

WALL PAPER AND DECORATIONS—Cont'd. stripes, and a half formal effect is obtained—an effect for all the world like our great-grandmother's best chintz bed-spread, endowed with a satin-like sheen and intrinsic beauty, and treasured carefully, only to be unearthed when some high and valued guest appeared who must needs take comfort in the "spare" room's benefits.

A paper all in yellow and green, a dainty spring idyl, has blossoming vines clambering over a faintly tinted background. Another, bold in design, with nodding poppies on slender stems and a suggestion of wind-swept grasses and breadth about it, is bound to be popular, a pattern hinting unmistakably of the prim linens and dainty sateens or tinted cotton draperies that must go with it, has maiden's blush roses running up in columns, and clustered crimson carnations for a note of more decided color.

Papers with dull, steel-blue grounds and quaint-colored groupings and garlands are brought out to match, or rather to accord with, the new dimity drapings and curtains, and perennial summer looks out from the green, all-over designs, patterned after the old time cretonnes, with brooks and bridges,

and lazy, dawdling people reclining in leafy bowers under limitless skies.

One Japanese pattern has quaint little ships and lakes and sandalled pedestrians wandering over it, all done in violet and green on a gray ground.

Altogether, the season's opening of wall papers and possibilities is a rare display. France sends the most effective, most subtly wrought-out patterns, but the English makers, while they use stronger colors and bolder symbols, have great success with their designs. The domestic papers, while not nearly as pretty as the importations, are improving each year, and are far ahead of what they used to be, so say the retail dealers.

SOMETHING NEW.

The latest development in wall paper shows neither flower, nor figure, nor stripe, nor circle. It is simply an all-over watered or moire ground, like a piece of silk or satin moire, and is brought out in all satisfactory tints and shades. Panels of this moire paper, according to a contemporary, used perpendicularly on a kalsomined wall surface, the panels being defined with a narrow gilt molding, afford an effective treatment

for a drawing-room. A sample lately seen was in leaf-green moire paper, put on in up and down panels, three-quarters of a yard wide, on a wall surface tinted in a paler shade of green. The gilt moldings that edged the panels were chased and ornamented, and not even a very close observer would have discovered that the moire was paper, and not silk. Other new papers show the delicate exactness and finely wrought figures and flowers of the Louis XIV. broches and draperies, but most of the lately set up papers have large, bold patterns, either in scrolls or conventionalized designs. A new treatment for these large flowered papers is to have a very deep dado and frieze of narrow striped paper of the two main colors of the pattern. A room decorated in lavender paper, in which fleur-de-lis on an ivory ground formed the main coloring, had a very deep dado of lavender and cream striped paper, marked by a white molding and a frieze of the same striped lavender and white paper above. By using dados of either striped or plain colored cartridge paper, the boldest patterns in flowered or figured wall paper may be employed successfully without detracting from the size of the room.—*Painting Magazine.*

SEASON 1898-9

Wall Papers

Our travellers are looking you up with what we believe to be the grandest range of samples in artistic medium and high-grade papers ever displayed to wall paper dealers in Canada.

The patterns are unique, artistic, and exclusive—designs away out of the rut and run of the ordinary—and studied to be of the quick selling sorts, at a handsome profit to you.

No matter what samples you've seen or what you've bought, your assortments will fall short of completeness without a Staunton line amongst them.

Our prices are close.

M. Staunton & Co.

MANUFACTURERS

TORONTO, ONT.

