

WALL PAPER AND DECORATIONS -Cont'd.
of manufacture, so that each and every pattern shall be so colored that every one in some colorings shall be quick sellers. The line has been made this year with this idea kept distinctly in view, viz., that the time has come, owing to the general prosperity in our country, that dealers should not hesitate to place goods on their shelves on which a fair profit can be made; that no one should continue the suicidal policy that has been in vogue in some localities of trying to sell goods at cost and living "by faith," instead of on the fruits of their labor.

The rich colorings in crimson, chocolate, dark green, deep blue, and brown obtain, but they have not neglected the popular creams, salmon, grey, light blue, brown, green, and the 42 other shades that enter into their list for the season.

In their neat booklet, just published, they give cuts of four of their new designs, and a brief reference to a few more may be of interest to those of our readers who stock wall paper.

No. 78 is a heraldic design, in all the strong, rich colorings suitable for halls; made in illuminated bronzes, liquid bronzes, and blanks, with plain background, and also set off by fleur-de-lis.

No. 795 is an elegant paper of the "Colonial" character in varnish and liquid bronzes—a floral stripe with a floral wreath of charming effect.

No. 721 is a medallion of such rare beauty that, like gold, everybody will want it; it has been made in 24 different ways, but all in high-class goods—most of them at prices that every dealer can reach.

No. 733, a floral rococo in varnish and liquid bronzes, in crimsons, greens, old ivory, rich brown, specially for parlors,

No. 723, a rose of elegance that is admired by all beholders—made only in fine goods.

No. 727 is an artistic pattern of the continental style produced in many soft shades with top colors of white predominating, especially suited for those who like chaste and quiet parlors.

No. 729 is a floral design with gilt stripe in all the quiet colors, and is a gem.

No. 118 is a small but strikingly handsome hall pattern in bronzes and blanks, all shades. One very striking effect is brought out by making what the firm call a blended shade, in No. 721, which, when embossed by the newest embossing machine made, which has just been imported, is, as many others of their high-class papers are, rendered increasingly beautiful by this latest addition to their plant.

Their 15 different shades of ingrains, all with appropriate borders, ceilings and friezes

to match, and their full line of blanks, glimmers and cheaper goods, the quality of which is well known as sellers, we have not space in this issue to describe, suffice it to say the reputation of this firm in past years, as to style and variety, has been fully maintained. They ought to, and, no doubt will, have the record-breaking year again this coming season.

A BOOK OF INTEREST.

Colin McArthur & Co. have published a very neat 72-page book, containing 18 half-tone illustrations, all made from scenes in their own factory, and a description of the early history of the manufacture of wall paper, its subsequent progress, a few bright, practical hints on the suitable colorings and characteristics appropriate for parlor, dining-room, library, bedroom, etc., as well as a short concise history of the founding of the house of Colin McArthur & Co., and a description of how wall paper is made in their factory.

Every man who handles wall paper should get one of these valuable books, which the firm are presenting to all their customers and to as many more as desire them. Send them a post card asking for one, as the information is condensed, pithy, readable, and covers the ground wonderfully well. It is a book worth preserving and handing occasionally to your most intelligent customers, who often express a desire to know something of how wall-decorating fabrics are made, and the information is written in such a direct style that the uninitiated can form a good idea of the process. Colin McArthur & Co. have, by publishing this brochure, done a real service to the wall paper trade.

PROMISES WELL FOR BUSINESS.

BOOKSELLER AND STATIONER took a run through the factory of M. Staunton & Co. a few days ago, and saw the sampling of the line for the Spring of 1900 going on, and the new sample-books being made up. It was learned that in a week or two, when the new samples are all prepared, the travelers would go on the road with them. They go out feeling that they never before had such a splendid offering to show.

Last year's business was very gratifying, and an unprecedented number of repeat orders were received during the Spring. One favorable feature was the increased demand for the better class of goods, and many dealers express their intention of placing larger orders than before for the better class gilt and embossed papers, ingrains, etc. BOOKSELLER AND STATIONER has been promised a look through the line before the July issue comes out.

The coming season promises to be a brisk one in wall papers, and the reports from many parts are that decorators and paperhangers have more work to do in our towns and villages than they can easily carry out. The greater prosperity in the country is naturally leading to a good deal of home decoration, and the Messrs. Staunton have always kept in view the policy of making popular salable papers that a dealer can handle with a reasonable certainty of doing a good business. In the new line, it is understood, this feature will be quite as prominent as heretofore.

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 stenciled, 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 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