

IMITATION LEATHER.

A. Wilbaix, of Brussels, has lately introduced an improved mode of rendering vegetable parchment more adhesive than the makes now in common use, and also of enabling it to better resist atmospheric action. The material in question is well known to be "hygrometric"—that is, it varies according to the degree of dampness of the air. This defect and also its want of adhesiveness have hitherto precluded it from coming into very general use. By providing means for making it non-hygrometric and adhesive a result is obtained which, says the inventor, practically amounts to the creation of a new product of manufacture capable of industrial application in many ways not before contemplated.

The invention consists in applying to either one or both sides of the sheets of vegetable parchment of suitable thickness (which may or may not be previously made flexible, one or more layers of oil or oil color of a uniform consistency and softness, or of varnish and the like, which will combine with the vegetable parchment so as to form a product susceptible neither to humidity nor drought, or, in other words, non-hygrometric. When the layers are dry the surface may be ornamented by printing, embossing, stamping or otherwise producing decorative designs thereon, and the vegetable parchment may then be varnished and glazed in an oven; or it may, after drying, be pounced with pumice stone and then varnished and pounced again, and finally treated by encaustic.

If only one side of the vegetable parchment be provided with a layer of color or paint the other side, if left in its natural state, will not be adhesive, but it may be made so by spreading over it a thin layer of oil color which will enable the parchment, whether coated externally or not, to be pasted by means of any paste or size and thus impart to it a property which it did not previously possess.

For the purpose of giving the article the exact appearance and smell of leather, a mordant or varnish capable of retaining powdered leather spread over it may be applied to one of its surfaces. This powder is previously placed in tanner's ooze or scented with birch sap. It will be understood that other materials may be used instead of leather, so that the effect of the "grain" may be varied in accordance with the purpose for which the vegetable parchment is intended to be used.

This imitation leather retains all the desirable qualities of the vegetable skin forming its basis especially on its being absolutely proof against the action of fatty substances, while at the same time it removes the hygrometric properties of the parchment, which frequently constitute an impediment to its use, the article obtained being waterproof, and besides, owing to the glazing of the varnish in the oven, capable of resist-

ing the action of light acids. A remarkable feature of vegetable parchment is that when used as a vehicle or support of oil color and varnish it offers an important advantage over cloth, plush and the like. These substances, being impervious, prevent the coating from drying, hardening and scaling off, as generally happens in the case of oil cloth, mole skin and similar articles.

This vegetable leather can be dyed any color. Scratches on its surface will never become strikingly visible, as they do in the case of other products of a similar description. The inventor does not confine himself to the powdered leather coating mentioned, and this improved vegetable leather may equally well be coated with india rubber, powdered metal, emery or any other substance in use in the trade. Parchment treated in this manner may with advantage be used in the leather, bookbinding and other trades, or for packing goods and natural produce of any description, it being capable of forming light and flexible boxes.

What Mr. Wilbaix chiefly claims is the treatment of vegetable parchment with one or more layers of oil, varnish or the like for the purpose of rendering it non-hygrometric, the ornamentation of vegetable parchment rendered non-hygrometric, by printing, embossing, stamping or otherwise producing decorative designs and subsequently varnishing and glazing, and the imparting to vegetable parchment an appearance of leather by coating one or both sides with a mordant or varnish and powdered leather or the like.—B. and C. Printer and Stationer.

FIRES.

Are you insured? If you are quite clear of debt you may take the risk and be responsible in case of loss only to yourself and family, but if you owe large sums to the wholesale trade, then it is your bounden duty to insure your stock for at least 75 per cent. of its value. Amongst the many losses by fire in March and April, the following are the most serious. John McPyke, stationer, Ottawa, Ont.; A. Kellog, Armnprior, Ont.; A. Gordon, jeweler, Durham, Ont.; W. R. Gould, jeweler, Chatham, N.B.; F. W. Meek, druggist, Strathroy, Ont.; Mrs. B. F. Stephens, fancy goods, Strathroy. All of the above were more or less insured.

HOW THEY ADVERTISE.

Messrs. Buntin, Gillies & Co. do all their advertising in BOOKS AND NOTIONS, and in order to impress upon their customers what that advertisement contains each month, the following is printed upon all their envelopes, letter paper, etc. :—

ART NOTES.

China painting is at present engaging the attention of many artists, and is fast growing in popularity. The Art Metropole makes a specialty of china colors and materials.

The Gebe Heyt's oil colors in double tubes are now being supplied almost as cheaply as single tubes by the Art Metropole, and they are rapidly coming into general demand by artists.

The Pflieger patent stretcher is rapidly gaining ground with artists. Its chief points are strength, finish and cheapness.

The Art Metropole have placed in the market celluloid in sheets in all art tints. It is being extensively used in decorations.

PAINTING ON VELLUM.

When a panel painted on vellum is intended for decorative use it is occasionally permissible, in order to attain a very high note in the extreme foreground, to cut out the shape required in gilt paper, if it is to be yellow or red, or in white if of another color, and slip the piece into its place between the vellum and the slightly tinted paper under it. This heightend ground is then painted over like the rest of the work. The effect so obtained is usually striking, but at the same time too much out of key for purely pictorial work.

The old method of painting on vellum in water colors is seldom used by flower painters nowadays. Decorative designers, in their working drawings, very commonly follow it, but with this difference, that they use a light gouache instead of absolutely transparent washes. The gouache may be made more opaque when necessary and be used to cover parts that have failed of success.

In working on vellum by Redoute's method it is extremely difficult to make retouches; but a good deal may be done to bring a rebellious wash into form, and at the same time give it a certain velvety richness of texture by patent cross hatching in the fashion of the old illuminators, but with very faint colors. This plan has been followed with the greatest success by the celebrated English water colorist, William Hunt.

In working on vellum, it is also necessary never to work over a touch until it has perfectly dried. On the other hand, it is comparatively easy, on vellum, to take out lights with the chamois skin; but though the lights thus obtained are much more brilliant than they could be on paper, yet they are not quite as pure as those upon the untouched vellum.

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