

# HOME DECORATION

## A TEMPTING WINDOW CORNER

The easy chair is on its travels. Not only has it now invaded every home where the worship of the four bare gliding walls has died out, but now it is also to be seen in place in the room.

Thus it is necessary to consider the easy chair in the utmost corners of the room, but now it is only necessary to glance at the accompanying sketch of a very simple room to see how complete a change a little corner creates.

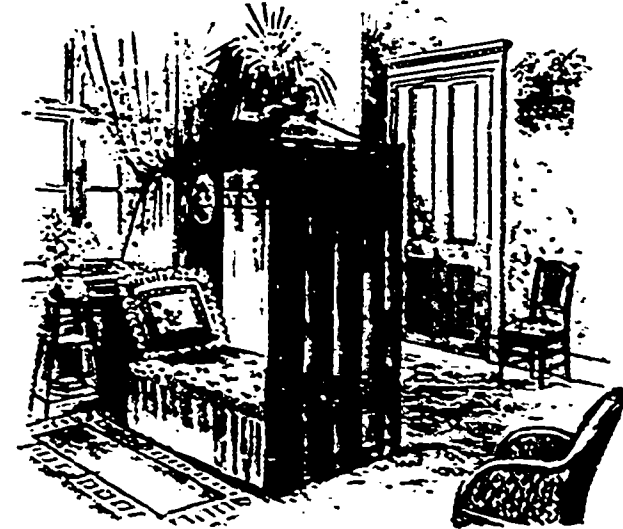
This easy seat is arranged in the following way: A brass rod curved at right angles supports the curtain, one end being screwed into a little block of wood or plug inserted in the wall, and the other fastened to an upright post, which may be an iron one, cranked some suitable color, or one of the curved oak posts which are often to be picked up at antique furniture shops. A slender brass rod is further fixed from the angle of the best rod to the wall to strengthen the whole erection. This second rod must also be screwed to a plug, which must be inserted by a mason. The curtain, which should be sufficiently wide to run tight round the curved rod and hang in ample folds, may be of draped serge ornamented with bands of embroidery, or reversible chenille would look nice, while for a girl's snugger or bed room a fairly substantial cretonne will be found to answer very well. The curtain should have safety hooks sewn just inside the top edge to fasten into rings running on the rod itself.

The seat shown in the illustration is merely a plain ottoman, with a thick mattress with valance attached on the top and a single cushion resting against the wall beneath the window. Two or three cushions in pretty covers will, of course, be necessary to place against the back. A small rug—a most artistic Japanese one can be had for about \$2.50—laid in front of the seat, and a little table—some similar to that shown in the sketch costs about \$1.75 in walnut, or 75 cents in hardwood for enameled—holding an art pot and fern, will put the finishing touches to a very cosy-looking arrangement.

There is one point of difficulty, however, on which I must not forget to touch, and that is the fixing the supporting post sufficiently firm to bear the weight of wall and curtain without any danger of its getting pushed over. Of course if the post is a wooden one with a wide substantial base, a piece of lead attached to the bottom will, usually in all that is necessary to steady it, but if it is a slender one, or of iron, something more will be necessary. If the floor is merely stained and varnished, with only rugs here and there, or with a small carpet at the center of the room, it will not be a very easy matter to have a metal socket inserted into the floor in which the lower end of the post will fit, but if a carpet or matting has to be taken into consideration, the difficulty is not so easy to get over. However, there are two ways of overcoming it—one by having a long thin spike fastened beneath the base of the post, which can be pivoted outward, down through the carpet without marring it much, if at all, and the other by placing a round block of some heavy metal with a hole the size of the base of the post on it on the carpet, the end of the post being dropped into it. The height of the post, by the way, should be from 5 feet to 5 feet 6 inches.

In conclusion, I may give a few suggestions for appropriate and artistic color tags for the easy seat. If the wall paper of the room is a certain color, or if the wall and baseboard are a certain color, or the hangings, furniture covers, etc., of a certain color, the color of the seat should be chosen to harmonize with the rest of the room.

mentel near the top and bottom with 6-inch bands of rather a fine make of house-fabric or very coarse cream serge, considered with a bold running pattern worked chiefly in outline with tapestry made in shades of blue and brown, with touches of yellow. The seat might be covered with chenille or frise velvet matching the serge in color, and the cushions would look nicest covered with blue and brown printed cretonne with frills of golden brown silk, but if this is too expensive they could have cases of double brown pongee, edged with double frills of the same. To complete the scheme of coloring, the short window curtains (sketch sketch) should be of yellow and cream art muslin tied back with golden brown ribbons, and the palm pot should be rich, but not too bright like in blue.



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With a pink and green flower wall-paper, a curtain of green serge, trimmed with bands of green velvet worked with a conventional floral design in shades of pink, would be charming, and in this case the seat and cushions could be covered with a cretonne having a pretty flower design in pink and green on a white ground, and the window curtains of white look or tanolene muslin tied back with pink. The third and last suggestion would be suitable for a room that has a good deal of brown and red—wallpaper, etc.—in it. The curtain might be reversible chenille with a good deal of brown and red, and a little blue in it, and brown serge should be used for the seat and cushions, the former being trimmed with buff fringe, and the latter underlined with carefully chosen shades of blue and dull red, and edged with wavy frills of brown velvet. With this combination window curtains of red and cream art muslin with red ribbon trimmings would be pretty.

R. E. H.

New photograph frames are made from smooth, burnished metal. Single flower, spray, or other decorations are worked in soft colors and combined with Japanese gold thread. Sometimes these frames are enclosed in a narrow picture molding of white and gold, with perhaps a leading of gold with the picture.

## SPECIAL OCCASIONS

People are inclined to make much of occasions, and any anniversary or greeting to a favorite teacher, minister or politician serves as a peg to hang a good deal of fun on. Public halls, school-rooms and churches know a good deal more of decoration than they used to, not always with the best taste or effect.

To form a general background of color, flags may be largely used; they make handsome trophies on the walls with long branches of white pampas or flat bunches of laurel, a fringe of cotton, the width of the material, may be arranged along the top of the room, this can be either of vivid orange, scarlet or bright gold, according to the color of the walls. In the corners trophies of flags and pampas starting four feet from floor, can be carried almost to the ceiling if tacked to the wall or a piece of board. On tables, besides groups of growing plants, a small bunch of flowers should, if possible, be set, and the guests be allowed to take them home.

In the matter of church decorations,

## A WINDOW-BOX OF HOME MANUFACTURE

Where children and others who live close to the heart of nature are in the habit of taking country walks, they can easily bring home at any time when the ground is not frozen hard or covered with snow, enough treasures to make for the sunny south window a plant-box that shall be a delight.

The prime requisite is of course a plain box stained a natural wood color. Besides these, the young person who desires to dabble in home decoration should have fir cones of all sorts, acorns, lichen, birch nuts, oak-apples, and all kinds of dry outlying twigs and branches. These odds and ends should be gathered on a dry day and on arrival at home the workers first care must be to sort them out into boxes, putting all the large cones and all the small cones together, denoting another box to birch nuts and their pretty prickly heads, a third to lichen, and so on.

Other requisites are a bottle of glue standing in hot water over a spirit lamp, some strong black pins, a wire cutter, some long thin tacks, a hammer, copal varnish, and a sharp knife. Further necessities will suggest themselves to an experienced worker.

Strip the scales off the fir cones, picking out the cones which are in any way injured and leaving the perfect ones for another purpose. The whole box may be covered with these pieces, arranging them so they may overlap like the scales of a fish. Use only the innerst touch of cement, however, as they will then stick closer to the wood.

When these are all dry, take some of the larger cones and cut them carefully down the middle, lengthwise. Glue this cut portion to the center of the box and arrange a group about it of small twigs, stems bearing larch cones, shoots, etc., and make all firm with pins or tacks. The wire cutter will be used to cut off the superfluous length of pins and tacks. Borders of nuts may be added top and bottom and individual fancy followed in the way of adding complete cones and bigger twigs to boxes large enough to stand them and look well.

When all the work is quite secure it must be coated with varnish, and some care and several brushes of different sizes will be required to get the varnish into all the ins and outs. It should then be put aside to dry in some place where dust is not likely to settle. Some people have a fancy for tipping the cones with gold paint, which may be followed, or not, according to individual taste. To glaze the work all over seems like unnecessarily bad taste.

**PAPER OWLS.**—Get a sheet of gray tissue paper and cut a piece 6 inches by 10 inches in length. Sew up the sides like a paper bag, gather with double thread about one inch from the bottom and stuff with cotton to a inch of the top. Gather it an inch from the top to form the head. Cut two half-inch circles of yellow paper, then cut a piece of tissue paper three-fourths of an inch wide and four or five long, gather on the lower edge and draw up tight to form a crease. Put a yellow circle in the middle of the brown one and a black shoe bottom in the center of the yellow circle for an eye. Sew these on at the top at the gathering string. Take a three-curved piece of brown muslin 1 1/2 inches long and 3/4 inch at the base, crumple through the middle and sew between the eyes. Make little corners of brown ink all over him, one ear of light and the other of dark. White owls are pretty with black ink crosses on the neck around their eyes.—N. E. Henswood.

**INSETS IN WINDOW.**—Brush over the window-pane part of the glass with paraffin or vasoline, rubbing it into the holes with a feather. Repeat with fresh lichen cones to