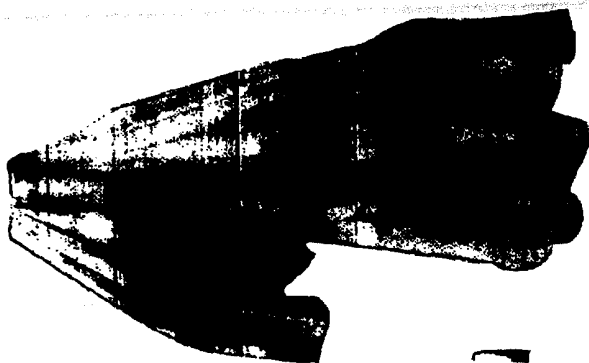


USEFUL GIFTS THAT CAN BE MADE ATTRACTIVE WITH STENCILS



No 1 STENCIL 132



No 2 STENCIL 129



No 3 STENCIL 116



No 4 STENCIL 123



No 5 STENCIL 26



No. 6 TABOURET FINISHED WITH S-W
HANDCRAFT STAIN WEATHERED OAK

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. 9



A MISSION LIBRARY

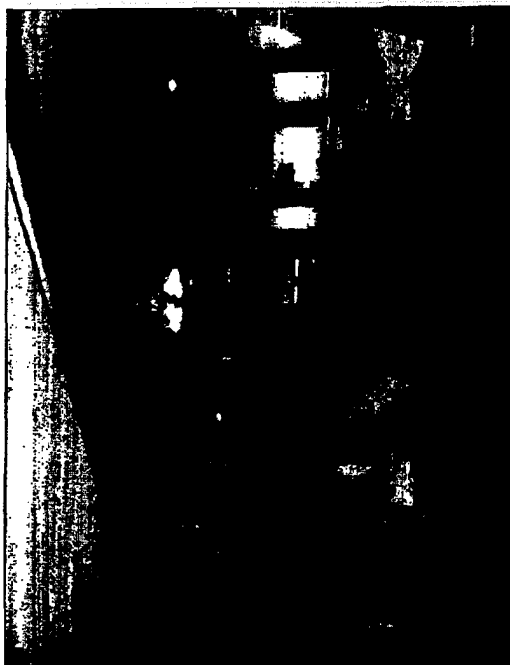
A Mission Library

IN THE library shown, several items that make up an attractive and livable room, are clearly defined and worthy of consideration; solid comfort, brought about through the introduction of comfortable chairs, large reading-table—well-lighted—and inviting fireplace, suggestive of cheer; then there is repose, produced through simple, but well-planned architectural features such as large windows, giving sufficient daylight, and good ventilation—bookcases conveniently placed, high wood wainscoting and beam-ceiling retaining the character of the room. All these features are greatly enhanced by the tasteful wall decoration. The rich, but restful green wall-finish blended from the wainscoting line to the moulding, produces an atmosphere of refinement and comfort. This artistic wall-finish (Flat-tone System) is non-fading, does not wear off, and can be frequently washed. It is easily applied to rough or smooth plaster, canvas, etc., and is made up in a variety of colors as pleasing as the green shown. The border, an additional decorative feature, is produced by means of the stencil pattern, and increases the expense but slightly.

The plan of the room can be followed omitting the wainscoting and extending the wall color to baseboard. The stencil at the angle line should be retained.

SPECIFICATIONS

Ceiling Panels—S-W Flat-tone Cream.
Upper Wall—S-W Flat-tone System Effect No. 14.
Stencil—No. 124. Below cornice and above wainscoting; Bands, S-W Glaze Color Olive Lake. Flower portions, S-W Glaze Colors, Raw Sienna 1 part and Permanent Crimson Lake 1/20 part. Single band and flower portion used as ceiling panel decoration.
Woodwork—S-W Handcraft Stain Weathered Oak.
Floor—Oak, S-W Antique Oak Paste Filler and S-W Mar-not.
Overcurtains—Lotus Cloth, Pattern No. 14-F, Color No. 2, Quality-A Tapestries.
Rugs—Negamo, Pattern No. 1432, Color No. 502.
Furniture—Mission type, Weathered Oak finish.



A Home of Character

ONE often questions the possibility of making a home charming and attractive without great outlay or making the costly building homelike. While too much or too little labor and cost, unless properly directed, will often produce "impossible homes," it is just these two items that make an interior of the class here shown, the living-room of which is illustrated above. No expense has been spared and the building was not hurriedly rushed through. The architect, builder, decorator and owner worked together; the architect not with the idea of displaying his skill in drawing plans, or his ability to produce something entirely different; the builder not with a desire to substitute his own ideas and kind of materials for those selected by the owner or

architect; the decorator not with the greed for gain or an utter disregard for the fitness of decoration to type of building; and the owner not with a desire to flash before the astonished eyes of his neighbors the size of his bank account; but each and all with a desire to produce a home that would draw forth pure admiration and would be a credit to all.

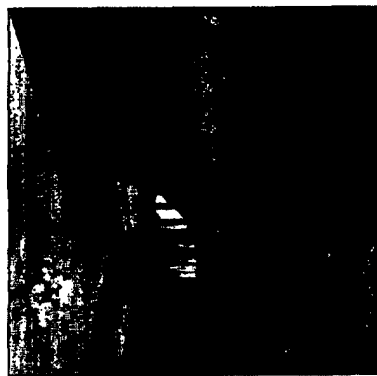
The owner of this home was especially fortunate in his choice of co-workers, but his own wise judgment in building matters and his desire to produce a livable home was the incentive for the others and kept them within bounds. Sufficient emphasis cannot be placed on the necessity of the owner to give some time and thought to the planning, as well as finishing of the home, if it is to be successful.

This builder has achieved the results he set out to produce—namely, a livable, dignified and artistic home, with the emphasis on the livable. As a glimpse into the living-room shows, all furniture is of a substantial, comfortable type; the natural and artificial lighting is good; the fireplace with its simple mantel is a fireplace and not a convenience for the display of pictures, curios and china; while the curtains and stencils are the finishing touches and nothing more. All these are appropriate with the general plan of construction.

Ceiling beams and the high wainscoting in the rich dark tones, S-W Handcraft Stain Brown Oak, are essential with the construction of the exterior as shown on page 15. The glaze finish on the upper wall brings out the beauty of the wood paneling, as its tone is a rich, Tiffany Bronze Green, System Effect No. 12. The tone, however, has been made considerably lighter at the heavy cornice line to form the proper background color for the stencil. This is in rich browns, greens and dull blues, repeating the colorings of the upholstering and rug. The ceiling is in Flat-tone, Old Gold, which harmonizes with the fireplace facing and hearth bricks. The oak floor is given a light finish with the Transparent Paste Filler and three coats of S-W Mar-not rubbed to a dull finish. The velvet hangings match the dull brown of the wainscoting, keeping the harmony of the color-scheme. Simplicity is the key-note here, and this can predominate in the very elaborate homes as well as in the inexpensive cottage.

The importance of selecting suitable surface finishes is clearly brought out in this hall where the two irregularly shaped wall surfaces made by the stairway, one of plaster and one of wood, have been attractively finished and are a part of the general decorative plan. The one of plaster finished with the System Effect shows the lower wall color brought up to the ceiling line, blended from there on into the lighter, warmer tint of the upper hall. Such manipulation of color gradation is easily obtainable with the System Finish. The other of wood, shows up the richness of the Handcraft Stains and the quality of the varnish finishes employed over the stain. All the woodwork is rubbed to a dull surface treatment with pumice-stone and oil. This combines well with the flat, rich tones secured with Flat-tone System Finish. Just a simple border is used in the hall, again repeating the colors found in the hangings and rug, giving the subdued brown wall tone the necessary richness, as, light yellows, dull blue, greens, and rose are used.

All the pleasing features that make the dining-room a successful room have been combined to make this dining-room especially attractive. The individuality of the owner is always clearly shown in the dining-room. Many prefer the room bright and sunny, others rich and heavy, while still others want a cozy looking room in which you are tempted to stop and chat. Many dining-rooms are only a place in which the meals are served, and from which it is almost necessary to withdraw immediately upon its close. This room, however, strikes a happy medium, and combines all the



Here the stencil decoration gives the proper finish to the broken wall above the doorway and windows at the landing.

good qualities of these various types in a most attractive way. The windows so arranged and curtained, give sufficient light at all times without destroying the appearance of privacy that is required, the fireplace about which the family and guests can comfortably gather on chilly mornings before or after meals without turning it into a lounging-room, the furniture giving it the stately dignity of its sister room—the pure colonial—and last, but not least, the artistic wall finish with its well-chosen decorative border, are all features that help make the room refined and individual as well as homelike.

While mahogany furniture is usually combined with white enamel wood trim, the mahogany finish under some conditions is just as effective. As cozy an appearance could hardly be se-



Even though the ceilings here are low it does not appear so, as it is finished without beams and painted in a light, flat color

cured in this room with white, as the solid wainscoting effect of the one wall produced by the fireplace and china cabinets would have necessitated the use of a very light wall color. The dark effect of the lower part of this one wall has, however, been continued on the other three through the use of the Flat-tone System Finish with which material such treatments are possible. The shimmering iridescent effects of the silk overcurtains add to the richness of the blended wall tints.

Note the lighting fixtures, oil-paintings and finishing touches given to the mantel by two vases of richly colored pottery so placed that they do not break into the picture which properly takes the place of the overmantel. Here again, the simplicity of the entire construction is clearly shown. This plan pervades the entire house and all the fixtures while being very costly and of the best are of simple type and follow the simple lines of construction.

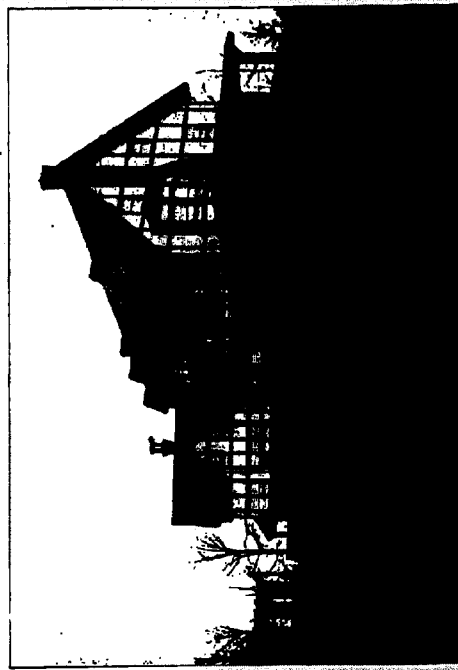
The woodwork is finished in Handcraft Stain Mahogany No. 700, rubbed to a dull surface to match the furniture tone. The rough plaster walls are finished with System Effect No. 2, applying the color heavily at the lower portion to give a rich, reddish brown tone. This blends in well with the mahogany tone of woodwork and furniture, repeating the tone of the tile used in the fireplace facing. The stencil, a rose design, is carried out in a deep red, dull green and blue. The hangings are of the Tiffany weave in dull yellows and greens helping to give the wall the brilliancy of tone that makes the room bright and cheerful even on a very dark day. The floor is treated like the floors of the other rooms, while the ceiling here as well as in the hall is in the Old Gold Flat-tone used in the living-room.

To Save Plumber Bills

Drop an ounce of salt in the wastepipe in the kitchen-sink before retiring at night. The salt prevents freezing and will save many a plumber's bill, as has been learned from experience. When installing plumbing, place it on an inside wall. It will be better in the long run to change the old pipes from outside to inside wall.

The House from the Rear

THE photograph shown below is a view of the rear of the house described in the preceding pages. It shows the same dignity that characterizes the interior, and is also free from any pretentious display. The view from the terrace and pergola is especially attractive, so that the owner planned to give living-room and sun-parlor an outlook over the same. The plan of construction is along the lines of a half-timbered English type of home. The paneling of the upper walls has been so arranged that the window spaces conform to the various panels thus keeping the appearance of unity and balance. Well-designed windows are essential in a home of this type, and while the interior should be furnished with sufficient light through large window openings, the exterior demands an appearance of slightly broken walls. The windows here have been so grouped



The house appears attractive even during the winter, when the trees and shrubs are stripped of their foliage.

and small panes, used in the upper sash that the proper effect is given to the interior and the structural appearance of the exterior maintained.

The lower walls are of matt-faced brick in hues of brown, while the upper walls are finished with a cream plaster paneled with the half timbers that are stained with a rich brown through the use of S-W Preservative Shingle Stain B-46. The roof is covered with deep red tile, giving the home just enough strong color to conform to its heavy type of construction. The window-sash is painted with SWP Gloss White, while the doors are stained mahogany with S-W Handcraft Stain Mahogany No. 700.

Floors—Their Proper Treatment

New and Old. See Back Cover Nos. 2, 3 and 4

TOO much stress cannot be laid upon the importance of finishing the floor of the new home, so that frequent refinishing is unnecessary. The finish should be such, that the wood itself will be protected against the severe wear to which the surface is exposed. The refinishing of an old floor is, however, fully as important, and if the right materials are employed, as desirable results, as far as color and durability is concerned, can be secured on such a surface.

All floors must be clean and free from grease, the new floor without spots or rough places. Floors can be divided into two distinctive classes—new and old. These classes can be subdivided in two kinds—namely, under new floors, the close and the open-grained woods, while under the old—the painted and the varnished finish must be considered. The methods employed for the proper treating of each, are somewhat similar, but the materials used are particularly adapted to meet the various conditions.

A floor should be varnished or painted in such a manner, that when the entire surface is covered, the worker finds himself at the threshold and not in the center of a room or in some other portion, from where it is impossible to retire without crossing the newly finished surface or calling in the fire department. Always begin applying the finish to the surface farthest from

the outlet of the room. Apply the finish the entire length or breadth of the rooms, working along the direction of the boards, and finally when the portion near the door is reached, working from both ends, and thus paint one's way out of the room. Do one room at a time, and plan to allow the finish to dry thoroughly before laying a rug or replacing furniture. Make all necessary preparations, such as cleaning mouldings, washing of baseboards, etc., and have the room thoroughly settled before applying the finish so that the dust particles will not be set in motion, and gather on the newly varnished or painted floor. The specifications below are necessary to finish the various kinds of floors.

New Oak or Chestnut Floor

(See Back Cover Drawing No. 2)

Fill the wood with S-W Antique Paste Filler, S-W Golden Oak Paste Filler, or S-W Mahogany Paste Filler, the selection of the color depending upon the stain of the woodwork and the desire of the owner for a light or dark floor treatment. Reduce the Filler to the consistency of a thick cream by the addition of benzine and then apply with a stiff brush. Before it has set hard, wipe off across the grain with burlap or excelsior. When dry, sandpaper lightly with 00 sandpaper and apply three coats of S-W Mar-not, the first coat of which shall be thinned 10 per cent, and the second coat 5 per cent, pure spirits turpentine. The third coat should be applied as it comes from the can, allowing sufficient time between coats for thorough drying. Each coat of Mar-not, except the last, shall be sanded with 00 sandpaper. For a dull finish, the last coat shall be rubbed with pumice-stone and oil.

S-W Mar-not Varnish will cover approximately 450 square feet to the gallon, one coat, or 190 square feet to the gallon for the three-coat work required on the new floor. The Paste Fillers cover approximately 400 square feet to 25 pounds.

When the natural tone of the open-grained wood is to be retained, the Transparent Paste Filler is substituted for the colored Fillers recommended above. Drawing No. 2 on the back cover shows the new, clean wood on the lower third; the effect of the colored Filler—namely, Antique Paste Filler on the middle

third; and the tone produced by the use of the varnish coat over the colored Filler on the upper third.

Old Floors to be Refinished to Simulate the Stained and Varnished Effect

(See Back Cover Drawing No. 3)

To stain and varnish old floors at one operation, apply first a coat of S-W Floorlac Ground as it comes from the can. Stir the material thoroughly before using. After 48 hours, or when thoroughly dry, a coat of S-W Floorlac Light Oak should be applied. Any other color can be secured through the use of the various shades of the Floorlac material, which is made up in the Dark Oak, Mahogany, Green, etc. When this is thoroughly dry, allow 48 hours for drying, finish the surface with a coat of S-W Floorlac Clear. The grained effect is secured through the use of a rather coarse brush pulled over the floor surface before the Floorlac in color selected has thoroughly dried. An old whisk-broom cut down will give a good effect.

Note—If the boards of the floor are shrunk apart, a Crack and Seam Filler will be necessary. In that case, apply first a coat of Floorlac Ground, then fill the cracks with S-W Wood-crack Filler and continue as above described.

S-W Floorlac Ground covers approximately 400 square feet to the gallon. S-W Floorlac in color covers approximately the same to the gallon.

Old Floors to be Painted

(See Back Cover Drawing No. 4)

The surface must first be cleaned from grease and moisture, and it is always necessary before applying any finish to any wood surface to have the same thoroughly dry. Then apply three coats of S-W Inside Floor Paint, allowing 48 hours, or until perfectly dry, between each coat. S-W Inside Floor Paint is made up in a variety of tints, is ready for application and will produce a practical as well as pleasing floor surface. Many attractive stencil borders can be used over this finish.

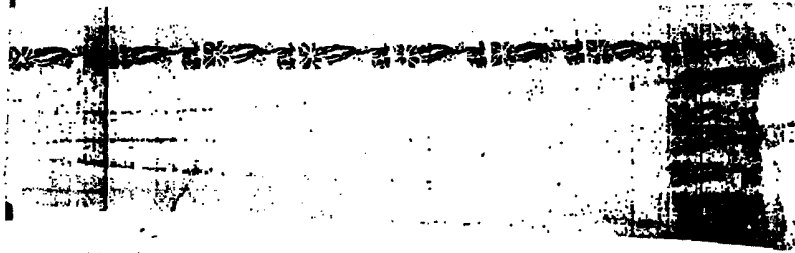
S-W Inside Floor Paint covers approximately 300 square feet to the gallon, two-coat work.

A Curtain Suggestion

A FINISHING border can be given to a plain pair of scrim or etamine curtains through the use of the stencil and stencil colors. In fact, all the furnishings of a room can be decorated in this way, using the wall stencil, or one that will be appropriate with it, for the curtains, pillow-covers, runners, lamp-shades, magazine-covers, etc.

The curtain illustrated shows a design that can be used in just such a way as it is fully as pleasing in an upright position as in the horizontal, can be separated into several parts and used successively as an all-over decoration. It is effective in a variety of color combinations such as rose and gray, blue and buff, red and brown, yellow and green, etc. It is not a difficult pattern to use, corners can be easily arranged and the leaf or stem portion shortened or elongated without destroying the character of the design.

The curtain is made of a fine quality of scrim finished with an inch lace edging. Stencil the curtain, place the border about five inches in from edge with the spare portion or flower motive at corner and apply this portion in one of the selected colors, the stem and leaf portion in the other. Use Stencil Colors with necessary amount of Stencil Medium. If you want a combination in gray and rose, use Sage Gray and Rose Lake respectively.



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 required a long answer, we will write you. Address the Editor.

Question—Mrs. J. K., Massachusetts: How can brown copper jars be cleaned—how to remove brown spots from surface?

Answer—Clean and polish with S-W Bras-Brite. Put up in half pint, pint, etc., cans.

Question—A. B. K., Canada: What can I use for stove-pipes that are coated with rust but otherwise in good condition?

Answer—Use S-W Stove-Pipe and Iron Enamel. Sand-paper all rust, apply the enamel while the surface is still slightly warm and allow to dry 24 hours before subjecting pipes to a high temperature. This material is also suitable for refinishing old stoves, grates, and similar iron surfaces subjected to heat. The Enamel must not come in contact with open flames or live sparks until thoroughly dry.

Question—Mrs. B. A. C., Kansas: What is the best method of cleaning a varnished floor?

Answer—Use as little water as possible on a varnished floor surface. When the floor requires washing with soap and water, rinse and dry thoroughly. For frequent cleaning, use S-W Floor-wipe. It removes dust and restores the original lustre of the varnish. A pint will go a good way as it is only necessary to dampen a cloth with the material and wipe the floor as for ordinary cleaning. It is excellent for the waxed floor.

Question—Miss L. M., Ohio: How long does it take Stencil Colors to dry?

Answer—In dry, bright weather, the colors, if not applied too heavily, will dry in a day. In damp, cold weather, more time must be allowed.

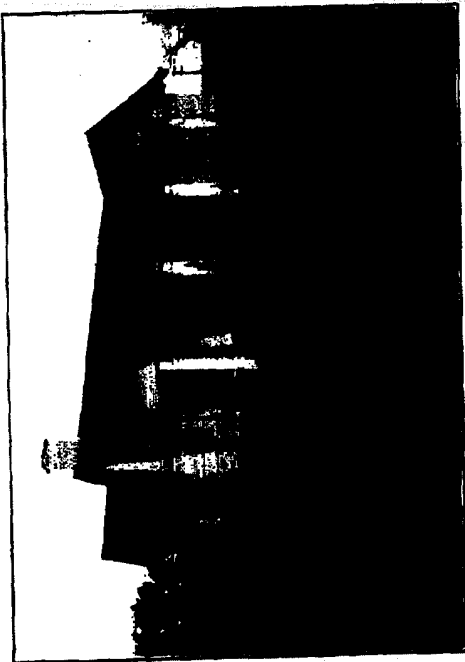
Looking Forward

IF BUILDING is to be undertaken in the Spring, it is not too early for plans, and too many of these cannot be made, as one discovery hit upon, through the consideration of one plan will lead to many others. Collect all the information regarding actual building, make a scrap-book of interior and exterior views, parts of houses, doorways, windows, porches, bath-rooms, kitchens, and all of the attractive and alluring kitchen equipments that are illustrated in the catalogs and magazines.

With such preparation, co-operation with the architect will be possible, and his time will be saved, as the owner will have a definite idea of his wants and desires. Few changes will be required, the completed house will prove satisfactory, and there will be no regrets caused by the discovery of some house feature that is pictured in a more attractive way than the one used, for all such matters will have been thoroughly exhausted previous to this. Then on bright days, armed with the camera, take long walks through some new locality, where building activities are afoot. The views thus taken, will help to recall interesting features of such homes, and serve as a guide for rough plans.

Now this does not mean that the attractive doorway of a home will be as attractive in another setting, that the porch of one house should be used with features of another house, or that the charming casement windows of one little nest of a cottage, be used in the large modern or colonial house, or that the rough cobblestone fireplace used in a half-timbered stucco house, will be as effective with the severe brick walls of a two-story home, built on a narrow city lot. All items including needs of family, cost of building, etc., must be carefully considered. A study of buildings will reveal the fact that the most successful, most attractive and most individual, are those that show simplicity of line, adaptation of materials, and plans which have been built as homes, and not as advertisements to display the wealth of the owner, or the architect's knowledge of style.

Compare the house on the following page with that shown on page 8. There is no similarity in the plans, general effects, use of materials, arrangement of porches, etc., but each in itself is highly successful as a home. These two buildings suggest



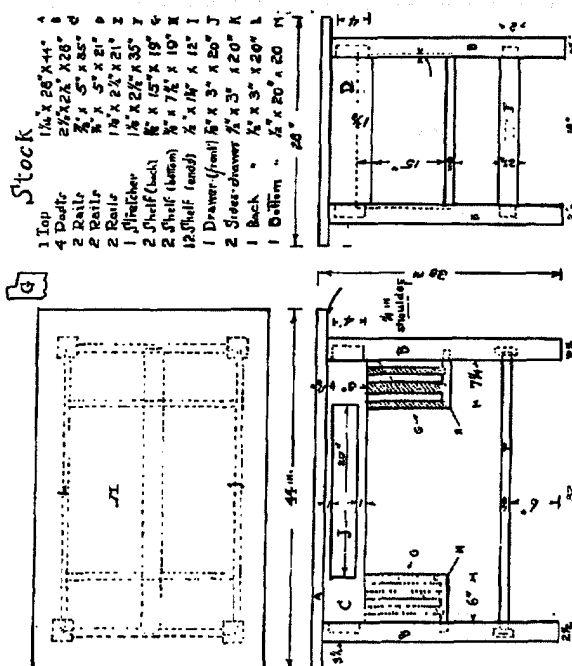
clearly, the items on previous page. The first is simply a cottage set in an open locality with low roof lines, wide and inviting doorways and an easy access from the house or porch to any part of the ground. In fact, the building seems to grow out of the grounds which have been kept in their natural state, thus carrying out the idea of simplicity, which is shown in the actual building. The pleasing color contrast of gray and brown, the latter produced on the shingles and wood trim through the use of S-W Preservative Shingle Stain B-46 is effective on this type of home. The stain aside from giving the color produces a practical surface finish and prolongs the life of the shingle greatly. The other materials used for the exterior finishing, such as SWP Gloss White for the porch ceiling and sash, S-W Porch and Deck Paint, Gray Stone for porch floor and S-W Handcraft Stain Brown Oak finished with two coats of S-W Durable Wood Finish, Exterior, for the doors, meet the requirements of each surface.

Finishing an Attractive Library Table

See Back Cover, Article No. 1

THE furniture should conform in a measure to the style of woodwork, its color and surface treatment. The successful home, is that, in which such conditions have been satisfactorily met, where harmony has been carefully planned, and where no one feature of the whole home or one room is unduly prominent to the disadvantage of all else.

With furniture of the Mission or Modern English type, it is more necessary to have woodwork and furniture harmonize in color and surface treatment, than it is with Mahogany or Wicker, with which White or Ivory Enamel is always good. It



is not impossible to bring about this treatment, as furniture manufacturers offer to finish furniture in one of several selected shades and surface effects. Then again the pieces can be purchased in the white, and finished when the woodwork is undertaken. The ease with which the lumber can be secured in different dimensions, makes it, however, possible for the Craftsman worker to construct and finish his own pieces. The plans with the mill bill show the necessary working features of the table illustrated on the back cover where the various steps of finishing are clearly shown. The Early English Stain is a favored finish for the library table, although the Golden Oak treatment or the rich brown and green, as shown by the samples, found on the back cover, can also be used on this type.

The various pieces necessary to make the table should be properly fastened together, the entire surface then lightly sanded. The stain can then be applied and when this is thoroughly dry, sand the surface lightly again and fill the pores of the open wood with S-W Antique Oak Paste Filler. Reduce this to the consistency of a thick cream with benzine, and wipe off across the grain with burlap before the filler has set. Then when thoroughly dry—allow 18 or 24 hours for drying—sand the surface again lightly and apply the varnish. Use two coats of S-W Excello Varnish, sanding between coats, and rubbing the last coat to a dull finish with pumice-stone and water. Polishing can be done by rubbing this surface with rotten stone and water.

Coloring Our Life

ALTHOUGH it is a well-known fact that colors affect the temperament in different ways, many fail to profit by this, when color selections are made for the home.

No one realizes this psychological value of color more than a first-class theatrical manager. Notice the stage settings and costumes of any good production, and you will see where the manager's cunning is shown in the selection of color-schemes. In a society comedy where there is little or no dramatic action, the stage setting is invariably in subdued and pastel color, with no glaring contrasts. In a tragedy or drama with strong action, the stage furnishings are in deep purples, rich

reds, dark blues or grays. The chief characters have costumes that contrast with one another, and with the scenery, so that the audience can more plainly see the action of each. Love scenes have colorings of soft rose, pink or mellow tones, while the lights shown on the scene of sorrow, or tragedy, are in dark blue, purple or green. When life, and gaiety are depicted, the scenery and costumes are usually in a riot of color, although the combinations are artistic.

The home cannot always be decorated in colors appropriate to the feelings and actions of the occupant, yet, a certain amount of taste and judgment should be shown in order to make the color-schemes of the various rooms appropriate to their use. For instance, a chamber should always be done in light, cheerful colors and not in dull cold shades.

The sitting or living-room should be in restful shades, such as green, brown or gray. The proper amount of colors can be easily introduced by means of the rugs, pillows, hangings, etc. The hall should also be in plain, simple colors. For the small hall, light tints are preferred, as these add to its spaciousness.

The dining-room must be cheerful at all cost. Nothing casts more gloom over one's day, than eating breakfast in a dark dining-room. If the walls are rather dark, hangings of a shiny character should be introduced—yellows, or rose. Dark woodwork can be counteracted by the use of bright colors on walls and ceilings. Although, too much contrast should be avoided, as the light color will accentuate the dark tone of the woodwork. Most of the modern dining-rooms have side light, and low hanging table lights.

The whole trend of modern decoration is toward the psychological use of color. Instead of the vivid figured wall-papers, we now use plain artistic painted walls with perhaps a stencil border to give a distinctive character. Heavy velvet and cloth hangings are replaced by figured light colored cretonnes. In place of glaringly painted lamps, we find dainty soft colored silk shades. Washable pillow coverings are used instead of the vari-colored, be-pictured affairs, of some years ago. Yes, we are learning to live comfortably, and have found that the use of color in the proper way, has been a great aid in bringing this to pass.

Comparative Cost of Building Material

BEFORE undertaking the building of a home, careful plans and estimates are required. Every little detail must be given careful consideration if the completed building is to prove satisfactory. But, even before any steps towards an ideal method of preparing for such results are taken, it is well to determine upon the kind of building and to decide upon the approximate cost of the same. This may be decided by general conditions, site, family life, etc., but cost, which is often one of the important items, will help in the selection. As many home-builders have no idea whatever of the cost of building and finishing a home in the various materials available for such work, the following table of comparative costs has been prepared:

Type	Description	Average Bid	Excess Over Clapboards	Percentage Excess Over Clapboards
No. 1	Clapboard	\$6,750.95		
No. 2	Shingle	6,863.80	\$108.85	1.6
No. 3	10-inch brick wall—hollow	7,372.48	612.53	9.1
No. 4	12-inch brick wall—solid	7,641.00	881.05	13.0
No. 5	Stucco on hollow block	7,187.65	427.70	6.3
No. 6	Brick veneer on hollow block	7,483.16	732.21	10.7
No. 7	Stucco on metal lath	6,952.90	192.95	2.9
No. 8	Brick veneer on boarding	7,226.44	466.49	6.9
No. 9	Brick veneer on studding	7,153.98	394.03	5.8

The above are the figures given by bidders for the building of an eight-room house near New York.

The siding and shingle, which cost far less than the other materials, when properly painted and kept in good repair, wear as long and are far more appropriate on many of the homes, where a simple type of construction and plan of decorating is to be followed.

The same saving in cost can be made in planning the interior, for such woods as pine, fir, cypress, etc., which take stains beautifully, can be substituted for the more expensive finishes, as oak, chestnut, etc., while the sand-coat or rough finish can be retained in the plaster walls, for, when painted, these surfaces are more desirable than the smooth.