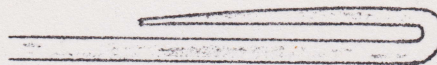
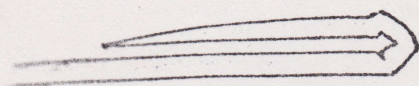
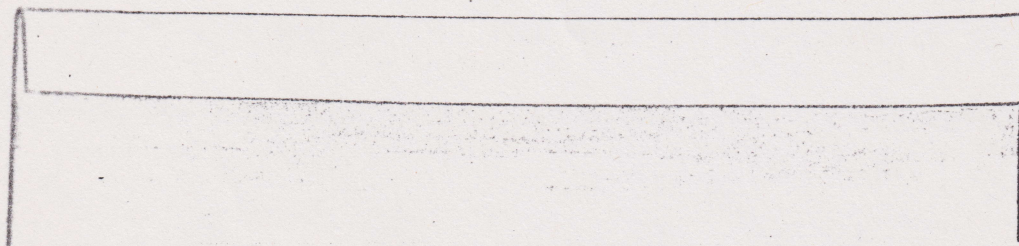


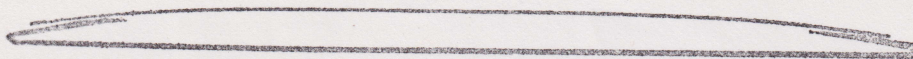
Figure 25



6. Wrong width of folder used. This has in fact scored and bruised vellum too sharply, it will tend to keep yawning open unless it is heavily pressed when it tends to form another fold (to accommodate its own width).



7. A curve throughout length of a turn-in fold is a common fault, usually because one has set fold from turn-in side.



8. Poorly formed turn-ins which yawn tend to distort paste-down and joint action becomes noisy and strained. Instead of a domed paste-down the aim should be towards achieving a slight down to vellum cover.

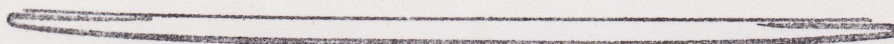
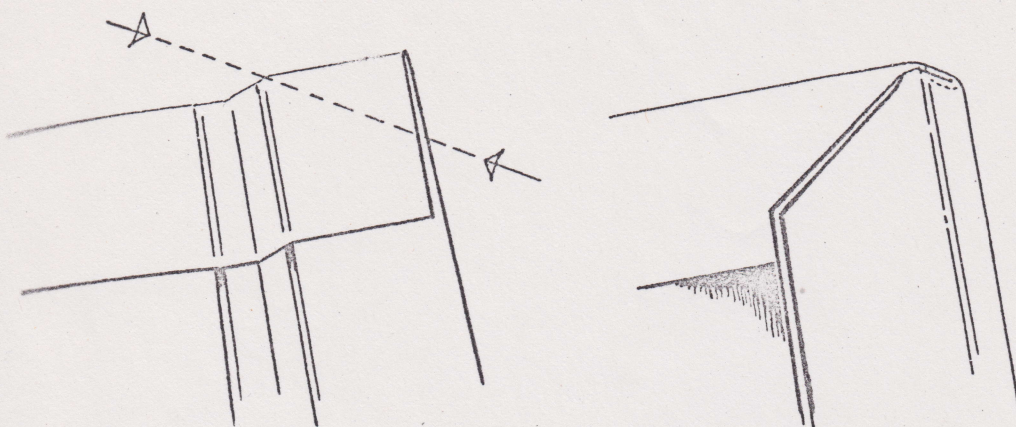


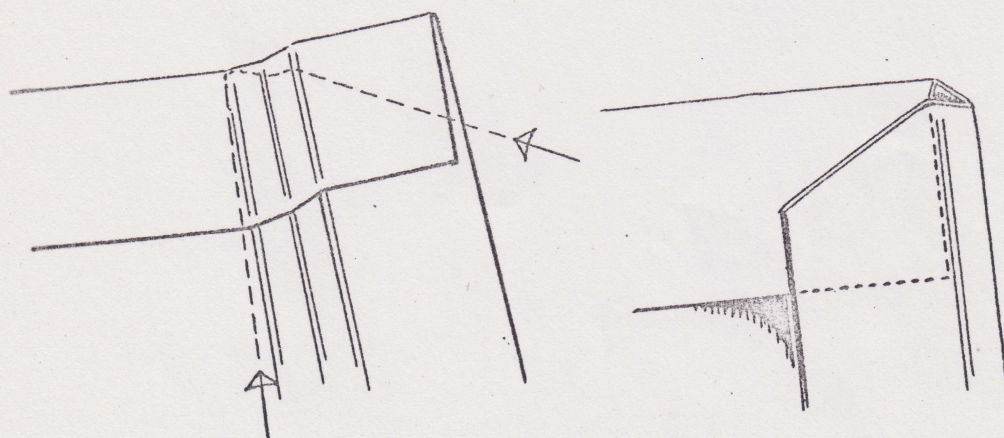
Figure 26

Corners

Typical 16th century corner cutting



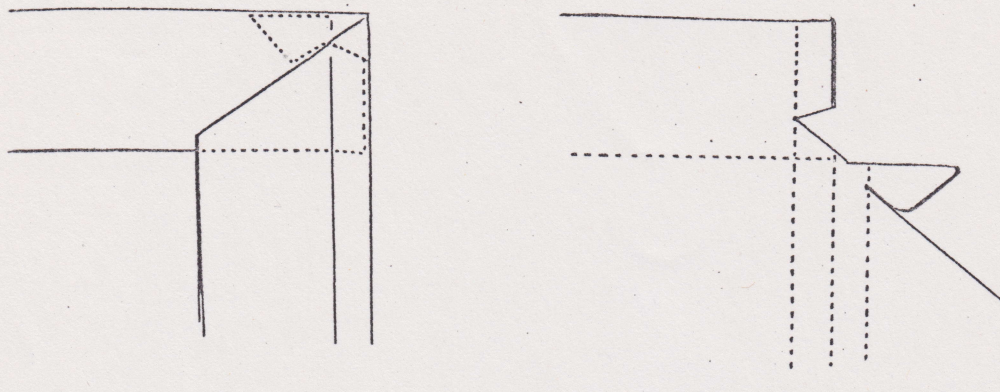
- a. After the head and tail were turned in, corners were cut at a shallow angle from either yapp fold or fore-edge fold.



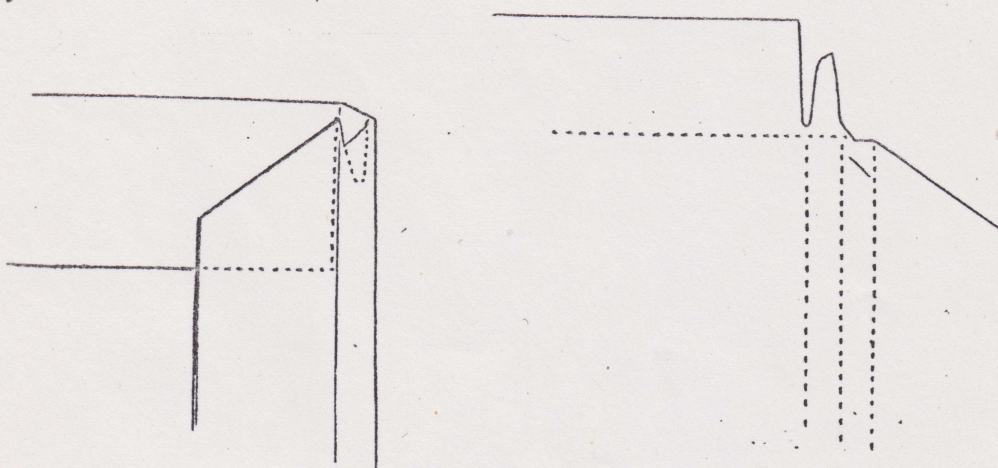
- b. A less bulky yapp was formed by cutting away the extended inner turn-in; this also strengthened the inside of fore-edge.

FIGURE 27

Two examples of my modern corner designs first used in Florence in 1967.



- a. 'Mitred Yapp' corner - this has a 'square appearance, is neat and simple. From the inside a pared mitre facing down (does not collect dust) shows the width of the yapp.



- b. 'Tabb Yapp' corner - this forms a tougher looking corner. A slight angle can be achieved at the end of the yapp to soften the corner appearance.

FIGURE 28

Slotting and Lacing

Early workers used simply a knife-cut through vellum cover when lacing through and even if stout thongs were used it is rare to see vellum cuts 'running'.

- a. Many modern skins tear quite easily, so all cuts I now terminate with punched holes, and where divided thongs are used, the two holes are punched close together with an angled cut made between them to allow the shaped thongs to lay without friction between vellum and leather.



- b. The endband cores which give a major support, pass through the cover liner and turn-in. With my new 'end of spine bands' a tight lock is closely formed at this point.

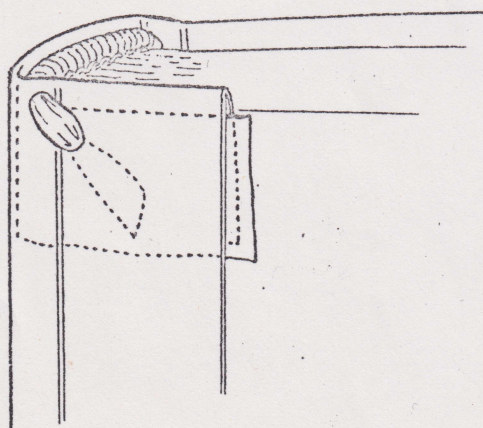


FIGURE 29

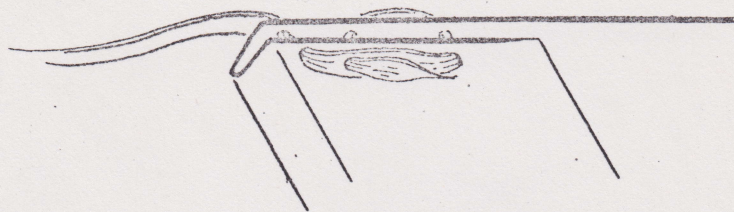
Fore-edge ties

By the 16th century fore-edge ties were numerous and varied and an attempt at identification by name of a few of the anchorages used on 15th and 16th century bindings are suggested here.

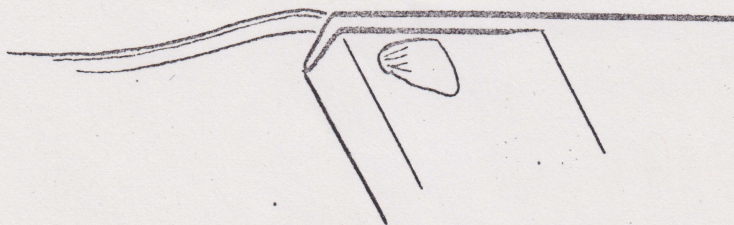
a. 3 hole method 'A'.



b. 3 hold^e method 'B'.



c. 1 hole method 'fanned'.



d. 1 hole and around turn-in.

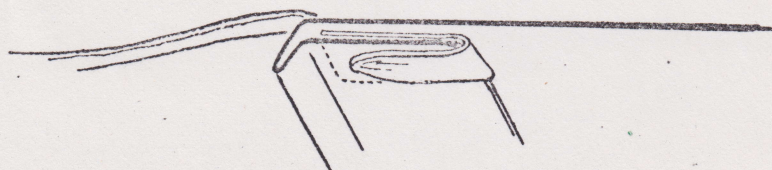


FIGURE 30

Fore-edge ties continued:

For non-adhesive bindings where the end leaves are not stuck down, the fore-edge tie anchorages serve also the purpose of tackets in retaining the shape of the covers. In the developing of an anchorage for the particular problems of B.N.C.F. little experiment has, as yet, been possible; a popular solution at the moment is the 'two hole method' below, this results in a firm tacket and throws the tie clear of the book whilst being read.

- e. '2 hole method' locked on outside of cover. This reduces lump of tawed material inside book and also helps tie to throw clear when book is being read and can be replaced.



NOTES - COVERING

1. As with paper, flexibility in vellum has much to do with the moisture content of atmosphere in which we study it. It is absurd to run comparison tests of strength, flexibility etc., in varying atmospheres.
2. The unexpectedness of finding that many early 16th century limp vellum bindings are covered, flesh side out, needs to be investigated. Dr. R. Reed has carried out one or two experiments, unconnected to binding vellum which indicates that the flesh-side is less absorbent than the grain. This I would imagine depends on the type of finish given to flesh side. The medieval examples which I have studied seem to have/or had a high velvet finish (this does not include MSS fragments used for such bindings) one would imagine this to be more absorbent, but certainly much tactile pleasure may be gained from such bindings.
3. Irregular shapes and constructional features after many years of handling create an exterior surface to the vellum cover which supplies an organic (living) wholeness (Plate 24). Although a damn sight finer than much "willed" art, such throw-away craftsmanship echoes an attitude of a particular past age, (such irregularities should be preserved at all costs and never "tided up"), and has nothing much to do with modern conservation rebinding, so I leave my turn-ins perfectly straight in the hope that future students of binding may never mistake my work for anything but the 20th century. } repeated in text
4. This is one of those points which has been totally missed in all the work I have seen by binders influenced by my work (probably mainly from a 5 minute spot on the color film produced by R.C.A. concerning flood restoration at the B.N.C.F). One of the troubles is that the modern binders' training is so poor that it allows them to imagine that all bindings are simply a string of clever techniques done in various orders, such an attitude of mind allows them to dabble in all types of binding--and of all periods--they will restore an Oriental book one day, a 16th century Western the next, a 12th century the day after, a limp vellum after that. Such is the superficiality which leads to the butchery which so disturbs me. It is a surprising attitude, for I would imagine the difficult working qualities of vellum would make anyone humble and respectful.