INTERIOR DECORATION FOR BOYS AND GIRLS
IN THE PUBLIC SCHOOLS

by

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P R E F A C E

Very little material has been collected on interior decoration as undertaken by boys and girls of our public schools. In fact the general feeling is that such big problems as interior decoration should be left to the grown members of the family. In a large measure this is true, but our boys and girls of today could and would be glad to do far more than they are doing if such work were offered in our public schools. If it were offered, it would contribute very definitely; first by increasing the aesthetic as well as the material good of the home; second, by giving the boys and girls themselves an appreciation of what is good in color and form combinations; and third by encouraging the idea of making the best of what is already at hand, which is in itself a big problem.

In this thesis the writer has attempted to collect some material which might serve as suggestions for boys and girls in our public schools. The interior decoration is dealt with from the standpoint of young people and should be judged by their standards rather than from the adult view point.

No bibliography is appended as this thesis is not a discussion of the principles of either interior decoration or of school work.

The writer is gratefully indebted to Dr. J. L. Meriam, Professor of School Supervision, and to Mr. A. H. Welch of the Department of Instruction in Architectural Drawing, also for the hearty cooperation of

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Marshall Field & Company, Chicago, Illinois.

T H E B E D R O O M

The bedroom offers perhaps more possibilities for transformation than any other room in the house. The furniture is so often a collection of odds and ends, with no idea of matching. It is just such a room as this that can be done over beautifully and, instead of looking as it did, become one of the most attractive rooms in the house. Several bedrooms were experimented on this fall and the result was at first startling. The effect produced was perhaps more noticeable in a little third floor room, which had only one dormer window, causing it to look dark and dingy. The dresser was one of those cheap oak ones, very much like the one shown (Plate 27). A mission book-case, two straight backed chairs, and a study table which didn't even match the dresser, and one small yellow cane bottom rocker comprised the rest of the furniture, except for a low topped single bed which was all covered with the cretonne spread.

The first thing that was done was to have the old mirror sawed off in a straight line about four inches above the dresser top, and to remove the old

brass handles. The whole thing was then scrubbed with dutch cleanser to remove the greater part of the finish, then sand papered thoroughly, so that the wood was smooth everywhere. The outside holes in each drawer, left after the handles were removed, were filled with putty. Then the whole thing was ready for its first coat of paint. Here care must be taken not to put on either the flat paint or the enamel too thick as it will crack -- but on the other hand if it is too thin it will run. Three coats of flat paint were applied. After each coat had dried it was sand papered and dusted carefully before the next coat was put on so that the finished product would be perfectly smooth. Two coats of enamel were applied but varnish with either glassy or flat finish could have been used as well, if preferred. Instead of using the old mirror, a straight mirror was bought at the second-hand shop for a small sum and painted at the same time, then hung flat on the wall above the dresser. Glass knobs were purchased for ten cents a piece.

The table, chairs, and book-case were treated in the same manner, producing an attractive and pleasing room. The enamel used in this case was pale grey. Cretonne with rose and green design was used for the cot cover, table runner, dresser scarf and pin cushion to match. Some pillows and chair

backs were also made of the same material. The rose in the cretonne gave enough life to the grey enamel to prevent it from looking too sombre. The light furniture together with the light draperies made the little room several shades lighter in tone.

Enamel with flat paint to match can be purchased now in a variety of pale shades: light grey, pearl grey, French grey, pale pink, blue, lavender, and three shades of ivory. If a little more color is desired on the furniture, little French flowers in bright blue, pink, yellow, and green could be painted on the head board and foot board of the bed; also a touch on the dresser and chair backs. If the person painting the furniture is not clever at flower painting, the paper flowers from the border of the wall paper could be pasted on, then a coat of varnish put on top so the flowers will not come off when wiped over with a damp cloth. Colored stencils in a number of designs may also be bought for this purpose. Plate 2 shows furniture done in pale pink enamel with a small stencil design on it. The colors are hard to reproduce in prints, and this one is a bit too deep, but it is pretty nevertheless. Plate 18 to 26 inclusive show simple stencils on furniture. Some of them are too heavy and would be prettier if they were smaller.

Chests of drawers with glass or wooden knobs

and reed waste paper baskets are lovely when done over. They look like really good pieces of furniture. The little bed side table is also attractive as well as convenient. Often there are small tables around the house that could be used for bed side tables if enameled to match the rest of the furniture. If there are no such tables they could easily and quickly be made, because soft wood, which is easy to work with, could be used as the grain does not show when enameled. Another piece of furniture which adds to the attractiveness of a bedroom more than anything else is a lamp which makes a soft restful glow over everything. Plates 1, 10, 11, and 12 show some pretty lamps. Whether it be a table lamp or a high lamp it could be easily turned out of soft wood and enameled. Wire frames for the shades can be bought in the cities, but even they are not hard to make if pinched together with tweezers or pinchers at the joining of the wires. The shades can be made of a variety of materials. Those made of some soft material such as thin silk or cretonne are easily made, and any color can be used to carry out the color schemes desired.

If closet space is scarce a window box is acceptable and ornamental too if covered with material which harmonizes with the color scheme of the room.

It can have hinges on the lid and castors on the bottom, so that it will be both convenient and easy to move when cleaning. If the room is large enough a box is attractive at the foot of the bed. One must always think of a window box as being under a window, but sometimes there isn't room for it.

In regard to dresser mirrors it is not always desirable to buy a new mirror for every dresser that is made over. If there is applique on the dresser it can easily be removed by slipping a screw driver under it. The few nails which hold it in place will leave some holes and it will be a little rough underneath too, but this can be sand papered smooth and the holes filled with putty before the coats of flat and enamel are applied. The dresser will look much better than it did before because it will be plainer. Plate 27 illustrates the change in appearance of a bed and the ease of making that change.

The desk (Plate 25) was made from an ordinary study table and the back board and drawers were added before the enamel.

If the furniture is good wood as is the bed (Plate 28) one certainly would not want to cover the grain of the wood with enamel. It is not the aim of this paper to make a good wood finisher of all our public school pupils, nor need it encourage all of

them to refinish all the furniture in their homes that might need it. The processes are in themselves very simple, but it takes labor and time to finish even one piece of furniture. It is to be regretted that pieces of furniture which might well be in use are stored away in the attics. As the most tedious part of making over this type of furniture is in the removal of the finish already on, part of the difficulty could be eliminated by putting several people to work on the same piece of furniture. The first thing to do is to remove all the finish. This is done by using one of the many varnish removers which are on the market. "Adelete" is found to be a very satisfactory one. It is put on with a brush over a space of not more than two feet square at a time and let set a few minutes until the finish becomes soft. It is then scraped off with a putty knife. After all the finish is removed the whole is sandpapered thoroughly. Wire waste is used for the places which cannot be reached with sandpaper. The furniture is then dusted carefully and gone over with a cloth wrung out of gasoline to clean it. It is then ready for the finish. Stain, any tint desired, is put on with a brush. The stroke should run the length of the space being stained. Every stroke of the staining brush is followed by a clean cloth to take off surplus stain so that there will be no line

of demarkation between each stroke. Open grained wood must be filled at this stage of the procedure with a filler tinted to match the stain. Wax is then applied and rubbed in to secure the proper polished effect.

In selecting draperies for the bedroom the principal thing to consider is the amount of light in the room. If the room is light and sunny a dark cool color is preferable. If the room is dark and gloomy, bright warm colors will liven and brighten the room, as did the light furniture for the small dark third floor room. The bedroom expresses by its color scheme and grouping of furniture the individuality of the owner more than does any other room in the house. The one thing to remember is to look at the room as a unit, see that each piece of furniture, each dresser scarf, each pillow fits the place it is intended to fit.

Cretonne is one of the most attractive fabrics in which to decorate bedrooms. There are a great variety of designs and colors from which to choose and range in prices from twenty cents -- up. Some of the cheaper qualities hold their color very well and are so inexpensive that they can often be renewed.

A chair such as the one shown in Plate 4 which needs a new cover can easily be covered with cretonne,

and will lend a charm to almost any bedroom. A paper pattern is first cut out to fit the chair as nearly as possible. The cretonne is cut out by this paper pattern, placed on the chair wrong side out, and pinned up so that it exactly fits. It is then stitched where the pins were. There may be a few places which will need to be sewed by hand after it is put on the chair.

The patch work shown on Plates 29 to 32 is in keeping with colonial furniture and produces a quaint and attractive appearance.

The stenciled curtains (Plate 34) are very pretty and dainty for a bedroom where all the light possible is needed. The material used is a fine piece of cheese cloth; the design is copied from that in the wall paper.

The rag rugs shown on Plates 13 and 36 are hand made. They may be braided, crocheted, or woven. Any color can be used, however those made of about three colors are the prettiest. The main color, such as rose or blue may predominate, but the use of black and white with it is most effective. The outside edge is prettiest in black. This type of rag rug is appropriate in the colonial bedroom and is very inexpensive, as it can be made of old clothes.

Plate 38 shows an attractive shoe bag made of cretonne to be hung on the inside of the closet door.

It is desirable to keep every thing off of the closet floor, and a bag of this type takes care of many a pair of shoes. It could be enlarged to cover practically the whole of the door. Instead of making all the pockets so deep for shoes, a couple of the middle ones could be made short and broad for the use of hose and shoe polish. The ^bhook ends shown on the same plate are tin ones purchased for ten cents a pair and covered with cretonne.

The shoe box (Plate 39) is another method of keeping the closet floor free. The pockets around the edge are for shoes and the middle space is for hose. Figure 2 is a bag for soiled clothes and could be bound instead of embroidered, thus eliminating much work. Figure 3 is a collar bag, and figure 4 a cretonne dresser scarf.

Plate 40 shows some accessories for the bedroom made of cretonne. Some of the articles in the desk set could well be eliminated as they are too hard to make for the amount of use one gets out of them. The blotter pad is easily made, and is effective. One of the most attractive articles on the page is the lamp shade. It is pretty, easily made and also inexpensive.

The hat rest and hat box (Plate 41) could be covered with either cretonne or paper. Figure 6 is a case for umbrellas and rubbers.

Use of Enamel and Cretonne

Plate No. 1.

L. H. J.
July, 1916.
p. 37.

USE of ENAMEL and CRETONNE

THE SHERWIN-WILLIAMS COMPANY

PLATE 2

USE of GREYTONNE and ENAMEL

THE SHERWIN-WILLIAMS COMPANY

PLATE 3

USE of GREYTONNE

THE SHERWIN-WILLIAMS COMPANY

PLATE 4

USE of GREYTONNE

COLONIAL DRAPERY COMPANY

PLATE 5

USE of GREYTONNE

COLONIAL DRAPERY FABRICS COMPANY

PLATE 6

CRETONNE and an ATTRACTIVE FELLOW

S.A. MAXWELL and COMPANY

PLATE 7

USE of GREYONNE

S.A. MAXWELL and COMPANY

PLATE 8

USE of GREYTONNE

-18-

S.A. MAXWELL and COMPANY

PLATE-9

A BED SIDE TABLE and an USUAL LIGHT FIXTURE

S.A. MAXWELL and COMPANY

PLATE 10

AN OLD FASHIONED TABLE with LAMP ON IT

S.A. MAXWELL and COMPANY

PLATE II

Use of Cretonne
and An Attractive Lamp

Plate No. 12.

S. A. Maxwell & Co.

One of Those Lovely Rag Rugs

Plate No. 13.

S. A. Maxwell & Co.

1- Use of Cretonne

2- Danersk Decorative
Furniture.

1.

2.

Plate No. 14.

(1) Shade Craft and Harmonious Decoration.

(2) Vogue: January 1917; p. 102.

USE of GREYTONNE and STENCIL

S.A. MAXWELL and COMPANY

PLATE 15

USE of STENCILING

-25-

A Cheerful and at the Same Time a Most Restful Color Scheme for a Bedroom

L.H.J.
ISSUE UNKNOWN

PLATE 16

STENCIL USED on PRECEDING PAGE

The Upper Stencil Design is a Detail of the One Used for the Walls, Curtains and Pillow-Shams, and the Lower Design is Used for the Bed Covers

14343

L.H.J.
ISSUE UNKNOWN

PLATE 17

Stencil on Curtains and Furniture
to Match Wall Paper Border.

Plate No. 18.

S. A. Maxwell & Co.

Stenciling.

Where Can You Find a More Dainty Decorative Motif for a Girl's Room Than the Exquisite Wild Lady's-Slipper?

Plate No. 19.

L.H.J.

March 1917.

P. 37.

Furniture Enameled and Stenciled to
Match Main Motif of Wall Paper.

Plate No. 20.

A Book of Distinctive Interiorsl.

Use of Enamel and Cretonne.

This Child's Room Was Lovely. The Furniture is Putty Colored, Decorated Red, Blue and Yellow

Another Charming Bedroom in Which Painted Furniture in Deep Ivory Was Used

Plate No. 21.

The Ladies Home Journal.

April 1916.

p. 48.

Doing Over Furniture

Plate No. 22.

L. H. J.

Oct. 1916.

p. 37.

Doing Over Old Furniture.

Plate No. 23

The Country Gentleman.

March 3, 1917.

p. 59.

Doing Over Old Furniture.

If this bookcase is too large for your bedroom build it with fewer shelves

The two small drawers at the top are a convenient feature of this roomy dresser

Plate No. 24.

Womans Home Companion.

Feb. 1917.

p. 28.

Doing Over Old Furniture.

A footstool and shoebox combined

Just the desk to delight a girl's heart

The seat may match your draperies

The bird is mostly blue, but has a green wing

The flowers are pink and the leaves are green

Plate No. 25.

Womans Home Companion.

Feb. 1917.

p. 28.

Doing Over Old Furniture.

Plate No. 26.

L.H. J.

March 1916.

p. 51.

Doing Over Old Furniture.

Plate No. 27.

L. H. J.

Oct. 1916.

p. 37.

Old Bits of Furniture Made New.

1.

2.

3.

4.

Plate No. 28.

(1) L. H. J. April 1914. p. 97.

(2) L. H. J. June 1916. p. 89.

(3) L. H. J. April 1917. p. 38.

(4) L. H. J. April 1917. p. 38.

Patchwork for Bedrooms.

Plate No. 29.

L. H. J.

Oct. 1915.

p. 43.

Patchwork for Bedrooms.

Plate No. 30.

L. H. J.

Oct. 1915.

p. 43.

1.

2.

Plate No. 31.

(1) L. H. J. Jan. ?

(2) Home Needlework Magazine.

Feb. 1917. p.13.

PATCH WORK and OUTLINE STITCH for BED ROOM

WOMAN'S HOME COMPANION
FEBRUARY 1917
PAGE 52

PLATE 32

Scarfs for the Bedroom.

1.

2.

Plate No. 33.

(1) Womans Home Companion. July 1915; p. 48.

(2) Modern Priscella. March 1917; p.8.

Stenciled Bedroom Curtains.

Plate No. 34.

A Book of Distinctive Interiors.

p. 82.

Cross Stitch for Bedrooms.

1.

2.

Plate No. 35.

(1) L. H. J. May 1913; p. 87.

(2) Womans Home Companion. July 1915; p.48.

The Home Made Rug.

Plate No. 36.

L. H. J.

March 1916.

p. 57.

Cretonne in the Bedroom.

Plate No. 37.

A Book of Distinctive Interiors.

p. 71--83.

Use of Cretonne in Bedroom Accessories.

Metal Book Rests Made Ornate With Cretonne

The Dainty Girl's Utility Box in Cretonne

Plate. No. 38.

L. H. J.

Nov. 1913.

p. 77.

Bedroom Accessories.

1.

2.

3.

4.

Plate No. 39.

- (1) Shoe box cretonne covered. L.H.J. Oct.'16; p.40.
 4 (2) Cretonne dresser scarf. L.H.J. Oct.'16; p.40.
 2 (3) Soiled Clothes Bag.
 3 (4) Collar Bag.

*Correction in numbering
by J.A.A.*

Cretonne Accessories For Bedroom.

L. H. J.

Dec. 1916.

p. 33.

Plate No. 40.

Bedroom Accessories.

1.

2.

3.

6.

4.

5.

7.

Plate No . 41.

(1,4,7) L. H. J; Nov. 1913; p. 78.

(2,3,) L. H. J. Issue unknown.

(5) L. H. J. Nov. 1915; p. 34.

(6) L. H. J. Nov. 1915; p. 36.

T H E N U R S E R Y

The nursery should be one of the brightest rooms in the house, and the motive of the decoration should be one that will appeal to the heart of the child. If the child has a part in the decoration of his room, he will naturally be more interested in it. He will feel the sense of ownership -- That is his room. Some of the simple nursery stencils would make an attractive frieze for the wall. Children could themselves draw simple stencils, or they could be bought very reasonably. The Sherwin-Williams Company, 601 Canal Road, Cleveland, Ohio sells stencils, all the materials needed, and directions for applying them for a very small sum. The stencils they carry are unusually attractive.

Plate 42 shows some borders for nurseries. The nursery shown on Plate 43 has a frieze of Dutch kiddies. The furniture is small and the whole effect is harmonious. The friezes are attractive in the tiny cuts in Plates 44 and 45, but were there less amount of bright color in the reproduction of the woodwork the effect would be more pleasing and restful.

The animals on the screen in Plate 45 are clever

and could easily be reproduced by children. This type of drawing can more easily be well done than the type which represents the exact lines. Almost anyone could do this form of drawing, while the latter would take an expert. Plates 46, 47, 48 are stencils of "Goldilocks and the Three Bears." Suggestions are given for a frieze for the wall, designs for a bed spread, curtains, and pillows. Why not let children try some of these stencils on the walls of their room, especially if the wall paper is a bit soiled and must soon be renewed. Of course they will need some help, but the principal points to remember are not to let the stencil slip, and not to have too much paint on the brush which is held at right angles to the stencil.

Plate 49 shows a child's bed spread and pillow of Mother Goose rhymes done in patch work of different colors. This would certainly appeal to most children. Plate 50 shows another child's bed spread. It is made of squares of blue and white material. The blue ones are left plain, while the white ones have different nursery rhymes embroidered on them in chain stitch. The lettering at the bottom of each embroidered square could be omitted if desired. Children could do these embroidered blocks and their mothers would be only too glad to join the squares after they were embroidered.

The cross stitch designs on Plates 51, 52, and 53 are most too difficult for children to attempt. They

would be pretty worked out on white with one, two, or three shades of blue.

The embroideries on Plates 54 and 55 are done in the simple outline stitch, and any child could easily make them. A child could scarcely refrain from putting his toys away in a toy bag like the one shown. The scarf with the three prim little maids on it is a dresser scarf. The one with the clowns is a table runner. The two little Dutch maids on the towel in the figure above, and the children in the sand pile on the bag below are almost irresistible.

On Plate 57 is a group of twenty four nursery figures which can be purchased from the Designer Company for fifteen cents. These figures could be used on dresser scarfs, pillows, curtains, table runners, towels, and almost innumerable other things that the child might want to put them on.

The Nursery.

Plate No. 42.

1 and 3. L.H.J. Issue unknown.

2, 4, and 5. L.H.J. Nov. 1914; Elephant border.

The Nursery.

Plate No. 43.

A Book of Distinctive Interiors; By W.A.Vollmer.
p. 103.

The Nursery.

Plate No. 44.

Shade Craft and Harmonious Decorations.

By Alice Burrell Irving.

p. 14.

The Nursery.

1.

2.

Plate No. 45.

(1) L.H.J. Issue unknown.

(2) Shade Craft and Harmonious Decoration.

By Alice Burrell Irvine.

Stencils for the Nursery.

Plate No. 46.

L. H. J. Goldilocks and the Three Bears.

Issue unknown.

STENCILS for the NURSERY

-60-

L.H.J.

ISSUE UNKNOWN

PLATE 47

STENCILS for the NURSERY

L.H.J.
ISSUE UNKNOWN

PLATE 48

Mother Goose Rhymes in Patch Work
For Childs Bed.

Plate No. 49.

Home Needlework Magazine.

Feb. 1917.

p. 8.

Embroideries for the Nursery.

Plate No. 50.

By E. Marion Stevens.

The Modern Priscilla.

May 1917.

p. 11.

Cross Stitch for Childs Bed..

The Little Pillow-Scarf May be Made Separately, or the Work May be Done on the Reverse End of the Bedspread, so That the Scarf and Spread Will be in One Piece. The Pillow is Then Laid on the Spread and the End Brought Over

Plate No. 51.

L.H. J. April ?

Cross Stitch for Childs Room.

Cross Stitch for the Nursery.

The Curtain is of Scrim, a Good Material for Cross-Stitch. The Design May be Repeated to Extend the Full Length

The Design Will Show to the Best Advantage if the Cover is Just Long Enough to Lie on Top of the Bureau

Plate No. 52,

Ladies H. J.

April ?

Cross Stitch for the Nursery.

Here are Four Delightful Stories on Each Side. The Different Groups May be Distributed in Other Ways, if One Likes — Two on Each Side, for Instance

Work This Border on Top of a Heavy Gray Linen-Crash Portière With the Base Toward the Hem. Turn Over This Top to Form a Lambrequin

The Children Will Love This Story—if Not the Lesson—of the Turtle That Talked Too Much and Paid the Penalty

Plate No. 53.

L. H. J.

April ?

EMBROIDERIES FOR THE NURSERY

BY E. MERION STEVENS
THE MODERN PRISILLA
MAY 1917 - page 11

PLATE 54

Embroideries for the Nursery.

Plate No. 55.

By E. Merion Stevens.

The Modern Priscella.

May 1917.

p. 11.

Junior Table Linen.

Plate No. 56.

The Modern Priscella.

May 1917.

p. 23.

Nursery Figures.

1.

2.

Transfer 10362 for twenty-four nursery figures. Price, 15 cents

3.

Plate No. 57.

1 and 2. The Designer; Oct. 1916. p. 64.

3. Pictorial Review; April 1917.

THE LIVING ROOM

The living room is the most important room in the house. It must therefore be cheerful, yet restful. In looking through these prints on the living room, one will find that the principal note of cheer and color is produced by bright cretonne. Over draperies are easily made of cretonne because they need no additional trimming as they are trimming in themselves. It is usually best to use plain white or cream curtains to combine with cretonne, rather than figured ones, as the designs in the cretonne and the curtain make too many spots. Figured curtains can be used if plain over draperies are used with them. In the living room big soft comfortable pillows add greatly to the look of ease and comfort. They can be made plain square or with a tuck all around the edge. Some other pleasing ones are the oblong and round pillows. The round ones are easily made by taking a square pillow, beating the feathers to the center, folding back the corners, and sewing them down flat. The pillow is then ready for its round cover which might be made by cutting out two round pieces of material and joining them with a straight piece which has been hemmed at both sides. A cord is

run through these hems and the material drawn up on the cords until it forms a band of shearing all around the edge of the pillow. A great variety of round covers could be made. Another type is shown on Plate 138. If the remnant counter is watched, one might pick up remnants of tapestry which would make attractive pillows. If tapestry is used the pillow is made plain as the material is too heavy to use in any other way. Tapestry also makes pretty runners for the library table. A long narrow runner is pretty if the table has a good finish. Another type of cover for the library^{table} is that made of tapestry which is just the size of the top of the table. Both cover and runner should be bound around the edge with guimp as the material is too heavy to hem.

Another important item ^{is} the living room is the lighting system. The tall graceful piano lamp lends charm and dignity that nothing else can. The standard for one of these lamps would be harder to make than the one for the bedroom because hard wood must be used (in case the wood work is hard). If the standard could be constructed the shades could be easily made with much less expense than those bought in the shops. Some of the table lamps made of reed and stained the color of the furniture are pleasing. The shade can be lined with cretonne or

silk. Some of the prettiest silk shades in the shops are the rose ones lined with white, the old gold lined with the same color. One which is particularly lovely is a shade of old blue lined with a bright rose. The effect of the light shining through these two tones is surprisingly pleasing.

Instead of the glaring white light of the average cluster chandelier, on semi-indirect lighting system, if a reed fixture which is very much the shape of a large bowl turned upside down and lined with two thicknesses of gold silk, could be used, the white glare which is so hard on the eyes, is replaced by a restful soft light with almost the glow of sun light.

If portieres are needed between the living room and an adjoining room, they could be made of linen colored crash or some such material which would harmonize with the general color scheme, and decorated with either a design in cross stitch or stencil just above the deep hem. Care should be taken not to get too much color in the stencil as it is much prettier when simple.

In selecting any new thing for the living room, or any room for that matter, one must first find out just what is needed, and then select the thing which will best fit into that place and answer the purpose it is supposed to answer.

USE of GREYTONNE

L.H. J
ISSUE UNKNOWN

PLATE 58

USE of GREYTONNE

THE SHERWIN-WILLIAMS COMPANY

PLATE 59

USE OF CRETONNE

COLONIAL DRAPERY FABRIC COMPANY

PLATE 60

LIBRARY
OF THE
MUSEUM OF
ART AND
ARCHITECTURE

USE of GREYTONNE

THE SHERWIN-WILLIAMS COMPANY

PLATE 61

USE of CRETONNE

COLONIAL DRAPERY COMPANY

PLATE 62

USE of CRETONNE

COLONIAL DRAPERY COMPANY

PLATE 63

Use of Enamel and Cretonne.

Plate No. 64.

A Book of Distinctive Interiors.

By William A. Vollmer.

p. 9; p. 40.

Stenciled Curtains.

Plate No. 65.

Shade Craft and Harmonious Decoration.

p. 10.

THE DINING ROOM

If the dining room furniture is pretty the things which contribute almost more than anything are simple white curtains and some attractive overdraperies. If the dining room is light and sunny, blue is especially pretty if it fits in with the general color scheme as it harmonizes with mahogany, oak or ivory enamel. Plate 66 shows the combination of blue and mahogany. The walls are a grey blue which blend beautifully.

Plate 67 shows a very unusual color scheme. The green furniture is attractive with the green stencil on the wall and the white woodwork.

Ivory dining rooms are as pretty as are ivory bedrooms. They look so clean and fresh. Some attractive ones are shown in Plates 68 and 69.

Plate 74 shows an old side board which has had the top part removed and the handles replaced by knobs. The whole thing was then enamelled in ivory, and the woodwork was done over to match it. When the top of a sideboard or a dresser is removed, it almost needs a candle stick on either side to make it complete. They lend height and dignity.

Plate 71 shows an effective way of using stenciling. The peacock is used as a central motive and all the decoration is worked out around it. A simple stencil is used for a border on the wall and is very effective. The figures of the peacock on the runners, curtains and screen lend character. Usually on a round table such as this one, runners which reach only to the edge of the table are better than those which hang off, because the round edge of the table makes them sag at the edges. A round center piece is better for a round table, and the runners are better for a square table because they are more in harmony with the lines of the table. An interesting tray is made by mounting a peacock feather.

Very often borders or friezes which fit into the color scheme of the room cannot be bought so recourse may be had to stencils, for any color or type of design can be worked out at a very small cost. Attention may be called to the stencil frieze on Plate 70, the blue bird stencil runner on the square table (Plate 72) and the conventional flower buffet runner on the same plate. Those shown on Plate 73 are pretty, but look heavy, both on account of the heavy material used and also because of the dark colors. However, they well suit the furniture, for which they are designed.

Cross stitch is lovely for furniture which is more delicate. Such a one is the tray cloth on Plate 75(Fig.1).

The two luncheon cloths just below are done in cross stitch on fine white linen, one is hemstitched and one has a lace on the edge. Figure 4 is a cover for a pitcher, the corners are weighted with beaded tassels to hold the cover in place. Figure 5 is a napkin holder. It is made from one piece of material cut in the shape of a maltese cross with the ends long enough to fold back. It is bound around the edge in a contrasting color with simple initials of the owner in cross stitch on the top. The ends are held in place by snap fasteners.

The Japanese tea cloth and napkins (Plate 76) illustrate what a simple bit of embroidery can mean. The embroidery is done in three shades of blue in outline stitch and French knots, both are so very simple and quickly made. A crochet edge is used here but a rolled cross stitch hem could be used and would be much more quickly/^{done}and very effective.

Plate 77 shows some trays in cross stitch and cretonne. The Dutch scene done in several shades of blue is attractive with its mahogany frame.

Figure 1 (Plate 78) shows some daily holders made of cretonne, and are[?] convenient for the person who has a luncheon doily set. The roll below is made of a square of cretonne which is lined and is used to roll center pieces in. Figure 3 and 4 are little tea pot holders made of heavy material and embroidered in bright colors.

Figure 5 is a simple tray made of cretonne, glass, and card board all held in place with a wide piece of guimp.

USE of GREY-TONE

COLONIAL DRAPERY FABRIC CO.

PLATE 66

AN UNUSUAL COLOR for DINING ROOM FURNITURE

THE SHERWIN-WILLIAMS COMPANY

PLATE 67

Stenciled Curtains.

Plate No. 68.

Shade Craft and Harmonious Decoration.

p. 10.

ENAMELED FURNITURE and WOODWORK

The Wall Paper is Putty Colored, With a Conventionalized Apple Design

Would You Not Like to Breakfast in Such a Cheerful Environment?

COPYRIGHT BY THE DEAN-HICKS COMPANY

L.H.J.
APRIL 1916
PAGE 48
PLATE 69

STENCILING

THE SHERWIN-WILLIAMS COMPANY

PLATE 70

Stenciling.

Plate No. 71.

Ladies H. J.
March 1917.
p. 37.

Stenciling.

Plate No. 72.

(1)	L. H. J.	April 1914.	p. 97.
(2)	L. H. J.	Sept. 1912.	p. 43.

STENCILING

14415

L.H.J.
ISSUE UNKNOWN

PLATE 73

Doing Over Furniture

Plate No. 74.

L. H. J.

Oct. 1916.

p. 37.

Dining Room Accessories.

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Plate No. 75.

- (1) Tray cloth L. H. J. ; May 1913; p. 87.
(2) and (3) Lunch cloth. L. H. J. ; Nov. 1916; p. 43
(4) Weighted cover for pitcher. (Same reference)
(5) Napkin holder. (Same reference).

Japanese Tea Cloth and Napkins.

Plate No. 76.

By Ethelyn J. Morris.

April 1917.

p. 14.

Trays

Ladies Home Journal.

Nov. 1915.

p. 36.

What no. of plates.

Dining Room Accessories.

Plate No. 78.

(1 and 2) Doily and center piece holder. L.H.J.

(3 and 4) Tea pot holder. Womans H. C. Oct. 1916.

(5) Tray. L. H. J. Nov. 1913, p. 78.

T H E K I T C H E N

There is room for as much transformation in the average kitchen as is there in the average bedroom. We usually think of the kitchen as the one room in the house which is unattractive and accept this generalization without question. We think of it as a place to work in, without realizing that it can be made into a pretty light cheery room, a room in which we would really enjoy working. The possibilities of the kitchen are too often over looked by builders and decorators, and this oversight has often an undesirable effect on the salability of the house. This was the case with a certain house which was unusually well planned and pleasingly decorated except for the kitchen. It was large and rather dark although there should have been plenty of natural light from the east and south exposures. The walls were tinted an ugly brown -- a color which was supposed not to show soil. The prospective owners hesitated to buy the house because of the unattractiveness of the kitchen. It was only after the property was bought that they realized the possibilities of doing over the kitchen. The walls instead of the hideous brown

were made a rather light grey, and the wood work and all the kitchen furniture, which included the built in cabinets, the kitchen cabinet and a high stool, were enameled a grey which was a little lighter in tone than the walls. Instead of absorbing the light as the dark walls had formerly done and giving the room a dingy appearance, these light surfaces reflected it. It was decided to enamel the old dining room table and some cane bottom chairs to put under the east window, which commanded the best view from the house. The floor was covered with blue and white linoleum. This table serves an ideal place for a hurried meal when one does not wish to use the dining room. Another such scheme is illustrated in the breakfast alcove (Plate 81).

Since the invention of painted wall finishes which can be washed off with soap and water, there is no reason why every kitchen should not be light and cheery. Two attractive kitchens are shown on Plates 79 and 80.

Plate 82 shows some lettuce and celery bags which would be very acceptable to the house wife because one of the little disagreeable tasks is to find fresh cloths to wrap them in after they have been cleaned and before placing them in the ^{ice} chest.

A bag for twine and a memorandum (Plate 83) would be useful kitchen accessories. The garden book is to keep records in of the planting of seeds and blooming of the plants, etc.

Some tea towels are shown (Plate 84) which are very simple to work in outline stitch. They are made of blue and white checked linen toweling and embroidered in blue. This toweling also makes attractive breakfast doilies-- cut round and edged with rick-rack braid to match the blue in the toweling.

A SHEERFUL KITCHEN

THE SHERWIN-WILLIAMS COMPANY

PLATE 79

Use of Light Enamel.

Plate No. 80.

A Book of Distinctive Interiors.

p. 123.

Breakfast Alcove in
One Corner of the Kitchen.

Plate No. 81.

The House Beautiful.

Nov. 1916.

p. 341.

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Plate No. 82.

(1) and (2) Home Needlework Magazine.
Jan. 1917; last page.

(3) The Modern Priscilla. Nov. 1916, p. 13.

1.

2.

3.

Plate No. 83.

- (1) Garden Book. L. H. J. March 1916; p. 39.
- (2) Memorandum. L. H. J. Nov. 1916 ; p. 37.
- (3) Twine Bag. Womans Home Companion; Oct. 1916.

Towels for the Kitchen.

Plate No. 84.

The Modern Pricilla.

April 1917.

p. 23.

M I S C E L L A N E O U S

Here are grouped some things, most of which could be used as ^ewill in one place as another. Most of the pillows could be used in the living room, library, or bedroom, and most of the table runners could be placed in the dining room, living room, or bedroom. Some of the articles have no special place, but are moved about from place to place where ever they are needed. Such is the case of the sewing screen or the writing lap board.

There are a variety of embroideries shown here. The cross stitch bags and table runners illustrate some simple but pretty designs. The Italian cross stitch shown on Plate 90 is more complicated than the previous ones shown. In some cases the back ground is worked leaving the design to stand out plain. The guest towels shown on Plate 91 can be quickly and inexpensively made. The pillows on Plate 94 and the towels on Plate 95 would please a boy. The simple designs on the bibs, tray cloth, and aprons (Plates 96 to 99) could be easily worked by children. Indian embroidery is effectively combined with stenciling on Plates 100 and 115. The cuts on Plates 101 and

102 are especially designed for colonial furniture. The pillow shown on Plate 104 would be effective embroidered with black and white yarn. It is much prettier with the simple border than it would be if it were plain, and exactly fits the chair for which it is made, as does the one in Plate 105.

Stencils of simple designs are pretty. Care must be taken not to use spots that are too big, and color that is too intense. The stencils shown on Plates 107 to 115 inclusively could be used in the hall, living room or dining room. The one on Plate 112 is perhaps more appropriate for the dining room. Those shown on Plate 113 serve as summer covers for porch seats and two heavy upholstered chairs.

Plates 116 and 117 show some articles decorated with pen painting. This form of decoration is especially pretty on ivory because it gives color, and ivory toilet articles without any color look cold and harsh. Sealing wax is used and can be bought in a variety of colors. The process is simple. Two instruments are used, one a fine pointed one and the other which is slightly flattened at the end. They are made of something that will stand heat. First soften the wax in the flame, and heat the instrument. Take off a small piece of the wax and put it on the place desired, then mould it into shape with these instruments, which must be reheated often.

Each time a different color is used care must be taken to heat the instruments in order that the old wax may be removed before using the new color. The design must be kept small and dainty as it loses its charm when large.

Plate 118 shows some articles which have first been painted, then designs cut from paper of a desirable color and pasted on. A coat of shellac is put on top to prevent the paper from coming off when wet. The natural wood of the bowl at the top was used with a design of blue paper. The tin box at the bottom of the plate would especially interest a high school girl. The candle shades on Plate 119 are made of paper, the foundation of which is heavy. The design is cut in it, and then paper is pasted on underneath the cut places to allow the light to shine through. By the use of water colors a stained glass appearance can be produced which is effective.

The trays on Plate 120 made of matting and figured cretonne would especially appeal to children. The articles on Plates 121, 122 and some on 123 are made of crepe paper rope. The spokes used are wire of the same color as the rope. The hanging basket on Plate 123 and the lamp and bird cage on Plate 124 are made of reed.

Cretonne applique is illustrated on Plate 131. Cretonne used for this purpose must have a more or less clearly cut outline. The design is cut out leaving a

slight margin all around, then basted on the plain material. It is held in place by couching, which is done by laying a strand of floss flat on the edge of the design and holding it down with button hole stitches one-fourth inch apart. The pillow on this page is pretty. Bed spreads with a design applied in this manner are unusually effective. The boxes and jar shown on Plate 141 can be painted, covered with paper, or with cretonne.

Cross Stitch Bags.

1

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Plate No. 85.

4

(1) Modern Pricella; Nov. 1916; p. 38.

(2), (3), (4) L. H. J. ; Nov. 1916; p. 38

(5) L. H. J. ; May 1913; p. 87.

Cross Stitch Bags.

1.

2.

3

Plate No. 86.

(1), (2) L. H. J.; Nov. 1916; p. 37.

(3) L. H. J. Issue unknown; p. 35.

Cross Stitch Runners.

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Plate No. 87.

(1) L. H. J. ; Issue unknown.

(2), (3), (4) L. H. J.; Nov. 1916; p. 37.

Cross Stitch Runners.

Plate No. 88.

L. H. J. Issue unknown.

Cross Stitch Runners.

1

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4.

Plate No. 89.

(1) L. H. J. May 1913; p. 87.

(2), (3), (4) L. H. J. Nov. 1916; p. 43.

Cross Stitch Italian Designs.

Plate No. 90.

L. H. J.; Nov. 1914; p. 38.

Cross Stitch.

Plate No. 91.

(1), (5) *Womans Home Companion*; July '15; p. 48.

(2), (3), (4) *L. H. J.* ; Nov. 1916; p. 43.

Pillows

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Plate No. 92.

(1) L. H. J. ; May 1913; p. 90.

(2) L.H.J. ; Jan. ? P. 53.

(3), (4) L.H.J. ; Nov. 1911; p. 104.

Cross Stitch Pillows.

Plate No. 93.

L. H. J.

Issue unknown.

Pillows a
Boy Would Like for His Room.

1.

Plate No. 94.

2.

- (1) Modern Pricilla; May 1916; p. 16.
(2) Modern Pricilla; Nov. 1916; p. 12.

Towels A Boy Would Like.

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Plate No. 95.

(1) Modern Priscilla; May 1916; p. 16.

(2), (3) Modern Priscilla; Nov. 1916; p. 12.

1.

2.

Plate No. 96.

(1) Bib and tray cloth.

Home Needle Work Magazine; Mar. 1917; p.5.

(2) Childs Apron

Womans Home Companion; Apr. 1916; p. 61.

Bibs.

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Plate No. 97.

(1) Delineator; Jan. 1912; p. 64.

, (2) Home Needle Work Magazine; Jan 1917; Front page.

(3) L.H.J. Jan. 1916. p. 89.

Childs Aprons.

Plate No. 98.

The Modern Pricilla.

Nov. 1916.

p. 16.

Childs Bibs and Tray Cloth.

1

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Plate No. 99.

The Modern Pricilla; Nov. 1916; p. 16.

The Modern Pricilla; May.1917 ; p. 23.

The Modern Pricilla; Nov. 1916; p. 5.

Indian Embroidery and Stencil.

Plate No. 100.

L. H. J.

Nov. 1913.

Embroidery for Colonial Furniture.

Plate. No. 101.

The Modern Priscilla.

Nov. 1916.

p. 7.

Embroidery for Colonial Furniture.

Plate No. 102..

The Modern Pricilla.

Nov. 1916.

p.7.

Pillow and Runner to Match.

Plate No. 103.

Pillows.

Plate No. 104.

L. H. J. Issue unknown; p. 32.

Pillows

Plate No. 105.

L. H. J. ; Issue unknown; p. 32.

Pillows and Table Runner.

Plate No. 106.

Ladies Home Journal.

Issue unknown.

Stenciling..

Plate No. 107.

L. H. J.

Issue unknown.

p. 40.

Stenciling.

Plate No. 108.

L.H.J.

Issue unknown.

Stenciling.

Plate No. 109.

L.H.J.

Issue Unknown. Ethel Davis Seal.

Stenciling.

Plate No. 110.

L.H.J.

Issue unknown.

Stenciling.

Plate No. 111.

L. H. J.

Issue unknown.

Stenciling.

Plate No. 112.

Womans Home Companion.

Oct. 1915.

p. 40.

Stenciling.

Plate No. 113.

L. H. J.

May 1913.

p. 90.

Stenciling.

1

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Plate No. 114.

(1) Delineator; Jan. 1912; p. 64.

(2), (3), (4) Womans Home Companion: Oct. '11; p. 52.

Stenciling.

Plate No. 115.

L. H. J.

Nov. 1913.

Pen Painting.

1.

2.

Plate No. 116.

(1) L. H. J. Aug. 1916. p. 35.

(2) L.H.J. Jan. 1916. p. 45.

Pen Painting.

Plate No. 117.

L. H. J.

Jan. 1916.

p. 45.

Paper Craft.

Plate No. 118.

L. H. J.

May 1916.

p 25.

Candle Shades Made From Paper.

Plate No. 119.

The Modern Pricilla.

March 1917.

p. 25.

Matting Trays.

Plate No. 120.

Home Needle Work. March, 1917; p. 5.

Made of Crepe Paper Rope.

Plate No, 121.

Made From Crepe Paper Rope.

Plate No. 122.

L. H. J.

Oct. 1915.

p. 40.

Basketry.

Plate No. 123.

(1), (2), (3) L.H. J. Nov. 1914; p. 24.

(4), (5), (6) The Delineator; Mar. 1917; p. 50.

Made From Reed and Matting.

Plate No. 124.

The Delineator.

March 1917.

p.50.

Reed Work.

Plate No. 125.

L. H. J.

Oct. 1916.

p. 39.

Cretonne

Plate No. 126.

House and Garden .

April 1917.

p. 37.

Cretonne.

Plate No. 127.

L. H. J.

Issue unknown.

Cretonne.

Plate No. 128.

Designer.

March 1917.

p. 18.

Cretonne for the Traveller.

1.

2.

Plate No. 127.

(1) L.H.J. Issue unknown.

(2) L.H.J. Nov. 1913; p. 34.

Cretonne Writing Pads.

1

2

Plate No. 130.

(1) Womans Home Companion; Oct 1916.

(2) L. H. J. Nov. 1913; p. 34.

Cretonne Applique.

Plate No. 131.

W. H. C.

June 1915.

p. 48.

From Tapestry Remnants.

Plate No. 132.

L.H.J. Issue unknown.

From Tapestry Remnants.

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Plate No. 133.

- (1) L.H.J. Issue unknown.
(2) The Designer. March 1917; p. 18.
(3) L.H.J. Jan. 1916; p. 45.

SEWING BAG

WOMAN'S HOME COMPANION
OCTOBER 1916

PLATE 134

WOMAN'S HOME COMPANION
OCTOBER 1916

Sewing Bag and Screen.

Plate No. 135.

Designer March 1917.

P. 18.

Sewing Screens.

Plate No. 136.

L. H. J. Dec. 1913; p. 35.

Sewing Bags and Baskets.

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Plate No. 137.

(1), (2), (3) L.H.J. Issue unknown.

Pillows.

Plate No. 138.

L. H. J. Aug. 1916; p. 35.

Bags.

Plate No. 139.

Womans Home Companion; March 1917; p. 66.

Bags.

Plate No. 140.

L.H.J. Selected by Marion Wire.

Painted or Covered Box
and Jar.

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Plate No. 141.

(1) L.H.J. Nov. 1913; p. 77.

(2) Source Unknown.

(3) L.H. J. Nov. 1916. p 37. (4) L.H.J. Apr. '16.

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