

Staley.
1-28-64

Have positive & negative in designs

Chinese for C.F. book green TRU-TONE
spine solid grey Japanese paper & balance
torn shreds of grey Japanese paper

Design laid & arranged on glass
Green Tru-Tone given a coat of flour paste
Then laid on Japanese paper which adhered
to green T.T. The whole given another
coat of paste. Do not rub down
with ^{work} ~~oil~~ paper as it STICKS

C.F. & M.T. on spine - letters of green?
(block leather)

H & P. Fahy book

cut out letters spelling title
& author's name. to be scattered.

in yellow - ^{dark} grey? orange

Feb. 5

Paste paper designs.

Runny cold water paste made day-before
passed thru sieve to eliminate lumps.
Wilmore Art colors used.

Ingres paper for decorated paper
Rives " " making impression - taking
designs off is "skinning."

Comb made of card board is good - ends are
blunt.

Color brushed on ||| + ≡ & folded -
" " " & paper put on & skinned.

Use ivory folder to make designs or
letters. (use blunt folder of letters)

Time needed for all this type of work.

Trace design & high light with India
inks applied with small brush.

Skins with tissue

^{water} Color applied to paper. India inks
dropped on & paper tilted back
& forth to make it run. then skin
with tissue.

When applying tissue designed paper.
make a mask of size needed & put on
surface where needed - apply thin line
of paste just in side mask & apply
pic of design. Never put paste on tissue.

Feb. 12, 1964

This will erase easily.

If a design has been made from torn paper make a pattern by tracing ^{the} with tracing paper. Dressmaking carbon is used to trace design on book. Always trace with-in design line, not on line. Indicate parts to be opaque & what to be transparent.

It is difficult to reproduce on leather & with leather what has been done with paper.

If no carbon, moisten binding leather to receive impression of tracing forms.

To prepare surface of book leather for mosaics scrape leather with point or sandpaper. There is a resistant surface in the levant. The scraping does not remove the grain.

Regular flour paste used. Merchant uses a caoutchouc adhesive.

~~not~~ Lifting the "flower of the leather" Insinuate knife into leather (Staley's expression) & coax off. Results in small forms. Book must be pared evenly. Small pieces may be combined into larger forms. Mold small forms into place where needed.

This method is limited. Having leather pared by machine gives one control to interpret design. Not at the mercy of small pieces. This is not design by chance or accident. It is an artist using tools.

Make many designs, have courage to remove, add & change. Freedom.

To prepare mosaics for pasting wet leather, except minute pieces (water would dilute paste) paste well. Pick up pieces with tweezers (X-acto .50)

Design may be planned freely with mosaics using pins to locate ends.

Rub mosaic in joining three transparent tracing paper with folder - do not rub book leather.

Wash one with sponge. Allow to dry. Put in press between clean white paper & several thicknesses of news print.

If some white shows on edges touch up with color ink same as leather.

Miscellaneous information from various sources.

From Peggy Lecky

April 22, 1962

Gane Bros. & Lane have a glair called "Varsize", which I used on that horrid cellulose-finish English morocco, which won't take egg glair & hand tooling. (But it stamps o.k.) Must test on oasis and levant to compare with Fixor.

On my return from S.F. found a wonderful letter from Carolyn Horton answering many questions, as follows:

For repair: "Paste with Vinyl in it" Paste, wheat flour etc. vinyl "Sobo", etc.

Schweitzer's #436 is a PVA in a solven - non-warp, good for vellum & water-proof cloth

Adhesive 45-172 is made by National Starch. Similar to Sobo.

"All these new white adhesives, including Elmers, are Pilyvinal acetate basically."

"The British Museum recommends treating with potassium lactate one day & then oiling the next. It depends on humidity. We treat the whole group of leather bindings first with pot. lac., then go over them all for corners which need rebuilding, loose labels, chips which need coloring, broken heads, etc. After that we oil. For large collections we use B.M. leather dressing. I advise against Dawson's formula if it hasn't changed because the last I tested they used carbon tetrachloride, which is lethal. Half lanolin & half neats foot oil is excellent & not a health hazard."

"This July Harold Tribolet and I are to give a week's course at Cooperstown, N.Y. on the preservation, conservation and restoration of books, manuscripts, drawings, prints, etc. I think my part will be run of the mill treatment of collections."

"If we find spines loose, let us say on the front joint only, we put in a half tube, just a fold of paper which comes out to the front joint. If the whole spine is off we put it back with a whole hollow tube. A hollow tube must not just be glued to the spine in toto. We put loose boards on with new hinges under the old end papers. For this I have to write an article. For the present one can tie them up with tape."

Mrs. Fahey was in the Grolier Club but I didn't meet her to my sorrow. Ruth Johnson from Palo Alto came, now in England, a specialist in restoration, I met her and you

would enjoy her if you have time. She will be back in June or July."

NEW YORK PUBLIC LIBRARY leather dressing:

Lanolin, anhydrous, U.S.F.	17.5%
Yellow Bee's Wax	9.
Neatsfoot oil, 20 degree cold test, pure	25.
Sodium stearate	2.5
Water distilled	46.

The above formula when properly compounded results in an emulsion about the consistency of cold cream, and can be made up by any chemist, or purchased, in quantity, from a wholesale drug house. It may be applied to the leather with a cloth pad, a small brush, or the tips of the fingers, care being taken to apply it only to the leather and not to cloth or paper. After it is applied the books should stand for a few hours, then all surplus removed with a soft cloth.

This formula may be purchased from the Haas Pharmacy, 812 Madison Ave. N.Y. 21, N.Y.

FROM Harold Tribólet:

Hard glue -- A Extra No. 375 from Cooper Co. Milwaukee, Wis.

"It is a hard-drying glue which we use preliminary to rounding and backing. We generally mix it with cold water and then heat in double boiler, making certain it does not become extremely thick." PS from Peggy-- I didn't like it.

Glair for difficult leathers (i.e. nasty English)

GOLDSTIK from Apex Chemical Co., Inc., 225 W. 34th St. NY 1

"This solution will certainly help you to make the gold adhere, but you will find the impressions to be slightly ragged in comparison to the regular albumen tooling on oasis."

Binder in Philadelphia, Fritz Eberhardt, 7141 Cresheim Rd., is currently (1956) (?) selling a Swedish calfskin. "He has described the price as moderate & indicates the leather is quite fine for binding. I cannot recommend it as we have not made any tests, but you might be intrested in it."

From letter of June, 1959:

"As to the Gaugin sketches which were discovered in our shop, you will be intrested to know that the paper on which the drawings were made had been mounted on the equivalent of chip board about 3/16" thick and that we had to remove the board from the back by picking away with a small knife. The drawing was put face down on a perfectly flat surface so

Peggy Lecky & Sandy Cockrell
5/8 guard around 1st section
to be pasted to 1st & 2nd
fold.

- Peggy Lecky is old paper by Lecky
- W. Lecky
- 1 fold of book paper for fly leaves.
 - 2 Color fly leaf with 1/8 turn over fold & pasted
 - 3 leather hinges folded over color fly leaf 1/8 turn over & pasted.
 - 4 Waste paper over leather 1/8 turn & pasted.

Then place pc of tag board up to joint between leather & color sheet. tip slightly to edge of leather. 2nd pc of tag just up to edge of leather

there would be no bending involved and the picking of course place on the back. After the board was removed we found two or three major tears which had been repaired with pieces of paper roughly 3" wide and several inches long. The paper was quite tough so instead of peeling we elected to steam it off and this was done without trouble.

"As a rule we have found the dry peeling process to be the safest and surest way to separate materials. However, if we have an object which would stand moisture we do apply water and employ it as a solvent for the adhesive. The patent stamp and book plate remover described as "Oh-U" is a wetting agent we have not used but we have used something similar in the past.... Incidentally where glue is involved we have found cold or tepid water to be superior to warm water and hot water frequently causes stains to develop from the glue."

From letter of October, 1958.

"The thin film of leather which comes from the appendix of a steer has possible use on vellum when you experience a disintegrated area. In other words, it would be used something like silk chiffon over the surface of weakened paper. It is so thin that it would have to be applied on both sides of a vellum or parchment leaf. At some future date I will probably be able to give a full report on this rather interesting experiment. Violin string gut is fine for sewing a tear in vellum, particularly when it exists in a critical area such as a fold at the joint but even better is suturing gut available to surgeons in a little glass vial filled with a preservative. We like it this way because it is obtainable in various thicknesses and is nice and pliable."

H.T. does not use vinegar in water when putting leather on book. Uses vinegar-water prior to tooling if leather surface seems greasy.

H. T. on vellum bindings -- March 1959

"Frankly I can't get excited about vellum bindings and would never encourage a person to do one, particularly if he has had limited experience. The best way to flatten the creased vellum is to moisten it on both sides and then tack it down to a piece of rigid plywood so it dries taut. If it doesn't remove the creases nothing will. -- Is this vellum smooth on both sides or is it binding vellum with one side smooth and the other side coarsened? If it has 2 smooth surfaces, I would recommend that he use a piece of sandpaper on one side to develop a "tooth". Lining his vellum with a piece of all-rag paper as a preliminary operation is good and we recommend it."

"He could sew on vellum slips and then lace them through the cover in the typical fashion but I would recommend that he sew the books on $\frac{1}{2}$ " linen tapes and then insert the tapes between split boards."

H.T.

Illionis Adhesive Product Co. 3101 S. California, Chicago, Ill. #1049 uncolored spacing cement. "It is a warp-proof adhesive especially useful in mounting paper objects together." P.L. Solvent is Isopropyl Alcohol. I found that it dries too quickly to use on large surfaces--but maybe my technique was faulty. Also Illinois Adhesive Products Co. carries the flexible glue H.T. uses, #683-C38. Hot Animal glue.

Leather (calf) for repair: Horween Leather Co., 2015 Elston Av., Chicago 14. Skins run about 10' and are \$1.00 per foot. (9/27/60) (Mr. J. Holton = refer to H.T. Lakeside Press)

White alum tanned pig skin: from Nelson-Whitehead, who get it from G.W. Russell & Son., Ltd. prepared by the Gryfe Tannery Ltd. at Bridge of Weir, Scotland.

Notes from my trip to Chicago-N.Y.-Washington in 1960.

R.R. Donnelly:

Bleach paper: Use potassium crystals, then water, then 6% sulphurous. Thin with water; use minimum. Test with litmus paper. Size Gelatin & water--test by feel. Use gelatin sheets in warm water to dissolve, keep warm, add dye (Rit). Get gelatine at ordinary drug store. Or Fisher Scientific Co. Pgh., Chicago, N.Y.: made in Belgium, fine gelatine, silver label.

Bibliography:

"Manuscripts & Documents: Their deterioration & restoration" by W.J. Barrow, Charlottesville, Va., University of Virginia Press; 1955/1959.

Repair: Cut to tool line. Lift leather $\frac{1}{4}$ or $\frac{1}{2}$ inch. Clean. Add strip of good heavy paper from tooling (or leather edge) to board for build-up. Used "Booksaver" to prevent swelling by moisture of paste.

Leather stains: Ciba Co. "Cibacete". It's a powder; dissolve in alcohol (methylethyl Alcohol). Also uses pastel crayons to tint paper repair.

R.R.D. uses paste from Samuel Schweitzer Co., 660 W. Lake St Chicago. Dry paste #6. Comes in 5lb. bag. Use 6 parts water to 1 part glycerin (to prevent cockle); add paste last; add 5,6 drops formaldehyde to made-up paste. (P.L. I find it

keeps about 4 weeks. It's a little gray, but doesn't seem to stain)

Colors: Dr. Martin's Synchronomatic Transparent Colors (from art Supply stores).

Bibliography:

"The Conservation of Books & Documents" by W.G. Langwell, F.R.I.C., ~~Burgess Pub. Co.~~ London: Pitman, 1957. Also, "Mending Books is Fun" by Brooks Byrne, Burgess Pub. Co. 426 S. 6th St., Minneapolis 15.

Newberry Library: Uses gum resin paste from National Adhesives, 11-0571. Water soluble; uses for box making.

C. Horton, NYC #436 Adhesive (for vellum, etc.) Samuel Schweitzer Co., 660 W. Lake St. Chicago 6, Ill. (Peggy likes it a lot -- like Wildhold, etc. A Polyvinyl.

C. Horton:

Sew old old books on natural cord -- ship's Chandler.
Headbands on cords, weave with linen cords (carpt warp).
Put leather down with paste & vinyl (2/3 paste, 1/3 vinyl).

Dyes: Aniline dissolved in alcohol. Principle: alcohol removes oil from leather, so use just enough to dissolve aniline, then dilute further with water.

N.B. At Donnelley's the leather repairer had his dyes diluted in alcohol in little open porcelain dishes, which dried out, but then he'd add more alcohol when he wanted to use them.

G. Gerlach hates powdered aniline dyes because they fly around so, but they could be prepared out of the bindery area in alcohol & then would be safe.

Recommends surgical knife, #4, handle, #23 blade; doesn't see how any one can work without one.

Bibliography: U.S. Dept. of Commerce, National Bureau of Standards: "Inks", Circular C426.

To test paper for wood pulp. Use Phloroglucin solution to test; comes in crystals (alcohol soluble). Amend Drug & Chemical Co., Inc. N.Y.C.

Bibliography: "the repair & preservation of Records", Adelaide E. Minogue. Bulletin of the National Archives, No. 5, Publication No. 25 (Sept. 1943).

Uses graph tissue paper for titles.