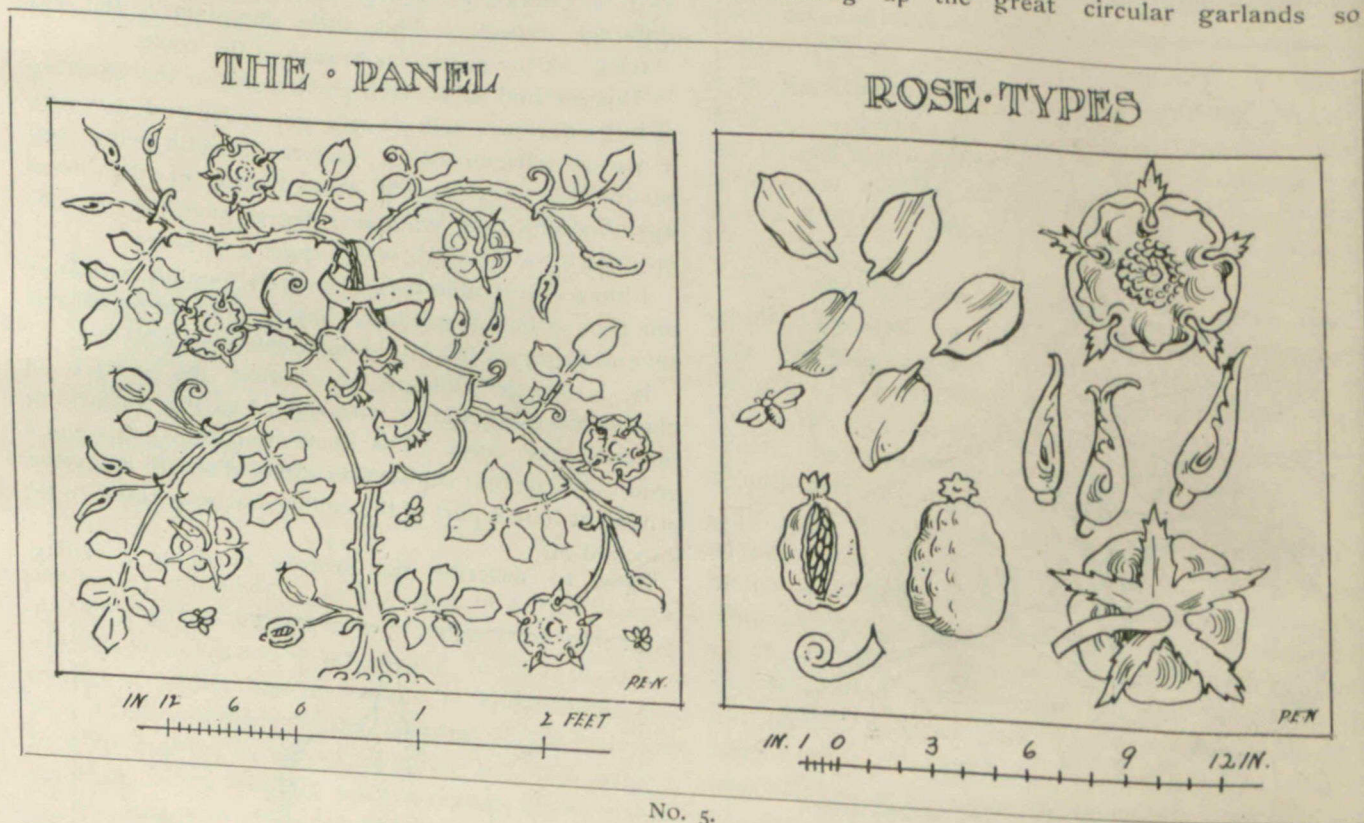


fancies. Next the scaffold is mounted and the dispositions set out in blue pencil on the plaster. Stems, wreaths, ribbands to be hand wrought being carefully thought out, while the positions for leaves, fruits, shields, or inset subject panels may be marked and numbered. In disposing the stems care should be taken to avoid

tion it is well to run a bead round the joint or to recess the plate in the ceiling. Plaster of paris and lime are not quite homogeneous in texture and the joint on a flat side-lit surface will show unpleasantly unless frankly acknowledged.

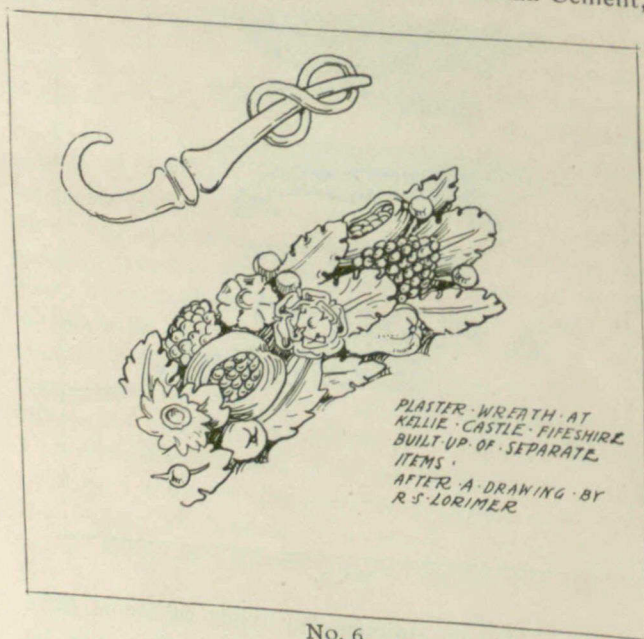
In making up the great circular garlands so



No. 5.

great curves and violently assertive scrolls, as this type of decoration aims rather at enriching surface in a subordinate spirit than at distracting the attention, and there is nothing like a strong bold curve for catching the eye.

The modeller then goes up and fixes his leaves and flowers, breaking the ground to form a key, and flushing up smoothly round the edges with his Parian Cement,



No. 6.

in which material slowed down with lime, he will also execute the stems, &c. Give him a bit of vine branch or a thorny rose stem and try for a good conventionalization of it. The twist of the vine and the thorns of the briar are easy characteristics to grasp.

When subject ornament is cast on the flat for inser-

characteristic of English XVII century work a process analogous to the above was often used. Berries and fruits are attached with string to nails driven into the hollow bed while soft, larger fruit and leaves being pegged or merely cemented on. In garlands so made up there is often a certain crudeness of composition, but they are far more likely to be rightly conceived as to scale and proportion than when the garland is cast in lengths to repeat while this last attribute is happily lacking. Compared with garlands hand wrought, in parian cement, these have the advantage already pointed out of lacking the carved out and sketchy feeling natural to quick modelling in a hard setting medium.

As an example we publish a design for a small coved ceiling with details and notes which may be of interest as an attempt to revive old methods.

To sum up the advantage of this old method of plaster decoration, we have seen that the amount of highly skilled modelling required is not very great. Half a dozen types will do for a large job. The stem modelling can be easily taught an intelligent workman. Any degree of conventionality or naturalism can be obtained which is desired and also any degree of richness or simplicity. The decorations are designed "in situ," an advantage quite as important as their being so executed.

With regard to plaster ceilings in general we would say that this is preeminently one of the cases where restful enrichment is called for and it is time we ceased securing this by the employment of forms which only fail to distract on account of their wearisome familiarity or conspicuous lack of beauty. Nothing in a ceiling should assert itself at the expense of objects on the walls or the furniture, but a ceiling need not on that account be wholly dull and lifeless.

PERCY E. NOBBS.