

CHAPTER IV.

CHAIR DECORATIONS AND CUSHIONS.



VERY often the furnishings of a room which seem quite luxurious are the result of ingenious feminine fingers and taste, the development of artistic needlework being not always completed without the driving of tacks. Just now there is a fancy for using old-fashioned chair frames and brighten-

and this chapter contains several illustrations of chairs, both modern and antique. From them many ideas may be gleaned which may be applied to possessions in hand.

Decorated Chair.

FIGURE NO. 1.—Any chair of like shape may be decorated in this way, and it may be gilded or colored, the gilding being exceedingly effective. A square, flat pillow or cushion is made of brocaded silk to fit

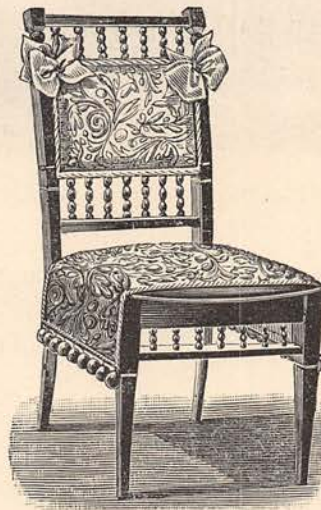


FIGURE NO. 1.—DECORATED CHAIR.

ing them up with pretty cushions and covers, the back as pictured, and the filling may be

balsam, fir, cotton, down, etc. An edge of cord is added, and bows at the upper corners appear to secure it to the chair. A scarf of the silk is laid across the seat and is edged all round with cord and decorated at the ends with a row of ball fringe. The cushion and scarf may be of any preferred material or color and decorated to please the taste.

and then carefully cut out, leaving a design in low relief. A fancy stitch in yellow silk floss fastens the edge of the pongee strip to the side of the scarf. The ends are then decorated with a heavy silk fringe and fall well over the seat and back. The covers for the arms are made in the same way, only they are, of course, much smaller. If preferred,

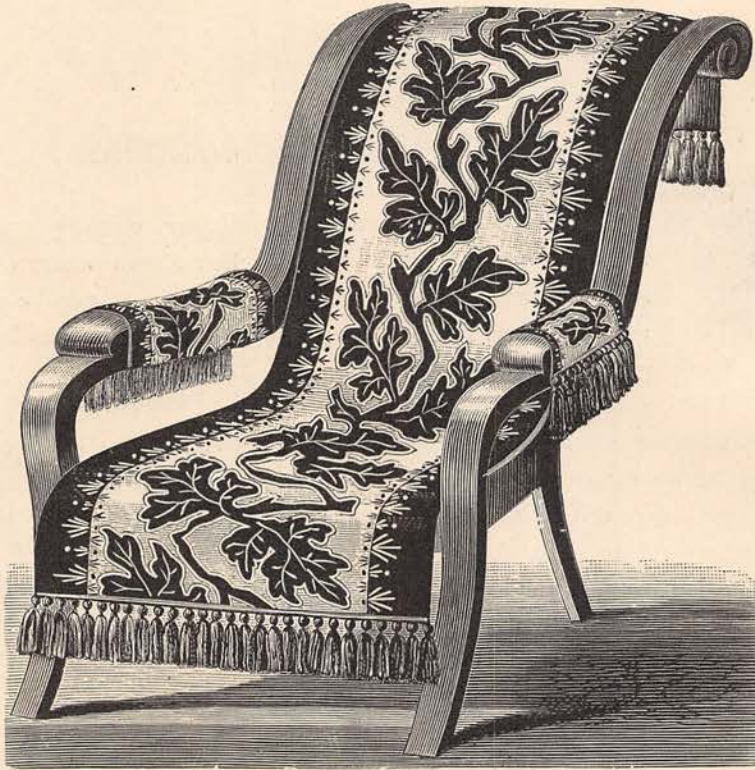


FIGURE NO. 2.—CHAIR-COVERS.

Plain fabrics will be decorated with embroidery done in outline stitch, or with appliqué embroidery or ribbons.

Chair-Covers.

FIGURE NO. 2.—Dark brown velvet constitutes the background of these covers, and upon it is laid pongee silk in its natural hue. The silk is stamped in foliage pattern—which is outlined with silk braid upon the velvet—

tightly twisted silk fringe, with acorn pendants, could be used, or brass crescents might be employed if liked.

Decorated Chair.

FIGURE NO. 3.—A wooden chair of any shape may be decorated in this manner, and may be gilded or painted in any preferred color. The scarf of velvet or plush is long enough to throw over the cross-bar below the

top and is caught in at the back of the seat with wide ribbon that is bowed prettily; it the back, and also below the seat, it is embellished with appliqué flower sprays, which

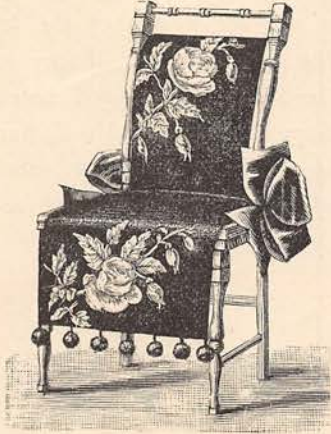


FIGURE NO. 3.—DECORATED CHAIR.

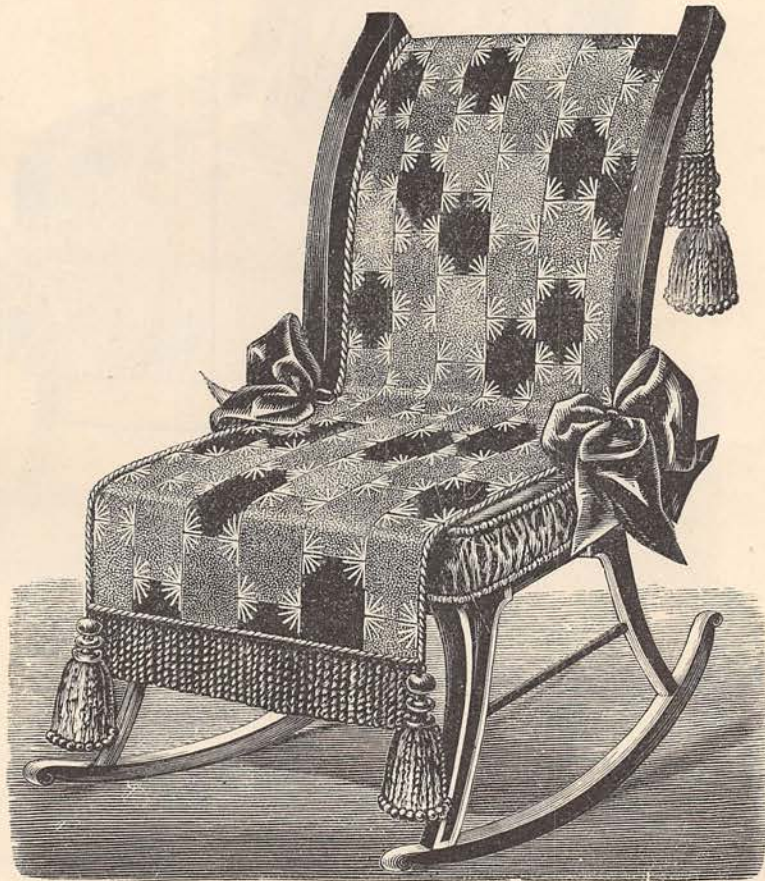


FIGURE NO. 4.—DECORATED ROCKER.

falls nearly to the floor in front and has a row of plush ball ornaments along this end. At are selections from Kursheedt's Standard floral appliqués. If preferred, this part of the

decoration may be hand-painted or embroidered, but the appliqué decoration is effective and easier of accomplishment.

Decorated Rocker.

FIGURE No. 4.—In this engraving is illustrated a handsomely decorated rocker having an upholstered seat and back. A handsome scarf, made of oblong sections of velvet in

frame at the meeting of the back and seat, and hold the scarf permanently in place, though other means of fastening may be used, if these and the weight of the fringe and tassels be not sufficient. Fancy and plain ribbons and silks may be used instead of velvet, with pretty effect; and the colors may be those most pleasing to the taste. Such scarfs are usually prettily lined and are as suitable



FIGURE No. 5.—DECORATED ROCKING-CHAIR.

two shades arranged as pictured, and decorated with long stitches done with gold floss in imitation of sun rays, is arranged upon it to fall over the back and below the seat, all the edges being bordered with thick cord. The ends are trimmed with bullion fringe, and bullion tassels are fastened to the corners. Wide ribbons fastened to the scarf at the lower part of the back are tied above the

for arm and easy chairs as for rockers. A willow chair with a pretty cushion fastened in the seat will be rendered very elegant by the addition of such a scarf.

Decorated Rocking-Chair.

FIGURE No. 5.—The covers on the back, seat and arms of this handsome chair are made of scraps of silk, plush, satin, velvet,

ribbon, etc., put together in the famous crazy or mosaic fashion. All varieties of fancy stitches may be used with pleasing variety in such work, and, of course, all sorts of colors may be introduced in them. A narrow band of velvet borders the covers, and the back cover is made long enough to fall over for a short distance at the back, where it is bordered with a row of handsome fringe. A row of similar fringe falls from the band crossing the front of the chair, and also from

cotton with either material. Fancy matting is also used for chair covers, all its edges being tacked to place under gimp with brass headed tacks.

Fancy Chair.

FIGURE NO. 6.—This chair was made of inexpensive wood, tinted and varnished to imitate ebony and touched along some of the edges with gold paint. The seat is slightly padded and covered with figured silk. A

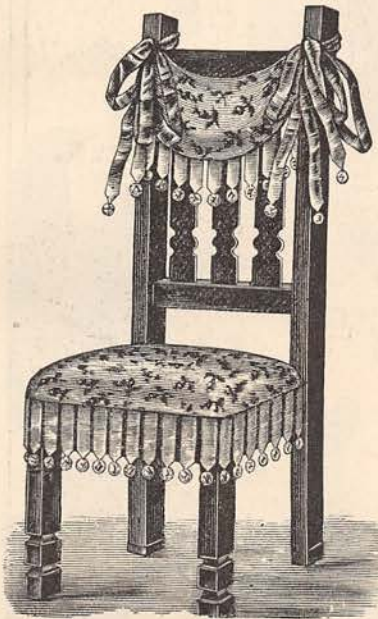


FIGURE NO. 6.—FANCY CHAIR.

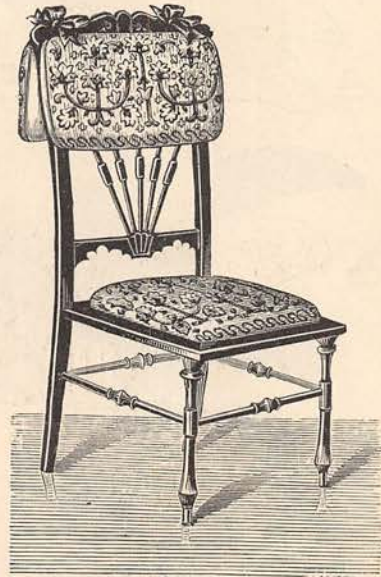


FIGURE NO. 7.—DECORATED CHAIR.

the outer long edges of the arm covers. Around the lower front part of the arm is passed a wide ribbon that is tied in a large bow. An old chair, varnished or painted, will look like new when decorated in this way, and will result in a rich and elegant piece of furniture. Canvas and burlaps in *écru* and the yellow shades are used for covering chairs intended for balcony use or for the upper rooms of houses. A combination that is very effective is developed by associating Turkey red

sachet in crescent shape covered with silk is tied to the top of the back with ribbon bunched in long loops and ends, the ends being pointed and tipped with small pompons. A fringe formed of strips of ribbon similarly finished depends from the seat of the chair, and also from the lower edge of the sachet. The silk employed in the present instance has a gold-colored ground showing black figures, and the ribbon and pompons being gold the effect is gorgeous and handsome.

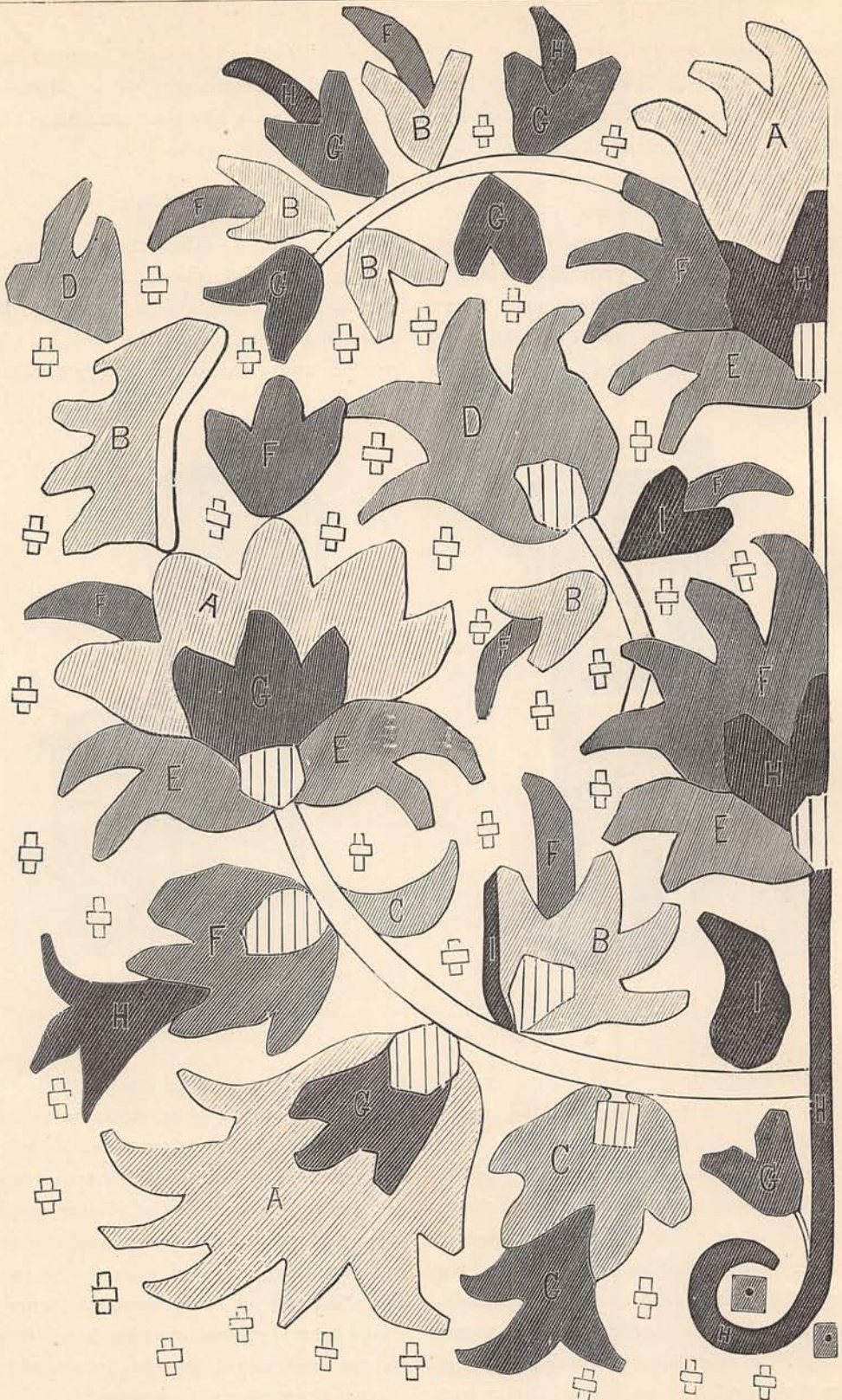


FIGURE NO. 8.—EMBROIDERY DESIGN FOR CHAIR.

Decorated Chair.

FIGURE NO. 7.—Any fancifully shaped small chair may be decorated in this way. The wood may be of any handsome variety, or inexpensive wood may be beautified by paint and varnish. The cushion is made of fancy striped, loosely woven canvas or crash embroidered in oriental colors, according to the design pictured and described at Figure No. 8. To the top of the chair is fastened a sachet in two parts, one part falling backward and the other forward, and the two being tied

entire pattern and is done in short button-hole stitch, the stitches being taken up at comparatively long intervals. The filling stitch is Kensington and the colors are indicated by letters in the engraving, which, being interpreted, mean: A, cream; B, blue; C, red; D, orange; E, light-olive; F, pink; G, heliotrope; H, dark-olive; I, reddish-orange. The stems are embroidered with gold tinsel thread, and the straight lines in the figures and the little cross designs are done with flat silver tinsel.

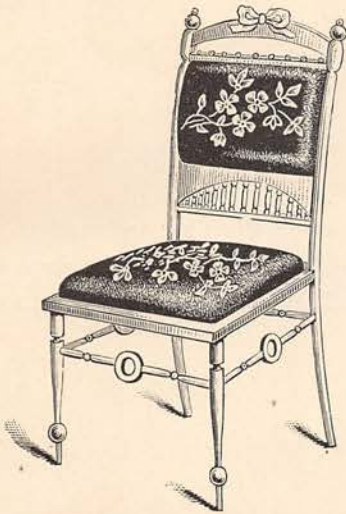


FIGURE NO. 9.—CHAIR, WITH EMBROIDERED CUSHIONS.

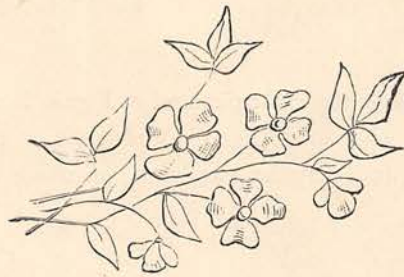


FIGURE NO. 10.—EMBROIDERY DESIGN.

to the chair with ribbons. The outer covering of the sachet is embroidered to correspond with the cushion and it is lined with the plain color.

Embroidery Design for Chair.

FIGURE NO. 8.—This design is used in embroidering the chair-cushion and sachet illustrated at Figure No. 7. Its colors are dark-cream, old-pink, old-blue, old-red, reddish-orange, dark and light olive-green, heliotrope and black. The black is used to outline the

Chair, with Embroidered Cushions.

FIGURE NO. 9.—The frame of this chair is of a shape that may be purchased at any shop dealing in such articles, and the cushions are of velvet ornamented with outline designs done in silk. Such a chair in wood having a white enamelled finish, with blue satin cushions wrought in pale gold would be very ornamental in a drawing-room or boudoir. An ebony frame with yellow cushions would be equally effective.

Embroidery Designs.

FIGURES NOS. 10 AND 11.—These two figures illustrate the designs employed in em-

broidering, and the stems may be increased in length and blossoms added in proportion to the size of the seat and back of the chair.

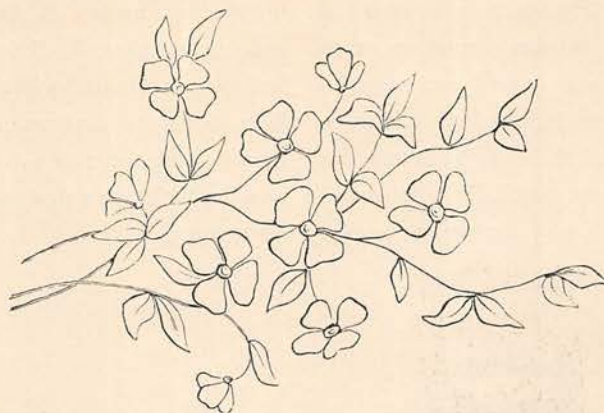


FIGURE NO. 11.—EMBROIDERY DESIGN.

broidering the chair pictured at Figure No. 9, on the preceding page. Either satin or outline stitch may be employed in doing the

If solid embroidery be preferred to outline work the floral designs may be done in satin stitch. They are equally pretty when painted.

