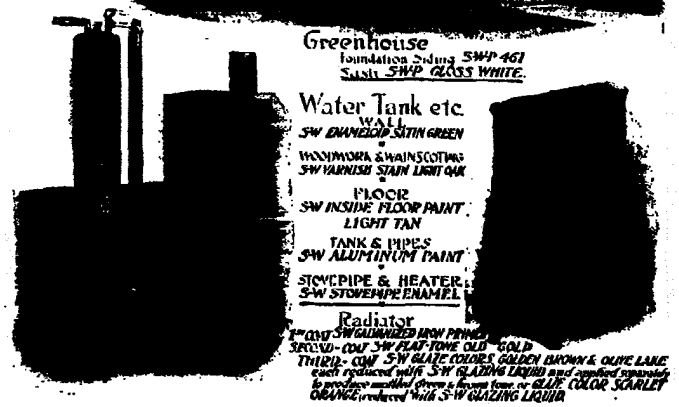


Storm Door
Body SWP 387
Trimming SWP 486
Sash SWP Black
Porch Floor
SW Porch & Deck
Paint No. 50
Porch Ceiling
SW Kopal Varnish
Exterior Doors
SWP 393



Greenhouse
Foundation Siding SWP 461
Sash SWP GLOSS WHITE.



Water Tank etc
WALL
SW ENAMELOID SATIN GREEN
WOODWORK & WAINSCOTING
SW VARNISH STAIN LIGHT OAK
FLOOR
SW INSIDE FLOOR PAINT
LIGHT TAN
TANK & PIPES
SW ALUMINUM PAINT
STOVEPIPE & HEATER
SW STOVEPIPE ENAMEL

Radiator
1st COAT SW GALVANIZED IRON PRIMER
SECOND - COAT SW FLAT-TONE OLD GOLD
THIRD - COAT SW GLAZE COLORS, GOLDEN BROWN & OLIVE LAKE
each reduced with SW GLAZING LIQUID and applied separately to produce mottled brown & brown tone or GLAZE COLOR SCARLET ORANGE reduced with SW GLAZING LIQUID

FOR DIRECTIONS, SEE INSIDE PAGES

The HOME DECORATOR

A PRACTICAL MAGAZINE OF SUGGESTIONS FOR HOME DECORATION
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VOL. III.

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No. 7



A LIVING-ROOM IN MODERN STYLE

A Living-Room in Modern Style

IN THIS living-room there is an atmosphere of restfulness that only the soft buff wall in combination with the brown tone of the woodwork can impart. The use of the green and lavender in furnishings makes the room modern, as these shades are favored this season by the decorators and much used in the new fabrics. The combination of the odd pieces of furniture shows that just as attractive results can be secured with inexpensive furnishings if the general style of the room, its decorations, etc., are kept free of pretentious display.

The charm of the room is further increased as the walls are finished with Flat-tone which gives the clean flat tint to the wall and forms an excellent background for the furnishings. The effect of S-W Handcraft Stains on the woodwork of the home is fully shown here. The stain is clear and transparent, bringing out the grain of the wood and retaining its woody texture. Any number of surface treatments are possible over these stains, but some surface finish is necessary. Complete instructions will be furnished upon request.

Stencil decorations are not always required, though they usually add to the charm of the room. However, the heavy window treatment here bars their use. With simpler hangings a three-inch border could be introduced in green and lavender just below the cornice line.

SPECIFICATIONS

Ceiling—S-W Flat-tone White.
Wall—S-W Flat-tone Buff.
Cornice—S-W Enamel Pure White.
Woodwork—Birch, S-W Handcraft Stain Walnut.
Floor—Oak, Woodwork Stain reduced with 4 parts S-W Handcraft Stain Reducer, filled and finished with three coats S-W Mar-not Varnish.
Curtains—White Scrim or Etamine.
Overcurtains—Printed linen or Quality-A-Tapestries, Frou-Frou.
Rugs—Whittall Rugs, Kermanshah and other Oriental reproductions.
Furniture—Windsor chair and Gate-leg table Birch, finished same as woodwork; Bar Harbor Wicker Chair, Varnish Stain Green.

A Remodeled Living-Room

THE restoring and preserving of the old-fashioned home is as much in vogue as the "back to the soil" movement. It is little to be wondered at, as much of the land that has been revived can boast of some kind of building —substantial or otherwise. Many, to all outward appearance much decayed, have been remodeled, preserving the charm and personality that cling to these homes.

The illustration of the living-room shows clearly the results produced through repairing, remodeling and redecorating, without incurring much cost. The room is modern and elegant, though the old features have not been destroyed, but rather made attractively prominent through the use of decorative materials. What was once three rooms has been cleverly thrown into one, as the enclosed ceiling-beams and flat pilasters on either side of



The rich yellow and ivory of the walls and woodwork bring out the rich reds in the furnishings

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the door indicate. These hide the marks of the old wall partitions. Many of the old houses are cut up into numerous small rooms, for which one has little use, but if the dividing walls are removed a fairly respectable living-room can be made out of the one time front and back parlors, and mayhap storeroom, as in this case.

The left end, though not as deep as the end furnished with the two large windows, worked up nicely into a library alcove. The old-fashioned wood, including high wainscoting was finished in the Enamel, several coats of S-W Flat White being necessary before the one coat of S-W Old Dutch Enamel was flowed on, as various kinds of dark dismal paints had been previously employed. The enamel coat was, however, tinted an old ivory tone, by adding a small quantity of S-W First Quality Oil Color Raw Sienna, reproducing the so much desired tint that very old white enamel has.

The plaster required quite a bit of patching, so canvas was applied (though muslin can be glued over an uneven plaster surface) and painted with Flat-tone Ivory for the ceiling and Old Gold for the wall.

The old floor was made attractive with S-W Floorlac Finish, Light Oak, as the Floorlac Ground covered all the defects and the Floorlac itself produced an appearance similar to that of a new varnished floor. An additional coat of Floor Varnish, Mar-not, gave an highly varnished appearance and made the surface most durable.

The lighting fixtures are new, but the dull brass of the brackets and crystal shades do not clash with the quaint air of the room heightened by the excellent pieces of Colonial furniture.

The Cleaning of Casts

Plaster casts, ornaments, vases, busts, etc., can be satisfactorily cleaned by dipping in clear starch mixed with water. When dry, brush off.

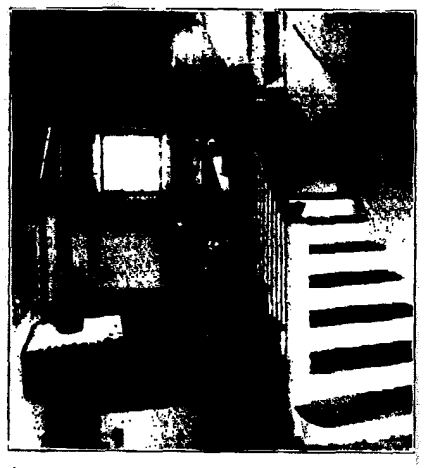
The Pantry Shelves

Paint the pantry shelves with S-W Enameloid White. The effect is inviting and cleanly. This surface can be easily washed, and this treatment is far more practical than that of using paper.

Decorations for the Small Hall

THE view of the hall illustrated shows the results of careful planning in arrangement of stairway, placing of landing, openings to living-room at the left and dining-room at the right, and attractive decorations for the small room. The white enamel wood finish—S-W Old Dutch Enamel—in combination with the light yellow blended wall tint—S-W Flat-tone System Effect No. 1—gives a refined appearance, makes the entrance to the home inviting and moreover adds materially to its apparent size. The window in the door and those at the landing flood the room with sunlight during the day, and at dusk cast a mellow haze over the interior, before which the enclosing walls seem to recede.

The mahogany treads and hand-rails—Mahogany Stain No. 700—repeat the finish of the Colonial mirror and drop-leaf table; while the beauty of the small Oriental rugs—so good in this type of hall—is brought out by the pleasing tone of the oak floor, filled with the mahogany paste filler, and varnished with three coats of Mar-not Varnish. The radiator, treated with the wall-finish, though occupying a rather prominent position in the hall, is kept inconspicuous, as its finish is in harmony with the color-scheme of the hall.



As two stairways were impractical, the one started from the back of the hall within easy approach of the kitchen.

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Every part of this interior can be subjected to thorough cleaning with soap and water, which is also true of the surfaces throughout the home. The white enamel and light, warm wall colors predominate, as they produce the best results in the small home when the same is planned along Colonial lines. The wall-finish is sanitary and durable. It is secured with the oil-paints that are not affected by washing, and the colors of which do not fade, while the enamel finish will always remain pure white, and the floor and treads give excellent service, even though exposed to severe wear, as the varnish is elastic and dries hard.

An Individual Piano Scarf

See Back Cover Article No. 2


Stencil 111

WHILE it is not the best plan to cover a piano top, or to clutter it with bric-a-brac, a scarf in light tones of a rich looking material often adds much to the cheerfulness of the room and is recommended when it is necessary to subdue the strong contrast found between the light yellow, cream, gray and green wall tones and the black or dark finish of the piano case. Pongee, as used for the scarf shown on the back cover, Article No. 2, is an excellent material for the making of a cover of this kind, as it can be stenciled easily and is also washable.

Make the scarf twenty inches wide to fit the top of an upright piano and long enough to allow of the one and one-half inch hem and the ten-inch overhang on either end. Stencil No. 111, eight and one-half inches high, fifteen cents, is placed on this part. When finished with the five-inch fringe the whole is very effective. Make an inch and one-half hem all round, making the width of the cover seventeen inches and length about eighty-four. Place the center of the stencil pattern three and one-half inches from the side of the scarf and just above the stitching of the end hem. The two upright floral *motifs* will decorate the end nicely. Either a one-fourth inch band or the half circles at the end of the leaves can be used to connect the two *motifs*.

Use the stencil colors with one-tenth Stencil Medium. Blend from the lighter to the darker tint. Mix stencil color

Burnt Sienna with a very small part of Indian Yellow to apply to the upper portion of the stencil, and Burnt Sienna, slightly darkened with Raw Umber and Cobalt, for the lower. Use separate brushes for the mixture, but do not allow a decided difference in tone to appear in the stencil. Blend gradually from light to dark.

Should it not be possible to purchase the fringe in the pongee color, one yard is required, and fringes range from seventy-five cents to one dollar and twenty-five cents per yard, buy the white, and tint it to the right shade. Dissolve, in about one cup of benzine, a small part of Raw Umber and Indian Yellow with just a drop or two of Medium. Dip a corner of the fringe into this and let dry. If too light add more color; if dark, more benzine or gasoline. When the right shade is secured dip the whole fringe in the solution, shake slightly and hang in a draft where it will dry quickly. Be sure and dissolve all the color in the benzine so as to produce an even tone. It is possible to tint silk, chiffon, ribbons, coarse laces, tassels, etc., by this method. The color is fast and the fabric is not in the least changed as far as texture is concerned.

For the Sleeping-Porch

The old-fashioned window-blinds have been found excellent for the sleeping-porch. One ingenious owner, after several attempts to provide a suitable protection against sun, wind, rain and snow and still give the porch the required ventilation, hit upon the plan of using these shutters. A set of old blinds were purchased at the recommendation of the carpenter for thirteen cents apiece—an odd price for a shutter—but, when put in place with the little framework and supports required, the cost of each was estimated at twenty cents; a nominal cost, however, for the excellent results produced. A pair of shutters on each of the three open sides were hung on hinges, so that they could be frequently opened, and the enclosed porch flooded with sunlight and air. The shutters were painted a soft light gray, inside and out—SWP 360, matching the house-scheme—and the blinds, after a year's service, have been found far better than canvas and more desirable than glass, which did not give the necessary privacy in the Winter, and was always requiring repairs.

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Birds and Flowers as Window Decorations

See Back Cover Article No. 1



Stencils 49, 50 and 51



Stencil 1016

WE CAN hardly conceive of anything more simple in a window hanging than a plain white muslin or scrim curtain hung straight from the rod to the sill, and yet this kind of simplicity is often tiring. While the utility of any article must never be destroyed, a bit of decoration rightly placed will not hinder its usefulness in the least. A good example of this is shown by the illustration, Article No. 1, on the back cover where the bird stencils, Nos. 49, 50 and 51, are attractively combined with the conventionalized flower Stencil No. 1016 to produce a hanging that is most Japanese in feeling. The use of a curtain thus decorated is not restricted, for it will be attractive in a blue chamber, interesting in a nursery in blue or gray and white, while a blue and white dining-room furnished with the Chinese or Japanese ware will need just such a finishing touch as this will impart, to make the room individual and highly artistic.

The plan—namely, of the border across the bottom, with the birds scattered in a pleasing fashion over the main body of the curtain—can be easily followed, for the flower stencil will admit of varying the height of the former, while the three different poses of the birds will permit of a somewhat natural arrangement. The stencil color Cobalt Blue applied in light and dark tints gives a color found on all Japanese prints.

Add only one-tenth of the Stencil Medium and use clean brushes. Iron the curtains with a hot iron before hanging. Some slight variation in arrangement of the birds on each curtain will not detract, so that the worker need not hesitate about the seemingly elaborate treatment, for a more artistic appearance will thus be secured.

Don't forget to plan the decorations so that the curtains will be in pairs.

A Living-Room of the American Type

JUST the construction and furnishings of this room give it an appearance of broad hospitality, so characteristic of our mode of living, that it would be unfair to look further for a foundation of the architect's plan. There is a suggestion of the English in the treatment of the overmantel and beaming of the ceiling, but the simplicity of the mantel itself and grouping of windows counteracts this. The dimensions of the room are large, but the arrangement of the furniture at the windows and about the fireplace give it an homelike appearance. This is further accentuated by the warm brown color-scheme, lighted up here and there with touches of yellow, red, dull blue and green.

The woodwork is in Handcraft Stain Brown Oak finished with a coat of Mission-lac and waxed to match the treatment of the Craftsman pieces. The ceiling and wall carry out this flat



Here the architectural details, mantel, overmantel, and ceiling-beams supply the decorations

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surface treatment, as they are painted with Flat-tone Old Gold for the ceiling and Cocoanut Brown for the walls. The cinder-flecked brick of the fireplace facing and hearth match the ceiling color. This tone is also found in the lamp-shades. The oak floor, which is filled and varnished with three coats of Mar-not Varnish, is covered with Oriental rugs of the Khiva-Bokhara variety, richly colored in reds, blue, ivory, green and black. The heavy pieces of furniture give it the necessary dignity.

The Stencil and Applique

See Back Cover Article No. 3



Stencil 1000y

AN attractive bit of needlework is shown by Article No. 3 illustrated on the back cover. Here Pattern No. 1000y, size ten inches in diameter, price sixty cents, is only used as a means to an end, and unless one were told, it would be impossible to detect the stencil. The outline stencil is necessary for this class of work. Two kinds of materials can be combined, heightening the effect through difference in texture of materials as well as through color. The tan ratine, a material so popular this season, has been used successfully for the foundation, but other plain, loosely woven fabrics will do, while the green taffeta, which is used for the appliqued wreath, is a pure leaf green and combines well with the background color. The outlining with the brown floss, required to stitch the green decoration in place, accentuates the contrast and adds richness to the work. The pillow can be easily made in an afternoon.

After the material to be appliqued is stenciled with stencil color Burnt Sienna and the color thoroughly dry, cut out around the edges of the outline, leaving a three-fourths inch margin of material to be turned in, cut out the center also, baste in position, turn under rough edges and proceed to outline with the floss. The berry portions can be filled in with French dots as shown, using the orange-colored floss for the purpose.

The use of the green fold extending beyond the edge of the flat hem is a newer treatment of the plain cushion top. Here, again, the fancy stitch fastens together back and front portions.

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—Mrs. N. L. S., Florida: How would you decorate a small study in which odd pieces of furniture are used and where the light is always poor?

Answer—If the pieces of furniture are of widely different color, refinish with S-W Varnish Stain Mahogany, or—if that is not suitable with their construction—Dark Oak. Select one material for cushions and upholstering. Light colors are preferable in this room, so that washable materials will be best. Paint the wall in one light color and the ceiling in a shade lighter. Use S-W Flat-tone Old Gold if previously painted, or S-W Decotint No. 12 if papered. The paint you can apply yourself but paper you cannot. If mahogany is possible for furniture, paint the woodwork with S-W Old Dutch Enamel. The white reflects light and will, therefore, counteract the bad lighting properties here. Plan to improve the lighting fixtures—as there is little expense connected with such work—and so have the room at least bright in the evening. Perhaps another window could be cut into the room, making necessary changes complete.

Question—Mrs. V. H. T., Texas: What shall I select for upholstering furniture with mahogany frames—walls, tan?

Answer—For use in the main living-rooms select brocade, tapestry or velours. For use in the chambers, the more delicate fabrics, as chintzes, cretonnes, printed linens or denims, can be utilized. Colors for the former should be low toned, while the fabrics for the latter can be gayly colored, and can have a decided figure. With the tan wall, rich mahogany brown, soft green and gray-blue should predominate in the material selected for the upholstering.

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A Craftsman Cushion

See Back Cover Article No. 5

THE cushion illustrated on the back cover, Article No. 5, can be made up in an afternoon at a complete cost of fifty cents; thirty cents for the material, five cents for the stencil, eight cents for the small tube of Ivory Drop Black stencil color, and six cents for the brush, as a small one will do. Less than a skein of black floss will be required, but is not absolutely necessary as the stitching can be done by machine.

The conventional treatment of the border produced by the spot stencil shows the many ways in which one pattern can be used, so that when one owns a number of stencils he can, through a little planning, produce a great variety of decorative effects. Stencils or parts of stencils can be pleasingly combined on one article.

The black and blue is effective. A medium weight material, in a plain weave, either denim, taffeta, cotton, poplin, mercerized rajah and even burlap can be utilized for the pillow-cover. Make the cover the size of your pillow filling or twenty-four inches square, allowing two and one-half inches all around for a flat hem that adds to the finish of the cushion. Fold the square cornerwise and crease or mark to show the diagonals. Place Stencil No. 103, size two and one-half inches square, five cents, over each diagonal nine and one-half inches from the center and about one and one-fourth inches from the fancy stitch if the size given is followed. Connect these corner decorations with the three-eighths inch band, which can be easily cut from a piece of stencil paper. The band should fit into the angle, formed by two of the dots of the stencil, with corners almost touching. The two dots should then be placed on the inner side of this band at the centers of the four sides. Use the dots of the stencil that lie opposite each other for the inner corner decoration as shown and connect these to the center ones with a one-fourth inch band which will also fit into the angle of the center dots and will be broken at that point. The double feather-stitch in black is good with the geometrical stencil decoration.

For the den or boys' room a set of pillow-covers, table-spread and hangings would be effective, stenciled as above described.

Solving Kitchen Problems

THE modern kitchen is being planned as carefully as any other part of the home and finishes selected for the surfaces that will make it as pleasing in its own way and still produce a practical, workable room. In the first place, it is not so large as formally, for the necessary equipment has been so arranged that there is a great saving of space as well as labor; in the second, it is furnished with the necessary amount of light and ventilation, and thirdly, finishing materials that will aid in making and keeping the room sanitary are used.

The illustrations show two widely different rooms in which, however, these items have received proper consideration. In the first kitchen, the stove, sink and cupboard are compactly grouped together but not so crowded as to hinder work when more than

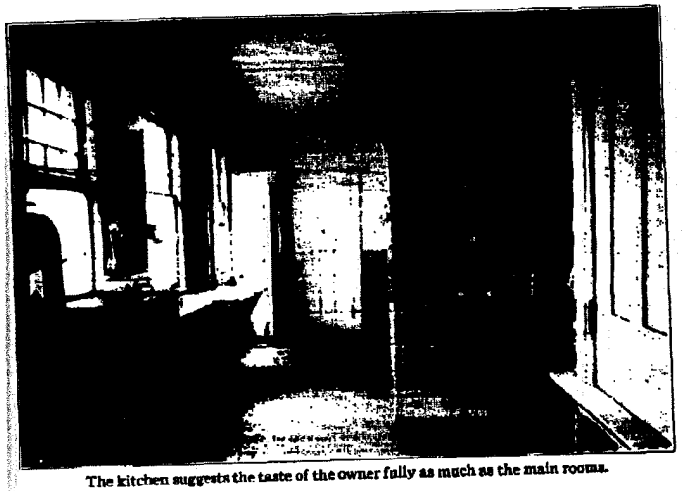


Elaborate effects should be avoided in the kitchen. Simplicity is the key-note here.

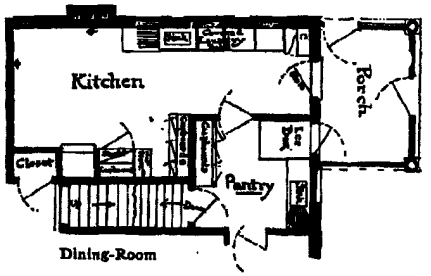
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one person is preparing a meal. The window furnishes the necessary light for the stove and an outlet for steam and odors. The walls and woodwork are in the light colors and so apparently increase the amount of light furnished, as such colors reflect light, especially so when a gloss finish is used. The latter is also desirable aside from a standpoint of labor, as it can be more easily washed than a flat oil-paint. It is good with the varnished wood and easily applied over a new or old surface.

S-W Enameloid was used in this kitchen. The enamel-like surface with which it dries prevents the steam or moisture from getting into the paint, making it possible to remove all foreign matter by simply wiping the surface with a cloth moistened in warm water. The ceiling and upper wall are in the Ivory White and the dado or wall below the chair-rail in the Satin Green. This, with the cypress wood varnished with S-W Excello, produces a neat, durable appearance. The floor is covered with a figured linoleum that is frequently coated with S-W Special Linoleum finish, keeping it bright in appearance and protecting it from wear. The second kitchen shows a model arrangement of cupboards, all in plain view and the contents within easy reach. The room is so well lighted that it would have been unnecessary to use the light wood and wall finish, but the owner declared that dark surfaces were just as difficult to keep clean as light and that the latter made the kitchen brighter under artificial light—a point that should bear when selecting colors.



The kitchen suggests the taste of the owner fully as much as the main rooms.



Floor plan of second kitchen showing arrangement of cupboards and fixtures.

As this kitchen was remodeled it was necessary to paint the wood, and the Enameloid Mauve, lightened with the white, was used, combining well with the Enameloid Flesh applied to the wall and ceiling. When there is as much wood as in this kitchen a gloss paint is always good, as repainting can be cheaply and quickly done to say nothing of the ease with which the same can be cleaned.

The broom-closet at the farther corner is a pleasing addition to any kitchen. Window-shades have been cleverly substituted for doors for the cupboard that is built out into the room. The window-shades, which can be raised and lowered at will, protect the contents of the shelves fully as much as doors.

In many homes it is necessary to have the stationary tubs built in the kitchen. While these never add to the appearance of the kitchen, they can be kept inconspicuous through painting the outside like the woodwork and furnishing them with covers. The grouping of the sink and these, as shown, is also a help in making the kitchen practical and attractive.

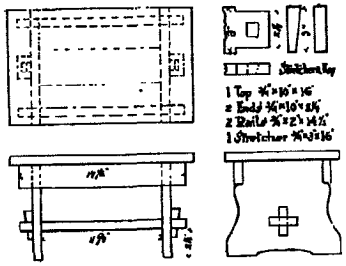
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Finishing a Footstool

THERE is always more or less interest attached to the making and finishing of any article for the home. It may, and often does, cost more than the factory product, but any one can possess such items. But the test of one's interest in the home is gauged not so much by the actual cost of purchasings, as by the time, thought, and personal effort put into its completion.

Birch is preferable when mahogany or walnut stains are to be used. After the pieces are put together with the necessary screws and glue, sandpaper the surface till smooth, and clean off all the loose particles of wood. The piece is then ready for the stain.

The Handcraft Stains work easily, so that even the amateur will have no difficulty. Apply the stain with a soft camel's-hair brush, two inch, costs about 30 cents, and will last for the application of stain to several pieces of furniture. Wipe off the superfluous stain with a clean, soft rag. If not dark enough apply a second coat, although the color will be darker after filler is used and varnish applied. Allow stain to dry for 24 hours, then sand the surface lightly with 0000 sandpaper. Fill the grain of the wood with S-W Mahogany Paste Filler, thinning down to consistency of thick cream with benzine and applying with a stiff brush. When the benzine appears to have evaporated, wipe off the filler with burlap or any rough, heavy material, working at right angles to the grain. After allowing to dry 18 hours or overnight, apply a thin coat of S-W White Shellac. Reduce with alcohol if necessary, allow to dry hard and sand the surface lightly. Then apply two coats of S-W No. 5 Interior Varnish, sanding lightly between coats and rubbing the last to a dull surface with pumice-stone and oil. This will give a full bodied, durable varnish finish.



Coloring Ostrich Plumes

WHO has not invested in ostrich plumes as hat trimming with a view to economizing only to find that after a season or two they lose their charm for the wearer? Instead of laying them away for use several seasons hence, revive your interest by tinting them if they be white or some delicate color. This can be accomplished with very little difficulty without injuring the plume, and in a short time in the following manner:

The feather will doubtless require cleaning. Immerse it in a clean enamel or porcelain basin in which a handful or two of flour has been moistened with enough gasoline or benzine to cover the plume. Move the feather about in this mixture, or even rub between the hands, being careful not to break the rib. When the cleaning preparation has become discolored you will know that the soil has been removed and that the feather is ready to be dried. Shake it in the open air briskly until the gasoline evaporates and the flour falls off, leaving the fibres clean and fluffy looking. The tinting can now be proceeded with.

The coloring preparation should consist of gasoline tinted to the desired shade with S-W Glaze Color. For a pleasing rose-pink, about a cupful of gasoline should be tinted with, say two inches of Glaze Color Permanent Crimson Lake as it is squeezed from the small tube. For light blue, about one cupful of gasoline tinted with Cobalt one inch, Olive Lake one thirty-second inch; for light green, Olive Lake about one inch, Cobalt one thirty-second inch; for taupe gray, Permanent Crimson Lake one-half inch, Cobalt three-fourths inch, Burnt Sienna one-sixteenth inch; for soft lavender, Permanent Crimson Lake one-half inch, Cobalt one-half inch, Raw Sienna one thirty-second inch. If tints are too delicate for your purpose dip a second time or add more color to the cupful of gasoline. Be sure to dissolve the paint and to stir before dipping the plume.



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The entire feather can be colored or just the head and the ends of the side fibres. The latter style of coloring is much in evidence on the attractive pattern hats which are being shown in the exclusive shops at the present time. When coloring only part of the plume not more than a third the length of the side fibres should be tinted, while about two and a half inches at the head can be dipped. It would add to the effectiveness if at intervals the fibres were colored all the way to the rib with a small, soft brush, separating them from the other fibres and resting them on the edge of the basin to do this. When the plume is to be all one tint it can be placed bodily in the color mixture.

The feather should again be shaken in the open air and when thoroughly dry can be curled slightly by holding it in a heated oven, for a few seconds after the flame has been turned off. Do not hold near a flame. The feather will have renewed interest and permit of trimming a hat most effectively.

Hints for November Gardening

IN ALL but the most northern regions of the United States much planting may be done in the garden during the first half of November. Some of the most desirable operations are these:

If the Spring flowering bulbs are not all in, get them planted as soon as possible. Try some new sorts of tulips, hyacinths, and daffodils.

Now is a good time to plant a few lily bulbs. Why not start a collection of these glorious flowers? They will prove a perennial source of delight.

It is still sufficiently early for setting out iris and perennial phlox. The Japanese irises and the Oriental irises are especially desirable. Get light-colored varieties of phlox.

Why not plant a few grape-vines where there is a little space? And most of the deciduous ornamental shrubs and trees can be safely planted now. But do not disturb evergreens and stone fruits at this season of the year.

Odds and Ends in Furniture

WE HAVE all heard of the dilemma of the bride whose loving friends showered her with furniture, no two pieces of which had any one feature in common, and which the poor thing was supposed to arrange in the house beautiful so that each showed up to advantage. Such a state of affairs looks bad, indeed, but many an ingenious mind has made more than the best of this seeming chaos. Certainly there are extremes to this as to everything, and furniture may be brought together that is simply impossible. Then the only remedy is to dispose of it and start over again.

Fortunately the tendency to use but one style of furniture throughout the home or at least in each room is past, and wicker hobnobs with Colonial, Colonial with Mission, and all with upholstered. With these conditions success can only be achieved through the use of the right wall finish and the right kind of hangings. A neutral tint must be selected, but one that will be suitable with the exposure of the room, the colors in the rug, and also conform to the general character of the construction—namely, light if for the Colonial or cottage type, but darker if for the Mission or Craftsman. This will help to bring together the various colors and finishes used on the furniture, while the material for hangings can be selected so that cushions of the same can be made for the wicker chairs, and the upholstered pieces can be covered with it or with a fabric that repeats one of its predominating tints. Such a plan was effectively followed in the living-room illustrated on the front cover. The room is not Colonial and yet the introduction of the white cornice, windsor chair and gate-leg table, Colonial features, give it such a feeling. The walnut wood stain, however, counteracts this, provides a suitable finish for the built-in-shelves and helps the plain wall color to become a satisfactory background for the furniture.

It is not always possible to produce ideal conditions at once, but through a process of elimination, removing a chair now and then, purchasing a wicker to take its place, or having a frame with good lines recovered to harmonize with the decorations, and striving always to make the home a place that will reflect our desires and ambitions, the right appearance will be created.

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