IT has come to be an axiom with the best school of modern art in house decoration that a room, to be satisfying, must be considered as a whole. Structural features and color scheme are planned as carefully as the composition and color of a picture, with the double purpose of making the room a complete thing in itself, before a single piece of furniture is put into it, and of affording a perfect background for the furnishings that are to be used. To this end, artists whose names on canvas are recognized the world over do not think it beneath
their dignity to design houses, or single rooms, or simply the beautiful friezes and wall-papers that have such a large share in the making of a perfect interior. Next to the structural features that define the whole character of a room, its individuality depends upon the treatment of the walls. A generation ago, a highly colored and richly patterned wall-paper was considered all-sufficient, and the harmony and fitness of color and design were often of secondary importance; now, plain surfaces are almost universally recognized as affording the most restful and "livable" of all possible backgrounds, and the best decorators use patterns, if at all, with the utmost discretion and restraint. Plain surfaces give the feeling of space and repose, and the absolute necessity of this feeling in rooms that are to be lived in is
being more and more recognized. Where design is used, it harmonizes with the character of the room and the purpose for which it is intended, and in most rooms this touch of decoration is found to be most effective in the frieze. In a living room, a low-toned, shadowy landscape frieze will give just a hint of freedom and out-of-doors that adds a note of life to the subdued coloring and more or less massive forms, or a conventionalized flower motif in dull, rich hues will lend the accent of color needed to emphasize the whole scheme. In a dining room, bolder effects both in color and design may be ventured upon, as the room is not in constant use.

A representative group of friezes illustrated here shows two landscapes and a
marine. All three are best suited to large rooms and high walls, as they are from eighteen to twenty inches wide and very broad and sketchy in effect. They sell for $4.50 per roll of eight yards. The bolder of the two landscapes is called the "Lombardy" frieze, from the groups of tall, slim Lombardy poplars in the foreground. The whole of the picture is light in tone and very dim and shadowy, giving the atmospheric effect of early dawn on a misty morning. The prevailing tones are soft greenish yellow in the background, with a dimly-seen landscape suggested by broad washes of dull gray-green. The poplars are also washed in very lightly in a pale, transparent tint of brown. There are glimpses of water among the hills, and these pools, like the clouds, are conventionally treated by
light, suggestive lines in faint tones of brown and a green that is almost white. This design also comes in dull, pale tints of blue and gray, giving a feeling of moonlight, and in very soft tones of red, showing the same mixture of browns that appears in the one first described. The red is least effective, except for a hall or a room where very warm treatment of the walls might be rendered imperative by an excessively shaded exposure. The dawn and moonlight effects, though, are safe and restful, and could be used to admirable advantage in any large reception hall, dining room or living room where the color scheme was carried out in the same tones, or even in a large bedroom where the ceiling was very high and the wall-spaces broad.

The other landscape frieze shows a design that is still more shadowy and vague, and therefore unobtrusive enough to be safe in a large room intended for constant use. Either one, however, would be rather oppressive in a small room, on account of the breadth and sketchiness of both designs. While giving a delightful feeling of space and airiness to the top of a large room, these friezes are striking enough to decrease the apparent size of a small one by drawing too much attention to the walls. Yet in spite of the apparent contradiction, they are often used to excellent advantage in a small hall or recess where the ceiling is high, and where the wall-spaces are so narrow that only glimpses of the landscape design are seen.

This second frieze bears the expressive
name of the "Woodland." It shows the same transparent, carelessly washed-in effects of a water-color sketch that lend such charm to the "Lombardy," but the color is in a much lower key. Instead of the pale tints of early dawn, the dull, shadowy tones of late twilight are seen, the browns and greens showing faintly as under a dying light, and the landscape appearing vaguely in the gloaming. Trees in the background are suggested in masses, washed in against a background of cloudy blue-green hills and a luminous grayish sky. These masses of trees are in a tone of dull yellowish-green, and the wide sweep of meadows below shows a deeper tone of brown through the green, as if a deeper shadow fell there. Life is given by a flush of apricot-color in the sky, just above the horizon line, like the last glow of sunset, and a sharp accent of form appears in the graceful, slender lines of an occasional bare willow in the foreground, drawn in strong, dark brown. The whole frieze gives the feeling of soft brown shadows, and its repose and mystery would add the last perfect touch of restfulness to a living room or library done in the dull forest tones of green and brown. Both these friezes should be used with plain wall surfaces, and soft-textured wall-papers, either in ingrain or fabric effects such as the burlaps weave, come in colors that harmonize perfectly with the prevailing tones of the frieze, at a price of 52 cents per eight-yard roll.

The marine frieze is called the "Ebb-Tide," and is decided enough to be better
nith. Another treatment is in varying tones of soft red, but this is the least satisfactory. In a dining room or bedroom done in soft, pale greens, the moonlight effect would be charming, and the sunset, with its rich, subdued tones, would give a touch of color very interesting in a room where the prevailing tones were somber and the light much shaded, but it is a frieze to be used with much discretion in any ordinary sized room.

Another form of frieze is illustrated in the designs shown of conventionalized flower motifs. All three of the friezes selected for illustration are beautiful both in design and color, and if rightly used would be sumptuous in effect. With a conventionalized design much richer and more pronounced colors may be used than

for a room not constantly used. In the luminous tones of sea and sky and the wavering reflections of the boats lying at anchor, the water-color effect is even more pronounced than in the landscapes, as there is such opportunity for broad masses washed in light, transparent tones. The design is very simple,—only a few fishing boats anchored in the foreground, and a broad stretch of sea and sky behind. It is best in the yellow green tones that suggest moonlight, with boats in a flat tint of dark brown, but it is also developed in a sunset effect that is very beautiful, showing brown and purple shadows in the clear, still water, and a violet bank of clouds lying low on the horizon, with an apricot glow above fading up through yellow to a faint greenish tint at the ze-
are at all safe in any wall decoration that keeps close to nature, and in these the color treatment is vigorous and daring. The narrow border known as the "Fateley" may be used to advantage in many ways. It is hand-printed, with the stippled effect and soft shadings of a good stencil design painted on a rough surface. Being only ten inches wide, it may be used either above or below the frieze-rail, or carried around the walls at a height of about five feet from the floor, with a wainscot or a two-toned paper of indeterminate design to give body below, and a perfectly plain, soft-surfaced wall-space above. The design, as well as the color treatment, suggests a connected spot stencil beautifully balanced in form. The "spot" is suggested by the curving downward of the green line of the upper border into a broad circular sweep that encloses a group of three conventionalized roses with their foliage. The blossoms are shaded from a very dark tone of warm reddish purple up to a pale, soft tint of the same color, and the leaves are in an absolutely flat tone of gray-green, against a background of dull apricot, shading swiftly from an almost brown tone at the bottom to the faintest flush of warm yellow at the top. The line of connection between these circles is a band of conventionalized flowers with petals of very pale pinkish purple and leaves of the same pale smooth tone of green, against a lattice of soft blue-gray. The background of the whole border is of blue-gray, dark and shadowy at the bottom and shading to a pale, pure gray at the top. Two highly conventionalized birds are blocked out in pale silhouette, like white shadows, against the background between each pair of circles. Both in design and color this border is too good to grow tiresome and may be used with excellent effect in any place where a decided pattern is permissible and where the general color scheme is harmonious. It is so narrow that two widths of border come on one width of paper, made to be cut apart for use, and this gives sixteen yards for the price of $6.80 per eight-yard roll.

A frieze in much the same effects, but twenty inches wide and in a much bolder design, comes at $6.00 per eight-yard roll. It is called the "Frinton" frieze and would be desirable only in a very large room that is not lived in all the time,—as in some of the state apartments of a very large residence, or in a handsomely furnished hotel or café. The design is really superb in strength of form and richness of color. It is a lotus and rose motif, with foliage and bold, sweeping scrolls. The blossoms shade from deep purplish red tones to pale tints of the same. The foliage is in yellowish green and the scrolls in varying shades of gray green, all outlined in transparent brown. The background is a rich brownish-yellow at the bottom, shading to a faint, clear yellowish gray above.

Where a fabric is desired for the walls, nothing could be more charming than the Japanese grass-cloth which comes in such subtle, changing tones of straw-color, tan, olive, gray and brown, as well as in the more decided colors. The texture is very interesting, and the straw substance used in the irregular weave has a silvery lustre that appears over every dye used, and is especially beautiful in the soft, neutral shades. For a room done in grass-cloth of a soft grayish-brown tone, with the woodwork perhaps in white enamel, a frieze comes that would supply almost all the color needed to give life and character to the whole scheme. It is fifteen inches in width and costs $5.60 per roll of eight yards. Half-inch bands, the outer of warm cinnamon-brown and the inner of pale olive-green, outline the top and bottom of the design. This is a tulip motif, with blossoms of rosy purple and dull orange, both shading to a lighter tone at
the top. The stems are of clear yellow, and the conventionalized leaves are in two colors,—the taller ones at the back in shades of soft green, and the lower ones in the foreground of a dull greenish brown shading into a light yellowish brown. The background is a strong grayish blue, very dark at the bottom and lighter at the top.

In some cases patterned wall-papers are very good, but the more unobtrusive they are the better. The two-toned papers in soft stripes that give more the effect of light and shade than of a pattern are often charming in soft greens and browns and tans, and another interesting paper is the burlaps weave, which at first sight appears to have almost the texture of the cloth. Some very beautiful patterned papers in New Art designs show the two-toned background. One is called the "Lareau," and has an exceedingly simple and good design of a single conventionalized leaf in gray-blue, with outline and veining in strong, dark blue, that appears at wide intervals against a background of two-toned stripes in soft olive-greens. The small circular background of each leaf is a dead-leaf brown, and the graceful connecting lines are of the same blue as the leaf. This design is also developed on a paper striped in very dull tones of gray-blue and gray-green, with the leaf and connecting lines in faint purple and the veining in a stronger tone of the same color. This, and the little circle of strong olive-green, are the only decided touches in a very shadowy color scheme. In another form, the design appears in dull reds, with the leaves, lines and veining in darker shades of the same and the circle a very soft, thin tone of olive, through which the red shows a little. This would be best for a hall requiring a warm yet unobtrusive treatment of the walls. All three come at $1.30 per eight-yard roll.

Another charming design is that of peacock eyes in soft greens and decided dark blue, set regularly against a background of very soft yellowish green, two-toned, with a faintly suggested all-over design in the lighter tone,—like the ripples on water or the veining of leaves. An irregular spatter of tiny spots of very dull olive-green over the whole surface gives the effect of very soft, rich texture. This comes at $2.25 a roll and is one of the best patterns for general use, as it is both interesting and unobtrusive.

NEW CRAFTSMAN DESIGNS IN NEEDLEWORK

SOME of the latest Craftsman designs, suitable either for stenciling or needlework, have been very satisfactorily developed in needlework and appliqué and are here illustrated. One example of each motif is given, but each is developed in a number of ways suitable for cushions, table scarfs and squares, curtains, portières, and any other fabric accessories to household furnishings.

The pomegranate table square shown here is worked out in a scheme of golden brown, deep yellow and gray-green. The material of the square is heavy golden brown canvas, upon which the pomegran-