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simplicity, and at the same time needs more accessories. With my scissors I cut away those leaves that disturb the feeling of the main lines. Here is a group of leaves, graceful in itself, but it does not compose well. With my fingers I gently twist the stem until it falls into better relation with the whole."

"Composition really describes what you are doing as fitly as if applied to a painting?"

"Certainly; it is the arrangement and balancing of lines with a view to an agreeable unity. I feel that my work is not properly balanced on this side, so I introduce an accessory to 'Earth.' That now requires its accent on the other side."

"You still use the locust?"

"Yes, but I might and would use something else if I had it."

Mr. Shugio now surveyed his work carefully. With his fingers he manipulated a branch here, with his scissors cut off some detracting leaf there; then with his syringe sprayed the vase and its contents. He had arrived at the end he desired—an arrangement conspicuous both for elegance and simplicity.

"To show you what can be done by manipulation, here are some yellow daffodils and white narcissuses, with their long, spiky leaves."

"You can make those stand upright without support?"

"Yes, and fall into whatever lines I think best."

Mr. Shugio produced a shallow bronze receptacle similar to the other. Between the wooden bars the stalks were trimmed to enter and were held in firm grip. A tall, slender stalk tipped with a nodding daffodil shot up as the main stem. Another daffodil, curving outward, formed the second division; and a white narcissus, the third, "Man," still lower, balanced it on the other side. Seen in line with the wooden bars the effect was of one stalk, with its main stem and outspreading branches as in nature, although one was a yellow daffodil and the other a white narcissus.

"The spiky leaves will make the accessories about the three divisions. As you see they are stiff, or where pliable are ungraceful and unrelated. I determine what surroundings my main stem needs. Thus by gently and firmly bending and pressing the leaves with my fingers they fall into the lines I desire."

"It is marvellous how they respond. You have turned

the end of that leaf entirely around and it is as graceful and effective as a painter could have done it with his brush, not needing the assent of the leaf itself."

Thus manipulating each leaf, Mr. Shugio gave his flowers the delightful air of an impromptu. They conveyed the impression of nature in her best mood; but there was nothing truer than that nature had been most aptly aided.

"But how—upon what principle, that is to say

—do you arrange flowers in regard to color?"

"Either by harmonies or contrast. The palette of a Japanese is joyous. We do not care for degraded tints. In arranging flowers we carry our full tints as high as possible, exalting one another by contrast."

"Do you never arrange flowers in your porcelain vases in great bunches, or in masses, as we do?"

"Very rarely in masses. As I said, luxuriance in quantity is not a Japanese trait. It is the individual thing that appeals to us. We will put a rose spray or

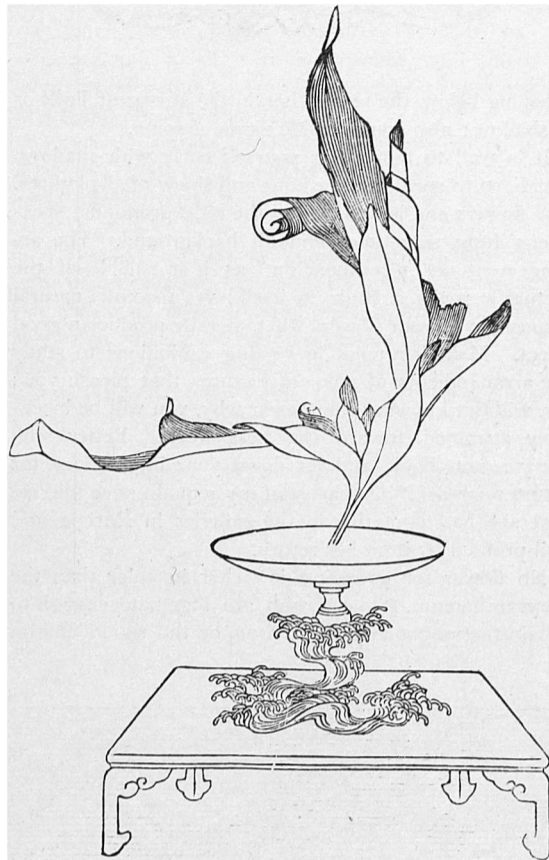
new city houses the dining-room, at least, is apt to be insufferably close and hot for a month or so before and after the regular summer season.

Radical defects of this sort are not easily remedied. Our reference to them may, however, cause some of our readers to consider these matters fully while there is time. Should they decide to build without doing so they may be sure that they will find many occasions to regret it. But if one's house be already built or rented, one need not perhaps quite despair. In a multitude of cases practical hints may be offered.

Weather strips and all appliances for hermetically closing doors and windows are to be avoided as much as possible, as being unhealthy. They are the greatest causes of headaches, dizziness, and low spirits that we have to deal with in winter. Instead, double the customary protection of a door with that afforded by a portière; and if reasonably tight sashes and heavy curtains still allow too much cold air to pass in through the windows, double the sashes, as they do in Russia. It is much better to place a heavy rug *against* the door than a rubber strip under it, and a good screen may be found to effect a saving in your bill for coal and gas, and to be more conducive to health than a very hot fire.

Even with the few who still make light of interior decoration as a "fad" or "something to amuse the women," the fact that the measures recommended above, the multiplication of screens, portières and curtains will serve to give a room a more furnished and a more cosy look, will hardly count for much against them. Let us, then, give a few suggestions as to how the greatest benefit may be got from them with regard both to comfort and economy, and to appearance.

Portières are usually hung close to the door on the inside. This answers passably well in the case of double sliding doors. But suppose a door opens inward off a narrow and draughty hall, what then? We would recommend to have the portière always on the outside of the door and some distance from it, a foot at least, and more if it may be. It should be remembered that the virtue of a portière, as a protection against cold, is not so much in the stuff itself as in the air-space between it and the door. In the very frequent case of a door opening off the end of a passage, the portière may be hung across the passage several feet from the door of the room, making a small ante-room, which may be turned to account in various ways. Occasionally two rooms at once, one opening at the end and the other from the side of a passage, may be thus shielded by a single portière more effectually than by two portières hung in the usual manner. There is an abundant variety of materials for portières, but most of the cheaper sorts are poor in appearance and are far too loose in texture.



JAPANESE FLORAL ARRANGEMENT—MODERN STYLE.

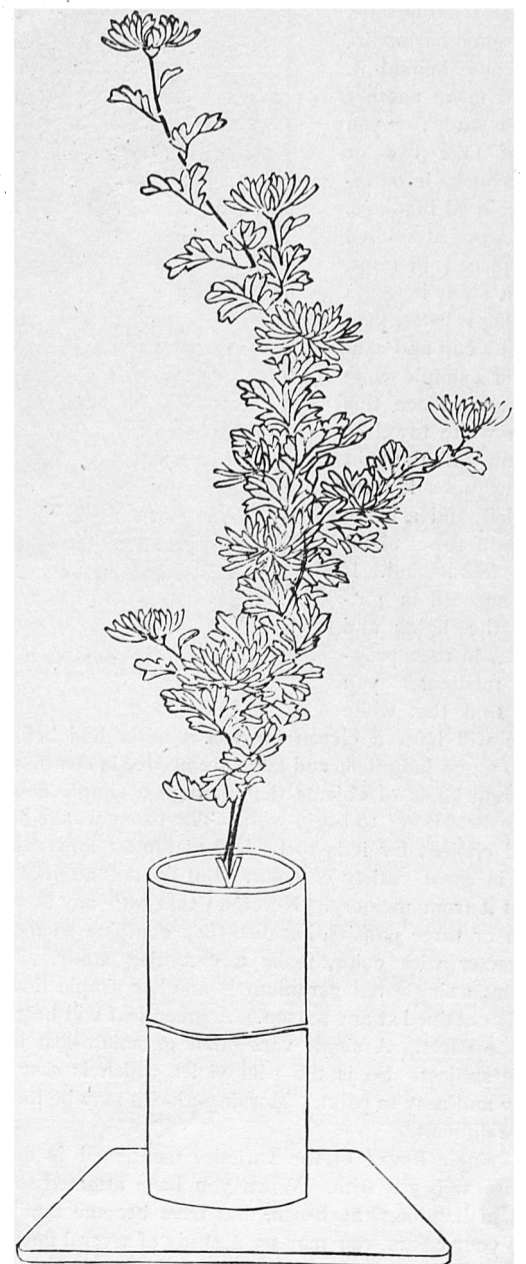
a branch of azalea in a pure white vase, a single iris in another, and place each where we can enjoy its beauty; but the use of flowers to furnish color in a decorative sense has never been introduced into the Flowery Kingdom."

WE have arranged with Mr. Arnold W. Brunner and Mr. Thomas Tryon, of whose excellent book on "Interior Decoration" (Wm. T. Comstock), an illustrated notice was given in *The Art Amateur* last month, to furnish our readers with a consecutive series of practical articles on the furnishing and the decoration of the average country home, with hints also for applying the suggestions to houses of greater pretensions. Illustrations will be given with each article, not only showing the arrangement of each room described, but including many details, such as fireplaces, over-mantels, over-doors and bookcases. Our readers are invited to submit to the editor any difficulties of their own in the matter of furnishing or decoration, and he will try to solve them.

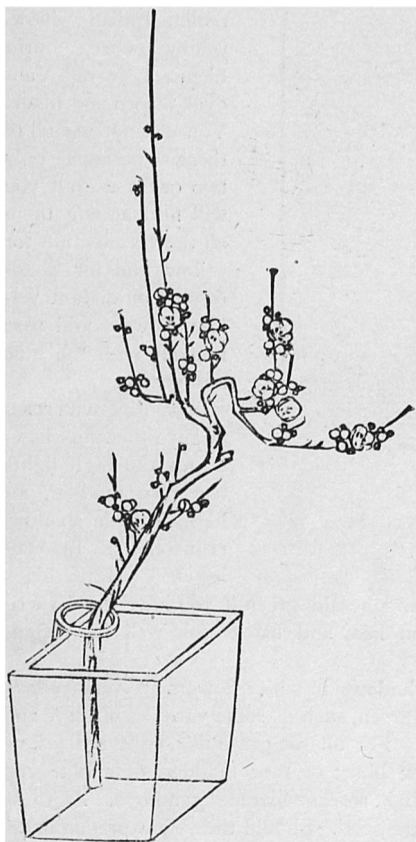
Hints for the Home.

NOW that the rigor of winter has set in, many of our readers, who had succeeded in making their rooms look cool and comfortable during the summer, are beginning to find the same rooms look chill and dreary. Taking up matting and putting down carpet, hanging heavy curtains instead of or in addition to light ones, closing superfluous openings and building a good fire in the grate, will do much to meet the physical requirements of the season; but at times the eye refuses to be satisfied with these changes; it finds the wall-paper repulsively cold in tone; it shrinks from the white and gold of contemporary decoration; it looks for plenty of drapery, for wooden instead of marble floors, for leather wainscoting instead of tiles.

The fact is that our summer and our winter temperatures, both excessive, require, unless the greatest care be taken, an almost complete change of all our surroundings twice a year. To make such a change is quite beyond the means of all but very wealthy people. Hence one would suppose that Americans, of all people, would seek moderation in all that is to be permanent; that they would confine themselves to neutral or moderately warm tints in the larger spaces of their rooms, and that they would eschew modes of construction which, like the English Gothic, cannot be properly ventilated in summer, or which, like the Italian, cannot be sufficiently warmed in winter. Yet many of our most modern houses have *both* defects. There are commonly loggias, verandas, and vestibules of no earthly use in winter, because they are not guaranteed in any way against the weather; and in most of our



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ECCENTRIC STYLE.