ALBUMS, PORTFOLIOS AND GUEST BOOKS:
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THE question of color harmony enters so largely into our furnishings today that we are often impelled to try to manufacture in the home workshop articles of daily use which we have failed to procure ready made. Fitness of material is also an important part of this problem of making a room harmoniously beautiful, and this applies even to the bindings of the books, which in a general living room should share the character of the rest of the furniture. In a library there may be scope for elaborate and fanciful bindings, but books like guest books and albums which are used in a living room should be not only durable but simple and sturdy in effect. Albums especially should be built to endure the hard knocks of family life, for in these days of kodaks they hold the record of many a holiday and are frequently referred to. For this reason home-made albums are preferable, for each of the parts may be chosen for some special quality: strong hand-made paper of a dull gray or brown for the leaves, cowhide or sheepskin for the cover, and the coloring of the whole selected with a thought as to the style of photographic paper the family kodak fiend affects, a brown color scheme for sepia prints, blue-gray with gray-brown covers for black and white. If more vivid color is desired there is a certain leather prepared with vegetable dye called Niger Morocco, to be had in a dull red which deepens with age.

The making of an album is a task which requires no great skill, although patience and accuracy are essential. Let the would-be binder investigate the family workshop and see that he has in hand the following:—a hard pencil; a ruler with a metal edge; two pairs of dividers, both large and small; a carpenter’s try square; an awl; a large paste brush; a glue pot and brush; a couple of good smooth boards. There are also necessary some drawing instruments, a T square and triangles, and a few special bookbinder’s tools, an ivory paper knife, called technically a bone folder, a paring knife for leather, a small letter press, a finishing press, backing boards and a backing hammer. This small outfit, although it seems to contain so many articles, may be bought for a few dollars.

In the way of materials, a few sheets must be procured of bookboards of various styles, strawboard, a finer style for delicate work, and a few sheets of paper of the desired color. Half a dozen sheets of charcoal paper make a good-sized album. Two sheets of a mottled paper called Morris or Oxford make pretty end papers, and the coloring may harmonize with that of the leaves. A quantity of cheap unprinted newspaper sheets should be kept on hand to cover delicate work; there should also be at least two sets of smooth tins and a yard of coarse book linen.

The album is best made with flexible covers, and should be made all in one section, that is one set of leaves folded one inside another. Six sheets of paper will be ample.

Take one sheet and lay it out on a large flat board. Divide the left edge into three equal parts and draw lines across at right angles to the left edge. Find the center of the top edge and draw a line down exactly at right angles to the cross lines. Mark the corners with xs as shown in the drawing (III. No. 1). Cut the cross lines with a sharp knife held against the edge of a metal rule, and fold each piece very carefully on the up and down line, so that the upper edges exactly coincide. Cut and fold each sheet in the same way. This
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gives eighteen sheets, two of which may be made into end papers. Cut a piece of Morris paper the size of each of the two sheets. Lay them figured side down on a clean sheet of paper. Dip a large paste brush into flour paste which has been strained smooth, and cover every part of the paper, holding it in the center with the thumb and forefinger. Lay the charcoal paper on the Morris paper, lay a clean paper over and rub down with the bone folder. Do each end paper the same way, and put them to press between tins covered with clean papers.

When they are perfectly dry take out of the press and fold, figured side in.

Rub down the creases with the bone folder. Cut a piece of book linen 1 1/2 inches wide and the length of the fold just made. Paste this and lay the two end papers on it about 1/16 of an inch apart, as shown in the sketch (Ill. No. 2). Press till dry, and fold around the other sheets, with the book linen out, as it will come between the book and the cover. Press the book thoroughly, and "knock it up," by holding it between the two hands and tapping the "head" or top on a horizontal surface. Next place the book on a stone and lay a try square across the head as shown in the sketch, being careful that the try square is exactly perpendicular to the back of the book (Ill. No. 3).

This is all the cutting edges necessary in an album, so the next step, after the book has been well pressed, is sewing. This should be done with embroidery silk, of a color to blend with the book, or contrast with it. Orange silk is effective in a brown album. The stitches should be an inch apart, and holes should be pricked (Ill. No. 4) through pencil marks laid off with a rule before any stitches are taken. Begin inside, leaving a thread an inch long. The stitches go over and under, from top to bottom, returning in the same holes with an effect like back-stitching. When the top has been reached tie the ends of silk in a flat knot, cut about two inches long and fray out the ends (Ill. No. 5).

A flexible cover is suitable for an album, but it is necessary to have inside the cover a light board to make the leather lie flat. The boards should be the exact size of the leaves and pasted to the end papers, with paste in which a little glue has been stirred. Tins should then be placed between the end papers and the first sheet of the book, and the book put in press. To make the pattern for the leather, which should be
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Made to project $\frac{1}{2}$ an inch beyond the leaves of the book, place the book, back down, on a large piece of manila paper and draw around the back, then tip the book to the right side and draw around it; same with the left. Remove the book and correct these lines with the ruler, and draw another set $\frac{1}{2}$ an inch outside of these. The leather may then be cut by this pattern, the lines being drawn later on the wrong side to correspond with those of the pattern. The leather should be glued in place, the glue being applied to the boards and back of the book, and the leather quickly folded in place (Ill. No. 6). Clean paper should then be laid over, and the bone folder used to rub down the back and sides until every particle of leather is stuck. The book may then be put under slight pressure till dry.

Sewing a section: Ill. No. 5.

The last step is lacing the back with thongs. Holes should be made with an awl about 1 inch apart, and the thongs of leather run through in cobbler’s stitch as shown in the sketch; the ends being tied in the middle (Ill. No. 7).

A guest book is almost as simple of construction, except that it should be made of several sections of any desired size, and sewed on tapes to allow of free opening. Charcoal paper and smooth, thin water color paper are both good materials and, if the paper is folded twice, that is, cut in half and each half cut in half, a good size is obtained. Each section should be prepared as described above and the end papers made and lined as in the album; but each end paper should have, instead of a piece of book linen, a guard of thin strong paper wide enough to fold one over the first section and the other over the last section. These being put in position the book must be carefully “knocked up” and put in press as shown in the sketch (Ill. No. 8), with the head and back vertical. It should be under heavy pressure over night. A better style of end paper, too elaborate to be described here, may be found in Douglas Cockerell’s book on Binding.

In sewing a book there are certain stitches called kettle stitches, taken about $\frac{1}{2}$ an inch from each end, and lines must first be drawn for these with the try square exactly perpendicular.
Then the space between may be divided up in tapes, five equal spaces if four tapes are to be used. Lines must be drawn across with a soft pencil, and on each side of each of these another heavy line half the width of the tape away. These lines should all be made very distinct, and it is well to saw in the lines for the kettle stitch with a back saw, about \( \frac{1}{16} \) of an inch. The other marks should be pricked through in each section. The sewing always begins with the end paper, and a long thread of embroidery silk should be used, with the end tied to a tack in the table, so that it will not pull through into the book. The thread goes through the right-hand kettle stitch hole, through the end paper and first section and comes out of the hole at the right side of the first tape, crossing the tape and going in at the other side, and so on till the last kettle stitch hole is reached, when the second section is laid on the first and the thread goes into the kettle stitch hole just above, as shown in the sketch (Ill. No. 9). The further method and kettle stitches are illustrated in the drawings. Every three or four sections a buttonhole stitch is made catching the threads in each tape. The ends of the thread must be tied with a weaver's knot. The sewing complete, the last thread is secured with a triple kettle stitch, and the first end untied and secured in the same way.

Rounding is an important process, as it gives shape and style to the volume. The back of the book should be soaked with glue, which is allowed to nearly dry, the book is placed on a table, and the top pressed forward with the palm of the hand. The back is then tapped with a backing hammer. The book is then reversed, and the other side of the back rounded.

Backing makes the rounding perfectly solid. To back the book it must be put in a press, with the backing irons placed the thickness of the boards below the edge, as shown in the sketch. The edges are tapped with the backing hammer so they form a joint, as shown in the end view (Ill. No. 10). The whole back is then tapped until it is solid, a strong wrist blow being used.

The book must be allowed to dry, and thin boards may then be pasted on, with \( \frac{3}{8} \) of an inch of space between the joint and the board. These should be glued in place as in the album, and if the tapes are thin, they may be glued to the boards and the leather put directly.
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over, but generally an extra paper or thin board is necessary. The leather cover may then be put on with projecting edges as in the album.

In case the worker has found the work of sufficient interest to wish to learn the method of turning in the leather and "finishing," a more detailed article by the writer, which appeared in The Craftsman of October 1906, may be consulted.

A word on the subject of portfolios may not come amiss. The size and proportion being decided, the number of pockets should be considered. A very practical style is made of a whole calfskin, the pockets being formed inside the covers, by folding the skin, as shown in the sketch, and the top and bottom being laced with thongs, which also form ends to tie at the front (Ill. No. 11). The center of the back should be stiffened by putting on an extra piece of leather extending inside the pocket. The opposite side should be cut away so as to form a writing pad in which blotting paper may be inserted. Another portfolio is intended especially to hold sketches, which are often too long to go in the pockets of the ordinary size (Ill. No. 12). It is made of calf or sheepskin, lined with a thinner leather, the two parts sewed together all around with cobbler's stitch. An extra piece of thicker leather stiffens the back. When the sewing is completed slits are cut with a sharp knife through which leather straps are run, forming on the inside the equivalent of a pocket for long narrow sketches which may be slipped inside the strap. If desired, the latter may be finished with buckles.