



# Cover to Cover

*How People Bind Their Books*



# Introduction

There are as many ways to bind a book as there are types of books and types of readers. Before the Industrial Revolution, bookbinding was a separate trade from publishing, and many of the historic bindings that we see were bespoke products commissioned by their owners. This exhibition will cover different types of books, from miniature books to enormous folios, gold-stamped publishers' bindings to stab-stitched paper wrappers, treasured bibles to ephemeral almanacs, 19th-century marbled papers to 15th-century stamped leather, and more! Peer into the "guts" of historic bindings to see how they were constructed, from the bookbinder's craft to the print and manuscript waste hiding inside.



# Discussion Topics

1. What do books mean to us?
  - Physical objects
  - Cultural *artifacts*
  - Windows to the world
  - Works of art
  - Social Connectors
  - Change agents
2. What is bookbinding?
3. Why do people bind their books? How have those reasons changed over time?
4. How do bookbindings reflect a book's owner? Its content?
5. How has bookbinding changed through the ages / with advances in technology?
6. How would you bind your favorite book?

# Resources:

## Videos:

The Anatomy of a Book: <https://youtu.be/DQyntYcGwik>

The Art of Bookbinding: <https://www.youtube.com/watch?v=VVefTYSYd1Y>

All in a Bind: The Art of Bookmaking: <https://www.youtube.com/watch?v=Sf2PrB8m0BE>

## Online Resources:

Glossary of Bookbinding Terms: [https://www.biblio.com/book\\_collecting\\_terminology/#letter-a](https://www.biblio.com/book_collecting_terminology/#letter-a)

18<sup>th</sup> century Bookbinding process:

[https://umich.edu/~ece/student\\_projects/print\\_culture/bookbinding.html](https://umich.edu/~ece/student_projects/print_culture/bookbinding.html)

19<sup>th</sup> Century Bookbinding: <https://jeffpeachey.com/category/19th-century-bookbinding/>

Tooling vs Stamping vs Embossing vs Blocking:

<https://www.adelaide.edu.au/library/special/exhibitions/victorian-bindings/cabinet3/>

Historic Sugartown: <https://www.neh.gov/humanities/2017/fall/curio/tools-the-bookbinding-trade-can-be-found-in-pennsylvania>

History of Binding. *Michigan State University Libraries*. Retrieved from

<https://lib.msu.edu/exhibits/historyofbinding/early19thcentury/>

Quick History of Bookbinding: <https://blog.bookstellyouwhy.com/bid/230074/a-quick-history-of-book-binding>

Laskow, Sarah (March 10, 2017). The Unsung Delight of a Well-Designed Endpaper. *Atlas Obscura*. Retrieved from <https://www.atlasobscura.com/articles/best-endpapers-design-history>

<https://bookbindersmuseum.org/resources/>

## Books:

Carter, John. ABC for Book Collectors. Delaware: One Knoll Press, 1995.

Howard, Nicole. The Book: The Life Story of a Technology. Baltimore: Johns Hopkins University Press, 2009.

## Fun:

21<sup>st</sup> Century Bookbinders: <https://graphicartsmag.com/articles/2012/05/the-art-of-book-binding/>

The Most Inspiring Bookmakers of Yesterday and Today: <https://www.hotmelt.com/blogs/blog/8-inspiring-book-binders-techniques>

Bookbinding Tutorial: <https://www.iobookbinding.com/blog/simple-bookbinding-tutorial/>

Bookbinding and You: <https://www.iobookbinding.com/>

Five Bookbinding Styles Illustrated: <https://www.thebookdesigner.com/2016/11/self-publishing-basics-5-book-binding-styles-illustrated/>

Bookmaking Method and Vocabulary: <https://graphicartsmag.com/articles/2012/05/the-art-of-book-binding/>

# Anatomy of a Book

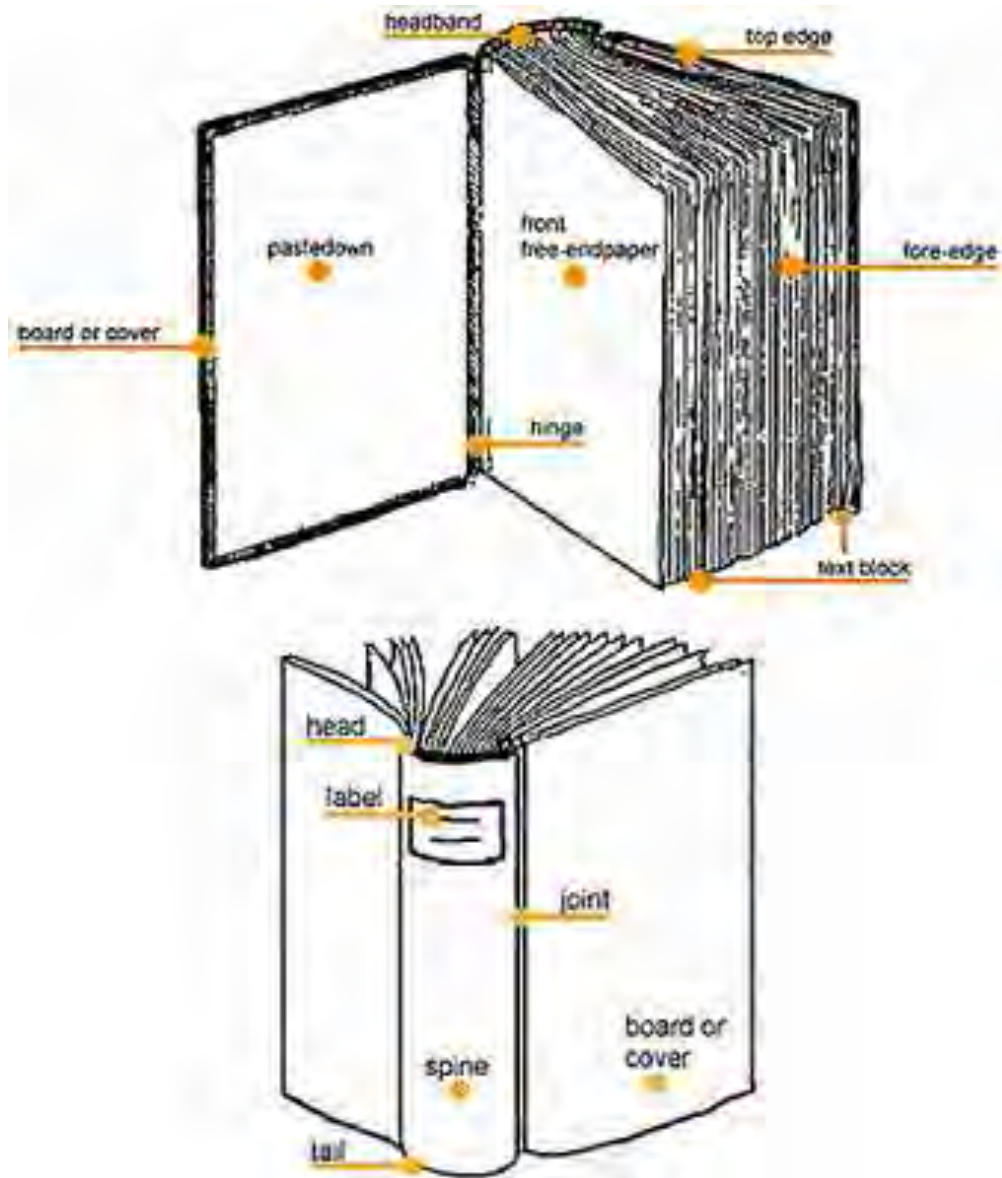


Image courtesy of <https://teasandbooks.wordpress.com/2011/10/24/anatomy-of-a-book/>

# Vocabulary

Blind	(Of tooling or blocking or stamps) When decoration or lettering on a binding is said to be blind, this means that a plain impression has been made in the leather or cloth by the tool, die stamp or roll, without any addition of gold or color.
Blocking	In binding terminology, a block is a piece of metal, without a handle, bearing an engraved design for decorating the covers of a book, and intended to be used in a press. The process of applying these is known as blocking, and the press used is a blocking or arming press.
Boards	<p>Common term for the covers of a hardbound book. The term 'boards' refers to the thick cardboard under the paper or cloth covering on the outside of the book. The cardboard manufactured and used for that specific purpose is called binder's board.</p> <p>As book binding transitioned to the use of paper instead of animal skin, the need for heavy wooden boards was reduced, so publishers would use a pasteboard or cardboard covered with leather or cloth in place of wood.</p>
Cloth	<p>"Cloth-bound" generally refers to a hardcover book with cloth covering the outside of the book covers.</p> <p>The cloth is stretched over the boards, and is mainly to protect and shield the book from any damage. The cloth can then be printed on, embossed, or stamped for decorative purposes or with designs of book information details.</p> <p>A decorative cloth binding can also consist of embroidery in rare cases. The terms 'original cloth', 'publishers cloth', and 'edition cloth' all refer to publications using the cloth binding technique for book collectors.</p>
Duodecimo	Commonly called a twelvemo, a small size of book, about the size of a Penguin or smaller.

Dust jacket	<p>Also known as book jacket, dust cover, or dust wrapper, a dust jacket is a protective and decorative cover for a book that is usually made with paper and wraps around the binding of a book.</p> <p>The dust cover has folded flaps to cradle the book, those flaps often contain a summary of the book, a blurb about the author of the book, and something features illustrations or text excerpts from the book.</p> <p>The dust jacket first appeared in the early 1800's as a way to protect the bindings of a book and to keep it clean from dust or other damage. As most readers threw the plain jackets into the trash, early dust jacket examples are rare and quite collectible.</p>
Embossing	<p>During the embossing process a decoration or picture is impressed into the cloth or leather (via an embossing press) using a set of heated (usually brass or copper) male and female dies. Under pressure the cloth or leather is pushed up into the shape of the design, such that it stands out in relief. Debossing, as the name suggests, creates the opposite effect, whereby the lettering or image appears below the level of the book covering or, essentially, pressed <i>into</i> it.</p>
Endpaper	<p>The double leaves bound into a book at the front and rear after printing. These pages consist of a double-size sheet that is folded, one half is pasted against the inside cover and the other is serving as the first free page in the book. These endpapers are usually left blank and in rare cases printed information is placed here. When seeking an autograph an author or artist of a book usually sign this space. Bookplates can also be stamped here or glued in to this empty page.</p>
Fillet	<p>The <b>fillet</b>, a <b>bookbinder's</b> tool, is a revolving wheel with one or more raised bands on its circumference for impressing a line or parallel lines on the leather or other binding material. It has been used since the Renaissance to inscribe fine lines in the covers of leather-bound books. The designs created by the <b>fillet</b> are then gilded. It is seldom if ever used outside of leather binding.</p>
Fine Binding	<p>An elaborate and decorative binding, example including a leather-bound book with gilt edges, raised blind stamps, raised ribs, or even a cover that is embedded with jewels or embroidered.</p>
Fly leaf	<p>The additional blank page or leaf that immediately follows the front or back endpapers.</p>



Folio	A folio usually indicates a large book size of 15" in height or larger when used in the context of a book description.
Fore-edge	The portion of a book that is opposite the spine. That part of a book which faces the wall when shelved in a traditional manner. Can refer to any painted decoration on the fore-edges of the leaves of a book, as was common in the 15 <sup>th</sup> and 16 <sup>th</sup> centuries, especially in Italy.
Format	The shape and size of a book.
Gilt	<p>The decorative application of gold or gold coloring to a portion of a book on the spine, edges of the text block, or an inlay in the front cover of the boards, for example.</p> <p>It is added by applying gold powder or a thin sheet of gold (Gold Leaf) to a cover, board or pages.</p> <p>Gilting is not only for decorative reasons it also serves a purpose. When applied with glue, gilt helps to protect the page edges from moisture, browning, and dust. Gold paint can also be applied but may scuff or chip.</p>
Incunabula	A book printed before 1501 - a pamphlet, a book or document that was not handwritten, but produced with movable type before the start of the 16th century in Europe.
Leaves	<p>Very generally, "leaves" refers to the pages of a book, as in the common phrase, "loose-leaf pages."</p> <p>A leaf is a single sheet bound in a book, and a leaf has two pages. The first page that you read on a leaf is the recto page, and you turn it over to read the verso page.</p> <p>Books are classified into sizes based on the height versus width of their leaves ("<u>folio</u>," "<u>quarto</u>," "<u>duodecimo</u>," and "<u>octavo</u>").</p> <p>A folded grouping of leaves is a "<u>gathering</u>."</p>
Limp bound	A book bound in a flexible leather or cloth. The covering material is not affixed to boards, as are traditional hardcover books. Instead, limp bound books rely on the stiff paste-downs to retain their form. The resultant volume is flexible, similar to a paperback, but covered in leather or cloth. Limp bindings are sometimes also ppared with yapp edges.

Marbled boards	A hardcover book with a decorative colored paper that imitates marble using a mottled, veined, or swirling pattern.
Marbled paper	Decorative colored paper that imitates marble with a veined, mottled, or swirling pattern. Commonly used as the end papers or covering for the outside of a hardcover book.
Marginalia	Notes written in the margins, or beside the text of a book by a previous owner. This is very different from an inscribed book. An inscription is a short signed note written in the front of a book.
Miniature	A book that is less than 3 inches in width and length. Books created this small were usually adaptations of larger books for easier transport and whimsy. Miniatures can be as small as half an inch with elaborate details such as raised bands and gilt.
Morocco	A style of leather book binding that is usually made with goatskin, as it is durable and easy to dye.
Octavo	Another of the terms referring to page or book size, octavo refers to a standard printer's sheet folded four times, producing eight leaves, or sixteen pages. Other standard sizes include folio which is folded only once, quarto which is folded twice for four leaves, and duodecimo, folded in a specific pattern for twelve leaves or twenty four pages.
Panel stamp	Used in a press to make a complete cover design from a single impression.
Parchment	Pages or book covering made from a prepared animal skin. Parchment describes any animal skin used for books, while <u>vellum</u> is a specific form of parchment made exclusively from calf skin. Parchment is one of the oldest methods of creating book pages, predated, of course, by stone or clay tablets, papyrus, tree bark among others. Parchment dates as early as 2000BC, and lasted as a primary method of book printing in the Western world for thousands of years, and is still used today to a much lesser extent. The popularity of parchment was in part due to the durability. Tough, supple and resistant to decay with age, the main disadvantages to parchment are its susceptibility to humidity that can cause warping in textblocks, and it's cost of production. Another advantage to parchment was its ability to be "erased" for reuse by scraping the surface. A reused parchment is called a palimpsest.

Paste-down	<p>The paste-down is the portion of the endpaper that is glued to the inner boards of a hardback book. The paste-down forms an essential part of a book's structure, and along with the exterior binding of the book, comprises the hinge of the book's cover. The paste-down keeps the text pages of the book in place, and fixed to the cover.</p> <p>In addition, the paper covers the inside edges of the book's binding. A modern paste-down is a single page, and includes the flyleaf. In the past, a fancier version of both the paste-down and flyleaf was called the doublure, and was usually made of two parts, a silk flyleaf and leather board covering.</p>
Quarto	<p>The term quarto is used to describe a page or book size. A printed sheet is made with four pages of text on each side, and the page is folded twice, and cut to fit inside the binding. 4 leaves, or 8 pages of text are created this way. It is one of several standard sizes of books, including folio, octavo, and duodecimo.</p>
Spine	<p>The outer portion of a book which covers the actual binding. The spine usually faces outward when a book is placed on a shelf. Also known as the back.</p>
Stamping	<p>In stamping, a brass stamp is used to create a pictorial or letter impression via an arming press. Gold leaf can then be applied to both embossed and stamped images in exactly the same way as it is in tooling.</p>
Textblock	<p>Most simply the inside pages of a book. More precisely, the block of paper formed by the cut and stacked pages of a book. Collectively, the bound pages of a book as distinct from its covers, boards, end papers, dust jacket or other accoutrements.</p>
Tool, Tooling	<p>The engraved metal implements (usually of brass) with wooden handles, which are used by hand to impress a design on the cover of a book: rolls, fillets, pallets, gouges, and single decorative units. The term is also used for the impressions of these implements.</p>
Vellum	<p>Vellum is a sheet of specialty prepared skin of lamb, calf, or goat kid used for binding a book or for printing and writing.</p>

**Sources:**

[https://www.biblio.com/book\\_collecting\\_terminology/#letter-a](https://www.biblio.com/book_collecting_terminology/#letter-a)

<https://www.adelaide.edu.au/library/special/exhibitions/victorian-bindings/cabinet3/>

Carter, John. ABC for Book Collectors. Delaware: One Knoll Press, 1995.

# Exhibition Guide

Before the advent of machine press technology in the nineteenth century, bookbinding and printing were separate trades. A printing workshop could mass-produce a text, but that text still had to be individually assembled and bound by a bookbinder. In some cases, a bookseller or printer-publisher might offer bookbinding services. The famous printer-publisher Christophe Plantin, who printed the most celebrated Polyglot Bible of the sixteenth century for the use of Charles V's sprawling Habsburg Empire, began his career as a bookbinder. However, Plantin's in-house binding workshop still entailed a separate process from printing a text, and required an entirely different skill set. Every single bookbinding from before the 1820s was a bespoke object, made by hand with specific intent.

On the walls of this gallery and in the cases, you will see examples of different binding materials and ornamentation styles, as well as a chronology of how new technologies of the Industrial Revolution transformed bookbindings into their current form. The books on view span all of the common materials used in the bindings of printed books, including the thrilling and ephemeral traces of recycled print hiding within them. In the Reading Room case, you can explore how early printed books were folded, and sewn together, and peer into the 'guts' of some of our books to see what early sewing structures looked like. This exhibition also features examples of non-Western bookbinding, including the very earliest examples of the type of book we are familiar with today: the codex. But, above all else, this is an exhibition about the people who owned these books, and how bookbindings can connect us with the generations of readers who came before us.

When selecting a binding, book collectors might have a favorite binder, to whom they brought all or most of the items in their collection. Other, less wealthy collectors, might make do with simple vellum or paper covers, or might buy their books secondhand and leave the previous binding undisturbed. Among "Bibliomaniacs" as the famous late eighteenth, early nineteenth century bibliophile Thomas Frognall Dibdin named his kinsfolk, there was an unofficial hierarchy of fine binding materials. In his *Bibliographical, Antiquarian and Picturesque Tour in the Northern Counties of England and Scotland*, published in 1838, he recounts an amusing episode that took place in the University library at St Andrews. While viewing St Andrews' copy of one of his earlier works, Dibdin recounts the following tale of terror:

‘Oh! Unexpected stroke – worse than of death!’

“It was in a *calf half-binding!* ...I had fainted – but for the opportune and friendly interposition of the Librarian, who assured me that the *present* work should be clothed in *morocco.*”

Here, a calf half-binding refers to a binding partially in calf leather, partially in paper or cloth, which was fairly inexpensive to produce. Morocco, by contrast, is a collectors’ term for high-quality goat leather, which takes dyes extremely well and has been used to produce bright, ornate bindings. For a collector like Dibdin, such treatment for one of his own works “was to me as ‘Amen’ in the throat of Macbeth.”

This exhibition goes well beyond the set of fine bindings of which Dibdin would have approved, and takes a broad view of price points and functions of books. We invite you to explore what it meant for all books to be bound by hand, and to consider books as objects. With the exception of the publisher bindings, every single book that you will see in this exhibition belonged to someone who chose its binding. Human traces of reading and use reveal themselves to us when we look at the way that books were bound. Exploring the materiality of books allows us to appreciate the roles that they played as art objects, vehicles for personal expression, examples of technological achievements and design trends, and, of course, as functional pieces of information technology.

## Blind Tooled Bindings

Blind tooled (also called blind stamped) bindings employ one of the simplest decorative techniques for books bound in leather. Up until the sixteenth century, blind tooling was also the most common way of decorating a binding. Once leather had been affixed to the boards and spine of a book, the binder would prepare the leather to take designs by dampening it. Then, using a heated brass tool, the binder would impress a series of designs onto the binding, following symmetrical patterns. A single binding workshop could accumulate a number of these tools to create different designs and distinguish itself from other binderies. Look for examples of these tools on display in this exhibition. Many regions of Europe had their own distinctive styles for the design and placement of these stamps, which evolved over time to accommodate changing fashions. For example, the

Antiphonary shown here is a perfect example of a classic sixteenth century German binding.



**Sixteenth century German pigskin binding with panel stamp on beveled oak boards  
Antiphonary**

Manuscript produced ca. fifteenth century  
Donated by Edward Deacon  
Pequot Library Special Collections

Antiphonaries contain the chants to be sung during church services. This particular antiphonary is small enough to have been carried by individual members of the clergy as they chanted the liturgy. Lavishly decorated devotional manuscripts like this one enjoyed many generations of use. The binding on this antiphonary is not contemporary with the manuscript, but was commissioned by a later owner from a German bookbinding workshop, likely in Regensburg, sometime in the mid-to-late sixteenth century. This binding features a panel stamp at the center of the binding, framed by concentric roll stamps. The layout and materials used in this binding are classic features of German bookbinding in the fifteenth and sixteenth centuries, down to the placement of the clasps, which go from back to front rather than front to back.

The sixteenth century owner further embellished the book by having edges of the text block painted red. Even a century after the manuscript was first made, it was still in use in church services, as we can see from the tabs this later owner added to the margins of book, visible along the text block. These tabs, still largely intact, made it easier to flip to important sections of the liturgy.



**Nineteenth century imitation of a fifteenth century binding, goatskin over pasteboards  
Instituta de Tortis**

Justinian I

Venice, Baptista de Tortis, Mcccclxxxv [1495]

Donated by Edward Deacon

Pequot Library Special Collections

This is a late nineteenth century interpretation of a classic style of fifteenth century binding, executed by the Paris bookbinder Pierre Chevannes (ca. 1830-1888), known in the trade as Amand. Amand's style relied on drawing inspiration from the contents of the books he bound, giving careful consideration that the bindings he created reflected the printed works they housed. Given the often austere nature of early printed law books, Chevannes apparently chose not to reproduce an image or motif on this binding, but rather recreated the look of a contemporary binding. Bibliophiles of this period often turned to the fine bindings of earlier centuries to draw inspiration for the covering of their personal libraries as a way of connecting themselves with distinguished Renaissance collectors.

The Amand workshop opened in Paris ca. 1860, and furnished several New York bibliophiles with fine bindings, in addition to being the preferred binder of the poet Baudelaire. Chevannes died virtually penniless, but his work served as inspiration for the celebrated and successful Marius-Michel bookbinding workshop that operated in Paris at the turn of the twentieth century.

The paper used in this binding is Michallet paper, a nineteenth century handmade paper stock prized especially by Georges Seurat, who used it almost exclusively for all of his charcoal drawings, and it was also popular with Vincent Van Gogh and other celebrated Impressionists.



**Eighteenth century blind-stamped calfskin over millboards**  
**The Destruction of Troy being the Sequel of the Iliad. Translated from the Greek of**  
**Tryphiodorus. With notes**

By J. Merrick

Oxford, Printed at the Theatre [Imprimatur, Theoph[ilus] Leigh], [1739]

Pequot Library Special Collections

Though it is somewhat difficult to see, given the wear on the cover, the binder finished this book in two different ways. The innermost and outermost panels were left with a softer grain, whereas the middle panel was polished and then sprinkled with black ink to create the visual effect of inlaying different pieces of leather, which would have been a more expensive process. In the same vein of faking the look of a finer binding, you will notice that the spine has five raised bands. These bands show where the leather backing the spine has molded over the cords upon which the spine is sewn. However, two of these bands are false. Inserting false bands to make a binding appear more expensive began in the late seventeenth century, as the practice of sewing on recessed cords, a process that was easier to do and therefore more cost-effective, gained popularity.

This book passed through the hands of a number of booksellers in England and France before being purchased by Gilbert T. Rafferty (1848-1917), a nineteenth century industrialist who was at the helm of the McClure Coke Co. until it was bought by Henry Clay Frick. Unlike other nineteenth century book collectors, Rafferty appear to have left the bindings of his book untouched, content to simply add his bookplate.



## Gold Tooled

A Gold-tooled binding is made using similar techniques to blind-stamping, but with the application of gold leaf. Prior to 1832, when the publisher John Murray innovated a way to make gold leaf adhered to mass-produced cloth bindings, any application of gold on a bookbinding had to be done by hand. In order to affix the gold leaf to the binding, bookbinders had to treat the surface of the leather with a solution of glair, egg-albumen and vinegar, and paste wash. Then, the binder could place the sheet of gold leaf onto the leather, and stamp the binding with the same heated brass tools used for blind tooling. Gold tooled bindings, which had been popular in the Middle East for centuries, gained in popularity in sixteenth century Europe, and became the preferred finishing style for fine bindings in the centuries that followed.



**Eighteenth century red morocco binding with gold tooling**  
**7A Voyage to the South-Sea and along the Coast of Chili and Peru, in the Years 1712, 1713, and 1714. Particularly describing the genius and constitution of the inhabitants, as well Indians as Spaniards: their customs and manners; their natural history, mines, commodities, traffick with Europe, &c.**

Amédée François Frézier (1682-1773)

London, Printed for Jonah Bowyer, at the Rose in Ludgate-street, MDCCXVII [1717]

Presented by Virginia Marquand Monroe

Pequot Library Special Collections

This rectangular pattern embellished with arabesques and vegetal stamps is typical of British bookbinding of the eighteenth century. "Red morocco" is an industry term for red-dyed goatskin,

which was a popular material for luxury bindings. Before this book came into Virginia Marquand Monroe's hands, it belonged to a Mr. Gift, who bought the book on May 3, 1727. The use of expensive materials, elegant gold tooling, and gilt fore-edges indicates that this was a luxury binding for a wealthy owner, likely commissioned by Mr. Gift himself. With so many engraved plates of maps and other illustrations, it is no wonder that this book was so handsomely bound!



### **Goatskin binding with gold panel stamp**

#### **[Almanacs]**

Various authors

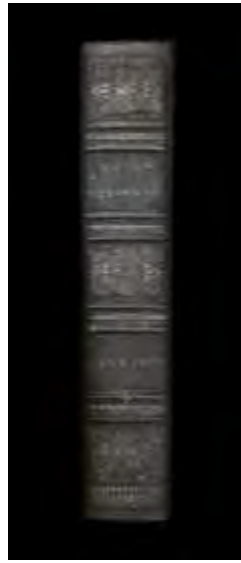
London, [Various printers], 1753-7

Presented by Virginia Marquand Monroe

Pequot Library Special Collections

This binding unites 13 different 1737 almanacs printed in London into one volume as part of an ongoing collection. These were all likely bought by the same collector soon after they were printed. Each binding in the collection varies slightly, but many use the same stamps, and all use the same material.

Almanacs were a wildly popular and inexpensive form of print in early modern Europe. In Britain they were so economically important for printers and publishers that no one publishing house was allowed to maintain a monopoly on their production. The almanacs in this particular volume come from the workshops of eight different members of the Company of Stationers, the official guild for printers in London. Printing an almanac was inexpensive, and almost guaranteed to sell, but, because they were really only useful for one year and because they were cheaply made, many copies have not survived. It is often only through dedicated collectors, who bound them together in sets, that books like these were preserved. Pequot Library owns several volumes of this collection, containing London almanacs from 1733 to 1771.



**Late nineteenth century Calfskin over pasteboard with blind stamping and gold double-fillet**

**Hall's Chronicle; containing the history of England, during the reign of Henry the fourth, and the succeeding monarchs, to the end of the reign of Henry the eighth, in which are particularly described the manners and customs of those periods.**

Edward Hall (1497-1547)

London, Printed for J. Johnson; F.C. and J. Rivington; T. Payne; Wilkie and Robinson;  
Longman, Hurst, Rees and Orme; Cadell and Davies; and J. Mawman, 1809

Pequot Library Special Collections

This Art Nouveau binding shows a harmonious combination of blind stamps and gold tooling. Here, only the central set of double fillets, the sets of two lines that frame the larger blind stamps, are in gold. These lines are achieved with the use of a simple roll stamp, with two raised grooves that create parallel lines. After the sixteenth century, filleting on bookbindings was almost always done in gold.

This binding is one of several examples from a set of similarly bound books that all came from the collection of a single owner, possibly the nineteenth century English diplomat William Rumbold, based on the armorial bookplates on these copies.

## Cloth

Fine textile and embroidered bindings appeared in Northern Europe from the thirteenth to the nineteenth centuries, almost exclusively for high-end, presentational copies and devotional books. The most common materials for cloth bindings were velvet, silk, and canvas, which could be left as-is, or embellished with embroidery. Ornate embroidered bindings were especially popular in England in the sixteenth and seventeenth centuries, and notable examples of fine velvet bindings worked with gold and silver thread featured in the library of Elizabeth I. Because of the softness and delicacy of the materials used, cloth and embroidered bindings are notoriously fragile, and few examples of this highly decorative style of binding survive today.



### **Embroidered silk binding with gold filaments on Almanack for 1884**

Kate Greenaway  
London, George Routledge and Sons, [1884]  
Pequot Library Special Collections

The fine, embroidered binding on this copy of the 1884 edition of Kate Greenaway's popular annual almanack was a personal commission, added either by the owner or by the friend who gifted it to her. Copies of this edition were sold with five different publisher bindings, one with boards and four with differently colored paper wrappers. Here, however, we see the almanack's status as a treasured, presentational book in how the perfectly serviceable, but mass-produced original binding was replaced with this bespoke cover.

This is the second of Greenaway's annual almanacks, which were a veritable institution during their years of publication (1883-1897, with the exception of 1896). They were inexpensive, charming, and colorful, and each edition sold in tens of thousands of copies across England, America, France, and Germany. Despite being popular and accessible, they were considered legitimate works of art. In fact, some of the designs for this particular edition were featured as part of the British Section of the International Exhibition at Paris in 1889.

## Paper

Paper as a bookbinding material was a much less expensive alternative to leather. As early as the sixteenth century, paper offered a way for booksellers to sell some of their smaller books ready-bound, though scholarship is divided about how widespread this practice was in bookshops before the eighteenth century. These paper wrappers were intended as temporary covers, and many were specifically sewn to be easily removed.

Paper was not just for these short-lived bindings; book owners also turned to decorated papers as an affordable way of beautifying their collections. In fact, the first editions from Virginia and Leonard Woolf's Hogarth press were bound in pieces of wallpaper as a way of giving their books cheap and beautiful covers! A number of decorated papers at a variety of price points found their way onto the covers of books for centuries, some painted, stamped, or printed, and, at the highest end of the market, finished with a striking technique known as marbling, which you will have noticed on the Title Wall of this gallery.



**Early eighteenth-century painted paper over pasteboard on  
The Patriot, or scourge of aristocracy: a weekly collection of Republican essays, and,  
articles of intelligence, calculated to Diffuse the pure principles of rational Liberty, dispel  
the gloomy clouds of Despotism, and unveil the arts, intrigues and signs of the  
enthusiastic adherents of Aristocracy.**

Stonington-Port, Connecticut, printed by Samuel Trumbull for the proprietors, 1801

Presented by Virginia Marquand Monroe

Pequot Library Special Collections

This binding is likely near contemporary with the printing, and was executed in the early nineteenth century. It was sewn using the cheapest and easiest type of binding stitch, a “stab stitch”. A stab stitch binding holds an entire text block together through a series of stitches through the inner margin of the whole text block, and eliminates the need for any complicated sewing together of gatherings. Though there are few clues as to the origin of the binding, we can date it to the early nineteenth century based on the paper pasted to the other side of the binding, which uses “laid paper” – Laid paper is made using copper moulds, and all western paper from before 1757 was laid paper. Wove paper, which is made using a fine, woven mesh and does not display the tell-tale impression of copper wiring called “chain lines”, was not manufactured in the United States until 1795, and it did not become popular until the 1830s, when domestic production of papermaking machines made the technology and the paper it produced readily accessible and inexpensive.

“The Patriot or Scourge of Aristocracy”(1801-1803) hearkens back to an earlier “Scourge of Aristocracy”(1798-1801), another periodical that formed part of a newspaper war between Federalists and Republicans in early America. Rep. Matthew Lyon of Vermont, the publisher of the first “Scourge” was imprisoned for four months for criticizing then-President and Federalist John Adams under the Alien and Sedition Acts. This collection of “The Patriot” bears the

signatures of three different Connecticut owners, a Daniel Dunham Jr., W. R. Wilder, and C. Davenport, who may have shared the cost of subscription (one dollar per year) among themselves.



**Original blue paper temporary wrapper on:**

**A Summary of the History, Doctrine, and Discipline, of Friends: Written at the Desire of the Meeting for Sufferings, in London.**

New York, Printed by Collins, Perkins & Co. No. 189, Pearl-Street., 1805

Pequot Library Special Collections

This is an excellent example of the kinds of temporary covers that might be sewn on to protect a text before it receives a proper, sturdy binding. Though true, mass-produced publisher's bindings would not be possible until 1830, some booksellers offered basic wrappers on the books that they sold, often of rough paper just like this. Temporary paper covers were often sewn, as this one is, using a single stitch near the middle of the spine. This stitch could be cut easily to make way for a new binding. These are very rarely found intact; Pequot's copy is an exciting rarity!

You will notice that a former owner's signature peeks through a small tear at the front left corner of the cover. Daniel Robinson, of Windham, CT, bought this pamphlet in January of 1815, but apparently never paid to have it bound, either on its own or along with other, similar works. This may well be because he died in October of that same year.

## Marbled Paper

The technique of achieving a 'marbled' look on a sheet of paper was first pioneered in Japan in the 10<sup>th</sup> century, and appears in China as early as the 14<sup>th</sup> century. However, the marbling techniques that had the greatest impact on European papermaking were developed in Turkey in the 15<sup>th</sup> century. To create marbled paper, an artist suspends different colored inks in a tray of water, either letting the design develop as the ink falls and spreads, or deliberately creating different designs with tools, like fine-metal combs or styluses. Because ink is oil-based, it rests on top of the water and makes it possible to manipulate it into complicated patterns without excessive smudging or blending. Marbled paper began to make appearances as decorative endpapers in fine bindings early as the 17<sup>th</sup> century, and had become wildly popular in a variety of bindings by the 19<sup>th</sup> century. All of the examples of marbled paper styles pictured here appear on or inside of bindings in Pequot library's collection, and several of these were bindings commissioned by Virginia Marquand Monroe, the library's founder.

### **Nonpareille**

In the binding of:

Pennsylvania in the War of the Revolution, Battalions and Line.  
1775-1783.

Eds John Blair Linn and William H. Egle  
Harrisburg, Lane S. Hart, State Printer, 1880  
Presented by Virginia Marquand Monroe





**Peacock**

In the binding of:  
A Historical Sketch of Westfield  
By Emerson Davis  
Westfield, Printed and Published by Joseph Root, 1826  
Presented by Virginia Marquand Monroe



**Placard**

In the binding of:  
The Customs of London Otherwise Called Arnold's  
Chronicle  
London, Printed for F. C. and J. Rivington; T. Payne; Wilkie  
and Robinson, Longman, Hurst, Rees, Orme, and Brown;  
Cadell and Davies; J. Mawman; and R. H. Evans, 1811  
Bought by the Pequot Library Association



**Zebra**

In the binding of:  
The History of Long Island from its Discovery and  
Settlement to the Present Time  
By Benjamin F. Thompson  
New York, Published by Gould, Banks & Co., 1843  
Presented by Virginia Marquand Monroe



### **Serpentine**

In the binding of:

An Historical Sketch of Merrick, Long Island, 1643-1900

By Chas. N. Kent

Merrick, The Merrick Library, 1900

Presented by Virginia Marquand Monroe



### **Turkish**

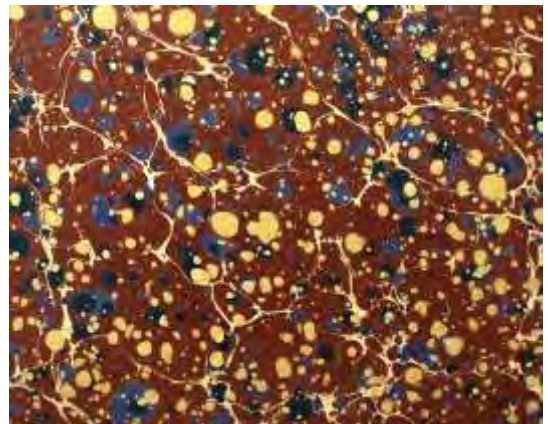
In the binding of:

Records of the President and Council of New Hampshire  
from January 1, 1679-80 to December 22, 1680

By Charles Deane

Boston, Press of John Wilson and Son, 1878

Presented by Virginia Marquand Monroe



### **Gold Vein**

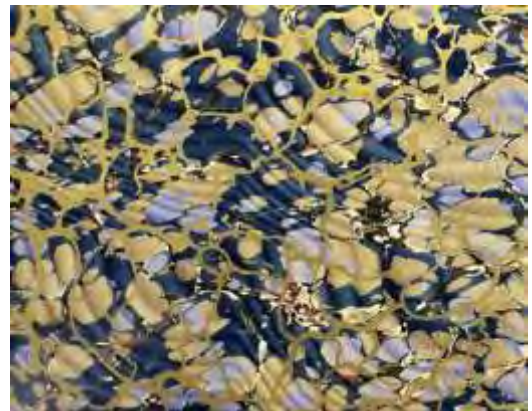
In the binding of:

Historical Sketch of Easthampton, Mass

By Luther Wright

Northampton, Printed at the Gazette Office, 1852

Presented by Virginia Marquand Monroe

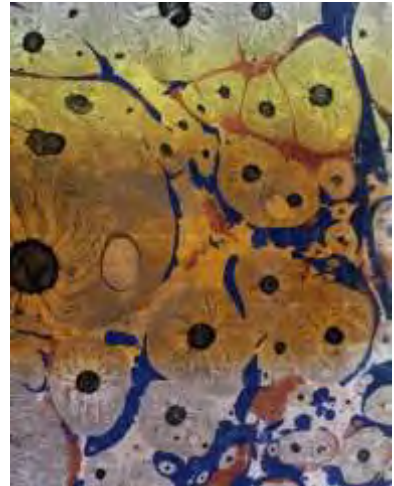


## Tiger

In the binding of:

The Sunday School Hymn Book

Philadelphia, American Sunday School Union, [c. 1845]



## Waste in Books

Much of the print that came off of early presses did not survive for very long. Early printed books covered a wide spectrum of genres and costs, and printing presses churned out plenty of hastily-made pamphlets, salacious novels, and cheap periodicals. Many of the more inexpensive printed items produced in the past 500 years were never meant to last. You might think about how quickly a small paperback novel that you buy at the airport falls apart after a few read-throughs; readers from 500 years ago had their own versions of “beach reads”, and they were just as likely to discard them!

Just as we recycle newspapers and magazines today, or how publishers sell off large lots of unsold copies as remainders, early modern people found new uses for old books. Traces of this culture of cheap and ephemeral print show up in other aspects of the book trade, as printers, publishers, and other bookish professions attempted to recycle old, overused, and unsold materials. The images on this wall provide examples of how this kind of printed waste shows up in bookbinding. Bookbinders were natural customers for the vast quantities of discarded print in circulation, as pliable, sturdy printed sheets could be cut up and used in a variety of places inside of bindings, and bookbinders had existing professional relationships with publishers, booksellers, and readers.



**Leaf from Nicoló de Tudeschis, *Pars Tertia super Secundam Decretalium*, Basel, Johannes Amerbach, 1478, with disbound waste from a 13<sup>th</sup> or 14<sup>th</sup> century manuscript of the gospels used as a text guard on *Prima Super Secundam Decretalium***

Nicoló de Tudeschis

Basel, Johannes Amerbach,

From the collection of Edward Deacon

Pequot Library Special Collections

This binding actually contains waste from two different books. Notice the strip of text between the board and the spine of the book. This is a text guard, usually parchment because it is sturdier than paper that is folded to protect the first and last gatherings of a text. Especially in fifteenth and sixteenth century bindings, waste in books frequently came from manuscripts. Like printed paper books, manuscript books on parchment also fell out of use and were recycled. This is a fragment from a thirteenth or fourteenth-century manuscript of the Gospels in a small format. Note how the lines of text at the very base of the book have been pasted to the rest of the sheet, and the folds visible between the second and third columns of text. When it was recycled for re-use to protect the spine of this book, it was completely disbound and unfolded to make maximal use of its parchment.

What is especially interesting about the pastedown is that it comes from a different owners' copy of the same set of editions! Pequot has part three of nine of Amerbach's 1478 set of Niccolò de Tudeschis' commentaries on the corpora of canon law. The front and back pastedowns are from part five, but, because the rubrication is clearly different, we can conclude that it came from a different owner's set, likely a high-ranking member of the clergy, based on the inscription at the base of this page.

Here, we see the life cycles of early modern books, where one set of editions was still in use and while another was cut up. This would not have been uncommon for popular books that went into several editions every few years, as law books did. To satisfy demand and to maintain profitability, publishers of expensive, multi-volume, large-format law books regularly

issued 'new and improved' editions of the same works, attempting to use novelty to attract buyers. While earlier editions were still perfectly serviceable and, in fact, could be in demand many decades later, the constant flow of new editions meant that many law book owners would have had less of an incentive to hold onto older copies.

## Pastedowns, Endpapers, and Flyleaves

The following images are some examples of the most readily visible areas where waste paper appears in handmade bookbindings. Pastedowns are what you see immediately on the inner covers of books. Typically, these are sheets of paper, sometimes decorative, that help cover up any unsightly seams where leather has been attached to the underside of the boards, or where pieces of the cords lacing the book together might otherwise peek through. Endpapers and flyleaves are very similar; these are the sheets of blank paper that come before the printed text begins, protecting it from wear and tear. Typically, a "free endpaper" refers to the first of these sheets, often of the same paper stock as the pastedown, and a "flyleaf" is any free sheet of paper that follows.



**Palimpsest of a 12<sup>th</sup> or 13<sup>th</sup> Century Manuscript Gradual or Antiphony used to bind Diogenes Laertii de vitis, domatis & apophthegmatis eorum qui in philosophia claruerunt, libri x**

Diogenes

Geneva: Henri Estienne II, MDLXX [1570]

Pequot Library Special Collections

A Palimpsest is a manuscript that has been washed and scraped of its original writing so that the vellum or parchment can be used for another purpose. Vellum was an expensive material, and we often see fragments or even entire books washed and recycled just like this. Limp

vellum bindings like this one were popular among early modern book owners for a number of reasons. Like paperbacks today, they were lighter and more flexible than bindings that used wood or pasteboard. The student or scholar who owned this copy of the works of the Greek Philosopher Diogenes would have been able to lay the copy flat on a desk and open to different sections with ease.

The actual height of this binding, a little larger than 17 cm, tells us that the manuscript from which it was cut was likely much larger. Given its size and the style of lettering and musical notation, this was likely a large-format Gradual or an Antiphony that would have been placed on a pulpit and sung from during Mass.

The fact that this binding was made after 1570 is significant. The Council of Trent and the advance of the Catholic Reformation had led to a reform of Catholic liturgy, rendering many books used in the performance of the Mass obsolete. It may well be that the chants in this manuscript did not follow the new Tridentine Mass, first published in 1570, and was repurposed as a result. Another possibility is that this book's first owners lived in newly Protestant areas of Europe, and this palimpsest, along with the Book of Hours fragment that guards the spine, were both cut up in service of a different Reformation.



**Woodcut print and leaf from a devotional book used as pastedowns in  
Account Book of Simon Couch, as tax collector for Greens Farms Parish, 1785**

Presented by Mr. Cyrus Sherwood Bradley  
Pequot Library Special Collections

This very small, portable tax collector's notebook has been finished using scraps of printed material. Couch may have had this made locally, from readily available scraps of leather and thin slivers of wood to support the binding. The sewing of the pages to this simple cover is

irregular and uneven, suggesting amateur work. To finish the binding, the interiors of both boards were covered with small sheets of printed waste, now heavily damaged. We are still in the process of attempting to trace what this woodcut may have been and what book or pamphlet it may have come from, a difficult task given the extremely fragmentary nature of what survives. The front pastedown is a woodcut portrait, apparently of a woman, possibly from the frontispiece of a book or pamphlet. The back pastedown came from a religious text, apparently a discourse on the Lord's Prayer. It appears to have come from a book of similar size to this notebook, likely a pocket edition of a devotional work intended for personal reflection. These scraps of paper likely reflect some of the cheap, readily available print that circulated in this area in the mid-to-late eighteenth century.



**Leaves from the Concord Gazette, 10 April 1810 used as the front pastedown and flyleaf for *The New-England Primer, or an easy and pleasant guide to the Art of Reading. Adorned with cuts. To which is added, the Catechism.***

New-England, Printed for the Purchaser, [between 1800 and 1810]  
Pequot Library Special Collections

Printed waste in books does not only tell us about the book trade and about book users, it can also shed light on the printed books themselves. This Primer does not have a date, and the English Short Title Catalogue estimates that it was produced between 1800 and 1820. However, because Pequot's copy has been bound using identifiable pieces of an old magazine, we can narrow the estimated publication window by ten years! Like the newspaper readers of today, Americans at the turn of the nineteenth century were not likely to keep old newsprint. We can reasonably assume that, rather than lying around until 1820 to be cut up and recycled in this binding, the purchaser bound this primer soon after April 1810, meaning that it was almost certainly printed before then.

## Spine Linings

Binders used sheets of different materials affixed under the spines of books to help them preserve their shape and control the flexibility of the book. Oftentimes, they would recycle paper or parchment from other sources for this invisible part of constructing a book. These are two examples of different kinds of waste in spine linings.



### **Contemporary manuscript sheets used as lining for the spine of The History of the Bucaniers of America**

London, Printed for D. Midwinter, in St. Paul's-Church-Yard ; T. Woodward, at the Half-Moon between the Temple-Gates ; C. Bathurst, at the Cross-Keys against St. Drunstan's-Church, both in Fleet-Street; and A. Ward at the King's Arms in Little-Britain, MDCCXLI [1741]

Presented by Virginia Marquand Monroe  
Pequot Library Special Collections

Here, fragments of what appears to be a letter have been folded and pasted to the leather backing the spine and to the text block itself. In Britain, where this book was likely bound, spine linings did not become popular for small books until the late eighteenth century, which, along with the wove paper used elsewhere in the binding, suggests that this binding was commissioned sometime in the 1780s.

In addition to the manuscript waste, this binding incorporates another interesting trace of its origins. The text includes several copperplate engravings, but, where this copy lacks an engraving, the former owner has pasted in a wood engraving cut from the 1684 edition of this same text.



**Woodcut print and leaf from a devotional book used as pastedowns in  
Account Book of Simon Couch, as tax collector for Greens Farms Parish, 1785**

Presented by Mr. Cyrus Sherwood Bradley  
Pequot Library Special Collections

This very small, portable tax collector's notebook has been finished using scraps of printed material. Couch may have had this made locally, from readily available scraps of leather and thin slivers of wood to support the binding. The sewing of the pages to this simple cover is irregular and uneven, suggesting amateur work. To finish the binding, the interiors of both boards were covered with small sheets of printed waste, now heavily damaged.

We are still in the process of attempting to trace what this woodcut may have been and what book or pamphlet it may have come from, a difficult task given the extremely fragmentary nature of what survives. The front pastedown is a woodcut portrait, apparently of a woman, possibly from the frontispiece of a book or pamphlet. The back pastedown came from a religious text, apparently a discourse on the Lord's Prayer. It appears to have come from a book of similar size to this notebook, likely a pocket edition of a devotional work intended for personal reflection. These scraps of paper likely reflect some of the cheap, readily available print that circulated in this area in the mid-to-late eighteenth century.



**Fragment of an unbound sheet from "The Little Boy and his Mother," printed in Boston in  
1833, used as spine lining of The Manual of Peace, embracing I. Evils and remedies of  
war, II. Suggestions on the law of nations, III. Consideration of a Congress of Nations**

Thomas C. Upham

New-York, Published by Leavitt, Lord, & co. Brunswick – Joseph Griffin, 1836

Presented by Mr. Cyrus Sherwood Bradley  
Pequot Library Special Collections

This binding, by contrast, was mass-produced, and was issued along with the text from the publisher, rather than by a single owner. This simple, classic early publisher binding in stamped cloth over boards would have been made in a large factory setting, and the waste used would have likely been bought in a large lot by the bindery.

Notice that the sheet from “The Little Boy and his Mother” has not been cut, indicating that this particular copy was never actually bound and prepared for sale. It seems that the Boston publisher held on to the unbound stock from this little temperance story for three years, before cutting their losses by selling the sheets to other members of the book trade as waste.

Here, you can see a bound copy of the book, which is currently held at Harvard University. Notice that the image of the gallows and the visible text used as a spine lining correspond to two different pages when the book is bound!

## Publishers Bindings and Dust Jackets

The books you see here represent a chronology of developments in mass-produced bookbinding, as industrialization transformed the ways in which publishers could market their books. Successive technological developments, beginning in 1823 with the introduction of the Rolling Cloth Press through to the invention of the Casing-in machine in 1903, made it possible for books to be issued with proscribed covers already attached, like we buy books today.

As stamped publishers’ bindings became more elaborate by the mid-nineteenth century, publishers began to issue them with paper wrappers in order to protect them. At first, the only information added to dust jackets was the author and title, which a buyer could cut out and paste onto the spine of the book. However, similar to how early printers, publishers, and booksellers developed the title page – through embellishing the blank leaf traditionally left at the beginning of a printed book to protect the text within – nineteenth and twentieth century publishers realized the commercial potential of the dust jacket. The eye-catching, red Phoenix Library edition of Jane Austen’s *Love and Freindship* from 1929 that you see here is one of the earliest examples of a publisher creating a visually striking dust jacket as a way to market a series of books!

### **M’Fingal: A modern epic poem, in four cantos**

By John Trumbull, Esq.

[A Whig of 1776]

Albany, New York: E. & E. Hosford, 1813.

The book cover replicated here was printed in the midst of the Industrial Revolution, when mass production came into vogue for a number of items, including books. Previously, books were typically luxury items available only to the wealthy who could afford to have them bound in expensive materials like leather. The mock epic poem featured here was originally published in 1782 and lampooned Loyalists during the American Revolution. A popular read in the late 18<sup>th</sup> and early 19<sup>th</sup> centuries, this book was likely mass produced, as evidenced by its brown paper cover, an early version of a publisher binding. In this instance, the paper cover was printed via mass production and pasted onto the boards binding the book, heralding its affordability—if the printed price of 50 cents was not indication enough. This cover also offers advertising space for the bookstore; on the back is printed, “Just Published, And for Sale at E. & E. Hosford’s Book-store, State-Street, Price 50 Cents, Rules and Regulations for the Sword Exercise of the Cavalry...” Much like shopping on Amazon.com, early 19<sup>th</sup> century readers were offered recommendations based on previous purchases from their bookseller.



### **Manners and Customs of the Ancient Egyptians, Volume III**

By J.G. Wilkinson

London: John Murray, Albermale Street, 1837.

Produced in the 1830s, the cover replicated here is one of the earlier covers featured on this wall. At the time of its production, it was common for books to be bound in cloth over boards with little to no decoration. This particular cover is adorned with gold stamping, one of the first to appear in this manner. In fact, John Murray, the publisher of this book was the first to issue a book with gold lettering and stamping, in 1832 with an edition of Lord Byron's works. Five years later, the third volume of *Manners and Customs of the Ancient Egyptians* was produced with similar ornamentation. Gold stamping was achieved by impressing the design into the cover with a brass stamp; the impressed area was then treated with a solution of glair, egg-albumen and vinegar, and paste wash. Gold leaf was subsequently added with a grease, typically olive oil. Finally, heat was applied, ensuring that the leaf adhered to the cover, in the impression of the design. Like many of the images in Wilkinson's book, the gold



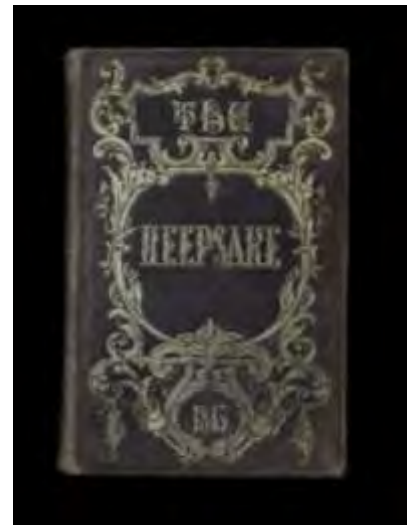
stamp on the cover was inspired by imagery found in ancient Egyptian sculptures and architecture, fueling the 19<sup>th</sup> century fascination with Egypt—Egyptomania!

### **The Keepsake; A Christmas, New-Year's, and Birthday Present, for 1845**

Illustrated with ten steel engravings

New-York, New York: D. Appleton & Co., 1845.

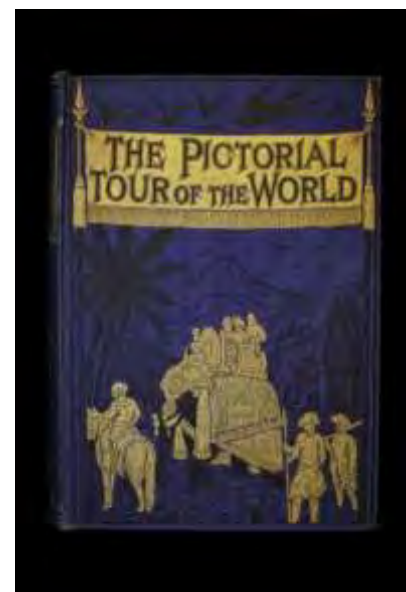
Gift books, such as the one reproduced here, were hugely popular in the Victorian Age as books became more affordable and readily available; thanks to the mass production techniques of the Industrial Age, books could look like a luxury item without bearing the heavy price of one. Publishers produced gift books to be given around Christmas; each year, a new annual was published containing artwork and stories meant to be enjoyed throughout the year—and for years to come. This reproduced book is from the series called *Keepsake*, because it was intended to be read and cherished for a lifetime, as evidenced by its elaborate cover. This effect, called gold stamping, was achieved by impressing the design into the cover with a brass stamp; the impressed area was then treated with a solution of glair, egg-albumen and vinegar, and paste wash. Gold leaf was subsequently added with a grease, typically olive oil. Finally, heat was applied, ensuring that the leaf adhered to the cover, in the impression of the design—an intricate process to create a treasured gift.



### **The Pictorial Tour of the World**

London: James Sangster and Company, circa 1879.

During the 1870s and the 1880s, it was popular for publishers to bombard a book's cover with multiple kinds of stamping, as seen in the reproduced cover here. It is certainly eye-catching, although in later years, this type of design was considered gaudy, and publishers subsequently favored simpler styles. This particular book is stamped with gold leaf and shiny black ink, the latter becoming popular in the 1870s when asymmetrical designs came into vogue for covers. Stamping was achieved by impressing the design into the cover with a brass stamp; the impressed area was then treated with a solution of glair, egg-albumen and vinegar, and paste wash. Gold leaf or black ink was subsequently added with a grease, typically olive oil. Finally, heat was applied, ensuring that the leaf or ink adhered to the cover, in the impression of the design. Unlike the covers of the 1850s and the 1860s, this stamping process was used to create pictorial scenes, rather than ornamental designs, appropriate



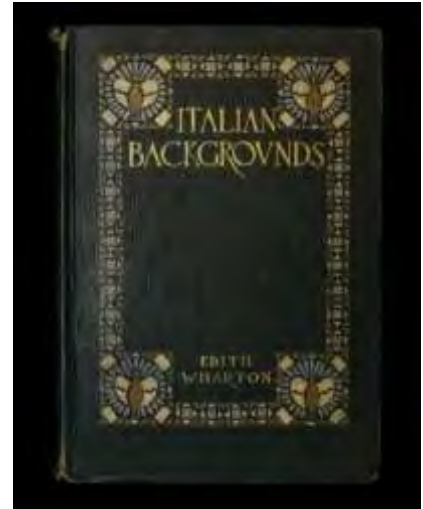
given the title of this work. This book would have provided a precious glimpse of the world at large to people unable to travel; it was a passport to exotic locales, as promised by its captivating cover.

### **Italian Backgrounds**

By Edith Wharton

New York, New York: Charles Scribner's Sons, 1905.

This book cover was designed by the artist Margaret Armstrong, who created over three hundred book covers from the 1880s to the 1910s. Her father was a stained glass master who taught her and her sister his trade, a skill that inspired and enhanced her work on book covers. She later went on to author several of her own books. Her signature, "MA," can be seen in the lower right-hand corner of this cover. This particular design was achieved by die stamping. Stamping was achieved by impressing the design into the cover with a brass stamp; the impressed area was then treated with a solution of glair, egg-albumen and vinegar, and paste wash. Metal dies made with a photoengraving process were subsequently added with a grease, typically olive oil. Finally, heat was applied, ensuring that the leaf or ink adhered to the cover, in the impression of the design. It is worth noting that Armstrong was not the only female in her profession; at the turn of the twentieth century, there were many women designing American publisher's bindings.



### **Love and Friendship and Other Early Works**

With a preface by G.K. Chesterton

By Jane Austen

London: Chatto and Windus, 1929.

Much like the Penguin Classics or Dover Press Editions of today, the Phoenix Library series was an affordable collection of works of celebrated literature. Originally established in 1849 for use by the publisher, Longman, Brown, Green, and Longmans, the Phoenix Library name was eventually acquired by Chatto and Windus, for their collection of affordable reprints. The cover shown here was typical of Phoenix Library books published between 1928 and 1945. Designed by Thomas Derrick, each jacket was adorned with flowers and, of course, phoenixes. The red was meant to catch the eye of readers in bookstores, and was particularly



effective when shelved with other Phoenix Library books. This reprinting of Jane Austen's work is a beloved classic and features the title as the author would have originally spelled it, before the standardization of spelling.

### **A Street Car Named Desire**

By Tennessee Williams

Mount Vernon, New York: New Directions Books, 1947.

The first edition of Tennessee Williams' Pulitzer-Prize winning play is reproduced here, shown with its original publisher dust jacket. In the beginning of the 1920s, publishers began to see the artistic significance of book jackets, particularly as a competitive edge for marketing; book jackets printed with unique typefaces and captivating imagery were more likely to sell, a fact we take for granted today. Indeed, by the 1930s, publishers were hiring artists to illustrate book jackets. This particular jacket, produced in 1947, was created by Alvin Lustig, a Modernist artist who sought to capture the most essential visual representation of each book in his covers, a novel concept at the time. Here, the primitive, geometric nature of the drawn figures evokes the primeval themes of Williams' play.



## Personalized Bindings

Some book owners left an explicitly personal touch on the books they owned. While many bookbindings were made to the specifications of their owners, some collectors went a step farther to mark a binding as distinctly 'theirs'. A collector might have an entire library bound in a uniform color and style for visual effect, or might have a binder add a personalized stamp with a unique motif, coat of arms, or crest. A less expensive alternative to a personalized binding stamp would be to use lettering stamps, which a binder would likely already have to hand for adding titles to spines or boards, to add an owner's name. Like the examples you see here, these personal touches were typically stamped across the front board, and could be added at a later date.



**Sheepskin binding with gold-tooled name on pasteboard**

**The Book of Common Prayer. And administration of the sacraments, and other rites and ceremonies of the Church, according to the Protestant Episcopal Church in the United States of America: together with the Psalter or Psalms of David.**

New York: Printed and sold by T. & J. Swords, No 127 Broadway, 1830

Pequot Library Special Collections

The "Mary J. Bulkley" who owned this book is likely Mary Josephine Pomeroy née Bulkley (1819-1899). She would have been presented this Book of Common Prayer by her parents when she was young, about 11 or 12, quite possibly as a Confirmation gift. The gift of a personalized copy of the Book of Common Prayer would have been a meaningful symbol to acknowledge that Mary had formally joined the Church.

Mary's copy shows a considerable amount of wear from its decades of use as a devotional tool, with many loose gatherings and a battered spine. The numerous small incisions across the front board suggest that she may have also used it for less exalted purposes, perhaps as a cutting mat for scrapbooking.



**Gold-tooled red morocco binding with owner's name and date of receipt on  
The Book of Common Prayer, and Administration of the Sacraments, and other Rites and  
Ceremonies of the Church. According to the use of The Church of England; together with  
the Psalter, or Psalms of David**

London: Printed by John Jarvis, 1792

Gift of John Herzog

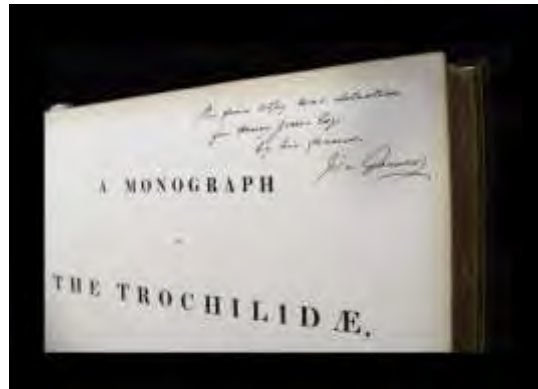
Pequot Library Special Collections

Like Mary Bulkley's book, this is another example of a personalized binding on a presentational copy of the Book of Common Prayer. However, this copy represents a very different end of the book market from Mary's modest sheepskin binding! "P. Welsh" either had bound or was given a copy bound in lush, red morocco leather, and finished in gold using eight different tools, not including the individual letters and numbers used for the name and date. Only high-end bindings used marbled papers in the eighteenth century, and the endpapers on this copy are marbled in a handsome "Turkish" pattern.

The considerable wear visible on the spine and front board reflects the active life that this Book of Common Prayer had beyond the life of its first owner. Unless they are used to death, devotional books tend to have very long, active life cycles, as their usefulness is not often limited to particular time periods, and those with fine bindings have the added benefit of being of interest to bibliophiles.

In addition to Welsh's stamp, this copy has the signatures of two additional owners, "Henry Post" and "Cornelia Post". These are very likely the prominent early nineteenth century New York businessman Henry Post (1744-1847), and his daughter Cornelia Post (1821-1904). The elder Post may have acquired Welsh's volume through an English bookseller. Whereas the "golden age" of American antiquarian book collecting was not until much later in the century, interest in book collecting had begun to grow in New York society. Given the wear on this copy and the later inscriptions added by Post and his daughter, it seems more likely that he bought this copy in order to use it for personal devotion.





**Gold-stamped armorial binding on  
A Monograph of the Trochilidae, or Family of Hummingbirds**

London, Printed by Taylor and Francis, Red Lion Court, Fleet Street. Published by the Author, 26 Charlotte Street, Bedford Square, 1861  
Presented by Virginia Marquand Monroe  
Pequot Library Special Collections

This is an example of an armorial binding, a binding where the owner has personalized the book by using devices from family or personal heraldry. The image in the center of this binding is the crest of the former owner's familial coat of arms, which we know because the animal is resting on a *torse*, an image of a twisted piece of cloth used in heraldry to indicate crests.

This armorial stamp is likely from Rev. Henry Jones (1841-1876), grandson of George Jones of Shackerley Hall, Shropshire. The crest, a dragon passant with an eastern coronet, matches the Jones family, and is confirmed by the inscription in volume two, reproduced here. The friend who presented Jones with this copy was certainly giving a princely gift!

Virginia Marquand Monroe may have bought Jones' volumes of the *Trochilidae* on a trip to England, or as part of her broader search for appropriate volumes to glorify Pequot's collection. These volumes act as a companion to other fine works of ornithological lithographs in Pequot's collection, like our double elephant folio of Audubon's *Birds of America*, and our splendid copy of Selby's *British Ornithology*, the marbled endpapers of which are on the title wall of this exhibition. These kinds of works held scientific interest, but were also extremely popular, prestigious collector's items. Indeed, Queen Victoria herself was one of Gould's subscribers, and she added a copy of the *Trochilidae* to the Royal Collection! Jones' copy of the *Trochilidae* certainly merited special treatment, and it is little wonder that he added his crest to the bindings of his copies.

## Perkin Gallery Case:

### **Coptic binding with wooden boards**

#### **Manuscript Primer**

Undated, possibly ca. 9<sup>th</sup> to 13<sup>th</sup> centuries

Pequot Library Special Collections

Coptic bindings, first pioneered by Coptic Christians in Northern Africa in the first and second centuries, were the very first examples of the codex. A Codex, as opposed to a scroll, is what we think of when we think of a physical book: gatherings of pages stacked together and attached to supportive covers at either end.

Coptic bindings differ from traditional European bookbindings in their sewing structure, which uses a chain-stitching technique to connect the sewn gatherings of text together in series, with each gathering sewn to the two next to it, rather than affixed by raised cords that go across the length of the spine.

The Coptic book you see here in the case is a Primer, a basic prayerbook used to teach literacy alongside a basic religious education. Its small format makes it ideal for individual study, and a few blank leaves included at the end of the text have been used to practice writing.

Before coming to Pequot, this copy was purchased in the 1960s in Egypt, but is likely a much more ancient document. The first leaf of this manuscript has been excised, and it is otherwise undated. There is no comprehensive work to date on the evolution of Coptic handwriting and on dating Coptic manuscripts, and many conventions of Coptic manuscripts are stable across hundreds of years. For now, the age of our copy remains a mystery!

### **Palm leaf binding with painted boards**

#### **Sinhalese Prayer Book**

Undated, possibly late nineteenth century

Pequot Library Special Collections

Palm leaf books like this one might be called the very first bookbindings. The scribe who wrote the text did so on fragile palm leaves using a metal stylus. These leaves, though they provided a relatively inexpensive and functional writing surface did not share the level of suppleness and flexibility of materials like papyrus, which might allow them to be rolled up like other scrolls. Instead, the palm leaves were strung together at two points between protective wooden boards using a length of cord. This method of protecting a text first emerged in South and Southeast

Asia, but there is still no clear date as to when this writing and bookmaking tradition began. Based on art, literature, and historical accounts from as early as the second century, it is clear that palm leaf books far predate the surviving copies preserved in the world's libraries.

Little is known about Pequot's palm leaf book, and how it came into our collection, but it bears the date

1894. The script is Sinhalese, one of the official national languages of Sri Lanka. The rounded shape of written Sinhalese was influenced by the tradition of writing on palm leaves, because of how the rounded shape of the metal stylus impacts the formation of letters.

### **Gold-tooled Islamic binding**

#### **Koran**

Manuscript produced ca. eighteenth century

Pequot Library Special Collections

Arabic is meant to be read from right to left, rather than left to right, and

Islamic bookbinding often shows

The binding of this Koran demonstrates a number of core features of bookbindings from the Arab world. Typically, these are 'case bindings', meaning that the leather covers are finished separately from the sewn text block, and the two parts are joined together after both are finished, rather than sewing the text block along supports incorporated into the partially-finished binding. The flap that extends from the back cover is another classic feature of Islamic bookbindings. It serves the dual purpose of protecting the book when it is closed, and functioning as a bookmark when open.

This binding has been repaired, but fragments of the original leather covers have been affixed to the new binding, showing the gold tooling popular in fine bindings for religious works. This particular design has been stamped, but the earliest examples of decorated Islamic bookbindings were traced onto the leather by hand. The popularity of gold tooling on Medieval bindings from the Arab world contributed to the rise of gold tooled bindings in Europe, as commerce across the Mediterranean influenced the styles and tastes of European collectors.

This copy was purchased by an English-speaking collector in Delhi in 1887. The ownership inscription names the bookseller as "Mr. Isaacs", in reference to the eponymous novel by F. Marion Crawford, "Mr. Isaacs: A Tale of Modern India". The titular Isaacs was based on a real antiques dealer who operated a shop in Delhi, and it may well be that the 'real' Mr. Isaacs sold this book. According to the notes left by the purchaser, this copy previously belonged to a Muslim prince. However, the Arabic ownership inscription has been written in a particularly challenging style of calligraphy. From what scholars can determine thus far, the former owner

was, in fact, the son of a “Sheikh Mawla”, though the rest of the inscription is yet to be deciphered.

## Miniature Books

In the 19th century, miniature books were very popular as curious, novelty items. From the 16th century on, these books were popular for children, particularly for biblical stories, and to for storage in pockets or handbags. Some were even produced to be hidden against religious persecution, such as prayer books meant to stay secreted in a woman’s hat. Sometimes, printers commissioned their apprentices to produce such books in order to test the precision of their typesetting skills. With the booming technology of the Industrial Revolution, miniature books were easier to reproduce, and they flourished, oftentimes appearing as prizes for children from gumball machines. They were also often handed out by the American Tract Society to disseminate religious literature—one such book is on display in the Perkin Gallery case. They are undeniably entertaining for their novel size, but some of them seem difficult to actually read. Consider the thumbprint-sized book in the case, and the microscope required to read the text.

### **The Lighthouse Keeper’s Daughter: A True Story**

By Ruth E. Adomeit

Philadelphia (1224 Chestnut Street): [publisher not identified], circa 1869

### **Dictionnaire Lilliput Anglais-Francais**

Paris: Librairie Larousse, 1961 (by Langenscheidt KG. Berlin-Schoneberg. Printed in Germany)

### **Friendship’s Offering: A Sacred Gift in Verse and Prose**

London: Rock, Brothers, and Payne, 1848.

### **Alice’s Adventures in Wonderland**

By Lewis Carroll

Jamaica, New York: Minia Press, 1943.

### **A Chaplet of Flowers Comprising a Scripture Text, with a Gem of Thought Illustrating its Meaning, for Every Day in the Year**

New York, New York (150 Nassau-Street): American Tract Society, circa 1894.

### **Freedom Oath**

Taken from German text on the Freiheitsglocke, a bell given to Berlin, Germany by the United States in 1950 as an anti-communism symbol

Munich: Waldmann & Pfitzner, 1964.

## Edge Decoration

Embellishing a book did not stop at its covers. Many early book owners commissioned binders to finish their books by applying paint or gilt to the edges of the pages. For more practical purposes, owners also occasionally would write titles or shelf marks across the tail, head, or fore of the text block, depending on the orientation of a book on the shelf. Indeed, books were not always shelved with their spines facing out! It would not be until the seventeenth century, when practice of stamping titles onto the spine of a binding became common, that books would be shelved with their spines facing out.

When a book is rebound, the process of disbinding and rebinding causes the freshly re-sewn pages to be uneven, and the binder must often trim the edges of the book to make them even once more. In this way, a tremendous amount of early fore-edge decorations have been lost, including handwritten titles, paintings, and other additions.

The following examples of fore-edge decoration largely date from the eighteenth and nineteenth centuries.

*From left to right:*

### **Sprinkled**

The Plays and Poems of William Shakespeare  
William Shakespeare  
Dublin, Printed by John Exshaw, no. 98, Grafton-Street, 1794  
Pequot Library Special Collections

### **Dyed Solid**

Biblia Hebraica  
Leipzig, Sumptibus et typis Caroli Tauchnitz, 1831  
Presented by Mr. Cyrus Sherwood Bradley  
Pequot Library Special Collections

### **Gilt**

The Poetical Works of Elizabeth Barrett Browning  
New York, James Miller, Publisher, 657 Broadway, 1871  
Pequot Library Special Collections

### **Marbled**

History of the First Regiment (Massachusetts Infantry), from the 25<sup>th</sup> of May 1861, to the 25<sup>th</sup> of May, 1864

By Warren H. Cudworth

Boston, Walker, Fuller, and Company, 1866

Presented by Mr. Daniel W. McWilliams

Pequot Library Special Collections

### **Titled**

Doggett's New York City Directory for 1849-1850

New York, John Doggett Jr. & Co., 64 Liberty St., Sandstone Buildings, [1849]

Pequot Library Special Collections

### **Marbled with Incised Design**

Dictionarium Historicum, Geographicum, Poeticum

By Charles Estienne

Oxford, ex Officina Guilelmi Hall; Impensis eiusdem, & Guilielmi Downing, Prostand venales apud joh[n] Williams, sub signo Coronae (in area vulg. vocat.) Cross-keys Court in Little Britain, 1670

Donated by Edward Deacon

Pequot Library Special Collections

## Scale

These are two examples of extremely similar bindings, done in a style typically seen in France in the sixteenth and seventeenth centuries. Both are done in vellum over pasteboard, which is quite literally early modern cardboard. Though the boards are rigid, the lack of firm, raised bands made of thick cord in their bindings makes it possible for these to have hollow backs, a feature that makes it easy for the books to open and stay open. These offer some of the flexibility of a limp vellum binding, while being a bit sturdier.

In each case, a single, large “panel” stamp has been added at the center of a set of rectangular double-fillets framing the cover, with smaller stamps at the corners of the frame. By placing these two examples side by side, we hope that you will notice how common styles of bookbinding translated across the different sizes and formats of books, and how bookbinders re-used their same sets of tools to finish a variety of books.

### **Seventeenth-century vellum over pasteboards with panel stamp**

#### **Q. Horatius Flaccus, ex recensione & cum Notis atque emendationibus Richardi Bentleii.**

Horace (65 BC – 8 BC)

Amsterdam, Apud Rod. & Jacob. Wetstenios & Guil. Smith, [1728]

Pequot Library Special Collections

This larger volume imitates several features of large, expensive bindings, including the use of gold tooling on the spine, false raised bands, and dyeing the fore-edges of the text block red. It came to the United States from Berlin in the early 1890s, where it was bought by the Yale-educated American Latin scholar Frank Gardner Moore. Unlike many of his fellow book collectors of the nineteenth century, Moore preserved this classic seventeenth century binding exactly as it was, adding only his bookplate.

### **Seventeenth-century vellum over pasteboards with panel stamp**

#### **Relation du Voyage de la Mer du Sud aux Cotes du Chili, du Perou, et du Bresil Fait Pendant les Annees 1712, 1713 & 1714**

M. Frezier

Amsterdam, Chez Pierre Humbert, [1717]

Presented by Virginia Marquand Monroe

Pequot Library Special Collections

Note the five strips of vellum laced through the joint between the spine and the boards – these are the supports along which the text block has been sewn. On vellum bindings like this one, the supports used were typically strips of vellum rather than the thick cords for heavier bindings.

## **Limp Vellum Bindings**

Limp vellum bindings were a lightweight, flexible, simple, and popular binding style across Europe in medieval and early modern Europe. In some ways, we might compare them to today's paperbacks; they were lightweight, inexpensive, portable, and allowed for greater ease of opening. These two examples have stiffened somewhat over time, but, when they were first produced, it would have been very easy to lie both of these books open flat on a desk.

The two examples here are roughly three hundred years apart! The cleaner, neater-looking binding was finished in London in by T.J. Cobden-Sanderson, the legendary printer and designer of the Doves Press, and the preferred binder of William Morris' Kelmscott Press. In his workshop, Cobden-Sanderson created simple, elegant imitations of early bindings. Placing this late nineteenth century take on a medieval binding style side-by-side with its renaissance

antecedent allows us to really see what the bookmakers of the Arts and Crafts movement were trying to accomplish with their work.

If you look past the wear on the sixteenth century example, you will see a number of core similarities. Both are plain and unadorned, with the exception of the gold tooling on the spine of the Kelmscott book, a luxury addition that reflects the post-1700 habit of shelving books with their spines facing out. If you look carefully at the lower left corner of the sixteenth-century binding, you will see the remnants of a yellow ribbon threaded through the cover. Like the Kelmscott binding, this sixteenth century book would have been held closed with lengths of ribbon extending from both covers. The ribbons would not only hold the text closed, but helped keep the vellum from warping with fluctuations in temperature and humidity. However, the Kelmscott binding has been sewn using the cloth ribbons as supports, and the sixteenth century binding uses strips of vellum, two of which are visible at either end of the spine.

### **Sixteenth century limp vellum binding**

#### **Il Cesare Tragedia**

By Orland Pescetti

Verona, Nella Stamperia di Girolamo Discepolo, [1594]

Pequot Library Special Collections

### **Nineteenth-century limp vellum binding by T.J. Cobden-Sanderson**

#### **A Dream of John Ball and A King's Lesson**

By William Morris

Hammersmith, Kelmscott Press, 13 May 1892

From the Collection of Robert C. Flack

Pequot Library Special Collections

## [Reading Room Case:](#)

### How Books are Bound

Whereas the books in the Perkin Gallery convey a story about the style and function of bookbindings, all of the objects in this case demonstrate different aspects of book construction.

Here, you will see a variety of sewing techniques that will give you a glimpse of what is hiding underneath the leather, paper, and cloth of a book's cover.



## **Sewing the Text Block**

### **The Field of Waterloo: A Poem**

By Sir Walter Scott

New-York, Printed and Published by Van Winkle & Wiley, No. 3 Wall-Street, 1815

Pequot Library Special Collections

Technically, this is an “unsupported sewing structure”, which means that the folded gatherings of printed paper are only attached to each other, not to the larger structure of a binding.

This little poem was printed on two sheets of paper, which have been folded 12 times each to make a book. It is a beautiful demonstration of how early printed books are put together; you can see clearly how the text was assembled for reading because it has never been bound. The thread passes through the center of each gathering at two points, and has then been joined by a second pair of stitches that link the sewn gatherings together. The pieces of thread hanging off of the spine could then be used to attach a simple case binding like a paper wrapper.

## **Stab stitching**

### **Bickerstaff's New-England Almanack, for the Year of our Lord 1792**

Norwich, J. Trumbull, [1792]

Pequot Library Special Collections

This is an example of the easiest sewing structure of all: stab stitching. Here, the sewing simply binds the pages together through the outer margin of the entire text. This almanack has almost certainly been assembled by an amateur, given the rough, uneven stitches. A “binding” like this one would have been much more common for early printed almanacks than the handsome gold-tooled morocco binding on the set of almanacks in the Perkin Gallery. As one of the most popular and widely printed categories of cheap print in circulation, yearly almanacks made their way into the hands of a variety of owners, many of whom did not go to the expense of having them bound. Examples of cheap print constructed simply, just like this almanack, were often used to death or discarded and are very rare indeed!

Note the line at the bottom of the title page, emphasized with italic types and a manicule, “Where Cash is given for Linen RAGS”. Before the nineteenth century, all paper was made with pulp composed of linen or cotton fibers. Often the material to make this pulp was recycled from rags and old undergarments, which a “rag picker” would collect and sell to paper mills. Because papermaking and printing were such closely related trades, it would not have been uncommon for a printer like Trumbull to offset some of his costs by arranging to supply his preferred paper mill with rags, as is implied here.

## **Raised Cords**

Most books of any size greater than the small, uncovered pamphlets in this case were sewn on supports. The text was first folded and the gatherings assembled before the real work of sewing the book began. Using a sewing press, a device that looks a little bit like a loom, a bookbinder aligned the text block with a series of cords, either fiber or leather, onto which the gatherings were sewn. By passing each stitch around the cord, the bookbinder ensured a stable, sturdy structure for the book, one supported by the strength and thickness of the cords.

The two examples you see here show what this structure looks like in a completed binding, both with and without leather covering the spine.

If you look carefully at the joint of the spine on both books, you should see the cords coming under and through the front board in the gap where the leather has worn away. Once the text block has been sewn to the supports, the lingering ends of the cords are passed through holes drilled into the boards, and adhered with animal glue. The cords are what connect the spine of the book to the front and back boards and hold the entire binding together.

### **The vvorkes of the very learned and reuerend father in God Iohn Ievvell, not long since Bishop of Sarisburie**

By John Jewel

London: Printed by Iohn Norton, printer to the Kings most excellent Maiestie, 1611

Pequot Library Special Collections

### **A Body of Divinity: Wherein the Doctrines of the Christian Religion are Explained and Defended Being the substance of several lectures on the Assembly's Larger Catechism**

By Thomas Ridglet

London, Printed for Daniel Midwinter, and Aaron Ward, at the King's-Arms; and John Oswald, at the Rose and Crown, in Little-Britain; and Richard Hett, at the Bible and Crown in the Poultry, [1731]

Presented by Mr. Cyrus Sherwood Bradley

Pequot Library Special Collections

## **False Bands**

**Sermons on the following subjects; The Manner in which salvation is to be sought. The unreasonableness of Indetermination in Religion. Unbelievers contemn the glory of Christ. The folly of looking back in fleeing out of Sodom. The Warnings of Scripture in the best Manner adapted to the awakening and conversion of Sinners. Hypocrites**

**deficient in the Duty of Prayer. The future Punishment of the wicket unavoidable and intolerable. The eternity of hell-torments. The Peace which Christ gives his true Followers. The perpetuity & change of the Sabbath**

By Mr. Jonathan Edwards

Hartford, Printed by Hudson and Goodwin, [1780]

Pequot Library Special Collections

Especially from the seventeenth century onwards, binders would attach false bands to the spines of books. These gave the appearance of a more expensive binding, while saving the binder time and expense by using fewer supports. This book has only been sewn on two cords, placed about an inch from the top and bottom of the spine. The two areas of light discoloration along the spine below the cord indicate where false bands were pasted onto the folded gatherings.

If you look further up the spine where the actual cord has fallen away, you will notice that there is an indentation in the folds of the text block. Here, the cords that support this binding have been set into the margins of the book by fitting them into grooves sawed into the assembled text block. The bookbinder aligned these grooves with the supports strung up on the sewing press, and used a hammer to tap them into place. Sewing around recessed cords rather than raised bands is faster and easier than raised cords, and also gained popularity in the seventeenth century, as increased book production led binders to find new ways of working quickly and cheaply. Note also the stitching just above the upper cord. This little bit of unsupported sewing through the gatherings helped hold the text block together, while acting as a further cost-cutting measure.

This copy belonged to the Charity Library in Newington, CT, established in 1787. It was one of the early books in the library's collection, and given a shelf mark "41". The Charity Library was a very early 'free library', which made books of Calvinist doctrine available to members of the local community. This book's simplified binding fits with the context of an early public library: cost-effective, but serviceable and not ostentatious.

## **Repairs**

### **The Iliad of Homer**

Trans. Alexander Pope

London, Printed for W. Cavil, T. Martin, T. French, and J. Wren, [1795]

Presented by Mr. Cyrus Sherwood Bradley

Pequot Library Special Collections

The weakest part of the binding of any book is the joint where the spine meets the boards. Repeated reading puts strain on this fragile spot, where only the strength of the leather and the thickness of the sewing supports hold the pieces of the binding together. When boards detach, as they have done here, a professional conservator might “reback” a book by affixing new leather to the spine. Here, we see an excellent example of a folk mend, where one of this book’s former owners has used a method of sewing called “overcasting”, where a continuous stitch pierces both the spine and the boards to reconnect them. This creates a very sturdy joint, but creates a bit of a Frankenstein effect!

This copy of Pope’s translation of the Illiad belonged to William Sherwood (1777-1844) and to Wakeman Burr Meeker Sr. (1788-1862), who was a business partner of William’s son Simon Sherwood (1801-1868) in the local shipping firm Meeker & Sherwood. Having passed through three generations across two local families, it is little wonder that this copy had to be repaired!

## **Finishing Tools**

These two stamps were used in actual bookbinding workshops as equipment for “finishing” or embellishing bindings, and could be impressed into the leather of a binding ‘blind’ or with gold leaf. Finishing tools were made from brass, which could be heated to create the right conditions for stamping leather, and a sturdy wooden handle.

The smaller tool is an example of a common stamp, used to reproduce a single design. These could be large and elaborate, or small and delicate. All of the individual designs that you see repeated across the bindings in this exhibition were made using single stamps like this one of varying sizes.

The tool that looks like a wheel is called a “roll” stamp. These tools create a continuous pattern by rolling the raised surface of the wheel along the treated leather. All of the straight lines that you see on the bindings in this exhibition, as well as many of the long, rectangular bars of repeating designs, were made using tools like this one.