Siding and Pasting Down.

In many shops this branch of work is looked upon as being so very simple and unimportant that little care is taken with it, and we were more surprised than we cared to confess, in the examination of the books for the prize awarded in our January issue, to find that nearly all of the sixteen volumes sent in for competition were faulty in this part of the work. The siding was anything but square or proportionate, the leather beneath was irregular and lumpy at the edges, the inside untrimmed or otherwise slovenly, and the joints defective, so that, taking twelve out of the sixteen books, almost every fault possible might have been found amongst them. True, the competitors were but apprentices, and in other respects the books were very fair, bearing evidence of striving after excellence; yet when it came to the finishing off, which gives to a poorly forwarded book some semblance of neatness, an almost unaccountable carelessness was displayed, and our experience leads us to the conclusion that this is a common fault in the mass of half-bound work.

Cheapness! some one ejaculates. But even cheap work may be done neatly. It takes no longer time to lay down a side equidistant from the joint, than it does to leave a quarter-of-an-inch difference in width between head and tail, and while corners are being cut it is just as easy to cut them to match, and in something like proportion to the back, as to leave one half as large again as the other, or either corner of the shape of an irregular triangle. But the fact is patent; many binders do not know what a fair proportion is, and others have eyes which habitually deceive them. You may infallibly detect some men's work without seeing it done; they have a habit of always running down either on the one side or the other, some towards the left, others towards the right, in siding, or especially in banding, unless a true guide line is given to them, and it requires repeatedly pointing out to prevent the habit becoming a fixed one. Wherever a man is afflicted in this way—and it is an affliction, as bad in our trade as colour blindness is in others—he should be directed to keep his work up on the faulty side, so that to him it appears to incline to the contrary direction. We have found this to be an effective remedy—as far as results are concerned—in many cases, especially in banding, and it will be found equally efficacious in siding such cheap work as will not bear the cost of marking up.

On taking up a good book such as Zahn'sdorf, Riviere or Morrell, Fazakerley, Birdsall or Morley would turn out, some of our readers would be charmed by the beautiful neatness and proportion of the sides, the clearness of the insides, the exactness of the margins, the freedom of the joints, and the absence of any pull upon the end papers, and it is our purpose to explain how these desired ends may be accomplished.

As with all other processes in binding, much depends upon what has been done before arriving at the stage to be next considered. If we could only assume that at each stage of the work the most satisfactory results had been secured, our task would be an easy one, but we cannot. No man can leave just the true proportion of width to the back if it has been cut out too narrow, or give to the corners a just proportion if a rigidly policy has been pursued in the cutting out. No man can be held responsible for poor joints if the book has been badly papered-up, that is with the fold away from the exact edge of the back; nor if in covering, one end has been drawn on unduly tight. Our constant effort is to show that one controlling mind must govern the processes at each stage, no matter by whom performed; but when the inexperienced employer comes into collision with his more practical workman over these points, he himself bars the way to good work in successive stages. The further the work progresses under such management, the worse it gets, and however effective the sides and pasters down may be, they spend their energy on the remodelling of others' faults if prior conditions are not as they should be. An important point to be remembered is that labour is nearly always more expensive than material; it costs far more to patch a narrow side, to bring it up to the required size, than to cut it as much larger as it is short of that width.

Our first consideration, then, should be the proportions of the back to the side, and of the corners to the back, and that should be equally appreciated both by the cutter of the leather, and the one who sides the book, who, for the future we shall call the assistant finisher, because in most large shops it is done by men who can also do a little rolling and blind jiggering or creasing. For good half-bound work the back should extend beyond the joint for one-third of the width of the side, and the corners should be of the same width as the back, measuring from the point across the centre of the corner. For commoner work they may be a little less, but the corners should be in the same proportion. For what is sometimes called three-quarter-bound they should be wider, so that the back nearly touches the outside edge of the corners, leaving only sufficient space to turn the side in neatly.

Whatever the size desired, the first operation should be to measure off and mark up the back and corners, measuring off the same distance each way from the point of the corner, so that the line drawn passes through the centre point already indicated. In odd work this must be done to each book unless size boards are used, when one to the size desired can be selected, which is by far the best and cheapest system to adopt, for when once cut, they can be always kept at hand. Having marked up one side, we therefore cut a size board, seeing that it is perfectly square, when by laying on each side flush with the foredge, head, and tail, we mark up a whole set to match, if necessary; it is then useful to cut out the sides by, for cheap work, where the corners are cut right off.

Eight months' imprisonment was the sentence passed at Cambridge recently on an undergraduate convicted of taking books from the Free Library. The prisoner was arrested at his home in Holyhead, where many of the volumes were found.
employers, with no more serious slackness than that of the ordinary summer months, favoured them, and the struggle was limited to the usual up-hill work of every beginner, each year showing some slight gain. After the close of the first twelve months, they removed to 12 Charles-street, Hatton-garden. Then, after another two years of expansion, they migrated to larger quarters at 79 Turnmill-street, where they commenced doing their own circuit, yapp, and box work indoors. Then, in July, 1890, a further extension of premises being required, they moved to their present shops at 8 and 9 Snow-hill, E.C., where they occupy two floors in each of the houses, and have added new machinery to enable them to cope with the much larger orders that they undertook during last year.

Walking through Messrs. Webb & Mather's workshops we find them well up to date in the style of productions intended to captivate buyers of church books. Some of their grains for sheep covers are splendid copies of original pieces of morocco and seal, and they have a large assortment, as well as some fine varieties of fancy grains. The newer Luxe moroccos and Rutland roans are having a good run just now, vying with the Palestine or Alsatian levants. The padded German calf and Persians were well forwarded, and clean and neat in appearance as such work should be. Some of their designs are of a very high and artistic order, but, strange to say, it is not the most decidedly artistic which have brought the firm the greatest number of orders. This is not a new or exceptional experience amongst employers; commonly we hear the complaint that choice patterns which have cost a great deal of money to produce have had to be set aside in favour of some commonplace and less commendable design. We have in our minds a design produced in two or three sizes which has had an enormous run, though as badly drawn and incorrect as the thing could well be, yet somehow the ill-conceived inlaid flower with its ungracefully twining stem hanging on to a shadow, instead of the cross against which it is preared, has proved a big bonanza to the firm which produced it, while other things of pretty and delicate workmanship have not paid for cutting. This is discouraging to employers, who find they cannot afford to be too artistic; there is a commercial side to the question of a book's decoration, and as an inartistic public are the buyers, their taste or want of it rules. In the appreciation of what will take best Messrs. Webb & Mather seem to have been very successful, and were the first to introduce the grained pebbled calf in fancy colours on Prayer and Hymn Book bindings to the London market. From their large stock of patterns we have selected one or two for our journal.

The house is conducted strictly under Society principles, and the firm believe in paying their men as good wages as possible and securing good work in return. Under these conditions the relations between employers and employed are of the most amicable description, and we hope they may long continue so to the benefit of each.

Our readers should "make a note of it" that the Printing, Binding, and Allied Trades' Exhibition at the Agricultural Hall, opens on September 20th.

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Siding and Pasting Down.

When the sides have been marked up, the leather on both back and corners should be pared off with a neat regular bevel from the line marked. For this purpose a short piece of an old knife ground on the slant from back to edge will be found a very handy tool, especially if the handle is planed down flat near the hasp of the knife, when it may be used more conveniently and effectively. Next, lift the boards and pare off the leather on the edges and the turn-in, so that it is square with the marks on the side, and will not leave ugly lumps beneath your marble or cloth sides. For cheap work, which will not pay for cutting the sides singly or in pairs, the insides and edges had better be left, when the sides may be cut out all together with a hand-knife or in the cutting machine, the corners being cut right off; but on all decent work, marble sides may be cut in pairs, but cloth sides should be cut singly. Lay the square material with a clean-cut edge on the book, level with the marked up back, and put a weight on to hold it in position; then fold the corners to the marks; hold the folded right-hand corner with the fingers of your left hand, turn down the overlapping part at the head with your thumb loosely, and passing your knife between the fold of the cloth, cut downwards towards the foredge, then across the corner, then turn down the other overlapping edge with your thumb and cut through that. After repeating the process on the other corner, your side will appear thus:

![Image of a sided and pasted-down book corner]

You will have to be careful, especially with cloth, not to bend the overlapping piece down too tightly, or you will cut little pieces out of the side just on the edges of the boards, so a little play must be given and the edge of the knife slightly inclined upwards, but the advantage is that the turning-in is square instead of being diagonal at the corners, and looks much the best.

In gluing, work your brush outward from the centre, not in streaks as with paste, but dabbing it on and frothing the glue, which should be first strained through a piece of mull, and not too thick. Hold the sides firmly with the fingers and do not lay too many...
down at once. Cloth sides are very liable to slip and a heavy pressure may mark the cloth or, with large grains, drive the glue through on to the surface, so adopt this plan: take a piece of stout board and drive two stout large-headed pins through it, so that they will just take the outer edges of the cloth sides on the part for the turn-in, fasten your sides down on to the upright pin points, and as you glue lift them off the pins, which will keep the other sides steady, and the edges clean, if you only use your brush properly. The pin holes will either be cut off in trimming out, or be hidden in pasting down. When glued and laid down, before turning-in give them a good rub down with the palm of the hand, and if there are any air bubbles, lift the side up to the blistered place and smooth down again, then turn-in as close and sharp as possible with the thumbs, using the folder very gently, if at all, as it is very likely to scratch; then stand up on end to dry—of course you know better than to stand books up on the foreedge.

When all have been sided, before trimming out, find out what margin you should leave by trying two or three of the end papers at the foreedges: draw over the paper as tightly as you can without straining the paste-up or pulling on the first section, and take the widest width as the best distance for cutting your end papers to, always trying at the foreedge, because you will find some papers will not come over so far as others, and unless you allow the width required at the foreedge your margins will not be equal when the paper is pasted down. For trimming out the surplus leather and cloth you must allow just a little more, say one turn of the screw of your dividers outwardly, that the paper may just cover the edge, mark round the insides of the boards and cut away all inside the mark. Then with a piece of pumice-stone, or fine sandpaper, rub the board over to remove any bumps or specks of grit, and make a nice clean sharp edge to the board in the joint by cleaning it out; that is, removing any glue or loose paper adhering thereto. A good free working joint can only be secured by having first a perfectly clean joint to which the end paper is to be attached. You must also see that the board when open is exactly parallel with the groove; very often, especially if the groove is full large for the board, one end of the leather has been drawn a little tighter than the other, you must damp the edges of the turn-in with your finger, then put a straight-edge well up into the groove and push the boards against it to bring them into true position and make both ends equal, or, if necessary, draw the tighter end a little backward.

Next, draw over the end paper, and with compass holes mark on the outspread paper the width of the margin upon which you have previously decided. Then lay a thin sheet of thin zinc on the book, turn back the paper, and with a knife cut against a straight-edge up to the holes marked out, but do not cut right up to the joint or fold of the end paper; leave the width of the groove uncle, lift the cut strip, and with a flick outward tear it off diagonally, splitting the paper in tearing, and leaving a little three-cornered piece in the groove. We could show you how to do this in a second, but it is extremely difficult to explain more fully in writing; the accompanying sketch will, however, show what we mean.

![Sketch of book trimming](image)

You will require a sharp knife with a good smooth edge for marble papers, brocades, or cobbs, but for surface papers a rough edge is to be preferred. Have a thin pliable straight-edge that will grip the whole length of the paper, especially in using the flimsy foreign marbles, or as you cut you may tear, and a jagged edge may necessitate a "topper," or a new end paper.

**The Modern Librarian.**—The modern librarian is as different from his confrère of fifty years ago as is the live, hard-working clergyman of to-day from the easy-going, fox-hunting parson of old days. To-day, a librarian must be something more than a mere machine for giving out books—he must be prepared to render readers that assistance which is so indispensable in getting at the full resources of the library on any particular subject. And nothing is more self-evident than the fact that a library of 20,000 volumes so classified, arranged, and catalogued as to gather the facts on any subject under one heading, or group of headings, so as to be readily available to readers, is of far more practical use than a library with five times the number of books, but in which the books are so badly classified and arranged that the ordinary reader would be utterly unable to spare the time necessary to find facts that are wanted promptly.

**Lord and Lady Rookwood.**—They have presented a fine specimen of the "Vinegar" Bible to Hatfield Broad Oak Church, Essex. The volume formerly belonged to Mr. Samuel Ibbetson, a brother of the first baronet of that name. It is one of the famous editions printed at the Clarendon Press in 1717, which received its name in consequence of the heading to Luke xx. being printed "The Parable of the Vinegar," instead of "Vineyard." The effect of the printer's error and of time has been to give the "Vinegar" Bible a special value.

An exhibition will be held in Lima, Peru, from the 12th of October next until the end of December. Class 4 of the artistic section includes printing and all processes in connection with fancy stationery and bookbinding.
in the roller and give one sharp turn, then reverse them quickly and give another turn, because you will find on the first turn the glue being softened, the paper or the added strips of board will be driven on to the outer edge, and that outer edge must then be placed inside to drive the parts back again into position; the thicker the made back the greater the number of times will you need to reverse it to keep all the parts in place during turning. Having brought the back partly into shape, roll up as tightly as possible, take a cutting or backing board and roll, pressing heavily upon it, till the back is finally brought into the shape of the roller itself; it must then set, rolled up, till it gets cold. When taken out, if it is a thin back the edges may be still further rounded by laying them on the edge of a cutting board and rubbing them down with a folder; but with thick backs you will need to lay them on some iron upright edge—commonly the back gauge of a cutting machine answers the purpose—and tap them down with a hammer so that when fitted to the back the extreme edges grip the book tightly.

Siding and Pasting Down.

In the case of whole bound work, where the turn-in has not been pared down thin all round from the edge of the board, making a thin and equal turn-in such as is necessary for best work, the corners are sometimes turned-down without paring, and it becomes the duty of the assistant-finisher to “set” them and fill in the boards. This generally only happens on large work, such as quarto or folio full morocco bibles, where thick covers are used. To do this neatly, a sharp knife should be passed right through the overlapping edges of the leather in a diagonal direction from the outer point of the angle, with the blade slightly depressed so that a pared cut is made down to the board; the leather is then lifted and the projecting pieces beneath the turn-in removed; then paste the edges and lay them down again, making the mitred join flat and smooth with the folding stick. Next trim out the turned-in leather square, not paring it, but cutting straight down to the board and preserving the sharpness in the angle of the corners. Take cartridge paper of the thickness of the leather, and cut exactly to fit and lie into the part to be filled in; be sure that the edge next the joint is perfectly flush with the board, but rather let it project beyond the edge than be within it, because if it does not fit close up, it will leave an ugly ridge, whereas if it goes beyond, it may be easily cut off with a sharp knife when dry. Use glue for filling in if the board warps in the right direction, that is, towards the book; but should the board warp outwardly, before filling in, take sheets of thin paper and cut them to a little less than the size of the part to be filled in, paste, let them soak for a minute or two to stretch, then draw them over the board tightly and let them dry thoroughly, when, in drying, they will draw the board in the direction required; then fill in after they are dry. Of course with properly prepared and seasoned boards there is little likelihood of warping in the wrong direction, but unlined straw boards are almost sure to warp outwardly in full bound work. In any case where the boards are found to incline that way before pasting down, it is not safe to trust to the pasting down alone being sufficient to draw them back towards the book; they should be lined with thicker or thinner paper, stretched much or little, according to the nature of the board and the amount of curve to be subdued. The more the paper will stretch in pasting, the greater will be the contraction in drying; and the contraction of the paper will draw even a deal plank if properly applied.

For “pasting down,” as the term implies, paste should generally be used; with good paper nothing else gives such a satisfactory joint, but with some common papers that stretch very much there is the liability of wrinkling to be taken into consideration, and with some common surface papers the colour is very easily shifted, so that glue is generally employed. Of course we are dealing here entirely with bound work, pasted down open, and not cased work which is pasted down shut, or in the press. There is very little difference in the appearance of the two joints—the one pasted and the other glued—at first, if both are executed by the same skilled hand; but the brittle nature of the glue when it has thoroughly dried adds to the friability of certain makes of paper, and causes them to crack and split in the joint when used, far more quickly than when paste is employed. We therefore recommend paste whenever and wherever it is possible for this purpose, but let it be well kneaded up with the hands into the consistency desired, and thus freed from all lumps.

Assuming a good paper that does not stretch into all sorts of shapes the moment it is damp, the work is comparatively easy. First lay a piece of stout paper, say magazine wrapper, under the trimmed leaf and paste all over with a thin layer that will not squeeze out, being careful to draw the brush quickly off the edges so that the hairs do not soil the edges of the book, especially if they are gilt; until you acquire the knack of working the brush in an upward direction, you may find splashes on the edges which will be caused by the separation of the hairs of the brush as it passes off the edge of the paper. A little extra paste must be left along the joint while pasting the paper, then pass your finger along the joint, levelling and equalising the paste and removing any surplus that may lie in any part, and draw over the paper tightly, but without drawing the paper next the book; fix it in position, and smooth down towards the joint to allow of a little play in the joint, drawing it this way or that to avoid wrinkling, but always throwing the stretching towards the joint. Rub down flat with a folder over a piece of waste paper, and with the left-hand thumb-nail tuck the paper down closely on to the edge of the board and into the crevice between the board and the leather, then again into the crevice between the leather and the edge of the groove, and especially at the head and tail between the turn-in and the groove close up to the headbands. By these means you will make two slight depressions right along the joint with the
thread-like line of the leather raised between them, and if the paper is made to stick firmly you will have a hinge that will last. Do you appreciate what is required? Take a book that has been properly pasted down, open the board and let it drop right down, look at the joint, and slowly close the board; you will see there is a sort of double hinge there, that the main hinge where the greatest strain comes, is in that crevice between the board and the leather, and it is to that that your greatest attention must be given; but besides that, as the board becomes nearly closed the little ridge caused by the leather of the joint is drawn outward and the second hinge is drawn upon, especially in the case of thick boards and a deep groove. It is therefore all important that you should make your paper stick thoroughly in both these crevices, on the edge of the board and on the leather, which, being more porous than the board, requires the little extra paste spoken of, in the joint, to make the paper firmly adhere to it. Always use a piece of paper in rubbing down the joint, because of the liability of breakage while the paper is damp; and when you have completed the work, stand the book up on end with the boards thrown evenly back until they touch in a direct line with the centre of the back. As you do each book, stand them back and foreedge, keeping the foredge of one close into the groove of the foregoing one, and place a scrap of board between the books to keep the boards of each book close together, and apart from those of the next book. Under these circumstances they should be allowed to stand and dry, say for three hours. You want them dry enough to shut without driving the paper away from the parts to which it should adhere, but not so dry as to prevent the ease of movement in the joints aimed at, which would be lost if the joints remained in that position until they set stiffly. In closing the boards, you must watch carefully that the paper folds inwards with the board, and where it does not it must be again tucked in with the thumb-nail, and the closed books be piled one on the other and placed under a heavy weight for a time.


The fifteenth annual conference of the Library Association of the United Kingdom was held in the Salle de l'Hemicycle of the Ecole des Beaux-Arts in Paris. All the previous meetings of the association, since its inauguration in 1877, have been held in various parts of the United Kingdom, and the association has now, for the first time in its history, gone abroad to confer with Continental librarians, and to study library science as exemplified in the libraries of Paris. In the absence of Dr. Garnett, who was prevented at the last moment from accompanying the party, the chair was taken by Prof. Beljame, of the Sorbonne. He gave a hearty welcome to the association on behalf of the Minister of Public Instruction and the Prefect of the Seine. He was not, he said, a professional librarian himself, though as a lover of books and a professor of English literature his connection with both French and English libraries was somewhat close. In the course of his frequent visits to British libraries he had experienced great kindness and assistance from English librarians, and he desired publicly to acknowledge that the learning and uniform courtesy had placed him under a debt of gratitude to which he hoped shortly to add.

The first paper of the meeting was contributed by M. Thierry Paix, of the Bibliothèque Nationale, the subject being the use of wood engraving on Venetian books. A paper by Dr. Garnett, which followed, was read by proxy, and dealt with a long-considered project of using the British Museum catalogue as the basis of a universal catalogue. The need of such a literary register was universally felt, and though the subject was prominently under discussion a few years ago, little had of late been heard of it. By the year 1900 it was probable the publication of the British Museum catalogue would have been completed. It would embrace one million entries, and no better basis could be found for any universal catalogue. The paper gave rise to an animated discussion, and the feeling generally was strongly in favour of the proposed scheme. During the afternoon the association visited the Mazarin Library, formed by the Cardinal of that name in 1643. This fine library was established in its present home in 1651, and became national property in 1691. It contains in all some 300,000 volumes, and is especially rich in early-printed books and ancient manuscripts, there being of the latter about 6,000 examples, while of books printed before the end of the fifteenth century it has 1,500 specimens.

On the second day a particularly interesting address was delivered before the association on the "First Public Libraries of Manchester: their history, organisation, and work," by Mr. Councillor Pawson, J.P., of that city. A paper was also read by Mr. de Coverley on the subject of cloth binding.

A paper on French artists and English bookbinders was read by Mr. Councillor Chivers, of Bath, and a very important discussion was raised by Mr. Law, of Edinburgh, concerning a proposal that the association should compile and issue a catalogue of early English books to 1660 as a supplement to that of the British Museum. Upon the proposition of Mr. MacAlister, of London, seconded by Mr. Cowell, of Liverpool, the association decided to undertake the task, and M. Delisle, chief of the Bibliothèque Nationale, promised his co-operation. Miss James, of the People's Palace, contributed a paper on "Women Librarians." She had proved at the East-end of London that a word or a look from a woman has more effect upon a miscreant than the forcible ejection or emphasis of a man. Mr. MacAlister said that in some American libraries no lady assistants were engaged unless they signed an agreement not to marry. A report on free lectures in connection with free public libraries was read by Mr. Dent, Aston. Chatty popular talks about books were given, success was almost assured, and he thought that the free lecture movement was the missing link between the cases of unused books and the people who do not understand or appreciate the library.—Publishers Circular.
At ten o'clock on the night of the men's meeting, November 2nd, a letter was received from the Employers' Association:

"The committee (passing by the irrelevant matters contained in a note signed J. Frost, October 28th) have given it in charge to me to inform the journeymen that the business on which they were appointed was ordered (by a vote of a general meeting of the whole trade held September 28th) to stand over for the present, and this owing to the press of other business, which was regarded by that meeting of a primary, and not of a secondary nature, as presumed by the journeymen.—By order of the committee, C. W. Banister. The 'Three Tuns,' Fetter-lane."

[To be continued.]

**Siding and Pasting Down.**

Should anything happen that would necessitate the putting in of a new paper, the joint must be thoroughly cleaned out, and the paper cleared as much as possible off the board around the edges, so as not to leave a thick edge where the one paper lies on the other. Next lay a paper on your board, and place a straight-edge parallel with the folded edge and the exact size of the groove in from the fold, then turn up the narrow strip close to the straight-edge with a folder, which will bend the paper so that it fits into the groove of the book; put it in with paste, then place a tin between the paper and the board, and trim the paper off to the size of the book. In order to hide the white edge of the new paper, if the book has gilt edges, rub a piece of yellow chalk along the edge of the paper; if the edges are red under gold, use a piece of red chalk; if marbled, take a scrap of marbled paper, damp it and rub up the colour on to your finger, then smear the edge of the paper with the colour.

For all better-class work with marbled ends, it is advisable to re-burnish the paper with a hot polishing iron.

In pasting down Cobb's single papers, there is a dodge sometimes resorted to of having a warm polishing iron handy, and after drawing over the thin paper, rubbing it down with the iron over a piece of waste, instead of using the folder; this gives a nice flat and smooth appearance to the Cobb's paper, gets the wrinkles out easily, and is certainly a good plan, especially if books are not to be pressed after pasting down.

All calf or any smooth leather books with paper sides should be pressed off between japanned plates or tinned boards, with a tin between the board and the book. Of course we assume that the book has been well pressed before it has been put into leather, and that the grooves are of the proper size to fit the boards; then the books should be built up in the press, so that the plates extend right over the joints, and any sharpness of the joint is removed in pressing without hurting the back, but the amount of pressure must always be carefully regulated. If the grooves are faulty, the book spongy, or an excessive pressure is put on, the back will be forced away from the book and you will have gaping headbands. The pressure must, therefore, be carefully applied according to the conditions pointed out. In some shops half-calf and paper-sided books are creased or rolled up the back and corners, then sized all over quickly, so as not to shift the colour of the papers, when dry, varnished, and then pressed off afterwards; by this means a nice even gloss is given to the sides similar to that of the polished back.

For morocco work (not polished), or cloth-sided books, baize boards should be used for pressing-off, and only a very gentle pressure applied, but pressing is not actually necessary, and in many shops is never performed. After the books have been closed up, take a stout piece of baize and draw over the back and joints, and tap the joints down gently with a hammer; that is quite sufficient to take off the stiffness of the joints and make the boards lie close to the book.

For heavy work, and more especially if the slips have been cut off instead of being drawn in, cloth joints are used. These are usually made, when papering-up, on a folded sheet of white, a single leaf of marble being pasted on to the edge of the cloth, the white is then turned over to leave a blank fly. To paste down, tear out the blank fly, cut the cloth off at the corners diagonally, so that it comes up the joint square, but stands inwardly from the edge of the board; place a strip of paper under the cloth, glue up and rub down well into the joint, as in pasting down. In lining the board, the paper must not be put flush with the edge of the board in the joint, or, in opening and closing, the edge of the paper would ruck up; lay it down about one-eighth of an inch away so that the friction falls upon the cloth joint.

Leather joints of very thin skiver are sometimes made in the same manner as for common work, but on all good work leather joints are put in after the book is covered. Instead of made ends, a folded white paper is put in when papering-up, on to which the leather is placed. Having cut strips of leather to the size roughly required, they must be properly, that is evenly, pared all over to the thinness of the turn-in of the cover, the edge to lay on the paper being pared down to the finest possible degree, and the corners pared off on a slant that will mitre truly with the turn-in. Paste thinly and evenly, remove any lumps, and before it has stretched lay the thinnest edge along the paper, say about three-sixteenths of an inch in from the groove; lay a straight-edge on that to keep it in position, and draw over the leather on to the board, but not too tightly, or, as it contracts in drying, it will draw on the flies. Where the joint overlaps the turn-in, pare the latter down slightly, so as not to leave a ridge, but not enough to weaken the strength of the joint; that is to say, do not pare the leather right through to the board, but only take off the surface so that the leather joint fits into the pared down turn-in. A great deal of experience is required to enable one to put in leather joints without a fault; no two skins are alike in porosity, but the more the leather stretches the greater the contraction as it dries, and these things have to be reckoned to half a degree.

For silk linings, the silks should be mounted on paper, but not stuck down on the paper, except the
THE BRITISH BOOKMAKER.

turn-over part, which will be hidden. First cut the silk exactly square, with a clean edge; any irregularity in the edge of the silk showing through the paper when stuck down takes away the neat appearance desired, and makes the work look clumsy; just the same is it if the turn-over is very narrow or very wide. For a book of the size of this journal, not more than three-eighths of an inch should be allowed. Cut a sheet of white paper to fit the book exactly from joint to foredge, then take off a strip not more than one-eighth of an inch wide from the part to go to the joint, then again cut off the barest strip possible from the head of the paper, just enough to prevent the thickness of the silk at both ends from adding to the size of the paper so that it projects beyond the edges. Lay the silk face down, on clean paper, glue thinly around the edges of that side of the paper lining which will lay next the book, enough to hold the silk; lay the paper glued side uppermost on the silk, cut off the corners of the silk to make a neat turn-in with no fraying threads, and turn over on to the paper carefully, tightly enough to prevent any bulging, but not tightly enough to curl the paper. When dry, glue lightly over the whole side, paper and silk turn-in, and lay down on the white fly. Put a tin wrapped in clean paper inside the board, give a nip in the press for twenty seconds, take out and open the board to let the lining dry.

For lining the board, the same plan must be adopted. The leather must be first squarely trimmed out, and the silk lining let in to the cleared space. [To be continued.]

Home Notes.

The “passing” of Alfred Tennyson has caused a great gap among the singers of our isles, and though it may be easy to fill the vacant place of the Laureate, it will be difficult to find one who can step into the warm affection of the people as the late poet did. Many singers are sweet and may enchant the ear, but few drop their lines into the hearts of their audience. Tennyson did this, in spite of all the ridicule that has been spoken and penned over Tennyson, the lord, and his courtly effusions; in his earlier poems, untouched by courtly influences there breathes the essence of life that has moved the people, and few other poets have kept so long a hold upon their minds and affections as did the late head of English poetry. Unfortunately, the price upon his works has been the greatest hindrance to a closer acquaintanceship for thousands who have little to spare on books, but now, perhaps, the publishers will think it advisable to give us a good and cheap edition, which will surely be popular.

The welcome signs of improvement in trade have come, and before long we may begin to feel comfortable in seeing the benches piled up with work again instead of the empty boards and unoccupied presses. The last six or seven months have been one of the most depressing seasons of stagnation that the trade has known. We began the year with the knowledge that the publishers had prepared for possible troubles, and that the absence of trouble would have no minimising effect upon their well-filled shelves. Nothing was wanted, so orders were few and far between; then the general election put a stop on almost all the little that was being done; and lot! over and above all, the news of the sales of the Borghese and Althorp libraries came to destroy our last hopes. Book buyers and booksellers gripped their purse strings tightly and checked the scanty flow of coin in order to be prepared for these two enormous events, and have something by them to purchase some of the treasures. It is a mercy that the Althorp library was bought up en bloc, for had it been dispersed the probability would have been that our trade would have been paralysed for a long time to come. The buyers with a few hundreds to spare would have sunk two or three years’ spendings in the one sale; the dealers would have stocked their shops until they had walled themselves in, and after the gorgé there would have come the long sleep with trade at a standstill. The sale of the first part of the Borghese library is quite enough for one year, added to the usual sales, for in such libraries the books have choice bindings that buyers desire to keep, and binders derive no benefit by their dispersion, but rather injury, as the money expended on them would often go for fine bindings on less richly-clad volumes from lesser libraries.

The loss of American trade this year has been most serious, and we await with breathless interest the decision of the American Episcopal Convention regarding the revised Book of Common Prayer and the proposed new Hymnal. Before this number of the journal is published that decision will, almost certainly, be made known, and upon it hangs the fate of several London binderies. It will be nothing less than a calamity for us should the delegates decide on copyrighting the new Prayer Book; but if, as we of course hope, that course is not taken, the Bible trade will ere long be as prosperous as it has been for many years past. Any opinion as to which way the convention will decide, would be nothing more than speculative at the present moment. One of the leading publishers in the States, who is now over here, expressed himself as “merely awaiting developments,” and insists that, any other opinion to the contrary, “no one can possibly know what such a large body of men brought from all parts of the country may do.”

Whatever happens, one thing is certain, American binders cannot turn out that class of work as it is done here. There has been no opportunity for them to gain the necessary experience, and, in fact, there are but a very few houses in the States where any of that class of work is done at all. But they can learn. The prohibition of printing out of the States would keep the binding in the States, and men would soon flock over there to find ready employment, men whose experience here would be soon taken advantage of there; our own labour market would be thereby relieved, but following work is a costly proceeding which many older men could not afford, even were their home ties not so binding, so that for many years to come we should suffer severely. Binders who have struggled
Siding and Pasting Down.

When moire or watered silks are used, the watering of the end and fly should match, but if ordinary widths of silk are bought ready watered that cannot be secured. There is a special kind of Lyons silk, however, that is watered in the fold, which is especially useful for book work, as it gives two pieces to match by cutting up the fold; but it is not easily obtainable except by buying a quantity. The difficulty may, however, be got over by watering the silks for yourselves, thus: cut a pair of plain silks full large for the book, damp them with clean water on the back, fairly soaking them, lay them face to face—of course, the grain all one way—place them between two clean pieces of paper, and again between two flat and smooth wooden boards, and give a good hard nip in the press for two or three minutes; then take them out and lay out to dry; each pair thus treated will be found to match in the watering.

Occasionally vellum panels are let into the boards of leather-jointed books, and the ivory white tint has a very nice effect. For this purpose the vellum must be first lined with cleanly pasted clean white paper, being careful to choose the fleshy side, which you may tell by being the one most fibrous. Place the lined vellum between clean paper under a board and leave it until it is almost dry, yet damp enough to handle easily; cut it square to fit the trimmed out space, glue all over the paper lining with stout glue (but thinly spread), put it in, rub well down over a piece of paper, put a tin wrapped in clean paper between the board and book, and then press heavily till the glue has thoroughly set.

The most difficult style to deal with is the leather lining or double, a style copied by the French from old Arabic and Persian bindings, though now in common use for reliques de luxe. The lining is usually of morocco of a different colour from the outside cover, though calf is sometimes used. It should always be put in before the book is finished, but it requires a great deal of care and skill, as well as a keen discrimination in the selection of a skin best suited to the work.

It is advisable that the selection should be made at the same time as that of the skin for the cover, in order that the coverer may not pare down the turn-in below the thickness of the lining, else the lining must also be pared down to correspond. If the lining is thicker than the turn-in the boards will have the appearance of gaping; if thinner the inside will have the appearance of a sunk panel, and in either case the finishing will be marred. The leather selected should not only be thin enough naturally, or be pared thin enough for its purpose, but must be of an equal thinness all over, and nicely gauged with the turn-in to make a neat job.

Before preparing the lining, a leather joint of the same colour and material as the cover and with the same equality of substance as the turn-in, must be put in as before described and allowed to dry thoroughly. The inside should then be roughly marked up by the finisher according to the design to be used, so that the position of the edge of the lining may be determined. This should be up to one of the lines where a fillet should run, or close up to the outer edge of a roll of close design, which will hide the edge better than the fine line of a fillet. Some prefer that the double should be brought as closely as possible to the edge of the board, but, in our opinion, it should not be brought outside the margin allowed for squares, that is, beyond the edges of the book; it is more pleasant, to our mind, that the squares should be of the same colour as the cover. This is, however, purely a question of taste, and everyone's taste is best.

Whichever plan be chosen, cut the lining exactly to the line marked off for it. Next mark off on the turn-in an inner line, say, from about a quarter to three-eighths of an inch in from the line marked, and trim off the surplus leather inside of the inner line; then carefully and evenly pare down the turn-in from the outer line to the board at the inner line, leaving an equal bevelled edge to the leather. With the dividers still set, mark round the fleshy side of the lining, and pare that down equally from the line to nothing on the outer edge; thus the two equally-pared edges will make a neat join. If the thickness of the leather is such that it must be pared down all over, it is best to finish off with a good rub down of fine sandpaper, which will level off any inequalities of the paring, especially if the parer is not well up to the use of the French paring knife, but this mode of treatment with the paring will inevitably stretch the leather slightly, therefore it will require refitting to the space marked off for its reception.

The lining being prepared, paste it all over with stout paste, remove any lumps and leave it to soak for a few minutes, but not long enough to cause it to stretch appreciably; look at the board and be sure there are no lumps nor ridges on the edges of the leather where it has been trimmed out. Draw the lining on and smooth down; you need not be careful of the grain, as that should come out under pressure, but if any of the edges of the lining go beyond the marked line they should be cut off with a sharp knife, only, the under surface must not be cut. Having set the lining, the boards must be left open till all is dry. When the book is fit to shut, place a tin wrapped in clean paper between the boards and the book and give a good hard nip between japanned plates. A wash over to remove any particles of paste around the edges of the lining completes the work, and it may go to the finisher.

One little thing has been forgotten, which may be a wrinkle to those who do not know it. With certain classes of leather, especially Persians, if yellow or brocade papers are used, it will often be found that, after the book has been pasted down for a while, the grease from the leather leaves an ugly stain right round the paper. This may be easily avoided by giving the leather, if plain, a coat of ordinary brown varnish with a sponge before pasting down; or, if with a rolled border, a coat of varnish applied with a brush up to that part where the edge of the paper will extend.

[To be continued.]