Four Stages.

We are often asked for articles on finishing and specimens of designs useful for ordinary binders. As to the former, we intend taking up the matter shortly, but for the present we give in this number four stages of design for whole bound work which may help those wanting in patterns which do not require many tools, to move onward in progressive stages.

The First is "Meyer's Ornamentik," bound by Ludwig, of Frankfort-on-the-Main, in dark brown morocco polished, and is a proof of what may be done with very few tools. The centre consists of one tool repeated four times, but it is not necessary to have the exact tools used, only such as will keep the main outlines of the design are required.

The Second is by Horn & Patzett, of Gera, "Kunst Handwerk," and is an essay in more complicated gouge work with oak leaves worked in gold and acorns in silver. The cover is of grey blue morocco polished; the lettering-piece of deep claret coloured calf, while the edges are blacked and have an engraved design which shows up white.

The Third is a modification of the sixteenth century oval and is a proof, if one were needed, how the main lines of the designs of the old masters may be brought into modern use without direct copying. The centre piece in this case is somewhat incongruous, but to follow closely to the style and method of ornamentation of the older schools, while launching out into modern types is difficult and requires an art education. Fortunately, modern customers do not all know and rely upon early examples.

The Fourth is the most difficult but the best of the set. It is "Jost Amman's Heraldry and Genealogical Book," in bronze morocco ornamented with black inlaid interlacing bands, and a black border close to the edge of the board. The design is a mixture of Renaissance and the geometric interlacings of Grolier, and, while being somewhat elaborate, should prove useful to many binders who do not want to be troubled with intricate designs.

A Publisher's Fortune.

Mrs. Bohn, who died recently, was the widow of Henry G. Bohn, the well-known founder of Bohn's Libraries, one of the most successful publishers ever known. He commenced business in 1831 with a capital of £2,000, and retired 34 years later worth £90,000, in addition to a collection of pictures and articles of virtù worth £45,000.
Mr. Gladstone and his Books.

Mr. Gladstone, when at Hawarden, is an early riser, always down at a quarter to eight, ready for his walk to the village church, where his son Stephen is the rector. Neither rain, nor storm, nor snow interferes with this daily habit. On his return he breakfasts, and then retires to his library. All his life a book collector, he has had to grapple with the inelastic conditions of household arrangements. Many years ago he hit upon a happy device which long enabled him to cope with the ever-increasing number of his books. Instead of having bookcases arranged flatly round the walls of his library, he has rows of bookshelves standing out at right angles from the wall. These hold books on either side, and thus multiply the capacity of the library as compared with what it would hold under the ordinary arrangement. But even this plan has proved inadequate, and this year Mr. Gladstone has had built a kind of annexe to the castle, in which he has begun to store and arrange his beloved books. This he designed as a legacy to the neighbours at Hawarden, who even under the old arrangement, were not debarred from sharing his delight in his most cherished possessions. Whilst all his books are carefully classified, treasured places being given to works of Homer, Shakespeare, and Dante, Mr. Gladstone’s orderly mind is pleased by an arrangement that gives him a choice of chairs and tables at which he sits himself according to the nature of the work he has at hand. At one he is to be found when engaged in politics; to the other he gladly betakes himself when out of his busy days he finds an hour or two to spend in the pleasant labour of literature.—Mr. H. W. Lucy, in the “Scottish Leader’s” special, “Mr. Gladstone in Scotland.”

A Vain Printer—Sixtus Russinger.

Modern erudition and faithful industry are generally indicated as well as claimed by the first printers. But of all the printers, early and late, the most boastful is Sixtus Russinger, who bragged of printing a “faultless book,” that did not contain a solitary error. He was a priest of Strasburg, and printed a book in Naples in 1472, at the end of which he put the inscription:

“Sixtus the copies printed with much care,
Now twice revised by Dr. Oliiere;
The happy purchaser in vain shall look,
Yet find no error in this faultless book.”