

25th Seminar on Standards of Excellence in Hand Bookbinding
Guild of BookWorkers Portland October 26th-30th 2005
"Edelpappband" handout by Renate Mesmer - Folger Shakespeare Library, Washington DC

EDELPAAPPBAND

Renate Mesmer

Folger Shakespeare Library, Washington DC

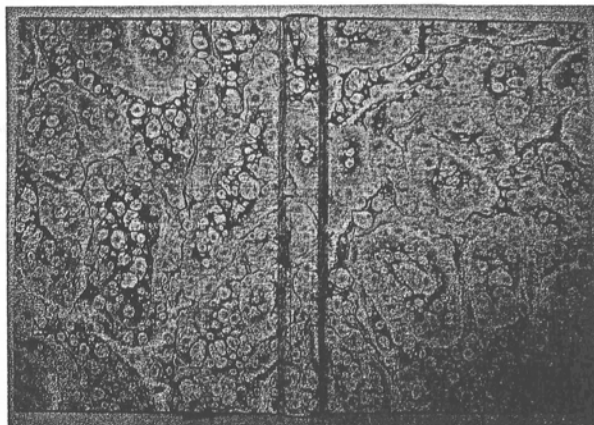
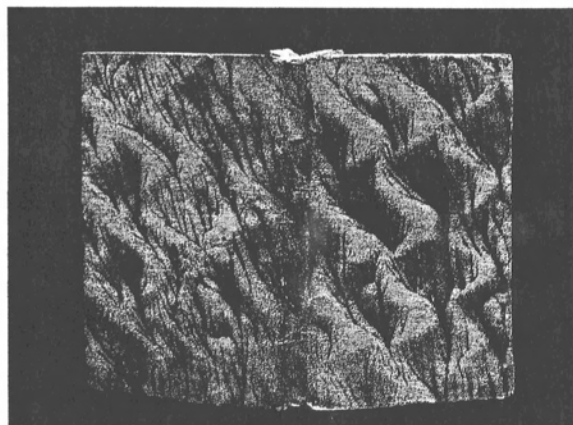
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1 Introduction

The paper binding gets its name from its cover material like most other binding techniques we know of. In German the paper binding is called a "Pappband" (cardboard binding) and not "Papierband" (paper binding), which would be a more exact description today.

The binding actually got its name from its early structure. The original "Pappband" was made from one piece of cardboard, with the spine and the boards scored and folded and therefore broken in three sections. This technique is called "gebrochener Ruecken" (broken spine). Thick handmade paper was used for the scored and folded base. Sometimes this basic cover was not covered at all, but often a decorative paper was used for covering. Today most of the paper bindings are worked as case bindings, where the boards and spine stiffener are joined together and then the case is covered with a decorative paper.

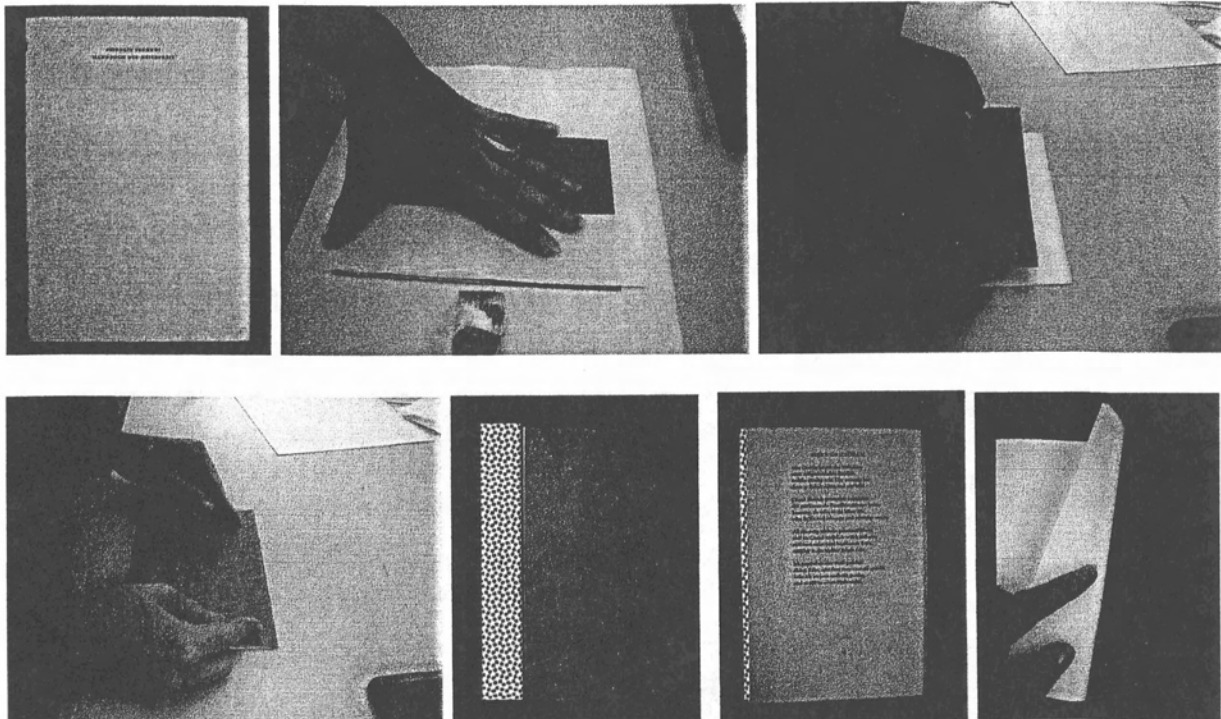
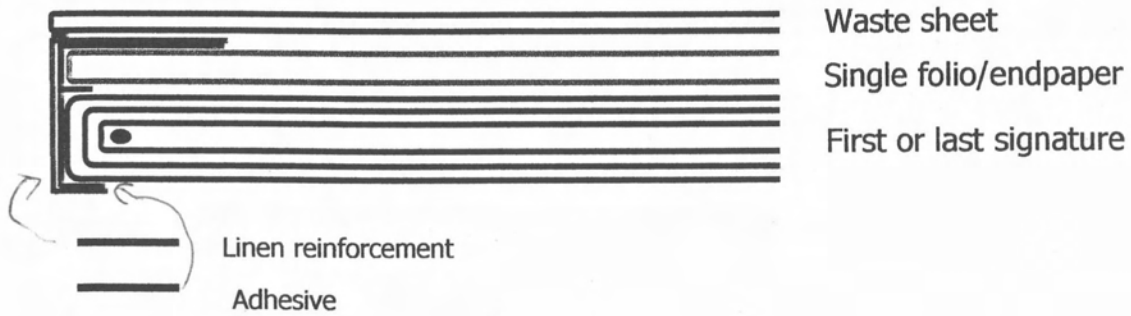
The old masters did not know the "Fine Paper Binding". Paper bindings were left without reinforcements. The traditional paper binding was an inexpensive binding. Only with time the "Fine Paper Binding" developed with its reinforcement. There are many variations of reinforcement - corners, edges, head and tail as well as combinations of the above with leather, vellum or other material. This reinforcement does not only give more durability to the book it also gives it a fine and "noble" look. Today the fine paper binding is a binding which is a collectors and bibliophiles book.



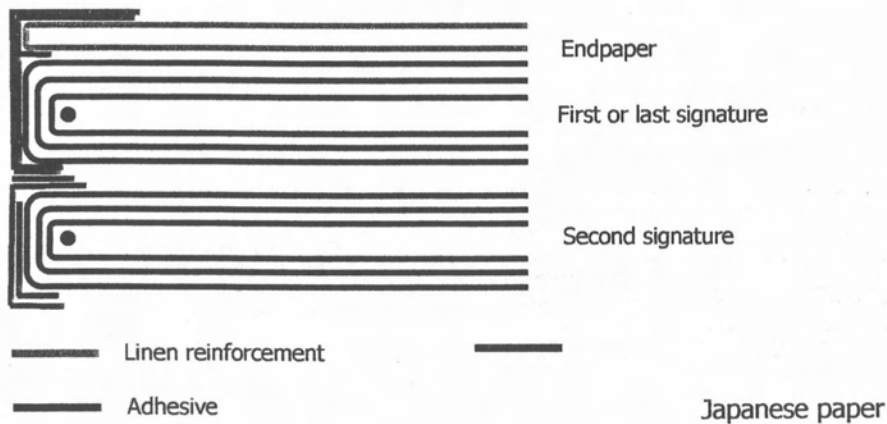
2 The Textblock

2.1 Prepare Endpapers

Tipped in and reinforced with linen or cotton.

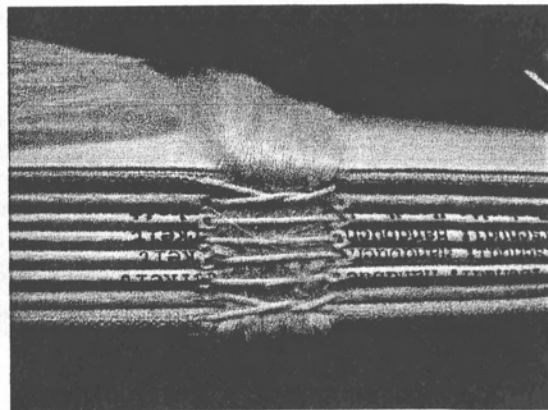
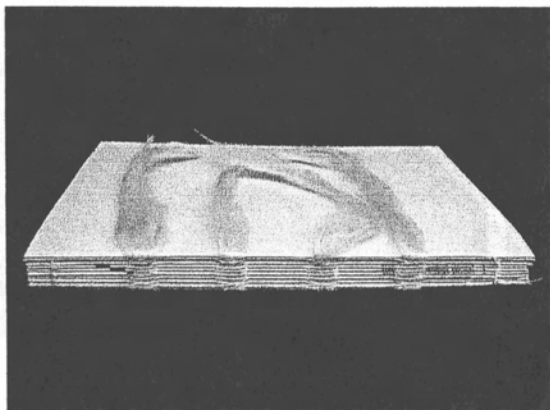


2.2 Alternative version of tipped in endpaper



2.3 Sewing

- The book is sewn on 4-5 (depending on size) frayed cords or tape.
- The kettle stitch should sit approx. 8 mm away from head and tail after trimming. If it sits too far down it will be hard to tie down the headband.
- The book is sewn all along. Which means one section is sewn from kettle stitch to the other. When sewing the first and last signature the sewing thread is looped around the thread in the signature underneath (see photo on the right below) to keep the first and last signature from moving forward when rounding.
- The thickness of the thread should create the right amount of swell for the board thickness.



- After sewing, the gap between the first two and last two signatures is closed by tipping them together.
- If a Japanese paper hinge was attached, as in the alternative version of the endpaper, the Japanese paper is trimmed and pasted down to fill the gap between the first two and last two signatures.



- The cords are frayed out. They are carefully glued down on to the waste sheet. Make sure they don't leave any bulk.

2.4 Spine lining and rounding

Apply a thin coat of hide glue or preferably gelatin¹ to the spine. Let dry.



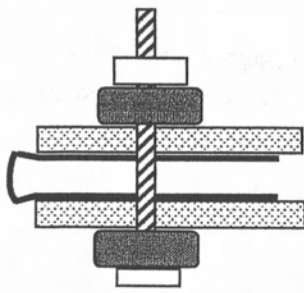
Rounded spine

- Trim the foredge
- Dampen the spine with a sponge
- Round the book
- Put the book in the press
- Cut linen, cotton or other desired lining material to fit between the sewing cord from shoulder to shoulder
- Glue down the pieces with paste
- Let dry until still slightly damp
- Apply a thin coat of clear gelatin
- Let dry overnight
- Trim head and tail

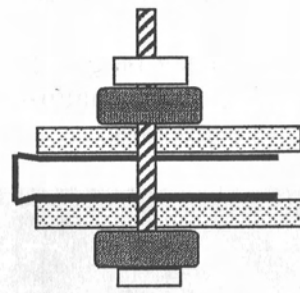
Flat spine

- Put the book in the press
- Cut linen, cotton or other desired lining material to fit between the sewing cord from shoulder to shoulder
- Glue down the pieces with paste
- Let dry until still slightly damp
- Apply a thin coat of clear gelatin
- Let dry over night
- Trim all three edges

¹ Gelatine is a purified version of hide glue. They come both from the same source. Instead of gelatine PVA can also be used.



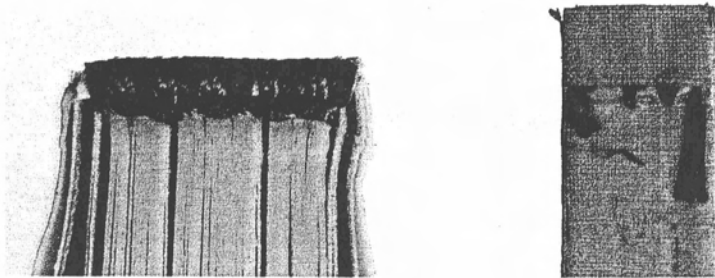
Round spine



Flat spine

2.5 Headband

On a fine paper binding there would traditionally be a two-colored, hand sewn, front bead silk headband. After sewing, the end of the thread is frayed and glued on to the spine. To reinforce the headband, paper or linen is applied from the back (see photo on the right below).



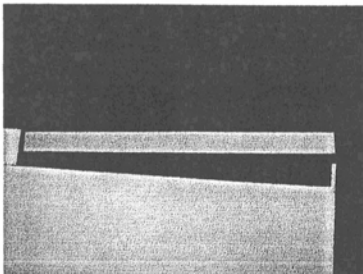
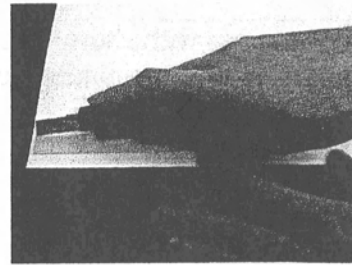
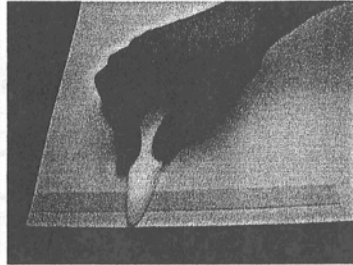
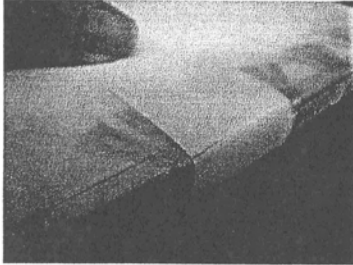
Some bookbinders prefer to tie down in the center of the signature others prefer to tie down off-centered. The off-centered version has the advantage that the colored thread is more hidden, while if tied down in the center the thread shows.

Be careful: Tying down off-center can lead to stitching sideways through the page.

(see Jane Greenfield; Jenny Hille: Headbands-How to work them; Headband with a bead on the edge: page 4-10)

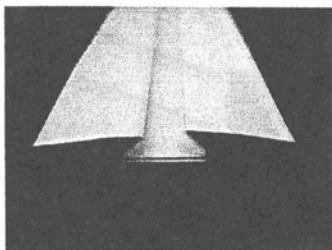
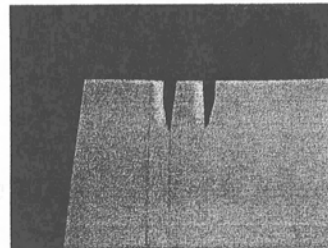
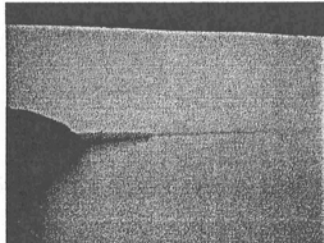
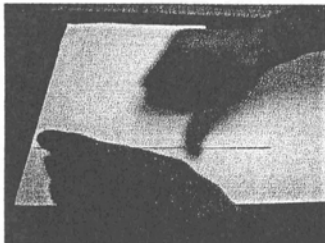
3 The Cover

3.1 Spine piece and board attachment



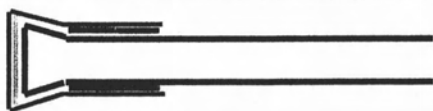
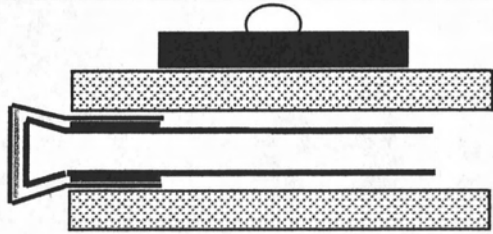

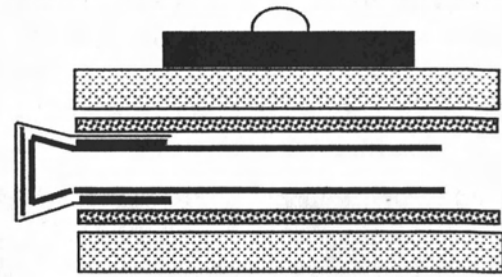
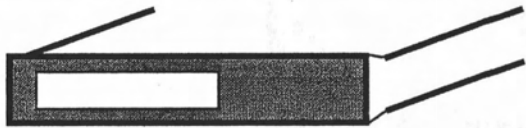
Description 1-3

1. Cut a card stock exactly the width of the spine (measuring over the sewing support from shoulder to shoulder). In height the cardstock can be approx. 2 cm longer than the textblock.
2. Adhere the card stock to a Permalife paper.
3. Cut excess material flush to the cardstock.



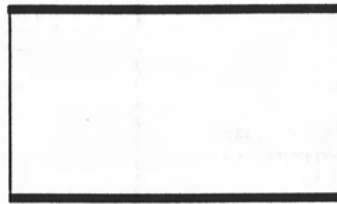
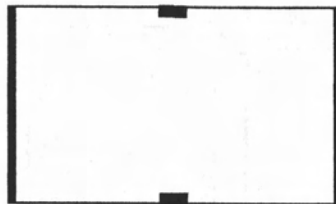
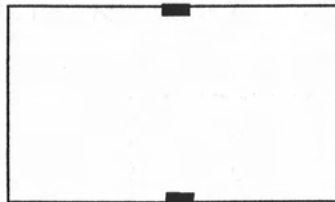
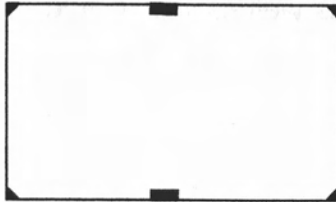
Description 4-5

4. Line this piece to another Permalife paper overlapping on each side approx. 3 cm. Let dry.
5. Score a line with a bone folder 5-6 mm off the cardstock edge. Fold along the edge and score.
In case of a rounded spine, round the spine piece while still a little bit damp.

6. Adhere spine piece to textblock.	
7. Put in press with short hard pressure and then under weight and let dry.	
8. Cut boards: <i>Textblock height + 5 mm</i> <i>Textblock width + 10mm</i>	
9. Adhere boards to textblock.	
10. Put in press with short hard pressure and then under weight and let dry.	
11. After drying, trim head and tail of the spine piece as well as the foredge of the boards.	
12. If a title label will be applied to the spine, a piece of cardstock with a window cut out can be adhered to the spine to recess the label.	

3.2 Reinforcement on edges or corners

Head and tail, edges and corners can be reinforced. Variations and combinations are possible. The materials which can be used are mostly leather and parchment. Rarely cloth is used. The reinforcement will only show as fine lines. The corners are sometimes even hidden and do not show at all on the outside of the binding.



Hidden corner



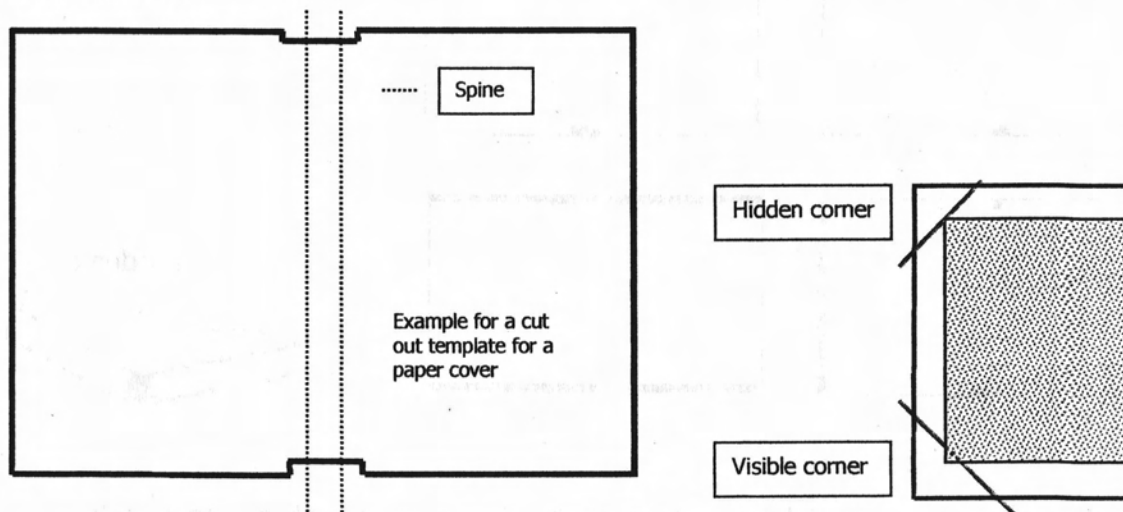
The reinforcement material needs to be quite thin so it doesn't create a bulk underneath the paper cover. Leather is pared and parchment is scraped with a broken piece of glass and/or sandpaper.

1. Cut the material slightly bigger than needed.
2. Pare or thin out.
3. Cut the material now to exact size.
4. Apply to the chosen areas. Make sure the material is sharply worked around the boards.
5. Let dry
6. After drying, the edges of the reinforcement material can be carefully pared on the outside with a scalpel to prevent a bulk forming underneath the paper cover.

3.3 Paper cover

A marbled paper or other decorated paper can be used. Of course a handmade paper accentuates the look of an "Edelpappband".

Depending on the style of the reinforcement the paper is prepared for covering. It is helpful to cut a template first before cutting the covering material. Below an example for a "Edelpappband" with reinforced caps on head and tail as well as visible and hidden corners.



3.4 Covering steps

1. Wet out the paper cover.
2. Paste out the paper cover.
3. Apply the paper cover to the binding.
4. Rub down the paper, make sure no air bubbles form underneath the paper. Use a waste paper on top, to prevent the cover paper from getting abraded. Make sure the paper is sharply worked into the joints.
5. Cut the corners on the paper cover.
6. Turn in on all sides.
7. To prevent moisture moving into the textblock interleaf between the boards and textblock with Mylar, thin cardstock or thin blotter.
8. Put the book between blotters, under weight and let dry.

3.5 Paste down

1. Remove waste sheet and sand the board.
2. Trim turn-ins.
3. Insert in-fill to accommodate turn-ins.
4. Paste down the endpaper.
5. Put in press with quick hard pressure.
6. Take out, clean off any adhesive and insert blotting paper (to keep moisture from moving into the textblock).
7. Put in press or under sufficient weight and let dry.

4 Appendix

4.1 Literature and Websites

- Moessner Gustav: Die taeglichen Buchbindearbeiten; Max Hettler Verlag Stuttgart 1969
- Wiese Fritz: Der Bucheinband: Schlütersche Verlagsanstalt und Druckerei 1983
- Diehl Edith: Bookbinding-Its Background and Technique; Dover Publications, INC. New York
- Verheyen Peter D: The Edelpappband, or Millimeter Binding;
http://www.philobiblon.com/millimeter/MillimeterBndg_Verheyen.pdf
- Greenfield Jane; Hille Jenny: Headbands-How to work them; Edgewood Publishers New Haven, Connecticut 1986
- Krause Susanne: Paste Paper, Kleisterpapier: The Alembic Press Marcham 2002
- <http://palimpsest.stanford.edu/don/don.html>
- http://www.philobiblon.com/millimeter/MillimeterBndg_Verheyen.pdf

4.2 German – English Terms

Edelpappband – Fine or noble paper binding

Pappband – cardboard binding

Papierband – paper binding

Edel – noble

Papier – Paper

Pappe – cardboard, board

Gebrochener Ruecken – broken spine

Kapitalverstärkung – reinforced cap

Versteckte Ecken – hidden corners

Der 1. und letzten Lage Kleister geben – give paste in first and last section

This handout is not a step by step description of an "Edelpappband". The handout is part of my presentation at the 25th Seminar on Standards of Excellence in Hand Bookbinding of the Guild of BookWorkers in Portland Oregon, October 26th – 30th.

Acknowledgement

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Renate Mesmer
Folger Shakespeare Library
Washington, DC
rmesmer@folger.edu