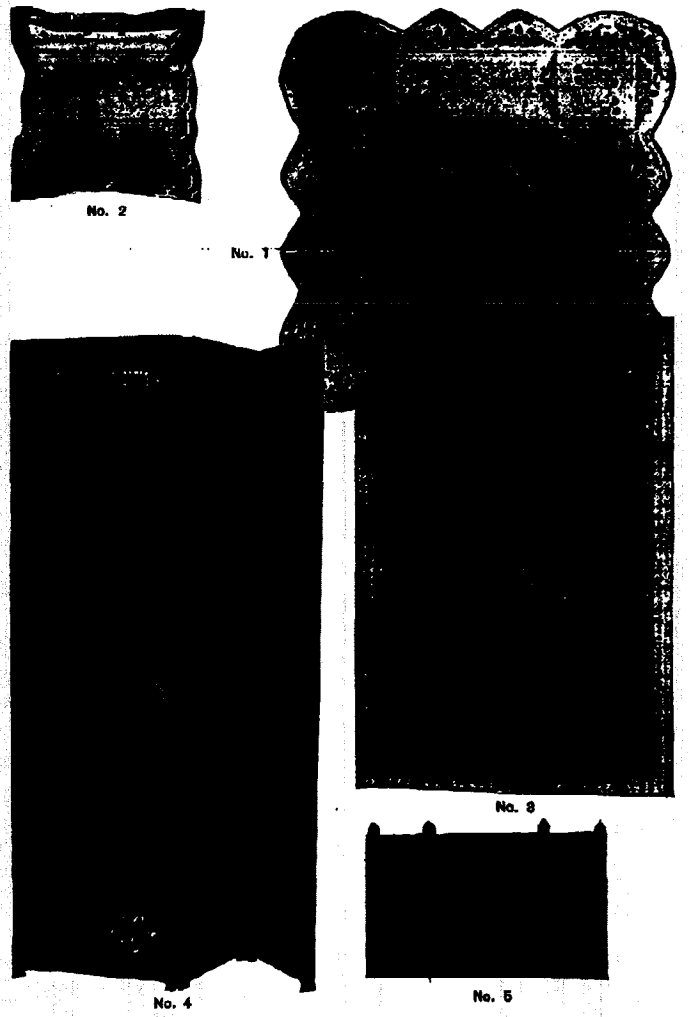


For directions, see inside pages

The HOME DECORATOR

A PRACTICAL MAGAZINE OF SUGGESTIONS FOR HOME DECORATION
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THE ENTRANCE TO OUR NEW YORK DISPLAY-ROOMS

N16843

A Plan for a Small Home

ALMOST attractive scheme of light keyed colors is shown on the front cover where gray, green and white are pleasingly combined. The exterior of the cottage suggests many features that are especially attractive in the small building; the wide ship-lap taking the place of siding; the simple, but stocky pillars supporting the well-turned pergola beams; the Italian seat; lattice work, rugs selected to harmonize with color treatment of house and plain, serviceable, but individual porch chairs. The pillars and hip roof produce a most substantial appearance, making it possible to properly use the lighter colors without producing a weak effect. There is no strong note in the whole and yet the structure and its surroundings show character.

The light colors were selected for this exterior, as it was a small structure planned to meet the requirements of the interior of The Sherwin-Williams New York Display-Rooms. This display, consisting of a living-room, dining-room, chamber, kitchen and bath, is built against one wall of the general display-room, and is furnished in every way as completely as any home of this type. This building is on display, and visitors are always welcome. The architect's plans were made under many restrictions, but the results are highly satisfactory and show what can be done with the small house. Any one about to build a new home or to undertake remodeling or redecorating of any kind, will find a visit to this display of much practical value. It is located at 116 West 32d Street, near the new Pennsylvania Terminal Station.

Our color illustration shows the roof shingles finished with *Preservative Shingle Stain C-71* a good grass green—the ship-lap painted with *SWP No.* 360 and the trim in *Gloss White.* The cement terrace can be finished with *Concrete Finish, Light Gray.*

The interior has been as carefully arranged to assist the prospective builder in gleaning ideas regarding the newer building features and to show the artistic effect possible through the use of the sanitary wall-finishes selected with relation to construction, exposure, character of furnishings and color treatment.

We are planning to reproduce the interior to give our readers an opportunity to view the completed building but trust many will see the actual structure and entire furnishings.

Hiding the Foundation

IN MANY instances shrubs have been used to advantage for screening the house foundation from the sight of the passerby. This is without question a decided improvement where the home has a rough stone and mortar base or where conditions have necessitated an especially high foundation.

The necessity for keeping the foliage during the Winter as in Summer, limits the variety of shrubs that may be used, but fortunately Nature has given us a generous selection.

Evergreens are very popular for this purpose and can be secured in dwarf varieties with a maximum height of four feet. The weeping firs may be intermingled, and if color is needed, plant a few rhododendrons or azaleas in the groupings at corners. The former shrub blooms in May, while the latter shrub holds its foliage in a red hue during the Winter months and blooms in April or May.

The Japanese barberry is very popular for screening, and with it the crimson rambler may be used for the front of the porch, with the climbing honeysuckle at both ends.



Stone Foundation Screened with Shrubs

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A Successfully-Designed Home

(Continued from last number)

IT IS said that the treatment of exterior doors not only of finish but also of construction is an indication of the character of the home. If this is true, is it not essential to have the finish of the door harmonize with the interior wood-trim? The *Handcraft Stains* are excellent for interior and exterior work, but require special surface treatments. *Brown Oak* was used to stain the oak wood-trim, and the *Velvet Finish* specification was followed. This called for a coat of *Mission-lac* before the coat of *Velvet Finish Varnish* was applied. The dull surface is produced by the latter material, eliminating the cost and labor of rubbing.

The interior contains an entrance-hall, a large living-room, dining-room and kitchen, with four chambers and bath-room on the second floor. The views of the interior are attractive, and show the stenciled wall treatments. The living-room and dining-room have been carried out in a more or less Mission style, while the modern floral patterns are used in the chambers. The designs are all slightly conventionalized in order to keep the walls flat and show the true character of the stencil work. Highly colored and shaded effects are attractive in their place, but the flat tints are essential in the home. Representation, as practiced by the Egyptians and adhered to by the artists and decorators of all other styles, rather than imitation of Nature, is best.

The rough-plaster finish was selected for the dining-room, with the walls throughout the rest of the home in the plain, covered with canvas. These surfaces formed excellent backgrounds for the *Flat-tone*, producing a most sanitary interior. The *Flat-tone Glaze Effect* in brown and green was decided upon by the owner for the living-room and *System Effect No. 12* produced the right tint. When two glaze mixtures are applied to a background of *Flat-tone* and blended together, an iridescent effect is produced. In this case brown and green were so treated, giving a russet tone. No wall covering will give the highly artistic effect of such a treatment, as no two wall portions will be exactly alike, when the blending is carried out by hand. Great depth of color is also secured.

The rough surface in the dining-room was attractively finished with the plain *Flat-tone* tint in medium tan and olive. Little contrast was introduced between the upper and lower wall-spaces, as the ceiling in this room is rather low and heavily beamed, and an overburdened effect would otherwise have been produced. The straight lines of the stencil decoration conform with the severe architectural features. The lighting fixtures are especially attractive.

The north chamber was carried out in warm yellow, green and deep yellow, and appears attractive throughout the day. The east chamber, with its craftsman furniture, shows a blue wall with decoration in deep ecru and green, which colors are repeated in the hand-woven rag-rugs. The west chamber finished



The Figured Material of the Overcurtains Repeats the General Character of the Stencil Design and Conforms to the Warm Wall-Tint of This North Room. Stencil No. 98y

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in fumed oak has been decorated in green. The rose stencil design, producing a paneled effect by prolonging the stems to the baseboard is in keeping with the style of the furniture used.

The kitchen walls are divided with a moulding, placed at a practical height, with the lower wall in a flesh tint and the upper wall and ceiling in ivory white. Enameloid was selected because of its hard gloss finish, which resists the action of steam and can be easily washed.

Oak was selected for the hall, living-room and dining-room floors, and pine for the chambers, kitchen, etc. The oak was filled with the ***Antique Oak Paste Filler***, and then varnished with three coats of ***Mar-not, Floor Varnish***, the first coat thinned with 10 per cent, the second 5 per cent pure spirits turpentine,



The Plain Enameled Walls Give the Kitchen a Neat, Workable Appearance

the third applied as it comes from the can. Sufficient time must be allowed between the coats for thorough drying, and this precaution is necessary with all varnished work. The colored filler gave the floor surface just the right shade and produced harmony between woodwork and floor-tints.

The remainder of the floors were treated with three coats of ***Mar-not*** alone as no filler is required for a close-grained floor. The gloss of the ***Mar-not*** was easily dulled by rubbing down the last coat with pumice-stone and oil. The floor wax could have been substituted to give practically the same surface effect.

The interior views show readily that the furnishings of this home have been arranged to produce a comfortable and



Blue is Always Attractive in an East Room, Especially with the Craftsman Furniture and Rag-Rugs. Stencil No. 14

0007-SWP-00010268

homelike atmosphere, and while each room is sufficiently furnished, there is in no part a crowded appearance. The furnishings are of a type usually employed in this style of a home. All in all, the plan, decorations and furnishings have produced a refined, attractive and homelike interior.

Our Decorative Department will be glad to help any other home-builder in securing like results.

Vacation Joys

THE owners of a canoe or motor-boat find it necessary to expend a little time and energy in getting ready for the delightful hours that will be enjoyed on the water, be it lake or river. How inviting a bright newly-painted boat appears, especially when the sun turns the water into sheets of silver and the sides of the little craft sparkle as it plunges through the spray.

The boats and the boat-house should be protected against the water and the sun by frequent painting. While a sheltered nook is excellent for the boat-house, it is not always possible. *S-W Creosote Paint*, a most durable finish, will, however, withstand much wear from the elements, and overcome the disadvantages of a much exposed location. A pleasing and serviceable treatment for this building is shown by the illustration on the back cover. The gray and red of body and trim are good together, and practical from many standpoints. The Red Roof will be a bright spot during the daytime, as it is in strong contrast to the background of foliage, and will therefore mark the boat pier and serve as a guide to those on the water, while the gray body will be distinguishable for some time after darkness settles over the beach. The *Creosote Paint* is easily applied and a coat each year will preserve the lumber as well as keep the building in good condition.

S-W Canoe Paint is made up in a variety of colors, aside from the *Willow Green* shown by the illustration on the back cover. *Vermilion, Carmine, Wine, Light Green, Blue* and *Brewster Green* are among the colors. Two coats should be applied for best results and all woodwork given one coat of *Durable Spar Varnish.*

For the complete painting of the motor-boat, the various materials specified should be used, but here two other color combinations are possible. The hull of the boat which is always in the water will be best painted with the *Marine Hull Paint*, while the *Yacht Enamel White*, will always be clean and bright and is therefore excellent for the upper portion. The deck should be protected and *Deck and Canvas Paint* as specified is necessary. The engine must not be overlooked in repairing or finishing the boat and the *Marine Engine Enamel* which is made in the *Steel Gray* will give the best results. Color-cards of the finishes will be furnished upon request.

Another Porch Comfort

THE porch swing is now as necessary during the Summer as is the furnace in Winter. All styles, shapes and makes are being manufactured by the shops so that it is not impossible to purchase the swing which will conform to the style of the home and be suitable with other porch accessories. We find the Craftsman or Mission Swing with its substantial back and supports, a swing in which one can feel perfectly safe. We find the useful canvas swing with the high canvas back and sides comfortable on a windy day, but hot when there is no breeze astir. And we find the wicker, woven rush or grass swing that has an appropriate setting among many of the porch furnishings.

The selecting of the swing will depend upon the outlay possible as well as type of other porch furniture. When buying an article of this kind it is best, however, to determine the durability of each style, as the porch swing is usually exposed to the severest weather.

The Craftsman or Mission type of swing is most serviceable and some types are inexpensive. The wicker or woven rush swing is most expensive. Anyone handy with tools can make a Craftsman Swing, thereby cutting down the expense considerably. Best grade of planed fir is the material to use. This can be beautifully stained in the browns, and as no filler is required on the Craftsman or Mission type of furniture the work of finishing with the *Mission-lac* and *Excello* will not involve much labor. *Handcraft Stain Brown Oak* was used on the swing shown on the back

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cover. After the stain was applied, a coat of *S-W Mission-lac* was used. This surface was then sanded lightly with 00 sandpaper and followed with a coat of *Excello Varnish*. The high gloss of the varnish can be easily dulled by rubbing down with pumice-stone and oil, although it is not essential. If the swing is to be purchased it would be advisable to apply a coat of the *Excello Varnish* to protect the stain. An old swing that has become badly worn can be refinished with *Brighten Up Stain* which is a stain and varnish combined. A coat of *Excello Varnish* can be used over the *Brighten Up Stain*. Browns and greens are suitable for the coloring of the swing.

Cushions for the seat can be made of khaki which is buff in color, or denim which can be purchased in blue, green and brown.

Making the Porch Attractive

WHEN we think of blinds and awnings it is always as a protection from the strong, warm rays of the sun which we welcome in Summer after the long Winter months, but find it necessary to subdue during some part of the day. Shades have, however, in this modern age, found another purpose, which increases their utility greatly. They give privacy to the porch which is now, as at no other time, the family living-room. Many types of blinds and screens are unsatisfactory, as they shut off ventilation, which is so necessary during the warm weather. The Venetian blinds are recommended to those who will purchase new blinds, but are in doubt as to the most serviceable. The blinds can be stored easily, as they fold into a small size and are practical since a coat of paint each season will keep them in good condition.

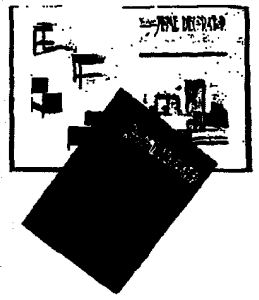
Green, gray and red are excellent colors for these blinds, the selection depending on the color-scheme of the house. The first color is most serviceable, combines nicely with a number of colors and is cool. Grays should be selected when it is necessary to keep the porch as light as possible, while the red is decidedly individual with the new red wicker furniture that is cushioned in the brightly flowered cretonne.

Prepared paints are made in many attractive shades so that the house and its accessories can be painted in pleasing

colors. The Colonial scheme is always good combined with green as shown on the back cover where *SWP No. 375* has been used for body, *Gloss White* for trim and *SWP No. 498* for the blinds. With newly-painted blinds the porch floor may look better with a new coat of paint, and *Porch and Deck Paint No. 48* can be employed. It may be of interest to some of our readers while we are on the subject of porch furnishings to note that faded Crex rugs can be brought into service again and will look as good as new if restained. *S-W Handcraft Stain Bog Oak* is good, and if a plain border of a darker shade is desired apply a second coat making the border from four to six inches wide. Porch chairs can be painted with *Porch Enamel* while the wicker pieces will be best in the *Varnish Stain, Green* or *Cherry*.

First Edition of Volume Two Bound

Now Ready at 50 Cents the Copy



Volume Two—Bound in Board and Printed in Gold

AS A RESULT of the demand for bound volume one of *The Home Decorator*, we have arranged to supply our readers with copies of volume two bound in the same binding with the cover printed in gold.

This book of twelve numbers has two hundred pages of interesting and practical methods of home decorating, stenciling, etc. There are thirty-seven full pages of color-plates illustrating the results of proper harmony and the use of the right finishes.

The edition is somewhat limited, and because of this, we would urge you to place your order early. We have a few copies of volume one left for those who care for one. The price is 50 cents the copy. Address the Editor.

0007-SWP-00010268

The Art of Hanging Pictures

(Continued from last number)

MANY pictures can be purchased, unframed, allowing the owner more chance in the selection of suitable mouldings for the framing and style of mats. Here is a good rule that will generally prove right with regard to the color of the frame—its tone should be lighter than the darkest tone in the picture and darker than the lightest tone. A highly ornate frame should not be combined with a simple picture and vice versa. Dull gold frames are always desirable with oil-paintings, but mats are never used. The richly-colored reproductions of Italian water scenes appear best with a mat and narrow frame, both of dull gold or deep gray. The plain brown mouldings are excellent for sepia-prints and etchings.

Pictures, as a rule, should be hung on a level with the eye, so they can be inspected with comfort. Scenes showing great altitude, such as of mountains, can, however, be placed above the eye level. This is also true of pictures claiming adoration, such as the Madonnas, etc. Few pictures should be hung in the small hall, and what are hung should be small. Etchings are good here. In the good-sized hall with large wall-spaces, scenes of English, German or French interiors, if they are of a historical nature, can always be hung if reproduced on the larger-size canvas. In the dining-room only such pictures should be shown as will give keen pleasure and pertain to homelife, while those in the living-room can include a wider range of subjects of historical value.

The two illustrations show the proper and improper arrangement of pictures. The plain wall of Illustration No. 1 produces an excellent background for the attractive oil-paintings which are well-framed and properly hung. While each is the center of interest on its own wall, the one on the left has been placed well toward the end of its wall, avoiding a too set or spotted appearance.

The three smaller pictures add to the interest and are not bad with the oils, as they show bits of interesting landscape, are of practically the same style, size and similarly framed. The small picture just to the left of the door-casing would be better omitted, as its dark frame is in contrast with the white trim and

light wall-tone. However, it is of minor importance and shows the individuality of the owner. Note that no attempt has been made to secure a symmetrical effect by grouping the small pictures about the larger. Such a feature is always bad. Balance which is necessary can be easily secured. The corner, in itself, helps to confine the wall-space to the left of the sheep picture on the right wall, so that the one small picture is sufficient there, while the group to the right fills in that space, so that the lighting fixture does not stand out prominently. The eye will travel to the pictures rather than to the lighting fixture. The large pictures are hung from the moulding, suspended by two wires. Large pictures when the wire is visible should not be hung on the



Showing a Good Arrangement for the Hall

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one hook, as the angle formed by the single wire is entirely foreign to the straight lines of wall and picture-frame.

Let us look at the wall in Illustration No. 2, where the variety of subjects displayed scatter the interest and tires the eye. The wall-space is cut up into all sorts of shapes, large and small, while the figured background has no relation whatever to the frames, mats or pictures. The oil-painting, with its dark, heavy tints and frame, would not be inappropriate against the figured wall and above the dark, heavily upholstered couch, but should not be shown in combination with the other pictures. It is hung too high and from the one wire. The other pictures are entirely impossible as the mats and, in two cases, the frames as well are too light for the wall-background.

The three small pictures of three different shapes and sizes cannot be used together, and are insignificant over the heavy piece of furniture. In fact, this is doubtless one of the poorest arrangements possible, and will hardly be found in many homes. It accentuates many features, and has, therefore, been used. When large pictures, such as the two in the light frames and the one with the white mat and black frame are not hung from the picture-moulding, the wire must not be visible as is the case here.

It is such a temptation to hang a picture from the one hook as it is rather difficult to suspend from two. If the wire is fastened to one hook, then run through the eye of one of the screws, then across the back of the picture, through the other eye and then to the other hook; it becomes an easy matter to hang the picture straight since it can be shifted a little one way or the other on the loose wire.

The size of the picture, size and shape of wall-space, finish of same and character of other pictures to be introduced will then determine the hanging. Select the picture having the most interest for the most prominent wall-space, and plan a balance group about this, if it is not to hang alone. The Japanese who have been referred to delight in showing one picture at a time, changing frequently and keeping up the interest in the home. Unknowingly we seek a change from the familiar scenes of home, as we soon tire of the same thing over and over, so that the Japanese plan would be an excellent one for the housewife who desires to make her home the center of interest at all times.

The Home Decorator Question Box-----

NOTE: Conducted for the purpose of helping our subscribers in the decorating and care of their homes. If the question asked requires a long answer, we will write you. Address the Editor.

Question—P. P. C., Oregon: Please give me the latest ideas in finishing of stairways and tell me about the best paint for mantels and finishings around fireplaces?

Answer—The stairway should be finished to harmonize with treatment of hall or room from which it ascends. *White Enamel* for spindles and rise with mahogany for treads and hand-rail is again coming into vogue. This is suitable for the Colonial stairways. *Handcraft Stains* are always good for new wood and can be secured in browns, grays, greens, etc., so that it is possible to produce the required finish. Stair treads should be stained to match standing trim but require the surface finish of the floor. The floor varnish, *Mar-not*, should be applied over the stained surface. The mantel is exposed to severe heat and the varnish used on it should be most durable. *S-W Durable Wood Finish, Interior*, should be used as a surface finish. Needless to say that the mantel should match the wood-trim in color and surface treatment. If the wood has been rubbed, the last coat of the *Durable Wood Finish, Interior*, used on the mantel should also be rubbed. Sanding between coats with 0000 sandpaper gives best results. When the woodwork is in the *White Enamel Finish*, the mantel can either match or be in the mahogany stain. The iron work around the fireplace opening and the andirons can be painted with *Flat Black*.

Question—Mrs. O. E. C., Maine: Do you have the small tubes of paint to sell?

Answer—The stencil colors can be had in large one-fourth pound tubes, in medium and in small tubes. The prices of smaller tubes range from eight to twelve cents according to the color. They should be obtained through your dealer.

0007-SWP-00102685

A Little Time and Enamel

THE bicycle need not be overlooked in considering ways and means of outdoor pleasures. Suitable finishes have been provided for the wheel and it can do service another Summer after a coat of *Bicycle Enamel* has been employed. The combination of green and blue is good, the latter serving the purpose of the trimming for the green which will be used for the heavier parts of the frame. Little stripes of the blue will add to the finish. One color can be used if desired, but as the finish is made up in a number of colors the individual taste can be easily satisfied. *Yellow, Orange, Sterling Green, Vermilion, Blue, Carmine, Brilliant Green, Green, Maroon, White* and *Black* is the complete list of *Bicycle Enamel Colors*.



A Free Stencil Pattern Offer

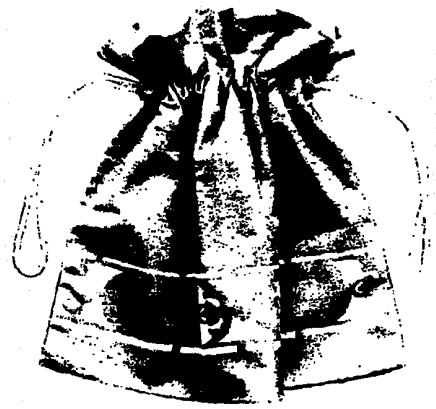
Order by Numbers—28, 107, 115 or 204

WE HAVE just made up an assortment of stencil patterns that we can offer to readers of *The Home Decorator* absolutely free. The illustrations accompanying this announcement will give you a good idea of what these designs are like, although they are greatly reduced in size. Our plan is this: We want more subscribers to *The Home Decorator* and, in order to obtain them, we are offering absolutely free, any one of the above stencils with each new subscriber. Ask your friends to subscribe, send in their name and receive a beautiful stencil design free as a premium. Address the Editor.

An Attractive Laundry Bag

HERE is a suggestion that may be useful to the traveler. A dark blue taffeta bag made up into a small laundry size has been stenciled in white. An individual touch is secured through the use of the white lining and white cords. The bag is very inexpensive but decidedly serviceable, as the delft blue outside will not soil easily and the white lining makes it possible to put the best linen into it without danger of discoloration from the cover.

The broad spotted border gives a finish to the whole. The bag is 15 inches square, the heading three inches and the border three inches placed 1½ inches from end of bag. The taffeta is 30 cents per yard, 30 inches wide, the cords can be secured for 10 cents, the lining, white art ticking, for 20 cents and the stencil for 25 cents. The stencil can, however, be used for other articles, so its expense is minor. The border can be arranged as shown, placing one of the small circular dots just over the center line and using one of the leaf forms on either edge of the bag, thus making the flat ecliptical spots more rectangular in shape. The little binder on top and bottom of border can be easily used to connect the center with the ends, or any other border used.



A New Bag Design

A Household Hint

To avoid accidents on the cellar stairs, paint the edge of the treads with white paint. This will serve as a guide.

0007-SWP-00010286

The Right Paint for the Buggy

PUT the carriage or buggy in good condition before the warm weather comes on and the vehicle is in constant use. *S-W Buggy Paint* is made in nine good colors ready for application, making it a simple problem to repaint the body and gear of the buggy. Any two colors can be used, the brighter one being suitable as a trim to the darker such as is shown in the illustration. The black can be used alone if desired. *Yellow, Blue, Vermilion, Light Green, Wine, Carmine, Brewster Green, Cart Red,* and *Black* are the list from which the colors can be chosen.

The best results are obtained by applying the paints under the right conditions. A surface to be painted should always be free from grease and all loose paint scraped. The old coat on a buggy should, however, be lightly sanded with fine sandpaper and the paint applied at a temperature of 65° or 70° Fahrenheit. After sanding, dust the surface thoroughly and flow the paint on evenly with a small, soft bristle-brush. If the paint works a trifle too heavy, to flow properly, add a little pure spirits turpentine. The leather top can be finished with the *Enamel Leather Dressing*, which will retain the leather effect and produce a clear, and bright surface.

About China Painting

WE HAVE often been asked to give suggestions regarding the decorating of china. While it would be of interest to publish such articles they would not be helpful to any great extent, as the method of china painting is entirely unlike that of stenciling. Personal work only, gives the best results and nothing less is satisfactory in this field of art.

The size of most painted pieces make the decoration necessarily small, so that a stencil can hardly be used while the curved surfaces would not permit of the application of the color through the stencil.

If the reader is desirous of securing help along this line, we would recommend the *Ceramic Studio*, published by the Ceramic Studio Publishing Co., Syracuse, N. Y.

The Color Question

COLOR is the hue or appearance that a body presents to the eye. Colors properly selected will produce harmony, while the constant repetition of colors may produce monotony. The principles followed in working out suitable schemes for the interior of the home apply to color in its various uses. Harmony can be produced by two colors that are in strong contrast to each other as well as by two colors that are in close relation. There are two kinds of harmony, that of "Analogy" produced by the related colors and that of "Contrast." Analogous harmonies are always desirable when restful color-schemes are required, while a harmony of contrast is more effective when a bright appearance is preferable.

When all the colors used are warm colors such as red, orange-yellow or all colors in which these predominate and are combined in practically the same degree of intensity or cold colors such as green, blue or violet or colors derived from these, are combined, harmonies of analogy are secured, while the harmony of contrast is obtained by using warm and cold colors together.

If we take red, orange, yellow, green, blue and violet, as the foundation colors a harmony or analogy can be picked out by combining any two colors lying in consecutive order, while contrasts are secured by combining alternate colors.

Proportion is another factor in color theory. In a combination, one color should predominate the others—either analogous or contrasting—supplying colors for the smaller areas.

A tint of a color is produced by the addition of white, a shade by the addition of black, hence to every color, there are three degrees—the color, the tint and its shade.

Warm colors suggest cheer, while green is said to suggest repose and blue to depress. However, blue, if it borders on violet, which contains red, and is mixed with white or is a tint of blue can also be cheerful. If it contains yellow and borders on green it can be soothing or restful.

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