

other clever men were written to. After this interview Mr. Last felt sure he would be able to establish a good comic paper, but he was not so sure what name they should give to the paper.

The origin of the name eventually adopted for this comic paper is stated on good authority to be this: the idea of an English representative of the Paris *Charivari* was accepted from the first, and the subsidiary title of *The London Charivari* agreed upon. When the prospectus was first read and discussed, and the contents of the paper week by week took a prominent position—there were only a few present. The meeting was held at Mr. Last's printing office. Beyond the accepted editor and the proprietor, there were Henry Mayhew, Stirling Coyne, and Mr. A. Beckett. Reference at this meeting was made to the ingredients of *Punch*, suggested by a jocosely allusion of Lemon. Henry Mayhew at once seized the idea and said, "A good thought; we will call it *Punch*." Hence the present comic journal had a name given to it, which has turned to a fortune.

We are assured that the stationery trade has taken kindly to the system of dealing in blank-books by the hundred pages. We have steadily advocated the manufacture and sale of blank-books under this system, and wish to again urge it upon our readers as a matter of convenience, not to say fairness. When this rule of trade becomes general, we shall have an end of fictions in quires and short counts. Not long ago we noted the fact that a well-known blank-book manufacturing firm—Boorum & Pearce—announced its intention of manufacturing and selling blank-books upon this plan, and this resolution has been carried out. The results, we believe, have been satisfactory and convincing. At the same time it must not be forgotten that this departure from general practice, and defiance of the competition prevailing in this line of manufacture, needed the support of the trade to make it effective, and the firm mentioned is therefore to be commended for making the effort to purge the business of one of its worst features, and for helping on the work of securing an "honest count." Now that this reform has been so well begun, let it be enforced by the good sense and judgment of all who are interested in selling and buying blank-books. To the manufacturers we say: Make all of your books and sell them by the hundred pages; and to the jobber and retail dealer we say: Insist upon getting your blank-books by the hundred pages and buy none other.—*American Stationer*.

SOME trouble is experienced in Europe by the sale of goods made in other countries, but bearing marks simulating those of domestic origin, giving to inferior products the authority and importance of well-known and approved brands. In France it is a penal offence to import goods with fraudulent French marks, and that is all well enough, but we believe that it is equally righteous to prohibit the manufacture and sale in any country of articles which bear foreign marks and purport to be of foreign production, while they are in reality of home manufacture. What we do not like others to do we should be averse to doing ourselves. If trade marks are, as they should be, a warranty on which manufacturers pledge the reputation of their goods, they should be kept inviolate from falsification, and should honestly represent what they pur-

port to cover. There is some legislation needed in this country, as well as in others, which shall cover both sides of this question.—*American Stationer*.

**IMPROVEMENTS IN BOOKBINDING.**—At the recent conference of the Library Association of the United Kingdom, held at Plymouth, the President called attention to the bindings of one of the members of the Association, Mr. Cedric Chivers, of Bath. There is (he continued) an invention by him in reference to the joints which prevents the first and last leaves from coming loose, and altogether his bindings are extremely well done. It is called the "Douro-Flexile" process, and is duly patented.

Referring to the exhibits the *Western Morning News* remarks: Mr. Cedric Chivers, of Bath, is well known as the binder of Mr. Ruskin's works. He is equally adept at a substantial, ordinary, cheap library binding. This is due in a great measure to a patent system of joints which firmly bind the book, as is evidence by the first and last sheets remaining as fixed as the other leaves, after a long period of exceptionally hard wear and tear, which is not the case with ordinary binding. In addition to binding, the same ingenious gentleman has introduced a picture frame, in vellum, gilt, and colours, that is well adapted to pictures in black and white. To all this must be added that Mr. Chivers has prepared a mixture which he calls "Cuirine," for preserving bindings. It acts upon morocco, calf, and the finest leathers much in the same way as "dubbin" acts upon ordinary shoe leather, viz., it supplies it with gluten (of which it has been robbed by the heat), acts as a size or varnish, prevents injury from gas (a main cause of destruction), and prevents ravages by bookworm.—*The Stationer Printer and Fancy Trades Register*.

**CARDBOARD ENAMEL.**—take one pound of parchment cuttings, one-quarter pound of gum arabic in four gallons of water; boil in an iron kettle until the solution is reduced to twelve quarts; it is then removed from the fire and strained. The solution is divided into three parts of four quarts each; to the first portion are added six pounds of white lead, ground fine in water, to the second portion are added eight pounds of white lead. The sheets of paper or cardboard are stretched out upon flat boards and brushed.

**ROMAN TYPE** appears to be gaining ground in Germany. It seems that its use has become more general in Germany for printing books having an international character. In the second half of 1884 there were published in Germany and Austria 163 linguistic works in Gothic characters, against 390 in Roman type. Of books devoted to medical science, natural history, and physical science, 149 were printed in Gothic characters and 720 in Roman type.

**A NEW PROCESS OF WOOD CARVING.**—In the Parisian process, Xyloplasty, the wood is softened by steam and imbued with certain ingredients, which impart to it sufficient ductility to enable it to receive bas-relief impressions from four to five millimetres in height. For medallions, bosses, &c., mastic is forced into the hollows, so that all tendency in the compressed wood to split or open is completely overcome. For bookbinding purposes much seems expected from