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HINTS AND NOTIONS.

The Conventional in Design. The business of the portrait painter is that of making a close and accurate likeness of the human face, together with figure, position and accessories; the landscape painter copies closely what is presented to his view, dispensing, however, with what would interfere with the desired effects, warming his coloring and otherwise idealizing his subject, yet aiming to represent as closely as possible several details, to impart to them expression and to produce the same feeling as the reality. In conventionalized representation of natural objects the painter exercises only the essence or characteristic features of the forms, without rendering in its full details, fact of suggesting rather than imitating the object gratifies the mind, which realizes a pleasure in tracing distinctive characteristics departed from features which are shared by other objects in nature. There is resemblance, and resemblance only which interests the higher faculties of the mind by the evident exercise of discrimination which separates that which is essential to express the form of what is secondary.

Olives. Olives, like its co-tertiaries, citruses and russell, is constituted of the three primaries, blue prevailing over red and yellow; but it is formed more immediately of the secondaries purple and green, of which blue is component. The perfect or middle base of olive comprehends sixteen of blue to five of red and three of yellow, and the yellow and red being so subordinate, its harmonizing content is a dead orange, the latter more or less as any of the colors, and nearest in its relation to innumerable combinations in nature ranking in importance, in this respect, with green and blue.

The Order of the Chrysanthemum. Eastern nations pride themselves on ornamental art in which chiefly lies the genius of their artificers. It is not surprising, therefore, to learn that the Mikado of Japan, intending to bestow the order of the Chrysanthemum on the Prince of Wales, has given a carte blanche to express, and that the two illustrious workmen have employed for months in working it out in gold and in precious stones. It is said to be well worthy of the artistic reputation of the land of the rising sun.

Imitation Coral Painting. By dissolving sealing-wax of the desired colors in first-proof alcohol and then stir in flower of rice, sago and small bits of tapoio, an excellent material is obtained for imitating natural coral to be applied to a pasted paper or cardboard sheet which is to simulate coral. The several colors and shades of sealing wax are separately dissolved in wide mouthed glass bottles. Enamel painting may be closely imitated.

Handsome Room Tank. A handsome octagonal open tank of brown glass supported by three dolphins in some metal has a rocky coral pedestal rising from center of water, this supporting an antique stone vase ornamented with maiden-hair fern. At each of the eight angles rises a standard that elevates a plant stand above the level of the glass but below the central vase.

Marine Aquariums. These should be stocked with plants first, and no live animals should be introduced for a week after. Suitable plants are ferns, water violet, common rushes and duck, duck weed, white water lily, yellow water lily, water cress, tape grass, sweet flag, golden club, water lilies. There are, however, many others.

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HINTS AND NOTIONS.

Unity and Diversity in Decoration. Whilst maintaining certain definite types, we find in nature any departures from these to only for the purpose of accommodation to certain specific and ulterior objects. In each group of objects we meet with the same conjunction elements, with the utmost diversity of form and color. It is in discovering the gams or what may be termed the primitive model that we are enabled to produce works on fixed principles of beauty without making the blunder into which those fall who imitate, however not accurately, a model which they do not understand. Style in decoration is a system of parts which, however varied and multiplied, repeat and continue in all one primary typ and impression, and of which the beauty and harmony consist in reconciling unity with diversity in decoration.

Golden Rule. The ordinary gold size is made of one part of ochre, two parts of copal varnish, four parts of turpentine, three parts of linseed oil, and one part of boiled oil. A little linseed oil is added to the ochre before being mixed with other ingredients. Another and better process is to add powdered gum arsine to half its weight of linseed oil, and to beat them, with constant stirring, until dissolved. The gum, in powder, is added gradually. The mixture is then boiled until it gets the consistence of tar, when it is strained in a coarse cloth, ground vermilion is added before use, and a little of oil of turpentine to cause it to work freely.

Finishing of Turnery in Hard Woods. Hard woods, owing to their fine and close grain are easily turned very smooth; five glass paper will suffice to give them a very perfect surface; a little linseed oil may then be rubbed on, and a fine glass is obtained by using turned and laid against a portion of the turning of the wood. Sometimes according to the nature of the work, seed lac is applied for the finish by means of a piece of cloth. Where turnery has been done with sharp tools the friction of a dry hard brush will in many instances suffice to give the requisite lustre.

New Tableaux for Walls. In the framing tableaux for walls recently introduced from Germany, in which carving of human figures and partly painted and partly raised emblems are introduced, are interior aspects very effective. The treatment rather than the idea of the combination is new. Some of the views are extremely vivacious and pleasing, the more so as no effort is made to impose on the eye for painting what is really throughout a sculptural production.

Artistic Lamp Chimneys. It is only in recent years that elegant and costly lamp chimneys have been designed. In one of the latest forms for table lamp the foliated tinned border of cut glass enclosing the central glass, supports at different points a single artificial flower with stem, colors being selected with reference to pleasingly contrasting hues. The circular base is of bevelled plate glass with border of small concave mirrors sunk beneath the surface level.

Border Leaf Work. Elegant borders for water color paintings, and superposing a frame, may be made by coating the borders of the millboard with paper-colored leaves varnished with India dissolved in hot water, on which is laid three coats of clear shellac varnish. The leaves are to be beveled to the surface with gum. The border should be previously tinted, showing an appropriate background to the leaves.

Cabinet Varnish. A varnish good for any kind of woodwork is made by adding to one gallon of alcohol, six ounces of gum sandarac, three ounces of gum mastic and one half ounce turpentine varnish. The mixture is put into a tin can, which is put in a warm place, occasionally shaking. Twelve days will suffice to dissolve the gum.

Gilding Articles in Ivory. The gilded figures to be seen on many articles of ivory are thus obtained: a thin coat of gold size is laid evenly on a fine camel's hair brush; then a piece of tissue paper is laid over the surface, and the parts to be burnished are rubbed over with an ivory paper knife.

Paper Mache Varnish for Pearling. To one quart of the spirit sandarac varnish, mix in three ounces of lampblack and ounce of Prussian blue. The preparation is at once ready for use.

Gilding on Satin and Cloth. A strong imitation solution is applied with a camel's hair brush, when a coat of gum size is laid on, on which, when tacky, the leaf is laid and then pressed with a piece of soft chamais leather.

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HINTS AND NOTIONS.

Hanging of water color paintings. Water color paintings on granulated paper should be placed, relatively to the direction from which a light enters a room, according to the position in which the artist has worked. The side of the room, to right or left, must be selected which does not render the protruberances apparent to the eye, so that the points of light they present may disappear in the shades of graduated vanishing colors. Otherwise a painting will appear coarse, sketchily or blurred. This will be more especially the case where the painting has been finished by blotting off the protruberances with the point of the brush.

Hanging of paintings. Those positions on the wall are best in which the centre of a painting is about level with the eye of the spectator. In a landscape view the horizon should be on the line of vision. Large paintings of cheerful, festive character are suitable for dingy rooms. Deep, heavy frames are ordinarily to be avoided, though occasionally even cabinet paintings look well in these. Hanging cords should be perpendicular, never in diagonal lines.

The conventional and the natural. In a good many branches of ornamental art into which floral and vegetable designs enter, these are tending to become less conventional and more directly intuitive. Nature, of course, can never be strictly imitative, but all features of true beauty merit artistic recognition, and, according to the character of the work, a close rendering of resemblances, carried out with due skill and embodying characteristic and attractive features.

Gold in ornamentation. The fact of prevailing tastes running to brilliant colors, has necessitated a larger use of gold than is common on ornamented surfaces. This is seen alike on walls, paper, and various descriptions of relief work. Gold thread and tessellating are used to relieve and throw up the box of many rich hangings. In wall paper the gold is used not only to touch off the figures but as essential parts of the design.

Letter gilding on glass. On the opposite side to that on which the lettering is to be placed their forms are to be outlined in black paint. Then, reversing the glass, the spaces for lettering are gone over with gold size, and when this has become tacky the leaf is applied. Should any of the leaf fail to hold, that part must be renewed. Ornaments are executed in the same manner.

Combination of figure carving and painting. Framed panels for walls have been imported from Germany in which interior painted, the figures of men, women, children and dogs are carved in the half round from the wooden panel, giving in some instances a startling lifelike effect.

A hint to amateur decorative designers. Freedom of motion to the hand and precision of touch with the brush, as well as greater drawing power will be obtained by following the Japanese practice of painting with Indian ink on porous tissue paper, the paper being held in the left hand.

Bookbinding. Some remarks on the bookbinding of Christmas and New Year's gifts carry the function of the bookbinder into the province of high art. Many of the unique designs of covers are symbolic of the character of the work.

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Curtains. Curtains, however heavy, should be of materials sufficiently supple to allow of their being arranged in graceful folds. Certain trimmings should be sufficiently rigid to maintain the borders in the required position, a quality somewhat wanting in woolen cords placed on draperies.

Miniature Venetian chests. Among the novelties of the hour are Venetian chests imitative of those used by the Venetians for holding apparel and hangings. They are in wood stained a dark olive gray, and have sides and top overlaid with curiously wrought bands of floriated pattern.

Medieval Mirrors. Imported mirrors are in shape of a reversed triangle, the lower portion cut short, massive curving at the top of frame, with heavy fluted sides in open work, and carved head of female with rich tracery work below.

Trinket Boxes. Trinket boxes take the form of Venetian gondolas gilding over bright metallic surfaces, also of cutted silver animal heads with divided and lifi on hinges. Attached to the back of a box is its entire body covered with fur.

Exhibition of decorative work. In this day of exhibitions of the products of special branches of industry, most of which pass off with local estates, we may be permitted to aug- ment one devoted to objects of interior decoration—materials and process.

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FLOWER SCREENS. Among novel arrangements of flowers at the great chrysanthemum show of the New York Horticultural Society, several three headed screens, some six feet high, were composed of those beautiful flowers. Each bough in the broad borders was in blossoms of the same variety, small and closely packed, interspersed at equal distances with large rounded flowers, like so many boxes. A touch of color, a splash, pink, purple and crimson, against a white or low background, the rest of the space fancily and tastefully filled, formed a pleasing effect. Japanese figures of women appliqued and delicately plumed birds, with wings in white and blue, supplied here and there many harmonies of color. Reversed boxes supplied contrasts to richly tinted bough leaves. Across one panel lay in way a formed bracehern wreath of white chrysanthemum, showing splendidly against the dark colors of the geometrically spaced ground. Forked stems of hazel were here and there introduced to support the delicate mother of pearl florets.

Japanese Lacquering. We are still far from having penetrated the subtleties of this curious art, which furnishes so many attractive productions. The Japanese, employing sometimes a leaf and sometimes powder for their lacquer gilding, will aim at contrast by burnishing or deadening the metal; by putting it in just a position with startling variances; by laying it, deeply hued, in matrices of ivory and mother-of-pearl, so that the most splendid dazzling and lustrous effects are obtained. So far as ascertainable, the wood or other ground, after being highly polished, is covered with plaster, white of egg, and size. Then comes a wash of numerous vegetable oils, or oil of lac itself dissolved in spirits, and over this, no matter how many times repeated, the picture—a glow of color on a surface the hardest, most even and most last retaining which it is possible to conceive. There are three classes of this work—the level, raised and indented.

Corex and Metallic Surfaces. Inter- spered iridescence in forming coruscations much like those produced by sun rays on cascades, are applied to the facing of light ornamental metal surfaces, as for instance, the table lamp shades. These hous are produced by touches of metallic oxides, dendrites, garnet and pumice. Such substrates of iron yields all the shades from orange and red to a deep purple; a sweep of umber and ochre, and a host of iridescent hues, thus given, are dissolved in mother-of-pearl, ground, and antimony yellow; and the base is still further varied by acid solutions.

Ceramic and Glass Ware. The Scroll, ornamenting ceramic vases, etc., are mostly in full relief, but with a great deal of resemblance of crowding. The facility of execution in many instances is something marvellous. Charming exhibits are displayed of jugs, vases, jars and other open receptacles in saucer de pare, showing the most delicate gradation of hues from faint to intense light; so exquisite in color as to remit one of the glow of sunset clouds. Some articles show diaper designs, such as rounds and oval, that come up in translucent brilliancy, as from the depths of a glass.

The Qualities of Fresco. Owing to the attractive power of the ground used in fresco painting, little force of shadow is obtainable compared to the depth and brilliancy of oil painting, but this deficiency is more than compensated by the far greater luminousness of the work thus produced and its breadth of bright pearly effect. Properly applied, colors assume a sort of crystalline brilliancy. "The power of fresco," says Haydon, "lies in light and the less shadow the better." as Damasced Metal Plate. There are many artistic processes, now exclusively foreign, which might well be adopted here in the forming of articles of decor. To meet public taste, which shows a striking appreciation of beautiful metal surfaces for home decoration, why should not manufacturers adopt the system of producing charming effects of surface by pressure and rolling of gold, silver, copper, etc., each of those being previously pierced by small holes to allow of more ready intepretation and more varied figures.

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We are manufacturers of:"ALBANY FILTER PAPER, FILTER CLOTH, ALBANY CORK, ALBANY LINING, FILTER BAGS, CARPET LININGS, ALBANY LINING, ALBANY FILTER "PAPER, ALBANY FILTER "PAPER, ALBANY FILTER "PAPER, ALBANY FILTER "PAPER, ALBANY FILTER "PAPER, ALBANY FILTER "PAPER, ALBANY FILTER "PAPER, ALBANY FILTER "PAPER, ALBANY FILTER "PAPER, ALBANY FILTER "PAPER, ALBANY FILTER "PAPER, ALBANY FILTER "PAPER, ALBANY FILTER "PAPER, ALBANY FILTER "PAPER, ALBANY FILTER "PAPER, ALBANY FILTER "PAPER, ALBANY FILTER "PAPER, ALBANY FILTER "PAPER, ALBANY FILTER "PAPER, ALBANY FILTER "PAPER, ALBANY FILTER "PAPER, ALBANY FILTER "PAPER, ALBANY FILTER "PAPER, ALBANY FILTER "PAPER, ALBANY FILTER "PAPER, ALBANY FILTER "PAPER, ALBANY FILTER "PAPER, ALBANY FILTER "PAPER, ALBANY FILTER "PAPER, ALBANY FILTER "PAPER, ALBANY FILTER "PAPER, ALBANY FILTER "PAPER, ALBANY FILTER "PAPER, ALBANY FILTER "PAPER, ALBANY FILTER "PAPER, ALBANY FILTER "PAPER, ALBANY FILTER "PAPER, ALBANY FILTER "PAPER, ALBANY FILTER "PAPER, ALBANY FILTER "PAPER, ALBANY FILTER "PAPER, ALBANY FILTER "PAPER, ALBANY FILTER "PAPER, ALBANY FILTER "PAPER, ALBANY FILTER "PAPER, ALBANY FILTER "PAPER, ALBANY FILTER "PAPER, ALBANY FILTER "PAPER, ALBANY FILTER "PAPER, ALBANY FILTER "PAPER, ALBANY FILTER "PAPER, ALBANY FILTER "PAPER, ALBANY FILTER "PAPER, ALBANY FILTER "PAPER, ALBANY FILTER "PAPER, ALBANY FILTER "PAPER, ALBANY FILTER "PAPER, ALBANY FILTER "PAPER, ALBANY FILTER "PAPER, ALBANY FILTER "PAPER, ALBANY FILTER "PAPER, ALBANY FILTER "PAPER, ALBANY FILTER "PAPER, ALBANY FILTER "PAPER, ALBANY FILTER "PAPER, ALBANY FILTER "PAPER, ALBANY FILTER "PAPER, ALBANY FILTER "PAPER, ALBANY FILTER "PAPER, ALBANY FILTER "PAPER, ALBANY FILTER "PAPER, ALBANY FILTER "PAPER, ALBANY FILTER "PAPER, ALBANY FILTER "PAPER, ALBANY FILTER "PAPER, ALBANY FILTER "PAPER, ALBANY FILTER "PAPER, ALBANY FILTER "PAPER, ALBANY FILTER "PAPER, ALBANY FILTER "PAPER, ALBANY FILTER "PAPER, ALBANY FILTER "PAPER, ALBANY FILTER "PAPER, ALBANY FILTER "PAPER, ALBANY FILTER "PAPER, ALBANY FILTER "PAPER, ALBANY FILTER "PAPER, ALBANY FILTER "PAPER, ALBANY FILTER "PAPER, ALBANY FILTER "PAPER, ALBANY FILTER "PAPER, ALBANY FILTER "PAPER, ALBANY FILTER "PAPER, ALBANY FILTER "PAPER, ALBANY FILTER "PAPER, ALBANY FILTER "PAPER, ALBANY FILTER "PAPER, ALBANY FILTER "PAPER, ALBANY FILTER "PAPER, ALBANY FILTER "PAPER, ALBANY FILTER "PAPER, ALBANY FILTER "PAPER, ALBANY FILTER "PAPER, ALBANY FILTER "PAPER, ALBANY FILTER "PAPER, ALBANY FILTER "PAPER, ALBANY FILTER "PAPER, ALBANY FILTER "PAPER, ALBANY FILTER "PAPER, ALBANY FILTER "PAPER, ALBANY FILTER "PAPER, ALBANY FILTER "PAPER, ALBANY FILTER "PAPER, ALBANY FILTER "PAPER, ALBANY FILTER "PAPER, ALBANY FILTER "PAPER, ALBANY FILTER "PAPER, ALBANY FILTER "PAPER, ALBANY FILTER "PAPER, ALBANY FILTER "PAPER, ALBANY FILTER "PAPER, ALBANY FILTER "PAPER, ALBANY FILTER "PAPER, ALBANY FILTER "PAPER, ALBANY FILTER "PAPER, ALBANY FILTER "PAPER, ALBANY FILTER "PAPER, ALBANY FILTER "PAPER, ALBANY FILTER "PAPER, ALBANY FILTER "PAPER, ALBANY FILTER "PAPER, ALBANY FILTER "PAPER, ALBANY FILTER "PAPER, ALBANY FILTER "PAPER, ALBANY FILTER "PAPER, ALBANY FILTER "PAPER, ALBANY FILTER "PAPER, ALBANY FILTER "PAPER, ALBANY FILTER "PAPER, ALBANY FILTER "PAPER, ALBANY FILTER "PAPER, ALBANY FILTER "PAPER, ALBANY FILTER "PAPER, ALBANY FILTER "PAPER, ALBANY FILTER "PAPER, ALBANY FIL
HINTS AND NOTIONS.

Color Effects. When any two directly opposite colors that are in proximity reflect on each other, they will appear to the sight as having a greater or less extent the tint of that compound which the tint would make by mixing them. The direct opposite to any of the primitive colors is an equal mixing of the other two. The middle color or medium in a warm effect is red. The middle color of medium between light and darkness in the gradation of a cold effect is green. The influence of glittering and reflection by contiguous colors should be taken into account in painting from an object in colors, if an exact representation of hue is wanted. Every gradation of shade lessens the purity of a color as far as appearance is concerned.

Details in Ornamental Design. If details of such design have the appearance of being put in to fill a corner, the design will be weak and incomplete. One charm in a simple ornament improperly disposed on a panel or other surface either away from the profile center, or thrown in a corner or reaching across diagonally, arises from apparently unattentive effort as to its placing, and reliance on its constitutional effect, whether carved, chiseled, embossed or worked with the needle. Thus a solitary embroidered flower in applique toward the edge of a sofa, or casually thrown down there, and not used for "setting up," is invariably pleasant.

Bedsteads. How different in simplicity are our modern bedsteads from those of ancient times, when bedsteads were made which were marbles of cabinet making, with pillars, scroll work, caryatids, carved groups of angles, spires and saints, and various heraldic bearings. They were architectural works, like temples dedicated to sleep. The shortness of some of these beds that have been preserved as toilettes is remarkable. Modern simplicity and taste is especially shown in the brass bedstead with lightness and comfort coupled in one fashionable. Possibly we sleep in them quite as soundly as the ancients.

Varnishes. In classifying varnishes, according to their comparative durability, those composed of aniline and oil are to be placed first; next those containing other resins or oils, or copal and amber dissolved in liquid resin; those must be considered the least durable that are composed of resins dissolved in essential oils. In proportion to the hardness of varnishes is the difficulty of using them. Applied to colors just before they become perfectly dry, they preserve the color of the vehicle by preventing further drying and oxidation.

Wall Paper. Wall paper patterns are to be cool and solid for the most part pronounced.

Tucker Manufacturing Company
MANUFACTURERS OF
BRASS AND IRON BEDSTEADS,
WIRE MATTRESSES, SPRING BEDS,
Mantel and Folding Beds.
Wood, Woven Wire and Canvas Folding Cots.
No. 70 WASHINGTON STREET, BOSTON.
LIVERIS HULL, President.
G. W. BROWN, Treasurer.

SAMUEL HAYWARD,
27 Motte Street, Boston, Mass.
MANUFACTURERS OF
HOUSEHOLD FURNITURE
TO ORDER,
Solicits one reliable dealer from each large city, to buy and sell his goods as a specialty.

SQUIRES' Automatic Sofa Bed.
MATTRESS AND SPRINGS SEPARATE.
WARRANTED THE BEST.

SIDNEY SQUIRES & CO.,
Sole Manufacturers,
267 TRYMONT ST., opposite Hollis St., BOSTON, MASS.
Fire Sets, Fenders, Andirons, Coal Hods

MADE AND SHIPPED FROM WESTERN WORKSHOPS.

Joseph Neumann
112 W. Starrett Place, Brooklyn, N. Y.

HINTS AND NOTIONS.

Plaster Cement. 1. Finely powdered plaster of Paris mixed with water. 2. Melt yellow ocher, or equal parts of yellow ochre and raw sienna; then air it half as much plaster of Paris. The first is used to cover and fill joints. The second is used to join plaster to marble or other kinds of stone which will not be heated. It must be applied hot, and then the stone must be made warm. Some stones may also be joined by using them sufficiently moist, such as lime or marble, after which the joint must be placed together, held, and left until cold. Little difficulty as chips out of the corner, etc., may be filled with melted6 up with powdered sulfur or black lead, colored to any shade as may be required.

Card-case for a Watch. Take two pieces of card ten inches long and three and one-half inches wide, and cut the ends pointed. Cover both pieces with velvet or silk and embroidery a vine of flowers on each one, if required, and stick them together with the edge of the solid card. Make a ring of twisted cord at the top. Bend the card up at three inches to form the back, and fasten at the sides with cord and tags. Twist a large hook with silver wire and sew an inch below the ring at the top for the watch.

For Aqua-Cement. A cement of Plaster of Paris and water, to be used for marine purposes as well as fresh water aquaria. It makes the action of water less. The cement can be used for marine as well as for fresh water aquariums. It reduces the action of salt.

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Cement for the Interior of Lamps. A lemon water cement the cement commonly used for fastening the pieces on lamps and lights. It is porous and easily penetrated by the water in lamp. Another cement, which has not this defect, is made by mixing the parts of water, one of unsaturated, two and oil and five of water. The composition is mixed with half the weight of plaster of Paris. It sets in about three-quarters of an hour, and is said to have great adhesiveness power, not penetrable to the body, is a low conductor of heat, and not superficially attacked by water.

To Clean Furniture. An old cabinet-maker says that the best preparation for cleaning picture frames and restoring furniture, especially when marred or scratched, is a mixture of parts three and one part spirits of turpentine. It not only covers the disfigured surface, but restores it to its natural color, and leaves a lustre upon its surface. Put on a wooden cloth, and when dry rub with walnut.

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Acid-proof Cement. How to make paste or cement material that is proof against acids and bases—like those given off in the preparation of silver nitrate, for instance—will work well knowing. Finely powdered glass, mixed with soluble soluble cement, will give a material of this description.

Jewelers' Cement. Put in a bottle two ounces of tincture and one ounce of the best gum arabic, and stir it in its place to make the mixture of the proper consistence. Apply it with a brush to the fractional edges of the dishwater and stick them together. In a few days it will be impossible to break the article in the same place. The whiteness of the cement renders it doubly valuable.

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HINTS AND NOTIONS.

To Test Diamonds. The diamond may be distinguished from every other stone by its peculiar virtue of single refraction. Every other precious stone (with the exception of the garnet, from which it can otherwise be readily distinguished) possesses the quality of double refraction; a double image of either a large or a small light being given off when it is viewed through its facets. This result from their inferior refracting power, and, consequently, reflecting power. It can also be tested by its superior hardness. and, further, if any other of the precious or artificial stones are immersed in alcohol, or even water, they lose their lustre, which the diamond does not. A simple and ready way of distinguishing precious from artificial stones is to touch them with the tongue—the stone being the best conductor of heat will feel cold—the glass much less so. Sir David Brewster invented an instrument to distinguish real gems called a thaloscope. The usual mode of estimating its value is by its ratio to carats (about four grains). If it is a diamond of the first water, free from flaws, and properly cut, its value is as the square of its weight in carats, multiplied by 15; i.e., a diamond of one carat is worth $40; of two carats, $100; of three carats, $4,000, and so on. Beyond a certain weight fancy price step in and human credulity requires a long breath. Uncut diamonds vary from $10 to $25 per carat.

To Clean Engravings. It is frequently happens that fine engravings, despite the care taken of them, will in some unaccountable manner become stained and dirty to such an extent as to seriously impair their beauty. To those who own engravings that have been inured to this way, a simple recipe for cleaning them will prove of value. Put the engraving on a smooth board and cover it with a thin layer of common salt, finely pulverized; then squeeze lemon-juice upon the salt until a considerable portion of it is dissolved. After every part of the picture has been submitted to this treatment, elevate one end of the board, so that it will form an angle of about forty-five degrees with the horizon. From a teakettle or other suitable vessel pour on the sugar-holding boiling water until the salt and lemon-juice be all washed off. The engraving will then be perfectly clean and free from stains. It must be dried on the board, or on some smooth surface, gradually. If dried by the fire or sun it will be tinged with a dingy, yellowish color.

To Preserve Flowers. By the following process flowers may be preserved without losing their beauty of tint or form: Get a quantity of fine sand, wash it until the last water that runs off is quite clear, then put the wet sand on a board placed level over a pan to drain the water off. Dry the sand perfectly by the fire or in the sun. Lift it twice, once through a fine sieve, next through a coarse one; thus the sand will become nearly all of the same sand particles and be very fine. Cut the flowers when full blown, and in dry weather, not sodden with dew or rain. Out a box of sufficient size, fill it with dry sand so high that the flowers can stand erect in it by their imbedded stems. Then put some sand in the sterile and tenderly sift it over the flowers, so as not to break them; do not wrap or displase a petal. Keep the box in a warm, dry place, but not too hot. The temperature should never exceed 100 degrees. The sand absorbs the moisture of the flowers. As soon as you think the flowers are thoroughly dry, open the box and slant it so as to let the upper sand run out gently; then let the stems by their stems. The flowers will be perfect, but a little brittle. In time the atmosphere will make them less so.

Washing Glass. Take five quarts of water, one-half pound of lime, one pound of sal-soda, and let it come to a boiling point; then settle, pour off and bottle. Use one and a half cups of this to washing of five persons. Soak clothes in cold water over night. After putting fluid in a boiler of cold water, let it come to a boiling point; put in clothes and boil half an hour. If any rubbing is necessary it will be very easy; then rinse in two waters. The above will not injure the clothes at all.

To Destroy Flies. Take half a teaspoonful of black pepper, one teaspoonful of brown sugar and one tablespoonful of cream; mix them well together and place them in a room on a plate, where flies are troublesome, and they will soon disappear.

To Renew Chandelier. To renew a dusty and discolored chandelier, apply a mixture of brandy powder and copal varnish. The droppings where they are purchased will tell you in what proportion they should be mixed.

EDWARD RORKE & CO.,
40 Barclay Street, New York.

French and English China.

Cut and Engraved Glassware Lamps.

A large assortment of Fancy Goods, in Decorated China and Glass, suitable for the Furnishing Trade.
HINTS AND NOTIONS.

To Mount Chromos. Take common bleached muslin—brassierly starched—best, make a thick four paste, cock till it cleans, then strain. Saturate the cloth with the paste, lay the chromo on the cloth face up, turn over and smooth out all the wrinkles and spots. Have a stretch-frame prepared of the proper size made of three-eighths-inch soft wood, mitered and well nailed. Lay the chromo on the frame—back on frame. Commence in the center of the frame and drive a tack on each side, drawing the chromo moderately tight. Then alternate from side to side till driving a tack on each side and one-half inches from last tack, drawing the canvas gently, but not too tight, both sideways and downwards on the frame; this obviates the difficulty of puckering on the corners. The end is not so particular, only to draw quite tight. If it is not smooth when first finished, it will be all right when it dries. You can then varnish with best white varnish after it is dry.

To Make Flower Stands. A very pretty flower stand can be made out of a table, a bucket and half a dozen old tin cans. Place the bucket in the center of the table, and hammer several holes in the bottom of each can and screw them firmly to the table by screws in the holes. Arrows of stout wire may be made across the top of the cans. Fora planted in the cans, which require a great deal of water, cover the top of the table with a shallow pan to catch the drip. Other plants should only have the soil kept damp. Generations are fine for winter blooming, as are also coluns, fuschias and potmilles. Some kind of a vase should be planted in each of the flower cans. Tying plants produce a good effect.

To Arrange Flowers. A very good de
t for arranging flowers consists of a piece of cork of about a quarter of an inch thick, circular in form, and perforated with holes like the base of a watering-pot. The diameter is to correspond to the size of the saucer or shal
dish with which it is to be used. The cork floating on the top of the water supports the flowers, whose stems are inserted through the holes. For the display of small flowers, and those having short stems, this method seems well adapted; possibly it may be better than damp sand, though that is doctful; but, as the cork may be preserved, it would always be at hand, and it might not be convenient sometimes to procure sand.

To Remove Bruises from Furniture. Wet the part to warm water; double, from and of brown paper five or six times, soak in warm water, and lay it on the place; apply on that a warm, but not hot, flat-iron till moisture is evaporated. If the bruises be not gone, repeat the process. After two or three applications the dust will be raised to the surface. If the bruises be small, merely soak it with warm water, and hold a red-hot iron over it. By keeping the surface continually wet—the bruises will soon disappear.

Ink Stains on Books. To remove ink stains from a book, first wash the paper with warm water, using a camel’s hair pencil for the purpose. By this means the surface ink is got rid of; the paper must be worked with a solution of calomel of potash, or, better still, calomel acid, in the proportion of one ounce to a pint of water. The ink stains will immediately disappear. Finally, wash the stained place with clean water, and dry it with white blotting paper.

To Remove White Stains from Furniture. Have ready three pieces of woolen cloth, one well dipped in lamp oil (or if that is not convenient, linseed oil), Rub the spot briskly, wet the second with alcohol and apply to oily surface, rubbing briskly; as too much alcohol will destroy the varnish, and finally polish with the third cloth, moistened with oil or furniture polish.

To Prevent Gasleeter from Freezing. Half a pint of good ginolte is said to prevent the freezing of one gallon of gasoline, though at least double the proportion is preferrable in the country, whatever the temperature in the winter may happen to be.

To Clean Carved Furniture. The best duster with which to clean carved furniture in a new paint, brush; it will not mar the dust with it.

To Clean Gliding. Remove all dust with a soft brush; then wash the gliding lightly and rapidly with warm water in which an ounce or two has been boiled. Dry it by rubbing with soft cloths.

To Close Glit Cornices. Wash them well with warm milk, and polish them with a soft wash-leather.
NEW "PERFECT" RETURN-FLUE FURNACE

No waste of Heat or Fuel.
No Gas or Dust.
The full benefit from coal obtained by radiation from four times the usual heating surface.
Furnace has no bolted joints.
Exhausts the waste products of coal with its Solid cast return-FLUE mounted in one piece, will never leak without damage.

Parties requiring a first-class heating apparatus will consult their interests by examining the merits of these Powerful, Durable, Efficient and Economical heating devices, which are built for a lifetime of pleasure and comfort, and management will not be found in others.

This has led to the adoption of this type of furnace in all first-class dealers all over the country.

More of these Furnaces in one class of any style made, sold for circulation.

RICHARDSON & BOYNTON CO.
Minerva & 288 Water Streets, N. Y.
84 Lake Street, Chicago.

HINTS AND NOTIONS.

Readers will please mention The Decorator and Furnisher in writing to advertisers.

Antique Paintings.
The admission by the Treasury authority of a valuable old painting, free of duty, on the ground that it was an antiquity, on appeal from the New York collector is likely to lead to a larger importation of antiques of all descriptions than would otherwise have taken place.
The Treasury not having had as yet occasion to draw the line between what belongs to ancient and modern art in respect to time, we may anticipate until the decision is made a host of appeals. We would suggest the seventeenth century as a suitable demarcation, but in furnitures and fine arts the period might be extended to the close of that century.

Imports of ancient Chinese, Japanese and Persian objects of this kind are possibly thousands of years old, and who has hitherto paid duty on the same, will unquestionably hasten to take advantage of the ruling.

So also in the classification of the many thousands of antiques thus far bearing the description of "antique" are works of Wood, Stowe, London, occasionally a collection of ancient and modern woodwork, the latter often ingeniously pieced with spiral hides to simulate the appearance of being worm-eaten.

For this and the initiative antique metal work, brought over in great numbers, our CEWASS.

House assessors will have need to keep their wits and eyes open. Henceforth in civil service examinations of these employees we may look for questions on the fine and utilitarian arts, with reference to the distinctive characteristics of old and new times.

New Style of Raised Mural Ornament.
The introduction of raised murals on walls is manifestly increasing, united with painting both on this ornament and the flat surface, care being taken to distribute the details of each so as mutually to assist and heighten each other.

The higher style of relief work is not in making the relief on the wall plaster, but applying it to the flat surface with the brush.
The composition consists of parts of white leads, one part of litharge and one part of amber mixed with gold size and a little varnish into a paste and thinned with turpentine laid on in repeated coats according to the depth required. The process approaches to character Japanese lacquering. It affords great freedom and variation to the choice of designs, and, in fact, introduces a new character of decoration. A bold design being wanted, we have seen the representation of an orange tree, carried up from the lower wall surface into the frieze, the latter simply decorated by a differently colored ground, the out-reaching branches with their blossoms diffused laterally. In the coloring of the relief work, there is no attempt at shading.

Embattlement.
The artistic embattlement endeavours to please, though pleasure is not the primary object of art. An article that simply pleases, and does not answer a purpose of apparent necessity or utility, is apt soon to wear.

But these qualities are readily combined, for that which impresses and gratifies the feelings, which assists in conveying true ideas, which exhibits good dispositions of the artist—all this is useful, because fancy and feeling are necessary parts of our nature, and acts on us in connection with our temperament.

All good embellishment is thus brought within the compass of utility, some false ideas, however, manifestly prevail when we are a thermometer forming the centre of a house and a cupola plaited, a standing of a clock overburdened with the driving of a carriage, in all this the prinable of an architectural arrangement to pervade and varied and multiplied objects brought together for the component parts of ornament that have really no connection—hazardous arrangements that may be admired for their ingenuity or skill in workmanship but do not display purity of taste.

A Pretty Wall Ornament.
A pretty wall ornament may be made by making all its parts of Bristol cardboard, cutting it in a shield or some irregular fanciful form, and giving this a backing of thin hardwood, herring, its base being painted with bright vermilion. Having fixed the surface, lay it out on a hard board or a pencil seaweed previously dipped in water, taking care to keep distinct the minute thread like fibres. Then take off and lay on blotting paper, placing several sheets of same above and then a board. These are next put in a press. The paper and cloth may be changed in the course of pressing if too much moisture. The moss is then arranged in wreaths or bouquets, with tuffs here and there introduced, and the ends of the plants are secured with gum arabic to the cardboard. A small half basket may be placed in centre and filled with variegated moss.

REMOVAL.
The Metallic Decorating Co.
A. BARRICKLO, General Manager.
Have removed from 43 Park Place to Northeast corner of BANK AND WEST STREETs, NEW YORK, (465 to 469 West St. and 165 to 177 Bank St.)

PONTIREE DRAPERY.

This new and most desirable Curtain is printed in all Metallic Colors, on soft-finished plush, which facilitates silk embroidery to perfection, yet sold at lower prices than any heavy varnish on the market. Made in Garson, Marven, Gold, Peacock Blue, 7 pairs to the piece, 11 pieces to cases, assorted as wanted.
Dahli and New York Draperies, light weight for Summer Curtains.

NEW YORK HOLLAND.

Printed in all-color designs, including tapestry piece goods, all in colors, and large variety of patterns. Also elegant draperies and ladies' attire, and a large variety of goods suitable for Upholstery trade and decorating purposes.

DADO NEW YORK HOLLAND.

36 inches wide, 6 and 7 feet long, assorted as wanted. In Patterns—300, 300, 300, 600, 3000. These patterns are registered. Colors—Cordial, Beige, Green, Spanish Olive, Slate, Buff, Drib, White, Brown, Blue. Cases 20 or 50 pieces.

J. H. LANE & CO., SELLING AGENTS,
110 WORTH ST., NEW YORK.

Submerged Filter Company
(LIMITED)
PHILADELPHIA, PA.
Head Office: 923 Chestnut Street, Philadelphia, Pa.

First Medal awarded for merit at the American Institute, N. Y. City, 1892.

The "Streamline Filter" is designed to meet a long-felt want. Raw water is plentiful and dangerous. This Filter is an imitation of the processes of nature, made more certain in its effects by the science of men, producing in five minutes, from the fifty cubic feet of water, approximately, a million cubic feet of water of the purest and safest quality. This process has been tried and tested with a success which has never been equalled.

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HINTS AND NOTIONS. 

Several Ways to Destroy Ants. Put red pepper in the places the ants frequent the most, and scrub the shelves or drawers with 
strong carbolic soap.

A small bag of sulphur kept in a drawer or cupboard, or sconces of olive-oil set where they are to drive them away.

A string will drive away some oil and tied around sugar barrels, bread cans, preserves, etc., is said to keep away ants. The string should be wet with the oil every few days. Ants may be driven away by putting Scotch and wherever they are in the habit of going for 
food.

A small spray of wormwood, if placed on the battery shelves, will, it is said, destroy or drive away ants.

Persons who are troubled with ants in their houses may get rid of them by rubbing the shelves with gunpowder. Two applications will be sufficient, with a week intervening.

A strong solution of carbolic acid and water, poured into holes, kill all the ants it touches, and the survivors immediately take themselves off.

Ants that frequent houses or gardens may be destroyed by taking four of liniments half a pound, and pouring four ounces; set them in an iron or porcelain pan over the fire until dis- 


olved andünited; and precede beat them to a powder, and infuse a little of this powder in water—and wherever it is sprinkled the ants will die or leave the place.

Red ants may be banished from a pantry or store-room by rubbing the shelves with a small quantity of cloves, either whole or ground. We use the former, as not being so likely to get in the food placed upon the shelves. The cloves should be reserved occasion- 
ally, as after a time they lose their strength and decay.

Angles and Corners. In all decoration that is effective angles and curves are brought into connection, and in due proportion. Let 
curves predominate and its creations grow out of weaknesses of expression. Let angles 
prevail, and we have severe, stifled and formal effects with accordance to taste. In both united we possess the true combination, a spontaneity of design admitting of 
most varied modifications where each is in due subordination and proportion. The curves in which the furniture of the Louis XVI. period was fashioned expresses ease, indolence, weakness and luxury, a breaking away from the control of artistic law, brilliant but gaudy, 
full of pretension, appealing directly to imagination, designs even beautiful in them- 
selves often burdened with incongruous de- 
tails. In constructive work an arch followed by cusps suggests the union of the angle and the curve. So essential is the angle to set off the curve that it was at the time when Gothic architecture had assumed its purest style in 
superimposing angles upon curves, that a "furniture of wooden cuts", the images of men and saints and martyrs, cast in the flowing mould of nature, were made, as the poet 
Wordsworth writes : 

"Strange and unerring, dive faces, figure dive,
Sharp heads, sharp shoulders, and lean 


With long and glossy shafts—forms which 


Could never be forgotten.

In the convulsive of the flamboyant style in 
France the angle was forgiven.

To Polish Black Walnut. To give black walnut a fine polish, as to resemble rich 
old wood, apply a coat of shellac varnish, and then rub it with a smooth piece of sponge 
stone until dry. Another coat may be given, and the rubbing repeated. After this a coat of 
polish, made of linseed oil, paraffin and turpentine, may be well rubbed in with a 
duster, made of a piece of sponge tight- 
ly wrapped in a piece of fine flannel several times folded, and moistened with the polish. If 
this work is not done soon, it may be smoothed with the finest sandpaper, and the rubbing re- 
peated. In the course of time the walnut be- 
comes very dark and rich in color, and in 
every way is superior to that which has been 
varnished.

To Clean Alabama. For cleaning it 
there is nothing better than soap and vinegar. Stains may be removed by washing with soap 
and water, then whitewashing the stained part, letting it stand some hours, then washing 
off the whitewash, and rubbing the stained part.

To Make Waterproof Awning. Plunge 
first into a solution containing twenty per cent 
soap, and afterward in another solution the same percentage of eugger. Wash after- 

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EAGLE POTTERY. 
PATENT TILE WORKS.
HINTS AND NOTIONS.

Several Ways to Clean and Polish Brass or Copper. 1. First remove all the stains, by rubbing the brass with a flannel damped in vinegar; then polish with a leather and dry rotten-stone.

2. Rub the surface of the metal with rotten-stones and sweet oil, then rub off with a piece of cotton flannel and polish with a piece of soft leather. A solution of oxalic acid rubbed over brass soon removes the tarnish, rendering the metal bright. The acid must then be washed off with water and the brass rubbed with whiting and soft leather. A mixture of muriatic acid and alum dissolved in water impart a golden color to brass articles that are steeped in it for a few minutes.

3. Brass ornaments should be first washed with a strong lye made of rock salts, in the proportion of one ounce of alum to a gallon of water. When dry, rub with leather and fine tripoli. This will bring the brilliancy of gold.

4. Copper utensils or brass articles may be thoroughly cleaned and look as bright by washing them with a solution of salt and vinegar as by using rotten-stone, and the advantage of running no risk of poisoning either children or careless persons. Use as much salt as the vinegar will dissolve, and apply with a wooden rag, rubbing vigorously, then polish with polished cloth, and the article will look like new, with little labor, as the soot of the vinegar is very efficient in removing all stains from either copper or brass.

5. The quickest and easiest way to brighten copper or brass is to wet a cloth in a strong solution of oxalic acid and rub till it is clear; then dip a dry flannel into tripoli or prepared chalk and rub well.

6. A good paste for cleaning brass may be made by mixing one part of oxalic acid and six parts rotten-stone, with equal parts of oil of turpentine and spirit of turpentine, making a third to a cover of the whole.

7. Clean brass with a solution made by dissolving one tablespoonful oxalic acid and two tablespoonfuls tripod in a half pint of soft water. Apply with a wooden rag, and after a few minutes wipe dry and polish.

8. Wash with warm water to remove grease, then rub with a mixture of rotten-stone, soft soap and oil of turpentine, mixed in the proportion of stiff putty. The stone should be powdered very fine and sifted, and a quantity of the mixture may be made sufficient to last for a long time. A little of the above mixture should be mixed with water, rubbed over the metal, then rubbed briskly with a dry, clean rag or leather, and a beautiful polish will be obtained.

To Clean Britannia Metal. 1. Rub the article with a piece of flannel moistened with sweet oil; then apply a little powdered rotten-stone or polishing paste with the finger till the polish is produced; then wipe the article with soap and hot water, and when dry, rub with soft soap and leather and a little fine whitening.

2. To clean britannia metal use a prepared powdered whitening, two tablespoonfuls of sweet oil and a little yellow soap. Mix with spirits of wine to a cream. Rub on with a soft waxing cloth over a soft cloth and polish with a chamois skin.

To Clean Carpets. A few drops of carbonates of ammonia put into a small quantity of warm rain-water will prove a safe and easy anti-acid, and will change, if carefully applied, discolored spots upon carpets; and, indeed, all spots, whether produced by acids or alkalies. If you have a carpet injured by whitewash this will immediately restore it.

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