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EDEN WORKSHOPS

A BOOKBINDERS RESOURCE



Hello. My name is Richard Norman. Thank you for taking an interest in this Book Arts E-book.

Other e-books and manuals on the subject of the Book Arts and Gilding in particular are available for free download from the Eden Workshops website.

<http://www.edenworkshops.com>

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

<http://www.gold-vault.com>

For nearly 20 years my wife Margaret & I ran 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 mentoring those with aspirations to become bookbinders and have the time to concentrate on aspects of the book arts that interest me.

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Concerning grain direction

When machine made paper is being made the sideways vibrating mesh upon which the paper pulp lays has a tendency to align the paper fibres in the direction the mesh is moving. Imagine a tray of pencils, if you shook the tray from side to side the pencils would have a tendency to sort themselves out and lay side by side, it is the same principle.

Grey board, machine made paper and buckram all have a pronounced grain direction and it is vital in your binding that the grain direction of all your materials run from head to tail.

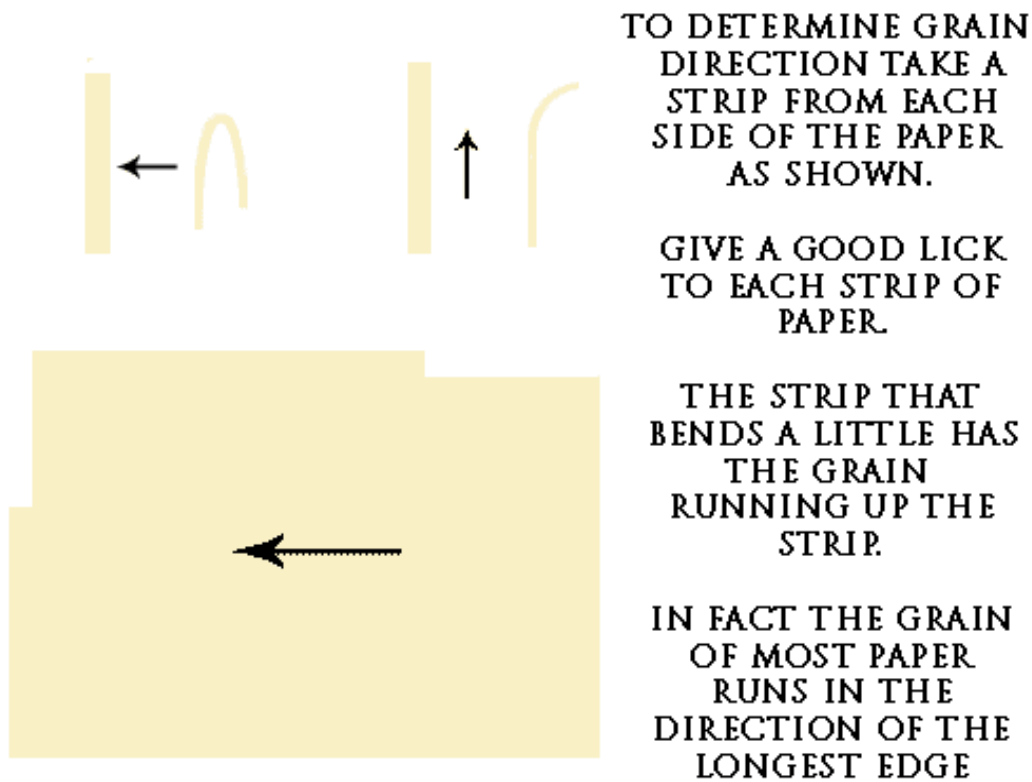
With buckram the grain runs up the roll, you can determine which direction is "up" by looking for the rough machine edges, these edges are on either side of the buckram, in effect they go up and down the roll.

Modern grey board is supplied with the grain direction running along the longest edge, but you can also tell the grain by bending the sheet gently in your hands, in one direction the board will bend more easily, the direction in which it bends more easily gives the grain direction.

With paper you can find the grain direction by several methods. Take the whole sheet of paper in your hands and gently bend the paper in the middle, first in one direction and then the other, in one direction you will find it bends more easily, the direction in which it bends more easily gives the grain direction.

Modern papers tend to be "Long Grain" this simply means the grain direction runs in the direction of the longest edge.

Another way of determining grain direction (though one which I never used because it means taking a sample from the paper to test) is shown in this picture.

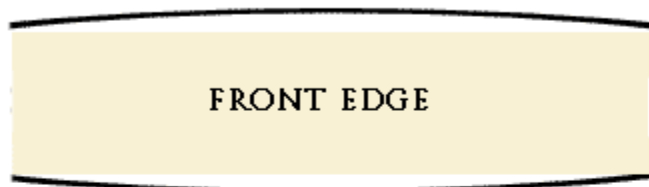


It should become automatic for you to select your materials with the right grain direction, it is so important it should be written in stone.

By selecting materials without proper consideration being given to the grain direction, you will cause short and long term problems for the binding.

Here is an illustration of what happens when you get the grain direction wrong and right when cutting the boards for your book, if you also got the grain direction wrong in your buckram and in the paper you chose, the effect would be even more dramatic.

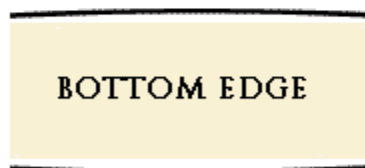
THE GRAIN DIRECTION IN THIS EXAMPLE IS WRONG
IT RUNS FROM SPINE TO FOREEDGE & CONSEQUENTLY
THE BOARDS ARE
WARPING AS
SHOWN.



FRONT EDGE

THIS PUTS GREAT
STRAIN ON THE
JOINTS OF THE
BOOK.

GETTING THE GRAIN DIRECTION
RIGHT RESULTS IN BOARDS
WHICH PUT NO STRAIN ON
THE JOINTS.



BOTTOM EDGE

CHOOSING THE RIGHT MATERIALS
MINIMISES WARP BUT A LITTLE
IS OK THE BOARDS "CUP" THE
BOOK.

So consider seriously the matter of grain direction.

Finish



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