

# Japanese Stab (Pouch) Binding

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The Japanese (stab) binding is one of the most elegant yet misunderstood bindings. This demonstration will look at the structure in detail, discussing techniques and materials needed to achieve the inherent grace of this binding. We will also discuss the relationship between content and structure as it relates to artist's books.

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A work of art is realized  
when form and content  
are indistinguishable.  
When they are in synthesis.  
In other words, when they fuse.  
When form predominates, meaning is blunted...  
When content predominates, interest lags.  
-Paul Rand

This quote is from an interview by Preston McLanahan who interviewed Paul Rand in 1996.

## RESOURCES:

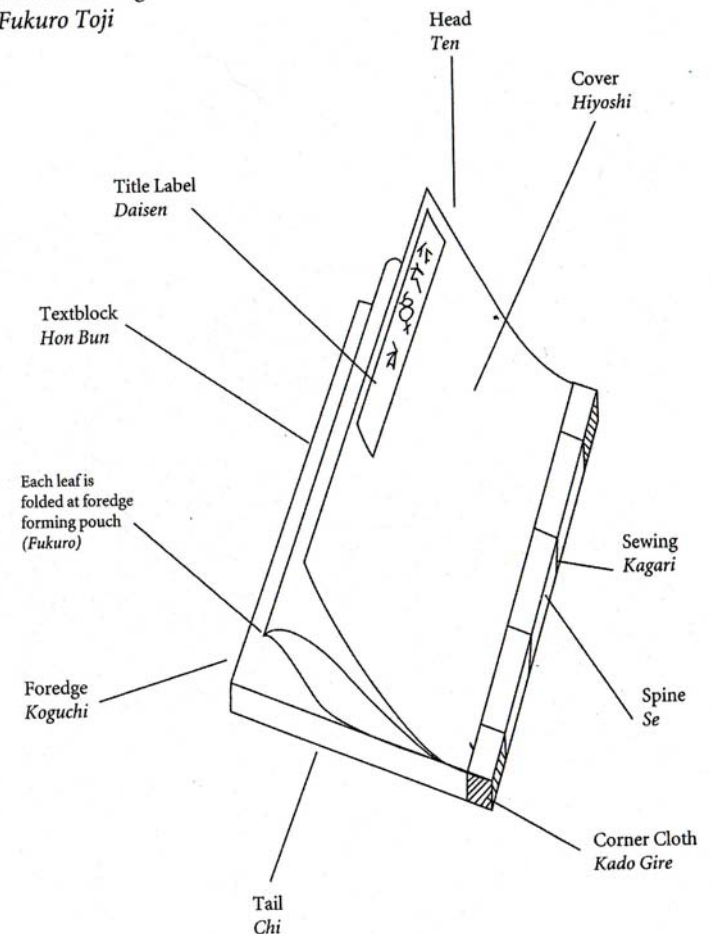
Kojio Ikegami, *Japanese Book-Binding: Instructions from a Master Craftsman*, (Boston/London: Weatherhill, 1979, 1986)

Kiyoshi Imai, "Japanese Pouch/Four Hole Binding (Fukuro togi)," *Guild of Bookworkers Journal*, Volume XLI, Number 1 (Summer 2006): 36-54

## Disclaimer:

Images within this handout are from the above resources and are intended for teaching purposes only.

## Pouch Binding *Fukuro Toji*



# WHAT YOU NEED TO GET STARTED

## Relationships between dimensions of book and sewing margins/dimensions of title label

Millimeters (inches)

Height x Width	Sewing margin at spine	Sewing margin at head and tail	Number of sewing holes	Title Label
327 x 236 (12 7/8 x 9 5/16)	15 (19/32)	24 (15/16)	5	227 x 39.5 (8 15/16 x 1 9/16)
297 x 197 (11 13/32 x 7 3/4)	12 (15/32)	21 (27/32)	5	206 x 36.5 (8 1/8 x 1 7/16)
276 x 197 (10 7/8 x 7 3/4)	10.5 (13/32)	16.5 (21/32) 18 (23/32)	5 4	197 x 33 (7 3/4 x 1 5/16)
236 x 164 (9 9/32 x 6 15/32)	9 (11/32)	15 (19/32)	4	167 x 30 (6 9/16 x 1 3/16)
194 x 137 (7 5/8 x 5 3/8)	9 (11/32)	15 (19/32)	4	137 x 27 (5 3/8 x 1 1/16)
164 x 118 (6 15/32 x 4 5/8)	9 (11/32)	12 (15/32)	4	118 x 24 (4 5/8 x 1 5/16)
137 x 194 (5 3/8 x 7 5/8)	10.5 (13/32)	13.5 (17/32)	4	103 x 33 (4 1/16 x 1 5/16)
115 x 164 (4 17/32 x 6 15/32)	9 (11/32)	12 (15/32)	4	88 x 30 (3 15/32 x 1 3/16)

Teinosuke, Endo – *Komonjo Shuho rokuju nen* – Kyuko Shoin, Tokyo 1988

## Some thoughts on PAPER GRAIN

Paper grain is another factor that plays an important role in bookbinding. Although paper actually consists of a mesh of fibers, during the papermaking process the fibers have a tendency to become aligned more in one direction than in any other. When the direction of the grain runs parallel to the book's spine, the book opens easily and the pages lie flat without buckling; this is not the case when the grain runs crosswise. As a general rule, all the materials used in the book—text, endpapers, cover papers, and so on—should be assembled so that the grain runs from head to foot, parallel to the spine. The same holds true for pieces of baid used to reinforce the covers or used as the foundation for hinged book cases. (Ikegami, 20)

## Sewing Diagram Japanese stab or pouch binding

