ORGINAL DESIGNS USED FOR THE STENCILING OF THE WALLS AND DECORATIONS OF A LAKE SHORE BUNGALOW ADAPTED FROM A CRAFTSMAN DESIGN: BY C. B. WHITEHOUSE

The article on stenciling that appeared in the issue of The Craftsman for January, 1913, served its purpose in that it inspired the decoration by this means of an attractive one-story bungalow. This comfortable home, an adaptation of a Craftsman plan, is situated on the hilltop of an estate ranging twenty acres along the lake shore of St. Paul, Minnesota. The situation makes its own appeal; the flowers besides bloom in brilliancy of color and purity of outline, the result of freedom from disease.

The four bedrooms and bathroom of the bungalow claim at the moment attention, since it was for their walls that the writer originated the stencil designs herein illustrated, the models for which were the surrounding and favorite flowers.

For the suite of two north-facing rooms the nasturtium designs were chosen. The larger of these rooms, the sitting room, has a picture rail five feet from the floor and below this rail a background of Japanese grass cloth, light golden brown in tone. Above the picture rail the wall is painted with three matt-finished coats, very light cream-brown shading to gray rather than yellow—a neutral wood shade. The cell-

Iris Stencil Design in Green and Cream Color Which Was Used in the Southwest Room.

Poppy Stencil Used Below the Picture-Molding in the Southeast Room of the Bungalow.

ing is cream colored. Below the picture-molding the wider of the two nasturtium stencils was applied, two different colors being used in the group of flowers, rich mahogany for the large blossoms and deep golden yellow, the true nasturtium yellow, for the buds. A soft green defined the leaves and stems. The stamens of the flowers and the strokes indicating the veining of the leaves were applied later.

In the smaller room used as a bedroom the walls and ceilings were painted the same color as the upper wall above the picture rail in the larger room, the only touch of contrasting color being in the stenciling, the same design as that used in the larger room.

For the four windows of these two rooms and the French doors opening onto the sleeping porch, plain, scrim curtains were made, finished by hemstitching two inches wide and stenciled with the narrow
nasturtium border. The same colors were used as in the work on the wall except that a deeper yellow was found necessary for the buds, the light coming through the scrim having the effect of weakening the tones. On the corners of the dresser and table covers, heavy hand-woven natural linen, the small nasturtium medallion was stenciled. The furniture in these rooms was chosen of mahogany, the floors were constructed of maple finished in the natural color of the wood and spread with brown Scotch rugs. Viewing the decoration as a whole it is not too much to say that it is horizontal lines at both top and bottom of the design. The curtains at the three windows are filet net, Craftsman design No. 3 forming the border, and the stencil work was done in a soft shade of rose. The woodwork and furniture are white enamel, the walls Colonial with green the predominating color note.

In the southwest rooms the walls were painted a soft gray-green, very light in tone, and it was here that the iris stencil was used. A rather medium cool green formed the leaves and stems, cream color the flowers and buds. The furniture was white maple; the woodwork white enamel, the floor white maple with green and white Colonial rugs. For this room besides, filet net curtains were made and a Grecian design used for border darned with ecru floss.

On entering the room it is at once felt that it holds within it the power to give refreshed energy.

This work of stenciling was soon found to be decidedly worth while. The rooms are beautiful, even entirely satisfactory; and while the work was at first a bit difficult, it later, with increased practice, be-

AN ARROWHEAD STENCIL DESIGN THAT MAKES A NEAT AND DECORATIVE BORDER FOR WALLS OR CURTAINS.

A NARROW NASTURTIUM BORDER STENCILED ON THE PLAIN SCRIM CURTAINS OF THE TWO NORTH ROOMS.