

(residing in Leadville, Colo.) forwarded his card of membership and medal in confirmation of his statement. The fact that neither the editor, nor others qualified to know, had ever heard of the existence of this institution, having previously awakened the suspicion that it might be a clever fraud, the opportunity of investigating its status through the medium of the Consular service of the French Government was improved. The medal and card of membership were offered in evidence, and in due course the facts of the case were placed in the writer's possession.

The channels through which this information was received are official, and while we are not at liberty to disclose their source, we are permitted to vouch for the strict reliability of that which is disclosed. Here are the facts:—The Académie Parisienne des Inventeurs," etc., consists effectively of a single person, Bœtcher by name, with headquarters at 28 rue Serpente (suggestive name), in Paris. His so called academy has no existence in fact, and the diplomas and medals issued by him have, consequently, neither credit nor value. The business in which he is engaged bears evidence of being little more than a swindling scheme, devised for the purpose of imposing on the credulity of inventors in America (and probably elsewhere), by playing upon their vanity. His traffic in diplomas and medals appears to be his sole means of support.

This much we have learned from the source above indicated, and we have made the facts public in order to place American inventors on their guard against the fraudulent designs of a very clever swindler. His method of procedure is probably to take the *Patent Office Gazette* as it appears weekly, and to address his insinuating communications to the patentees named therein, with impartial hand. Just what percentage of those addressed fall into his trap no one but Bœtcher knows; but that he derives a handsome revenue from his ingenious scheme, must be obvious from the fact that the correspondence of the editor of this journal has brought to his personal knowledge, within the present year, the cases of at least half a dozen inventors who have been victimized, and of a score, or more, who have received the circulars of the "Academy."—*Manufacturer and Builder*.

#### PRESERVING AUTUMN LEAVES.

A few absolutely perfect leaves are better than the scores of common ones that we are tempted to collect. The leaves of the hard maple are always gorgeous in hue and delicate in outline. Those that wear the deepest tints of crimson or yellow are best for our purpose. Oak leaves are shiny and firm, and easily preserved. Nature has always been prodigal to the beech tree, scattering on her boughs the richest, brightest colors. The sumac glows with vivid crimson, and a clear amber shines through the dainty larch and chestnut leaves. Then there are the dull chocolate and mottled red of the blackberry vines, while the poplar and aspen shine out with a silvery white, all speckled over with touches of green. Gather these wild wood beauties, says *Good Housekeeping*, with as much care as would be bestowed upon a bouquet of garden blossoms, and hasten home with them before

they begin to dry and curl. Upon reaching home let the first care be to have two hot irons ready. Cover the kitchen table with three or four layers of newspapers, over which fasten smoothly a soft cotton cloth. Have at hand a lump of beeswax, tied in a small bag, and a similar package of resin. Now smooth out a leaf with the hand, rub the beeswax lightly over the iron, letting the hot, smooth surface glide quickly over the leaf, first on the upper and then on the lower side, pressing a little more firmly a third and fourth time, until the leaf is thoroughly dry. The glowing colors will be firmly fixed, and will never fade, unless exposed to the sunshine. Having treated all the leaves in a similar manner, they are ready for the resin, or "the finishing process." With a moderately hot iron, which must be lightly and rapidly rubbed over the bag of resin, go over every leaf, first on the upper and then on the lower side. This gives them a brilliant, hard, glossy finish that makes them almost indestructible. Many persons complain that the glossy appearance is unnatural. While this is true, to some extent, yet the protection given by the coat of resin could be obtained in no other way. To preserve small branches, and boughs with leaves, one must proceed in the same manner, pressing the limbs and twigs with the iron until dry, being careful to avoid the point where the leaf is attached, as too much heat just there will cause it to drop off instantly. To achieve perfect success, be sure to take the leaves when freshly gathered. When the work has been finished, spread a number of newspapers upon the floor of some unused room, and there place the treasures. Give them plenty of space, so that they will not touch, or stick to each other. Cover them entirely with more papers, and let them remain in this cool, dark seclusion until ready to decorate the rooms, or otherwise use them as things of beauty and joy. Reserve a few of the brightest and more perfect specimens for the holiday times, when they will come out of their darkness so beautiful that they who see them will have no longing for summer flowers, but will revel in the unfolding glories of the autumn leaves.—*Popular Gardening*.

#### THE MANUFACTURE OF OLIVE OIL.

The culture of the olive is an important industry in the Mediterranean countries of Europe, and in the south of France it still constitutes the leading source of income of the agricultural population. The methods of treating the fruit in common use throughout that country are still comparatively primitive, and a brief description of the manufacture of the oil may be interesting.

The pictures shown herewith exhibit a typical plant in use in the rural districts of the south of France, and the mode of operation is substantially as follows:—

The olives, after being gathered, are usually spread out in the sun for some time to dry out some of the contained moisture. The fruit loses no oil until all the moisture has been removed; but water, usually hot, or, better still, oil is added to olives that are too dry, in order to facilitate the flow of the oil.

Fig. 1 of the pictures is the crushing mill in common use, and is said to be substantially the same to-