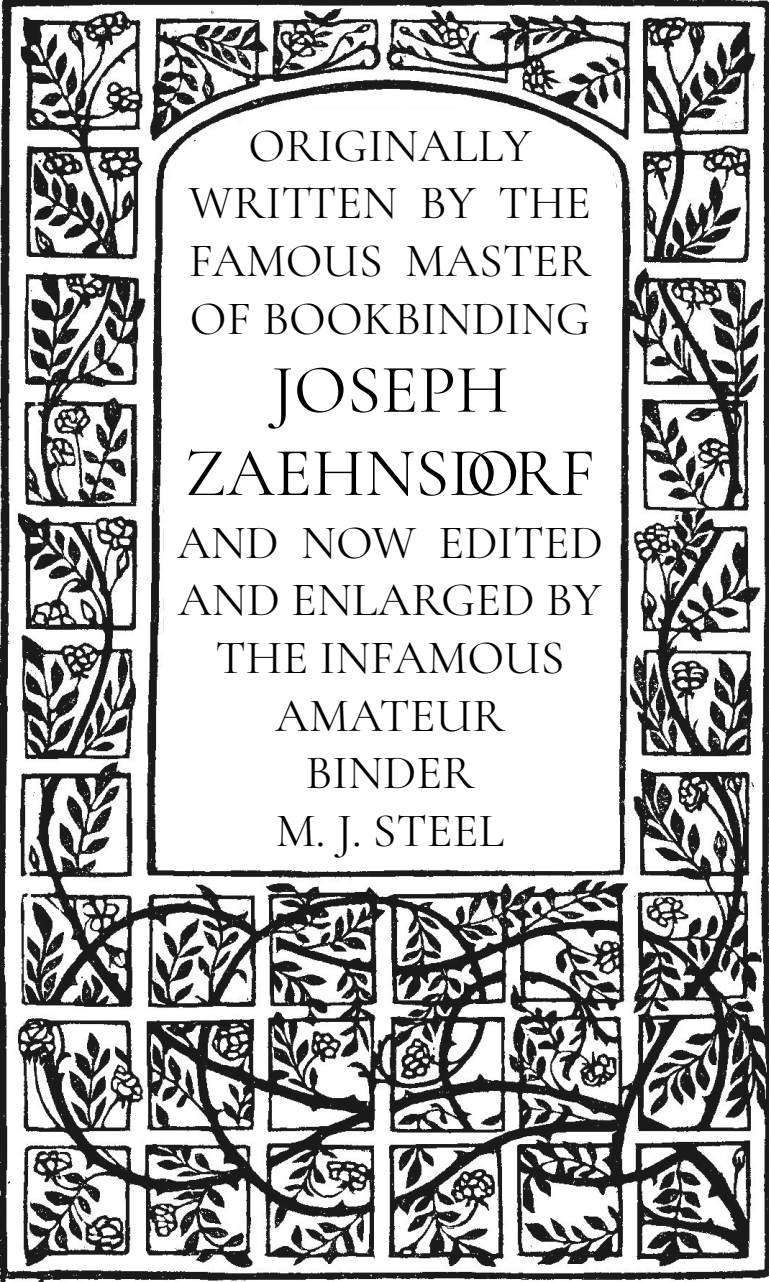


A SHORT  
HISTORY OF  
BOOKBINDING  
TAKEN FROM THE  
WELL KNOWN ART  
OF BOOKBINDING  
TOGETHER WITH  
A GLOSSARY  
OF THE MANY ODD  
TERMS USED IN THE  
BOOKBINDING  
TRADE



ORIGINALLY  
WRITTEN BY THE  
FAMOUS MASTER  
OF BOOKBINDING  
JOSEPH  
ZAEHNSIÖRF  
AND NOW EDITED  
AND ENLARGED BY  
THE INFAMOUS  
AMATEUR  
BINDER  
M. J. STEEL

A house without books is like a  
city without flowers; there are no  
quiet gardens of reflection, and no  
roots to grow strong in the sun-  
shine and in the rain.

# BOOKBINDING · CARRIES

## US · BACK · TO · THE · TIME · WHEN

LEADEN TABLETS COVERED WITH INSCRIBED hieroglyphics were fastened together with rings, which formed what to us would be the binding of the volumes. We might go even still further back, when tiles of baked clay with cuneiform characters were incased one within the other, so that if the cover of one were broken or otherwise damaged there still remained another, and yet another covering ; by which care history has been handed down from generation to generation. The binding in the former would consist of the rings which bound the leaden tablets together, and in the latter, the simple covering formed the binding which preserved the contents.

We pass on from these, and make another pause, when vellum strips were attached together in one continuous length with a roller at each end. The reader unrolled the one, and rolled the other as he perused the work. Books, prized either for their rarity, sacred character, or costliness, would be kept in a round box or case, so that the appearance of a library in Ancient Jerusalem would seem as if it were a collection of canisters. The next step was the fastening of separate leaves together, thus making a back, and covering the whole as a protection in a most simple form; the only object being to keep the several

leaves in connected sequence. I believe the most ancient form of books formed of separate leaves, will be found in the sacred books of Ceylon, which were formed of palm leaves written on with a metal style, and the binding was a silken string tied through one end so loosely as to admit of each leaf being laid down flat when turned. When the mode of preserving MS. on animal membrane or vellum in separate leaves came into use, the binding was at first a simple piece of leather wrapped round the book and tied with a thong. These books were not kept on their edges, but were laid flat on shelves, and had small cedar tablets hanging from them upon which their titles were inscribed.

The ordinary books for general use were fastened strongly at the back, with wooden boards for the sides, and simply a piece of leather up the back.

In the sixth century, bookbinding had already taken its place as an "Art," for we have the "Byzantine coatings," as they are called. They are of metal, gold, silver or copper gilt, and sometimes they are enriched with precious stones. The monks, during this century, took advantage of the immense thickness of the wooden boards and frequently hollowed them out to secrete their relics in the cavities. Bookbinding was then confined entirely to the monks, who were the literati of the period. Then the art was neglected for some centuries, owing to the plunder and pillage that

overran Europe, and books were destroyed to get at the jewels that were supposed to be hidden in the different parts of the covering, so that few now remain to show how bookbinding was then accomplished, and to what extent.

We pass on to the middle ages, when samples of binding were brought from the East by the crusaders, and these may well be prized by their owners for their delicacy of finish. The monks, who still held the art of bookbinding in their hands, improved upon these Eastern specimens. Each one devoted himself to a different branch—one planed the oaken boards to a proper size, another stretched and covered with the leather; the work was thus divided into branches, as it is now. The task was one of great difficulty, seeing how rude were the implements then in use.

In many of our Cathedral towns, notably Durham and Winchester, there are to be found examples of binding executed in England in the twelfth century, and these examples show great beauty of design and execution.

The art of printing gave new life to our trade, and, during the fifteenth century, bookbinding made great progress on account of the greater facility and cheapness with which books were produced. The printer was then his own binder; but as books increased in number, bookbinding became a separate trade of itself. The art improved so

much, that in the sixteenth century some of the finest samples of bookbinding were executed. Morocco having been introduced, and fine delicate tools cut, the art was encouraged by great families, who, liking the Venetian patterns, had their books bound in that style. The annexed woodcut will give a fair idea of a Venetian tool. During this period the French had bookbinding almost entirely in their hands, and Grolier, who loved the art, had his books bound under his own supervision in the most costly manner. His designs consisted of bold gold lines arranged geometrically with great accuracy, crossing one another and intermixed with small leaves or sprays. These were in outlines shaded or filled up with closely worked cross lines. Not, however, satisfied with these simple traceries, he embellished them still more by staining or painting them black, green, red, and even with silver, so that they formed bands interlacing each other in a most graceful manner. I give in illustration a centre block of Grolier. It will be seen how these lines entwine, and how the small tools are shaded with lines. If the reader has had the good fortune to see one of these specimens, has he not wondered at the taste displayed? To the French must certainly be given the honour of bringing the art to such perfection. Francis I. and the succeeding monarchs, with the French nobility, placed the art on such a high eminence, that even now we are compelled to look to these masterpieces as models of style. Not only was the exterior elaborate in ornament, but the edges were gilded and tooled, and even painted.

There is little doubt that the first examples of the style now known as "Grolier" were produced in Venice, under the eye of Grolier himself, in accordance with his own designs; but the workmen in France soon rivalled and excelled the early attempts. The work of Maioli may be distinctly traced by the bold simplicity and purity of his designs; and more especially by the broader gold lines which margin the coloured bands of geometric and arabesque ornamentation.

All books, it must be understood, were not bound in so costly a manner, for we find pigskin, vellum and calf in use. The latter was especially preferred on account of its peculiar softness, smooth surface, and great aptitude for receiving impressions of dumb or blind tooling. It was only towards the latter part of the sixteenth century that the English binders began to employ delicate or fine tooling.

The most famous binders of the sixteenth century were the Eves (Nicholas and Clovis). Their names are associated with the libraries of Marguerite de Valois and Catherine de Medicis. The style of the Eve work is geometrical shaped compartments linked together with interlaced circles, the centres being filled with small floral ornaments.

During the seventeenth century the names of Du Sueil and Le Gascon were known for the delicacy and extreme

minuteness of their finishing. Not disdaining the bindings of the Italian school, they took from them new ideas; for whilst the Grolier bindings were bold, the Du Sueil and Le Gascon more resembled fine lace work of intricate design, with harmonizing flowers and other objects, from which we obtain a great variety of artistic character. During this period embroidered velvet was much in use. Then a change took place, and a style was adopted which by some would be preferred to the gorgeous bindings of the sixteenth century. The sides were finished quite plainly with only a line round the edge of the boards (and in some instances not even that) with a coat of arms or some badge in the centre.

Towards the end of the seventeenth century bookbinding began to improve, particularly with regard to forwarding. The joints were true and square, and the back was made to open more freely. In the eighteenth century the names of Derome, Roger Payne, and others are prominent as masters of the craft, and the Harleian style was introduced.

The Derome style is remarkable for the extreme simplicity and yet the symmetry of the design; its characteristic feature being the boldness of the corners and the gradual diminishing of the scroll work as it nears the centre of the panel. Morocco and calf were the leathers used for this binding.

Hand-coloured calf was at this period at its height, and the Cambridge calf may be named as a pattern of one of the various styles, and one that is approved of by many at the present day-the calf was sprinkled all over, save a square panel left uncoloured in the centre of the boards.

The Harleian style took its name from Harley, Earl of Oxford. It was red morocco with a broad tooled border and centre panels. We have the names of various masters who carried the art forward to great excellence during this century. Baumgarten and Benedict, two Germans of considerable note in London; Mackinly, from whose house fine work was sent out, and by whom good workmen were trained whose specimens almost equal the work of their master. There were two other Germans, Kalthoeber and Staggemeier, each having his own peculiar style. Kalthoeber is credited with having first introduced painting on the edges. This I must dispute, as it was done in the sixteenth century. To him, however, must certainly be given the credit of having discovered the secret, if ever lost, and renewing it on his best work. We now come to Roger Payne, who lived during the latter part of the eighteenth century.

His taste may be seen from the woodcut. He generally used small tools, and by combining them formed a variety of beautiful designs. We are told he cut most of these tools himself, either because he could not find a tool

cutter of sufficient skill, or that he found it difficult to pay the cost; also that he drank much and lived recklessly; but notwithstanding all his irregular habits, his name ought to be respected for the work he executed. His backs were firm, and his forwarding excellent; and he introduced a class of finishing that was always in accordance with the character or subject of the book. His only fault was the peculiar coloured paper with which he made his end papers.

Coloured or fancy calf has now taken the place of the hand-coloured. Cloth (publishers' work) has come so much into use, that this branch of the trade alone monopolizes nearly three-fourths of the workmen and females employed in bookbinding. Many other substitutes for leather have been introduced, and a number of imitations of morocco and calf are in the market; this, with the use of machinery, has made so great a revolution in the trade, that it is now divided into two distinct branches-cloth work and extra work.

I have in the foregoing remarks named the most famous artists of past days; whose works are most worthy of study and imitation. I have refrained from any notice or criticism of the work of my contemporaries; but I may venture to assure the lover of good bookbinding that as good and sound work, and as careful finish, may be obtained in a first-rate house in London as in any city in the world.

A · GLOSSARY · OF · THE  
ODD · STYLES · AND · TERMS · USED  
BY BOOKBINDERS AND THEIR ASSOCIATES

A

ALDINE OR ITALIAN, ornaments of solid face without any shading whatever, such as used by Aldus and other early Italian printers. The ornaments are of Arabic character.

ALDUS, Aldus Manutius, 1547-1597.-An Italian printer and classical scholar, and founder of the famous Aldine Press at Venice. His device consisted of a dolphin and anchor, and the motto "Festina Lente."

ARMING PRESS, a small blocking press used for striking arms-blocks on the sides of books.

AWK, a handheld tool with a tapered steel needle used for piercing holes.

AZURED TOOLING, ornamentation outlined in gold and crossed by horizontal lines in the manner of indicating azure in heraldry.

## B

BACKING, the process of gradual hammering the back of the sheets for the purpose of securing the rounding of the back, and at the same time to form the grooves or shoulders at each side of book for the boards to rest in.

BACKING BOARDS, wedge-shaped bevelled boards used in backing

BACKING HAMMER, a hammer used for backing a book.

BACKING MACHINE, used for backing cheap work in large quantities; it often crushes and damages the backs of the sections.

BANDS, the ridges on the back caused by the cords showing through the leather.

BAND NIPPERS, pincers with flat jaws, used for straightening the bands. For nipping up the leather after covering, they should be nickelled to prevent the iron staining the leather. Morris Lee King recommended bending one of the handles so that it could be held in the palm of the hand to better exert pressure.

BEATING STONE, the “stone” on which books were formerly beaten; now generally superseded by the rolling machine and standing press.

BIFOLIO, see Sheet.

BLIND TOOLING, Ornamentation impressed into the cover but ungolded.

BLOCKING PRESS, a press used for impressing blocks such as those used in decorating cloth cases.

BOARD, the card or wood (or other material) used to create the covers of the book.

BOARD PAPERS, the part of the end papers pasted on to the boards, also known as Pastedowns.

BOARD SHEER, a heavy-duty blade mounted on a pivot specifically made to cut through book board.

BOOKBINDING, if you are unsure of the definition of this word, this book is not for you yet.

BOLT, folded edge of the sheets in an unopened book.

BOTTOM EDGE, the bottom edge of the pages of the book.

BUCKRAM, coarse linen cloth stiffened with glue or gum. Largely used for inexpensive bindings.

BURNISHER, a hand tool with a highly polished head usually made from agate or hematite used to burnish paper and other surfaces.

## C

CALF, calf-skin prepared for bookbinding.

CAMBRIDGE CALF, fine and dark sprinkled calf of two tints, a square panel being left in centre of sides.

CANCELS, leaves containing errors, which have to be discarded and replaced by corrected sheets. Such leaves are marked by the printer with a star.

CATCH WORD, a word printed at the foot of one page indicating the first word of the page following, as a guide in collating.

CLASP, a fastening used to hold a book closed.

CLOTH, Stiffly sized and glazed variety of cotton cloth, usually coloured and often decoratively embossed. Used for the binding of books in an inexpensive form.

COCKERELL (DOUGLAS), (1870–1945) a British master bookbinder, teacher, and author whose influential 1901 manual, *Bookbinding and the Care of Books*, revolutionized modern hand-binding and book conservation.

COLLATOR. One who examines the sheets by the signatures after the volume has been folded, to ascertain if they be in correct sequence.

CORDS, round cord on which books can be sewn.

COVERER, one who prepares the book, and covers same in cloth, material, or leather.

CUTTER-OUTER, the person who cuts covers for books from skins of leather. A responsible position, requiring a good knowledge of leather and a quick eye to detect flaws and shades of colour.

CUTTING BOARDS, wedge-shaped boards somewhat like backing boards, but with the top edge square; used in cutting the edge of a book and in edge-gilding. Also called Gilding Boards,

CUTTING IN BOARDS,, cutting the edges of a book after the boards are laced on.

CUTTING PRESS, when the lying press is turned, so that the side with the runners is uppermost, it is called a cutting press.

## D

DECKLED EDGE, the uneven edge of handmade paper.

DENTILLE BORDER, a style in imitation of lacework, executed with finely cut tools.

DEROME (J. A.), a contemporary with Padeloup. Nicholas Derome, (1761) gave to bookbinding a new style. He was the most famous of all the Deromes, and when we speak of Derome binding it is generally to his work we allude. His designs were no doubt influenced by the art ironwork of the eighteenth century. Derome style meant ornaments of a leafy character, with a more solid face. The ornaments are often styled renaissance, being an entire change from the Gascon. The Derome is best exemplified in borders, Vandyke in design; it is simple in construction, but rich in effect.

DE THOU (JACQUES AUGUSTE), a statesman, historian and bibliophile. He was a distinguished patron of binders at the close of the sixteenth century. President of the Parliament under Henry IV. His style was a development of the "fanfare" sprays of foliage. Divinity Calf.-Dark brown stained calf decorated with blind stamping and without gilding. So called because used in binding theological works.

DIAPER, a term applied to a small repeating all-over pattern. From woven material decorated in this way.

DOUBLURE, the term is used when the insides of covers are lined with leather. To Badier is assigned the first use of doublures (1703).

DUODECIMO, (abbreviated as 12mo or 12°, and often pronounced "twelve-mo") refers to a book size created by folding a traditional size full sheet of paper to form 12 leaves

DU SEUIL (1673-1769), binder to Louis XV, and other distinguished patrons. His style was fine lacework of intricate design, with harmonizing flowers.

# E

ENDBAND, see Headband.

END PAPERS, the white or coloured leaves usually put before and after the text of a book, one or more, in each place.

EVE (NICOLAS AND CLOVIS), the most famous binders of the sixteenth century. They bound for Henry III., Henry IV., Louis XIII., Marguerite de Valois, and other historic collectors. Their style was of various geometrical-shaped compartments linked together by interlaced circles; the centres of the compartments filled with small floral ornaments, and the irregular spaces surrounding them with circular scrolls and branches of laurel and palm. The graceful ornamentation known as "fanfare" is attributed to the Eves.

EXTRA BINDING, a trade term for the best work.

## F

FANFARE, small and numerous spirals alternated with laurel and oak in the branches, and filled with seventeenth century tools. The name of "fanfare" was given to this style of work in the last century, when Charles Nodier had a volume entitled "Les Fanfare et Courvées Abbadesques" bound for him by Thouvenir, and ever since the small tools employed in it have gone by the name of "fanfares."

FERRAR (NICHOLAS), an English theologian, who, in 1624, retired to Little Gidding, Huntingdonshire, established a convent, and taught the trade of bookbinding to his family and the nuns. He died in 1637. The nuns of Little Gidding soon became quite famous for their embroidered silk covers as well as their leather bindings.

FILLET, a wheel-shaped tool with which a single or multiple lines are made.

FINISHER, the workman who receives the volumes after they are covered in leather, and decorates same with ornaments and lettering. Finishing is the art of decorating the covers of books with different designs. It comprises the embellishment of the covers either with blind work, or with gold, silver or platina leaf, or by only a lettering on the back of a book.

FINISHING, comprises lettering, tooling, and polishing, &c. All of the decorative steps that are taken after Forwarding is complete.

FINISHING PRESS, a small press used for holding books when they are being tooled.

FINISHING STOVE, used for heating finishing tools.

FOLDER, a flat piece of ivory or bone, like a paper knife, used in folding sheets and in various other operations.

FOLDING, generally the first thing a binder has to do with a book. The sheets are laid upon a table with the signatures facing downwards on the left-hand side. A folding-stick is held in the right hand and the sheet is brought over from right to left, the folios being carefully placed together.

FOLIO, (abbreviated as 2° or fo) refers to a book size created by folding a traditional full sheet of paper exactly once. It is closest to modern A4 size.

FOREEDGE (fore edge), the front edge of the leaves, opposite the spine.

FORWARDING, a term that encompasses the structural steps of making a book after sewing, but before finishing.

FURNITURE, protective metal attachments fixed to the outside of a book's boards, normally in the form of corner guards or bosses.

## G

**GATHERING**, a single group of nested, folded sheets of paper that are placed inside one another and then can be sewn together through the centre fold to create the textblock. Also known as a signature, quire, section, or occasionally katernen.

**GAUFRED OR GAUFFERED EDGES**, impressions made with the tools of the finishers on the gilt edges of a book.

**GLAIRE**, white of eggs beaten up, and used in finishing and edge gilding.

**GLUE**, a type of adhesive used for some parts of the bookbinding process, or as an inferior alternative to paste.

**GOLD CUSHION**, a large pad of reversed leather used as a work surface to cut gold leaf.

**GOLD KNIFE**, a knife used to cut gold leaf.

**GOUGE**. A curved line or segment of a circle impressed upon the leather. Also the instrument with which it is impressed.

GRANGERISED, named after James Granger (1723 - 1776), a British clergyman and print collector, he had many of his books bound with dozens, sometimes hundreds of extra illustrations from his collection of engravings. Thus any book that was bound with extra, uncalled for illustrations, became called Grangerised.

GROLIER (JEAN), born at Lyons, 1479; died at Paris, 1565 : one of the greatest of private collectors, and a patron of Aldus ; resided in Italy for many years, where he held the office of Treasurer of the Duchy of Milan under Louis XII. and Francis I. At the time of his death he was Treasurer of France. He was a great friend of De Thou, to whom he gave many of his finest books. His style was interlaced bands of geometrical pattern, circles, etc., with scrolls running through.

GROOVE, that part of the sections which is turned over in backing to receive the board. Also called a Shoulder.

GUILLOTINE, a device with a heavy steel blade used to cut through an entire stack of paper or a book block in one single downward slice

# H

HALF BOUND, when a volume is covered with leather upon the back and corners, and the sides with paper or cloth.

HEADBAND (OR ENDBAND), a fillet of silk or thread, worked at the head and tail of the back.

HEADBANDER, the person who works the fine silk or cotton ornament at head or tail of the book as a finish to the edge.

HEAD CAP, the fold of leather over the head band.

HEAD AND TAIL, the top and bottom of a book.

HOLLOW, a tube normally made of paper glued between the spine of the book block and the spine of the cover, allowing it to open easier than a tight back.

# I

IMPERFECTIONS, sheets rejected by the binder and returned to the printer to be replaced.

INDIA PROOFS, strictly first proofs only of an illustration pulled on “India paper,” but used indiscriminately for all illustrations printed on India paper.

INLAYS, pieces of material, traditionally leather, of a different colour to the cover, used to create contrasting patches of colour on a binding by cutting out shapes in the cover and inserting these inlays in their place.

INSET, the portion of a sheet cut off and inserted in folding certain sizes, such as duodecimo, &c.

INSIDE MARGINS, the border made by the turn in of the leather on the inside face of the boards.

## J

JANSENESTE STYLE, entirely plain outside. The name is derived from Jansen, bishop of Ypres, who died in 1638. The style is best suited for morocco.

JOINTS, the groove formed in backing to receive the ends of the mill-boards. Or the part of the binding that bends when the boards are opened. Or strips of leather or cloth used to strengthen the end papers.

# K

KETTLE STITCH, catch stitch formed in sewing at the head and tail.

## L

LACING IN, lacing the slips through holes in the boards to attach them.

LAID PAPER, paper with “laid lines” visible on it, which are caused by the wires in the paper mould when the sheet is made.

LAW CALF, law books are usually bound in calf left wholly uncoloured.

LE GASCON (1625), probably a workman of the Eves', who developed the Eve style of decoration. No documents have ever confirmed the existence of a binder of that name. His name is probably a sobriquet referring to his birthplace, but nothing is known of him apart from his superb bindings. The distinguishing feature of his style is the dotted face of the ornaments instead of the continuous or solid line. Wherever dotted line ornament is used the style is called Le Gascon.

LINING UP, glueing the back to receive the necessary paper, linen, or soft leather before the final cover goes on.

LOKTA PAPER a Nepalese paper made from the Daphne plant.

LYING PRESS, the term applied to the under side of the cutting press used for backing, usually ungrammatically called "laying press."

# M

MAIOLI (THOMAS), was a distinguished Italian bibliophile, contemporary with Grolier. He died about 1550. The bindings of Grolier and Maioli were somewhat similar in character. His style was a frame of shields or medallions, with a design of scroll-work flowing through it. are sometimes studded with gold dots.

MANUSCRIPT, a text written by hand, as opposed to a text that is printed.

MARBLING, colouring the edges and end papers in various patterns, obtained by floating colours on a gum solution.

MILLBOARD, a heavy-duty cardboard used to make the boards of hardback books.

MILLBOARD MACHINE, machine used for squaring boards; should only be used for cheap work, as an edge cut by it will not be as square as if cut by the plough.

MITRING, lines meeting at a right angle without overrunning are said to be mitred. Or a join at  $45^\circ$  as in the leather on the inside of the boards.

MOROCCO, leather made from goat-skin, tanned with sumac, originally in the Barbary States, but afterwards very largely in the Levant, and now produced in Europe from skins imported from Asia and Africa. The peculiar qualities of true morocco are great firmness of texture with flexibility and a grained surface, of which there are varieties. There are many imitations of this leather.

MOSAIC, a design inlaid with different colours.

MOTTLED CALF, pale-coloured calf, decorated by the sprinkling of acids in drops.

# N

NIPPING PRESS, a table-top press used to apply quick vertical pressure.

## O

OCTAVO, (abbreviated as 8vo) refers to a book size created by folding a traditional size sheet of paper exactly three times, forming eight leaves

ONLAYS, thin pieces of material, traditionally leather, of a different colour to the cover, used to create contrasting patches of colour on a binding by glueing them onto the cover.

OVERCASTING, over-sewing the back edges of single leaves or weak sections, also known as Whipstitch.

## P

PADELOUP, the family of Padeloup were famous as binders in the seventeenth and eighteenth centuries. Antoine Michel Padeloup (1685-1758) executed most elegant and original examples of binding. His inlaid bindings are triumphs of art.

PALLET, a straight finishing tool used to create a single or decorative line.

PARING, also called Skiving, the process of cutting the flesh side of leather to make it thinner.

PARING KNIFE, a knife used to shave and thin down the edges or back of leather. There are different styles called English, French, Swiss, and German.

PASTE, a traditional, starch-based adhesive with a slow drying time, generally used for work that needs to dry slowly such as covering the book, or that needs to be reversible such as paper repairs. An adhesive well known for being superior to glue.

PASTEBOARD, book board made up of waste sheets of paper pasted together to create a thick book board.

Pastedowns, see Board papers.

Pastepaper, a decorative paper made by tracing patterns onto a mixture of colored pigment and starch paste.

PAYNE (ROGER), the most famous of all English binders. Born in 1739; died in 1797. His finest work was executed between the years 1770 and 1790. Most of his books were bound in dark blue and red straight-grained morocco. He was illiterate and uncouth, but his work was original and beautiful. The ornaments of his style are free and flowing in stem and flower. Before Payne's time they had been stiff and formal. The honeysuckle is a favourite ornament. The impressions of the tools are usually studded round with gold dots, whether used in borders, corners, or centre pieces.

PEEL, a thin board on a handle used for hanging up sheets for drying.

PETIT FERS, the small tools used for decoration by finishers.

PLATE, an illustration printed from a plate. Term often incorrectly applied to illustrations printed from woodcuts. Any full-page illustration printed on different paper to the book is usually called a "plate."

PLOUGH, a hand tool used to cleanly and evenly cut or trim the edges of a book block

POLISHING IRON, a specialized hand tool featuring a heavy metal head used to polish the leather of a book.

PRESSING PLATES, plates of metal japanned or nickelled, used for giving finish to the leather on a book. These can also be called Graining Boards.

PRESS PIN, an iron bar used for turning the screws of presses.

PROOF, edges left uncut as “proof” that the book has not been unduly cut down.

PULLING, the process of taking apart an existing book so that it can be re sewn, and rebound.

PULP BOARD, a type of book board made from pulped up paper and cloth pressed together, normally used from the late 16th to early 19th century.

## Q

QUARTO, (abbreviated as 4to) refers to a book size created by folding a traditional full sheet of paper exactly twice, forming four leaves

QUIRE, see Gathering.

## R

RAG PAPER, a paper made from cotton, linen, or hemp textile fibers.

REGISTER, when the print on one side of a leaf falls exactly over that on the other it is said to register. Or a ribbon placed in a book as a marker.

ROAN, sheep-skin, often made and used in imitation of morocco. Used for cheap bindings in the 17th and 18th centuries.

ROLL, similar to a Fillet, but with a decorative design rather than just a line.

ROLLING MACHINE, a machine in which the sheets of a book are subject to heavy pressure by being passed between rollers. This replaced traditional beating.

ROUNDING, the step of adding a curve to a book's spine before backing. The method of rounding is to place the book with the back projecting a little over the edge of the press or table, then to draw the back over towards the workman, and, while in this position, to tap it carefully with a hammer. This is repeated on both sides of the book.

RUSSIA, a fine leather prepared in Russia (and imitated elsewhere), by very careful willow-bark tanning, dyeing with sandal-wood, and soaking in birch oil. It has a peculiar and pleasant odour. First came into use about 1730. When the wreck of the Metta Catharina (sank 1786) was discovered in 1973, a large amount of well preserved Russia leather was found still sealed and many of the hides were still useable, and were sold for high prices to fine bookbinders.

## S

SAWING IN, when grooves are made in the back with a saw to receive the bands.

SCALEBOARD, book boards made from shaved sheets of wood.

SECTION, the folded sheet.

SEMÉ OR POWDER, ornamentation in which the device or devices are regularly repeated at intervals.

SET OFF, print is said to “set off” when part of the ink from a page comes off on an opposite page. This will happen if a book is pressed too soon after printing.

SEWER, the person who sews the sheets together on the sewing-press or frame.

SEWING FRAME, a frame used to hold cord or tapes taught so that gatherings can be sewn onto them. It consists of a bed with two uprights and a crossbar, which can be heightened or lowered to tighten the cord or tapes, by the turning of wooden nuts working on a screw thread cut in the uprights.

SEWING KEYS, a small piece of shaped brass used to tie the cord or tapes around in some sewing frames.

SEXTODECIMO, (abbreviated as 16mo or 16°, and commonly pronounced "sixteen-mo") refers to a book size created by folding a traditional size sheet of paper exactly four times, forming 16 leaves

SHEET, the full size of the paper as printed, forming a section when folded.

SHOULDER, see Groove.

SIGNATURE, the letter or figure placed on the first page of each sheet.

SIZE, an adhesive used to stick gold leaf to the fore edge.

SLIPS, the ends of the sewing cord or tape that are attached to the boards.

SPRINGBACK, a binding with a heavily lined spine hollow that forces the pages of a book to pop up and lie flat when opened. Very common in late 19th and early 20th century account books.

SQUARES, the portion of the boards projecting beyond the edges of the book.

STANDING PRESS, a tall press used to apply heavy vertical pressure to books during the final stages of binding

START, when, after cutting, one or more sections of the book come forward, making the fore edge irregular, they are said to have started.

STRAIGHT EDGE, a flat ruler, often made of metal.

# T

TAPES, flat pieces of starched linen on which gatherings can be sewn.

T. E. G., top-edge gilt.

TIGHT BACK, a construction style where the covering material is glued directly to the spine of the book block, a traditional method that predates hollows.

TOOL, the brass or iron implement on which is cut the ornament or part of ornament which is impressed on the leather.

TOOLING, the ornamentation obtained by pressing the heated tool on the prepared leather.

TOP EDGE, the top edge of the pages of the book.

TRIMMED, the edges of a book are said to be trimmed when the edges of the larger (or projecting) leaves only have been cut.

TRINDLES, a small flat tool used to temporarily flatten out the curve of a book's spine for trimming.

TREE CALF, bright brown calf stained with acids in conventional imitation of the branches of a tree.

TUB, the stand which supports the lying press. Originally an actual tub to catch the shavings.

TURKEY, a historical trade term for high-quality, vegetable-tanned goatskin. It is completely unrelated to the turkey bird; rather, it is due to the leather being manufactured in Turkey.

TYPE HOLDER, a tool in which brass type can be fixed for tooling a title onto a book. Also known as a type setter.

# U

UNCUT, a book is said to be uncut when the edges of the paper have not been cut with the plough or guillotine.

UNOPENED, the book is said to be unopened if the bolts of the sheets have not been cut.

## W

WATERPROOF SHEETS, sheets of celluloid, such as are used by photographers.

WHOLE BINDING, when the leather covers the back and sides of a volume.

WIRE STAPLES, these are used by certain machines in the place of thread for securing the sections.

WOVE PAPER, a type of paper distinguished by its completely smooth, uniform surface. Almost all modern commercial papers are wove papers.

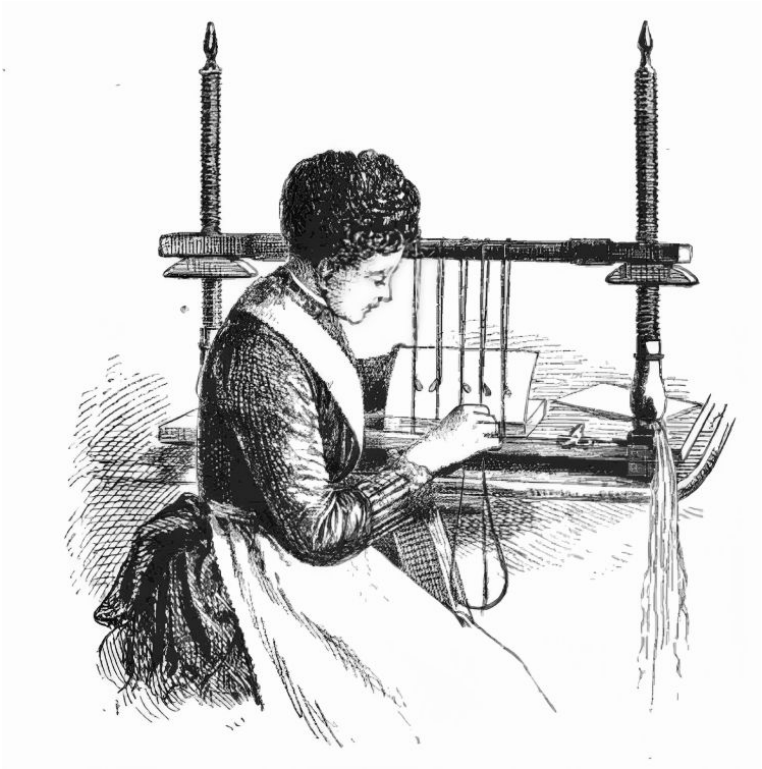
THE · DIFFERENT · ROLES  
IN · ZAEHNSDORF'S · BINDERY · AS  
ILLUSTRATED IN HIS SHORT HISTORY OF  
BOOKBINDING AND GLOSSARY OF TERMS



FOLDER



COLLATER



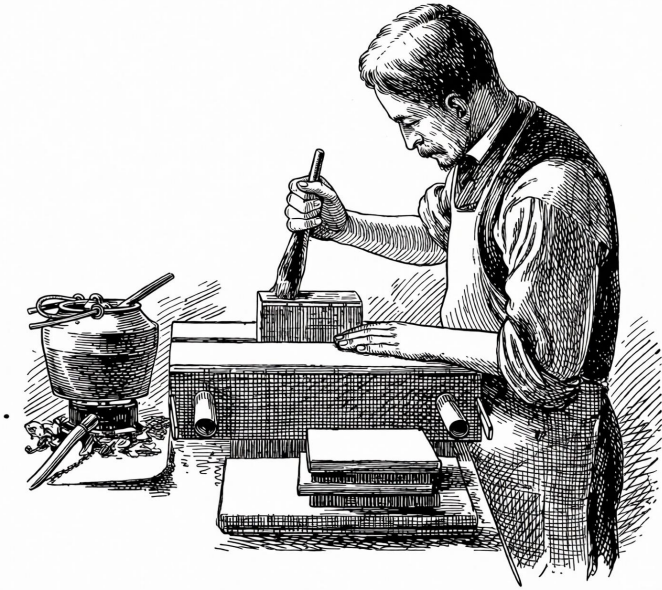
SEWER



BACKING



HEADBANDER



LINING UP



CUTTER-OUT



COVERERS



FINISHER