

WALL PAPER AND DECORATIONS.

NEW IDEAS IN WALL DECORATIONS.

THE millinery department in one of the large New York stores is surrounded by a paneled partition, which goes about two-thirds the height of the room. This is covered with a dull green burlap, stenciled at regular intervals with a heraldic device, and is capped with a broad white molding. The heavy white columns that support the beams carrying the upper stories, are also covered with the same kind of burlap running to the same height as the partitions, with a small molding that separates the plain part of the column from the decorated portion. The floor is covered with a dull green carpet, heavy and soft in texture, that acts as an admirable background and color contrast to the bright wares that are displayed in the cases and on the counters.

The dining-room in a house near New York has had the walls divided into three portions by a chair rail, about two and a half feet from the floor, and by a shelf, some two feet below the ceiling. The woodwork is all finished in ivory enamel. The upper and lower divisions of the wall have been hung with forest green burlap, against which a choice collection on quaint steins and other picturesque pottery artistically arranged upon the shelf stands out in bold relief. The middle part of the wall has been hung with dull red burlap, and upon this part the owner has hung a lot of small oil paintings in broad flat gilt frames, spacing at irregular intervals to suit his fancy. The furniture, of a rather quaint and picturesque type, is of a forest green oak, the chairs being thinly upholstered in bright colored Liberty velvet. On one side of the room is a great fireplace, of rough red brick laid in green mortar, running up to the shelf molding under the frieze, which breaks round the chimney breast to form a mantel. On either side of the fireplace opening are projecting seats, plain and simple in their fashioning, that are heaped high with gay cushions, and afford a comfortable resting-place to while away a half hour before dinner, picturing castles in Spain amidst the glowing embers on the hearth.

A large and airy, though low-ceiled, bedroom in a house not far from Philadelphia, has its walls, to the height of about four feet, hung with forest-green ingrain paper, at which height a narrow oak shelf molding runs round the room. From here to the picture molding the walls are hung with a paper of striking pattern, in which a flowing pattern of green leafage is interspersed with bright yellow flowers on a white background. The frieze and ceiling are of a pale, greenish-yellow ingrain paper. The polished oak floor is covered here and there

with rugs, and the old-fashioned mahogany furniture stands out in strong contrast with the oak woodwork of the room. At the broad south windows, yellow silk curtains are looped back over sash curtains of sheer white muslin. Pictures hang here and there, and bits of bric-a-brac find a lodging wherever they find an artistic spot for the eye to rest upon. But the chief delight in the room is its bigness, and its consequent air of comfort. If our American home-builders only knew the value of good, large rooms, there would be fewer of the kind that are so tiny that one cannot swing the traditional cat round in them. By the way, why should one want to swing a cat round?

A handsome reception room has had the walls upholstered with quilted satin in pale yellow. This runs to about two feet from the ceiling, where a gilded molding separates the wall from the modeled frieze, in ivory white relief work, high lighted with gold. The ceiling has a border of pale yellow, and a large centre panel, surrounded with a narrow gold molding, upon which are painted, light, fleecy clouds, with charming figures of cupids, engaged in scattering roses down into the room. The few pictures are oil paintings of the modern French impressionist type, rich in color and full of atmosphere, framed in highly elaborate gilded frames. At the windows yellow satin curtains hanging from gilded cornices are draped back to show the under curtains of fine white lace. The furniture is mahogany inlaid with holly and pearl and upholstered with yellow silk, interwoven with threads of gold; and the soft Wilton carpet is in very delicate colors, with a floral pattern.—Edward Hurst Brown, in *Painting and Decorating*.

BUSY SHIPPING WALL PAPER.

A lively appearance is presented at the factory of M. Staunton & Co., Toronto, just now. Everything is stir and bustle in the shipping room. Heavy shipments are being made each day. The firm report business as very active.

BATH ROOM DECORATION.

Modern sanitary plumbing, with its open pipes and absence of any more woodwork than is absolutely necessary, has brought about a revolution in the decoration and artistic treatment of bath rooms. In former days, the bath room was usually provided with a high wainscot, either of oak or walnut, finished with more or less elaboration. It might, perhaps, be panelled; or it might be made of simple, vertical beaded boards, but, at any rate, the woodwork was finished in the natural color, usually with an outside

varnish, so that it would stand the action of the steam and water. The tub was, as a rule, panelled in with woodwork to match the wainscot, and the washstand and water closet were encased in cabinet work of more or less elaboration. Above the woodwork, the walls were either painted in a plain tint, or were, perhaps, decorated or hung with paper.

But modern sanitary science has discovered myriads of germs that lurk in all sorts of places and constantly menace us with deadly diseases, and, consequently (to keep up with the progress of the day), all this scheme of bath-room decoration had to be changed. The cabinet work disappeared, for our scientists declared that there must be no places which could not be kept absolutely clean, and no nooks in which dust or dirt might find a lodgment. Pipes must no longer be buried behind plaster, but must be exposed, so that a leak might be instantly detected and immediately corrected. This has brought about a necessity for painting the lead pipes, and, what is more difficult, for painting the tarred cast-iron pipes. Sometimes these latter are encased in a wooden box that has a hinged door, or are hidden behind a panel in the wall, but this is not considered the best plumbing practice.

In doing away with the cabinet work about the tub and other fixtures, the wainscot has naturally suffered the same fate. The custom has grown up to finish the walls of bathrooms with tiles, or at least to make a dado of tiles, and to paint the wall above, using as little woodwork as possible. But tiles are expensive, and people of moderate means are often compelled to forego the luxury of having them. Still they want the effect of tiles upon the wall. To meet this, many wall paper manufacturers have put upon the market papers specially designed for bathrooms having tile figures, and being finished with a varnished surface that makes them perfectly waterproof. Probably more of the washable tile papers are of English than of American manufacture. They answer the purpose fairly well, but are not so permanent as a painted wall. They are more difficult to hang than ordinary wall paper, and to do a first-class piece of work requires that the wall shall be first covered with white lining paper, in order to make a perfectly smooth job and to keep the joints of the varnished paper from separating after drying. The paste should be made of the best flour, with a little alum added to it. It should be of the best quality, made fresh, if possible, and should be cool and strained through a fine sieve. The thickness of the paste should be regulated by the weight of the paper, making it as heavy as possible, and