

Developments in Danish bookbinding FROM MIRROR TO MILLIMETRE

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Bookbinding has never existed in a vacuum; geography, economics, war, politics, societal fashions, and aesthetic tastes, affect how binders' methods and styles have evolved across the globe. In 19th- and 20th-century Europe, the intersection of these factors, which affected an evolution in Danish binding and the work of three remarkable Danish bookbinders – Anker Kyster (1864-1939), August Sandgren (1893-1934), and Henrik Park (1918-1975) – provide a clear and fascinating case study.

During the early decades of the 19th century, the residual effects of the Napoleonic Wars and other factors, brought economic turmoil to Denmark. By January 1813, the Danish government had declared the state bankrupt and passed a bill, the 'Statsbankerotten' (State Bankruptcy Act), to address it. This law created a new Danish currency, attempted to control inflation, and reformed property laws. Even with this reorganization, it took most of a decade for the country to recover.¹

Fig. 1. (left to right)
Danske skjaemtesagn
bound by August Sandgren, undated.
Bogbinder August Sandgren
Millimetre binding
bound by Sandgren Club, 1949.
Jorden
Rubow binding by Henrik Park, 1941.

During this period, the demand for luxury items among the wealthy and business classes plummeted and in bookbinding the new austerity produced a diminished demand for leather bindings. Henrik Park, who became prominent during World War Two as an innovative Danish bookbinder, pointed out that it was materials more than wages, that set the price for bindings in the early decades of the 19th century. Park saw this change as creating an opportunity for the binders of that period to make traditional leather structures using paper as the cover material.²



Fig. 2. (top to bottom)

Forvandlinger

Millimetre binding by Henrik Park, 1950.

Han gins ture

Rubow binding by Henrik Park, 1950.

Blichers liv og digtning

bound by August Sandgren, undated.

Mirror bindings, made with full paper covers, were first created by Danish binders at this time. Binders constructed covers in paper, then glued a paper 'mirror' to the covers, tooling around the edges of the paper mirror in gold. Henrik Park made the example shown in Fig. 3 in 1945 using a brown marbled paper with a stippled paste paper mirror.

An avid collector of books that represented various styles of bindings, his favourites were paper bindings. "You never find an ugly binding from that time," Park wrote, "The volumes I collect are not splendid leather bindings like Morocco or calf parchment, but quite simple paper volumes, simple only considering the value of the materials used. But considering their craftsmanship and their beauty, yes, they seem very distinguished to me."³

The Danish economy of the early 1800s eventually recovered and flourished anew, but a new tradition had been born; paper bindings had become an established practice in Danish bookbinding.

In 1893, eighty years after the bankruptcy of Denmark, another man who became a giant in Danish bookbinding was born. By the time of his premature death at age forty-one in 1934, August Sandgren was known for both the quality of his work and the virtuosity of his designs, which deviated from the norm of the Danish bookbinding world at the time. The trend among binders was to emphasize design and decoration rather than technique, but Sandgren pursued and excelled at

Fig. 3.

Palnatoke (undated)

Paper Mirror binding in the style of early 19th-century books, bound by Henrik Park in 1945.



AUGUST SANDGREN ER DØD!
 Hvorfor det skulde gaa saadan, forstaar vi ikke. Han der havde Evne til at dyrke Livet i saa mange af dets Ytringer. Intet menneskeligt var ham fremmed. Til daglig var han den stille Iagt-tager med det lune Smil; han kunde længe sidde tavs og lade andre føre Ordet; men det skete ofte, at han i Venpers Kredts talte sig varm om en Sag, der havde vundet hans Hjerter. En Dag forbavsede han mig med sit Kendskab til Musik; han blev helt veiltalende i Bereiningen om en Sanger, han havde hørt. Tænk at han ogsaa havde Øre for det. Bogbinder var han, Bogelsker, men ogsaa Læser. Han fulgte godt med i den nye danske Skøn-litteratur og havde sine egne Meninger, som det var en Glæde at høre ham udtale. Paa mange andre Omraader var han forbavsende be-læst. Bogen som Kunstværk havde hans Kærlighed; han havde et fint øje for Typografi og var varmt interesseret i Illustration. Tegner og Maler fandt Vej til hans Værksted. Kunstnerne byttede med ham: deres Arbejder for hans Arbejder. Selv Kunstner i sit Fag fulgte han Malerkunsten med vaagne Øjne. Hvorfra kom det friggjorte og alsidige som ken-detegnede dette sjældne Menneske? Han var født i Provinsen. Straks det er en Styrke for en selv-

kritisk Natur, der til Slut bliver København'er. Og efter Læreaarene i Hobro, hans Fødeby, drog han til Udlandet og opholdt sig i det Fremmede 7 Aar. Denne lange Periode maa ogsaa have bi-draget til at præge ham. Han blev hærdet, for det var svære Aar; han lærte paa sine Vandringer at man kan taale megen Kulde, naar blot man vikler Hodet ind og holder det varmt. Det havde han prøvet! Han blev sproglyndig, og det ind-vundne holdt han siden levende ved Læsning. Det blev syv lange Aar. For de spændte over hele Krigsperioden, som han tilbragte i Tyskland; lidt af Efterkrigstiden oplevede han ogsaa, men da det blev helt galt i 1919, rejste han hjem. Et Held for dansk Haandværk, thi han havde været paa Nippet til at bryde sig en Bæse i det Fremmede. Derved havde han truffet den unge Pige, som siden blev hans Hustru. I Løbet af faa Aar blev August Sandgren et kendt Navn blandt Byens Bogbindere. De svære Aar i Udlandet satte nu Frugt herhjemme. Han vandt Folk for sig, ikke blot fordi han var en Mester i sit Fag, men ogsaa fordi enhver, der lærte ham blot en lille Smule at kende, maatte holde af ham. Dette stærke Sind i et skrøbeligt Legeme. Sygdommen havde tidlig faaet Tag i ham. Hans Holdning var præget lidt deraf. Men Sygdommen kunde ikke kue ham. Tænk paa

both. He felt books were over-rounded and preferred a flatter spine and he liked simpler designs, smaller squares, and single flexible structures. He appreciated the work of Cobden-Sanderson, although later in his life, he felt that in his own work and designs he had surpassed it.⁴

August Sandgren was the ninth of thirteen children. His Swedish father was a leather tanner in Hobro, a small town on the Jutland peninsula of Denmark where Sandgren began an apprenticeship in 1907. Upon completion of his training in 1912 at the age of nineteen, he travelled through Europe to expand his vision and his training, visiting Holland, Switzerland, and France. Although World War One had recently broken out, he attempted to visit Italy in 1914 but was refused entry and sent back to Denmark by train. Instead of returning to Denmark, however, he left the train in Berlin and stayed there for the duration of the war. The eventual defeat of Germany and its allies plunged Berlin into chaos and Sandgren returned to Denmark in 1919, settling in Copenhagen with his German wife. In Copenhagen, Sandgren began working for V. Hansen, but eventually took over Oswald Tanner's bindery in early 1920 and sometime later he began printing as well as binding.⁵ Even as an apprentice, Sandgren had shown an interest in engraving, typography, art, and printing. A leaflet printed after his death says, "He who had the ability to worship life in its many forms had an open mind to everything" [see Fig. 4].⁶

Whilst still in Germany in 1918, Sandgren had taken a course in calligraphy, and he expanded on these skills for the titles and the decoration of his books. As Henrik Park later commented, "His best volumes, in my opinion, are not those in which the decoration has proceeded from the ornamentation of the gold tooling, but in which he has used only writing as decoration" [Fig. 5].⁷

Fig. 4.

August Sandgren er død
 tract produced on the
 death of Sandgren.

I have only the first
 page, and there appears
 to be a second one due
 to a half sentence at
 the end, but The Royal
 Library in Denmark
 does not have either
 page so that ended the
 search for page 2!

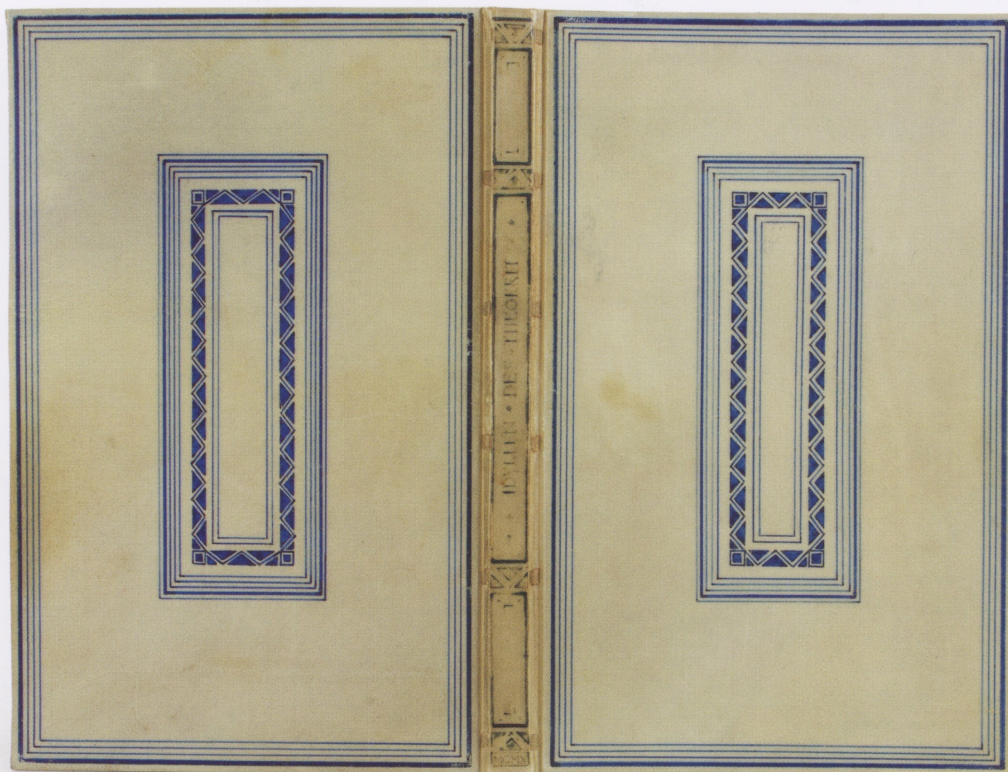


Fig. 5.

Idyllen des theokrit

1910. Example of

Sandgren's work using
 hand drawing as decora-
 tion on vellum bindings.

Hand lettering was also

used to title half- and

full-vellum bindings.

Binding undated.



Fig. 6. *Nederlands malerkunst*, 1925. Bound by August Sandgren, undated, in a common paste-paper style he created.

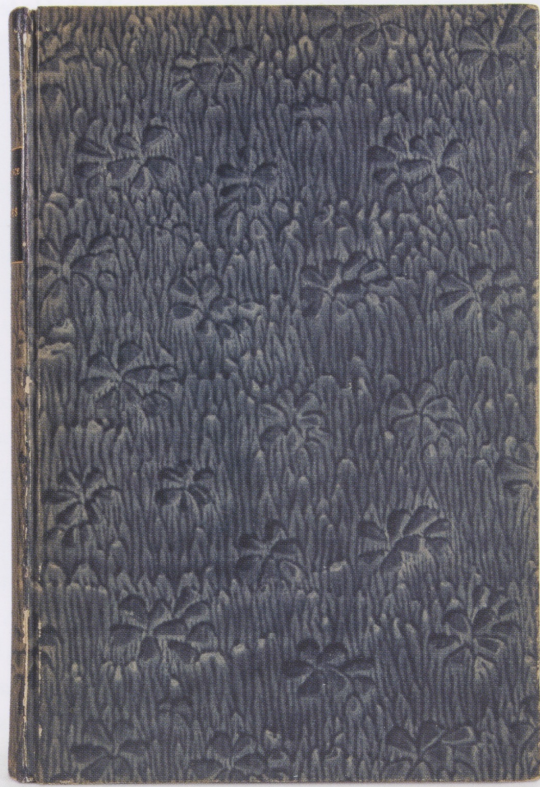


Fig. 7. *Pingvinernes*, 1809. Bound by August Sandgren, undated, using a paste-paper of his creation.

Dissatisfied with the decorated papers available in post-war Denmark, Sandgren set about making his own, and during his career he decorated most of the paper that he used in

his work himself.⁸ His paste-papers were described by Park as "simple and calm" and "sober and beautiful".⁹ Sandgren's bindings show paste-papers that are stippled or have



Fig. 8
Boule de suif,
1944. Rubow binding
by Jens Juul-Lassen,
undated. A common
motif of paste-paper
that Sandgren made
for himself, but most
likely made by Juul-
Lassen. Red goatskin
along head and tail
edges of boards.



Fig. 9. *Arbejder af Harald Kidde*, 1825.
Bound by Frits Johansen, a close friend and student of
Sandgren, using the earliest design of Salsan paper.

Fig. 10. Two Salto designs.
Left: *Vis Bok*, 1915, Bound by Gyldeendal, undated.
Right: *Bokbandets historla*, 1922. Bound by Harry Larsen, undated.



geometric patterns [Figs 6 & 7]. His paste-papers influenced other Danish binders who also created wonderful papers, such as Jens Juul-Lassen and many others [Fig. 8].

In the early 1930s August Sandgren began a partnership with designer Axel Salto. Best known for his work in pottery and textiles, Salto also began working with book illustrations and eventually created his own books. Whilst working on a book for children, *Kursai's Incidents*, his desire for better paper designs led him to contact Sandgren to see if he could print his designs. "I have seen your bookbindings", he wrote, "and thought they were beautiful. Do you want to barter bookbinding work for some of my stoneware?"¹⁰

Salto wanted endpapers for his book and created designs that Sandgren printed. They worked together on other designs, which led to the creation of Salsan paper, a blend of their creators' names.¹¹ Originally, Salsan papers were printed on Kraft paper "in a couple of patterns, cheap papers in several colour variants, always printed in two colours, and in letterpress on the back of brown Kraft paper."¹² The photograph shows an original pattern used on one of Frits Johansen's books [Fig. 9]. Binders used these distinctive papers in the usual ways, including the lining of slipcases for Salto's books [Fig. 10]. In 1943, following Sandgren's death, Salto designed forty-five new, more colourful patterns. These papers were produced in multiple colour variations and printed on better stock; and rather than being produced by letterpress, they were lithographic prints.¹³





Fig. 11. *Bibliografiska anteckningar*, 1910. Bound by August Sandgren in his signature style. Paste-paper was his creation.

During his lifetime, Sandgren's work was already recognized as of a very high quality. It was priced accordingly higher than the work of other binders in Copenhagen. He felt it was important, however, to also produce affordable bindings.¹⁴ Although Sandgren was known for his excellent forwarding, designs, and finishing work in leather, he also made numerous paper bindings. They were obviously more affordable than leather bindings and enabled more customers to have their books bound by him.¹⁵

Sandgren had introduced a new binding technique to the Danish bookbinding community which grew out of his concerns about the durability of the paper on the books, especially along the heads and tails of spines and on corners. His improvement was to use a small amount of vellum at the very top and bottom of the spine [Fig. 11]. The vellum covered the boards and spine for about a centimetre, and several millimetres over the board edges [Fig. 12]. He also put vellum tips onto the corners. Paper was used to cover most of the vellum on the spine and almost hid the corners, with about a millimetre or two exposed on the top of the spine and corners [Fig. 13].



Fig. 12. *Bibliografiska anteckningar*, detail of top of spine.



Fig. 13. *Bibliografiska anteckningar*, corner detail. His corners are uniquely identifiable.

The edges of the boards were almost always covered by the cover paper. Other binders who adopted the Sandgren style would later expose the vellum or leather on the board edges too [Fig. 14].

Historically, there is no way to ascertain if this was his original idea, but he was certainly the one who spread

Fig. 14. *Erindringer*, 1923. Sandgren style, by V. Asholt, which shows the increased exposure of the leather along the board edges in more modern bindings. Undated.





Fig. 15.

Romerske prospektor. Leather used on Sandgren-style binding, made by Axel Knudsen. Knudsen often made these bindings using three pieces of paper, rather than one. This allowed him to use paste-papers for the covers and a plainer paper for the spine, on which he would gold or blind tool. Bound in 1951.

the idea among the Danish bookbinding community, and Henrik Park and others gave him credit for the innovation. In a few cases Sandgren made these bindings using cloth instead of vellum, but this seems to be a rarity and I have never seen an example of Sandgren using leather instead of vellum. His student and close friend, librarian Frits Johansen, made several of these bindings with vellum. Other examples produced by the August Sandgren Company, which continued after his death, also featured vellum.

This style of binding was taken up by Sandgren's contemporaries, with later versions using leather instead of vellum, which put the emphasis on style over the strength offered by the vellum-edged books. Notable examples are by binders Juul-Lassen and Harald Ahrenkiel. Both used mostly parchment, but they dabbled in goatskins occasionally. Juul-Lassen was eleven years older than Sandgren, and Ahrenkiel was a few years younger. They, along with most of the binders in Denmark, felt no hesitancy in adopting Sandgren's idea [Fig. 15].

In 1934, Sandgren died at age forty-one, the tragic result of the residual effects of a childhood fall. Commenting on Sandgren's mastery of craftsmanship and sheer artistry, Henrik Park said, "Accurately describing the technique in a Sandgren binding is in vain. Several have learned how it should be, and Sandgren showed us. But even though Sandgren was great, he was not a god who could give his hands to others",¹⁶ meaning that Sandgren's only flaw was that he could not physically pass along his

actual hands – his level of brilliance and proficiency – to others. Incidentally, in the ten years that I have been studying these reinforced paper bindings, I have never seen a Sandgren-style paper binding identified as having been made by either Anker Kyster or Henrik Park.

Anker Kyster, who was of equal stature to Sandgren as a highly skilled and innovative Danish bookbinder, was born twenty-nine years before Sandgren in 1864, and died in 1939. The acclaimed Danish book historian, Erik Dal, writes, "*in terms of age, Kyster is the grandfather, Sandgren the son, and Park the grandson.*"¹⁷

Anker Kyster was born in the town of Holding, also on Denmark's Jutland Peninsula. He began his bookbinding studies at age fourteen in the town of Horsens and his fine work propelled him to journeyman status six months ahead of schedule.¹⁸ Like Sandgren, he travelled around Europe for four years developing his skills in France, Switzerland, Italy, and Germany. When he returned to Copenhagen in 1886, he worked for one of Denmark's best binders, Immanuel Petersen. By 1892, he had set up his own bindery in Copenhagen, with Petersen sending work his way to help him get started in business. Over time, his client list included book collectors, artists, and writers from Denmark and beyond. For an exhibition catalogue of his work H.P. Rhode wrote, "*His works, time and time again, [were] mentioned with honours.*"¹⁹ In addition, Kyster wrote articles and books on binding, including a four-part series, *Om inbinding af bøger* (*On the binding of books*), which covers binding philosophy and techniques.

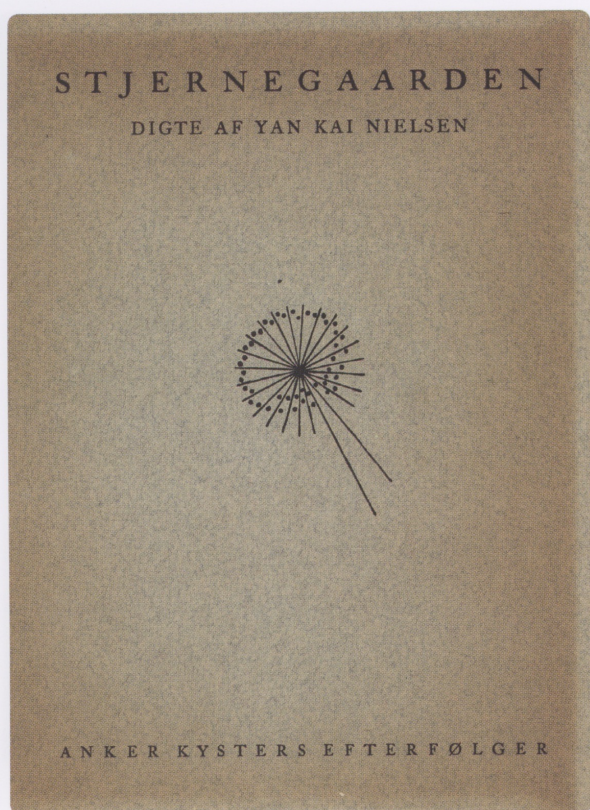


Fig. 16. *Stjernegaarden*, undated, poems by Kai Nielsen.

As a young boy, Henrik Park first met Kyster when he visited the older man's bindery with his father, Aage Park, who was one of Kyster's earliest clients and in fact, Park met Sandgren just once, in exactly the same way. Aage Park was a district attorney, and Henrik grew up in a leafy neighbourhood in Copenhagen. Later, Henrik Park attended the Fagskolen for Boghaandverk (Vocational School for Bookbinding). In 1934 Park became apprenticed to Anker Kyster and after passing his proficiency exams in 1939, the young man went to work for Kyster full-time. When Kyster died later that year, Park took over running the company, and, in 1940 he became the sole proprietor. Park also taught binding at the same bookbinding school he had attended while he was apprenticed to Kyster.

On April 9, 1940, Germany invaded Denmark and quickly took control of the country. Although the German occupation of Denmark did not immediately involve the kind of brutality waged in Eastern Europe or France, taking Norway was the primary objective of the Germans, it was still an ordeal. At some point during this period (date unknown), Park was arrested and sent to Vestre Faengsel (Western Prison) in Copenhagen. There he befriended the

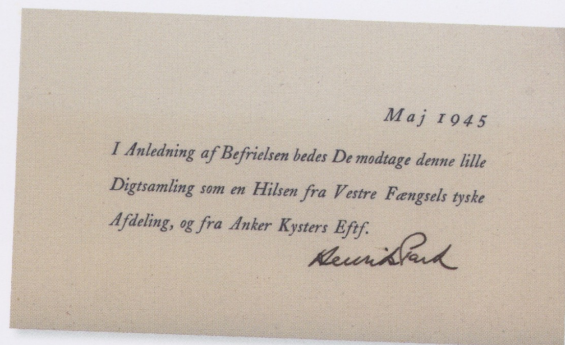


Fig. 17. Card inserted into copies of *Stjernegaarden* sent after the war ended to celebrate the liberation of Denmark, signed by Henrik Park.

author Kai Nielsen. They decided that upon their release, they would publish a collection of poems, which they did. It was Park's first publishing venture.

The book, *Stjernegaarden*, was a collection of poems published by Park's company, Anker Kyster Efterfølger (Successor) [Fig. 16]. It was an edition of 849, all numbered and signed. Unlike Sandgren, Park did not have an in-house printing arm; he used several printers in Copenhagen for his publishing. The edition was sewn, placed in a paper wrapper with a drawing by Nielsen on the cover, and placed, unattached, in a hard paste-paper cover. Ten copies were printed on Japanese paper, ten on newsprint, and the remainder were printed on heavy, handmade, Dutch paper. The Kyster bindery had control of more than 600 of the copies, the author one hundred, with ninety-nine available in bookstores. The date of the book's release and copyright were not provided in the colophon of this small book.

It is interesting to note that in May 1945, when British forces liberated most of Denmark from German rule, Henrik Park celebrated by sending out copies of *Stjernegaarden* with a fittingly satirical note: "On the occasion of the liberation, please accept this little poem collection as a greeting from Western Prison (Vestre Faengsels) German division, and from the Anker Kyster company." [Fig. 17]

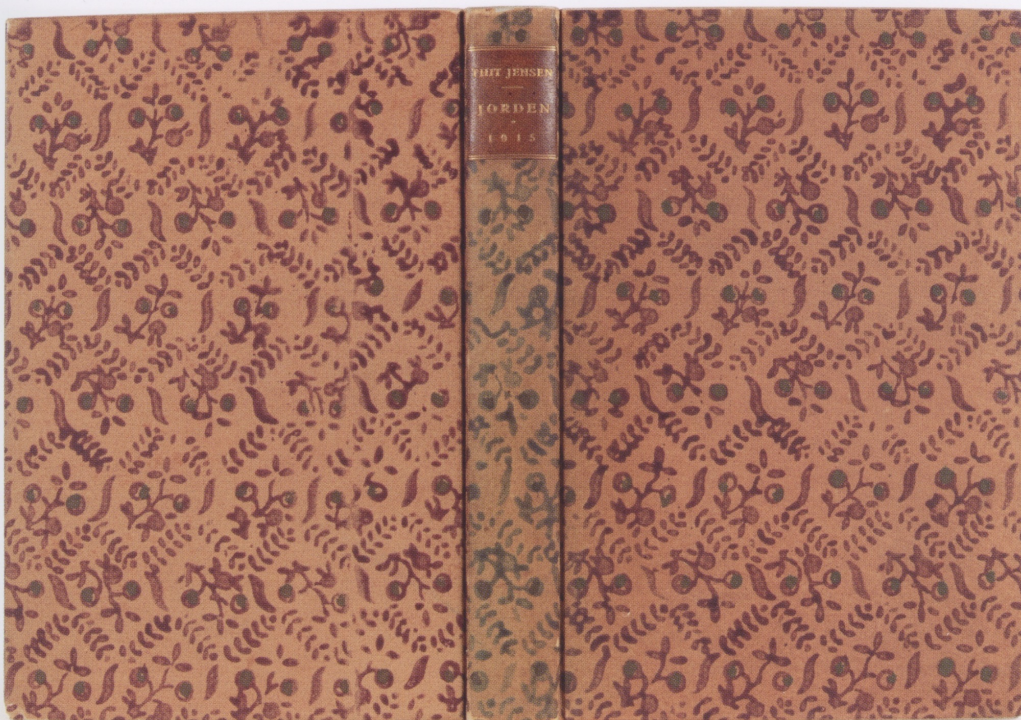


Fig. 18.
Jorden, 1815.
Early Rubow
binding by Henrik
Park, 1941.

Upon his release from prison, Park was forced to sign a statement saying that he would not bind any books by the playwright, Lutheran pastor, and protestor Kaj Munk. He also agreed not to allow any of his bookbinding colleagues to do so.²⁰ However, at Christmas in 1943, he did publish *Eight Songs*, a small pamphlet in English released in a loose, paste-paper cover. A card signed by Park was included among the songs – which included *Rule Britannia*, *O God Our Help in Ages Past*, and *Yankee Doodle*. Despite the fact that the Germans had begun exerting more authority in Denmark that year, Park suffered no repercussions for a publication that was clearly subversive.

Along with the difficulties of arrest, imprisonment, and censorship, the German occupation affected Danish binders' acquisition of supplies. Before the war, leather and other materials had been imported from France, England, and Germany. Those sources quickly dried up for the Danes during the conflict.

In seeking a solution, Danish binders found inspiration by turning to the past. They began to look back to the bindings produced during the early 19th-century Bankerotten (bankruptcy) era, and to more recent developments in the paper bindings of August Sandgren. Most of the materials needed to make these styles of bindings were already available in their storerooms.

Although Henrik Park became a highly adept advocate for paper bindings, it is important to note that, during the war, he continued to make half-leather and half-vellum bindings, as well as full paper bindings. He husbanded his supply of leather well during the occupation, so that at war's end, he was still doing leather work. In an article about this period, Park writes about the difficulty of obtaining gold leaf, which meant that tooling needed to be "*simpler*" and carefully executed. Prior to the German invasion, Park had purchased thousands of sheets of "*coarse but colourful*" Japanese paper at a very low price from a distributor who did not seem to know what to do with his inventory.²¹ It served Park well for over a decade and it was not until 1951 that he finally used up his supply.

Park's first innovation in paper bindings was the Rubow binding, so named because in 1940, Jørn Rubow, who was the director of the State Museum of Art and a client at the Kyster bindery, asked Park if bindings could not be covered as described above, as a variation of Sandgren's work [Fig. 18]. In these bindings, the head and tail of the boards are covered in leather or vellum and the remainder of the binding is covered in paper. Although Park developed this style of binding, this was clearly an evolution of Sandgren's bindings. Park liked the design aspects of the idea along with the economy of materials. He began calling this style the Rubow binding, much to Rubow's chagrin.²²

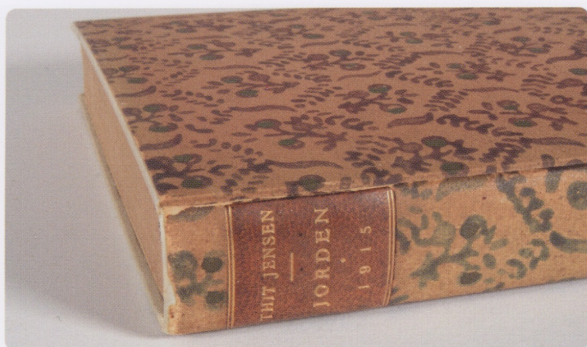


Fig. 19. *Jorden*, detail showing the one millimetre of vellum visible at the top of the boards.

Park noted that part of what appealed to him in developing Rubow bindings was that they took less time to make than Sandgren's style, and they conserved leather. As with Sandgren bindings, they were made with hooked endpapers with onset boards, in which the boards were affixed to an outer folio of the endpapers. Fore-edge squares were then cut, and the book was covered. With Sandgren bindings, the binder had to calculate how much of a notch to cut out to expose the vellum along the edges of the spine; with a Rubow binding, the binder just had to put a band of paper across the covers and spine without having to fuss with any cut-outs. They also uniformly had machine-made endbands and were sewn on cords. Decorated endpapers, or made endpapers, were not used. The original paper covers of the books were tipped into the endpapers, onto the hooks, often using cambric.

Some of the characteristics of Park's Rubow bindings varied. In five examples from 1941-1949, he used vellum for the head and tail strips, which was exposed no more than one millimetre [Fig. 19]. On two of these examples, there was virtually no exposure. The paper covering the boards ranged from decorated paper (1941), to marbled paper (1943, 1944), to plain paper (1945), to paste-paper with gold leaf flecks (1949).

Many other binders picked up this style, as they had with the Sandgren binding. But in many respects, the bindings are fussier than Millimetre and Sandgren bindings, especially if one attempts to make the exposure of the vellum or leather as small as possible. Park was right in that you can avoid calculating how to cut the notch in Sandgren bindings, but the rest of the binding is pretty unforgiving if not even and square. The boards need to have perfectly parallel and square covers or the exposure of the vellum or leather will not be even across the binding. Because of this challenge, fewer of them were

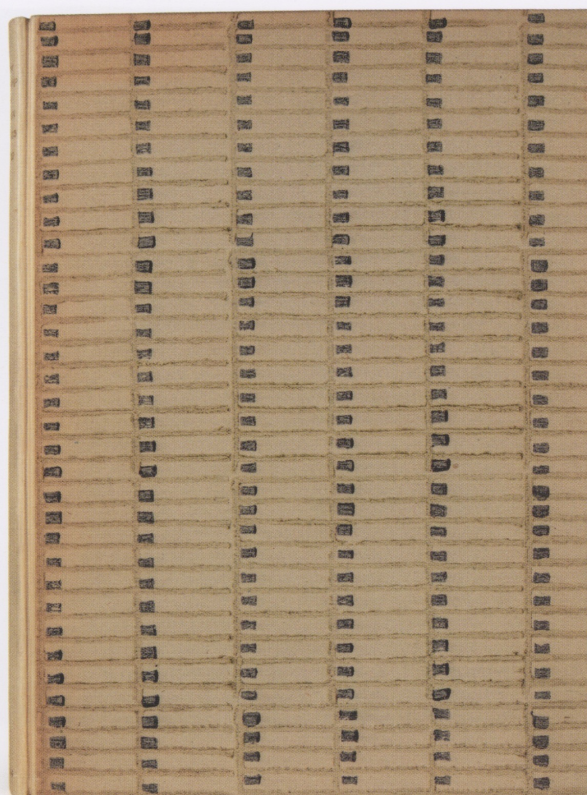


Fig. 20. *Grønlandsfaerd*, 1944. Millimetre binding by Henrik Park, 1947.

Fig. 21. *Grønlandsfaerd*. Detail showing vellum exposure.

Fig. 22. *Grønlandsfaerd*. Detail of corners. On Park and Sandgren bindings the vellum or leather was not seen on the face of the boards.

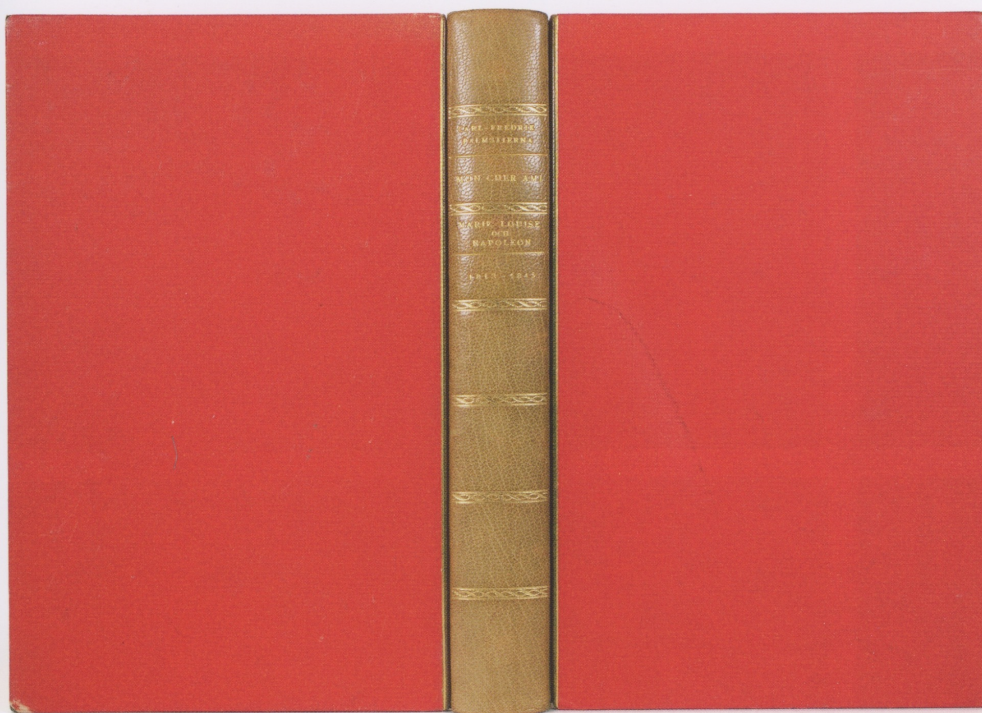


Fig. 23.
Mon Cher Ami,
1955. Millimetre
binding from Park's
time at Esselte in
Stockholm, undated.

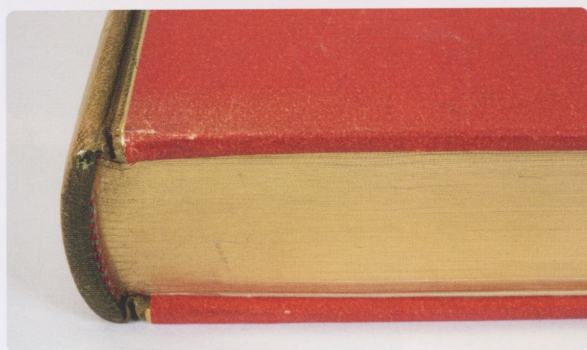


Fig. 24.
Mon Cher Ami. Detail showing tooling
along paper edge, and headcaps.

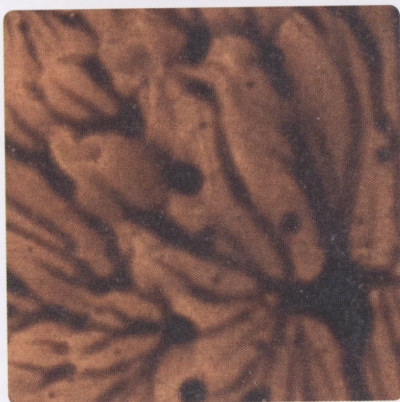
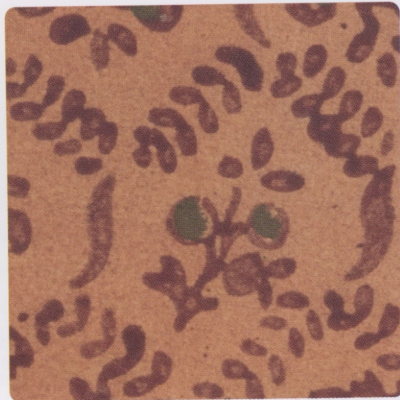
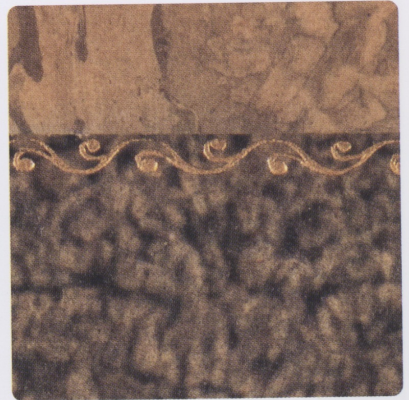
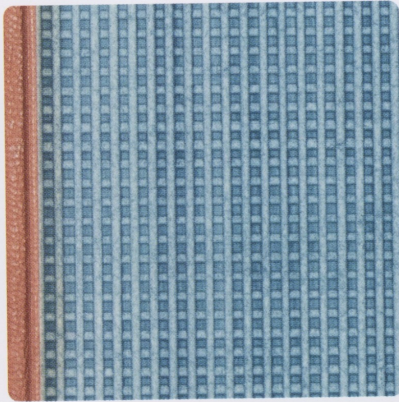
made compared to the Sandgren and Millimetre bindings. Still, almost all prominent Danish binders in the last half of the 20th century seem to have made them. On examining a selection of these bindings, it is clear that they provide an unmistakable link between Sandgren's innovation and Millimetre bindings. Both Park and Sandgren exposed the vellum on their bindings one millimetre or less. I asked Søren Vangsgaard, who runs the largest antiquarian bookstore in Denmark (and Scandinavia), and who has been in the business for decades selling untold numbers of these bindings, what was the earliest millimetre binding he had seen. To his recollection it was 1941.²³

Millimetre bindings are the most common and well-known of the three Danish paper bindings [Fig. 20]. They get their name from the millimetre of leather or vellum exposed on the boards along the joint [Fig. 21]. They also have tiny, hidden corners [Fig. 22].

The size of the corners varied somewhat as time passed, but the largest corners are barely visible on the board faces. Some have leather labels, some are blind- or gold-tooled, and the material used to cover the boards runs the gamut of papers: plain, decorated, Salto, paste-papers, and marbled. The designs often exploit the interplay of colour between the leather and the paper used on the covers and any spine decoration.

Park continued to run the Kyster bindery until 1953 when one of his students at Fagskolen, Bent Andree, took over the company. After graduation from school, Andree spent some time working with Juul-Lassen. He then worked on his own for a few years before taking a job at the Kyster bindery and eventually taking over. After leaving Kyster, Park moved to Stockholm and became a designer at Esselte and Herzog's until 1958. The company was a large printing company with a bindery attached, and which provided work for ten binders. His challenge at Esselte was to find a balance between affordable materials, aesthetics, price, and quality in a production setting.

Whilst there, he designed some beautiful bindings, including a Millimetre binding with green leather, gold tooling, and red/orange paper covers. It is everything Park wanted: simple and beautiful [Figs 23 & 24]. Really, it is an



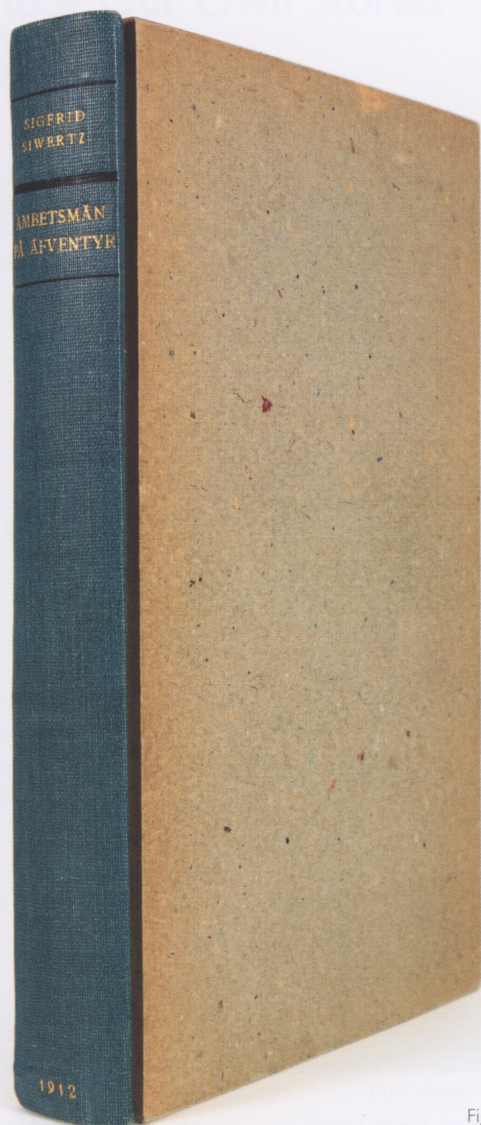


Fig. 25.
Ämbetsmän på äfventyr, 1912.
Simplified binding designed by
Park during his time at Esselte
in the mid-1950s.

evolution of Sandgren's aesthetic. Also, during the time at Esselte, he began designing cloth-covered simplified bindings [Fig. 25].

This innovation is a natural step from millimetre bindings. In a simplified binding, the spine wrapper becomes the spine of the book, and a finished front and back cover are then glued onto it [Fig. 26]. A Swedish bookbinding exhibition catalogue from Park's time in Stockholm shows one of his bindings. It is a cover of solid wood: the most simplified binding possible.

But the era of customers hiring binders to bind the books in their personal libraries was coming to a close. Books had long been published in sewn, softcover bindings with paper wrappers. But by the late 1950s, paperbacks were taking over the publishing market. *"Park's five years with Esselte was a brilliant and adventurous time in the field of Swedish bookbinding creation, and for the company that hired him it was the last great epoch before the private bookbinding saga was over."*²⁴

After leaving Sweden, Henrik Park worked as a designer at the Danish consulate in Marseille and Cannes until 1970 when he returned to Denmark. He died in 1975.

Millimetre, Rubow, and Sandgren bindings are still popular today among bookbinders and collectors. For students and apprentices, they provide a fantastic introduction to leather paring and covering. Prominent binders after Park continued to make them, including Ole Olsen, Harry Larsen, and many others. Most binders I know today love making them too. They are challenging, but not overly difficult, and extremely fun to work on. The fact that these bindings evolved under dramatic historical circumstances makes them almost as interesting as they can be beautiful.

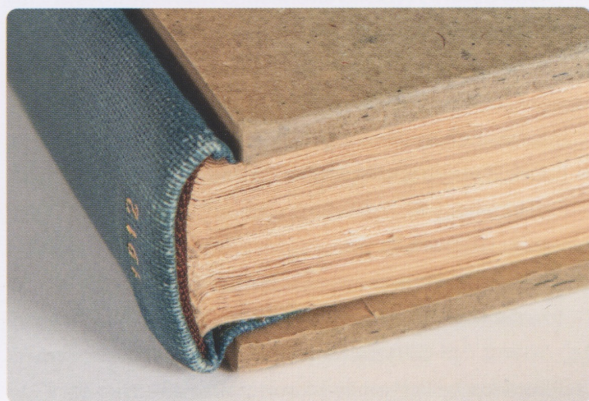


Fig. 26.
Ämbetsmän på äfventyr.
Detail of board attachment/hinge on Park's
simplified structure.

In his article on the old Danish paper bindings, Henrik Park wondered if people would appreciate the paper bindings of his era as much as he appreciated the ones from the Napoleonic era:

"I would like these examples of bookbindings from the profession's poorest but at the same time richest period could act as an inspiration on practitioners of the profession today. It would be so funny if book collectors in the year 2045, when they find a volume of books from the time around the occupation in an antique shop of Denmark, would look at it with the same admiration as we do today looking at the volumes from the beginning of the 19th century."²⁵

We do not have long to wait and see.

NOTES

1. danmarkshistorien.dk/vis/materiale/statsbankerotten-af-1813
2. Park, Henrik (1946) 'Gamle Danske papirbind', *Bogvennen* p.77
3. Park, Henrik (1946) 'Gamle Danske papirbind', *Bogvennen* p.74
4. Strand, Gustav et al (1952) 'Bogbinderen August Sandgren'. *Forening for Boghaandværk* p.30
5. Strand p.17
6. August Sandgren er død (August Sandgren is dead). Leaflet in the collection of the author. A leaflet published after Sandgren's death, found inside another book in the author's collection. One page about 4" wide and a foot long, on tissue-like paper.
7. Strand, Gustav et al (1952) 'Bogbinderen August Sandgren'. *Forening for Boghåndværk* p.72
8. Lassen, Birthe (2006) 'August Sandgren' in *Bogvennen*. *Forening for Boghaandværk* p.120
9. Park, Henrik (1952) 'Bogbinderen August Sandgren' *Forening for Boghaandværk* p.67
10. Lassen, p.102
11. Holm, Arne (1949) 'Axel Salto some kunsthåndverker'. *Nordenfjeldske kunstindustrimuseum årbok* p.75
12. Holm, p.75
13. Dybdahl, Lars (2019) *Salto på papir*. Strandberg Publishing, p.266
14. Strand, p.32
15. Lassen, p.119
16. Park, Henrik (1952)
17. Dal, Erik (1998) 'Privatbind: Problemer, personer, bindtyper', p.12 in Ole Olsen, *hans håndværk og Co'libri* Ed. Austin Grandjean). Poul Kristensens Forlag.
18. Rhode, H.P. (1964) *Exhibition catalogue Anker Kyster, Udstilling i Kunstindustri museet* p.12
19. Rhode, p.24
20. Stillert, Willy (1957) 'Vi presentera Henrik Park' *Bokvännen*. Sällskapet Bokvännerna. p.186
21. Park, Henrik (1951) 'Bogbind' *Nordenfjeldske kunstindustrimuseum årbok* p.80
22. Park, 'Bogbind' p.82
23. Park began noting the year a binding was completed in the binder stamp in 1940.
24. Wiberg, Carl-G. (1979) 'Henrik Park i Sverige' in *Bogvennen*. *Forening For Boghaandværk* p.45
25. Park, Henrik 'Gamle papirbind' p.78