


I'm not robot


reCAPTCHA

Next

Idgaf flute sheet music



33

Re Do Mi Re Fa Mi Do La Sol
D C E D F E C A G
r' N g' r' F' g' N d M

37

Re Do Mi Re Fa Mi Sol
D C E D F E G
r' N g' r' F' g' M

I've been done I've been movin' on since we said goodbye
D D D D D E F# D D D D D C B A

I cut you off I don't need your love, so you can try all you want
D D C C B C B A

Your time is up, I'll tell you why
D A G B A C C B G E

You say you're sorry But it's too late now
D A G B A C B

So save it, get gone, shut up
D A G B A C B G E D A G B A C B

'Cause if you think I care about you now Well, boy, I don't give a fuck
D D B D B D D D D D D E B B

I remember that weekend When my best friend called you creepin'
D . . D B D D B A B G D D D B . D B

[illegible]

Levitating

Song: Dua Lipa
Notes: Nina Pachnowska

$\text{♩} = 105$

5

8

11

14

History of the book Levels of Library Production from 500 to 1800. The key event was the invention of Gutenberg's movable-type saddle in the 15th century. The story of the book follows a series of technological innovations that have improved the quality of text preservation and access to information, portability and ease of production. It is closely linked to economic and political contingencies in the history of ideas and religion. The invention of the movable type seal in 1455, Gutenberg, for more than four centuries, the other real half of mass writing was the «printed word». [7] [8] Scripture is the condition of the existence of text and the book. Scripture, a system of durable signs that allows transmitting and preserving information, began to develop between VII and IV Millennio A.C. In the form of mnemonic symbols, then it became a system of ideograms or pictograms through simplification. The oldest known forms of writing were, therefore, mainly logographic. Later, the syllabic and alphabetic (or segmentally) writing emerged. Ancient when writing systems were invented, those materials that allowed the information register under written form: stone, clay, crust of treetops, metal sheets were used. The study of these inscriptions is known as epigraphy. The alphabetic writing emerged in Egypt about 5,000 years ago. The ancient Egyptians used to write in the papyrus, a plant cultivated along the Nile river. Initially, the terms did not separate between SĀ (continuous writing) and there was no score. The texts were written from right to left, from left to right, and also for alternative lines to see in opposite directions. The technical thornier for this type of writing, with a trend reminiscent of the slots traced by the atratal in a field, is "butcatic". Tablets The same topic in detail: Tablet (support). A tablet can be defined as a physically robust medium suitable for transport and writing. The clay tablets were that the name implies: Pieces of dry and easy dry clay, with enrollment made by means of a possibly muffled pencil to allow written impressions. In fact, they were used as a writing means, especially for cuneiform, along the bronze or to the plate meter. The Of wax were wooden shales covered with a quite thick layer of wax that was engraved by a stylus. They served as a normal writing material in schools, in accounting, and to take notes. They had the advantage of being reusable: the wax could be melted and reform a "white page". The custom of tie together several wax tables (Romano Pugillares) is a possible precursor of modern books (ie the codex, code). [9] The etymology of the word codex (block of wood) suggests that it could derive from the development of wax tablets. [10] Roll the same argument in detail: rotulus. Egyptian papyrus illustrating the god Osiris and the weighs of the heart. The papyrus, made of material often similar to the paper that is obtained tying together the stems of the papyrus plant, then beating it with a tool similar to the hammer, was used in Egypt to write, perhaps already during the first dynasty, even if the first proven Tree barks were also used, such as those of Tilia, and other consimili materials. . [11] Second Herodotus (Stories 5-58), the Phoenicians brought writing and papyrus to Greece or the 9th century to Come C. The parochilo of Papiro Cometurra Tomus was used by the Latins with the same meaning as Volumen (see also the explanation of Isidoro di Seville). That were made of papyrus, parchment or paper, the rolls were the dominant librarian form of Hellenistic culture, Chinese and The Codex format was established in the Roman world in late antiquity, but the roll persists much longer in Asia. Codex The same subject in detail: Codex (Philology). In the sixth century, Sevillian Isidore explained the current relationship between the Codex, Book and Roll in his work EtymologiaeĀ "A codex consists of numerous books, while a book consists of a single volume. The name of the code was given metaphorically, with reference to the Codes that are for logs, trees or screws, almost to say Caudex, which means precisely log, by the fact that they contain a large number of books, which constitute, so they say, the branches. . "[14] The modern usage differs from This explanation. A code (in modern usage) is the first repository of information that people recognize as a "book": uniform-sized sheets tied in some way along one of the edges, and usually held between two covers made of a more robust material. The first written mention of the codex as a book form is made of martial (see below), in his Apophoreta Clxiv at the end of his century, where he praises its compactness. However, the code never gained much popularity in the paid Hellenistic world, and only within the Christian community did they get a great dissemination. [15] However, this change occurred very gradually over the course of the 3rd and 4th centuries, and the reasons for the adoption of the code model are multiple: the format is cheaper, since both sides of the writing material can be used, and it is portable, searchable and FAĀ ĀĖ easy to hide. Christian authors may also have wanted to distinguish their writings from pagan texts written on scrolls. The history of the book continues to develop with the gradual transition from the roll to the cdice, moving from the Near East of the II-II Millennium BC in the first Byzantine period, during the 4th and 5th centuries AD, when the diffusion of the book Christianity and from The course of the history of the book will be fundamental. Until the second century A.D., all written assets were stored in the form of scrolls (or scrolls), some of them parchment, but most of them pappri. At its arrival in the Middle Ages, about the middle of the millennium later, the codes, of Foggia and the construction in all similar to the modern book, replaced the scroll and were composed mainly of parchment. The scroll continued to be used for documents and the like, the Scriptures of the type that are sorted into files or archives, but the Codex had supremacy in literature, scientific studies, technical manuals, etc., the Scriptures of the type that are placed in Libraries. It was a change that influenced everyone who had to do with books, from the casual reader to the professional librarian. The first references to the codes are found in martial, in some epigrams, such as that of Book XIII published in the year 85/86 P. / Quatoto east nimium? Poterit Constate Duobus. / et Faciet Lucrum Bybliopaa Tryphon.ĀĖ ā- Ā (IT) Ā "The Xenia series collected in this agile brochure will cost you, if you buy it, four money. Four is too many? You can pay two, and Typhoon the bookseller will make your winnings anyway. To accompany the donations. There is one, which bears the title "Ovid metamorphosis in the membrane" and says: (LA) "Ovid metamorphosis in membranes. Haec Tibi, Mulpie Quā Structa East Massa Mesa, / Carmina Nasonis Quoque Decemque Gerit. " (IT) " the metamorphosis of Ovid on the parchment. This mole composed of numerous leaves contains fifteen poetic books of the Nasona " (martial XIV.192) The ancient book The object of the book underwent in time a considerable success changes of materially and structurally. The oldest copies of the book were in the form of a volume or roll and mostly handwritten on papyrus. From the second century BC a new type of writing medium appeared: the parchment. In the ancient world it did not enjoy much fortune because of the high price compared to that of papyrus. However, it had the advantage of greater resistance and the possibility of being produced without the geographical limitations imposed by the hot climate for papyrus growth. The scroll-shaped book consisted of sheets prepared from papyrus fibres (phylire) arranged in a horizontal layer (the layer which then received the writing) superimposed on a vertical layer (the opposite side). The sheets thus formed were glued to each other laterally, forming a long strip which could have at the ends two sticks (umbilici) on which it was rolled. The writing was done on columns, usually on the side of the papyrus which had horizontal fibers. There are not many testimonies on the scrolls of parchment, however their shape was similar to that of the papyrus books. The black inks used were based on black smoke and gum arabic. From the second century A.D. onwards, a new form of book began to spread, the codex or codex in papyrus and parchment. The old library roll form disappears into the library. En forma remarkably differente, however, remains in the archival field. In the Middle Ages some innovations made their way: new Gallic iron inks and, from the middle of the 13th century, paper. The very low price of this material, obtained from rags and therefore more abundant than parchment, favors its diffusion. But it was not until the second half of the 15th century to encounter the process of sealing traditionally attributed to an invention of the German Gutenberg. By speeding up the production of copies of texts, this means contributes to thefthem the book and culture. The parole membranee, literally "pellii", è il nome che i romani diedero al codex di pergamena; il dono che i citati distici dovevano accompagnare era quasi sicuramente una copia dell'opera completa di Marziale, quindici libri in forma di codice e non di rotolo, più comune in quell'epoca. Altri suoi distici rivelano che tra i royali fatti da Marziale c'erano copie di Virgilio, di Cicerone e Livio. Le parole di Marziale danno la diferentes impressione che tali edizioni fossero qualcosa di recente introdotto. Il codice si originò dalle tavolette di legno che gli antichi per drylevano usato per scrivere anotazioni. Quando c'era bisogno di più spazio di quello offerto da una singola tavoletta, gli scribi ne aggiungevano altre, implatate una sopra all'altra e legate insieme con una corda che passava nei buchi anteriormente forati su uno dei marginali; si otteneva così un "taccuino". Sono stati rinvenuti "taccuini" contenenti fino a dieci tavolette. Nel tempo, furono anche disponibili modelli di lusso fatti con tavolette di avorio invece che di legno. I romani chiamarono tali tavolette col nome di codex e solo molto più tardi questo termina acquisì il senso che attualmente gli diamo. Ad un certo punto i romani inventarono un taccuino più leggero e meno ingombrante, sostituendo legno o avorio con fogli di pergamena; ponvano due o più fogli insieme, li piegavano nel mezzo, li bucavano lungo la piega e ci passavano dentro una cordicella per tenerli (ri) legati. Il passo fu brief dall'usare due o tre fogli come taccuino al legarne insieme una certa quantità per trascrivere testi estesi - in altre parole, creating a codex nel senso proprio che usiamo oggiorno. [16] Egiziani e romani Ai romani va il merito di aver compiuto questo passo essenziale, e devono averlo fatto alcuni decenni prima della fine del I drylo d.C., dato che da allora, come ci dimostrano i distici di Marziale, divenero disponibili a Roma le edizioni diMunicipalities in Codex format, although they are still news. Since Rome was the trade center of the Library Library in Latin, it can certainly conclude that the production of these editions originated in this city. The great advantage offered to the rolls was the capacity, the advantage that stood out from the fact that the outer facade of the roll was left blank, empty. Instead, the code had written both facades from each page, as in a modern book. (LA) Ā-QUAM BREVIS INMENSUM CEPIT Maronem membrane! Ipsius Vultus First Table Gerit. "(TI) "What a small is the parchment that includes everything Virgil! The first page brings the face of the poet. " (Martial XIV.186), so he marvelved from Martial in one of his epigrams: The Eneid would only have requested at least four or more rolls. The codes mentioned were made of parchment; in the accompanying districts The gift of a Copy of Homer, for example, martial describes it as a fact of "leather with many folds". But the copies were also made of papyrus leaves. In Egypt, where the papyrus plant grew and was the center From its manufacture for desktop material, the code of this material was naturally more common than the parchment; between the thousands of fragments of Greek and Latin writing fragments found between the Egyptian sands, approximately 550 are from the codes and more s of 70% of these are made of papyrus. [16] It is also assumed that the papirace code was more common even outside of Egypt. When the Greeks and the Romans only had the roll to write books, it was preferred to use the papyrus instead of pergamani no. Therefore, it is logical to believe that the same preference was used for Codex when it was available. Egyptian findings allow us to trace the gradual replacement of the roll by the code. He made his appearance in Egypt little after martial weather, in the second century D.C., or maybe even before, at the end of the first Āre are It was modest. A tutt'oggi sono stati rinvenuti 1.330 frammenti di scritti letterari e scientifici greci, databili al primo e secondo drylo; sono tutti su rotolo, eccetto little meno di venti, appena 11,5% su codici. Nel terzo drylo the percentuale increases dall'1.5% to circa il 17% chiaramente il D.C. stava ottenendo successo. Verso il 300 d. C the percentuale if raising thin to 50% - a parità col rotolo che si riflette in certe rappresentazioni che showrano un uomo che ha in hand a vicino rotolo ad un altro che ha a codice. [17] Intro il 400 d.C. arriva all'80% e nel 500 to 90.0% Il rotolo comunque aveva ancora parecchi dryll davanti a sé, ma solo per documenti; quello che la gente leggeva per piacere, edificazione o istrusione era praticamente tutto su codici. [18] Papiro e pergamena The stesso argomento in dettaglio: Papiro e Pergamena. Ritrovamenti egiziani gettano looks anche sulla transizione del codex dal papiro alla pergamena. In theory, in Egitto, terra ricca di pianta di sapiro, il codice papiraceo avrebbe dovuto regnar supreme, ma non fu così: il codice di pergamena appare in zona allo stesso tempo di quello di papiro, nel II drylo d.C. Sebbene gli undici codici della Bibbia datati Inoltre, alcune interessanti informazioni vengono fornite da una lettera dell'epoca, rinvenuta in un villaggio egiziano - un figlio scrive al padre che «Deios venne da noi e ci mostrò i sei codici di pergamena. Non ne scegliemmo alcuno, ma ne raccogliemmo altri otto per i quali gli diedi 100 dracme in conto.[20]» Deios, at the end of a lumping pound, I will sell a quantità di almeno quattordici codici di pergamena, che interessavano a resident of the Egyptian village. Il codex tanto apprezzato da Marziale aveva quindi fatto molta strada da Marziale. Nel terzo drylo, quando tali codici divennero almeno diffusi, quellaparchment began to be popular. The total number of surviving codes currently amounts to more than 100; at least 16 of them are parchment, i.e. 16%. In the 4th century the papyrus figure rises to 35%. Of about 160 codices, at least 50 are parchment - and remains at the same level in the 5th century. In fact, the world's source of papyrus, the parchment code occupied a considerable market share.[16][20] It was Christian The oldest surviving codes outside Egypt date back to the 4th and 5th centuries A.D. C. and are few - different for the Bible, some of Virgil, one of Homer and little else. They are all parchment, elegant editions, written en elaborate calligraphy on thin sheets of parchment. Papyrus was certainly unsuitable for such luxury editions.[16] In at least one area, jurisprudence, the parchment codex was produced in both economic and luxury editions. Titles of famous compilations, the Theodosian Code promulgated in 438, and the Justinian Code promulgated in 529, indicate that the emperors had them written on codices, certainly of parchment since they were more durable and more extensive and also of excellent quality. An intellectual of the 4th century who in his many activities was also a teacher of law, we learn that the textbooks of his students were parchment codes. The reasons were good: the parchment could withstand various mistreatments, the code could be consulted quickly for legal references, sentences and judgements, and so on. The parchment used must have been of low quality, with skins so thick that the students who carried them bend their knees. Weight was another important factor, however, for out-of-class activities: they were used for struggles between students and books were used.place of stones.[16][21] [22] Medieval manuscripts The same theme in detail: Manuscript. The development of communication technology: oral tradition, manuscript culture, press culture, was information. The fall of the Roman Empire in the 5th century AD saw the decline of the culture of ancient Rome. The papyrus became difficult to find because of the lack of contact with the ancient Egypt and the scroll, which for centuries had been kept on a second plane, became the main writing material. The monasteries continued the Latin writing tradition of the Roman Empire of the West. Casiodoro, in the Monastery of Vivianro (founded at 540), emphasized the importance of copying the texts.[23] Benedicto de Norcia, in his Regula Monachorum (completed in the middle of the sixth century) promoted reading.[24] The Rule of Saint Benedict (Chapter XLVIII), which reserves certain moments for reading, strongly influenced the monastic culture of the Middle Ages and is one of the reasons why clerics became the greatest readers of books. The tradition and style of the Roman Empire still prevailed, but little by little the culture of the medieval book arose. The Irish monks introduced the space between words in the seventh century. They adopted this system because it was hard for them to read the Latin words. Innovation was also adopted in Neo-Latin countries (such as Italy), although it was not common until the 12th century. It is believed that the insertion of spaces between words facilitated the passage of semi-vocalized reading to silent reading.[25] Before the invention and diffusion of the typographic ink, almost all books were copied by hand, making them expensive and relatively rare. The small monasteries used to have at most a few dozen books, perhaps a few hundred books of medium size. In the Carolingian age the larger collections collected around500 volumes; Volimmen; In the late Middle Ages, the Pontifical Library of Avignon and the Sorbonne Library of Paris had about 2,000 volumes.[26] The process of producing a book was long and laborious. The most widely used writing medium in the High Middle Ages, the parchment, or vellum (calf skin), had to be prepared, then the free pages were planned and scratched with a sharp instrument (or lead), after which the text was written by the scribe, who usually left blank spaces for illustrative purposes, and rubric. Finally, the book was bound by the binder.[27] The covers were made of wood and covered with leather. As the dry parchment tends to take the shape it had before transformation, the books were equipped with fasteners or straps. At this time different types of ink were used, usually prepared with soot and rubber, and later also with rooster nuts and ferrous sulphate. This gave the writing a brownish black color, but black or brown were not the only colors used. There are texts written in red or even gold, and different colors were used for the miniatures. Sometimes the scroll was all purple to print on textiles and later on paper, and was widely used throughout East Asia. The oldest book printed with this system is the Diamond Sutra (868 AD). This method (called "carving" when used in art) came to Europe at the beginning of the 14th century, it was used to produce books, cards and religious illustrations. Creating a complete book was a long and difficult task, requiring a hand-carved tablet for each page, and tablets often crack if kept for a while. The monks or others who wrote them, were paid perfunbly. [16] Furniture and incunable characters The same theme in detail: Furniture and incunable printingBUIĀ3. The Chinese inventor BI SHENG created mobile terracotta characters around 1045, but there are no surviving examples of their printing. Around 1450, in what is commonly regarded as an independent invention, the German Johannes Gutenberg invented movable characters in Europe, along with the mold for the metal fusion of characters for each of the letters of the Latin alphabet. [32] This invention gradually made books less laborious and less expensive to produce and more widely available. The press is one of the first and most important forms of mass production. The first printed books, individual leaves and images that were created before 1501 in Europe, are known as Incunabula. "A man born in 1453, the year of the fall of Constantinople, could look back from his fiftieth year of his entire life when some eight million books were printed, perhaps more than all that the scribes of Europe had produced since Constantine.. He founded his city in 330 AD [33]. "Image Gallery FOLIO 14 RIVERUS VERGILIO RECT that contains a portrait of the author Note the library (capsa), the reading room and the text written without spaces in rustic capital. Page of Codex Argenteus. The author writes Burgundian Jean MĀ©lot, depicted in his Miracles de Notre Dame, XV century. Reading with chained books, Biblioteca Malatestiana di Cesena, Incunabula of the 15th century. Note the worked cover, corner studs and clamps. Selected Teachings of Buddhist Essays, the first book sealed with movable metallic characters, 1377. National Library of France. Modern and contemporary age Steam sealing machines became popular in the 19th century. These machines could stamp 1100 sheets per hour, but printers could only set 2000 letters per hour. Single- and lino-type printing machines were introduced towards the end of the 19th century. They could set up more than 6,000 letters per hour and a full line of characters instantly. The centuries following the 15th century saw a gradual development and improvement of both the seal and the conditions of freedom of seal, with a relative progressive relaxation of the restrictive laws of the census. By the middle of the 20th century, European library output had risen to over 200,000 titles per year. In the second half of the 20th century, computer technology made possible with the spread of books in electronic format, then called eBooks or e-books (from electronic book), a revolution as evidenced by bibliophile Nick Carr by the characteristics of the signed paper: filacita [34] In 1971[35] the Gutenberg Project was born, launched by Michael S. Hart, the first library of freely reproducible electronic versions of sealed books. The use of eBooks instead of sealed books has, however, become more widespreadAt the beginning of the 21st century. [36] Book formats The same topic in detail: paper size. Press books are produced by printing each typing designer on a sheet of paper. The size of the lamina suffered variations over time, depending on the ability of the presses (from the torcha). The printed sheet is properly bent to obtain a record or signature of more progressive pages. The different signs are obliged to obtain the volume. The opening of the pages, especially in the editions of turers, was generally left to the reader until the 1920th centuryĀĖ ©, while the signatures are now cut directly from the typography. In old books, the format depends on the number of curves that the sheet suffers and, therefore, by the number of cards and pages printed on the sheet. In modern books, the format is given by height in centimeters, measured on the title page, within a minimum and maximum conventionally established. [37] Bolslebook The same topic in detail: Pocketbook. The term "pocket" that refers to the book represents a commercial concept and identifies the printed economic books in the sixteenth, whose diffusion, from the last nineteenth century (but above all in the second half of the twentieth century), allowed a Considerable fall on prices. . Substantially, both for the format, and for the economy, it finds precedents in the history of the front book of the printer, since it begins with the antichiod (the book that is in one hand": in the Encheiridion of the Greek world, in The Latin I pugillares, in the middle age of the Bisaccia book). Parts of a book in alphabetical order: Guard cards The same topic in detail: see you. Front bevels on marble paper with peacock eye in a book from 1735. "Guard cards", or receive, or Gues, are the opening and closing cards of the real book, which materially connect the body of the book to or the union. . Nerd Some of the signatures are never counted as pages. Their practical usefulness is evident in books made of cardboard, or bound on canvas, leather or parchment, where they help to keep the blanket rigid to block the book. In the old book, the glomaria, are placed to the protection of the first printed or handwritten pages of the text, help to keep it together with the cover with Spaghi or Fettuccia that pass in the seam of the back; In the modern book, it is the gauze that binds the files on the cover. It is called "counterguard", the paper that is glued to each "contraata" (the interior of the "dish") of the blanket, allowing the definitive anchoring. The lights are usually made of paper different from the inside of the volume and can be white, coloured or decorated with fantasy reasons (in old books, it was marginal). In the luxurious old books, they may be in a variable number, from two to four (rarely more), both at the beginning and at the end. In Brossura Books and in brochures, we usually see, but often there is a warning card in principle and definitive. Colophon The same theme in detail: Colophon. The colophon or colophon, which closes the volume, shows the essential information on the printer and at the place and date of printing. Originally in manuscripts, it was signed by the signature (or subscriptio) of the copyist or scribe, and it was informed that the place and author of the text was informed. Later, it was the final formula of books printed in the 15th and 16th centuries, which contained, sometimes in red ink, the name of the printer, the date of printing and the printing mark and the publisher's banner. It survives even today, especially with finished words for printing. Maintains or covers the same argument in detail: Cover and Paperback. Parts of the book. 1) clamp; 2) dust jacket; 3) Contractuara glued to the blanket; 4. lip; 5. head cut; 6) cutter; (7) Cutting feet; 8) Page equal or right odd or left-hand page; 10) fold of the sheet forming the file. Of the files that make up the book are held together by a wrapper called "cover" or "cover". It is the outermost part of the book often rigid and illustrated. The oldest illustrated cover known today was Strodus' Consequentiae, a libretto sealed in Venice by Bernardo da Lovers in 1484. [38] Rarely used until the 18th century (when the publisher usually sold unbound books or applied a simple protective cover, which was then thrown away by the binder), it became very popular from the early 19th century, perhaps at the instigation of the Brasseur sealers of Paris. [39] In the ancient book it could be covered with various materials: parchment, leather, canvas, paper and made of wood or cardboard. It could be decorated with dry prints or gildings. Each of the two cartoons that make up the cover is called a plate. The dishes have slightly larger dimensions than the body of the volume. The part that sticks out beyond the edge of the leaves is called the nail, or nail or box. It is also made in the markings (folded sheets) to facilitate the collection or assembly of a brochure. In the modern book the cover is made up of two plates and a "back", for the so-called rigid covers ("bindings to folder" or "Brade" or "cardboard"), or of a cardboard more or less thick which, suitably folded along the line of the back, embraces the block of the En. and the nail is absent. Created with purely practical functions such as protecting the card block and allowing them to be consulted, the blanket takes on different functions and meanings over time, not least aesthetic and representative. In the 19th century the blanket acquired a predominant promotional function. With the mechanization and spread of the printing industryintroduced other types of ligatures and blankets, more economical and suitable for automatic processing. The cardboard extends in the 19th century, preferred the economy, robustness and color representation. For a long time it has characterized the publication for childhood and today, covered by a "dust jacket", constitutes the characteristic feature of the main editions. Modernly, the pocket book is a binding system in which the files or signatures are grinded on the back of the back and the leaves are glued to a strip of canvas or plastic always to the back (called "Brossura molida"). The "Alatas" or "Bandelle" flags (commonly called "Deck Lamers") are the inner covers of the deck or the cover (see above). They are usually used for a succinct introduction to the text and essential biographical news about the author. Before covering the "first cover" or "front cover" or "upper plate" is the last face of the deck, used today for promotional purposes. It usually reports news about the work and the author, as well as the ISBN Code and the volume price (if not indicated in the flap cup). Overload or above the same argument in detail: Property Offer. Cartonate-covered books are usually covered by a "dust jacket". It usually has the function to complain about the book, for which it contains the essential data of the work and is always in color and illustrated. Overload is printed, in most cases, only outside. Cut the three outer margins of the book, that is, the surface presented by the leaves in a closed volume, are called "cuts". In addition to the "superior" (orThere is the outside cut, called "front" (or "concave"), and the lower court, called "foot". "pie."From the industrial point of view, the cut of the head is, together with the seam, the most important side of a book, since it determines the front record of the printing machine. Cuts can be natural, decorated or coloured in different ways. In the latter cases, it is spoken of "colour cut", used in the past to distinguish religious or value books from the rest of the editorial production, using a sponge impregnated with aniline inks (70-80 of the twentieth century).[40] Since the late 1990s, they have been made in lip with water-based colors. Dorsal The "dorsal" or "cost" of the book is the part of the cover that covers and protects the folds of the files, visible when the volume is placed from cutting (e.g. on a shelf). It generally provides title, author, and book editor. Ex libris The same topic in detail: Ex libris. The "ex libris" is a folio that sticks (and sometimes still sticks) inside the cover of a book to indicate, with a herald shield or a symbolic image, to its owner. He often has a motto. Bandeja In the modern book, the "bandeja" is the strip of paper, applied transversally to the cover of the book, used to show advertising slogans intended to highlight the success of the book. Awesome in the old book. Frontispicio The same topic in detail: Frontispicio. The cover of the Galileo Galilei Dialogue (1632) The "portada" is the page par, usually the first (or the third) of a book, which presents the most complete information about the book itself. The first unqualified and manuscripts had no cover, but were opened with a white paper with protection function. Introduced at the end of the 15th century, the frontispicio had the shape of an ojal or an incipit, so it was enriched with decorative elements such as xilographic frames. In the 17th century, the decorative part is given to the antechamber and there are indications of character.reported to the publisher, once reserved for the colophon. In modern times, the illustrations and some of the information have been transferred to the cover or the dust jacket and other information in the front page. Nerves In the ancient book nerves are the stitching supports of files. They are usually made in rope, leather, lightened leather or, more recently, straps. Nerves can be left visible (and highlighted by the bracing), or hidden so as to obtain a smooth back. In the modern book the nerves are fake, designed to imitate the aesthetics of the old book and give importance to the book. Occhiello The same topic in detail: Occhiello (books) The occhiello (or oocchio) is a page with a title (often from the series or necklace) preceding the front page. In books divided into several parts, you can have intermediate eyes.[41] Tables A book is often enriched with figures. 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