requires to be performed with caution, as the oily nature of the skin renders it somewhat difficult to produce an impression of uniform colour. The surest method is to have the pigskin cover well damped with clean water, and to use the tools moderately cool. A warm brown impression suits this leather better than black, which is also more difficult to obtain. A book bound in pigskin and finished all over with deep and heavy tooling looks remarkably well, and it has a certain air of antiquity about it which cannot be produced in any other leather. The late Mr. F. Bedford produced some notable examples of this style, and in Truro Cathedral there are some psalters bound by Mr. Zechendorf, in which a massive ecclesiastical centre-block is introduced.

### Embroidery and Lace.

**Their Manufacture and History. By Ernest Lefebure.**

*Translated and Annotated by Alan S. Cole.*

In the preparation and completion of this very elegant book, author, translator, and publisher have undoubtedly succeeded in producing a work almost perfect of its kind. In the pages of *The Bookbinder* it will not be out of place to mention the binding first.

Though this is of cloth only, the effect is as rich and good as if it were of vellum; the material used being of exceptionally good quality. The decoration on the obverse side is
chaste design representing a classical façade with side pilasters, enclosing two tablets (one a medallion) bearing female figures employed severally in embroidering and lace-making, executed in outlines of gold on a white ground. The workmanship of this is particularly neat and clear in its execution.

Among the illustrations are some of a high order of merit. Those of which we have given specimens depict a style of design applicable to the purposes of bookcover decoration. No. I. represents the side of an embroidered case for a Papal Bull of The Immaculate Conception; No. II., a Spanish relief embroidery in gold threads and coloured silks; and No. III., coloured silk embroidery on linen, of the sixteenth century.

The literary portion of the work is written in a very interesting manner, and full of valuable information on the origin and development of the art of embroidery and its historical associations, which M. Ernest Lefébure has spared no pains to make accurate and instructive as well.

![Embroidery on Linen](image)

3. SPANISH EMBROIDERY ON LINEN.

He claims, and very eloquently makes good his claim, for embroidery a high place among the decorative arts. "Our aim," he says, "moreover, is not only to give instruction by a record of facts, but above all, to centre interest upon the rôle which woman's labour plays in the artistic productions of the world. And the temptation presents itself of enquiring whether it is not rather by the needle and the bobbin than by the brush, the graver, or the chisel, that the influence of woman should assert itself in the arts. She is sovereign in the domain of art-needlework, few men would care to dispute with her the right of using those delicate implements so intimately associated with the dexterity of her nimble and slender fingers. But do intelligent women sufficiently encourage the results of this association?"

This is thoroughly French in tone, with its flavour of gallantry, but not the less worthy of consideration. Our answer is, that in England it is intelligently encouraged and cultivated, especially by the efforts of the Royal School of Art Needlework, so well conducted at South Kensington under the presidency of H.R.H. the Princess Christian, the School of Embroidery in Sloane Street, and the Royal School of Needlework at Dublin; but as yet there has been no special attempt to introduce the embroidery of book-covers as a recognised and saleable industry. This is a suggestion which might possibly with advantage be advanced
as one of the objects of the Arts and Crafts Association. That embroidery is eminently applicable to the purpose—of course in the case only of "Editions de Luxe"—the well known examples of Archbishop Parker's gift book to Queen Elizabeth, in the British Museum, and the embroidered bindings by Mary Collet, one of the "Nuns of Little Gidding," amply attest.

M. Lefèbure's book is divided into two portions; of the second, which is devoted to the History of Lace and Lace-making, we hope to give an account in a future number of The Bookbinder. It only remains to say that Mr. Alan S. Cole has not only performed his task as translator with most commendable fidelity as well as fluency, but has added considerably to the value of the work by copious and well-considered notes.

Bernard Quaritch's Facsimiles of Bookbindings.

The first part of this magnificent work, containing ten plates printed in chromolithography by Mr. Griggs, has just reached us in time for a few words of notice.

Six of the bindings represented are in the interlaced "Grolieresque" style which our readers so well know. Three of the finest are from Venice, one from Paris, and two are given us of English origin. With these, there are three examples of Italian bindings with painted cameos in the middle of the cover—and one very elaborate specimen of the workmanship of Nicolas Eve. All are of the sixteenth century, when art of every kind was at its highest point.

Mr. Quaritch contemplates giving one hundred plates—all from books in his own possession—and a few miniatures and decorative borders from his valuable collection of manuscripts, which will add variety to the work. We cannot too highly praise these richly coloured facsimiles from the artistic hands of Mr. Griggs, whose beautiful reproductions of fabrics of every kind at South Kensington have made his name famous among all lovers of art.

Correspondence.

To the Editor of The Bookbinder.

Sir,—Your last number contained some further notes by Mr. Brassington touching on the same points as "D.'s" letter, and my answer thereto (see p. 79). In compliance with your wish that I should reply to these notes, I will endeavour to do so as briefly as possible. It will, perhaps, be as well, however, first of all, to explain the position I am contending for as regards the history of art in general and bookbinding in particular. It is briefly this: To make no assertions without having proof of their exactness. For instance, if a writer has discovered the date on which a craftsman was made free of his guild and company, and that of his death, they should be stated; if, however, he merely quotes dates given by some writer, without having himself been able to test their correctness, he should