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Guild of Book Workers, Inc.

Some back issues of the Journal are available for purchase. For this and other information about the Guild, please see our website at http://palimpsest.stanford.edu/byorg/gbw.

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Editor's Preface Bedford, Massachusetts August 24, 2007

This issue of the Journal is the last one devoted to the annual Standards Seminars. The Journal began to carry these detailed reports when there was a considerable interval between the seminars and the availability of videos on the presentation. Technological advances now make it faster to produce the videos than the published reports, so the Journal will turn its efforts toward reflecting the wide range of interests of its membership. As always, the general editor takes this opportunity to formally express her thanks to the writers, volunteer staff, and presenters whose efforts make the GBW Journal happen.

In order to expand the scope of the Journal, the members of the Journal staff are eager to receive submissions of articles, reviews, technical write-ups and all manner of literary endeavor. We welcome the addition to the Journal staff of Paula Jull, whose technical expertise will provide the Journal a much-needed expansion of its presentation of images, photographs and graphics of all kinds. Contributors, however, are responsible for securing all necessary permissions and copyrights on anything, text or image, sent to the Journal for publication.

In keeping with the new purview of the Journal, we will henceforth publish the Journal on an annual basis, a de facto recognition of what has become actual practice. We hope that this will allow us to produce a longer issue, as well as one more varied in its content. The Journal will be identified by its year of issue only, and volume and number enumeration will be discontinued.

Dorothy C. Africa, General Editor

Foundations Page

25th Standards of Excellence Seminar October 2005, Portland, Oregon

At the Standards for Excellence Meeting in Chicago in 1999, the Guild began a series of annual foundations sessions etcetera. The foundation session at Portland in 2005 on letterpress printing was given by Inge Bruggeman at her studio, Textura Printing. She has been producing limited edition fine press artist's books for a decade under her imprint INK-A! In addition to her press work, she has been an artist-in-residence and a teacher. Currently she teaches at the Oregon College of Art & Craft and the Pacific Northwest College of Art. She continues to work on her own book art and print projects that are shown and collected widely.

Lacunose: An Artistic Invention

Paul C. Delrue took up bookbinding in 1959 and apprenticed at University College London, where he spent ten years. He has been in private practice since 1971, working on many styles of binding, but always coming back to his love of design. He has completed over three hundred special bindings and won many awards. Most cherished among them is one for Best Apprentice, won when he was eighteen. Paul Delrue is a Fellow of Designer Bookbinders and an Honorary Fellow of the Society of Bookbinders. To view some of Paul's work, please visit:

 $\cdot www.designerbookbinders.org.uk/members/fellows/pd.html$

 www.societyofbookbinders.com/gallery/gallery_frames.html (select Paul's name from the menu on the left)

LACUNOSE, pronounced "lack-you-nose," is the artistic invention of Paul Delrue. The dictionary tells us the term is derived from a Latin adjective meaning "having, or full of, lacunae," which in turn are defined as "depressions, pits, small opening, blank spaces, or holes." The name fits the technique because applying leather in layers and then sanding it flat creates openings, allowing the colors of the leather underneath to show through. To Paul it means applying thin leather piecework over a surface and then alternately sanding and applying a watery PVA about 20 times.

Paul created his first lacunose binding in 1985 in a fit of creativity, when he decided that instead of applying a full binding of leather or even a quarter binding to his latest project, that he would take scraps and apply them randomly over the binding. The result was bulky and didn't open properly, and thus he began sanding to put it right. The effect was quite marvelous, as he discovered, and he decided to pursue this new invented method in a quest for an artistic effect more naturalistic than onlays (which he compares to paint-by-number).

The results of his quest are some truly marvelous bindings with a fantastic subtlety of color and texture revealing Paul's wonderful sensitivity to design. He mostly shuns the use of gold and relies instead on bone folder lines and blind tooling to communicate his artistic interpretation. Paul hopes that all bookbinders will feel free to play with this new technique and encourages us to see leather in a new way.

Tools and Materials

• Thinly pared leather scraps (or even the skived-off underside portions of the leather if you use a Scharf-fix or Brockman paring device). "The hornier the leather the more interesting the result." Paul recommends Harmatan leather since the dyeing process for their skins leaves "rare and brilliant colors hidden away inside them."

Applying Leather In Layers

Paul Delrue

- A watery PVA mix, 1/2 cup of water to a teaspoon or so of PVA to make it the consistency of skim milk (paste does not work) and a 1" brush to apply it when you have started the sanding process.
- A 50/50 PVA–paste mix (like thick milk) for attaching the leather to the board or other substrate.
- Some binder's board, thin chipboard, archival paper (for an inset panel) or a book that has tied-on (a.k.a laced-on) boards, not a case binding (in other words, something on which to apply the leather).
- Bone folder with a nice point for drawing (you can always sand yours to a shape you like). The bone folder will darken the leather especially well using Harmatan leathers because of the finishing process used on them (optional).
- Finishing tools to make designs, etc. (optional).
- Sanding blocks with varying grits like 100, 150 and 200 or so (Paul recommends the 3M Stickit brand).
- · Acrylic paints (optional).
- · Beeswax and a brush with which to apply it.

The Process

Attach the skived leather with the 50/50 mix in layers. Vary the pattern of application, even puckering some and overlapping others for more interest. The edges can be pared.

Let dry.

Begin sanding using small circles and ever finer sandpaper as necessary.

Apply the watery PVA mix between sanding sessions and let it dry before sanding again. Don't try to sand it all off at once because some of the leather will create flaps which will need to be glued down before continuing.

You can add acrylic paint to the watery PVA mix to get a nice wash effect.

For a full binding, cover the head caps in the usual way and only come right up to, but not over, the caps. You should include the turn-ins in the lacunose process.

Lightly press the panel or binding periodically during the sanding process to help compact the leather and make it easier to apply additional layers if you wish. This is especially useful if you want to cover up an area that does not look good to you.

When you are happy with the final effect and have let it dry, press it and apply blind or gold tooling, or use your pointed folder to create a design.

Finish off with a light layer of beeswax.

Written by Sophia S. W. Bogle

An Artist's Technique

Timothy Ely

Timothy Ely began creating books in the 1950s but pursued bookbinding more formally in graduate school in the 1970s. Upon completion of his Master of Fine Art degree, Ely moved to England, where he studied method and technique. His work can be found in numerous public and private collections. He now lives and works in Washington State.

What I enjoyed most about Tim Ely's presentation was its seamless intersection of art, bookbinding and invention. Tim began by presenting a selection of his beautiful, evocative, mysterious work, with its apt, alchemical imagery, and its sense of "concealments, things buried, and secret codes." Tim talked about maintaining a historical consciousness in his work, and of finding both visual inspiration and tangible materials naturally occurring on the planet. He tracked his work's progression from full leather bindings textured with sand or bones to equally rich and varied imagery created with multiple thin layers of paint.

A number of factors led to Tim's development of the Drumleaf binding. He spoke of studying vellum binding in England, and how in one instance the vellum was drummed to boards to minimize cockling and pull. He also spoke of the need to be able to carry his intricate compositions outward from the gutter, and to have a flat surface for his paintings. Working on only one side of a folio also allows him to add pinholes and small, precise knife cuts to his palette. Since the Drumleaf binding is made of heavyweight paper, such as Arches Cover, Tim was able to work with a progression of only six to eight folios and still have quite a substantial structure. He was also able to extend the page surface into the idea of a hypercube, carrying designs from one exposed folio to the next by means of incorporated edge decoration.

"Drumming" is, simply, to stretch a membrane tightly over a surface, adhering it to the substrate only at the sides, like the surface of a banjo or the head of a drum. The Drumleaf binding itself is deceptively simple. Single heavyweight folios, together with appropriately heavy end sheets and fairly

The Drumleaf Binding

lightweight boards, are stacked in succession, put into a finishing press with the folio spine folds facing up, and knocked up square. The spine receives an initial coat of PVA and a second coat when dry. It is then backed with a liner of kozo paper, which is carried over onto the boards.

When fully dry, the book is removed from the press and drummed together between the folios, first at the spine edge, and then at the fore edge. Tim had his own tools for this process, selected and designed to speed things along and minimize the moisture applied to the paper. He used a small foam roller to pick up an even amount of PVA-methylcellulose mixture, then tapped a plastic drywall spatula onto the roller to coat it with a thin, uniform amount of glue. The spatula was inserted between the folios at the spine edge and dragged outward for a short distance. Another, smaller, drywall spatula was modified by adding a piece of square plastic bar stock to the spatula's edge, allowing Tim to precisely place the small amount of adhesive needed between the folios at the fore edge. This, too, was tapped onto the roller to pick up the glue. Working first from the front of the book, then flipping it over to the back after each application of glue, Tim had the text block finished in a very short time.

The book was then placed between the jaws of a slightly modified Black and Decker workbench, clamped tightly, and trimmed at the head, tail and fore edge with a French paring knife used as a plow. Tim planned to have a portion of the spine exposed on this book, so he adhered a small, thin, "Modernist" collage to the spine, overlapping onto the boards.



He then cut two spine stiffeners of Arches cover to the exact width of the spine, one running from the head of the book to just beyond the top of the collage, and the other up from the tail to just cover the bottom of the collage. These were adhered to book cloth of his own making, a patterned 100% cotton backed with interleaving paper. The cloth was trimmed to approximately an inch on either side of the spine liners, and a half-inch was turned in at the head and tail of each spine liner. The pieces were simply glued to the boards, leaving approximately 3/8 inch without glue on either side of the spine, allowing the spine to drop down when the book is opened, much like Gary Frost's "Mexican Hinge."

Because there are no turn-ins over the boards, about an inch of exposed board edge is left at the head and tail,

but Tim pointed out that these could easily be painted, stained, or covered before the spine pieces are added. To finish, cover paper is drummed on, butted up to the cloth and drummed to all three edges of the boards, then turned in as usual. The last part of the process is to drum the endpapers down and then, as soon as the glue is dry, as Tim says, "Bob's your uncle": the book is ready to be shipped out.

There were a plethora of tips and tricks presented in this workshop; more than I've seen in any other, I think. We learned about fermenting flour paste, which will not pull nearly as much as freshly made starch pastes, and that if you shake or stir it regularly, you can keep a batch going in perpetuity, much like sourdough starter. We learned about beer paste derived from the ancient Egyptians; one part flour cooked in 10 parts beer, which is great for pasting leather



over formed surfaces, though it makes your studio smell "like a frat house on Monday morning." A great edge-decorating paste can be made from graphite dissolved in wax and turpentine. Various grounds and sizes were discussed, in order to make a good, toothy surface for painting on paper. And then there were The Tools: the Adhesive Transfer Gun, the Paint Buddy (\$8 at Home Depot) and of course, the many and varied Planetary Collage prototypes Tim obligingly brought along, such as the adjustable-angle finishing press, the adjustable height nipping press, and the magnetic squares for box construction, to name a few. I thoroughly enjoyed Tim Ely's workshop from start to finish. The fact that I saw the production of a superbly useful book structure for artists was almost secondary.

Written and illustrated by Melissa Jay Craig

Experimental Folding Hedi Kyle

Hedi Kyle graduated from the Werk-Kunst Schule in Wiesbaden, Germany. After a career as a graphic designer, her interest turned to book arts and book conservation. She recently retired as head conservator at the American Philosophical Society. Currently, she is an adjunct professor at the Unviersity of the Arts in Philadelphia. Hedi Kyle is a co-founder of the Paper and Book Intensive (PBI) program, and has given workshops in the US, Canada, and Switzerland for more than twenty years.

A Brief History

edi Kyle began her presentation with a slide show introduction to the range of her work. She was already a fiber artist when she began her book studies with Laura Young in New York City in 1972. Even as she began traditional training she had an urge to experiment with books, but Laura Young was not in favor of this. Also in the early 70's Hedi became acquainted with Richard Minsky at the Center for Book Arts, who encouraged her interest in experimentation. Hedi was invited by Minsky to participate in an exhibit being organized by the Center for Book Arts in 1979. She made three different books for this exhibit which was held in Southampton, Long Island. The third book she submitted was her first flag accordion book. Hedi has often thought about the relationship between the scroll, the concertina and the codex. She experimented with variations on all these forms and variations in which the forms were combined. Hedi has always found that mistakes can bring about new ideas. Having to solve problems or fix ideas can expand your thinking. Over the years she has made many variations on the concertina, flags, blizzard books, crown books, linked slipcases and the panorama books, for which she demonstrated the construction during her presentation.



Wunderkabinette: Architectural Book Environments

Introduction

The panorama pocket gallery book is Hedi's most recent development and is an attempt to address the difficulties of exhibiting artist's books. The panorama book is a concertina with a series of wide panels in which the center of the panel is slit and folded to allow the insertion of a dimensional frame. This dimensional frame can accommodate a variety of images or objects. The panorama concertina folds up into a case that is closed with a tab and elaborate slot form derived from a belt fold. This case is then contained in a slipcase. As with the flag accordion, the panorama book has many interesting possibilities for use by book artists.

The Panorama Pocket Gallery

Hedi uses 10-point Elephant hide or antique marble paper, available from Hollander's, for her paper, and she also uses tyvek. The tyvek is very strong and shiny so it can slide easily, and it can be colored using acrylic paint. She sometimes uses Spectratone, available from frenchpaper.com. Both are good folding papers. Gluing two sheets of thinner paper together with PVA can make thicker papers, although ample time must be allowed for drying to avoid warping. For model-making and demos, she uses 3M 415 double-sided tape, available from Gaylord.

Work Platform for Alignment & Measurement Aid

Hedi has made a work platform to aid in accurate folding and cutting. Take a piece of plywood with 2 angle irons screwed on (available at the hardware store) to make a 90° angle. A self-healing cutting mat can be placed over the plywood. She has also collected an assortment of what is called bar stock (also available at the hardware store), which is metal stripping that comes in a variety of widths so that measuring with rulers is not necessary. Everything can be aligned: use the angle irons to align edges for folding in half and make a jig to size so measurements are done once. The bar stock can be used singly or in combination to get all measures. Hedi prefers not to use rulers.

Making the Book

For efficiency's sake Hedi often sizes her book models based on the size of the sheet of paper she is using.

Start with a small hinge (3/4 inch) to be able to attach the book to the cover, fold that in and then fold the strip into 4 equal parts.

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Use the raised edge of the work platform to make accurate folds. Eventually the panels will be folded into eighths. The centers of each of the panels don't fold, so you just fold into fourths to begin with.

Make a book jig the exact size of one of the panels. Use the bar stock to establish the placement of the center panel



and then punch holes with a thin awl; place art foam underneath as a buffer. Small discreet holes can be used rather than pencil lines and the end result is much cleaner. Punch holes in all four of the panels.

Hedi finds it more efficient and accurate to make all of the same kind of cuts in all the · · · ·

panels and then switch to the next type so as not to mix up where the cuts go. Cut the two diagonals of each panel first, then the two verticals of each panel and last the two horizontals in each panel.



The center panel has now been released, and folding the main panel in half will allow the center panel to swing freely.



Finally, fold the last little bit by flipping the panel around.



Use the book jig to mark the placement of the recess. Windows are cut out of each panel to make recessed walls to hold what ever is to be contained inside the frame.



Punch all the panels using the jig and then cut two vertical cuts and then two horizontal cuts in each panel to release the frame segments. Once the recess panels have been released, folds lines are scored across at the top and bottom of



the vertical cuts to make mountain folds, and then second folds are made 3/8 inch toward the center from the top and the bottom to make valley folds to form the back of the window.

Cut 4 panel pieces the same size as the opening for the recess. Use double-sided tape to fasten each panel inside the recess, placing the tape close to the fold. The flaps that hold the enclosed panels can be angled slightly to eliminate thickness at the edges; the flaps can also be trimmed to just slightly wider that the tape. Backing panels are then added to the outside on the back. The backing panels can be cut slightly larger to form a frame around the enclosed panel on all four sides. Items that are to be mounted on the recessed panels can be attached before or after the panel is attached to the recess. Items can be glued, taped or sewn to the panels, depending on which approach is most appropriate.

Making the Cover

Spine reinforcement pieces are made of 20-point pressboard covered on both sides with colored tyvek. They are trimmed to size and the edges are painted with the same paint used to color the tyvek. Not having turn-ins eliminates the uneven thickness. The case is the same height as the book. The book jig used previously can be used to establish the width of the book. The spine width must be measured after the recess panels have been assembled and a spine jig can be made.

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width/width/spine/width/spine/width (& folded in half)

This will make double thicknesses at each end of the cover. An additional reinforcement piece the height and width of the book is added to the middle width so that it too is doubled. Place double-sided tape on the inside of the reinforcement piece along all for edges but attach only on the left side to begin. The book will be tabbed in after the cover is fully constructed and the three other edges will be taped down. Using the work platform, use the jigs to score the fold lines. Make the fold as you go to make sure all the folds are straight. Attach the tyvek-covered pressboard spine reinforcements with double-sided tape, which is placed along all four edges of the spine pieces. Use the double-sided tape to fasten together the end width that was folded in half. The Belt Fold Clasp will be attached there. The doublewide panels are not attached to each other at first allowing you to hide the tab end attachments. Make another jig the width and

height of the book panel to aid placement of the clasp and the tab. Find the vertical center of the book and cut a slot the height of the clasp and two squares in width, open to one side.



Making the Belt Fold Clasp

To make the clasp you need a strip of tyvek 6 times the width of the strip (the square) in length plus extra for attachment. If you were to use it as a belt you would need to allow extra length for the girth of whatever the belt was going to go around. In this instance the clasp is being used separately and the tab will be constructed later. Start wrong side up; fold a triangle at the end of the strip.



Open it back up to the first triangle,





Take the long part of the strip and fold the edge down along the straight line to form another triangle.

Turn the strip over and again fold the edge along the straight line to form a parallelogram shape.



Fold the parallelogram in half.



Fold the short end back over onto the long strip at the base of the triangle. A small triangular pocket is formed at the fold line.



Fold the long end of the strip back to form a square under the overlapping triangles.



Fold the edge of the long strip up inside the folded squares.

Tape or glue can be used to attach the squares to each other. Fold the short



end around the back of the squares, and around to the front again, tucking the pointed end into the triangular pocket.



It may be necessary to trim off the tip of the triangle to fit it into the pocket.



Continuing with the Making of the Cover

A single thickness of tyvek is used for the clasp; the tab is made of 4 layers of tyvek glued together with a strip of wax paper 1/2 inch in at one end to form a split. The split ends will be used when the tab is glued into the slot of the case. The tab should be fully dry before attachment to the cover. The tab is the same width as the strip used for the clasp and approximately as long as the book is wide.



Use the cover jig to position the clasp vertically on the short segment of the cover and one square in from the edge. Mark with an awl and then punch 2 small holes with a Japanese hole punch at either end of the slot. A small amount of the board will be cut away to make a slightly larger opening. Thread the long end of the clasp through the slot of the cover, then through the clasp and back through the slot to the inside. Trim the end and fasten with tape. Wrap the short end of the cover around onto the opposite end of the cover to find the horizontal position for the tab, make a very light pencil line. Use the cover jig to mark the vertical position again with light pencil marks. The slot will be cut through the second panel from the end, not both thicknesses, so that the tab attachment will be hidden inside when the cover is completed. Use the Japanese hole punch to make two small holes at either end of the slot and cut away a small amount of the board. The slot must be large enough to accommodate the thickness of the tab. Angle-cut or round the unsplit end of the tab and thread it through the slot from the inside. Separate the split ends and attach them to either side of the slot with tape. The tab can be trimmed so that it does not extend beyond the edge of the cover. The book is now attached to the cover using the short tab and double-sided tape. The attachment of the reinforcement panel in the middle can now be finished.

Making the Slipcase

Each side of the slipcase is constructed of a piece of 20-point card that is the height of the book and twice the width of the book. These two pieces are then folded in half. An additional reinforcement piece, the height and width of the book, will be added. The top and bottom of the slipcase are constructed of pieces of 20-point card covered with tyvek. The top and bottom pieces are as long as the book is wide and the thickness of the book plus 1/2 inch tabs on either side for attaching to the sides of the slipcase.



Place strips of double-sided tape along each edge of each of the side pieces including the reinforcement pieces. Use separate pieces of tape on either side of the folds to allow the backing to be removed at different times. Remove the backing of the double-sided tape on one side of the top edge of each of the folded pieces and attach the top piece to both sides, keeping the folds on the same side. Attach the reinforcement pieces over the tabs inside the folded pieces. Attach the bottom piece to the bottom edge of one of the folded pieces. Bring the bottom piece around and attach to the bottom edge of the other folded piece. Bring the second part of each side around to the outside of the slipcase and fasten with the doublesided tape. Use the cover jig to cut a slot out of one side of the slipcase at the folded edge to allow for the thickness of the clasp and tab.



Conclusion

Hedi finished her presentation by showing a number of models for structures that she has been experimenting with: the Mongolian book using boards for pages, the Ziggurat book, a pamphlet variation, the Secret Belgian binding with several variations and a slipcase book that holds multiple separate frames which can be removed and contain dimensional items. As always, it was fascinating to see how she approaches her work.

Supplemental Information

Hollander's 410 N. Fourth Ave. Ann Arbor, Michigan 48104 734-741-7531 http://www.hollanders.com

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French Paper Company 269-683-1100 http://www.mrfrench.com

Written and illustrated by Emily Martin

Edelpappband

A German Paper Binding

Renate Mesmer

Renate Mesmer is the Assistant Head of Conservation at the Folger Shakespeare Library and the former Director of the Book and Paper Conservation Program at the Centro del bel Libro in Ascona, Switzerland. She has a Masters in bookbinding from the Chamber of Crafts of Palatinate in Germany, and gained experience in conservation during ten years of work as head of the conservation department at the Speyer State Archives in Germany.

The Edelpappband

This paper binding gets its name from its cover material. In German, the paper binding is called a "Pappband" (cardboard binding), a name referencing its early structure and materials. The original "Pappband" was made from one piece of cardboard or thick handmade paper, with the spine and the boards scored and folded (the technique is called "gebrochener Ruecken" or broken spine). The cover could be left uncovered or a decorative paper could be applied to it. Today most of the paper bindings are worked as case bindings where the boards and spine stiffener are joined together. The case is then covered with a decorative paper. ("Edelpappband" in German means fine or noble paper binding.)

The original paper bindings were left without reinforcements. These economical bindings were common in the 1950s and 1960s. Over the years, however, the "fine paper binding" evolved with reinforcement along corners, edges, head and tail, as well as combinations of the above using leather, vellum or other material. The reinforcement not only adds more durability to the binding, but it also gives the book a fine and "noble" look. It has evolved into a collector and bibliophile fine paper binding.

Renate presented examples of several historical paper bindings from the 17th, 18th and 19th centuries housed in the Folger Library. The examples included handmade paper wraps, and paste, sponge, sprinkled and marbled papers over heavy paper or pulpboard.



Renate noted that because the cover was built around the book, the Edelpappband binding fits the text block better than a case binding, and as a custom binding, it takes a little more time to execute.

Endpaper and first & last signature preparations

The binding begins with the preparation of the endpapers. Although not the best structural approach, the endpapers are usually tipped in as part of this binding. To reinforce the endsheets and signatures one could use linen or cotton, but it would be a bit thick for this binding. Jaconet, a thin, starched-filled cloth, is recommended. For small books, Renate will sometimes use Japanese paper.

Reinforce the single endsheet by attaching the cloth along the text block-facing edge with a 1.5 mm tab. The tab should not be too wide for aesthetic purposes. If the signatures are thin, she recommends attaching the endsheet 1 mm away from the spine fold to prevent any accidental piercing of the endsheet during the text block sewing stage.

The same technique is repeated following the attachment of the endsheet to the first and last signatures. They are reinforced with a 1.5 mm tab of cloth attached to the text blockfacing side of the signature and the remaining cloth wrapping around the spine fold to the back side of the endsheet.

The last step in the preparation of the endpapers and the first and last signatures is the addition of a waste sheet to each end. A sheet of Permalife is cut to the same height as the text block and attached along a 1.5 mm strip to the back sides of the endpapers. Because this sheet will be torn out later, you do not want to glue too much down and she recommends using paste for its reduced adhesive properties. The Permalife will serve as a platform for the frayed cords as well as the spine piece.

Sewing

The text block may be sewn onto tapes or frayed linen or hemp cords worked out until they are 10mm wide. Renate prefers to use hemp because it frays more easily and has a smoother finish. For her demonstration she separated the strands of the linen cord and chose six to work with for each station. With a knife, she pulled and flattened the cords. Care must be taken not to pull too hard or too much fiber is pulled out. She recommends separating the strands with a needle to achieve fully flat cords. Once the cords are frayed to the correct width and thickness, tape the ends to stabilize them during the sewing process. Renate uses four or five tapes per book with kettle stations approximately 8mm away from the head and tail after trimming. It is important to place the kettle stations not too far away from the head and tail of the text block or it will be too hard to tie down the sewn endbands. She prefers to use a punching cradle to punch her signatures rather than slitting the sewing stations.

The thread thickness should be chosen for the desired swell for the board thickness. (One can always adjust board thickness for the resulting swell.) When sewing up the text block, she recommends linking the first two and last two signatures to each other by looping the thread around the signature underneath it or on top of it at each tape or cord. This will prevent the first and last signatures from moving forward during the rounding process. She did not recommend using a hammer to back the book. She feels it is not good for the binding and instead prefers to round the book through sewing. Another technique she employed for producing the right swell was to control the boning of each signature during the sewing with some boned more, some boned less.

Sewing & thread tips

- Choose thread thickness based upon paper, number of signatures and cover board thickness.
- Insert thread into needle with the lead end of the thread as it is taken off spool.
- If a conservator, do not wax the thread; if binder, lightly wax the thread. (Wax can also be used to adjust the swell of the textblock.)
- Use short thread lengths to prevent tearing of the signatures during sewing.
- When not using a sewing frame, pull the thread through all the sewing stations of the first signature before inserting the frayed cords. Leave loops to make it easier to insert the cords and then tighten the thread up before adding the next signature.
- Hold the cords tight when sewing so you don't pull them inside the signatures.
- Make sure the cord doesn't bunch up; keep cords flat across the 10mm width of the sewing station.
- Link the kettles consistently from the top down.

Once the sewing is completed, the gap between the first two and last two signatures must be closed. Align the signatures, bone the signature pairs to keep them from moving forward and tip them together.

The masking tape is removed from the end of the cords and they are frayed out. Paste is applied to the waste sheet and the frayed ends of the cords are spread out and attached



to it. Avoid overlapping the frayed cord ends. The ends can be flattened out a bit more by working/pulling them with a knife. Make sure you remove any knots. Do not sand anything flat. By pulling it thin the strength of the fibers is maintained as well as the esthetics of the binding.

Spine lining and rounding

Renate recommends using hide glue or gelatin to paste up the spine. (She prefers to use gelatin.) Use a bone folder and/or finger to rub the gelatin into the gaps between signatures. If worried about gelatin penetrating the paper and adding moisture into the text block, apply PVA first and then follow it with a layer of gelatin. (Gelatin, purified hot glue, is preferred because it sets up harder and makes a better base for sanding. Fresh gelatin was recommended because it becomes brittle with too much reheating.]

The steps identified for a rounded spine (from Renate's handout):

- 1. Trim the fore edge.
- 2. Dampen the spine with a sponge.
- 3. Round the book.
- 4. Put the book in the press.
- 5. Cut linen, cotton or other lining material to fit between the sewing cord from shoulder to shoulder.
- 6. Paste down the lining material.
- 7. Let it dry until still slightly damp.
- 8. Apply a thin coat of clear gelatin.
- 9. Let dry overnight.
- 10. Trim the head and the tail.

The steps identified for a flat spine (Renate's handout):

- 1. Put the book in the press.
- 2. Cut linen, cotton or other lining material to fit between the sewing cord from shoulder to shoulder.
- 3. Paste down the lining material.
- 4. Let it dry until still slightly damp.

5. Apply a thin coat of clear gelatin.

6. Let dry overnight.

7. Trim the head, tail and fore edge.

Spine lining

Place the text block into a wood vice press. The text block should stand approximately 1.25 inches above the press jaw edges so the spine will open a bit. Line the spine shoulder to shoulder between the cords with linen or cotton. Choose the material for thinness and strength. It should be cut the exact width of the spine, or it could be cut wider and trimmed later with a scalpel. Stay off the waste sheet to keep the lining from getting in the way of the joint. Also, leave a hair of space between the sewing thread and the lining, especially at the kettle station for the headbands.

Paste both sides of the lining material, position it on the spine and work it with the fingers (you can feel what is underneath). The paste reactivates the first coating of gelatin and a stronger adhesion is formed between the layers and steps. Conservators cut the linen or cotton lining on the diagonal so there is even tension in the lining. There is also a greater thread count per square centimeter when cut on the bias.

Allow the lining to dry for a day and finish it up with a clear layer of gelatin. (Some leave the lining to last, doing the headbands and then finishing with the lining.)

Headbands

A traditional fine paper binding would have a two-color , hand sewn, front bead silk headband. Renate makes her headband cores combining leather with parchment. The leather provides the softness for the bead in front while the parchment in the back gives a straight and stiff edge. PVA can be used to line the two. The core should not be too thick.

Paper bookmarks are placed in the center of each signature to speed up the sewing process.

The goal in sewing the headband is to not damage the kettle stitch. When sewing the two-color headband, remember it is the tension between the two colors that make the bead visible.

Once the headband is completed, the end of the thread is frayed and glued onto the spine. If you wish to reinforce the headband, line it with paper or linen but don't cover the kettle stitch, and overlap the headband just a bit. Trim the headband leather stabilizer with a scalpel. Renate noted that some bookbinders prefer to tie down the headbands in the center of the signature while others prefer an off-center approach. The advantage of the off-center approach is that the colored thread is less noticeable. She noted the off-center approach may lead to stitching sideways through the page. (She cited Jane Greenfield's and Jenny Hille's book, *Headbands: How to Work Them*, Jane Greenfield and Jenny Hille, second revised edition, New Castle: Oak Knoll Books, 1990: pages 4-10).

The Spine Piece

Renate stated that even after two years here in the United States, it was difficult for her to find binding materials matching those she had used in Europe. This was especially true for card stock to make the spines. For the demonstration she selected a 20-point card/folder stock, slightly thicker than what she used in her earlier versions of the binding.

To cut the spine piece, measure the width of the spine at the tapes and cut a strip with the grain parallel to the spine.



Cut the height of the spine piece taller than the text block by approximately 2 cm. The spine piece is glued to a support paper [Permalife] that is then trimmed flush to the card stock.

The spine piece is lined using PVA and a second Permalife sheet with approximately 2.5 to 3 cm of paper extending on either side of it. These flaps should be wide enough to cover the frayed ends of the cords attached to the waste sheet. Allow the spine piece to dry under weight for 20 to 30 minutes.

Measure the distance from the top of the shoulder to the valley (the swell) of the text block, usually between 5 and 6 mm. Place the folded spine piece in position and mark where to score it for the swell based on allowances for the thickness of the spine construction with the board and two thicknesses of Permalife material. Score the line on the Permalife on edge of the spine piece. Fold along the scored line. (If you are doing a rounded spine, round the spine piece while it is still damp.)

Apply PVA to the waste sheet from the defined line out. Carefully place the spine in position. Do not pull it too hard.



Quickly put it in the press to nip it (short hard pressure) and place it under weight to dry.

The Boards

The board thickness should accommodate the thickness of the swelling of the spine. For Renate's demonstration she used museum board and suggested it could be lined to make it stiffer. The boards should be cut the height of the text block + 5 mm and the width of the text block + 10 mm.

They are adhered to the text block with PVA along the 5 to 6 mm line, nipped and dried under weight.

Once the boards are dry, the head and tail of the spine piece and the fore edge of the boards are trimmed to the correct height and width. The head and tail of the spine piece can be trimmed with scissors followed by a sanding-down. This gives body for the leather reinforcement. To check to see if you have trimmed the spine to the correct height, place the book down against a flat surface. Renate used an edge ruler with a 3mm guide to trim the fore edges. It was a quick approach and eliminated eyeballing.

Rather than cutting a recessed area for the later tipping of a title label to the spine, Renate cut a piece of cardstock the width of the spine with a window cut out and adhered it to the spine. The thickness of the label spine is equal to the thickness of the label material + the thickness of the covering paper.

The Leather Reinforcement

This binding style is about reinforcement, and there are several variations and combinations possible. The primary reinforcement materials are leather and parchment. Cloth is rarely used. The reinforcement will show as fine, usually contrasting lines. Reinforced corners may be hidden, visible only on the interior of the binding.



There are several approaches to take in using the leather or parchment:

- + leather at the head and tail of the spine;
- leather at the head and tail of the spine and the fore edge corners of the front and back covers;
- leather at the head and tail of the spine and along the full length of the fore edges of the front and back boards;
- leather along the full head and tail of the cover.

If leather is used, it should be pared very thin to minimize bulk under the paper cover.¹ Renate quoted Frank Mowrey and his emphasis on the need for paring the leather very thin or it will wear poorly. Parchment should be scraped with a broken piece of glass and/or sandpaper to achieve similar thinness.

The Corners

Cut the material slightly larger than needed. Pare or thin out the material to the desired thickness. Trim the material to the exact finished size. Apply to the chosen areas. Work the material sharply around the boards. The leather does not need to be wet prior to the application of the paste because of its thinness. Apply the paste heavily and allow it to soak in fully before applying it to the binding. Also, some of the waste paper at the head and tail may need to be torn out to accommodate the turn-in of the leather. Sand the torn edges before applying the leather. Make sure the leather is not too tight at the spine and work it when the covers are closed. Don't stretch the leather, as it will shrink when it dries.

If covering corners, cut the corners roughly with scissors and then follow up with mitered corners using a paring knife and scalpel. The corners are closed up on the exterior side of the boards leaving a clean interior. Wetting the bone folder with saliva will help in the shaping of the corners. Close the book to see how everything shows. It may take some time to

I. A few of us who don't work with leather on a regular basis are going to try using the already very thin eel leather purchased from vendor's row for our first try at this binding!

work on the corners. Once they are as you would like them, return to the spine. To form a cap at the head and tail, place the head down on a smooth, clean surface. With the spine facing you, pull it forward to form a cap.

Let the leather dry. Once dry, pare any outer edges with a scalpel to prevent any bulk forming underneath the cover paper.

The Paper Cover

Marbled, decorated or handmade paper can be used as the paper cover for this binding. How the paper is trimmed out is determined by the style of reinforcement chosen for the book. Making a template first is advised before cutting the decorative paper.

Carefully cut the paper cover to reflect the reinforcement style used. Wet out the paper cover by starting at the center and working out with a sponge. Think about the properties of the paper in terms of expansion when wet and take this into consideration when measuring and cutting it. Also, don't forget to check the grain direction of the paper, especially as it relates to the pattern. Some patterns may prove inappropriate due to grain direction requirements versus aesthetics. Once the cover is fully wet, paste it out. (Paste gives you plenty of time to work on shaping the cover.)

Apply the paper cover to the binding. (One of the techniques Renate demonstrated to keep the paper out of the way until ready for work was to curl it over but not crease it to make the process more easily managed.) Start with the spine, aligning the head and tail and the trimmed edges. If the paper abrades easily, use a teflon folder instead of your fingers to work it. Renate preferred working on a stone because you can have paper hanging over the edge on the side not being worked. Don't forget to work the spine piece where the label goes. Remember not to trap the waste paper when attaching the cover paper. Any corner cuts of the cover paper should be made with the scissors or knife edge at a 45 degree angle.

Rub down the paper, removing air bubbles. Use a waste paper on top to prevent any cover abrasion. Work the paper sharply into the joints. Cut the corners on the paper cover and turn in on all sides. Place Mylar, thin cardstock or blotter between the text block and cover and put the book between blotters and dry under weight.

The Pastedowns

Once the book is dry, it is ready for the pastedowns. Begin by removing the waste sheet and sanding the board. To remove the waste paper, tear it away from the spine toward the frayed ends of the cords. Sand down the torn edge to create a smooth, invisible transition. If anything comes up, reglue it into position. The next step is to trim all turn-ins, including the leather. The trimming will be determined by the style of reinforcement chosen. If you have reinforced the full head and tail of the cover, don't trim out the corners until you see a nice mitered corner.

Once trimmed out, insert in-fill to accommodate the turn-ins. The paste down is trimmed to the correct size and pasted into position. Nip the book in the press. Take it out, clean off any adhesive and insert blotting paper. (The blotting paper will prevent moisture from moving into the text block as it dries under weight.) The book should be placed in a press or under weight to fully dry.

Written by Elsi Vassdal Ellis

The Art of Marbling

Peggy Skycraft

Marbled Magic: Making Handmade Paper

Peggy Skycraft is an artist creating handmade marbled papers in her studio in Oregon. She started marbling paper over 30 years ago and has studied traditional Turkish and European marbling procedures. Samples of her work are posted on her web site: http://www.skycraft.com

hen Peggy Skycraft began marbling, it was almost a lost art in the United States. Over the years she has developed her own techniques and procedures to suit her marbling production and artistic style, which she shared during her presentation. She had a variety of her marbled papers on hand as illustrations. Her discussion included explanations of different historic marbling patterns, and she showed slides of her studio and a series of art installations of



marbled fabric tents. Peggy provided handouts with a list of suppliers for materials, and a description of the procedure for watercolor marbling was provided. Her procedure for acrylic marbling is described here.





Tools

The tray Peggy uses for marbling consists of a wooden frame with a glass bottom and a silicone rubber seal. Like many of her tools, it is homemade and thus tailored specifically to her own needs.

For making combs and rakes she uses a variety of materials such as needlepoint canvas, report channels², and resintreated nylon for the handles. For the tines she uses Dritz diaper pins, extra-long pleating pins (dressmaker pins), chopsticks, knitting needles, pipettes, fan brushes and meat skewers. The finer the needle, the finer the pattern. Bigger tines cause more drag on the size. For creating light, rustfree combs with soft bending plastic teeth, Peggy has, for example, combined cellular plastic from greenhouse walls with probe covers. For combing paste paper she has adapted door sweeps, as they have a firm enough rubber blade in which you may make your own pattern with a paper punch.

2. These are the plastic pieces with grooves in them which are designed to fit over the left side of standard sized single sheets of paper to "bind" them. These are commonly used on reports and presentations.



Before she uses any of her tools she washes and rinses them, as any oil or detergent residue may interfere with the marbling.

Materials

The best gel for marbling is a 1:1 mixture of carrageen (a polysaccharide made from seaweed) and hydroxymethylcellulose (Peggy uses Natrosol® from Hercules Inc.), with a bactericide such as Clorox. The carrageen and methylcellulose are made up separately. Peggy's recipe is as follows:

- 1–1½ teaspoons of carrageen per quart of warm water; stir well and use on next day.
- · Methylcellulose should be made to a consistency of buttermilk.

Before using the gel it is advisable to sift it first, in order to get rid of lumps, and then do a viscosity test. This will ensure that the same thickness is achieved each time. (For



example, a thick gel is required for floral and stone patterns, but if the gel is too thick, it may ruin the pattern.)

The viscosity test is done by counting how many seconds the gel takes to run through a funnel. Another test Peggy recommends before starting is the "slosh test," which involves tipping the tray and observing how fast the waves travel from one end to the other. Obviously, it takes some practice and experience to tell when the viscosity is "right," for the intended purpose.

The vat is filled with marbling size to a depth of only between half an inch and three-quarters of an inch, which allows the rakes to move smoothly through the size. Old newspaper can be used as skimming paper. The skimming of the slurry should be done right before the colors are applied to the surface so they do not sink or spread too much. Peggy recommends using "Marbler's Magic" if the colors sink into

the gel, a product she has developed to address this problem.

Peggy likes it when the slurry gets dirty because you cannot see the colors. She does not change the slurry, therefore, but adds some more from time to time whenever too much has been removed in lifting out the marbled paper.

The gel can be reused (within about a month) when stored sealed in the fridge. Peggy recommends half a tea-



spoon of chlorine bleach per gallon of carrageen to aid in preventing spoiling.

She mixes her own water-soluble (acrylic) colors from a variety of sources, including Golden Artists Colors® (Golden Iridescent Acrylics) and Utrecht Colors®. For marbling cloth she uses heat-transfer dyes, on leather (alum-sized) she uses acrylics. All of her colors are stored in bottles with droppers. (Peggy gets hers from Talas.) A notebook with



numbered swatch samples cut from marbling samples helps her keep track of her color recipes.

The paper Peggy used for the demonstration was a Permalife paper with long fibers cooked in soda ash, but she also recommended Gilbert Paper for colored papers. The paper should be sized before marbling with one tablespoon of alum (Aluminum sulphate, Al2(SO4)3) in one cup of water. This makes the colors bond to the paper surface so they do not wash off again. The alum should be applied with a sponge onto the marbling surface of the paper. The other side of the paper should be marked with a pencil. It is good to dampen the paper slightly before using it so it becomes more flexible and lies down more easily.

The marbling demonstration

Peggy made different comb and bouquet pattern papers during the presentation. On top of some of the papers she painted Turkish flower patterns, pansies and a fish family.

It is important to watch out for air bubbles or drag lines in the pattern. To erase them Peggy used needles or newspaper.



fig. 8

Once the paper is applied onto the marbled paint surface, Peggy uses a large but thin board to support the paper while rinsing off the gel, excess colors, and alum. She rinses her papers about three times, and uses the "rule of the tongue" to test for the amount of residual alum. She can tell by whether or not the alum can still be tasted.

Written by Christa Gattringer

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Second Hand Rose:

The value of visible structure to historical binding research

Historical Binding Structures by Julia Miller

Julia Miller has a background in archival administration and conservation. She has worked in institutional conservation labs and as a private conservator. In 1984 she joined the staff at the University of Michigan conservation lab in Ann Arbor. She has supervised and trained conservation personnel, mounted exhibitions, and conducted condition surveys in the course of her career. Her area of particular interest is the study of historical binding styles and structures.

We seem to be seeing a small explosion of discovery of early codex structures: the Gospel of Judas (recovered but then hidden away these thirty years or so) and now the Irish bog book, currently known as the Faddan More Psalter, a little miracle of a lucky find (July 2006). The big codex find of the twentieth century was of course the Nag Hammadi codices, discovered in 1945 by Egyptian villagers from Nag Hammadi (the ancient Chenoboskion) digging for limestone fertilizer in foothills near the Nile.

The discovery was huge: thirteen single-quire codices, with fairly intact papyrus texts. Among the Coptic texts are Gnostic writings, most copied from earlier Greek texts, including the only known complete Gospel of St. Thomas. There are also unique Gnostic texts, canon literature and a fragment of Plato's *Republic*. The leather wrappers were damaged but most were still securely attached to their quires when found. The codices had a cloak-and-dagger history for a few years after discovery; several were jobbed out to dealers in antiquities and offered to collections around the world. Some of the bindings and texts were taken out of Egypt, but the government managed to gather most of the traceable items back to Cairo by 1952. An effort was then made to edit and publish a facsimile edition of the codices over a period of years but never got very far.

The United Nations Educational, Scientific and Cultural Organization (UNESCO) formed an international Committee for the Nag Hammadi Codices in 1970 that oversaw their return to Cairo's Coptic Museum. The same committee commissioned the magnificent facsimile that was edited by James Robinson and published by Brill in 1976.³ The facsimile includes photographs of every bit of papyrus

3. The facsimile edition of the Nag Hammadi codices, published under the auspices of the Department of Antiquities of the Arab Republic of Egypt, in conjunction with the United Nations Educational, Scientific and Cultural Organization. [editor] James McConkey Robinson. Leiden: E.J. Brill, 1972–1977, <1984>, vol. 1–11. More recently, a paperback edition has been published by Brill in five volumes under the title The Coptic Gnostic library: a complete edition of the Nag Hammadi codices also edited by J.M. Robinson. This edition appeared in 2000. text and cartonnage as well as photographs of the leather covers. The cover shots show most of the bindings in several poses: closed front, closed back, the outside of the cover opened, the inside of the cover opened, and sometimes with the turn-ins turned out. James Robinson's detailed written descriptions of every feature of the bindings is very worthwhile, although he was inconsistent with his terminology, using the term 'thong,' for instance, interchangeably for ties, tackets and wrapping bands.

Some time ago I made a proposal to teach a bench class about the Nag Hammadi Codices at the Paper and Book Intensive 2006. Using the facsimile edition as my guidebook, I made scale replicas of the ten most intact extant covers so that I would really understand Robinson's descriptions and the categorization he had imposed on the eleven extant bindings.⁴ I came to admire Robinson's attention to detail and to complain when he used confusing or incorrect terminology. Although frustrating at times, the project was also completely exhilarating. By the time I had my ten models completed I felt I understood as much about the bindings as one could without physically examining them, something else I hope to do one day. I also made full-scale replicas of three of the ten bindings, an exercise I would recommend to anyone who wants to get a real sense of what these bindings represent in terms of time, material, and bulk.

As I worked on the models I often thought how lucky we are to have these bindings, although they were sadly interfered with, detached from the texts very soon after discovery, and the inside of the covers intentionally stripped of cartonnage linings. Consequently, so much information was lost about their original structure. Robinson and his colleagues found a pile of covers and a box of bits and painstakingly reconstructed which piece belonged to which binding. Given that few of the other codices contemporary to or predating the Nag Hammadi Codices retain any portion of their bindings, we are indeed fortunate to have the wealth these eleven covers represent.

Having described this project, I arrive, finally, at the point of this article: Damage, whether intentional or unintention-

4. Thirteen books were found in 1945; ten, Codices I-X, with covers more or less intact, the cover of Codex XI is very fragmentary, the cover and main body of text of Codex XII disappeared around the time of discovery, leaving only text fragments, and Codex XIII is simply an unbound tractate of eight leaves which was laid inside the cover of Codex VI. A great deal of controversy has surrounded the total number of codices found. al can further the pursuit of knowledge about binding structure and history. Intentional destruction such as that visited on the Nag Hammadi covers and the Hamuli Coptic bindings, for example, is unforgivable in a historic binding context. In the case of the Nag Hammadi, the very nature and stresses of a single quire binding, of stiff leather covers and leather tackets grinding through a papyrus quire, pretty well guaranteed that the text block would eventually break out of those bindings. But disbinding the codices and intentionally stripping the cartonnage linings out of the covers was a practice of a certain period of time and a certain hierarchy of perceived importance, one which has changed, we hope.

Intentional destruction of bindings: bad (Google Project, are you listening?)

But as the saying goes, stuff happens, and it happens to books. Books are damaged unintentionally in every conceivable way; they have a life and at some point they show it. As a young conservator I was taught that while we should never dabble in cosmetic treatment, we should always make sure the binding is sound and the text is accessible and usable: stabilization. Usually this meant mending in a way that strengthened damaged areas and, by the way, covered them up, too. There have been various ways that well-intentioned guardians tried to make bound texts secure forever and in the process destroyed their bindings' place in history.

For the binding scholar, conservation treatment is just another form of intentional damage. The treatment could be anything from a Japanese paper mend spanning a damaged (but revealing) hinge to a complete rebinding by a conservator. Use-based conservation of bindings sets up a difficult tension among a growing group of entities: conservator, curator, binding scholar, patron, exhibition manager, investment overseers, etc. There exists for many collections a sort of golden rule of compromise: minimal stabilization, protective enclosure, restricted use, or all three. An arduous decision-making dance often occurs around the question of repair, use, or exhibition, but it is a necessary one. But decision makers need to remember that binding structure made visible through damage can be a wonderful gift although sometimes a tainted one, and it shouldn't be denied or disguised. If the book can continue to deliver its contents, its original reason for existence, in spite of damage, the revealed structure should be left alone, not "mended" but recorded. Many notable voices have asked for this benefit for damaged historic structures for a long time.

Christopher Clarkson cited Hanna Jedrzejewska commenting that:

Interpretation has to be based on authentic qualities of the object. And if we want to pass down the objects to posterity as true documents, we have to care very much for original substance. The extent to which this is spared during particular operations in conservation will depend very much on interpretation, mostly that by the conservator.⁵

Clarkson includes in his article a description of an 8thcentury manuscript from the Greek Orthodox monastery of Philotheous on Mount Athos. The binding had over the many centuries of its existence acquired layers of reinforcement and annotations of interest to textile historians and paleographers, as well as damage which revealed structural elements. Clarkson writes:

Any attempt at restoration of this codex would put in jeopardy the historical sequence. This book should be housed and stored in a carefully constructed and controlled environment and not be otherwise disturbed.⁶

J. A. Szirmai concurs and writes:

One wonders whether custodians of ancient books are sufficiently aware of the fact that these are not just media of information transfer, but rather archaeological objects, the original state of which is a condition for any scientific investigation.⁷

He quotes E. Goldschmidt:

Our knowledge...is far too limited to permit us to judge what essential data we are destroying when we allow an old book to be handed over to the binder to be restored. There is no such thing as restoring an old binding without obliterating its entire history.⁸

Pamela Spitzmueller discusses the special role of library conservators in both observing and preserving the structural information revealed by damage:

Book conservators have an exceptional opportunity to study historic book structure as part of their daily activities... They document what they observe... Documentation by conservators or researchers can provide observations, analysis and insight into a particular binding or a family of related bindings. ...Damage and distortion of books, everyday observations for

5. Christopher Clarkson, 'The Conservation of Early Books in Codex Form: A Personal Approach: Part I' published in *The Paper Conservator*, Volume 3, 1978.

6. Ibid.

7. J.A. Szirmai, 'Stop Destroying Ancient Bindings' in the Abbey Newsletter, Volume 13, Number 5, September 1985.

8. E. Goldschmidt, Gothic and Renaissance Bookbindings, London, 1928, p. 123.

a library conservator, can be learning opportunities as well as sources for binding ideas.⁹

We still have many areas in the history of binding to understand, and we have a lot of work to do. There is a wealth of information waiting for the observant to record; we need to strive for a consistent terminology for our online cataloguing that not only describes the style of a binding but structural information when visible. There are a lot of book conservators out there who can and do participate, sharing the structural knowledge they have acquired from years of bench experience and collaborating with library staff and collection curators to add to the descriptive record.

Such a project was initiated at the University of Michigan Library in 2004 by Peggy Daub, head of Special Collections. The project followed an exhibit of historical bindings I curated in 2003 at the University's Special Collections Library, where hundreds of bindings were studied before selections were made for the exhibit. The thought was to capture all the research and binding descriptions generated by that study and merge them into the online catalogue so future researchers would have those descriptions available when they accessed the record. A further component of the plan allowed for the records to be searchable by form and genre binding terms. Ms. Daub assigned rare books cataloguer Eileen Heeran to work with me; Eileen trained me to do the basic record inputting while remaining available to resolve all potential record conflicts. She designed a template for the cataloguing record that has made my job much easier throughout the process.

My part of the project involved writing a description for each binding to place in a 590 local note field and then, using the ALA/RBMS Binding Thesaurus terminology, making a list of form/genre headings to place in the 655 field(s). We have completed the binding descriptions for over 400 records; it is a labor of love. An added benefit has been our lengthy discussions of the terminology in the Thesaurus. Eileen is an active member of the RBMS Thesaurus Terminology Committee, and together we have submitted ten

9. From her draft article 'Conservation and Book Arts: The Changing Book' based on a talk she gave in 2005 at the University of Iowa.

terms for inclusion in the Thesaurus. Four have been included to date: unlettered bindings, tacket bindings, rebinding, and machine-made headbands; the rest are pending approval. The RBMS Controlled Vocabularies for use in rare books and special collections cataloguing takes the form of six individual volumes, and is a valuable tool for those working with rare materials. The Thesaurus Committee is working hard to update the accuracy and applicability of the terminology in the Binding Thesaurus and welcome a collaboration with binders and conservators to accomplish that task.

I am engaged in a similar project at the William J. Clements Library of Americana on the University of Michigan campus. I work with rare books curator Donald Wilcox, writing descriptions in the same format I use with the Special Collections project. One difference is that a volunteer assistant does the record inputting, allowing me to direct my available time entirely to examining the bindings and writing the descriptions. We have completed the descriptions and inputting of over 800 bindings to date. The section of the collection I have been working with spans the early 16th to the early 19th century and has been a source of fascination because of the beauty of some of the bindings and the challenge of learning ever more about the history of binding style to accomplish my task adequately. The opportunity to compare a large collection of primarily British, French, Dutch, Spanish, and American bindings from the same era has been an invaluable experience.

When cataloging records fully describe bindings, noting structure visible through damage when it is present, the work of the scholars of binding history will be greatly advanced, making it possible for scholars to find 'revealing' bindings much more easily and allowing them, the real experts, to give us back a coherent record of binding history.

"Books will speak plain when counselors blanch." (Francis Bacon, 1625).

Colophon

The text of this Journal was composed using the typefaces Adobe Jenson MM and Foundry Sans. It was printed on 60 lb. Thor white stock by Thomson-Shore of Dexter Michigan.

Typesetting by Chad Johnson.