

with the shears. In the case where a lettering on the book is required to be seen, or where handles are required to project through the loose covers of either kind, the exact position of the lettering or the handles must be measured off with the compasses and marked off with square lines on the cover carefully. The marks of this square panel must be deep, so as to form a crease. Then cut through the cover from corner to corner, crosswise, and not on the square marked lines; fold the leather inwards on the marked creases, glue the triangular pieces and stick down inside the cover, thus leaving a square hole for the handles to pass through, or the letterings to be seen.

Reminiscences of a Famous French Binder.



LN the *Journal de l'Imprimerie et de la Librairie* of 29th April, M. A. Quantin gives some reminiscences of the life and work of the late M. Mame, of Tours. Born in 1811, Alfred Mame was scarcely twenty-five years of age when his father, M. Armand Mame, ceded to him the management of the business he himself had founded in 1796. In conjunction with his cousin (and brother-in-law), M. Ernest Mame, he carried on the business until 1845, when he became the sole proprietor.

With exalted ideas of the future reserved for his vast business, he constructed premises suited to its development, while omitting no sanitary improvement likely to promote the health and comfort of his 800 hands. These had plenty of room to work amongst machinery of the most perfect description. In 1859 M. Mame took into partnership his only son, the present respected principal of the establishment.

We have not space to record the many important and beautiful works produced by Alfred Mame, but his greatest conquest was that of his workpeople, whose hearts he captivated by an ever-thoughtful care for their well being.

Besides founding a co-operative bakery, and contributing largely to schools in which the children of many of his workmen received free instruction, he established a dispensary for the gratuitous care of the sick and afflicted. He also allowed his assistants to participate in the profits of the business by paying into a common fund on January 1 every year three francs per thousand on the amount of the sales of the previous year, twenty-three francs per thousand on the number of books bound, and thirteen francs fifty centimes per thousand for books in sheets. Half the total amount of this contribution goes to the workers, the other half to the superannuation fund. At the age of fifty-five each worker can retire; but he may continue in harness until sixty. The additional capital accruing from this is reserved for the worker. This system enables every clerk to retire on a pension of 1,600 francs, and every workman on one of 600 francs, supposing he began to work at twenty years of age.

M. Alfred Mame's greatest pleasure, next to working and doing good, was in flowers. M. Quantin tells us

that his first task as a compositor at Tours was the setting up of the catalogue of the plants belonging to his principal. "No one knows," he writes, "how bitter I have found the roots of the science of typography, and how I execrated those outlandish names which obliged me to plunge my fingers into cases ordinarily but little used! M. Mame smilingly corrected my countless mistakes, and that, too, without a dictionary; for his knowledge of botanical terms was as accurate as it was extensive." M. Mame's gardens were so remarkable and so beautifully kept that Prince Frederick Charles, who commanded the troops during the German occupation of Tours in 1871, prohibited his officers from cutting a single flower.

In 1848, that year so full of uncertainty and business losses, M. Mame had thought it right to sell his house and grounds. But some years later, in better times, he was able to repurchase his estate, where he lived beloved and respected, and died regretted by all.

M. Quantin concludes his notice in these words: "M. Mame believed in the justice of the next world. His life showed that justice is sometimes found even in this present world."

MR. LOUIS FAGAN, late deputy-keeper of prints and drawings at the British Museum, has in preparation "A History of Engraving in England." The work will be illustrated by one hundred typical examples, reproduced by the Autotype Company from rare and unique prints in the British Museum, exemplifying the progress of the art from the end of the sixteenth century to the earlier years of Her Majesty's reign. The edition will be strictly limited to one hundred copies, and will be issued in three sections, at certain intervals, by Messrs. Sampson Low. The text of Mr. Fagan's work will be issued as a separate volume.

With a Calendar.

ALL these calendar leaves, my friend,
Are alike as to the spaces,
Yet finely unlike from beginning to end
In the words that line their faces.
So though all days of the year must be
Of the four-and-twenty measure,
Yet wide may be their diversity
For others' behoof and pleasure.
Need life be a rueful monotone
Because of its pain and sorrow?
Those are the pillars of Wisdom's throne
Wheron to-day and to-morrow
We can inscribe some word or deed
That shall spur a soul to duty;
Shall hearten its toil or succour its need,
Or lift it up with beauty.—*Harper's Bazaar.*

FORECASTING the future, Mr. Frederick Rogers, President of the Vellum Binders' Trade Society, has been telling the readers of *The Workman's Times* that "however much the nineteenth century might be called an age of progress by the scientists, it was assuredly an age of degradation to the handicraftsman and to his work." Unscrupulous rapidity of production is the alleged cause, and the abuse of the guillotine—the famous paper-cutting machine—one of the most grievous instances.