

is the most unselfish pleasure, too, as all our friends may share it. In a room where there is heavy furniture it is good to have a margin of say joiner round the floor uncarpeted, so as to allow of the carpet being frequently taken up and shaken. This margin may be painted in some dark shade agreeing with the carpet and dado, or if the floors are new they may be stained to a dark oak or walnut color, and in both cases varnished. Wax varnish is most artistic in effect, but is more liable to soil and takes much more labor to keep in good order, and parquet flooring is better than either of the former, but is more expensive.

The drawing-room is the ladies' special room, and should be bright and cheerful. It is difficult to deal with a subject like color to make you realize effects from new description, and to describe in detail the many ways I could treat a drawing-room would merely confuse you, so I will be general in my remarks. All the materials described for the dining-room treatment would be applicable for the drawing-room. The dado is not so necessary here, as the chairs are not usually placed against the walls, and instead of the sombre hues suited to the dining-room, soft, quiet, and light effects are best—say cream or soft duck-egg shell blue or French grey for ceilings, the walls fawn color or a richer. French grey or a deeper grey blue, approaching peacock shade. All these are good for showing ladies' complexions and dress to the best advantage, and that is a consideration not to be overlooked. Water-color drawings will also look well on these grounds. The woodwork may be cream-white finished with enamel varnish; this gives a beautiful smooth and fresh effect. I think the judicious application of gilding in this room very advantageous, but the same remark applies to all the public rooms and hall. I think it is better to gild the small enrichment of cornices solid than to break up the ornament of the large enrichments with points of gold—what is technically called "hatching" or "picking out." The round, the concave, and small ogee mouldings always look well gilded, as their rounded surfaces catch the light from all points. The wall should be decorated with water-color drawings or etchings tastefully arranged. Choice pieces of Oriental and Doulton pottery are beautiful and very decorative. I have fitted a narrow moulded shelf, supported on neat brackets, all round the walls—except where occupied by cabinets—about 4 ft. high from the floor; this shelf having a groove on the upper surface for holding plates and photos—this is to prevent them from sliding—and is a very pretty arrangement, as between the photos pretty pieces of pottery and statuettes may be placed. Above this shelf should be hung the water-color drawings, etchings, and engravings; or, instead of this narrow shelf, dwarf book-cases rising 3 ft. high may be put round the room, and on the top of those the photos and ornaments may be placed. Books in themselves are very decorative in effect, besides the delight of sitting in rooms supplied with plenty of them. I think there should be many books in the drawing-room; it is the general sitting-room, and no one need ever be weary or suffer ennui who loves good books.

The morning-room I will not describe further than to say it should be light and cheerful and cool in tone. French greys and light blues are good. It may be painted entirely and decorated in a simple manner, or any of the wall coverings may be used here quite fitly.

The library is better to be subdued in tone, but not gloomy. The wall should be the background for rare prints and etchings, so should be painted or, if paper, some old rich leather effect is good with a pattern not over conspicuous, the ceiling and cornice colored to match and the woodwork as in the dining-room, dark and decorated with thin lines and ornament. The books should be easily accessible, and low book cases not more than five feet high or lower look very well. I think it is better to have no glass in front of the books, except to protect the rarest of very valuable ones. I have observed that those placed beyond reach of the hand are rarely opened. The floor should be stained or painted all round, say one foot in front of the book cases, so that carpet or rug may be lifted without disturbing the book-cases.

The bed-rooms should be dealt with as to color according to aspect, those getting much sunshine should be cool, and those in the shade warm in tone. I think it good to paint the ceilings and walls of bed-rooms. The walls may be finished with a dull gloss, the paint being partly mixed with varnish; this allows of their being washed down without injury to the paint, and insures that they are always fresh and clean. Walls painted in this manner will last a life-time. The walls and ceilings may be perfectly plain, but there is no reason why the ceilings may not be decorated in a simple way with lines, borders and corner ornaments, or even in a fuller manner. In the children's rooms it is as well to have dados that may be fully varnished; of course the walls may be papered without any breach in the fitness of things, and lovely papers are to be had in plenty, and some are made purposely to allow of sponging down. They are called sanitary papers, they are quiet in color and very serviceable. The woodwork should be painted to suit the wall, generally in light tones, and if varnished so much the better; it lasts much longer and all finger marks can be easily wiped from it. I think it is best to oil paint the ceiling in all cases, it lasts for many years and is easily cleaned, and if renewed can be done without causing the dirt and mess that distemper always produces, when washed off. The margins of floors should in all cases be stained or painted and varnished, so that the carpets may be frequently shaken; freshness and cleanness in bed rooms is of the utmost importance. For the same reasons the kitchens and offices should be oil painted, and not distempred; the paint can so easily be washed down by the servants, and it lasts so much longer than distemper, that the difference in the first cost is soon made up. Here the woodwork should be varnished, and the walls for 5 ft. up the same; a simple line should be drawn at the top of the dado.

For the outside of cemented houses there is no treatment that so effectually resists the entry of rain as to paint the walls thoroughly, and when applying the last coat to powder them with fine dry sand. When dry this makes so hard a surface that water cannot penetrate it; it is more costly than ordinary painting, but it is practically imperishable, and so cheaper in the end. As to the best colors for outside painting, I don't feel that any hard and fast rule can be laid down. All tones of stone color, from cream yellow to terra-cotta and dark chocolate, may be used. I would avoid shades of green and blue on the cement, except they be very neutral in tone; from white through yellow tones to dark red and brown are the most suitable shades. When the walls are painted dark colors, then the window sashes and verandah should be made very light, say, white tinted with yellow, green or blue or even pure white; on the other hand, if the walls are painted in light colors, the window sashes and other outside woodwork may most fitly be painted in dark shades, say olive green, Indian red or dark peacock blue.

The above is a very general survey of the house, but, perhaps, as much as can be profitably introduced into an hour's lecture such as this. It is impossible to do more than treat the subject on the broadest lines. I am embarrassed with too much matter rather than with too little, for practically there is no limit to the modes of treatment for every part of the house. I am far from thinking there is only one good way of painting houses; there are many. For instance, if character is wanted, the house could be treated in purely Greek design—or full of refined designing and affording scope for full harmonious coloring. The Renaissance is founded on the Classic, but treated with abundant freedom and grace by the Italians and other European nations. The various French developments of the Renaissance have their own beauties: Louis Quinze and Louis Seize are full of character, lightness and elegance. But while I have seen much of this high-class work, and excused some, the ever-present regret one feels in the colony is that so little of it is in demand. The country is probably too young, and feels itself bound to be content with humbler things until it can afford better. But of one thing I do complain: it is the system of tendering for every kind of work. Every contractor is assumed to be equally able to do artistic work; cheapness is held to be the criterion of merit and not quality. Things are different in England. A man of merit there is treated with respect, and his worth is acknowledged. I suppose things will improve here as we develop a richer and more cultured class. As this class grows, so the appreciation for Art work of every description will grow with it—a consummation devoutly to be wished!

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The following two cements are of considerable value in caulking hot water pipes: (1) Two parts of ordinary well-dried powdered loam and 1 part of borax are kneaded with sufficient water to a smooth dough, which must at once be applied to the joints. After exposure to heat, the cement adheres even to smooth surfaces so firmly that it can only be removed with a chisel. (2). Mix 430 parts by weight of white lead, 520 of powdered slate, 5 of chopped hemp, and 45 of linseed oil. The two powders and the hemp, cut into lengths of about $\frac{1}{4}$ in., are mixed intimately, the linseed oil gradually added; and the mass is then kneaded until it has attained its uniform

consistency. It is claimed that the preparation keeps better than ordinary red lead cement.

A practical plumber, in a communication to a foreign contemporary, considers that the best working solder for plumbers is made of two parts of pure lead and one part of tin, and to test its quality he would well stir the solder in the pot, and then take a ladleful out and pour it upon a clean dry level stone, and if the metal has a dull white appearance on both sides, it is too coarse, and needs additional tin; if the metal is closely covered with spots, it is a sign there is too much tin in it; but if the metal has but few spots here and there upon the upper surface, it will be in good condition.

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