

ornamentation, deserves special mention. It is made of some ordinary wood, six inches wide, then scorched and charred in places until the grain shows very distinctly. The burned part is afterwards rubbed or brushed thoroughly, so as to become quite smooth; a narrow strip of Lincrusta Walton, about an inch in width,

fans, covered with gold leaf, have been gracefully arranged.

THE WALLS, RUGS AND CURTAINS

The walls of this room are covered with a French tapestry paper, showing a delicately outlined pattern in dull yellow on an old gold ground. The ceiling is stenciled with a design of foliage and scrolls in gold and robin's-egg blue, on a blue gray ground, contrasting agreeably with the cornice, which represents a copper gold rod with twining leaves and tendrils in robin's-egg blue.

The polished floor is partially covered by a beautiful rug of plain dark red grouse with small central medallion in dark blue and gold and wide border showing a French Renaissance pattern in old gold, blues and reds, outlined by a thread of tan and olive.

The windows are curtained with a charming fabric of woven flax which has a design of gold-colored medallions on a dull shrimp pink ground, and greatly resembles antique lamps. These curtains are full, and simply drawn back on one side with heavy cords and tassels.

A BOX BOOK-CASE

A very pleasing example of home manufacture is the book-case fashioned of empty boxes, (see sketch 2), skilfully piled together so as to form a delightful whole. The boxes are stained, the edges trimmed with a narrow putty moulding, and they are disposed so as to give a series of irregular shelves, allowing space for books of different

sizes. In one large open space an exquisite vase is placed.

ÉTAGÈRE

(See sketch 3)

Another notable piece of furniture is a tall étagère, made entirely of wicker or basket work and fitted with shelves and panel shaped openings with here and there a projecting bracket. On this cabinet, pretty bits of bric-à-brac are displayed, together with some charming specimens of embroidery in silk and crepe.

THE CHAIRS

As modern art imitates all that is beautiful in the past, it is not surprising to learn that the seemingly antique chairs in this room were of recent manufacture. They are of carved mahogany, with slender fluted legs, and frames of quaint and curious design. One chair back has a delicate open frame, shield shaped, with central panel representing a vase filled with garlands of flowers, gracefully festooned upward to meet the outer rim. Another shows the three feathers tied together, belonging to the crest of the Princes of Wales. Each chair is of different design, and the seats are upholstered in antique tapestry of soft old pink, old gold, and olive combination. Among other of the chairs are several of Dutch inlaid woods, showing flower and leaf designs, the seats upholstered in striped tapestry of linen weave glossy and silk like in texture and of soft and gentle coloring.

VARIOUS BITS

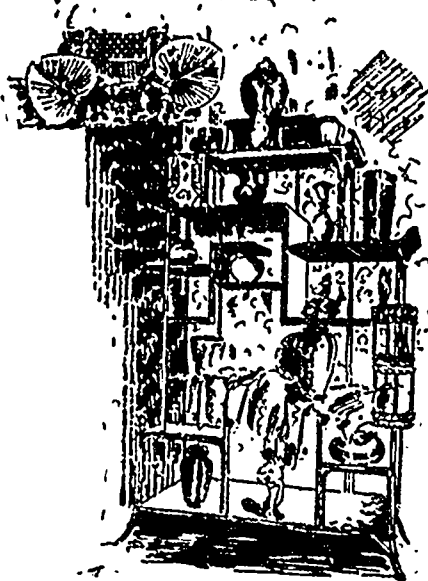
Standing in a window, is a curious two-shelf round table of carved metal, resembling oxidized silver, with delicate curved legs ending in stag's hoofs. The upper shelf being sup-

ported by carved eagles with outstretched wings. Upon the table is placed a superb teak-wood cylindrical vase, with dome-shaped cover carved in high relief. The mantel, of some dark wood with panel carvings, is draped with a scarf of Algérienne, pale green in color, and crossed by narrow bars of white and red. The fireplace has facings and border of brass, and is furnished with fender and andirons of gilt bronze. The hearth is of glazed red tiles, crossbarred with white, making a charming effect. A beautiful water-color drawing hangs above the mantel, representing an old beggar woman and boy standing on a rough pavement near some stone steps in an old stone wall. The drawing is chiefly in tones of brown and gray, and has a wide frame made of common wood, covered with a corded crêtonne, showing a close floral design in dull old pinks, browns and olives, on a brownish yellow ground. Another artistic picture frame in this charming room is composed of narrow folds of white crêpe, with outer rim of plaster of Paris modeled in a design of leaves, overlapping a gold ground.

A SETTEE

Near the entrance to the parlor is a pretty white and gold settee (see sketch 1). It is merely a wooden settee, with railed back and arms, painted cream white, with graceful festoons of flowers and fluttering ribbons in gold. The seat is cushioned with silk tapestry in soft old pinks and gold, and it is quite difficult to believe that this picturesquely little sofa served once as a bench in a country Sunday school.

The centre of the room is occupied by a Louis. Seize table with oval top inlaid with fluted brass. The legs are exquisitely modeled.



CURTAIN AND ÉTAGÈRE (SEE TEXT) (SKETCH NO. 3)

with acorn and oak leaf pattern in relief, is nailed through the centre of the frame, leaving an equal space on each side. In these spaces, large bellows nails are driven at intervals of two or three inches, and, when this is done, the entire frame is silvered over. The plain part in polished silver, and the raised portions in the duller oxidized kind. The effect is wonderfully good, and especially adapted to a mirror.

On the walls at either side of the mantel, some old shields with heraldic devices, helmets and crossed swords are displayed to great advantage.

THE DRAWING ROOM

The boudoir, drawing room and parlor open into each other by wide doorways, and are separated from the dining room by a short passage, softly carpeted. The drawing room is square in shape, and lighted by three windows, one on each side of the mantel, and one in the centre of the wall opposite

A BAMBOO CURTAIN

The doorway leading to the boudoir is covered by a bamboo curtain (see sketch 2) which being of home manufacture, deserves special mention. A large number of common bamboo walking canes were procured, stained black and cut into small lengths. The pith was then extracted. As these sticks are much larger in circumference than those generally used for bamboo hangings, the effect when strung together is very much richer. The beads which are placed in various combinations between the sticks, are unusually handsome, and are of various kinds. Some are of cut crystal, diffusing light from every facet, and are in white, pale blue and amber. Others, and of these the greatest number are opaque, very large, oval in shape, and of a brilliant red color. These beads are those used in trading with savages. The handles, or upper ends of the canes being much thicker than the rest of the sticks, were cut off in equal lengths, and placed at the end of each strand, thus making a heavy fringe on the lower edge which is very effective. The curtain reaching to the floor is hung about eighteen inches from the top of the doorway, and the space is filled in with a lambrequin of rich Japanese stuff against which some Ningpoo



CUPBOARD (SEE TEXT) (SKETCH NO. 4)

and are decorated at the top with finely chiseled female figures in ornate.

The chandelier is of old Florentine wrought iron ribbon-work, and holds yellow wax candles in bobèches of Venetian glass. Some graceful light chairs with gilded frames stand about, and upon the hearth at each end is placed a high brass vase with relief carvings.

