

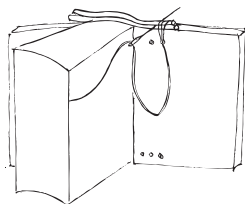
ENDBANDS FROM EAST TO WEST

How To Work Them

Jane Greenfield & Jenny Hille

Third Edition of *Headbands: How to Work Them*

Revised by Jenny Hille



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Contents

Foreword	2
Prefaces	4
General Information.	6
1. Coptic Endband	10
2. Ethiopian Endband.	17
3. Islamic Endband	23
4. Greek Endband.	28
5. Armenian Endband	34
6. Endband with a Bead on the Edge	45
7. Endband with a Bead on the Spine.	52
8. Endband with a Bead on the Spine and the Edge	58
9. French Double Endband	62
10. Plain Wound Double Endband.	68
11. Monastic Endband	72
12. Renaissance Chevron Endband.	77
13. Italian Renaissance Endband	80
14. German Braided Endband	88
Annotated Bibliography.	95
Online Resources	99

Preface to the Third Edition (2017)

This little manual of endbanding instructions has now been used by binders and conservators for thirty years. It is time to update and make a few changes to the manual so that it can continue to serve our community for many more years. In this new edition, except in the earlier prefaces written by Jane Greenfield, I am replacing the word headband with the contemporary and less confusing term endband used by most scholars, conservators and binders. A lot of new information about endbands has surfaced over the years and some superb research on bookbinding structures, in particular by J.A. Szirmai, has been published since the first edition of our book, adding to the work of pioneers in the field such as Paul Adam, Theodore Petersen, Berthe van Regemorter, Karl Jäckel and others.

The endbands in the manual have been regrouped based on their regional provenance, beginning with all the endbands from the Eastern Mediterranean, followed by those found in books from Western Europe. I have also completely reworked the instructions for the Armenian endband based on extensive research with Sylvie Merian, a scholar of Armenian book history. We examined together many Armenian bindings in New York libraries in order to create a more accurate description of their endbands. Maria Fredericks and Frank Trujillo of the Thaw Conservation Center, The Morgan Library & Museum, and Mary Oey, now at the Library of Congress, helped us test and improve the instructions for an article (Hille & Merian, 2011) and I wish to thank them here. The Armenian and the Italian Renaissance endbands with their many cores are the most difficult of all those described in the book. I never imagined in the early eighties that the beautiful Italian Renaissance and Greek endbands which I discovered on models stored away in a cabinet at the Istituto Centrale di Patologia del Libro in Rome and that I begged one of their conservators to teach me would lead to the creation of this manual with Jane, and that the obsession would be so long lasting and gratifying.

I wish to thank Oak Knoll for their many years of warm and ongoing support, The Morgan Library & Museum for the Armenian endband photograph used on the cover, as well as my friends and fellow conservators Judith Reed and Jerilyn Davis and scholars Sylvie Merian and Georgios Boudalis in particular for their generous help, advice and encouragement for this updated and revised edition which I am dedicating to the late Jane Greenfield (1916-2008).

Preface to the First Edition (1986)

Headbands are fascinating, both from the point of view of their history and of their construction. Most instructions on how to work them are sparse.

Twelve headbands are described in this book, with step-by-step drawings. We

hope that this will prove of interest to beginners and experienced binders alike.

The number of variants is so great that it would be impossible to identify and describe them all. Only the major types have been described, and only one way of doing each presented. We haven't suggested the suitability of these headbands for specific uses or tried to evaluate their mechanical value. These judgments are up to the binder.

Jenny Hille learned some of the more unusual headbands abroad, and figured out ways of doing others. We have worked out the descriptions together. Neither one of us could have produced this book without the other.

We would like to thank Louise Carter for trying out these instructions (successfully) and for many suggestions that have made for greater clarity, Gisela Noack for giving us very helpful advice, and Jerilyn Davis for seeing this book through the press.

Preface to the Second Edition (1990)

There is usually more than one way to work a headband, obviously some better than others. Jenny Hille has given several workshops on headbanding since the book was first published and, for her students, worked out an easier way to embroider a French headband. This is the method described here, and is the main revision in this second edition of *Headbands*.

Two chapters have been added, a Monastic headband and the Renaissance chevron headband, as well as some information on cores.

Publishing the first edition ourselves has been a great pleasure for Jenny and me, for it put us in touch with bookbinders all over the world. Although it seems vain to say so, I think *Headbands* is a classic manual that will prove useful for bookbinders today and in the future.

We are proud that Oak Knoll Books is publishing this second edition.