

# Fine Bookbinding: A Technical Guide

*Jen Lindsay*

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**Jen Lindsay : Fine Bookbinding: A Technical Guide** before purchasing it in order to gage whether or not it would be worth my time, and all praised Fine Bookbinding: A Technical Guide:

4 of 4 people found the following review helpful. Laughed out LoudBy BoThis book is amazing, but I just had to laugh when the first day I got it the binding came off completely. Even funnier was that the binding was glued together (hilarious because the Author makes a big deal about sewing a binding together being the best way to bind a book and how gluing was trash. he made his point) The cover coming off was no big deal, the book is still in easily usable shape and no pages are coming out or anything of that nature. It will be interesting to rebind this book on binding!1 of 1 people found the following review helpful. Excellent ChoiceBy Martha RomeThis book fell into my hands a little randomly, so I feel quite lucky. It's well written, organized to easily find where you need help and provides clear instructions and numerous photographs. A few of the photos aren't clear enough to use easily, but most are very helpful. A great bench side manual for fine binding. To use this book well, you would want to have tried the process once or have an experienced binder work with you.My notes were good but this book completes them with great detail. An excellent resource!2 of 2 people found the following review helpful. Binding Fell ApartBy April F.The content of the book is excellent, however the more I read it, the more the binding fell apart. The glue holding the cover to the spine lost its adhesion and crumbled away. I have had to take all the old glue off, remove the cover and now will recover it in a more effective manner.

The purpose of this book is to guide the reader through the sequence of operations involved in creating a book bound in leather, or a "fine binding." The author defines a fine binding as a book fully covered in leather, with leather-jointed endpapers, gilt edges, and leather doublures. Although a basic knowledge of bookbinding terms and techniques is assumed, this book is meant for both novice and experienced bookmakers. The book is intended to be used as an active guide during the process of fine binding. It is arranged into sixteen sections, in the order of how they are to be undertaken (or a "sequence of operations"), beginning with preliminary work and ending with preparing and putting in leather doublures. Each section includes appropriately numbered instructions so that the user can find his or her place in the sequence of operations and have a reference for what step is next. There are also numbered explanatory sections that include a rationale (why you do it) and technique (how you do it). The work includes close to 300 black and white illustrations, four appendices, and a bibliography.

'[Fine Bookbinding] is a seminal work by a master craftswoman, distilled from a lifetimes teaching; it is a meticulous work of the utmost integrity and a lesson in what craftsmanship truly involves. There is detail and forethought in every step taken.' Sylvie Gokulsing, *The Scribe* 'a landmark publication written with authority' Graham Stevens, *Designer Bookbinders Newsletter* June 2010 'For those working alone and without the advantage of a tutor to hand this book will be all but indispensable. I am determined to clear my workspace to make room for it.' Alan Isaac, *The Society of Bookbinders Newsletter* Number 1 / April 2010 'I recommend Fine Bookbinding to anyone who is ready to learn to bind a book in leather.' *Journal of the Canadian Bookbinders and Book Artists Guild* About the Author Jen Lindsay is a bookbinder with extensive experience in teaching, lecturing, and writing on bookbinding and the history of the book. She first studied bookbinding at Camberwell School of Art and Crafts, London (1977-1979), and then worked as a freelance bookbinder. She was a bookbinding tutor and Program Convener for the BA Bookbinding and BA Calligraphy programs at Roehampton Institute, West London (1983-2001) and then bookbinding tutor at The City Literary Institute, London (2001-2005).