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(Monographs)**

**ICMH
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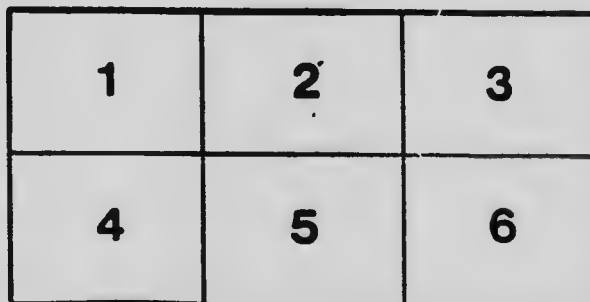
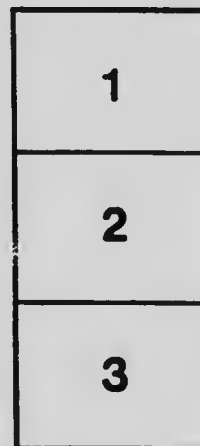
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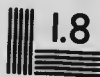
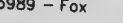
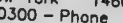
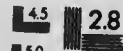
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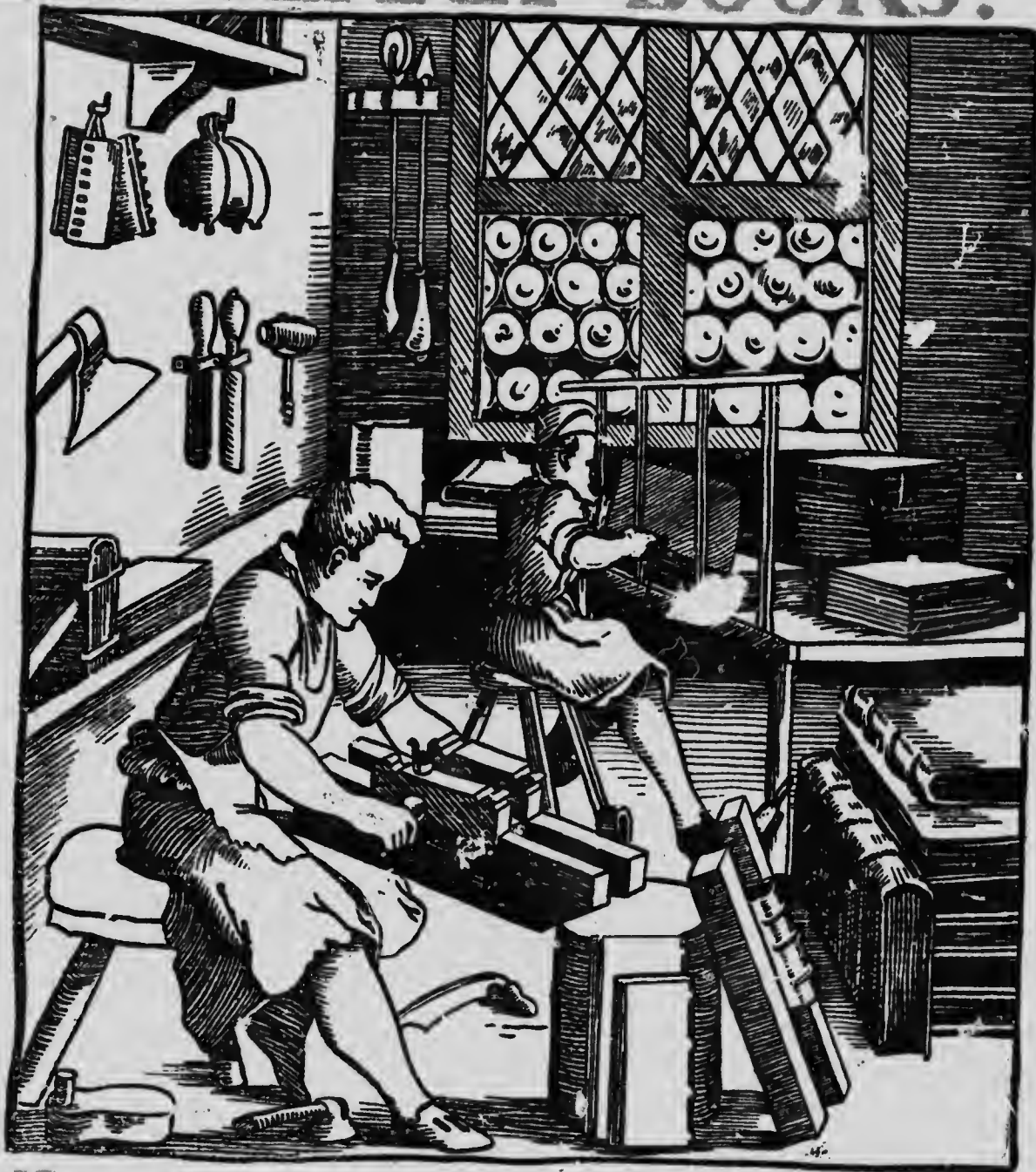
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On The MAKING of BLANK-BOOKS.



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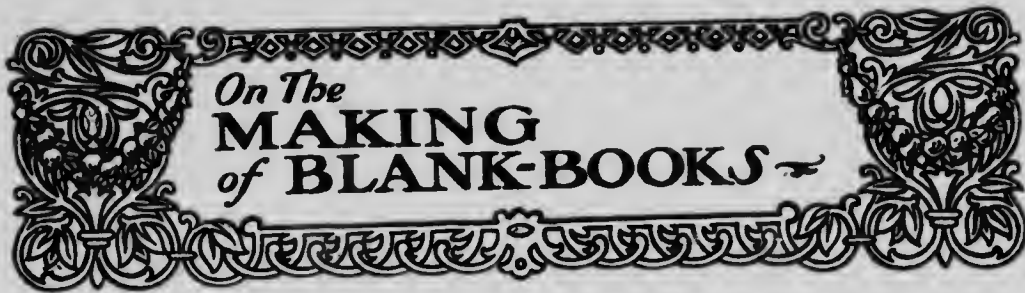
On the
Making
of
Blank-Books



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AR
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On The
MAKING
of **BLANK-BOOKS**

BOOKMAKING, which, to-day, has reached almost the ideal of perfection, had its beginning in the crude efforts of the early writers to fasten together the sheets of bark, metal or parchment upon which they had cut or written their records. The modern word "book" is derived from the old Saxon word "boc," or "beech," indicating that the early writing was inscribed on boards or bark cut from beech trees. The binder's work at that time consisted in securing the different pieces with clamps or hinges, or with cords passed through a hole in the corner of the blocks. During the middle ages, and down to the invention of printing, bookmaking was entirely in the hands of the professional copyists in the different monasteries, whose work consisted in transcribing and ornamenting old Latin manuscripts for the use of the monks or for wealthy laymen ambitious of collecting a library. The duty of the binder was to sew together the different pieces on rawhide bands, and to encase them in wooden boards with an outer covering of leather or velvet. The covering was then decorated with a fanciful design burnt into the surface by heated tools, similar in character to those used by modern book-finishers.

The result of the introduction of printing was a vast increase in the production of books, and many improvements have been made in the art of bookmaking since that time. These, however, have been mainly in a greater perfection of workmanship and in the use of finer and better materials ; for books to-day are bound substantially as they were in the fifteenth and sixteenth centuries.

The art of bookbinding is now divided into two distinct branches : letterpress binding and blank-book binding. Speaking generally, all books consisting of reading matter are classed as letterpress books, and all others, whether plain, ruled or printed, are called blank-books. The work of the letterpress and the blank-book binders is totally different, and few workmen have a thorough knowledge of both branches. The development of large binderies, or bookmaking factories, has resulted in workmen becoming specialists in different branches of the trade, rather than bookbinders in the true sense of the word ; and as the whole thought and attention of each workman are given to his own branch, whether as ruler, sewer, marbler, cutter, forwarder or finisher, the books produced to-day are neater, and stronger, and better than ever before.

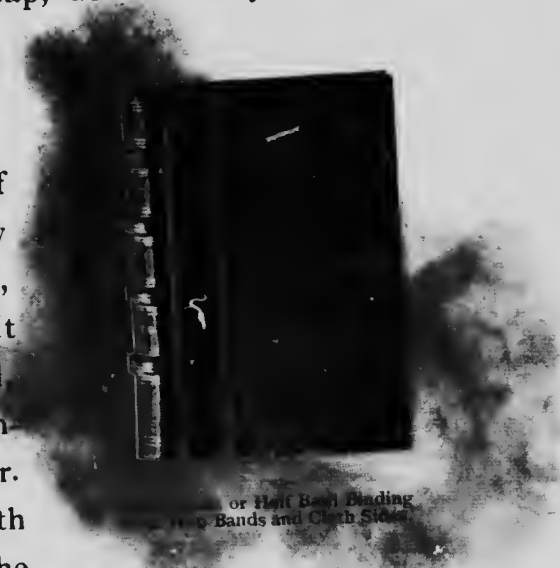
The paper which enters into the making of blank-books varies according to the size and character of the book. For the smaller and cheaper books paper is made in a score of qualities and in as many weights ; but foolscap, small post, large post, and double foolscap, are the sizes mainly employed. For the larger books the finest of linen ledger and hand-made papers only are used. These are made of strong fibrous materials, capable of withstanding the heavy wear and tear to which such books are subjected. These papers are specially suited to bear

erasures, and are not liable to become discolored or brittle with exposure to light or heat. The sizes and weights of the book papers in general use in this country are :

	Size.	Lbs. to Ream.
Foolscap - - -	14 x 17	16
Demy - - -	16 x 21	26
Medium - - -	18 x 23	36
Royal - - -	19 x 24	44
Super Royal - -	20 x 28	54
Imperial - - -	23 x 31	72

If larger books are required, certain of these papers may be had in double sizes, as double foolscap, double demy, double medium, and for smaller ones the papers may be cut or folded in any way desired.

A blank-book, in the course of manufacture, passes through many hands. Except for ruling and trimming, machinery has no part in its making. It is entirely a hand-made article. Skill, knowledge and judgment are the essential qualifications in a good bookbinder. He alone is responsible for the strength and stability, the shape and set of the book. He selects the proper boards and the most suitable piece of leather for each individual book. He must know when to act and how. The shape of the back, the setting of the glue, the stretching of the leather, are matters of the utmost importance, and no two books even of the same size, but of different thickness, are bound exactly alike.



or Half Bound Binding
Bands and Cloth Slips

THE WORK OF
THE BINDER

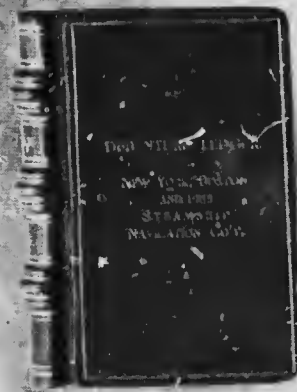


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BOOKBINDING DEPARTMENT, FIRST FLOOR

The work of the ruler consists in tracing upon the plain paper the pattern of faint lines and columns which adapts the book to the purpose for which it is intended. Each part of the pattern is ruled separately, first the head line and faint lines, and afterwards the vertical columns. The pens, arranged to conform with the pattern required, are clamped in a beam across the ruling-machine and the paper is carried under them by means of a sheet of cloth revolving upon rollers. The color is fed by means of ink-saturated flannel wrapped around the shanks of the pens. By arranging that certain of the pens are fed from flannel carrying one color and others from another, several colors may be ruled simultaneously. In ruling the lines which start from the headline, or from any place other than the edge of the paper, an automatic device called a "gate" is attached to the machine, which permits the paper to feed only at a certain speed, and which causes the pens to be lifted and dropped where required as the paper passes through.

THE WORK OF
THE RULER



Full Russia Binding with Metal Bands.

After the paper has been ruled, it is carefully examined, and all soiled or broken sheets are either cleaned or removed. It is then sent to be printed, if a heading is required; otherwise, it is folded in sections of four or five sheets according to the thickness and strength of the paper, and placed in a heavy press between boards, to give the book greater solidity. At one time, every part of the work of bookbinding was done by men, but now the folding and sewing are usually done by women. If the book is to be bound by any of the numerous "flat-opening"

methods, the manner of the sewing will vary according to the process ; but, in the ordinary book, the sheets are sewn with linen cord or thread on strips of strong tape or vellum. The strength

FOLDING AND SEWING

and durability of a book depend on the sewing more than on any other one thing that enters into the making, and the greatest care must be exercised that only the best materials are used, and that every sheet is securely fastened. The strips to which the sections are sewn are the hinges upon which they open, and which unite the book to its cover. The end papers, which are made separately, are sewn in with the book, and are important elements in its strength and wearing qualities.

The book is now trimmed and the edges are stained or marbled. Every blank book of any size should be marbled, for, next to gild-

MARBLING

ing—which, of course, is never applied to a blank book—no finishing for book edges is so generally satisfactory. Marbling is done by dipping the edges of the book into a liquid size of gum tragacanth, upon the surface of which colors have



Full Russia

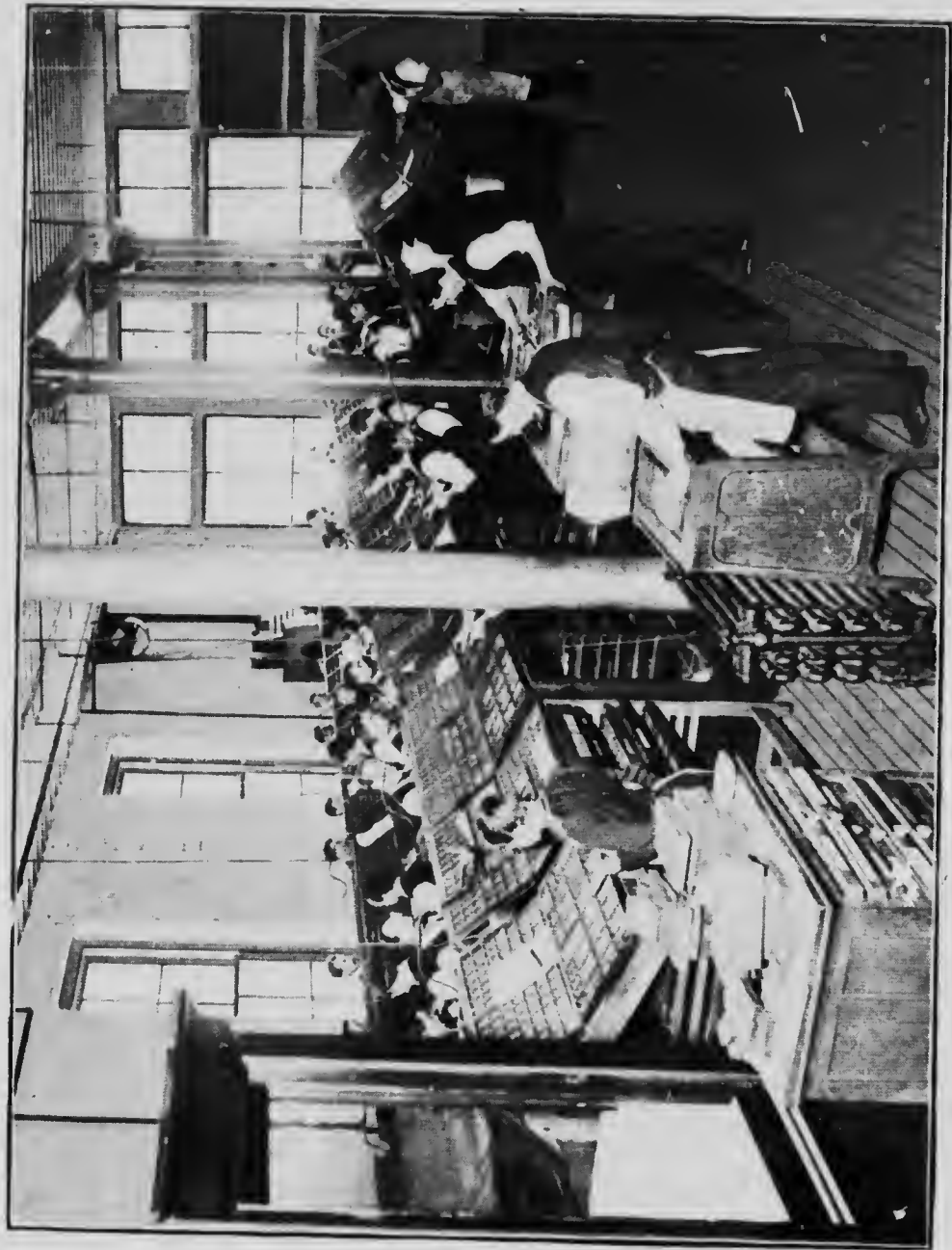
been thrown and formed into a design. A good marbler is a rarity even in large binderies. He is not an ordinary artisan—he is an accomplished man among his fellows. He throws his colors, not at hap-hazard, but with an eye to the final effect, and he arranges and combs them with the dexterity of an artist. As each design will stand but one dipping great care is essential to get a uniform pattern for every edge.

The sections of the book are now glued along the back to unite them to one another and to prevent them from working loose. The back is then rounded with a hammer to give it shape and to hold the spring-back which is afterwards added, **ROUNDING** and the book is again placed in the press to set, that it may retain the shape now finally given it. Although apparently trifling, these are all important details. The first requirement of all blank-books is strength ; appearance comes afterwards. Cheap thread, inferior glue, imperfect rounding, neglect or carelessness in any one of a score of little things, may destroy the finest product of a bookbinder's skill.

The book is now lined along the back with strong canvas and bands of leather are drawn over the edges, forming, with the outside sheets of the book, which are folded back to about three inches in width, what are known as the "lugs," to which the sides are secured. The boards for the sides are now added. The thickness of the boards depends altogether on the size and weight of the book, and must be of the best quality of millboard so as not to warp or break. The spring-back which encircles the back of the book, and to which the leather covering is pasted, must be of the best tarboard. This back is intended to assist in throwing open the book at any place so as to leave a surface flat enough to allow of writing close **SIDES AND BACKS** into the crease, and is made to grip the edges of the book snugly. The boards forming the sides are split at the edges nearest the back and the lugs inserted to make the hinge and fasten the book



Full



WARWICK BRO'S & RUTTER

PRINTING DEPARTMENT COMPOSING ROOM

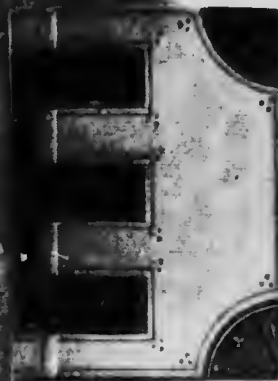
to its cover. The raised hub-bands on the back are made by fastening strips of strawboard across the back, forming it into panels. On ordinary bindings the panels are five in number, with the bottom one a trifle longer than the others. This rule, however, may be varied to suit the style of binding.

The book is now ready for the outer covering. The finest blank-books are bound in full Calf with Russia bands, but without hubs, or in full Russia with hubs. Cheaper styles are half Calf, half Russia, or half Sheep, all having cloth sides, or full Canvas with Russia bands. Care must be

LEATHER COVERING

exercised that the leather is cut along the grain in order that it will stretch well.

After being cut to the required size and the edges pared, it is dampened to soften it and to make it stretch, pasted on the inside, and then drawn tightly over the back and sides of the book and fastened. It is first stretched well over the back, rubbed in at the sides of the hubs so that they stand out as though cut from leather, pressed in at the hinges to allow free play to the sides, turned in at the head and tail and smoothed well



Full Calf Binding with single Russia Bands and Corners.

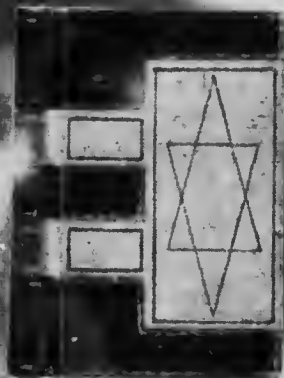
over all. Slight rods of wood or thick cords are then fitted into the joints of the hinges and the book is put into the press for a short time. When taken out the Russia bands, or cloth sides if a half-bound book, or other details are added. The end papers are then glued down and the book is again placed in the press to set. It should now remain undisturbed for several days to dry and season.

A blank-book when first removed from the press is hard and unyielding. The first duty of the finisher is to "ease" and soften the back to allow it to open freely. He then makes and

**LETTERING
AND FINISHING**

puts on the titles and any other ornamentation that he may see fit. The upper title, in the second panel from the head, usually indicates the name or character of the book, and the lower one, in the fourth panel, the name or initials of the owner. Blank-books should have as little gold finishing as

possible, and the lettering should be brief and readable. An ornamental roll in black ink on a Calf binding, or in gold on a Russia binding, is usually run around the edge and a line or two put on the hubs and bands on the back.



Full Calf Binding with double
Russia Bands and Ends.

The loose canvas, basil or moleskin cover is added after the book is made. All well-bound books should be fitted with a loose cover in order to preserve the binding. The cost is comparatively trifling, and when the book is put away

for reference and the cover removed, the binding remains clean and perfect. In many cases the loose cover is intended to be permanent, and the titles are put on it rather than on the book within. These covers are often made with protecting leather bands and corners to give them strength and durability.

LOOSE COVERS

Inventive minds have been engaged for many years in trying to devise some process of sewing or binding that will permit blank-books to open perfectly flat. Several methods have been found

that in some measure seemed to meet the requirements, but only at the sacrifice of much of the strength of the book. To preserve this and at the same time to secure the necessary freedom of opening was the difficulty. This at last has been overcome, and the largest blank-books are now bound by Messrs. Warwick Bro's & Rutter by a process that not only ensures a satisfactory flat opening, but at the same time adds strength and firmness to the binding. Although the invention is covered by patent, its use adds but an insignificant amount to the cost of the book.

FLAT OPENING BOOKS

A newly made blank-book should be handled with care. The sewing, gluing and nailing are likely to be hard and inflexible, and the spring-back, which is full of life and vitality, holds the edges with a firm grip. To force the book open at the centre will likely result in breaking the back or impairing the sewing. The glory of the book is its strength, and opening and closing it violently or carelessly may cause serious injury to its strength and wearing qualities. A new book should be placed on its edge on the desk, and after throwing back the cover, a few leaves should be lifted at a time until the desired page is reached. It should be closed in the same manner. A blank-book at all times should receive careful treatment, for it is one of the highest products of the artisans' skill.



Loose Cover with
Protecting
and Corners

TO OPEN A
BLANK BOOK

