

can Publishers' Circular for the Institutes, if not less than twelve copies are ordered, at \$2 per copy, in greenbacks, including American postage; and for the English booksellers at \$— per copy, including postage; and would recommend that these works should be obtained and supplied to all Institutes paying their per centage in Legislative grants, at \$1.50 per annum for both works, thereby furnishing them with three issues per month, of lists of British and American new books published, and in course of publication.

Your Committee would strongly urge upon the Institutes the necessity of organizing evening class instruction, in branches of study of the most practical use to their operative members; believing that such means of improvement are among the most important of the several objects contemplated by Mechanics' Institutes.

The Secretary will at all times be ready to give information as to the details and success of evening class instruction, in the Institutes in which such has been established.

The Treasurer's statement shows total receipts to date \$133.38; expenditure, \$120.85; balance on hand, \$12.53; assets by balance in hand and fees due by Institutes, \$86.95; liabilities, \$7; available assets, \$79.95.

Your Committee recommend that clause 3 of the Constitution be so amended that all Institutes paying fees on their annual Legislative grants, shall be deemed affiliating Institutes; and that all other Institutes affiliating shall pay an annual fee of one dollar.

After some discussion on the last clause, the report was adopted. The following were elected as officers for the ensuing year:—President, Dr. Beatty, Cobourg; Vice-President, John Shier, Whitby; Secretary, Wm. Edwards, Toronto. Executive Committee, Wm. Buckingham, Stratford; J. J. Withrow, Toronto; David McCrea, Guelph; James Young, M.P., Galt. Mr. Edwards, at the request of a delegate, gave some hints as to the manner of conducting evening classes in Mechanics' Institutes, drawn from his experience while connected with the Toronto Institute. The meeting then adjourned.

THE ARTS' DEPARTMENT AT THE RECENT PROVINCIAL SHOW.

Want of space prohibits the attempt to describe this branch of the recent exhibition in our present issue with any fulness. The manufacturing classes bore testimony to the mechanical skill of our artisans, especially in the lines of carriage-makers' requisites, iron-foundry articles, looms and spindles. The display of sewing machines and musical instruments far exceeded any previous Exhibition. In woollen goods and ladies' work, there was also an excellent display. As, in a sense, manufactured articles, we may mention here, as we have not

done so elsewhere, that cheese, both factory and home-made, butter, maple sugar, honey, beeswax, &c., were in great profusion, and of excellent quality. In the fine arts, there were specimens enough, such as they were, but many were mere daubs and blotches, though there were not a few of real and great merit.

MANUFACTURE OF OIL-CLOTH.

The manner of making oil-cloth, or, as the vulgar sometimes term it, *oil-skin*, was at one period a mystery. The process is now well understood, and is equally simple and useful.

Dissolve some good resin or gum-lac over the fire in drying linseed oil, till the resin is dissolved, and the oil brought to the thickness of a balsam. If this be spread upon canvas, or any other linen cloth, so as fully to drench and entirely to glaze it over the cloth, if then suffered to dry thoroughly, will be quite impenetrable to wet of every description.

This varnish may either be worked by itself or with some colour added to it: as verdigris for a green; umber for a hair color; white lead and lamp-black for a gray; indigo and white for a light blue, etc. To give the color, you have only to grind it with the last coat of varnish you lay on. You must be as careful as possible to lay on the varnish equally in all parts.

A better method, however, of preparing oil-cloth is first to cover the cloth or canvas with a liquid paste, made with drying oil in the following manner: Take Spanish white or tobacco-pipe clay which has been completely cleaned, by washing and sifting it from all impurities, and mix it up with boiled oil, to which a drying quality has been given by adding a dose of litharge one fourth the weight of the oil. This mixture, being brought to the consistence of thin paste, is spread over the cloth or canvas by means of an iron spatula equal in length to the breadth of the cloth. When the first coating is dry, a second is applied. The unevennesses occasioned by the coarseness of the cloth or the unequal application of the paste, are smoothed down with pumice stone reduced to powder, and rubbed over the cloth with a bit of soft serge or cork dipped in water. When the last coating is dry, the cloth must be well washed in water to clean it; and, after it is dried, a varnish composed of gum-lac dissolved in linseed oil boiled with turpentine, is applied to it, and the process is complete. The colour of the varnished cloth thus produced is yellow; but different tints can be given to it in the manner already pointed out.

An improved description of this article, intended for figured and printed varnished cloths, is obtained by using a finer paste, and cloth of a more delicate texture.—*The Painter, Gilder, and Varnisher's Companion.*