

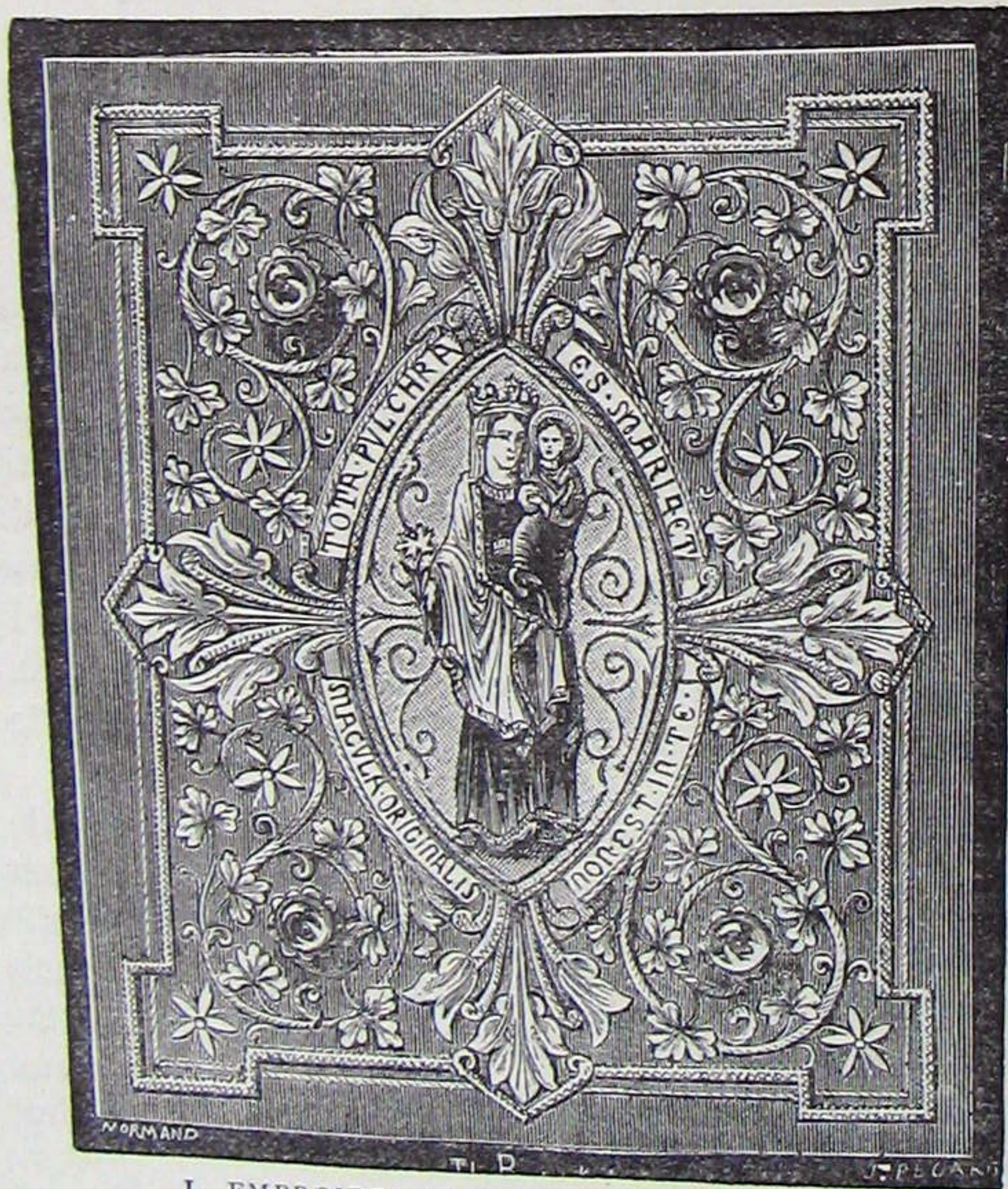
requires to be performed with caution, as the oily nature of the skin renders it somewhat difficult to produce an impression of uniform colour. The surest method is to have the pigskin cover well damped with clean water, and to use the tools moderately cool. A warm brown impression suits this leather better than black, which is also more difficult to obtain. A book bound in pigskin and finished all over with deep and heavy tooling looks remarkably well, and it has a certain air of antiquity about it which cannot be produced in any other leather. The late Mr. F. Bedford produced some notable examples of this style, and in Truro Cathedral there are some psalters bound by Mr. Zaehnsdorf, in which a massive ecclesiastical centre-block is introduced.

Embroidery and Lace.

THEIR MANUFACTURE AND HISTORY. BY ERNEST LEFÉBURE.

Translated and Annotated by ALAN S. COLE.

IN the preparation and completion of this very elegant book, author, translator, and publisher have undoubtedly succeeded in producing a work almost perfect of its kind. In the pages of *The Bookbinder* it will not be out of place to mention the binding first.



1. EMBROIDERED CASE FOR A PAPAL BULL.



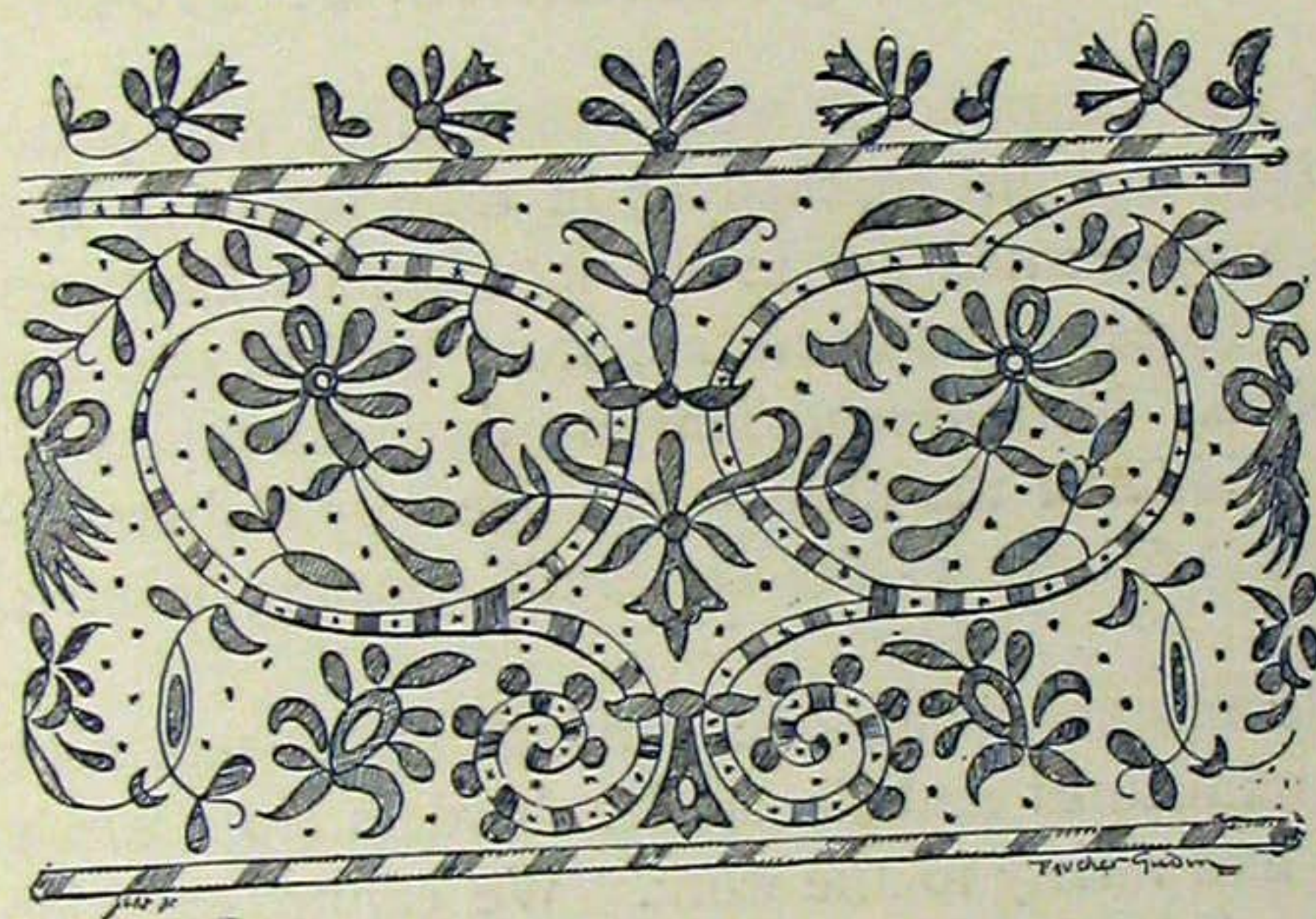
2. SPANISH EMBROIDERY.

Though this is of cloth only, the effect is as rich and good as if it were of vellum; the material used being of exceptionally good quality. The decoration on the obverse side is a

chaste design representing a classical façade with side pilasters, enclosing two tablets (one a medallion) bearing female figures employed severally in embroidering and lace-making, executed in outlines of gold on a white ground. The workmanship of this is particularly neat and clear in its execution.

Among the illustrations are some of a high order of merit. Those of which we have given specimens depict a style of design applicable to the purposes of bookcover decoration. No. I. represents the side of an embroidered case for a Papal Bull of The Immaculate Conception; No. II., a Spanish relief embroidery in gold threads and coloured silks; and No. III., coloured silk embroidery on linen, of the sixteenth century.

The literary portion of the work is written in a very interesting manner, and full of valuable information on the origin and development of the art of embroidery and its historical associations, which M. Ernest Lefébure has spared no pains to make accurate and instructive as well.



3. SPANISH EMBROIDERY ON LINEN.

He claims, and very eloquently makes good his claim, for embroidery a high place among the decorative arts. "Our aim," he says, "moreover, is not only to give instruction by a record of facts, but above all, to centre interest upon the rôle which woman's labour plays in the artistic productions of the world. And the temptation presents itself of enquiring whether it is not rather by the needle and the bobbin than by the brush, the graver, or the chisel, that the influence of woman should assert itself in the arts. She is sovereign in the domain of art-needlework, few men would care to dispute with her the right of using those delicate implements so intimately associated with the dexterity of her nimble and slender fingers. But do intelligent women sufficiently encourage the results of this association?"

This is thoroughly French in tone, with its flavour of gallantry, but not the less worthy of consideration. Our answer is, that in England it is intelligently encouraged and cultivated, especially by the efforts of the Royal School of Art Needlework, so well conducted at South Kensington under the presidency of H.R.H. the Princess Christian, the School of Embroidery in Sloane Street, and the Royal School of Needlework at Dublin; but as yet there has been no special attempt to introduce the embroidery of book-covers as a recognised and saleable industry. This is a suggestion which might possibly with advantage be advanced

