up exactly with the spine. The excess paper at the head and tail of the textblock will be trimmed off later.

6. Crease the paper sharply at the top of the shoulder and fold it down along the shoulder to the textblock.

7. Crease sharply at that point and bring the rest of the paper back up to the top of the shoulder.

8. Crease sharply once again at the top of the shoulder. Now you have formed a pleat.

9. From the last crease, measure the hinge to the desired width and cut off the excess paper.

10. Glue out the exposed board area and the spine edge of the board. Attach the hinge, pushing the board snugly back into the shoulder (*MAKE SURE* the pleat is between the board edge and the shoulder).

11. Place polyester film between the lifted leather and the paper hinge to prevent the leather from attaching to the board at this stage, and also between the textblock and the board. Give the book a firm nip in the press in this position.

12. Remove the book and gently pull the board forward opening the pleat. Glue up the interior of the pleat with mix and press the board snugly into the shoulder area. Bandage the book firmly (first protecting the spine area with

waxed paper) with an elastic bandage. Allow to dry completely and remove the bandage.

13. Check inside to make sure the hinge is firmly attached along the edge of the board.

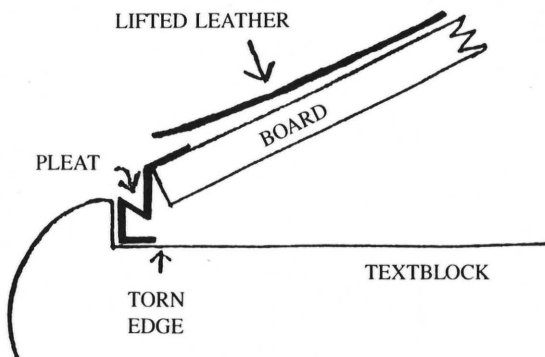
14. Tip or hinge on the old flyleaf (or a new one).

15. Trim off the excess paper at head and tail of the textblock.

16. Glue down the leather on the cover.

17. If necessary, touch up the color of the hinge area inside and outside.

18. Repeat the entire procedure for the second board. Remember that the board should be positioned before gluing up by using a right angle to assure proper alignment of the front and back boards.



## HORTON HUMIDIFIER

### **Materials Required**

(New) plastic trash can with tight-fitting lid

Smaller plastic container (without lid) that fits completely into the trash can

Blotters

### **Procedure**

1. Place documents in the smaller container. (Fragile documents should NOT be stood on their edges.)

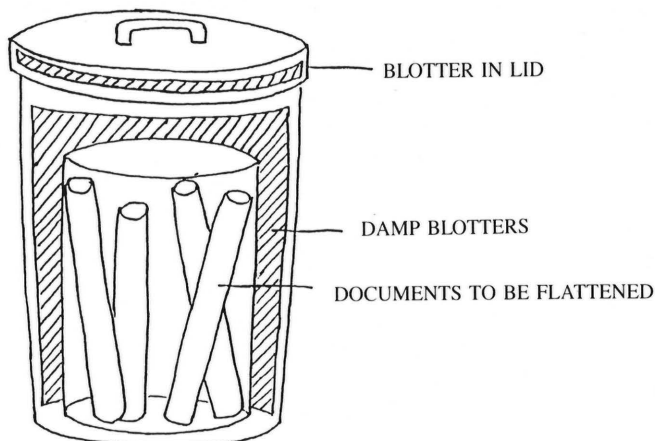
2. Place the smaller container in the trash can.

3. Thoroughly wet blotters with water and place them in the space between the two cans.

4. Cut a blotter to fit tightly into the lid of the trash can. (This is to prevent condensation on the lid and consequent dripping onto the documents.)

5. When documents have relaxed, take them out and dry them as usual.

6. Dry out the blotters, the two cans and the lid (in sunlight, if possible). Mold will be a problem if thorough drying is not done after each use.



## VELLUM STRETCHING

### **Materials Required**

*Small "bulldog" clips (1" or 2")*

*Pieces of acid-free blotter the length of the clips by 1/2"*

*Lead sinkers*

*Pieces of cord or fishing line*

*Photographic washing tray larger than the vellum item*

*Sheet of Plexiglas larger than the tray*

*Plastic eraser*

### **Procedure**

1. Attach a sinker to each clip with cord. The weights should hang about 8" away from the clips.

2. Place the tray on an object that will raise it at least 12" off the work surface. The object should be slightly smaller than the tray.

3. Put the vellum object in the tray and start attaching the clips, each lined with blotter, on the edges of the vellum. The clips should touch each other. (To avoid any possibility of staining, the jaws of the clips can be covered with duct tape before use.)

4. When all the clips have been attached, start gently setting the weights over

the side of the tray. Start in diagonal corners, and work with two opposite weights at the same time.

5. When the vellum is suspended, carefully pour water into the tray with a watering can or other object with a spout.

6. Cut four pieces about 1/2" in length from the plastic eraser. Balance a piece of eraser on each of the four corners of the tray. The erasers can be attached with Anchor Wax or Quake Wax if desired.

7. Place the sheet of Plexiglas on top of the erasers.

8. When the object has stretched completely, and is flat, remove the clips and place it between blotters in a press (if possible) until completely dry.

### **PAPER PULP MENDING BY HAND**

1. Select the paper(s) to be used. If possible, use a sample sheet to compare colors.

2. Make a sample sheet if necessary. Use a small, flat-bottomed strainer, and dry the sample on a tacking iron or with a hair dryer. Compare the color to the sheet to be mended.

3. Make the pulp. Tear (not cut) paper into small squares (about 1/4") and place into blender container. Add water and a small amount of Meyproid 680. Blend until the fibers are of consistent size, without clumps.

4. Prepare the paper. Spray it out on a piece of washing support until it is completely relaxed, and put it on a light box. (If the paper is bigger than the light box, support it on a piece of Plexiglas.)

5. Apply the pulp with an eye dropper, a spoon, an applicator bottle, a baster, or other means. Use flat blotter strips to take up excess water. Use a small tweezers to remove clumps of pulp, and a surgical sponge to even the texture. Put another washing support on top and blot the pulped area thoroughly with blotters or sponges. Lay the blotter or sponge gently on top of the washing support first, being very careful not to apply enough pressure to move the pulp. At this point, the paper can be sized by brushing with methylcellulose, if desired. Put the mended paper between thick blotters and press between boards. (Do not press heavily-textured paper while wet.)

6. Remove the mended page from the press. Be sure it is thoroughly dry. Remove the supports from the paper, using a microspatula to prevent the mend from sticking to the supports.

7. Touch up. Use a water pen to remove excess pulp. Trim the edges if necessary. If the mend does not look right, remove it by rewetting the paper.

### ***Advantages of Pulp Mending***

- It is a weak mend, therefore, will not cause stress on paper.

- The lack of adhesive means that there will not be cockling along the edge of the mend.
- The lack of adhesive makes the mend easily removable if necessary.
- Pulp mends are delicate and unobtrusive.
- There is a nearly infinite possibility of color matching.
- It is cheap (actually free once you buy the blender and light box), since you are using your own scraps.
- It is uncomplicated and easily learned.

### ***Types of Problems that Can Be Solved with Pulp Mending***

- Ragged edges: Pasting strips of tissue would cause cockling.
- Thinning of paper due to faulty manufacture or mold damage: Using tissue would cause too much thickening, possible new weakness along the mend.
- Losses: Cockling is minimized.
- Cosmetic effects: Stains or unwanted stamps can be covered with pulp.
- Guards: Pulp is especially useful when there are several sets of sewing holes. Stab holes for side stitching can be filled with pulp, eliminating the need for wide tissue guards.
- Worm holes, or other damage that occurs throughout a book in the same location: Using tissue would cause much more distortion of the book block.
- Lining: With a very thin pulp mash, a delicate lining can be created—and for artwork that requires hinges, the lining can be extended over the edges, making a hinge that doesn't cockle the edge at all.
- Mixed with paste, use to re-form corners of book boards, fill in worm holes in wooden boards: Pulp/paste mix dries as hard as wood, does not tend to pull back from edges of loss.

### ***Cautions***

- The paper needs to be able to be wet completely, or tidelines will probably be a problem. (Partially wet paper may be pulped using a suction table.)
- If there is a distinctive imprint, plate marks, etc., the paper should not be heavily pressed while wet. (Pulp mends can be left to air dry, but the bond will be weaker, since pressing helps to provide more hydrogen bonding sites. Depending on the type of paper, air-dried mends can be strong enough.)
- Because the paper needs to be thoroughly wet to use pulp, the shape of the paper may be different when it dries. For books where only some of the pages are pulped, the pages might no longer line up exactly.

### ***Supplies for Pulp Mending***

- Blender: heavy-duty, metal base with glass container recommended, only



ON/OFF options necessary. Dull the blades before using for pulping. *Waring Professional Blender (Zabar's, around \$100)*

- Light box (**Pearl Paint**)
- Washing supports: NOT fuzzy; heavyweight Hollytex works well.

**(University Products)**

- Meyproid 680 (**BookMakers**)
- Small, flat-bottomed strainer (housewares store)
- Eyedropper (**American Science Surplus, TALAS**)
- Spoon, measuring spoon (housewares store, supermarket)
- Surgical scrub brush (**American Science Surplus**)
- Spray bottle: Air Mist (**BookMakers, TALAS**)
- Microspatula (**BookMakers, TALAS**)
- Flat sponge sheets (supermarket, auto supply shop)
- Thick blotters (**Paper Technologies, TALAS**)

**American Science Surplus**

3605 Howard St.  
Skokie, IL 60076  
708-475-8440  
FAX 708-864-1589

**BookMakers International, Ltd.**

6001 66th Ave., Suite 101  
Riverdale, MD 20737  
301-459-3384  
FAX 301-459-7629

**Paper Technologies, Inc.**

25801 Obrero  
Suite 4  
Mission Viejo, CA 92691  
714-768-7497  
FAX 714-768-7058

**Pearl Paint Co., Inc.**

308 Canal St.  
New York, NY 10013  
212-431-7932  
800-221-6845  
FAX 212-431-7932

**TALAS**

213 West 35th St.  
New York, NY 10001-1996  
212-736-7744  
FAX 212-465-8722

**University Products, Inc.**

P.O. Box 101  
517 Main St.  
Holyoke, MA 01041  
800-628-5534  
FAX 212-689-0937

**Zabar's**

2245 Broadway  
New York, NY  
212-787-2000

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*Elaine Reidy Schlefer* studied bookbinding privately with Gérard Charrière for four years. She was chief binder at Carolyn Horton & Associates, and the book conservator at the New York Public Library. Since 1986, she has been Preservation Administrator/Conservator at the Gladys Brooks Book & Paper Conservation Laboratory, New York Academy of Medicine. She also teaches a course, Fundamentals of Library Conservation and Preservation, at the School of Library and Information Services, Queens College, City University of New York.

### BRUSH & BAR METHOD

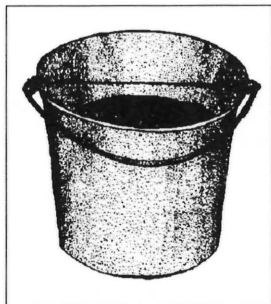
#### *Working Procedure*

1. Before the edges are sprinkled, the back of the book may be either flat or rounded, but not backed. If for some reason the back is rounded, it should be gradual rather than abrupt, especially on thick sectioned books. The tips of the first or last pages are revealed due to "stepping", and will accept the flying paint. When the book is finally opened, colour will be found on some of the page corners or inside fore-edges.

2. Cover the top and front of the bench together with the wall immediately behind the work area and the floor beneath, as the colour flies over a wide area. Newspaper is suitable, but at least two layers should be used as the colour is quite liquid, and tends to soak through.

3. Place the book between boards and towards the front of the bench with the edges to be sprinkled towards the binder. Compress the book by placing the heavy metal weight on top of the upper board.

4. Make up the colour and place the container in a convenient position. Dip the brush into the liquid, wiping off the surplus against the string.



✓ *Avoid drawing the brush across the container's edge as this allows the colour to dry as it flows down the inside of the container, changing the consistency and colour of sprinkle.*

5. Test the sprinkle before working direct, by covering the book's edge with one or two sheets of waste, and then a sheet of clean white paper on which to assess the spot quality and density.

6. Hold the bar approximately 15 cm from the book edge and tap the brush

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*"Edge Gilding" was the subject of John Mitchell's presentation, a process thoroughly reviewed in his book, A Craftsman's Guide to Edge Decoration (The Standing Press, 1993). His publisher/agent declined to send us the truly pertinent chapters, but did send us this piece on "Edge Sprinkling," copyright © 1993, The Standing Press.*

*Jean Stephenson*

against it. When the required spot size has been obtained, remove the paper and continue to beat the brush towards the edge.

7. To achieve an even finish, systematically move from one end of the book edge to the other. If sprinkling is concentrated in one area, an almost solid colour will be achieved and this will defeat the objective of creating an evenly decorated edge.

8. Leave the book under pressure until the edge is completely dry. Do not be tempted to touch or move the work as this may smudge the wet colour, or allow it to seep between the pages.

9. The appearance of a drying colour can be deceptive, as while the surface seems to be dry, underneath it is likely to be moist and any disturbance will ruin the finish.

10. The drying time will be decided by several factors including temperature, humidity, colour dilution, and the absorbency of the book's paper. Be sure the



edge is completely dry before moving on to decorate the next edge. Plan to undertake the work toward the end of the day and allow it to dry overnight.

When sprinkling more than one colour, each must be allowed to dry, otherwise rewetting of the previous colour may occur.

The particular method chosen to sprinkle a book edge will depend

largely on the number of books to be decorated, and the workshop area available. As the colour flies over a wide area, sufficient protection must be given to work, benches and equipment. Larger commercial binderies usually set aside a room or cubicle for sprinkling.

In a smaller bindery it is rarely possible to set aside or partition off an area, therefore equipment, walls, benches and floor must be protected with sufficient waste paper.

### *Making Up the Colour*

Powdered poster paints are generally used to provide the colour as they are comparatively cheap, and easily mixed. The colours are added to starch size, as it not only provides a vehicle for the pigment but acts as an adhesive that prevents the colour from smudging when dry. In the past, diluted bookbinding paste was used as the vehicle.

A starch size is made up in a suitably large container and thinned with a small

quantity of water. Some of the powdered colour is sprinkled onto the surface and thoroughly stirred in with a spoon or spatula. Add a little at a time until the required depth of colour is achieved.

If the colour is made in advance, or is to be later reused, a preservative must be added to the starch base. Without it, the starch will start to putrefy within four or five days. To preserve the mixture, add 5 ml of TCP antiseptic. This is a convenient source of phenol and will extend the colour's useful life by approximately three weeks.

### ***Equipment and Materials***

*Containers* - should be large enough to hold double the amount of colour required, and wide enough to easily insert the sprinkle brush. A string tied across the container's opening will enable the excess colour to be wiped from the brush and fall directly into the container.

✓ *If more than one colour is to be used, each will require its own individual brush.*

*Sprinkle brushes* - should have flexible bristles around 5 cm in length. Bridled glue brushes, with the copper wire removed, have bristles of the correct length and flexibility for sprinkling.

✓ *Do not allow colour to dry on the brush or the hair will become brittle.*

*A heavy metal bar or pipe* - is used to beat the brush against, to apply the colour. Traditionally, press pins were generally used.

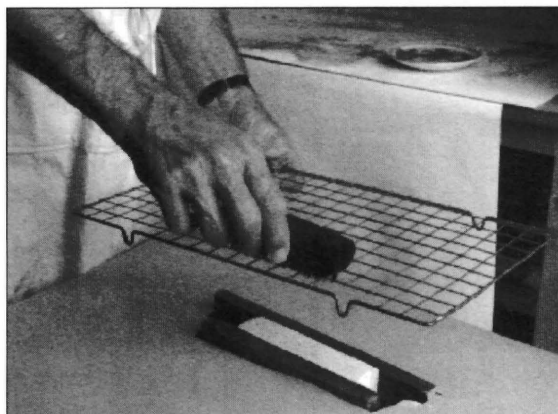
*A heavy metal weight* - for keeping one or more books under compression while the edges are sprinkled.

*Old, flat wooden boards* - to place underneath and on top of the work.

*Large sheets of waste paper* - to protect the surrounding area.

### **USING A GRID & SHOE BRUSH**

If the work area is limited or a single volume is to be decorated, the use of a grid and shoe brush may be preferable. In this method, the book is placed between boards and into the lay press, masked with waste paper and then sprinkled from above. Only a comparatively small amount of colour is needed with this method and this may be placed in a shallow container such as a saucer.



### ***Equipment and Materials***

*Brush* - a pure bristle shoe brush is ideal. Do not use one with 'manmade' bristles.

*Wire grid* - a small or medium domestic cooling rack is suitable.

*Container* - a saucer or shallow dish should be sufficient.

*Old, flat wooden boards* - to place either side of the book.

*Sheets of waste paper* - to protect the surrounding area and press.

*White paper* - for assessing the size and quality of the sprinkle

*Made up colour.*

### ***Working Procedure***

1. Place the book between boards and into the lay press.

✓ *If the colour is too thick the pages will stick together. Test for the correct liquidity before decorating the edge.*

2. Mask the lay press and surrounding area with the waste paper. Cut a slot in a sheet of waste paper to allow the book edge to be exposed.

3. Place a sheet of clean white paper over the book edge.

✓ *To achieve a finer sprinkle, dilute the mixture with water until the correct consistency is achieved.*

4. Dip the shoe brush into the colour and test the sprinkle spot size by drawing the brush across the grid, so that the droplets of colour fall onto the paper. When they reach the desired size, remove the paper and without delay sprinkle the edge.

5. Remember that from start to finish, the spot size will become progressively smaller and better defined.

✓ *Mix more than enough colour to complete the job as it is difficult to re-mix and achieve the same colour.*

6. Allow the edge to dry before applying a second colour or releasing the book from the lay press and starting on the next edge.

7. Wait until the edge has dried before removing the book from the lay press or smudging may occur.

## STIPPLING

Stippling, as an edge decoration, was introduced in the arts and craft colleges as an alternative to sprinkling, and a way of avoiding the chaotic mess caused by brush sprinkling.

✓ *A natural sponge can be used to create a stippled effect on the edge of a book, by charging the sponge with a liquid water colour made up with starch size and dabbing the edge while the book is held in a lay press. Very pleasing patterns can be obtained.*

The book is held between boards, either in a lay press or placed on the bench edge and weighted.

The colour is mixed with starch size and if necessary, reduced with water. Colour made to a thinner consistency will be easier to apply, but should be tested before the book's edge is worked on.

The colour is poured into a saucer and taken up with a small natural sponge, and applied by lightly touching the book edge.

Regular or random patterns may be developed using one or more colours. The edge must be allowed to dry before applying a second colour, opening the book or sponging the other edges.

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*John Mitchell* was apprenticed to the W.H. Smith bindery in 1947 as a gold finisher. His career progressed through The War Office, The British Museum, The House of Lords, and the Foreign Office. In 1964, John began his teaching career at the London College of Printing and was later appointed Senior Lecturer in charge of bookbinding. For eighteen years John has acted as Chief Examiner for the City and Guilds of London Institute, and is himself a silver medalist. John is also the author of two books on edge decoration and gold finishing. *A Craftsman's Guide to Edge Decoration* (The Standing Press, 1993) can be obtained from The Standing Press, or from

Technical Library Services, Inc.  
568 Broadway  
New York, NY 10012  
(212)219-0770

Bookbinders Warehouse  
31 Division Street  
Keyport, NJ 07735-1522  
(908)264-0306

Colophon Book Arts  
3046 Hogum Bay Road N.E.  
Olympia, WA 98516  
(360)459-2940

Frank Lehmann  
10857 Pointed Oak Lane  
San Diego, CA 92131  
(619)549-7902



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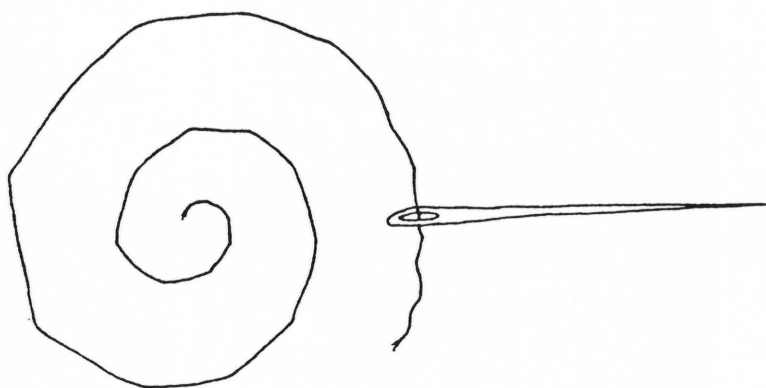
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