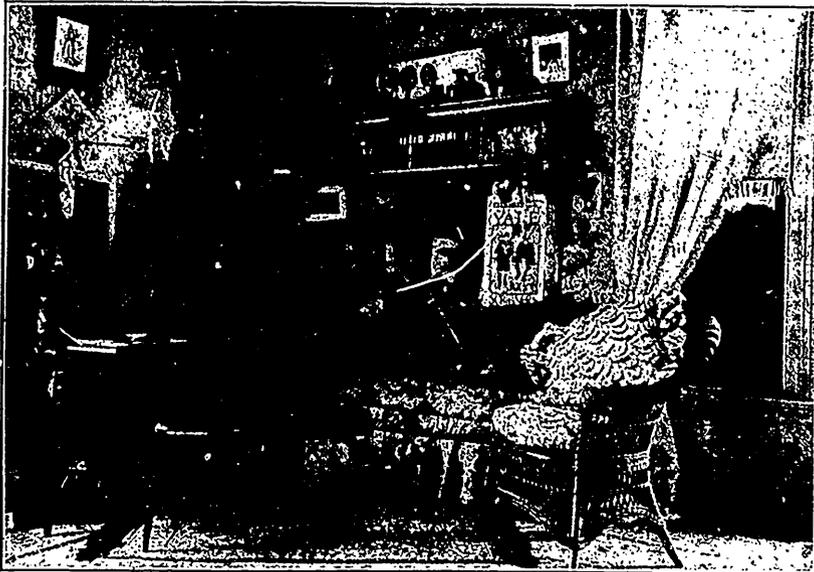


House Furnishing and Decoration.

There are two extremes to avoid if one wishes to create a pleasing effect with interior furnishings. The first is the over-



crowding of walls and floor; the second a too sparing use of furniture and decorations. A parlor filled like a museum or curiosity shop throws an embarrassing restraint upon one unaccustomed to avoid its dangers. A visible distraction, too, is felt from the multiplicity of objects. The sequence impossible to avoid in this style of furnishing is a clashing of colors which destroys the last chance of gaining a satisfying effect.

In an attempt to avoid these glaring mistakes of over-furnishing one may become too zealous in striving for simplicity and err at the other extreme, and a barren, inhospitable atmosphere is the result. Oftentimes, however, this appearance comes from the misarrangement of a sufficient number of pieces of suitable well-chosen furniture. A dexterous touch can then alter the entire aspect of the room by drawing together the chairs that are set primly against the wall, the tables that are pushed too close to the windows, and the sofas that are thrust away in inaccessible corners. The correct hanging of pictures has a decided influence upon the decorative values of a room. Here, again, the quantity may not be at fault, but they may be too high and too great a space left between their frames. A re-grouping in irregular lines is needed to do away with their share of the stiffness of the interior.

The expression of comfort, with a pervading sense of welcome, has been reached with the inexpensive furnishings shown in the lower illustration. There is space to move about in, and some original homecraft is evinced in the decorations—desirable features to meet under every roof-tree. An ingrain rug or art square covers the largest portion of the floor, and a spark rug

lies directly in front of the fire. A quaint chimney of stones found in the neighborhood is built out into the room. The mantel board suits the chimney with its rustic design, as does also the informal collection of family portraits, odd jugs and bunches of wild flowers. The andirons and fire pieces are of wrought iron, substantially made.

The line of windows is broken by the large panes being bordered with smaller squares of glass. A ruffle of cretonne hangs along the top of the window, and drawing curtains are slipped over a rod underneath this valance. The same material is used upon one of the sofa-pillows. A plain table of pine is finished with white enamel paint and covered with white linen embroidered with ferns. The teakettle is ready for its little office of hospitality, and the white-and-green china is accompanied by a growing plant. A Japanese umbrella against the wall carries a touch of light toward the ceiling.

The upper illustration shows the cosy corner established by a young lady in one portion of her bedroom. Here she has combined a delightful sitting place for her writing, reading and sewing hours, leaving the remainder of the apartment undisturbed for resting and dressing.

The south and west windows are used to inclose the angle of a seat, which is upholstered and cushioned in cretonne with a buff ground that is in harmony with the wall paper. A variety of pillows are banked on

the seat, each one made up as a souvenir of some especial event, holding more than an ordinary degree of interest through its associations. A pretty shelf with supports running down to the seat is built against the wall and provided with short curtains of



blue silk. The introduction of photographs and posters into the corner gives an insight into the personal taste of the occupant of the room. A writing desk of curly birch shows when the lid is open a piece of blue velvet fastened down under the blotter. The windows are curtained with white dimity edged with embroidery and a small blue rug is laid in front of the seat.