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THE BOOKMAN'S GLOSSARY

A COMPENDIUM OF INFORMATION
RELATING TO THE PRODUCTION
AND DISTRIBUTION OF BOOKS

BY
JOHN A. HOLDEN

Second Edition
Revised and Enlarged

New York
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1931

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**THE MEMBERS OF THE AMERICAN
BOOKSELLERS ASSOCIATION AND THE
NATIONAL ASSOCIATION OF BOOK
PUBLISHERS**

FOREWORD

The Bookman's Glossary, first published in 1925, is here issued in a second edition, revised and greatly enlarged. The editor acknowledged in the previous edition his indebtedness for valued data to a number of glossaries issued for the paper, printing and binding businesses, and in preparing this issue he gratefully acknowledges the friendly suggestions and helpful criticisms of Mr. Frederic G. Melcher, editor of the Publishers' Weekly, and Mr. Louis N. Feipel of the Brooklyn Public Library.

JOHN A. HOLDEN.

October 15, 1931.

THE BOOKMAN'S GLOSSARY

THE BOOKMAN'S GLOSSARY

- a. c. (author's correction)**—In printing, a proof-reader's mark.
- a. c. s. (autograph card signed)**—A card entirely in the handwriting of the signer.
- a. d. s. (autograph document signed)**—A document entirely in the handwriting of the signer.
- a. l. s. (autograph letter signed)**—A letter entirely in the handwriting of the signer.
- ad. or adv.**—Common contraction for *advertisement*.
- addenda (sing. addendum)**—Material added to a book at the back to supply omissions or to correct mistakes discovered after the text has been printed. *See also* APPENDIX and ERRATA.
- advance copies**—Copies of a new book sent to reviewers and others before publication date.
- advance sheets**—The unbound sheets of a book issued in advance of publication generally for early review, or promotion purposes.
- agate line**—A standard of measurement for depth of columns of advertising space. Fourteen agate lines make one column-inch.
- against the grain**—Folding paper at right angles to the direction in which the fibres in a sheet tend to lie. The best bookmaking requires that the back fold of the paper shall not be "against the grain."

Alaska seal—Sheepskin or cowhide dressed and grained in imitation of genuine sealskin.

alchemic gold—A patented ink for stamping letters or designs on covers in imitation of gold leaf.

Aldine—*See* **ALDUS**.

Aldus—An Italian publishing house founded in 1495 by Aldus Manutius, Latin name of Teobaldo Manucci or Aldo Manuzio (1450-1515). He was tutor to the princes of Carpi, one of whom supplied the funds with which he bought out the famous press of Nicolas Jenson. Aldus specialized in Greek classics at popular prices, then in Latin and Italian works. First his colleague, Torresano, then his son and grandson carried on the business, on similar lines, to 1597.

Aldus Manutius had a type designed for him, based on the cursive writing of his day, called the Aldine type, precursor of all italic fonts. It was first used in a Vergil of 1501.

Although his books were usually without illustrations, he published in 1499, "*Hypnerotomachia Poliphili*," considered one of the most beautiful of illustrated books.

The dolphin-and-anchor was the famous printer's device of the house.

The word Aldine (pronounced al'din or ôl'din), derived from Aldus, has been applied to certain styles of display types; also to ornaments of solid face, destitute of shading, used by Aldus and other early printers.

William Pickering in the 19th century adopted the dolphin-and-anchor device and also published a famous series which he called the "Aldine Poets."

all firsts—In cataloging: A collection of the first editions of the works of an author.

all published—In cataloging: A descriptive term for an uncompleted set. For example, if a proposed publication in several volumes is suspended after Vol. I is issued, the fact is stated as "*all published*."

all rights reserved—A printed notice that any use of the book or article will not be permitted without the consent of the copyright owner. These rights include the dramatic, broadcasting, motion-picture, serial, republication, etc. *See also* AUTHOR'S RIGHTS and COPYRIGHT.

alterations—Changes made in proofs by the author. *See also* AUTHOR'S ALTERATIONS.

alternative title—A subtitle introduced by "or" or its equivalent; *e.g.*, "Hypatia; or, New Foes with an Old Face."

American russia—A trade name for leather made from cowhide. *See* RUSSIA LEATHER.

Americana—Books relating to the history, biography, geography, travel, etc., chiefly of the United States. "*All-Americana*" is a comprehensive group term sometimes used in dealers' catalogs, listing items relating to countries in the three Americas.

-ana—Pronounced ānă or āna. A suffix to names of persons or places, denoting a collection of books, anecdotes, literary gossip, or other facts or pieces of information; as, *Americana*, *Johnsoniana*, *Lincolniana*.

annuals—(1) Books published serially one a year. (2) Illustrated anthologies common in the second quarter of the 19th century and now valuable because containing much first edition material by famous authors often anonymous. (3) In England the yearly publication of children's books with a serial name has grown and expanded until there

are now more than a hundred different titles issued annually for the Christmas trade. "Chatterbox" is one of the oldest in this class.

anonymous—Authorship unknown or unavowed. Such authors' rights are safeguarded by the publisher. *Abbreviation*—*anon.*

anthology—A collection of choice extracts from the writings of one author, or various authors, usually of poetry.

Antiqua—German typefounding name for roman type. The common German black face is called *Fraktur*.

antiquarian bookseller—A name sometimes applied to a dealer in old, rare and second-hand books.

antiquariana—A collection of books relating to the literature of antiquities.

Antiquariat—The German name for a second-hand bookseller's shop.

antique—In paper: With the natural rough finish; distinguished from machine-finished calendered and coated papers. Many *antique* papers used by English publishers are produced from *esparto*, a strong rush-like grass grown in Southern Spain and Northern Africa.

In binding: A term applied to leather stamped or embossed without the use of gold or color. See **BLIND TOOLING**.

apocryphal—Of unknown authorship or doubtful authenticity.

appendix (pl. **appendices** or **appendixes**)—Matter which follows the body of a book. Usually material which illustrates, enlarges on, or supports by statistics the text of the volume. As compared with this, the word *Addenda*

is generally used for brief additional data; *Errata* for corrections or omissions; *Supplement* is generally more extensive matter, sometimes independent in its argument from the text or of later addition.

aquatint—A process of etching on copper or steel plates by means of nitric acid, producing the effect of water colors or of drawings, sepia or India ink.

Arabesque—A style of ornament on book covers in the style of early Arabian designers.

Arabic numerals—*See* NUMERALS.

art buckram—*See* LIBRARY BUCKRAM.

art canvas—A cloth bookbinding, also known as *light-weight buckram*. *See* BOOK CLOTHS.

art preservative of all arts—A poetic phrase sometimes used by writers and speakers to designate the art of printing; meaning that by means of printing knowledge of all other arts and sciences is preserved.

artificial leather—*See* IMITATION LEATHER.

artist's proof—The impression of an etching or engraving pulled with special care when the plate is in the condition most satisfactory to the artist. *See* PROOFS OF ENGRAVINGS.

as new—A catalog description of books approaching the conditions of newness. *See* MINT.

ascender—In printing, the part of a lower-case letter that extends above the body of the letter, as in b, d, f, h, etc.

Ashendene Press—One of the most distinguished private presses of England, founded in 1894 by C. H. St. John Hornby, partner of the book-selling firm of W. H. Smith & Son. The Ashendene edition of "Dante" is considered

as ranking with the Kelmscott "Chaucer" and the Doves "Bible." The press is closing its production with a "Don Quixote."

association books—Books having an autograph inscription or notes by the author, or in any way intimately connected with a prominent person who may have owned or presented them.

asterisk—A star-like symbol (*) used in printing to indicate a marginal reference or foot-note on same page. A series of asterisks is sometimes used to indicate an elision.

atlas folio—The largest book-size, approximately 16x25 inches. In writing-papers *atlas* is a size 26 x 33 which when folded once and trimmed makes two leaves, each about 16 x 25 inches. *See* BOOK SIZES.

auction prices—The annual record of all prices (above the arbitrary minimum \$7.50) paid for books sold at auction sales in the United States is indexed in "American Book-Prices Current." This annual was first published in 1894 by Dodd, Mead & Co., with Luther S. Livingston as editor. In 1905, a cumulation of ten annuals, in four volumes, was issued under the title, "Auction Prices of Books," to which was added the English auction prices from 1886 to 1904. The present publisher of "American Book-Prices Current" is the R. R. Bowker Co.

The yearly record of auction prices in England is given in "Book Auction Records," published quarterly in cumulation (London: Henry Stevens, Son & Stiles), also in "Book-Prices Current," an annual (London: Elliot Stock).

author—The original writer or composer of a book, treatise or document, as distinguished from an editor, compiler or translator. *See* JOINT AUTHOR *and* ROYALTIES.

author-publisher—The writer of a work who is his own

publisher. *See also* PRIVATELY PRINTED; PRINTED BUT NOT PUBLISHED.

author-title index—In reference catalogs, an index that enters each book by title name as well as by the author's name. The United States Catalog enters books also under their classification.

author's alterations; author's corrections—Changes which have been made from the original copy after type has been set; author's corrections made necessary by changes in style, punctuation, etc., or additions to or subtractions from the composition as set according to the original copy. It is the custom of the printer to charge for making such changes.

author's names, pronunciation of—*See* APPENDIX at end of GLOSSARY.

author's proof—Clean proof sent to the author for approval after the compositor's errors have been corrected.

author's rights—An author's rights under the U. S. Copyright Act cover the publication of his work in any and every form, such as serialization, book publication, dramatic production, moving pictures, secondary serialization, book club, as well as the right of translation into other languages. It does not include rights of public performance and broadcasting rights except for plays, sermons and lectures. *See* COPYRIGHT.

autograph—Writing done with a person's own hand; a signature. "Autographs," in the trade means letters, documents, cards, etc., written or signed by prominent persons.

autographic—Relating to signatures, letters, documents, etc. An autographic copy of a book is one inscribed by the author.

autotype—A photographic process by which pictures are produced in monochrome in a carbon pigment; a print so produced. In Germany the term is applied to half-tone engravings.

azured—In binding: Ornamented in gold with closely paralleled horizontal lines.

backbone—The back of a bound book, connecting the two covers. Also called *shelf-back* and *spine*.

backing—See ROUNDING AND BACKING.

backlining—The material pasted on the inside of the backbone of a book cover to increase its strength.

back margin—The space between the print and the back fold of a printed page. The two adjoining are known as *the gutter*.

back order—An unfilled order for books, held for future delivery.

back-strip—A slip of vellum to line the back of the folded sheets for strength in the binding of a book.

back-up—To print the reverse of a sheet already printed on one side.

bad copy—Manuscript (or any other material which is to be set in type) that is difficult to read.

bands—(1) The cords on to which the signatures of a book are sewed. (2) The ridges across the shelf-back of a bound book, under which are the cords, usually five in number; also called *raised bands*.

basic weight—A term used to indicate the weight of an individual sheet of paper in terms of the weight of a ream of that paper. The unit of basis is the pound. See SUBSTANCE.

Baskerville, John (1706-1775)—A famous English printer and type-founder of the 18th century. In turn, stone-cutter, writing master and manufacturer of japanned ware, about 1750 he turned his attention to type-designing and printing, and in 1758 was elected printer to the University of Cambridge for ten years. His first work was a famous edition of Vergil (1757); other noted specimens of his art are editions of Milton (1758 and others in subsequent years), Juvenal (1761), Horace (1762), the Bible (1763), and a series of Latin authors (1772-73).

basket—A pattern of binding cloth, with a weave resembling fine wickerwork. *See* BOOK CLOTHS.

bastard title; bas title—The title of a book standing by itself on the second page preceding the full title-page. Also known as *fly title*. Often erroneously referred to as *half-title* which is the term used in book-making for a short title heading the text, or a one-line title on a full page introducing a subdivision.

The American Library Association in its rulings on definitions designates *bastard title* and *half-title* as synonymous terms.

battered—Type matter or electros, when so worn or injured that they give defective impressions.

Bedford, Francis (1799-1883)—A famous English binder who succeeded to the business of Charles Lewis. His work was known all over Europe for sound craftsmanship.

belles-lettres—Polite literature, or works of literary art showing grace and imagination, as poetry, drama, fiction and essays. From the French; literally, "beautiful letters."

Benday (or Ben Day) process—The process invented by Benjamin Day, a New York printer (1838-1916), for mechanically producing a great variety of shaded tints and

mottled effects on line or half-tone pictorial plates, decorative designs, borders, etc.

Berne convention—See COPYRIGHT, INTERNATIONAL.

best sellers—Books in most active current demand. The term came into popular use through the *American Bookman*, which began in 1895 to print each month a list of the six books in most active demand in bookstores. The list was widely quoted as "The six best sellers."

In 1918 the *Bookman* dropped this feature, to continue the plan a little later based on library circulation rather than on popular sales.

In 1910, *Books of the Month*, published first by Herbert S. Browne, and later by R. R. Bowker Co., began to publish a list of best sellers based on a canvass of book-store sales, which is not restricted to six titles. This canvass covers about one hundred stores in all parts of the country. The list includes both fiction and general literature and is printed each month. Other canvasses based on jobbers' current sales, or on the reported sales in a leading bookstore, are made by various agencies.

beveled boards—In binding: Boards given a slanting or beveled edge before the covering material is put on. More often a feature of custom-bound leather on extra-heavy volumes.

Bewick, Thomas (1753-1825)—See WOODCUT.

bibelot—An unusually small book, valuable as a curiosity because of its format or rarity.

Bible, curious editions of—For list see Appendix at end of Glossary.

Bible paper—A thin but very opaque book paper, possessing strength and durability, and suitable for Bibles, en-

cyclopedias, catalogs, etc., where reduction in bulk is desirable. *See also* INDIA; OXFORD INDIA PAPER.

Biblia Pauperum—A picture book of Scriptural subjects, with vernacular text. Very popular among clergy and laity in Continental countries before the Reformation. Many manuscripts of it are preserved in different languages. It was one of the first books printed in the Netherlands and Germany, first from blocks and then from type. It was reprinted several times in later years, most recently in 1884, with a preface by Dean Stanley.

biblio-—A prefix, from the Greek *biblion*, signifying "of or pertaining to books."

biblioclast—A destroyer or mutilator of books.

biblioclept—A person who steals books.

bibliography—(1) The art or science of correctly describing books (their literary contents, their physical make-up, their adventitious characteristics, etc.). (2) Loosely, the science of books; bibliology. (3) A list of works on a given subject or by a given author.

bibliokleptomaniac—A book thief regarded as insane.

bibliolatry—Extravagant admiration of books.

bibliolyte—A person who deliberately burns books or other literary material.

bibliology—An account of books; book lore.

bibliomaniac—One with an intense passion for collecting books; afflicted with book madness.

bibliophile—A lover of books.

bibliophobia—Dread of, or aversion to, books.

bibliopole—A dealer in books; a bookseller.

bibliopolist—A bookseller, especially a dealer in second-hand books.

Bibliotheca Americana—A collection or library of books relating to America.

binder—(1) A detachable cover for filing magazines, pamphlets, etc. (2) One who binds books.

binder's board—A heavy grade of manufactured board for book covers, made from mixed paper stock and low-grade rags.

binder's stamp—A design or lettering cut in brass and used in stamping or embossing book-covers. Sometimes called *die* or *book-stamp*.

binder's waste—*See* OVERSHEETS.

binding broken—Catalog description of an imperfection in the covers of a book.

binding cloth—*See* BOOK CLOTHS.

black-face—*See* BOLD-FACE.

black-letter—A term applied to the book-hand, and types derived therefrom which developed north of the Alps—bold-faced and angular from which are descended the modern German Fraktur. Black-letter, now known to modern printers as Old English or Elizabethan, was a name invented in the 17th century for the types imitated from the hand-writing current in England two centuries previously, a great contrast to types founded on the Roman or Italian hand revived by scholars of the Renaissance. Also called *Gothic*.—*See* ROMAN.

Blaeu, Willem Janszoon (1571-1638)—Founder of the famous house of Blaeu, makers of maps and globes. He was at one time associated with Tycho Brahe, the famous

Dutch astronomer from whom he got the idea of making maps. The business was carried on and extended by his son John and grandson Willem. Their "Novus Atlas" in six great folio volumes was issued in 1676.

blanking—In binding, the polished impression on cloth covers made with a heated brass-stamp.

bleed—When margins are so trimmed that the type or illustrative matter is cut into, the page is said to bleed. The term is also used of an illustration or design that purposely runs off the edges of the sheet.

blind tooling or stamping—Impressions on the cover of a book made by tools or dies without the use of ink or gold leaf. Also called *blind-blocking*.

block—*See* CUT.

block-books—In the early years of the 15th century, woodcuts and engravings of sacred subjects became well known in Northern Europe, and before the middle of that century sets of prints were inserted as illustrations in manuscript books. As early as 1418 and 1423, woodcuts were made containing dated inscriptions cut on the blocks. As the difference between cutting a few words on a wood block and cutting a text upon it was very slight, the next logical step was to cut upon sets of blocks not only the illustrations but the text of a book, and to bind the impressions from these blocks in volumes. The books so made are termed *block-books*, and are looked upon as the intermediate step between the isolated woodcut and books printed from movable type. Block-books are sometimes called *xylographic books*, or *xylographica*.

blocking—The impression of a pattern on a binding by means of dies too large to be embossed by hand. It is a

cheaper method of decoration than hand tooling. The top plate of a blocking press holds the block and heats it. The book is held in the bed.

blue-and-gold edition—A format for volumes of poems, essays, etc., popular in the United States in the seventies. The cloth was blue and the edges gilt, the size being 24mo, about $3\frac{1}{2} \times 6$.

blurb—The publisher's "selling talk" used on the wrapper of a book or in his advertisement of it. First coined by Gelett Burgess as a descriptive term for puffing one's own wares.

boards—The stiff cardboard used for the sides of books. It may be covered with paper, cloth, leather or other material. A book is said to be bound in "boards" when this cardboard is covered with paper only.

Bodoni, Giambattista (1740-1813)—A printer of Parma, who designed the first "modern face" roman types. One of the most famous of type-designers, his influence was felt in the printing of all countries. His types pushed aside for a while the Caslon and Dutch types. His types, and those that developed from them, became known as "modern," and the others, which came back to popularity in the middle of the nineteenth century, as "old style." These terms still persist. He published the Lord's prayer in 155 languages.

bold-face—Heavy-faced type, also called *black-face*, in contradistinction to *light-face*.

bolts—The folded or doubled edge of paper at the head or fore-edge of an untrimmed book.

book-cloths—Cloths for binding are cotton fabrics of a standard width, 38 in., and are sold by the roll of 38 yds.

They fall into two general divisions, known as *solid colors* and *linens and buckrams*. Of the solid colors there are two grades, common and extra cloths. The common cloths are dyed and stiffened with size, and present the same color on both sides, while the color in extra cloths appears on one side only. The extra cloths have a solid firm surface and are finer than the common cloths, and cost more. *Linen cloths* show the weave of the fabric, although colored in various shades. *Buckrams* are of the same general style as the linens, but of a coarser weave. A popular coarse weave is called *basket cloth*, the pattern of which is indicated by the name.

All grades of book cloth are made in a variety of patterns and colors. Some leading names of the various grades are "Common Colors," "Extra Cloths," "Vellum deLuxe," "Buckram," "Basket," "Canvas," "Crash," and "Art Vellum." See IMITATION LEATHER.

book-club—(1) An organization of book-lovers drawn together by their common interest. Such clubs have for their usual activities publishing of fine editions for members, the collecting of a club library, and the holding of meetings for the discussion of subjects interesting to book-collectors. Among the best-known in America are the Grolier Club, New York; Limited Editions Club, New York; Caxton Club, Chicago; Club of Odd Volumes, Boston; Bibliophile Society, Boston; Rowfant Club, Cleveland. In England those especially worthy of note are: Hakluyt Society, Early English Text Society, The Sette of Odd Volumes, and the Bibliographical Society.

(2) A group of people, usually neighbors, who informally organize to supply their reading on a coöperative basis. The plan commonly provides that each subscribing member buy one or two books a season, or give a buying committee the price of such books. These books are

passed week by week along a prescribed route around the circle. If there are twenty members, there are twenty weeks of reading for all. The books are then auctioned off to members or retained by the original purchaser. The plan was more general before the development of the "circulating library" as a business.

(3) A business organization for the monthly selection of a book approved by its committee and sold to members. Among such clubs in America are: Book-of-the-Month Club, Literary Guild, The Freethought Book Club, The Scientific Book Club, The Religious Book Club, The Catholic Book Club, Inc., and Book League of America.

book-collector—One who buys to add to his collection of books on one or more hobbies or specialties.

book-end; book-support—A right-angled device, or solid block, generally of metal or wood, and of simple or elaborate design, intended to hold in place a row of books on a desk or table. Usually sold in pairs.

bookery—A term formerly rare, but in recent years revived as a substitute for *bookshop*.

book-hunter—One devoted to searching for books as his hobby. A collector with a keen relish for rummaging in shops for books he wants.

booklegger—A slang term for one who buys and sells books that have been officially banned.

book-jacket—*See* JACKET.

booklet—A small unpretentious book or pamphlet.

book-louse—A small, winged insect destructive to books.
See BOOKWORM.

book-mark; book-marker—(1) A ribbon fastened to the

top of a book, to be used as a place-marker, as in Bibles and prayer-books. Also called *register* (*q.v.*). (2) A publisher's advertisement on an oblong slip, placed in a book for use as a marker.

bookmobile—A traveling auto arranged for the display of books and other samples of interest to the book-trade and public libraries. *See* CARAVAN BOOKSHOP.

Book of Hours—The name given to a collection of prayers designed for the laity, very popular and in general use throughout the Catholic Church from the 14th to the 16th centuries.

Both before and after the discovery of printing, copies were often beautifully illuminated, and fine examples are today much coveted by collectors. Great personages were fond of having these books made especially for themselves, with decorations and illustrations of an individual appeal.

book-paper—A general term to indicate a class of printing paper used for books, periodicals, catalogs and other job printing, as distinct from newsprint. *See* PAPER SIZES.

book-plate—A label placed in a book for identification of ownership. Usually pasted inside the front cover. These labels can be simple or may be more or less elaborate designs, frequently coats of arms. They may be reproduced by line cuts or engraving.

The use of book-plates is of some antiquity, and mention has been made of one dated in the middle of the 15th century, but at present the fine book-plates of Bilibaldus Pirckheimer (1470-1530), designed by Albrecht Dürer, are the earliest plates of high repute. Engraved English book-plates are not found of so early a date, but an old folio volume from Henry VIII's library, now in the British Museum, contains an elaborately emblazoned

drawing which formed the book-plate of Cardinal Wolsey, with his arms, supporters, and cardinal's hat.

book-prices current—*See* AUCTION PRICES.

"book-seller" in foreign languages—

Danish—boghandler.

Dutch—boekhandelaar.

French—libraire.

German—Buchhändler.

Italian—libraio.

Magyar—könyvarus.

Norwegian—boghandler.

Russian—knigoorodávetz.

Spanish—librero.

Swedish—bokhandare.

Yiddish—Büchhandler.

book-sizes—

Name	Approximate inches
atlas folio	16 x 25
elephant folio	14 x 23
folio	12 x 15
4to (quarto)	9 x 12
8vo (octavo)	6 x 9
12mo (duodecimo)	5 x 7½
16mo	4¼ x 6¾
18mo	4 x 6¼
24mo	3½ x 6
32mo	3¼ x 5
48mo	2½ x 4
64mo	2 x 3

The common book-trade designation of sizes was based originally on their relation to a sheet of paper measuring 19 x 25. When folded to 8 leaves, (16 pages) and trimmed, each 6 x 9 inches, it was the standard dimensions of an 8vo.

When folded to make 16 leaves (32 pages) it was a 16mo. With the present infinite variety of paper-sizes, all dimensions are approximate. The Library of Congress uses centimeters in giving sizes.

The following terms for sizes are used in English bibliographies and catalogs:

Name	Approximate inches
imperial 4to	11 x 15
super royal 4to	10 $\frac{1}{4}$ x 13 $\frac{1}{2}$
post 4to	8 x 10
imperial 8vo	7 $\frac{1}{2}$ x 11
royal 8vo	6 $\frac{1}{4}$ x 10
demy 8vo	5 $\frac{1}{2}$ x 8 $\frac{3}{4}$
post 8vo	5 x 8
crown 8vo	5 x 7 $\frac{1}{2}$
foolscap 8vo	4 $\frac{1}{4}$ x 6 $\frac{3}{4}$
pott 8vo	4 x 6 $\frac{1}{4}$

The French terms for book-sizes are:

in-plano—atlas folio	16 x 25
in-folio—folio	12 x 15
in-quarto—4to	9 x 12
in-octavo—8vo	6 x 9
in-douze—12mo	5 x 7 $\frac{1}{2}$
in-seize—16mo	4 $\frac{1}{4}$ x 6 $\frac{3}{4}$
in-dix-huit—18mo	4 x 6 $\frac{1}{4}$
in-vingt-quatre—24mo	3 $\frac{1}{2}$ x 6
in-trente-deux—32mo	3 $\frac{1}{4}$ x 5
in-quarante-huit—48mo	2 $\frac{1}{4}$ x 4
in-soixante-quatre—64mo	2 x 3

book-stall—A stall or stand, usually open to the street, in a railroad station, or an arcade, where books are sold.

book-stamp—See BINDER'S STAMP.

book-trade directories—*See* DIRECTORIES FOR THE BOOK TRADE.

book-types—For specimens of the most commonly used fonts for book work, *see* APPENDIX at end of Glossary.

bookworm—(1) Any insect (moth or beetle) whose larvæ injure books, feeding on the binding, and often piercing the leaves. *See also* BOOK-LOUSE. (2) A person unusually devoted to reading or studying books.

bosses—Brass or other metal pieces inset into the binding of a book, for ornamentation or protection.

bourgeois (pronounced *burjoice*)—The old name for a type size corresponding to 9-point. *See* TYPE SIZES.

Bowdlerized—Text altered by expurgating words or passages considered offensive or indelicate. Thomas Bowdler in 1818 published an expurgated edition of Shakespeare, and later "Bowdlerized" Gibbon's Rome.

box—In printing: A piece of composed matter set within rules for insertion in a column, or centered, with or without rules, within two columns.

Bradford, William (1663-1752)—The first printer in Pennsylvania. Also, first printer in New York City, where he settled in 1693. He is buried in Trinity Churchyard. A face of type is named after him.

Bradley, Will (1868-)—Decorative artist and book and type designer who has a marked effect on American book making in the '90's. At Springfield, Mass., he conducted for a time the Wayside Press.

braille—A system of characters invented by Louis Braille (1809-1852) used in printing for the blind. These symbols

are embossed or raised in relief so that the reading may be done by the sense of feeling with the finger-tips.

brevier—The old name for a type size corresponding to 8-point. *See* TYPE SIZES.

broadside—A sheet of paper printed on one side only, e.g., a poster or rhyme sheet. Sometimes called a *broadsheet*.

Brochure—From the French "brocher," to stitch. (1) A publication of brief extent, but sufficient for stitched form; a pamphlet. (2) A booklet in artistic style.

buckles—In binding: (1) The severe wrinkles near the head and back of the folded signatures; (2) covers that have warped or twisted.

buckram—A special heavy weave of binding cloth made according to specifications of the U. S. Bureau of Standards dyed with a light coat of color. **Library buckram**, **art buckram** and **legal buckram** are various trade names for this material. *See* BOOK CLOTHS.

bulk—The thickness of a book without its cover.

Bulmer, William (1758-1830)—The most distinguished name in English printing and bookmaking between Baskerville and Whittingham. He published under the name of the Shakespeare Press.

burnished edges—Colored or gilt edges which have been made smooth and bright by a polishing tool.

©—An abbreviated form of copyright notice used on pictures.

c. & l.c.—Proofreader's marks calling for the use of capitals and lower-case letters. **c & s.c.**—calls for the use of CAPITALS and SMALL CAPITALS.

c. w. o. (Cash with Order)—An abbreviation sometimes used in quoting prices to unknown inquirers.

ca.—Abbreviation of "circa" (*q.v.*).

Calendered—*See* SUPER-CALENDERED PAPER.

calipers—A sliding rule for measuring the bulk of the folded sheets of a book.

calligraphy—From the Greek, meaning beautiful writing: penmanship. A calligrapher is a trained penman. Calligraphic types are types that are designed in close sympathy with the spirit of good handwriting.

cameo binding—The finish of a book bound in leather with inset of stamped or carved cameoes.

cancel—A new leaf or signature reprinted and inserted because of errors or defects in the leaf or signature replaced. In general, any printed matter substituted for that stricken out.

cancel title—A reprinted title-page to replace one cut out.

cancelled matter—Type matter or plates prepared for printing but rejected and not used.

canvas—*See* DUCK.

caps and small caps—CAPITALS and SMALL CAPITALS in fonts of type. Directions for the compositor to set in small capitals, with the initial letters in large capitals.

caption—A headline, as of a chapter, table, etc. Caption is currently, but incorrectly, used to designate the title of an illustration or the brief description printed immediately below it. *See* LEGEND.

caravan bookshop—A bookshop on wheels to bring books to small communities. *See* BOOKMOBILE.

caret—The sign \wedge used in proofreading to indicate an insertion is to be made.

case—The cover of a book, printed, stamped, and made to the proper size ready to be placed upon the book.

Casing-In is the binder's term for inserting the book, when sewed and trimmed, into its cover.

In printing: *See* UPPER CASE and LOWER CASE.

case binding—A binding that has been put around a book in one ready prepared piece.

Caslon, William (1692-1766)—Famous English type designer and founder. Designed and cast the type which bears his name, the most widely used of all type designs in English and American printing. Originally famed as an engraver of gun-barrels, he began type-founding in 1720, and in 1734 he issued his famous specimen book of type-faces.

cast—The duplicate of a type-form obtained by electrotyping.

cast off—To estimate the number of pages or columns of type a given amount of copy will make.

catalogue raisonné—French term, literally, a "reasoned catalog." A list of books or other articles arranged systematically or according to classes or subjects.

catalogs—*See* REFERENCE TOOLS.

catchword—(1) In old books a word placed at the bottom of each page, under the last word in the last line, anticipating the first word of the following page. It was supposed to assist the reader as he turned the page but the practice has been dropped for many years. (2) A word at the head of a page or column to indicate the contents, as in a dictionary.

catchword entry—The entry of a title in a list or catalog

by its most important or most easily remembered word, as "Botany, A Treatise on."

Caxton, William (1422-1491)—Printer and publisher of the first books printed in English and the first in England. Books printed by him are called "Caxtons."

In 1474 he put through the press at Bruges the first book printed in the English tongue, the "Recuyell of the Histories of Troye," a translation of Raoul Lefèvre's work, and "The Game and Playe of Chesse" followed about 1475. The "Dictes and Sayings of the Philosophers," published in 1477, is the first book which can with certainty be maintained to have been printed in England.

cedilla—A mark under the letter c. to indicate soft c. which without it would call for hard c., as in façade.

cellophane—A strong transparent wrapping material evolved from cellulose and used as wrappers for books to keep the binding or jackets fresh. *See* GLASSINE.

cellulose—The fibrous substance of wood, cotton, flax, hemp, and many other plants, made useful for many commercial uses including paper-making, by treating them in such a manner as to dissolve and extract the resinous and non-fibrous material. Cellulose fiber is the basis of all paper, the quality of the paper depending upon the cleanliness and quality of the cellulose, and way in which it is mixed.

censored—In the United States a book is considered officially "censored" when a court of law, Federal or State, renders a verdict, prohibiting its sale; when the Post Office Department prohibits its transportation through the mails, or when the Customs officials refuse to admit it into the country. Responsibility for prosecution is assumed in New York State by the New York Society for the Prevention of Vice, in Massachusetts by the Watch and Ward Society.

ceriph—*See* SERIF.

chafed—In Cataloging: Description of the cover of a book showing rubbed spots.

chained books—Books chained to the shelves of university, monastic, and other libraries to prevent theft in the early days of printing when books were scarce and expensive. Chained shelves are still to be seen in the Bodleian Library at Oxford University.

chalography—The art of engraving on brass or copper.

chapbook—Small, cheap book, in a paper binding, popular in England and the American Colonies in the 17th and 18th centuries, containing tales, ballads, lives, tracts, etc. Sold by chapmen, i.e., peddlers, hawkers. The word comes from the Anglo-Saxon root *ceap* (trade).

chapel—The workmen in a printing office, considered as a society. As used in the United States, the term applies to an organization of the union printers employed in a printing house.

chapter heading—The heading printed at the beginning of each chapter above the text.

chase—The steel frame in which type in pages is locked up for placing on the press, or for the foundry when plates are to be made.

chased edges—A pattern worked with a tool on the gilded edges of a book. Also known as *goffered edges*.

cheltenham—A style of type designed about 1898 by the famous architect, the late Bertram G. Goodhue.

Chinese paper—A very thin, soft paper, of a faint yellowish or brownish tint, prepared from the bark of the bamboo. It is much used for fine impressions from wood-engravings,

and occasionally for proofs from steel-plate engravings, etc.; same as *rice paper*.

Chiswick Press—Founded in London in 1789, by Charles Whittingham, and continued to even greater success by his nephew, Charles Whittingham. The elder Whittingham was famous as a printer of attractive popular-priced classics and for the handling of woodcuts. The nephew was famous for his association with William Pickering, whose printing he did after 1830. A later manager of the famous press was Charles T. Jacobi. The Grolier Club issued a history of the Whittinghams by Arthur Warren, in 1896.

chromatic press—A printing press specially designed for color printing.

circa—Latin preposition meaning *about*, e.g., "circa 1747" in a catalog description means that the date of a book is only approximately known. Sometimes abbreviated thus *c.*

circuit edges—*See* DIVINITY CIRCUIT.

circumflex—A mark made in one of three forms ($\bar{\text{n}}$ $\hat{\text{e}}$ $\hat{\text{u}}$), placed over a letter to indicate a variation in the sound represented by the letter.

circular—A printed sheet containing an announcement or advertisement. A *circular letter* is one duplicated in print or reproduced in facsimile.

circulating library—A collection of books, mainly current fiction, for lending at a rental fee for a stated period. Known also as *Rental* and *Lending Library*.

classical names of towns and cities—For a list of the Latin names of places of publication used on the colophons or title-pages of old books, see Appendix at end of Glossary.

clean proof—*See* AUTHOR'S PROOF.

Cleveland folder—Trade name of a highly developed machine used in printing offices and binderies for folding printed sheets in a great variety of folds.

cliché—Old name for an electrotype or stereotype plate.

cloth boards—Stiff cloth covers, as distinguished from limp or flexible cloth.

cloth covers—Bookbinder's cloth pasted over stiff boards, used on ordinary books. Historically, the use of cloth as a binding material dates only from 1823, starting under the initiative and leadership of Pickering, the famous English publisher. Previous to that time, English publishers always issued their books in paper-covered boards. The innovation gradually swept the trade.

coated—A paper to the surface of which has been applied a highly polished coating of some substance, such as china-clay, in order to make the smoothest possible printing surface. To test if a sheet is coated, rub damp finger on surface and the whiting will show. *See* DULL COATED.

Cobden-Sanderson, T. J. (1840-1922)—Founder of the famous Doves Press at Hammersmith, England; also ranks as one of the great book-binders of modern times. Examples of his production are treasured by collectors everywhere.

Cochin, Charles Nicolas (1715-1790)—A famous name in French engraving and printing in the 18th century, the most celebrated of a prominent family of engravers and painters. He was one of the first to produce engraved title-pages, which ornamented many dainty volumes of that period and which were imitated up to the end of that century by all the illustrators who followed. He provided engravings for editions of La Fontaine, Rousseau, Boccaccio, Tasso, and Ariosto.

cockle—The puckered effect on paper naturally or artificially produced in the drying process.

codex (pl. codices)—A manuscript book, particularly of the Scriptures or classics. There are about 114 Bible manuscripts known, dating from the 4th to the 10th centuries, in uncial characters, and about 1200 from the 9th to the 16th centuries, in cursive characters.

In classical times, manuscripts were usually written upon rolls of papyrus or upon parchment, but as early as the 1st century B. C. vellum tablets were used for memoranda, and by the 1st century A. D. people had begun to make manuscripts or codices with pages like those in our ordinary books of today. Abbreviation, *cod.* (pl., *codd.*).

collate; collating—To examine the gathered signatures of a book in order to verify their full count and arrangement. Sheets for finely bound books are always supposed to be "folded, gathered and collated," but ordinary cloth-bound books are often only "folded and gathered."

Rare books are collated to verify completeness, including plates, extra leaves, etc. Books purchased by public libraries are carefully collated before being placed on the shelf.

collected editions—A term applied to a reissue of the works of an author in uniform style. If the books were originally published by several firms, one publisher makes an arrangement with all to publish a uniform edition.

collection—A number of works or parts of works, considered as constituting a whole, e.g., a collection of monographs, a collection of essays, etc.

collotype—A print made directly from hardened gelatine. There are several processes and several names, the albertype, aquatone, phototype, and heliotype being forms of the

collotype. The process reproduces drawings with a fine depth and accuracy of feeling. Collotype is from the Greek word meaning *glue*.

colophon—(Greek *Kolophon*, "finishing touch.") (1) The inscription which the letterer or printer placed on the last page of a manuscript or book, with the facts about its production, author, date, title, etc. In late book-making the title-page has largely taken the place of the colophon for recording these details with regard to publication. In some modern books of special typography the use of a colophon has been revived as a place of record for the typographical details. (2) Inaccurately used to mean the trade emblem or device of a printer or publisher.

color-work—Presswork on which other colors than black have to be used. Usually understood to refer to plates printed by the THREE-COLOR PROCESS (*q.v.*).

column-inch—*See* AGATE LINE.

combination plate—A plate in which both line-work and half-tone appear. The result is obtained by using separate negatives.

commercial traveler—*See* TRAVELER.

common cloths—A grade of medium-price binding cloth in which the fabric is dyed before receiving its final coat of colors. *See* BOOK CLOTHS.

compiler—One who produces a work by collecting and putting together written or printed matter from various sources.

compressing—In binding: The placing of books in a large pressing machine and keeping them there until dry.

concordance—An alphabetical word-index showing the

places in the text of a book where each principal word may be found.

contemporary binding—Binding executed in the period of publication of the book.

contents, table of—A list of the subjects treated in a book, arranged according to chapters and constituting part of the front matter of the volume. *See* FRONT MATTER.

continuation order—*See* STANDING ORDER.

copperplate engraving—A print from an engraved copperplate.

In the earliest years of printing, illustrations for books were engraved on wood. Before the end of the 15th century, copper engraved plates came into use and had by the last year of the 16th century essentially changed book-making all over Europe. They eventually drove out the woodcut, except for head-bands, tail-pieces, and decorative initials, from all but few books above the rank of chap-books. Copper was followed by steel as the popular medium, then by a revival of wood, then by the photographic processes.

copy—(1) In bibliography: A specimen of a given book.

(2) In printing: The printer's term for manuscript presented for setting in type. Also used by engravers to designate the subject to be engraved.

In preparing copy for the printer (as suggested by the handbook of the Yale University Press) there are certain points which may with advantage be observed by authors as well as publishers as tending to lessen the chances of error on the part of the printer, and to assure the greater excellence of the finished book.

A very important factor in the making of a book lies in furnishing the printer with a clear, legible manuscript.

It should preferably be typewritten, on one side of the paper, which should be of a uniform size ($8\frac{1}{2} \times 11$ is the usual one), and with the same number of lines to a page as far as possible. The printer is greatly aided in estimating the number of words in a work, and consequently in planning the size of type and the size of page to be used, when the manuscript pages contain a uniform number of lines. The paper upon which the copy is written should be one that is substantial, not easily torn, and with a dull surface. Thin, flimsy paper with a shiny surface is very hard to handle and trying to the eyes of the compositors and proofreaders, and should not be used. Sixteen-pound bond paper offers a very good selection in various grades for copy paper at a minimum expense.

copy-holder—One who reads copy to a proofreader.

copyright—Copyright is literary, dramatic, artistic, and musical property protection as authorized by the U. S. Constitution, "securing for limited times to authors the exclusive right to their respective works." Book copyright under the code of 1909 depends upon publication with notice of copyright on title-page or *verso* in the form: Copyright (date), By (name). (An abbreviated form ©, is used for works of art.) Copyright is registered in the Copyright Office at Washington through the deposit of two copies manufactured in America (except in the case of foreign works in a foreign language when American manufacture is not necessary and one copy is deposited), with accompanying affidavit of such manufacture and the fee for registration. The entry may be made by the author or proprietor, and a publisher's name may be used as representative of the author. Copyright extends for twenty-eight years, with a renewal for twenty-eight years if applied for by the author or his heirs.

copyright fees—Since July 1, 1928, the fee for registration of any published work subject to copyright is \$2. This includes the Copyright Office certificate under seal. For registration of photographs where a certificate is not desired, the fee is \$1.

For dramas, music, lectures, and works of art not reproduced in copies for sale (i.e., unpublished) the registration fee is \$1.

For registration of renewal of copyright, \$1.

copyright, ad-interim—Under the amendment of March 3, 1921, ad-interim copyright gives to a book in the English language, first published abroad, protection for four months subsequent to deposit of a foreign copy with request for registration and statement of the name and nationality of the author and of the copyright proprietor and the date of publication, providing the request for reservation is made within sixty days after original publication. To continue the American copyright, an edition must be manufactured and published in the United States within the four months.

copyright, British—Under the code of 1911 copyright extends for life and fifty years throughout the British empire except in self-governing dominions (as Canada) which has legislated independently, to works first published within the included portions or published therein not later than fourteen days after original publication in a country with which Great Britain has international copyright relations. Publication is construed to mean the offering for sale of sufficient copies to meet reasonable public demand, and British manufacture is not required. Copies must be deposited within one month of publication at the British Museum and supplied for stated national or university libraries, but failure to deposit does not involve forfeiture of copyright but fine.

copyright, Canadian—Under the amended act of 1931, copyright in Canada is on the same general lines as British copyright, but for authors of the United States and other non-Union countries there is involved the possibility of re-publication in Canada under government license if the copyright owner does not himself manufacture his edition in Canada. This provision is in retaliation for the United States manufacturing requirements.

copyright, international—International Copyright exists in most countries through their membership in the International Copyright Union, under the Rome (1928) convention, in which case first publication in any country of the Union insures copyright throughout the other Union countries. In the U. S., which is not a member of the Union, International Copyright exists only through reciprocal arrangements with 19 out of 27 members of the Union and is dependent upon compliance with the legal provisions of the respective countries, although presumably first publication in Great Britain of an American work secures protection in the other Union countries.

corners—(1) The leather over the corners of a book in "half" binding. (2) In printing: Ornamental type metal connecting borders. (3) Pieces of metal or pasteboard to slip over the corners of a book to protect them in mailing.

corrections—The marking of errors or defects in the proof-sheet to be corrected by the printer in the type as set.

corrigenda—*See* ERRATA.

Coster of Haarlem—*See* MOVABLE TYPE.

Cosway binding—A format in binding devised by J. H. Stonehouse about 1900. The books were bound by Rivière in the finest levant morocco, tooled from original designs, with morocco joints, watered-silk linings, with miniatures

painted on ivory, glazed, and inserted below the level of the morocco.

cottage style—In binding: A 17th century style of ornament developed by Samuel Mearne, binder to King Charles II. In popular use on Bibles and prayer-books. So called because the edges and bottoms of the panels on the side resembled the gables of cottages.

country traveler—In England, a publisher's representatives who cover the territory outside of London are known as "country travelers." Those in the big city are "town travelers."

covers bound in—The original covers included within a later binding. Often the cloth or paper covers of a rare edition are preserved when the volume is rebound in leather, by mounting them as fly-leaves or using them as end-papers.

covers loose—A term used in cataloging old books to describe condition of binding.

cowhide—A strong split leather with a slight grain, used for book covers. Commonly called *American russia* or *imitation russia*.

crepe grain—A binding cloth having a soft crinkled surface.

Cr. 8vo—Abbreviation for *Crown Octavo*. See **BOOK SIZES**.

crop—To trim off in order to fit in a specified space. A photograph is *cropped* when part of the top, bottom, or sides is omitted from its reproduction, in order to bring it into proper proportions for the space it is to occupy. A book is said to be *cropped* when the margins have been cut so close that the text has been damaged.

cross reference—A reference made from one part of a book to another part where the same or an allied subject is treated. In preparing an important book for publication, *cross references* in the index to contents are a vital element in good book-making. For example, if the subject of a chapter or paragraph is Giant Water Bugs of Holland, the references should be entered in three places:

Giant Water Bugs of Holland.

Holland, Giant Water Bugs of.

Water Bugs, Giant, of Holland.

crushed levant—Levant morocco of which the surface has been crushed down and polished.

cum licentia—(with privileges or license). A notice that the book is published by leave of the authorities.

cum privilegio (Latin for "with permission")—A notice appearing in old Latin books, signifying approval of Church authority.

cuneiform writing—Wedge-shaped characters used by the ancient Assyrians and Babylonians. Thought to have originated 6000 years ago and remaining in use until the 3rd century B. C.

curiosa—Term used in classifying books of curious and unusual subject matter. Sometimes used euphemistically as a classification for *erotica*. See also FACETIAE.

cursive—(1) Running, flowing, from the Latin coursing. Specifically applied to early writing and lettering on manuscripts. The cursive letters have the strokes joined and letters rounded, while uncial letters are formal and angular. Also used as a noun. (2) American term for certain faces similar to, but more decorative than, italic. The German word is *Kursivschrift*.

custom-bound—Bound to order for the dealer or owner.

customs duty—*See* TARIFF ON BOOKS.

cut—A term commonly used to mean either a half-tone engraving or zinc etching, or any printed illustration. Also the *block* or *plate* from which it is printed.

cut flush—To trim the cover of a book even with its edges.

cut-in side note—*See* SIDE NOTE.

cutting machine—A binder's machine with a knife in guillotine action for trimming the edges of sewed books and pamphlets.

cylinder press—A printing press with a rotating impression cylinder under which a bed containing the type or plates moves forward and backward. Most books are printed on such presses.

d. s. (document signed)—A document of which only the signature is autographic.

d. w.—An abbreviation for "dust wrappers."

damp-stained—A catalog description of the defective condition of a book.

dandy roll—In paper-making: A cylinder of wire gauze which presses upon the drained but still moist pulp just before it leaves the wire cloth for the rollers. The weaving of the wire of the dandy roll leaves its impression on the paper and determines whether it is to be wove paper (with the impression of fine even gauze) or laid paper (with the impression of parallel lines).

When devices or monograms are worked into the fine wire of the roll, *water marks* are produced.

dead matter—Type which has been "killed," i.e., no longer needed for printing.

deckle edge—The rough edge on a sheet of paper where the pulp flowed over the frame at the time of its draining. The frame which forms the border of a hand mold is called the deckle, also the rubber apron that confines the flowing pulp on the screen of a paper-machine.

These rough edges are often left untrimmed in the making of fine books from hand-made paper and deckle edges are sometimes artificially imitated on machine-made papers.

DeColines, Simon—French printer, his books noted for their delicacy of execution. Associated with the Estienne in introducing in France from Italy, roman types, handy formats and inexpensive editions. He introduced the first good Greek font with accents.

dedication—An honorary inscription, usually to a patron or friend, prefixed to a literary composition. It may include a statement of the author's reason for dedicating the book to this person. The dedication of early books to patrons was usually in recognition of financial aid. In a book, the dedication is usually on the first leaf following the title-page. *See* FRONT MATTER.

definitive edition—The final authoritative text of the complete works of an author.

delete—To omit. A mark used in correcting proof, like the Greek letter δ , put in the margin to show that certain letters or words marked in the line opposite are to be omitted. Often abbreviated "dele" or δ .

de luxe—A French term, literally *of elegance*. Applied to editions printed on superior paper and finely printed—usually limited in number. Often used as a mere selling term without reasonable justification.

dentelle—The French word for lace. Used to describe lace-like patterns which the binder applies by tool or wheel to the edges of the cover or inside border of a book bound in leather.

deposit copies—Copies of a newly published book for specified libraries, required by law to complete copyright protection in the United States, Great Britain, and Canada.

Derôme—A French family in the 18th century which added several illustrious names to the art of binding of that period. The most famous of the family was Nicolas Derôme, known as Derôme le jeune (1731-1788).

In hand binding: A style with ornaments of a leafy character, with a rather solid face, though lightly shaded by the graver. It is best exemplified in borders. The ornaments are often styled Renaissance, being an entire change from the *Gascon* style (*q.v.*).

descender—That part of a lower-case letter which descends below the body, as in g, j, p, q, y. *See* ASCENDER.

desiderata—A list of books desired. A term used by English booksellers for a list of books they are in the market to buy.

De Vinne, Theodore L. (1828-1914)—A famous American printer, and author of many articles and books on printing. A font of type was named after him.

Dewey classification—A system of classifying books in libraries on the decimal system devised by Melvil Dewey, in 1876, which has been adopted in most American and in many foreign libraries.

diaper—In book-binding: A small pattern or ornament repeated in geometrical form.

diced calf or morrocco—Binding with cross lined tooling resembling dice or small squares.

Didot—A family name famous in French printing and publishing during the 18th and 19th centuries. François Didot (1689-1757) was the founder of the firm of Didot, Paris, in 1713, many of his descendants being famed in type-founding, printing, or publishing. The greatest of them all was a grandson, Firmin Didot (1764-1836), a printer, engraver, and type-founder. His use of stereotype revolutionized the making of cheap editions. He made the Didot publications the most famous in Europe.

die—See BINDER'S STAMP.

diæresis—Two dots placed over the second of the two adjacent vowels to denote that they are to be pronounced separately, like coëxist, coöperate, etc.

direct-by-mail advertising—A term used to denote a class of printed advertising matter intended to be sent by mail to selected lists of persons or business firms.

directories for the book-trade—(1) *The American Book-trade Directory* contains separate directories of American book publishers, and booksellers in the United States, Canada, Central and South America, and Australasia; also a list of periodicals that review books, etc.

(2) *The American Library Directory* contains lists and evaluation details of 12,000 libraries in the United States and Canada, including public libraries, college and other educational libraries, special and miscellaneous libraries.

(3) *Private Book Collectors* in the United States and Canada, contains 2,000 names of private buyers with mention of their hobbies in collecting.

These lists are published triannually in revised editions by the R. R. Bowker Co., New York.

dirty proofs—Proofs containing many errors or typographical imperfections; proofs that have been returned to the printer with many changes.

display type—A general term meaning the larger and heavier type faces designed for headings, advertisements, etc., as distinguished from the types used for plain reading matter.

display-matter—Printed matter in which conspicuous types are used, usually above twelve-point in size.

divinity calf—Calf binding of dark color, with blind stamping and no gilding.

divinity circuit—Flexible binding, usually of soft leather, as seal or levant, with extended edges that bend over the leaves. Used principally for Bibles and prayer-books, and sometimes on small secular books for pocket use. Known also as *circuit edges*. Originally in "circuit edges" the four corners of the overlapping leather were slit. *See also* YAPP.

dog-eared—Disfigured by having the corner of a leaf (or leaves) turned down like a dog's ear.

Dolet, Étienne (1509-1546)—Printer and publisher in Lyons under special grant from Francis I. Was burned at the stake in Paris with many of his books for his heretical opinions.

doublé—The ornamental inside of the binding of a book, made with tooled leather, silk, or other material.

dos-a-dos binding—An ornate finish for book covers in the 17th century, usually with designs of flowers and leaves embroidered in heavy silk of various colors.

double-ledged—Usually means four points of space between lines of type. "Ledged" is commonly understood to mean a two-point lead inserted. Leading gives extra white space between lines of type. (This paragraph is double-ledged.)

doublure—From French verb "doubler," to line. Ornamental lining of a book-cover.

dramatic rights—*See* ALL RIGHTS RESERVED.

drier—Material added to printing ink to hasten its drying.

drop folio—A folio number at the bottom of a page.

dry-point—Name of the method of engraving on metal plates with a sharp needle, producing fine lines without etching ground and acid. *See* INTAGLIO PRINTING.

duck—A heavy cotton cloth used in binding; more often called *canvas*.

dull-coated—A paper with the coating as on enamel paper, but calendered for smoothness only, not for gloss. Thus it has a surface of mellow softness for the finest cuts. In England this grade is known as "matt finish."

dummy—Unprinted paper, folded, trimmed or untrimmed, bound or unbound, to show size, bulk, and general appearance of a projected publication. "Salesmen's dummies" usually have the first 16 or 32 pages printed and sometimes repeated, in order to present the appearance of a completely printed book. The British term for dummy is "size copy."

dummy books—A set of theatrical "scenery," showing book-lined libraries. Also used in furniture shops to display more effectively the attractions of a well-filled bookcase.

duodecimo—*See* BOOK SIZES.

duotype—Two half-tone plates made from the same copy but etched differently.

dust-cover; dust-wrapper; dust-jacket—*See* JACKET.

Dutch metal—An imitation of gold leaf made of an alloy of copper and zinc, used for stamping book-covers.

Dutch paper—*See* VAN GELDER PAPER.

Dwiggins, W. A. (1880-)—American designer of typographical decorations and type. His delicate imagination and the individuality of his work have given his work wide influence. Born in Ohio, with art training in Chicago, he now lives in Hingham, Mass.

editio princeps—(1) First edition of a work printed from the older manuscript, when printing first began. (2) Extended to include the first edition of any new work. But for this last meaning the term "first edition" is more commonly used.

edition—(1) The form of a book or set, referring to its editing or style of make-up. (2) The whole number of copies of a book or other publication printed in uniform style.

Note. The Publishers' Association of England recommended an interpretation of *edition* which is generally observed by its members and is favored by the publishers of America who follow the best traditions of the trade. *Edition* is not used in connection with repeated printings unless there are changes in the text, a revision, new matter added, or change in format or price. If it is a new printing only, without changes, the term should be *issue*, *impression*, or *printing*, or simply a statement of the total number of copies of that edition printed to date.

edition bindery—A plant that specializes in orders for large quantities of single titles or sets. *See* JOB BINDERY.

edition de luxe—From the French, literally *edition of elegance*. A sumptuous edition.

The name given in the last quarter of the 19th century to the format of a book or set of books (usually in limited number) printed on paper of extra quality, often with very wide margins and ornamentation and illustrations. This name and style are now obsolete.

editor—One who prepares for publication a work or collection of works not his own. The editorial labor may be limited to the preparation of the matter for the printer, or it may include supervision of the printing, revision or elucidation of the text, and the addition of introductions, notes, and other critical matter.

editorial copies—*See* REVIEW COPIES.

eggshell finish—In paper-making: A finish which presents a dull, soft, pebbly effect, produced by omitting the calendering process in manufacturing. *See* CALENDERED.

eighteenmo (18mo)—*See* BOOK SIZES.

electros of blocks—A term to designate duplicates of illustrative plates, commonly called "blocks."

electrotype plates—(1) Facsimile plates of type or illustrative matter for use in printing, made by taking an impression in wax, depositing in this mold a thin shell of copper by an electrolytic process, and backing this with type metal. (2) The plates of a book ready for printing. Electrotypes are made for most books which are to have a large printing or a second printing. The plates will stand more wear than the original type and can be more easily stored.

A Nickel-Steel Electrottype is an electrottype upon the

surface of which a thin film of nickel-steel has been deposited. Besides, durability of face it withstands the chemical action of certain colored inks which cause trouble with ordinary electros. *See* STEREOTYPES.

elephant folio—*See* BOOK SIZES.

Elzevir—A name famous in Dutch printing. The business was founded in Leyden, in 1592, by Louis Elzevir (1540-1617), and five of seven sons followed the profession. Bonaventure (1617-1657) in partnership with various nephews, brought the name to its greatest fame. Two grandsons, Daniel and Louis, established a printing house in Amsterdam. They printed in many languages, but largely in Latin, and their small editions of the classics are well known to all book-buyers. Books printed by the house are known as "Elzevirs." Also spelled "*Elsevier*" and "*Elzevier*."

elzevir—A style of condensed type modeled after type used by the Elzevirs. Known also as *French Oldstyle*.

em—The square of the height of any size type. Usually when spoken of, the em means the em of pica type, which is 12 points square. A point being $1/72$ of an inch, the measurement of a pica em would be $1/6$ of an inch. Called an em because that letter is usually as wide as it is high. *See* EN.

embossed—Printed or stamped with raised letters or design, on paper, cloth, or leather.

en—One-half the width of an em body in type measurement. *See* EM.

enamel—Another name for *coated* paper. *See* PAPER FINISHES.

Enchedé Foundry—Established in Haarlem in 1703 and still in operation in connection with the largest printing plant in Holland. The firm has the original matrices from the earliest days of its activity while it continues to create new, as for example "Lutetia" one of the most widely praised of recent fonts.

end-leaf—Same as *fly-leaf*.

end-papers—Paper, white or colored, printed or unprinted, placed at the beginning and end of a book, one half being pasted to the inside of the cover. Also called *lining papers* and *paste-downs*. *Fly-leaves* are blank leaves which are part of the folded signatures.

English—See TYPE SIZES.

English finish—A calendered paper, smooth but without gloss. See PAPER FINISHES.

engraving—(1) The printing plate, made by any process, of an illustration or design. (2) The printed reproduction from such a plate.

engs. (engravings)—An abbreviation used in catalogs.

erotica—In cataloging: Obscene books. See also CURIOSA; FACETIAE.

errata (sing. **erratum**)—Errors discovered in a book after its printing. These are usually printed on a slip or a page and pasted into the volume. In old books "Errata" may be found printed almost anywhere in the text. Also called *corrigenda*.

esparto—A coarse grass grown in Spain and other Mediterranean countries, used in the making of *feather-weight* paper, giving a maximum of thickness with a minimum of weight. Made extensively in European countries.

Essex House Press—An English private press of high repute, conducted from 1898 to 1909 by C. R. Ashbee and D. A. K. Coomaraswamy. The former designed types for its use.

Estienne (or Stephanus), Robert (1503-1559), Henri (1531-1598)—Celebrated French printers and scholars. Robert Estienne became head of a printing establishment in Paris about 1526, was appointed royal printer to Francis I in 1539, and removed to Geneva about 1552. He published numerous editions of the Greek and Latin classics, many of which were enriched with notes by himself; various editions of the Bible (especially the New Testament of 1550); and a Latin-French dictionary (the first of the kind) compiled by himself and entitled "*Thesaurus Linguae Latinae*" (1532).

His son, Henri, who succeeded to the business, also edited and printed many editions of the Greek and Latin classics, compiled the celebrated "*Thesaurus Linguae Graecae*" (1572) and wrote "*Apologie pour Herodote*" (1556.)

The name "Estienne" was latinized to Stephanus.

etching—(1) A print from a plate into which the design has been eaten by acid. (2) The process of preparing such a plate. *See also* ZINC ETCHING.

Ève—Nicolas and Clovis Ève, both of whom bore the title of Binder to the King of France, the first under Henri III, and the second under Henri IV and Louis XIII. Clovis was probably son or nephew of Nicolas, and according to an old authority, he invented marble paper.

In hand binding: A style of ornamentation with a framework of various geometrically shaped compartments linked together by interlaced circles; the centers of the compartments are filled with small floral ornaments, and the irregu-

lar spaces surrounding them are ornamented with circular scrolls and branches of laurel and palm. An elaborate style used at the end of the 16th and beginning of the 17th century.

excerpt—A passage selected or copied from a book. Selections from copyrighted books if reprinted elsewhere are subject to certain limitations.

The courts have held that if the excerpts are so extensive as to constitute copying, rather than mere quotation, the fact that quotation marks are used or that their authorship is stated would constitute no defense to an action for infringement. As a general rule, however, the quantity of the material reproduced is not necessarily determinative of the question. Thus the republication in a magazine of a single quatrain of some well-known poet, without his permission, for purposes other than criticism or review, would render the magazine liable to action for infringement. On the other hand, a review of a new book of poetry might well contain two or three complete poems selected by the reviewer as illustrative of the character of the book under review.

ex-library copy—A catalog description of a book which has been in use in a public or circulating library.

ex libris—Latin phrase, meaning *from the books*, frequently used on bookplates, followed by the owner's name.

export edition—An edition of a book supplied to a foreign publisher, in sheets or bound, on which a lower rate of royalty is usually paid to author.

extra binding—A trade name for hand work.

extra cloth—A binding cloth having the fabric heavily coated with color, which conceals the weave and takes a high finish.

extra-illustrated—Illustrated by extra matter added to and bound into a volume or set. This added material usually consists of engravings, letters, or documents referred to in the text. These are mounted, inlaid, or trimmed to fit the size of the books in which they are inserted.

Sometimes called *grangerized*, because James Granger's "Biographical History of England" was a favorite book to be treated that way.

f. o. b. (Free on board)—In shipping goods, the seller often uses this symbol with the name of his city to signify that the cases or packages have been delivered to a forwarding company and that freight and any other carriage costs are to be paid by the buyer. If "f. o. b." is followed by name of the city to which the goods are being sent, it signifies that transportation costs have been paid by the seller.

Fabriano paper—An Italian hand-made paper used in fine and special editions.

fabrikoid—*See* IMITATION LEATHER.

facetiae—Coarsely witty books; objectionable or indecent works collectively. *See also* CURIOSA; EROTICA.

facsimile—An exact reproduction of an original work, usually produced by lithography or photo-engraving.

fandango—Trade name for a binder's board.

fanfare—A style of binding decoration in which there is a great profusion of repeated ornamentation.

fat matter—In printing: Copy for composition that can be more readily set than the average. In contradistinction, *lean matter* requires full average time, or more. "Fat" in some offices is facetiously spelled "Phat."

feather-weight—A term applied to printing paper, light in weight, but thick in bulk. *See* ESPARTO.

feeding—The process of inserting the sheets in the press to be printed. The man who starts the paper from the pile is the "feeder." Attachments for automatic feeding are in common use.

Fell types—Between 1667 and 1672 Dr. John Fell, imported from Holland some fine types for the use of Oxford University. From these were cut fonts that gave a new impulse to English type design. The original fonts are still in use.

felt roll—On paper-making machines, a web, usually of a textile fabric, which acts as a carrier of the newly formed sheet of paper over the cylinders of the machines.

fillet—(1) In hand binding: A cylindrical tool used in finishing, with which a line or lines are stamped on covers of leather. (2) A gilt or plain line or band, stamped on the cover of a book, usually across the top or bottom of the backbone.

final proofs—Proofs pulled when a printing job has been finally corrected and locked up for the foundry or press.

finishing—A book-binder's term for the completion of binding after the book has been forwarded, i.e., put into its covers.

In hand binding, the processes are divided into forwarding and finishing. *Finishing* includes the polishing of the leather, its ornamenting and lettering.

first edition—The first issue of any literary material in book form. *See* EDITIO PRINCEPS.

First-edition collection is the favorite interest of book-lovers. Besides the first edition in book form one may collect first serial form, first illustrated form, etc.

firsts—First editions.

flat back—In binding: Where the process of rounding the back of a book is omitted.

flat proofs—Individual prints made from each plate in a color series.

Fleuron, The—An annual volume on typography conducted for seven years (1923-30) under the editorship of Oliver Simon and Stanley Morison. Because of the distinguished and scholarly character of its contributions, the series has had an important effect on the art of printing.

flexible binding—(1) A binding, usually of leather, that has no rigid covers of stiff boards, and which permits rolling and bending. (2) A style of binding in which the sewing allows the book to open quite flat. *See also* LIMP BINDING.

floret—(1) A binder's finishing tool with a flower or leaf design. (2) A flower or leaf-shape type used to separate sentences or paragraphs.

flower (French, fleuron)—A typographical ornament. Type-designers have usually designed flowers to be used with their fonts. The flowers designed by Caslon, Baskerville, and Fournier are famous.

flush—*See* CUT FLUSH.

fly-leaves—The unprinted leaves in the front or back of a book that are not pasted to the inside of cover.

fly title—*See* BASTARD TITLE.

folder—(1) A printed sheet, folded once, making four pages. (2) A machine for folding printed sheets of books for binding.

folding plate—A large illustration which has to be folded to fit the bound book.

folding machine—A machine for folding printed sheets of books, magazines, and newspapers. For book and magazine work, the folding machine may be separate from the printing press; but the daily newspapers have the folding machine attached to the press, so that the paper, after unwinding from a roll, is printed and goes forward to be cut off and folded.

folio—(1) *See* BOOK SIZES. (2) A page number.

follow copy—In typesetting and proof-reading: An order indicating that the compositor is to set up matter exactly as it appears in copy, making no changes whatever in phraseology, punctuation, capitalization, etc. Horace Greeley's famous injunction to his compositors was to "follow copy even if it goes out of the window."

font—From the French verb *fondre*, to cast. (In England spelled *fount*). A complete assortment of types of one face and size. A complete font includes capitals, small capitals, lower-case letters, numerals, punctuation marks, ligatures, etc.

foolscap—A sheet of paper about 13 x 16 (in England 13½ x 17) making when folded a page measuring 13 x 8 inches. The name is derived from the watermark of a fool's cap and bells used by old paper-makers.

footnote—A note at the foot of a page, usually in smaller type than the text, giving a reference, an authority, or an elucidation of matter in text. *See* REFERENCE MARKS.

fore-edge—The edge of a book, opposite its backbone.

fore-edge painting—*See* PAINTED EDGES.

foreword—A *preface*. *See* INTRODUCTION and FRONT MATTER.

form—In printing: A number of type pages imposed in an iron frame called the *chase*, for going to press. The

charge for presswork is usually based on the number of impressions of each form.

format—The general make-up of a book as to size, type-page, margins, binding, etc.

forty-eightmo (48mo)—*See* BOOK SIZES.

forwarding—(1) In hand leather binding, the processes are divided into *forwarding* and *finishing*. Forwarding means inserting plates, sewing, tying into boards, and covering with leather. (2) In edition bookbinding: A term for the intermediate processes between the folding of the sheets and placing the book in the covers. It includes stitching, backing, tipping in plates, pasting on the end-papers, etc.

foundry proof—*See* PROOF.

four-color process—*See* THREE-COLOR PROCESSES.

Fourdrinier—A machine for making paper in an endless web, invented by Henry and Sealy Fourdrinier early in the 19th century. The pulp drains through a wire screen aided by suction and is finally pressed by the dandy roll and felt roll.

Fournier, Pierre Simon (1712-1768)—French engraver and typesetter. He designed many new characters, and his foundry became celebrated not only in France, but in foreign countries. His *Tables des proportions qu'il faut observer entre les caracteres* (1737) was followed by several other technical treatises. His principal work, however, was the *Manual Typographique* (2 vols. 1764), the first volume treating of engraving and type-founding, the second of printing, with examples of different alphabets.

fourth estate—A name given to the newspaper press, or the body of newspaper publishers and writers, as constitut-

ing a power in the state distinct from the other three estates found in European history the nobles, clergy and commons. The use of the phrase is attributed by Carlyle to Edmund Burke, who pointed to the reporter's gallery in the House of Commons and said that it contained a "fourth estate, more powerful than the other three."

foxed—A brown discoloration of paper, more often of a paper used for plates. Chemical stains, probably caused by imperfect preparation of the pulp and the existence of impurities in the paper. The term is frequently used in catalogs in describing the condition of old books.

Fraktur—The group name of the German black-face type.
See ANTIQUA.

Franklin, Benjamin (1706-1790)—Statesman, scientist, author, printer, publisher, and the most versatile genius in America in the 18th century. Founded the Philadelphia Library in 1731. The many books and pamphlets bearing his name as author or printer are items of keen interest to collectors.

French morocco—Tanned goatskin of low grade showing a small grain. Often sheepskin or cowhide treated for the same effect.

front matter—The pages preceding the text pages of a book. According to the best usage these should be arranged in the following order:

Bastard Title

Frontispiece (facing title-page)

Title-Page (with imprint and date of printing)

Copyright Notice and country where printed. Also the number of printings if more than one (verso of title-page)

Dedication

Preface or Foreword

Table of Contents

List of Illustrations

Introduction

Half-title.

Each to begin on a right-hand or odd-numbered page, excepting the *frontispiece* (which faces the title-page) and the *copyright* (which appears on the *verso* of the title-page).

If a list of books by the same author, or other books in the same series, is to be inserted, it is printed on page facing title, if there is no frontispiece, or, if there is a frontispiece, it is placed on the *verso* of the bastard title. The recognized place for a list of the author's works, in present British usage, is on the *verso* of title-page.

frontispiece—A picture or plate facing the title-page. In catalogs often abbreviated *front*.

fs. (facsimile)—An abbreviation sometimes used in catalogs of old books.

full binding—A book bound wholly in leather in contradistinction to one bound in half or three-quarter leather.

full-face—A font of capitals occupying the whole depth of the type-body.

Fust, Johann—A German printer. He was the partner of Gutenberg from about 1450 to 1455. In the latter year the partnership was dissolved, and Fust obtained possession of the printing press constructed by Gutenberg. He continued the business with his son-in-law, Peter Schöffer.

galley proofs—Proofs of type, usually a column twenty to twenty-two inches long, pulled from type in metal trays called "galleys," and before being made up into pages. Also called *slip proofs* or *slips*. Galley proofs are usually followed by *page proofs* and *final* or *press proofs*. See **PROOF**.

Garamond, Claude—French type-designer and type-founder of the 16th century, a pupil of the great Geoffroy Tory. Designer of the "Royal Greek Types" and a number of beautiful roman and italic fonts which came into general use in Paris in the second quarter of the 16th century. Fonts from his designs are in wide use today.

Gascon—The name given to the leading French binder of the 17th century. It is now believed on good evidence that Gascon was a pseudonym for Florimond Badier.

In hand binding: A style distinguished by the dotted face of the ornaments instead of the continuous or solid line. Also known as *pointille*. In vogue in the first half of the 17th century, immediately succeeding the period of Nicolas and Clovis Ève.

gathering—In binding: Collecting, by hand or machine, the signatures of a book in the order in which they are to be bound.

ghost writing—The publication of books or articles ostensibly written by celebrities and signed by them, but actually written by another.

gilt edges—All edges of the book trimmed smooth and gilded. "t. e. g." in English catalogs means "top edge gilt"; "e. g." means all "edges gilt."

glair—The white of eggs, used as a size to hold gold leaf in stamping book covers.

glassine—A transparent paper used for book jackets to protect while showing the cover design. *See CELLOPHANE.*

goffered (or Gauffered) edges—*See CHASED EDGES.*

Gordon press—*See PLATEN PRESS.*

Gothic—(1) A style of lettering dating from the 12th cen-

ture, the origin of modern black-letter; (2) a term used by bibliographers to describe any black-letter type; (3) in the United States, a common type style without serifs. *See* BLACK-LETTER and SANS SERIF.

Gothic or black-letter as a style of type for books was superseded by the roman style in most European countries in the 16th century.

Goudy, Frederic W. (1865-)—American type-designer.

Responsible for a great number of type-faces, many in general use including the Forum, Kennerley, Goudy, Goudy Open, Hadriano, and has been called the greatest type-designer since Caslon. Now lives at Marlborough-on-Hudson, to which place he moved his Village Press, in which his wife, Bertha M. Goudy, is a fellow craftsman.

grained calf—A binding leather whose original smooth surface, has been given a fibre finish.

grain of the paper—In all machine-made paper the fibres which go to make up the sheet lie to a large degree in one general direction due to the flow of the pulp on the moving screen which forms the sheet. Hence a paper, which in binding, is folded with the grain is more flexible to the touch than if folded against the grain.

Grandjean de Fouchy, Philippe (1666-1714)—Type designer for Louis XIV. Designer of the beautiful font called *romain de roi*. The royal project that led to the production of the font was begun in 1693 and not finished in all its sizes until 1745.

grangerizing—A term to describe the enriching of one work with illustrative matter from other sources. Granger's "Biographical History of England," published in 1804, lent itself widely to this hobby of lavish extra-

illustrating, often through the mutilation of valuable works.
See EXTRA-ILLUSTRATED.

gravure—A French word, meaning cutting or engraving; used as an affix, as in *photogravure*.

great primer—The largest of the old-named type sizes, about 18-point. *See* TYPE SIZES.

Grolier, Jean (1479-1565)—(1) A famous French patron of the arts of the book, born at Lyons, became treasurer of the Duchy of Milan in 1510, and later, moving back to France, became treasurer-general of that country, in 1547. He was the first and remains traditionally the greatest of all patrons of the binder's art, magnificent leather bindings having been made for him. They were always lettered *lo. GROLERII ET AMICORUM*. (2) *Grolier* is the name given to ornamental tooling on hand bindings after his style, i.e., an interlaced framework of geometrical figures—circles, squares, and diamonds—with scrollwork running through it, and ornaments of Moresque character, generally azured in whole or in part, sometimes in outline only. Parts of the design are often studded with gold dots. Used in the first half of the 16th century.

grosgrain—A split leather with a straight grain.

Grub Street—A term designating needy or sordid authors as a body. The name comes from a London street (now Milton Street), described by Dr. Johnson as "originally the name of a street near Moorfields, much inhabited by writers of small histories, dictionaries, and occasional poems, whence any mean production is called 'Grub Street.'"

guards—(1) Strips of paper or muslin pasted to illustrations or maps by which they are bound into the back of the book. (2) Strips of heavy paper bound into an album

or scrap-book to receive the leaves. (3) In bookbinding: When signatures, as for example the first and last signatures, are mounted on strips of strong paper or cloth to strengthen them against undue strain, they are said to be *guarded* signatures. (4) Strips of metal enclosing type pages preparatory to electrotyping them when finally approved.

guinea pig—A sobriquet given to H. G. Bohn's famous "Catalogue of Books," a reference tool in extensive use in England in the early and Mid-Victorian periods. So called because of its dumpiness and its price, which was one guinea.

Gutenberg, Johann (c 1398-1468)—A German printer generally credited with having devised the method of casting separate letters or movable metal types about 1450. The Gutenberg Bible, or 42-line Bible (1452-56), is one of the earliest books known to have been printed from movable types. It is in Latin and is sometimes known as the Mazarin Bible, because the copy which first attracted the notice of bibliographers was discovered by Debure, the French bookseller, in 1760, among the books of Cardinal Mazarin.

gutter—The two inner margins of facing pages of a book; also known as *back margins*.

hair spaces—Very thin spaces, less than five-to-em, to facilitate the work of letter-spacing and justifying the type line.

half-binding—A bookbinding having leather back and corners with paper (or cloth) sides. In half-binding, the leather of the back extends about one-fourth to one-third of the distance to the front edge. In three-quarters binding, the leather of the back almost meets that of the cor-

ners. On quarter-binding the leather of the back extends just beyond the hinge.

In France, half-binding does not include leather corners.
half-cloth—A binding characterized by cloth back and paper-covered sides.

half-profits—In publishing a book the publisher and author sometimes have an agreement to divide equally the net profits, if any.

half-title—A short title heading the text of a book; or a one-line title on a full page, as one introducing a subdivision. *See* BASTARD TITLE.

half-tone—A print, from a photo-engraved plate on which the lights and shades of the original photograph, drawing, or painting are reproduced by series of dots almost invisible to the naked eye. These dots supply the printing surface that enables the plate to hold ink successfully and transfer it. The dots are made on the plate by photographing the original through a screen made of two sheets of thin glass ruled in close parallel lines and placed face to face in such a way that the lines cross.

A screen with very close dots makes better details in the reproduction but has to be used on a smoother paper.

The screens are numbered according to the number of lines to the inch, and are used about as follows:

85 to the inch, for newspapers.

100 to the inch, for half-tone news and machine-finish paper.

120 to the inch, for super and English finish.

133 to the inch, for half-tone super, and ordinary coated.

150 to the inch, for good coated.

175 to the inch, for extra coated.

200 to the inch, for enamel or highest coated.

Carbonate of magnesia or any fine white powder rubbed

lightly over the face of a half-tone block will enable it to be identified in the absence of a proof print.

hand-folding—Folding which is done by hand, in distinction from machine-folding.

hand-made—Paper made a sheet at a time by dipping up the pulp by hand on to a sieve. The water runs through while the sieve is manipulated in a manner to mix the fibers thoroughly. The pulp is prevented from running over the edge by a thin frame called the deckle.

All paper was so made until the Fourdriniers invented in 1800 a machine with an endless sieve. Much of the highest-grade paper from rag pulp is today hand-made.

hanging indention—A form of typesetting having the first line set to the full width of the measure, while the succeeding lines are set one or more ems from the left edge. This paragraph shows the hanging indention.

Harleian—Belonging to or connected with Robert and Edward Harley, Earls of Oxford and Mortimer (1661-1741), founders of the Harleian collection of books and manuscripts in the British Museum. The Harleian Society (1869) for the publication of heraldic visitations, etc., is named after them.

Hayday, James (1796-1872)—A famous English binder who introduced many improvements in binding practice. His method of sewing permitted books to open more easily, he used silk instead of linen thread, he introduced Turkey morocco instead of the grained leather. Pickering and Oxford both employed him extensively on their publications. He retired in 1861.

head and tail—The top and bottom edges of a bound book.

head and tail pieces—Ornamental designs printed at the beginning and end of a chapter or subdivision of a book.

head-band—(1) A small band of silk or cotton fixed to the two inside extremities of the back of a book, to give it greater strength and to add to its appearance. On finely bound books the head-bands are sometimes sewed in, stitch by stitch. (2) A decorative printed or engraved band at the head of a page or chapter.

head-line—A line of type set above the text to which it refers. *See* CAPTION.

head margin—The blank space above the first line on the page. Usually planned to be half the width of the bottom margin. *See* MARGINS.

heliogravure—A photo-engraving, or a print or plate produced by it.

heliotype—*See* COLLOTYPE.

hell or hell-box—The box or receptacle in a printing office into which broken or discarded type is thrown.

hinged on a mount—A separate leaf attached to a strip of linen and bound in the book. *See* GUARDS.

Holland hand-made paper—*See* VAN GELDER PAPER.

hollow back—A hollow back is made with a tubular lining pasted to the backbone of the book and also to the back of the cover. This permits the opening of a book without the cover material cracking, and adds to the strength of the binding. Also known as *spring-back* in the binding of blank books having heavy hubs or bands across the shelf-back.

holograph—A document wholly in the handwriting of its author.

hornbook—The primer for learning the elements of reading, used in England before the days of printing, and com-

mon down to the time of George II. It usually consisted of a thin sheet of paper, mounted on a wooden board, having on it the alphabet, and sometimes the Lord's Prayer. It was protected by a sheet of transparent horn. Common as hornbooks at one time were, copies of them are now exceedingly rare.

Hours, Book of—*See* BOOK OF HOURS.

house organ—A periodical issued more or less frequently by the publisher or bookseller, containing information respecting new publications and other items of interest to the customer.

Hunter, Dard (1883-)—By research and practical experiment, he has made himself an authority on the craft of papermaking on which subject he has published important volumes, "Old Papermaking" (1923), "The Literature of Paper Making" (1925), "Primitive Papermaking" (1927), "Paper Making through 18 Centuries" (1930). All but the last were printed at his own private press on paper of his own making.

hydraulic press—A powerful standing press in which the power is communicated very slowly to a piston by means of water injected by a force pump into a large cylinder in which the piston moves. This style of standing press is used in large book printing rooms, binderies, and other places where great and steady pressure is required.

iconography—A detailed list and description of the pictorial or plastic material connected with a person or thing.

idiograph—An individual signature or trade-mark.

idem (id.)—Latin for "ditto," the same. Used in catalogs of old books in describing another copy of the same work.

ills. (illustrations)—An abbreviation used in catalogs.

illuminated—Embellished with ornamental letters, scrolls, miniatures and other designs, usually in gold and red. A feature of many ancient manuscripts and early printed books. *See also* RUBRICATED.

imitation leather—Material for binding made to look like leather, usually chemical treating of leather scraps, cloth and paper. The term is applied to such patented products as *pantasote*, *leatheroid*, *fabrikoid*, *keratol*, *pluviusin*, *zapon*, *morocette*, *granitol*, *sturdite*, etc.

imitation morocco—A split skin, finished with a morocco grain.

imitation russia—*See* COWHIDE.

imperfect copies—Books that have imperfect sections, missing pages, or other printing or binding faults.

imperfections—Sheets rejected on account of being in some respect imperfect, and for which others are required to make the work complete.

imposition—The operation of placing the type-set pages in proper order for presswork so that when printed and folded the page numbers will be consecutive and the margins correct.

impression—*See* EDITION.

imprimatur—A license to print or publish a book or paper. When the State or Church censorship exists, the *imprimatur* becomes an approval of what has been published.

imprint—(1) The name of a publisher, usually with the place and date of issue, generally placed at the bottom of the title-page. (2) Name and address of a bookshop on

a circulated book-list. (3) The name of a printer on any printed matter.

in boards—A catalog description of the finish of many books published in the 16th and 17th centuries. The binding of these was made of oak or other wood uncovered or covered with leather often with clasps of metal or ties of leather to keep the book closed.

in press—In process of production.

in print—In the market and obtainable from the publishers.

in quires—*See* IN SHEETS.

in sheets—Printed sheets of a book, either flat or folded, but unbound. The British term is *in quires*.

incunabula (sing., *incuabulum*)—Books printed from movable type before A. D. 1501. Are so called from the Latin word for *cradle*, hence any work of art or industry of an early period of development. In French, "*Incunables*"; in German, "*Wiegendrucke*."

Before 1501 more than 25,000 separate editions of books produced during the 15th century, now known and described, had been printed.

indentation—The setting of lines of type to a measure that is narrower than the full width of the type page or column. Quoted matter is often thus set. *See also* HANGING INDENTATION.

index (pl. **indexes** or **indices**)—A table of names, places and topics treated in a book, arranged alphabetically with page numbers, and usually printed at the back of the book. *See also* CROSS REFERENCE.

Index Expurgatorius—In the Roman Catholic Church there are three lists of books the reading of which is pro-

hibited or restricted by the church authorities. "Index Expurgatorius" is an index of pages to be expunged. "Index Libroum Expurgandorum" is a list of books which may be read only in expurgated editions. "Index Librorum Prohibitorum" is a list of books which the Church forbids to be read. These lists are made by the Congregation of the Index, under the direction of the Pope. Additions are made from time to time.

India—An extremely thin but opaque paper made in China and Japan, or an imitation of such paper. Used for making the finest impressions of engravings and also for thin-paper editions of books. *See also* OXFORD INDIA PAPER.

India proof—A name given to the engraver's proof impression of an engraving or etching when printed on India paper. The use of the term is sometimes incorrectly extended to include an entire first edition.

India tint—A shade of buff used extensively in coated papers and also in ordinary book-papers; deeper in color than "natural tint."

initial letter—A large capital or decorated letter used to begin a chapter section and sometimes a paragraph.

inlaid binding—A leather cover into which another color or kind of leather has been inserted for decorative purposes. Known also as *mosaic binding*.

inserts (or insets)—Illustrations, maps, or other material not part of the printed signatures, included when binding a pamphlet or book.

intaglio printing—Printed from an incised surface. The ink is rubbed into the incised lines, the surface is cleaned, then a dampened paper is applied under pressure and heat, and the ink drawn out. This is the opposite of relief

printing where the ink is held by the raised surface, as on type or woodcuts. The intaglio method is the one used in etchings, steel and copper engravings, photogravure, and rotogravure. From the Italian words meaning "*to cut in.*"

interleaved—Supplied with blank leaves, for notes or comments, inserted between the printed leaves.

interlinear matter—Lines of smaller type, as of explanation or translation, placed between the main text lines of a book.

international copyright—*See* COPYRIGHT.

interspacing—The placing of a space between each letter of a word; also called letter-spacing.

Intertype—A typesetting machine based on and similar to the linotype, but claiming certain simplifications of construction and greater efficiency in operation. *See also* MONOTYPE and LINOTYPE.

introduction—Preliminary text of a book that introduces the general subject matter. A "preface" usually deals with purposes and sources of the book. A preface is printed before the table of contents, the introduction after. *See* FRONT MATTER.

issue—*See* EDITION.

italic—Sloping types, as distinct from roman types—roman: *italic*. First used by Aldus Manutius on a Vergil which he printed in 1501 and dedicated by him to the States of Italy. According to tradition, the style was closely copied from Petrarch's handwriting. In preparing "copy" for the printer, or in correcting proof, a single line under a word means set in *italics*, two lines signify SMALL CAPS, and three lines, CAPS.

jacket—The printed or unprinted paper placed around a

bound book. Sometimes called *wrapper*, or *dust-cover*, or *book-jacket*.

Jansen—In hand binding: A style without line or ornament, either in gold or blind. There may be decoration on the inside of the cover, but absolute plainness on the outside, with the exception of lettering. The name is said to be derived from the Jansenists, an ascetic sect that flourished in the 17th century.

Janson, Nicolas—See JENSON, NICOLAS.

Japan paper—An exceedingly strong high-grade paper made in Japan, used for printing etchings, photogravures, expensive editions of books, and also for binding; *French Japon* is a good imitation, less expensive and not so strong; American imitations are usually called *vellum* or *parchment* paper.

Jenson, Nicolas (1400-1481)—A celebrated printer of the 15th century who perfected the roman face of type. He was born in Tours, France, is supposed to have studied printing at Mainz, and established himself at Venice in 1470, his first book bearing the date of the following year. He printed a great number of books, including many famous in book-collecting, and his types were copied in all Latin countries. He was created Count Palatine by Pope Sixtus IV.

job bindery—A plant that specializes in binding or repairing small lots of books. See EDITION BINDERY.

job press—A small press, commonly of the platen type, upon which small jobs are done.

job printer—A printer who specializes in small orders, and is without an equipment for book or magazine printing.

jobber—(1) A wholesaler. (2) One who sells publishers "remainders" to the trade.

jobs—Books offered by the publisher or wholesaler at special low prices to close out or cut down stock; remainders.

joint author—A person who writes a book in collaboration with one or more associates, the portion written by each not usually being specified.

joints—The part of the book cover where it joins the back on the inside; the hinges.

joints cracked; joints weak—Catalog descriptions of an imperfection in the binding of an old book.

junk—In the second-hand bookshops junk is a term for books that have practically no commercial value. It is sifted from collections purchased and is disposed of as waste paper or placed on stands and offered at nominal prices to the passer-by.

justification; justify—The exact spacing-out to a given measure in typesetting.

jute board—A tough though usually light-weight binding board used for semi-flexible covers.

juveniles—A trade name applied to children's book generally.

keep standing—An order to hold type, pending the possibility of reprinting.

keepsakes—A type of lavishly printed and ornately bound gift books, composed of sentiment or poetry, issued annually in the earlier half of the 19th century, and now items of interest to collectors, because containing first edition material or interesting illustrations.

Kelmscott Press (1891-1898)—A private press at Hammersmith, London, founded and directed by William Morris from 1891 to his death in 1896. The books issued from it were exceptional examples of bookmaking, and their beauty of execution and harmony of design were the result of exacting study. The paper and ink were especially made for the books, and three fonts of type designed, the Golden, the Troye, and the Chaucer, the latter used in a folio edition of Chaucer.

keratol—*See* IMITATION LEATHER.

kettle stitch—In bookbinding: The stitch is made at the head and tail of sewed books; a chain stitch. It is made by inserting the needle between the sections, making a loop, inserting the needle, and fastening.

key plate—The plate of maximum detail in a set of color plates or a duograph, to which other plates in the same set are registered.

kill—Directions to the printer to discard composed type matter not wanted.

kraft paper—A brownish-colored wrapping paper of super strength, made of sulphate pulp.

l. c.—Abbreviation for lower case (*q. v.*)

l. p. (large paper)—Term used to describe an edition with extra-wide page-margins.

l. s. (letter signed)—A letter of which the signature but not the text is autographic.

label—The title of book printed on paper or stamped on other material and affixed to its shelf-back or front cover. Also called *lettering-piece*.

lacing in—In binding: A method common to hand-binding by which cords are carried through holes in the boards or the cover, the ends cut off, hammered down smooth, and firmly glued. The covering material is then pasted over the cover.

laid paper—Paper which, when held up to the light, shows fine parallel lines and crosslines (wire-marks). The marks are produced by impression of the dandy roll, under which the pulp passes while still moist. *See also* WOVE PAPER.

lambskin—A leather with a smooth finish, similar to calfskin, but with short fiber and less durable; sheepskin of a finer grade.

Lanston machine—*See* MONOTYPE.

large-paper edition—A book printed with extra-wide margins. *See also* TALL COPY.

law binding—A style of plain sheepskin binding used for law books. Known also as *law calf* and *law sheep*. *Buckram* (*q. v.*) is largely replacing sheepskin, which, being a short-fibered skin, soon dries out and breaks at the hinges.

lay—A book-binder's term for the requirements of gold or other foil for a cover design. If the binding stamps are in several separate positions, the metal required for each is called a "lay."

layout—The working diagram for the printer to follow. Usually marked to show the general grouping of a job, and specifying the sizes and kinds of type to be used.

Le Gascon—*See* GASCON.

lead matter—Type matter with leads between the lines.

leaders—(1) Dots or dashes set in succession so as to lead the eye, as in a table of contents. (2) The books of

outstanding importance in a publisher's list of new publications.

leads—Thin strips of metal, usually 2 points in thickness (1-36th of an inch) less than type-high, placed between successive lines of type, in order to increase the white space between them. Double leads calls for two strips. Similar wooden strips called *reglets*.

lean matter—*See* FAT MATTER.

leather label—A piece of thin leather, lettered with the title of a book and pasted on its backbone or on the front cover.

leatherette—Imitation leather made of cloth or paper, and embossed with the various grains of leather or cloth. *See* IMITATION LEATHER.

leatheroid—*See* IMITATION LEATHER.

leaves—Single sheets of a bound book. A leaf consists of two pages.

legend—The title or short description printed under an illustration. Not to be confused with *caption* (*q.v.*)

lending library—*See* CIRCULATING LIBRARY.

letterpress—(1) The text of a book as distinguished from its illustrations. (2) Printing from type as distinguished from plates.

letter-spacing—*See* INTERSPACING.

lettre de forme: lettre de somme: lettre de batarde—The three general classifications of Gothic type-forms as found in the 15th century. The first is the Pointed and most formal; the second is the Round and less formal; the third is a Cursive form. They correspond to similar

classifications of lettering used in the manuscripts that preceded printing.

levant morocco—A large-grained and heavy grade of morocco leather made from the skin of the monarch breed of goat. This high-grade leather originally came from the Levant.

Palestine levant is made from sheepskin, with a levant morocco grain.

library binding—A binding in which the end-papers and the first and last signatures of the book have been reinforced with cloth around the folds, and the entire book specially stitched, thus strengthening it for constant use.

library buckram—A special heavy weave of buckram, dyed and covered with a light coat of color. Same as ART BUCKRAM.

library edition—A trade name, now somewhat obsolete, for a set uniformly bound, usually in half-leather, for private libraries.

Library of Congress classification—A system of classifying books developed by the Library of Congress in numerous subject sections. An elaboration of the original *Dewey* classification (*q.v.*)

ligature—Two or more letters cast as one piece, such as fi, ff, fl, ffi, fll, æ, &, etc. *See* LOGOTYPE.

light-face—*See* BOLD-FACE.

limited edition—An edition of a volume or set, of which a comparatively small number of copies are printed. These copies (or sets) are usually numbered consecutively to an announced limit. A special page gives the facts as to the edition limit and the number, and often contains also the

signature of the author, publisher or printer. Clubs usually limit their editions to the number of advance subscriptions from members. International editions usually have a specified number for each country. *See also* LARGE-PAPER EDITION.

limp binding—A binding (cloth or leather) with the covers only slightly stiffened. Compare FLEXIBLE BINDING.

line cut; line engraving—A photo-engraving in zinc, of a design in lines, dots, or masses, without graduations of tone. The original design is transferred to the zinc plate by photography. This hardens the surface desired for printing, and the rest of the surface is eaten down by acid, leaving the design in relief. *Zinc etching* is a less familiar name for the same product.

linen—A pattern of book-cloth with a linen-like finish, i.e., a somewhat thready appearance due to the fact that the color does not altogether cover the weave.

linen paper—Originally made from pure linen rags, but the term is often applied to paper finishes that simulate the original.

lining—The material which is pasted down on the back of a book after it has been sewed and backed, to reinforce the sewing and hold the signatures together. The best bound books are lined with crash and paper. In cheaper editions crash or paper only is used. The word is often incorrectly used for *end-papers* (*q.v.*).

lining papers—*See* END-PAPERS.

Linotype—A typesetting machine which sets matter in slugs or solid lines. Hence its name (and pronunciation), line-o'-type. Generally used for newspapers and periodical publications and quite extensively for books. Invented and

developed in the United States between 1876 and 1886 by Ottmar Mergenthaler. *See also* MONOTYPE, INTERTYPE, and TYPOGRAPH.

list price (or published price)—The price to the consumer as set by the publisher.

literary agent—One who acts for the author in finding a publisher for his manuscript, and for publishers in finding special types of material that they need. The agent is paid on a commission basis by the author.

literary notes—News items about authors or books furnished by the publishers to the literary editors of newspapers and other periodicals.

lithograph—Printing from smooth porous stone. The process, which was invented by Alois Senefelder, of Munich, about 1796, depends not on raised or incised surfaces to hold the ink, but uses the perfectly smooth surface of the stone. The design is outlined with a greasy crayon, which rejects the moisture then applied, and the ink in its turn will not adhere to the moist part of the surface. The best lithographic stone comes from Bavaria.

The name *lithography* is also used for the same process operated on zinc, aluminum, and other substances.

The term *planography* is sometimes used to include all smooth-surface methods, as distinguished from relief printing and intaglio printing.

live matter—Composed matter, plates, or cuts which are to be printed from and are held for future use, in contradistinction to "dead" matter which has been used, or will not be used, and may be distributed or melted.

lobster shift—When a printing office is working 24 hours a day in eight-hour shifts, the one in the early morning is called the lobster shift.

locking up—Tightening up a form of type matter in the metal frame known as a chase, preparatory to putting it on the press.

logotype—A group of letters cast as a unit. In advertising the term is sometimes used to denote a particular form or style of trade name set in type or drawn. *See* LIGATURE.

long primer—The old name for a type size corresponding to 10-point. *See* TYPE SIZES.

loose back—A book has a *loose back* when the shelf-back of the cover is not glued to the back of the book.

loose-leaf binder—Covers for filing single leaves that can be easily withdrawn or added to by means of eyelets in the paper that fit the rings or posts attached to the covers.

lower case (l. c.)—(1) The small letters of a type font as distinguished from the capitals, or upper case. So called because in hand-set type they are always kept in the lower tray on the case which holds the type assortment. (2) In proof-reading: Directions to substitute small letters for capitals. Abbreviated to *l. c.*

m. e.—In cataloging: An abbreviation for *marble edges*.

m. f.—Abbreviation for machine-finish paper (q. v.).

MS. (pl. MSS.)—A manuscript.

machine finish—A term applied to paper which has been made smooth and somewhat glossy by passing through several rolls of the calendering machine. Abbreviated *m. f.*

machining—A term used in England for presswork.

mackle—A blur in printing, giving the appearance of a double impression on the printed sheet.

Maioli, Thomas—An Italian who lived during the early part of the 16th century, a contemporary of Grolier. He designed many of the bindings executed by the finest book-makers of Italy.

In hand binding: *Maioli* is the name for a style contemporary with the early examples of Jean 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 Moresque character.

majuscule—From the Latin, meaning *somewhat greater*. Large letters or capitals. In opposition to minuscule or small letters. Used especially in reference to early roman alphabets. In French *majuscule* is used as a synonym for upper case.

make-ready—The process of getting a job ready to print. Leveling up and lining up a form on the press so that the impression on paper will be clear, clean and of uniform color. The time which this process takes is an important item in every printing bill.

make-up—In printing: A general term for taking the type from the galleys, putting it into page form, inserting illustrative cuts, dividing the matter into page lengths, and adding running heads, titles of subdivisions, folios, footnotes, etc.

manila paper—A strong paper, usually of yellowish or light brown color, made from jute, gunny, old rope, etc.; so called because originally made from Manila hemp.

Manutius, Aldus—See ALDUS.

marbling; marbled edges—The process of decorating sheets of paper or the edges of books with a variety of

colors in an irregular pattern like the veins of marble. Calfskins thus decorated have been occasionally used for binding .

On the surface of dilute gum-size, pigments ground up in beeswax, spirit, and gall are sprinkled. The resulting floating spots of color are next worked on the surface of the gum to the required pattern by means of a style and combs. The pattern is then transferred to the sheet of paper or book-edges (previously prepared with a solution of alum water) placed face downward in contact with the pigment. On removal, the now marbled result is sprayed with clear water to remove gum that may have adhered, and it is then dried.

marginal notes (marginalia)—Notes written or printed on the margins of a page. Also called *footnotes* when printed at the bottom of the page, and *shoulder notes* when printed at the top corner of the page. See SIDE NOTE.

margins—The proportional width of the margins is a very important element in a properly balanced book-page. A good ratio is: top margin 2; outside 3; bottom 4; inside $1\frac{1}{2}$. The four margins are also called head margin, fore-edge margin, tail margin, and back margin. The inner space between two facing pages is called *the gutter* or *back margins*.

marker—See BOOK-MARKER.

marketing—A term used by the English publisher granting a monopoly for the sale of his publications in any of the countries of the British Empire.

matrix (pl. matrices)—(1) A metal mold in which type is cast. (2) A papier-mâché mold of a page of type from which stereotypes or electrotypes are made. Often called *mats*.

Metal matrices are now made by the Mergenthaler Linotype Co., for fifty-two languages, including the Russian, Arabic, Burmese, Hebrew, Armenian, Greek, and Chinese alphabets.

matt—See DULL-COATED.

matter—Any type whether in the process of setting up, or standing. It may be *live* matter or *dead* matter, *open* matter (lead) or *solid* matter (without leads). The ancient terms, *fat* and *lean* matter, are still used to indicate the proportion of open spaces or break lines. The *fat*, of course, gives the compositor far less work to do than the *lean*.

Mazarin Bible—See GUTENBERG.

Mearne, Samuel—A famous English binder of the 17th century who became royal binder to Charles II. He invented the so-called cottage style of ornamentation (an inner rectangle of parallel lines which breaks outward like the gable of a roof. Many of his books have fore-edge paintings. He died in 1683.

Mergenthaler—See LINOTYPE.

mezzotint—An engraving from a copper plate on which the entire surface is slightly roughened. The portions intended to show high lights or middle lights are scraped and burnished while the shadows are strengthened. Very beautiful velvety effects are thus obtained. The word comes from the Italian meaning *half-light*.

millboard—A thick, heavy cardboard used for book-covers; pressboard.

mimeograph—An apparatus by which stencils of typewritten pages may be used to produce an indefinite number of copies.

miniature books—During the past three centuries books have been published in an exceedingly small format, the dimensions varying from about an inch square to approximately $2 \times 1\frac{1}{4}$ inches. These miniature editions are numerous and include the poets, the Bible, almanacs, gift tokens, etc.

miniatures—Hand paintings used to decorate the text of manuscript books.

minion—The old name for a type size corresponding to 7-point. *See* TYPE SIZES.

mint—Term used in catalogs to describe a book that is in the immaculate condition in which it first came from the maker. Sometimes termed as *new*. The gradation of condition is as follows: *Mint*; *Fine*; *Good*; *Fair*; *Poor*.

minuscule—From the Latin, meaning, *rather small*. The small roman letters as distinguished from the capitals or majuscules. In French *minuscule* is still used as a synonym for lower case.

missal (mass-book)—A book containing the service for the celebration of the mass throughout the year. Sometimes loosely used for any book of devotions.

Before the invention of printing, the writing of missals was a branch of art which reached a high state of excellence in the monasteries. The books were written upon vellum in the most beautiful style of penmanship, and were adorned with the utmost magnificence. *See also* BOOK OF HOURS.

molds (moulds)—The *impression* molded in *papier-mâché* from type or blocks preliminary to stereotyping. Molds are suitable for storing until the actual stereotype is wanted, thus allowing the type to be distributed. In photo-

engraving: The gelatine positive; also the copperplate taken from this.

monograph—A booklet or pamphlet on one particular subject.

monotype—A machine of American origin invented by Tolbert Lanston about 1888, which casts and sets loose or single types. Largely used for book work. The process calls for two machines. On the first, the operator, working with a keyboard, perforates a roll of paper. This roll, passing through the casting machine, directs the casting of the right letters and spacings. As each letter is cast separately corrections in proof can be made more readily by the printer than in linotype composition. *See also* LINOTYPE, INTERTYPE, and TYPOGRAPHY.

morocco—A leather made from goatskin. Morocco is classed as one of the most durable leathers for book-binding. It is very firm, yet flexible. It is said to have been first made by the Moors.

Levant morocco is a fine, heavy quality with a coarse grain.

Turkey morocco is a finer grain, yet heavy in quality.

Niger morocco is a fine goatskin with a natural finish. "Niger" morocco, native tanned on the banks of the Niger River in Africa and imported into England, is an acid-free leather used for expensive bindings.

Persian morocco, having a still finer grain, is made from Persian goatskins, and is considered to be the best kind. It is usually finished on the grain side. Many imitations are made from sheepskin.

Venetian morocco is a sheepskin finished with a long-grain pattern and highly polished. Also known as *paste grain*.

See also French morocco, Rutland morocco and Smyrna morocco.

The real history of binding begins with the introduction of morocco and gold tooling at the end of the 15th century in Venice and Florence. The goatskins came from the Levant, where they had long been in use. Gold tooling is said to have been used in Syria at least as early as the 13th century, and both this and morocco were first made familiar in Europe through the Italian trade with the East. The earliest European bindings in morocco with gilt decoration so commonly occur upon books printed by Aldus, the great Venetian printer of the years on either side of 1500, that many of them are supposed to have been made for him or under his supervision, and the Venetian covers of his time are usually called Aldine bindings.

Morris, William (1834-1896)—English poet, artist, author, and craftsman. Founder of the Kelmscott Press. About 1880, Morris and a few friends undertook a revival of printing and book-making, which had its inspiration in a thorough knowledge of the art of the 15th century. No similar movement in modern times has had such a powerful and far-reaching effect. Though Morris has been criticized for the adoption of black-face types, no one has ever questioned the perfection of his printing or the sincerity of his purpose. Many fine presses were established as a result of his pioneering.

mortise (or mortice)—An open space cut out of a printing plate so that type may be inserted in it.

mosaic binding—Leather inlaid with other leathers of various colors, so as to form artistic formal patterns. More commonly known as *inlaid binding*.

mottled calf—An ornamental treatment of calf, producing, by ink or acid, a variegated pattern.

movable type—The actual invention of printing with

movable type was probably not made by any one man. There are stories about Coster of Haarlem, there are legal documents relating to Gutenberg at Strassburg and Mainz, as early as 1436 as well as notarial records of experiments by Waldfoghel at Avignon in 1444. But there are in existence no books or pieces of printing that can be definitely proved to have been printed by any of these three men. The important fact is that printing first became a business at Mainz, in the years between 1450 and 1460, and spread from there over the world.

The first dated piece of type printing is an indulgence of Pope Nicholas V, of 1454, which has the date, November 12, filled in with pen and ink in the blank space left for the purpose.

"The honor of being the first inventor of movable types," according to Dr. Williams, author of "The Middle Kingdom," "belongs to a Chinese blacksmith named Pi Shêng, who lived about A.D. 1000, and printed books with them nearly five hundred years before Gutenberg cut his matrices at Mainz.

"They were made of plastic clay, hardened by fire after the characters had been cut on the soft surface of a plate of clay in which they were molded. The porcelain types were then set up in a frame of iron partitioned off by strips, and inserted in a cement of wax resin, and lime to fasten them down. The printing was done by rubbing and when completed the types were loosened by melting the cement, and made clean for another impression.

"This invention seems never to have been developed for any practical application in superseding block printing. The Emperor Ksngchi ordered about two hundred and fifty thousand copper types to be engraved for printing publications of the government, and these works are now highly prized for their beauty."

multigraph—A machine for the inexpensive reproduction of letters and documents by hand set type put on to a light quick running press. Has not the nicety of product of a printing press but has many uses. The mimeograph used for the same purposes, prints through stencils cut by a typewriter instead of by the setting of type.

n. d. (no date)—In cataloging, "no date" indicates that no publication date is printed in the book described. If the date of publication is known but is not on the book the date is included in brackets.

n. o. (not out)—An abbreviation meaning *not yet published*.

n. p. (no paging)—In cataloging, "n.p." is used to describe books in which the pages are not numbered. "n.p." is also designated in library cataloging rules as an abbreviation for *no place of publication*.

nar. (narrow)—A catalog description of a book-size smaller in width than is usual for its length.

natural tint—Color description of a paper with a very light cream tint. See INDIA TINT.

neat—Catalog description of a binding in good order, e.g., "half morocco neat."

net (net price)—"Not subject to discount or reduction."
The use of "net" in connection with selling prices of new books in the United States began about 1900 when the publishers endeavored to end the practice, then prevalent in the retail trade, of cutting list prices. In time this abuse was overcome and prices stabilized. Today the use of "net" in connection with selling prices has no special significance, as practically all prices are net. "Net," when now used in publisher's lists, signifies that the trade discount is less than "regular" terms.

In 1899 the English publishers, after many years of discussion, signed an agreement for the establishment of a system of net prices, with significant results. The retailers have coöperated so effectively that "cut" prices are practically unknown. Practically every book publishing country has adopted a system of enforced net prices in order to ensure wide book distribution.

nickel-steel electrotype—*See* ELECTROTYPE PLATES.

niger morocco—*See* MOROCCO.

nihil obstat—"Nothing stands in the way.")

The sanction of the authority of the Roman Catholic Church to the publication of a book, usually printed on the leaf following the title-page. *See also* IMPRIMATUR.

nom de plume—A pen name; a writer's assumed name.

nonpareil—The old name for a type size half the size of pica. Equivalent to 6-point. *See* TYPE SIZES.

not in Evans—A catalog description of an item offered that is not listed in Evans' "American Bibliography."

Nonesuch Press—Founded in 1923 by Francis Meynell, Vera Meynell and David Garnett as publishers of fine editions of scholarly character. The house does not have its own printing establishment but the fine taste of Mr. Meynell has so guided the production of the books that the books have their own clear individuality and are highly esteemed by collectors.

numerals, Arabic 1, 2, 3, 4, etc.)—The numbers from 0 to 9 began to appear in European manuscripts in the 12th century, and their forms, especially the 4, 5, and 7, passed through various stages before reaching approximately the present forms. The Arabs, who gave this system to Europe, probably brought it from India in the 8th century.

A legend attributes their introduction into Europe to Pope Sylvester II (999-1003).

numerals, Roman (I, II, III, IV, etc.)—The use of Roman numerals in dating books is not uncommon today, but in early book-making it was the general custom. 1000 was first represented by the Greek letter, phi, Φ , which in architectural inscription and in lettering became **CI** and this soon came to be turned into M. 500 was half a phi, or **I**, and soon came to be D. For 100 the symbol was \odot , which became C, helped along by the apparent relation to the initial letter of centum. 50 was first represented by the Chalcidian letter chi, \downarrow which became **I** and then **L**. The symbol for 10, X, is derived from an archaic Greek letter, \boxplus , which also gave us our S.

The symbols **CI** for 1000 and **I** for 500 are frequently found in printed books. If a line is found over a letter it signifies thousands, as \overline{V} , five thousand.

o.k. with corrections—A message to the printer that the proof is all right when indicated minor changes are made.

o. p.—Abbreviation for "out of print" (*q.v.*).

obl.—Oblong-shaped. Applied to a book that has been bound so as to open from the narrower side of its pages.

occult—A common classification for books relating to mysticism, clairvoyance, magic, theosophy, and other supernatural phenomena.

octavo (8vo)—*See* BOOK SIZES.

office corrections—Proof-reader's or author's changes ordered after type has been set according to copy and for which the compositor is not responsible.

offprints—Same as *separates* (*q.v.*).

offset—(1) The transfer of ink not yet dry from a printed

sheet to the next sheet laid over it. (2) A process now increasingly used, by which a design or impression of type is transferred to a rubber blanket and thence to the paper. By this process, half-tone engravings can be pleasingly printed on rough paper, and color-work gives remarkably good results. This principle of printing from a smooth surface is like lithography. As lithography means, by derivation, printing from stone, another word, *planography*, is coming into use to cover all processes of printing from a smooth surface.

old books, prices of—*See* AUCTION PRICES.

Old English—An angular type of the black-letter group; abbreviated "O. E."

This line is set in Old English.

old style—Modern adaptations of several of the more beautiful types of the early printers, among the most popular being Caslon, Baskerville, Elzevir.

omnibus books—Reprint editions of many pages of the writings of an author, complete or a selection, in a single volume, printed on thin paper; a collection of a number of books or stories on a single subject by various authors in one volume.

on approval—May be returned if not wanted. Usually applied to a transaction allowing the customer the privilege of examining goods in a shipment, as in mail-order selling. Elbert Hubbard coined a synonym, "on suspicion." *See also* ON SALE.

on sale, on consignment—Supplied on an agreement that unsold copies may be returned.

ooze leather—Calf or sheepskin with a soft velvety finish. Usually split sheepskin finished on the flesh side.

opacity—In printing papers: (1) The quality of non-transparency, which is especially important on thin papers for book-making. (2) The trade name for papers in that class.

oriental leaf—Trade name for an imitation gold leaf, a composition of bronze and brass, for stamping covers.

oriental type—That used for the Eastern languages, Hebrew, Syriac, Arabic, etc.

original cloth; original boards; original wrappers—In catalog description: The covers in which the book was first published.

original parts—A catalog description of a work first issued in numbered sections, with wrappers, such as the earlier books by Dickens. "Original parts" of a work are rated as the "first edition."

ornament—In printing: Any decorative device, such as a rule, border, or design, for embellishment.

out of print—The publisher's stock exhausted. Abbreviated "o. p."

out of register—*See* REGISTER.

out of stock—The publisher's stock temporarily exhausted. Abbreviated "o. s."

overcasting—*See* WHIPSTITCHING.

overlay—In presswork: A piece of paper placed on the tympan of a press to make the impression heavier and more uniform.

overrun—Additional copies above the number ordered to be printed.

oversheets—The surplus sheets or signatures of a book after an edition is bound. Usually held by the binder to

supply possible imperfections discovered in bound copies.

In England "*overs*" refers to the few perfect copies delivered by the binder above the number called for in the binding order. The surplus is called "*waste*" and is held for imperfections.

Oxford India paper—Very thin, soft, tough, and opaque paper, similar to India paper, used by the Oxford University Press and made at their Wolvercote Mill from a formula which they retain.

Padeloup, Antoine Michel (1685-1769)—One of the most famous binders in France in the 18th century. Two generations of his family before, and two after him were prominent binders. He developed the *dentelle* or lace pattern in decoration, a style that succeeded the *pointille* of Gascon.

page proofs—Proofs drawn from matter arranged in pages after the corrections in the first, or "galley," proofs have been made. *See* PROOF.

pagination—The figures used in paging a book; the act or process of paging.

painted edges—The edges of the leaves of a book on which a picture has been painted. It is not visible when the volume is closed, as the gilding covers the design, but is seen when the edge is forced open obliquely.

Edwards, of Halifax, England, who flourished in the latter years of the 18th century, was the first to specialize in painted edges; also, in transparent vellum covers, through which could be seen the paintings on the underside of the skin. Many of these were done in what is known as the Etruscan style.

paleography—Ancient writings collectively. A group heading used in cataloging old and rare books.

Palestine levant—*See* MOROCCO.

palimpsest—A parchment or other material from which the original writing has been more or less completely erased and new matter written over. A double palimpsest is one that has had two such erasures. Valuable texts have been recovered from such parchments by chemical processes. The word is from Greek roots meaning to *rub away again*.

panel back—In hand binding: A volume finished with paneled borders between the raised bands on the shelf-back.

paneled calf or morocco—In binding: The gilt decorations on cover stamped in panel patterns.

Pannartz, Arnold—*See* SWEYNHEIM.

pantasote—*See* IMITATION LEATHER.

paper covers—Binding by covering with a printed paper wrapper firmly pasted to the back of the book; the common form of book-binding in France and many other European countries. Temporary binding of some first editions; often the original and only style of binding of minor publications. Used generally in describing a book not bound in boards, cloth or leather.

paper finishes—**ANTIQUE**: A rough uneven surface. **EGG-SHELL**: Slightly finished surface, having the appearance of the shell of an egg. **MACHINE**: Smoother than antique, with a slight gloss, but not suitable for half-tone illustrations, excepting those of coarse-screen finish. **SUPER-CALENDERED**: A finish with medium gloss and suitable for half-tone illustrations up to 100-screen. **ENGLISH**: smooth finish without luster. Will print illustrative cuts up to 100-screen. **ENAMEL or COATED**: has a very high gloss, being coated in the making with china-clay, satin white.

and casein, which fills in the pores. Takes illustrations of the finest screen. **DULL-COATED:** has the coating as on enamel paper, but is calendered for smoothness only, not for gloss. Thus it has a perfect surface of mellow softness for the finest cuts.

paper-making—Paper is made by grinding, bleaching, beating, and boiling cellulose into a fluid pulp. In this state the fibers mat together as the water is drained and pressed out. Many varieties of fibers are used. The most common, for writing-papers, are linen and cotton rags; for printing-papers, wood, hemp, jute, straw, and esparto grass as well as cornstalks and the waste material of sugar-cane.

Paper was first made by hand. A mold, having a screen bottom, was dipped into the pulp-vat, lifted out and shaken so that the water was drained off and the fibers evenly distributed over the surface of the screen. The film of fibers was then pressed and dried, and the surface of the paper took the character of the screen.

Modern paper is made almost entirely by machinery, and its surface is finished in a great variety of styles, determined by the amount of pressure or heat to which it is subjected.

paper requirements—To ascertain the quantity of paper necessary for the printing of a book, divide the total number of pages by the number of pages in a form. Thus a volume of 320 pages printed sixteen pages to the form requires 20 reams (plus spoilage 5%) for each 1000 copies.

paper sizes—The following table is a guide to the standard size of paper required for any book or pamphlet according to the dimensions of the trimmed page.

Page Size
 $3\frac{3}{4} \times 5\frac{1}{8}$
 $3\frac{3}{4} \times 6\frac{7}{8}$
 $4\frac{1}{2} \times 5\frac{7}{8}$

Sheet Size
 cuts from 32×44
 " " 32×44
 " " 25×38

$3\frac{3}{8} \times 7\frac{1}{4}$	" "	33×46
$4 \times 9\frac{1}{8}$	" "	25×38
$4\frac{7}{8} \times 7\frac{1}{4}$	" "	$30\frac{1}{2} \times 41$
$4\frac{1}{2} \times 8$	" "	25×38
$5\frac{1}{4} \times 7\frac{3}{8}$	" "	32×44
$5\frac{1}{2} \times 7\frac{7}{8}$	" "	33×46
$4\frac{3}{4} \times 9\frac{1}{8}$	" "	$30\frac{1}{2} \times 41$
$6 \times 9\frac{1}{8}$	" "	25×38
$6\frac{3}{4} \times 10$	" "	28×42
$7\frac{1}{8} \times 9\frac{7}{8}$	" "	$30\frac{1}{2} \times 41$
$7\frac{1}{2} \times 10\frac{5}{8}$	" "	32×44
$8 \times 11\frac{1}{8}$	" "	33×46
$9\frac{1}{4} \times 12\frac{1}{8}$	" "	25×38

Dimensions given are the trimmed-page sizes, allowing $\frac{1}{8}$ -inch trim at top, $\frac{1}{4}$ -inch trim at bottom and front.

papier-mâché—Mashed paper; a hard substance made from paper pulp mixed with size or glue, which may be formed, while soft, into any desired shape. The papier-mâché method of stereotyping uses a matrix made up of sheets of blotting and tissue paper pasted together with a mineral paste.

papyrus—(1) A writing material of the ancients, made from the inner bark of a reed of the same name growing on the banks of the Nile. Prepared by laying strips over one another at right angles. Two or three layers were soaked in water and pressed into one sheet. The sheets were joined together to produce a roll. (2) A manuscript written on this material.

parchment—(1) A thin skin specially prepared for writing, taken from a sheep, lamb, goat, calf, or other animal. (2) A high-grade paper imitating real parchment.

The word comes through the French from the Latin *Pergamum*, a city in Asia Minor where parchment was first used.

pasteboard—A stiff material made by pasting several sheets of paper one upon the other; any kind of paper board made by the union of thin layers of paper pulp or by pressing pulp into molds.

paste-downs—*See* END-PAPERS.

paste grain—Same as *Venetian morocco*. *See* MOROCCO.

paste in—*See* TIPPING IN.

Payne, Roger (1739-1797)—An English binder of the 18th century who turned out many books comparable with the best contemporary work in France.

In hand binding: A style with ornaments free and flowing in stem and flower. 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 center pieces.

pearl—The old name for a type size smaller than agate and practically equivalent to 5-point. *See* TYPE SIZES.

perfecting press—A press which prints both sides of a sheet before it leaves the press.

perforating rule—A sharp dotted steel rule slightly higher than type and used in a type form to perforate the sheet when being printed.

Persian morocco—*See* MOROCCO.

photo-engraving—The process of making, by means of the chemical action of light upon a film, engraved blocks for printing.

photogravure—(1) A print from an intaglio plate which has been etched by photographic process. (2) Also any of several processes for making such plates.

photolithograph—A picture or design produced from a photograph on stone.

photostat—A camera designed to reproduce documents, drawings, printed pages, etc., on bromide paper. Also the name of the thing thus produced.

The photostat is a photographic machine which makes a negative directly on a sensitized paper, instead of on a glass plate or film. The photostatic negative is made on a dark ground, with the original blacks showing white, so that a positive of the negative would revert to the original form.

pi—One of the oldest words used by the printing craft, meaning type accidentally mixed up, or "knocked into pi." Originally spelled "Pye."

pica—The old name for a type size measuring nearly six lines to the inch, practically equivalent to 12-point. It is the printer's standard of measurement for length of lines, thickness of leads, rules, etc. *See* TYPE SIZES.

Pickering, William (1796-1854)—An English publisher and bookseller whose fine taste in book-production made his imprint famous. His first volume appeared in 1821. The volume was bound in cloth with paper label, the first ascertainable use of cloth as binding material. He was a student of early printing and in his book production worked closely with the Chiswick Press (*q.v.*). Together they led the way to the revival, in the 40's, of Caslon types, though the first book to lead the important revival was "Lady Willoughby's Diary" with the Longman's imprint. His editions of the classics were especially notable; the Oxford Classics, the Diamond Classics, the Aldine Poets, and editions of Walton. He adopted the dolphin-and-anchor device of Aldus with the appropriate inscription, "Aldi Discipulus Anglus."

piecework—Type composition paid for at so much per thousand ems.

pigskin—The tough and strong skin of a pig, used in binding. The graining can be easily distinguished from the graining of morocco by the little hair punctures that show on the surface. Calfskin shows no grain. Pigskin is about the only leather that improves with wear.

pin seal—*See* SEAL.

pirated edition—An edition issued without the permission of the owner of the copyright in the country where printed. *See also* UNAUTHORIZED EDITION.

planography—*See* LITHOGRAPHY and OFFSET.

Plantin, Christophe (1514-1589)—An eminent French bookbinder, printer, and publisher, born near Tours. In 1555 he set up a printing establishment in Antwerp which soon became one of the most celebrated of the time. The most noted of all his publications is the *Biblia Regia* (8 vols.). His books were noted for the accuracy of their text and the beauty of their typography and embellishments. In 1571 he became court printer of Philip II of Spain, and amassed a fortune, which he lost through his "Polyglot Bible." He left a catalog of the books printed by his establishment. The house was purchased by the city of Antwerp for the Plantin-Moretus Museum.

platen press—A style of printing press in which the paper rests on a flat surface and is forced against the flat face of the type. Ordinary job presses are of this type. *See* CYLINDER PRESS; ROTARY PRESS.

plates—Illustrations printed on special paper and inserted separately in the binding of a book. *See also* ELECTRO-TYPE PLATES.

plts.—An abbreviation for illustrative "plates."

plugs—Trade term for copies of a book for which there is no current demand.

pluviusin—*See* IMITATION LEATHER.

pochoir—(French-stencil). A process of printing in colors by means of stencils, each color having its separate stencils. The process permits the use of water-color inks with an unpolished finish not obtained by colors printed under pressure. Extensively used in France for fine book illustration.

pocket edition—A handy size, usually not in excess of 4 x 6¼ inches.

point system—The system adopted in 1886 by the United States Type Founders' Association, according to which the various sizes of type characters bear a fixed and simple relation one to another. It is based upon the *pica body*, and this body is divided into twelfths, or *points*, and every type body or size consists of a given number of these *points*. A *point* is .01384 inch, or very nearly 1/72 inch. The system is a modification of the French system, and was in wide use in America before its universal adoption by the type-founders. *See* TYPE SIZES.

pointille—*See* GASCON.

polished calf—The finish of a calf-skin binding with a high gloss.

polyglot—A book giving versions of the same text, as of the Scriptures, in several languages, generally in parallel columns. *See* VARIORUM.

The famous Polyglot Bible was printed between 1569 and 1573 by Christophe Plantin, the last of the great French printer-publishers, by authority of Philip II of

Spain. It was in the form of eight folio volumes, with the text in Hebrew, Greek, Latin, Chaldaic, and Syriac.

polynomial—A work by several authors.

popular copyrights—See REPRINTS.

pornography—Writings of an obscene or licentious character. From the Greek words meaning "*writing about harlots*," originally applied only to treatises on prostitutes and prostitution. Many catalogs of old and rare books include such items under the terms *Erotica*, *Curiosa*, or *Facetiae*.

port.—Abbreviation for "portrait."

portfolio—A portable case of two or more leaves for holding drawings, engravings, manuscripts, serials, etc.

poster—An advertising sheet of large size for announcing a publication, printed in bold style, sometimes with illustrations.

postscript—(1) An addition made to a book or other written or printed work after the main body has been finished.
(2) A paragraph added to a letter after it has been completed and signed by the writer. Abbreviated P.S. (Postscriptum—something written afterward).

posthumous—First published after the death of the author.

pp—Abbreviation for pages.

preface—A short explanatory note preceding the text of a book and usually touching on the purpose of the book, its sources, scope, etc. *Foreword* has the same scope as *Preface*. An *Introduction*, however, forms part of the work itself.

The preface of a book affords the author an opportunity of speaking to his reader in a comparatively direct and

personal manner, and of acquainting the prospective user of the book with the considerations which impelled the author to write it. At the end of a preface it is customary for the author to acknowledge the services of those who assisted him in writing the book, or who helped in reading the proofs, or who contributed information, etc. *See* FRONT MATTER.

prelims.—Abbreviation for "Preliminary Pages." *See* FRONT MATTER.

presentation copy—A book with a presentation inscription by the author. *See also* ASSOCIATION BOOKS.

press board—*See* MILLBOARD.

press clipping bureau—An organization which makes a business of collecting personal notices, book reviews, etc., from current periodicals and furnishing them for a fixed sum per clipping to the persons concerned.

press copies—*See* REVIEW COPIES.

press proof—(1) The final proof approved for running on the press. (2) A sample sheet of the work as it is being run on the press. *See* PROOF.

press revise—A proof pulled from the type form made ready on the press for any final corrections.

presswork—That part of the printing craft that concerns the running of the form through the machine for the impression of the type and for embossing or scoring the sheet. In England the term is *Machining*.

presses—*See* PRIVATE PRESSES.

price-and-a-half matter—A term applied to all composition that requires extra time in the setting, such as centered lines, matter set in all capitals, tabulated data (which may,

however, be double or even triple price) and other special settings not classed as *straight matter*.

prices of old books—The selling value of old and rare books is largely guided by the annual records of book auctions in America and England. *See* AUCTION PRICES for the names of these reference works.

printed but not published; printed as manuscript—A notice that the book is privately issued and not for sale. *See also* PRIVATELY PRINTED.

printer's devil—When printing was new, typesetting was not noted for its accuracy. In 1561 a pious monk published a book called "The Anatomy of the Mass." Although it had only 172 pages, there were so many mistakes that he was obliged to add 15 pages to correct them. These he attributed to special instigation of the Devil, but they turned out to be the work of an apprentice learning the trade. Since then apprentices have been called Printer's Devils.

printer's mark—The device of a printer for the identification of his product. *See* COLOPHON.

printing—*See* EDITION.

private presses—Printing establishments which undertake only the work of the owner or of publishing clubs who may be supporting the press. Private presses have done much for the progress of good book-making. Some of the best-known are the Baskerville Press at Birmingham in the 18th century; the Daniel Press at Oxford in the late 19th century; the Kelmscott Press founded in 1890 and managed by William Morris; the Essex House, Doves, Vale, Ashendene, and Eragny Presses in England; Goudy's Village Press in the United States; and the Cuala Press, operated by a sister of W. B. Yeats in Churchtown, Dundrum, Ireland.

A comprehensive history and bibliography of all such

presses, old and new, with lists of their books, is given in Will Ransom's "Private Presses and Their Books." Bowker Co. (1929).

privately printed—Not regularly published for open sale. In catalogs sometimes abbreviated "p.p." Books are said to be privately printed when issued from a private press or for private distribution only. *See also* PRINTED BUT NOT PUBLISHED; PRINTED AS MANUSCRIPT.

process printing—*See* THREE COLOR PRINTING.

progressive proofs—Proofs of plates for color-printing, showing each color separately and also the combined colors in the order they are to print, as the second on the first, the third on the second and first, and the fourth on the third, second and first. In three color printing, the yellow plate is put on the paper first, then the red, then the blue. In four color printing black is added after yellow, red and blue. *See* FLAT PROOFS.

proof (proof sheet)—A trial print from type, plates, or blocks. Proof required of matter set in type for publication in book form are successively: (1) Galley or Slip Proofs—first setting revised. (2) Page Proofs—with corrections made. (3) Stone Proofs—when the form is ready to be locked up for the foundry or press. (4) Foundry or Press Proofs—for final scrutiny before starting the presswork. "*Proofs*" in England are called *pulls*. *See* FLAT PROOFS.

proof in sheets—Same as *page proofs*.

proof in slips—*See* GALLEY PROOFS.

proof-reader—A person who reads printer's proof for correction to discover errors in type, punctuation, statement, and so forth.

proof-readers' marks—*See* two illustrative pages at end of Glossary.

prospectus—A sample book or dummy for book canvasser or sales agent, showing specimens of text, pages of illustrations, styles of bindings, for use in soliciting orders.

pseudonymous—Published under an assumed name or *nom de plume*.

publication day—The date set by the publisher on which a new book will be on sale in the bookshops.

publisher—One who makes it a business to issue or causes to be issued books, periodicals, music, maps, or the like.

Publishing as a business apart from bookselling is of comparatively modern date. Prior to the early years of the 19th century the imprint on a title-page as a rule gave the name and address of one or more booksellers prefixed with the announcement that the book was "sold by" them.

A majority of the leading publishers issue works in the various departments of general literature. There are also many *class* publishers who specialize in books on a single subject, such as "Educational," "Medical," "Law," "Religion," "Technical," "Juvenile," "Theosophical," "Insurance," "Business," "New Thought," "Languages," etc.

"publisher" in foreign languages—

Danish	.....	kundgrer, forlægger or udgiver
Dutch	.....	uitgever
French	.....	éditeur
German	.....	verleger
Italian	.....	editore or libraio
Hungarian	.....	kiadó
Norwegian	.....	forlagt
Polish	.....	wydawca
Russian	.....	izdatil
Spanish	.....	editor
Swedish	.....	förläggare or förlag
Yiddish	.....	Arosgeber

publishers' binding—The ordinary trade binding of a book, usually cloth, as distinguished from books bound to special order.

publisher's reader—One whose calling is the reading, judging, and criticizing of manuscripts offered for publication.

pulls—An English term for proofs.

pulp—The ground-up fibers from which paper is made. Usually from wood or rags or a mixture of both, but may be from straw, bark, or any fibrous material. Wood pulp is usually made at a different mill from the paper, and is shipped in dry "mats" and then beaten up with water for use.

quad—Metal blank used for filling spaces in typesetting; abbreviated from *quadrat*, a square. As a capital M is as broad as it is high, the em quad is a common unit of measurement and spacing. An en quad is half the width of the em quad. Quads are also cast in two-em and three-em lengths.

quadri-color—A name given to a process of plate-making for each of the three primary colors and a fourth plate for black ink; four-color printing. See THREE-COLOR PROCESS.

quarter-binding—A style of binding with back of leather or cloth, and sides of cloth or paper. See HALF-BINDING.

quaternions—In binding: Four sections or folds inserted into each other to make one section for gathering and sewing.

quarto (4to)—See BOOK SIZES.

query (qy)—To inquire further; look this up. Used as

a marginal note in copy or on proofs, to call attention to some matter in doubt.

quire—A standard parcel of paper, a printer's quire being 24 sheets. From the Latin *quaterni*, by fours, and quire formerly meant 4 sheets of paper folded to make 8 leaves. *See* REAM.

quoins—Wedges used to lock up type-pages in the chase.

r. e.—In cataloging: Abbreviation for *red edges* on the leaves. *See* RED UNDER GOLD.

r-p.—Abbreviation for "reprinting," i.e., another edition or printing of the book is soon to be issued.

rag paper—A superior quality of paper made from linen or cotton rags. *See* PULP.

raised bands—*See* BANDS.

Random House—A publishing imprint for fine editions established in 1927 by Bennett A. Cerf, Elmer Adler and Donald S. Klopfer. The production of the books has been done at various leading American presses and the output has added many notable volumes to American fine book-making.

Ratdolt, Eshardt—A printer from Augsburg who migrated to Venice where he began to print in 1476. He did more than any other early printer to reproduce by typographical methods the decorations of the hand-written book.

ream—A standard parcel of paper, formerly twenty quires or 480 sheets, now usually 500 sheets. A printer's ream or "perfect" ream of printing-paper, is 516 sheets. Hand-made and drawing-papers may contain 472, 480, or 500

sheets. From the Arabic *rizmah*, meaning *bundle*. See **QUIRE**.

Note—The unit of quantity now adopted by many American paper-dealers is 1000 sheets, thus doing away with the ream as a basis of count. In England the standard basis is also 1000 sheets.

rebacked—A volume repaired by replacing the old shelf-back with a new one.

rebinds—The name first used for "Reprints" (which see). Prior to 1900 it was the practice of a number of publishers to reissue their most popular fiction in cheap editions in paper covers at 25c. These were bought in quantities as published and rebound in cloth by the enterprising secondary publisher to sell at 50c. retail. In England *rebinds* would be understood as books rebound by a circulating library.

recto—A right-hand page, bearing an odd-page number. The left-hand page is the *verso*.

red under gold—A method of treating the edges of a book by staining them red, and gilding over the stain. It gives a rich appearance and is of practical value on books in constant use, such as Bibles, prayer-books, dictionaries, etc.

reference marks—Printers' marks used to indicate references to other books or passages, or to footnotes on the page. Where more than one reference is given on a page the order of the marks is as follows: * † ‡ § || ¶. If necessary, the series is continued, two of each, in the same order. Letters and figures are more often used for the same purpose.

reference tools—The chief trade tools for a bookshop are:
(1) *The Publishers' Trade List Annual*, containing the

current catalogs of all the leading American publishers and many of the minor ones. Issued yearly.

(2) *The United States Catalog of Books in Print 1928*. A general index of books in print, by title, author, and subject, supplemented by annual cumulated indices.

(3) *The Cumulative Book Index* (continuing the *U. S. Catalog*), issued monthly, excepting July and August.

(4) *The Publishers' Weekly*, for its "Weekly Record of New Books," and for quarterly announcements of those forthcoming and for "Books Wanted."

(5) *The American Educational Catalog*, an annual index to all grade text books.

The chief periodicals of the British book-trade are:

(1) The two trade papers for the record of new books, *The Publishers' Circular* and *The Publisher and Book-seller*; and *The Clique* for "Books Wanted."

(2) *The Reference Catalogue of Current Literature*, in 3 vols., issued every four years (the next in 1932). This set contains the current price-lists of all the English publishers and an Index volume.

(3) *The English Catalogue of Books*, an index by author and title, issued yearly and cumulated every five years, the latest of the cumulated volumes covering 1926-1930.

(4) *Whitaker's Cumulative Book List*. A classified list, issued quarterly, with an annual bound volume. Includes an index to authors and titles. The bound volume is familiarly called the "Red Book."

See also DIRECTORIES OF THE BOOK TRADE.

register—(1) Correct position on the sheet. In book-work accurate register means that one page of print exactly backs its reverse page. In color-work with more than one plate accurate register is essential. When there is a faulty adjustment the printing is said to be *out of register*. (2) A ribbon attached to a book for use as a marker. Also called

book-marker (*q.v.*). (3) The "register" (in its use in incunabules) is a list of the signatures which is often given at the end of early books, especially those printed in Italy. Its purpose is, to indicate to the binder the order and number of the gatherings in order that he may see that the book is perfect.

reglet—A thin wooden strip used for making space between lines of type matter.

reissue—The republication of a work from the type of the previous edition.

reinforced binding—*See* LIBRARY BINDING.

remainders—Publishers' overstocks of titles whose sale has slackened, offered at lowest rates through jobbers and book-sellers; jobs.

rental library—*See* CIRCULATING LIBRARY.

reprint (reprints)—(1) A new printing of a book. (2) A term used for an edition in cheaper form than the original and often issued by another publisher who specializes in such popular editions. Also called *rebinds* and *popular copyrights*. *See* UNAUTHORIZED EDITION.

republication—A later printing of a book without alterations in the text.

retouching—Modifying or improving a photograph or plate by hand.

returns—Books sent on sale or consignment that have been returned unsold.

review copies—Gratis copies of a newly published work sent out by its publisher for review, notice, or record.

revise—Any proof taken after a first proof has been read and corrections made. *See* PROOF.

revised edition—A book that has been reissued with changes from the original or previous edition.

Rivière, Robert (1808-1882)—A famous English binder who established himself in Bath in 1829 and in London in 1840. He bound for many notable collectors, including Christie-Miller and the Duke of Devonshire. His work shows quality of material and delicacy of handling. His eldest son followed him in the business.

roan—Sheepskin that is dyed a dark color and used in cheap binding.

roast—Colloquial term for an adverse literary criticism.

Rogers, Bruce (1870-)—A famous American printer, widely known as a designer of fine typography, notably the limited editions issued at the Riverside Press, Cambridge, by Houghton Mifflin Co., between 1900 and 1911. Went to England in 1917 and was first associated with Emery Walker and later printing advisor to the Cambridge University Press. Honored by the British Museum for his contributions to the printer's art. For several years typographical advisor to Harvard University Press while working independently at the Rudge Press, Mount Vernon, N. Y. Again in England 1929-31 with Emery Walker where he designed a noble pulpit Bible for Oxford University Press. His Centaur font of type is considered one of the most beautiful of modern book-faces.

Rollins, Carl Purington (1880-)—Since 1918, printer to Yale University. One of America's most competent book designer. In 1909 he established at Montague, Massachusetts a small private press which became known for the quality of its output.

rolling—In hand binding: The running of an ornamental border with a cylindrical tool on the cover of a book.

roman—Printing types which developed south of the Alps, where designers followed the round humanistic handwriting of the scribes of that section. From these early types descend most printing types of today except the black-letter and German *fraktur*.

roman numerals—*See* NUMERALS.

ronde—A type face of Script with heavy strokes nearly upright; round hand.

rotary press (web press)—A style of press that prints from curved plates held on a cylinder, the paper being fed from a continuous roll. Used for all newspapers, periodicals of large editions, and occasionally on books of large run.

rotogravure—An intaglio printing process adapted to long runs on a web press and producing fine effects. The photographs or designs are engraved on a copper cylinder and inked by revolving in a bath of thin ink, which fills the depressions and is cleaned from the surface by a steel scraper or "doctor." The brown picture-supplements of many newspapers are printed by this process.

rounding and backing—The process by which the sewed sheets of a book are prepared to form a convex shape when bound.

routing—Cutting away that part of any printing-block which is not needed, and which would be likely to catch ink and thus leave a blemish mark on the sheet.

roxburghe—A style of binding with a plain black leather back, which is lettered at top within a border, cloth sides, gilt top, and other edges untrimmed. So named after the

Third Duke of Roxburghe (Scotland), a famous book collector who adopted this style for his library.

royalties—A compensation paid by a publisher to the owner of a copyright for the right to act under it. Usually paid on the basis of a percentage of the listed price of the book on each copy sold. No royalty is paid on review copies or on copies sold out as "remainders." A lower rate is paid on popular reprints and export editions. In England it is customary to pay the author a nominal royalty of 5% on the net amount realized by the sale of "remainders."

Roycroft books—Volumes designed and published by the Roycroft Shop in East Aurora, New York, founded by Elbert Hubbard. His first book, "Song of Songs," was in 1896. He was strongly influenced by Morris' ideas of craftsmanship which he popularized and exploited in his own way.

rubbed—In cataloging: A term indicating that the binding of the item listed shows signs of wear.

rubricated—Printed in red with the black. Rubricated prayer-books show the rubrics (or explanatory headings to services and prayers) in red ink. Many old manuscripts and early printed books of devotion were thus marked. *See also* ILLUMINATED.

run in—Direction to set composed matter without a paragraph or break; to make one paragraph of two or more paragraphs.

run-in cut—A cut set into the page in such a way that there is type-matter on three sides of it.

running head (running title)—The line which appears across the top of a printed page. Usually the title of the

book is run on the left-hand page while the chapter title is on the right-hand page. Running heads may be omitted altogether and the page number put at the bottom.

Russian leather—A high-grade binding leather, now made from various skins, though originally made in Russia from the hides of young cattle. Besides the tanning, it is treated with birch oil, which gives it its characteristic odor and protects it from insects. It is usually colored red with brazil-wood.

Rutland morocco—A split sheepskin finished with a distinctive cross-grain.

s. c.—Abbreviation for super-calendered paper.

saddle stitch—A method of stitching a booklet or pamphlet through the back. The thread, silk, or wire used will show on the back and in the middle fold. *See* SIDE STITCH.

Sanderson, T. J. Cobden—*See* COBDEN-SANDERSON.

Sangorski & Sutcliffe—A firm of English binders who specialized in ornate and inlaid leather work.

sans serif—The style of typeface long known as Gothic has had recent revival and popularity under the name, *sans serif* (that is, without serifs). It is distinguished by the absence of serifs or ticks on the ends of strokes and by its uniform thickness of all lines.

Sauer, Christopher, II—First American type founder who started in Germantown in 1772. He was son of a printer of the same name. The name continues in a Philadelphia publishing house.

Schnabacher—A black-letter type early developed in Germany and intended especially for printing books in the German language. *See* FRAKTUR.

scored—Paper or card sheets creased slightly so they can be folded exactly at certain points.

scoring—Making a crease in heavy paper stock, so that it may be folded without breaking.

screen—*See* HALF-TONE.

script—A type-face resembling handwriting. *See also* RONDE.

scroll—A roll of paper or parchment, usually containing writing. This was an early form of manuscript, called by the Romans *volumen*, or roll, from which the word *volume* is derived.

seal—Leather made from the skin of the seal, with a coarse grain, soft to the touch.

Pin seal is from the skin of the very young, or baby seal, having a much finer grain and a lustrous finish. Imitations of this grain are made from other leathers.

seconds—Sheets of paper which have been set apart as inferior to the established standard quality, and sold as such.

section—In binding: Any folded sheet ready for its place in the complete book.

sectional half-title—*See* HALF-TITLE.

see copy—In proof correction: A direction to the printer to compare the marked passage with the original copy, when there appears to be a discrepancy.

Senefelder, Alois—*See* LITHOGRAPHY.

separate—A section of a book, or an article in a magazine printed separately, from standing type. Also called *Off-Print*.

sepia—(1) A brown pigment prepared by treating the ink of the cuttlefish with caustic alkali; used in water-colors, in drawings, and in printing. (2) An ink of this color.

ser.—In cataloging: An abbreviation for "series."

serial rights—The author's rights in arranging for the publication of his copyright work as a serial in a periodical or newspaper. There are also second serial rights and so on.

serif—A hair-line; a light line or stroke crossing or projecting from the end of a main line or stroke in a letter, as at the top and bottom of the letter M. Gothic letters (**M**) have no serifs.

set solid—A direction to the printer to set the lines of type without leads between.

setoff—The British term for *offset* (q. v.). The transfer of ink not yet dry to the next sheet laid over it.

sewed—A pamphlet stitched without covers.

sewing—When the sheets of an edition book are gathered and collated, they are sewed together with thread by machinery. In job or custom binding they are usually sewed by hand.

As the art of sewing the sheets and of attaching the covers to them was never reduced to a skillful practice until well on in the 16th century, books could not be stood on end as they are now, but were laid flat on shelves or lecterns.

sheets ("in sheets")—Printed pages of a book, either flat or folded, but unbound. The British term is "*in quires*."

sheetwise—The process of printing a sheet from two different forms so that an octavo, for instance, printed on 25 x 38 would have thirty-two different pages printed on it,

by means of 16 different ones on each side; in contradistinction to *work and turn* (q.v.).

shelf-back—The back of a book, on which the title is lettered, visible when the book stands on the shelf. Sometimes called the *backbone* or *spine*.

shorts—Books that cannot be supplied immediately on an order.

shoulder notes—Marginal notes placed at the top corner of the page.

side note—Notes in the margin outside of the type page, usually set in narrow measure in type several sizes smaller

A Cut-in than the text of the page. A *cut-in side note*
Side Note is a subtitle inserted into the edge of a paragraph and next the outer margin of the page as shown in this paragraph.

side stitch—To stitch a booklet or pamphlet of two or more folded signatures through the side of the folds. *See* SADDLE STITCH.

signature—(1) A folded printed sheet ready for sewing, consisting usually of sixteen pages, but may comprise 4, 8, 16, 32, or 64 pages. (2) A letter or number placed at the bottom of the first page of each signature or folded section to serve as a guide for the binder in gathering.

sixteenmo (16mo)—*See* BOOK SIZES.

sixty-fourmo (64mo)—*See* BOOK SIZES.

size copy—The British term for *dummy* (q.v.).

sizes of books—*See* BOOK SIZES.

skiver—(1) Leather split with a knife. (2) The grain, or hair side of a split sheepskin, used for binding books.

slip case—A box to hold a single book without covering its shelf-back. *See* SOLANDER.

slip-sheeting—Placing pieces of thin rough paper between printed sheets as they come from the press so that the printing on one sheet will not offset on another.

slip proofs; slips—*See* GALLEY PROOFS.

slugs—Pieces of lead, about $\frac{3}{4}$ inch high, and usually 6 or 12 points thick, used as spacing material between lines of type. The bar of metal with the type cast on it by the Linotype or Intertype is also called a slug.

small pica—The old name for a type size corresponding to 11-point. *See* TYPE SIZES.

smashing machine—A machine used in binderies for compressing folded signatures to render them more compact for binding.

smooth calf—Full calf binding without tooling on the side

Smyrna morocco—A sheepskin finished with a morocco grain.

solander—A form of box for keeping books and paper parts, pamphlets, illustrative plates, etc., shaped like a thick book. The device was invented by Daniel Charles Solander, a botanist, who became a "Keeper" in the British Museum and died in 1782.

solid matter—Type set without leads between the lines.

Spanish calf—A light colored leather with a brilliant color effect produced by informal staining of the surface.

specifications—The data for estimating the number of pages a manuscript will make in relation to manufacturing costs, selling price, etc.

spine—*See* BACKBONE.

spoilage—The extra paper for any run of presswork to provide for possible imperfections in printing. For instance, if 20 reams would give exactly 1000 perfect copies of a book, the printer receives one ream extra to allow for "spoilage."

spring-back—*See* HOLLOW BACK.

sprinkled calf; speckled calf—A style of leather binding in vogue in the 19th century, the leather being decorated by spraying it with coloring matter.

sprinkled edges—Book-edges on which, after being trimmed smooth, a color is spattered with a brush. Usually done on all three edges, as is also the case in marbling. Such treatment is to prevent finger-marks from showing.

sq.—A catalog abbreviation describing the book as approximately square in size.

squares—The portion of the cover projecting beyond the edges of the leaves.

stained edges; stained top—The edges (or top) stained with color—ink or dye. A stained top prevents dust-smooches from showing; stained edges prevent dust or finger-marks of readers from showing. Several colors are sometimes used to distinguish the different sections of a reference book.

standing matter—Type matter held pending possibility of reprinting.

standing order—An order which holds good until filled or to continue for each succeeding issue of an annual or serial. Also known as *continuation order* or *till forbid*.

start—The leaves of a book are said to *start* when they become loosened through defective sewing.

steel-engraving—A print from an engraved steel plate.

Wood-engravings preceded copper in the making of illustrations, and copper preceded steel. The hardness of steel gives longer wear but less richness of effects. Rogers' "Italy" (London, 1830), with steel-engravings from drawings by Turner, was the first prominent book to use the new method.

stencil work (French, *pochoir*)—Hand coloring of illustrations by using a brush and water colors over stencils.

Stephanus—*See* ESTIENNE.

stereotype plates (stereos)—Printing plates cast in type-metal from a plaster-of-Paris or *papier-mâché* matrix. Since the introduction of electrotyping, which gives a hard copper facing to the plates, stereos are rarely made for book-work in the United States, though everywhere in use in England. *Stereos* are in common use in newspaper offices where the saving of time and expense is important. *See also* ELECTROTYPE PLATES.

stet—In proof-reading: Means, *let it stand*. From Latin verb *stare*, to stand. When a word has been struck out in a proof and it is afterwards decided it should remain, the word is marked underneath with dots and "stet" written in the margin.

stipple engraving—A method of engraving in which the effects are produced by dots instead of lines. *See also* MEZZOTINT.

stippled edges—The edges of a book lightly sprayed with colored ink or dye.

stitched—Sewed without separate cover.

stone-hand—A printer whose duty it is to arrange and lock up into forms the type-matter so as to print in proper position on the sheet.

stone proofs—Proofs pulled from type on the stone or metal-top table when the locked-up form is ready for the foundry or press. *See* PROOF.

straight matter—Type composition that does not contain display lines, formulas, or tabular matter.

subhead—A secondary heading or title, usually set in smaller type or less prominent than the main heading.

subscribing—Taking orders in the trade for new books in advance of publication. A term used in England.

subscription editions—(1) Editions the sale of which has been underwritten in advance by a sufficient number of subscriptions to guarantee publication. In England advance trade orders on new books are called *subscriptions*. (2) Editions of single books or sets, in ordering which the customer signs or subscribes for the work. Such orders are usually taken by the canvasser or subscription agent. Known in England as *canvassing editions*.

substance—A term used in figuring comparative weights of printing paper, the basic weight being placed at 50 lbs., to the ream of 500 sheets measuring 25 x 38 inches. Thus paper "36 x 48 Substance 50" would mean that 500 sheets of 36 x 48 would weigh 90 lbs., this being arrived at by a comparison of square inches between 25 x 38 and 36 x 48.

subtitle—An additional or second title to a book; an under-title. For example, "Fundamentals of Pedagogy: *A Text-book for Teachers*."

super binding—A term used in the library world to design-

nate a reinforced binding having the back of the sewed sheets lined with crash and paper. *See* LINING.

super-calendered paper—Paper is calendered when it has been given a glazed surface by being pressed between rolls of copper or zinc. When run through a series of highly polished rolls, the paper becomes super-calendered. (Generally abbreviated "super" or "s. c." in paper quotations.) *See* PAPER.

super-finish—*See* SUPER-CALENDERED PAPER.

supplement—*See* APPENDIX.

suppressed—Withdrawn from public sale or circulation, either by the voluntary act of the publisher or by a court decision. *See* CENSORED.

swash letters—Italic capitals having top or bottom flourishes or both.

Sweynheim, Conrad—A German printer who migrated to Italy with a fellow craftsman, Arnold Pannartz, and set up a printing press in the monastery at Subiaco, in 1465, for the printing of classical writings. They produced the first book in which Greek type appears, and are considered as the introducers of printing into Italy.

t. e. g.—An abbreviation of *top edges gilt*, in describing a feature of the binding.

tf.—An abbreviation meaning *till forbidden*, sometimes used to indicate that an advertisement is to be run in a publication until ordered discontinued by the advertiser.

T pattern—A trade name for a pattern of book cloth, with a ribbed effect.

table of contents—*See* CONTENTS. TABLE OF.

tabular work—Lists of items in columns which are sometimes separated by blank spaces and sometimes divided by light ruled lines.

tail-piece—A small ornament or illustration at the end of a chapter.

take—In printing: That portion of "copy" that a compositor has in hand at one time.

tall copy—A book that has lost nothing of its original height in binding. *See also* LARGE-PAPER EDITION.

tapes—Strips of cloth or tape pasted or sewed to the back of a book, the edges of which are glued down to the cover or laced in to strengthen the binding.

tariff on books—A customs duty of 15% is payable on all importations into the United States of books in the English language by foreign authors that have been printed within twenty years. If the books are by American authors the duty is 25%. Books for children are also 25% and toy books 70%. Books published over twenty years are admitted free of duty, unless newly rebound in leather or part leather, in which case the duty is 30% on the binding. Books in languages other than English are admitted duty-free.

The value placed on imported cloth bound books for customs purposes is figured on the "wholesale" price in the country of production, and this wholesale price is uniformly fixed by the appraisers at 1/3 off foreign list price. This applies to all dutiable importations irrespective of actual purchase cost. If the books are in sheets the duty is levied on the invoiced cost. American printed books if imported from a foreign country by anyone other than the original exporter, are dutiable. If ordered by or returned to the American publisher they are entered duty-free.

Tauchnitz—A famous German firm, publishers of the widely-known "Collection of British and American Authors," chiefly novels, of which 5000 titles have been issued since its start in 1841. These are published in paper covers, at a low price, for Continental circulation only, by low royalty arrangement with the English copyright owners.

text illustration—A picture or portrait inserted in the text page, not printed on a separate leaf.

text-book—A book used as a standard work in any branch or course of study; a manual.

text—In a publication, the main matter, as distinguished from the front matter and from the appendix and index.

textile binding—A very ornate fabric style of binding. There was a fad for binding of this sort at the period of the Renaissance in France and England. In England this *textile* style, as it is now known to collectors, retained its popularity into the 18th century, many books being sumptuously bound in satin and velvet, in various colors, often embellished with beautiful needlework in many-colored silks, and with gold and silver threads.

thirteen as twelve—Among English publishers it has long been the custom to sell the "bakers' dozen" thirteen copies billed as twelve.

thirty-twomo (32mo)—*See* BOOK SIZES.

Thomas, Isaiah (1749-1831)—Printer and publisher of Worcester, Massachusetts, to which he fled from Boston on the opening of the Revolution. Printed nearly 400 works including his own "History of Printing in America." Especially remembered for his reprints of John Newbery's little books for children.

three-color process—A process by which practically all color values and effects are obtained by printing from three plates prepared by photo-mechanical process. The first plate printed is yellow, the second red, the third blue. A fourth plate printed in black is commonly added to give clearer definition to the printing and the process is then called the *four-color process*.

three-quarter binding—Binding in which the leather back extends well over the sides, and with leather corners. In three-quarter binding the leather of the back and that of the corners almost meet. In half-binding they are an inch or more apart, according to the size of the book.

three-volume novels—In England during the second half of the 19th century, most novels were published in three volumes, cloth binding, at 31 shillings 6 pence, and sold largely to circulating libraries. This format was abandoned in the 90's after an attack on the method of publishing made by Hall Caine whose "Manxman" was published in one volume after the big circulating libraries had refused to handle the book. Also called *Three Deckers*.

thumb index—An alphabetical or subject index cut into the front edges of a book to facilitate quick reference.

tie—In binding: Narrow strips of leather, linen, or other material attached to the covers of a book to be tied across its front edges to prevent the curling of the binding. A feature especially of many vellum-bound books, old and new.

tight back—A book has a "tight back" when the back of the cover is glued to the back of the book.

till-forbid order—*See* STANDING ORDER.

tint block—An engraved, grained or flat, plate for printing

a faint color either as a background or to fill panels or other parts of a design.

tipping-in—The operation of pasting into a book a separate leaf, an illustration, or a signature. An alternative to sewing in. Known also as *pasting in*.

tissue—Very thin papers, almost transparent, used to cover the face of an engraving or etched illustration to prevent offset onto text pages.

title—(From the Latin *titulus*, an inscription.) Something written on a thing by which it is known; the name of a book.

title mounted—A title-page which has become more or less frayed and has been mounted on a sheet to preserve it.

title-page—A page at the beginning of a book, always on the right, giving its title, its author (if acknowledged), and its publisher, with place and date of publication. In Hebrew books the title is at the back of the volume and the text reads from right to left. *See* FRONT MATTER.

title-page lacking—In cataloging: Descriptive of a book from which the title-page has been lost or removed.

token—A unit for computing presswork. The New York token is 250 impressions of one form; the Boston token, 500. The term is now rarely used, the cost of presswork now being based on the total number of impressions of each form.

tooling—The exterior decoration or tooling of leather-bound books is carried out by means of heated stamps or tools. A pattern is built up on paper with the tools and this paper is attached to the leather. The tools are then worked through the pattern as shown on the paper, leav-

ing the design in "blind" on the leather. These blind impressions are painted in with egg glair; when dry the surface is greased and gold leaf laid on. The tools are then worked into the design again, the superfluous gold washed off with benzine, leaving the complete pattern. *Blind tooling* is the impression of the tools without gilt.

tools—Brass stamps used to impress the gold leaf on the leather or other covering of a book.

Tory, Geoffroy (1480-1533)—A famous French typographer and designer. He was noted also as a painter and engraver, and as a reformer of French grammar and spelling. In his decorative illustrations and borders for books, and in his series of roman types, he exhibited a subtler and finer genius than any of his predecessors.

trade terms—The publishers' scale of discounts and payment dates allowed to the book trade on orders.

trade tools—*See* REFERENCE TOOLS and DIRECTORIES OF THE BOOK TRADE.

trans. or tr.—In cataloging: an abbreviation for *translated*; in proof-reading, for *transpose*.

transpose—In printing: To change the position of lines or words as shown in proof. This direction is indicated with "tr" by the proof-reader.

traveler—A publisher's salesman who makes journeys to display samples and secure orders for the firm he represents. In England if he serves out-of-town trade he is known as a *country traveler*; if his field is local he is a *town traveler*.

traveler's samples—Samples of publications including advance copies of new books, complete or in dummy form, for the inspection of prospective buyers.

tree calf—A bright brown full-calf binding stained in a tree-like design. This appearance is obtained, after the leather is on the book, by trickling a solution containing iron on the calf which is held so that the liquid flows toward the middle of the board and then off at the lower end, leaving a dark stain in the grain of the calf, in lines of wavy character. After the design becomes distinct the leather is polished. As a style of binding it is now obsolete.

trimmed edges—The edges of a book trimmed on all three sides, in contradistinction to *uncut edges*.

trimmed flush—When the cover of a book is trimmed with the sheets in one cut so the edges of both are even, without overhang of cover. Known also as *Cut Flush*.

Turkey morocco—*See* MOROCCO.

twelvemo (12mo)—(24 pages.) *See* BOOK SIZES.

twenty-fourmo (24mo)—(48 pages.) *See* BOOK SIZES.

two up—Printing from two (duplicated) sets of plates on the same press. Two copies of each impression. For long runs of presswork it is a saving of time and cost to print two, four, or even eight up. Also applied to binding two (or more) copies of a pamphlet at a time.

tympan—One or more thicknesses of paper placed on the surface of the printing press to improve the quality of the presswork.

type-high—The height of type in the United States is .918 of an inch, and to this measurement all electros, engravings, and other forms for presswork should conform.

type, movable—*See* MOVABLE TYPE.

type sizes—

This is 5-point (old name "Pearl").

This is 6-point (old name "Nonpareil").

This is 7-point (old name "Minion").

This is 8-point (old name "Brevier").

This is 9-point (old name "Bourgeois").

This is 10-point (old name "Long Primer").

This is 11-point (old name "Small Pica").

This is 12-point (old name "Pica").

This is 14-point (old name "English").

When the point system was adopted, pica was selected as the basic size, and 12-point measures exactly the same as pica. The other sizes, however, are only approximately the same. Other old names for type-sizes from large to small, are "Double Pica," "Great Primer," "Emerald," "Diamond," "Brilliant," "Ruby," "Agate." See POINT SYSTEM.

typograph—A type-casting machine of German origin formerly in use in America. In England a *typograph* machine is in use in many book printing offices. It is a cross between the *lintotype* and the *monotype*.

typography—The art of composing from movable type.

unauthorized edition—An edition issued without the consent of the author or the original publisher. The responsibility to the author would be moral not legal. A *pirated edition* is an unauthorized reprint involving an infringement of copyright.

uncial—Pertaining to or consisting of a form of letters found in manuscripts from the 1st century B.C. to the 10th century A.D. The uncial characters are large and of nearly uniform size, resembling modern capitals but with greater roundness. See MAJUSCULE.

uncut edges—Leaves untrimmed by machinery. Not to be confused with *unopened* (q.v.).

underlay—In presswork: A piece of paper, cardboard, or other substance placed on the bottom of the form to bring it up to the proper height for printing. Underlays are necessary when the face of worn type, an ornament, rule, or cut is not as high as the true level of the form. *See* TYMPAN.

uniform edition—A set or series of books printed and bound in uniform style.

unique—Characterization of a copy of a book when no other copy of that edition, or issue, is on record.

unopened—A book with folded edges that have not been sliced open by hand, as with a paper-cutter. Not to be confused with *uncut edges* (*q.v.*).

untouched—Characterization of a book (especially incunabula) that has not been rubricated or illuminated.

Uppike, D. B. (1860-)—One of the greatest of American printers. Founder, in 1893, of the Merrymount Press, Boston, and a chief factor in the recent improvement of typography in America. Author of "Printing Types, their History, Forms and Use." in two volumes, 1922, and "In the Day's Work" (1924), essays on the craft of the printer. Famous for knowledge of liturgical printing, the first work of his press being an "Altar Book," while in 1931 he produced the beautiful altar edition of "The Book of Common Prayer."

upper case—The capital letters in any font of type. So called because, in hand-set type, they are always kept in the tray above the small or lower-case letters.

v. d. (various dates); v. y. (various years)—In cataloging: Abbreviations used in describing miscellaneous collections of books or other literary property.

Van Gelder paper—A brand of hand-made paper produced in Holland. Famous for a hundred years or more. It is said to contain 100% rag. Used principally for fine editions and also in an antique finish, by artists for drawings, water-color and sketches.

vanity publishers—A trade name for publishing concerns that specialize in publishing books for authors at the author's risk and expense. They get publishing contracts with inexperienced authors by appealing to their vanity or natural desire to see the writings in print at whatsoever the cost.

variorum—Abbreviated from the Latin, *cum notis variorum* (containing notes by various editors). An edition of a work containing such notes is called a *variorum edition*.

vellum—(1) A thin sheet of specially prepared calfskin. Used for writing upon and for binding books in the early periods of publishing. In cataloging, often abbreviated "vell." (2) An American imitation of Japan paper. *See also* PARCHMENT.

vellum finish—A smooth unembossed binding cloth.

Venetian morocco—*See* MOROCCO.

verbatim et literatim—Latin for *word for word, letter for letter*; literally, a faithful translation.

verso—A left-hand page of a book or of a folded sheet; also, the back of a separate printed sheet. The right-hand page is the *recto*.

vignette—(1) A small decorative design placed on a title-page or at the head or tail of a chapter. (2) An illustration having a background or border that is shaded gradually away.

w. a. f. (with all faults)—Abbreviation, used in catalogs, qualifying a price quotation; sold *as is* without guarantee.

w. f. (wrong font)—In proof corrections, "w. f." means that a letter (or letters) from a wrong font of type has been used in the place indicated.

Walker, Sir Emery (1851-)—Engraver and printer, the moving spirit in the modern private press movement in England. Associated with William Morris in the Kelm-scott Press, with T. J. Cobden-Sanderson in the Doves Press and, in 1917 and again in 1930, with Bruce Rogers.

warehousing—Storing the sheets of unbound books for future orders. For this service the bindery in some cases makes a storage charge.

wash-drawing—A brushwork drawing usually made with diluted India ink or water-color, so that, in addition to its blacks and whites, it contains gray tones.

waste—*See* OVERSHEETS.

watered silk—Silk with a wavy pattern used as a binding material.

watermark—A design faintly showing in paper when held to the light. This is made by the "dandy roll" which presses down on the forming sheet just as the pulp is well drained and before the sheet begins to go through the series of drying rolls. The paper is slightly thinner where the impress comes.

Paper for fine editions of books is frequently water-marked with a design to show that the paper was made specially for that edition.

web press—*See* ROTARY PRESS.

Whatman paper—A well-known brand of the finest grade of English hand-made drawing-paper sometimes used in limited editions. *See also* VAN GELDER PAPER.

whipstitching—In binding: To sew single leaves over and over to insure their being well sewed in. Same as *overcasting*.

Whittingham, Charles—*See* CHISWICK PRESS.

whole-bound—*See* FULL BINDING.

Wiegendrucke—*See* INCUNABULA.

wire-marks—*See* LAID PAPER.

Woodburytype—A process in which a gelatin relief, produced by photographic methods and hardened, is impressed on a plate of soft metal, thus producing an intaglio impression from which pictures may be directly printed; also, a print made by this process.

woodcut—An engraving on a block of wood, or a print from same. If many impressions are wanted, an electrotype is now usually made.

The earliest woodcuts were engraved on the side of the block along the grain. Thomas Bewick (1753-1825) showed that much longer wear could be had by engraving on the end of the block.

Bewick also introduced white-line engraving, where the design is in the white spaces rather than in the black lines.

The coming of the camera introduced methods of photographing any design on to the prepared surface of the block rather than being drawn on the block itself. This developed a craft of engravers distinct from the artists.

The camera, however, made the *half-tone* engraving possible, and this process (*q. v.*) largely supplanted the woodcut for popular use in periodicals and books.

As a method of reproduction the woodcut has an individuality that cannot be supplanted, and the craft has recently had a wide spread revival.

The first dated woodcut (1418) was the picture of the "Brussels Virgin."

After being supplanted by the *copperplate engraving* (*q. v.*) the woodcut had a revival in Croxall's *Æsop*, in 1722, and in a more masterly fashion by Bewick, whose "History of British Birds" appeared in 1797.

wood pulp—Prepared for paper-making from trees of various kinds. The process of manufacture includes two distinct classes: (1) mechanical wood pulp or ground wood from which newsprint is made; (2) chemical pulp produced by various methods, as the sulphite, soda, sulphate, and Kraft processes.

wooden boards—Prior to the times of Aldus of Venice in the 15th century the covers of bound books were made of thick wood over which was stretched the leather. Even small books had stiff covers a quarter of an inch thick and often beveled to a sharp edge to disguise this disproportionate thickness.

The use of pasteboard for bookbinding was not introduced until the end of the 15th century and at first was only employed upon books of small size.

wood-engraving—*See* WOODCUT.

work and turn—The process of printing, for instance, 16 pages of an octavo on 25 x 38, so imposed that the sheet may be turned and run again on the same form, the pages properly backing up, and the completed sheet giving, when cut in half, two identical half-sheets of the same 16 pages; in contradistinction to *sheetwise* (*q. v.*).

work in process—Incompleted jobs at the printer's upon which reports are made periodically to the publisher.

worm-hole; wormed—A hole in paper or binding, the work of an insect known as a *bookworm* (*q. v.*).

wove paper—Paper that is evenly mixed on a band of flannel or felt, with no distinguishing marks as on *laid paper*.

wrapper—Same as JACKET.

wrappers—In cataloging; description of a book bound in paper covers.

wrong font—A term in proof-reading to designate a wrong size or face of type occurring through an error in composition. Abbreviated "w. f."

xylography—The printing of 15th century wood-block books. Such books are sometimes also called *xylographic books*, or *xylographica*. See also BLOCK-BOOKS.

yapp—An English name for a type of leather binding having overlapping edges, and known in America as *divinity circuit* (*q. v.*).

Zaehnsdorf, Joseph (1816-1886)—A famous binder who came from Austria to London in 1837, opening his own shop in 1845. He was a notable craftsman both as forwarder and finisher. His son, Joseph William Zaehnsdorf, (1853-1930) who succeeded him in business, published "The Art of Bookbinding" (1880).

zapon—See IMITATION LEATHER.

zinc etching—A process for reproducing such designs as consist mainly of lines and dots, as pen-and-ink sketches, or

masses of color. The photograph is made directly on a prepared zinc plate, which is then etched by means of an acid and all parts not needed for the picture routed out. *See* LINE CUT.

zincograph—An etching on a zinc plate by a chemical process.

CURIOUS EDITIONS OF THE BIBLE

Due to printers' errors, or to the curious rendering of certain words into English, a number of early editions of the Bible have become famous as curiosities. The most noted, with their peculiar designations, are the following:

"AFFINITY" BIBLE

In an 8vo Bible of 1923 the Table of Affinity has the error:
"A man may not marry his *grandmother's wife*."

"BREECHES" BIBLE (1560)

The Geneva version is often known as the "BREECHES" BIBLE from its rendering of Gen. 111:7, making themselves *breeches* out of fig-leaves instead of *aprons*.

"BUG" BIBLE (1551)

Psalms XCI:5 in this version is rendered "afraid of bugs by night." The authorized version reads "Terror by night."

"CAMELS" BIBLE (1823)

The same printers were also responsible for a misprint in an 8vo Bible of 1823, where Gen. xxiv:61 is printed, "And Rebekah arose, and her camels," for damsels.

"DENIAL" BIBLE (1792)

A Bible printed in Oxford in 1792 is remarkable for a mistake in St. Luke xxii:34, where Philip, instead of Peter, is named as the disciple who should deny Christ.

"DISCHARGE" BIBLE (1802)

In 1802 the King's Printers issued a Bible in which I Tim. v: 21 appears as "I discharge thee before God" for "I charge thee."

"EARS TO EAR" BIBLE (1807)

In that of Oxford University's edition Matt. xiii:43, the reading is "Who hath ears to ear," instead of "hear"; and Heb. ix:14, "How much more shall the blood of Christ . . . purge your conscience from good works (should be 'dead works') to serve the living God?"

"FOOL" BIBLE

In an edition of the Bible printed in the reign of Charles I, the text of Psalm xiv:1 ran: "The fool hath said in his heart there is a God." For which error, the printers were fined £3,000. and all the copies suppressed.

"LARGE-FAMILY" BIBLE (1820)

Oxford's version of 1820 has Isa. lxvi:9, "Shall I bring to the birth, and not *cease* (instead of 'cause') to bring forth."

"LIONS" BIBLE (1804)

The 1804 Bible issued from the same press is pre-eminently distinguished for its typographical errors, of which the following are specimens: Numb. xxxv:18, "The murderer shall surely be put together" for "to death"; I Kings vii:19, "Out of thy lions" instead of "loins"; and Gal. v: 17, "For the flesh lusteth after the spirit," for "against."

"MURDERERS" BIBLE (1801)

In this one, an error in the sixteenth verse of St. Jude the word "murderers" is used instead of "murmurers."

"PLACE-MAKERS" BIBLE (1562)

So called from a typographical error in St. Matthew v:9, "Blessed are the place-makers" instead of peace-makers.

"PRINTERS" BIBLE

Cotton Mather tells of a Bible printed prior to 1702 in which King David exclaims Psalms 119:161 "Printers" instead of "Princes" have persecuted me without cause."

"PROFIT" BIBLE (1711)

The Bible published in Oxford in 1711 is remarkable for this mistake in Isaiah lvii:12: "I will declare they righteousness, and thy works; for they shall profit thee,"—instead of "Shall not profit thee"—.

"SIN ON" BIBLE (1716)

The first Bible printed in Ireland was dated 1716. An error occurs in a verse of Isaiah: "Sin no more" is printed "Sin on more." This error was not discovered until the entire impression of 8,000 copies was bound, and partly distributed.

"TREACLE" BIBLE (1568)

In this edition Jeremiah vii:22 is rendered "Is there no treacle (instead of balm) in Gilead?"

"UNRIGHTEOUS" OR FIELD'S BIBLE (1653)

Printed by John Field, this is a pretty little book measuring $4\frac{1}{2}$ by $2\frac{1}{2}$ inches, but is full of typographical errors, among which may be mentioned, "Know ye not that the unrighteous shall inherit the kingdom of God?" (1 Cor. vi:9); and "Ye cannot serve and Mammon" (Matt. vi:

24), where the omission of the name of God makes the sentence meaningless.

"VINEGAR" BIBLE (1717)

So named from the headline of St. Luke xx, which reads:

"The Parable of the Vinegar" instead of the "vineyard."

"WICKED" BIBLE (1632)

So called from the fact that the negative is left out of the Seventh Commandment (Exodus xx:14).

"WIFE-HATER" BIBLE (1810)

In the issue of 1810 from the same press, Luke xiv:26 is given in this form: "If any man come to me, and hate not his father, . . . yea, and his own wife (should be "life") also, he cannot be my disciple."

PRONUNCIATION OF AUTHORS' NAMES

Accented syllables are printed in capital letters:—

Stacy Aumonier	(O-MON-ye),
John Ayscough	(Ask-kew),
Stephen Benét	(Ben-AY),
Vicente Blasco-Ibanez	(Vee-THENT-ay Blahs-ko Ee-BAHN-yeth),
Johan Bojer	(Yohan Boy-er),
Phyllis Bottome	("tome" like "home"),
Van Wyck Brooks	(long "y"),
Heywood Broun	(Hay-wood Broon),
John Buchan	(BUCK-an),
James Branch Cabell	("Cabell" like "rabble"),
Willa Cather	(CAT-ther),
Mary Cholmondeley	(CHUM-li),
Padraic Colum	(PAHD-ric Colm),
Royal Cortissoz	(Cor-TEE-suz),
Maud Diver	(long "i"),
John Dos Passos	("o's" and "a" short),
Fedor Dostoievski	(Dos-toi-YEF-ski),
Lord Dunsany	(Dun-San-ni; long "a"),
St. John Ervine	(Sin-jun Ervyne),
John Galsworthy	("Gals" like "hauls"),
Katherine F. Gerould	(GER-ald),

Arthur Guiterman	(GEETER-man; hard "g"),
Joseph Hergesheimer	(4 syllables; "ei" like long "i"),
Ralph Hodgson	("Ralph" like "Rayfe"),
Emerson Hough	("Hough" like "huff"),
A. E. Housman	(Like "house"),
James G. Huneker	(HUN-e-ker; short "u"),
Sheila Kaye-Smith	(Shee-la Kay-Smith),
William LeQueux	(LeCUE),
Gaston Leroux	(Le-ROO),
Vachel Lindsay	("Vachel" like "Rachel"),
Arthur Machen	(Mak-en; long "a"),
Percy Mackaye	(Mac-KYE),
Don Marquis	(MAR-quis; as spelled),
Somerset Maugham	(Mawm),
Marie C. Oemler	(Urm-ler),
Oliver Onions	(O-NIGH-ons),
Baroness Orczy	(ORT-sy),
Michel Pupin	(Pu-PEEN),
Victor Pagé	(Pa-ZHAY),
Agnes Repplier	(Rep-pler),
George Santayana	(San-ta-YA-na; "a's" broad),
Lew Sarett	(Sar-ETT),
Lytton Strachey	(Littun STRAY-chee; soft "ch"),
John M. Synge	("Synge" like "Sing"),
Lous Untermeyer	(like "higher"),
George C. Van Schaick	(Van Skoik),
Mary C. E. Wemyss	(Weems),
Stanley J. Weyman	(Way-man),
W. B. Yeats	("Yeats" like "Yates"),
Israel Zangwill	(Sang-will).

CLASSICAL NAMES OF TOWNS AND CITIES

THE following are a few of the more important names used on the colophons or title-pages of old books, many of which are not very obvious to the uninitiated. The modern names are also given.

Abbatis Villa —Abbeville	Glascua —Glasgow
Alabani Fanum —St. Albans	Haga Comitum —The Hague
Antwerpia } —Antwerp	Lipsia —Leipsic
Anvers }	Londinium } —London
Argentina —Strassburg	Londinum }
Augusta Tiberii —Ratisbon	Lugduni —Lyons
Aurelia —Orleans	Lugdunum Batavorum —
Cantabrigia —Cambridge	Leyden
Cantuaria —Canterbury	Lutetia, Lut. Par. —Paris
Cestria —Chester	Massilia —Marseilles
Cicestria —Chicester	Mediolanum —Milan
Divio —Dion	Moguntia —Mayence
Duacum —Douay	Nicæa —Nice
Dublinum } —Dublin	Nordovicum —Norwich
Eblana }	Noriberga } —Nuremberg
Dunelmum —Durham	Norica }
Eboracum —York	Oxonia —Oxford
Edinburgum }	Padova } —Padua
Edinbruchium } —Edinburgh	Patavium }
Aneda }	Petriburgum —Peterborough
Exonia —Exeter	Remi —Rheims

Roffa—Rochester**Roma**—Rome**Rothomagus**—Rouen**Rupella**—Rochelle**Sarum**—Salisbury**Svetia**—Aix, Provence**Tridentum**—Trent**Varsovia** }
Warsovia } —Warsaw**Venetiaë** }
Vinegia } —Venice**Vincentia**—Vincenza**Vindobona**—Vienna**Westmonasterium**—

Westminster

Wintonia—Winchester**Wormacia**—Worms

PROOF-READER'S MARKS
AND
HOW TO CORRECT PROOFS

PROOF-READER'S MARKS

^	Make correction indicated in margin.	⌈	Raise to proper position.
Stet	Retain crossed-out word or letter; let it stand.	⌋	Lower to proper position.
....	Retain words under which dots appear; write "Stet" in margin.	///	Hair space letters.
Stet		<i>W.f.</i>	Wrong font; change to proper font.
x	Appears battered; examine.	<i>Qu?</i>	Is this right?
≡	Straighten lines.	<i>l.c.</i>	Put in lower case (small letters).
✓✓	Unevenly spaced; correct spacing.	<i>s.c.</i>	Put in small capitals.
//	Line up; i.e., make lines even with other matter.	<i>Caps</i>	Put in capitals.
<i>run in</i>	Make no break in the reading; no ¶	<i>Cids</i>	Put in caps and small caps.
<i>no ¶</i>	No paragraph; sometimes written "run in."	<i>rom.</i>	Change to Roman.
<i>out copy</i>	Here is an omission; see copy.	<i>ital.</i>	Change to Italic.
¶	Make a paragraph here.	≡	Under letter or word means caps.
<i>tr</i>	Transpose words or letters as indicated.	=	Under letter or word, small caps.
<i>ℓ</i>	Take out matter indicated; dele.	—	Under letter or word means Italic.
<i>ℓ</i>	Take out character indicated and close up.	~	Under letter or word, bold face.
Ⓢ	Line drawn through a cap means lower case.	∕	Insert comma.
⑨	Upside down; reverse.	∕;	Insert semicolon.
∩	Close up; no space.	∕:	Insert colon.
#	Insert a space here.	⊙	Insert period.
⊥	Push down this space.	∕?	Insert interrogation mark.
□	Indent line one em.	(!)	Insert exclamation mark.
[	Move this to the left.	∕=	Insert hyphen.
]	Move this to the right.	✓	Insert apostrophe.
		<i>qu</i>	Insert quotation marks.
		ℓ	Insert superior letter or figure.
		ℓ	Insert inferior letter or figure.
		[/]	Insert brackets.
		(/)	Insert parenthesis.
		<i>m</i>	One-em dash.
		<i>≡</i>	Two-em parallel dash.

THIS IS A LIST OF PROOF-READER'S MARKS WITH THE
DEFINITIONS OF EACH EMBLEM.

HOW TO CORRECT PROOF

s. e. ~~It~~ does not appear that the earliest printers had any method of
 ✓✓✓ correcting errors before the form was on the press. The learned ~~the~~ ^{learned}
 learned correctors of the first two centuries of printing were not
 # i/ proofreaders in our sense; they were rather what we should term
 not/ office editors. Their labors were chiefly to see that the proof corre-
 sponded to the copy, but that the printed page was correct in its
 Cap 1/ latinity ~~that the words were there~~, and that the sense was right. ^{not}
 I They cared but little about orthography, bad letters or purely printed
 errors, and when the text seemed to them wrong they consulted fresh
 authorities or altered it on their own responsibility. Good proofs in
 not # the modern sense, were impossible until professional readers were
 m/ employed men who had first a printer's education, and then spent
 i/ many years in the correction of proof. The orthography of English,
 which for the past century has undergone little change, was very
 w. f. = fluctuating until after the publication of Johnson's Dictionary, and
 capitals, which have been used with considerable regularity for the
 Spell past 80 years, were previously used on the miss or hit plan. The ^{lead}
 9 approach to regularity, so far as we have may be attributed to the
 growth of a class of professional proof readers, and it is to them that
 we owe the correctness of modern printing. More errors have been
 found in the Bible than in any other one work. For many generations
 it was frequently the case that Bibles were brought out stealthily,
 from fear of governmental interference. They were frequently printed
 [from imperfect texts, and were often modified to meet the views of
 h/ those who published them. The story is related that a certain woman
 I in Germany, who was the wife of a printer, and had become disgusted
 31 f/ with the continual assertions of the superiority of man over woman
 which she had heard, hurried into the composing room while her
 husband was at supper and altered a sentence in the Bible, which he
 was printing, so that it read ^{inf} ~~Narr~~ instead of ^{inf} ~~Herr~~, thus making the
 verse read "And he shall be thy fool" instead of "And he shall be thy
 Cap 3/ lord." The word, not, was omitted by Barker, the king's printer in
 England in 1632, in printing the seventh commandment. He was fined
 23 000 on this account.

THIS IS A PAGE OF PROOF SHOWING THE VARIOUS
 PROOF-READING MARKS AS USED.

GL 070.5
HOL 2ND ED

अवाप्ति सं.

ACC No. ~~10935~~

वर्ग सं.

पुस्तक सं.

Class No. 070:5 Book No.

लेखक Hol 2nd ed.

Author Holden, John A.

शीर्षक

Title The Bookman's Glossary

निर्गम दिनांक Date of Issue	उधारकर्ता की सं. Borrower's No.	हस्ताक्षर Signature

070:5

~~10935~~

Hol 2nd ed LIBRARY 100078

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National Academy of Administration

MUSSOORIE

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