

GARAGE

UPPER BODY 5-W PRESERVATIVE SINGLE
STAIN NO D-53
LOWER BODY 5-W CONCRETE FINISH BUT
TRIMMING 5-W-P NO.382
SASH 5-W-P NO.382
ROOF 5-W ROOF & BRIDGE PAINT RED
DOORS 5-W-P NO.382

ROOF GUTTER AND SPOUTS
BODY 5-W-P NO.382 TRIM 5-W-P NO.382
SASH 5-W-P NO.382 WHITE
TRIMMING 5-W-P NO.382
PRIMER 2-W CON 5-W-P NO.382
ROOF 5-W CONCRETE PAINT
ROSS GREEN

1st FLOOR

POWDER ZONE
PAINTAL 48
5-W-P NO.382
5-W-P-GREEN WHITE
OR 5-W-P NO.382

CLOTHES
POST
REELS

FOR DIRECTIONS, SEE INSIDE PAGES

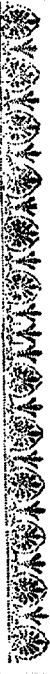
The HOME DECORATOR

A PRACTICAL MAGAZINE OF SUGGESTIONS FOR HOME DECORATION
PUBLISHED BY THE SHERWIN-WILLIAMS CO. DECORATIVE DEPT.,
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No. 5



AN ATTRACTIVE HOME IN THE SUBURBS

An Attractive House in the Suburbs

THE small house is good in its way and the construction, planning of interior, etc., has been given the most careful consideration, and the architects have produced a convenient livable house, but the large, roomy and airy house will always hold its own. Entertaining is always more delightful, living more convenient, as there is usually more storage room, and each member of the family may possess his own sleeping-room, which is always an advantage from a standpoint of health.

The illustration on the front cover shows an excellent type of the two-story and a half home. The construction is simple but most dignified and well balanced. The porch roof construction repeats the lines of the front and side gables breaking the long line of the pitch roof and adding to the appearance of the construction. Small gables are entirely out of place on a home of this type. The use of the light body color on the gables adds to their apparent size and makes the same a part of the walls of the house.

The body color has been carefully selected. It is neither too flashy nor too neutral, does not destroy the air of refined simplicity and combines well with the brick tones of foundation and chimney. The necessary trim is kept inconspicuous by the dark color which matches the brown roof tone and thus produces a two-color effect in ivory and brown. When a deep porch is built across the entire front of a home, as in this case, the light body color is preferable, as it reflects more light than a darker one, and therefore, will lighten the adjoining rooms.

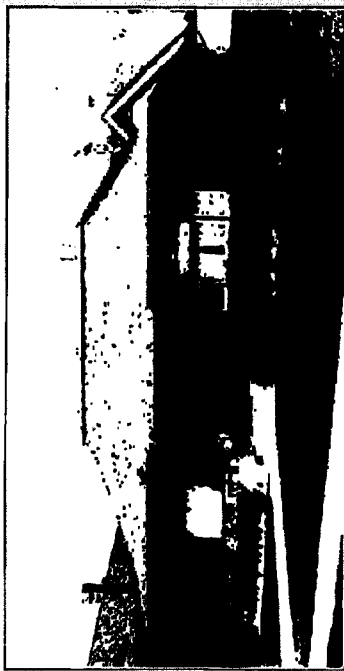
The color treatment of the home under discussion can be duplicated by selecting the following materials to paint the various parts: SWP 462, Ivory, for body; SWP 499 or Antique Brown for trim; SWP Black for sash; S-W Preservative Shingle Stain B-43 for roof shingles, and S-W Porch and Deck Paint No. 48, Gray Stone, for the porch floor. The porch ceiling can be painted with the body color or varnished with S-W Kopal Varnish. The exterior doors can be stained with Handcraft Stain, Brown Oak, filled with Golden Oak Paste Filler and finished with one coat of Mission-lac and two coats of Excello Varnish.

An Interesting Bungalow

IT HAS been said that the architect has more difficulty in making the small home attractive and practical, as smaller wall surfaces, less floor space and fewer windows than in the large home form the foundation for the necessary accessories. The well-designed bungalow, when properly arranged and furnished, can, however, be just as artistic and even more homelike than its more pretentious neighbor.

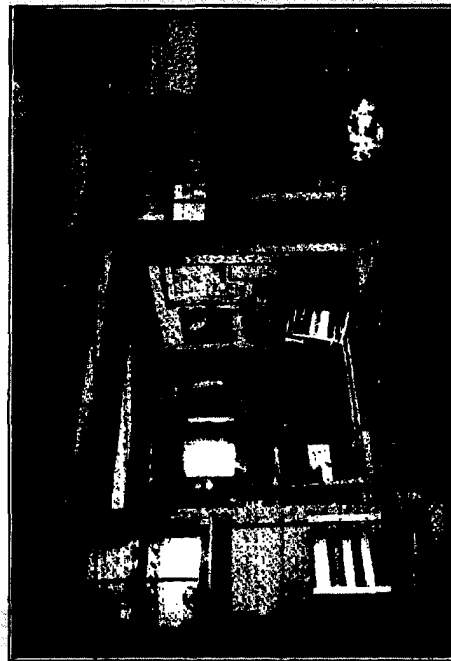
The grouping of windows as shown by the bungalow illustrated is an excellent feature, as more light is furnished than by the use of as many single windows, thus cutting up all wall surfaces. Sufficient unbroken wall spaces are retained to form the necessary setting for the large pieces of furniture. The uncovered porch is a carefully planned addition to this style of home, adding to the apparent size without barring any of the required light as a covered porch would do.

A substantial appearance is given the home by the use of the stone for the foundation and fireplace as well as by the rich, brown body color, accentuated by the Ivory tone of the trim and



The small home is good when all features, general style of construction and window treatments are of a simple type

sash. Shingles with field stone roughly split are never out of place in rural or suburban districts, and attractive in any locality. The rough texture of the shingles when stained conforms to the surface of the stone. S-W Preservative Shingle Stains give the rich, brown tones, B-44 a light brown, B-46 a red and B-43 a dark, and produce a practical surface finish, as the creosote in the stain preserves the lumber from decay. When there is little foliage near this type of home, a green roof tint is most desirable, and S-W Preservative Shingle Stain C-71 should be selected. A brown roof tone, lighter than the body, is also good, while green can be used for the body with darker green for the trim, and the light brown for the roof—namely, S-W Preservative Shingle Stain C-74 for the body, SWP 461 for the trim, S-W Gloss White for the sash, S-W Preservative Shingle Stain B-44 for the roof, S-W Porch and Deck Paint 50 for the porch floor, SWP Gloss



A more spacious effect is produced in the small home by following in the main living-rooms one style of decoration and furnishing

White for the porch ceiling and S-W Handcraft Stain Brown Oak for the doors.

A pleasing but simply arranged plan for the lawn with shrubbery is advisable with this bungalow, as the closely cropped lawn, forming an unbroken, green carpet from foundation line to sidewalk, is only good with the large severe type of building.

With a Glimpse into the Interior

The same inviting and unpretentious atmosphere pervades the interior of this home as will be seen by studying the view of the dining-room with the living-room beyond. The regular Mission type of furniture, in keeping with the construction and plan of the building, has been introduced, and yet the home is more individual than many we have seen. The owner has given special attention to a number of items that assist in producing such an appearance—the plain wall tints, simply designed rugs, pleasing use of wood for the beams and paneling, well selected furniture, lack of unnecessary display and well chosen color-schemes.

One can readily surmise that a brown stain was selected for the trim as this conforms to the color-scheme of the exterior and harmonizes with the rich brown tones of the furniture. It was finished dull, maintaining the subdued and artistic character of the whole. In the living-room the walls are rich yellow, the hangings and rugs in brown—the latter being relieved with touches of green—and the fireplace is red brick built to the cornice.

In the dining-room, from which any view of the living-room is charming, we find deep blue and quiet gray, the former for the lower panels and the latter for the upper wall. Blue and yellow are often hard to combine, but the gray and brown neutralize these two colors.

The Negamo rug at the living-room and dining-room doorway, with gray ground and blue borders, was taken as the keynote for the decoration in the dining-room, and the result is far more delightful than the owner, who had set his heart on a blue room, had ever dreamed it could be. The coarse crash table and buffet runners were introduced, as the gray tone of this material matches the upper wall color. Stencil Pattern No. 127 in brown and dull blue finished the runners and assisted in the harmony.

Specifications

LIVING-ROOM

Ceiling—S-W Flat-tone Cream
 Walls—S-W Flat-tone Old Gold
 Woodwork—S-W Handcraft Stain Brown Oak, Specification No. 11
 Floor—Woodwork stain reduced with 4 parts S-W Handcraft Stain Reducer as first coat followed with three coats of S-W Mar-not Varnish
 Curtains—Quaker-craft Lace, Ecru
 Hangings—Brown Velour
 Rugs—Negamo
 Furniture—Mission

DINING-ROOM

Ceiling—S-W Flat-tone Lichen Gray
 Upper Wall—S-W Flat-tone System Effect No. 25 obtained by S-W Flat-tone White followed with S-W Glaze Color Sage Gray
 Lower Wall Panels—S-W Flat-tone Delft Blue
 Woodwork and Floor—Same as living-room
 Curtains—Same as living-room
 Runners—Crash, decorated with Pattern No. 127. Brown tone—S-W Stencil Color Brown Pink. Blue—S-W Stencil Color, Cobalt 1 part, Olive Lake 1-10 part and Brown Pink 1-10 part

Household Hints

Keeping Linen White

In pulling away the white linen dresses, etc., for the Winter, wrap in light blue tissue-paper. This has been found to keep the goods pure white.

Tools sans Rust

To prevent your garden tools from rusting during the Winter, coat the same with a paste made by melting together two parts each of tallow and graphite and one part gum camphor. Clean the tools and dry before applying. Allow the paste to remain on the tools for a few days, then rub dry and store in a dry place.

Cleaning Wicker Chairs

Wicker chairs that have been used on the porch during the Summer should be renovated before bringing into the house, either for storage or further use. Wash carefully with water into which a quantity of salt has been dissolved. If repainting is desired, use S-W Varnish Stain. This comes in greens and browns.

The Colonial Chamber

THE furnishings of the Colonial chamber are easily determined but the color-schemes, which must show the right background for these, must meet the taste of the occupant and conform to the character and exposure of the room itself, may not be as readily selected. A simple wall treatment is essential and as white enamel wood is necessary to offset the rich mahogany tones of the furniture, light wall colors in one tint are favored against which the artistically designed fabrics used for overcurtains and chair or seat upholstery will show off to the best advantage. Just a suggestion of a rich mahogany tone should be introduced in the color-scheme of the material, and fortunately we find the taffeta, printed cretonnes and linens made up in the most alluring designs and colors.

In the chamber illustrated, the Persian rug and figured hang-



A Colonial Chamber in Yellow and Mahogany

ings give the right finish to the plain wall that has been finished in the pure Colonial yellow, S-W Flat-tone Old Gold. The ceiling is in cream, while the border decoration, a modern treatment of the poppy, which *motif* is also used in the cretonne, is effective in deep yellow for petals, olive green for leaves and rich mahogany for centers. Under no consideration should the *motif* or the colors of the wall decoration conflict with those of the hangings.

If you are unable to find a stencil pattern that will harmonize with the figure in your cretonne or taffeta, why not make your own design, and it is a very simple matter. Select one of the flower, bud and leaf forms of the fabric if the design is intricate or the entire *motif*—if very simple and only repeated to form an all-over decoration. Make a careful tracing of the same. This can be done in one of two ways. If you have a little dressmakers' tracing-wheel place a sheet of clean white paper under the material and follow the outline of the design.

Or tack the portion of the cloth containing the design you are to use, on a hard, smooth surface. Lay over this the transparent tracing or tissue-paper, and with a soft pencil, follow the outline. From either tracing make your stencil. Secure a piece of prepared stencil-paper sheets 32 inches by 40 inches, price 20 cents, and a piece of carbon tracing-paper. Put the latter between tracing and stencil-paper and with a hard pencil, follow the drawing made with the tracing-wheel or the soft pencil. When a clear, sharp outline and a drawing in which the ties of the stencil are properly made is produced you can cut out the portions of the paper that are enclosed by the drawing, such as each petal of a flower, the center, the little leaf portions, etc. The stencil can then be arranged to form a complete border around the room, repeating the colors found in the fabric by matching up with S-W Stencil Colors. A simple border three or five inches wide is always good in the chamber, although the garland effects found in some materials are attractive and can be worked up into a stencil.

The rich colors of the fabric in the room shown were repeated by the border pattern No. 46 with Stencil Colors; Raw Sienna for the petals; Olive Lake one part and Raw Sienna one-fifth part for the leaves, while the centers were produced with Permanent Crimson Lake.

Hangings for the Den

HANGINGS of medium weight and translucent rather than transparent material are often necessary. This is true in the small room where the windows may be of leaded glass, in the library or in the dining-room where small dress windows are often introduced. It is best not to attempt to dress these windows like the larger ones. Unless privacy must be secured, or an ugly view barred, do not use curtains. A hanging of some kind softens the general appearance, and will help to subdue the sunlight, or give the necessary privacy.

The pongee curtain as shown on the back cover, Article No. 2, was made up for the den, but the cat-o'-nine-tails border Pattern No. 131 can be used with as good effect in the hall, library or dining-room of the modern home. The upward growth of the design is excellent for the short curtains, and the green and brown pleasing against the mellow tones of the pongee silk, which is so serviceable for the curtain, as it washes well. Make the curtains the required length and tack out on a flat, soft surface. Place Pattern No. 131 which is 18 inches deep across the bottom and apply the green and brown as shown. Place the pattern well in from the hem, which should be about two inches wide. The pattern which is especially attractive and individual, but intricate has been listed at \$1, but for the readers of *The Home Decorator*, we are making a special offer at 75 cents. This decoration can be used on the table-runner, pillow-cover, etc., making the decorations of any room complete and individual.

For the green, use S-W Stencil Color Olive Lake and one-tenth part Stencil Medium. For the brown, use Raw Sienna one part, Burnt Sienna one-half part and Stencil Medium one-tenth part. Allow the paint to dry thoroughly, and then press the curtain on the wrong side with a moderately hot iron. An additional touch could be given the hanging, by outlining the hem with a coarse chain-stitch in green. In working on silk more care must be taken in applying the color, and it is best to try out the same on a small sample of the material to be used, as the fibres of some silk catch the color and the medium very quickly, producing an uneven edge. No difficulty will, however, be experienced if the color is thinly and quickly applied.

For the College Room

IN NO PLACE as in the college room does one find such an array of practical, individual and up-to-date articles. And why not, mothers and sisters, to say nothing of fathers and brothers who always give "real useful" bits of costliness, have all had a hand in the furnishing and the many friends have each supplied their own little thoughtful gifts for this room. The center piece illustrated on the back cover, Article No. 4, was made up especially to suggest a suitable gift for your college friend, and by the way, it is appropriate for the boys as well as the girls' room.

The square and oblong covers have been so long used that the center piece is a pleasant relief, although simply revived after a few years' disuse. New ways of finishing make it almost a new thing, and the use of the fringe in color matching the linen produces an article similar and as artistic as a woven cover, but at much less cost. The linen and fringe can be secured in any art department in gray or ecru. Or, if desired, a circular piece of linen about 23 inches in diameter can be fringed three inches all around for the threads of linen are strong enough to make a desirable fringe. The cost of the cover will be much lessened by this process. It will, however, be necessary to catch the fringe on the inner side with a coarse linen thread, using the regular buttonhole stitch, that is employed for the finishing edge of embroidered scallops.

Stencil Pattern No. 126, 16 inches in diameter, price 25 cents, gives but one-fifth of the circle, but by swinging this around on its center, and taking care to match the outer and inner band, the circular border can be easily completed. The combination of green and deep yellow on the gray or on an ecru ground will combine well with almost any general scheme of decoration. When making a gift of this kind, it is advisable to use colors that will not show decided hues and will, therefore, not clash with the main colors of the friend's room. The leaf forms are tinted in green and yellow, S-W Stencil Color Olive Lake one part and Raw Sienna one-fifth part with the Stencil Medium. The flowers are tinted with Indian Yellow one part and Permanent Crimson Lake one-tenth part, the latter just suggesting enough warmth to give a hidden charm to the tints of the petals.

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. A. M. J., Canada: How can I fix up a small room in which a large figured paper has been used? The furniture—odd pieces—I have painted white, also woodwork. Do not want to go to much expense, as the room will only be occasionally used for a chamber.

Answer—A dainty wall finish will be best with White Enamel furniture and woodwork. Use S-W Decotint, a water-mixed finish, that can be applied directly over the papered surface. It is very inexpensive and works easily. We advise a light color in the small room. The yellows or pinks are good, although the finish is made up in grays and blues.

Question—R. S., Maine: Advise me regarding best material to use for large barn.

Answer—S-W Commonwealth Barn Red or Barn Gray.

Question—Miss N. J., New York: How do you refinish and repolish mahogany furniture, especially old card-tables, etc.?

Answer—In refinishing mahogany that has become badly worn and from which most of the varnish has disappeared, sand lightly with 0000 sandpaper all uneven places, not going below the stain or filler. Remove all dust and dirt with *Polish-ol* and then apply one or two coats of *Durable Wood Finish, Interior*, sanding lightly between coats and rubbing the last with pumice-stone and oil or pumice-stone and water. Rotten stone and water is also much used for rubbing to bring the surface to a fine finish. The furniture can then be polished. In rubbing, no hard pressure should be used, as such a method will destroy the varnish. Light, continual rubbing with a soft piece of felt is necessary.

An Attractive Home-made Curtain

NOW that the personal touch is required to make the home individual, the housewife is putting forth every effort to find time to add a bit of decoration to the furnishings. Needlework has and always will be the par excellence of finishing touches, but good stencil work, and only such should be considered, can supply just as much charm and individuality with less labor and is, therefore, more desirable to many. It is also more appropriate in many homes than some of the results laboriously produced by the needle. However, a touch of needlework and also a knowledge of sewing, adds to the stenciled article. This is shown by the household furnishings illustrated on the back cover, for the white muslin curtain, Article No. 1, has been finished with a lace edging and the table-cover, Article No. 4, with the linen fringe. Article No. 2 and No. 3 show an appreciation of the making of overhangings and portieres, as the stencils selected are especially adapted to the long straight lines of the article.

The window-curtain, Article No. 1 is best made of sheer white muslin, which can be purchased for, from 18 to 60 cents per yard. A plain machine-stitched hem is advisable, but the use of the narrow lace edging is optional. In the daughter's and guest's-room, where a more dainty effect is necessary, the curtains could be finished in this way, but in the son's room, the plain hem is preferable. The curtain as decorated is also good for the windows in a blue dining-room.

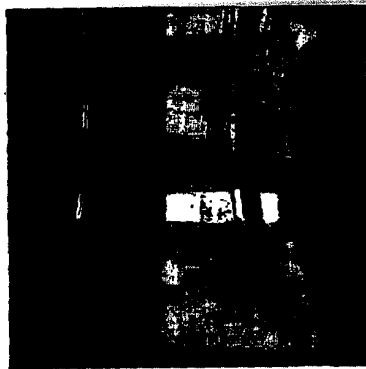
Stencil Pattern No. 19y, which is not furnished with a corner, can be easily used as the curtain border, for a group of these flowers can be arranged in triangular form, placing the apex of the same at the corner of curtain. It is best always to stencil the corner first, and if in doubt regarding the outcome, try the arrangement on a piece of plain white paper or a waste piece of material. Apply the flowers and fill in with the leaf portions. The centers of the flowers are touched up darker than the petals.

For the green use Stencil Color Olive Lake with the addition of 1-10 Stencil Medium. Apply thinly. Stencil Colors Cobalt 1 part, Permanent Crimson Lake 1-10 part, Olive Lake 1-20 part

with 1-10 portion of the Stencil Medium, will produce a good blue, but if a particular shade of blue found in overcurtains, rugs or china is to be matched up, some experimenting with the proportions of the Permanent Crimson Lake and Olive Lake will be necessary. The curtains must be stenciled in pairs, so that the pattern will need to be reversed for every other curtain. The same arrangement of corners should also be followed for all. Five yards of material is usually required for one pair of curtains although the length of the window will determine the quantity. The length of curtain and width of material will gauge the number of yards of edging required.

A Sun-Room in White Enamel

SIMPLICITY is the key-note of the decoration in this room, which was designed by the owner for a sun-parlor, although at present used as a breakfast-room. We are showing the room at this time to illustrate the attractive appearance produced by the introduction of stencil decoration. This will always make a room interesting. The touches of color that are possible in a stencil used with the light wall color, necessary with the white enamel wood finish, can be selected to give it charm and individuality. Plain walls are always best with the enamel woodwork, but when



The stencil decoration in green and terra-cotta is produced with Stencil Color Permanent Crimson Lake for the outline, which, when dry, is filled in with Olive Lake for the leaf forms and Orange Lake for the triangular spot forms at the center. The latter color is repeated in the sheer silk hangings at the window.

A Modern Door Hanging

PORTIERES are almost indispensable in the modern home as the wide doorways are generally used. This is especially true in the Craftsman type of home where a more spacious effect is secured by throwing open the main living-rooms. Privacy, however, often required in one or all of these, is artistically secured by portieres which are, if properly selected and hung, most practical. Granted then, that the portieres of heavy material so hung from curtain-poles that they can be easily pushed to and fro are practical, it is only necessary to direct our attention to the making of an artistic portiere.

This is secured through material, color and decoration. As the height of the portiere is 7 feet—the height of the open doorway—its color plays an important part in the general color-scheme of the room. It must, therefore, harmonize through analogy or contrast with either wall or woodwork tint; if through contrast it must be in analogous harmony with rug tones, upholstery or decoration, such as stencil work, choice bit of pottery, table-cover or lamp. The fabric of which the portiere is made must also conform to the general character of the room, for rich, lavish decorations require the more expensive fabrics, while a simple, unpretentious room demands hangings of like type. The inexpensive portiere shown need not be any the less artistic, and in fact can be more so than its richer neighbor, if thought and care has been exercised in its selection and the individuality of the owner thus shown.

The decorations of a portiere must not be such that the hanging will look more like a screen than anything else, but as in other work, decoration must be subservient to utility, making it possible to keep the curtains well pushed back to the door-casing, without crowding the decorations and making the observer curious to know what is hidden within its folds.

By the use of the simple upright flower *motif*, Stencil Pattern No. 128, 15 inches long, 15 cents, plain brown Craftsman linen has been beautified and artistically finished. This material is double-faced, but can be lined with another material if required, although it is customary to keep the color-scheme of rooms thus connected, harmonious, so that the color of the single hanging

it is impractical to use figured hangings, and little upholstered furniture is being employed, it has been found desirable to relieve the somewhat plain effect by using a stencil. The example here shows one of our special designs, Pattern No. 10R, any size, price \$1. The nature of this stencil permits its use in many ways, as the single *motifs* can be connected with a band, or placed close up to the window and door-casings, or even used as a border. In the latter case the vertical drop band will need to be omitted. When the square portion is only used, and each *motif* placed up close to the next, a pleasing spot border is produced. In this arrangement it could be placed above the wainscoting line if desired.

The simple leaf and spot treatment makes it suitable with any style of interior or furnishings, though the simple, refined outline makes it excellent in the Colonial room, while it is as good in the bungalow, since the conventional leaf forms are similar in character to many of the Craftsman and Mission forms. As the design is produced by outline, the filling in by hand of the leaf and spot forms give the stencil an added finish. The hand work produces a slight variation in the tints used, retaining the mural character of the wall finish.

The color-scheme of the room shown is especially sunny and cheerful. With the white wainscoting, Cream Flat-tone has been selected for the wall, Ivory for the ceiling, and the decoration applied in a rich red, for the outline and filled in with a soft but pure green for the leaf and stem portions with a bright terra-cotta for the triangular spot form at the center. The floor is finished with three coats of durable floor varnish, S-W Mar-not, which retains the natural tone of the birch wood and produces a hard, serviceable finish.

The decoration as here shown can be used in a music-room or in the Colonial hall, but other color-schemes for wall, woodwork and stencil can be built up along the same lines; such as Bright Sage for the wall, Cream for the ceiling and Handcraft Stain Weathered Oak for the woodwork. Stencil—outline, Raw Umber; leaves, dark green, Olive Lake; spots, rich red, American Vermilion. When introducing such a bit of vivid color, as the American Vermilion, against the green ground, it is advisable to repeat it, though sparingly, in the furnishings.

will be suitable with both. A plain hem, stitched by machine, is adequate, although a heavy embroidery stitch is better.

A low-toned color effect is required on the dark portieres and the rich brown and dull green give the somber tone of the material, richness and dignity. The placing of the design across the bottom and sides, as shown by Illustration No. 3, gives just the needed decorative effect. The curtain can be easily duplicated by any one at only a slight cost above the expense of the material, and any grade of the plain Craftsman or Mission fabrics, are good for hangings. The green used for the leaf portions and stems was secured by the application of S-W Stencil Colors, Olive Lake 1 part and Burnt Sienna 1-10 part with 1-10 part Stencil Medium, while the rich color of flower and bud forms, was produced with Burnt Sienna 1 part and Raw Sienna 1 part, shading slightly from lighter to deeper tints to give some variation and to add to the interest. Other attractive colors could be used for this pattern but the hanging as shown is good with Mission, wicker or oak furniture and with a yellow, dull brown or green scheme.

The Remodeled Dining-Room

A GREAT deal of skill is required in remodeling the entire home, or even one room, if satisfactory results are to be obtained. Patched and awkward wall surfaces, or uninteresting views, may be avoided if the most is made of existing conditions. The photograph of the attractive and thoroughly well designed dining-room illustrates this point clearly. In one of these stereotyped homes, where much of the good light was wasted on a large reception-room, for which the family found little use, a rather interesting plan was followed in the remodeling. The reception-room, with its easy access to the kitchen, was turned into the dining-room, the living-room, then, being enlarged by the addition of the dining-room space. The entrance was changed to the living-room, where a small vestibule was built into the room. This end, was however, made attractive, as two seats were built on either side of the portion occupied by the vestibule. The corner fireplace of the living-room was rebuilt flat against the wall, which was possible through the removal of the

dining-room portion, and a very attractive room produced. Some support, however, was necessary for the upper room, but this was artistically secured, through the introduction of a heavy beam, supported at either end well up against the wall by heavy, flat pilasters. An alcove recess was thus formed, which the family fitted up as a library. By this arrangement the old door, between the dining-room and kitchen, was somewhat hidden, as it was deemed practical to retain this convenient passage from the living-room to the kitchen. While the reception-room space did not give as large a room as the old room, the cottage furniture of the Colonial type hardly demanded more. The corner fireplace, always an ugly feature in a well-designed room, was clever-



Just a touch of color is necessary in the gray and white room, here accented through mahogany furniture and hangings in mahogany shades

erly changed into a Colonial, corner china closet. The oak wainscoting of the reception-room was retained, but painted white, as also was the natural finished oak of the living-room, which had always been an eye-sore to certain members of the family, as it failed to harmonize with the furniture, which was mahogany.

The living-room was carried out in deep yellow, and the dining-room in gray with deep mahogany shades in hangings. Two coats of S-W Old Dutch Enamel, applied over four coats of S-W Flat-tone White, produced a pure white and serviceable finish. It is advisable to sand between the coats of Flat-tone, while a dull finish, which is good with the mahogany furniture, can be produced by rubbing the last coat of Old Dutch Enamel with pumice-stone and water.

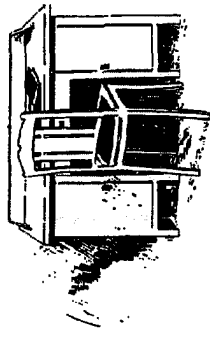
A modern finish was produced on the walls by removing the wall-paper and covering with a thin muslin, which covered up the new plaster that was required through the remodeling. Over this surface it was possible to apply the Flat-tone and Flat-tone System Finishes without any difficulty. System Effect No. 3 was used in this home for the living-room, but Flat-tone Buff Stone is just as effective. System Effect No. 26 was selected for the walls of dining-room. Stencil No. 124, a $3\frac{1}{2}$ -inch border, was applied in white S-W Stencil White. The coziness of the room was further enhanced by the use of the linen hangings in the deep reddish-brown tones, that give off a color when the light strikes the same, which is beautiful with mahogany.

The reader may be interested to know that the Dexter table, as shown, can be secured for about \$30, and the chairs, which are reproduced from the Old New England types, at from \$8 to \$12 or thereabouts. Oak and Mahogany finishes can be obtained, but any finish will be made up by the manufacturers. The furniture can also be purchased unfinished. It has been found that S-W Handcraft Stains give excellent results on the oak and birch, which is carefully selected for the making of this furniture. Instructions for finishing furniture will be given upon request.

Holding Dishes on the Ice

Can-rubbers placed on the ice will prevent dishes from slipping and spilling contents.

German Furniture in the Home



THE question of furniture for the home is now a serious problem, as the shops are showing such tantalizing displays of all styles that the bewildered purchaser can hardly decide whether it shall be Modern, Colonial, French, English, Flanders or German.

The German is not so familiar to the public but has many commendable features worth consideration. For the past few years it has been going through a series of decided changes, until now we find a type of construction that is pleasing to the eye, comfortable and not inappropriate, as was true of the many cumbersome pieces of the old German school. In fact, the modern German or Austrian pieces are built along the lines of our Craftsman and Mission without being as heavy. It is a type of furniture that the home craftsworker could easily copy, as its lines are straight; no carving is used, and paneling, when employed, follows the lines of construction.

The enamels and lighter stains are used to finish the wood, while the upholstering used is heavy cotton and wool stuff in the rich, pure colors of deep blue, green, red, orange and purple. Often a rich blue shows a small all-over figure in yellow or bright red, or green shows blue and orange and so on. These colors in combination with the gray and light weathered finishes are strikingly effective.

Where styles of furniture such as Colonial are barred, the purchaser will do well to consider this new German type, as it is so adaptable to the modern home, and especially suitable in the cement or stucco building. It can be combined with wicker and light upholstered pieces. The *Handcraft Stain Silver Gray* finished with a coat of *Pure White Shellac* and a coat of *S-W Marvelac* or *S-W French Gray Enamel* will produce excellent finishes on furniture built along the German or Austrian lines. Birch wood is advised.