

Leather

Goat

Pig

Calf

seal

Vellum

Goat

France

Levant Morocco - Cape or So African goat. Heavy, pebbly grain available in many colors. This is Best for large Books

Morocco - Red Sable goat from Nigeria, transported across Morocco then to Europe from which it gets its name of Morocco

Niger Morocco - skins tanned in Nigeria - red very apt to fade to pale orange.

Cape Levant Morocco is thickest.

Morocco does not need too much faying. Will take most beating

Goat

England

Niger Morocco - No. African Goat

Oasis Morocco - Algerian goat. Softest & smooth - trade name

Pig

Pig skin is greasy & has to be drastically treated - washed - in order to dye evenly. Does not make durable binding except in natural color

Sheep.

Not suitable, too soft, splits away from under part called backing. Certain Mountains ^{sheep} may have harder skins.

Calf. The Calf skin is large & thick has to be pared too thin. Leather is poorly prepared.
Tree-calf is chemically produced.

"Romance of Leather" price .25
Tanners Council of America
100 Gold St. N.Y.C.

Parchment

Parchment is the prepared skin of animals such as cattle, sheep, goats and occasionally deer, preferably from the young of these animals. The finer quality (derived from the calf) was called vellum (in Latin Vitulinum); it is finer in grain, whiter and smoother than ordinary parchment. The whitest + thinnest kind (made from the skin of an aborted calf) was called uterine vellum and was employed chiefly for elaborate miniatures.

Parchment cannot be considered a true invention. It is rather the result of a slow development or else an improvement upon an old practice, this being the employment of hides or skins of animals as writing material. Where as leather is simply tanned, the fabrication of parchment is much more complicated; the skin (of the sheep, lambs, kids, goats, asses, pigs or cattle, especially calves) washed and deprived of its hair or wool, is soaked in a lime-pit, stretched tight on a frame, and scraped clear of the remaining hair on one side and the flesh on the other. It is then wetted with a moist rag, covered with pounded chalk, and rubbed with pumice stone; finally, it is allowed to dry in the frame.

The two words, vellum + parchment, are synonymous.

Taken from Chapter V The Hand-produced Book by
David Döringer.

(over)

The chief qualities of parchment, especially vellum, are its semi-transparent fineness and the striking beauty of its polish, particularly on the hair side. The flesh side of the parchment is somewhat darker but it retains the ink better.

When writing has been scraped & used a second time is called a "palimpsest".

In preparing parchment for codex the two hair sides are put to-gether and the flesh sides to-gether.

DECALOGUE FOR CRAFTSMEN

by Porter Garnett of the Laboratory Press

- 1 Thou shalt not imitate.
- 2 Thou shalt not cater.
- 3 Thou shalt not seek effectiveness for its own sake.
- 4 Thou shalt not seek novelty for its own sake.
- 5 Thou shalt not employ expedients.
- 6 Thou shalt not exploit thyself nor suffer thyself to be exploited by others.
- 7 Thou shalt not concern thyself with the opinions of any but the sensitive and the informed.
8. Thou shalt not give to anyone the thing that he wants, unless for thyself the thing that he wants is right.
9. Thou shalt not compromise with popular taste nor with fashion nor with machinery nor with the desire of gain.
- 10 Thou shalt not be satisfied - ever.

Printed at the New Laboratory Press, College of Fine Arts, Carnegie Institute of Technology. Hand set in Hunt Roman, a type designed by Herman Zapf. 18 June 1963

Maher of Boxes

Adine

56 Rue Lhomond, Paris V.

Cardozo-James

939 Harrison

S.F.

Mending Paper - Japanese

Sikishu Natural

Kitakata

Adhesives - Ruth Johnson - Florence Walter use
SWIFT's # 1448
So. San Francisco

Press, litho stone bought from Mrs Rinaldi 25⁰⁰
tins - black board etc

Coccolina - Italian paste for mending paper.

Costs us .50 can sells .75

Roger Powell Paper Coast .40 a sheet. sells .80

Silk gauze Transfar Co. 2⁵⁰ yd.
P.O. Box 1038
New Rochelle, N.Y.

Permafilm Transparent Protection Co.
16 Lawrence St.
Newark 2, N.J.
see file for price
24" wide x 20 yds 13⁵⁰ - single coated

Typesetters - will set titles
Jim Melvin 1218 Folsom Un 1-0267

Mackenzie + Harris - will set titles
659 Folsom Sw 1-5629

Peggy Lecky uses
Golden Harvest Wheat Wallpaper Poster

Small lamp Tensor

Gilding top edge

- 1 dust with talcum - flour it on
- 2 fill edge with small pieces of thin card
- 3 place in press
big board
gilding board
fuillage
book with boards pulled back
fuillage
gilding board
tighten slightly + turn press then real
make it TIGHT
- 4 give a coat of thin paste + wipe off.
- 5 put burr on scraper

6 scrape from back of book (which is nearest you)
+ scrape away to front of book. Be careful
in putting down scraper not to mar book.

Scrape until smooth.

Make glair with white of one egg + 1 cup of
water + 1 tablespoon of water. Put in mixing
bowl + beat w/ min. with hand beater.
Let stand 1/2 hour then strain thru a moist
piece of cheese cloth.

A light sanding ^{of fine} of top - dust off with clean soft brush
a coat of thin paste - wipe off
a coat of light bole put on with almost dry sponge
a " of glair with fine brush. have gold ready
cut strips of gold large enough to cover book
+ over on to fuillage.

Take a pc of porous paper + sand about 1 inch
to roughen. Roll up paper to give a rocker like
form. With this roughened edge pick up gold
+ lay on book edge with a rolling motion
from left to right. Be sure that there are no

bare spots. Over lap where there is a joint.
Let dry for 15 minutes, test by blowing or
breathing on gold. If the moisture evaporates
quickly it is dry. Also rub finger on gold
on the wooden gilding boards if it does not
rub off its OK to proceed.

Then a piece of paper, rub lightly with largest
burnisher then increase the pressure. Several
times.

Rub Bee's wax on piece of leather + rub lightly
on gold.

With smaller burnisher rub lightly + then
increase pressure.

Blind tooling

Trace with calipers the line wished motion with small brush & water, then groove line with triangle & iron point, with warm tool starting from right corner goes this line which has again been motioned with light pressure, overlapping each time from center of last stroke.

Go over three time increasing pressure & always wet with brush & distilled water.

Gold tooling

give two coats of fixer letting dry for 2 hours between coats.

Put sheet of gold on cushion. Rub oil from skin on back of knife, lay on center of gold & pick up sheet which will fold so that you have a double thickness of gold.

Rub back of knife on chalk to remove oil & with easy taps pushing out air between the 2 thickness of gold.

Cut in narrow strip about $\frac{1}{4}$ inch

Rub finger on side of nose & then over blind tooling. Rub forefinger of left hand on nose & pick up one end of gold supporting the other end with a tampon of cotton & carry to lay over blind tooled line. press down with cotton, gently, with forefinger of right hand. lift up finger before lifting up cotton. Continue along strip of gold until the gold is imbedded into lines. With warm iron, after rubbing on pc of leather & cotton cloth.