

# HOUSEHOLD DECORATION.

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CONDUCTED BY LIDA AND M. J. CLARKSON.

## INTERIOR DECORATION. — TASTEFUL FURNISHING. — A SCHOOL GIRL'S PRETTY ROOM. — HOME MADE ATTRACTIVE. — A DRAPED EASEL, ETC.

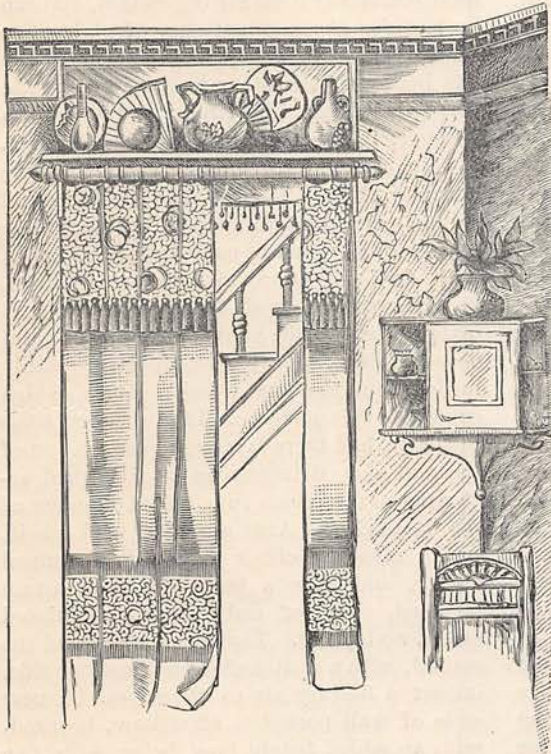
**N**EXT month we propose to begin a series of descriptive articles, touching upon the furnishing and decoration of rooms. We give here a pretty illustration, showing corner, with cabinet, door hanging, arrangement of shelf over door, etc. This requires little, if any comment.

in slight relief. A gold silk fringe is carried across the frieze, while the dado is edged with long stitches of the filosele.

A straight valance of gold plush finishes the door on outer side. This is lined, as are the curtains, with dead gold silk of soft texture. The valance is finished with plush balls.

The portière is suspended by gilt rings from a heavy gilt pole, and is not so wide as to hide the rich embroidery; hanging thus in rather scant folds, the full effect of the frieze and dado is shown.

The arrangement of shelf over door and corner cabinet require no description.



INTERIOR DECORATION.

The portière is of rich copper plush, with a frieze and dado worked with a conventional design of oranges, and waved lines of gold filosele. The oranges are of gold plush, slightly padded with wool to throw them out

fortable. On the contrary, it is by her bright sunny ways, and ingenious and clever contrivances, that she lightens her mother's load and makes home delightful to her and the boys; good brothers they are, for Marion has

### A School Girl's Pretty Room.

MARION, home from school for her Christmas vacation, found her little third-story room very bare and uninviting; the more so, that she had spent the summer months with a friend whose home was elegantly and tastefully furnished. But the dear, patient mother, upon whom all the household cares devolve, was altogether too busy to do the many things for her children that her fond heart prompted, to say nothing of ways and means, for the home purse is not a plethoric one. Marion, however, is a brave, energetic girl, not one to be easily discouraged, or to set idly down and fret over her lot, as some girls in her position would do, thus making her mother's burdens heavier, and herself the more uncom-

wonderful influence over them. We have only time to tell you now how she changed the dreary aspect of her own room to the cheery, most inviting nook in the world — at least, that is what the boys declare, and boys are supposed to know about everything that is worth knowing, so you see they must be right in their judgment.

The size of the room is but 18x12, with one medium-sized window. Fortunately the wall paper was clean and neat in pattern, not at all obtrusive, for a new one was quite out of the question, and so if it had been ugly and staring, alas for poor Marion; but it is tolerably fair, all things considered, and this was an encouragement at the start. The furniture was not much to boast of, for it had not the merit of the paper — cleanliness. It was a rather cheap set of cream-colored cottage furniture; at least, it had been that tint once, but had grown into a dingy yellow, with paint much soiled and worn off from constant use, Willie having been nursed through a siege of the measles in Marion's room, as it was warmer than the boys' big attic, and besides this, it has been in the family since she was old enough to be promoted to a room of her own, and even then it had been bought at an auction sale, and had seen its best days. So you can readily imagine that this would have seemed a discouragement to most girls, but we are glad to say it was not to our Marion. Besides the regular pieces, there were some chairs with cane seats, a little stand, a cupboard with doors and shelves, painted white, and a small rocker. Not very promising, to be sure.

Marion's first step was to purchase some good white house paint, the kind used for inside work, and having well cleansed the furniture with a strong solution of sal-soda and soap suds, she proceeded to give the bedstead, cupboard, chairs and table a plain, flat coat of dead white, mixing with turpentine when the paint required thinning. This was allowed to dry thoroughly, and then a second coat was applied, but to this a little yellow ochre and vermilion were added for a peachy tint. This was not flatted, like the first coat, but had oil added, and a little varnish for an enamel effect. A large, soft blender, was used to soften all brush marks, and when dry each panel of the bedstead, the chair backs, and bureau drawers were decorated with a

cluster of wild roses, for our school girl is skillful with the brush, and is fitting herself to teach painting and embroidery. The large flat doors of the cupboard are further improved by the addition of two pretty Japanese panels, pink, with gold touches here and there predominating. This makes a bright and attractive piece of furniture — very unlike its former self.

The next task, while the furniture is drying and hardening thoroughly, was to stain the floor, which is smooth and neatly joined, a cherry stain, for there is no other carpet than the pretty bright rag square which Marion styles her Kensington art square, and with its colors harmoniously arranged, this is not such a misnomer after all. This down, and the furniture having had a coat of good varnish which has dried, the bed is moved up in the snug corner opposite the window, and with its dainty pillow shams neatly embroidered with Marion's initials, and its pretty crocheted coverlet, her work also, it is pronounced by the boys "a daisy."

On one side the window is placed the little table, with a pretty scarf of golden olive, which looks wonderfully like plush, but it is only a heavy Canton flannel. This has a border in appliqué worked in soft crewels, and a tuft-like fringe of the wool. Above this hangs a set of shelves with little curtains of the flannel worked in the same way, which gives the needed bit of color to the wall, and is a handy place for the little knick-knacks a girl always collects.

A large box does duty as a toilet case. It has two other boxes on the top, at each side, making two elevations, with a low recess in the center, the whole being neatly covered with white dotted muslin, the best of some old curtains, which are no longer of use. This washed and clear starched, with frills at the top and sides, gives a very dainty appearance to the other corner opposite the bed. The little oval mirror has its tarnished frame covered with the muslin, which is caught at several places with bows of pink ribbon. Altogether, this is a pretty affair, and a very useful one, as the bureau has no glass, and is too high for toilet uses. The covers, too, are made to come off when washing is necessary, otherwise it would soon be an "eye-sore," instead of "a thing of beauty." We had almost forgotten to mention the pink calico

cover tacked on first, which just shows through the muslin enough to give a pretty blush of color. The crochet bed coverlet, which is a very open pattern, has a similar pink lining. This gives warmth to the room, which is an east one, and does not get much sunshine.

On the toilet case are the pretty glove and handkerchief sachets, brush and comb case, hair receiver and other toilet belongings, all of which save the drawers of the bureau from the disorder and "clutter" so unpleasant to behold.

Marion's motto, "A place for everything, and everything in its place," helps to keep her room always tidy and attractive. The rocking chair, with its generous cushions of cretonne, a pretty pink ground, with wild rose sprays, which seems as if made to match the furniture, is another improvement, to say nothing of the cheap box case under the window to hold boots and slippers, entirely concealed by curtains of the same cretonne.

Almost the only expenditure, aside from the paint and varnish, has been the purchase of a slender brass rod for the sash curtain, which is nothing but soft creamy cheese-cloth, with pretty crochet insertion and edge.

There is a toilet set, cushion, and mats of drawn work over rose satin, a present from a school friend, and Marion being a favorite with her girl friends, there are other mementos in the shape of vases and ornaments, which grace the little corner brackets, and little shelves over the window and door. Some Japanese fans and jars, a pretty duster bag, a small scrap screen, brother Dick's work, complete the description of Marion's room. This screen is made up of the pretty Christmas, New Years and birthday cards and valentines, which all good, generous, lovable girls are so sure to receive from year to year, and is really a beauty, because Marion has an artist's eye for color, and has grouped them so harmoniously. The reverse side of the screen is simply a collection of grasses, seaweeds and autumn leaves, arranged with the same good taste.

Take it all in all, this little room is as refined in its appearance as though it had cost hundreds, instead of a few dollars, for Marion's five dollar Christmas bill from her uncle, is not much over half expended, and she is going to frame some pretty pictures

and photographs, before she is through with her work.

It is quite astonishing how the ball has been set rolling with Marion's large circle of friends and acquaintances; even that proud city cousin whose every wish is gratified, as far as money can do it, feels dissatisfied with her elegant apartments after a visit to Marion's. There is a something which money alone would have failed to give to our school girl's pretty room.

#### Home Made Attractive.

Next to the rage for "blue denim" curtains is, one must infer from all articles on the subject, the craze for painting banners of matting.

A pretty substitute may be found in the Japanese splashers made of narrow wooden slats strung together and bound at top and bottom. You will find these already painted on one side, but turn them over and apply your own design on the other.

The apple branch given in the March number of the Magazine, would be a good design, but on mine I put clusters of white and purple grapes. Finish the top with a border and tassels of common hemp rope. For the tassels sew the rope in a trefoil, and fringe the ends. Five of these tassels make a pretty finish for the banner.

For a very handsome window drapery, and one that is entirely different from any ordinary curtain, get one yard of light olive green plush, about twelve inches wide, embroidered with a branch of wild-rose, and finished with plush balls on the lower edge. Fasten this over something stiff (a long strip of pasteboard will do). Now take five yards of pink China silk, trim on one side and both ends with a fringe of small pink tassels; about two yards from one end fold it diagonally, so that the shorter edge shall come toward your right hand; lay it in four plaits, and fasten to the left hand end of your strip of plush, and in front of it. Drape the silk over the strip, and throw it gracefully over the other end, making that end of the silk shorter than the other. Hang all from the rings of an ordinary curtain pole. This may sound expensive, but on figuring the cost you will find it cheaper than a pair of lace curtains of medium quality.

A pretty table scarf may be made of dark green plush one and three-fourth yards long, and one-half yard wide, lined with pink satin, and finished with drop ornaments of pink and gold. Instead of the stereotyped spray of flowers on each end, embroider in rope silk a spray of water lilies from one end, up over the table, and down on the other end a little way.

Looking around the other day for "something new" to lavish my mania for decoration on, I bethought me of numerous jars, jugs, bottles, pitchers and odd dishes of all sorts, and a cigar box full of plaster-of-paris which the kalsominers left behind them. When my "collection" was brought together it consisted of one mustard jug, one catsup bottle with slender neck, an old water pitcher with a piece broken from the side, a tooth brush holder of an unheard of shape, belonging to the same set as the pitcher, a couple of earthen jars, two old cream pitchers too small to be of much value for table use, and a great variety of old tin pails, outgrown all usefulness as pails. Mixing the plaster with water a little at a time, I liberally besmeared each article, daubing it on with the roughest stick I could find. Today my paint-box came into use, and now I have an antique (?) pitcher of old pink, shaded to peacock blue; in a "peach-blow" vase, shaded from pale pink to crimson, no one would recognize the old catsup bottle, nor in other "antiques" would an ordinary observer discover discarded cream pitchers. The pails will hold growing plants and vines, and though I really have no place for anything more of the kind, the fever is not yet quenched, and will, I fear, break out in some other direction. Should it do so, and "antique pottery" be obliged to give way to a newer "craze," the readers of the Magazine may be looking for Christmas gifts.

JESSIE T. BURKE.

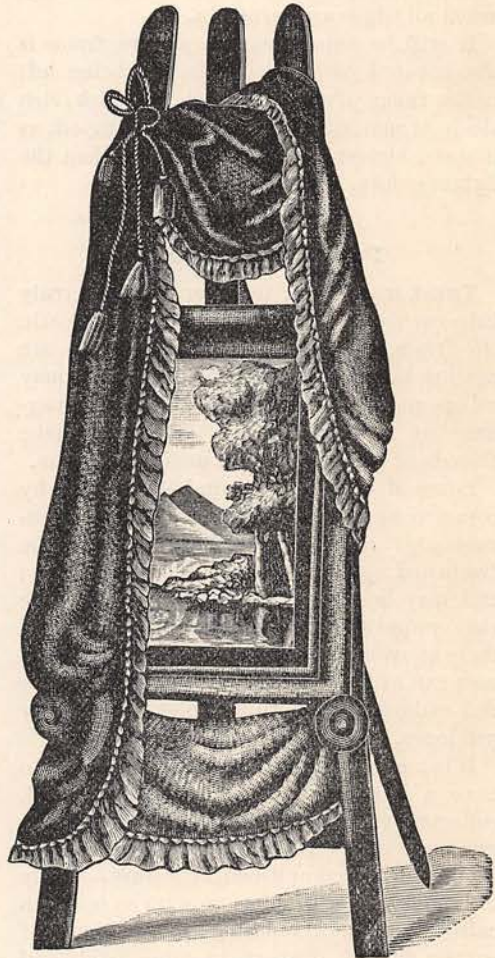
#### A Draped Easel.

"Eager Reader" inquires as to the decoration of home-made easel, which is necessarily very plain, being constructed of pine, and so requires elaborate draping and decoration to make presentable.

The accompanying illustration will suggest just the needed arrangement. The easel is

first covered with plush, sewed neatly in place. This is not as difficult a matter as gluing it on, and can be done with greater neatness. Velutina can be used in place of the plush, but is not as rich or as easy to handle.

The drapery is in three pieces, one longer than the rest being carried from the upper right



A DRAPED EASEL.

support across to the left, where it is looped as here shown, then down until it reaches within a few inches from the bottom of easel front; it is carried back and fastened with a large plush ball, being rounded by a few plaits laid at the back. Another piece is draped over from the right, and drawn in with several folds. The third piece is simply

draped across the lower bar of easel. It is not altogether necessary to cut the plush thus, but the graceful draping is very difficult to accomplish where it is left in one long piece. An edge of frayed satin, headed with a large, soft cord, finishes the front edge of drapery, but it is optional whether this is used, the plush alone being rich enough without this addition. It is, however, much harder to drape the plain material gracefully when all edges are turned in.

It will be noted that the picture frame is also covered with plush, this, too, being left to the fancy of the decorator. A dark, rich shade of material is preferable, setting off, as it does, almost any picture, better than the lighter colors.

#### Decoration and Use.

THESE may belong together and most truly help each other. Do n't decorate to death. *All* frippery—nothing left simple—is sin against the reality of home. But one may utilize and make a blessing of the very vagaries of foolish custom. One may make friends of the mammon of unrighteousness.

Loose draperies, so admissible now, by common approval everywhere, are an economy and relief. Old furniture may be freshened up, almost without nail or needle; and may be *kept* fresh and varied, by the easy removal and shaking or changing of these convenient furnishings. The wise woman can avail herself of the folly of the time and make it serve both her pleasure and her prudence.

It is a great resource, and a good store, to have a box or drawer of piece material, collected as one finds the opportunity by purchase of pretty stuffs, and of bits of needlework accomplished at leisure—ready to renovate and brighten up with as occasion calls. A scrap of tapestry—a few yards of curtain or table drapery, in some lovely and artistic patterns, in styles and tints that appeal to one's individual taste and touch the home harmonies, may often be secured at very moderate outlay, and can hardly come amiss.

Following one's taste and feeling in these matters is like following one's principles in act and habit. Consistency inevitably results. By the one a woman's character is constructed, by the other her home with its surround-

ing and expression grows. Buy or make what in color and design is really your own, by the claim of instant appreciation; you need not stop to match and calculate; it will all turn out to belong together. Your house will be a unity; and it will be yours.

A. D. T. WHITNEY.

#### Oriental Work on Hangings.

FOR portières and book-case draperies, imitations of Eastern work are very pretty. They are made in stripes, joined together like the Bagdad draperies, which they rather remotely resemble. The stripes are made of a coarse, plain, worsted material, which is sold for covering cheap furniture. Each stripe is six inches wide with a narrow hem on each side, except in case of the pieces which have one selvedge. It is desirable to buy single width goods for the sake of obtaining more selvedges. A variety of colors is necessary; light and dark blue, scarlet, dull orange and cream, are colors that combine well, and there may be two stripes of each.

After the stripes are hemmed, decorating them will be pretty "catch-up" work, as close attention to detail is not needed after the idea is once grasped that it is railroad work, and the longer stitches that can be employed in carrying out the design the better. Crewels are to be used, and the color of one stripe is to be used in the decoration of another, except on black and cream; in that case a mixture of several colors may be used. The stitch is simply an enormous exaggeration of the varieties of herring-bone or briar stitch, and by examining a crazy quilt, enlarging from the copy sufficiently to nearly occupy the width of the stripe, as many and as pretty patterns will be found as are necessary. By turning over a real Persian rug and copying the outline of some portions of the border, very handsome patterns can be found.

When the stripes are all decorated, join them with light brown druggist's cord, threaded into a worsted needle. Take an overhand seam over a coarse steel knitting needle, which you will pull out whenever you reach its end in sewing the pieces together. The object of putting in the knitting needle is to make the loose open seam between the stripes, which is a feature of the genuine Oriental hangings.

—Homemaker.