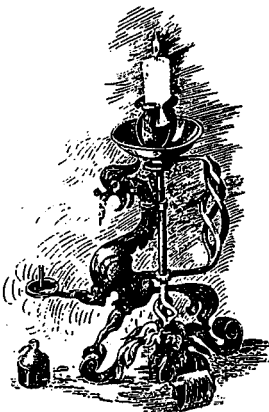


RECREATION IN DECORATIVE

DEVELOPMENTS IN DECORATION.

A well-known writer says: "Art moves in cycles of styles. At one time a separate style in blended form is resurrected; at other times we witness blended styles. New combinations of old styles may create a novelty—with nothing new in principle—new only in arrangement, and with no great variety in details. We have few decorative forms that do not retain some element of a preceding period." To this, says *Furniture and Decoration*,



OLD CANDLESTICK.

tion, we cannot dissent. Those of us who have given any attention to the origin and composition of style in decorative art will readily agree that in the present era there is little or no purity; although we may be compelled to call such by, or adopt, some classical name for our purpose, the intent is not to deceive, but the designer merely wishes to convey the idea that the scheme was not to faithfully decorate in exact reproduction of some period or era of time, but simply to avail himself of the advantages of that peculiar style, with such adaptations, in form and color, discarding here, appending there, modifying this, strengthening that, and reserving the right to make such changes as will best accord with the surroundings, improvements, temperament and culture of to-day.

We endeavour to be as classical as our knowledge and resources of material will permit. We all know that to consistently decorate in any the "Louis XV.," or "Japanese" style, if we at all succeed in obtaining the genuine article, we do so at a great outlay, and then we may venture the opinion that our stained glass, mantel, and fire-place will be very modern, and the exterior architecture will be composite "Romanesque."

Although we are utilizing all styles in our present decorations, the predominant ones have been adapted from the French period of the "Rococo," the different kings, Louis XIV., XV., XVI., and the Empire. The revival of these styles has chiefly been confined to interiors, while the "Cinque Cento," "Italian Renaissance," "Romanesque," "Early English," and "Elizabethan," in composite form with "Celtic" and "Byzantine," as well as the "Adams," are extensively employed both for interiors and exteriors. Modern inventiveness joins hands with ancient picturesqueness, and produces varying and unique results. This we see constantly exemplified in the interior as well as on the exterior of our buildings.

A gratifying change is being made by our architects. Formerly, when the dwelling was constructed by the builders, they considered their work done, and their interest ceased upon its completion.

The coloring used in decorating a modern dwelling is always, consciously or unconsciously, controlled and dictated by the prevailing fashion. To gratify its whims, new shades and tints must constantly be created. These colors will appear in the latest textile fabric, and necessarily are introduced in the surroundings. The painter must become acquainted with these and introduce them in his scheme of coloring. In the selection and arrangement of his colors his degree of taste, refinement, and art will be seen. He may possess all necessary scientific and technical knowledge of his calling, his treatment with the brush be skilful, his judgment of design and proportion of same be perfect, but the entire effect may be destroyed, or at least marred, if the coloring does not receive the proper attention.

The successfully-decorated room receives its maximum

amount of work, not in labor or material, but in thought and study. A certain shade in one place will appear entirely different when exposed and contrasted to different lights and surroundings. "Seeing is believing"; this trite saying, aptly applies to a decorator studying a color effect.

The covering of walls with silk, tapestry and cretonne is on the increase for finer wall hangings. As a rule the effects are very beautiful, the good coloring and softer nature of the material easily accords them with their surroundings; but its perishability, the ravages of moths and dust, the fading of the aniline dyes, will prevent the adoption of this material for permanent decoration.

Truly there is a soul in our art, or at least a finer feeling, not gifted to all, which must be disciplined and cultivated, for to be able to discern those subtler tones, to appreciate those minute differences in tints and shades, to feel the effect of warm and cool, or to distinguish between chaste and vulgar colors, there is something more than the technique of a craft, required to be thus affected.

The more we are surrounded by beautiful and harmonious forms the more exacting becomes our natures, the greater our requirements, the higher our ideal. It is our education, our intelligence, our culture, that creates this natural demand for a higher art. We know there is no finality in art, but we must endeavour, on all occasions, in return for our labors, to attain the greatest amount of permanent beauty, and to strive, constantly strive, to reach the highest excellence, the position occupied by our old masters of the Fifteenth and Sixteenth Centuries.

The use of copper in decorative metal work is largely on the increase, by reason of the ease with which it can be used in various electrotyping processes. The electrotyping of metal has been carried so far that entire shop fronts are constructed by this process. One of the ceilings of the Equitable building is made of electroplated copper on wood, which exhibits the capabilities of this beautiful method of interior decoration.

A good frieze for the wall was produced recently by a firm of decorators in the following way: A frieze was marked out on the wall by bands of narrow moulding two-and-a-half feet apart, thus preserving the depth of frieze. The paper of the frieze was the same as the paper on the rest of the wall, and along this frieze were arranged, at distances of one-and-a-half yards apart, and located at points about three inches below the top moulding of the frieze, small brass lions' heads, and from these heads was draped a chintz festooning all round the room.

The Ontario Department of Public Works has removed to the new Legislative buildings in Queen's Park, Toronto.

To measure plumber's work, says Lockwood's "Builders' Price Book," take the lead as cut and laid, by the superficial foot; the quantity of feet multiplied by the weight of the lead per foot, and divided by 112, will give the required weight.

In the case of a mortgagor who moved a house from the mortgaged premises to another piece of land owned by him but not covered by a mortgage, the Supreme Court of N. Carolina held that the mortgagee's lien on building was not affected, and decreed a sale of the house on its *new situs* with leave of the purchaser to remove the building, there being no question as to the ownership apart from the claim of the mortgagor.

The famous "Leaning Tower" of Pisa, Italy, so celebrated in the annals of the world as one of the greatest of its many wonders, was begun in the year 1152, but was not finished until after two centuries had come and gone. It was erected as a sort of triumphal tower to celebrate the victory of the Pisans and the Normans over the Saracens, the two former having allied to drive the latter out of Italy. The fact that this old relic is now in the market and offered for sale to the highest bidder makes this item timely and appropriate. The old tower is circular in shape, 100 feet in diameter, 179 feet high, and is of pure white marble. It is divided into eight stories and has galleries at each story which extend entirely around it. As above mentioned, the entire structure is of massive marble slabs, the weight of which gives it a decided over-toppling look, the top hanging out, as it does, sixteen feet over the foundation.