

WALL PAPER AND DECORATIONS.

INTERIOR DECORATIONS.

It will interest the dealer to hear that in the United States new interior decorations show that green and terra cotta are predominating tints. Before these colors the blue and white of the recently widely popular delft have gone entirely. An artist who believes that colors possess an attractive power says this had to be. Blue is cold and un-sympathetic. One admires the color under some circumstances, but one cannot live with it. It gives no welcome that draws, while the opposite is true of the rich reds and green. Green, he holds, is nature's color. It is the color of the grass and the trees, and we, as children of Mother Earth, love it instinctively and cleave to it; all of which is very pretty, but, perhaps, a little sentimental.

CANADIAN WALL PAPER ABROAD.

Canadian wall papers are meeting with success in Australia and South Africa, and there is no reason why markets should not be found in South America, Mexico, West Indies and even in England. A chief obstacle to placing our papers in England will be the prejudice of the average English dealer against a change, and in foreign countries the lack of direct steamship lines is certainly a drawback. Still these can be overcome.

A CANADIAN FACTORY BUSY.

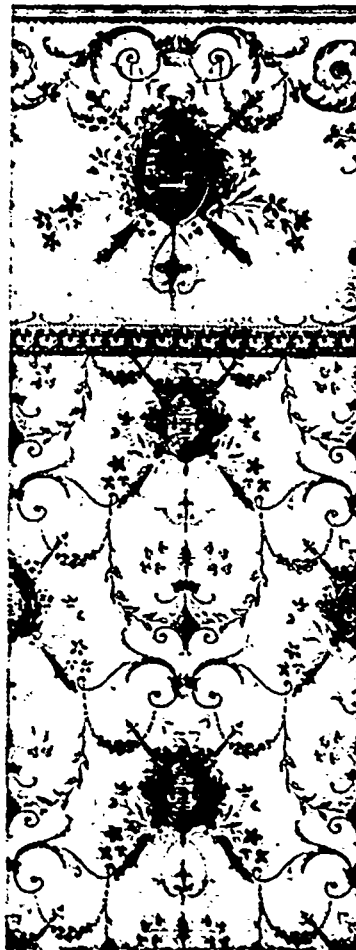
Everything up at M. Staunton & Co.'s wall paper factory points to a big business being done, and goods are being turned out in large quantities. The factory has been running until 10 o'clock p.m. for a month past, and the daily receipts of numerous orders promise a busy time right up to March next. A number of duplicate orders have been received for some of their big sellers.

DEALERS SHOULD PUSH GOOD LINES.

The wall paper trade of Canada seems to be increasing owing largely to the extremely low prices at which papers have been offered during the last few years, and the tendency of prices still seems downward. It is unfortunate, however, that such large quantities of very cheap goods should be on the market. They cannot be profitable to manufacture, and they certainly are not profitable to dealers, yet comparatively few of the latter seem to realize that it takes as long to sell a cheap paper on which there may be 2c. a roll profit as it does a paper on which there is 10, 20 or 50c. profit. Then, too, it

is strange how many people will buy a 5c. paper and pay perhaps 15c. a roll to have it hung, thus making a cost, on the wall, of 30c. A 15c. paper will not cost any more to hang, and will represent a total cost of 30c. per roll on the wall, or 50 per cent. more than the 5c. paper; the effect, however, will probably be 200 per cent. better.

While it may be wise to keep in stock a few of the cheapest papers made, it seems



594—Combination, Manufactured by the Watson, Foster Co., Limited.

folly to do the bulk of one's business in these goods. Dealers should push their medium and fine grades by representing to their customers the comparative cost on the wall rather than in the store. — Painter and Decorator.

AN HERALDIC HALL PAPER.

We illustrate a very successful design by the Watson Foster Co. The treatment is heraldic and the color combinations are very effective, especially on dark rich green and Venetian red grounds.

INTERIOR DECORATIONS OF ST. PAUL'S CATHEDRAL.

Referring to the decorations now in course of completion in St. Paul's Cathedral, The London Globe says: "The argument now advanced, that the symbolism of the details used in these designs is out of date and inappropriate, is one that may be safely left for refutation by the artist and the ecclesiastical authorities, who have an expert knowledge of such matters; but the further assertion, that the work already done is in direct opposition to the spirit of the building, involves æsthetic questions which are worthy of wider consideration. What we are asked to believe is that these mosaics, on account of their strength of color, vigor of handling and elaboration of detail, do not support, or harmonize with, the style and scale of the surrounding architecture. They are, in fact, too definite in their imaginative qualities to please the crowd, which sees no virtue in art that is not realistic in treatment and formal in expression. The secret of the whole misunderstanding lies in the fact that, as a nation, we have no real sensitiveness to, or love of, color for its own sake. We are said to take our pleasures sadly; and certainly the art that is most popular among us is that which is sombre and subdued, depending rather upon form than color for its effect. To the average man the grey bareness of the interior of St. Paul's Cathedral, accentuating and exaggerating the mere size of the building, is more effective than the happiest color combination, and no decorative scheme would be acceptable which did not depend for its results upon largeness of mass and approximation to sombre monochrome. Happily there is an influential minority which has progressed beyond this rudimentary stage of the national taste, and it is chiefly by their co-operation that Sir William Richmond has been given the opportunity of fitting to the cathedral decorations magnificent enough to complete appropriately the splendid design of one of our greatest architects. Instead of carping at the work which has already been done, we have cause for thankfulness that it should have been entrusted to an artist so admirably out of sympathy with popular prejudice."

SOME IDEAS AIRED ABROAD.

When pictures are a scarce commodity, a useful treatment for the walls of a small sitting room is to have a rather uncommon but most effective French paper, procurable through most first-class decorators, which has a flowing design of autumnal tinted leaves upon a faded green ground of particularly soft but not delicate shade. Above this filling, according to an English contemporary, there should be a frieze of at least 17 inches, in a plain color, the same