EXHIBITION OF
BOOK-BINDINGS
ART INSTITUTE
CHICAGO
MARCH 4-24, 1895

ARCHIVES
The Committee of the Caxton Club having the Exhibition in charge regret that owing to the severity of the weather the books could not be gathered in time to prepare a full technical descriptive catalogue.
EXHIBITION
OF
BOOK-BINDINGS
HELD AT
THE ART INSTITUTE
MARCH 4 TO 24 INCLUSIVE, UNDER
THE AUSPICES OF
THE
CAXTON CLUB

CHICAGO
1895
NOTE.

It seems eminently fitting that the Carton Club, the principal object of whose being is the promotion of the arts pertaining to the production of books, should herald its birth by holding an Exhibition of Book Bindings. The presentation and preservation of human thought in suitable garb is a sufficiently exalted object to be in need of no defense; and that the art of the bookbinder has not been neglected in a community popularly supposed to be given over wholly to commercial pursuits must be evidenced by the present exhibition.

It may be well to set forth briefly the main points that constitute a well-bound book, bearing in mind that these remarks have special reference to books permanently clothed in leather. From the folding of the printed sheets (if new) to the final touch of the finisher, the book passes through many stages; and in the larger binderies of to-day it passes through many hands, which was not the case when the art was new. The larger number of books
to be dressed in leather usually come to the binder in some sort of covering, which has to be removed, and the sheets put, as nearly as possible, in their primitive folded state ready for re-sewing. Strength and flexibility are the prime requisites of sewing. The backs of the sheets or sections should not be sawn, to let in the cords, but the cords, or bands, are preferably laid on the back and the needle and thread passed through the sections and around them. The next more important stages are the glueing, rounding, and backing of the volume, to make it ready to receive the boards, which are laced to the book by the projecting ends of the cords on which it is sewn. The fixing of the end papers, the squaring of the boards, the preparation of the edges, the working of the head-band — which should always be done in silk and by hand — are details of great importance to perfect workmanship. As to the character of the leather which should be employed to cover the book, there seems to be no doubt that of those manufactured to-day Levant Morocco, for strength, durability, and beauty, is the best. Whatever the choice of leather may be, however, the book having been covered and pressed is ready for the finisher, the artisan or artist who designs the scheme of decoration and works it out in gold by the use of
small tools, which are practically the same in character to-day as have been in use since the time of Grolier, Maioli, and the other early patrons of the art in the sixteenth and seventeenth centuries.

Mr. T. J. Cobden-Sanderson, who has been called "the most original figure among the English binders of this century," and is entitled to the distinction of having originated a "style," in speaking of his own work says:

"The finisher's tools, rigid brass stamps, set in wood handles, are like the old sealing-wax stamps, and are used in a similar way, gold-leaf being substituted for sealing-wax. My own tools are all elemental, as I may call them, i.e., I have a separate tool for every separate flower, stalk, bud, leaf, thorn, dot, star, and so on, and I build up my patterns, and the motives of them, bit by bit, each composite portion of the pattern or motive being, like the whole pattern, the subject of deliberate arrangement. In designing I use the tools themselves, blackening them in the flame of a candle or a small oil lamp, and impressing them on a piece of paper cut to the size and shape of the part of the book to be decorated."

Specimens of Mr. Cobden-Sanderson's work, several notable ones, are shown in this Exhibition, in contrast with ancient examples. Among the older examples will
be found a book bound for Grolier, who was not a practical binder as popularly supposed, but an amateur—for whom the great Aldus printed—who designed and often directed the decorations of his books, and is said to have been the first to cause the titles to be placed upon the backs of his treasures. There are also examples of the work of Macé Ruette, who distinguished himself as the inventor of marbled paper; of Boyet and Duseuil, who first brought the doublet into common usage; of Le Gascon, the "Evening-Star of book-binding in France"; of Derome the younger, who introduced flat backs and the more reprehensible practice of cropping the margins; of Padeloup; and of other representative French, English, and American artists down to the present time. Among the more modern examples are several by Trautz Banzonnet (though regrettably none of his more elaborate creations in mosaic), and Cuzin, whose method of gilding has never been surpassed in any day. The former was, in 1869, created a Knight of the Legion of Honor, being the first binder of France, or of any country, it is believed, to receive such a distinction. The great collectors who "inhabited dead centuries"; the Kings and Queens of France and their Counsellors, Madame de Pompadour with her coronet duly emblazoned, and many
others known and unknown to fame of any kind, are represented here by one or more examples each. Even the enemies of book-binding are represented, at least by their evil deeds—though not the Italian marquis who “invaded the beauty” of a rich decoration by having his coronet and monogram superposed, but the worms, the little pests that “the learned Mentzelius says he hath heard crow like a cock unto his mate,” the same that “Bobby” Burns had in mind when writing the following lines on the ample margin of a splendidly bound but neglected copy of Shakespeare in a nobleman’s library:

“Through and through the inspired leaves,
Ye maggots, make your windings;
But oh, respect his lordship’s taste,
And spare the golden bindings.”

In conclusion it may be well to remind the book-lovers of Chicago that the examples of binding in this Exhibition, both foreign and domestic, will well repay careful study. One thing must impress them: the small number of richly decorated domestic specimens as compared with foreign. Many of the latter have associated with them names that are famous in the art world, while the names of the best American binders are comparatively unknown even in our own country. The foster-
ing of several of our industries has become a matter of national pride with us, and when our collectors have more generally mastered the art of book-binding, and learned how to direct our binders in the appropriate decoration of their treasures, that substantial encouragement so necessary to the production of the best work will be forthcoming.

It remains to thank the Grolier Club, of New York, through its President, Mr. Beverly Chew, for gracious permission to adapt from the Catalogue of Book Bindings issued by the Club in December, 1890, the major portion of the "Interpretation of Styles and Technical Terms in Fine Bindings."
THE INTERPRETATION OF STYLES
AND TECHNICAL TERMS IN
FINE BINDINGS.

STYLES.

Aldine or Italian.—Ornaments of solid face without any shading whatever, such as used by Aldus and other early Italian printers. The ornaments are of Arabic character. A style appropriate for early printed literature.

Maioli.—A style prior to and contemporary with the early (Italian) examples of the Grolier. Generally composed of a framework of shields or medallions, with a design of scrollwork flowing through it. Portions of the design are usually studded with gold dots. Ornaments are of Arabesque character.

Grolier.—An interlaced framework of geometrical figures—circles, squares, and diamonds—with
scrollwork running through it, the ornaments of which are of Arabesque character, generally azured in whole or in part, sometimes in outline only. Parts of the design are often studded with gold dots. Time, first half of the sixteenth century.

Eve.—A framework of various geometrical-shaped compartments linked together by interlaced circles; the centres of the compartments are filled with small floral ornaments, and the irregular spaces surrounding them with circular scrolls and branches of laurel and palm. An elaborate style of the end of the sixteenth and beginning of the seventeenth century.

Le Gascon.—The distinguishing feature of this style is the dotted (pointillé) face of the ornaments instead of the continuous or solid line. Wherever these dotted ornaments are used the style is called Le Gascon. Time of the first half of the seventeenth century, immediately following that of Nicholas and Clovis Eve.

Derome.—This style has ornaments of a leafy character, with a more solid face, though lightly shaded by the graver. The ornaments are often
styled Renaissance, being an entire change from the Gaceon. The Derome is best exemplified in borders, Vandyke in design; it is simple in construction but rich in effect, and is appropriate for art publications. Time, eighteenth century.

Roger Payne.—The ornaments of this style are easily identified, being free and flowing in stem and flower; whereas before Payne’s time they had been stiff and formal. The honeysuckle is a customary ornament. The impressions of the tools are usually studded round with gold dots, whether used in borders, corners, or centre pieces. The style is well suited for early nineteenth century literature, especially poetry.

Mosaic.—A design inlaid with different colors. The cover may be of any shade, but the style is especially beautiful when the cover is of white vellum in imitation of illuminated manuscripts. Suitable for ancient manuscripts and the higher grade books printed in colors.

Jansen.—Without line or ornament either in blank or gold. It permits decoration on the inside of cover, but demands absolute plainness on the out-
side, with the exception of lettering. It is only appropriate for crushed levant, it being dependent for its beauty on the polished surface of the leather.

*Cobden-Sanderson.*—An arrangement of graceful curves or stems, flowers, buds, and leaves, treated conventionally, the background often powdered with nebule of gold stars or dots in whole or in part. The lettering of title, etc., on back and sides treated fancifully and often made an integral part of the design.

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**TERMS.**

*Arabesque.*—A fanciful mixture of animals, birds, and insects; and of plants, fruits, and foliage, involved and twisted.

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

*Blind Tooling.*—Impressions of the finisher's tools without gold.

*Dentelle Border.*—A tooled-pointed border with
finely dotted gold or Gascon ornaments in imitation of lace.

Doublé.—When the inside of the cover is lined with leather it is termed doublé.

Fanfare.—When the compartments formed by fillets or curves or both are filled with little branches, vines, etc., the style of decoration is said to be fanfare—from its first having been used on a book of which this word formed the principal part of the title.

Fillet.—An engraved line impressed on the back, side, or border of a book cover.

Gaufré Edges.— Impressions made with the tools of the finisher on the gilt edges of the book.

Gouge.—A curved line or segment of a circle impressed upon the leather.

Mosaic.—A decoration formed by inlaid leathers of various colors and designs.

Petits Fers.—The small tools used for decoration by the finisher.

Pointillé.—Designs worked in gold dots are said to be à pointillé.
Roulette Border.—A border design produced by a wheel on the circumference of which is engraved a pattern that reproduces itself as the wheel is revolved.

Roundlet.—A small circle in gold.

Semé (or Powder).—Ornamentation in which the device is repeated at regular intervals.

Among others, known and unknown, the following binders are represented:

Amand. Chambolle-Duru.
Allo. Chatelin.
Bedford. Clark.
Bozerin. Cobden-Sanderson.
Boyet. David.
Bradstreet. De Coverley.
Cochen. Derome.
Cuzin. De Samblanck-Weckesser.
Capé. Doves.
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<th>Duplanil</th>
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<td>Duru</td>
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<td>Le Gascon</td>
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<td>Loctic <em>fils</em></td>
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<td>Maçé Ruette</td>
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<td>Marius-Michel</td>
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NAMES OF EXHIBITORS.

George A. Armour. Newberry Library.
Charles J. Barnes. Clifford S. Payson.
Rev. F. M. Bristol. George S. Payson.
Alfred Bull. P. Ringer.
James W. Ellsworth. Miss Warkm.
Miss Magda Heuehmann. Chauncey L. Williams.
George Higgisson, Jr. J. E. Woodhead.