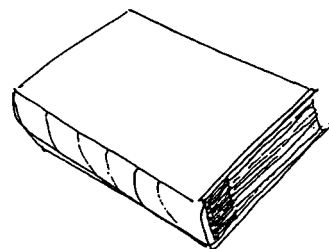


## ABC OF BOOKBINDING

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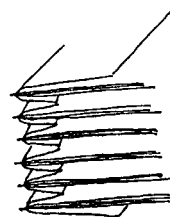
**commonplace books** Blank books meant to be filled with personal writing or other material of interest to the owner. Popular in the 16th and 17th centuries. The bindings do not differ from other stationery bindings of their period.

**compensation guards** Guards or stubs bound into a book to equal the anticipated thickness of added material.



**composite book** A book made of other book parts. Thus, the edges are apt to be irregular.

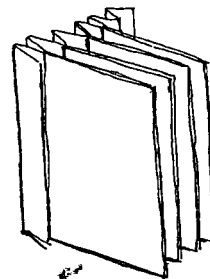
**concertina guard** In conservation binding, a paper of good quality, often Japanese, is folded around the backs of the sections and sewn with them to prevent adhesive from touching the sections. The depth of the folds is usually not more than 3/16ths of an inch.



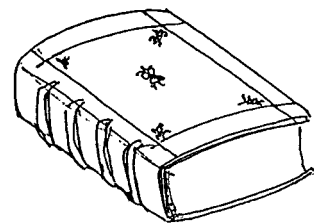
**conservation binding** Binding in which no adhesive touches the bookblock and all materials used are as chemically stable as possible.

**contemporary** Contemporary to the time the bookblock was produced, not to the present.

**continuous guard** A folded guard, usually of linen, to which sections are sewn. The sections rest against the inner edges of the folds and the opposite edges are bound. Used in albums and large blank books.



**convex cover** In time boards usually conform to the shape of the bookblock they contain. If the bookblock swells in the middle from having been printed on dampened paper, the cover will become convex.



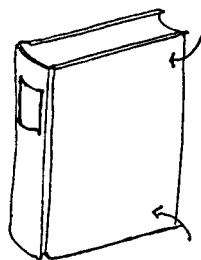
**Coptic binding.** See pp. 80-81.

**cord** A sewing support made of vegetable fiber (such as hemp or linen), double or single, sometimes twisted. Cords mainly replaced leather thongs in the late 16th century.

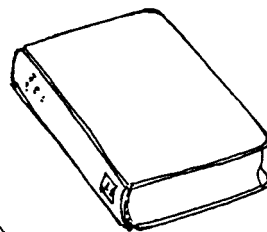
## GLOSSARY OF BOOKBINDING TERMS

**Cordovan leather** A soft, fine-grained leather, usually of goat or pig skin. Originally produced in Córdoba, Spain, from the 8th century on, called cordoban, cordwain or Spanish leather in England.

**corner** The outer corner of a board.



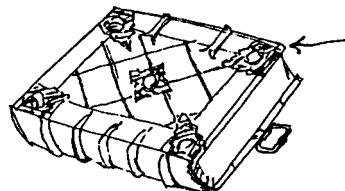
**cornering** Rounding the outer corners of boards. Also called round cornering.



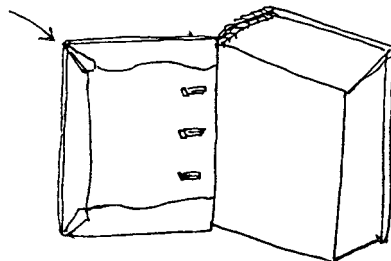
**corner piece** Any decorative unit in the corners of the sides.



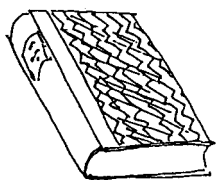
**corner plate** Metal furniture at the corner of a board. Usually kite or fan shaped.



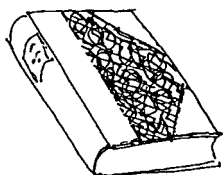
**corner tongue** A tongue cut at the outer corners of the turn-ins, often after they have been turned in. Used as late as the 15th century in European binding and possibly later in Greek binding.



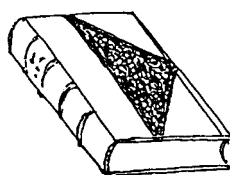
**cover** Cloth, leather, paper, vellum or other material used as the outer covering of a binding.



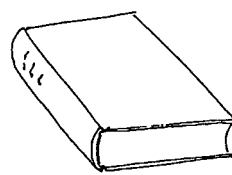
Quarter bound



Half bound



Three quarter bound



Full bound

**cover paper** Any paper used as the cover of a book

## ABC OF BOOKBINDING

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**gouge** A single line finishing tool, the end of which is a segment of a circle. Pronounced "googe".



**grain** The surface pattern of leather. The grain side is the outer side of a skin. Also refers to the direction of fibers in paper and board.

**grained** A general term for leather that has been given an artificial surface grain. See also *boarding*.

**Grangerized** Bound with blank leaves for purchasers to supply their own illustrations. Used since the publication of James Granger's *Biographical History of England* in 1769.

**graphite** A soft, black lustrous carbon used to decorate edges. Popular in the 20th century.

**Greek binding.** See pp. 84-85.

**groove** A V-shaped or rounded trough cut out of the face of a wooden board to accommodate round or relatively narrow sewing supports. See also *channel*.

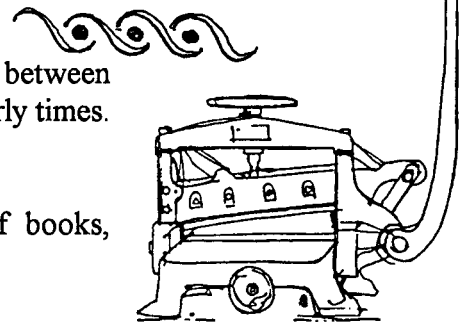
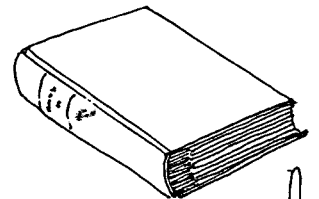
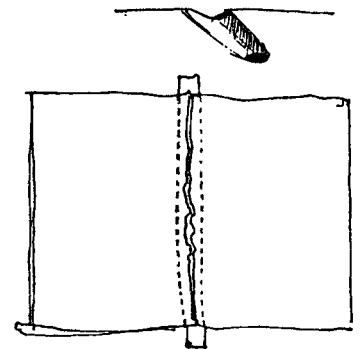
**guard** A narrow strip of cloth or paper which reinforces a fold or attaches two leaves together, a repair often used in rebinding or restoration.

Also a strip of cloth or paper sewn with the book to which an illustration or map may be attached. See also *stub*.

**guard book** A book containing compensation guards equal to the anticipated thickness of the material to be added later.

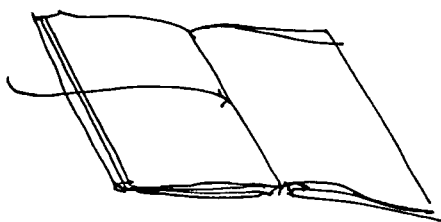
**guilloche** Two curved lines forming a circular space between them. A design motif used on bindings since very early times.

**guillotine** A machine for trimming the edges of books, patented in 1840.



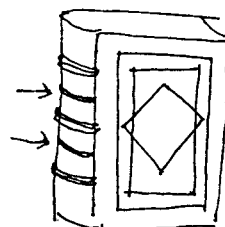
## GLOSSARY OF BOOKBINDING TERMS

**gutter** The adjoining inner margins of two facing pages. Also called back, binding or inner margin.

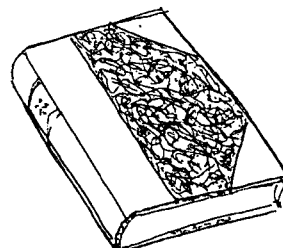


**hair side** The outside of a skin which is polished and shows a grain. Also referred to as the grain side.

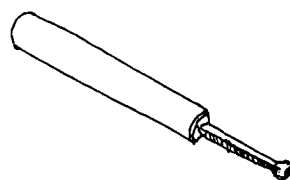
**half bands** Horizontal ridges on the spine, not part of the sewing, but added for decoration between sewing supports. Very popular in Italy in the 17th century. False bands imitate sewing supports, half bands do not. See also *accentuated kettle stitches*.



**half binding** A binding in which the spine, part of the boards, and the corners are covered with one material while the rest of the boards are covered with another.



**hand tools** Finishing tools with a design on a brass shank and a wooden handle used in decorating bindings by hand. In use as early as the 13th century. Also called unit, short, finishing or small tools.



**hanging-in** Attaching a case to a bookblock. Also called casing-in.

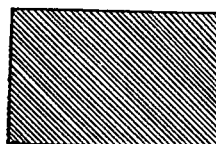
**hard cover binding** A book bound with stiff boards. Also described as hard bound.

**hard-grained** Goatskin finished with a deep pinhead grain. Also called pebble-grained.



**hasp** A metal hinge, part of a clasp or the attachment of a chain. Also called staple.

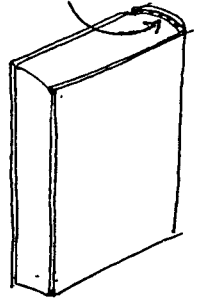
**hatched** A surface filled with fine parallel lines. If lines are horizontal, they indicate blue in heraldic engraving and are called "azure." "Hatched" is the more common term today.



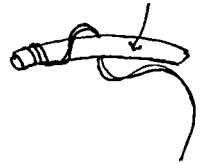
## ABC OF BOOKBINDING

**head** The top of a book.

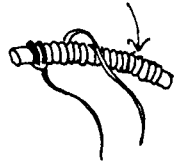
**headband** A functional and/or decorative band at head and tail of the spine. Used throughout the history of binding. Also called endband, or tailband (if at the tail). See also *stuck on headbands*.



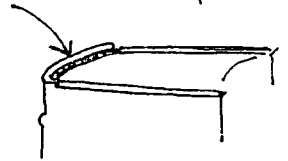
**headband core** The support on which a headband is embroidered. It can be of almost any material such as linen cord, cane, catgut, hemp, leather, rolled paper, tawed skin or even wood. Also called former.



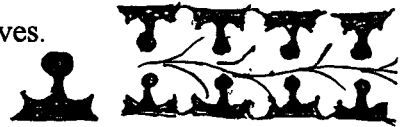
**headband, primary** Preliminary sewing on a headband core before embroidering. The subsequent embroidery often wears with use.



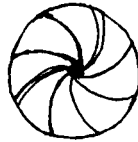
**headcap** The leather turned in and shaped at the head and tail of the spine. See also *setting*.



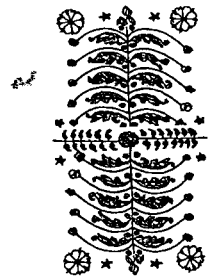
**headed edge tool** Not in itself leafy, but used to form leaves. Also called a cusped head tool.



**helix** A small spiral or volute.

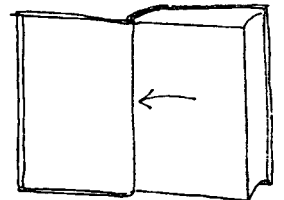


**herringbone** A design shaped like a fishbone made up of small tools. It was used on the spine in Byzantine binding and was very popular in Scotland in the 18th century.



**hide** The raw or tanned skin of one of the larger animals.

**hinge** The area between the spine edge of a board and the shoulder of a book, on the inside. A hinge is sometimes of cloth or leather instead of paper. The same area on the outside of a bound book is called a joint.



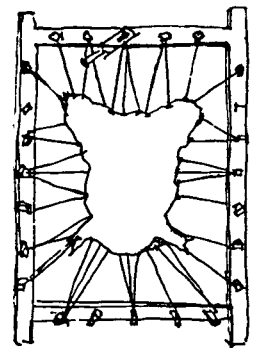
## ABC OF BOOKBINDING

**paper binding** Any binding covered with paper. This is often a temporary binding but can also be a durable one. In use at least as early as the 15th century. See also pp. 112-113.

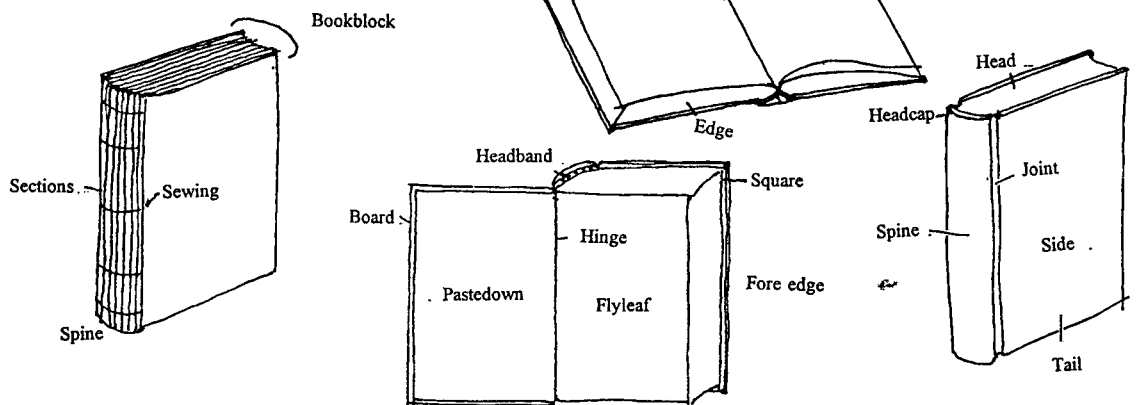
**papier mâché** A substance made of paper pulp and paste. It was used for the boards of Islamic and Venetian bindings, and for modelled binder's boards in the 19th century.

**papyrus** A writing material made of strips of a sedge (*Cyperus papyrus*), the forerunner of paper. The strips were placed vertically with a layer of horizontal strips on top of them and then pressed together. Heavily used from the 4th century B.C. to the 4th century A.D. in the Mediterranean basin, and as late as the 11th century for some documents in the Vatican.

**parchment** A material made from the skin of any relatively small animal, by a soaking, liming and depilating process, which is followed by drying under tension. Parchment is usually white or cream color. See also *vellum*.



**parts of a binding** Anatomy of a book.



**parts of a book** The traditional order of the parts of a book is: half title, frontispiece, title, printer's imprint and copyright, dedication, preface, acknowledgments, table of contents, list of illustrations, introduction, errata, text, appendices, author's notes, glossary, bibliography, index, colophon.

**Paschal Lamb** A popular ornament of the lamb slain at Passover or Easter. Applied to Christ, hence *Agnus Dei*.

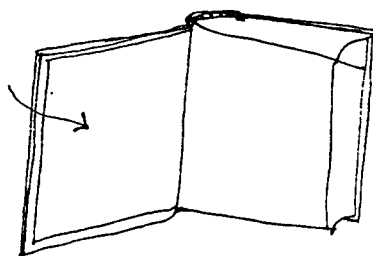


## GLOSSARY OF BOOKBINDING TERMS

**paste** An adhesive made from a starch and water.

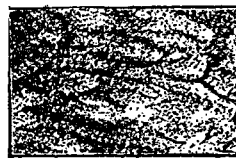
**pasteboard** Board made up of sheets of paper pasted together, often of manuscript or printed waste. Used early in the Near East, from the 16th to late 18th century in Europe.

**pastedown** A leaf conjoint with another, sewn with the bookblock and pasted to the inside of the board, or a separate piece of paper pasted to the inside of a board. Also called a board paper, liner, lining paper, end liner, endpaper or endsheet.



**paste-grained** Sheepskin or roan treated with paste to receive cross or straight grains, sometimes called French morocco.

**paste paper** Colored paste worked into patterns by hand or by block printing. Used for endpapers, sides or whole wrappers. Edges can also be so decorated.

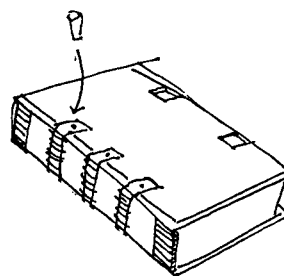


**patra** A flat, circular ornament in bas relief.



**peccary** South American pigskin.

**pegs** Wooden pegs were used to attach sewing supports to wooden boards. They can be small and round or relatively large and almost square. They can be felt through a pastedown but do not discolor it. Also referred to as treenails or trenails.



**permanent-durable paper** Paper manufactured to last (it is hoped) several hundred years. Some of these papers are identified by the eternity symbol.



**pictorial binding** Pictures have been used throughout the history of binding in a variety of techniques.

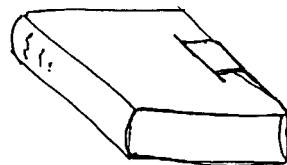
## ABC OF BOOKBINDING

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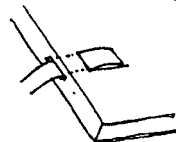
**triquetra** A triangular ornament formed of three interlaced arcs or lobes.



**tuck** A flap on the edge of one side of a cover, usually the lower one, designed to be inserted into a slot in the edge of the other side. Used on 19th-century Bibles and prayer books.



**tunnel** A hole for the attachment of a sewing support, going from the edge of a wooden board to the face.

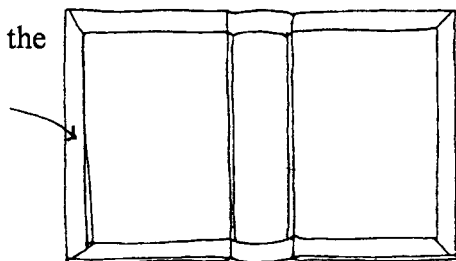


**Turkey leather** Goatskin produced in Turkey. It was usually red and thought to be of high quality.

**Turk's head knot** A knot tying the end of a cover on a girdle book, designed to slip under the belt. Also a knot on which a loop is fastened, or a type of finger tab made of vellum.

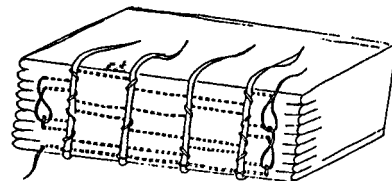


**turn-in** The portion of the covering material folded into the inside of the cover.

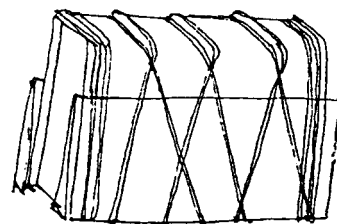


**Twentieth-century binding.** See pp. 110-111.

**two-on sewing** Two sections sewn with one length of thread. Books were also sewn three-on. Almost all trade bindings were sewn two-on after about 1600. Also called off and on sewing.



**tying up marks** Marks left in damp leather by thin cords used to hold the cover tightly around the sewing supports while the adhesive dried. Also decorative.

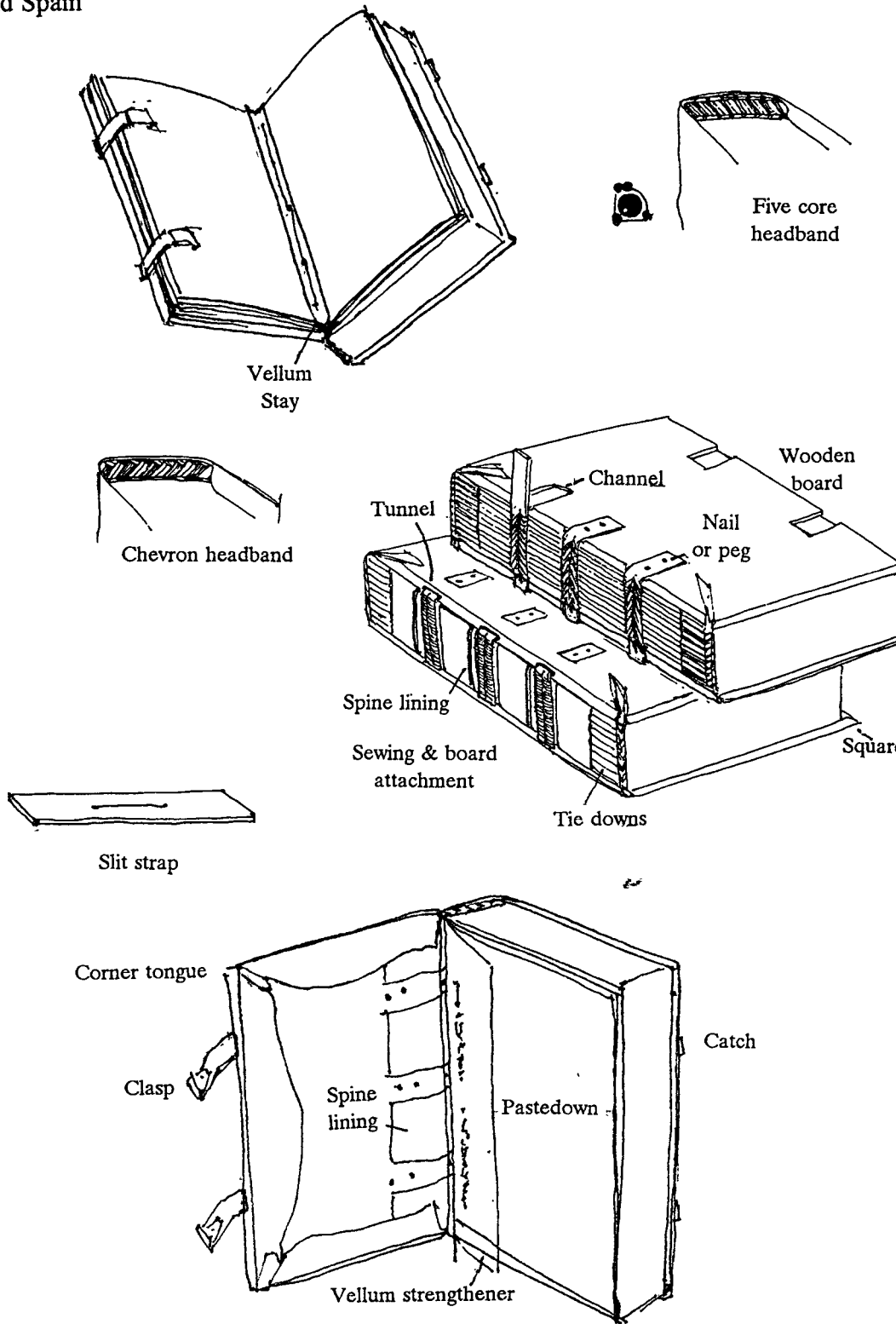


**unbound** A book that has never been bound. Also called a white book.

ABC OF BOOKBINDING

FIFTEENTH-CENTURY STRUCTURE

Italy and Spain

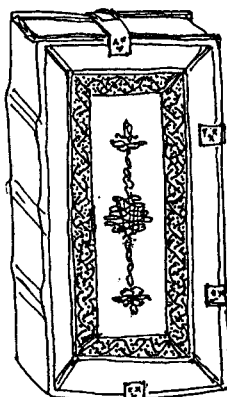
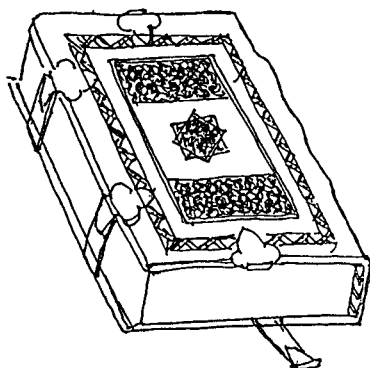
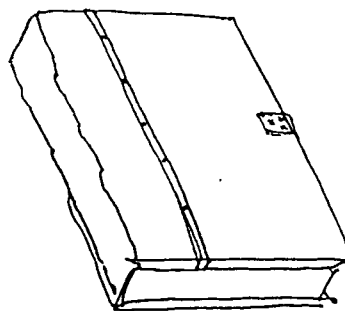


## GLOSSARY OF BOOKBINDING'S STRUCTURAL EVOLUTION

### FIFTEENTH-CENTURY BINDING STRUCTURE

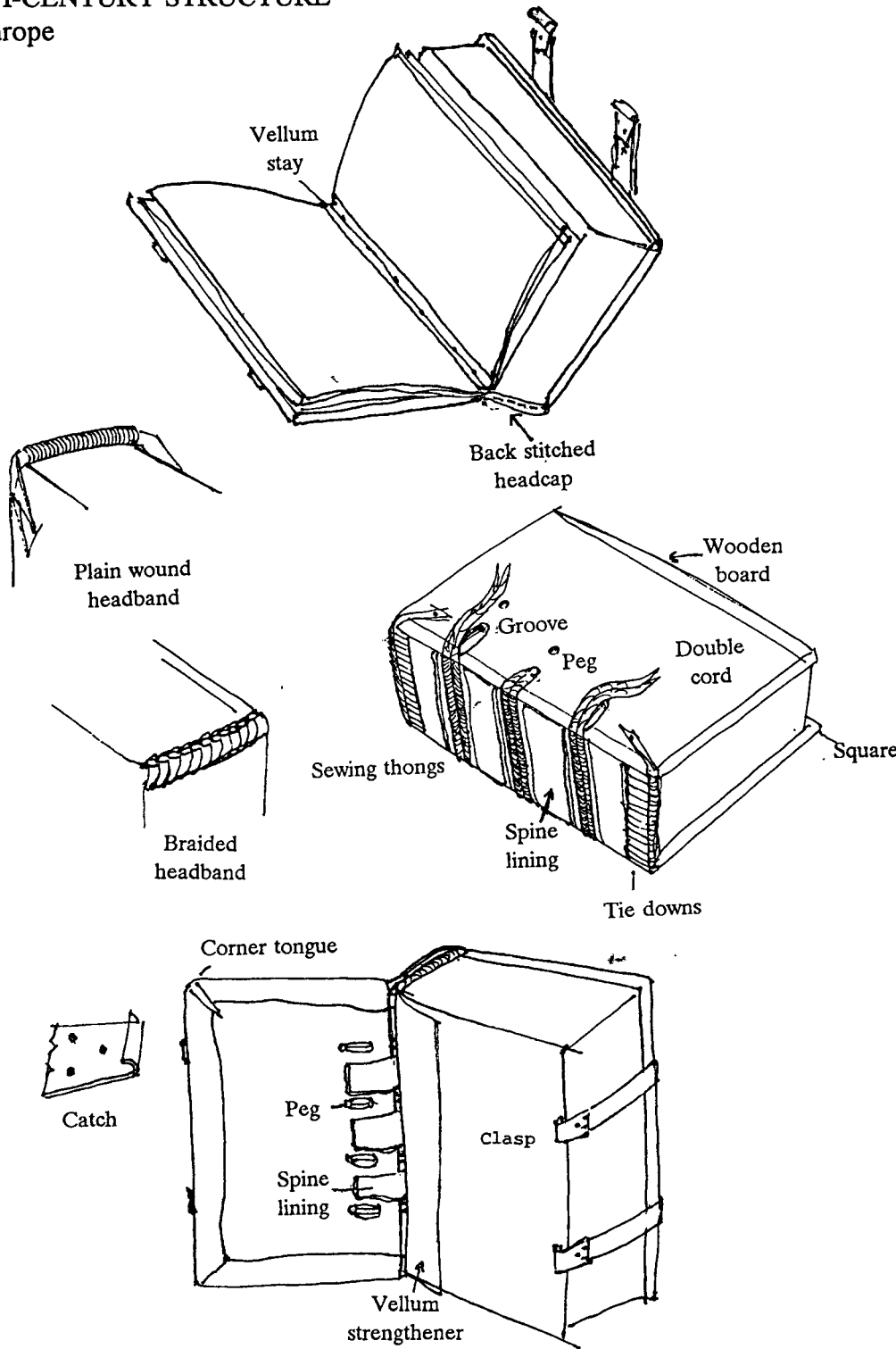
#### Italy and Spain

- ◆ Bookblocks were of vellum or paper. The folds of paper sections were often protected from the abrasion of the sewing threads by vellum stays. Vellum strengtheners were often sewn with the first and last sections.
- ◆ Sewing was on alum tawed straps (usually three), slit to the width of the spine. Sewing was often linked or packed.
- ◆ Spines were flat, lined with vellum, leather or tawed skin extending inside the boards.
- ◆ Headbands were worked on cores extending onto the boards and laced.
- ◆ Edges were plain or colored.
- ◆ Boards were almost always made of beech wood, bevelled on the spine edge and with extending squares. They were attached by lacing or nailing the sewing supports and headband cores to them.
- ◆ Covers were of brown or dark red goat or sheepskin often with tongues cut in the turn-ins at the corners of the boards.
- ◆ Decoration was blind and/or gold tooled after circa 1470 and mostly abstract.
- ◆ Fastenings were of two or four clasps attaching onto catches that were usually, but not always, on the lower board.



ABC OF BOOKBINDING

FIFTEENTH-CENTURY STRUCTURE  
Northern Europe

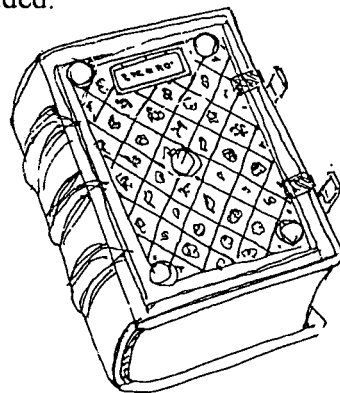
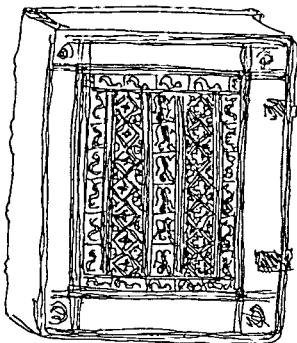
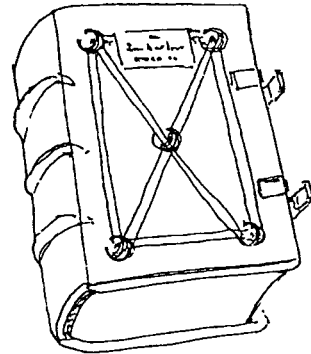


## GLOSSARY OF BOOKBINDING'S STRUCTURAL EVOLUTION

### FIFTEENTH-CENTURY BINDING STRUCTURE

#### Northern Europe

- ♦ Bookblocks were of vellum or paper. Vellum stays sometimes protected the folds of the sections from abrasion by the sewing threads. Vellum or paper pastedowns or strengtheners were often sewn with the first and last sections.
- ♦ Sewing was on three or four double vegetable fiber cords or on slit straps. It was often linked or packed.
- ♦ Edges were sometimes colored yellow or red.
- ♦ Spines were flat, often lined with vellum, leather or tawed skin.
- ♦ Headband cores were laced to the boards.
- ♦ Boards were thick, usually of oak or beech wood, with their spine edge bevelled and squares extending beyond the bookblock. They were attached to the bookblock by lacing or nailing the sewing supports and headband cores to them.
- ♦ Covers were of brown calf or pigskin, usually white, and were sometimes back stitched around the headbands.
- ♦ Decoration on the covers was blind tooled and usually pictorial.
- ♦ Fastenings were clasps attaching onto catches which were usually, but not always, on the upper board.
- ♦ Bosses or center and corner plates were frequently added.

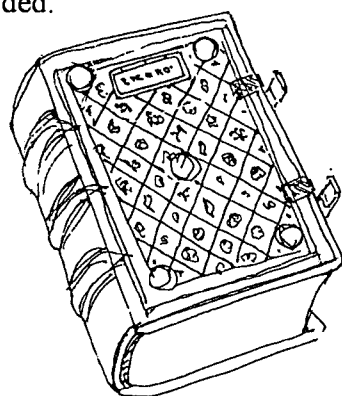
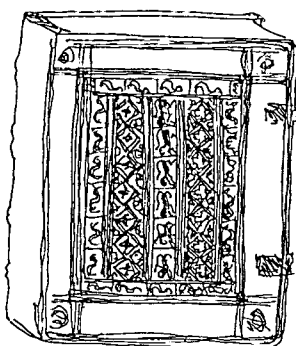
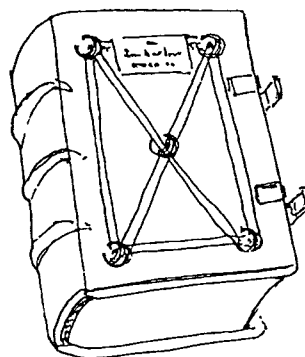


## GLOSSARY OF BOOKBINDING'S STRUCTURAL EVOLUTION

### FIFTEENTH-CENTURY BINDING STRUCTURE

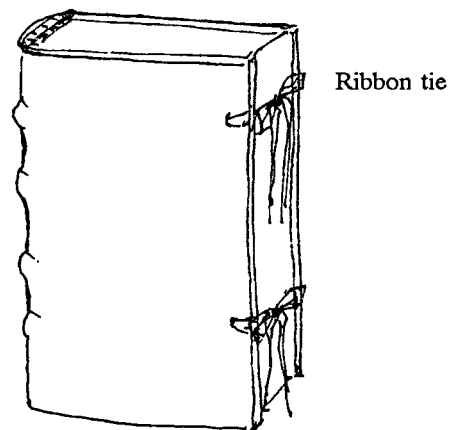
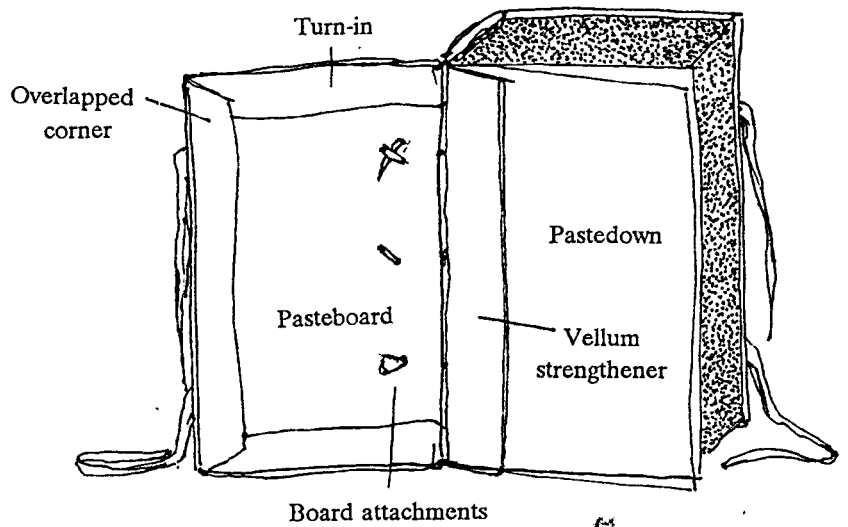
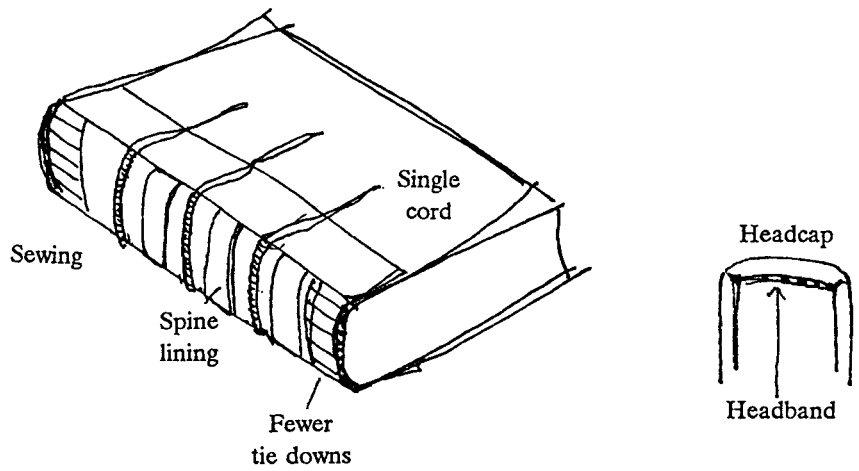
Northern Europe

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- ◆ Boards were thick, usually of oak or beech wood, with their spine edge bevelled and squares extending beyond the bookblock. They were attached to the bookblock by lacing or nailing the sewing supports and headband cores to them.
- ◆ Covers were of brown calf or pigskin, usually white, and were sometimes back stitched around the headbands.
- ◆ Decoration on the covers was blind tooled and usually pictorial.
- ◆ Fastenings were clasps attaching onto catches which were usually, but not always, on the upper board.
- ◆ Bosses or center and corner plates were frequently added.



ABC OF BOOKBINDING

SIXTEENTH-CENTURY STRUCTURE

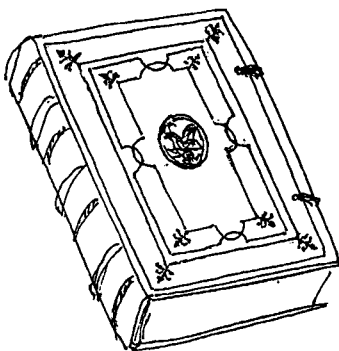
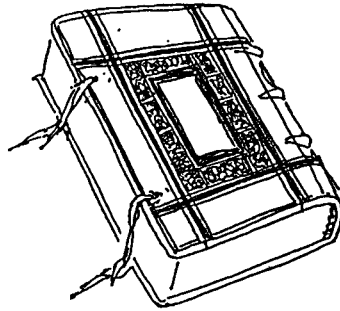


## GLOSSARY OF BOOKBINDING'S STRUCTURAL EVOLUTION

### SIXTEENTH-CENTURY BINDING STRUCTURE

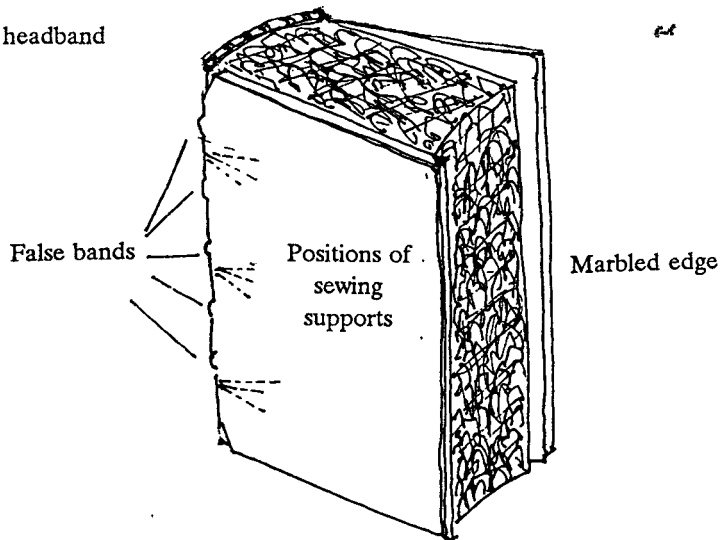
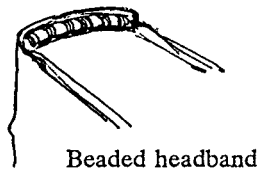
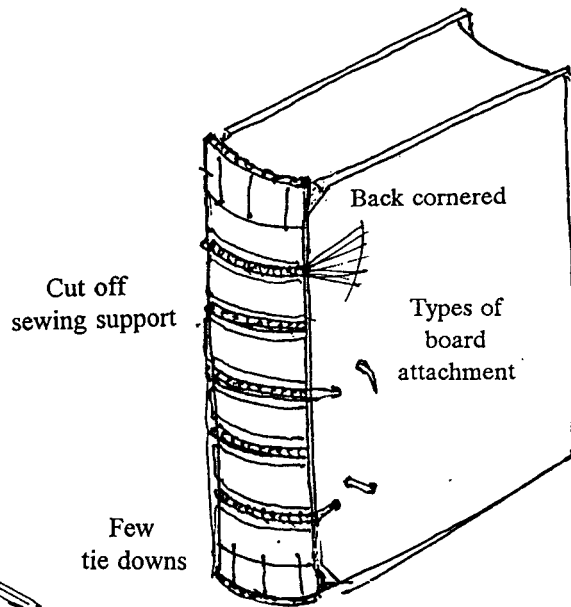
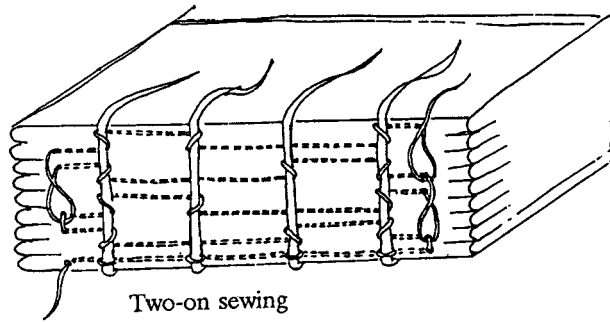
Books became lighter, on the whole smaller, and were easier to bind. Book production started in the New World.

- ◆ Bookblocks were of paper from this time on, with vellum or paper strengtheners sewn with the first and last sections. Decorated paper pastedowns were beginning to be used.
- ◆ Sewing was on two to five single hemp, linen or tawed skin supports.
- ◆ Edges were plain, colored, sprinkled or gilt and gauffered or painted.
- ◆ Spines were lined with paper or vellum.
- ◆ Headbands were worked with linen or silk thread and had fewer tie-downs. Their cores were not always laced into the boards.
- ◆ Boards, called pasteboards, were of paper leaves pasted together or of paper pulp. They extended beyond the bookblock in squares and were sometimes back cornered. They were lighter and easier to attach than wooden boards. The sewing supports could be laced or stuck to them. However, scabbard or wooden boards were still used.
- ◆ Covers were of dark brown sheep, calf or goatskin, ranging from tan to near black.
- ◆ Decoration was blind stamped with panels or tooled with rolls, fillets or small tools. Lettering on the spine or sides began late in the century. There was some gold tooling on the sides and edges of the boards.
- ◆ Clasp and catch fastenings gave way to ribbon ties or no fastenings at all.



ABC OF BOOKBINDING

SEVENTEENTH-CENTURY STRUCTURE

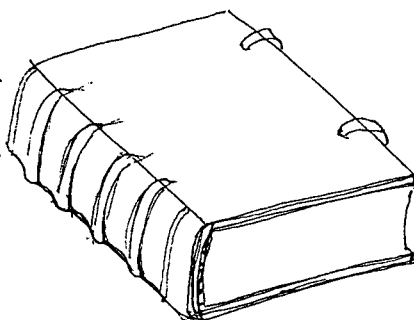


## GLOSSARY OF BOOKBINDING'S STRUCTURAL EVOLUTION

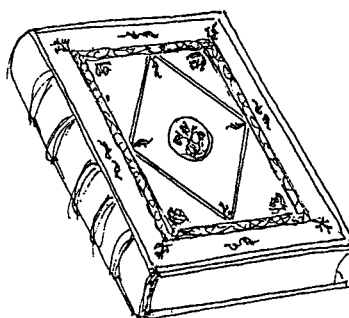
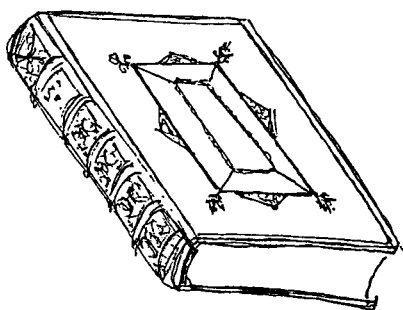
### SEVENTEENTH-CENTURY BINDING STRUCTURE

Structure did not change much from that of the 16th century.

- ◆ In bookblocks, the use of decorated endpapers increased.
- ◆ Sewing was on single supports, usually of hemp or linen.
- ◆ Boards were made of paper leaves pasted together (pasteboard) or of compressed paper fibers (pulpboard). They were back cornered. The slips of the sewing supports were laced into the boards or adhered to them.
- ◆ Edges were sometimes marbled.
- ◆ Headbands were worked in colored linen thread, or stuck on.
- ◆ Spines were slightly rounded and lined with paper or vellum. Covers were adhered to the bookblock.
- ◆ Covers were of calf or goatskin in a greater variety of colors than before, or with diced, mottled or other surface treatment.
- ◆ In decoration, the use of gold tooling increased and became more refined. Lettering on the spine began to be used.

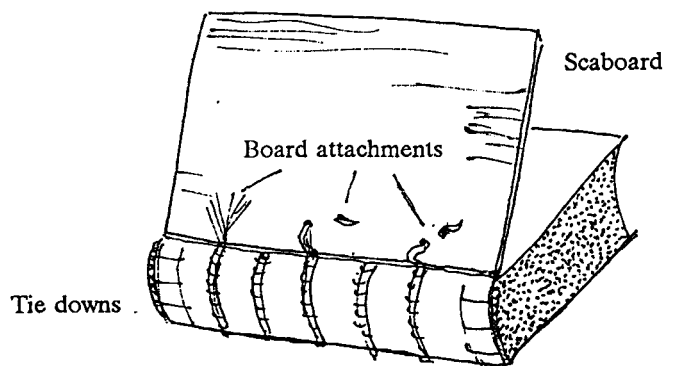
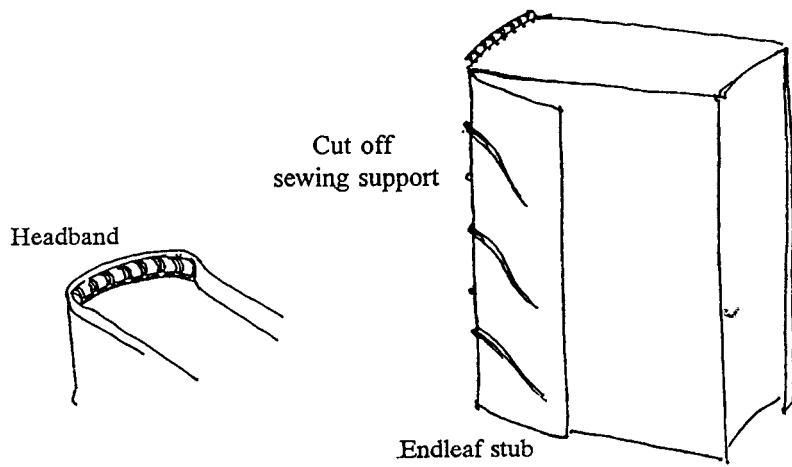
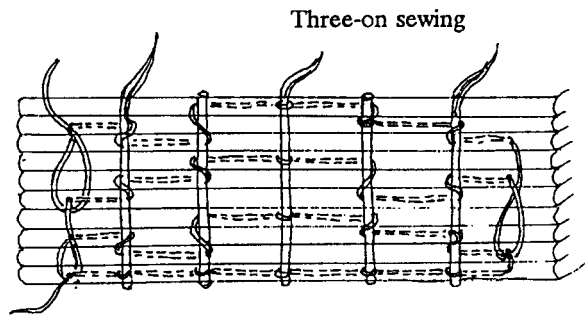
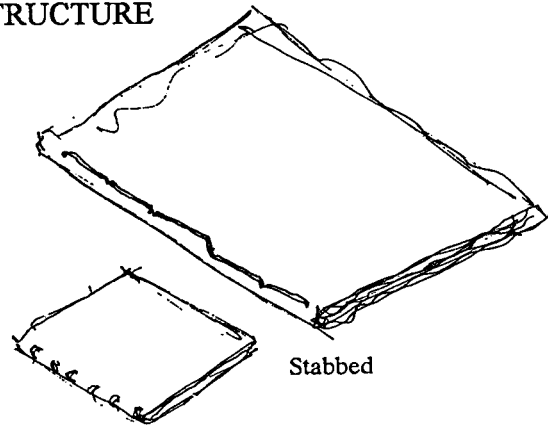


In trade bindings, the need for increased production resulted in the following shortcuts: two-on sewing, recessed sewing producing a smooth spine, fewer sewing supports laced into the boards, false bands and very few tie-downs for headbands.



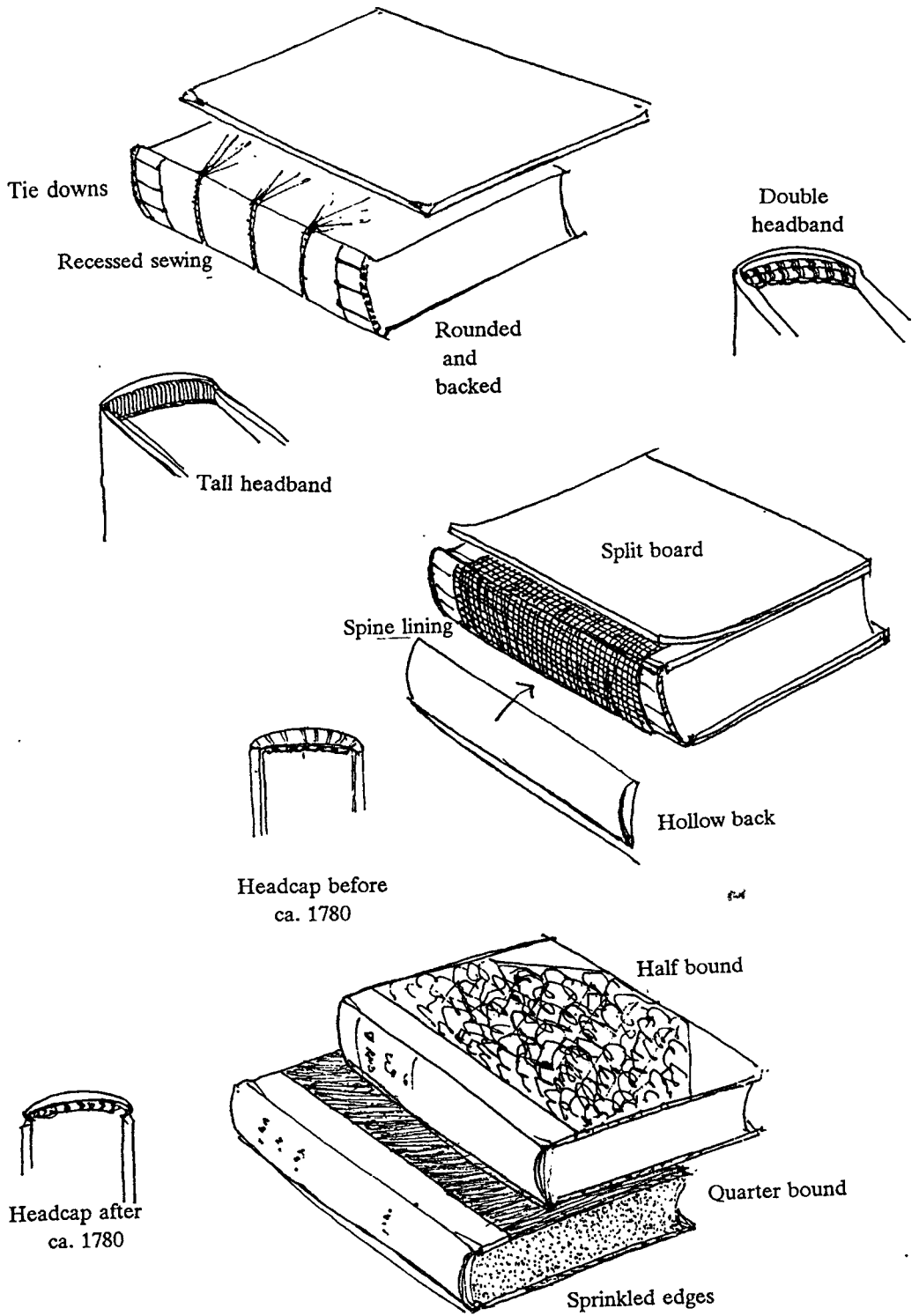
# ABC OF BOOKBINDING

## NORTH AMERICAN STRUCTURE



ABC OF BOOKBINDING

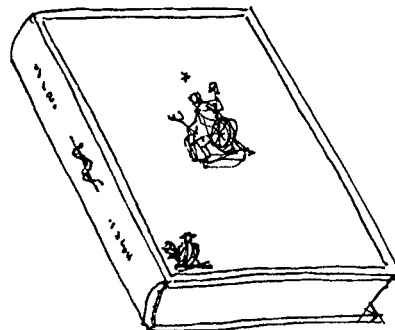
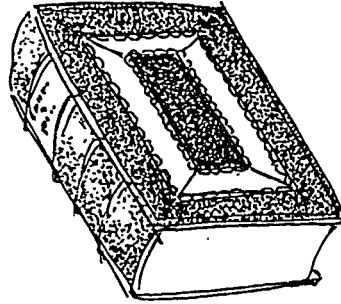
EIGHTEENTH-CENTURY STRUCTURE



## GLOSSARY OF BOOKBINDING'S STRUCTURAL EVOLUTION

### EIGHTEENTH-CENTURY BINDING STRUCTURE

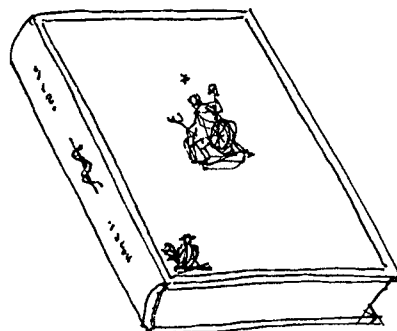
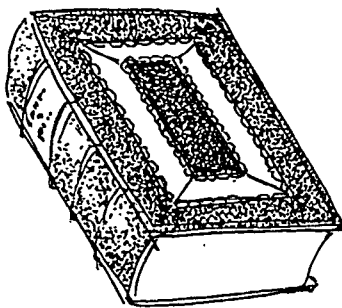
- ◆ Bookblocks had notches cut out of their spine folds to accommodate the sewing supports.
- ◆ Sewing was on raised or recessed cords. Recessed cords gave a smooth spine and also saved time, as recessed sewing is quicker than sewing on cords because the sewing thread passes over but not around the supports.
- ◆ Edges were marbled, colored, sprinkled and/or gilt.
- ◆ Headbands were often double or tall.
- ◆ Spines were rounded, backed and lined with vellum, paper or fabric. The linings were adhered to the cover.
- ◆ Boards were made of paper pulp or rope fiber and were back cornered. They were attached by lacing or gluing the sewing supports.
- ◆ Covers were of calf or goatskin. Economic conditions resulted in half or quarter bound books with paper sides, so saving the cost of leather.
- ◆ Decoration was elegant and varied.



## GLOSSARY OF BOOKBINDING'S STRUCTURAL EVOLUTION

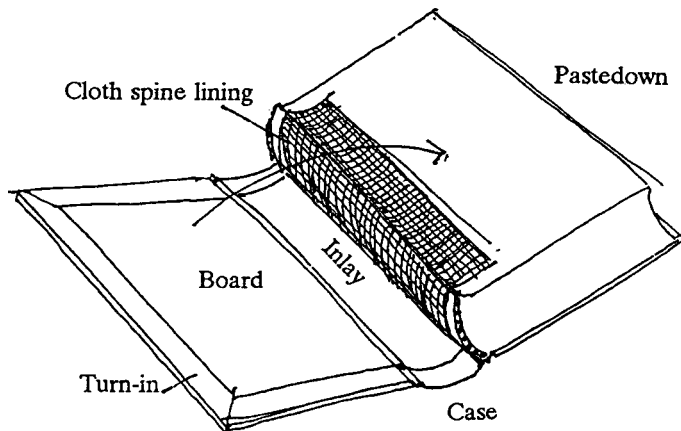
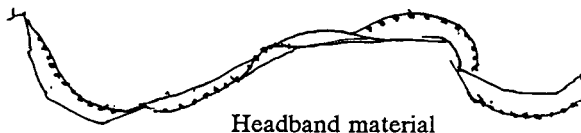
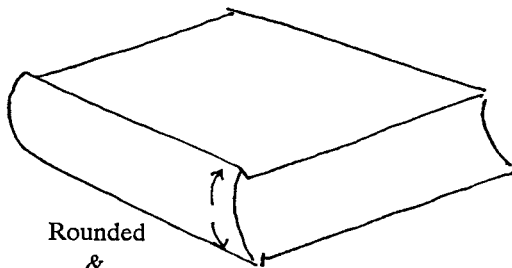
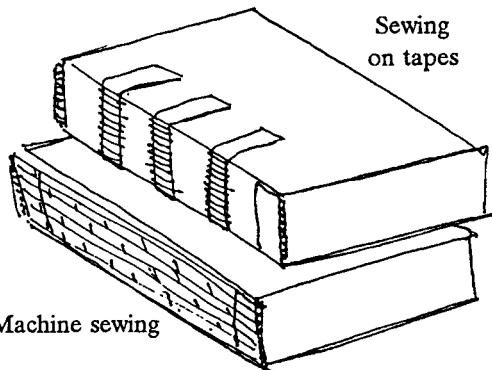
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ABC OF BOOKBINDING

NINETEENTH-CENTURY STRUCTURE

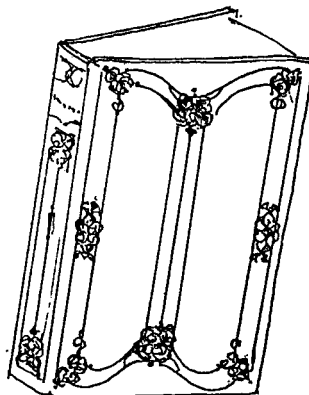


**NINETEENTH-CENTURY BINDING STRUCTURE**

Traditional fine bindings continued to be produced by very skilled binders, but most books were in cloth case bindings, as follows:

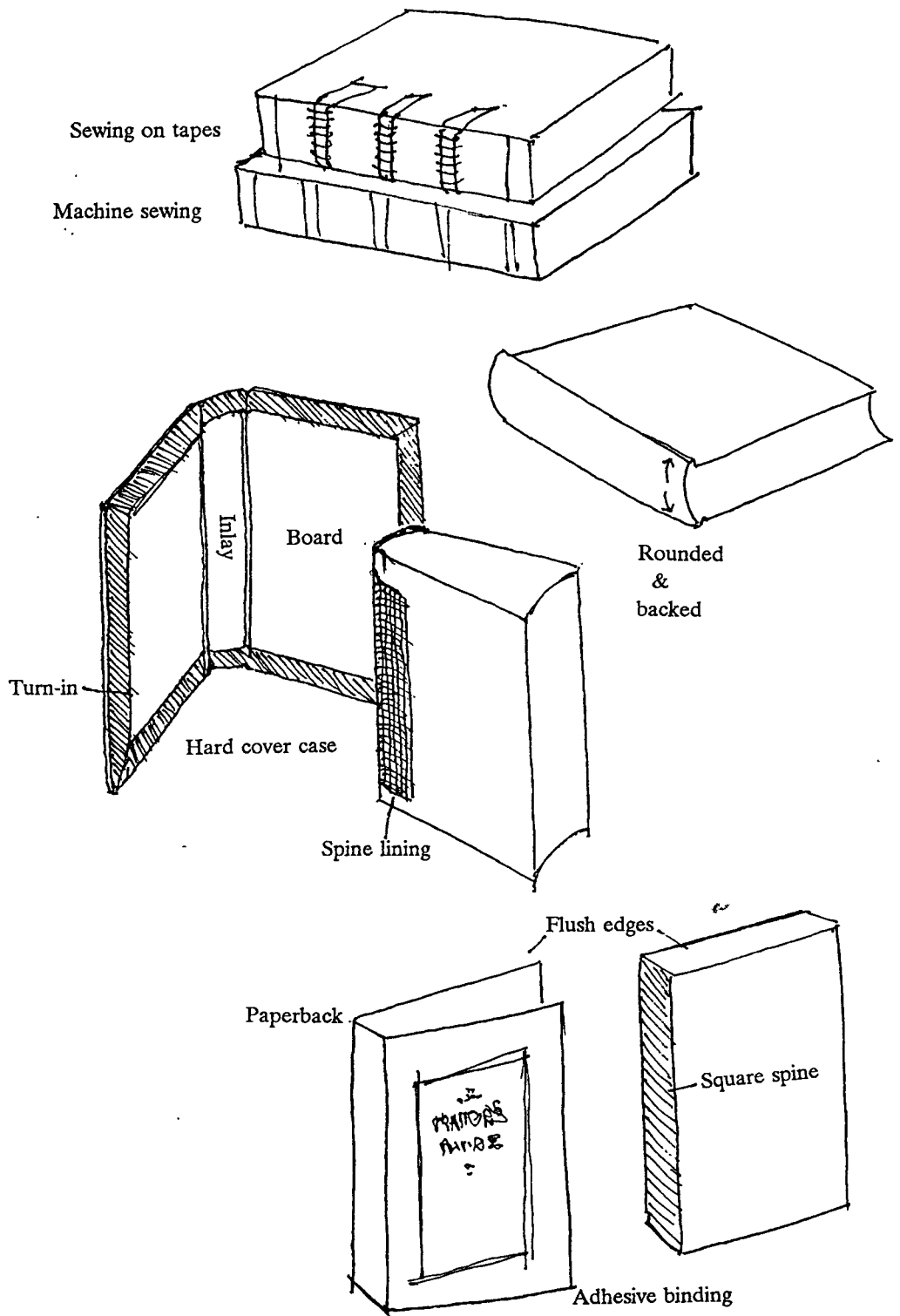


- ◆ Bookblocks were often of very poor quality paper but were otherwise unchanged.
- ◆ Sewing was on tapes or by machine. Machine sewing was fully developed by 1882.
- ◆ Edges were very often brightly colored and decorated, particularly on gift books.
- ◆ Spines were rounded and backed and lined, first with cloth extending on either side and then with paper.
- ◆ Headbands were single, double or machine made and available by the yard. Headbanding could be done before or after the spine was lined.
- ◆ Boards were of paper or other fiber pulp.
- ◆ Covers were cases made off the book. They consisted of two pulp boards and an inlay which stiffened the spine area. All this was stuck to a piece of cloth. Cases were attached to the bookblock by gluing the extending spine lining, sewing tapes and pastedowns to the case.
- ◆ Decoration was abundant. Design blossomed in the 1890's.



# ABC OF BOOKBINDING

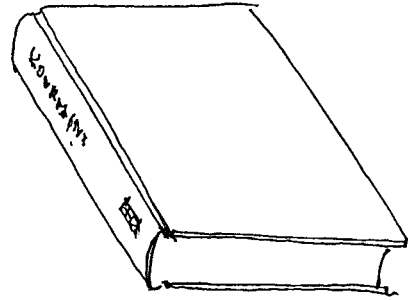
## TWENTIETH-CENTURY STRUCTURE



## GLOSSARY OF BOOKBINDING'S STRUCTURAL EVOLUTION

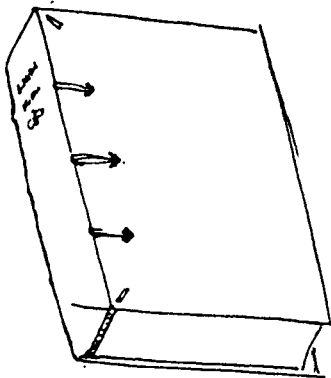
### TWENTIETH-CENTURY STRUCTURE

There were no changes in structure but the quality of materials, particularly of paper, was very much improved. In trade bindings the entire process of binding was mechanized including sewing (various types), edge trimming, rounding and backing, spine lining, headbands, making a case, titling and hanging in.



Towards the end of the century the adhesives used in binding were also much improved. Adhesive bindings are not rounded or backed. They are usually covered in heavy, plastic-coated paper with flush edges.

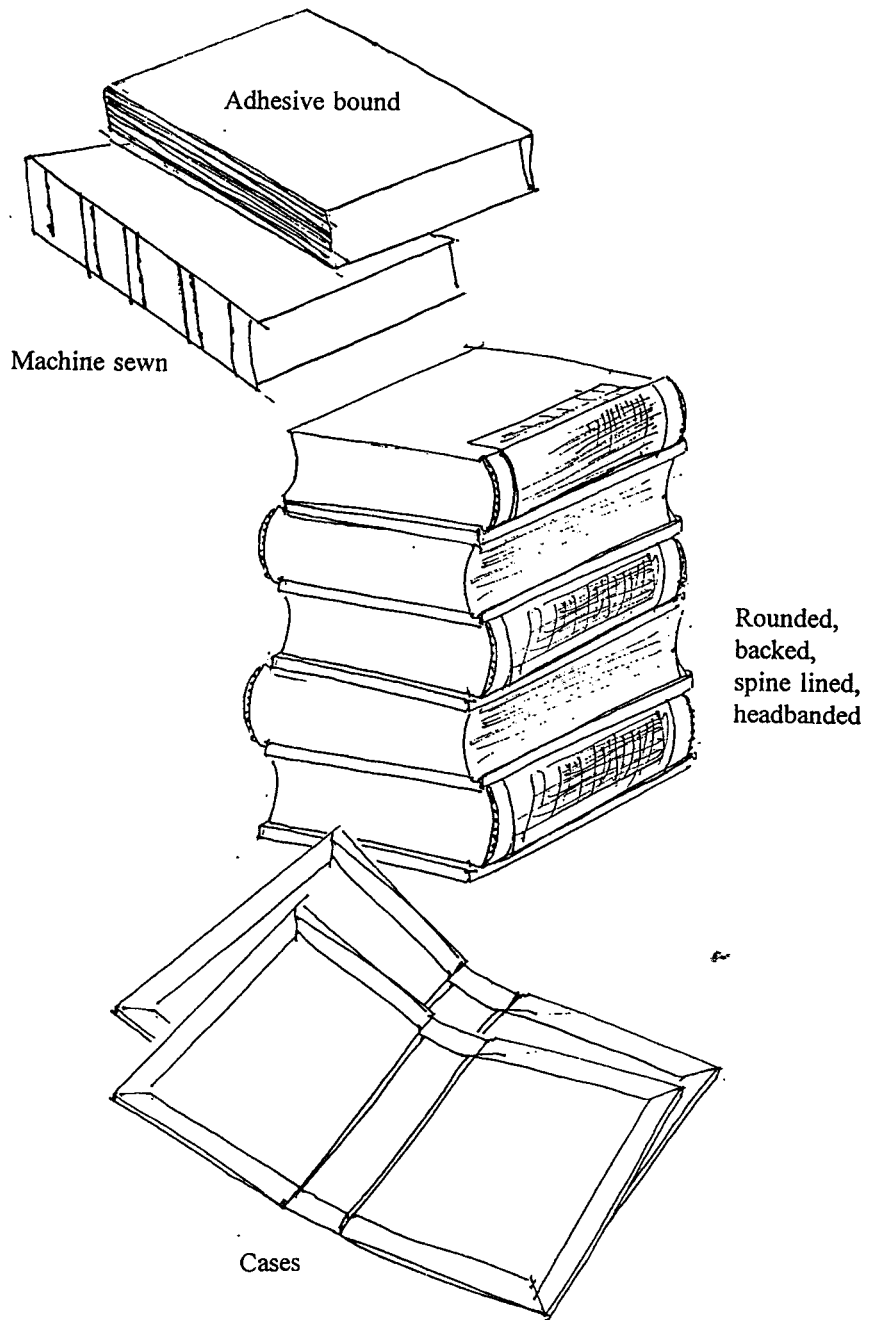
Although fine bindings are still produced today, fine binding as such has decreased. Emphasis is on conservation binding and experiments with adaptation of early structures.



ABC OF BOOKBINDING

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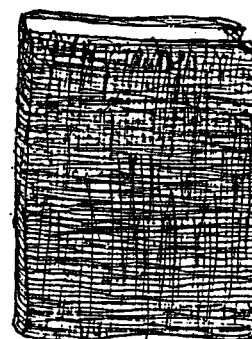
PUBLISHER'S CLOTH BINDING



## GLOSSARY OF BOOKBINDING'S STRUCTURAL EVOLUTION

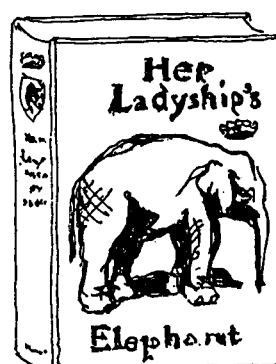
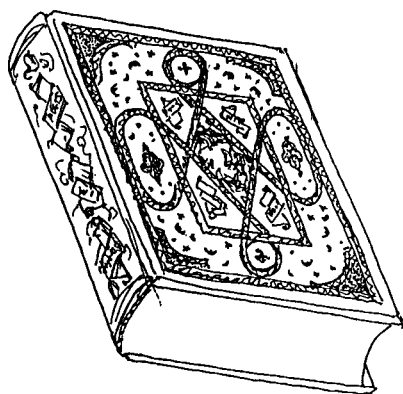
### PUBLISHER'S CLOTH BINDING

- ◆ Coarse cloth was used for school books in the late 18th century.
- ◆ Cloth case binding was introduced in the 1820's. See pp.108-109 for the structure of the case. Structure and methods of decoration were mechanized for mass production in the course of the 19th century.
- ◆ Treatment of the cloth surface was fully developed — embossed, striped, grained, or imitating more costly materials. Gold blocking was introduced by 1840. Colored paper onlays and color printing were current in the 1850's to 1870's.



Early in the 19th century, particularly in America, bindings usually had small, gold, blocked pictures in the center of the sides. Later bindings were profusely and exuberantly decorated all over.

About 1908-1909, colored, printed paper onlays and the introduction of the dust jacket cut down on decoration of the cover itself. Wartime austerity in 1917 ended it.



# ABC OF BOOKBINDING

A Unique Glossary  
with over 700 Illustrations  
for Collectors & Librarians

Written and illustrated by  
**JANE GREENFIELD**

Published by  
**OAK KNOLL PRESS**  

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