

Carpets, Curtains and Upholstery.

RUGS THAT WON'T BURN.

PROF. THOMAS B. STEELMAN, of Stevens Institute, Hoboken, has been making some experiments, says The Carpet Journal, recently along the line of chemically treating wood, draperies and rugs, so that they will resist combustion. In one of his experiments, he soaked a lot of chemically-prepared shavings in alcohol and then applied a match to it. The alcohol at once blazed up, and the shavings were immediately in the midst of a fierce fire. When the alcohol had been consumed, the shavings were left unscathed. Two blocks of wood, one in its natural state and the other fireproofed, were thrust in the flames. The natural wood quickly burned up, while the fireproof stick smoked a little but refused to take fire.

Prof. Steelman has had equal success in his treatment of draperies and rugs, and claims that this treatment does not affect the decorative qualities of the articles in question.

A REMEDY FOR CARPET BUGS.

A preparation which is said to be always fatal to carpet bugs is made, according to a correspondent of The Carpet Trade Review, as follows: Mix one ounce chloride zinc, one ounce alum, three ounces salt, two quarts water, let stand over night in covered vessel. In the morning pour into another vessel without the sediment. Dilute with two quarts water and apply by sprinkling carpet, about a foot in width, as bugs seldom get farther from the wall than that distance. I use a small whiskbroom to sprinkle with. The mixture will not stain the most delicate colors.

Winter clothing wrapped in paper that has been previously sprinkled is safe from the ravages of the little pest. I believe any remedy must be used year after year to be effectual. I am sure that the housekeepers who do their cleaning in March and April fail to find the bugs that come later. Closets gone through in July, on a warm, sunny day, will hardly be troubled with bugs. The zinc is a poison, and must be kept out of reach of children.

THE MAKING OF JAPANESE RUGS.

The materials used in making Japanese rugs are hemp, jute, cotton, wool and silk, the two latter separately and in combination. They are made on upright hand-loom, which vary from 3 to 24 feet in width. The pattern is worked from the front. This is largely a "home" industry, there being no large factories, only one or two employing more than 100 hands each. Kobe is the centre of the rug-making district. In the neighborhood of Osaka and Higo there are some 2,000 establishments, which employed in 1896 about 13,000 females and 5,000 males, and produced some 3,000,000 square yards of rugs, at prices ranging from 6½ to 20 sen (1½d. to 5d.) per square foot. The countries from which Japan imports hemp and flax for making rugs are the Philippine Islands, British India, China and Great Britain.

CLEANING CURTAINS.

It always pays to have a frame of light wooden strips to dry curtains on. It should be the exact size of the curtains, so that they may be stretched on it when wet and dried in this way. Tack a strip of strong cloth on all sides of the frame, and pin the curtains evenly to this strip at the bottom, top, and sides. Or they may be

basted to it, though this is more troublesome. Almost any variety of curtain can be washed by the method given, says The Carpet Trade Review.

Before touching the curtains, make a strong soapsuds of hot water, in which a tablespoonful of borax has been dissolved for every gallon of water and half a bar of soap shaved and melted for every tubful of water. Put the curtains in this water. Souse them up and down, and then soak, well covered, over night. The next morning examine them, put them through a wringer, and throw them into fresh soapsuds. Souse them repeatedly, and scald them in a clothes boiler, and rinse them as carefully as possible in two or three rinsing waters. If they are white, blue them a little, but bleach them by laying them on the frames on the grass. If they are creamy in color, dry them in the house, and use a few tablespoonfuls of strong coffee to preserve the yellow tint.

THE CARPET INDUSTRY IN CANADA.

By Mr. James P. Murray, Toronto.
Concluded.

Artistic Designing.

The foregoing remarks on designing for carpets enforce the thought of the value in designing in a general way. Ornament is the result of designing. Selecting a design should bring forth the individuality of the chooser, as it does in the selection of poets, painters and authors. Individuality is shown in our homes, many of which would be more harmonious if the taste of the home-maker remained true to itself, but fashion and friends interfere, frequently ending in the worst combination of ideas and designs.

In a short article recently from the pen of Mr. Leslie Jones, head of the designing department of The Toronto Carpet Manufacturing Co., he says: "When looking closely into any beautiful design we are filled with an admiration that we are forced for the moment to dwell in the inner courts of true art. Looking at it we naturally study it in detail. We compare it with other worthy designs, searching for its greatest features, and from this point study the whole design, till at last we fix its standard and rank its value as a work of art with others we have seen. Going deeper into it we examine and analyze the forces and undercurrents of power there lie in a great piece of work. There is something more than the mere existence of form and color, even if arranged to the perfection of the laws of ornament which defy all errors. Take two designs precisely the same in character, by two different artists, both designers' work could be termed excellent, both true to the character of form and the laws of ornament. Yet, one has something the other has not. Surely there must be something more of the soul of the designer in it that finds its way in a mysterious manner into the design. All the knowledge of the styles of ornament from the ancients to the present day amounts to little when compared with this creative genius which flows from the soul. There are various forces at work which give life to a good designer. Energy itself is a great force, but it must have a creator. The one force of the human soul which sets all others in motion is the desire to learn and know. So with the designer, beginning a piece of work, he strives for the lines that give him satisfaction, and, from the first stroke of success, his real energy comes into force. One true stroke of the pencil or brush reveals light for a second truth, and so on till the soul of the designer is illuminated and its full power brought to bear on the work."

Continued association by a people with a certain art develops the highest point nearing perfection.

Thus, we find the Swiss noted for wood-carving, the Hungarians