

PAPER HANGINGS.

PAPER hangings were originally made on sheets of paper pasted together, each sheet being of the size of paper then made, which was called Elephant, and measured about 22 x 32 inches. These were joined so as to make a length of 12 yards. On this primitive arrangement patterns were stencilled sometimes in several colors, and considerable dexterity was shown in the adjustment of the stencils.

When paper-making machinery (which is practically what is now in use) was introduced, single lengths of 12 yards were substituted, and huge blocks of wood, which were in reality wood-cuts, were used to print the patterns instead of the stencils. This method is still in use, and is called hand or block printing. Each color to be used has its own block, and the color of one block must be dry before another is applied. The workman stands before a framework in which the block is suspended, and by means of a foot lever passes the paper under the block, and at the same time brings pressure on the block to evenly print the pattern on the surface. Another section of the paper is then brought by guide pins exactly in place under the block, and the operation is repeated until the whole length is printed.

This process, on account of the weight of color applied, is still in favor for certain classes of paper, but the advent of the cylinder presses for calico printing also revolutionized the printing of paper hangings. By means of this machine all the colors are printed at one time, and what occupied hours under the old system only requires a few seconds under the new. In these machines each color has an engraved copper cylinder, which is so arranged on the large cylinder as to make with the others a complete pattern. Small vats with brushes supply an even amount of color to the cylinders and the printing proceeds with perfect exactness.

The lowest grades of paper hangings are called "brown blanks," the paper being of a light brown or grey color, and the pattern being printed on without a background. "White blanks" follow these, the only difference being in the quality of the paper. Formerly the ground of the next grade was printed with the pattern, this being called "blotch printing," but the practice now is to brush the ground color evenly over the surface before printing the pattern. These were formerly called "grounds" or "flats," and these names are still applied to the better qualities, though without special reason. Various surfaces are given to the ground by the application of French chalk, which is polished to produce what is called "satin finish"—by the dusting on a sized ground of finely powdered mica, to produce what are variously termed "glimmers," "silks," "micas," etc.

The addition of bronze to the pattern forms another class of paper-hangings, which addition is probably the most lucrative operation for the manufacturer. Two methods are followed—the first being the application of the bronze held in a solution composed mainly of potato starch, these being called "liquid bronzes" or "gilts." In the second process the size is first applied to the paper as a color would be, the bronze is dusted on this size when at the right period of "tack" or stickiness. These are called "varnished bronzes" or "gilts." All of these processes are also followed in the hand or block printed papers. To give additional texture to the surface, various embossers are applied, such as leather, gros grain silk, canvasses of various weaves and fancy

patterns. This is carried to a further point when the pattern of the paper is duplicated in the embossed roller and is thus raised from the surface. These are called "raised" or "pressed" papers.

Wallpapers differ from most other fabrics in that while great variation exists in the quality of the various materials used, the materials after all are only of secondary importance. The paper is only used as a medium for transferring a pattern to the wall. Thus, various other materials may with perfect propriety be imitated in wallpapers. Expensive leathers, silks and tapestries are reproduced in paper and excellent effects are thus obtainable. The European manufacturers lay all the museums and palaces of the old world under tribute for designs, and the American manufacturers busy themselves in reproducing as rapidly as possible these designs in less expensive and consequently inferior grades. But a number of the leading designers and architects of England contribute many original designs for paper-hangings. Among others may be mentioned Walter Crane, Lewis F. Day, J. D. Sedding, Shand Kydd, and others. Their designs are not in imitation of other materials, but purely in the line of ornamental or floral treatment, and are for that reason more favorably regarded by many.

It may be said, in conclusion, that while the materials as before remarked are secondary to the design, as much difference exists between desirable and undesirable qualities of wallpaper as in other fabrics.

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PROVINCE OF QUEBEC ASSOCIATION OF ARCHITECTS.

The committee which was recently appointed to look about for more suitable rooms to serve as headquarters for the Association, have recommended that the necessary accommodation be procured up town. The Council of the Association have adopted the recommendation, and on the first of May the Association will remove from the rooms which they have occupied for a number of years past in the New York Life Building, Montreal, to new quarters on St. Catharine Street, in the building in which are the rooms of the Canadian Society of Civil Engineers.

AN ART MUSEUM FOR TORONTO.

The following memorandum is printed in a conspicuous position in the catalogue of the exhibition of the Ontario Society of Artists, now in progress:

"The need for an Art Museum in Toronto has long been felt by those who are interested in the progress of art in the city and Dominion.

"During the last twenty years various projects for buildings suitable as a home of the fine arts have been considered, and have not been found sufficiently comprehensive to raise the enthusiasm of those who realize the importance of the question.

"The members of the Ontario Society of Artists, believing the time has arrived in the city's progress when steps should be taken to carry out this important requirement, have during the past season had the whole subject under consideration, and in the near future they hope to be able to present some suggestions and plans for such a much-needed institution."

The death is announced of Mr. James Perry, one of the oldest and most respected contractors of Ottawa.