

and gas. Of acetylene gas I cannot say anything, as it is only a new product comparatively.

Electric light appeals to us all because of the many chances it gives of lighting a place beautifully as well as effectually. Its colour, though rather white and cold as a light, interferes but little with the colours in any decorative work—unlike the strong yellow of oil lamps, which combines with and quite alters the hues in painted work. But I find from experience that the chilling feeling of electric light, always exaggerated by the use of white shades and reflectors, can be toned down so as to be quite like a lovely mellow ray of sunshine by using polished copper reflectors.

One objection to the use of electric light is its piercing glare. and you can dispose of this trouble by breaking up the rays and by carefully selecting the situation and height of the lamps. One way to combine the use of copper reflectors with an effort to multiply the rays in a pendant is to put an inverted saucer-shaped reflector over the lamp, and from this to hang by slender chains a cut-glass bowl, close up under the lamp, with the whole surface faceted so that it looks like a transparent cup of diamonds.

In speaking of gas for the purpose in view my reference is to incandescent burners. and if these are used there is little to choose between it and electric light, so far as their relation to decoration is concerned. Gas is a slightly warmer toned light, than the other. But in candle-power they are nearly equal.

There is another idea that we need to consider before quitting the immediate subject. It is, too, one which affects the whole character of a decorative scheme and of an architectural composition as much as the comfort

or pleasure of a person who looks at these by artificial light. And it also helps to give dignity or suggest depression to everything that takes place in the building. And this is the level above the floor at which the lights are placed. Keep them too low and they will blind your eyes to all things else, and make the interior seem mean, small and circumscribed. Lift them well up at least 8 ft. above the average level of your eyes and the building is transformed at once. It becomes open, capacious, free. It has an air of easy repose. And its size you apprehend, because that which kept you in oblivion now teaches your open eyes to see.

DUNLOP RUBBER TILING.

The Ottawa Free Press says:—For the reason that it is noiseless and will outlast half-a-dozen of the best carpets Dunlop rubber tiling is being adopted for all public rooms and corridors where silence is a desideratum. The tiling is made in many patterns and many prominent architects have approved the artistic merit of designs. In court rooms, corridors, vestibules and aisles, wherever carpet has been used in the past to prevent the noise of tramping feet, they are adopting the more appropriate Dunlop rubber tiling. It is a hard vulcanite rubber, smooth and of good thickness. The Dunlop Tire Co. also manufactures rubber mats of many styles and all sizes. They will send a man to any part of Canada on special orders and they send illustrated booklets anyone writing to their offices in Toronto.

Portland cement work which is to be painted must be thoroughly hardened and dry. It is advisable to let the work stand for a year before oil paints are applied. The durability of the paint will be assured by, first brushing over the surface with dilute sulphuric acid—one part of acid to 100 parts of water—and allowed to dry before painting. A preparatory coating for oil paint is a solution of common water glass in three or four parts of water. Two applications of this, followed by a washing with water, and then another application of water glass, will be found effective.

LUXFER DECORATIVE STUDIOS

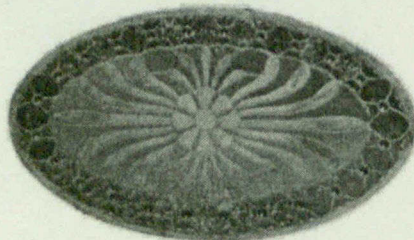
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