It will very often be found that the numbers of its different parts are multiples of the same number ; thus in the Hepatica there are three lobes to the leaf and the flowers have six petallike sepals, and beneath these a whorl of three green leaves resembling a calyx, therefore the equilateral triangle, hexagon or duodecagon is a suitable form to use in connection with it. as by using either of them we are enabled to get perfect harmony between the parts of the design. In Figs. 8, 9 and 10 the hexagon is used and will be seen to be very appropriate. Figs. 8 and 9 illustrate the effect of the overlapping of forms, In Fig. 8 repose is wanting; the peculiar arrangement causes the eye to travel around and around towards the right. This is remedied by exposing the whole of the "ternate leaves. But either of these arrangements is less satisfactory than one which does not in any way represent or suggest relief of the parts. Therefore some different treatment of the unit of repetition may with advantage be adopted ; such as is shown in Fig. 10. The alternating form is one that would be suggested by the corresponding form in Fig. 9. By using this geometric



treatment, we are at liberty to alter the number of parts of the flower and many now show six projecting points suggesting sepals instead of three, the natural number, and the balance and symmetry are thus made more perfect than in Figs. 8 or 9. Another advantage to be derived from this geometric treatment is that we can adopt the conventional form to any geometric plane that we may wish to use, and it thus becomes much more serviceable to us than if we were confined to the use of only one or two. The manner in which the hepatica can be used for filling up a square is shown in Fig. 11. Here the blosson is simplified, the suggested sepals are lengthened and the leaf is treated geometrically. The small circles used in this design and in Fig. 9 are very useful sometimes for filling up awkward gaps. They should, however, be used sparingly and with judgment.



Being now possessed of an ornamental unit, or the ability to design one, we may tarn our attention to the repetition of it with regard to a specific purpose—the decoration of certain surfaces or objects. But we must first know what to seek for and what to avoid in our design.

All decoration unless neturally carved or moulded should be perfectly flat, that is, neither by arrangement, shading nor coloring should there be any simulation of relief or even a suggestion of it. Nothing can be much worse than the sham mouldings above sham panelling, and the sham cornices that we sometimes see executed in wall papers or steneilled and painted on walls. This remark concerning relief applies most foreibly to flow decorations, for here anything of the kind is exceedingly unpleasant. It may, of course, be carried to a extreme as is illustrated by Fig. 12, which shows the pattern

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