

Autumn Shade in the Home

There are some funny fixed ideas abroad in the world and one of the funniest of these is the idea commonly entertained that green is always a beautiful and harmonious color, and that it will "go" with anything. But there are greens and greens, and if you are an observer of nature's ways you will have seen that she exercises a nice discretion in the combination of leaf and flower.

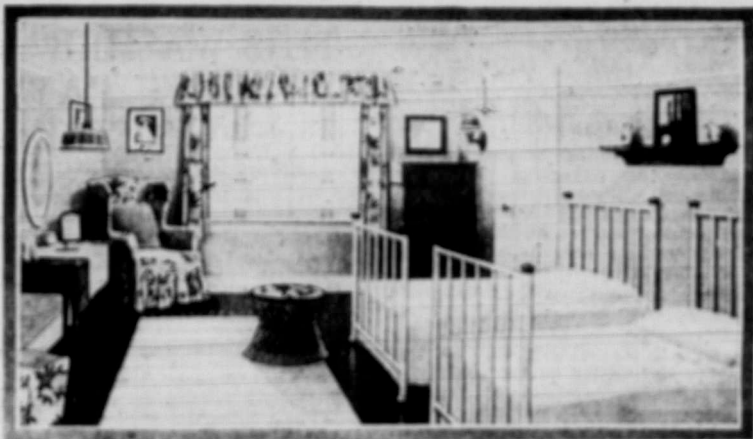
In the spring of the year all her hues are vivid and the grass has a yellowish green rather than a pure green color. In midsummer she tones down the color of flower and leaf a bit, and in autumn her greens have all turned to bronzy hues. Now Nature herself would never dream of bringing together the bright and radiant green of spring grass, and the autumn purples and reds. Neither should we.

Not only must greens be used with exactly the right shades of other colors but there are some greens too strong and forceful to be used in the house in large quantities. There is one green, however, which the amateur can never go far astray in using, and which really does harmonize with almost every other color and shade of color, and that is bronze green. If you compare this shade with other greens it seems almost

few bright flame colored cushions to give color to the room, and a table of brown fumed oak. A couch is always an attractive article of furniture, and if one cannot afford a good upholstered make, one of the Toronto couches, with a covering of cretonne, will prove a very acceptable substitute.

A fumed oak dining-room suite solves practically the whole problem of furnishing the dining-room, except for the curtains, which should be of madras, in which there is much gold with just enough green to relate it to the wall and carpet.

The hall being small and intended to serve as a passage only will not require any furniture, and the kitchen will have only the usual kitchen equipment, but upstairs there are four fair-sized bedrooms. If the owner desires to be economical with his materials he can make a very successful upstairs by painting all the rooms a soft rose with cream woodwork, with perhaps green rugs in two of the rooms and grey rugs in the other two. The furniture for these rooms should be in mahogany, a very reddish colored oak or enamel finished. Perhaps the home-builder will have some odd pieces which she can paint herself, with considerable hard work but much lasting satisfaction, if



Here is an interesting example of a room-fitted room in which the beds are painted white to match the woodwork, while the dresser, chestboard and other articles of furniture are stained pale green. A rose and green cretonne is used for the seat-curtains and to cover the upholstered chair.

a brown, but compared with even a dull brown it has a decidedly green hue. It is the color Nature uses as a background for her gorgeous autumn color effects in which orange and red are the predominant shades.

In order to illustrate how effectively this shade can be used by the introduction of bright spots of relieving color, it is suggested that the whole downstairs of Guide House No. 9 be finished in a pale olive green with rich warm brown woodwork, and floor in living and dining-rooms completely covered with a carpet, having a small pattern in a deeper shade of olive green, brown and red. The hall being the highway between back door and kitchen will have to be left uncovered, and it should be stained and waxed, and perhaps have one nice big warm red mat spread on it.

But to return to the living-room. Here the fireplace and hearth should be built of red bricks, and if the owner can afford a nice big shining brass pot, or has one of those old-fashioned brass kettles about, to hold fuel it will make just the right spot of color in the room. The windows having small panes, which are too attractive to be hidden, had best be curtained with cretonne in gold and green and red, with a valance across the top and curtains hanging just over the window sills. Those expensive Japanese gram chairs would be comfortable and cozy here, with a

she is careful to follow the directions sent out by the paint makers.

She may have, for example, one of those light yellowish colored wooden bedsteads with a washstand to match, a dresser in cheap golden surface oak, and a kitchen chair. All of these unrelated pieces can be brought into harmony by covering them all over first with what painters call ground color, which I believe has the same effect as sizing a wall. It tends to grip the paint or enamel.

Then if she were to apply two or three coats of cream enamel to all four pieces, being careful to keep them in a clean hot place while they were drying, she would have a bedroom suite harmonious in color.

It would be impossible to emphasize too strongly the fact that the fundamental necessity in order to make homes attractive at a small cost is this willingness to do some hard, dirty, grubby work.

The makers of wall finishes and paints are always prepared to furnish the amateur with the most explicit directions for doing work successfully. If their advice is followed exactly, even untrained workers will find their efforts crowned with a fair measure of success. But it is hard work, no mistake about that, and the person who is afraid of a backache would be unwise to engage in a very elaborate scheme of redecoration.

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