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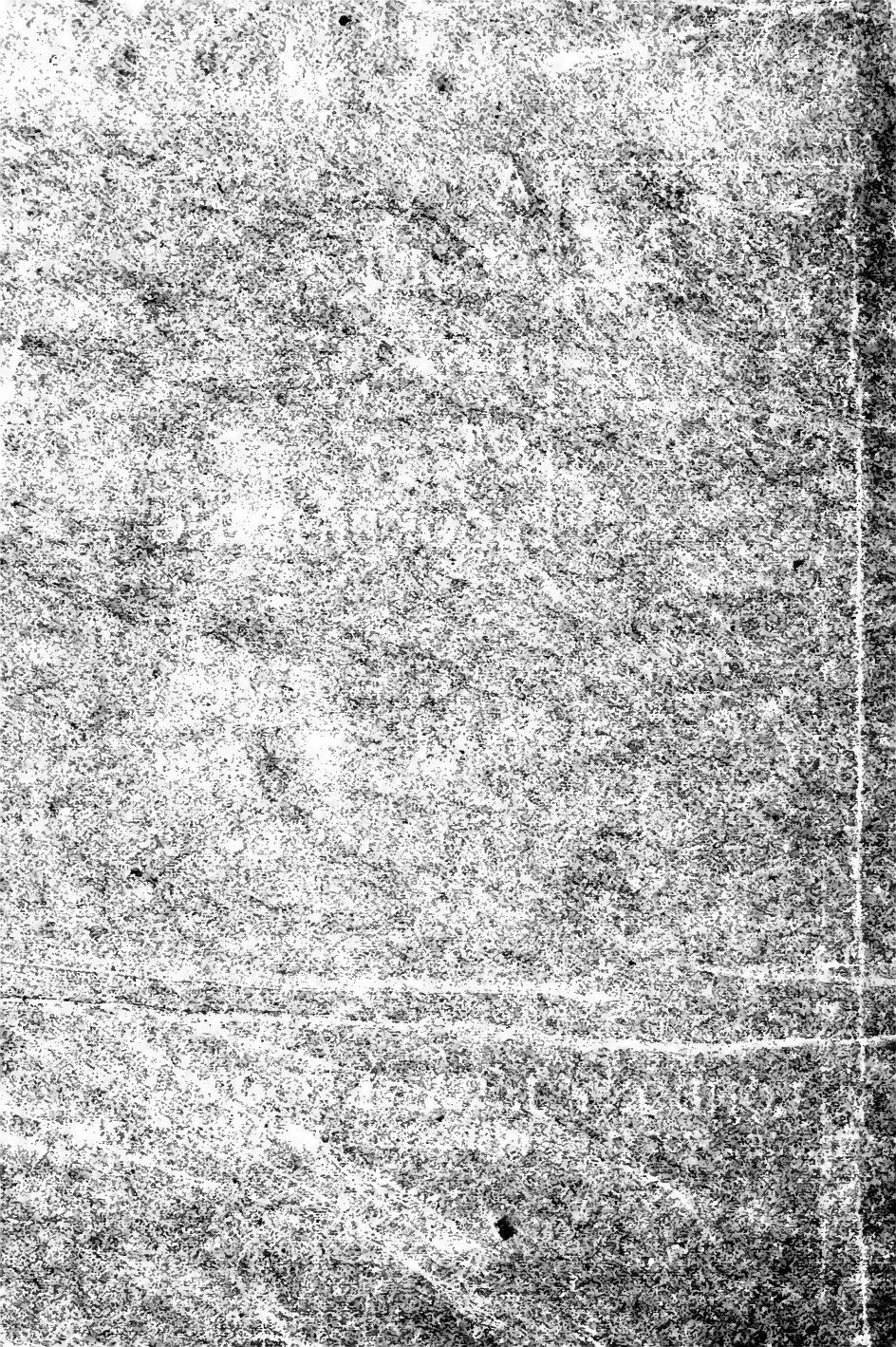
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A  
SHORT  
HISTORY  
OF  
BOOKBINDING

LONDON: J. ZAEHNSDORF  
BRIDGE WORKS, 144-146, SHAFTESBURY AVENUE, W.C.



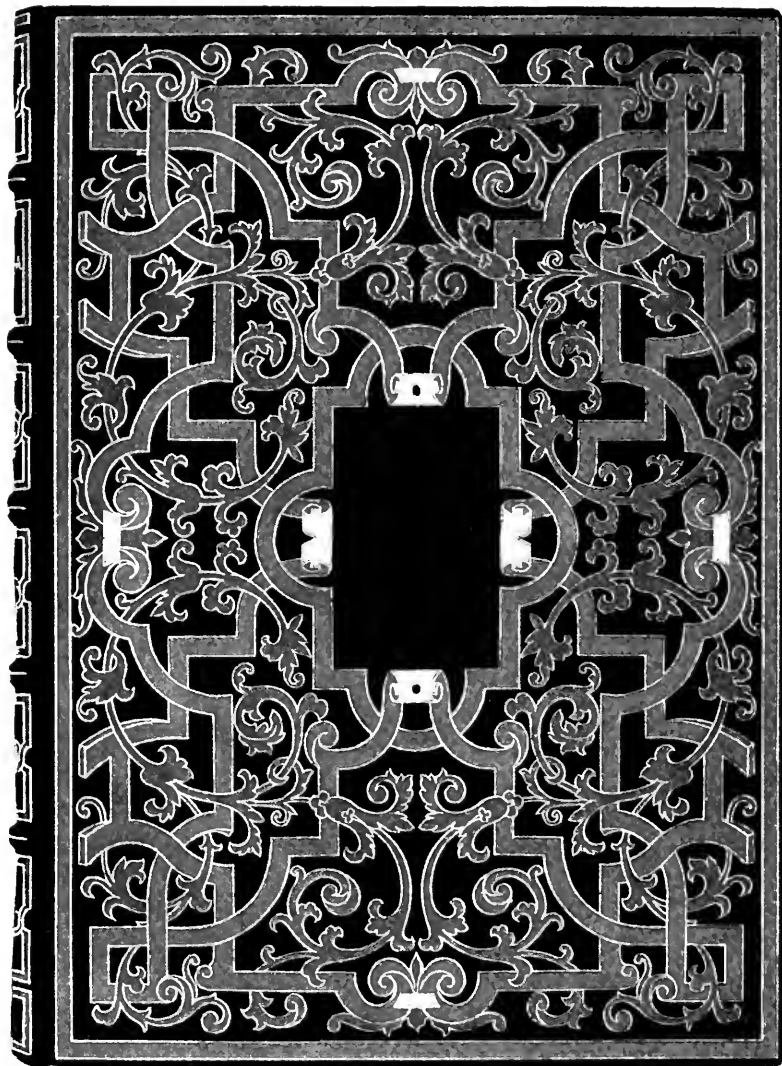


# A Short History of Bookbinding.









ATALA PARIS. 1563. BLUE MOROCCO SUPER EXTRA, INLAID WITH ENTWINED RED RIBBONS IN THE EARLY ITALIAN STYLE; RED MOROCCO DOUBLÉ TOOLED WITH DENTELLE BORDER.



# A Short History of Bookbinding

AND A

GLOSSARY OF STYLES AND TERMS  
USED IN BINDING

WITH A BRIEF ACCOUNT OF  
THE CELEBRATED BINDERS AND PATRONS  
OF BOOKBINDING FROM WHOM THE  
VARIOUS STYLES ARE NAMED,  
DESCRIPTION OF  
LEATHERS,  
Etc.

*Laird, Gifford, Gifford, bookbinders, hand*  
"

LONDON -

PRINTED AT THE CHISWICK PRESS

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## A SHORT HISTORY OF BOOKBINDING.

**B**OOKBINDING carries us back to the time when leaden tablets 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 over. 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 *litterati* 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.

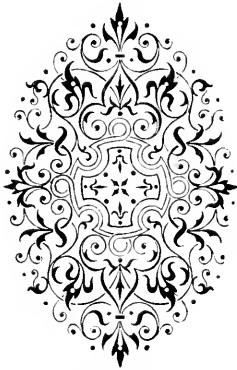
In many of our Cathedral towns, notably Durham and Winchester, there are to be found examples of

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,<sup>1</sup> 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,

<sup>1</sup> In nearly all Grolier's books the motto "Io. Grolierii et amicorum," or "Mei Grolierii Lugdunens et amicorum," is generally found lettered on the covers.

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

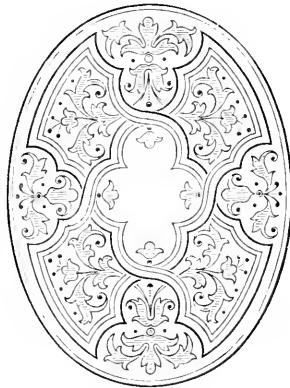


VENETIAN.

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 great 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



GROLIER.

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 book-binding 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.



ROGER PAYNE.

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

## 14 A SHORT HISTORY OF BOOKBINDING.

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; men 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.

*From "Art of Bookbinding" (Zaehnsdorf). Published by  
Bell and Sons, York Street, Covent Garden.*





GLOSSARY OF STYLES AND TERMS  
USED IN BINDING,

WITH A BRIEF ACCOUNT OF THE CELEBRATED  
BINDERS AND PATRONS OF BOOKBINDING  
FROM WHOM THE VARIOUS STYLES  
ARE NAMED, DESCRIPTION  
OF LEATHERS, ETC.







## GLOSSARY.



**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.*”

**Azured Tooling**.—Ornamentation outlined in gold and crossed by horizontal lines in the manner of indicating azure in heraldry.

**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 at each side of book for the boards to rest in.

**Blind Tooling**.—Ornamentation impressed into the leather but ungolded.

**Bookbinding** (Eng. book; binding).—“The art of stitching or otherwise fastening together and covering the sheets of paper or similar material composing a book. The edge of a modern book constituted by the margin of the paper composing it is called the ‘binding-edge.’”

“When books were literal ‘volumes’ or rolls, the way of ‘binding’ them, if it could be so called, or at least of keeping them together, was to unroll them from one cylinder and roll each again, as it was perused, on another. When books became separate folios the first method of dealing with them seems to have been the tying them together by a string passed through a hole at the margin of the pile. This is still done in the south of India and Ceylon with writing on talipot or other



BACKING.

palm leaves. The holding together of folios of a literary man's manuscript by a small clasp at one edge is an essentially similar device. The present method of binding seems to have been invented by or under Attalus, King of Pergamus, or his son Eumenes, about 200 B.C. The oldest bound book known—the binding was ornamental—is the volume of St. Cuthbert, about A.D. 650. Ivory was used for book-covers in the eighth century; oak in the ninth. The ‘Book of Evangelists’ on which the English kings took their coronation oath, was bound in oak boards, A.D. 1100. Velvet, silk, hogskin, and leather



were used as early as the fifteenth century ; needlework binding began in 1471 ; vellum, stamped and ornamented, about 1510 ; leather about the same date, and calf in 1550. Cloth binding superseded the paper known in England as 'boards' in 1823 ; indiarubber backs were introduced in 1841, tortoise-shell sides in 1856.

"The chief processes of bookbinding are the following : folding the sheets ; gathering the consecutive signatures ; roll-



COLLATER.

ing the packs of folded sheets ; sewing, after saw-cutting the backs for the cords ; rounding the backs and glueing them ; edge-cutting ; binding, securing the book to the sides ; covering the sides and back with leather, muslin, or paper, as the case may be ; tooling and lettering ; and edge-gilding. Books may be full bound, *i.e.*, with the back and sides leather, or half bound, that is, with the back leather, and the sides paper or cloth."—*Encyclopædic Dictionary*.

**Buckram.**—Coarse linen cloth stiffened with glue or gum. Largely used for inexpensive bindings.

**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.

**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.



COVERERS.

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

**Coverer.**—One who prepares the book, and covers same in cloth, material, or leather.

**Cutter-out.**—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.

**Dentelle Border.**—A style in imitation of lacework, executed with finely cut tools.

**Derome (J. A.).**—Was contemporary with Padeloup. Nicholas Derome, called the younger (1761) gave to book-binding a new style. He was the most famous of all the



CUTTER-OUT.

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.

*Style.*—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).—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.

*Style*.—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.

**Doublure**.—The term is used when the insides of covers are lined with leather. To Badier is assigned the first use of doublures (1703).

**Du Seuil** (1673-1769).—Binder to Louis XV. and other distinguished patrons.

*Style*.—Fine lacework of intricate design, with harmonizing flowers.

**End papers**.—The white or coloured leaves usually put before and after the text of a book, one or more, in each place.

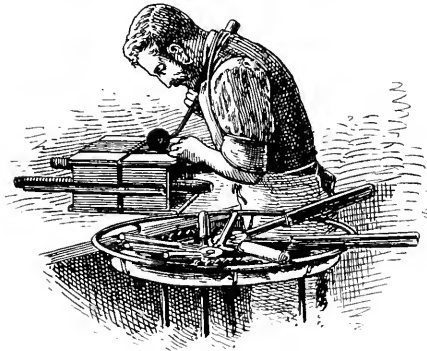
**Eve** (Nicholas and Clovis).—The most famous binders of the sixteenth century. They bound for Henry III., Henry IV., Louis XIII., Marguerite de Valois, and other historic collectors.

*Style*.—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.

**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 book-covers as well as their leather bindings.



FINISHER.

**Fillet**.—An engraved outline impressed on the back or side of a book-cover. The wheel-shaped tool with which this line is made is also called "fillet."

**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.

**Folding**.—Generally the first thing a binder has to do with a book. The sheets are laid upon a table with the signatures

(the letters or numbers that one sees at the foot of the first page of each sheet when folded) 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.

**Gaufre Edges.**—Impressions made with the tools of the finishers on the gilt edges of a book.



FOLDER.

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

**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.

**Style.**—Interlaced bands of geometrical pattern, circles, etc., with scrolls running through.

**Half-Bound.**—When a volume is covered with leather upon the back and corners, and the sides with paper or cloth.

**Headbinder.**—The person who works the fine silk or cotton ornament at head or tail of the book as a finish to the edge.

**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.



HEADBINDER.

**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.

*Style.*—The distinguishing feature is the dotted face of the ornaments instead of the continuous or solid line. Whenever dotted line ornament is used the style is called Le Gascon.

**Lining-up**, *i.e.*, glueing the back to receive the necessary paper, linen, or soft leather before the final cover goes on.

**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.

*Style*.—Frame of shields or medallions, with a design of



LINING-UP.

scroll-work flowing through it. Portions of the design are sometimes studded with gold dots.

**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.

**Padeloup.**—The family of Padeloup were famous as binders in the seventeenth and eighteenth centuries. Antoine Michel Padeloup (1685-1758) executed most elegant and



SEWER.

original examples of binding. His inlaid bindings are triumphs of art.

*Style.*—Principally the Mosaic or inlaid style.

**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.

*Style*.—The ornaments of this 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.

**Petit Fers**.—The small tools used for decoration by finishers.

**Roan**.—Sheep-skin, often made and used in imitation of morocco.

**Russia Leather**.—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.

**Semé** or **Powder**.—Ornamentation in which the device or devices are regularly repeated at intervals.

**Sewer**.—The person who sews the sheets together on the sewing-press.

**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.

**Tree Calf**.—Bright brown calf stained with acids in conventional imitation of the branches of a tree.



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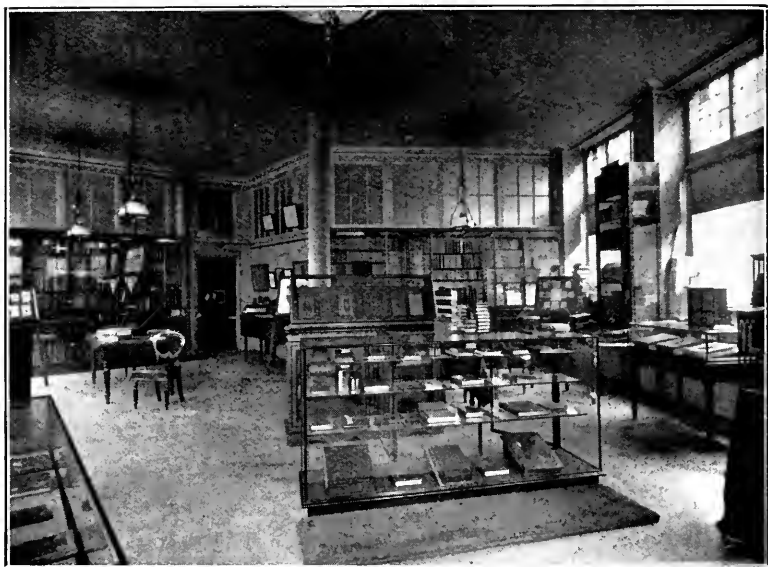
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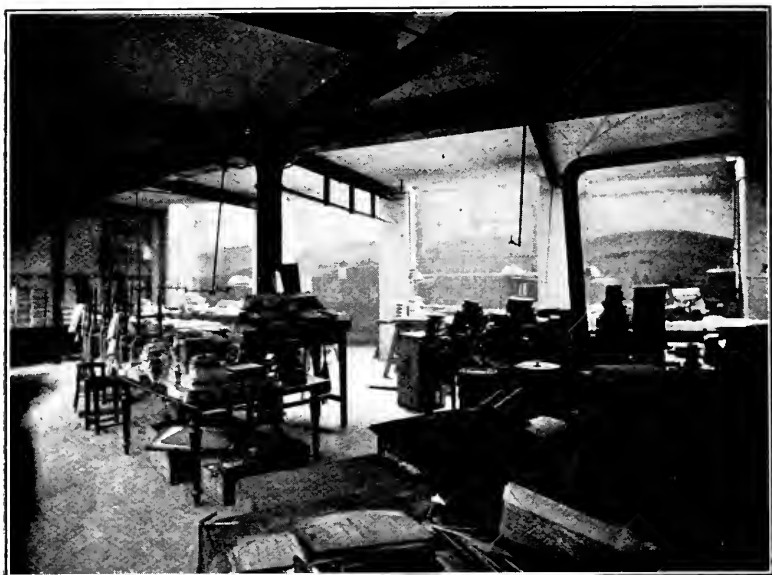
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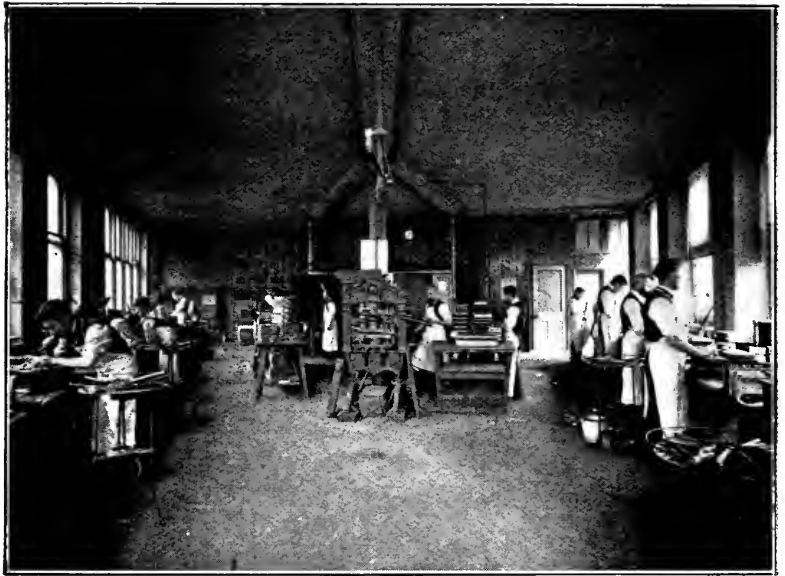
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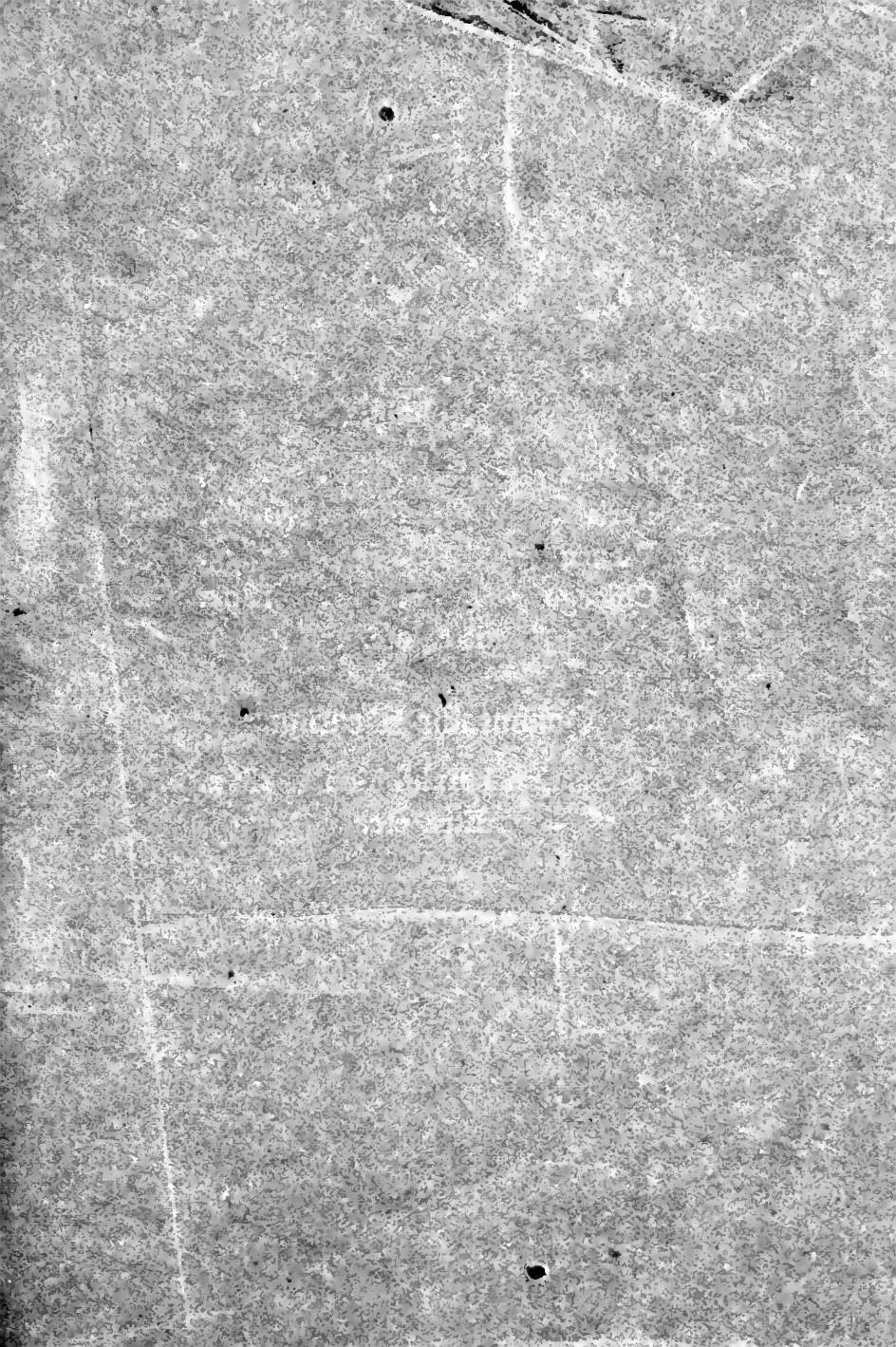
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

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