

French wax; best for old calf books. Use carefully with grained leather.

See New Yorker, Jan. 22, 1949 re article Eva Clark.

Amend Drug Co. also carries water-alcohol soluble colors (?)

To tint paper: Dry earth colors (from paint store. Also Precipitate of Calcium carbonate. (?)

Bookcloth repair: Alter linen, dyed with Rit.

Mending papers: Japanese: Kitakata and Goyu.

To color bookcloth: Use aniline & alcohol; doesn't disturb starch. Start with lighter color.

Bibliography:

(At P. Lada-Morarski's) "Bookbinding, Then & Now" by Lionel Darley; Farber 1959.

G. Gerlach:

German Foil: R.N. Grauert, 66 W. Broadway, N.Y.

Paste: Red-Stave wheat paste (wallpaper paste). Mix in lukewarm water, very slowly, stir well. G.G. uses it for paper and leather.

(Peggy: I don't like it for anything but huge portfolios I make for Tamarind. Neither does Plenderleith, I found later).

Gets calf leather from Newman Leather Co. Newark, N.J.

For plasticising paper: Arbee Co. Central Ave., Stirling, N.J.

Vellum: Stretches on board, paints with zinc white and gelatin (no paper lining then needed). Cook gelatin and water & zinc white in double boiler. Glue to boards. Use tube on spine; make it a case binding with French joint.

Uses viniger water when dampening leather for putting on.

Leather from Franz Hoffmann in Stuttgart. Address: Stuttgart - W, Breitscheidstrasse 127 B. Best kind "sumachgare, Saffiane, anilinge farbt. They will send samples, but I couldn't figure out prices.

At Morgan Library- Charlotte (Peggy) Ullman (Gerlach student and assistant). Uses Red stave wheat paste.

Adhesive for vellum: Dissolve gelatin in acetic acid. (But does get hard in time).

Neat Dye from Tandy Leather.

N.Y. Public Library: Uses Liquick Leather by Halberstadt for most adhesive for leather. Liquick Leather, 32 Hawley St Boston 10, Mass. (Dreadful says Peggy)

Library of Congress: White paste, padding compound. Also Polyvinyl acetate emulsion.

Leather dressing: Lanolin 33%, Neatsfoot oil 55%, Potassium lactate 7%, Beeswax 5%.

Mrs. Fleda S. Myers (from Mass. 2/13/62) Member of Guild; repairs for Cornell Rare Books and Dumbarton Oaks; Studied abroad. (a dear person.)

Clean vellum: Warm milk. Use wads of cotton; go over with small circles(not over tooling or lettering). Blot off excess. Go over with cloth moistened with castor oil. Rub in well with hands.

Clean vellum #2. Clean with finest soap (castile). Very little on wad of cotton. Finish off with castor oil as above

Adhesive for vellum: Vellum to vellum: Bevel edge lap 3/8" Ude paste of bleached gelatin (break up, add acetic acid to cover for 24 hrs.) Dry under weight, but let it set 1st hr. then press. Increase pressure as time passes.

U.C.L.A. Slide librarian:

Uses Mikah Resin (comes in 1 gal. cans only. From National Adhesives, 735 Battery St. San Francisco.

Report by guild of Harold Tribolet's talk to them on his trip to Europe Feb. 1961; (one item)

"At Rijks Museum, Amsterdam, Holland: Here an unusual method for repairing missing places in paper was observed. Scraps of rag paper were chopped up and put in a pot with soda and boiled for 2 or 3 hours; then beaten with a nylon brush into a pulp; washed in potassium permanganate and sulphurous acid thymol added to pulp as a preservative; stored in jars until needed, at which time the pulp is moistened before using. It is poured into the void to be filled, then gently beaten to the required density with a stiff brush. After the pulp is dry, sizing and dye are applied." (Peggy: I feel something is missing in details-- this I gotta see.)

"At Bibliotheque National, Paris: He(H.T.) also mentioned that in supporting newspaper with tissue, the paste was applied through a nylon mesh, an ingenious method for handling any difficult or fragile paper. They use a special machine for this process, developed at the Library."

End

Gal - 1426

Clarence Burchell

Burchell

#435 bob.

N.Y.

needs motor

Dalliver + Bro

619 Mission St.

San Francisco

Can maybe get you a
Model C Fortuny Skiver like Julie's

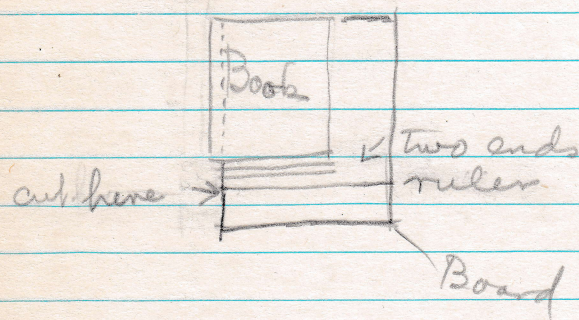
Slip cases -

All boards are cut rough -

Bevel front edge $\frac{1}{2}$ "

Line two boards + 2 sides + 1 end

In marking up the boards for accurate measurement
use steel ruler for thickness allowed for
slip



End papers for Coving see Town

APPLYING VELLUM TO BOARD (as in Da Vencie's Dell'Anatomia)

UCMC

French Boards lined with white bond on both sides and over 3 edges. The inside board with thin and heavy bond. The outside with heavy bond.

Using German Planatol k 49. Apply adhesive to boards and put in press. Rubbing down was not successful. When dry, flour paste was used to turn edges.

SIZING

Knox unflavored Gelatine

- 1 envelope containing 7 grams
- $\frac{1}{2}$ cup cold water
- 2 cups boiling water

Flour Paste

- 4 tblsp. flour (level)
- 16 " water

Measure water then stir slowly into flour, a little at a time and keep stirring until flour is diluted and there are no lumps. Put on low heat, stirring all the time until it becomes thick and starts to bubble. Pour into bowl and cover with waxpaper. This will keep it from forming a dry scum. When cool add 2-3 drops of Oil of Cloves and stir.

If boards, after covering with leather have a tendency to curve away from books, use paste to pull in filler. If tendency is to curve in use "yes" glue. Same with end-papers.

Lining blue boards - "French"

- ① Heavy "bond" on inside with $\frac{1}{2}$ " over back to front.
- ② Heavy on outside up to turn over.
- ③ Light on inside just to back edge.

English rope boards

Boards are lined on both sides with one piece of heavy "bond"

From Tindate Handmade papers in Japan
Contemporary

Kozo-gami made of Kozo varies in thickness
& size, quality, according to the purpose for
which they were made. Kozo papers are strong, elastic
and porous

Specimen XVIII 6 is used for repairing old books

For Rakusuisshi

~~Unesco~~ First made at Yedo by Sakiechi during the Keio era
(1865-1867) Some paper which he had purchased
was accidentally covered with the dust of Seaweed.
The effect was pleasing, and he set about deliberately
to make paper using mitsumata to which seaweed
has been added. The paper was named after the
pen name of its inventor & was in great demand until
the beginning of the Taisho era in 1912.

A new & cheaper rakusuisshi appeared on the markets
of Tokyo about the fortieth year of Meiji (1907) This
was remade of waste paper. The original paper was
too expensive to compete with the newer & cheaper
substitute, & its production ceased entirely about
the seventh year of Showa (1932)

The original paper was called hon or real rakusuisshi
while its cheaper imitation was called shin or new rakusuisshi.

Juice of unripe persimons used on paper to water proof it.

heavy Grey board # 20
cost .33 per board Sell .70

Grey board #30
cost .30 per board sell .60

25¢
from Carl's
friend

small Coccoina 120 L. (.20)

Blue Board from France	(2.25)	
light weight 22½ X 32 ½	5.00	.50 sq. ft.
heavy weight 32½ X 49	(2.25) 8.00	. 80 sq. ft.

Gold Board 1⁰⁰ ea. (sills)

From Illuminated Manuscripts
1905 by John W. Bradley - Methuen & Co.

The words vellum and parchment are not strictly not synonymous. They are both from skins, but skins are different. They are similar, but not the same nor are they interchangeable.

Vellum - from calf skin, that of stillborn calf called "uterine vellum".

Parchment - from sheepskins, also produced a sort of leather called basane or Cordovan.

Before the 10th century the vellum used for MSS. is highly polished, very white & fine. afterwards it becomes thick & rough, especially on the hair side. In examination of certain MSS. the distinction of hair side and smooth side is of great importance in counting the gatherings so as to determine the completeness, or otherwise, of a given volume. Toward the period of the Renaissance, however vellum gradually regains its better qualities.

The difference between vellum & parchment is not a mere diff. in thickness: in general V. is stouter than P., there is some V. that is thinner than some P. Vellum used for ill books was - is still prepared with greater care than the P. used for ordinary school or college treatise or legal documents.

The "parcheminerie" of the Abbey of Chant France was quite celebrated in the 12th century

"Vellum" is directly referable to the familiar Latin term for the hide or pelt of sheep or other animals but specially applied to calf. Thus writing material prepared being termed *charta vitulina* in French *velin* and in monastic Latin and English *vellum*.

The name "parchment" has quite a different kind of origin. In an old story, found in Pliny's "Natural History" (Bk XIII ch. 70) that the ancient use or revival of the use of parchment was due to the determination of King Eumenes II, of Mysia or Pergamos to form a library which should rival those of Alexandria, but that when he applied to Egypt for papyrus, the writing materials then in use, Ptolemy Epiphanes jealously refused to permit its exportation. In this difficulty Eumenes, we are told, had recourse to the preparation of sheepskins, and that from the place of its invention it was called "*charta pergamena*,"

Pliny & his authority, however, were both wrong in point of history. Eumenes, who reigned from about 197 to 158 B.C. was not the inventor, but the restorer of its use (see Herodotus, V 58) It was called in Greek *περβράρα* (2 Tim IV. 13).