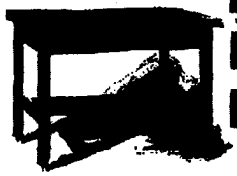
S-W Handcraft Stains

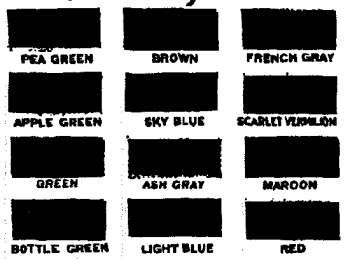




A few of the most Popular Colors.

S-W Family Paint





A Few of the Most Popular Colors

S-W Brighten Up Stain





FINISHING AND REFINISHING OF FURNITURE IS POSSIBLE WITH THE ABOVE FINISHES. FOR DIRECTIONS, SEE INSIDE PAGES.

The HOME DECORATOR

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VOL. IV

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No. 11



THE STUCCO HOUSE IN CREAM AND BROWN

N16839

The Stucco House in Cream and Brown

(See Front Cover)

ON THE large, substantially built home, it is just as well in the painting of the exterior surfaces to hold to a simple two-color combination, for the use of more colors has a tendency to destroy this architectural quality of solidity. Our illustration shows the excellent results that are secured by using the simple combination of cream and brown on a most usual type of home. The selecting of colors for the house, to say nothing of the kind of paint, is often thought very difficult work, when in reality it is not. If the style of house is considered, its size compared with nearby buildings to determine whether it is larger or smaller, the color-schemes of its neighbors noted and its natural surroundings kept in mind, it is easy to determine whether a two or more color-scheme with light body, light or dark trim of the warm or cold hues should be used.

On the Modern Colonial type the standard Colonial schemes of yellow and white or gray and white are essential; on the Modern Mission, the browns, greens and reds are required, the latter being introduced to a great extent by brick; on the cottage, the light colors to add to or at least maintain apparent size are desirable, while the cement or stucco house shows up to best advantage in the natural cement shade, with roof or trim or both introducing the necessary strong contrasting colors. One's home should appear as prosperous as its neighbor, so that dark colors should be avoided when the building is small. Then, too, some regard for the appearance of the whole street should be shown by selecting colors that do not clash with those already employed on nearby dwellings, while bright warm colors if used on the house isolated, should be combined with a neutral green.

The brown trim and roof tones of our color-plate are in harmony with the cream body, thus retaining the dignified appearance of this well built, simple type of home.

Specifications

Body—S-W Concrete Finish Cream or Light Gray. *Trimming and Sash*—S-W Preservative Shingle Stain B-44. *Roof*—S-W Preservative Shingle Stain B-44. *Porch Floor*—S-W Porch and Deck Paint No. 50. *Porch Ceiling*—SWP No. 462. *Exterior Doors*—S-W Handcraft Stain Fumed Oak.

Stenciled Articles for Spring and Summer Use



No. 1 Stencil No. 125, 15 cents

IT IS advisable before housecleaning is undertaken to make a list of the cushions that need recovering, and among other things, to plan for a change of candle-shades, for after all it is just these little items which indicate that housecleaning has actually been undertaken. Oh, yes, there is the satisfaction of knowing everything is clean and the remembrance of the discomfitures that have been undergone. But when everything has settled back into the same rut and everything looks just exactly the same, we feel like saying, "What's the use." Make this Spring a real housecleaning time—do away with some of the heavy Winter furnishings, cushion-covers, silk shades, tablecloths, for which it is possible to substitute runners made of crash and attractively stenciled as Illustration No. 2 shows, and give the home a new appearance.

All the articles shown can be made before the cleaning begins. The materials used are not expensive, nor is the stencil work difficult. The dainty candle-shade made of white batiste stenciled in pink and green over a pink sateen lining will give any table a Summer air. The lawn or batiste pillow, Illustration No. 3 stenciled in yellow, pink and green over pink is a dainty affair with its lace ruffle, but, made of washable material, it is not in the least as perishable as it looks. The other pillow, Illustration No. 4, is made of linen, and can be worked out in several color combinations. This plainer type of cushion will be better with the plainer type of furniture and furnishing, though as severe a cushion-cover as this one is always appropriate even in combination with the most elaborate styles which is not so true of the beruffled one. This linen cushion is finished with a flat 2½-inch hem, which shows to better advantage when the cushion is filled.

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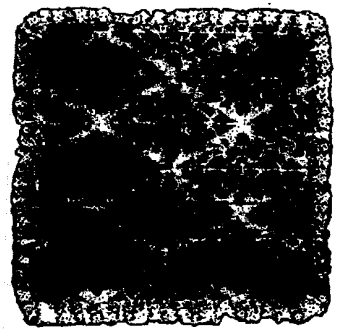
The candle-shade is made over the regular wire frame. To cover wire, cut the strips of sateen about three-fourths inches wide and bind same around the wire tightly. The sateen lining is then sewed onto the outside of the frame, turning edges at top and bottom to the outside, these to be covered by the batiste heading which finishes the outer covering. Make the sateen scant at the bottom edge and full in the extra width at the top. Cut a piece of batiste an inch wider than the height of the shade taken on the slant and as long as the circumference of the lower edge plus one-third that measurement. This will allow for just a bit of fullness at the bottom without making the covering too full at the top. Apply the rose Stencil, Pattern No. 125 in such a way as to produce the garland effect, gauging the small space between each application to make it possible to apply 3, 4 or 5 complete patterns. For the size as shown, three were sufficient. Apply pattern with Permanent Crimson Lake for the flowers, Olive Lake for the leaves and a mixture of the two for the stem, each color applied very thinly. To finish, sew up strip of batiste, shir top and bottom edges, stitch in place on foundation and finish with a double ruffle. The ball trimming gives the shade an added touch, but same can be omitted.



No. 2 Stencil No. 24, 10 cents



No. 3 Stencil No. 123, 10 cents

In producing the all-over pattern treatment as Illustration No. 3 shows, find the center of the cover, apply the pattern from that point outward, following the arrangement as illustrated. The pattern must be reversed to complete the diamond-shaped figure, as stencil only produces one-half of the same. The fruit is applied in Indian Yellow, shaded with Permanent Crimson Lake, while the leaves are applied in the flat green tint with Olive Lake. Here again the colors are applied thinly as the batiste was used, lined with the pink sateen. However, a plain heavy material which requires no lining will be just as suitable, but the dainty lace ruffle will need to be omitted. Make the size of the pillow so that half figures as shown will finish the edge.

The decoration on Illustration No. 4 needs no explanation. The two outer *motifs* are produced by using the pattern without change, simply reversing to make the border arrangement symmetrical. The leaves and lower stems are omitted for the central decoration, and here again the pattern is reversed. It is just as well to start at the center line of cushion and work outward on one side, then reverse the pattern cleaning the same before doing so. The cover shown was developed in pink and green made of pink linen with the pattern in Vienna Rose Lake for flowers, Olive Lake for leaves and a mixture of the two for stem, each color applied thinly. Tan linen decorated in green and yellow, the latter produced with Chrome Yellow Medium applied thinly is good, as is also blue with pink and green. Add a small quantity of White to the Rose Lake above mentioned to produce this pink.



No. 4 Stencil No. 129, 25 cents

Runners are simply made. Use the crash toweling, finish either with knotted fringe or plain hem and make long enough to fit tables or buffet, allowing for a ten or twelve-inch overhang. The pattern as

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shown was applied in green and deep, purple-red; Olive Lake for the leaves and a mixture of Cobalt and Permanent Crimson Lake for the fruit. This is very effective for Summer use.

Note—Stencil Medium added to all colors mentioned above.

Refinish the Porch and Lawn Furniture for Another Season's Use

See Back Cover

EXPOSURE to sun and rain is hard on even the very best kind of finish, so that the porch and lawn furniture require repainting every other season, if not every season. The appearance of the house can be easily kept up just through attention to these features. There is nothing that so mars the looks of a comfortable, well arranged porch as chair or stool, badly in need of repair. And it takes so very little time or effort to make an old chair look new.

A rocker of this type is illustrated on the back cover, can be painted with less than a half pint of paint for the frame and the same amount of Rattan Seat Enamel for the cane seat and back. The wooden chair or one which will be painted in one color requires one pint of the Porch and Lawn Furniture Enamel. This material is made up in many good colors suitable for the porch and lawn furniture. It is hard drying enamel that will not soften under heat or stick to clothing. It is made from paint pigments of the highest quality and ground in varnish that resists wear and maintains its gloss under severe exposure. The colors of the enamel are bright and will remain so, a necessary requisite for porch furniture.

The finish works easily and one coat usually covers all defects of the old surface. The enamel, like any other finishing material, must be properly applied to secure satisfactory results. The surface must be clean, a good scrubbing and thorough rinsing being advised. The surface must be thoroughly dry and all the loose paint scraped off. S-W Porch and Lawn Furniture Enamel can then be used, applying the same with a soft bristle-brush and not too heavily.

S-W Rattan Seat Enamel should be used for the refinishing of the rattan. It imitates the rattan color. Like the Porch and Lawn Furniture Enamel it is made to stand hard wear and to give a durable surface. It is elastic, does not chip off, dries hard and is not affected by soap and water washing.

S-W Enamel

See Back Cover

A GOOD example of painted furniture is shown on the back cover where also the various colors of S-W Enamel Finish will be found. This material is excellent for the refinishing of chamber furniture, and since painted furniture is gaining favor it is possible to change a room from dismal, uninteresting appearance—that the dark furniture, popular some years back gives—to a bright, attractive, airy room even though it may be located on the shady side of the house. Enameled furniture is not so good with stained or varnished woodwork, but if both woodwork and furniture can be treated in one of the light enamel colors and the walls refinished in a cream, pink or light yellow the desired appearance will be easily and inexpensively gained.

Perhaps some of the furniture which has been discarded on account of its color can be reclaimed, through the use of the enamel. A durable surface can be secured and for regular work two coats will be sufficient. One coat of ground is advised when the original color of the furniture is dark following this undercoat with one or more coats as may be required of the Enamel Finish. Woodwork can be treated like the furniture selecting either the same color, or if desired, combining white or ivory enameled woodwork with green furniture.

We would suggest that the darker colors of the enamel be used only for the painting of the kitchen stools and chairs or for the footstool, which useful pieces of furniture require frequent refinishing.

The gloss of the enamel can be dulled easily by rubbing the last coat of finish with pumice-stone and oil. Get a fourth pint can of the enamel and try out before you undertake your Spring housecleaning. You will find many uses for it.

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A Typical Setting for Colonial Furnishings

IT IS not often that the background is so well arranged for the chamber furniture as the one here shown. The setting could not be improved upon in the least, and the whole arrangement for so small a room is ideal. There is nothing to destroy the old-time spirit of the twin four posters, of the quaint corner fireplace, with its fire-basket, copper-hood and high shelf or of the old secretaire. Down to the rag rug all the details of the furnishings have been carefully planned.

The wall shows an excellent treatment, simple, low-toned and flat. A highly decorated wall would be out of keeping with the general plan of furnishings, and as the ceiling is rather low, the use of a border of any kind would be undesirable. In all, the wall plays a most important part in giving the room its decorative qualities, though each little detail is essential to the whole.

A scheme of gray and rose predominates, the gray tone being selected for the walls, as the same are cut up by so many doors. These are painted in the white enamel the only finish that can be suitably used with this style of furniture, and so show little strong contrast to the wall tint.

The room itself, as can be readily seen, is one in an old-fashioned type of home, but the surfaces are all in good condition and have been kept so through the use of S-W Finishes.

The floor which is only partially covered with medium-sized rugs—this arrangement assisting in making the room appear more spacious—was finished some years ago in a satisfactory manner, and has only required occasionally, one surface varnish coat to keep it in good condition. The old floor was coated with S-W Floorlac Ground, a light yellow opaque paint which covered the discolored surface. The cracks were then filled with S-W Woodcrack Filler. When the filler had dried hard a second coat of ground material was applied, giving it forty-eight hours for drying. Then the colored varnish S-W Floorlac Light-Oak, giving a tone just a shade darker than the transparent floor varnish, employed on the new floor, was applied. A rather stiff brush was used to apply the material.

When this colored varnish-coat was dry, a coat of S-W Floorlac Clear was used, giving the surface a two-coat varnish finish, which is essential on the floor, as it is exposed to so much wear. Now, only the Floorlac Clear is needed to keep the floor in good condition, and this is always applied before the surface-coat is ever worn through, thus protecting the coat which gives the floor its color and graining.

The ceiling is painted in S-W Flat-Tone White, the walls in Lichen Gray a warm neutral color. S-W Enamel Pure White is used for the woodwork, and the hangings are made of figured cretonne showing a gray ground with an all-over flower pattern in rose, green, soft yellow and old blue. These colors are repeated in the hit-and-miss woven rag rugs.



Only the necessary furnishings are used in this room, giving it a neat, attractive appearance.

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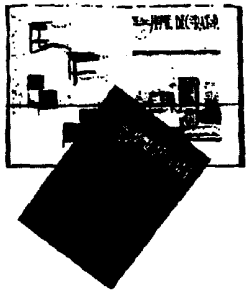
The Home Decorator, Volume No. IV



WE shall be glad at this time to receive your order for the Bound Volume No. IV of *The Home Decorator* Magazine. This is covered neatly in brown cloth, imprinted in gold, and will be ready for distribution shortly. Place your order early. The volume contains twelve issues of the current magazine and twenty-four colored illustrations. Price 50 cents. Address Decorative Department.

Garden Hints for March

Start the Gladioli and Cosmos indoors for early bloom.

Place seed and plant orders early.

Vegetable seeds that may be sown for transplanting in May are as follows: Lettuce, tomato, cabbage, eggplant, celery, onion, endive, radishes and parsley.

Sow inside under cover, bachelor-buttons, calendula, Drummond Phlox, French Marigolds, double petunias and cannas.

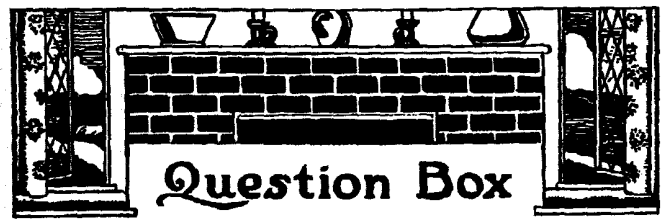
It is not too late to start your lily of the valley pips now for Easter blooming. Bring up the rest of the bulbs from the cellar.

Snow chills the earth, so that care must be taken when digging at this time not to dig under any snow.

If the season is early get the sweetpeas into the ground. Make plans for spraying. Write for booklet on spraying.

Life without industry is guilt, and industry without art is brutality. —*Ruskin*

THE HOME DECORATOR



Note—Conducted for the purpose of helping our subscribers in the decoration and care of their homes. If the question requires a long answer, we will write you. Address the Editor

Question—R. S., Ohio: What do you advise for painting walls of pantry and store closets? This part of the house not well lighted.

Answer—Use S-W Enameloid Ivory for both ceiling and wall surfaces. This finish is an oil-paint. If surface has been previously painted with a like material, use finish as it comes from the can. If wall covering comprises present finish, remove same through hot water or hot paste applications. When the surface is cleaned of such unsanitary finish, proceed as follows: Apply a coat of S-W Wall Size. Over this priming-coat, use two coats of S-W Enameloid Ivory, thinning first coat slightly with pure spirits turpentine. Use second coat as it comes from the can.

Question—A. S., Canada: Is paint that has once been frozen good?

Answer—While some paints may be seriously affected by freezing, high-class paints are less liable to any harm. If paints that have been stored under freezing conditions show the appearance of being in good condition when brought to a normal temperature they will give good results. On the other hand, if the paint shows evidence of curdling or other unsatisfactory conditions it should not be used.

Question—Mrs. H. F., Illinois: Can I brighten up my linoleum? Has been in use as kitchen floor covering for several years and now looks dull. Want to keep pattern and color of covering.

Answer—Wash the surface thoroughly and allow to dry. Then apply a coat of S-W Durable Linoleum Finishing. This material is a clear elastic varnish, very durable and pale in color, so that it will not change the present color or pattern. Dries dust-free in one hour, and hardens overnight.

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The pure Colonial type of home with its massive full heighth columns and overhanging balconies requires the Colonial Yellow (SWP No. 375) for a body color and the white for the trim. A strong, rich color can be introduced on the roof. Shingle Stain C-74, and for shutters, SWP No. 408. For Porch Ceiling, SWP No. 470, and Porch Floor, Porch and Deck Paint No. 48.

A Sketch of Styles from Renaissance to Modern

WITH the closing of the Renaissance we find various styles springing up to replace the German, French and English types of this great period—each developing along its own line, and producing types characteristic of its peoples and conditions. Such styles as Louis XIV, XV and XVI, the Rococco and Baroque periods, the Directoire and Empire in France, the Jacobean, Elizabethan, Tudor, William and Mary and the Georgian periods in England, are of interest to the decorator and furnisher, for furniture was designed to conform to decoration.

As it is not our desire to go into the history of the furniture periods at this time, we will not discuss the work of Chippendale, Sheraton, Hepplewhite or the Brothers Adam. Suffice it to say that our own Colonial furniture about which Colonial decorations have been built was greatly influenced by these English types as well as by the Empire or French type. The latter a development of the Napoleonic reign shows the pomp and lavish display of late Greek and Roman though lacking the finer qualities of pure classic.



Stencil No. 810, 7 inches high. Stencil No. 810y, 15 inches high. A typical Empire wreath not inappropriate in Colonial Decoration.

The Colonial style is distinctly American. It developed as did the New England States, through the thrift of the early Colonial settlers, and reached its height about 1730. Simplicity is the key-note of Colonial exterior as well as interior construction and decoration. The classic orders of pillars appear in the construction. The pilasters are used on the interior walls, while the dignity and stateliness of the classic is clearly evidenced in the purer types. Like other styles there is an early Colonial and a late Colonial. Even though efforts have been made to retain the purity of the Colonial, furniture and buildings of a modified Colonial type are very popular.

There are many attractive features of the Colonial style of decoration that can be applied to any modern building. Plain wall decorations, enameled and simple surface treatments for woodwork, figured hangings and a simple style of furnishing, all now favored from the sanitary as well as artistic standpoint, show the charm of the early Colonial.

Colors such as the light yellows, light greens, the rose, gray and blue are characteristics of the Colonial, while the rich reds, dull blues or greens and browns are essential in the furnishings and hangings. In the exteriors the yellow, gray and white body colors in combination with either red or green for the roof are used, the trim of this style of house showing white in almost all cases. White woodwork and mahogany doors are essential for the interior.



Stencil No. 201



Stencil No. 804
Classic borders suitable as Colonial Decorations

Now while some of the later Renaissance work was being carried out and the various periods of English and French decorations were being perfected, a new style was making itself felt, the object of which was to produce a so-called new art. We will only mention the Art Nouveau of which we hear little at the present time. There was an attempt to get back to Nature and show

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the natural flora in this type of decoration. One or two excellent examples of furniture, jewelry and even furnishings were developed, but as a whole the style fell quickly into disuse as in the hands of the inexperienced or inartistic, decorations more grotesque than pleasing were produced. The motive, however, of this Art Nouveau was not lost, and in the Modern the natural flora is again made prominent. Nature is, however, conventionalized, but only to such an extent as to meet the demands of flat surface decorations, and to suggest by its form and color the flora from which it was derived rather than to imitate it.



A stucco house showing the most desirable features of the modern—simplicity of structure without loss of beauty.

Modern work like Craftsman and Mission is still in its early stages of development, and for that reason cannot be discussed to as full an extent as the period work which can be viewed in all its stages of development and decline, as well as at its best.

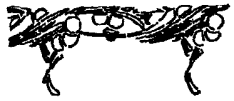
In America, the Modern Style has confined itself principally to flat surface decoration, and adhered very closely to natural flower forms. The stencil designs illustrated give a good idea of the general trend of this style, which is

gradually increasing in popularity. It appeals to the American decorator because it does not have the restrictions of other styles.

The Mission and Craftsman styles developed from widely different sources, but have now become so closely associated in modern work that they are practically considered as one and the same. The Mission developed from the old Spanish Missions of California, and the Craftsman through the Pre-Raphaelite movement in England, headed by such men as Ruskin, Rossetti and Morris. American decoration influenced equally by both has gradually adapted and moulded them into one style, which seems to be typically American. Like the Colonial, simplicity is its key-note. In construction the cement plays an important part, while the exposed rafters treated in a brown stain give the home a substantial appearance, although in direct contrast to that secured by the Colonial construction. The desire for honesty in construction and decoration has brought about the use of plain wall surfaces. Subdued colors such as the warm browns, grays, dull greens, dull blues, etc., are favored for decorating, though the strong orange, rich brown, bright blues and the pumpkin tints are introduced in combination with the neutral foundation tone to give life and brilliancy to the scheme.



Stencil No. 95



Stencil No. 88



Stencil No. 89



Stencil No. 69



Stencil No. 66



Stencil No. 65

Modern stencils in which the natural form of growth is retained.

The less expensive finishes are used with an artistic result and the lack of pretense in the finishing of all exposed surfaces gives the Mission-Craftsman home a charm that is not possible where lavish display predominates.

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Stencil No. 3. Craftsman
Pattern showing geometric treatment of leaf, berry and stem.



Stencil No. 105. Craftsman

While the decorative borders are also worked up from the natural flora as in the Modern, geometrical treatments are followed rather than the line of nature, securing an entirely different type of work, but one which is in keeping with the simple construction, with plain lines of furniture and the flat wall decoration.

It is not taking too much for granted to surmise that the Modern, the Craftsman and the Mission characteristics will in time be blended and fused into one style, a style which will show the best of each one and which will be typically American.



An attractive home of the Mission-Craftsman type.

Use S-W Floorlac Finishes for the Old Floors

See Back Cover

MORE requests are received for information regarding the finishing of floors, than any other kind of surface, and it is little wonder that this is the case. The floor is exposed to constant wear, is often unsatisfactorily finished at the start, or if treated with the most desirable varnish, the surface is allowed to wear down until the wood itself is exposed. There is also the floor which has been covered for years and which is to be so finished that rugs can be used.

In all cases, S-W Floorlac which is made up in the colors as shown on the back cover, is suitable. It covers up defects in the floors, gives a pleasing color and a surface much like the varnished or stained and varnished finish on the new floor. It is absolutely unnecessary to say nothing of being unsatisfactory, to put up with a worn or untidy looking floor. No amount of cleaning will ever make it look right, and constant traffic will soon wear away the wood, which can not be as easily replaced as the varnish surfacers that should receive the wear. A finish is used on the floor as much for the sake of appearance as economy.

Some floors require the most strenuous treatments to show a good surface. Others need only the application of a coat of surface varnish. Some floors undergo such hard usage that they must receive attention every season, while others show very little wear after several years of service. It is therefore impossible to lay down any hard or fast rules regarding floor finishing. However, before any finish whatever is applied to a floor surface, the same must be clean and thoroughly dry.

A floor that has never been finished and is badly discolored, should *first* be treated with a coat of S-W Floorlac Ground. This is an opaque, flat drying paint, producing a suitable foundation for the varnish coats. When this is thoroughly dry, apply the Floorlac in color selected. There is a difference of opinion regarding the proper color for the floor surface, but all authorities agree that too dark a floor tone should be avoided. It not only shows the dust too readily but produces a heavy appearance, unless woodwork and rugs are also in dark tones.

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When the woodwork is stained, have the floor show up a shade lighter. If wood is natural, retain natural tone of floor. If white or ivory enamel is employed for woodwork, the floor can either show the natural tone or be one or two shades darker, the color depending upon the furnishings and rugs. In the hallway as shown on the back cover, where it was necessary to use the walnut treads, for no stair-carpet was to be employed, and old-fashioned walnut furniture introduced, the walnut floor was in order, though the white finish was selected for the wood.

A dark toned floor looks more finished with fewer rugs than any other, but such a floor as well as the one exposed to constant wear, should be given one or two coats of S-W Floorlac Clear, in addition to the Floorlac in color. A three-coat varnish finish is recommended for the old as well as the new floor, and when the last coat shows signs of wear, it should be renewed to protect the foundation-coats and eliminate renewing of all coats.

The Ground-coat is only necessary on the floor that is badly worn and discolored. A surface that has been previously varnished, but of which the finish has been allowed to wear down to the bare wood, can be made presentable without much expense or labor, through the application of one coat of S-W Floorlac Light or Dark Oak—or even the Extra Light Oak if the previous finish showed so light a color—and one coat of the Floorlac Clear. Since the Floorlac is a heavy-bodied, colored varnish, it will cover up the partially worn portions as no transparent varnish will, and for that reason is satisfactory for such floors. The slight graining is suggested through the application of the material which should be applied with a rather coarse stiff brush along the grain of the wood, following the boards the entire length or breadth of the room, to have no cross-breaks in the completed surface.

The materials mentioned—namely, Floorlac Ground, Floorlac in Color and Floorlac Clear, cover each approximately 400 square feet to the gallon one-coat work.

"That thing which I understand as real Art is the expression by man of his pleasure in labor." —*William Morris*

Painted Furniture

THERE are few of us who have not at one time or another resorted to the painting of an old piece of furniture, but until recently the painting of new furniture has seemed almost a lost art. However, the popularity for just this type of furniture is growing rapidly, so much so, in fact, that the manufacturers are willing to sell certain styles in the unfinished state.

True, the painted furniture must be built along simple lines, without much elaborate carving, and requires its own style of setting, but this is no drawback to its use. When purchased already finished it comes no cheaper than the stained and varnished kind, but if the enameling or the painting is done in the home there is a considerable saving in the cost. Much of the painted style of furniture can be made in the home, incurring only the cost of the wood and paint.

The inexpensive woods can be used for this furniture as the pleasing grain of quarter-sawed wood is only evident when the stained finish is employed. Birch, whitewood, pine and maple are frequently used, though birch is favored. When the surface is sanded smooth, the finishing materials can be employed, consisting of S-W Enamel Ground and S-W Enamel in color selected. There are several shades of the Enamel that are in vogue at the present time, which lend themselves well with the modern chamber and dining-room furnishings. Painted furniture is also most desirable for use in the breakfast-room. Its use in the living-room and hall is only confined to the cottage. While the enameled or painted furniture will never take the place of the stained and polished pieces that are often beautifully carved, it is going to fill a long felt want for a practical, inexpensive type, suitable in the modern moderate-priced home. Gray, green and the ivory white are popular just now. The Emerald Green is effective with other furniture, and can be pleasingly combined with figured materials. For ordinary work, use one coat of the Enamel Ground, applying with a good fitch-brush. When thoroughly dry, apply one or more coats as may be required of the Enamel in color selected, flowing same on evenly, but in not too heavy coats. For a dull finish, rub with pumice-stone and oil.

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