

is rather difficult to find one with much art on the outside. When landlords find that tenants care for their houses, then, and not till then, will good architecture be a good speculation. But still taste may do much. If the house be a new one, I would try to prevent its being painted with that painful combination of color, white walls, red roof, and green blinds. I would try to banish from my ceilings all those common-place plaster enrichments, which are bought in Europe by the yard, and I would spend the money in a little colored decoration. I would try and save the paint on my doors, and varnish the natural wood, heightening the effect with a little dark colored stain, and above all, I would be particular in paper-hangings. The taste in paper-hangings in Canada is very peculiar. We love most those that are most gaudy in color, totally forgetting that the walls of our room are only the ground to set off other objects. Bright colored hangings, too, always make the room look smaller and lower than it really is. For my own room, I would choose colors of a secondary class, such as dull reds, olive greens, peach colors, and greys, and especially those self-color papers, formed of two or more shades of the same color. The color of a paper is of more consequence than its pattern, most undoubtedly ; because if the color be properly subdued, its pattern can never be very prominent. But still I would try to avoid a series of bouquets of flowers, stuck about the walls in an unmeaning manner, with the same rose in the same position, repeated at regular intervals. Nor would I care much for that patriotic paper, very popular in Montreal, which exhibits intermixed with ugly scrolls, a series of big Raglans and big Napiers, alternating with little Cronstadts and little Sebastopols.

With your permission, gentlemen, I will try and explain a few simple principles, which, in my humble judgment, should regulate the design of paper-hangings, carpets and textible fabrics generally. Nature may and in most cases should furnish the forms, but nature should not furnish the grouping. We take for instance a maple leaf. Nature disposes them in bunches. We cannot do that. The size of our printing block is limited, we must therefore on our wall repeat the same bunch over and over again. That is absurd. Nature never does that. To imitate nature slavishly will not do. Now let us take the maple leaf, and dispose it in geometrical patterns. We are much more successful. We see at once that an imitation of nature is not intended, but we have art instead ; for art in its highest forms is but a conventionalism of nature. Another point to which I wish to direct your attention is, that