

Syracuse University

**SURFACE**

---

Libraries' and Librarians' Publications

Libraries

---

2011

## "Molded" Paper Spine Binding

Donia J. Conn

Department of Preservation and Conservation  
*Syracuse University*

Follow this and additional works at: <https://surface.syr.edu/sul>



Part of the [Archival Science Commons](#), [Art and Materials Conservation Commons](#), [Art Practice Commons](#), and the [Book and Paper Commons](#)

---

### Recommended Citation

Conn, Donia J. and Department of Preservation and Conservation, "'Molded" Paper Spine Binding" (2011). *Libraries' and Librarians' Publications*. 58.  
<https://surface.syr.edu/sul/58>

This Manual is brought to you for free and open access by the Libraries at SURFACE. It has been accepted for inclusion in Libraries' and Librarians' Publications by an authorized administrator of SURFACE. For more information, please contact [surface@syr.edu](mailto:surface@syr.edu).



## Molded Paper Spine

*Unlike Conservation recasing described earlier, this treatment is intended for materials in the collection printed before 1800.*

As a working rule have all of the needed tools collected and on hand for each step.

Time: 45 min. plus per book depending on the full treatment.

ξ Tools needed: scalpel, scissors, straight edge, PVA mix, glue brush, bone folder, pencil, tying up press.



**\*\* Make sure to check for any provenance or other inscriptions before removing or discarding any materials. \*\***

- Remove the old covers and clean the spine.
- If resewing; pull, wash and deacidify if desired, sew, paste up, round, back and line with tissue and cloth hinge. (Continue to Attaching Boards)
- If not resewing; line with tissue and paste.



# Syracuse University Library

## Department of Preservation and Conservation Manuals

- Make tip-on endsheets by folding single folios and adhering tissue stubs. (Image 1) Crease to the height of the shoulder and tip on with paste by adhering the tissue stub to the spine of the book rather than the shoulder. (Image 2) Trim the endsheets leaving the fore edge long until pasting down. Adhere a cloth hinge with PVA. If the cloth hinge is going onto a book with raised cords, cut slits in the cloth the width of the spine or use a strip lining to prevent undue puckering at the shoulders.



Image 1



Image 2

### ATTACHING BOARDS:

- Cut boards of an appropriate weight for the shoulder to height, leaving excess at the fore edge.



## Syracuse University Library Department of Preservation and Conservation Manuals

- Back corner the boards and bevel (sand) the spine edge if needed. (Image 3)

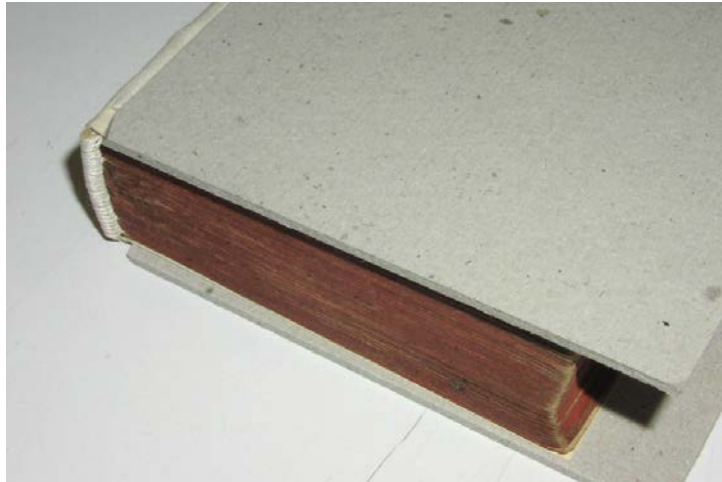


Image 3

- Adhere boards to the cloth hinge leaving a slight gap at the shoulder to prevent the attachment from being too tight. (Image 4)



Image 4

### COVERING:

- Cut a piece of toned, heavyweight, textured, moldable paper (e.g. Iowa PC4 or Cave Paper heavyweight natural) sized appropriately for a quarter or full binding. If doing a full binding, measure the fore edge of the boards so they are square and trim off the excess. If doing a quarter binding, wait until the spine piece is on to measure and trim.



## Syracuse University Library

### Department of Preservation and Conservation Manuals

- Mist the inside center of the toned paper strip (not too wet or it will cockle), mold over the spine and place in a finishing or tying-up press, tying up if molding over raised cords. (Image 5) Let the spine piece dry in the press. When dry, glue up the molded paper only where it will be in contact with the boards and adhere. This will leave you with a hollow spine that has a molded shape when closed. Do turn-ins as usual.

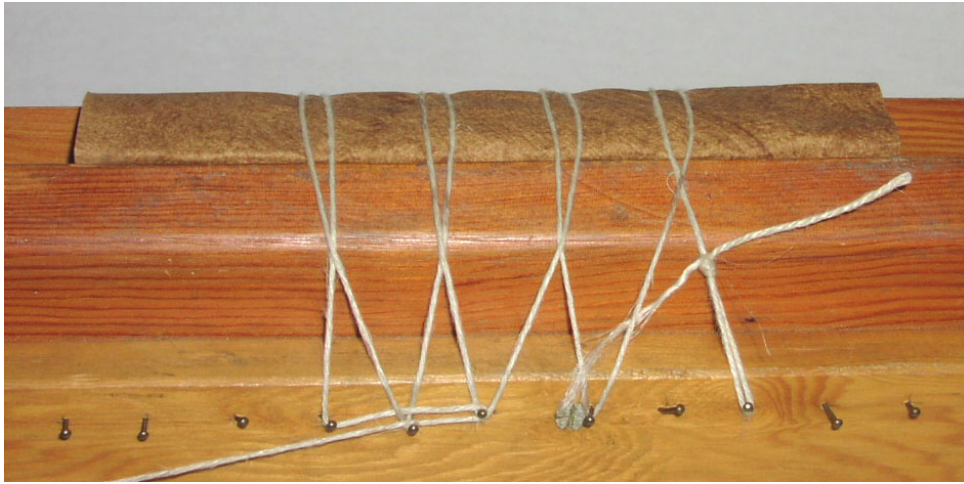


Image 5

- Cover the sides of the boards with marbled or paste paper or cloth. (Image 6)



Image 6

- Adhere the pastedowns as in a standard case binding. Nip in the press to set and let dry under light weight.



# Syracuse University Library

## Department of Preservation and Conservation Manuals

- Set the joint.
- Make a stamped or paper label. If making a paper label, print on a laser printer, consolidate printing with Klucel G and tone with dilute acrylics to dull the brightness of the paper. (Image 7)

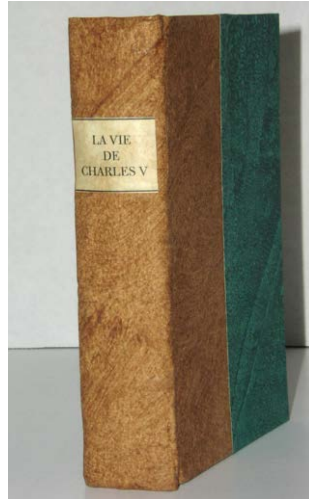


Image 7

### TONING PAPER FOR RECOVERING:

To tone the University of Iowa PC4 paper, or any other suitable paper with texture, mix acrylics with methylcellulose or paste. Make sure there is sufficient color to give you a nice, deep tone. Mist out the paper to relax and expand it. Apply the color evenly but not heavily with a brush. After brushing on the color, rub over the paper with your hands, a foam roller, fold, or dab with a damp sponge. Doing this removes the brush lines and gives you a more leather-like look. Let the paper air-dry.



# Syracuse University Library

## Department of Preservation and Conservation Manuals

### FURTHER READINGS ON PAPER BINDINGS:

Baird, Brian J. and LeTourneaux, Nick. "Treatment 305: A Collections Conservation Approach to Rebinding Laced-on-Board Binding Structures." *The Book and Paper Group Annual*, 13 (1994) p. 1-4. [*An article on a method similar to this using cloth instead of paper*]

Cloonan, Michèle V. *Early Bindings in Paper*. Boston: G.K. Hall and Co. 1991.

Frost, Gary. "Conservation Binding Ideas." *BookNote* 1.5. 1997.

Frost, Gary. "Historical Paper Case Binding and Conservation Rebinding." *The New Bookbinder*, 2 (1982) p. 64-67.

Rhodes, Barbara. "18<sup>th</sup> and 19<sup>th</sup> Century European and American Paper Binding Structures: A Case Study of Paper Bindings in the American Museum of Natural History Library." *The Book and Paper Group Annual*, 14 (1995) p. 51-62