

WALL PAPER AND DECORATIONS.

THE ENGLISH WALL PAPER TRUST.

THE formation in England of a wall paper manufacturers' trust has created a good deal of interest. The larger manufacturers are in Lancashire, where are also situated so many of the great textile factories. There are many points in common between the printer of wall paper and the printer on calico, and the representative upholstery houses naturally include wall papers in their stock lines. Some of the best designs in wall papers have been copied from Indian chintzes and other textiles, and now that the old method of panel pictures of landscapes, statues, and buildings has been replaced in favor of flowing patterns covering the wall, the designer of wall pictures has come into much closer contact with the calico printers' designer. William Morris, who utilized the block method of printing at his "works" (an old farmhouse) in Merton Abbey, designed patterns for both the cloth and the paper foundation, in which there was very little difference, and he produced both at his Surrey establishment.

The trust has advanced prices for some classes of goods 50 per cent. within a few months, and in other cases there has been an even more serious upward movement. Further stipulations have been made as to the minimum quantity to be sold of each pattern, which will compel the smaller tradesmen to buy in quarters where prices will be considerably higher. In addition to these innovations, travelers will not now call at all in centres below a certain population, and the issue of pattern books has also been refused to concerns whose business does not reach to a certain figure. Some of the conditions imposed cannot possibly be complied with by the smaller concerns. The stipulation as to minimum orders would saddle some concerns with several times the quantity of goods they can dispose of. It is true that this restriction affects the smaller buyers chiefly, and that the larger distributors will thus be enabled to increase their wholesale trade.

Those who think British prices have gone too high under this new combination are predicting its collapse. One paper says: "Foreign competition is coming into play. One dealer says he can buy German goods at 30 per cent. below the list prices of British producers, allowing for the slight increase in the length of the continental pieces (which are $12\frac{1}{2}$ yards), and the

rather narrower width, which is about $19\frac{1}{2}$ inches, or, say, half a metre. It is generally admitted that no combination in this country can exist for long where powerful foreign competing interests exist, and the wall paper combination is decidedly doomed if the continent can continue to offer suitable designs at the prices recently quoted. At the Cape and in Australia, our two largest markets for paperhangings, the foreigners will have a good chance. The shipments of printed wall papers from this country amount to about £200,000 a year in value, which works out roughly at £50 a ton."

UNITED STATES CONSULS REPORT.

The United States consuls have sent reports to the Washington Government on the new wall paper trust. Consul Halsted, of Birmingham, says that under the new rules wall paper dealers are required to buy all their stock from the combination, and to sell no other for a period of about ten years, but latitude is allowed within fixed limits to certain dealers whose trade actually requires them to use a certain amount of foreign-made paper. In such cases, however, the dealer is restricted to a limited number of designs, and must purchase the same through the combination.

Consul Wilbour, of Dublin, says that in order for American wall papers to compete, it would seem to be necessary for the United States makers to reach some agreement with the combination. He says there is a class of paper made in the United States which is imitated in Great Britain and Germany, but is not so good. These papers are in gloss or satin finish, and can be sold at reasonable prices, while the imitations cost very much more. In order to suit the English market the American papers should be made 21 inches wide instead of 18 inches, and 12 yards long instead of 9 yards.

HANGING BURLAPS.

The principal difficulty in hanging burlaps is to cut the burlap perfectly straight. You should use a very sharp knife and your straight edge. If the burlap is dyed, reverse alternate lengths, using them as they come off the roll to get the same edges together, thus preventing shading. New walls should be sized with a half-lb. of glue dissolved in a bucket of water. Use paste with a proportion of glue, and tack the edges of burlap temporarily to prevent curling. Another

way is to sew the edges of the material together, the whole tacked on the wall, no paste being used.—The Wall Paper News.

VISIT TO A FACTORY.

THE BOOKSELLER AND STATIONER paid a flying visit to the factory of Colin McArthur & Co. the other day. They were found exceedingly busy turning out their new ranges for next season. The colors and shades are handsome to a degree, and the designs seen are of the finest. Colin McArthur & Co. will have more to say next month, when the time of the trade is closer at hand. In the meantime they are shipping orders, one of these is to New Zealand, and the other to the Klondyke.

COLOR CONTRASTS IN WALL PAPER.

It is well for the wall paper dealer to know something of the principles of color harmony. An artist explained this the other day as follows:

"If it is required to know what two colors will be when placed in juxtaposition, find the complementary color of one and add it to the other color. The complementary of this must be added to the first; for instance, take a green and yellow stripe; now red is the complement of green, and this added to the yellow makes it incline to orange, and purple or indigo inclining to violet, being the nearest complement in dyes to yellow, when added to the green will make the green incline to blue.

"In red and blue stripes, green complement of red added to blue makes the blue greenish, and orange complement of blue added to red gives an orange inclination. When a great difference is produced by the juxtaposition of two colors, it is rendered appreciable by bringing the same color successively in contact with the various colors belonging to one group; for example, take red and orange; now on placing a scarlet or crimson red in contact with an orange, the red will acquire a purple, and the orange a yellow tone of color. In red and violet, if a scarlet and crimson red are brought in contact with the violet, the crimson red in contact with any orange-toned red appears purple, the other or scarlet red more yellow. Red in contact with a purple red, makes the latter more blue, and the former more yellow or orange, so that the same red will be purple in one case and orange in the other. If yellow is with orange having a tinge of yellow, the former will be greenish and the latter more red; and so one might go on giving examples. Sufficient, however, has been given to plainly show that the primes—red, yellow, blue—pass by the effects of juxtaposition into a condition of compound colors, red becoming purple or orange,