is bound in green cloth, with a very poor design in blind and gold. The “Seven Lamps of Architecture” (1849) has a very original and excellent design in blind, while “The Stones of Venice” (1853) has good design in blind and gold; the treatment of the winged lion in gold on the back is not, however, altogether satisfactory. Among the most charming and appropriate cloth covers I know, are those used for Mrs. Jameson’s artistic works. The “Legends of the Madonna,” with its grey tint, and the union of blind and gold, is very pleasing. The “Legends of the Monastic Orders” (1850) is equally good in design, but the colour of the cloth is not so satisfactory. These are by Mr. John Leighton. After a time the gilt decoration of cloth became so excessive that in due course good taste revolted against this abuse, and books were plainly clothed, with little or no ornament. The plain cloth, with its bevelled edges and plain gold line, and possibly the title in gold on the side as well as the back, has a good effect, but there is no reason why this style should be universally adopted. There is room for a more ornate style. Some of the developments of cloth binding are not to be commended, and some of the coloured pictures on the sides of books are anything but pleasing. Some of the finest specimens of modern cloth binding are due to Mr. William Morris, to whom art owes so much. Mrs. Orrinshitsu’s design for Lord Tennyson’s works is good. If publishers will only employ good artists we should do well, but, unfortunately, this is not always the case.

It is perhaps necessary to mention that cloth bindings are here discussed because this is a paper on design, but of course the mode of treatment is quite different from that adopted in regular binding. It must be borne in mind that in the case of leather binding the design is transferred to the leather by means of a series of tools, while the cloth covers are produced wholesale by means of a stamp.

The French have very cordially acknowledged the admirable qualities of the English cloth binding, and of late years they have adopted it themselves. I think we can discover in the French work that the grand specimens of gilt leather bindings have had a greater influence upon the designer than they have in England. It is rather curious that while the characteristic of French leather binding is great lightness, the cloth binding in France is decidedly heavier than in England. It has, however, many points of merit.

Robert Rivière.

At the end of the last and beginning of the present century, Valentine Rivière, a descendant of an old Huguenot family, was a drawing-master of some celebrity, living in Cirencester Place, Fitzroy Square, where he brought up eight of his nine children to be artists, either in painting or music. The eldest son, William, for many years head drawing-master at Cheltenham College, was the father of the now famous Briton Rivière, R.A. The second son, the subject of this notice, became a bookbinder, and acquired much reputation; the third is one of the oldest members of the Royal Society of Painters in Water-Colours. Of the daughters, we need only say that the eldest, Anne, was the second wife of Sir Henry Bishop, and a singer of great renown; her sisters were all water-colour painters or musicians.
DOMESDAY BOOK (Reproduction). BOUND BY ROBERT RIVIÈRE.

In citron morocco with inlays of red and dark green.
Brought up amidst this family of artists, there is no wonder that Robert Rivière became a man of great taste and of special excellence in the craft he had chosen. He was born in 1809, and was educated at Grant's academy at Hornsey. When he left school, he was apprenticed to Messrs. Allman, the booksellers, then carrying on business in Princes Street, Hanover Square. In 1829 he started on his own account as a bookseller at Bath, but finding that there was no scope for such a business in that old city, in 1840 he came to London, and established himself as a bookbinder at Great Queen Street, where he was soon patronised by some of the best bibliophiles of the country. He afterwards, in 1840, removed to Piccadilly.

Soon after the close of the Great Exhibition of 1851, Robert Rivière was chosen as the binder of the Illustrated Catalogue, specially printed in quarto, for presentation to "all the crowned heads in the world." One thousand copies were bound in red Levant morocco, with morocco joints and silk linings, for which 2000 skins of French Levant morocco and 1500 yards of silk were used. This large order was executed to the entire satisfaction of the authorities, from whom Mr. Rivière had many letters of commendation.

In the year 1862 Sir Henry James reproduced at the Government Printing-office at Southampton his well-known zinco-graphic copy of Domesday Book, and Robert Rivière was chosen as the binder, not only of the copies, but also of the famous Domesday Book itself. In his "Fifty Years of Public Work," Sir Henry Cole says, "My latest essay in bookbinding was carried out by Godfrey Sykes in a design for the binding of Domesday Book, which Mr. Rivière realised." The two designs by Godfrey Sykes—one for the original work, which is preserved at Westminster, the other for the copies—are now in the Art Library in South Kensington. We give an illustration of the binding of one of Sir H. James's copies (kindly lent to us by Mr. Bain, of the Haymarket), which requires a little explanation:—"It is bound in citron-coloured Mogador morocco, illuminated after an embroidered design by the late Godfrey Sykes. In the centre is the Conqueror enthroned; above, is the Invasion; below, the numbering of the people and the taking an inventory of their goods."* It is evident that Godfrey Sykes intended that the design should be produced in embroidery; probably there were many difficulties in the way, and binders will easily perceive that most of the design is carried out by means of specially-prepared brass blocks. It is hardly in accordance with the recognised rules in art, but as a specimen of the bookbinders' craft it merits warm approval.

Of Robert Rivière's talents on the artistic as well as the craftsman's side of the profession he had chosen, and in which he was purely self-taught, we have no need to speak. Those who have held in their hands the delicately-bound volumes decorated by him after the style of Le Gascon or Padeloup, or those in which his own poetic imagination revelled, will not need to be told that they deserve the praise of "exquisite workmanship." His works are fully appreciated, not only in this country, but in France, and especially in America, where a genuine "Rivière" already commands a very high price.

Mr. Rivière married in 1830, and had two daughters. The elder son of the second daughter, Mr. Percival Calkin, entered the business in 1870, was taken into partnership by his grandfather in 1881 (when the style of the firm was altered to Robert Rivière and Son), and succeeded him at his death in 1882.

* From the Catalogue of the Exhibition of Bindings at the Society of Arts, in April, 1880.