

FOUR SPECIAL PAGES

Giving Ideas for Outside and Inside the Home

WHAT A WINDOW CAN DO FOR A HOUSE

By Frank S. Guild

ILLUSTRATIONS BY THE AUTHOR



THE EXTERIOR of a house may often be improved by the remodeling of a window and usually at small expense. Some improvements on the old-

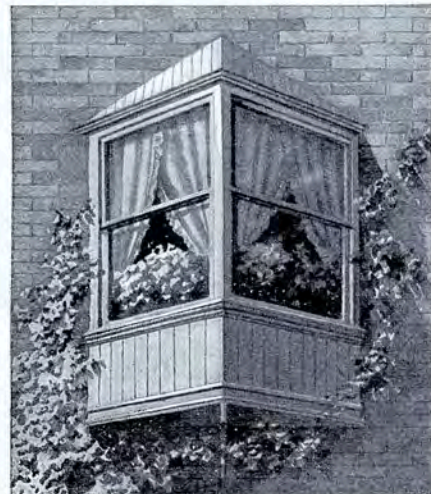


of no difficulty, neither is the construction of a shelf outside of a window, and inclosing it in glass for the cultivation of potted plants. The convenience of a good, broad window-

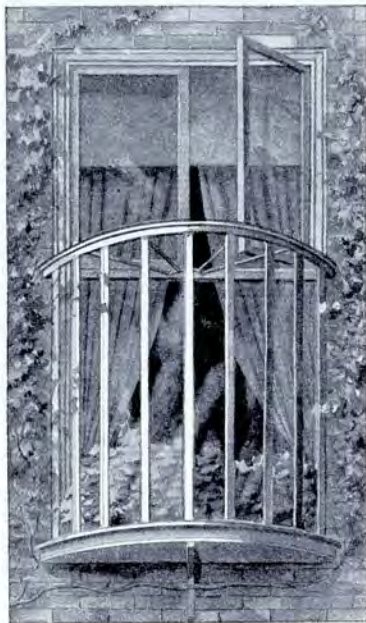


seat is apparent. When the seat is outside or beyond the line of the wall it gives an effect of space to the room.

Odd-shaped window openings help to furnish a room. Oftentimes a long and barren



wall space is most successfully treated by locating in its stretch somewhere a circular or oval window with leaded glass. A pretty design in colored glass will have more value from a decorative point of view than any picture, the mellow light giving an infinite variety of effects.



fashioned bay window are shown in the accompanying illustrations.

The large panes of glass in many cases have been supplanted by the smaller and more ornamental shapes, and the sashes made to swing outward on hinges. The substitution of an ornamental sash in a window opening is a matter



A WINDOW placed high enough above the floor to accommodate beneath it a writing-desk or bookcase is an advantage, as it gives light without taking up valuable wall space. The cheery effect of flowers placed upon a window-sill relieves conventional decoration and gives the note of life and warmth so essential to a living-room. When a glass inclosure is built outside a



window and filled with clambering vines, the charm of country and green leaves is approximated even in the midst of city walls and the gloom of a winter's day.

The drapery of a window offers an opportunity for much ingenuity and a display of individuality. The long, stuffy plush curtains, so much in vogue several years ago, have given way to the dainty lace and Swiss fabrics. Lower sash curtains, unless desirable for excluding the impertinent gaze of strangers, are undesirable. A screen of plants, or a vine trained on wires strung in a movable frame, is infinitely prettier.

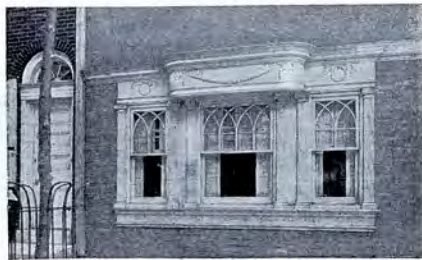


CURTAINS of flowered or striped denim, cretonne or chintz, on small rods and just long enough to reach to the bottom of the window frame, are unostenta-



tious and appropriate for summer-houses or sleeping-rooms, but washable curtains are preferable, and should be laundered frequently. A change of curtains then becomes necessary, but, if unlike, the charm of variety amply repays this extra labor.

In regard to the so-called stained glass offered for sale in stock designs not much



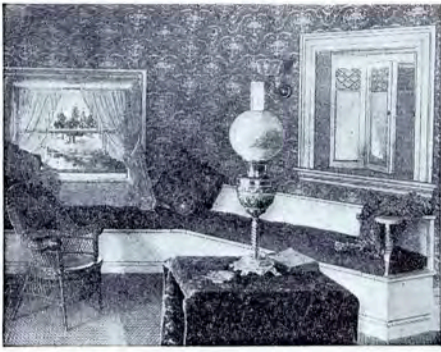
can be said. As a rule, the colors employed by manufacturers are offensive to the eye and are not to be recommended. Simple white leaded glass in diamond or oblong shapes is preferable. Care should be taken in selecting glass, and the general scheme of decoration in a room be taken into consideration. Stained glass may be imitated by dabbing transparent varnishes of different tints on to plain window glass and afterward outlining the shapes with a line of black paint.



CUPBOARDS, BOOKSHELVES AND BOX SEATS

By John Rusk

ILLUSTRATIONS FROM PHOTOGRAPHS



THE BOX SEAT in the above illustration furnishes this angle of the room better than anything else could. The half window and the window opening into the hall are unusual shapes, and break the expanse of wall nicely, supplying variety and interest.



THE BUILT-OUT SPACE in this dining-room affords an opportunity for the sideboard and drawers, as well as a window seat, without encroaching upon the floor space. The woodwork is white and the cushion for the seat upholstered in green corduroy. The pillow is printed velvet.

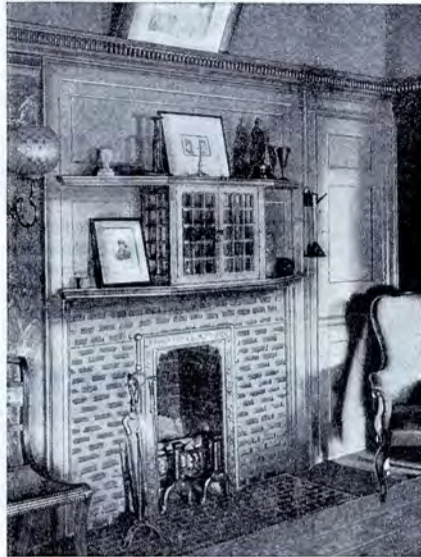


THE BOOKSHELVES under this platform utilize a space which is worth little for other purposes. The turn in the staircase breaks its ascent pleasantly.

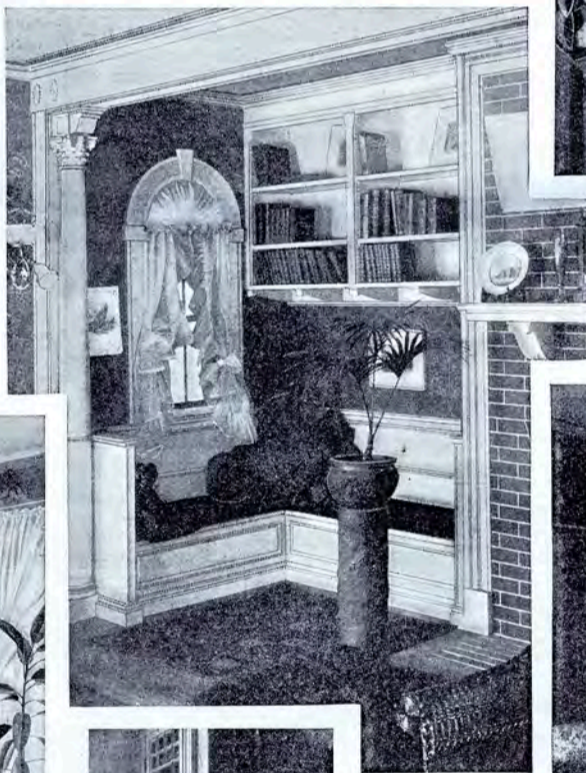
THIS CUPBOARD, built next the chimney-breast, is inexpensively constructed. The narrow glass door enables one to display a few choice porcelains without pretense. This contrivance is preferable to the movable cabinets offered in the shops for this purpose, as it is consistent with the severe and simple character of the room. Another closet scheme is shown above with an ornamental glass door. There is always a little space next the chimney which can be used for a closet. Various designs are made for odd doors or windows with clear glass in leaded forms.



THE MANTEL CABINET over the fireplace, as shown below, offers a novel design for a chimney-piece. The inclosed space between the shelves may be filled with delicate bric-à-brac which is so easily damaged by dust or smoke from the fire. The little panes of glass add a quaint interest to the cabinet and indicate its dainty purpose. Note the shelves tapering to each end.



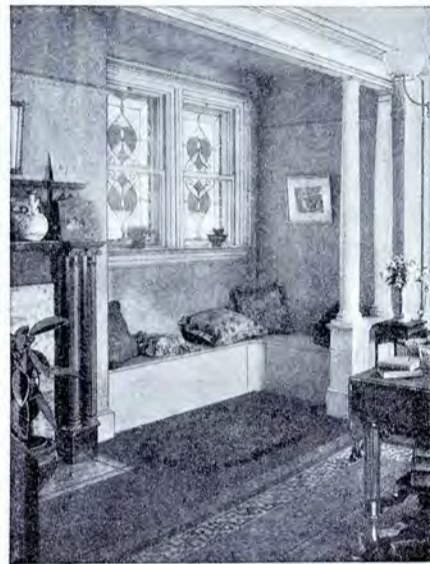
THE INGLE-NOOK below, with corner seat and bookshelves, is admirably planned. The window is well placed and of excellent design. The beam above, supported by the Corinthian pillar, gives the effect of seclusion without actually shutting off the corner from the rest of the room. The partially filled bookshelves show that the contents are for use, and that only books deserving this honor are here placed.



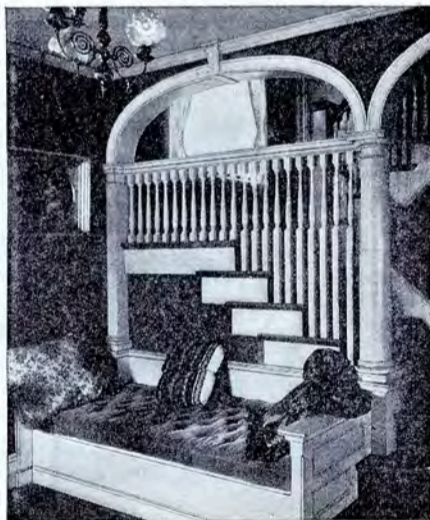
THIS SEAT, beneath a broad shelf, makes a pretty nook, as shown in the photograph below. The sheathing of dark stained wood gives depth of shadow and repose as a background to the



THE NEST OF DRAWERS under the stairs is a good way of using such a space. The value of good deep drawers in the hall as receptacles for rugs and wraps is apparent. The bow-window built out gives greater apparent space.



A BOX SEAT next the fireplace, with hinged lid makes an excellent and convenient storage place for wood. This alcove, separated from the main part of the room by the beam and pillars, may be decorated in a warmer tone. This plan gives greater apparent depth to a recess.



A HALL SEAT at the foot of the stairs, as shown in the above picture, may be constructed cheaply. It not only adds to the appearance and comfort of the hall, but if the seat has a hinged lid it makes a good place to keep overshoes and umbrellas when not in use. The straight hand-rail gives the effect of a gallery.



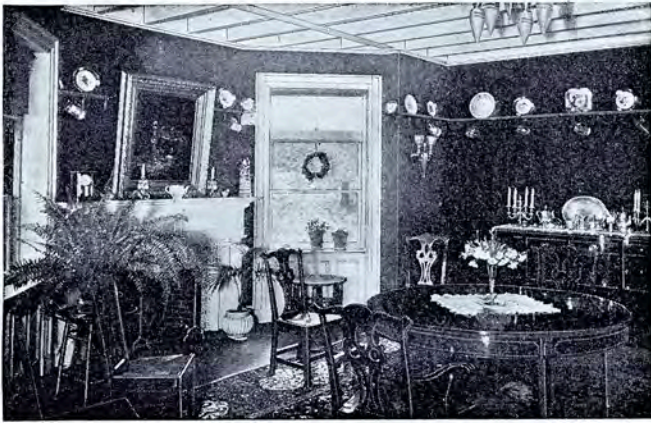
seat, while the rich color sets off the display of plates and cups above to good advantage. The corner has been rounded off to make it more comfortable, and the low bookcase, with reading lamp beside the seat and small table, is most inviting. The cushions and pillows are upholstered in dark green corduroy. A seat of this sort is rarely used in a dining-room, but it looks cozy.

THE DINING-ROOM AND THE TABLE

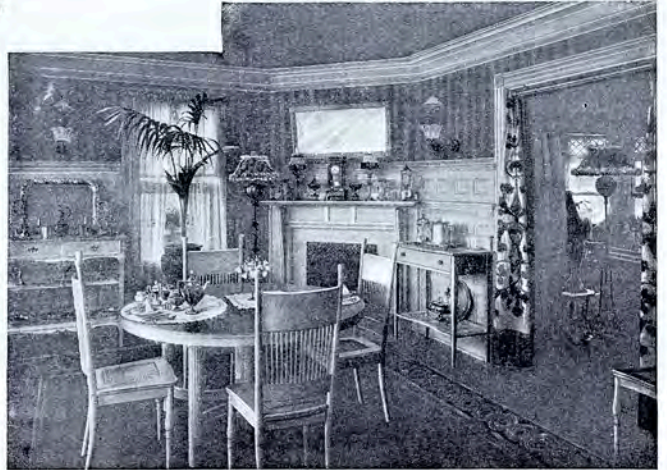
By Frances E. Lanigan

ILLUSTRATIONS FROM PHOTOGRAPHS

each article which is placed upon it as immaculate, as bright and attractive as it is possible to have it. The centrepiece, upon which the fernery or vase of flowers is placed,



A ROUND DINING-ROOM TABLE



BREAKFAST-TABLE ARRANGED FOR TWO

THE dining-room table being the central spot in the dining-room should be as handsome as the purse will permit, and in its arrangement for meals should be made to

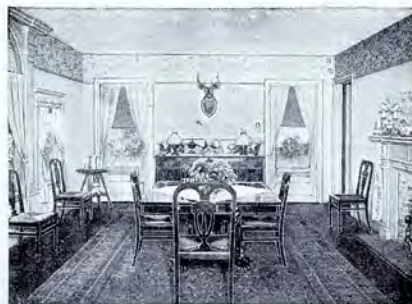
The tables which are shown in the illustrations on this page have been selected as examples, not so much of elaborate display as of good taste and refinement.

should be either pure white or of a color that will blend prettily with the china.

The breakfast-table should receive quite as much attention as the dinner-table, and



FOR LUNCHEON



BETWEEN MEALS

appear as attractive as possible. In its selection care should be taken to have it conform in shape with the dining-room.

The dining-room table may be either round, square or oblong, the best effects in decoration being always possible on a round table.

The wood of the table should match the other furniture in the room, as even when the table is kept covered between mealtimes the custom of serving breakfast, luncheon or tea on a



DINNER-TABLE ARRANGED FOR FOUR GUESTS

no pains be spared to make it quite as attractive. In the morning the average appetite requires tempting, and nothing helps more to please the palate than the sight of a dainty table with its centrepiece of fresh flowers, its snowy linen, and its bright glass and china.

It has become the custom in recent years to simplify the service at the table by the use of fewer pieces of silver and china, only those pieces which are



A COZY TEA ROOM

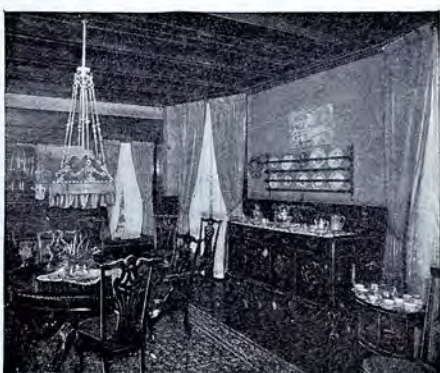


FOR A FAMILY BREAKFAST

table uncovered save by doilies has become general. This fashion serves as an opportunity for exhibiting the beautiful polished surface of the dining-room table.

In arranging either the breakfast, luncheon or dinner table care should be taken to have

necessary being placed upon the table during the progress of the meal. In this connection it may be well to say that simplicity in any table decoration is the essence of good breeding.



WITHOUT COVER DURING THE DAY



DINNER-TABLE ARRANGED FOR FOUR

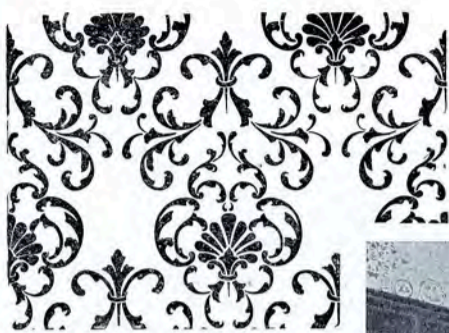


SMALL TABLE ARRANGED FOR TWELVE

THE FOUR WALLS OF A ROOM

By Grace P. Goodrich

ILLUSTRATIONS FROM PHOTOGRAPHS AND DESIGNS BY THE AUTHOR



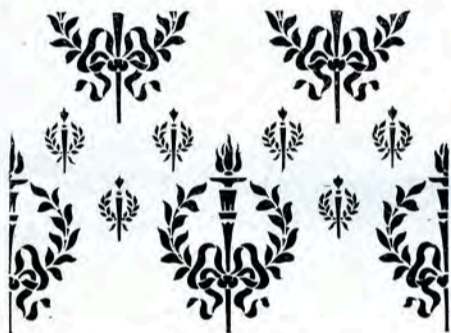
DESIGN NO. 1

THE paper to be placed upon the walls of a room should be consistent. It may add much to the beauty of the room, or it may cause everything in it to appear unattractive. A pictorial frieze for a child's room is shown in Illustration No. 8, but friezes



ILLUSTRATION NO. 9

or borders are not, as a rule, desirable unless plain paper is used on the walls below the picture moulding. A figured paper should be carried to the ceiling and finished with a moulding, as shown in Illustration No. 11. Wood sheathing, paneled, is an admirable wall treatment for a library or hall, as shown in



DESIGN NO. 6

paper all around the design to give more support and facility in handling.

THE paints used in stencil work are "flattening" or "distemper colors." For a brush a suitable sash



ILLUSTRATION NO. 8

Illustration No. 9. The wood may be left in its natural color or painted any shade that may be desired.

Shingling the walls of a room, an example of which is given in Illustration No. 10, is a unique scheme, but somewhat inconsistent.

Stenciling is the only wall decoration, however, which is durable and at the same time absolutely individual—that is, when the designs are original with the decorator.



DESIGN NO. 2

WHATMAN'S hand-made paper, coated until saturated with pure linseed oil, and allowed to lie flat until required for use, is the best material from which to cut stencils for wall decoration.

Good, tough brown paper coated with knotting on both sides, and the pattern cut out before it becomes too dry and hard, answers very well. When paper that is



DESIGN NO. 4

DO NOT dip the brush into a vessel of color, but spread a little of the paint, about the thickness of cream, upon a palette, so that sufficient may be taken up by the brush on the tips of the bristles only. Never attempt to rub the brush sideways in distributing the color, but always put it on stipple fashion. The stippling process should be even and regular, and not hard enough to spread the stencil tool. If it is kept clean, as described, a stencil will keep its shape, and only one need be used throughout the work.

If the edges of the paper curl up, a stencil knife will be serviceable in holding them down. Always commence at the upper left-hand corner of a surface and work as rapidly as possible to the lower right-hand corner.

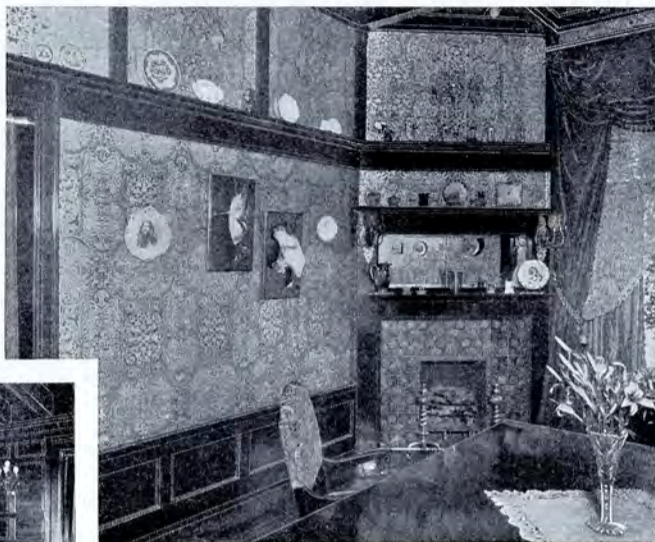


ILLUSTRATION NO. 7

not tough is used it should have a backing of calico pasted on to make it stouter. In this case the stencil should be oiled on the paper side only, and the calico should receive a thin coat of knotting to preserve the fibre.

After tracing the design on the stencil paper, cut out with a sharp knife, following the lines carefully.

In cutting, hold the stencil firmly and turn it as well as the knife. Push the knife before you, and keep it sharp. Glass is the best thing to cut on. If several sheets of paper are firmly fastened together two or three stencils may be cut at once.

It is advisable to cut more than one of the repeated figures in a pattern, and to leave a wide margin of plain paper all around the design to give more support and facility in handling.



ILLUSTRATION NO. 11

Illustration No. 7 shows the effect of a stenciled pattern on the walls of a dining-room.

A pretty combination of color for Design No. 1 would be a yellow ground with the stencil a creamy brown a few shades darker.

Design No. 2 in a rich red or green, with background a shade lighter of the same color, may be used in the living-room.

For Design No. 3 paint the walls a rich gray green and stencil the palms a little lighter.

Design No. 4 requires a blue ground, and upon this stencil the leaves in a deep shade of green and the grapes in purple.

For Design No. 5 the walls should be a light shade of blue, then stencil with darker blue; the scrolls may be of gold or silver.

Design No. 6 is a dainty Empire design for a chamber. The walls should be painted



DESIGN NO. 5



DESIGN NO. 3

tool tied up works well. The stencil tools bought ready-made are apt to get hollow.

For accuracy use the chalk-line, plumb-line and rule. Thumb tacks will be useful to keep the stencil-plate flat against the wall.

For the corners have some extra stencils that can be cut up, as it is better to do this than try to bend them. When stenciling in oil or flat color the decorator should never use a fresh or dry stencil upon the wall.

A coat of the stencil color should be applied and allowed to set slightly before starting the work. The stencil-plate should be cleaned with turpentine and allowed to dry. When distemper or water-color is used scrub the stencil with warm water.



ILLUSTRATION NO. 10

a cream white, and the design then stenciled in green and gold with the wreaths and torch green, and the flame and ribbon gold. Use a very delicate soft shade of green with a good deal of white in it. Finish with a green and white moulding at the top.