

had been coloured, was to draw the sponge, which had been used to colour the edge, down the centre of the edge in a wavy direction.

As a last remark concerning sprinkling, we would advocate the use of—for want of a better name—a coarse wire sieve and a coarse shoe-brush; a wire cinder-sifter answers the purpose extremely well. Should such a one be made to order, let us advise that it be made of brass wire, for the obvious reason that brass, being impervious to rust, will last a long time. To use such a sieve, dip the brush in the colour, giving it two or three jerks to fling off the superfluous colour. The brush may be then gently rubbed, very lightly at first, when the colour will fall in a fine spray—indeed, very much finer than it is possible to produce by the old and general method of beating the brush on a stick or handpin. With these general remarks on the more simple ways of decorating edges, we shall be pleased to hear that they have been the means of lightening the labours of many of our fellow-craftsmen.

Dr. Frazer's Process for Cleaning Prints and Printed Paper.

To the Editor of THE BOOKBINDER.

SIR,—I notice in your interesting periodical some queries about the best process for removing stains from printed paper, title-pages and engravings. As the process I employ has never yet been published by me and after long trial have invariably found it successful, I enclose you a brief account of the mode of procedure I have been led to adopt, and should be glad if those interested in bookbinding, etc., find it as advantageous as it has proved in my hands.

20, *Harcourt Street, Dublin*, Mar. 13, 1888.

W. FRAZER. F.R.C.S.I.

Librarian to Royal Irish Academy.

I HAVE long since found all attempts to clean prints by the ordinary methods, such as chlorine water, solutions of chloride of lime, or chlorinated soda, to be disastrous, disintegrating the tissue of the paper, which gradually passes into decay, becoming friable and worthless. This led me to employ the following process, which I can recommend after many and protracted trials.

Make a solution of crystallized permanganate of potash in the proportion of about one quarter of an ounce to a pint of tepid or cool water: pour this freely over the print or paper, which will assume a dark brown colour. It is best done in a flat vessel of glass or earthenware such as photographers employ, but for large prints I use a vessel made of wood and steeped in melted paraffine, which renders it watertight.

The process can be now finished without delay, or if more convenient, the browned print can be laid aside for a time. Drain off the superfluous brown liquid (which is the well-known fluid sold as *Condy's Disinfecting Solution*), and wash with two or three ablutions of cool or cold water; then add about as much liquid sulphurous acid, in the proportion of a fluid ounce to a pint of water, as will completely bleach the paper; I find a drachm or two of oxalic acid also a useful addition to remove ink stains. The paper gradually assumes a

perfectly white colour, and only requires to be thoroughly washed with three or four washings of cool water, drained, pressed in blotting paper to remove superfluous fluid, and dried under pressure.

Remember that the acid used is sulphurous acid, which has a pungent odour of burning sulphur; it must not be confounded with sulphuric acid or vitriol, which would be dangerous and unsuitable for the process.

The paper when dried will be found tough and firm, and unless very soft does not require sizing, in fact I never employ size or gelatine subsequent to bleaching.

Oil stains may require the use of ether. Some descriptions of ink stains are only to be removed by chlorine solution, but whenever it is used this process should be subsequently adopted to check the disintegration which chlorine causes.

Correspondence.

To the Editor of THE BOOKBINDER.

SIR,—It has fallen to my lot to examine an old parish library at King's Norton, Worcestershire.

The library was given to the parish by the Rev. Thomas Hall (born 1610, died 1665). Many of the books are in original bindings. One or two are the work of John Reynes, binder to Henry VIII., and it is about these especially that I am interested.

In a most interesting and useful book, "Bookbindings Ancient and Modern," on page 58 *et seq.*, I find an account of a binding by Jean Petit, Paris, 1510. Now there is in King's Norton Library a volume printed by John Vingle, 1509, with a binding similar to that ascribed to Jean Petit, but on each side of the Tudor Rose are the shields and monogram of John Reynes, and on the front the instruments of the Passion arranged heraldically, as described by Ames and M. Libri.

On another book (date 1527) there is a portion of the same design, viz., the arms of Henry VIII., etc., but without the monogram of Reynes and with the addition of the initials C. R. There is also a Latin motto, which I have not yet deciphered. I shall be greatly obliged if you will kindly inform me to whom the initials C. R. may be ascribed, also if Petit copied Reynes, or Reynes copied Petit?

On another binding are the letters G. K., between an arabesque border; date of book 1598.

NEW MANOR HOUSE, MOSELEY,
Birmingham, Feb. 4, 1888.

W. SALT BRASSINGTON,
*Member of the Oxford Architectural Society;
The Library Association of Great Britain, etc.*

[Can any of our archæological readers answer these queries?—ED.]

SIR,—Would it be possible for you to give a short monograph on book fastenings? The subject is of considerable artistic as well as antiquarian interest, and one which seems to be quite beyond the ken of the ordinary binder.—I am, etc.,

F. C. EDEN.

Kensington Palace, W., Mar. 10, 1888.

[We will endeavour to comply with the wishes of our correspondent, but it will be necessary to give engravings of clasps, etc.—ED.]