

Books on the ocean illustrating cloth bookbinding development and design

Peter Brueggeman

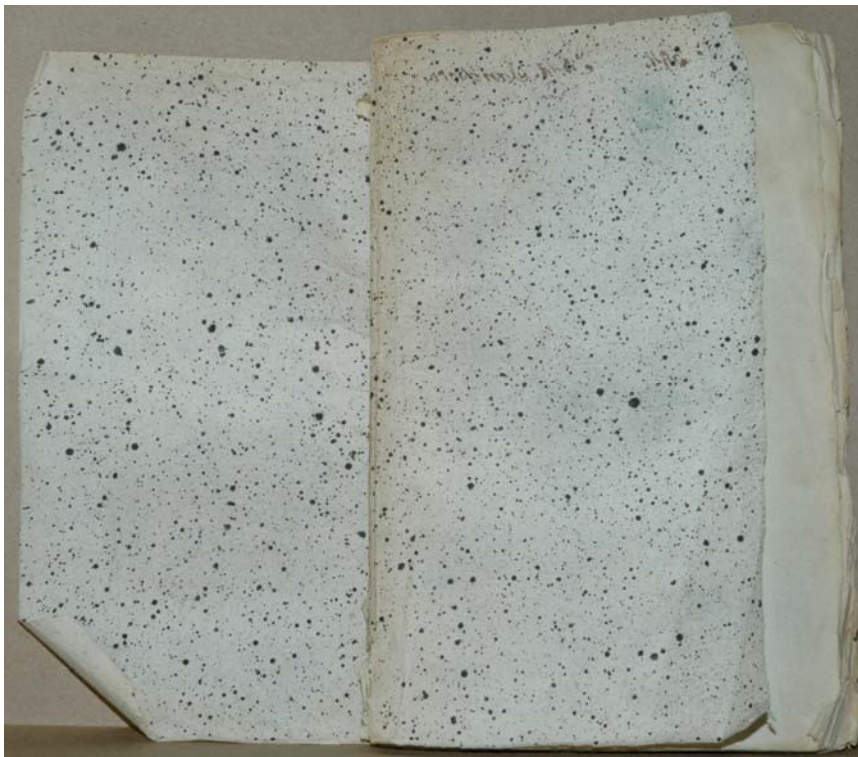
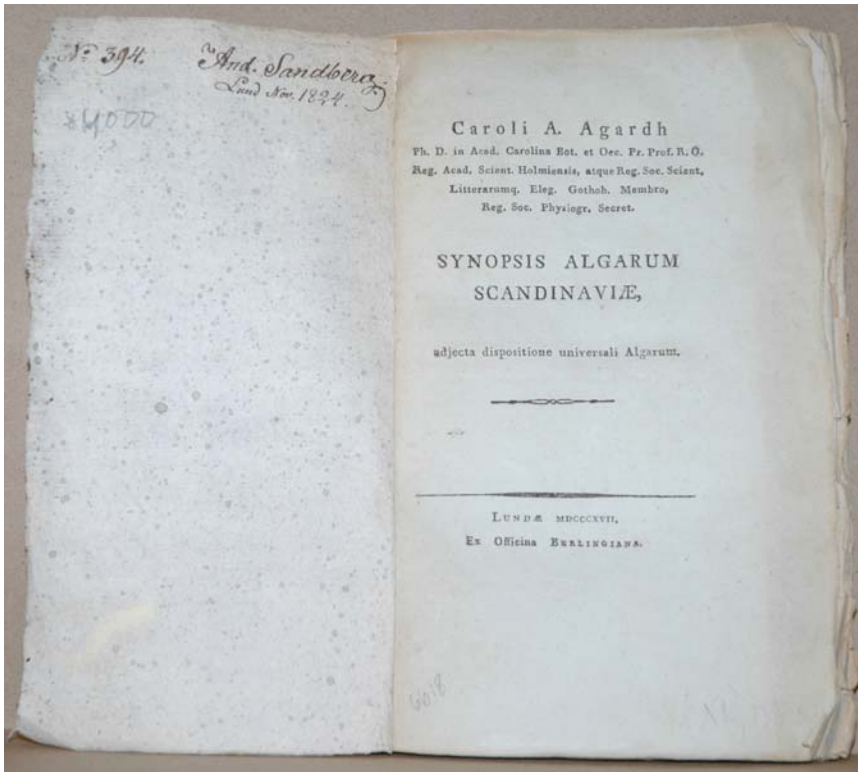
Scripps Institution of Oceanography Archives, 2005

IIN: IAMS LIC 2005 : Information for Responsible Fisheries: Libraries as Mediators : Proceedings of the 31st Annual Conference of the International Association of Aquatic and Marine Science Libraries and Information Centers. Fort Pierce, Fla. : IAMS LIC, 2006. pp. 305-310

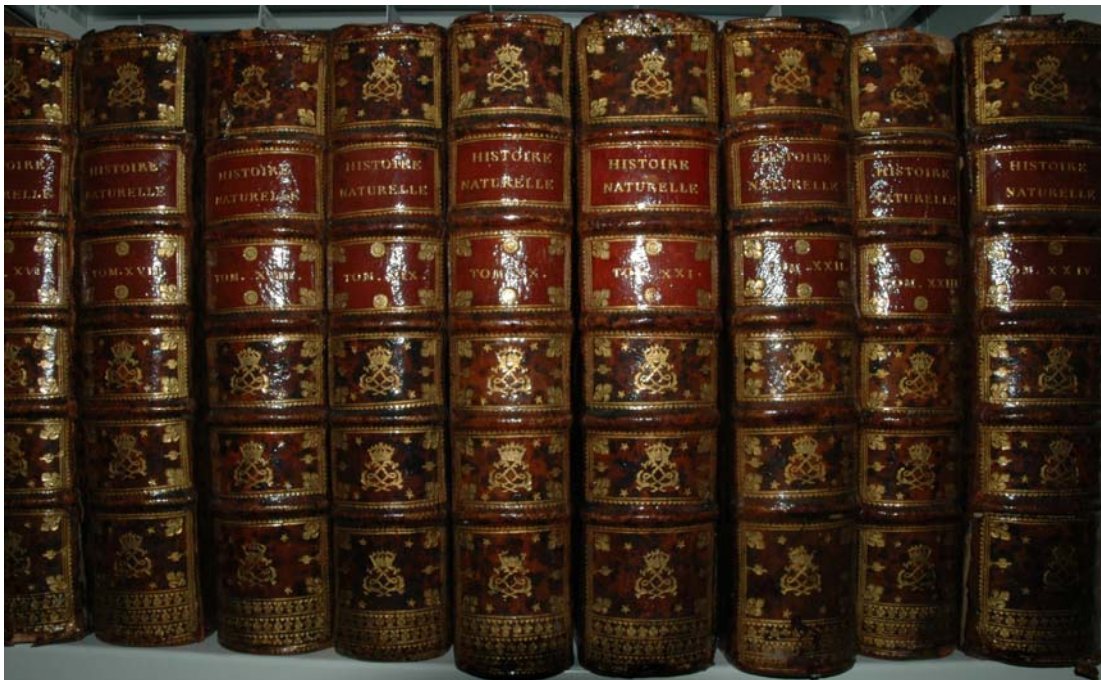
Several factors influence book binding: how much the publisher wishes to spend on binding; the publisher's judgment on the type of binding likely to appeal to a book's readership; the state of binding technology; and, the contemporary climate of design.

The Victorian influence on design dramatically shaped bookbinding in the 1800s, going so far that quantity of ornament was intended to imply beauty, sometimes verging into aesthetic excess, with decorations irrelevant to book content. Developments in cloth bookbinding are keyed to examples held in the rare book collection of the Scripps Institution of Oceanography Archives.

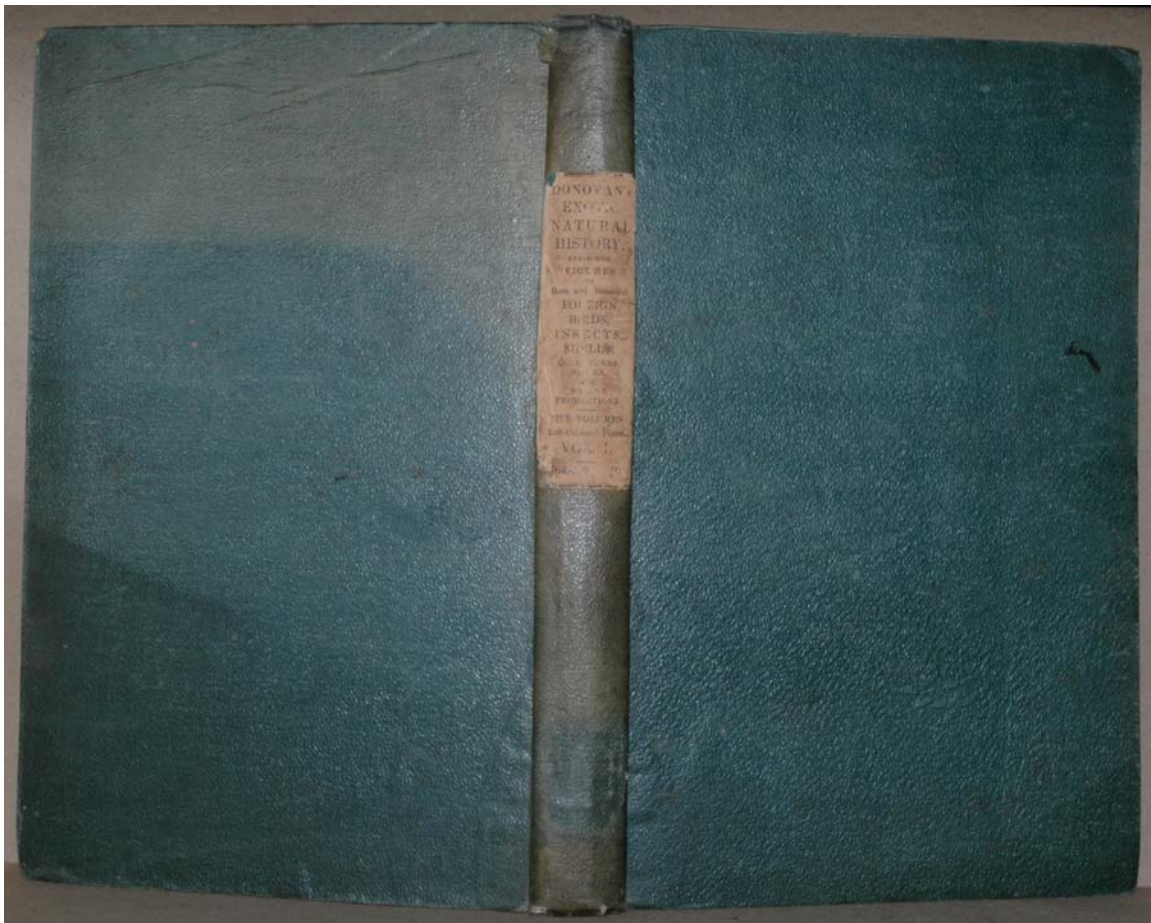
Before the 1820s, books were published in paper wrappers or within paper boards (Agardh, 1817).



Books were then bound singly or in small batches, usually in leather, to specification of customer or bookseller.



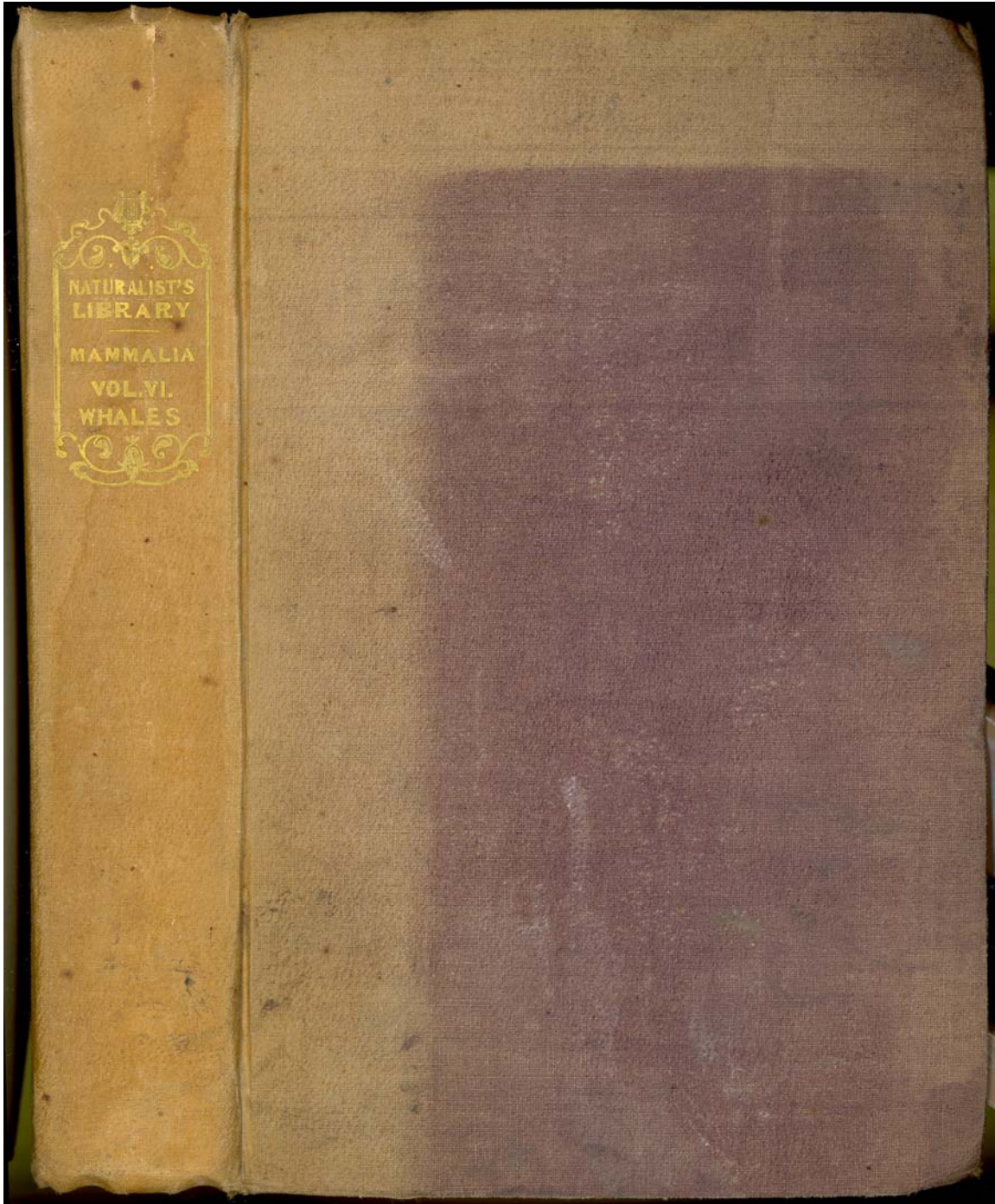
In the 1820s, books were first bound in cloth, offering a presentable, inexpensive binding of permanence (Donovan, 1834).



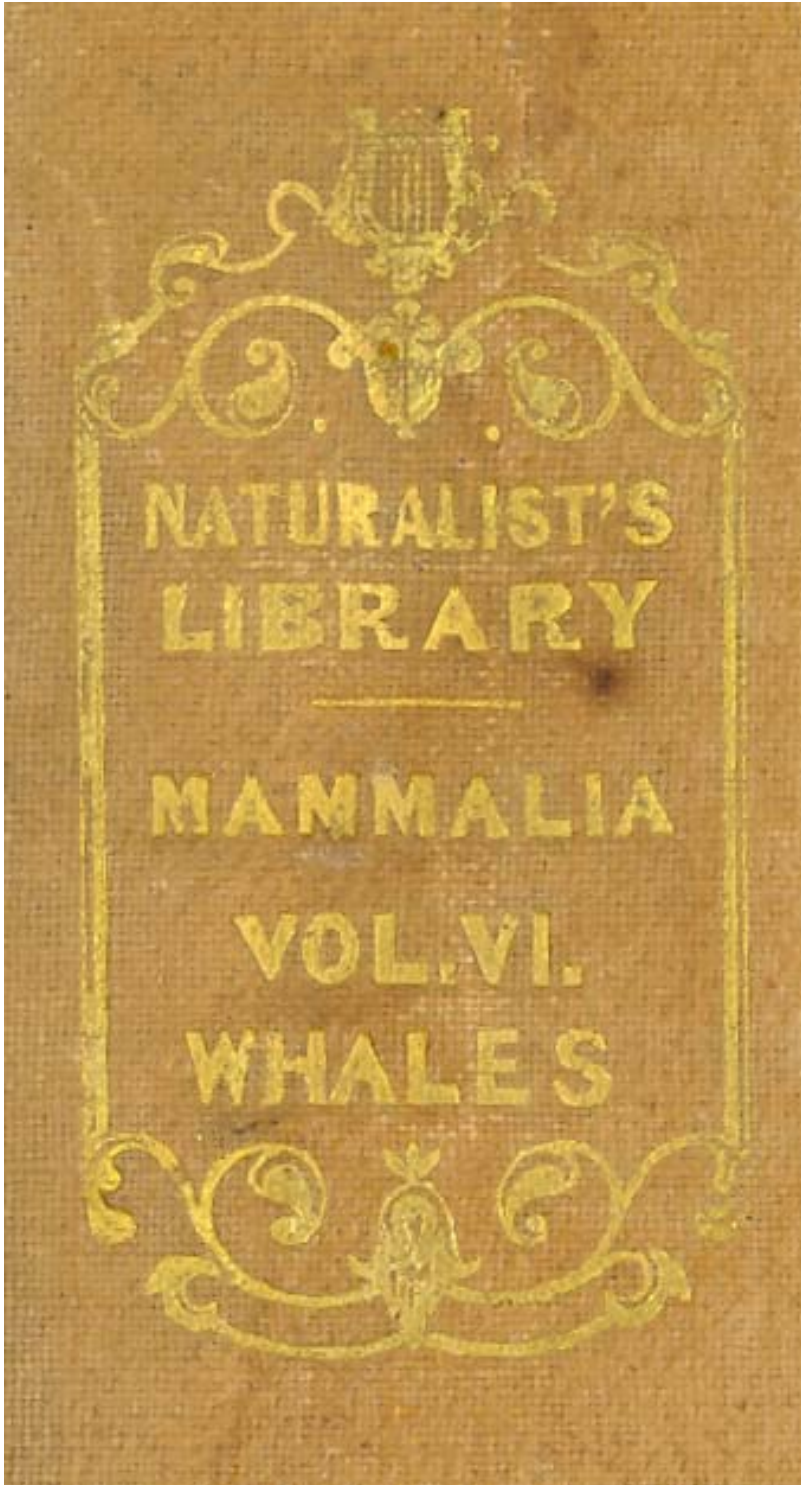


Titles were printed on paper and glued to the spine, which was common into the 1840s (Donovan, 1834).

In the 1830s, gold was first used on the spine, usually for a title surrounded by a decoration (Jardine, 1837). Style was influenced by Regency tastes.



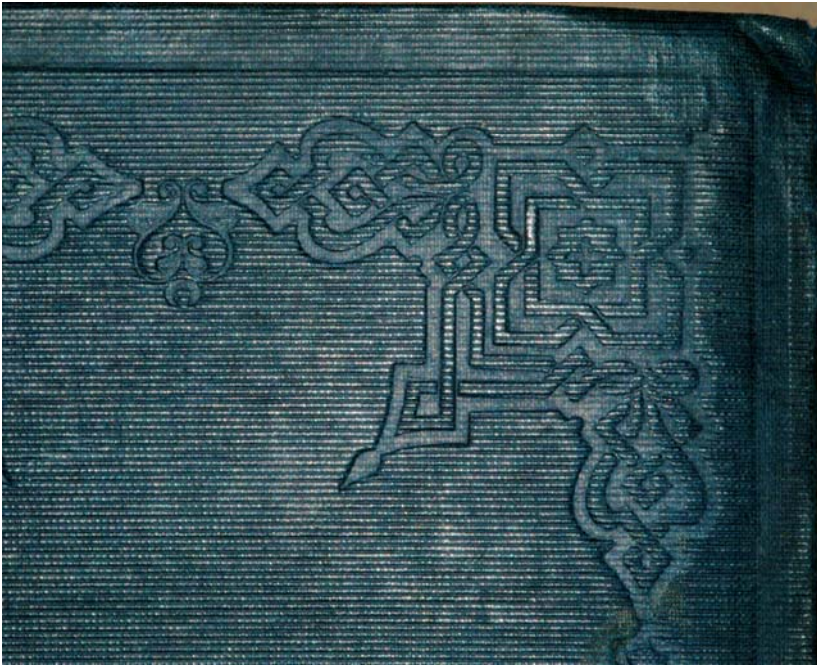
Gold stamping called blocking was accomplished using gold leaf applied with heated presses, with albumen, called flair, applied to the cloth to adhere the gold leaf (Jardine, 1837).



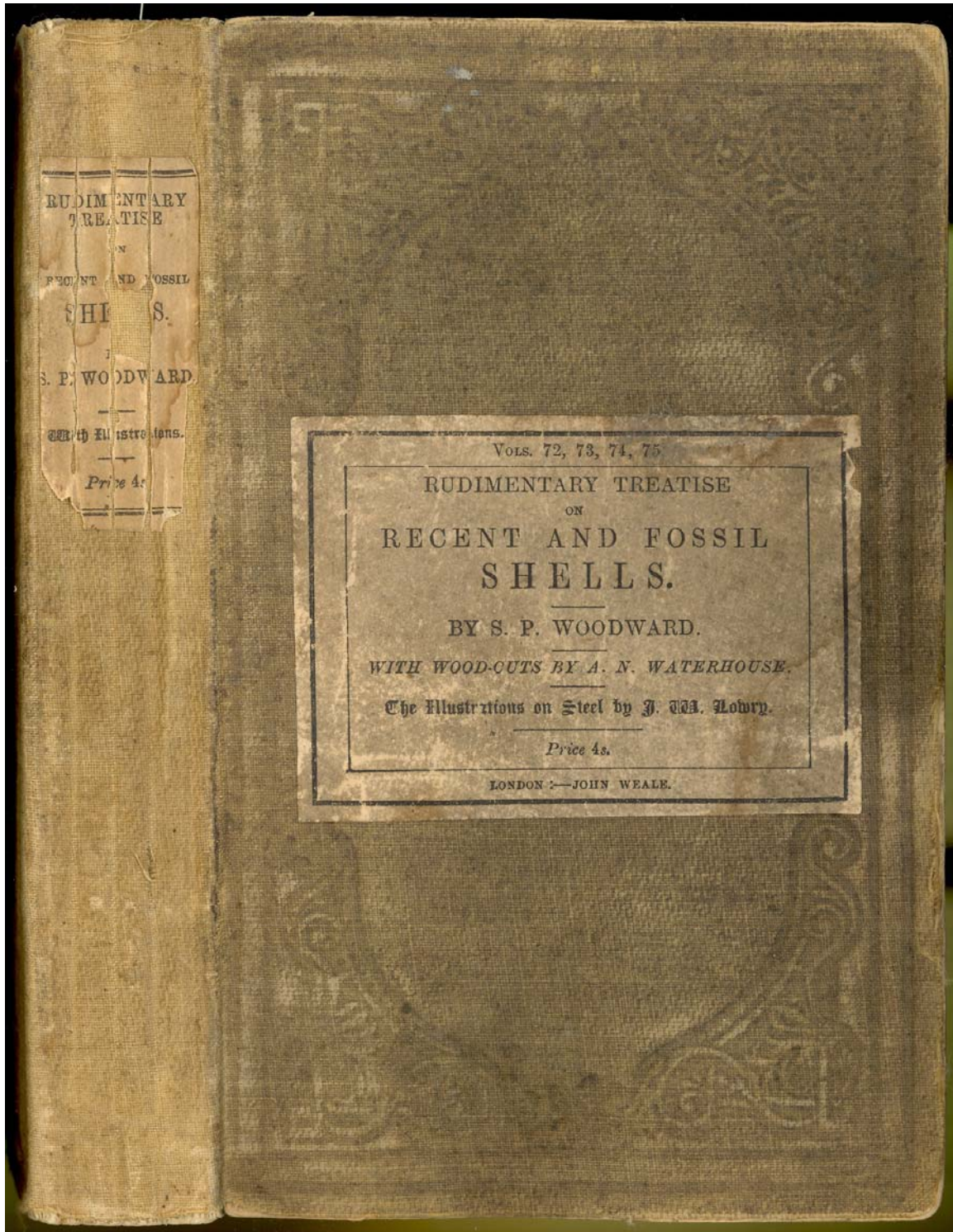
Cloth patterning, called graining, was introduced in the 1830s. Graining was frequently leather-like in appearance, and accomplished with embossing rollers (Jardine, 1837; Smith, 1833).



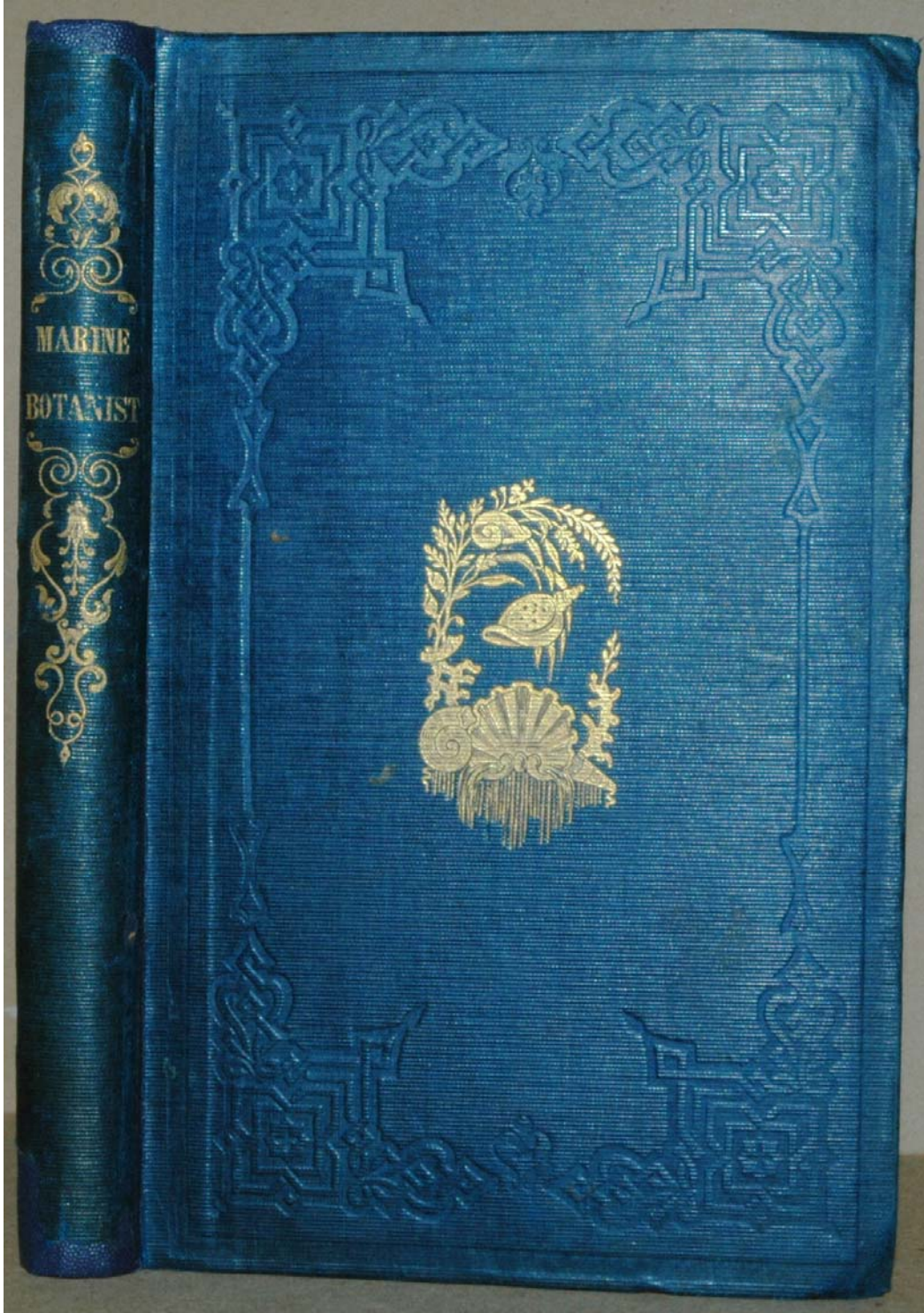
Blind blocking, which is uncolored pattern stamping, was introduced in the 1830s (Gifford, 1850; Gosse, 1860).



Paste-on paper labels continued in use through the 1830s and later
(Woodward, 1851).



In the 1840s, covers almost universally had blind lines called rules and had blind cornerpieces, frequently with gilt titles and vignettes. (Gifford, 1850; Harvey, 1849; Howard, 1846).



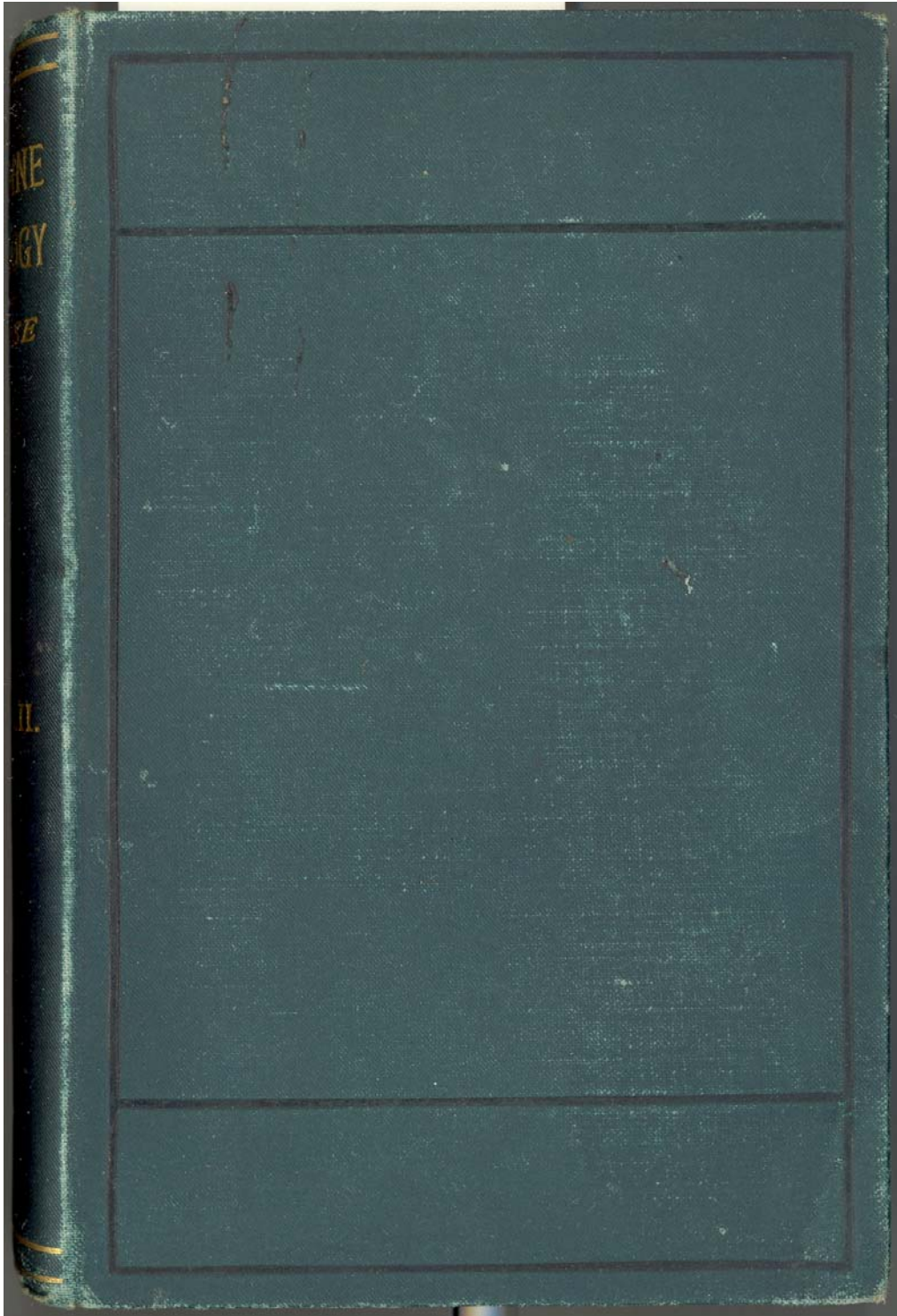








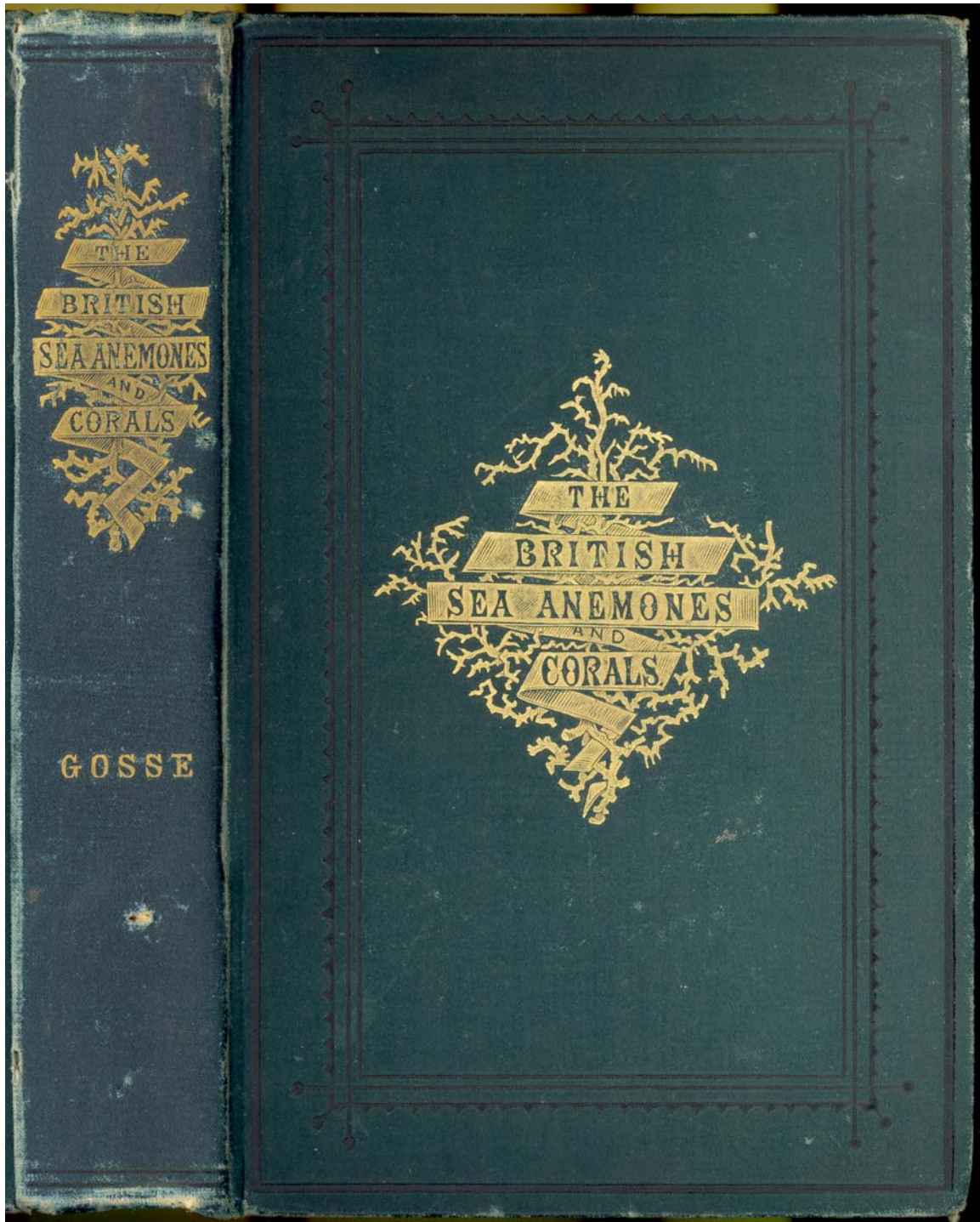
Ink blocking or stamping, nearly always with black, was introduced in the 1840s. Black was used instead of gold for economy. Black and gold were used together in the 1860s and after (Gosse, 1855).



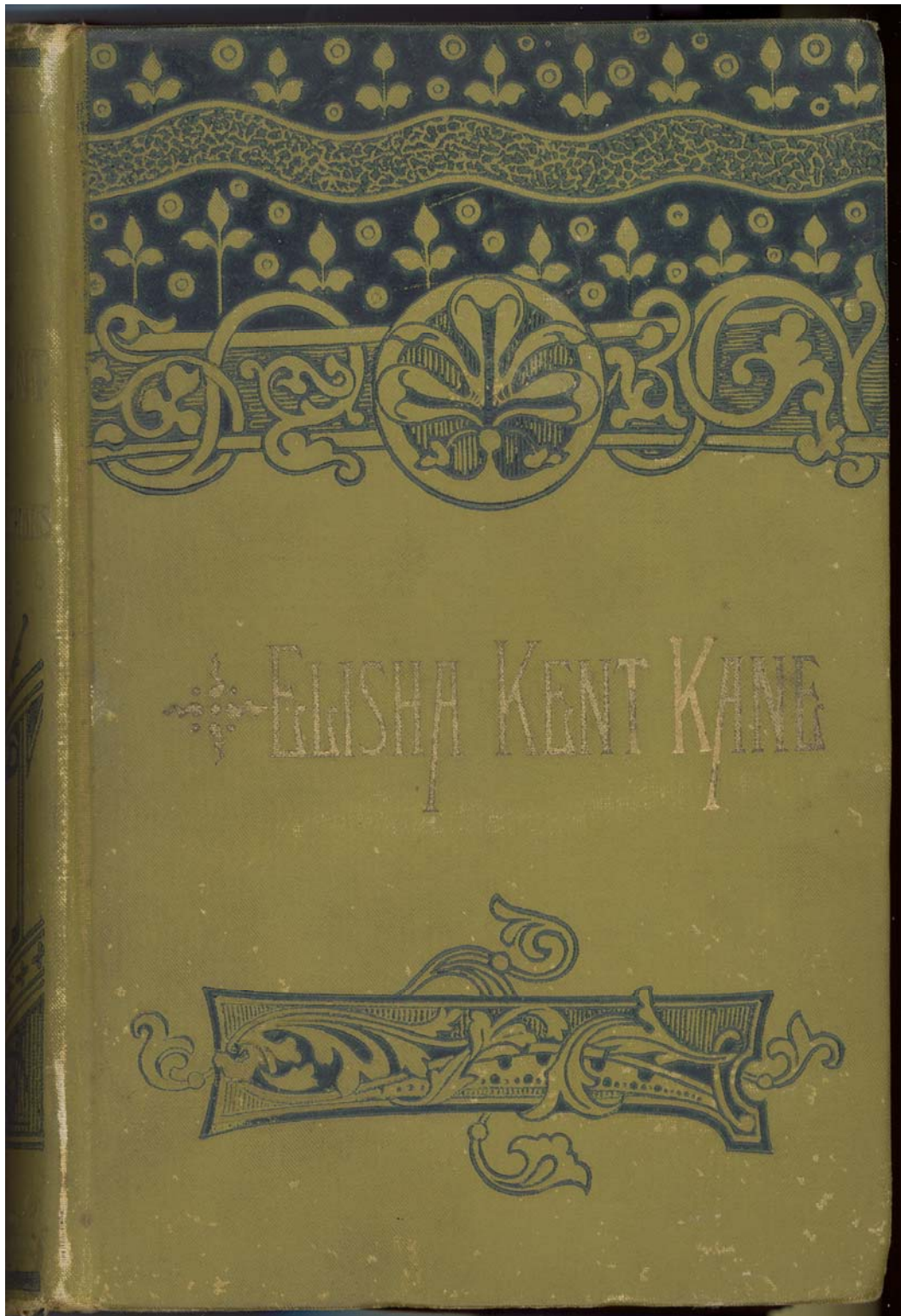
In the 1850s, spines were commonly gilt, with one spine design sometimes used for a series (Landsborough, 1852; Sowerby, 1854; Landsborough, 1857).

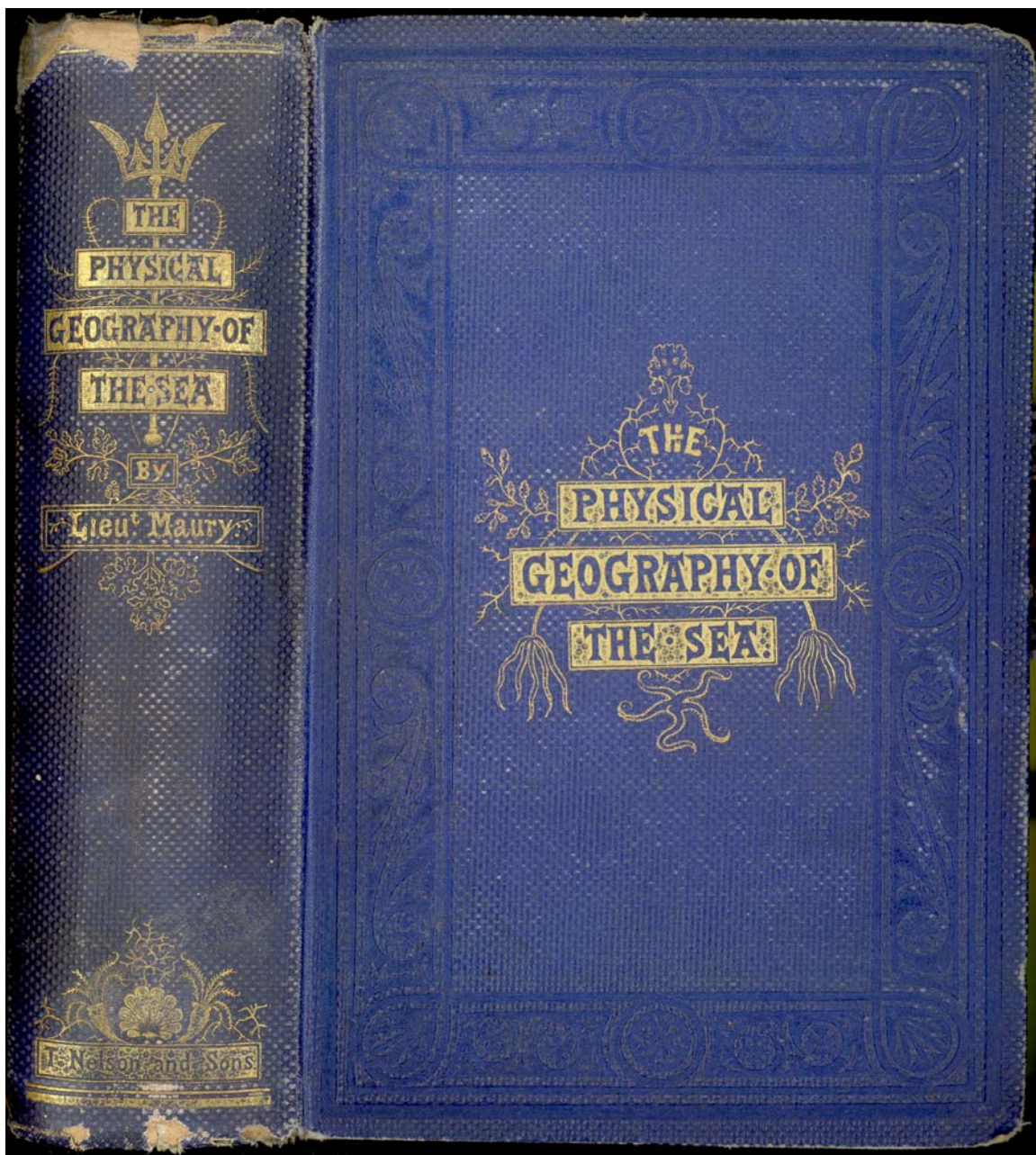


Blocking or stamping appeared in gilt and colors (Gosse, 1860).

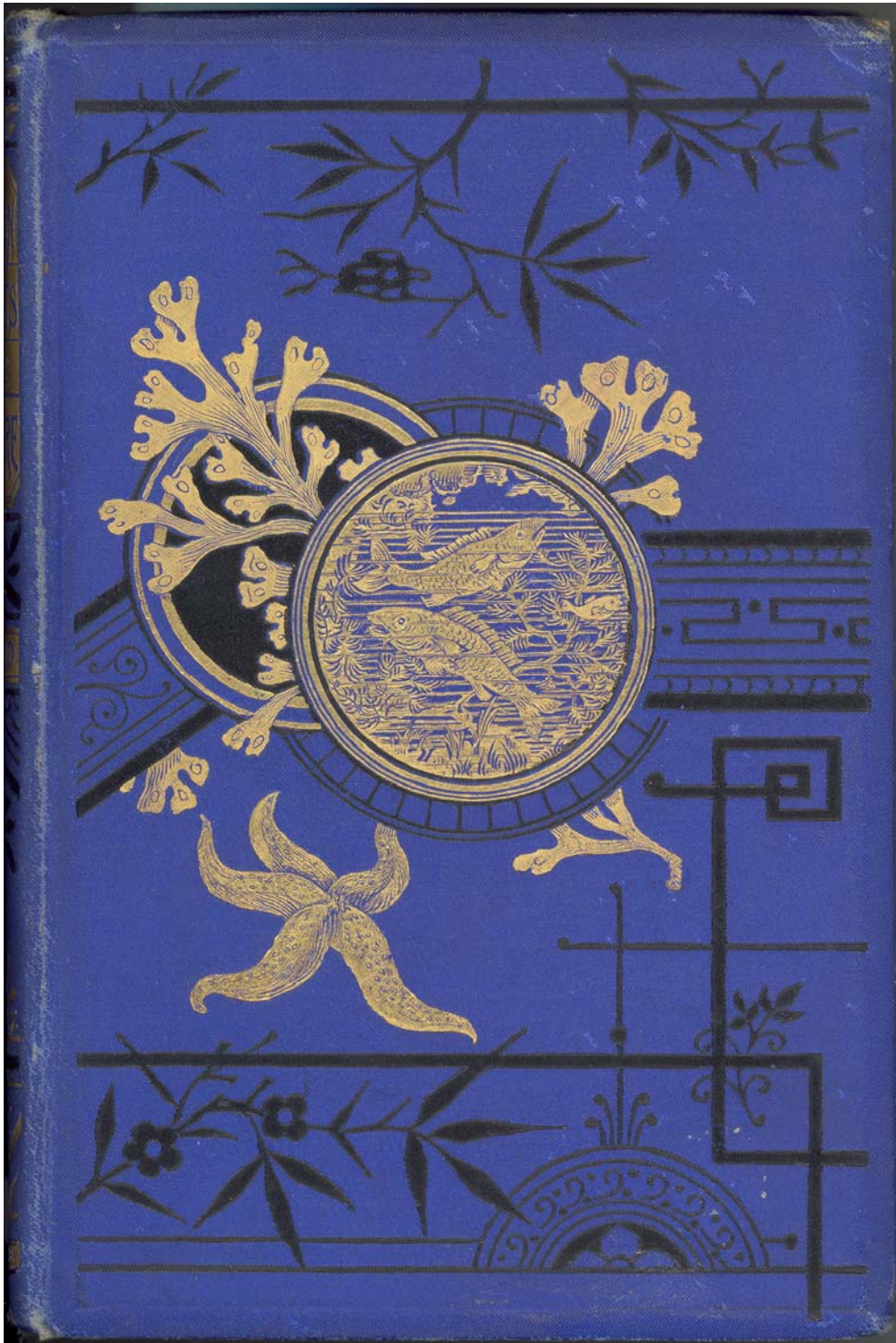


Bookbinding style was influenced by High Victorian tastes in the 1850s (Schmucker, 1858; Maury, 1859).

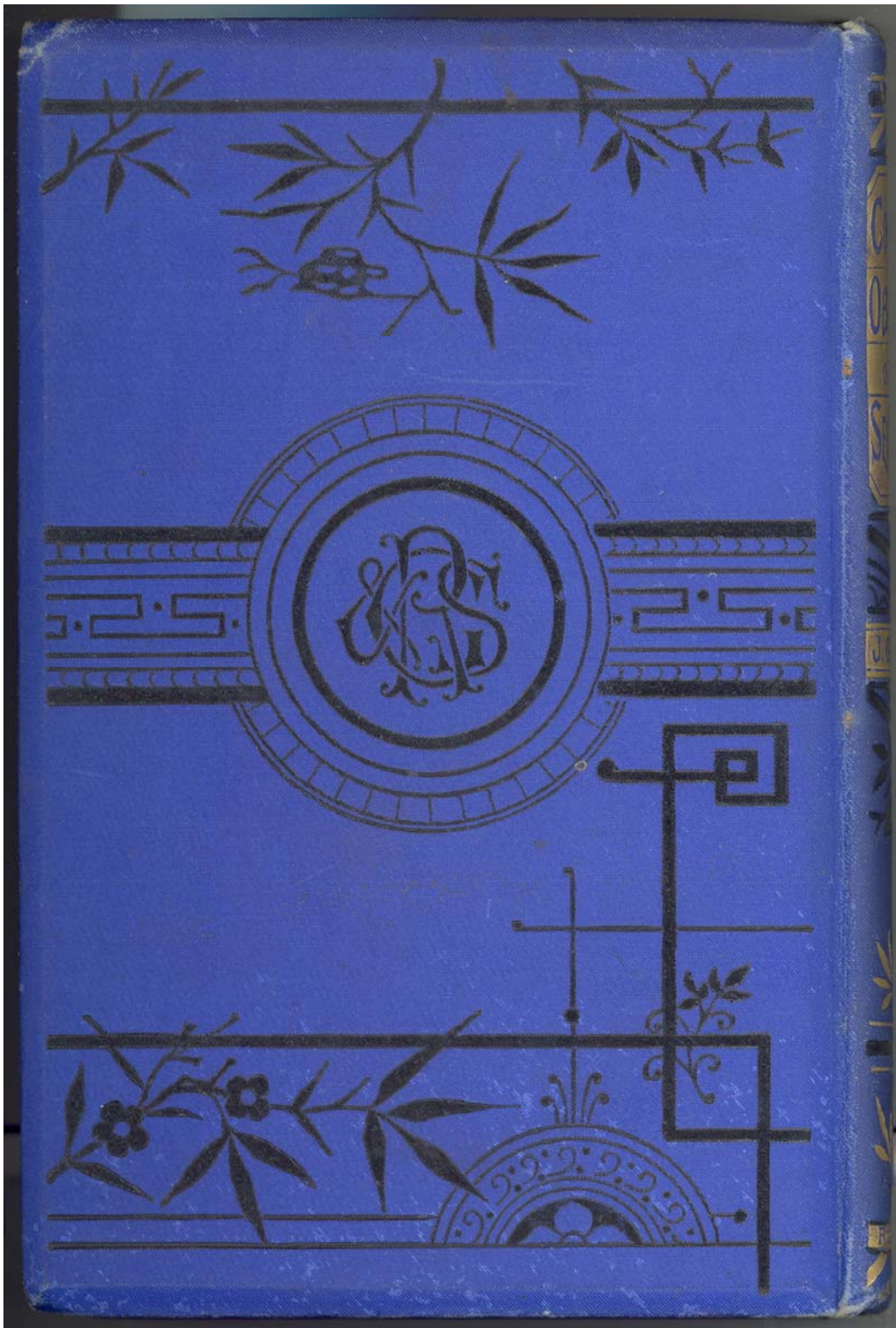




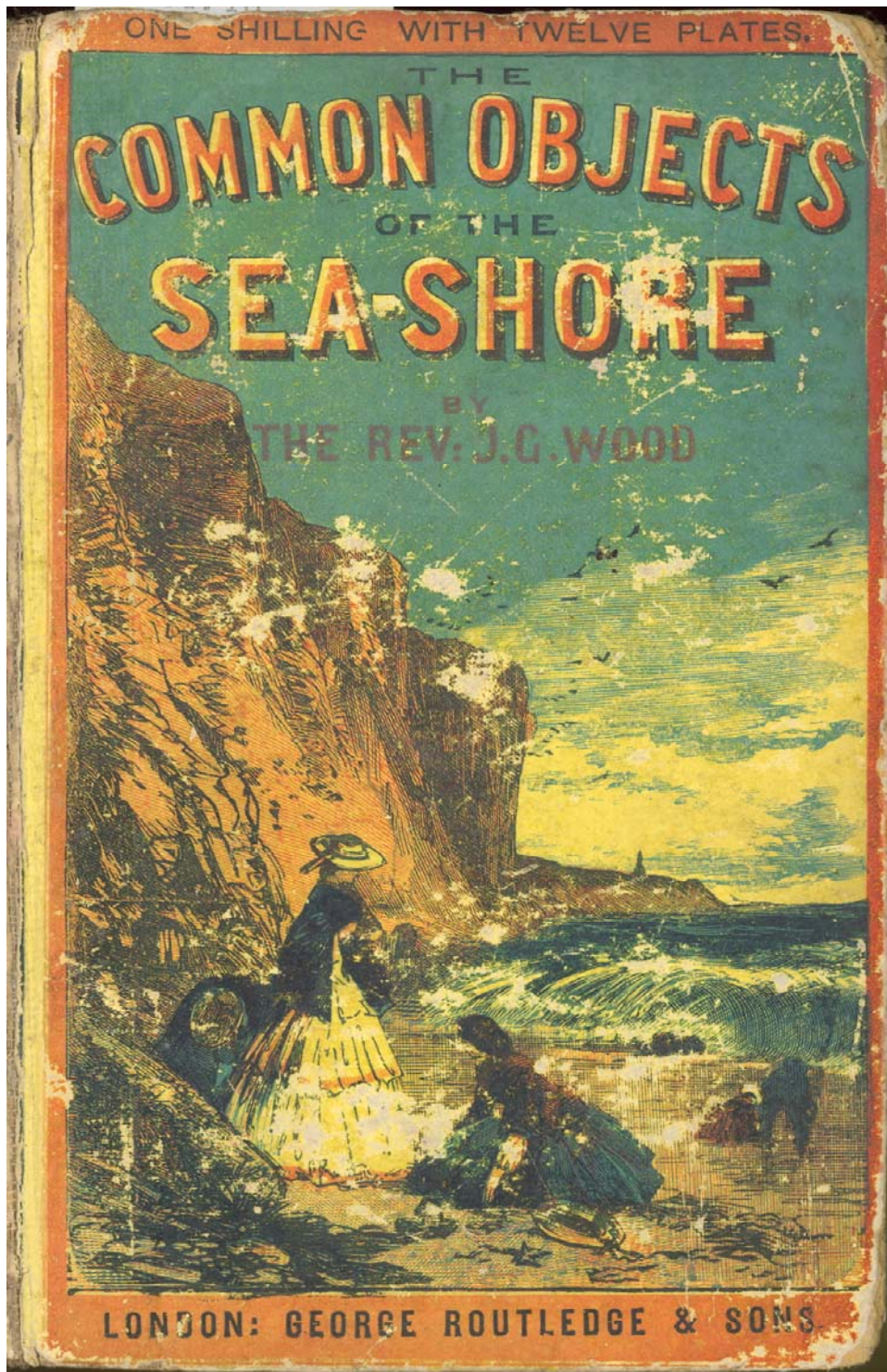
After Perry's visit to Japan in 1853, trade in Japanese decorative objects influenced Western art and design. Some bookbinding designers reflected that Japanese influence in their designs (Wood, 1857).



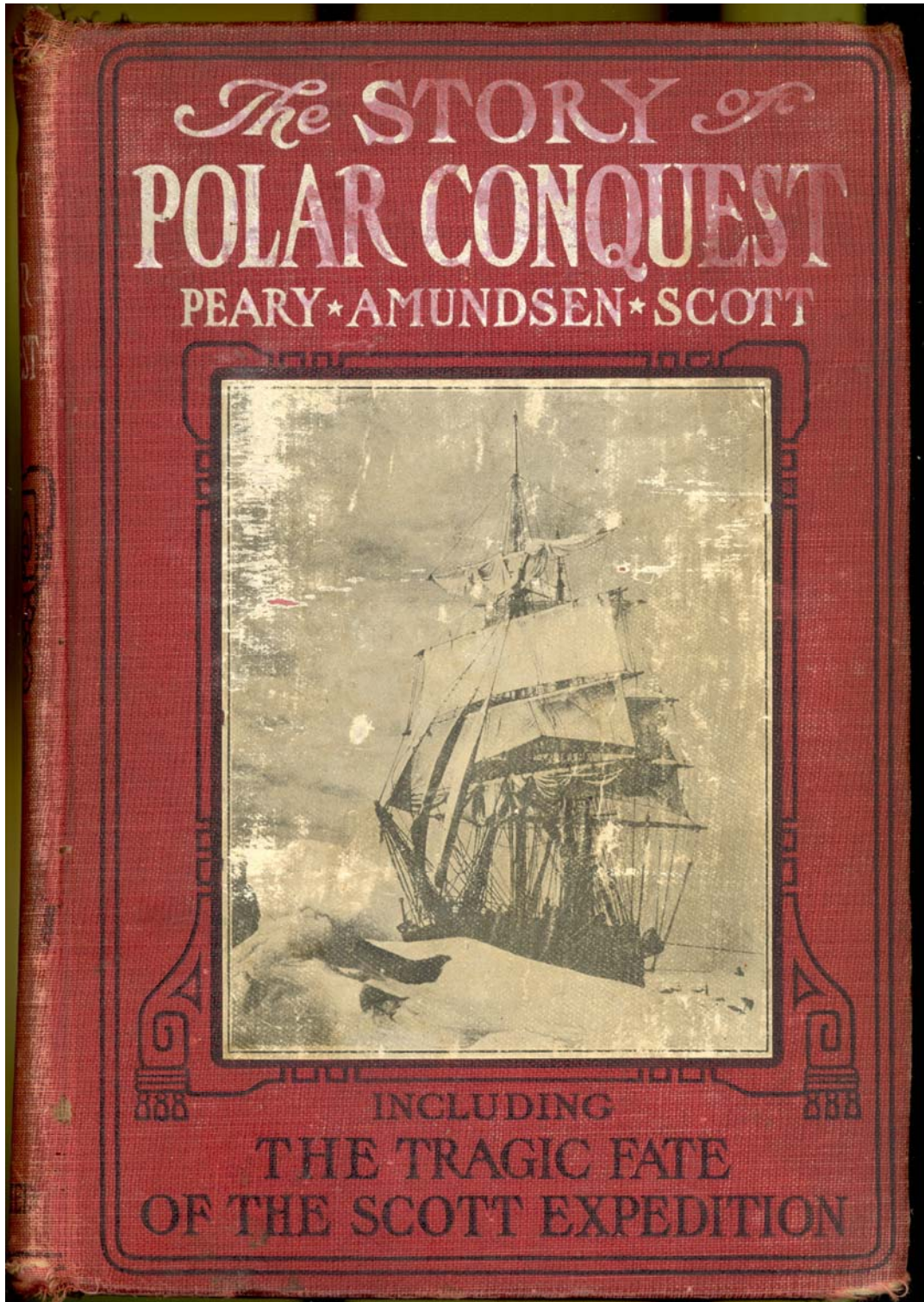
Cover designs were sometimes signed, oftentimes on the back cover (Wood, 1857).



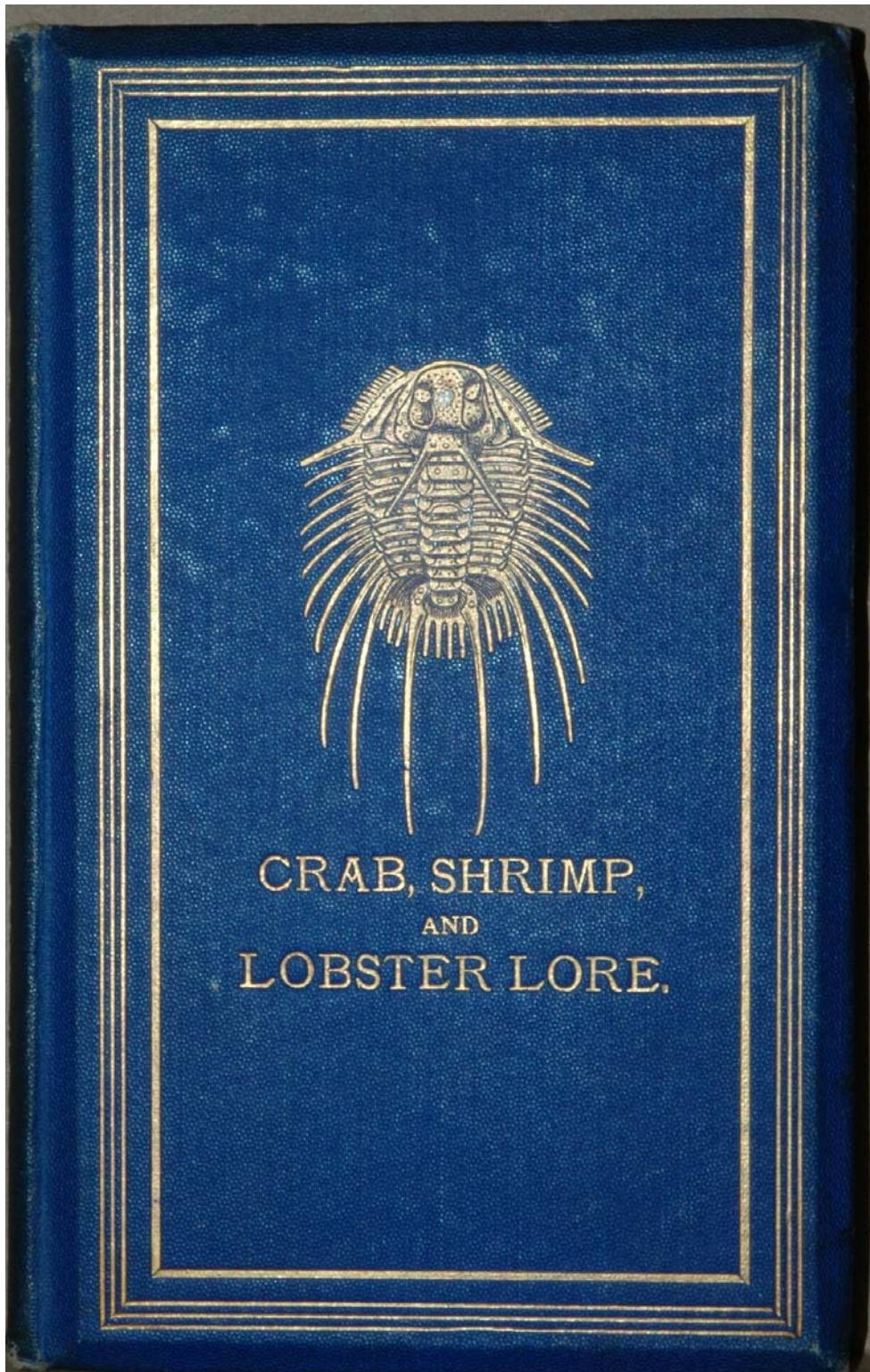
In the 1850s through 1860s, cloth was sometimes in short supply or was more expensive at times, leading to the development of a less expensive printed paper binding, sometimes called the yellowback, which had printed paper covering cheap boards (Wood, 1857).



Paper onlays on covers were introduced in the 1850s, and used thereafter (Marshall, 1913).



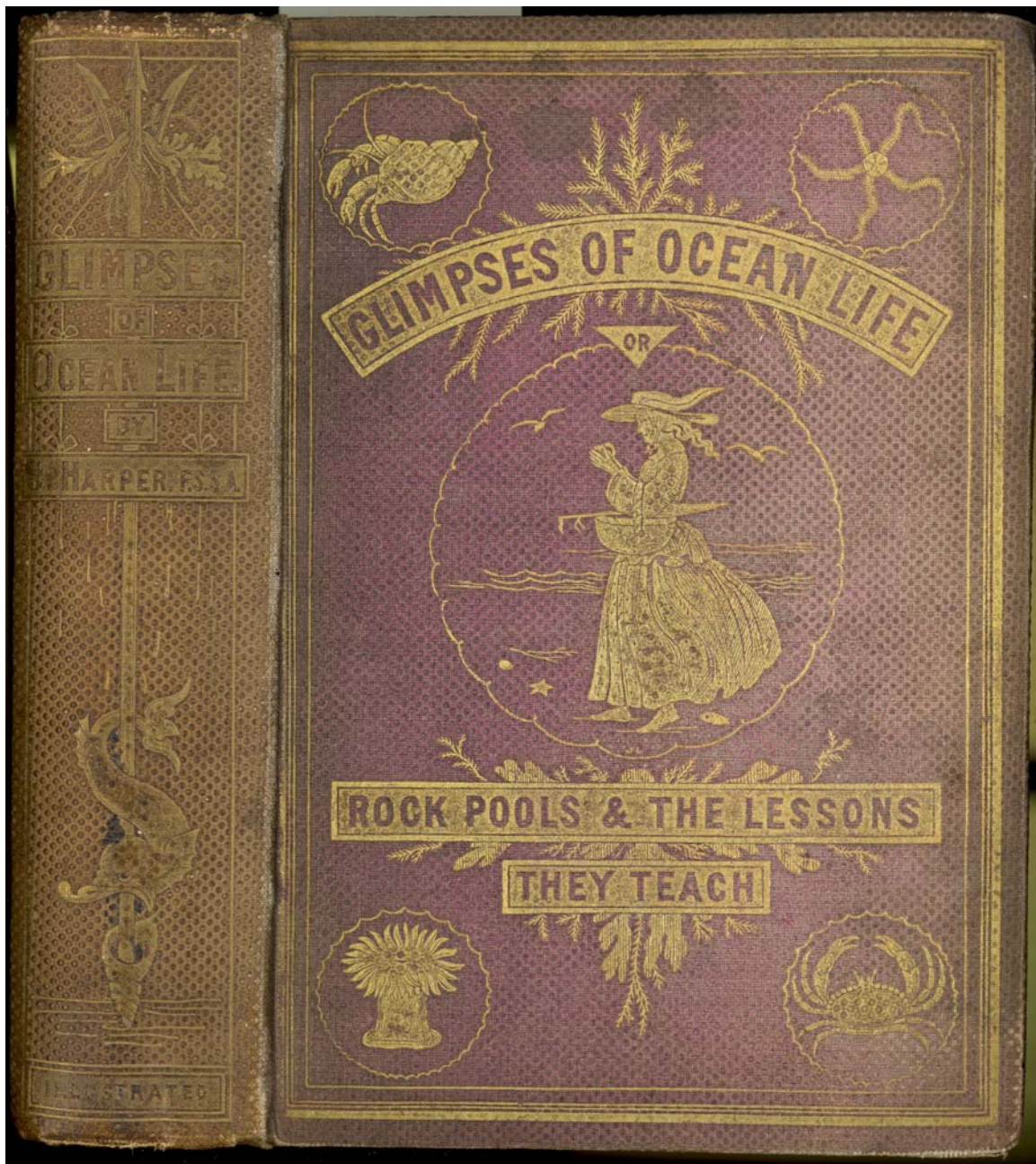
In the 1860s, the climax of the Victorian influence on book design was reached (Lord, 1867; Mangin, 1868).



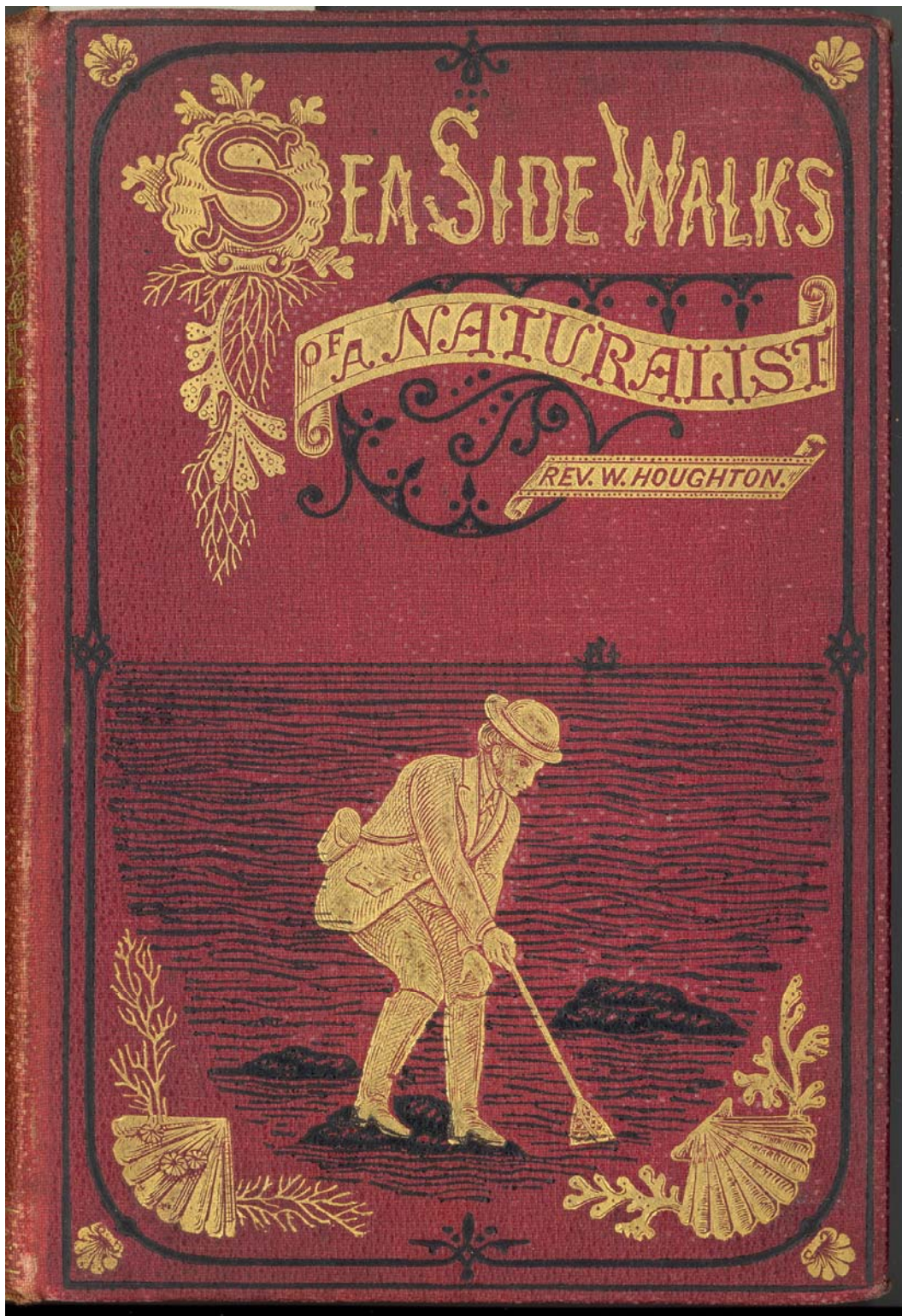
MYSTERIES
OF
THE OCEAN
BY
ARTHUR MANGIN



Pictorial blocks were widely used in the 1860s, particularly for natural history books (Harper, 1860).



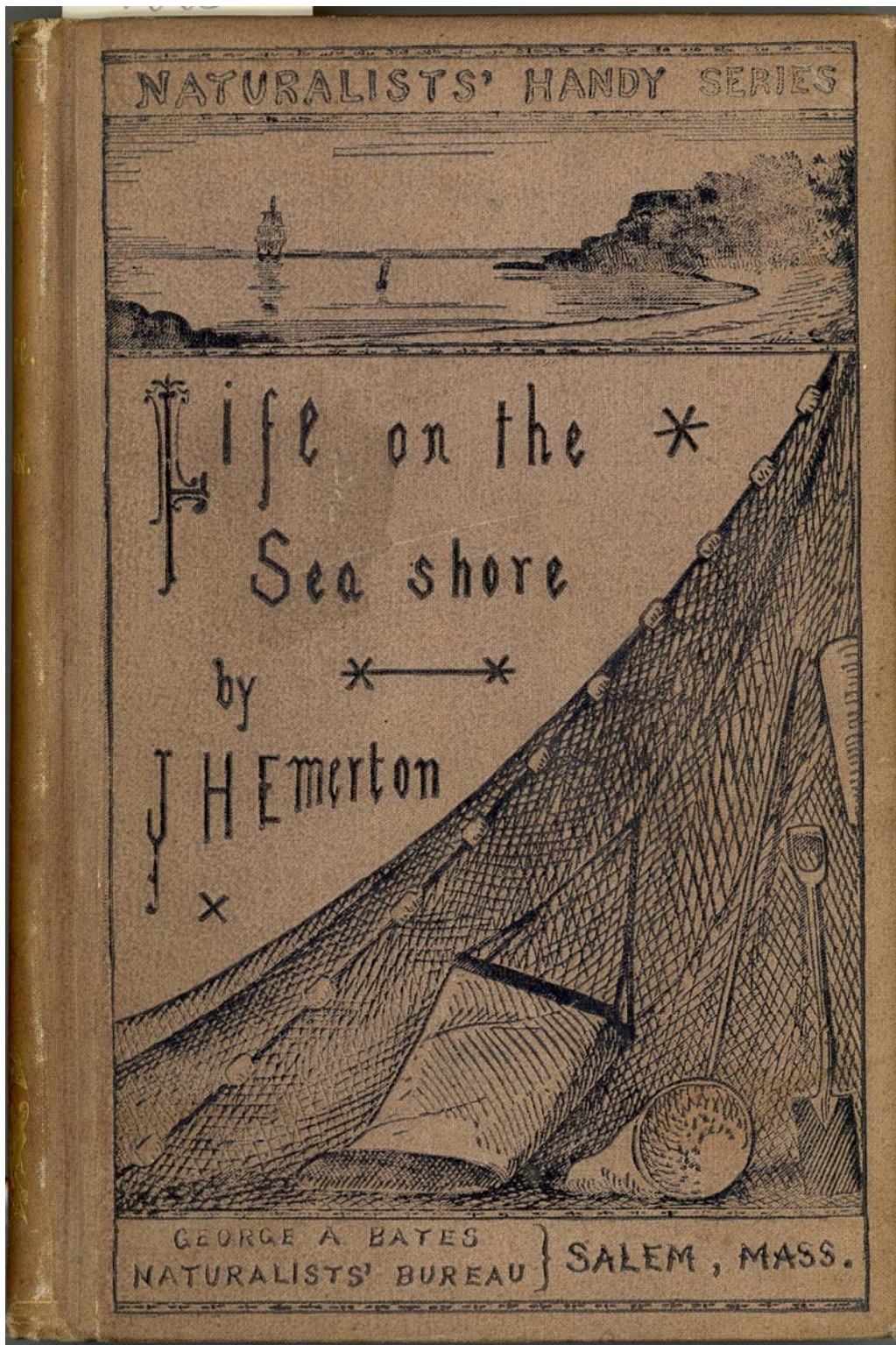
Decorated lettering and asymmetrical designs were introduced (Houghton, 1870).



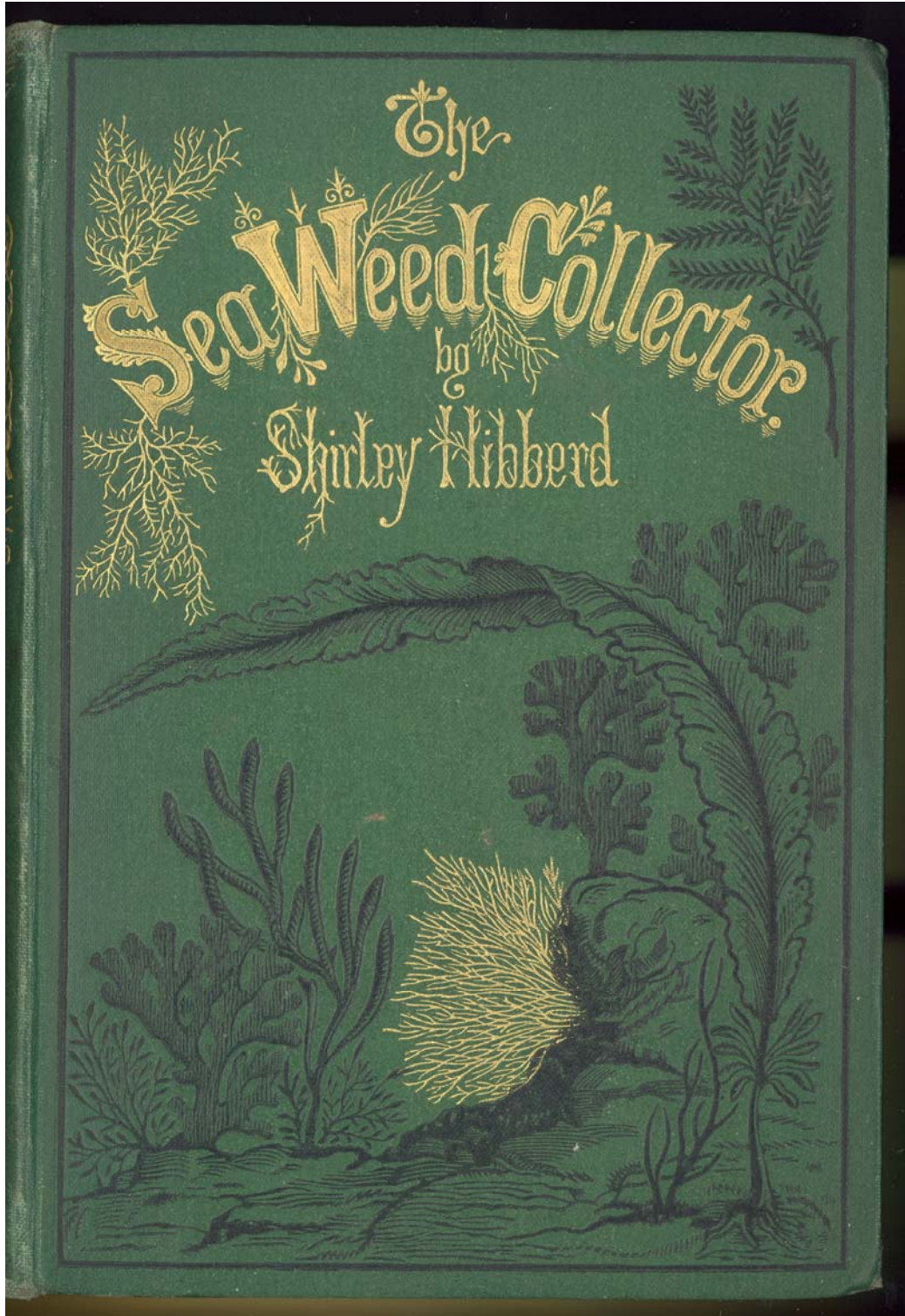
A copper-zinc alloy called Dutch gold was used as a substitute for gold leaf for economy (Gray, 1867).



There was an increasing use of black and colored ink blocking since it cost less in materials and labor than gold blocking (Emerton, 1880).



In the 1870s, increasingly ornate designs appeared in addition to seemingly understated designs by comparison (Hibberd, 1872; Simmonds, 1879; Thomson, 1874).





COMMERCIAL PRODUCTS



THE
DEPTHS
OF THE
SEA

WYVILLE THOMSON

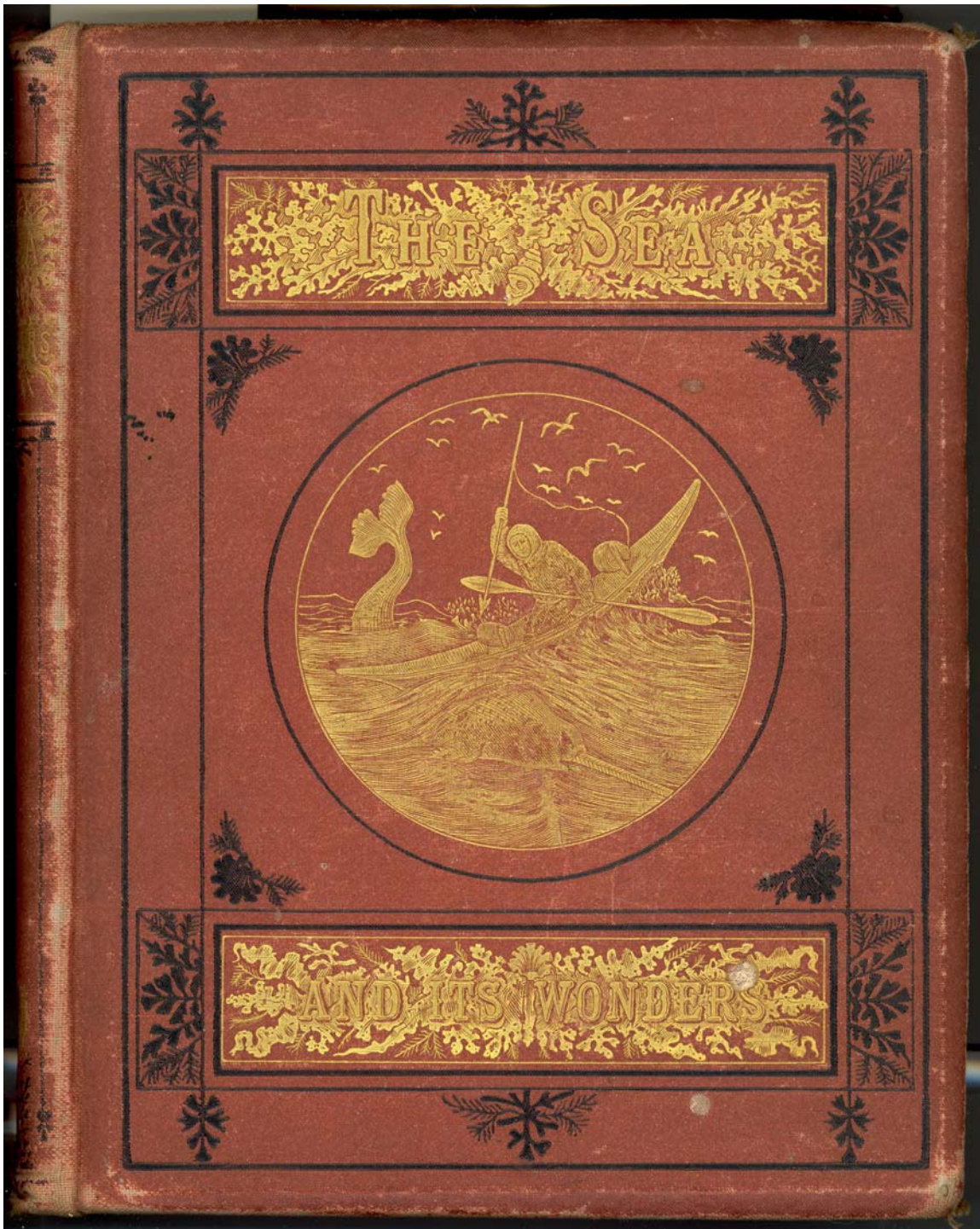


Covers became increasingly pictorial in the 1870s (Buckland, 1876; Landrin, 1875; Wild, 1877).

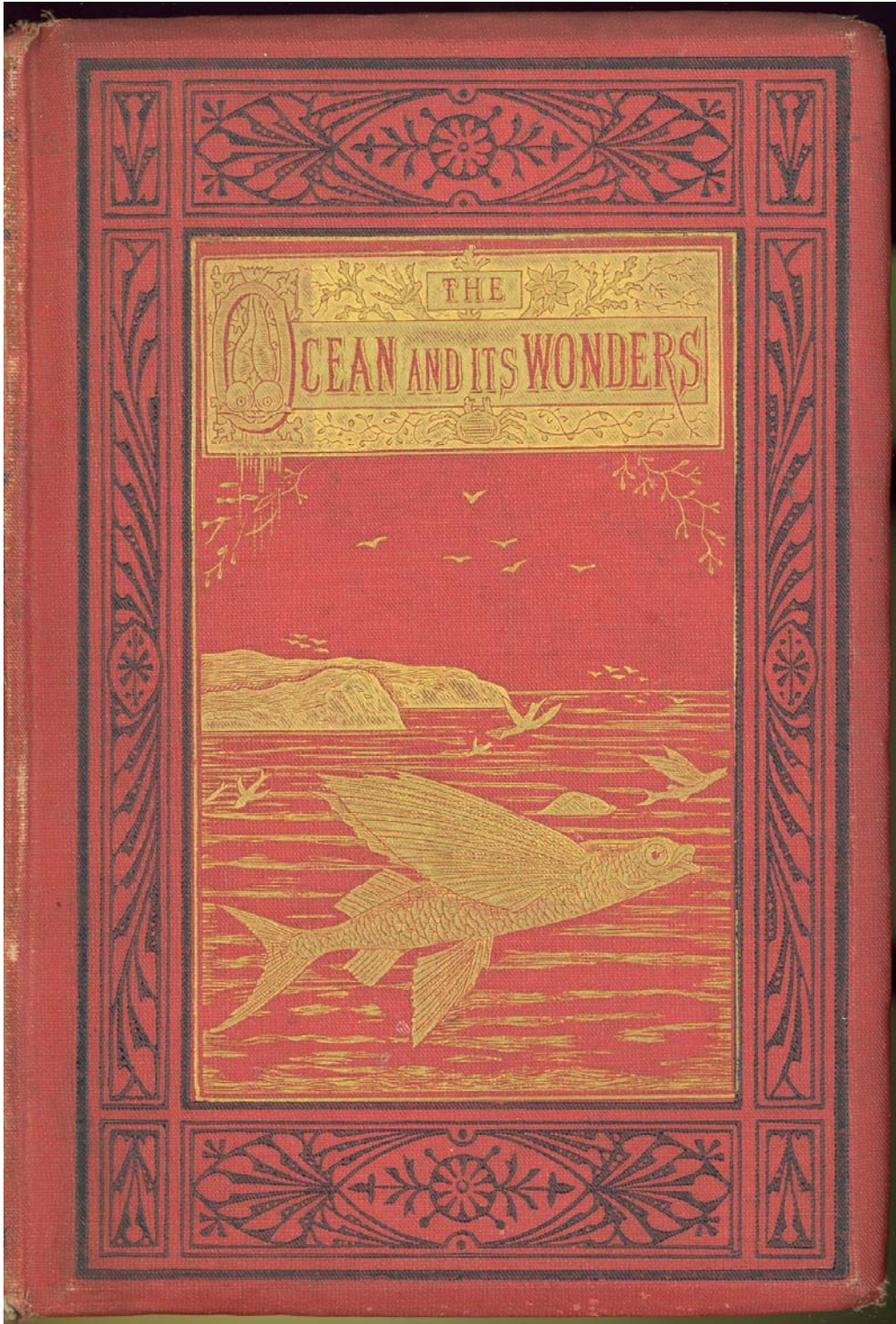




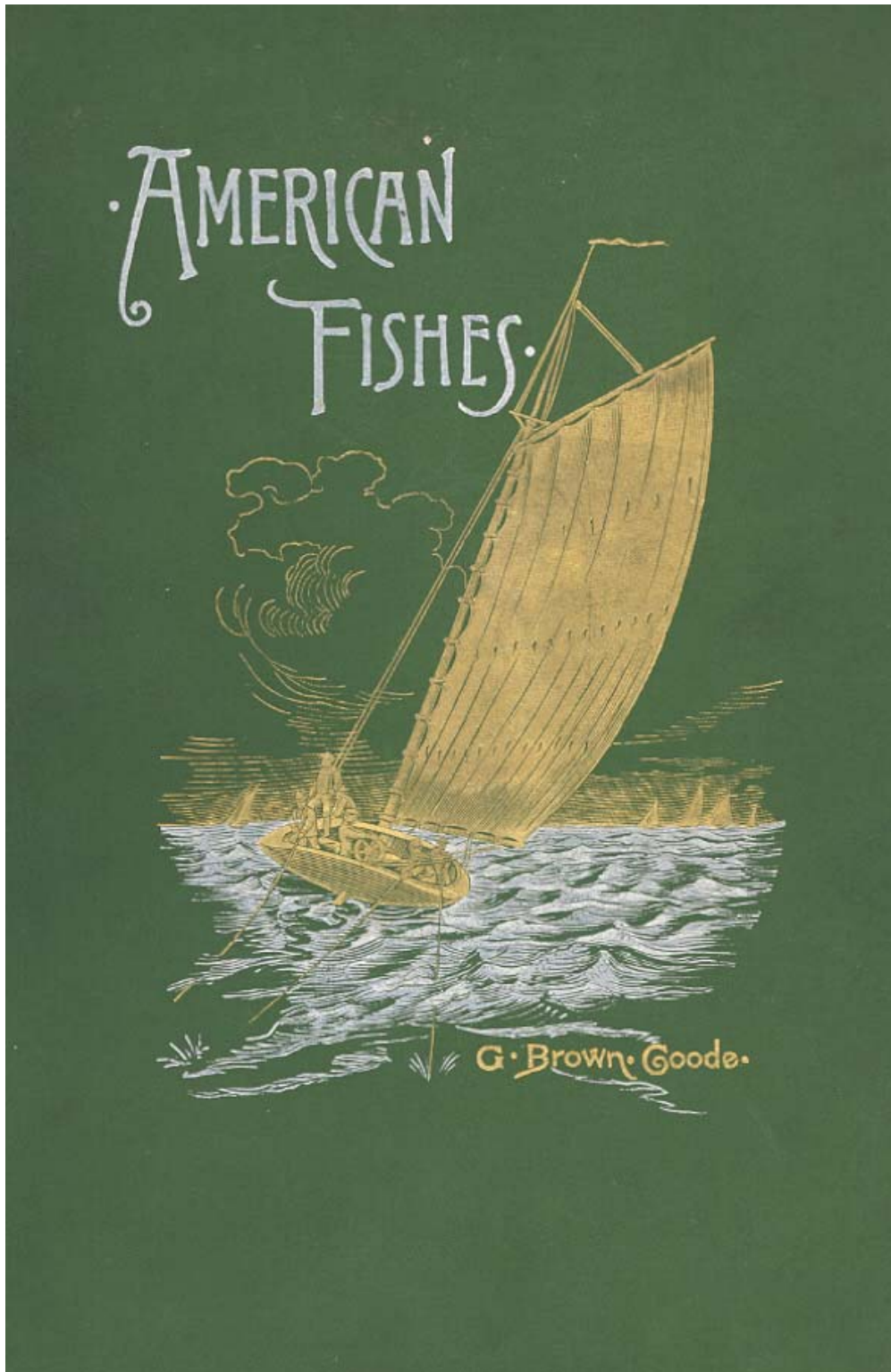
Book design could appear as decoration for the sake of decoration, known as Victorian excess (Kirby, 1875).



Gold, black, and other colors as well as blind uncolored blocking were used as masses in design in the 1870s, instead of being used as counterpoints in design (Ballantyne, 1874).



In the 1880s, silver blocking using aluminum was introduced (Goode, 1888; Newcomb, 1882; Whympers, 1884).



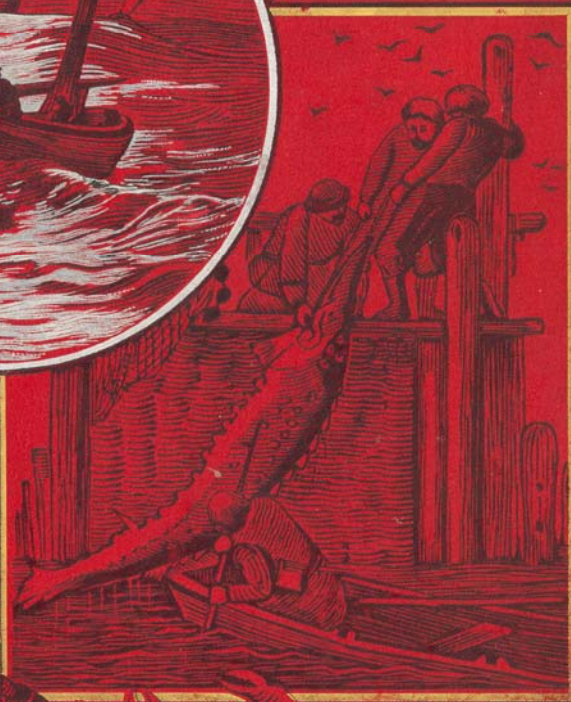
OUR
LOST EXPLORERS
ON THE
JEANNETTE
ARCTIC
EXPEDITION

ILLUSTRATED.

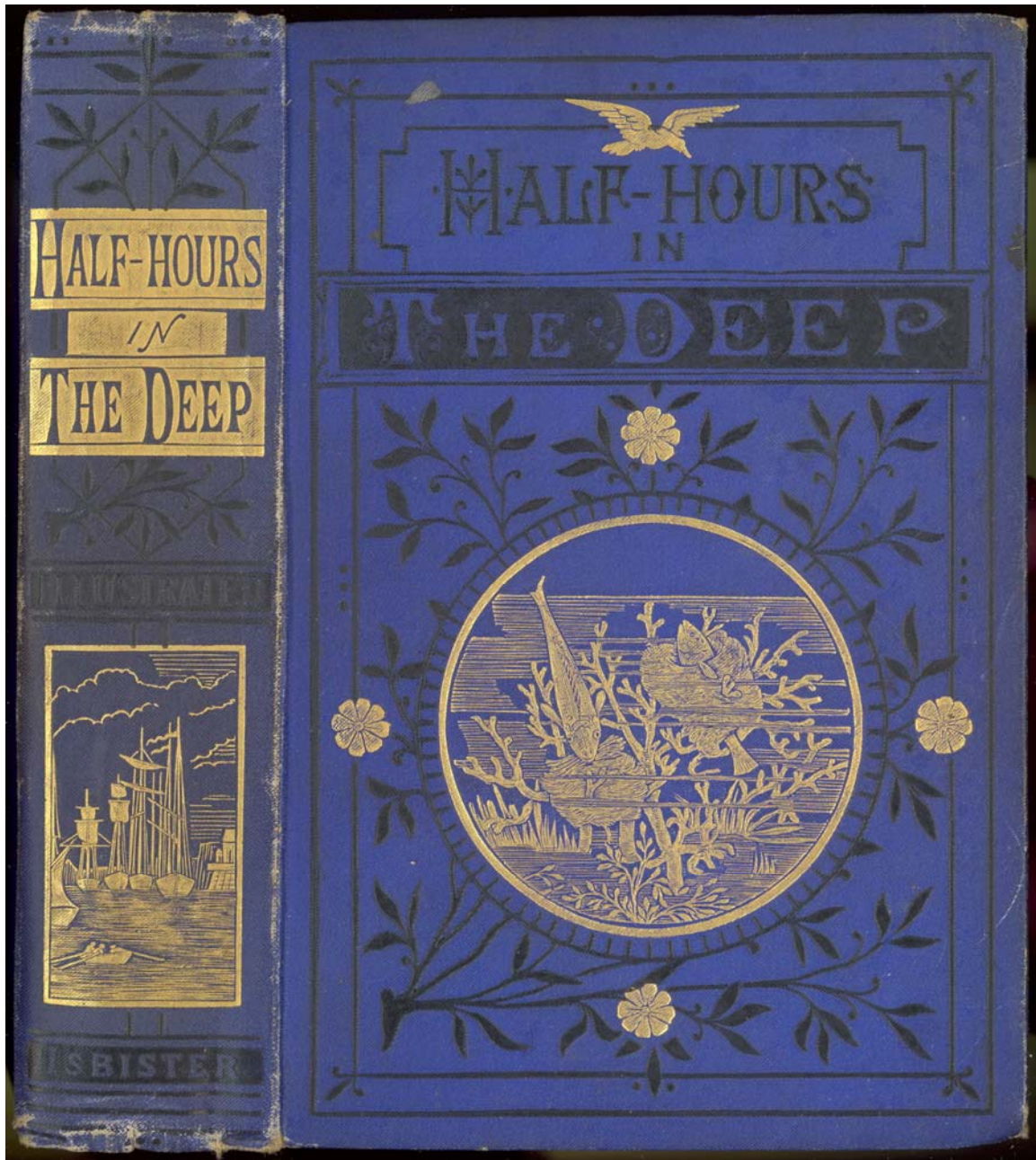
AMERICAN
PUBLISHING
COMPANY
HARTFORD
CONN.



THE
FISHERIES
OF THE
WORLD



Excessive designs continued, and re-use of stamps for other books could result in an irrelevant pictorials for books on the ocean, like the spine pictorial of bee hives shown here (Anonymous, 1880; Wood, 1889).





HALF-HOURS

WITH A

NATURALIST



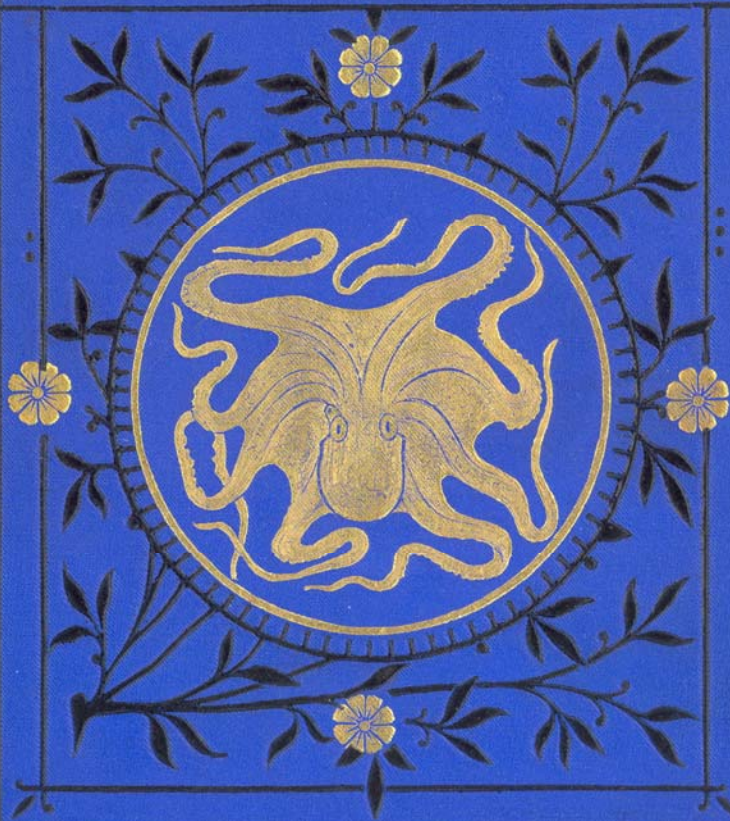
ILLUSTRATED



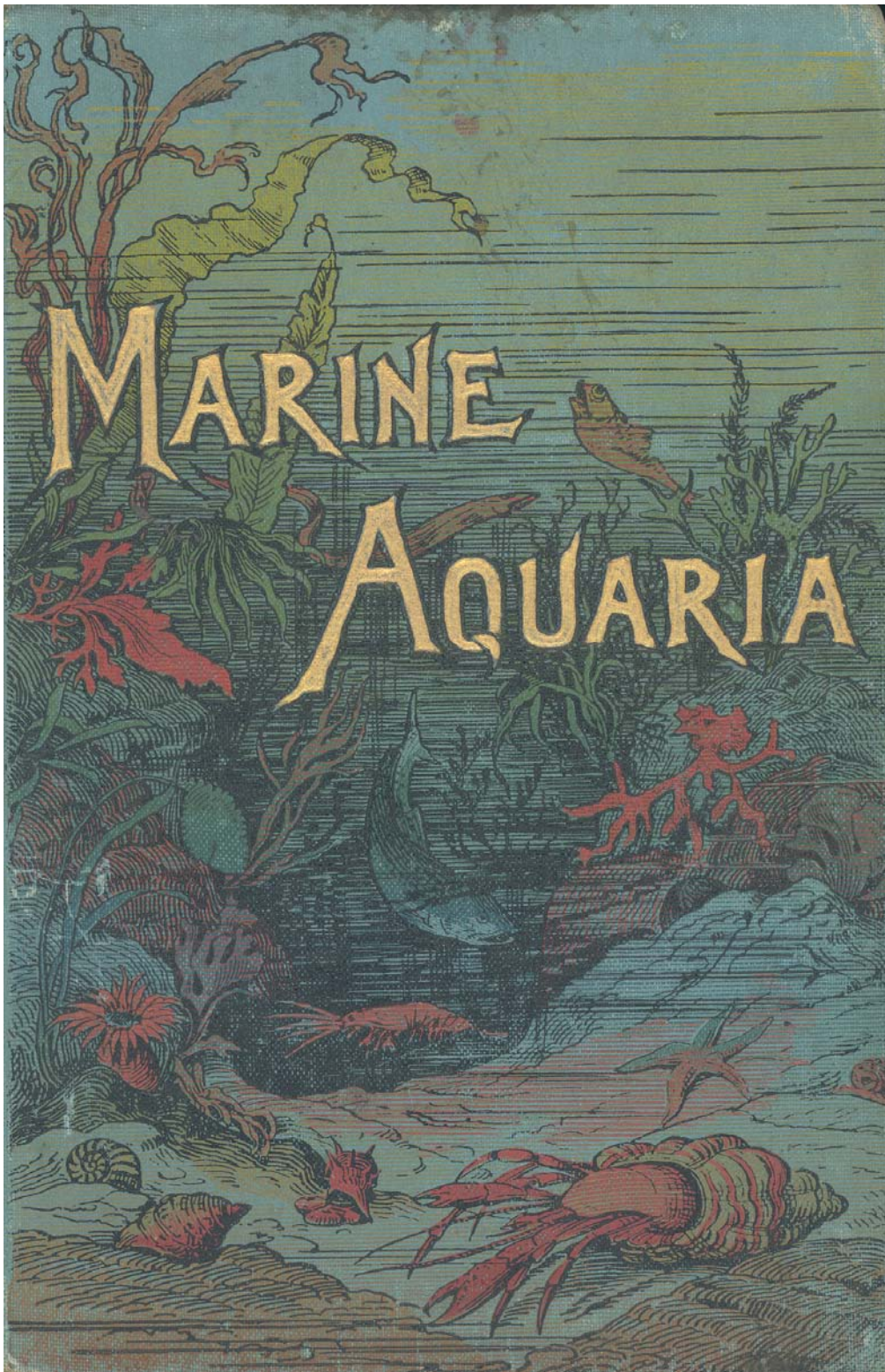
BURNET & CO

HALF-HOURS
WITH A

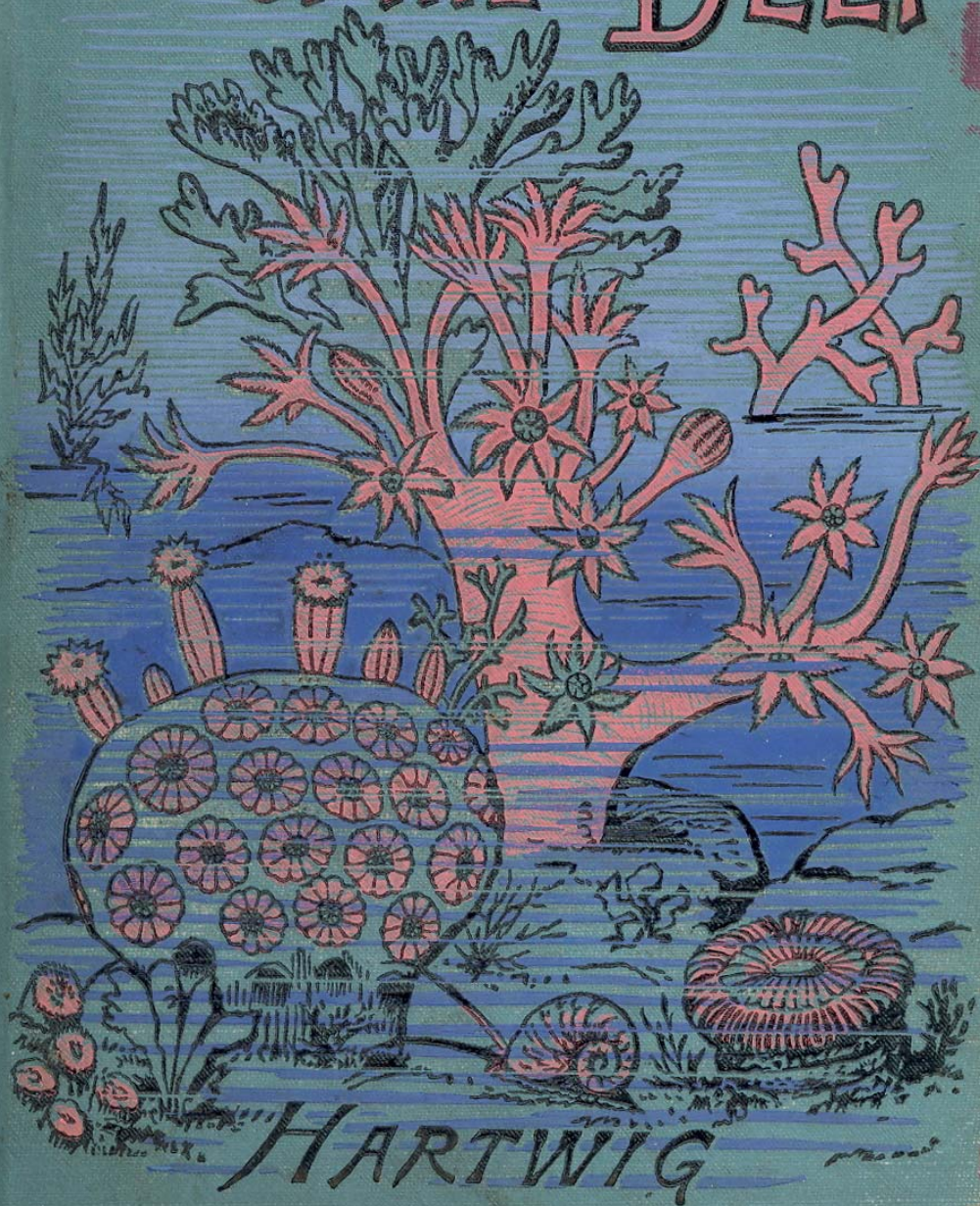
NATURALIST



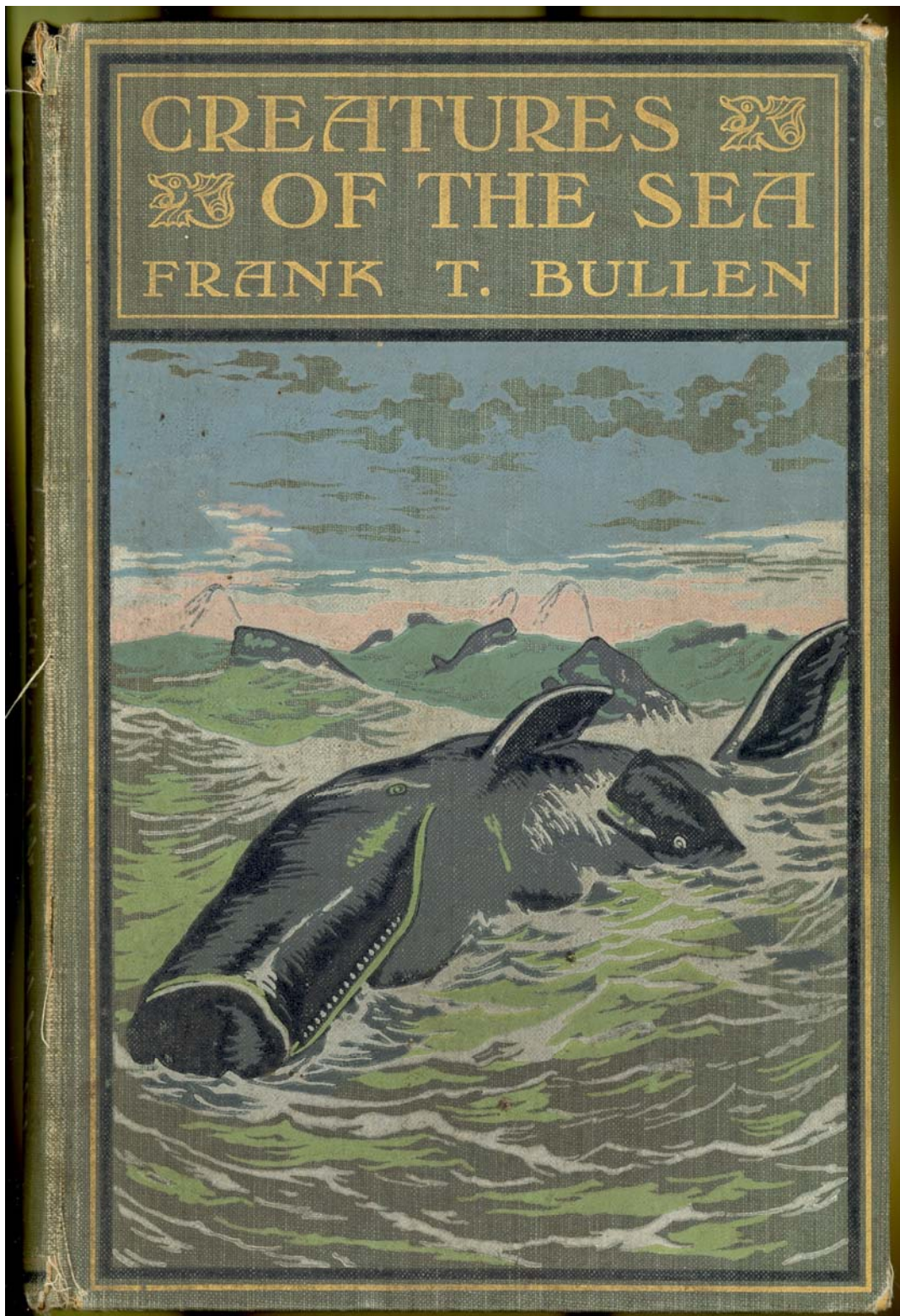
There was an increasing use of multiple colors in blocking in the 1880s (Bennett, 1889; Hartwig, 1887).

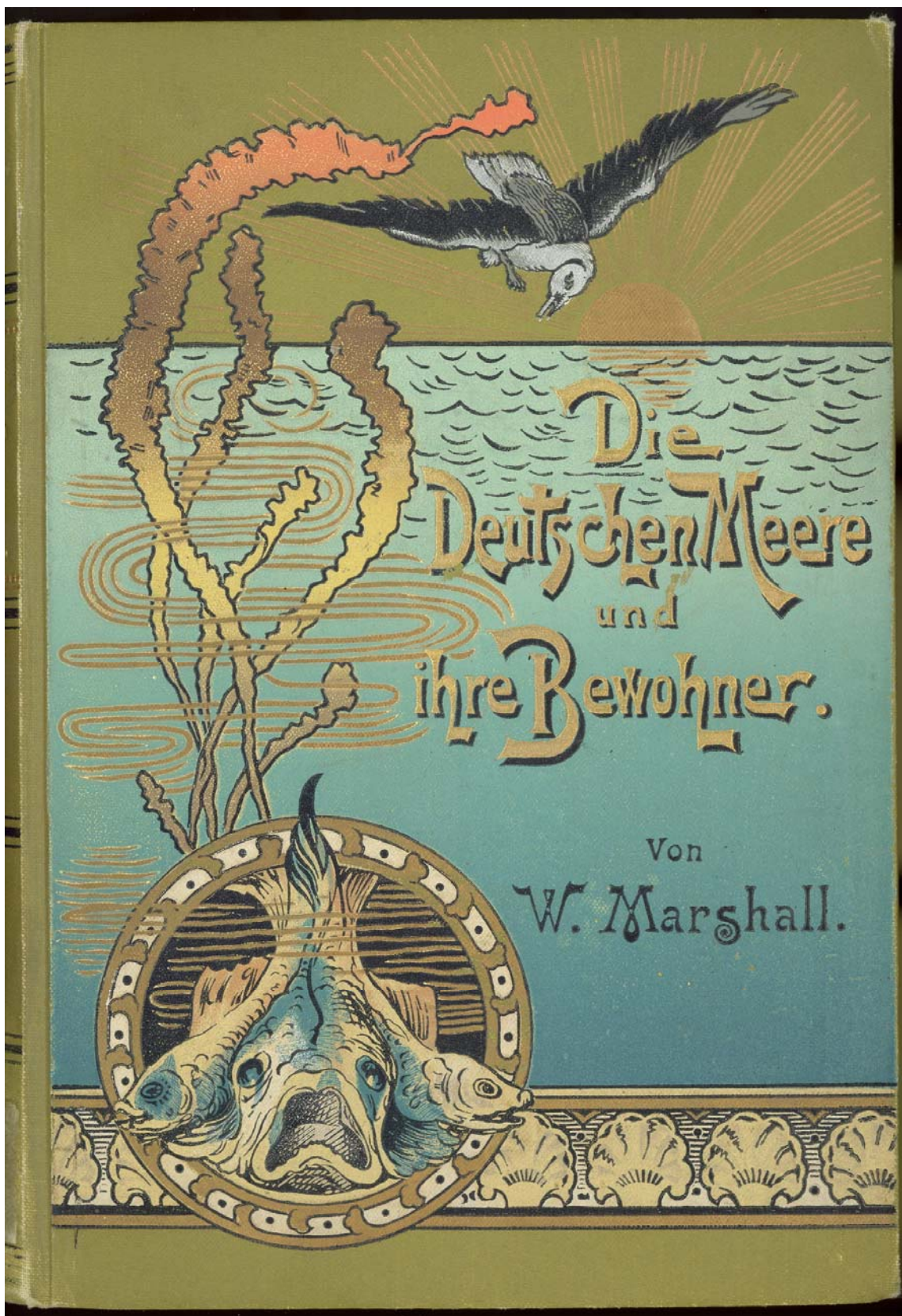


DENIZENS OF THE DEEP

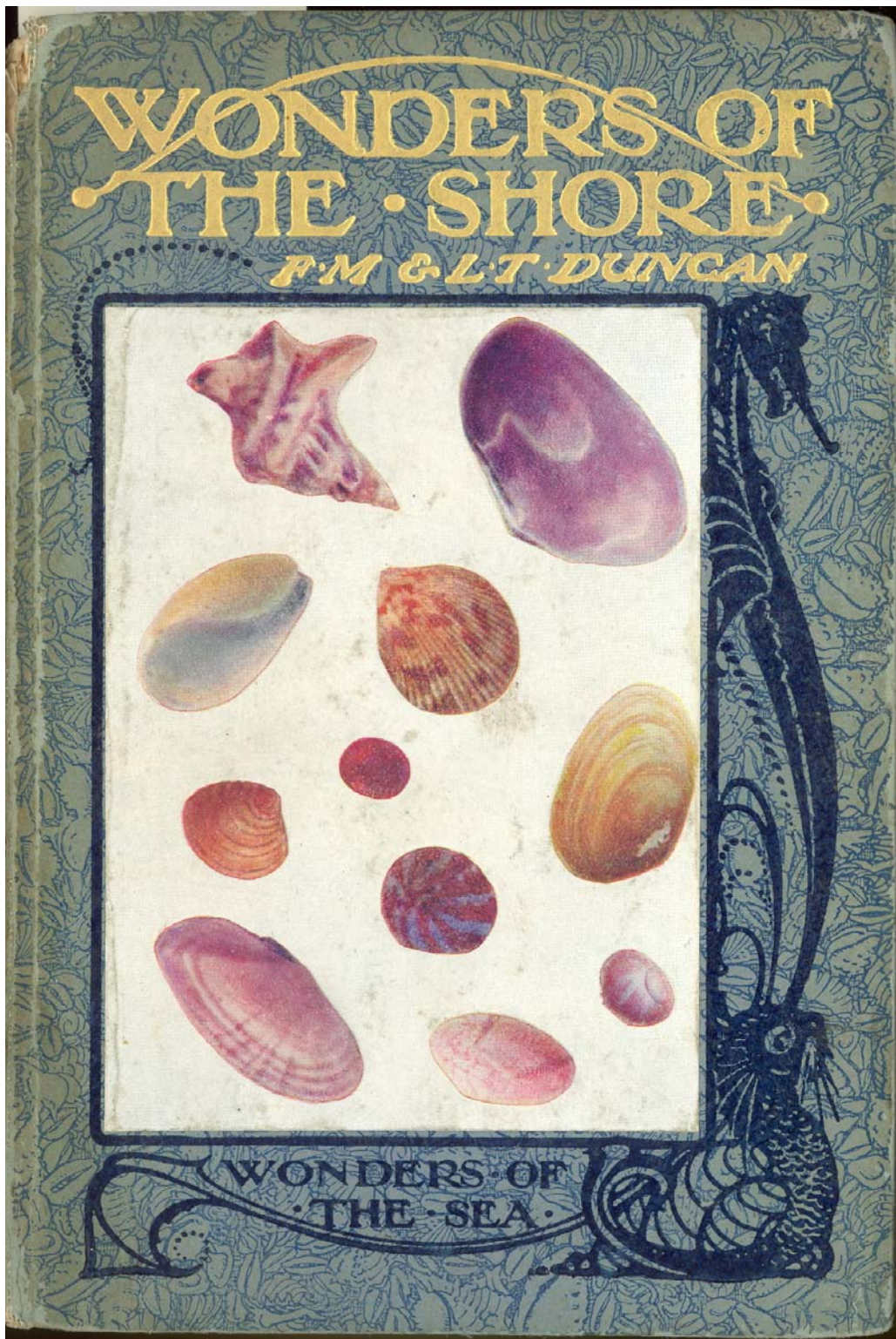


Book covers could be painted pictorials in the 1880s and later (Bullen, 1904; Marshall, 1895).

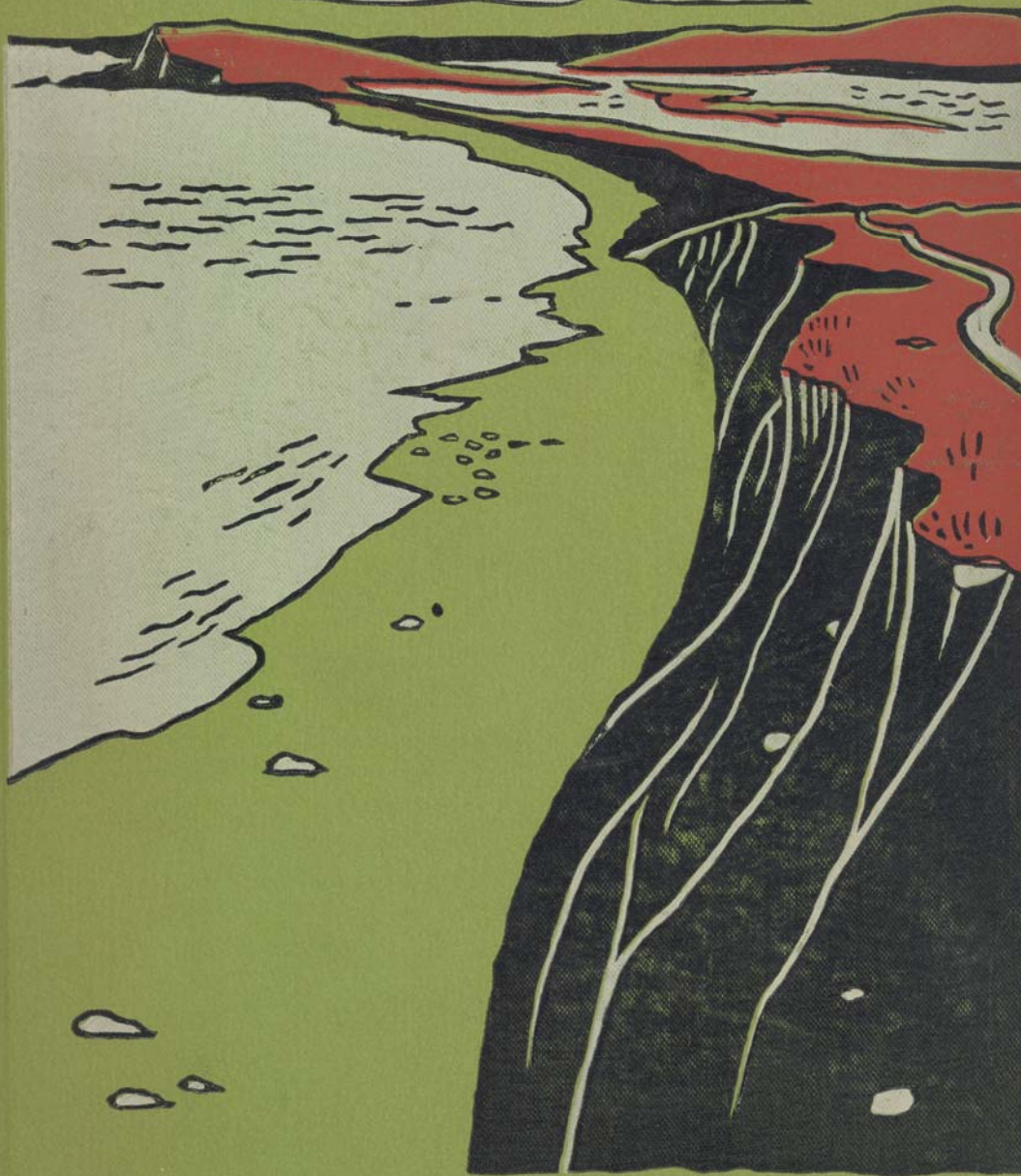




Art Nouveau design style appeared on book covers (Duncan & Duncan, 1912, Shaler, 1894; Step, 1901).



SEA-and-Land

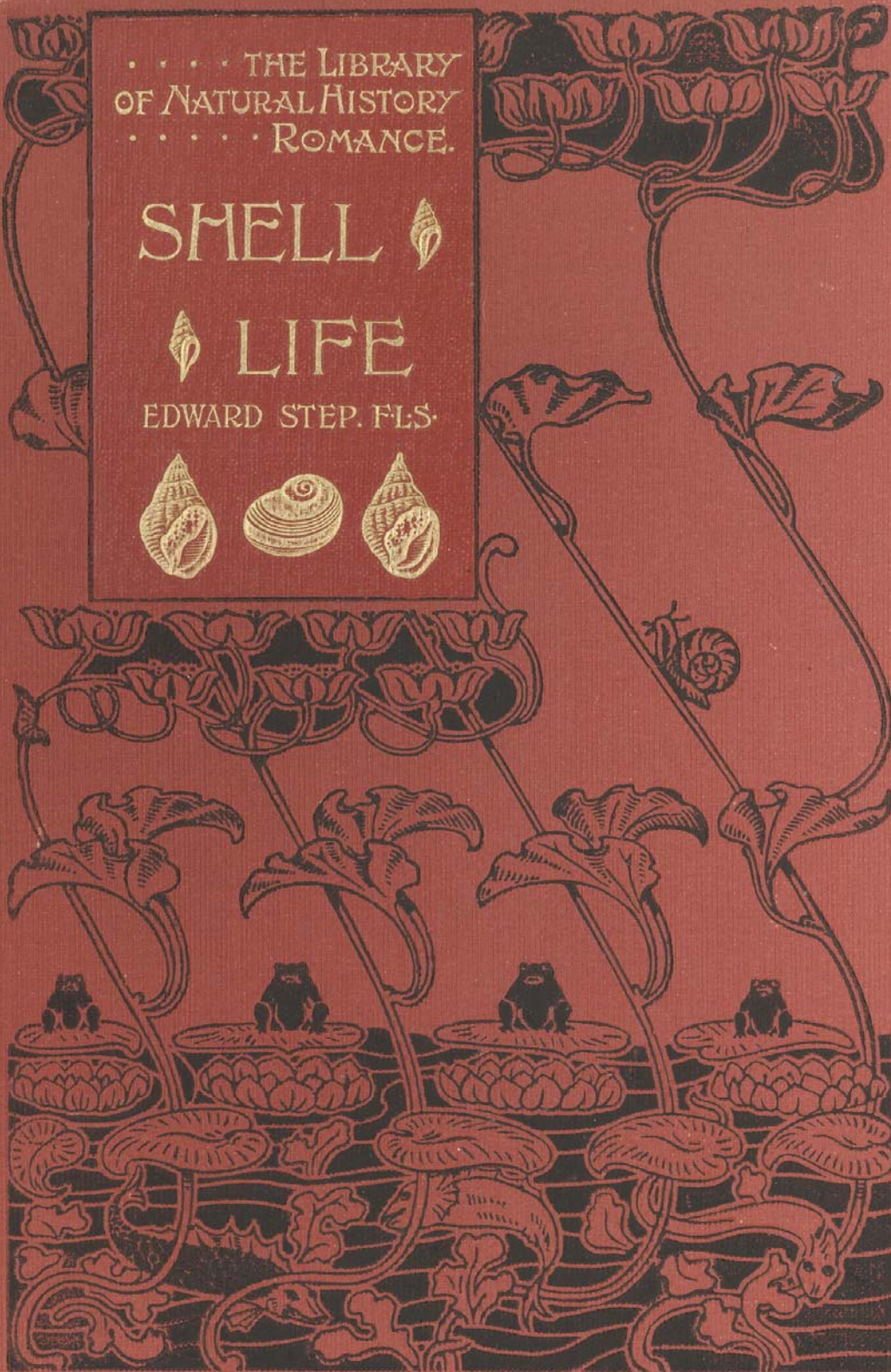


• • • • THE LIBRARY
OF NATURAL HISTORY
• • • • ROMANCE.

SHELL 

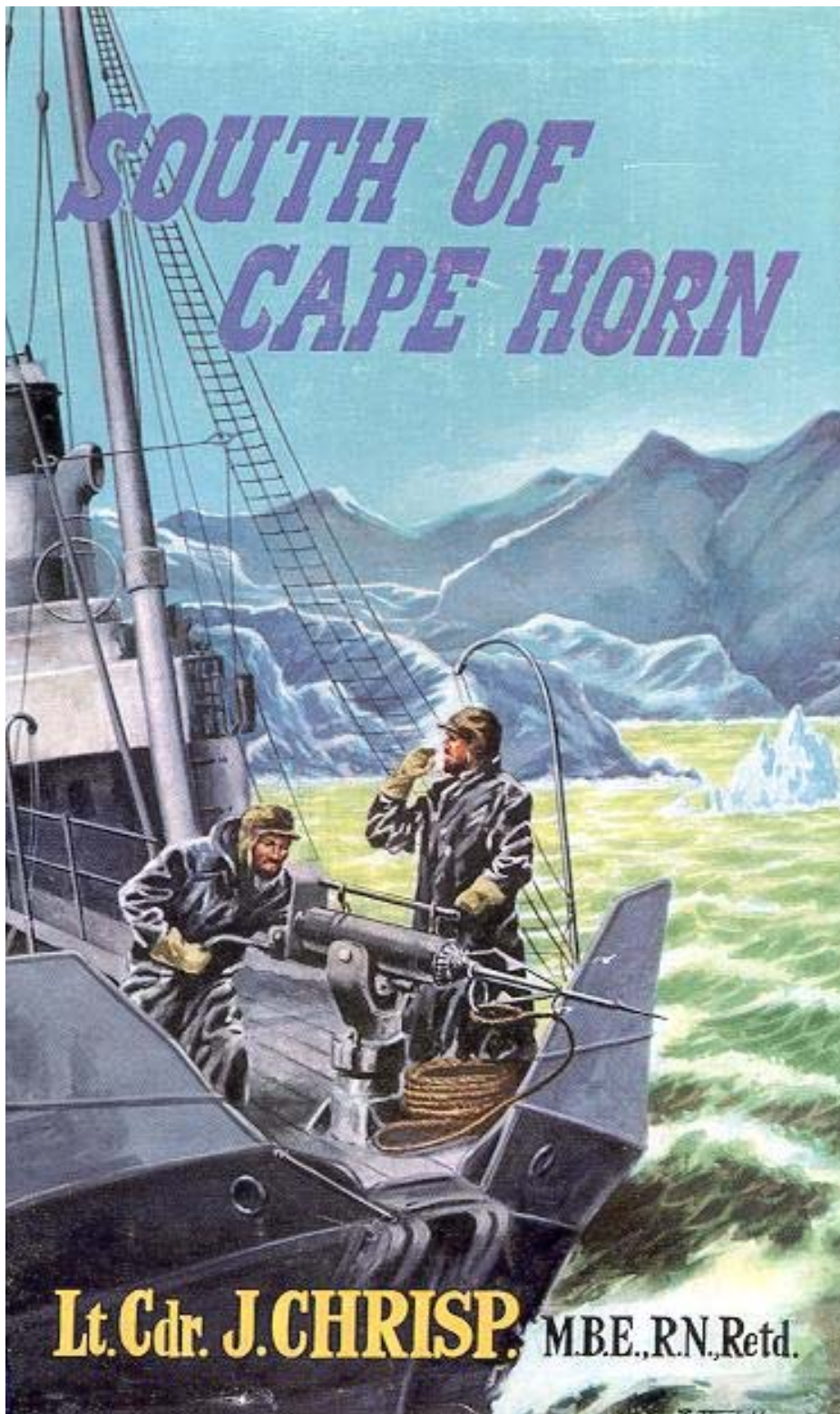
 LIFE

EDWARD STEP. FLS.

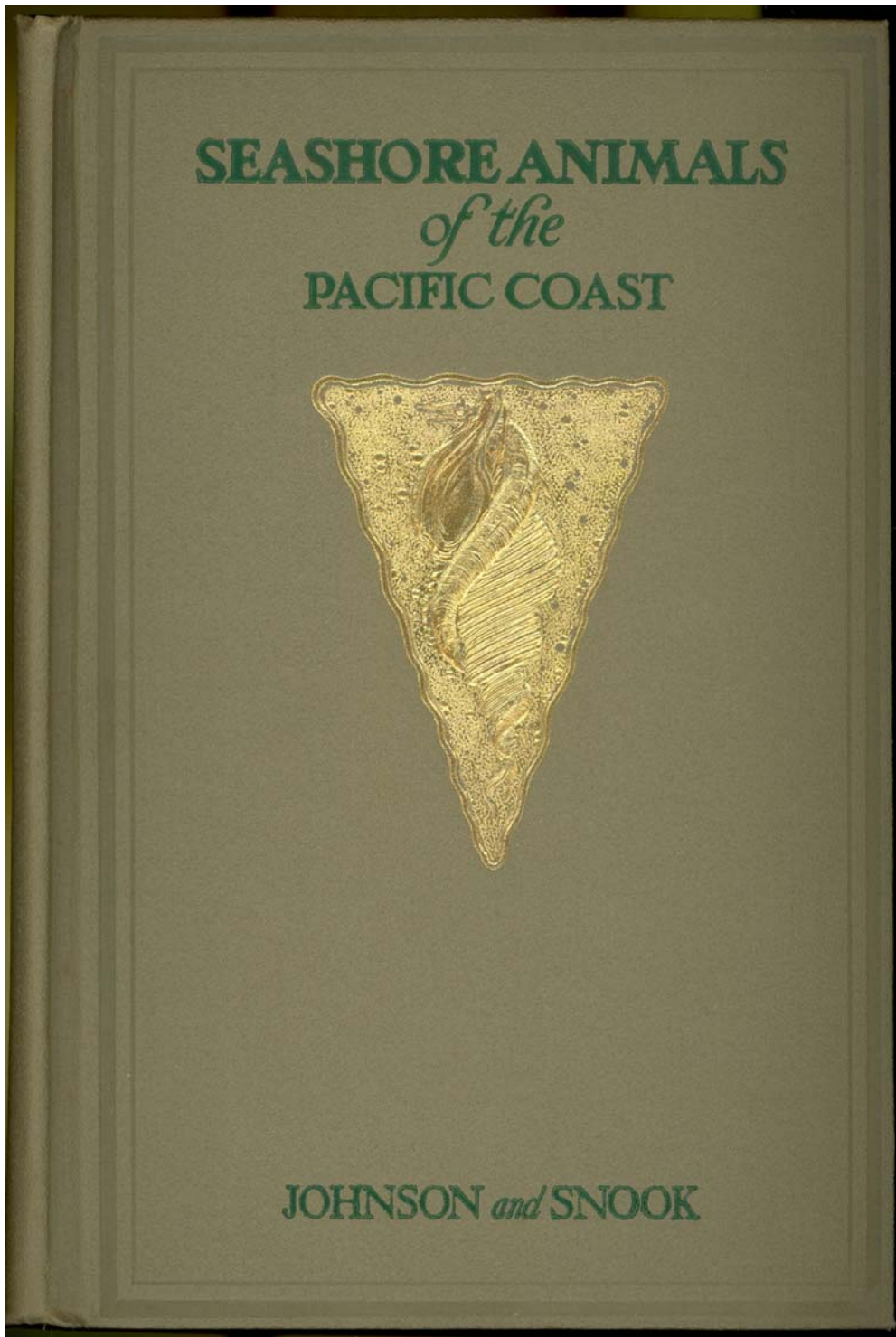


• • • • • 600 ILLUSTRATIONS • • • • •

By the 1920s and thereafter, book jackets became the vehicle to make a visual impression on the prospective buyer (Chrisp, 1958).



Since bookbindings were now hiding under book jackets, cloth bookbindings were usually simplified for economy, though compelling bookbindings continue to be produced (Johnson & Snook, 1927).



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