

fore-edge of the book towards him, then open and lay back the first leaf of the plain end paper, and place one of the coloured ones about half way over the second leaf, with the back or fold towards him; care should next be taken to paste equally both halves—the coloured and the plain—after which they must be turned, and then fixed evenly and closely to the back. If rubbed smartly with the palm of the hand, the end papers will adhere more firmly. The first leaf should then be again brought over to serve as a guard until the coloured one is pasted to the board. Be sure the paste is very smooth, has no little lumps in it, otherwise they will disfigure the work. Good taste will dictate that the colour of the end papers or the design of the marbling shall be selected so as to harmonise with the leather, cloth, or other material to be used for the outer cover.

Sometimes a calf or morocco joint may be ordered; if so, these should be of exactly the same colour as the outer cover, and if pared at the edges with a knife, the substance will be reduced a little and make the joint less obtrusively perceptible. Such joints are usually made about two inches broad, and folded in the centre after being pared, the side which is to be attached to the loose end paper is pasted down towards the back; the other side should not be pasted down to the board until the book is covered. The joints may be sewn through on to the bands with strong silk to match in colour, if the book should be heavy, and extra strength is deemed to be requisite.

The workman will now turn the whole end paper from the back, and with his finger retouch the edges of the fold with a little paste, then return the papers and fix them closely and evenly to the back; taking care to pull until they are quite tight the cords or bands upon which the book has been sewn, and to raise them just a trifle from the back, otherwise, they might press on the end papers. It is better to do this now than before pasting the ends, that is dangerous from being liable to tear the bands and chain stitches. However, some workmen prefer to tighten up first, often to their sorrow.

When thoroughly dry, the book should be taken between the hands and well knocked up at the head and back on the bench, or a very smooth board. This must be continued until the whole of the sheets are level and square, otherwise all the operations which follow will be of little avail in adding beauty to the work—a lop-sided book is not “a thing of beauty,” and therefore, not “a joy for ever.”

[To be continued.]

Ancient Arabic Binding.

THE design of the binding of the Koran on the opposite page is thoroughly Eastern in character, and may afford useful hints to modern craftsmen. Under the inscriptions will be found several *motifs* that have probably influenced the work of Italian workmen. For it has been pretty well established that much of the ornament produced by Aldo and his successors at Venice—both in the decoration of the outside and inside of their books—was borrowed from the East, whence they had brought many of their workmen.



BINDING OF AN ANCIENT KORAN.
Arabian.