

Stronger Cloth Bindings.

In discussion on this subject, a correspondent calls attention to a point which seems to have been overlooked. The trouble arises not from imperfect backing and stitching, in which case it could easily be remedied, but from the too-frequent custom of printing large forms on heavy paper, thus making up a book of thick sections which no binding could render strong and

method of binding yet devised which can make the book flexible or strong.

Of course, something is due to the reckless haste with which most books are crowded through a modern wholesale bindery, but the real difficulty lies deeper than this, and is, I think, in the direction I have pointed out. No permanent cure can be hoped for until the habit on the part of many of our publishers of printing their books on heavy paper and in large forms is abandoned altogether. As it is now, the binder is praised or blamed for what he is not in the least responsible for and cannot cure.



BLUE PRESSED MOROCCO BINDING.

By BIRDSALL & SON, NORTHAMPTON.

ITALIAN BORDER. FLORENTINE LILY AS A DIAPER.

The border is from a design by MR. SYDNEY VACHER, A.R.I.B.A.



FRENCH DESIGN ON RED PRESSED MOROCCO.

By BIRDSALL & SON, NORTHAMPTON.

flexible. I am surprised at the comments often made on books by persons accustomed to handle or deal in them. It is often said, "How well bound this book," or "How badly bound that," when the criticism should be, "What wickedly thick sections that book is made up of!" The binding has in reality nothing whatever to do with it. Given flexible paper and thin sections, and no method of sewing or backing can be devised which will prevent the book from opening well, and, if any care whatever is exercised in binding, from wearing well. Given the thick sections, which are really the curse of modern books, and there is no

A NOVEL specimen of binder's work is the small showcard of Herr Julius Hager, of Leipzig. It is of octavo size, and shews a pretty rococo design, in red, green, chocolate, grey tint, and gold, with a view of Leipzig in the centre in photographic tones. The background is of two shades of buff and a plain treble-rule border is in dark chocolate, dark grey, and gold. The peculiarity of the card is that the whole has been executed from engraved brass plates on an ordinary bookbinder's blocking press. The colours are clear and bright, the register excellent, and the clearness, delicacy, and sharpness of the impression could scarcely be excelled.