

WALL PAPER AND DECORATIONS.

DIRECTIONS FOR APPLYING
BURLAPS TO WALLS.

ANY practical paper-hanger, who knows how to handle an edge-knife, is able to hang these goods. He can butt the edges like veneering. A true joint will stay so and never open, as these goods are warranted not to shrink in the least.

Glue size the walls well; use a fresh, strong paste, which can be improved by stirring one tablespoonful of Venetian turpentine in each pail of warm paste.

Have your edges well pasted; roll down the joints with care and immediately sponge off with clean water, so as to leave no paste on the surface.

As these goods are shrunk in the manufacture, you must not stretch them, but only press them up to a tight joint; and as they cut with a true edge, they can be butted like veneering and not show the joints when finished. The paper-hanger will find them easier to hang than cartridge paper.

Where these materials are used it is only necessary to fill up the larger cracks.

See that the uneven edges, or projections, are sandpapered or scraped off.

As we remarked before, there is no preparation necessary after the goods are pasted on the wall. They are ready for coloring as soon as the paste is dry.

Two coats of thin paint, well brushed, will make a beautiful finish, superior to stippled walls. One coat of distemper color will produce the same result. Do not use your distemper color chilled or too glue strong. Have your color flow freely. Aniline colors can be used.

For blending in distemper colors, wet the surface with weak glue-water solution, and immediately, while the ceiling is wet, brush and blend your colors.

For a flat painted wall, mix the exact shade you want in turpentine, take enough out for the first coat, and add oil and driers to it. For second coat use clear turpentine color. Use the paint on both coats thin and well brushed out.

DIRECTIONS FOR USE ON BOARD CEILINGS,
ETC.

Plane off all projecting parts, such as joints, etc. Glue size the boards, and if they have been painted or varnished, put enough washing soda in it to cut the paint.

Trim the burlaps in such widths as to get the joints in the centre of a board. The burlaps can be lapped and cut on the ceiling, if desirable.

Paste the ceiling (one width at a time) with a good, strong paste, and put the bur-

laps on dry. Use a roller so as not to press the burlaps in hollow places.

Start on one end and tack with galvanized, small-size double-pointed tacks as you go along. Use plenty of tacks on joints and edges.

These tacks will not show nor rust after distemper, color or paint is put on.

Run the burlaps the same way as the boards. Roll the edges down well after each length is put up, and sponge the paste off immediately with clean water.

It takes two men to put burlaps on a wooden ceiling properly. One to put it up and tack and the other to carry the weight of the burlaps.

The best way is, after the burlaps is cut and trimmed, roll it up so that the side which is to go to the ceiling is on the outside of the roll.

A good paste can be made by dissolving 1 lb. glue in 2 galls. water, and put paste powder enough in it to make a stiff paste, then add to the warm paste two tablespoonfuls of Venetian turpentine and stir well.

Put plenty of paste on the ceiling. Have no lumps in your paste.

If, after paste is dry (next day), a joint should need a little filling in, use a little white shellac and plaster of paris mixed together.

DIRECTIONS FOR USE ON A DAMP WALL.

Give the walls a strong solution of hot alum water—1 lb. alum to 1 qt. water. Dust the crystalized alum off the surface.

Size with regular glue size—1 lb. glue to 6 qts. water.

Use a fresh, medium stiff paste; to each pail add two spoonfuls of Venice turpentine.

In using the cloth pattern rope fibre, paste it twice and let it soften well before folding and cutting.

DIRECTIONS FOR USING VENICE TURPEN-
TINE IN PASTE.

If paste is warm, mix it directly in your pail of paste. If cold, take a little out and warm it, and in this mix your Venice turpentine.

DIRECTIONS FOR MAKING A COVE.

Our prepared burlaps or prepared canvas are first-class materials to use in making a cove. Simply paste a layer of strong, thick paper on the back of the goods and they can be bent in any shape, and will remain stiff.

It can be either pasted or nailed to the walls and ceiling; but to insure the best results, use both paste and nails.

Any work can go on it, such as solid relief, papering, Lincrusta-Walton, stenciling,

etc., and it can be decorated in any other mode in use on plastered coves.

Such a cove will never crack and can be re-decorated from time to time, without injuring it in any way.

DIRECTIONS FOR MAKING STAINS FOR
TAPESTRY BURLAPS.

Water Stain—As our goods are prepared, the following receipt will produce excellent results in water stains. Make a glue size—1 lb. glue to 6 qts. water—and stir in the desired color. Apply cold.

Washable Stain—Take equal parts of hard oil and turpentine, and with this mix the requisite color ground in oil. It will be found advantageous to use a little Japan drier.

NOTE—Neither the water nor the washable stain will affect the holding of the paste.

Paste will adhere to the waterproof coating of any of our lining materials, should you desire to use them as linings for fine paper-hangings.—From *Points on the Preparation of Walls and Ceilings for Decoration*, by H. B. Wiggins' Sons.

The stock of E. Merritt, wall paper manufacturer, Toronto, who recently assigned to Sherman E. Townsend, is to be sold by tender. Mr. Merritt offered his creditors 25 cents on the dollar, but was unable to find satisfactory security, so the estate will be wound up.

Colin McArthur & Co. are naturally gratified at the good reception accorded to their representatives. They attribute it to the appreciation of the superior line of samples carried by representatives of the firm.

Those who attended the Toronto Exposition and examined the wall-paper department would be pleased with the variety and superior style of hangings exhibited by Colin McArthur & Co., of Montreal. The merchants of the east should make it a point to examine their display at the Montreal Exposition this week. It will pay them to do so, as they will see all the latest designs.

LONG DELAYED.

In Morton, Phillips & Co.'s window, Montreal, might have been seen a few days ago the medal and diploma awarded by the World's Fair Commissioners, Chicago, to the Rolland Paper Co., of St. Jerome. As we stated in our last issue, the medal and diploma were not received till August of this year.