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THE DECORATOR AND FURNISHER.

with books bound in cloth, he must needs have them bound in leather, and the best authors are represented in ranges of volumes whose bindings are harmonious in style and color. The amount of tooling and lettering bestowed upon these volumes is something immense, and having arranged his library in this luxurious manner, he puts the finishing touch upon his books by affixing to the inner cover of each a book plate bearing his name and armorial blazonry.

It is a pretty device, that ought to be more largely followed in the United States than it has been.

TO make paper lamp shades composed of three distinct colors one above another, the crimped papers should be obtained in three well assorted tints. They are to be bought, made expressly for

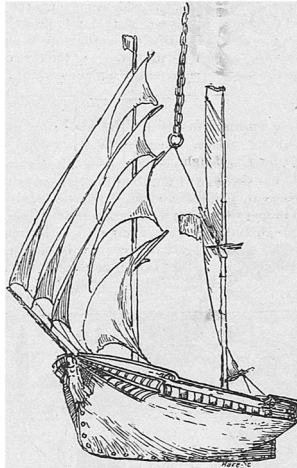


PEN DRAWING FOR BOOK ILLUSTRATION.

lamp shades, in one circular length. They are best arranged on the wire placed over the lamp. It minimizes the trouble of stretching upwards to place the lamp on a milking stool. Slip the paper over, draw it together at the top, leaving a good heading, and then tie it loosely with string round the wire, by which means you can regulate the fullness carefully till it is equal all round, and then tighten the string. In the same way place the two other papers separately over. The lowest paper is then bent under about two inches above the edge, the next is formed into a couple of waves, and the upper one drawn up in waves above, so that it makes about five vandykes all round. The paper remains as you press it, and the result is a pretty, most graceful shade.

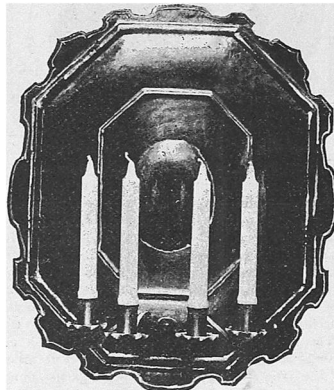
REPOUSSE WORK.

WE have already given in the pages of THE DECORATOR AND FURNISHER a detailed description of the actual processes for creating designs in repousse metal work, so that it is unnecessary for us at present to enlarge upon the subject. It may be worth repeating that the modern repousse worker usually beds his metal in pitch. But if the worker has preference for any other method of work, which gives good results, he should be strictly upheld in using such means. So that whether the work is done by bedding the metal in pitch, or wood, or other material, the metal being bedded on one of



SHIP IN BEATEN COPPER.

these, the design is wrought, working as we must from the back. The technique is simplicity itself, as it can be learned in a few moments, although it takes years to become a skillful workman. He will find that certain tools or shaped mallets will give a pleasing result, or that these points are worked in copper and that the effect is rich and sumptuous and takes a high polish. He finds that a small pattern sharply traced on the other side looks insignifi-



A SCONCE IN REPOUSSE WORK. DESIGNED AND EXECUTED BY NELSON DAWSON.

cant, and that such waste of labor should be avoided.

We present a design of a ship in beaten copper, and a sconce also in copper repousse work. These can be easily executed by an amateur, and will form most delightful bits of beaten work.

DINING-ROOM FURNITURE.

In the selection of colors, wall and floor coverings, hangings and drapery must tie together and the whole be adapted to set off the furniture and pictures. Blue should never be used in any quantity; it is too absorbing; dead white and grays are cold and cheerless, two things always to be avoided in color effects. One or two upholstered pieces may be needed in a parlor, but in a minimum of space hard woods are not unsatisfactory. Dining-room furniture should be dark, though not necessarily gloomy. Natural oak is very ugly. If used it should be stained a trifle. Natural mahogany, on the contrary, is very beautiful.

The table is a matter of choice; while the round table is admirable, it is not economical; the seating capacity is less, hence more room is needed than for a square one. Dining chairs were never more comfortable, and there is no excuse for any other sort. We dine after the affairs of the day; we are bodily and mentally tired, and for physical economy the chair should be restful, the table inviting, the room pleasing. The carver must and should have an arm chair; he needs definite support after the exertion, proportional to the size of the family. It is a compliment to the wife's dignity to provide one more arm chair, although she may or may not use it. In



BELL PULL, MODELED IN GESSO.

an ordinary dining-room arm chairs take up too much room.

High-back chairs are objectionable from the window and the waiter's view; they are hard to get about, they obstruct daylight and throw gloomy shadows under gaslight. High-top sideboards are not used any more for similar reasons. There is a fancy for the Hepplewhite, that is a low buffet without any top at all, that prevailed a century ago. Over these table-like sideboards a picture or a collection of plates may be hung with good effect. A cabinet for china is a delightful adjunct to the dining-room furniture.

FIVE ARTISTIC STENCIL DESIGNS FOR FRIEZE DECORATION.

BY A. ASHMUN KELLY.

IT is quite possible for the amateur to do very creditable work with stencil designs, provided he is careful and neat, and it is with this thought in mind that we herewith present for his use five excellent and highly artistic designs for a frieze decoration, copied from work executed by Mr. W. D. Atchison, at the Hoxton House Asylum, in England. The decoration, which, it will be observed,