

# Victorian Publishers Book-bindings In Paper

## Ruari McLean

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Information about the exhibition of Victorian decorated publishers' bindings held at the Special Collections Service, University of Reading. This exhibition includes a number of fine examples of Victorian decorated publishers' bindings from the University of Reading rare book collections and the library of the . Until the early 1800s, books were generally sold with paper covers and without bindings, and were bound separately, generally in leather or half leather, according to the purchaser's wishes. However, the development of new technical methods enabled manufacturers to mass produce cloth bindings. This was also an attractive option for publishers as cloth was a cheaper alternative to leather. Douglas Ball, *Victorian publishers' bindings* (London: The Library Association, 1985) Record page This book concentrates on cloth bindings during the period 1820-1880, but also includes some reference to covers of paper, leather, and paper mÃchÃ©. A few black and white illustrations. More technical and in-depth resources on all periods of bookbinding. Bernard Middleton, *A history of English craft bookbinding technique* (London: Holland press, 1978) Record page. Julia Miller, *Books will speak plain: a handbook for identifying and describing historical bindings* (Ann Arbor, Mich: Legacy Press, 2010) *Victorian publishers' book-bindings in cloth and leather*. Berkeley: University of California Press, 1973; and *Victorian publishers' book-bindings in paper*. Berkeley: University of California Press, 1983. 2. Tanselle, G.T. "A system of color identification for bibliographical description." *Studies in bibliography* vol. 20 1967, p.203-234; Tanselle, G.T. "Bibliographical description of patterns." *Studies in bibliography* vol. 23 1970, p.71-102; Gaskell, Philip. *A new introduction to bibliography*. Oxford: Clarendon Press, 1972; Ball, Douglas. *Victorian publishers' bindings*. Williamsburg, Va.: Book

What made Victorian cartoonists mock commuters who hid behind the newspaper, ladies who matched their books' binding to their dress, and servants who reduced newspapers to fish 'n' chips wrap? Shedding new light on novels by Thackeray, Dickens, the Brontës, Trollope, and Collins, as well as the urban sociology of Henry Mayhew, Leah Price also uncovers the lives and afterlives of anonymous religious tracts and household manuals. From knickknacks to wastepaper, books mattered to the Victorians in ways that cannot be explained by their printed content alone. And whether displayed, Papier-mâché binding is an approach to bookbinding in which the boards of the book are decoratively-sculpted papier-mâché covered in plaster, pressed in a mold.[1] Papier-mâché binding was used in England during the mid-nineteenth century. See also. Victorian era. References. ^ Victorian Publishers' Bookbindings in Paper. Berkeley: University of California Press. 1983. p. 8. ISBN 9780520051027. OCLC 10769223. Further reading. Bookbinding in the British Isles: Sixteenth to the Twentieth Century, Part I. London: Maggs Bros Ltd. 1996. ISBN 0901953083. Most Victorian novels were published in three volumes called the triple-decker or three-volume novel at 31s. 6d, or 10s. 6d per volume. This price, although too expensive for the average purchaser, enabled the publisher to cover their costs whilst allowing for a reasonable payment to go to the author. Those who could not afford to buy new novels used the circulating libraries newly established across the country. The engraved boxwood block was the most significant piece of technology which dominated early Victorian book illustration. The illustrations used to accompany prestigious fiction by such authors as Dickens and Hardy were of the highest quality, made from wood engravings painstakingly crafted by engravers from the artist's original design.

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