

## WALL PAPER AND DECORATIONS.

### WALL HANGINGS.

**A**FTER all is said, wall papers are but a substitute for more serious decoration, such as is comprised in the dignity of wall painting or stuff materials, and yet with the advancement in design and color, or, to speak correctly, the advances that the wall paper stainers have made in securing and adapting the best designing talent that can be had to the designing and coloring of wall papers, a high standard of decoration has been reached.

The day is past that the bright school girl, with a talent for drawing and the recipient of a few lessons in oils can find a sale for the monstrosities in design that such a training could give.

When we have such men as the late William Morris, poet, painter and socialist; Walter Crane, Lewis Foreman Day, and others equally celebrated, who give their best thought and attention to the designing of wall papers, a standard is created that calls for the best efforts of the designing craft.

To-day with the aid of machinery wonderful in its powers, old stuff materials can be, and are, reproduced, giving one an op-

portunity to secure a decorative effect for a few dollars that would have required a vast expenditure in the middle ages for the products of the loom.

With all this skill at our disposal, we are often amazed to see interiors dull and uninteresting, we might honestly say stupid. It may not be pleasant food for the philosopher to reflect that it is the taste of the owner that is mirrored on his walls and other associations of his home, but so it is, and the fault of this prevailing bad taste in selection does not lie with the manufacturer, depend upon it. He will supply you with just what you demand always, may be with a conscientious love of his work, which keeps him in advance of his patrons, but the writer has been informed time and again by manufacturers that their most decorative designs do not sell to what is termed the "popular trade." That simply means that Matthew Arnold is right when he says the majority is always wrong, and they certainly are in "decorative taste."

In selecting wall paper the average buyer is apt to want what they like. John Ruskin properly says that we may know what we like, but to have a care that we like the right thing, and generally what a client

likes is unfit for the particular place where he wishes it. It is quite a different thing looking at a pattern on a rack with the dulcet tones of the persuasive salesman assuring you that "it is the latest thing. t" and viewing that same pattern in a 'wa' multiplied many times.

An excellent rule to observe is that a hall is the first glance we have of one's home, and that glance should impress you, and be warm and bright—a design that impresses you without study; in fact, a design you could not stand in a sitting room. Now we enter the drawing-room, dainty, soft in color and design, not so aggressive that it overpowers the drawing we have, with other little knickknacks, and a pattern that will light up well at night, and will bear living with for a few hours and enliven our dullness.

In our library we feel that nothing is desired that will attract and hold our attention from our books, while it must be warm and cheerful; yet all must be toned down, and in a very sober mood.

But our dining-room must be a reflection of our happiest mood—rich and suggestive of conviviality and the pleasures of life—a color feeling that will lend a fillip to our viands. A fairly strong design with strong coloring is allowable.

And now let us go to the much-despised

# FIVE WORDS WITH YOU



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