

## Our Coloured Plate.

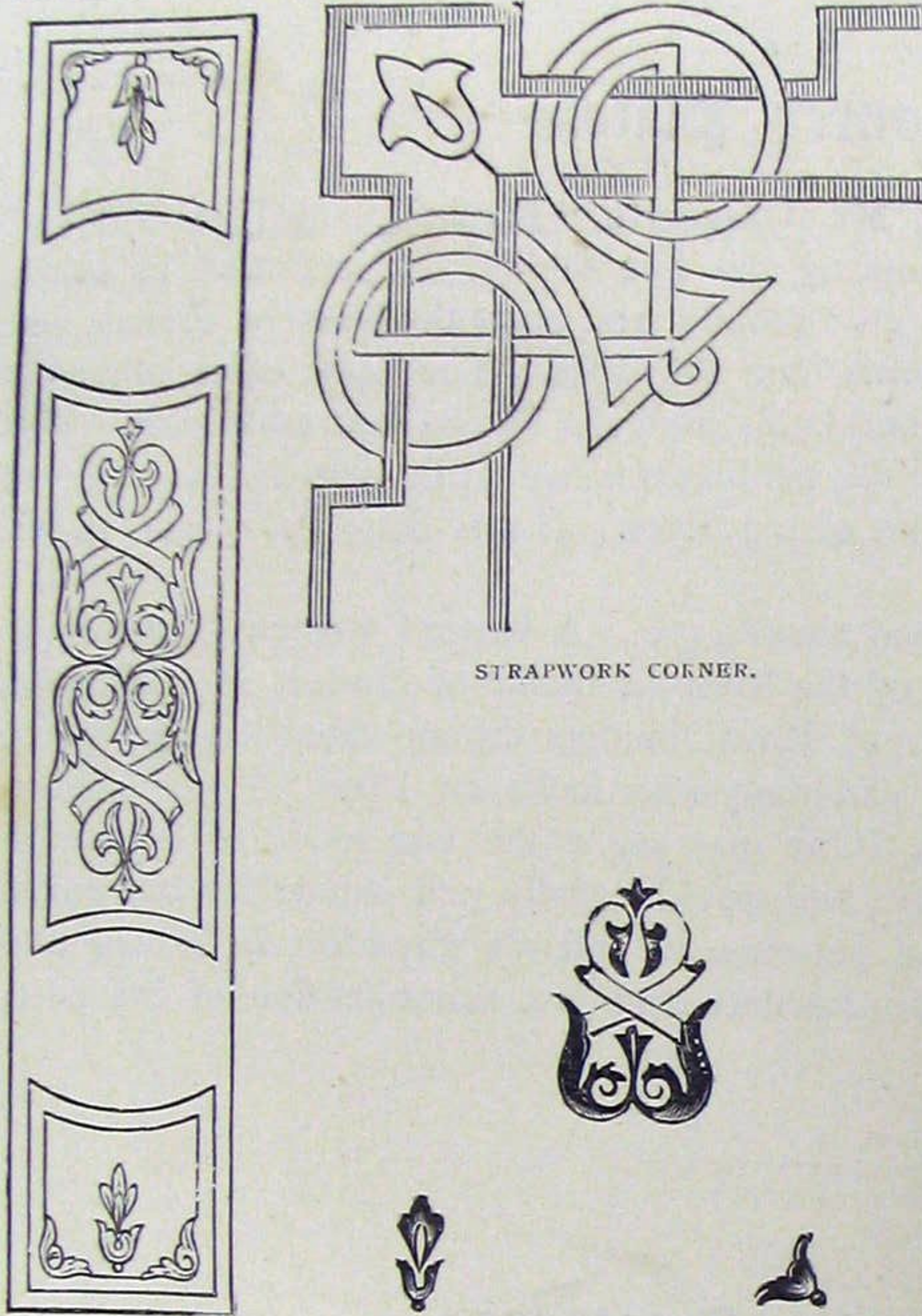
THE second of our series of plates from Mr. Quaritch's "Facsimiles of Historical and Artistic Bookbinding" represents a binding by the Eve family. It is bound in oaken boards, covered with morocco, with elegant gold tooling, and bears the arms of France, and two pillars, with the motto "Pictate et justitia" on the sides. The book came originally from the library of Charles IX. of France, and lately from the Sunderland collection. This was the presentation copy to the King, and the binding was the initial step in the stage of transition from the Grolieresque style to that of the Eves. It was done in 1569. In his introduction, Mr. Quaritch says:—

"True Grolieresque binding disappeared about 1570. A bastard French Grolieresque made its appearance in 1568 in the work of the Eves—a family of binders at Paris, who, from father to son, occupied the position of Royal binders during about seventy years. That it was tasteful and beautiful no one can deny who looks on Plate 56 (*our coloured plate*), but it sins by multiplication in form. One may say of the Eve mode of decoration that every portion is as elegant as the whole, and would equally well suffice for the entire decorative surface, while the Grolieresque patterns are plainly imperfect if broken into parts at all, and in their entirety exhibit the absolute and just subordination of the parts to the whole."

## Bookbinding for Amateurs.

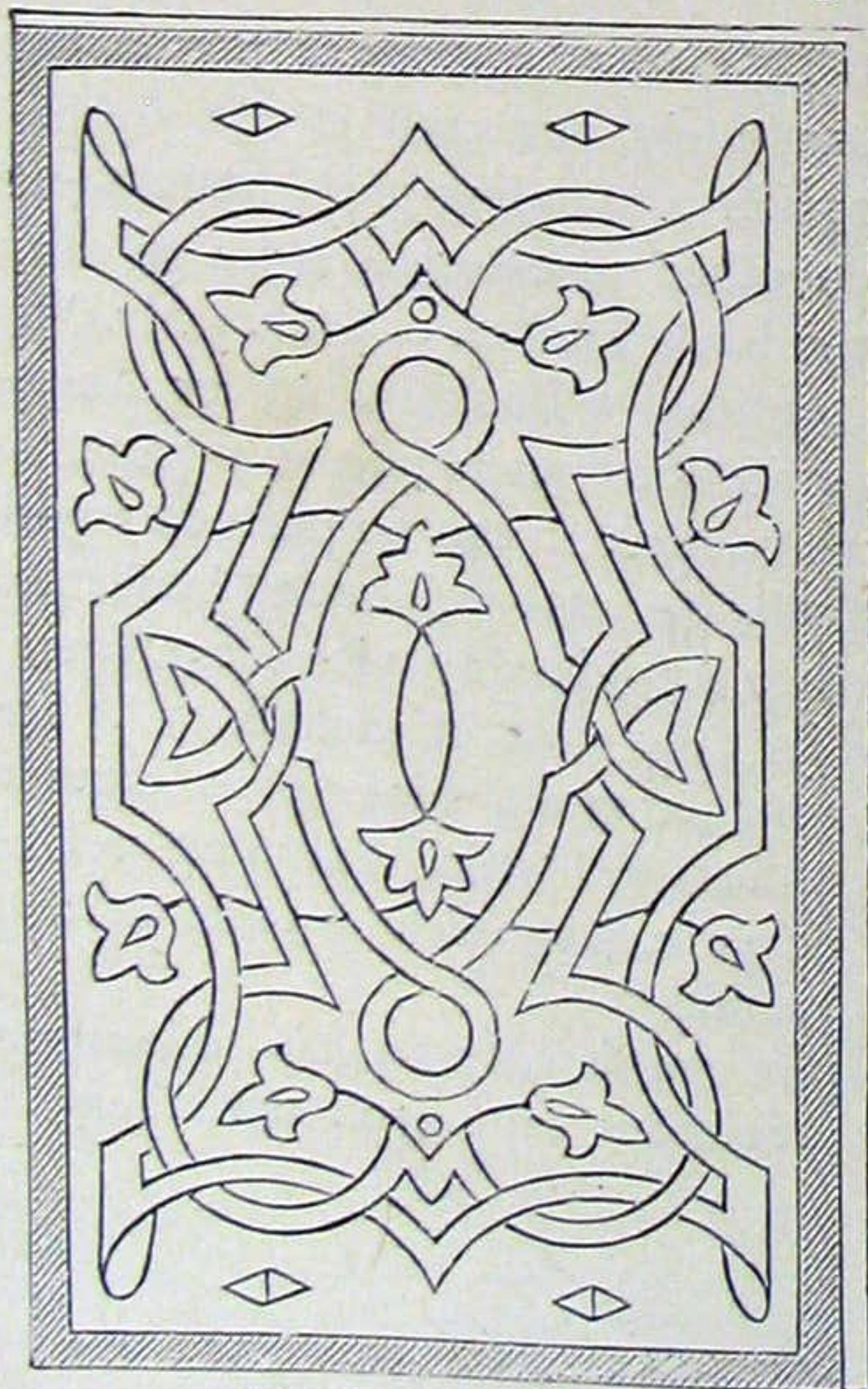
THIS is an age in which the amateur has grown to be a more important person than the professional, especially in his own estimation. Fortunately, our craft is not yet besieged with amateur students; the idea of having to provide a standing-press, rolling-machine, laying-press, set of finishing tools, and a few dozen other accessories, seem to choke off the majority from doing their own bookbinding in the back kitchen or attic. Mr. W. J. E. Crane has, however, produced an interesting book, entitled "Bookbinding for Amateurs," which he commends on the grounds that the binding craft does not require any great strength or mechanical aptitude; that the plant is not expensive, that it can be pursued anywhere; that bookbinding is of unquestionable utility, and finally because well-bound books form an ornament to any room. The first three statements are considerably misleading, since both strength and aptitude are absolutely necessary, whilst the cost of machinery is by Mr. Crane's own showing considerable, and such as any amateur would think twice before laying out. We quite agree that bookbinding is of unquestionable utility, and that well-bound books are an ornament; but we must confess to never having seen a piece of amateur bookbinding that in any way approached being well-bound.

Mr. Crane's book, however, is of great use to any gentleman who has seriously made up his mind to tackle bookbinding, and spend the necessary sum upon machinery. The



STRAPWORK CORNER.

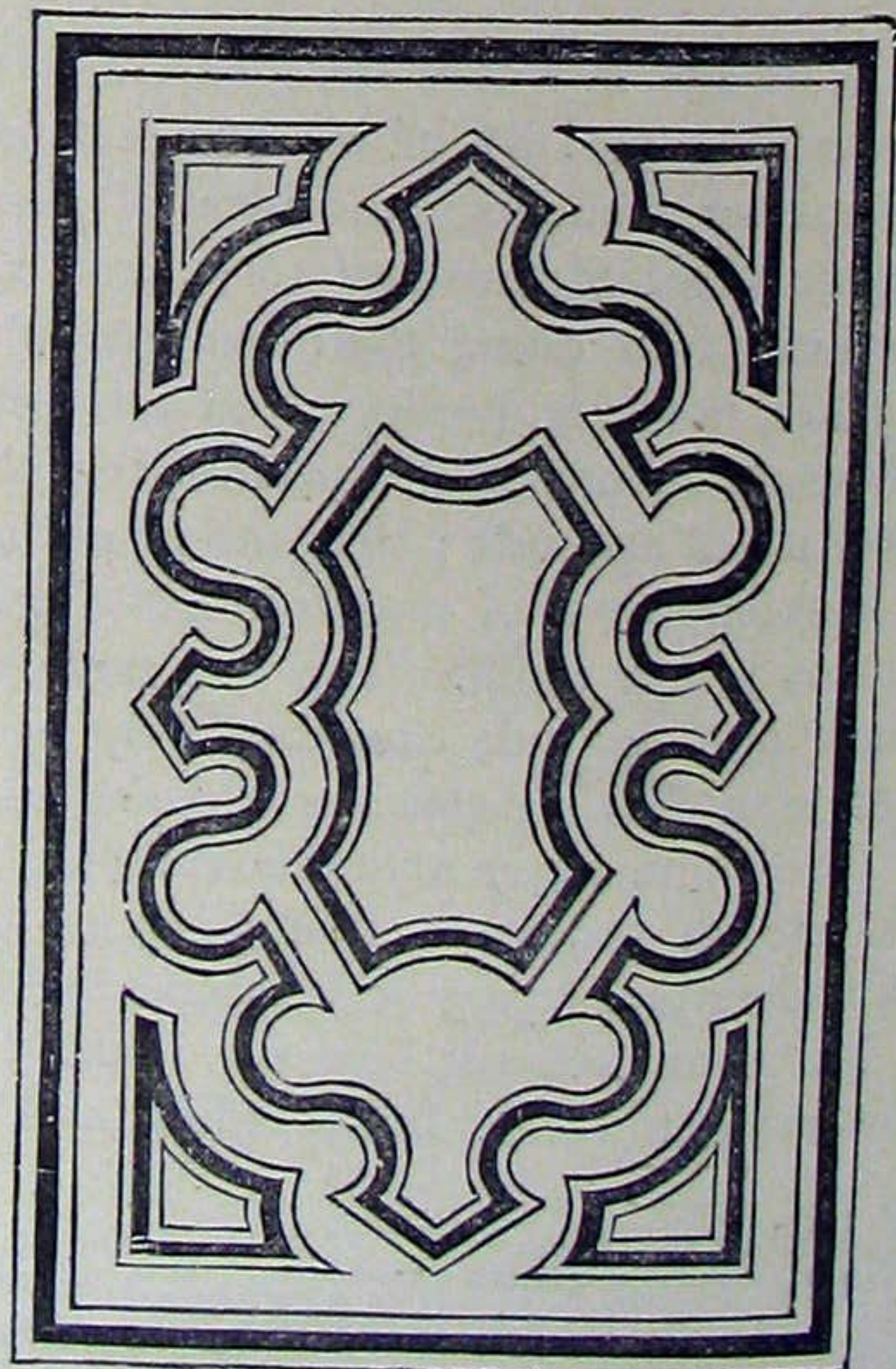
FULL-GILT BACK, WITH THREE TOOLS. Fig. 1.



GROLIER SIDE. Fig. 2.

fifty-six illustrations should prove a great aid, as they are well drawn and up to date. There is an excellent chapter upon marbling, and the series of illustrations of the various marble patterns are the best we have seen. The half or full gilt finishing is also an interesting chapter, and with the publisher's (Mr. L. Upcott Gill) permission, we give a few of the illustrations as there depicted. The full gilt back with three tools is neat, and may be of use as an example to professional finishers (fig. 1). The antique side in five tools, is an interesting sample of that class of work, as is also the Grolier side, which is from the Morante collection (figs. 2 and 3). We also give the strapwork corner as a useful example.

On the whole, we congratulate Mr. Crane upon the general usefulness of the book he has produced, and which should meet a wide circulation, even among those who do not intend to make it practically useful. Apprentices would certainly do well to secure it.



ANTIQUE SIDE. Fig. 3.