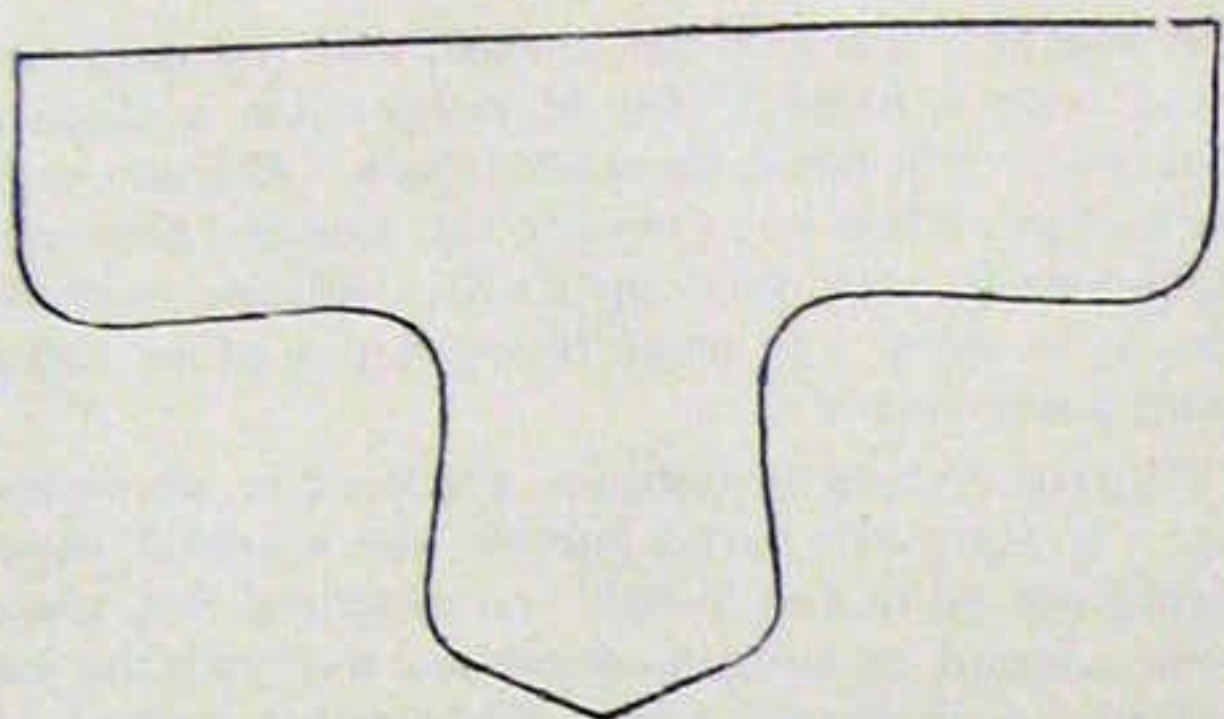


the turn-in will be on to the inside of the gusset, and the smaller part on to the inside of the pocket. Then turn in the fore-edge of the back side and lay between boards to dry.

When dry, the tongue must be cut in such a shape that it widens below the slot sufficient to only pass it with a pull. The accompanying outline will give the



most approved shape. Cut out a stiff pattern and lay it on the projecting portion of the cover, mark around with pencil, and cut round with the shears; the tongue should then be stitched around with a sewing machine to prevent splitting.

To make the slot, draw the tongue over on to the side and mark the distance and width required with a pencil. Open the cover, lay it on a millboard, and punch two small holes on the marks, then cut through from hole to hole with a sharp knife. The lower part of this slot should be machined to prevent splitting, and before pressing, the stitches must be tapped down with a hammer. Before pasting down, cut pieces of waste large enough to cover that part of the tongue which goes into the slot, and as you mixure down lay these pieces on the marbled paper, so that they will make a dry pocket in which the tongue may slip.

Finally, wash the covers with thin paste-water to which a little clean glaire is added. When dry, crease with a bodkin two lines right round the cover and across the flap, with another single line across the top of the tongue, just above the shoulder.

Early London Bookbindings.



WHEN printed books were first introduced in England by William Caxton, in 1476-77 (writes Mr. Cecil Davenport in *The Queen*), they were bound in leather, usually calf or deerskin, or in parchment; but in the case of manuscripts it was comparatively seldom made use of, covers richly adorned with the most valuable and decorative materials possible being generally adopted. This order, however, on the invention and use of movable type, about A.D. 1440, was distinctly changed; the manuscripts themselves were no longer of the extreme value they had been up to this time, and as the simple printed page surely superseded the beautiful illuminated manuscript, so leather took the place of the costly enamels, carved ivory, and elaborately jewelled bindings hitherto used. It is noteworthy that the fashion of signing the bindings, which was

so largely followed on the continent, at once fell into disuse in this country; our binders, if placing anything at all personal to themselves on their work, seldom using more than their initials, device, or trade mark, all of which may after all be wrongly attributed, even when the greatest trouble and research has been taken for the purpose of identification. Books, on the other hand, bound abroad, frequently bear the names in full of their binders. The earliest specimen of this kind at present known on a printed book is a copy of the *Epistolæ* of St. Jerome, printed at Strasburg by J. Mentelin, about 1467, and bound by "Jean Reichembach." Other beautiful bindings are signed by Andre Boule, Bayeux, Gavet, Le Fevre, and many others. The bands on to which the sections of printed matter are sewn are usually strips of leather or rolled pieces of parchment, and beechen or oaken boards were used to draw these bands into. The boards, which were also sometimes made of waste paper, pasted together, were in their turn covered, partly or entirely, with leather more or less elaborately decorated. This leather covering was doubtless intended to preserve the bands and sewing from injury by rubbing, and it is interesting to find how well this purpose has been served, the backs of the very earliest bound books being often found in a perfect state of preservation when the protective leather is still intact. In the fifteenth century the sides of the leather bindings of printed books were decorated—if at all—either in cut or stamped work; the cut work was not used to any extent in England, but the stamp work was. The stamps were engraved on metal or wood, and were impressed upon the leather after the book was bound; sometimes they were heated and sometimes not, and the leather was damped in either case. The designs used abroad were generally scriptural, and consisted of a large central panel enclosed in a border of some arabesque pattern, or bearing a legend or the binder's name. On large books, two or more stamps of this kind are sometimes found on the same side. Besides these more ambitious designs, sides of books were very frequently adorned with straight lines variously arranged, either left plain or enclosing impressions from small stamps of some simple pattern. The bindings that remained on books printed, and perhaps bound in Caxton's workshop, are of this last character. On foreign books of this date, especially on the half-bindings, are also often found long panels representing hunting scenes. Books bound in the fifteenth and early in the succeeding centuries, usually had clasps, and very frequently a short title is written on the fore-edge. The clasps are seldom found perfect, as, the books being kept on their sides with fore-edge and its title outward, they were useful as handles, and have been in consequence almost always pulled to pieces. In some cases the printer was his own publisher and binder, and we sometimes find his device or initial inside and outside of the same book, as in the case of the little abridgment of the statutes printed by Richard Pynson in 1499. It is on early English bindings especially that large heraldic stamps occur, and as far as printed books are concerned, they may perhaps be considered the first distinctive decorations for bindings of printed books that were made and designed in this country.