

## FORMULAS FOR BOOKBINDERS

as it has a tendency to restore the ribbon to its natural appearance. Whenever the ribbon is of good quality and heavy, this process works satisfactorily. I have often employed it for small runs and always with success, even when using old English type and script. But the work must be watched very closely; proper heat and the right moisture in the ribbon are here the guides to success.

Finishing and  
Stamping.

Stamping of Silk  
(Badges, etc.)

### THE DRY PROCESSES

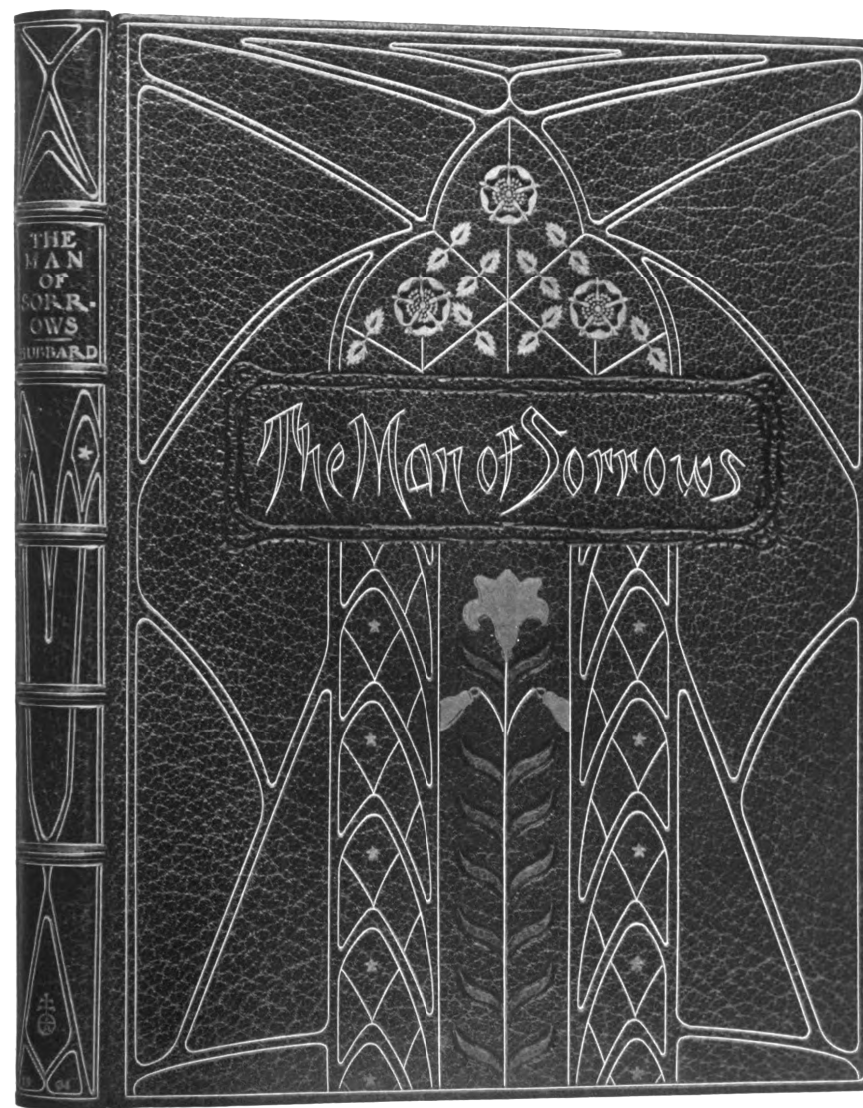
[No. 53.] Size the ribbon with the No. 52 and when it is dry, lay on with either the 42 or 46, using the grease rather freely. If aluminum is used, it will be advisable not to press it down in laying on; better lay it on loose, and after stamping, remove the surplus metal with a tooth-brush, but by all means avoid rubbing it into the silk. If yellow metal or gold is used, lay on in the usual way, stamp and remove surplus with flannel or cotton-batting. Wash with No. 47 or 49 and when dry clean carefully with rubber. This process requires a rather hot press and slow but firm impression, but it will be successful.

[No. 54.] *Orange Shellac Varnish with No. 40.* Prepare the No. 40 as directed under its own heading, but substitute from one hundred to one hundred and fifty drops of orange shellac varnish for the bookbinders' alcohol varnish (orange shellac varnish is used by cabinet makers). Lay on with this preparation and stamp with rather moderate heat. Remove surplus gold or metal, wash and clean as directed in No. 53. For gold, the original No. 40 will be strong enough.

[No. 55.] *Orange Shellac Varnish with No. 39.* Mix five parts

[ 54 ]

The Dry  
Processes.



DESIGNED AND EXECUTED BY L. H. KINDER

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### THE STAMPING OF SILK (BADGES, ETC.)

**I** HAVE, at different times, stamped small lots of silk badges and hat labels in gold, white (aluminum) and yellow metal, and have in all instances met with success. However, not having followed this line as a specialty, I offer the following formulas merely in the form of good suggestions.

Finishing and  
Stamping.

Stamping of Silk  
(Badges, etc.)

### THE WET PROCESS

[No. 52.] For this process, put into a small china bowl, just large enough to admit the use of an egg-beater, five teaspoonfuls of white of egg, three teaspoonfuls of water, fifteen drops of grain-alcohol, twenty-five drops of oil of wintergreen and twenty-five drops of oil of lemon. Beat the mixture fairly well with an egg-beater, let stand over night, remove scum in the morning, strain through a piece of coarse cloth and apply as follows: With a small, soft sponge size five badges just sufficient to impart an even color to the silk. Spread them out on a sheet of pasteboard. Now take the one sized first, lay on metal (a laying-on medium is not required), give a light impression, resting a second on the ribbon, with the press just hot enough to sizzle, and clean away the surplus gold with a soft sponge, which should be moistened with a little clean water. For gold, add seven or eight teaspoonfuls of water instead of three when preparing the size. Just before the ribbon is entirely dry, after the stamping and cleaning has been done, draw the badges through your fingers a few times. This little operation will greatly add to the beauty of the finished work,

The Wet  
Process.

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directions, if carefully applied will be found a good remedy: Size the leather or cloth with either No. 21 or 28, properly diluted with water; when dry, lay-on with No. 42, using the grease very sparingly. In place of No. 42, the other combinations, Nos. 43, 45 or 46, may be used with equally good results. Use the press rather hot, give firm impression and allow the die to rest on the work a second or so. Above all, see that the die is exactly in the center of the head of the press and that the bed is thoroughly rigid.

When working with electros on cloth, in gold, and No. 19 or 20, properly diluted, is used for glair, the electros will be better preserved and last longer if the stamping is done somewhat moist, and consequently with little heat. Glair from fifty to one hundred cases, according to the amount of laying-on, and when about half of these have been stamped, glair another batch like at first, stamp part of them, then glair another lot, and so on. This scheme will regulate the work so that the cases will always possess the same moisture when getting stamped. However, if the No. 21 is used for sizing, this process cannot be employed. In this case the covers can only be stamped dry, but this size does not require any more heat when stamped dry than does albumen glair stamped moist. I prefer the No. 21; yet as some stampers may insist upon using the 19 or 20, it is for their benefit that I make the above suggestions.

Finishing and  
Stamping.

To stamp large  
surfaces solid  
in gold.

The stamping  
with Electros—  
how to preserve  
the latter.

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laying-on. It is, indisputably, the secret of success in hand-tooling and lettering. The last two formulas under this heading, Nos. 45 and 46 are unequaled as mediums for laying-on. It does not matter whether glair or size is used, if the gold is laid on with either one of these two compounds, the subsequent tooling will be easy. By their use, small imprints in gold on the turn-in of the leather can be successfully produced without either glair or size, using the tool a little hotter than usual. Not only will a thorough fixing of the gold be effected, but filling-in will also be prevented in all instances where these formulas are employed.

Too much importance has been attached to glair and size. The theory in finishing has ever been thus: If one coat of glair does not fix the gold solidly, two surely will, and if the latter fails, the glair is weak. That this theory is decidedly wrong, you can easily prove to your full satisfaction. Take, for instance, a book bound in one-half Persian morocco, the back to be filleted top and bottom, and across the bands; inside the fillet at the bottom, a heavy flower-roll in gold, lettered with heavy-faced roman type, and the remaining panels to have a center stamp in gold, of a somewhat bold design, to harmonize with the type and character of the book. Prepare the leather any way you wish. The fillets and the flower border you will, of course, work in with the roll. The gold for this purpose is not laid on, but picked up with the roll. All of this work is solid, without a blemish, and it was accomplished with no exertion on your part—something you knew before starting; there was no difficulty on this score.

Finishing and  
Stamping.

Oils and  
Greases.

Introductory.

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It is different, however, with the lettering and the gilt centers. Experience has taught you that on morocco (especially on that variety known as Persian or India sheep, some of which is hard) this work is generally difficult and results are uncertain. Still, you enter upon this work with confidence and hope. You lay-on with the best olive or sweet almond oil, use the proper heat and produce a perfectly even and uniform impression. There is no experimenting so far as these essentials are concerned, for you have been a finisher for years, you have served your apprenticeship in an up-to-date shop, under a good man, and you are simply doing your work today the way you were taught to do it. But alas, after removing the surplus gold, you find, in spite of all precautions, that the gold on some of the letters is loose; some parts of the centers are likewise imperfect.

But why this deficiency—this uncertainty? What is the cause of it all? The average finisher has no inclination to place the responsibility to his own shortcomings. He will, surely, blame the forwarder, the leather, the gold, the tools, or even the weather—or all. Disgusted, he will resort to mending, and fix the work up the best he can. The boss standing the loss of time, and silently asking himself, “Shall I ever build up a reputation for turning out hand-tooled work equal to the best, and at a profit?”

Many years ago, in my father’s shop, when I put the first line of lettering on the back of a book, my curiosity was aroused to a high pitch when I noticed that the starting letter was only partly solid. My father tried to console me, and

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### GREASE REMOVERS

**P**RODUCTS obtained by distillation of coal tar, or of petroleum, such as gasoline, benzole, etc., are suitable for this purpose. Sulphuric ether removes grease, but has a tendency to dull the gold, therefore it should not be employed for cleaning up gold-tooled work. Use one of the following:

[No. 47.] *Gasoline.*

[No. 48.] *Benzine.*

[No. 49.] *Benzole.*

[No. 50.] *Petroleum Ether.*

[No. 51.] *Cumole.*

The commercial brands of these liquids may be used; the chemically pure article, however, will give better results.

As the great number of recipes serving the same purpose may confuse you, I will enumerate those formulas to the use of which you may safely confine yourself in finishing and stamping:

Nos. 1, 2, 3, 7, 7a, 8, 11, 16, 21, 22, 28, 29, 30, 33, 37, 38, 39, 46, 47 and 49.

With a small stock of these on hand, you will be amply prepared for any emergency that may arise.

### A FEW WORDS ABOUT STAMPING

A few words about stamping may not be amiss. Some stampers meet with difficulties in stamping large surfaces solid in gold. As a rule, the gold fails to hold all over. The following

Finishing and  
Stamping.

Grease  
Removers.

A condensed  
list of Formulas  
for Finishing  
and Stamping.

Stamping large  
surfaces in gold.

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[No. 46.] *Combination "L." No. 42, Palm Oil and Vaseline.*  
For this combination, mix equal parts of amber vaseline and palm oil and add to the No. 42 in the same proportions as given for No. 44. It is suitable for all kinds of leather.  
This concludes my list of oils and greases. They are unexcelled in effectiveness.

Finishing and  
Stamping.

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said it was due to my uncertain hand, and that with a little practice and experience I would soon overcome the difficulty. So I did, but experiments and persistent study soon convinced me that this defect could be met much more easily by substituting something else for the oil in laying-on, than by a mere training of the hand. The cause of this defect must, beyond doubt, be found in the uncertainty of impression; the remedy is a medium for laying-on which will hold the gold firmly to the leather, and neither evaporate nor dry out in less than ten hours at least. If a suitable medium for gold fixing is united with it, so much the better.

The experienced finisher is quite capable of doing simple lettering with oil, but there will be instances where it fails, and it will surely fail in elaborate hand-tooling, where it often requires from four to seven hours of steady tooling to finish but one side of a book. Besides, on delicate shades of leather, oil will surely leave a stain which cannot be removed. A grease stain, however, can be erased.

The use of gilding powder for anything but marking (lettering) fancy leather goods, is to be condemned, and even in this work it is advisable that the lettering be penciled in whenever the price to be paid for the work permits. The powder itself is highly objectionable; it will always cling more or less to the leather or the cloth, and thus often discolor it. The use of powder in finishing books means also loss of time. Yet by far the principal objection is that the results are neither solid nor permanent. If you are in the habit of finishing with powder, discontinue this unprofitable and time-wasting prac-

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tice at once. Better and quicker results will be your reward. The oils and greases enumerated below have always given me entire satisfaction. The list follows:

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[No. 32.] *Oil of Sweet Almonds* (commercial). Use only the best-grade, inferior grades soon get rancid. In stamping, apply with a piece of white or unbleached flannel into which a few drops have been rubbed; in finishing, use cotton-batting in place of the flannel. Never use the oil in such quantities as to stain the material, because the stain cannot be removed.

[No. 33.] *Engine Oil*. (Ordinary lubricating machine oil.) This oil is perfectly reliable in all cases where it is desirable to use oil for laying-on. It must be applied in the same way as No. 32.

[**Q** No. 34.] *Oil of Olives*, generally known as sweet oil. Use like the No. 32.

[No. 35.] *Neatsfoot Oil*. It is a liquid tallow and is used by some finishers. I cannot recommend it for laying-on. (It is better suited as a medium for reducing bookbinders' gloss inks in inking cloth cases.) For laying-on apply same as No. 32.

[**Q** No. 35a.] *Lard Oil*. A good quality of this oil is a good medium for laying-on, when oil is deemed expedient.

[No. 36.] *Oil of Lemon*. This is a volatile oil which can be used for lettering, and finishing generally, on all delicate shades of leather, if the use of oil is insisted upon. It is, however, very volatile, and for this reason should not be used on jobs which would require more than about thirty minutes' time to finish.

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and laid on with either No. 42, 44 or 45, using double gold, becomes ridiculously easy. The gold will hold, regardless of steadiness of impression or dryness of leather. To follow these directions means success in artistic tooling.

[No. 43.] *Combination "I."* *Combining No. 40 with No. 42*. The two compounds may be combined in any proportion by simply mixing them cold in their finished state. They must not be melted for the purpose of mixing, nor after mixing, as in so doing the varnish would coagulate the white of egg.

The combination offers no particular advantage, except perhaps that it will prevent the filling-in a little better than if No. 42 were used alone. Still, filling-in, in either case, would be very slight, indeed.

[No. 44.] *Combination "J."* *No. 42 and Vaseline*. To render the No. 42 suitable for grained leather, it is necessary to mix a little vaseline with it; without the latter it would be difficult to entirely remove the hard, white grease from between the grain of the leather. But the vaseline must be the best amber jelly procurable. White vaseline is entirely unsuitable. I use a brand called "Kalita," which gives me very satisfactory results. About one part of vaseline to from 12 to 18 parts of No. 42 would be a good combination. All that is necessary is to work the vaseline well into the other, which is easily accomplished with a folder. This combination can also be used on smooth-finished leather.

[No. 45.] *Combination "K."* *No. 42 and Palm Oil*. A little palm oil mixed with the No. 42, just enough to color and soften the latter, has a good effect in finishing crushed levant.

Finishing and  
Stamping.

Oils and  
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Oils.

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Oils and  
Greases.

Some  
combinations.

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drops of oil of sweet almonds and thirty drops of oil of bergamot. Beat it well with an egg-beater, strain through a piece of coarse cloth (cheese cloth will do) into another bowl or cup (never a tin dish) and thicken in water bath. The mixture must be constantly stirred with a folder (not a knife) while in the bath, to prevent the forming of lumps, and the water in the bath should be kept at the boiling point. This preparation will thicken to the consistency of jelly; it will then get no thicker, even if kept in the bath all day, so as soon as it has reached this consistency, it can be taken out of the bath. Now add to it eight even teaspoonfuls of lard, mix well and stir it into the twelve teaspoonfuls of melted mutton tallow and stearine, called for in No. 40 (eight of tallow and four of stearine). Stir well till cool and keep in a half-pint glass jar with a tight-fitting top. It will eventually turn mouldy, in which state it does not work well. To prevent moulding, use good cider or wine vinegar in place of lemon juice; however, the preparation works somewhat better if the lemon juice is used.

This compound is to be used on all smooth-finished leather and crushed levant. For directions of application see No. 40. Its advantage over the No. 40 lies in the fact that the tools can be used quite hot. For small imprints this preparation can be successfully used without size or glair. It can also be used for stamping law book titles, without size or glair. It is, in fact, a most excellent preparation and worth its weight in gold to the finisher. Artistic tooling in crushed levant, if washed with the No. 7, filled with No. 16, sized with No. 22,

Finishing and  
Stamping.Oils and  
Greases.Lard, Tallow,  
Stearine and  
White of Egg  
combined.

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[No. 37.] *Oil of Sweet Almonds cut with Oil of Lemon.* There are instances in stamping where either almond or olive oil, if used alone, would cause the metal or gold to either fill in considerably or render the removal of the surplus gold or metal rather difficult. This trouble is generally caused by the presence of a peculiar surface-dressing in the material. Some diced buffings and sundry makes of artificial leather, the latter masquerading under some fancy name, like "Keratol," etc., belong to this class. In such cases, the addition of a little oil of lemon or some other good volatile oil to the laying-on oil, will help wonderfully.

This combination can also be used in finishing.

Rancid oils are not suitable for this purpose, nor should flannel or cotton-batting be used when the oil in them has become rancid, for the fixing of the gold or metal will thereby be retarded.

For stamping very porous leather it is advisable to use grease, especially for colored stock.

[No. 38.] *Amber Vaseline* (common yellow). Admirable for stamping calf, ooze leather, and in fact, any smooth-finished stock of porous quality. Use very sparingly. The slight stain will entirely disappear in a very short time.

[No. 39.] *Camphorated Vaseline.* Take equal parts (in volume, not in weight) of amber vaseline and gum camphor, place it in a tin dish and melt on stove. This combination possesses the advantage over No. 38, in that the stain disappears much more readily. To be used for stamping like the No. 38.

[No. 40.] *Lard, Tallow, Stearine, and Varnish.* To eight

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Vaseline.

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even teaspoonfuls of lard add sixty drops of bookbinders' varnish (Zinsser's best French Copal Varnish is preferable); mix well and add sixty drops of oil of lemon, thirty drops of oil of olives or sweet almonds, and thirty drops of oil of bergamot. Stir again and set aside. Next, melt in another dish a piece of pure mutton tallow, and in another dish melt a piece of stearine. Take of the still liquid tallow eight teaspoonfuls, and add to it four teaspoonfuls of the liquid stearine; stir the mixture and add it to the above-mentioned lard, etc. Stir well till cool; in warm weather, place the dish in cold water. This will hasten the cooling process.

It is a good medium for laying-on in finishing. The presence of the varnish, however, makes it necessary to use the tools just slightly warm, and with a slow but firm impression. If the tools are used hot, the gold will not hold perfectly. It is especially suitable for smooth-finished leather.

*Directions for using:* Put a little of the grease on a piece of white cardboard, work it with a folder till quite soft, and apply it with a piece of white cotton-batting. Shape the latter into a little ball and take the grease up with it, just as you would charge a dauber with shoe-blackening. Rub it into the leather, not using the grease too sparingly, and lay on gold. For the sides of the book, the gold is best taken up with a chamois tip; for backs, cotton-batting is better suited. Of the latter take sufficient to make a ball the size of your fist; shape it so it will have a flat side sufficiently large enough to accommodate half a sheet of gold. When the gold has been laid on, press it firmly to the leather with a small bunch of bat-

Finishing and  
Stamping.

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Lard, Tallow,  
Stearine and  
Varnish  
combined.

How to apply  
the Grease.

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ting. Mend all pin-holes and breaks, if there are any. When this has been carefully done, the book is ready for tooling. After the tooling has been completed, take a piece of unbleached flannel and rub off as much as possible of the surplus gold. Take care not to cause too much friction. Now go over the leather with benzole, or any one of the cleaners specified under that heading, applying it with a small bunch of white cotton-batting. After this, put the book aside for from ten to fifteen minutes. The book should now be cleaned up with the rubber and polished, if it is desired.

The grease is non-drying and will hold the gold firmly to the leather for a number of hours, while the tooling is done.

[No. 41.] *Varnish made from Gilding Powder.* You can make the varnish called for in the formula, by simply adding two parts of pure grain-alcohol to one part of good white gilding powder, preferably Zinsser's (the parts to be measured by volume, not by weight). For instance: To one even teaspoonful of powder, add two teaspoonfuls of alcohol. Place the ingredients into a bottle, cork well, and let stand till dissolved and clear. Occasional shaking will hasten the process of dissolving. When clear, pour off, and throw away the dark sediment. This preparation can likewise be used for general varnishing purposes.

[No. 42.] *Lard, Tallow, Stearine and White of Egg with Lemon Juice.* Put into a small china bowl (just large enough to admit the use of an egg-beater) five teaspoonfuls of white of egg (one good-sized egg contains this quantity), five teaspoonfuls of lemon juice, sixty drops of oil of lemon, thirty

Finishing and  
Stamping.

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Stearine and  
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