

6

Cutting and attaching boards.

The squares of a binding are the amount of board projecting from the three edges.

Tools and materials used:

Cutter, pencil, square, block, awl, mallet, knocking down iron, hammer, brush, paste, standing press, boards, lying press, wooden scraper, brush, glue, scissors, super.

7

Edge gilding protects and enriches.

Tools and materials used;

Cutter, gilding press, gilding boards, metal scrapers, sanding blocks, paste, tissue paper, Armenian bole, glair, brushes, agate burnisher, beeswax, leather tampon.

8

Head bands strengthen book at a weak point, raise back to height of board and add color.

Tools and materials:

Hand press, silk thread, needle, scissors, tweezers.

9

Preparing for covering

Tools and materials:

Point, cutting tin, scissors, sanding block, brushes, paste, glue, folder, standing press and boards, skiver leather. Papers: wax, kraft, soft Japanese, hand made, bond.

10

Leather. This is French morocco, levant grain. The finest of all bookbinding leathers.

Paring requires judgment and skill.

Tools and materials used:

Pencil, straight edge, point or mount-cutting knife, cutting tin, German edging knufe, French paring knife, lithograph stone, kraft paper, French morocco.

11

Covering requires great nicety and the light touch.

Points to watch:

- Back and bands
- Head and tail caps
- Hinge and boards
- Edges and corners

Tools and materials used:

Paper, brush, paste, lithograph stone, folders, bsnd nippers, rolling stick, knife, sponge, string, water, folds of tissue paper, pressing boards, weight.

12

Treatment for inside cover.

Leather joint mitered and pasted

Margin edge protection:

- Blind tool line one-eighth inch from cut edge
- Strip of thin leather laid on line, over cut edge and down.

Miter corners

Decorative paper mounted on filler

Tools and materials used:

Rolling block, folder, point, sandpaper, paring knife, brush, paste, straight edge, dividers, roll, stove, sponge, water, leather hunge and strips, filler, decorative paper.

13

Design created to express the open book.

Pattern made from sketches

Adapted to tools

- Curved line
- Straight line
- Rectangular solid for back
- title

Tools and materials used;

Pencil, paper, thin bond for pattern paper, drawing board, tools and stamp pad.

14

Blind tooling stamps the design on the leather.

Simple in theory; a matter of patience and accuracy. Pattern tipped on leather.

Tools and materials used:

Curved line tool, straight line tool, ornamental tool, lettering pallet, type "THE BOOK", paste Stove, etc.

15

"Gold tooling has a sparkle of its own. The tools falling each in its turn, fall always at a slightly varying angle. Thus the work has a thousand minute facets, and as the book moves in one's hand, it has a new aspect."

16

The slip case protects the binding.

Boggi 358800

ROME

Friends of Mrs. Lillian Benton of San Rafael.

1st Contact (where to get Pension) 9:30-13
15:30-19:30

Phyllis Mackenzie (from Pizza di Spagno on the
Red Lion Bookshop (left side as you go toward
Via Babuino 181 (the Piazza del popolo

689529

am. Embassy Miss Carolyn W. Keene (might have suggestions
Palazzo Lazzaroni (where to live

12V dal 26 Via dei Lucchesi Near Fontana di Trevi

Turnari report on her health. 670072

Signora Nadia Tomassi & her old mother Signora
Via Condotti 85 Bretschneider Old friends
since 1914

ask for daughter Enza's last name

works in jewelry shop "Bulgari"

they speak english

Von Heuduck

67-04-24

Mrs. Benton would like a
report on health of mother

ENZA VON HEUDUCK
VIA BEVAGNA 3, ROMA

Miss Ethel Richardson Report on her health
Via Giacomo Medici 10 Mrs. Benton has written to her.

(Giaiucolo) ask for health of Mme. de Dachur, wife of Librarian at Am. Lib.

582392

Mr. Robert Bright Photographer

Mrs. Bright (his mother lived in SR with Mrs. B.
44 Via Cippo d'Africa Mrs. B. wrote

fiori gli muri 736762

Sister Laurentia
Suore di S. Elisabetta

Inexpensive lodgings
\$3.00 a day

Via dell'Olmata 9

Roma 123

AMERICAN FRIENDS SERVICE COMMITTEE

ITALIAN MISSION

VIA LUCULLO 6

write first

ROMA

GUTTUSO, RENATO

An artist living in Rome
met him in 1951

Libreria Antiquaria
Via Sistina 23

Roman Paul
Giuseppe Gioacchino Belli

To buy in Italy

COCOCINA art 600 (gr.80)

Balma, Capoduri & Co.

Viale Umberto I, 7

Voghera, Italia

Manager Giorgio Balma

New York office

Messrs Staple Sales Inc.

46-09 ?

Long Island, N.Y.

Stability
color pencils ?

Rohrer test: for making design

Free from static designs.

applying leather to blind design let some of the blind tooling show - some covered gives a third dimension.

lift off edge of leather design & insert narrow strips of different color to give depth.

To give lacy effect use coarse grained leather, pane very thin.

Use surgeons knife to get torn effect on leather.

Have free approach - not bound with tradition.

Get feeling of book, subject, illustration leather, etc. If dominant ill. make use of his design.

Make title the last thing.

If title does not seem suited to design put title only on chemise.

Molded edge is achieved by paring carefully on back edge.

When making a design of tissues paper which will later be done in leather, proceed - thusly.

Use any Charcoal paper as near the color of binding leather as possible, cut size of book. Use tissue papers in colors of leather to be used.

Tear tissues - lay on paper - play with it until desired design is found.

Then apply tissues to heavy ^(Ch.) paper thusly - in either of two ways.

- ① Trace lightly around each pt. of tissue then lightly paste inside pencil line, lay tissue on pasted area. Rub thru newspaper with palm of hand.
- ② Give a thin paste wash on whole of Ch. paper + lay on tissue segments + rub thru newspaper with palm of hand.

Design for self case - so that you can see if both sides harmonize.

After one side is completed - make a tracing of design so that you will have a visual outline of side on table & can therefore work on second side with out turning the case over.

Make paste with color to use on paper size of book to make design. Apply to paper & proceed to make design - Ruddle with ivory.

Use of linoleum to make design before leaving tool made

Cut letters of paper & arrange for effects in titles or on boards of books

Makes designs with materials - sizes not with pencils & paper.

Use colored tissue paper.

^{colored paper} cut into small squares or dots & sprinkles

If interesting end-papers, cut out of some parts & use in design on leather.

After design is accomplished on paper use tracing paper to trace whole design.

Apply very thin strips of leather "flower" to blind irregular tooling. It can be molded lift off top of leather, the "flower" with paring knife.

Large motifs need not be all in one piece. make join part of design.

all edges must be soft - ie pared so there is no thickness

Staley

1-21-64

pair of celatons

look for definite style in book to self, i.e. all

(C.D. made a parchment binding with black
col. design -)

if a ^{two} Slip Case - ^{design on} each side is unrelated
to the other side. • "~~stai~~" but in a chimere
you will see both sides so design must harmonize
if a chimere both sides must be considered
in the design.

Clair's book

make spine of solid grey - green would fade

Do not use "cut" line with "torn" lines
torn line is more supple

Almost naturalistic form is tabooed

If naturalistic form is used it must
be very good

Do not use too many accents - it then
becomes an element.