

AMERICAN HomeStyle

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DISPLAY UNTIL JUNE 14

Weekend DECORATOR

Step-by-Step

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**Quick & Easy
IDEAS for
Every Room**

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Palettes
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**Summer Fabric
Slipcovers**

**New Painted
Finishes for
Walls & Floors**

**Great Window
Treatments**

NYT MAGAZINE
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For the Remodeler

GIVE SLIDING GLASS DOORS A SHOJI SCREEN LOOK

Moderate

Materials: Sliding door; detergent; sandpaper (optional); flat black wood or metal paint; 1½-inch paintbrush; window cleaner; painter's tape; tape measure; black plastic window dividers; razor blade or X-Acto knife; clear contact paper (it will appear frosted on glass); rubber squeegee (optional).

Step 1 Clean the sliding door frame with diluted detergent. If necessary, sand any rough edges or rust spots and prime with wood or metal paint. Clean windows.

Step 2 Use painter's tape to mask glass, and give the door frame two coats of flat black paint (use metal or wood paint, depending on frame). Let dry after each coat.

Step 3 Measure windows and determine number and size of "panes." Have black window dividers cut to fit the windows. Some windows are made with these dividers already in place; other windows have dividers that snap in. If the dividers need to be added, put them on the inside of the window. (For widely spaced, thicker dividers, use ¼-inch-thick lattice strips painted matte black, held in place with brackets.)



KEITH SCOTT MORTON

Step 4 Clean the window again with a razor blade and window cleaner. Window must be free of paint and dust. Let dry.

Step 5 Measure each windowpane, and cut contact paper (with backing attached) for all.

Step 6 Apply contact paper by lining up edges with muntins and peeling at same time; work from the top down, smoothing the paper with your hand (or a rubber squeegee) to get out air bubbles as you go.

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CHOOSE A SERENE COLOR SCHEME

Neutral tones, with their muted and restful feel, are the best choices for a serene color scheme. Draw inspiration from nature's colors: stone, wood, the pale cream and bleached pastel tones of the desert, the taupe and gray shades of the tiny tropical birds seen in aviaries.

Colors that feel serene are

often the most complex—comprising a full spectrum that gives the color depth and richness. Thus, the most restful and natural-looking shades are those that are blends of many different colors (for example, a gray that results from mixing as many as a dozen hues, not simply black toned down with the addition of white). Because the color isn't flat and one-dimensional, the eye doesn't tire of looking at it.

Neutral, serene colors blend with each other so easily that you can offer a wide range in any one setting, copying the complexity inherent in natural sources. Then, as seen in the birds at the aviary, add a splash of color or a dramatic streaking of white or black.

Serene colors open up a room, making it seem uncluttered and light—and naturally soothing. Soft greens are a good addition to neutrals, in much the way plants add a peaceful feeling to a room. Blues, used sparingly, will produce a cool, restful feeling as well.

When choosing colors, remember that texture plays a part in the equation. In general, the greatest calming effect comes from smooth—but not slick—surfaces: Sanded, oiled and polished woods, for example, often work better than those finished with high-gloss polyurethane. An exception: With stark colors like black and red, a lacquered surface helps the object reflect light.

23 DRAPE AN OBI OR SASH WINDOW TREATMENT



Easy

Materials: *Tape measure; brown paper; pencil; 6-inch-wide obi or sash; pins; 1/4-inch foam-core board; utility knife; fabric glue; nails; hammer; needle and thread.*

Step 1 Measure the width and length of the window opening. This treatment looks best on a window that is inset and self-trimmed, with no molding at the outer edge.

Step 2 Draw these measurements on a piece of brown paper, in effect duplicating the window area. Lay this on a work surface. The area just outside the sides and top represents the wall. Place a mark at the middle of the top edge of the brown paper.

Step 3 Find the midpoint of the obi or sash and place it on the mark you just made. Position the sash along the top edge and, at the corner, make a 45-degree turn so that the sash flips to the back, with the edge of the sash up against the edge of the brown paper. Repeat with the other corner.

Step 4 Pin the sash at both corners. Hold the sash up to the window to be sure dimensions are correct.

Step 5 Using the sash as a template, draw an outline on the foam-core board. Come in 1/2 inch on all sides; mark this new outline on the board and cut out this backing piece. Almost at the edge, run a bead of glue around the entire backing piece and then in the middle of each section. Position the obi and hold in place until set. Let dry thoroughly.

Step 6 Cut a small slit in the upper corners underneath the 45-degree-angle fold;



PHOTOGRAPHY BY KEITH SCOTT MORTON

this is where a nail will be placed to hold the backing and obi to the wall. Nail in place at corners. Slip-stitch along the folded-over flaps at each corner to secure the fabric.

24 STAIN AND STACK WOODEN BOXES

Easy

Materials: *Wooden boxes; lint-free cotton rags; foam brushes; pigmented wiping stain for wood; latex gloss varnish; 0000 steel wool; paste wax high in carnuba; flannel rags.*

Step 1 Wipe the boxes to be sure they are free of dirt and grease. Using a foam brush, wipe the stain on a sample piece of wood to test how long the stain should be left on before wiping off.

The longer the stain is left on, the darker the color will be and the less the grain of the wood will show through.

Step 2 Brush on 5 coats of latex gloss varnish, drying thoroughly between coats. After the fifth coat, let dry for 24 hours.

Step 3 Dip pieces of steel wool into the paste wax and gently rub the boxes, moving the steel wool in one direction only. This will soften the shine from the varnish. Let dry 10 to 12 minutes and buff with a flannel cloth to a soft luster.

25 SELECT AN ORIENTAL RUG

By definition, an Oriental rug is hand-woven of natural



All-wool, machine-made Shiraz—a Persian pattern.

fibers, with design characteristics of the Middle East and Asia. As with almost any rug, the overall quality depends on the quality of the fiber, the fineness of weave (or the density of the knots) and the intricacy of the design. The wool should come from the rug's country of origin—with long, springy and lustrous fibers. The design should be sufficiently intricate and use enough different colors to require the expertise of an experienced craftsman. The weaving or knots should be dense enough to show subtle

colors in the pattern, while adding to the plush feel of the rug and ensuring its long life and wearability. Densely woven rugs require more materials and manpower and are therefore usually more expensive.

Oriental rugs come from Turkey, Iran, Romania, Pakistan, India, China, Tibet and Nepal. Each country is noted for particular colors and designs. Some of these elements have religious significance; other details may represent wealth, power or happiness. Geometric patterns, central medallions and

floral patterns are probably the most common. Colors most often found are deep red and blue or peach and beige, though dark browns are also common.

If choosing a rug before selecting other furnishings, the primary emphasis can be on design. Pattern—and the many colors within it—then acts as a springboard for choosing a style of furniture, upholstery, wallcoverings and window treatments. When incorporating a rug into an existing setting, it may be more important to ensure the compatibility of the colors, and to make certain that the design blends with patterns already in the room.

Normally, a 9 x 12-foot hand-woven Oriental rug will cost from \$1,000 to \$5,000, with investment-quality rugs running 10 times that amount. Machine-made Oriental-design rugs also are available, often for much less. They have a more consistent density and pile height, but lack the characteristic hand-crafted touch.

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Special Look

ELEMENTS OF JAPANESE STYLE

The clean lines of the shoji screen, the delicate panels of the rice paper shade—these are just a few of the unique characteristics that make up Japanese style. Take inspiration from the traditional Japanese home's use of natural elements, its serenity and its simplicity in



All-wool, handmade Bokhara—a Pakistani pattern.

both architecture and decoration.

Structural Materials



RENÉ VELEZ

- Wood
- Stone
- Glass
- Bamboo, rattan

Colors

- Black
- Gray
- Persimmon red
- Wood tones
- Earth tones
- Jade green
- Burnt umber
- Plum

Textures & Fabrics

- Silk
- Brocade
- Cotton
- Rice paper
- Raffia
- Bronze



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Furniture & Accessories

- Low, square tables
- Floor cushions
- Shoji screens
- Tatami mats
- Sisal rugs
- Rice-paper lights
- Wood and paper boxes
- Tea chests
- Tansu chests
- Smooth stone bowls
- Teapots
- Glazed pottery
- Fish-motif items
- Low leather chairs



GARY DENYS

- Lacquered trays, chopsticks
- Bamboo birdcages
- Obi sashes
- Jade figurines

Book List

Japanese Style by Suzanne Slesin, Cliff Stafford and Daniel Rozensztroch (Clarkson Potter; \$45)

The Inner Harmony of the Japanese House by Atsushi Ueda (Kodansha International; \$24.95)

All-Japan: The Catalogue of Everything Japanese introduction by Oliver Statler (Quill; \$14.95)

MIKE CAMACHO



BLUE AND WHITE VASE, PIER 1; POTTERY VASES, BORTNER & BORTNER

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