



Hello, my name is Richard Norman

For nearly 20 years my wife Margaret & I ran the Eden Workshops a system of craft workshops devoted to the exploration of the Book Arts.

During that time we worked in almost total isolation and seclusion in the grounds of a very private monastery in rural England. We developed four book related skills; hand book binding, paper marbling and book edge marbling, printing & box making and took those skills to high levels of excellence.

In 1997 after nearly 20 years running the Eden Workshops we were voted a National Living Treasure by Country Life magazine for our contribution to the Book Arts.



In 2004 we decided to close our workshops and move out here to Southern France, I now concern myself with teaching and have the time to concentrate on aspects of the book arts that interest me.

I have been approached by several people who have asked me to advise them with regard a starters pack for novice and aspiring binders, I am only too happy to provide this service, just ask.

I also provide a block making service to book binders at prices about four times lower than that charged for making blocks in brass.

I have published several manuals concerned with the book arts and will be releasing more very shortly, all these manuals can be found on my website and are free to download, here is a list of current and forthcoming manuals free to download from <http://www.edenworkshops.com>



If you are interested in gilding in particular please do check out our new website at:

www.gold-vault.com

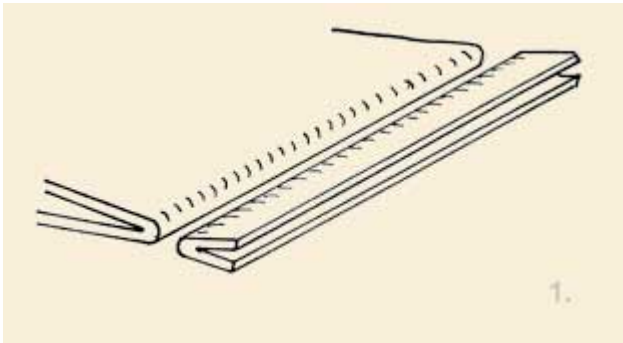
An Elegant solution to the problem of Single Section Bindings

I hope this little manual will be of use to anyone who has been faced with the problem of how to neatly deal with the problem of single section bindings.

The problems arise because of the fact that with a single section you cannot form shoulders on the book.

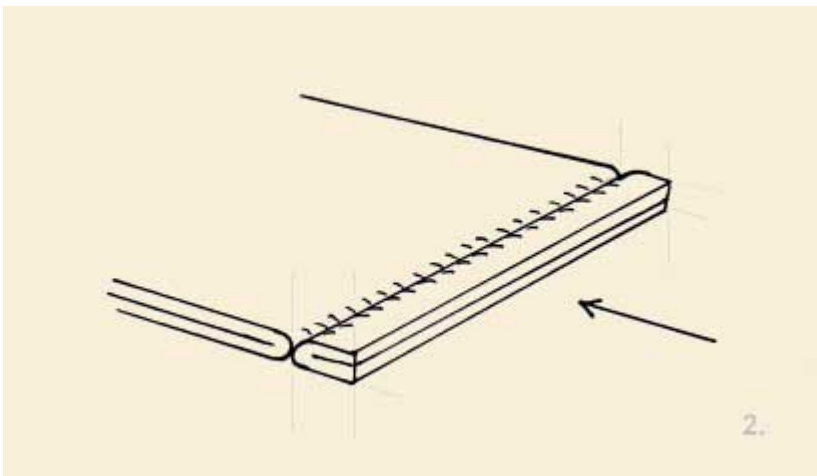
All other methods of dealing with a single section result in drag on the hinge area and never function in the way a book with shoulders will.

I did not intend this manual to be for the complete novice, though the structure is simple enough, rather I hope this book structure will appeal to those who have encountered this problem before and do not know this method of dealing with it. It was taught me by Mr. Anton Henley when I was studying bookbinding at Brunel College in Bristol sometime in 1987 I think.



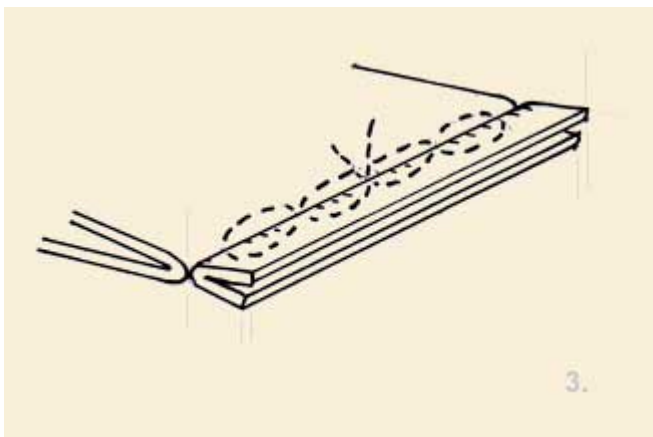
The idea lies in sewing the single section onto a stub guard the same thickness as the section to be sewn

Gather together paper of the same type or similar and make sure that the thickness of the stub guard is the same as the section to be bound, the stub should be about $\frac{1}{2}$ an inch wide for most books, when you have grasped the principle you will be able to apply this method to books of all sizes.

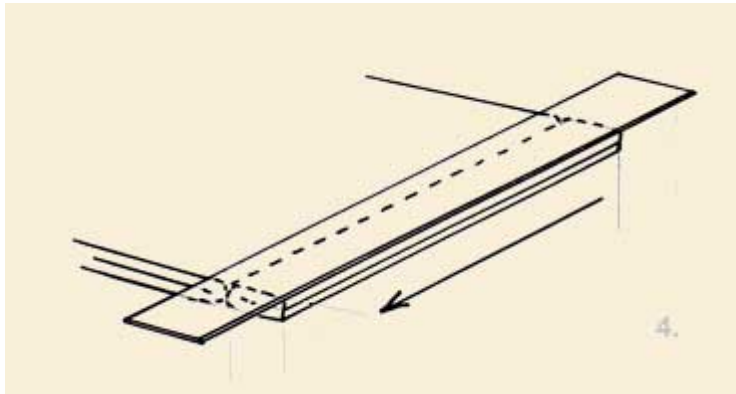


Marry up the section and the stub to make sure they are the same thickness.

Depending on the size of the section, make holes the same distance apart in both the section and the stub as we are going to sew the stub and section together.

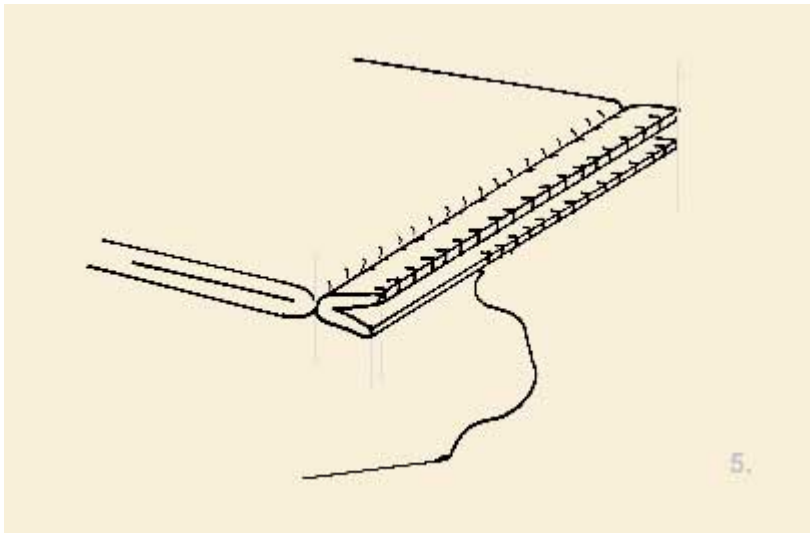


Using simple 3 or 5 hole sewing sew the stub to the section, I suggest tying the knot on the inside of the section rather than on the stub side as the knot may hinder later operations if left on the stub side of the guard.



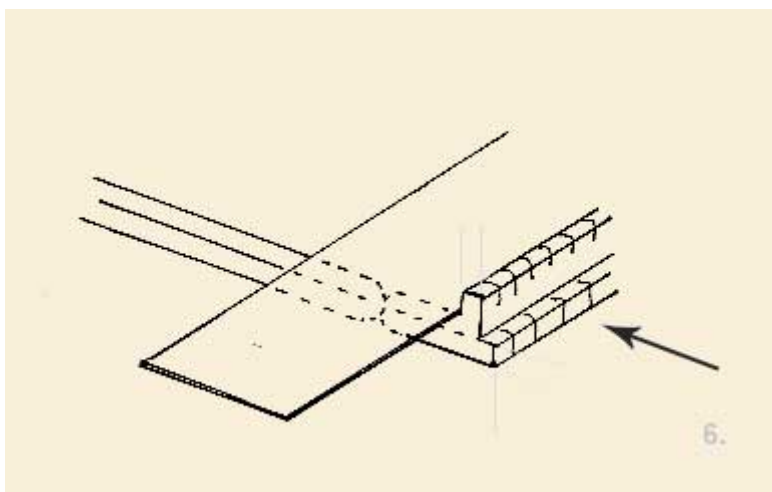
When the stub and section have been sewn together, using a steel rule as a guide, trim off the stub guard to size, what size this will be will depend on the size of the section, but bear in mind that we will be tipping on endpapers onto the stub later on, don't make it too small.

When you have trimmed the stub to size, glue the ends of the stub together, we are going to sew along the stub and having it glued together will help matters. When dry, slit along the join to separate the two stubs.



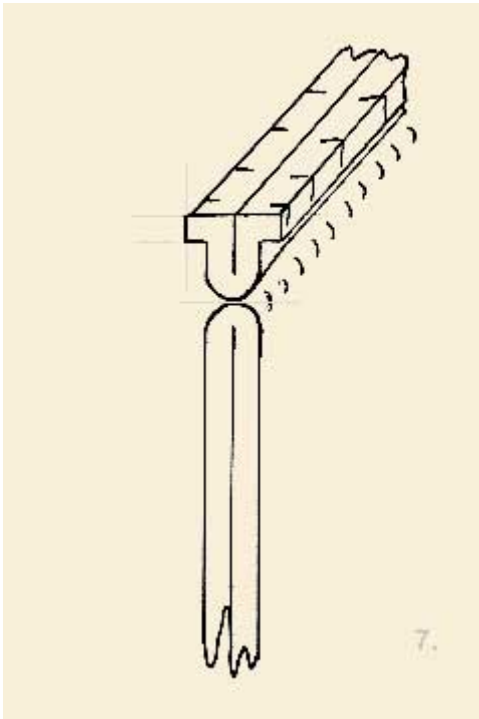
Using a bodkin or a needle with a wooden handle, pierce along the sides of the stub, the holes should be about 1/8 of an inch apart as shown in the diagram.

Using a fine strong thread, sew along the sides of both stubs



We are now going to form the "shoulders" of the book, so measure the size of the boards you are going to be using and place a steel rule as shown on one side of the stub guard. Using a bone folder sharply fold the stub up against the rule, the depth of this "shoulder" should correspond to the thickness of the board.

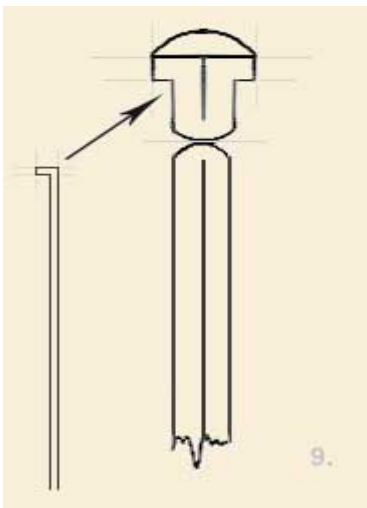
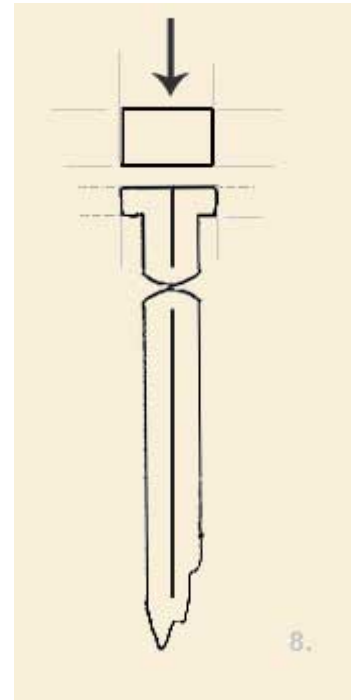
Do the same to the other side of the stub. When both "shoulders" have been formed and you are happy with them, glue out the inside of the two stubs and press them firmly together and allow to dry.



When dry you should have something that looks like the diagram on the left.

Using a piece of grey board, laminated if need be, cut it to the width of the combined stubs, this is going to form the convex shape of a rounded spine, so use your best judgment when it comes to determining the height of this piece of board.

Glue the strip of board to the back of the two glued stubs as shown in the diagram on the right.



With a scalpel and sandpaper, shape the strip of board to the required profile.

The end papers have to be shaped to accept the shoulder of the board; I normally do this with a bone folder and a steel rule.

This is the basic structure, you can add re-enforcements such as cloth around the spine, and you can also insert leather joints if wanted.

A book bound in this way will function over the spine area just like a book with shoulders; also no drag is exerted by the text paper with this style of single section binding.

Finally this is a tight back structure; no oxford hollow is needed or called for.

I hope this little manual has been of some help to you, I shall be writing more like this as time goes by so do check out my website at www.edenworkshops.com and www.gold-vault.com for the latest manuals.

If you have any comments or think this structure could be improved I would be happy to talk to you.

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Finish

THE GOLD-VAULT

The Gold Vault is a new website solely devoted to achieving antique and other distressed finishes to gold leaf and composition gold leaf.

We explore the methods behind creating such finishes as this, our Standard Antique Finish.



We look at what we consider to be the most reliable and easy to apply crackle glazes available.



Applying gesso and obtaining distressed finishes like these is quite simple, we look at this technique in depth and show you that you do not need expensive equipment or materials to achieve these finishes.

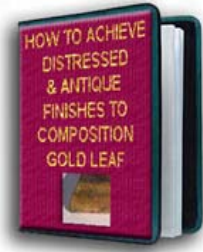


There are also Gilding Kits available which supply all the materials needed to achieve these finishes plus a comprehensive manual which talks you through the process's involved and is very fully illustrated.

This manual;

How to Achieve Distressed & Antique Finishes to Composition Gold Leaf

Is now available can be downloaded for free.



In this manual are the complete instructions for each of the kits we supply.

The manual is free to download [here](#).