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Wall Niches. Wall niches in which statues are to be placed do not call for high reflective colors. These would be unfavorable to the relief of the marble or other material of which the statue may be composed. A gilded niche would be out of place as coming into competition with the textural surface of the statue. Only one color should be used. Some tasteful work is occasionally done in molding as in a shell roof, the rest of surface being diapered in low relief. In such case a light gray stone color is very suitable, or the plaster surface may be covered with a hot solution of alum, which will give it the appearance of alabaster.

Low Relief in Decoration. One of the charms of low relief work, whether displayed pictorially on walls or furniture, is its suggestiveness to a degree not realizable in more pronounced execution, presenting but partially embodied creations, which allow of the pleasurable exercise of imagination to supply what is wanting. The depression of surface is opposed to heaviness, and as a means of expression offers the last refinements of shadow.

Over Mantels. As a variation from the usual practice of making mirrors the chief feature of over mantels, central ornaments have been introduced of medallion figure panels modelled in compo material or stamped in lincrusta with corners of over mantel, set with small round concave mirrors and a narrow oblong panel of bevelled edged looking glass inserted at each side.

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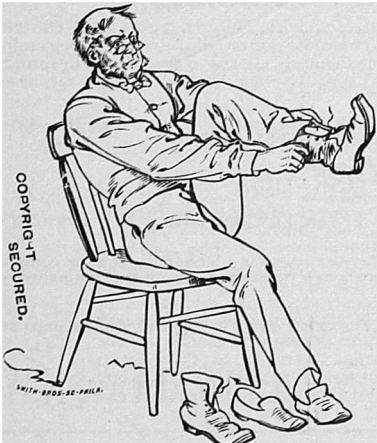
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Carpets. Amongst some new designs for carpets what is very noticeable is the lightness and elegance of the double borders, with middle tints and soft agreeable broken colors, contrasting admirably with a dark plain ground lying between the flower centers and the floral wreaths at corners.

Fancies of the Hour. Workboxes in the form of dovecots, cottages, etc., are made to open by various exterior devices, one of which is an ebony capstan, which to the extent to which it is whirled lifts up above the sides this or that compartment.

A Brilliant Bronze. A brilliant bronze for wood, plaster, paper or pasteboard may be secured by grinding cuttings of gold-beater's foil with honey. The surface to be bronzed must be coated with linseed oil; the powder is applied with a brush.

Mural Decoration. One effect of the general surface of a wall being simply decorated—say in one color—in encaustic, or in soft toned neutral paper hangings, is to give more brilliant effect to richly hued friezes, cornices, panels, such as gilded frames, bric-a-brac, etc.

Paper Hanging. To judge by a late inspection of the walls of the chief rooms of several finished mansions, we should say that there is ample scope for improvement in skill and nicety in measuring wall hangings and fitting them with precision.

Flower Stand. A pretty flower stand in metal consists of intertwined bare vine stems showing interstices, the tendrils with leaves and grapes expanding outward above in irregular form, and providing a receptacle for the flowers.

Novel Frieze. In a dining-room in this city, the frieze, hand painted, is composed of alternate scrolls in dark salmon color and outlined with russet brown, and windows which show foliage and flowers as if on the outer side.

Plaster of Paris Figures may be made to look like alabaster by dipping them in a strong solution of alum water.

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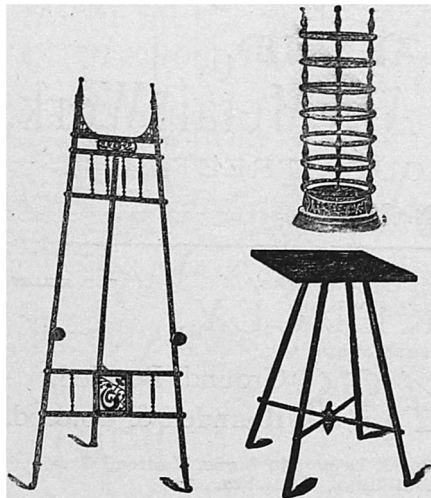
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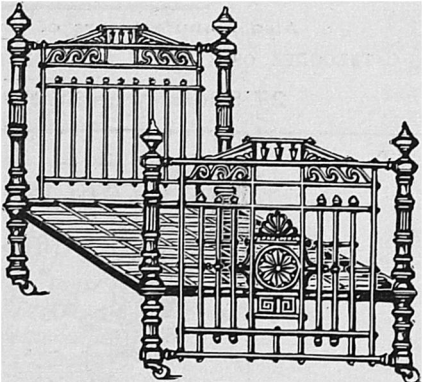
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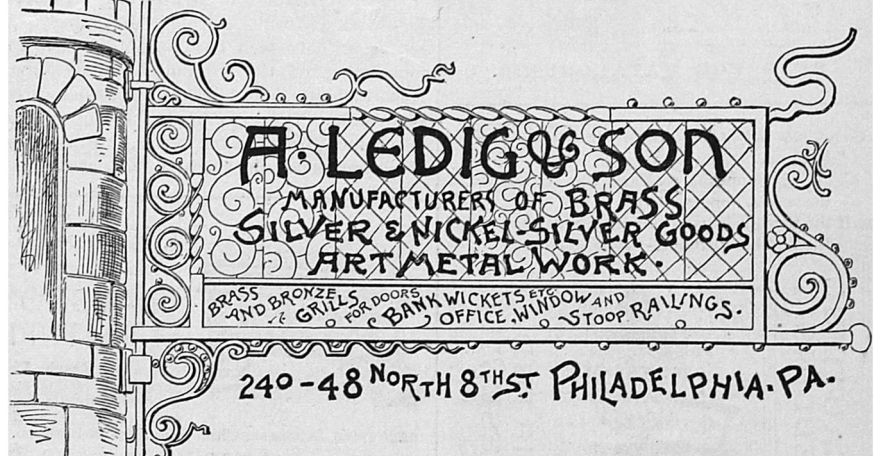
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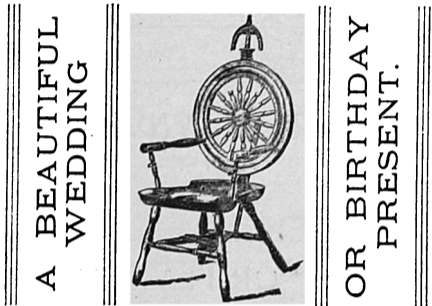
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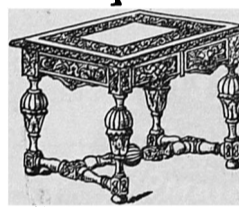


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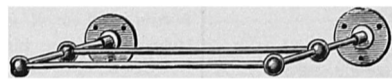
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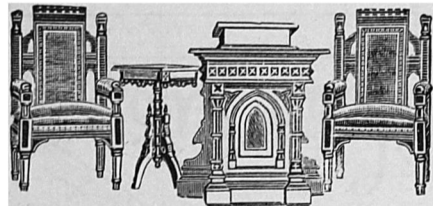
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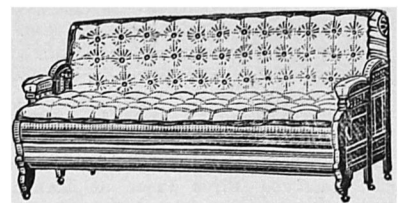
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