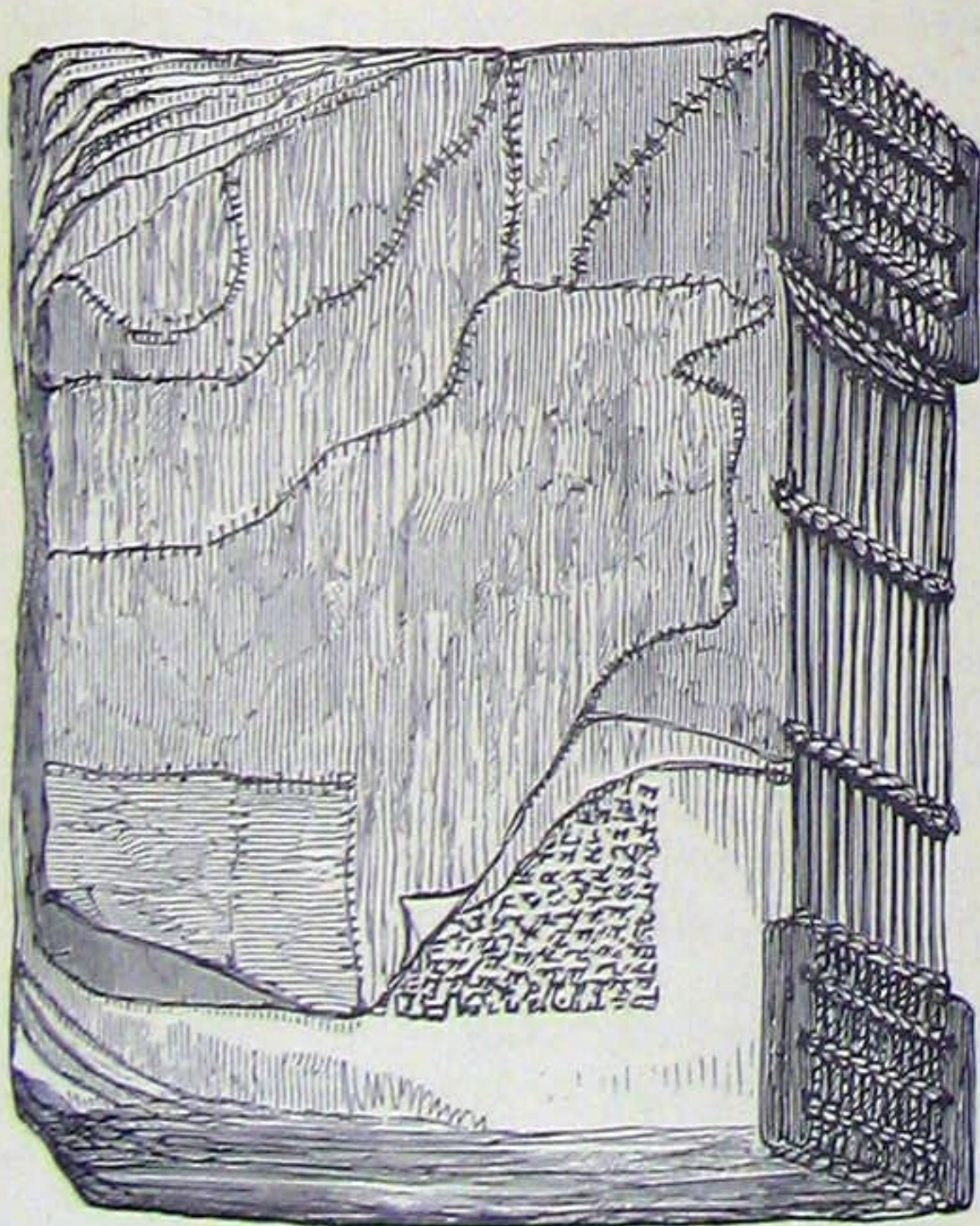


unlet. No doubt it might have been so amended as to have made it workable, but the great idea and purpose of the Society was to erect a wing as soon as possible, and the members were not prepared to wait till 1865 to see their purpose fulfilled, even though a greater benefit might ultimately accrue.

For a long time various sums of money had been owing for benefit tickets, and the question of dealing with the defaulters had again and again occupied the attention of the Committee, till at last, early in 1849, they instituted legal proceedings to recover the sums owing. The cases were to come on for hearing at Guildhall, in the spring of the year, but on the day appointed only one attended—George Fowler—and he had intimated his intention of pleading "The Statute of Limitations," his debt of £1 7s. having been owing since the "Venus" excursion in 1836. On hearing the case, however, the Committee were surprised to learn that they possessed no power, even as an enrolled society, to sue for such debts, so that the other cases fell through, and they were compelled to relinquish the idea of proceeding against others. It was then resolved to print the names of the defaulters and the amounts owing, in the annual reports, and thus hold the dishonest members up to the odium and reprobation of the trade.

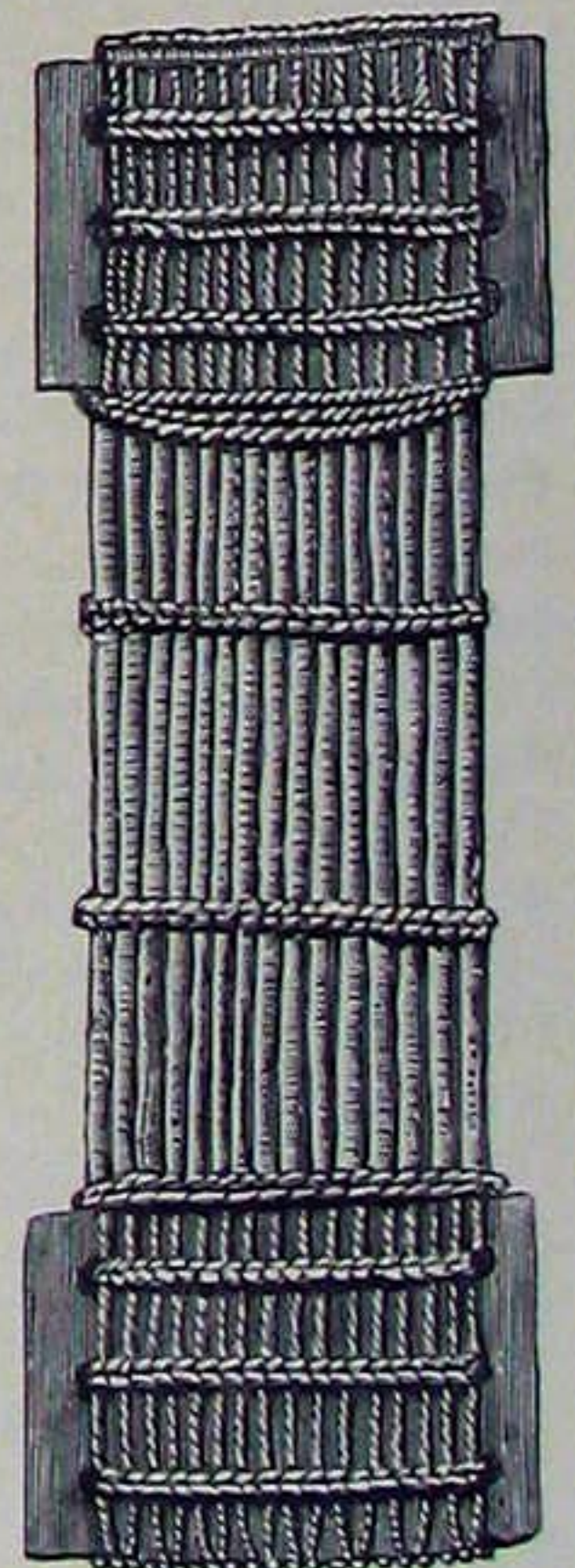
[To be continued.]

KINGS AND PRINCES have from time immemorial been interested in the art of bookbinding, and many of them in days gone by have lavished much of their wealth upon the coverings of books. We were not aware, however, that any existing monarch took a practical interest in the craft, consequently we were surprised to learn that Prince Albert of Prussia is very proud of his abilities as a bookbinder and has turned out some very excellent work. Not content himself following this useful pastime he is having each of his sons taught to follow some useful occupation. May be he is looking forward to a future when even kings may be glad to earn their own living.



### A Curious Specimen of Bookbinding.

IN a recent article in a contemporary by M. E. Rogers on "Books and Bookbinding in Syria and Palestine," he says, "The oldest and simplest example of bookbinding that I have ever met with was shown me by a Samaritan. The volume was about fifteen inches square, and nearly five inches in thickness. It consisted of fifteen parts or quires of fifteen sheets each, fastened together very securely with strong cord or twist. The leaves had evidently never been pressed, and no glue or paste had ever been used. The back was strengthened by two rather clumsy blocks of polished walnut wood. Each block was pierced with six holes through which the cords were passed and neatly secured.



### Mildew in Engravings.

MILDEW may be caused by some chemical used in the manufacture of the paper on which the engraving is printed, by attracting and absorbing moisture from the atmosphere, or from a damp wall. Ironmould is probably produced by the rusting of minute particles of metal which may have become blended with the paper when in a state of pulp by the wear of the machinery or the distintegration of buttons, etc., in the process of tearing the rags to shreds, but in all cases the formation of mildew and ironmould is assisted by damp. It is, however, satisfactory to know that any engravings so injured are capable of restoration. If on the first appearance of white fungus-like mildew spots the engraving be taken out of its frame, carefully aired, the spots removed with a soft camel-hair brush, the glass cleaned *on the inside*, and the engraving refilled, that is all that is necessary, and all that we recommend to be done; but should brown spots have appeared, then the engraving must be put into a special bath, which should only be done by a practised and skilful hand, for it must be remembered that the paper upon which engravings are printed is unsized, like blotting-paper, very absorbent, and when damp very easily torn.

With regard to the restoration of water-colour drawings, no general observation will apply. The paper on which they are painted varies considerably; as a rule it is very hard, and is heavily sized. Artists as a rule prefer old paper, the size in which has from age undergone an organic change, the nature or cause of which has not yet been discovered. We have had in our possession sheets of paper apparently in perfect order, but which, on having a sheet of colour passed over it, developed so many spots that it was absolutely useless. We have seen other paper in which the spots were developed only when one particular wash or colour was applied. Hence we say that no general observation applies to the treatment of water-colour drawings.