

WALL PAPER AND DECORATIONS.

NEATNESS IN HANGING WALL PAPER.

THERE are a number of minor points connected with the art of paper-hanging that are apparently of no importance to the average paper-hanger. In fact, many mechanics fail to reach the coveted distinction of first-class workmen through their lack of proper attention to many details connected with their trade. Not only are the workmen themselves to blame for their laxity in this respect, but their employers are, to a very great extent, also; because we consider that it is the duty of every employing decorator to see to it that his employes do not lapse into careless habits, a thing that they will surely do if they are not closely followed. It is not only a duty to the employes, but it is a duty to see to it that the client gets the best possible workmanship that it is in his power to supply.

No employer can afford to depend upon his workmen to do everything up to the highest mark, except by the exercise of constant vigilance in the direction of any error of judgment that may be made by the workman. We think that there is no trade where it is more necessary to be conversant with the technical details than it is in our own. It is for this reason that we hold the employer responsible for whatever carelessness may exist among the workmen of his establishment.

Many so-called paper-hangers never get beyond the rudiments of their trade, which consists in the proper trimming, pasting, joining, and matching of the patterns, and yet they wonder why they make so many failures. In many instances where they are unable to make a perfect piece of work with some special papers they lay the blame on the peculiarity of the paper itself; while, as it will very often happen upon investigation, the fault lies in their own lack of perception or foresight. As an illustration of the results that are sure to follow the pursuit of careless methods, we will relate an instance of recent occurrence.

A room was papered with a fine paper of a brilliant shade of yellow and a simple open pattern almost as difficult to hang as a plain ground. After the work was all completed and the paper had sufficient time to dry (that magic period when all defects are supposed to disappear), it appeared to be damaged, as there was a seeming dark shade running through every breadth of the paper. At first it was suggested that it might possibly be a fault in the printing, but this was soon disproved by comparing the remaining ends of the paper. However, it was finally discovered that the paper-hanger, although perfectly neat in other respects,

had, when pasting the breadth of paper he was about to hang, allowed the paste to run over the edge of the following piece of paper, which lay directly underneath, and this, having become dry by the time he was ready to paste it in its turn, consequently made an extra layer of paste, which made such a projection on the exterior of the paper that it appeared as a shade when hung upon the wall.

Now, to prove the advantage of being constantly on the alert to discover probable defects, let us mention one or two other instances where the paper-hanger was called upon to use rare judgment and was equal to the occasion, too. In one instance he was called upon to hang a deep blue cartridge paper, which turned out to be shaded, and, consequently, it was seemingly impossible to hang it without showing the joints, no matter how skilfully they were made. Upon investigation it was found that the paper was darker on one edge than the other. Now, at first sight, it would seem almost impossible to remedy this defect, but the remedy was very simple. Every other breadth of the paper was hung upside down, the two dark edges coming together on one joint and the two light edges on the next. This is a perfect cure for this defect, which is occasionally met with in cartridge papers. Upon another occasion the same paper-hanger was given a paper with a deep Indian red ground, which he found, upon handling, was very badly shaded. Being of a very open pattern, it was bound to make a bad job. But the workman was determined to make it go, and the method that he pursued was as follows: He cut the paper up, as usual, into the required lengths, and then, after having the quantity cut needed to cover the room, he sorted them all out and placed the darkest shade on one panel or part of the room, and the lighter shade on another part, and so on with the different shades until, when completed, it presented a very good and even appearance. It will thus be seen that it is necessary to give close attention to the details in order to have complete success.

Another important detail which is likely to be neglected by many workmen is the proper method of hanging and centring the border or frieze. The design of the frieze should be centred over the mantel, which is usually the most important point in the room. The one other point which requires the same handling is the pier wall between the windows, our argument in this case being that as it is the custom to have the frescoed or stencilled borders centred at this point, why should it not be so with the paper border? The common objection to

this is, that in a frescoed or stencilled border all mismatching can be avoided by the skilful use of the brush, but that this is not so with paper, as there must necessarily be a mismatch between the mantel and the windows. Our answer to this objection is that in most cases the window tops are so close to the ceiling that a mismatch can be made there without being detected, and if such is not the case, there are two points in almost every room where it will be safe to have a mismatch without fear of its being readily seen. One of them is that point of the wall which is over the door through which you enter the room, and the other point is the return on the mantel breast which is farthest from you as you enter. We would rather have both of these mismatches than the common practice of concealing the mismatch by scalloping the edge of the paper in a zigzag fashion over the doors and windows.

Not only do we contend that the border of frieze should be centred, but the wall paper should be also. These are simple matters; yet, simple and valuable as they are, how few rooms do we find where so much pains is taken to make a complete piece of work. One of the greatest drawbacks that this style of work has to contend with is the little extra time it will take, but to a first-class man this will not stand, as the desire to do good work will be paramount.—Painting and Decorating.

A HINT TO THE WALL PAPER SALESMAN.

There is as much art in selling wall paper as there is in selling dress material. In both cases the purchasers are generally ladies, and the discreet salesman only offers a limited number of designs so as to limit the invariable yearning after fresh ones. Drapers know well that after they have shown a dozen or so different patterns their work, instead of becoming easier, becomes more difficult. The lady gets confused among the innumerable designs shown her, and at the end of an hour's attempt at making a selection is generally worse off than when she started. The same is true of wall papers, and the only way to obtain a satisfactory result is to first get as exact a description as possible of the room in which the paper is to be used, as to its size, light, etc., and then an idea of the customer's tastes.—The Plumber and Decorator.

MOST EXPENSIVE WALL PAPER EVER MADE.

The most expensive paper ever used as a wall paper in any room, says an English paper, was that of laud certificates or grants, which represented a value of £400,000, or four-tenths of a million, used in a house in College street, Jackson, Tenn. Gold mine shares of a large nominal value have been used