

The HOME DECORATOR

A MAGAZINE OF PRACTICAL SUGGESTIONS PUBLISHED BY
THE SHERWIN-WILLIAMS COMPANY
 PAINT & VARNISH MAKERS 896 CANAL ROAD N.W. CLEVELAND O.

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Vol. IV.

No. 6



A PRACTICAL SCHOOLROOM SCIENTIFICALLY DECORATED
 FOR DIRECTIONS, SEE INSIDE PAGES



THE STENCILLED FRIEZE IN THE LIBRARY

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The Stenciled Frieze in the Library

WHILE every feature in the library shown on the front cover serves an important purpose, the frieze decoration gives the greater interest. And so it should. In every room one thing such as fireplace, window-seat or a bit of portiere should be taken as the key-note, the other fixtures or furnishings being selected to complement in style and color this central feature.

While the frieze decoration of the library is used in just such a way producing a most elaborate appearance, it is possible for any one to duplicate the effect. This library was finished just as planned by our Decorative Department. The owner merely requested that an elaborate treatment be submitted. The decorator was not hampered. The special stencil frieze is a work of art and shows to what a high standard the stencil can be carried. There are those who think the stencil is a cheap method of producing decorations. While the actual cost of applying a simple border is slight—the expense being determined by size of stencil, number of colors and character of pattern—it does not follow that the work is cheap. On the other hand, it is high class when the carefully studied plans of our department are duplicated. The details of the frieze can be fully seen by the cut on the back cover. The three figures have each so much interest that frequent repetition of these is possible, as was done in this case, without producing any monotonous or tiresome effect.

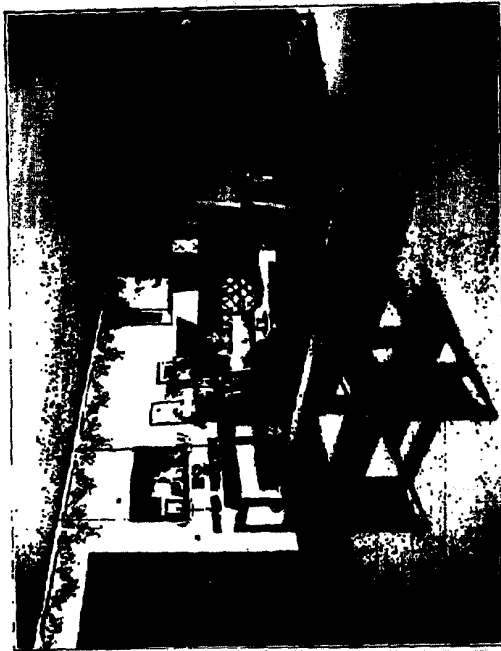
The warm browns, rich reds, blues and greens give the room dignity which is essential in the library. The modern style of decoration and furnishings prevail in this room. A close study of the frieze—see back cover—reveals the modern treatment of figure, drapery and floral motif although the general character is classic.

Specifications

Ceiling—S-W Flat-Tone Cream.
Frieze Background—Flat-Tone System Effect No. 13.
Lower Wall Panels—Flat-Tone System Effect No. 12.
Frieze Decoration—See Page 19.
Woodwork—S-W Handcraft Stain Old English Oak, Waxed.
Floor—Woodwork stain reduced with 4 parts Handcraft stain reducer and finished with three coats S-W Mar-not Varnish.

The Merits of the Craftsman Dining-Room

SIMPLICITY is doubtless more easily possible in the dining-room and yet even in this part of the home the great fault of over-elaboration is committed by even the best of folk. The walls which should by their decoration show repose, are not only covered with a highly befigured and becolored paper, but pictures and even china are stuck up against this, only making matters worse. While the figured wall, the pictures and the china are each very good in their place, a combination of the three is extremely bad, to say the least. While a cheerful and well furnished appearance is essential, we have found that



The Small Pattern No. 957, 9 inches high, price \$1, plays an important part in the decorative appearance of this room. The outline is applied in a dark color. The Small Colors Olive Lake and Permanent Cream are used. This is filled in with the Olive Lake and Permanent Cream color, each color reduced and applied separately.

the plain wall tints, the lighter colors, fewer pictures (those carefully selected) and little china other than that arranged in the cabinet where it is free from dust, give us just as artistic a room and one that is more practical.

The Craftsman dining-room is greatly favored because of all these features which are so essential to its style. It is almost impossible to clutter up the Craftsman dining-room without spoiling its unaffected charm and simplicity. There are many advantages in selecting this style. No one expects a pretentious show of decoration or furnishings, simple rugs, even the inexpensive fibre rugs are at home here, and furniture built along straight substantial lines is required. As almost any price can be paid for the furniture, although the slight difference of the various grades is not strikingly evident, that which conforms to the size of ones purse can be selected. This promotes a healthy, within-means living, and is a great help in educating the taste and individuality of the owner.

The illustration which shows the dining-room portion of the room, suggests a typical treatment for the combination Craftsman living and dining-room. In fact the one room really serves three purposes, another advantage of this style of building, for the dining-room table is often converted into a library table, as the well filled open book-shelves indicate. The large inviting and very desirable fireplace can be enjoyed on chilly mornings as well as evenings.

The treatment of the fireplace is an ideal one. What is often ruthlessly put into a cabinet mantle—that is none too strong on looks—has been here expended in making a larger fireplace with a copper hood. The heavy shelf above is only the work of the regular carpenter, and is finished with the woodwork, involving very little expense. The hood is just one of the features by which the home may be made individual without over-stepping any laws of harmony or fitness.

The one thing that is required in the Craftsman room to complete its character, has been beautifully shown in the room illustrated—namely, flat unbroken surfaces. The ceiling, too low to permit of heavy beaming finds its complement in the unpatterned one-color floor covering, the wall surface is kept unbroken, the table is the kind that is best left bare, while the fire-

place has been treated to suggest broad masses. The background surface such as walls and incidentally the ceiling (although this is hardly a background) has been finished in a uniform manner, the color carefully selected and a surface material employed which produces a flat finish. The rough plaster wall showing the same surface texture as the tapestry brick of the fireplace is brought into harmony with their color, through the use of S-W Flat-Tone Old Gold. As this wall color is identical with the tints of yellow found here and there in the brick, it accentuates the same and so heightens the contrast existing between this color and the decided red and brown tones predominating in this class of brick. Harmony is evident, but the color variation produces interest and excites admiration.



Another attractive view of the room showing the balcony and second-floor balcony. The living-room portion is arranged with the high ceiling and exposed beams.

The wall color produced with the durable, sanitary and artistic material, S-W Flat-Tone, gives the room a finished appearance, as it is a warm, heavy but not depressing or mixed yellow. One can err in selecting yellow as much as green or brown. A weak greenish yellow is almost as bad for a large surface as a strong orange yellow. The Old Gold will be found suitable for many interiors, and can be effectively combined with hangings and furnishings of red, brown, green, and even dull blue, if a blue and gold scheme is desired.

The stencil decoration, a conventional leaf treatment, permits the use of the three tones found in the fireplace facing, and adds to the plain wall without destroying its flat effect, as the colors are laid on in flat, broad washes. It is just another way of making the room individual. It can be omitted without affecting the decorative quality of the room, and the one view shows the appearance resulting from the plain wall. The ceiling is treated the same as the walls, but with Flat-Tone Cream, while the woodwork shows the Fumed Oak finish, repeating the furniture tone. The oak wood was stained with Handcraft Stain Fumed Oak, left unfilled like the regular Craftsman furniture, varnished with a coat of S-W Mission-lac, sanded when dry and finally waxed with S-W Furniture Wax.

The floor is treated with the Stain reduced with 8 parts S-W Handcraft Stain Reducer to give it a slightly lighter tone than the woodwork, but filled, however, with the Antique Oak Paste Filler, as a hard, smooth surface is required for the floor. Three coats of S-W Mar-not Varnish produce the right surface finish on any floor.

Wall Decoration

See Back Cover

WITH so many requests for more color reproductions constantly coming in, we have felt it advisable to show several new combinations, in addition to the one included monthly on the front cover. The color-schemes are in the nature of wall elevations, being reproductions of our regular

sketches. They show the ceiling tint, wall decoration including the stencil border and the finish of the baseboard and moulding.

Since wall decorations are selected to meet the requirements of the various conditions of the single room—namely, style, exposure—sunny or otherwise, character—living-room or chamber, and furnishings—color and type, it is not possible to specify definitely regarding the finishing of the one room or entire home. The influencing conditions are so variable. On the other hand, the wall decorations can be so selected to overcome any architectural deficiencies and add to the interest of the furnishings.

In the large, barely furnished room, the rich, warm colors, browns, deep tans or even warm blues which are more or less advancing, will give the best results. If the room, however, is not well lighted, the lighter tints will be required. Then the furnished effect should be secured through the use of a wider stencil border applied in rich low-toned colors that are in analogous harmony with the wall tone. Such a treatment is shown by Elevation No. 4.

The ceiling tint, with one exception, should be the lightest tone in the room. With white woodwork or cornice, it is not always necessary to use a white ceiling, the light creams and ivories proving as satisfactory. Warm wall colors are essential in the northern exposed rooms, and the light tints or receding colors as cream, gray and light pink, advisable in the small rooms. These maintain, and in many cases, add to the apparent size. The same is true of rooms not well lighted, since these colors have the greater reflecting properties. Greens are neither advancing nor receding, and do not affect the apparent size.

Other conditions being favorable, dark colors are desirable in the Craftsman or Mission style of living-room, while the lighter shades of tans, yellows, greens, etc., are essential in the colonial and cottage types. When one does not fully understand all the ins and outs of color combinations, it is safest in house decoration to hold to colors that are related; in other words, produce a harmony by analogy. The contrasting color is easily introduced by a bit of pottery, pillow-cover or picture. The contrasting color is however, necessary to give life and brilliancy, especially when the color-scheme is low-toned. This treatment of

color harmony should be applied to rooms that are so connected that the scheme of one will influence the others.

The Flat-Tone and Flat-Tone System Finish can be selected to give the home or single room the necessary results. The flat effects suggested by the elevations form excellent backgrounds for the furnishings, offsetting or obscuring furniture and furnishings as may be desired. A wall color in contrast to these features of the room will show the same up strongly and aid in giving them the necessary prominence, while undesirable furnishings will lose themselves sufficiently to be inconspicuous, when a background or wall color of the same tone is selected.

Elevation No. 2 showing the use of a stencil to add to the apparent height of the room, for perpendicular lines have that tendency, is good in the low-ceilinged chamber where colonial furniture is used. White woodwork can be substituted for the mahogany.

Specifications

Ceiling—S-W Flat-Tone White.

Wall—S-W Flat-Tone Pale Azure.

Stencil No. 33—Applied as shown on sketch with Prussian Blue 1-10 part and Stencil White 1 part.

Woodwork—S-W Mahogany Stain No. 700.

Elevation No. 3 suggests a combination and a stencil suitable for the library or den where dark wood and furnishings predominate. The stencil is effective, appears intricate but is in reality very simple. The outline is applied and the spots then filled in with the transparent colors, a process quickly accomplished.

Specifications

Ceiling—S-W Flat-Tone Old Gold.

Wall—S-W Flat-Tone Coconut Brown.

Stencil No. 87—Outline, Olive Lake 1 part, Stencil White 1 part. Leaf Forms filled in with Olive Lake reduced. Flower portions Orange Lake reduced.

Woodwork—S-W Handcraft Stain Old English Oak.

Elevation No. 4 shows the Flat-Tone System Effect, and suggests the only difference between this wall finish and the Flat-Tone. A color blended from light at the upper portion to a darker below, is secured, whereas the Flat-Tone gives the uniform tint. The color is a trifle richer, due to the transparency of the

finishing-coat, through which the background tone is slightly evident. The combination as it stands is suitable for the Craftsman living-room or large hall or an upper wall in the dining-room, placing the stencil above the wainscoting line as well as below the cornice.

Specifications

Ceiling—S-W Flat-Tone Old Gold.

Wall—S-W Flat-Tone System Effect No. 4 obtained by S-W Flat-Tone Aurora Yellow followed with S-W Glaze Color Brown Sienna.

Stencil No. 5, 5 inches wide, price 40 cents—Applied with S-W Glaze Colors:

Leaves, Myrtle 1 part and Stencil White $\frac{3}{4}$ part.

Scarlet Orange 1 part and Stencil White $\frac{3}{4}$ part.

Woodwork—S-W Handcraft System Effect No. 13.

Built-in Furniture

I THINK the majority of people connect built-in furniture only with the bungalow or Craftsman type of home. While there is every reason for this, since so much built-in furniture, sometimes too much, is used with this style of building, it is possible to duplicate all the conveniences of the stationary furniture in a home of the colonial or cottage style.

An excellent example of the colonial cupboard built into the wall, is shown by our illustration. No movable piece of furniture even though strictly in keeping with the style of the room, would give as practical service as these wall cupboards and as far as looks, they are every bit as attractive as any pegged and copper or brass trimmed oak case. Aside from service, they help furnish the room which is only a small one, and does not permit of the heavy cumbersome cabinets, chest of drawers, etc., suitable with colonial table and chairs. Painted like the wood trim, they are neither unobtrusively conspicuous nor do they break the wall treatment in the least, as the high wainscoting and the base of the cupboards have been paneled similarly. Then too, the small panels of the doors match those of the windows, little details that must be taken into account if built-in features are to be successful.

Too much built-in furniture is out of taste, but a moderate use of conveniences of this kind is never inappropriate, no

matter what type the home may be, just so long as harmony of style exists.

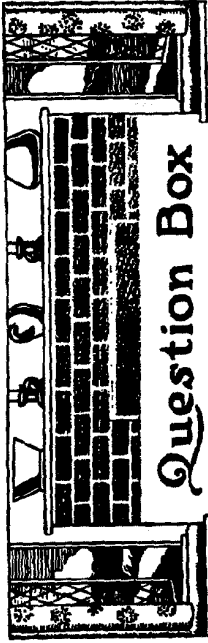
The white enamel paint is always good for a room where there is a feeling of the early colonial days, as is true of this one. The wall is in a pale blue tone matching the color of the Japanese printed table-runners, white gray, blue and rose are pleasingly intermingled in the printed art taffeta used for overcurtains.

A rather unusual feature in this room is the dark floor tone. The maple floor was stained with Mahogany Stain No. 700, wiped to give a medium tone, and finished with three coats of S-W Mar-not Varnish. This treatment, however, is highly successful, as a center rug is not used. The floor looks finished with the two medium-sized Orientals.



The simple color-scheme produced with Flat-Tone White for ceiling and Pair Aure for wall in combination with the wall paper makes an excellent setting for the various floral decorations that the owner plans to use throughout the year.

THE HOME DECORATOR



Question Box

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

Question—Mrs. W. California: The red tile of my fireplace is discolored with white streaks. Is there anything which will remove these?

Answer—Wash the tile carefully with cloth or sponge saturated with diluted muriatic acid and then wash thoroughly with clear water. If the streaks still show faintly, rub over with a cloth slightly moistened with kerosene oil.

Question—Miss J. L., Massachusetts: Can I paint a papered ceiling without removing paper? Want an inexpensive finish.

Answer—Use a material that will not be heavy, as this is apt to loosen the covering of the ceiling. S-W Decotint, a water-mixed paint can be used for this purpose, although it is not generally advised over large-figured or highly-colored paper. One coat will doubtless give satisfactory results, if the present color is to be retained and the paper is not badly discolored.

Question—J. C., Ohio: In a room where dull brown woodwork, yellow walls and green hangings are used, what finish is recommended for waste-basket and magazine-rack?

Answer—By all means make the basket and rack match the color and finish of the woodwork. Stain the new willow basket with S-W Handcraft Stain Brown Oak or the old one with S-W Varrish Stain Dark Oak. Stain the magazine-rack with a coat of Handcraft Stain Brown Oak, and give it the wax finish by following the stain with a coat of S-W Mission-lac, sanding when dry to a smooth, dull surface, and apply S-W Furniture Wax with a soft cloth. Rub off all surplus wax, bringing work to a wax finish.

Question—E. M. P., Arkansas: What is proper method of applying canvas to plastered wall? Canvas to be painted with Flat-Tone.

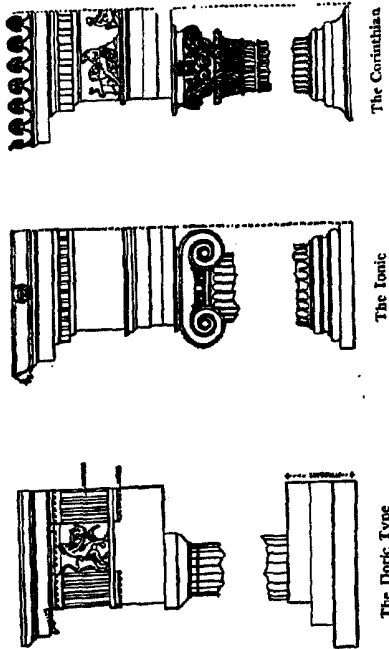
Answer—A manufacturer of canvas advises the following: Glue size walls, and when dry, apply stiff, fresh paste, to which a little Venetian turpentine may be added, hanging the goods dry. If preferred, the goods may be pasted. Butt the edges well.

Greek Style of Architecture and Decoration

IN ORDER to make the study of the Greek Style of practical service to our readers, we are endeavoring to point out those features which are evident in modern work and which are coming into wider use every year. The deity worship as Greek Mythology shows, influenced the art, literature and custom of the peoples. To them the favor of the gods and goddesses was paramount, hence the erection of temples and shrines and the making of statues showing the character of these deities. Under such influence, it is little wonder that this great art, flourishing during the Fifth Century B. C., with the Egyptian and Persian art back of it, directly shaped the Roman Style, following it closely, and that even though its embers burned low for a time, it is still shaping much of the modern architecture and sculpture. Its greatest power is shown in architecture and sculpture, though color by no means plays a minor part.

We will just glance at the three orders of capitals, the Doric marking the first period and showing the simple but substantial character of all the work. The Ionic marking the second shows the development of decoration and its application to architecture without destroying the structural character in the least. The third or Corinthian suggests the over-doing of decoration and the weakening of architecture, marking the beginning of the decline. The acanthus leaf, so much associated with Greek architecture, is the important feature of this style of capital. All three of the orders can be found in the classic type of public building.

Now the decoration consisted of carved or painted borders and friezes. Chief among these are those shown by the stencils to which the Greek motifs have been reduced in order to make their use possible in modern work. The fret designs Pattern Nos. 205 and 206 are familiar to all. The wave Pattern Stencil Nos. 211 and 212 suggests at once strength and grace. These patterns can be used in many ways, and are suitable in any simple type of building. The Anthemion shown by Pattern Nos. 200, 204, 213, and used in combination with the honey-

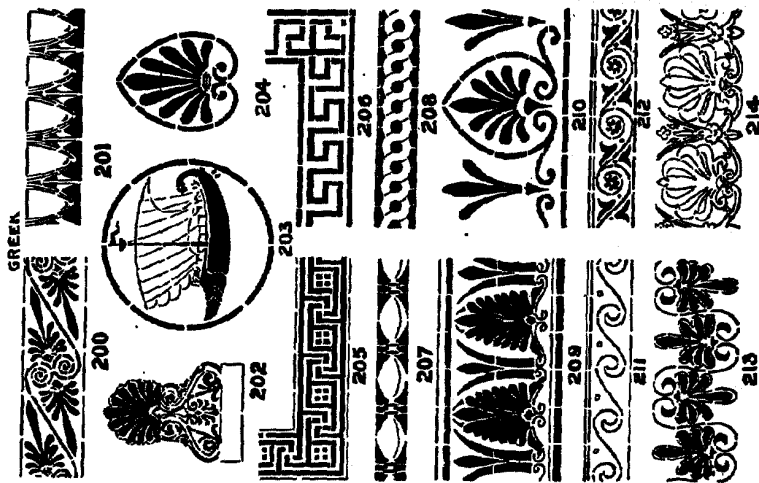


Three orders of the Greek pillar showing development

suckle motif in Pattern Nos. 209 and 210 is purely Greek. It works up effectively in wall decoration where a classic feeling is required. The palmette and honeysuckle motifs are shown by Pattern No. 214.

The Greeks used rich colors: blue, red, green and yellow as well as gold in the decorating of the buildings and in the painting of sculpture. In their wall work as in their construction they planned for optical illusions, that is to say, the letters of a wall inscription were made larger at the top so that the size of all when viewed would appear uniform. Colors of high decoration, were stronger, while detail was entirely omitted from decoration, sculpture, etc., placed any great distance above the eye level.

Some examples of Greek with which all should be acquainted are as follows: Under architecture, "The Acropolis," an excellent print of the Acropolis hill showing the three remaining classic pillars supporting a fragment of the well-designed entablature which was decorated with a carved frieze, the whole



Greek Stencils suitable for walls and furnishings

find several pieces suitable for the home. The Venus De Milos, Winged Victory, the Wrestler and the Discobolus of Myron. Excellent reproductions of these can be secured in various sizes.

surrounded with the ruins of the rest of that beautiful building which was the shrine of the Goddess Athena, and also the "Parthenon" showing the temple still in good condition. Comparative sepia or carbon prints can be purchased. Framed in a simple flat walnut or dull mahogany, these will add to the appearance of the living-room or library. Then there is the "Aurora," that splendid conception of the artist Guido Reni, and so typically Greek. In sculpture, we

While we are on the subject of casts, it will be well to point out one fault that is unconsciously committed in the placing of these—namely, against the light. A cast is so often seen in a window recess where the modeling is entirely lost, whereas it should be placed against a solid, comparatively flat, unchangeable background of at least medium tone, if not dark.

Brushes for Painting

FOR wall painting, a stucco or leather-bound brush 4 inches wide with black Chinese bristle is best. The leather bound carries more color than a metal bound, having a larger opening in the center which serves as a reservoir for the color. Users of the metal bound say neater work can be done, using less paint in the dip and allowing more freedom in spreading or brushing. For large surfaces the 4½-inch brush is preferred. The bristles should be 4¾ inches long outside of binding.

For applying flat color, the new shaped German Calcimine brush with long Russian bristle measuring 8½ inches long by 2 inches wide, is preferred.

For inside varnishing, the black Chinese oval varnish brush, size 8-0 is generally used. For small surfaces, a 2 or 2½-inch flat extra thick chiseled varnish is of value.

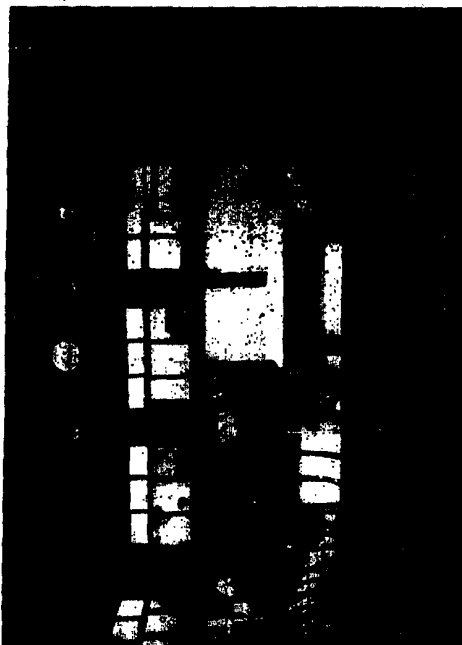
For water-color wall paint the white or gray Russian is the only bristle which works satisfactory. The Chinese bristle seems to become flabby when used in water-color. Water-color brushes should always be carefully washed and hung up to dry, never laid flat, as the moisture rots the bristle.

When wall paint-brushes are first put to work, they should be flattened on a board without washing, and they will be in perfect shape next morning. When through with the painting, hang in oil or wash out with benzine. This applies to all paint-brushes. Varnish brushes should be kept in varnish or turpentine.

In the Kitchen

THE kitchen is really such an important part of the home that special efforts are being made to produce an ideal layout, introduce the most modern and sanitary appliances, and use only such decorations and furnishings, as will add to these features without destroying their practical character.

Needless to say that in every home, plans should be made for the well lighted and ventilated kitchen, and that the outlook or exposure should be the best possible without cutting down the light of the other rooms. The back yard gardens have developed as much from the desire to make the kitchen outlook pleasing, as from the "Living-Out-of-Doors" movement.



Every new or old kitchen can be made as attractive and sanitary as this one by selecting the right finishing materials.

A practical, workable but delightfully attractive, in the sense of cleanly comfortable, kitchen is shown by the illustration. Very few kitchens are as well lighted—but more of them could be—for the short windows located over the sink occupy a space that is seldom, if ever, used for cupboards, etc., and more often than not is only a dead flat surface that stares one blandly in the face, three times a day, and at a time when one is tired and would enjoy a glimpse of man, bird or beast. The fumes and steam attending the work about the sink can moreover easily escape through the high windows.

Aside from these good architectural features, the room has been properly decorated. With the lower wall so much broken, the high tile-like wainscoting with the plain plaster frieze above, is especially appropriate, bearing out the substantial appearance produced by the window-framing and solidly built cabinet to the right. Even the chairs and table though small, seem made for service as well as comfort. This lower wall, covered with Keene Cement in place of the regular plaster, is marked off tile-like and given three coats of S-W Enameloid. This material is made in several attractive shades aside from the white, such as Ivory White an excellent color for the small kitchen, or Flesh also fairly light. The darker shades, Mauve and Pearl Gray combine well with such dark wood finishes as Weathered Antwerp and Brown, that are much used to finish the pines and other inexpensive woods utilized in the kitchen.

The ceiling and wall above the cement tile-like surface (and this can be carried to any desired height) should be finished with a material as practical and sanitary as the Enameloid. S-W Flat-Tone is suitable as it dries flat, gives the necessary contrast between the two kinds of surfaces and produces as washable a surface as the gloss paint. One color for this portion of the room is sufficient and a tone unlike but harmonious with the lower wall color is advised. The combination here used, Enameloid Ivory White for lower wall and Flat-Tone Buff for ceiling and upper wall, is especially attractive with the brown stained wood. The Buff is a trifle darker and stronger in tone than the Ivory White, but it is possible to use the darker for the upper surfaces when the room is as well lighted as this kitchen.

The woodwork must be as durably finished as the other surfaces and over the stained or bare wood one coat of either S-W Liquid Filler or Pure White Shellac followed with two coats of S-W Exello Varnish, should be applied. Sand lightly between each coat. If the floor is covered with linoleum be sure to prolong its wearing qualities by varnishing frequently with S-W Special Linoleum Finish. This finish will receive the brunt of the wear. As it is transparent the appearance of the covering is not affected.

The wood floor finished with three coats of S-W Mar-not Varnish, the first coat thinned 10 per cent and the second 5 per cent with pure spirits turpentine, will give excellent service in the kitchen.

All exposed pipes, not of nickel, should be kept clean by a frequent application of S-W Aluminum Paint. The whole decoration is refined and low-toned, but the kitchen quality is not lacking, for durability has been as carefully considered as appearance.

October Garden Hints

Peonies can be planted and old plants separated if the work is done early in the month.

Dig up, dry and store dahlia bulbs. It is advisable to mark the different varieties.

Gladiolus and Canna bulbs must be brought in before injured by frost. Store in a cool but frost-proof place. The varieties of these can also be marked. Sweet Pea and poppy seeds can be planted in Fall. Protect the small seed from being washed away by heavy rains. Blossoms will be had some two weeks earlier.

Plant the Spring flowering bulbs, Tulips, Daffodils, Narcissus, Crocus and Hyacinths.

Plant asparagus and rhubarb roots. Protect these with a good mulch. Plan any changes that you want in flower or vegetable gardens.

As we cannot see color without light, neither can we expect sensibility to beauty to grow up naturally amid sordid and depressing surroundings.—*Waller Crane*.

A Mural Effect by Means of the Stencil

See Back Cover

MOST of our readers appreciate that a stencil pattern is so made that the openings in the stencil sheet produce the design, a flower, a leaf, a stem, an animal or the human form. This is clearly shown by the reproduction of the frieze used in the library shown on the front cover. Often the pattern is not completed with one stencil, the petals of the flower or the drapery of the figure being applied with one stencil and the center of the flower or the face and hands of the figure with another producing the shading on the flower or the hair on the figure with a third stencil plate; and so on. Three stencil plates are usually required, the portions being so cut that two or more colors may be applied with one stencil plate. Here ten colors are secured with the three-plate stencil, i. e., the blue drapery to the right is placed so far from the yellow spots of the tree, and these in turn are sufficiently distant from the light drapery to the left, and the classic dressing of the feet and lower limbs of the central figure that it is possible to cut all these portions on one plate and apply in their separate colors, without overlapping, even though a very large brush is used; and so on.

The colors of this frieze are all laid on flat, but the ties are so well introduced as to help give the feeling of form and roundness without destroying the mural effect. Then, too, the artistic decorative appearance is greatly heightened by the use of the blended background System Effect No. 13 to which the flat opaque colors are applied. As the System Effect No. 13 is low-toned and transparent, depth is given the background, a subtle appearance to the figures and grace to the draperies which the actions of the figures require. Specifications as follows:

1—Green of foliage, lower portion of tree-trunk and rosettes on figure in blue—Myrtle and Stencil White equal parts. 2—Yellow of fruit and pipes. Scarlet-Orange and white equal parts. 3—Brown of tree-trunks. Sepia Brown and white equal parts. 4—Blue drapery and ribbon on pipes. Cerulean Blue $\frac{1}{2}$ part and Stencil White 1 part. 5—Gray-green drapery, Moss Green $\frac{1}{2}$ part and Stencil White 1 part. 6—Red drapery on central figure, Vermilion 1 part and Stencil White $\frac{1}{2}$ part. 7—Purple drapery of central figure Mauve 1 part and Stencil White 1 part. 8—Flesh tints, Orange Lake $\frac{1}{4}$ part and Stencil White 1 part. 9—Cream tint of hair and tambourine, Stencil White tinted with Scarlet-Orange. 10—Hair on two outer figures Sepia Brown and Mauve equal parts.