In commencing the consideration of banded work, we must assume that the book has been properly tacketed, the made back drawn on, and boards attached according to previous directions.

**Single Bands:** The book should be covered and, in this case, turned-in in the usual manner, and the heads set; when dry, compass off from the foredge to the edge of the board at the back, five equal divisions, and allow two of those divisions, reckoning from the back edge of the board towards the foredge for the length of the bands on the sides; draw a faint pencil mark up the side at that place, from head to tail, as a guide line to which the bands should be laid. Then compass out the length of the side into nineteen equal parts, and of these, allow two-nineteenths at head, and the same at tail, for blank spaces; the remaining fifteen-nineteenths should be equally divided into parts of three-nineteenth each—three of these for bands and two for spaces between the bands. Next cut out a piece of paper as a pattern for the bands, measuring from the pencilled mark on the front side of the board across the back to the mark on the other side for the length, but leave the paper a little wider and a little longer than the marks made, so that after the Russia is cut out, a margin will be left to trim off sharply and squarely, to the actual size. Lay the roughly cut bands on a pasted wooden board, or your bench, surface upward; damp the face of the leather with a sponge and water, and rub some paste well into the pores of the leather, by means of a folder or a piece of wood used for the purpose, in order to fill up and level the grain, and to stop the dye from running; then lay out till the surface is dry, but while the leather beneath is still moist, cut a straight edge on one side of the band, lengthwise, cutting downward from the surface with a sharp knife, to prevent leaving any ragged edge. Measure off from the cut edge the exact width of the band, viz., two-nineteenths of the book’s length, and cut off cleanly the other edge lengthwise; take a square and cut the best end of the band square, for the front side, nick off a tiny piece at each corner (see illustration No. 1), paste the bands with good stout paste, and let them soak for a quarter of an hour. Then take the book, back towards you,
smear a little paste over the spaces for the bands on the front side, in the grooves, and over the back, being careful not to go beyond the outlines required, or you will stain the cover; lay on the square-cut end of the bands to the pencilled marks on the front side, rub well down into the groove, turn the book over and apply paste to the spaces for the bands there, draw over the bands and rub down well on the back and into the groove, being careful not to shift the band's position on the front side; mark the uncut edges of the top and bottom bands to the pencilled mark, place a piece of zine under the edges of all three, cut off the surplus to a straight-edge and nick off the corners as on the other side. Give a final rubbing down, put on a buckle, and place the book under a weight for at least one hour; then press, one book at a time, or if two, they should be placed in the press back and foreedge, with clean sheets of paper on each side to protect them from the boards. Do not press heavily, use only the small pin, and only leave them in for about ten minutes, when they should be taken out, placed under a weight, and thus left until next day, to dry before lacing.

If the cover be of vellum, the spaces for the bands must first be scraped with a knife sufficiently to rough up the whole of the surface required, when paste must be rubbed in the same as for leather.

**Double Bands:** The covers for double-banded work should only be turned in at the foreedge, except vellums, which are sometimes turned in at the ends also, but in the latter case the cover should be cut off flush at the head and tail of the back, instead of being turned in, as, if turned in there, they cannot afterwards be sufficiently dampened to allow of setting the heads when banded. Generally, however, in all this class of work the covers are cut off flush with the boards at head and tail, right across, after the cover has dried on. The main difference between single and double bands, is that the blank spaces at the ends in single-banded work are covered with vellum, and turned in for double bands (illustration No. 4). The sides must be pencil-marked at a distance of two-fifths from the back edge of the boards, and the width of the centre band is determined by the same proportion of three-nine-tenths of the length of the side. The end bands, however, must be five-nineteen wide over two-fifths of the sides and the back, and two-nineteen wide for the remainder of the space covered. For a guide or pattern for cutting out the end bands, take a piece of paper and lay it over the tail end of the book, the edge at a distance of five-nine-tenths from the edge of the board, and the other edges extending beyond the board at end and foreedge, to allow of a full-sized turn-in; take it right across the back and reverse side, then mark the paper a little outside the two-fifths limit of width on each side, just sufficient to allow of a square cut being made after the band is roughly cut out, and cut the paper for the remainder of the width of the side, to allow two-nine-tenths of length being covered.

The process of placing the bands on is practically the same as before stated, allowing for the difference of shape in the outside bands. The main point is to get the front side of the bands properly placed, when, after they are drawn over, they must be cut off to position. The end-bands must not be turned in until after they have set and been laced.

**[To be continued.]**

**A Treasured Relic.**

**Miss Nina Cromwell,** of Detroit, who claims to be a lineal descendant of Oliver Cromwell, owns a venerable Bible which is thought to be the identical volume used by the Protector. It was printed in 1591 by John Wolfe, for the assigns of Richard Day, and was brought to this country in 1750 by Benjamin Cromwell, the great-uncle of the present owner, who has refused $300 for it. The edges of the pages are bordered with columns of references in the style which is current to-day. The references are not so numerous, however, as those in a modern Bible. Between the Old and New Testaments are the apocryphal books, and at the close of the New Testament is a subject index. Perhaps the most curious part of the volume is the metrical arrangement of the Psalms, with which it closes. The preface to this part of the work states that the Psalms were "collected into English meter by Thomas Sternhold, John Hopkins, and others, with apt notes to sing them withal." The notes are diamond shaped, and are arranged on a staff of five lines, having a clef not unlike the modern tenor clef. Each note is open, and the stem, when one is used, proceeds from the apex of the diamond.

**Some French Examples.**

Not many English binders have the opportunity of seeing specimens of the French finishers' art, and few among even the French finishers can produce such choice and artistic work as that of Marius Michel. The four specimens given in our supplement this month are from the atelier of that master craftsman, and two of them are magnificent examples of the value of the gouge as a finisher's tool when in the hand of an artist. In neither of the two sides is any engraved tool used, while in the other specimens a delicate and graceful design is obtained by the simplest means. We may safely recommend them to the attention of our aspiring workmen as worthy of careful study, not with the slavish idea of copying, but of the power of expression in the tools they employ.

"**OUR COUNTRY'S BIRDS, AND HOW TO KNOW THEM,**" by W. J. Gordon (Day & Son, 21A Berners-street, W.; 6/6) is a neatly got up book designed for the use of enquirers after information on the widespread class of "British" birds. The chapters treat of various ways of identification of birds and eggs, and these are assisted by thirty-two well executed coloured plates, specially intended to illustrate the birds elsewhere described. The book forms a highly interesting volume to all curious in matters of natural history, and is just the pocket-volume to accompany one on a holiday or a country walk.
DOUBLE STRAIGHT BANDS: In this style of work the end bands are turned-in at the ends and foredge the same as for double bands, but the end bands are of equal width right across the book, the width being four-nineteenth of the length of the book. The remaining space is then equally divided into three, the middle third being for the centre band, which should extend over the side to two-fifths of its width. In other respects the work is done the same as stated in our last number.

If you continue the circle over the part for the turn-in you will have a curved turn-in, which does not look so neat as when cut square. In all these cases the ends or corners must not be turned-in until they have set and been laced. The treatment of “under bands” will be dealt with later on.

LACING: The object of lacing is to tie together the whole covering of the book in such form that no part of it can give way under the strain of use. Take a vellum skin and line it with printing paper, taking particular care that the paper is thoroughly sound. The best way is to paste the vellum all over with good stout paste, working it well in but not leaving too much on; lay the paper on, letting the edges of the sheets slightly overlap one another, and pasting them to make them adhere; then rub down thoroughly, and place under a weight. When nearly dry, fold the skin into two or four, according to the size of the skin and the width of your cutting machine, and put it in the standing press, but be careful to apply but little pressure at first, or you will turn the vellum almost black with stains; afterwards you may increase the pressure slightly, but never press heavily. Unless your paper is absolutely sound, and adheres firmly, in lacing, the paper will fray, or peel off, and the stain of the russia will go into the vellum. The necessity for care in this preliminary part is, therefore, obvious.

After having been in the press for some hours, and being perfectly dry, lay the folded cover on a thin millboard, the folded side square with one edge of the board, stab through vellum and board, and tie the folded corners firmly to the board. Put the folded edge in the cutting machine up to the back gauge, and cut off a straight edge opposite the tied side; then go on cutting strips of one-eighth of an inch in width till you have a sufficient supply. Upon examination you will find that the strips vary slightly in width however careful you may have been in cutting, so you must choose the narrow ones for smaller work, reserving the broader ones for large work; the remainder of the skin may be set aside under a weight for future use.

PATTERNS FOR LACING: For single bands, cut a piece of board exactly to the size of that part of the band upon the board of the book. Mark a square line round this, allowing a slight margin sufficient for a two-line creaser to go all round outside the lacing. Then divide the square into three each way, and mark crossed lines from point to point; on the junctions of the lines the stabs must be made for lacing; sixteen holes in all.

For double bands the same pattern must be made for the centre bands, but the end bands will need a separate piece of pattern board. For the broad part representing five-nineteenth, three-nineteenth of the space must be marked out as for centre bands, but
the narrow part must be divided into eight spaces, reckoning from back to foredge, so that the last lacing will be far enough in from the foredge to be covered by the pasted down leaf, and allowing for a creased two-line right up to the back and up the back, and a double two-line on the outer edge and foredge, that is to say, a two-line close to the outer edge of the board and another close to the lacing. The width of the lacing must cover a little more than half the width of the narrow part of the band, and must be made to match as nearly as possible in appearance with the broader part, as the sketch will show.

[To be continued.]

International Copyright a Failure.

Under the heading “Foreign copyright with a string,” the following circular was freely distributed to the members of the United Typothetae of America convention, which met at Toronto some time ago.

“The international copyright law has now been almost a year in operation, and, as we predicted some time back, has proven an utter failure. As it now stands, it is almost practically useless, protecting only wealthy corporations. For instance, books, etc., must be copyrighted simultaneously in the different countries in which the copyright is sought, and published from plates manufactured in the said countries, with the exception of France and perhaps some other countries not as yet in the treaty. A small publisher or author has on this account no more protection than heretofore, for unless he has an agent or publisher in such countries, he cannot protect himself. It is often the case that an unknown author cannot obtain a publisher at home, much less in a foreign country. In such a strait, if he has money enough, he may publish his own works and obtain the copyright for his own country, but the valuable protection in foreign countries is lost to the very man who most needed it.

“This, then, is the facial new copyright law that gives with one hand and takes away with the other.

“The absurdity of the simultaneous publication clause has by this time been pretty well proven, and we think the following provisos will commend themselves to all:—Let the author or publisher be permitted to take out in his own country the copyrights required for other countries, said author or publisher paying the librarian the amounts required, and furnishing copies required, which would be forwarded by such librarian to the countries desired, this to secure for the author or publisher the copyrights with the provision that said work or works when placed upon the market in said countries, be produced from plates made, etc., as the laws respectively demand. The time for this to be limited to from six to twelve months. This would enable the publisher either to produce the work in foreign countries himself or make such arrangements with other publishers in said countries as would perfect his copyright and make it valid. If not produced in such time, the copyright to be void. All publishers know what trouble it is to produce and place upon the market a new work, and that in the case of many works it is quite an undertaking. By enabling authors and publishers to gain the necessary time, the real intention of the law would be brought about. As it is, the new copyright law is a gift with a string. If the protection for a period of six or twelve months be granted, the countries themselves would profit by issuing a hundred copyrights, when at present not five are taken out. Besides, the poor man of brain, and the poor publisher, to whose benefit the law should apply as well as it does to the rich monopolies, would be done full justice to. It is hoped that these provisions will meet the approval of the present congress.”

The above was printed and distributed at his own expense by Mr. Charles Kunkel, of St. Louis, editor and publisher of Kunkel’s Musical Review, one of the foremost musical publications in the world. As the law stands it has been repudiated by Canada, notwithstanding the assurance of the English prime minister that it would be accepted by the English colonies, otherwise President Harrison would not have signed the bill. Mr. Kunkel is a distinguished musician and composer, who has fully realised the impracticability of the law. The manner in which this bill was “railroaded” through congress is a blot on the legislation of the country. Senator John Sherman, of Ohio, was right when he said the “effect of the law was to make copyright an exclusive monopoly.”

If Stuttgart has, as it claims to have, the largest collection of complete Bibles in the world, England, according to a correspondent of The Times, has the most comprehensive list of such Bibles extant and in print. This is the list prepared by Mr. Russell Martineau for the general catalogue of printed books at the British Museum. It occupies 242 columns, and its entries represent about 2,700 complete Bibles. Of these, English Bibles occupy more than a third of the catalogue. The Bibles enumerated are in about ninety languages and dialects. Canon Girdlestone remarks that it is a study in linguistic geography merely to read through the names of the versions enumerated. He ascribes to the British and Foreign Bible Society the credit of the fact that “this country has done as much for the circulation of the Scriptures as the rest of the world put together.”

The total number of persons employed in the United States (male and female) in 1890 at bookbinding, according to the census report, was 13,833. The five leading cities employed as follows: New York, 2,947; Brooklyn, 1,753; Philadelphia, 1,745; Chicago 685; and Boston, 599.
For double straight bands, the pattern board for the centre band should be marked and pierced with sixteen holes as previously described, but the end bands must be marked up for thirty-two holes, as per sketch No. 1.

For Russia ends, on which there is no centre band, the end must be marked out for half the number of holes required for double straight bands, viz., sixteen, arranged as for the narrow part of the end of double bands, as given in last month's issue.

For Russia corners, fourteen holes, as per sketch No. 2, so that the lacing may be simply crossed, finishing off at the end points.

We are aware that in some shops there are other plans of dividing up the surface to be laced, with a larger number of holes, which, if the lacing is to be plainly crossed, works out all right generally; but it will be found that for other designs, and where the lacing is to match with the centre bands, and where, as in the case of double bands, two different shaped pieces have to be made to match, the plan of sixteen and thirty-two holes is best, and the designs can be made equal at each end.

Having your pattern boards all ready, lay the book back towards you, place the pattern boards on the bands, and prick through the holes with a fine bodkin to mark out the bands. Next place a stout block of wood on your bench, known as a "holing block," take the book back towards you, open the top board and lay it on the block, letting the book down in front of your bench until it hangs so that you can support it with your knee underneath; be sure you have no joints or outsides open under the board. Take a stout holing bodkin, thick enough to make a hole, through which the laces will pass easily, yet not making the hole larger than is absolutely necessary. Strike the bodkin firmly with the hammer, to drive it right through the board, but be careful that the bodkin is perfectly upright, or the lacing will be subsequently out of square. In driving the bodkin through, you will find as it gets hot that it is liable to tear up the bands, so keep a little grease by your side—Russian tallow is best—and dab the point on the grease every time you make a fresh hole, but do not pick any up, or you will stain the Russia. After holing, place a fence inside the board to prevent the holes made marking the paper, and repeat on the other side.

In lacing you will require a stout bodkin to ease the holes already made wherever the laces catch, and, having that by your side, proceed as follows. First cut a sharp point at one end of the lace selected, and make a knot in the other end; open the board, with the back of the book to your left hand, and so lace as to leave as few lines as possible inside the board, as they will show through, more or less, as they are multiplied for want of a proper plan to work upon. What you must aim at is making only straight lines inside, all running from head to tail of the book, irrespective of the pattern outside, and if you will refer to illustration No. 5, where the holes are numbered, we will explain how it may be done. Begin from the
back, and thread through No. 4 hole, cross to 7 in
front, to 3 on back, straight down to 2 in front, to 6
on back, cross to 1 in front, to 5 on back, cross to 2 in
front, to 6 on back, straight up to 7 in front, to 3 on
back, cross to 8 in front, to 12 on back, cross to 7 in
front, to 11 on back, straight down to 10 in front, to 6
on back, cross to 9 in front, to 5 on back, cross to 10
in front, to 14 on back, cross to 9 in front, to 13 on
back, cross to 10 in front, to 14 on back, straight up
to 15 in front, to 11 on back, cross to 16 in front, to 12
on back, cross to 15 in front, to 11 on back, cross
to 8 in front, and tie off at back by looping under the
lace and knotting; then cut off.

All lacing must be done upon this plan, the main
directions, stained laces need no longer be feared.
point of which is keeping the lacing at the back
After a gentle nip, take the book out and stand up
to dry thoroughly.

[To be continued.]

**Box Decoration.**

There is no reason why British finishers,
and more especially those whose speciality
is leather gilding as distinguished from
bookwork, should not devote more atten-
tion to the ornamentation of fancy boxes,
writing cases, jewel cases, and caskets of all
descriptions. In Paris, Munich, and other places
on the Continent, many very beautiful little coffers are
made, elaborately tooled in styles to match certain
well-known styles of furniture, and these things find
customers among the wealthy, at very high prices,
but in England we rarely see such a thing, except it
be of foreign manufacture. It therefore gives us the
greater pleasure to find that Mr. Clark of Bond-street,
London, is taking up this class of work, and to give
a reproduction of an exceedingly artistic piece of
work executed on a brown crushed levant-covered
casket for nick-nacks. The sides are worked out
in the same style, Franco-Italian Grolieresque, and
both are inlaid with invisible green, which, beside the
brilliant gold tooling, has a very rich effect.

**Books.**

Cloth, leather, paper, ink, and gold
Harbour treasures manifold.

All the wisdom of mankind,
All its laughter and its tears,
Hawk-eyed hopes, and fears blind,
All that is, or that appears:
Love and Loss, and Youth and Age;
Time—the jest and test of God—
Linger on the mystic page—
Lurk, like seed within the pod;—
Seed which, planted every day,
Still remains to plant anew—
Gives, but cannot give away—
Nourishes, yet stays with you!

What bonds such boundless wealth can hold!
Cloth, leather, paper, ink, and gold!

*Julian Hawthorne in Book-Mart.*

By way of pointed contribution to the prevailing
dispute between authors and publishers as to "the
hardships of publishing," Mr. John Murray gives
three typical cases from his own ledgers. A costly
work, brought out twenty years ago, under the best
auspices, is, he says, dead beyond recovery, leaving
a deficit of £1,727. Another work, unrivalled of its
kind, which started with excellent prospects about
seven years ago, now sells very slowly, and has a
balance to the bad of £2,311. The third example is
a book of reference, of "undisputed value and excel-
ence"; its present deficit is £3,095, but Mr. Murray
hopes that in the long run, and by means of great
exertions, this may be wiped off.
Stationery and Vellum Binding.

After completing the lacing, for double bands or double straight bands, the next thing is to turn in. First damp the turn-in with a sponge and clean water and soak the heads, but here you must be careful to open one board right back, so that you can damp the leather and the head of the back without touching the headbands, or you will loosen them. Then lay on stout paste and let it soak in for a time. When thoroughly soaked, turn in with a foredge tuck, as described on p. 76 for extra work, and set heads. Before gluing down, cut a piece of sixpenny board half an inch less than the length of the book and a quarter of an inch less than the width; pare this round three of the edges broadly, glue the joint, and lay the flat side of the board on to the glued joint close up to the back, but leaving the end fishings loose, the pared edges being outward and the unpared edge up to the back; then glue over the board thus laid on, glue the end fishings on to it, rub the brush well over the lacings on the inside of the board, close the board and repeat on the other side; then place a stout fence inside and press. A book of this description should lay in the press all night at least, and when it comes out, should be stood up on end, with the boards thrown back to dry for at least a half day.

UNDER BANDS: The material to be used for the bands should be two pieces of basil, or any other strong leather of sufficient thickness; these should be pasted together and pressed. While in the press, measure and mark off on the boards of the book before covering, the same spacing as for ordinary bands, double, double straight, or single, but remember that the end bands will not be turned in, being simply cut flush with the edges of the boards. Cut the bands a shade less in width than the spaces marked out for their reception, to allow for the thickness of the cover, which, otherwise, would make them appear wider in proportion than the spaces between. Paste and draw on as for other bands; when well rubbed down fasten a buckle in the grooves, and put the book under pressure with the buckle on. When they have thoroughly set and are nearly dry, pare out those parts of the bands which lie in the grooves from the edge of the board to the edge of the back, being careful not to cut the calico that holds the back; rather leave a thin film of leather than go too deep, but not enough to make a ridge in the grooves. In drawing on the covers, draw on tightly, using the board as a lever to stretch the covers as much as possible, thus: first lay the cover out and draw over loosely, then draw the top side against the edge of the open board, grip it tightly and force the board down, smooth down and around the bands with the palm of your hand, turn the book over and repeat the process of stretching. Then work round the bands with the sharp edge of the folder to make the cover lie close to the board until it thoroughly adheres, flattening down in the spaces between the bands on both back and sides till all is thoroughly sound. Turn in and set heads. After the cover has set and dried thoroughly, before gluing down, pare out the turn-in nice and square, fit boards to the cleared out space, and pare three edges as before; or the turn-in may be cut out square sharply to a straight edge, and a board of the same thickness as the leather may be let into the space.

We have now, as we think our readers will admit, dealt very exhaustively with all varieties of vellum binding and stationery work so far as the binding itself is concerned, but there are a number of specialities which are at times required, and with which we now propose to deal. For exceptionally thick and heavy work handles are at times ordered. There are two forms of handles made: one, that required for laced work, is a handle that takes the place of the band on the side of the book, and is laced as if a band; the other, as for whole bound work, is fastened through the board.

HANDLES: For laced banded work, cut a piece of vellum just long enough to lay on the board about a quarter of an inch on each side, stretching across the back loosely enough to allow of the three first fingers of the hand being easily thrust in and out; stiffen by pasting on a piece of stout calf. When set and fairly dry, cut it to shape, thus:

---

so that the part on the board will commence to slope from the edge of the board, the narrower part being just half the width of the wider part. For the covering cut a piece of Russia to shape, large enough to cover the handle and band, leaving enough to turn in on that part of the handle which is not fixed to the sides of the book; that is, the cover of the handle must be turned in from the edge of one board to the edge of the other. Pare those parts of the covering of the handle to be turned in, and paste; pare the ends of the handle which will lie towards the foredge on the boards, to prevent making a sharp ridge, but leave enough to be caught by the lacing. Turn in the narrow part and curved slopes of the handle up to where it is to join the edges of the boards; here the leather must be nicked in up to the edge of the stiffener, so that the leather lies out flat; next cut the broad ends to the shape of the band on the marked out space; then put the handles under a weight to dry. When dry, the part turned in must be creased round with a two-line creaser up to where it will meet the edge of the board; stop there, leaving the rest to be done when on the book.
In placing on bands for work requiring handles, wherever the handles are wanted, these bands are placed across the back extending on to the side only about the same distance as the handle, the rest of the two-fifths being made by the leather connected with the handle. These short bands are affixed first with the other bands, and a buckle put on until they have set. When dry, a two-line creaser, or any other form of line work, is run over them to match with the handle, as it cannot be put on after the handles are fixed in their places; the band is then pared off at the outer edges nearest the foredge, as the handles have previously been.

[To be continued.]

Foreign Notes.

The bookbinders of Holland are very expert in manufacturing old bindings and applying a few extra touches to worthless works which convert them in appearance into bindings from some celebrated library. A great many such forgeries may be found in various private collections, and not a few have found places of honour in museums. Old books—generally Bibles, psalm books, or other religious works—are bought up and deftly covered on the old boards, the leather stained, and antique forms of tooling applied, a varnish being used to cover up the gold and make it appear tarnished with age.

There is in the Danish National Library at Copenhagen a book entitled “Fladt bog,” which is five hundred years old; it treats of the discovery of America by an Icelander long before the date of the discovery by Columbus. The United States Government has applied to the Danish Government to be allowed to exhibit this book at the World’s Fair at Chicago, offering to send a ship of war to fetch it and take it back, and that it shall be watched day and night by a military guard. The Danish authorities have consented, but their decision has caused the greatest dissatisfaction amongst the learned men of the Scandinavian literary and scientific societies, who think it too hazardous to trust such a treasure, that could never be replaced, to all the risks of transport from one country to another, and it is expected they will bring pressure upon the Government to induce it to withdraw its permission. On the other hand, it is contended that the exhibition of this book would be the most powerful attraction to the Danish Section.—Journal für Buchdruckerkunst.

The death of M. Hippolyte Adolphe Taine removes a writer and critic of the first rank from the list of French men of letters, and one who will be more missed by Englishmen than perhaps any other, since he was as keen a student of English literature as of French, and both by his writings and lectures did much to make both countries understand and appreciate the value of the other’s works. He died in Paris on Saturday, March 4th, from pulmonary phthisis, in the sixty-fifth year of his age.

At the Berlin Art Trade Museum there is now set out a collection of gifts of honour, the productions of German bookbinders, painters, goldsmiths, sculptors, etc., intended for exhibition at the World’s Fair at Chicago. These have been loaned from the Hohenzollern Museum at Berlin, the Bismarck Museum at Schönhäusen, and Moltke’s country seat at Creisau in Silicia. Altogether, there are eighty-one pieces, consisting of address albums, diploma cases, loving cups, and table ornaments, etc. In bookbinders’ work there is not much that is extraordinary, and we are sorry the German binders’ art is not better represented, as during the last ten years the art workers of Berlin, Leipzig, Dresden, Munich, Hamburg, etc, have much improved. It is unfortunate that the specimens to be sent to America were executed before that time, since America is so far above us in many ways connected with fine bindings, as anyone who knows the work of Matthews and Zahn must agree. We hear from the Court bookbinder, Franz Vogt, that he does not intend to exhibit, and of other art binders we do not hear that they intend exhibiting, so that we fear German art binding will not be brilliantly represented.—Illustrierte Zeitung für Buchbinderei.

The Sunday cessation from work in Germany does not suit everyone, as the following letter in the Essen General Anzeiger of January 21st shows:—“Since the so-called Sunday rest was begun, my business is ruined. In seventeen Sundays my takings are 1,020 marks less, and I must give it up and sell my goods off at twenty per cent. less than usual to get rid of them at once, as I have already let my house.”

Signed, Fritz Boeger, junior, Essen Viehholfer, Strasse 56.

On March 20th, 1785, Josef Wolf, a bookseller of Augsburg, issued the following advertisement:—“To the reverend clergy, especially curates and seminarists. To be sold, certain books of sermons, for which six months’ credit will be given for half the price, and the other half taken in masses.” How much trade this enterprising bookseller did in this way is not known.—Allgemeiner Anzeiger für Buchbinderei.

The Leipzig City Library has just acquired a playing card printed in Leipzig in 1557, which was discovered in Cologne. It is well known that many boards for books were made of sheets of paper pasted one on another, and this card must have been used by a binder in the year 1590 in making the boards of the folio volume in which it was found.—Journal für Buchbinderei.

The Gera Technical School, the first German technical school in the trade, founded by Otto Horn, has already turned out 700 pupils during the eleven years since its establishment, besides having published a number of works having reference to bookbinding.—Journal für Buchbinderei.

An International Press Exhibition, organised by the Union de la Presse Périodique Belge and the Cercle Belge des Collectionneurs de Journaux Bruxelles, will be opened in Brussels at the latter end of April or early in May.
Stationery and Vellum Binding.

Place on the handles, paste that part which will form the band, with good stout paste, and with your finger rub a little into the grooves within the space to be covered, lay on the handle and trim off squarely as for bands, then press with a buckle in the grooves. When they have set and are perfectly dry, take a tacketing bodkin and pierce through the grooves on the outer side of the book, close up to the edges of the handle on each side of it, then again through the centre of the handles in the grooves, and in line with the other piercings. Thread a tacket from the inside of the groove through either of the outer holes to the outside, and the other end of it through the centre hole, drawing the ends level with each other; then take a second tacket, pass one end through the other outer hole and the other end through the centre hole, so that the centre hole contains two ends of the tackets. Then take the two ends of the same tacket, loop them as for a knot, and twist till the twist covers the width between the holes, as for ordinary tacketing, as tightly as possible, pass the ends back through the holes to the inside and tie off there as usual; repeat on each handle on each side of the book. Next mark off the band part of the handle for lacing the same as for other parts of the side; hole and lace, etc., as usual.

Other handles for Russia or full-bound work are treated differently. Take a strip of vellum one inch in width, or, better still, a strip of stiffened webbing, long enough to pass over the back on to the sides to allow of inserting the fingers with three or four inches to spare; cover this with Russia and, when set, crease. Next cut a slot with a chisel right through the board, about a quarter of an inch in from the groove; pare off the ends of the handle and pass through the slots made, drawing it through on both sides of the book until it leaves only enough room for the easy insertion of the fingers. Then cut away the inside of the board, so as to form a square depression in which the handle will lie without marking the book when the board is closed; glue the ends of the handle to the boards, or, where the board is thick enough, fasten it by tacking it down with small brads. These must also be tacketed in the grooves as already described.

Straps and Buckles for guard-books, etc.: There are various ways of fastening these on. Some use copper nails, riveting them into the board; others pass them through slots cut in the board, as just described for handles; but perhaps the neatest and quickest, if not absolutely the most durable method, is to lace them on with stout double thread, well beeswaxed before lacing. The strap and buckle may be purchased in one piece, and all you have to do is to cut them into two, leaving the buckle end about three inches long; pare the cut part and place it on the front side square with the foredge, so that the buckle just touches the edge on its inner side, leaving it projecting, but touches so lightly as not to wear away the board with the friction of use. Then pare and glue the cut part of the other end of the strap, and place it on the reverse side, about three inches of it lying on the board. When these have set thoroughly, lay the boards open on a hoiling block, foredge towards you; drive holes on each side of the strap and close up to its edges, right through the board, beginning just far enough in to allow of the holes being covered by the joints or end papers; then again on the strap close to the edges and parallel with the other holes; then four more, two on each side on the strap, at regular intervals; and lastly two, one on each side just off the pared edge on the board; all being equidistant the one from the other except those off the strap. Then lace with stout double thread from the outer holes on to the strap, and continue with ordinary crossed lacing, fastening off on the inside of the board. The object of the holes beside the strap at each end is to prevent any strain racking up the edges. When laced, hammer down and glue a strip of binders' cloth over the inside to secure it, rub down firmly and smooth all over.

In some cases the strap and buckle also forms a handle passing across the back. Here the buckle end is fastened on to the front side as already described, but a longer strap is used, which is laced right across the front board up to the edge of the groove; a length, sufficient to allow of the free insertion of the hand, is then left loose, and the strap passes over to the reverse side, there to be similarly laced, down to the foredge, allowing for the width of the squares, when the loose end passes over the foredge and fastens into the buckle, the remaining end being tucked into a loop in the strap on the front side of the book, enough being left to permit of the expansion of the volume.

In other cases a strap handle is used which matches with the strap and buckle, but is separate therefrom. This is fastened on in the same manner, both handle or handles, as the case may be, and strap and buckle being cut to allow of them extending across the sides to about one-third the width of the side, the lacing being made to match. Care must be taken here to get the straps exactly opposite each other and parallel with the head and tail. If good thread be used, if it is kept nice and clean and is properly waxed, this style of work is not only strong enough to resist a very great amount of wear and strain, but looks neat and tasteful in appearance, and altogether superior to the other methods of fastening mentioned.

[To be continued.]

The relative position of author and publisher is curiously contrasted in the wills of the late Captain Hawley Smart and the late Mr. Francis Black, of the firm of A. & C. Black. The personality of the popular novelist was sworn under £500, whilst the personal estate of the publisher exceeds £72,000.
LOOSE COVERS: These are made of buckram or basil, or any other kind of leather according to the value of the binding, and are of two kinds, known as ordinary and curtain covers; the first is most commonly in use, and is turned-in; the other has a projecting flap all round the book for the protection of the edges.

For an ordinary loose cover, the material chosen must be cut out so much larger than the book for which it is intended as to allow of a fairly wide turn-in all round, and if of leather, it must be pared-in rather wide and without ragged edges. Next cut two pieces of sixpenny millboard to the exact length of the boards of the book, and to about two-fifths of the width, to form the pocket into which the boards of the bound volume will fit. Lay these thin boards inside the joint, flush with the head, tail, and foredge of the boards of the book; then lay the cover face down on your bench, and the book on it in such a position that you have an equal margin for the turn-in all round, which you may determine by drawing the cover over the top side. Mark with a pencil on the fleshy side of the cover, close up to the edges of the boards, the exact position of the inner boards, that is, the point nearest the back at each end of the book; roll the book over on its back, lay down on the other side and mark the same points off there. Next cut four pieces of cloth or calico about three inches long and two inches wide, glue them, and stick them on to the fleshy side of the cover, so that the points marked will come directly under the centre of the slip of cloth each way, the length of the cloth running as from foredge to back of the book. The object of this is to strengthen the cut which must be made at the edge of the pocket to allow the leather, or whatever material is used, being turned-in on to the boards which form the pocket, the remainder being fastened down to the cover itself. Lay the book down again on the cover in the same position as before, with the inner boards flush with the edges, and cut the cover opposite the edge of the inner boards nearest the back, at right angles from the edges of the boards of the book. Then open the book to the lower joint, and place a block inside to support the book while you glue the turn-in. Here observe that part of the turn-in must cover the edges of the binding, so in gluing the turn-in you must leave a dry clean margin wide enough for the thickness of the board; and yet the turn-in must catch the very edge of the inner board, therefore first glue the outer edges of the turn-in and then the outer edges of the inner board as cleanly as possible, being particularly careful to leave no spot of glue on the binding; then turn-in the ends on that side. The corners of the foredge must be cut as for extra work, and the same care taken in gluing as just described, when the foredge may be turned-in. Roll the book over on its back and repeat on the other side, only, the cover must be drawn on as tightly as possible. When the glue has thoroughly set take the loose cover off, not by forcing back the boards and thus pulling it off, but open one side of the book and lay it on your bench with the board hanging down, then open the other board, ease the cover off gently, and mark the front side; it does not do to strain your work more than is necessary. Take a straight-edge long enough to reach from one pocket to the other and place the ends inside each pocket at one end, pushing it up tightly against the turn-in, then mark with a folder a line from one pocket to the other, fold over the leather on the crease made, glue, turn-in on to the cover and rub down well with a folding stick; repeat at the other end. The inner boards must then be covered with marble paper of the same pattern as that inside the joints; it must be cut square, leaving a margin all round, rather larger than the squares of the book, and a broad piece must be turned over the edge of the pockets on to the inside, smoothly, and without wrinkles.

Curtain Covers have no strips of board for the pocket, nor are they turned-in, but lap over the edges of the book, meeting midway. First stand the book on end and measure with a piece of paper the width from the outside of one board to the outside of the other exactly; fold the width in half, and in cutting out the cover allow for a little more than the distance thus given for the flaps, which must be cut square and straight after making. Instead of the inner boards, for the pockets cut pieces of the same material as the cover, a trifle larger each way than the size given for the inner boards of the ordinary cover, so that they will extend beyond the squares of the book sufficiently to allow of being stitched on to the cover. Place the book on the cover as before, then lay a straight-edge parallel with the boards, but away from them a distance equal to the thickness of the boards, and draw a line with a pencil at each end from two-fifths of the width to the foredge and right along the foredge. Roll the book over on its back and repeat on the other side. The leather for the pockets must be large enough to extend beyond these lines one-eighth of an inch each way, and to cover two-fifths of the width of the book. Pare the leather, and glue the three pared edges one-eighth of an inch wide, then lay down on the cover equally beyond the marked lines all round. The pocket leathers must then be sewn round one-eighth of an inch in from the stuck-down edge with a sewing machine, or, if by hand, holes must be pierced first with a piercer, the glued edges thus keeping the pockets in position. When stitched, place the cover on the book, fold down the flaps sharply, and with compasses mark off the distance from the outer edges of the boards to the middle of the book's thickness, take off the cover, and with a straight-edge and sharp knife cut it straight and square. The corners must then be marked with a quarter-circle and cut round
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.**

In 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 much 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."

**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
Whereon today 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.—Harrow'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.
Vellum Projections are strips of folded vellum placed along the full length of the foredge, and extending beyond it about a quarter of an inch, to divide patterns of ruling, or the printed portions of a book. At each division where a projection is required a stiff leaf should be made; but in making, a dry space must be left, like the split in boards, but about one and a half to two inches in width, in which to insert the projection. Cut strips of vellum two inches wide, and a little longer than the book; line with paper, and when set, but before they are quite dry, fold in half lengthwise, and pare the edges also lengthwise. Next cut strips of linen two inches wide, and the same length as the vellum; paste the vellum and lay the linen singly up to the fold, leaving part of it protruding; when the vellum is folded down rub down with a folder, and place them under a weight for about ten minutes, then give them a nip in the press. It is best to make them in the morning, so that they may dry flat before putting in in the evening, when the book should be put in the press until next day; if put in when newly made they will cockle. In gluing the split in the stiff leaf, care must be taken not to leave a ridge of glue in the part when the paper is joined, or it will form a hard wrinkle, which will show through several sheets when pressed; glue must be applied lightly in that part, and care be taken that the outer edges of each leaf are thinly but evenly covered. When the vellum and the extending linen are inserted rub down with the hand; place fences of plain paper, or thin glazed board, on each side, to prevent the ruling setting off; glue down the joints, fence, and press. Afterwards trim off to the edges at head and tail, and cut off a tiny corner to prevent leaving a sharp stiff angle.

Tabs are a kind of projection which are smaller in size, but are likewise used for dividing a book where there are a number of patterns of printing, ruling, or numbering; the size depends upon the amount of written or lettered matter they must bear. To make, cut the number of pieces of vellum required to the double of the size required for width, to allow for the fold, and of equal length. These are usually attached to a single leaf by gluing the folded vellum and inserting the leaf of paper therein. The first and last tab must be flush with the head and tail, and the intermediate ones at equal distances according to numbers. They should be lettered or inscribed before being stuck on; when affixed, fence on each side, and nip in the press. After they have set, a piece of linen must be placed on each side over the vellum, flush with the foredge, but extending beyond the vellum about a quarter of an inch each way on the three other sides, to strengthen the tab; these should be put on with stout paste. When done, the book may be stood up on end, and the leaves opened a little to let the damp dry out.

Indexes. The number of leaves required for indexes was given in the article for December, 1891. To make a scale for equal divisions of twenty-four letters—leaving out J and U—cut a board covered with white paper, say six inches long on one edge and thirteen inches on the opposite edge, a size running from a foolscap-quarto to a foolscap-folio; and by dividing each edge off into twenty-four spaces, and ruling lines to the points marked off, you will get a graduated scale for intermediate sizes; other boards may be made either larger or smaller, as may be required. This size board must be pushed between the pages of the book to be indexed until the top and bottom lines are exactly flush with head and tail, when the proper proportions of spacing will be given. For common flat work the shears may be used, making a gauge on the blade by sticking on a piece of paper; for a quarto, cut in say three-eighths of an inch, for a foolscap one-half inch, or a demy-medium five-eighths of an inch. Of course, for a one-letter index cut in at every line; two-letter, every other line. When all the cuts are made, fan up the leaves to the left and insert a flat piece of zinc between the cuts, drawing it downwards till all are caught; lay the leaves and zinc flat and cut with a knife, and straight edge through all the leaves, including the end-paper, at once.
Our Prize Competitions.

THE THIRTIETH PRIZE OF TWENTY SHILLINGS FOR THE BEST DESIGN IN OPEN BOUD or work, the ground sprinkled with gold dots, has been awarded to Mr. W. C. Rhodes, of 14 Mount-street, Brighton, working for Messrs. G. Prudden and Son, of 10 Spring-gardens, Brighton, for No. 1, and a cheque for that amount has been forwarded.

HIGHLY COMMENDED:—No. 2, by “Kingcups”; No. 3, by “Eley”; and No. 4, by “Sans.”

WORTHY OF MENTION:—A. Brown, W. A. Bradshaw, W. Smith, and “Scotland.”

The designs sent in for competition this month are much more satisfactory than usual, and show some decided efforts at originality. We are sorry to have to leave one out by A. Brown, the idea of which is novel and well treated, but the waved bands are not equal and some of them throw the compartments quite out of shape. Had our friend been a little more careful in this respect he would have been nearer the prize than on this occasion, but we shall look forward to something good from him in the future.

COMPETITION NO. 32.

We offer a Prize of Twenty Shillings for the best design for a side with roses and rosebuds treated conventionally as chief motif. Lettered “A Chapter of English History.” Size 9 x 5½.

RULES.

1. All designs must arrive on or before July 31st. The award will be made in the August number.

2. All designs submitted must be upon the condition that they have never been used before; but no limit is placed upon the number submitted.

3. All designs must be drawn in black ink, or worked in black, upon white paper.

4. All designs may be signed with a nom de plume, but the correct name and address of the competitor must accompany each design, together with the name of the competitor’s employer. This is not intended to debar employing binders from the competition, but to confine it to bookbinders.

5. The Editor reserves to himself the right to publish any design which may be sent in, as worthy of mention, besides the successful design.

6. The decision of the Editor must be considered final.

7. The Editor cannot hold himself responsible for the return of unsuccessful designs under any circumstances whatsoever.

8. Each competitor must cut out and send with his work a subscriber’s coupon, which will be found at foot of last page of the cover.

9. All designs for competition must be directed to The Editor, The British Bookmaker, 1 Imperial Buildings, Ludgate-circus, London, and be marked “Prize Competition,” in the left-hand top corner of the envelope.

A cheque for Twenty Shillings will be forwarded to the successful competitor immediately upon the award being made.
Stationery and Vellum Binding.

GRAINED BASIL WORK.—Before covering, the covers should be slightly damp all over with a sponge and water on the fleshy side, and then pasted with good stout paste; say about four covers at a time. Draw on, and rub down well into the groove with a folder.

The graining is best performed while the leather is damp and the paste moist, and the first half should be done before the covers are turned-in. Different appliances are used for graining in different shops: ribbed copper plates, electro plates with wire laid across, and hard wooden boards, the latter of which are sold in sets of three, two having diagonal lines on one side only, while the third or middle board has lines on both sides. As the wooden graining boards are most in use, we shall assume their use for present purposes. As soon as the covers have been drawn on to the four books, each being well rubbed down, take the first two and put fences of sixpenny board inside to prevent the extra thickness in the split marking the book while under pressure; then put a buckle along the groove, lay a graining board in the standing press and a book on the lines so that the edge of the graining board just presses on the buckle without touching the back; place the centre board on top in the same manner, then another book on that with another board on top. Of course you must be careful that the lines on the graining boards all run one way. Fill up the press and apply a gentle pressure at first, or the wet covers might slip, but after a few minutes, wring down the press as hard as two men are able to pull it, and leave the books in for about fifteen minutes, during which time you may employ yourself in drawing on four more covers if you are working on a number, or, according to your ability and speed.

When sufficiently pressed, take out the two and put two others in, treat in the same manner, and while pressing, turn-in those just taken out before reversing the grain. By the time they are turned-in and glued down, the other two may be taken out, and after putting fences in those glued down, reverse the boards, put them in the press and the books on top as before, wring down equally hard, and the cover will be grained. No buckle need be on when the books go into the press a second time, but the pressure must be equally hard, or the centre of the cover will not be clearly marked, owing to the thickness of the turning-in. Next set the heads and stand up on the foredge to dry thoroughly.

VELLUM WORK.—Covers must be first lined with plain printing paper. If there is much lime in the skin it is best to paste the vellum itself, but for good skins, free from lime, pasting the paper will be sufficient. When lined they must be laid between boards till the paste has fairly set, but the cover must still be damp enough to be pliable, in which condition it is more easily worked. The art of covering with vellum lies in not drawing on the cover too tightly, because the contraction is so great that the cover will come away from the groove, and the boards will warp outwardly, unless some laxity is allowed. After drawing on,