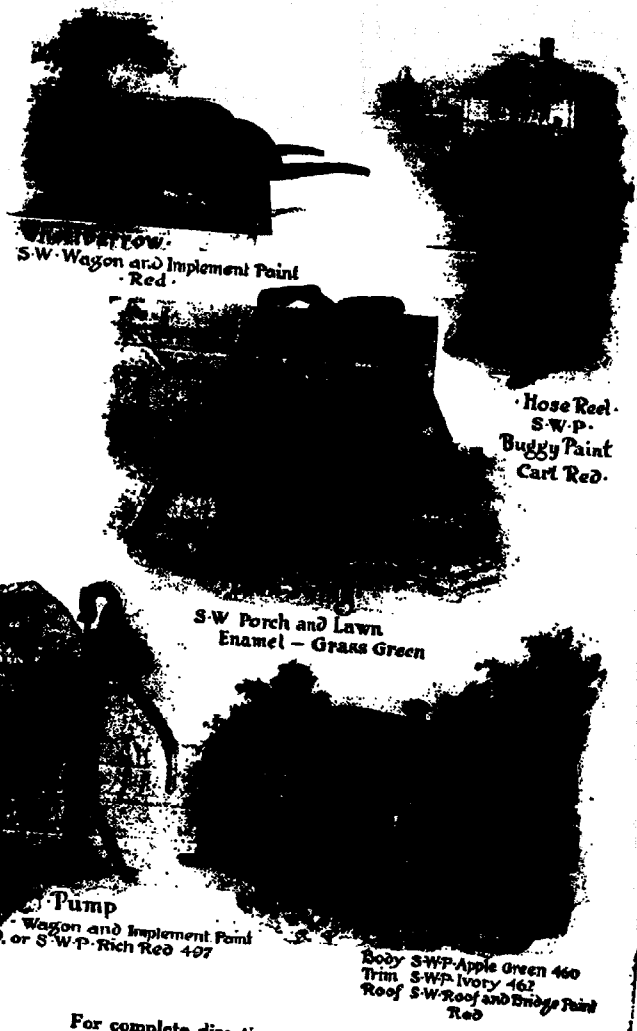


For complete directions, see inside pages

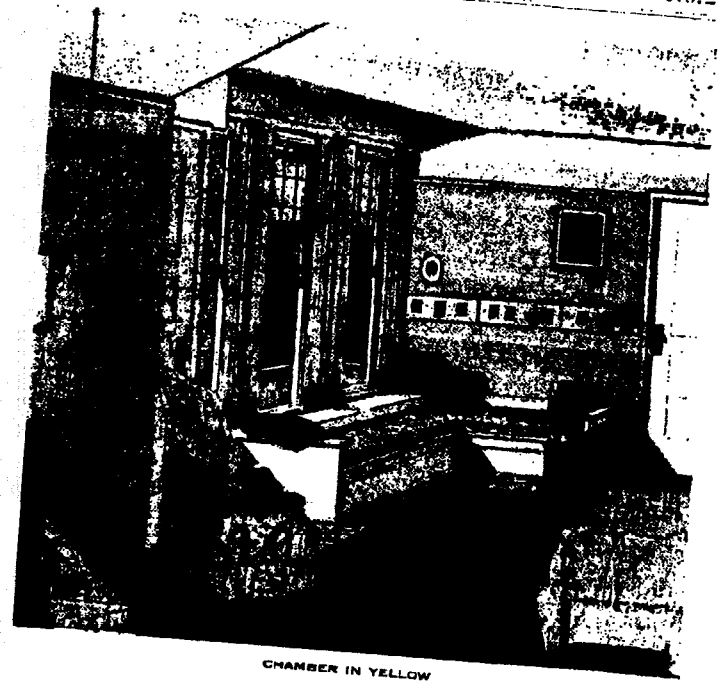
The HOME DECORATOR

A PRACTICAL MAGAZINE OF SUGGESTIONS FOR HOME DECORATION
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NO. 2



CHAMBER IN YELLOW

Simplicity the Keynote of Artistic Decoration

IN the illustration of the chamber in yellow, white and rich red, a pleasing color harmony has been produced by the most simple methods. The mahogany furniture of the Sheraton type suggested the Colonial yellow wall-tone, which was satisfactory for this chamber since it was planned with the northeastern exposure.

The ceiling and walls are finished in the flat oil-paint which produces a suitable background for the pictures and assists in setting off the pleasing figure of the printed art ticking used in upholstering chairs and window-seat. Just as the highly figured wall decorations of a few years ago required the plain fabrics as furnishings so do the plain wall-tints in vogue at the present time demand a touch of contrasting color and design in the furnishings.

A chamber must be so decorated and furnished that a restful appearance will be secured. The pictures with dashes of color, the cushions with covers that repeat the tones found in the decorations of the room and the plain, two-toned Scotch-woven rug all have their share in bringing the room into restful harmony. The seat, which is an excellent addition to this room, has been so planned that it is serviceable and practical in as much as it does not detract from the roominess of the chamber. The pictures have been effectively grouped and are placed on the eye level so they can be enjoyed.

The woodwork has been treated with White Enamel over a ground produced with the necessary coats of either the Flat-tone White, or ODP White Lead. The floor is varnished with three coats of the Mar-not, producing a practical surface and retaining the natural tone of the birch used. The Cream Flat-tone has been used on the ceiling and drop, with the Old Gold on the wall. The window-curtains are of white muslin, stenciled in a deep rose lavender with Stencil No. 28. Stencil Nos. 35, 24 and 32 have been used on the cushions with No. 18y in two colors on the dresser-scarf.

A Successfully-Designed Home

WHILE the problems and the difficulties that arise in the planning and finishing of the home often tax the patience of the owner, there is nothing quite as satisfactory as the successful home, especially so when the owner has helped to bring about these results by his co-operation with the architect, builder and decorator. Many old homes have been successfully remodeled, and good results are today possible in the redecorating, but the greatest strides have been made in the building and decorating of new houses. The very best materials can be secured, the architects are ready to plan a style of home that is adapted to the needs of the American family, that will conform

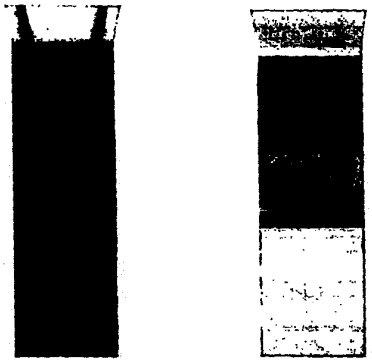


The Dining-Room is Both Dignified and Homelike. Stencil Design No. 57 Was Used in This Room

0007-SWP-000102669



This Type of Building Holds Its Appearance



No. 1 No. 2

Wall Elevations for Dining-Room, Bath-Room and Cha
No. 2 reproduces Stencil No. 212. No. 3 il

to the habits of the owner, and, what is
upon the city or suburban lot. The time
past.

The house illustrated is an excellen
struction, planned to meet various re
best results at minimum cost. Cheap ma
ture are never economical, so that dura
in determining cost. Brick and stone h
bined in the exterior construction and h
of stability suggested by the symmetrica
plan produced a well-designed interior, h
ing-rooms being attractive in their s
itself has been greatly enhanced by the
will be seen by the various reproduct
S-W Varnishes and Flat-tone Finishes
surfaces practical and artistic. The me
in producing the various effects may be
solving similar problems.

0007-SWP-000102670

The owner found it advisable to consult an architect with regard to the building, and, while he had a general idea of the decorating as well as of the building, he also sought expert advice with regard to the finishing of his properly-constructed home.

Wall elevations, showing the actual wall-tints, border effects and wood finishes, were supplied by our Decorative Department at the request of the owner. He submitted the floor-plans, with exposure and sizes marked, gave a general idea of the furnishings, and advised us of his color-preference. He was, however, open to suggestions. With such complete data it was possible to work up suitable color-sketches, and outline practical finishes for exterior and interior. With but a few minor changes, the scheme of decoration was adopted as planned. The painters



The Fireplace, with its Unglazed Tile Facing and Hearth, Finds a Pleasing Setting in the Russet Tone of the Wall Finish. Stencil No. 1047

were furnished the working specifications and wall-elevations, which they followed. The completed work was most satisfactory.

As the roof was covered with a gray-green slate and the bricks were buff in color the Gloss White was selected for the trim and sash. The porch ceiling was varnished with Kopal Varnish and the oak door stained with Handcraft Stain Brown Oak, filled with Golden Oak Paste Filler and finished with two coats of Durable Wood Finish Exterior after a coat of Mission-lac had been applied over the filler. This treatment produced a most durable surface. The Porch and Deck Paint Gray Stone was recommended and used for the porch floor.

The exterior door was finished in brown, since this same stain was required for the interior wood-trim.

(Continued in next issue)



An Individual Appearance is Secured in this Chamber. Stencil No. 15

0007-SWP-00010267

A Craftsman Pillow

WHAT would we do without pillows? As we need pillows for outside and inside use, pillow-covers must be made. Here is just a suggestion for the making of a simple one. It will be effective in the mission porch swing, since the straight lines of the border and the tan and brown colors harmonize with the general character of the swing. However, the cover can be used with other furnishings.

Stencil Pattern No. 106 has been cleverly arranged and as several suggestions have been previously given regarding the use of this pattern, many of our readers may own this design. Very little color is required as the dark tints cover well on the lighter fabrics.

Make the cover of the natural linen taffeta, and apply the decoration in Brown Pink Stencil Color. An excellent way to make a cushion when new material is being utilized was followed in making the one illustrated on the back cover, Article No. 2. Instead of using two squares and sewing these together, a square of the linen taffeta, thirty-two inches, was so folded that the corners were brought over to the center of the square, producing a smaller square of twenty-two inches. The corners made by the straight edges forming the diagonals of the squares were then sewed together to within four inches of the center, making an opening through which the filling was inserted. When folding over the corners the right side of the material should be folded in so that the seams can readily be sewed. Turn the cover to the right side and stitch two inches from the edge, giving the flat hem, to which the decoration is applied.

The dots of Pattern No. 106 are placed at the corners and the straight cutouts on either side so arranged that a solid border broken by the dots is produced. The dots on the field of the cushion can be omitted if desired or any other figure ingeniously arranged.

Brown Pink clear was used to produce the color and the linen taffeta will be found suitable as well as serviceable under various conditions.

The Effects of Environment

NOT until a comparison of the home is made with and without the natural beauty of trees and shrubs can one determine their true value. An attractive planting about the house is as essential as a good architect's design and this is well illustrated by the two accompanying reproductions. The small inserted illustration shows the bungalow soon after completion, while the large reproduction shows the same residence with the improvements completed.

How to plant trees and shrubs to produce the best possible effect must necessarily be governed by the size and shape of the site and house, the requirements of the owner, climatical conditions, etc. Therefore, we will not attempt to give a plan that can be followed, but rather a description of the more important trees and shrubs and what they will accomplish in the



The Same Residence with and without Foliage

0007-SWP-00010267

landscape scheme. With this information you will be able to plan the arrangement yourself.

Evergreens are much desired for specimen lawn trees, but they are also very effective for massing, screens, hedges, etc., while the taller varieties form perfect backgrounds for the residence, flowering shrubs and other varieties of low-growing trees. Arbor-vitae may be used singly or in the foreground when evergreens are used for massing. The American varieties, properly planted, produce a very dense hedge.

Azaleas present an attractive appearance all the year round. In April or May the whole plant is covered with beautiful flowers. This shrub is very ornamental anywhere and is especially fitted for edging drives and walks. It is not out of place for massing when used in the foreground.

Boxwood trees are useful when planted in tubs. They may be placed along walks, on the lawn or porch and, in fact, look well in any formal arrangement.

Rhododendrons are in full bloom during June and July. They are especially effective when used along the roadside or on the bank of a stream. They do well for massing in shady places.

Catalpa Bungei is a dwarf tree having a globular head. Recommended for formal planting.

Magnolias are leaders among the flowering trees. They are valuable lawn or grouping trees.

Barberrie shrubs are attractive because of their foliage and brilliant fruit. This bush may be used for hedging or for the front of groups.

Deutzias are a family of profuse-flowering shrubs. They are perfectly hardy and are used singly or for grouping.

Hydrangeas are essential in most groupings because they bloom from July to September. They may be used singly with good effect.

Privet is a vigorous-growing hedge shrub. It may be artificially shaped by clipping.

Snowballs are one of the best varieties of flowering shrubs. Very effective in groups or singly.

Spiraeas are very graceful and beautiful shrubs. The family comprises many different types so that one may be selected for every purpose. The Van Houttei variety is very popular.

Syringas, commonly called lilacs, are so well known that a description is unnecessary. They may be used for massing as well as singly.

The preceding list is not complete, but has been compiled to give the reader a fair understanding of what may be accomplished about the grounds by planting the right tree or shrub in the right place. Much may be learned by studying attractive arrangements secured by other people and then rearranging to suit your requirements. Nursery catalogs are also a great help in making selections.

The Matting Rug

MATTING rugs are still in vogue and the display of porch furnishings includes many novel patterns of these inexpensive floor coverings. Attractive rugs can be made in the home, the size and decoration meeting the requirements of your own porch. Good matting, thirty-six inches wide, can be purchased for thirty cents per yard. The fringing out of ends is a simple matter. Six inches unraveled will give a durable finish, although the binding with tape all around is good.

Any simple stencil border can be used, while blue, green and orange are suitable on the ecru tone of the matting. Stencil Pattern No. 2 is illustrated on the back cover, Article No. 3. This article required a yard and one-half length of matting. The large spot-forms, in the striking contrasts, give the rug a Japanese effect. Any other arrangement of this pattern can be used if the rug is to be made larger, although the ends will be best as planned.

The pattern 8 inches x 35 inches is fifty cents, but can be easily used for other articles. Olive Lake 1 part, Orange Lake 1/20 part for the outer portion of the border, Cobalt 1 part, Orange Lake 1/20 part for the inner and Orange Lake clear for spots, will reproduce the color-scheme illustrated. Matting stencils nicely and the medium should be added to make the decorations washable. Do not use until the stencil colors are thoroughly dry.

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How to Make an Attractive Screen

THE screen is doubtless most useful during the Summer months, and each home should be provided with one that can be easily put into place when needed. The type illustrated on the back cover, Article No. 4, can be easily made of 1½-inch x ⅞-inch lumber; oak is preferable, as a craftsman style of screen is to be produced. The height of the screen should be 5½ feet, with each panel 19 inches wide. The lower cross bars should be placed an inch in from the ends of the upright pieces to make the legs as illustrated. The pieces of the frame should be neatly matched together and lightly sanded.

Six hinges should be used to fasten the three panels together, being so arranged on both edges of the center panel and on one edge of the other panels, that the screen can be easily folded into the size of one panel. The hinges should be slightly sunk below the surface of the wood to allow for the thickness of the metal.

The frame can be stained before or after the panels have been put together. Handcraft Stain Brown Oak can be applied with a two-inch soft brush, wiping the stained surface if desired as you continue to apply the stain. Follow with a coat of Mission-lac and finish with a coat of Velvet Finish Varnish. This gives a rich, dull surface. One half-pint each of stain and varnish will be sufficient for this frame.

The inside edges of the frame should be grooved and strips of a narrow moulding cut to fit it snugly. The cloth for the center should then be put in position and fastened by nailing the strips to the frame. This method permits a change of material or color-scheme at any time.

Blue Taffeta was used in the article illustrated, but other materials as well as other colors can be combined with the stained frame. The blue, however, is cool, attractive and newer than the red and green.

Stencil Pattern No. 98y has been attractively used in deep ecru and buff. Raw Sienna ¼ part and Stencil White 1 part, giving the lighter tint, and Brown Pink ½ part and Stencil White 1 part, the darker. The proportion of white must be gauged according to the shade of the material to which the color is applied, the darker requiring more white.

The pattern is fifteen inches deep, price fifty cents, but portions of the design can be used for other work, so that the cost is comparatively slight. The taffeta is thirty cents per yard, and six yards are required. However, the taffeta is thirty inches wide, so that a nine or ten-inch strip of the six yards will be unused. This can be made up into porch cushions, bags, etc.

The screen can be used on the outdoor living-porch, screening the dining portion from the living, can be used in the cottage and will be good in a chamber of simple character.



A Free Stencil Pattern Offer

Order by Numbers—23, 24, 25, or 110

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

Drying Lace Curtains

After washing lace curtains, instead of pinning on a curtain rack, stretch a blanket out on the floor of a spare room and spread the curtains carefully over this blanket. They will keep in place without fastening, until dry.

0007-SWP-00102674

The Art of Hanging Pictures

ANALOGOUS to the hanging of pictures is the selection of suitable subjects and the proper framing. If we could bring ourselves to follow the example of the Japanese, who hang or display but one work of art at a time, the problems would be easily solved. It is, however, customary in the American home to introduce several pictures on the walls. This, in itself, is not bad, especially since the plain walls have replaced the much befigured and colored papers, but improvements can still be made.

In the hall and living-room, where the pictures are subjected to more or less scrutiny by passing guests, it is necessary to consider the subject in the broadest way. Subjects of well-known artists' that are of interest to others besides the owner are advised. Personal favorites can be hung in the den and chambers. So often the remark, "I don't know anything about art, but I know what I like," is given as an excuse for the selection of pictures in one's home. Not all can know and understand art, but there is no reason for disregarding an authority and hanging bad pictures because they may appeal.



Illustration No. 1—The Eye Finds Pleasure in This Well-Arranged Wall-Decoration and Repose in the Harmonious Color-Tints



Illustration No. 2 — Where Every Article Fights for Prominence, There Can Be No Harmony or Repose

With the reproduction of the best works of art at reasonable prices, our homes can all be properly pictured Etchings, sepia-prints and color-photogravures, properly framed and hung, suggest refinement. Such men as the French artists, Millet, Corot and Jacques, who idealized the life and home of the French peasants; as Whistler, the English Poet-Artist, whose works have been beautifully reproduced in black and white, and as the more modern men, Abbey, Sargeant, Kenyon, Watts, Cox and many others, have given us pictures that all can enjoy and will be appropriate for the walls of our living-rooms. Prints of the ruins of the *Greek Parthenon* or Temple of Athena, the *Roman Forum* and *Coloseum*, are also standard works.

(*Continued in next issue*)

0007-SWP-000102675

The Home Decorator Question Box

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

Question—Mr. J. A. B., Wisconsin: What causes spotted walls? How may they be remedied?

Answer—Very often after paint has been applied to a plastered wall, discoloring takes place in spots. This may be due to hot walls or some physical defect in the plastering. When hot walls are encountered, very often glue and varnish sizing and heavy coats of lead and oil do not prevent discoloration. When such is the case, the surface of the plastering in these spots should be scraped out and refilled with a mixture of plaster of Paris and slaked lime, with sand added if the plastering is rough. When dry, cover with a coat of lead thinned with Japan Varnish and turpentine tinted to the desired shade, to stop suction. When discoloration is caused from some physical defect, a heavy coat of varnish size usually meets the requirement.

Question—Mrs. W. A. C. P., Virginia: How should I use pumice-stone and oil in rubbing a finish? What kind of oil?

Answer—Powdered pumice-stone can be purchased in a number of grades. Choose the finest. Secure a rubbing-oil, or use linseed oil. Apply to the finish with a heavy piece of felt or burlap, rubbing with the grain of the wood and always in the same direction.

Question—Mrs. C. C. C., Ohio: What is the price of Stencil Pattern No. 116?

Answer—Prices and sizes of all stencil patterns are listed in our Stencil Catalog. The price of No. 116 is 20 cents.

A Novel Porch Table-Cover

BRIGHT, attractive colors are best on the porch, for the rich colors of the nasturtium vines, clematis and geraniums, together with all the tints of the many other plants that are set out, on and around the porch, have a tendency to detract from the less brilliant hues in furnishings.

For the white or green enameled table, Article No. 1, illustrated on the back cover, will be most suitable. This stenciled cover was made of unbleached sheeting, cut forty-four inches square, scalloped as illustrated and finished with red tape. The decoration is red and green, the former matching the tone of the tape and the latter in harmony with the red. This is obtained by adding just a very small portion of the red to the green. Two colors can always be brought into harmony by this simple method.

Determine the center of the square, crease the material across the center both ways and build up an 8½-inch square on the diagonals as illustrated. Place the stencil decoration around this square, securing the circular decoration of the article illustrated. Use Stencil Pattern No. 123, 2¼-inch long, price ten cents, for the border, and complete the squares at the corners, using the berry and stem portions of the design as a medallion in the corner squares.

The Orange Lake 1 part, Permanent Crimson Lake 1/10 part and Sap Green 1/20 part will give a good, bright red, while the Sap Green, with 1/20 part Orange Lake produced quite a vivid green, but the same is good with the red and on the cream gray ground of the unbleached muslin. The cover is most inexpensive, but attractive, and, as the Stencil Medium is added to the colors, can be frequently washed during the Summer months.

A small square table that may have been discarded for use inside can be easily refinished and will do service on the porch. Porch and Lawn Furniture Enamel Willow Green is excellent, while the Family Paint White should be used if white is desired. For a small table, a pint of these materials will be sufficient.

0007-SWP-00010267

The Magazine-Holder

PAPERS and magazines are inseparable from the outdoor life on the porch or veranda. They are, however, at times a great nuisance, but a neat, artistic receptacle can be made and hung on the house-wall, thus solving the problem without difficulty.

The illustration of the magazine-rack, Article No. 5, on our back cover is carried out in a quiet unobtrusive color combination of green, blue and yellow, the iris colors, of which flower the design is a representation. French Taffeta in light Olive has been used to make the bag, although green denim or burlap is just as serviceable. The holder, when finished, measures 16 inches x 28 inches, the center pocket being twelve inches wide, into which the larger magazines, such as the *Ladies' Home Journal, Pictorial Review*, etc., will easily fit. The end pockets are 7½ inches wide, suitable for newspapers, standard magazines, etc. The pockets are eight inches deep. The four loops are fastened as illustrated and give the proper support to the pockets.

Stencil Pattern No. 127, seven inches high, price fifteen cents, can be applied in the green and blue, using the design as it is for the two end pockets and the flower part, with the center, stem, and end as illustrated. The stem forms further decoration for the portion above the end pockets, although this is unnecessary as the holder will doubtless be in use continually.

Olive Lake should be used for the green; Indian Yellow ¼ part and Stencil White 1 part for the centers, and Cobalt ½ part, Permanent Crimson Lake ¼ part and Stencil White 1 part for the flower portions.

The pockets and back should be made double so that 1¼ yards of the material will be required.

The Care of Silver

Silver which is laid away can be kept from discoloring by keeping a piece of gum arabic in the case in which the articles are wrapped. It is also said that silver imbedded in flour will keep in good condition.

Painting Over Wall-Paper Surfaces

IT is not always possible or even advisable to remove a wall-covering when the surface decoration is to be changed. If the paper and wall are practically one, that is, the wall covering is so well pasted to the plaster that there are no loose portions, the paint may be applied directly over this surface.

It is advisable to remove any dust from the surface before applying the paint. The oil-paint Flat-tone or the water-mixed paint Decotint can be used. With the former, two coats are usually sufficient to produce a surface that can be repeatedly washed, keeping the interior sanitary, as well as decorative. The Decotint gives a most effective appearance to walls that are not subjected to moisture and where only a temporary and very economical finish is desired. The selection of the oil or the water-mixed material will greatly depend upon the general style of the home. For the cottage wall, where simple wood finishes and furnishings are used, the Decotint is appropriate, although the rich, dull surface of both materials makes it possible to use either. When all the surfaces and the furnishings are finished to a fine degree it is preferable to treat the walls in the oil-paint. Light and dark colors are made in both materials, so that there will be no difficulty in forming the rich background, wall-finish. The following directions apply to painting over wall-paper:

Flat-tone—First apply a coat of Flat-tone Liquid thinned bulk for bulk with Flat-tone Mixing Size. Apply second coat of Flat-tone Liquid as it comes from the can. If third coat is necessary apply as it comes from the can, allowing sufficient time for thorough drying between coats. If Liquid Flat-tone is too heavy for second and third coats, thin with pure turpentine.

Decotint—Always use an absolutely clean pail and mix with clean, cold water, about 50 to 60 degrees. When mixing use at first only enough water to make a heavy paste and stir thoroughly until all lumps have disappeared before thinning down to proper consistency for work, generally that of thin cream.

If the paper is of practically the same shade as the paint to be used, two coats of the Flat-tone finish will be sufficient, while with darker colors, one coat will be satisfactory.

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