

GOOD TASTE IN HOME FURNISHING

BY
MAUD ANN SELL
AND
HENRY BLACKMAN SELL



THE
LIVING ROOM



MAUD ANN SELL

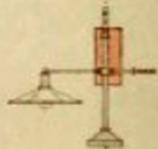


HENRY BLACKMAN SELL

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FRONTISPIECE IN COLOR
PAGE PLATES AND
MARGINAL SKETCHES
BY
HOWARD R. WELD



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FOREWORD

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M. A. S.

H. B. S.

Chicago, Ill., 1915.

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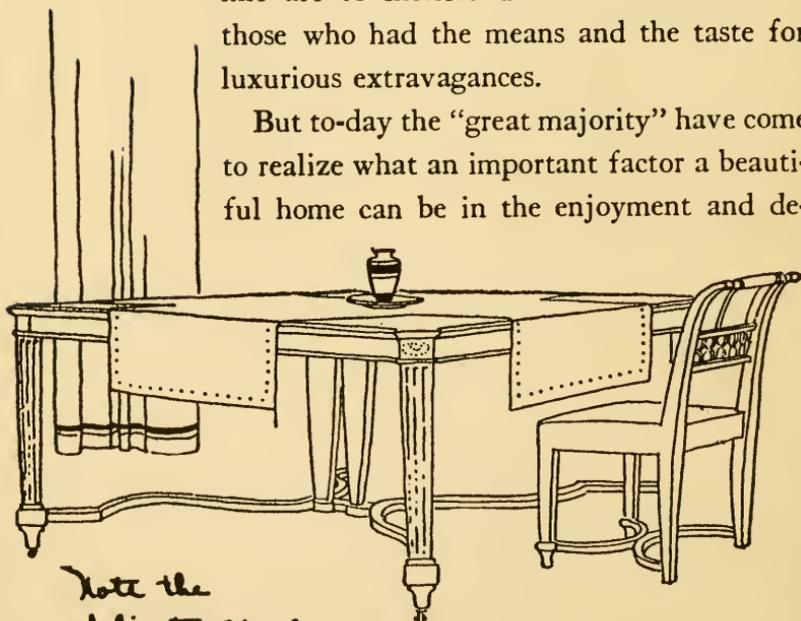
CHAPTER I

COLOR

“What can I do to make my home more comfortable, more cheerful, and more beautiful?” This is the question that is being constantly asked by intelligent men and women in every walk of life. Whether that home be a mansion with a corps of servants, or whether it be a single room, the desire for attractively arranged surroundings is growing stronger every year, and because of this increasing interest the problem of interior decoration and furnishing is becoming a matter of more and more importance to everyone.

Until a comparatively recent period decorations were governed by some fashion head, a king with a taste for the beautiful, a duke or duchess in favor at court, or, in more democratic days, by such versatile artists as William Morris, Thomas Chippendale, the Adam brothers, and their famous contemporaries among the eighteenth-century cabinet makers and designers. What satisfied the caprice or the ideal of these rulers of the world decorative was accepted as final, the edict was sent out, and those who would be in fashion's favor had their homes decorated in accordance. The great majority of the people gave the matter little or no consideration, and the fine art of interior decoration was left to those who had the means and the taste for luxurious extravagances.

But to-day the "great majority" have come to realize what an important factor a beautiful home can be in the enjoyment and de-



Note the delicate grace of this Adam furniture.

velopment of their lives; they are more independent, wishing to know the reason for things before doing them. We are gradually awakening to the fact that bad decoration can no longer pose under the kindly mask of "a difference in taste"; that it is no longer sufficient to say, "I may not know what Art is but I know what I like when I see it." We are learning to know what we want before we see it, and to ask for it intelligently. In this way we are saving ourselves many tedious hours of searching aimlessly, much money that would be wasted in futile trial purchases, and assuring as a generous reward for our efforts, a characteristic, pleasing and comfortable home environment.

It is not the money that is spent on the rooms that brings about the tasteful arrangements so much to be desired, it is the application of a few simple and well defined laws, which, when coupled with the good common

sense of the average American woman, is the real secret of this unusually complicated and many-sided business.

Good decoration and furnishing may be defined as a consistent relationship between color, light, line and pattern arranged in proper proportions and given the proper dimensions. Apart from any knowledge of periods, apart from any knowledge of historic decoration, these fundamentals must harmonize before effectual work can be accomplished.

The first thing to do when you are confronted with the decoration and furnishing of a given room is to take an inventory of its color possibilities.

Of course, everything that goes to make up the completed scheme is important. The wall coverings, the floor coverings, the illumination, the furniture, the pictures, and the way they are all placed; each is of great value

in itself, and in its harmonious relation to its neighbor, and to the whole, but the background of all this—the atmosphere of the room—is the color. It is the element that can materially strengthen or weaken the most carefully studied arrangements of form and line.

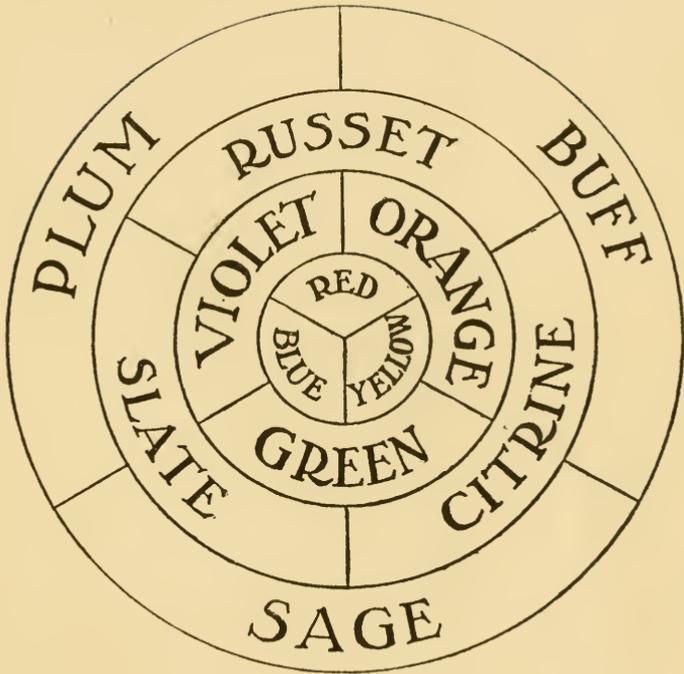
Everyone is more or less sensitive to the influence of color, although, as is the case with illumination, the average person is seldom definitely conscious of this subtle, subjective influence as the real reason for his liking or not liking this or that particular room.

That each color has its psychological effect, and that that effect produces different moods in the persons under its influence, is a matter of general information. Pure red, for instance, is in some measure exciting, pure blue is in some measure consciously elevating, while pure yellow is cheerful, natural and

may be the most spiritual of colors. It may be said then that pure red and pure blue are not good colors for large surfaces in decorating, as they are too positive in their effect upon us, and that pure yellow, particularly in dark or cold rooms, makes a cheerful background, although all colors need a certain modifying or conventionalizing before they can serve our purpose in beautifying the home.

I am indebted to Mr. C. F. Clifford for the scheme of the little diagram here illustrated. It shows clearly how the various color combinations are made, and by its use one should find the selection of the proper colors for any given room a comparatively easy matter.

In the center of the circle we find the primary colors: red, yellow, and blue. These are the only colors that cannot be made by the combination of other colors.



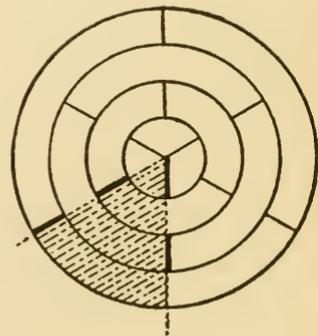
There are numerous complicated, scientific theories and systems of color, dealing principally with light rays, which contradict this latter statement of combining, but, for the practical purposes of decoration, it is correct.

To resume, the second circle shows violet, orange, and green. These colors are made by admixture of the primaries: red and blue making violet, red and yellow making orange, blue and yellow making green. By this same law of admixture the third circle shows russet, citron, and slate, while the fourth shows plum, buff, and sage. By drawing a wedge from the center of the circle to the boundary lines of one of the outer bands (see example on diagram) you will include all the colors that can safely be used in one room, and, further, you will include them in approximately the right proportions.

For example, let us assume that we wish to decorate a room whose prevailing color

we have decided shall be buff. By drawing a wedge from the center of the diagram to the bounding lines of "buff" we find that we have included a little red and yellow, some orange and russet and citron. We are to apply these to a living room the woodwork of which is dark mahogany. We would apply the buff—the prevailing color—to the walls, the russet to the floor; we would lighten the buff with a frieze of orange, and the russet with a carpet of citron, and we would bring out the bright spots with a lamp or a leaded window in which pure red and yellow would bring the whole scheme into relief.

This combination is founded on one primary color, yellow, and consequently all the colors used belong to the same "family." The colors in combinations of this kind all have the same general effect upon a room, in this case cheerful and warming; because of this, they are not prominent in themselves,



but they give the room a definite background for the life that goes on within it—they create the “atmosphere” spoken of in the first of this chapter. All combinations of colors which belong to the same family have this effect. Now there is another way in which we might treat this same room, and that is by a combination of contrasts.

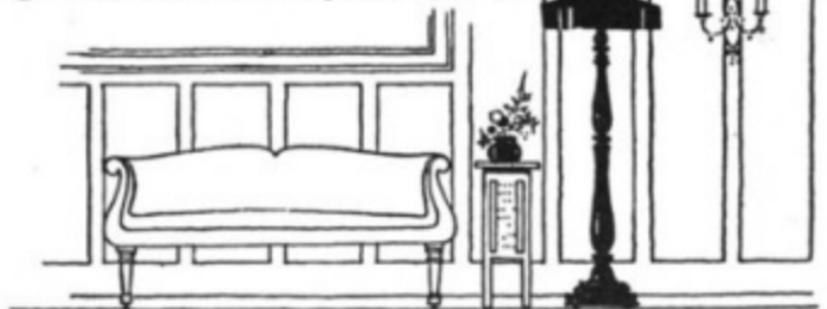
To illustrate our last sentence: in the room described above, we will find the opposite or complementary colors to be used as an addition to what we already have. We find, by turning to our diagram, that blue is the opposite or complement of orange, and that slate is the opposite or complement of buff.

I recall a library in one of the handsomest homes in northern Florida decorated in almost this exact combination of colors with charming results. The windows overlook the broad St. John's River to the east, and a tangle of tropical growth to the north. The

huge palm trees and the long swaying bamboo make the hottest day seem cool. Here, surrounded by the deep cool green of the foliage through which one may peep at the deep green blue of "St. John's River," is a cozy, though spacious library.

The walls are buff with a painted frieze in greens and orange depicting Shakespeare's "Twelfth Night." The carpet is a plain russet with a narrow citron border. The furniture is red black mahogany, and the draperies are light slate with a tiny blue edging. The windows are one-third leaded glass made up of squares of slate-colored glass flecked hit-or-miss with tiny squares of red, yellow and blue. A more comfortable and dignified room for the quiet reading hour would be hard to find.

Except in the elaborate or formal rooms, where the splendid furnishings "carry" through their individual importance, it is



...Comfortable and dignified...

always best to keep the combination of colors all of one family, because then they subordinate themselves to the life that goes on within the room, and create the needed atmosphere of attractive surroundings without attracting attention to themselves.

Does this explanation seem complicated? It may because color is an exceedingly difficult subject to put into words. If it does, follow the diagram closely, and read it a second time, then, remembering what has been said about the combinations taking the characteristics of the *foundation color*, see how your proposed scheme compares with the following.

Yellow is an expanding color, that is, it reflects light more readily than any other color, and seemingly diffuses more light than it receives, and, for that reason, makes objects that it colors *seem* larger than they *are*. Red is a positive color. It reflects almost

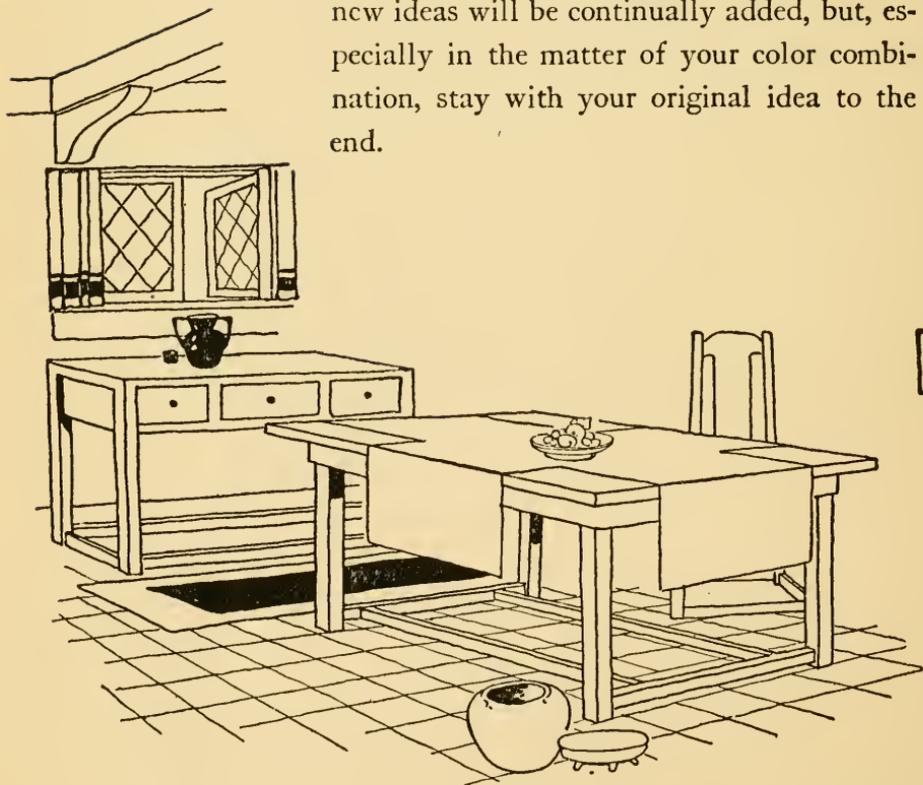
the exact quantity of light that it receives, and objects that it colors "hold" their true values. Blue is a contracting color. It reflects less light than it receives, and consequently the objects that it colors seem smaller than they are.

If you will carefully follow the two simple color laws stated above you cannot go very far astray in your selections.

In deciding on the combination of colors to be used in any room consider the size of the room, the number of windows, their size, and the point of the compass upon which they open. Think of the purpose for which the room is to be used, and what mood or atmosphere you wish to create, and think of its relation to the adjoining room. Do not decide upon something that only half pleases you. The chances are you will have to live with the color you choose for a long time, and there is nothing you can do to a room

that will be so hard to overcome if you do not get what you really want. On the other hand, a really good color scheme will many times save a room that is not pleasing in its arrangement or lighting, and that is not well furnished.

When you have found the scheme that you think is right *stick to it*, and carry your idea out to the end. Many a good original plan is spoiled because of changing ideas. Of course, a decorative scheme will "grow," and new ideas will be continually added, but, especially in the matter of your color combination, stay with your original idea to the end.



CHAPTER II

WALL COVERINGS

Harmonious color arrangements are, as I have endeavored to point out in the first chapter, readily determined through a clear understanding of certain simple laws, and are absolutely essential to satisfying decoration. Too much emphasis cannot be laid on a prudent selection of color, for, when combined with harmonious lines and patterns, it forms a most important and often neglected element in the house beautiful.

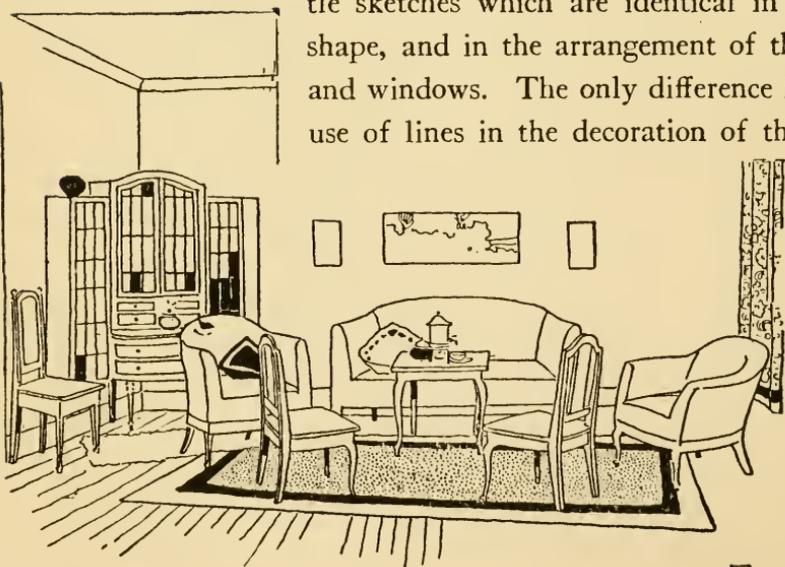
Because of this our first definite impression, as we step into a room, will depend largely upon the walls, their color and their lines, for the walls are the background upon which the whole scheme depends for atmosphere. The attractive qualities of the most

gorgeous of draperies, the richest of floor coverings, or the handsomest of furniture are greatly weakened if these foundation elements are not carefully cared for.

But in our diligence to secure the right color for the walls, we must not forget line and pattern in the wall coverings and draperies.

We have all seen rooms where the furniture and fixture details have been carefully carried out, the color is apparently right, but the room lacks effectiveness; lacks "life." In nine cases out of ten this is due to an imperfect understanding of the value of lines and patterns, and of the tricky optical illusions which they create for our mind's eye.

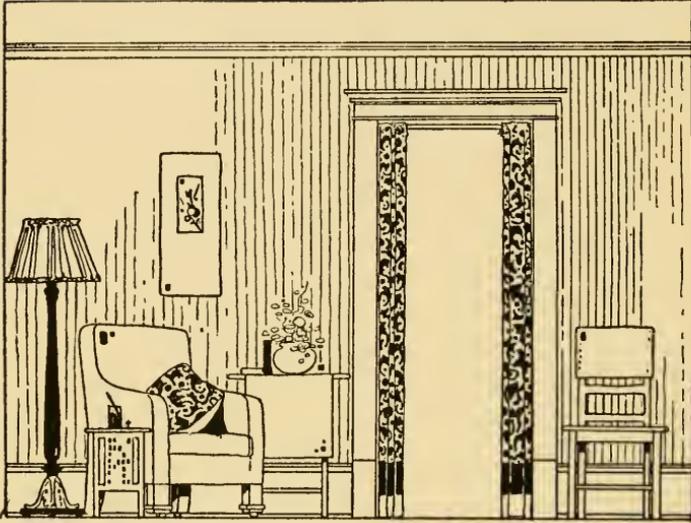
I have illustrated this article with two little sketches which are identical in size, in shape, and in the arrangement of the doors and windows. The only difference is in the use of lines in the decoration of the walls,



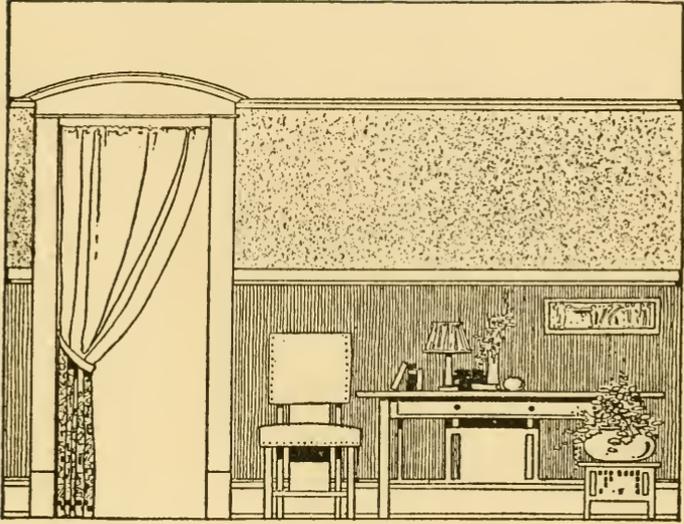
and in the hanging of the draperies, and yet see how radically different they are in appearance.

You will readily see, by glancing at the first one, marked (a), that in a room where the lines of the draperies and the stripes of the wall covering are perpendicular to the floor, the wall spaces are apparently contracted and the ceiling apparently heightened.

In the second illustration, marked (b), I have placed a wide frieze and a rather high wainscoting, leaving a dado (the space between the wainscoting and the frieze) of medium width. In this way the wall of the room is divided into three wide bands of different widths. This seemingly lowers the ceiling, and seemingly lengthens the wall space. There is also a tiny arch above the door, apparently increasing its width. By draping the windows with more freely flowing lines



••A••



I have gained the general effect of a much larger and more commodious room, while, of course, no actual change of dimensions has taken place.

Recently I had occasion to assist the owner in decorating an apartment, which developed into one of the most charming that I have ever seen. There these deceptive illusions were used to great advantage. The ceilings were unusually low, and the rooms none too large, but one would not have noticed structural shortcomings when the work was completed. For wall coverings we used fabrics and papers of pale, indefinite tones of gray and rose and blue, with everywhere a barely noticeable perpendicular stripe. The draperies were hung in long straight pleats down to the floor, and the pictures were placed just above the line of the eye. In selecting the furniture we avoided large, high or heavy pieces, and this helped to give

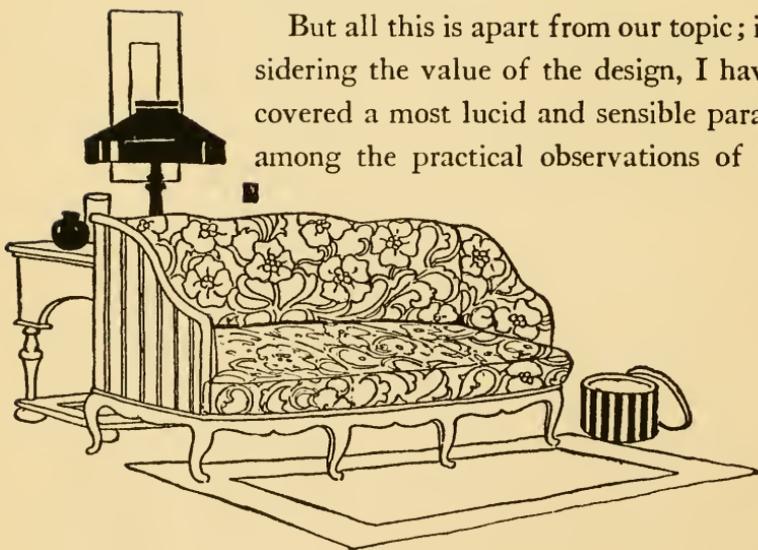
us the sense of size and height for which we were striving. It was a revelation to see that so much could be done by applying the simple laws of line and mass.

Our eyes are curious, lazy and easily satisfied, and they will follow the path of least resistance and the greatest interest. In the room where the perpendicular stripes are used in the wall covering, and where the draperies also follow the perpendicular tendency, the eye will simply follow their long lines from floor to ceiling, and subconsciously we assume that the room is high and narrow.

Where the room is divided into the three wide bands, as in the second illustration (b), the eye, following the paths of the bands about the room, gathers the impression that the room is long and low. This tendency to follow the line and to subconsciously measure it is what gives the apparent sizableness to the arched door and the flowing draperies.

Of course, our reason corrects these impressions to such an extent that we do not go far astray, but it is very useful in decoration, for we seldom bother ourselves about the actual facts of decorative impressions. It is the impression that counts. This last sentence applies only to the optical illusions which may be created by the use of good line treatment, and not to the use of imitation woods, false finishes or any of the many other pretenses so often used. In the truly tasteful home, the imitation is *never* to be tolerated. If you cannot afford walnut buy a cheaper wood, and treat it honestly; never cheat yourself with shams in the home. Much to its detriment the world is filled with shams; don't add to them.

But all this is apart from our topic; in considering the value of the design, I have discovered a most lucid and sensible paragraph among the practical observations of Helen



Binkard Young, professor of Household Arts at Cornell University:

“Flourishing, muscular patterns may look ever so well in the piece a yard square, but they become completely overpowering when a hundred times repeated on the wall. Even when such a selection eventually forces one to remove it, it usually makes room for another paper differing only in pattern and not in principle. What we need is a simple and more subtle design.”

Nearly everyone has had experience with this bold Roger variety, and perhaps descriptions and illustrations of a few types which are good in principle may help to clarify the point. To continue:

“All indications of texture by dots, dashes, lines or hairy flecks of color produce plain papers of nice quality. A great variety of these can be secured at almost any price.

“Since a wall is a flat surface, flat designs

should be represented, that is, they should lie tight to the wall. The most logical types depict only two dimensions, length and breadth, not thickness. All shaded mouldings or lifelike forms are false in principle. A floral paper should suggest to us the idea of a rose or other flower adapted for use on a flat surface; not a confusion of lifelike flowers apparently bulging from the wall. Natural roses scattered over the wall, or an actually pictured grape vine crawling through an actually pictured trellis, is not good decoration. Foliage papers, soft in color and indefinite in design, are excellent when used with plain paper, panels or a tinted surface, high in the room above the line of the eye.

“Striped papers are good if the contrast is not too pronounced nor the stripes too wide. There is usually a splendid selection of these. Geometric all-over patterns or conventional flower designs in one or two tones

of the same or harmonizing colors are good.

“An all-over pattern which connects or interlaces is usually more pleasing than one composed of separate spots. Most scroll patterns are frivolous, meaningless, and are generally bad. Large medallion or shield designs with a scrolly outline form a common type of distressing pattern, made simply to sell. The figures in any pattern should not be too far apart, or we are surprised at each repetition and never get used to the idea. Scenic borders are often good if not too realistic. As about seventy-five per cent. of figured wall papers are on the wrong principle, it is wise, when in doubt about the adaptability of a design, to choose a plain wall.”

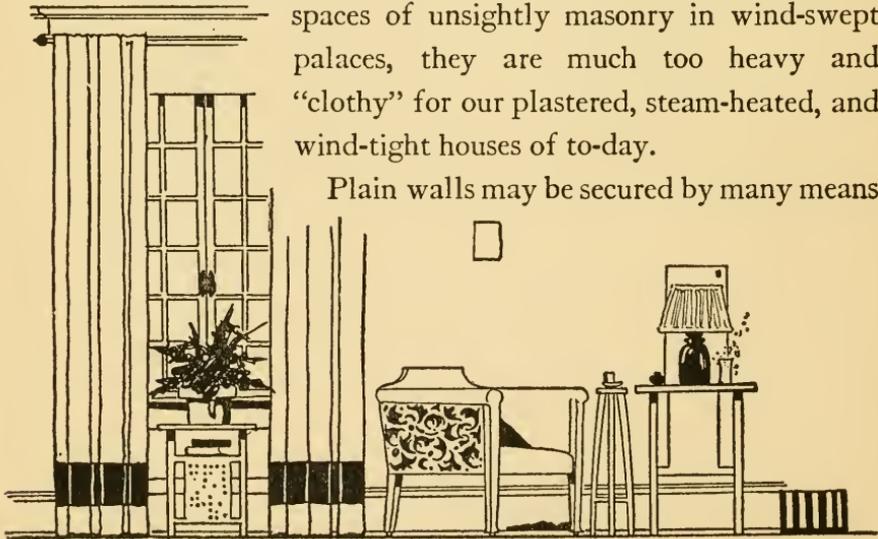
While, fortunately, paper is far from being the only desirable wall covering, Miss Young's excellent advice will be found of great help in ascertaining the value of a design in any material.

Damasks make a very satisfying covering, for where the design is given by the direction of the threads, the play of light and shadow in the warp and woof makes a most pleasing and luxurious treatment.

Plain or delicately figured silks and tiny patterned armures have much the same effect as damask, and considering that any of these fabrics can be taken from the wall, cleaned and replaced, they are not too expensive for even the modestly supplied purse.

Tapestry, except in houses of the princely sort, is not in the best taste. This is unfortunate because there is something about the tapestry-hung wall that is very charming, but woven, as they were, to cover vast spaces of unsightly masonry in wind-swept palaces, they are much too heavy and "clothly" for our plastered, steam-heated, and wind-tight houses of to-day.

Plain walls may be secured by many means



An "easy" arrangement

and at almost any price. When plain painted walls are decided upon, however, it is not so much a matter of lay knowledge as it is of honest painting.

After deciding upon your color and upon the finish—whether it is to be glossy or dull—find a painter that you can trust and let him advise you as to the number of paint coats your individual walls require. Plaster and woodwork conditions vary so much that it is practically impossible to tell what will be needed without seeing the exact conditions.

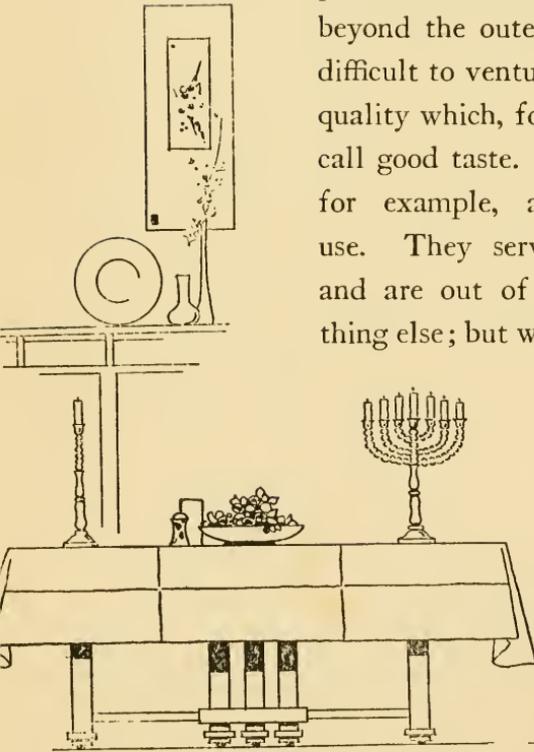
Most painters and decorators will be honest and are anxious to do their work well if they are allowed to do it, but if they are not given a fair price for their work or if the client is insistent upon the wrong wall treatment, they are compelled either to do unsatisfactory work or let it go to someone else. Few painters are inclined to take the latter course.

CHAPTER III

FLOOR COVERINGS

In furnishing the home we turn naturally from the selection of the wall coverings and woodwork color to the choosing of an appropriate and pleasing floor treatment. Here we find ourselves confronted by conditions which do not prevail in any other stage of this work. In wall coverings, in furniture, and even in draperies we find certain well prescribed rules which are of great help, and beyond the outer boundaries of which it is difficult to venture without violation of that quality which, for want of a better word, we call good taste. Certain types of furniture, for example, are built for dining-room use. They serve that purpose admirably and are out of place when used for anything else; but with floor treatments and cov-

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Informal and homelike

erings, the current "difference of opinion" seems to have established a precedent of freedom which is difficult to formulate. One decorator uses no covering at all, treating the bare floor with a rich, dull tone and keeping it in a strong mellow glow by constant waxing and rubbing, while another authority of equally high standing completely covers it with a carpet and adds loose rugs to break the monotony of surface. But even here, hampered as we are by a lack of more definite decorative laws, we find that certain governing principles are at work.

Let us begin with what we see first, and that is color. As the floor is the actual or physical base of the room, the color should frankly acknowledge this fact, or the room will have, in a greater or less degree, that confused feeling which is so commonly noticed where dark walls are supported by a light floor. In order to accentuate this honest

acknowledgment and to bring out the strength of the room, the color of the floor should be a shade of the wall or a shade of its contrasting complement. (For the purposes of this article, a shade is a color formed by the color and an addition of black.) This, as one will readily see, decreases the luminosity of the floor tone and consequently lessens its ability to attract attention. This, to return to our original statement, keeps the floor as a base upon which a natural, logical system of decoration can be built, fulfilling that axiom of William Morris which contends that the room should be at rest with the ceiling, walls and floor, so treated as to give a sense of freedom, shelter and completeness terminating in the floor as the base.

Directly in this connection is one important point. In preparing a hardwood floor most decorators stop just where the real work should begin; that is, they stop when the last

coat of varnish or polish is applied, and this is where the rubbing should begin; for a shiny surface is an abomination, and should never be tolerated in a wood floor. Metals, stone or glass are legitimately shiny materials, but woods are not, and should be treated with a luminous, dull finish which accentuates the fine qualities of the material. This is a point which I wish to carefully emphasize, as it is one which is generally misunderstood, and one upon which people are so often misdirected. Use materials in the manner that will bring out their natural qualities. So much decoration so often disregards this axiom that one can hardly repeat it too often. A floor should never directly reflect objects standing on it, for if they do it weakens the whole effect. No matter how much careful treatment is given to walls or furniture the good effect is lessened by this glaring reflection everywhere noticeable.

Floors of tile and marble are seldom used in small houses or apartments to-day, and it seems unnecessary to say anything about them, for when they are used, the mason may generally be relied upon for his good advice. In the dining-room of the country house, however, and upon the breakfast porch of the city house, we often find that the red quarry tile, commonly known as "Welsh Cottage" tile, gives a very cool, clean atmosphere to the room, and is in excellent taste.

Broadly speaking, a contrasting complement is better to use than a shade of the same color, as it gives the room more character and more of that quality which we call "snap." Take, for instance, a case where the walls of a room are sage green. We have our choice of the two contrasting complementary colors, plum and buff, and the simultaneous harmony, another shade of green. In a small room a shade of the buff will be

found most desirable as it contains more yellow, and is, therefore, more expansive in its effect; while in a large room a shade of the plum, which has more blue and which is therefore less expansive, will be found, under normal conditions, to be preferable, while if a shade of sage had been chosen it will readily be seen that less character would be the result. The contrasting colors give that strong, definite element which holds the room in place. This is perhaps a rather complicated explanation, but if it is given a little careful study it will rapidly clarify itself.

As a concrete example of this, let us make a mind picture of an apartment, harmonious in its arrangements, where no fabric covering of any kind is used on the floor. The walls are done in dull citron, the ceiling is a tint of the same color, while the floors are of a dull, rich brown, carefully rubbed and waxed. The only covering on the

floor is one exquisite leopard skin just in front of the large open fireplace. The furniture is all in light semi-mission and finished in a slightly lighter tone than the floor. The chairs are fitted with heavy Spanish leather, and upon the long table a small Persian rug in softly brilliant tones of mulberry, gold and black, lies, as a base for the lamp, whose sparkling mosaic shade is made up of bits of leaded glass in the primary and secondary colors.

Here we have a good example of a simple scheme which gives the keynote of all successful floor color, for it will point out an instance of the floor that "holds"—to use a technical term of decoration—in other words, to repeat, the room is at rest with the strong complementary of the floor knitting the whole arrangement into a single definite scheme.

This brings us to the question of designs

in carpets and rugs, and the arrangement of rugs upon the floor.

Before going further, let us come to a clear understanding of what is meant by the terms "carpet" and "rug," lest we fall into the common error of discussing something the vocabulary of which is not altogether clear. In this article a carpet will mean a fabric fitted over a "pad" or "filling," tacked to the floor, and *completely* covering it. A rug will be a fabric not fitted over a "padding" and *not completely* covering the floor. It may or may not be tacked.

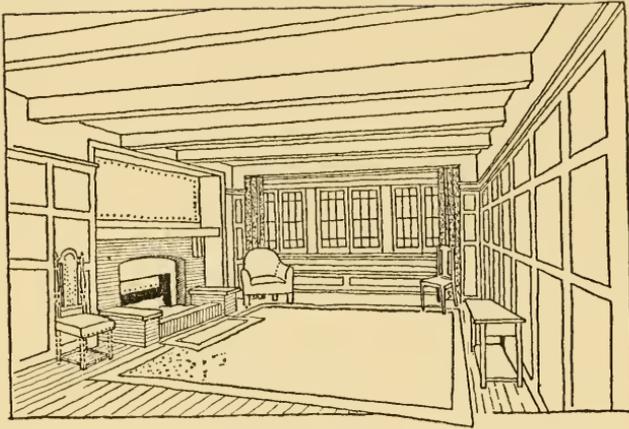
In the arrangement of rugs and their effect upon decoration we find ourselves using much the same rules as we did in selecting wall coverings, and for much the same reasons. In a small room the use of a large rug, with the border of woodwork showing all around, makes the room seem smaller, as the eye, interested in the small spot, makes the sub-

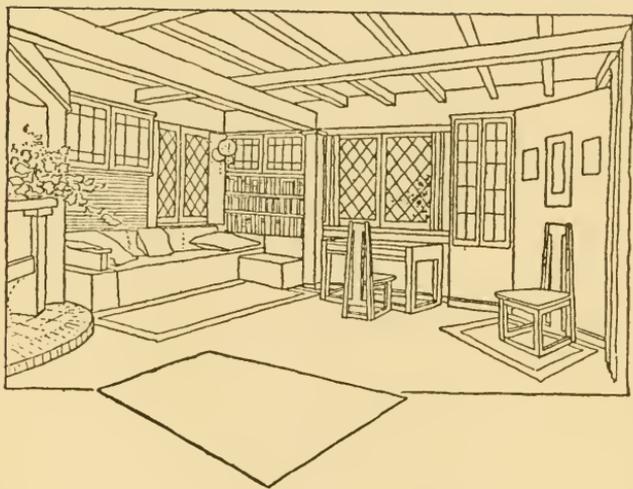
conscious deduction that the room is small. It is better to use a few rugs, placing them at the farthest points. This will give the effect of width and size, and help carry out a balance which strengthens the effect of the entire scheme. (See illustrations a and b.) Should you prefer carpet, use one which is plain and carry out the arrangement with rugs placed *on* the carpet. The use of narrow rugs placed crosswise in a narrow room will give the room width, as the eye follows the strips of color to their extremities and gives the effect of width.

It is rather difficult to formulate any definite rules upon the subject of designs, as we are again confronted by the hard-working "difference in taste," but it may be said that in the best of decorative schemes the designs should be subordinated to the general effect of floor treatment, which is to keep the floor the base of the room, decoratively

speaking. Deep (well into the center from the edge) complicated borders may be safely used on the carpet of any large room, particularly in rooms magnificently furnished, but we should avoid borders and pattern carpets or rugs (unless in small "all-over" patterns) in small rooms, or even in those of moderate size, because they tend to make the room look smaller and are seldom restful to the eye. The room will always seem crowded when pattern carpets or rugs with borders are used, for even when the walls are plain the eye finds little chance to rest, continually returning, as it will, to the intricate and unusual designs covering the floor.

To go back over our deductions, large designs and borders lessen the effect of size, while plain floors or plain carpet, particularly in shades of the luminous colors, tend to increase the apparent size of the room. Large, intricate, or colorful designs tend to





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clutter the room, and, except in unusual cases, to weaken the decorative scheme, bringing the floor up to the eye when it should be kept down as a base.

Next we come to the question of deciding between rugs and carpets. It may be well here, before going further, to frankly admit that this is almost entirely a question of fashion. There are unanswerable arguments to be brought forward in defense of either, and, colloquially speaking, it will be found that every decorator has "an axe to grind" in this matter. It may not be amiss, however, to set down some of the arguments which are used, allowing the reader to make his own choice as to which school he will follow. When carpets are used, there is the advantage of being able to hold your decorative scheme more closely as a unit, as the color is not broken by the bare floor; with rugs the effect is scattered, and it is difficult, with

the confused atmosphere which rugs tend to give, to hold the scheme together. On the other hand, carpets are not easily cleaned, dust accumulates in the corners, and they are not hygienic. In this age of complicated existence, when every minute counts, I feel that rugs—particularly large rugs—serve practically all the purposes of carpets—providing, of course, one has good floors, carefully stained and rubbed.

A word on qualities. This is a point upon which a buyer must trust almost entirely to the integrity of the firm with which he is dealing. It is difficult to tell how well a rug will wear, or how it will look until after it is on the floor and has been used. Thus in buying rugs select, first, a firm and a salesman whom you can trust. Tell him that you have no prejudices as regards this or that make, but further tell him that you will hold him absolutely responsible for the durability of

the selection. In this way you will, under normal conditions, get practically what you want. The majority of salesmen are honest, if they are allowed to be honest, and I have yet to know a reputable firm that will deliberately misrepresent the quality of its merchandise when frankly and pleasantly asked to recommend, and to guarantee their merchandise to wear under all ordinary conditions.

Just one point here may not be amiss. Do not be misled by the double-faced rugs which may be recommended by the seemingly obvious, "When one side wears out all you have to do is to turn it over." The side facing the floor will wear out just as rapidly, if not more rapidly, than the side under foot, and when you turn it over you will be disappointed to find that it will be equally shabby on both sides.

CHAPTER IV

ORIENTAL RUGS

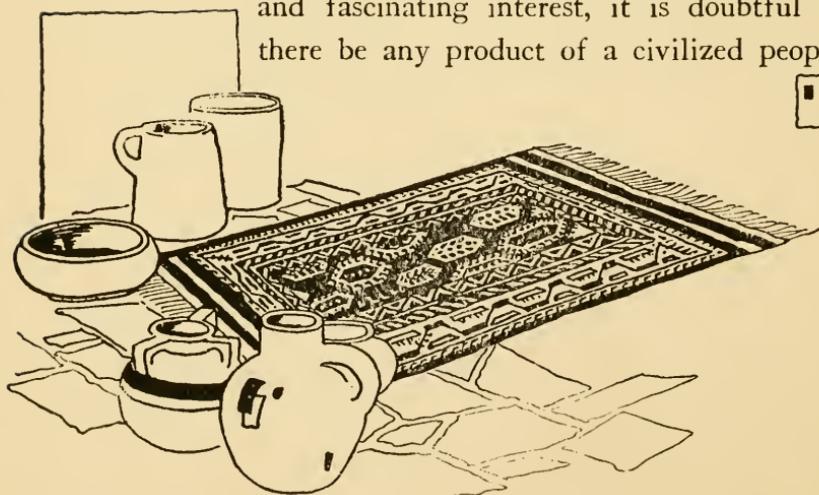
To attempt, in the short space of one of these chapters, to present anything like a comprehensive treatise on the subject of Oriental floor coverings would be as preposterous as it would be impossible. We will have to content ourselves with—to use a happy colloquialism — “hitting the high places,” trusting to arouse the reader to further study of the subject—one of great interest.

There is probably no article of household use of which the average layman is so ill informed as floor coverings, as a whole, and Oriental floor coverings in particular. The peculiar character of the business of their manufacture, dealing as it does with individual factors upon which it is almost impossible to place a standard, gives the whole

a mysterious atmosphere which brings forth many a dollar for purely fictitious values. The number of knots to the square inch, the method of their tying, the subtle effect of this or that dye or process upon the wool, and the intricate designs of the Orient are factors of unknown valuation to all but a favored few.

How then are we to divide the truth from the fiction of the salesman's glib tongue? How is it possible for the busy American to know, without much careful study, what he is getting when he does not know even the names of the many products, not to consider the thousand and one details which go into rug production and marketing? These are the questions that I shall try to answer plainly, as regards Oriental weaves.

From a standpoint of individual beauty, and fascinating interest, it is doubtful if there be any product of a civilized people



which can compare with the Oriental hangings and coverings universally used in this country as rugs. Laboriously woven by hand—for even in this commercial age they are still hand work—representing weeks, and months, and years of patient labor, reflecting the changing moods and impressions of the weaver, veritable written pages of history, their long life, the wonderful colors—all this has a hold upon the imagination which is undeniable, and all this is true, and all this will be offered in defense of the Oriental fabric by its admirers. But, in the well furnished American home, far, far removed from the original setting of tropical sky and barbaric splendor, have these weaves a place? This is a serious question in decoration and one which will, I am more than sure, be answered most emphatically in the negative by eight out of ten modern professional decorators. Instantly, I find my

reader on the defensive, and quite naturally, for so much has been written and said about the manifold advantages, and so little about the manifold disadvantages of Oriental rugs, that it seems hazardous to argue that they are not beyond all question the most desirable of floor coverings.

What of their long life? What of their soft, mellow coverings? What of their captivating histories and marvelous designs? Are these not factors worthy to give them a place in every modern home? Let us consider these questions, with which every decorator has to deal, in the order of their asking.

The Oriental rug is not a fad; it has come to stay, and upon its long life its eventual success will depend. There is a peculiar quality of strength in the wools of the sheep and goats that roam the deserts and mountains of the Orient, which gives to the rugs a toughness as of rawhide. This, combined

with the patient hand labor of the Oriental, insures to us a rug that will outlast anything of European or domestic weaving.

Into this question of lasting quality comes the much discussed, and generally misunderstood, question of "washing." By the dealer in European and domestic products "washing" is made to appear as a process ruinous in the extreme, whereas by the dealer in Oriental weaves it is very likely to be dismissed with a none too enlightening answer. "Washing" is a word like Humpty Dumpty's "impenetrability" in "Alice in Wonderland," for when they use it, it means just what they want it to mean—no more, no less. It may mean washing in clear running water, in which case it is done simply to remove superfluous dye, softening the colors, mellowing the texture and cleansing it for reasons hygienic, obviously making the rug more desirable in every way; for on ar-

riving in this country the best Orientals are brilliant in color, and, as they are woven entirely by hand, are none too clean; or it may mean a chemical "washing." In the former case absolutely no harm is done, but in the latter the rug loses many years of its life, if it is not virtually ruined in the process. By one chemical process the rug is placed upon an inclined platform and a strong solution of chloride of lime is allowed to trickle over it. When the colors are sufficiently subdued, the rug is dampened with glycerine and ironed with hot irons to give it luster. This is only one of a hundred methods of supplying the American demand for "antiques," for that is the sole purpose of a chemically washed rug.

Because of these conditions always buy Oriental rugs from an establishment whose word is backed by an unquestionable reputation.

Apropos of the subject of neo-antiques, it should be remembered that as great caution should be observed with the rug dealer who weaves beautiful stories around his wares as would be observed with the salesman in a furniture store who indulged in giddy flights of rhetoric when selling you a Grand Rapids reproduction of a Colonial table. Intelligent people who would instantly leave a shop if told that Abraham Lincoln had signed the Declaration of Independence upon the table they were considering, will sit entranced while being told equally preposterous yarns by some rugman. This may seem exaggerated, but here is an excerpt from a recent booklet issued as "educational advertising" by a well known dealer in Orientals:

"One may sit by the fireside and consider the skill and hardships endured in the making of the mysteriously patterned rug that lies before it.

“Was it the most valued possession of some swarthy fanatic, the confidant of his daily supplication to Allah? Did it grace the tent of some desert conqueror, soft drapery to enrich the crude bleakness of his tent? Was it the hearth rug of some dusky bandit, safe haven for the wandering travelers? What furtive guest found sanctuary by placing foot upon it, thus turning fierce pursuit to smiling hospitality?”

Now, as a matter of actual fact, the Orient *is*, and *has been for some twenty or thirty years, stripped bare* of its personal pieces. There was a time, years ago, when it was possible for an expert to go from village to village picking up a rare antique here and there. Those days are gone, never to return. The personal pieces that were picked up in that manner have found their place in private and public collections of connoisseurs where they have assumed values that com-

pare with the values of "old master" paintings.

The people of the Orient are poor, dreadfully poor. They have few profitable industries, and rug weaving, which is the source of livelihood for so many, has been commercialized to a nicety that it may reap the greatest possible revenue. Let us then concede that the Oriental rug is a commercial product, without qualification, and that it must finally rest upon its material merits as any other commercial article, and not upon the filmy foundation of elaborate and fanciful yarns, no matter how charmingly they may be played upon.

Now, in the matter of color, we come to the Oriental rug's subtlest and most important fault. In pursuing this phase of our subject, I hope that my reader will remember that I am speaking entirely from a standpoint of household decorations, for,

obviously, from the standpoint of individual beauty, as I said before, the colors of the Oriental fabrics are of a character not equalled by any fabric. There is a certain quiet grandeur about these glorious fabrics which is unquestioned, but as a foundation for our constantly simplifying furnishings, they are far from the best taste. To quote a forceful summary of the master decorator, William Morris: "Each room should be at rest with the ceiling, walls, and floor so treated as to give a sense of shelter, freedom and completeness, terminating in the floor at the base." Where the Oriental is used, the truths in this principle are openly ignored. The soft, glowing colors of the rug are the first which meet the eye, upon entering the room, not as the foundation, but, excepting in extreme exceptions, as the most important feature overshadowing all else, entirely out of right proportions with

the other furniture. A rug is a rug, not a wonderful picture, and it should be so treated. If one's fancy turns to these striking colors, there are sufficient places in the home where they may be properly used to great advantage: as coverings for large chairs, as coverings for divans or davenports, as hangings, or frankly as pictures upon the wall, for that is just what they are, Oriental pictures.

There is a tendency in Americans to follow the fashions of Europe, and when, as a fad, Europe accepted the Oriental rug for a short time, particularly in the great studios of European artists, it found its way into the American home and there the crafty Oriental has kept it, catering to our love of fancy tales and antiques with an adventurous past. All of this pertains to a large majority of the rugs upon the market to-day, but I am glad to say that they will even-

tually be a thing of the past, for a new era of the Oriental rug is to be with us shortly, and before many years all Oriental weavers will be weaving with an eye to Western conditions—as one great firm is doing to-day. Combinations which can be used with good effect in the Occidental home will be easy to secure; and the unhappy blendings which go with nothing that is ours will be a thing of the past, and the terra cotta red Bokhara and the mahogany furniture will cease to be placed in the same room, and those whose business it is to make homes pleasant will surely rejoice, for quality and attractiveness can be secured in the same piece, and one will not have to choose between good decoration and good economy.

Lastly we are confronted by the question of design, and while of considerable importance, more latitude of personal judgment may be safely used here, remembering

always that large medallions tend to make a room seem smaller, while small scattered patterns and plain centers tend to make a room look larger. Stripes or geometric figures running the long way of the rug, give the impression of a longer room, and vice versa. As to the designs of the Orient themselves, they are to the vast majority of Occidentals meaningless, except for a certain charm in the flow of line and structure of form of all things odd and unfamiliar. In moderation these add somewhat to the grace of a modern room, but they should be chosen with great care, and only after one is perfectly sure that they are actually what is desired to fill the spot, for considering the expense involved, an Oriental that does not truly appeal is a very poor thing economically and decoratively speaking, for one must live with it a long, long time.

In buying Orientals three little rules will help to test the salesman's knowledge, and give one a key to the actual truth of his statements.

The designs on a *Persian* rug are *always* conventionalized flowers and birds.

The designs on a *Turkish* rug are *always* geometrical figures.

No genuine or "personal antique piece," that is, a rug with a history, can be purchased in the open market for less than five dollars a *square foot*.

If the salesman's statements conflict with these little rules, investigate his proposition before you purchase from him. People have found pearls of great value in oysters on the half shell, but it doesn't happen often.

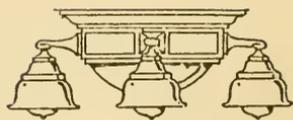
In the foregoing suggestions it has been impossible to deal with any of the types in detail, but the principles set forth are of the widest application.

CHAPTER V

LIGHTING FIXTURES

The value of good distribution of light is not generally realized because it is a factor of such subtle forcefulness that we are seldom definitely conscious of it. When a room is quietly and effectively illuminated we *feel* that the room is comfortable, and we know that we enjoy being in it. In the same indefinite way we avoid harsh and ineffective illumination without better reason than that we "can't just get comfortable in *that* room."

Strange as it may seem, bad illumination is seldom the result of insufficient candle power, but of poor planning. It is by no means an uncommon thing to have heavy lighting bills for current without the ex-



Ceiling cluster.

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Welsbach



Frosted
Tip.



Carbon.



Tungsten

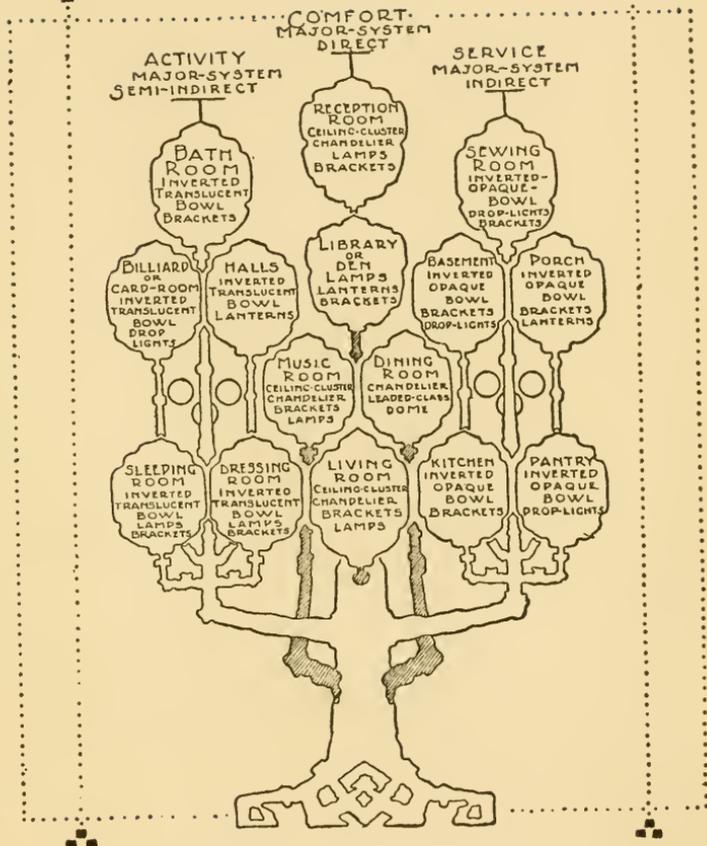
Illuminants.

pected compensation of pleasingly illuminated rooms.

In planning for lighting that will follow those natural laws of the home, of which restfulness and comfort are the guiding words, we must first consider the character of the rooms to be illuminated, and the part which they play in the life of the home. That we keep this idea of each room's peculiar characteristics and uses in mind I have prepared the table of "groups," which appears on the opposite page.

Electric light will be used as a medium of discussion throughout the following. I am not in any way presupposing that electricity is the final triumph of illumination, but it is in general use, and has a certain adaptability not found in gas or oils.

By referring to our plate illustration it will be found that the rooms of the home have been divided into three general groups,



according to their uses, and that below the title of each group is given its major system of illumination.

Until very recently direct illumination was the only major system that could be used in the average home, but with the advent of powerful and economical illuminants, like the tungsten lamp, the indirect and semi-indirect methods have come into common use, and, as is so often true of popular innovations, each has been hailed as the panacea of lighting ills. However, an impartial and scientific study of the subject will reveal three definite fields of usefulness, and the peculiar fitness of one or the other of the methods in each of these fields. In considering the rooms to be illuminated I shall try to show just why this or that particular method is more suitable in this or that room.

The living room, as the center of family life, commands our first attention. Here, as

in all of the rooms of the "comfort" group, we find that the soft gradations of light, from brilliant source to deepest shadow, can only be gained through the medium of direct illumination. For baffling psychological reasons this gradation of light has been found to produce an atmosphere of quiet dignity wholly lacking under the shadowless reflected rays of the indirect or the semi-indirect method.

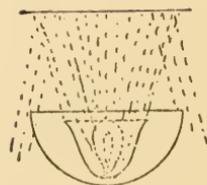
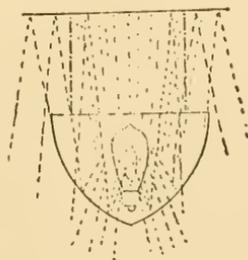
In the rooms of this group, general or overhead illumination lights, placed in clusters near or at the ceiling, may be used in combination with table or floor lamps. In the lighting of the library, or the more formal rooms of the home, wall brackets are useful, and when of unobtrusive design, they are very effective as spots of decoration.

In selecting a chandelier or ceiling light for this group of rooms great care should be used to secure one which can be hung well



*Direct
Illumination*

*Semi-Indirect
Illumination*



*Indirect
Illumination*

above the range of vision, and thoroughly out of a tall man's reach. Nothing is so ungainly and generally ineffective as the chandelier placed at such a height as to be endangered by an unguarded motion or by the passage of someone unusually tall.

The dining room, perhaps more than any other room in the home, is subject to the ephemeral moods of unthinking fashion. If one is to have good illumination in this much used room he will be wise to look discriminat-ingly before choosing any of the modish devices periodically offered for this room.

Table lamps, except the very tiny ones of purely decorative value, are out of the question, as they obstruct the view across the table and occupy needed space. Wall brackets, as well, are objectionable, for they can hardly be shaded carefully enough to escape shining in someone's eyes.

The low hung chandelier, carefully shaded

with soft tinted amber glass, gives a most pleasing result, but the leaded glass dome, made up of glowing, restful tones of brown, yellow, green, and blue, is the most satisfactory fixture for the average home. It throws the light directly upon the table, and while illuminating the faces of the diners brilliantly, the wall and ceiling of the room are softened by the diffused light, which finds its way through the shading glass.

Quite the most delightful effect that I have ever seen in a private dining-room was produced by a large, exquisitely chased, candelabra reinforced by single candlesticks of similar design at the four corners of the table, all carrying real candles, and without the aid of modern illuminants. Such an arrangement is not impracticable for daily use even in the modest home, but if one does not care for it because of its slight cumbersome-ness it does give a hint to the many and

original "occasional settings," which the definiteness of each diner's location makes possible in this room of hospitality.

Libraries are supposed to be used for reading and consequently there must be a good supply of well placed light. The best way to furnish this is either by low, well-shaded chandeliers or by wall brackets strengthened by reading or table lamps.

Since the introduction of indirect lighting the energetic salesmen have done everything in their power to introduce it into use for home libraries. Their principal claim is "eye comfort," that is, a softer light for reading. To gain this, however, it is necessary to have the ceilings and walls in very light tones, and in this way destroying that atmosphere of somber and quiet dignity which—with its freedom from elements of distraction—is so necessary to the proper enjoyment of reading. When one weighs the questionable virtues of

the indirect methods, as applied to rooms of this group, against the increased cost of the indirect methods and the pleasure of having the soft mellow light of a reading lamp at the elbow, little doubt remains in the mind of the discriminating householder as to the many privileges of the direct system.

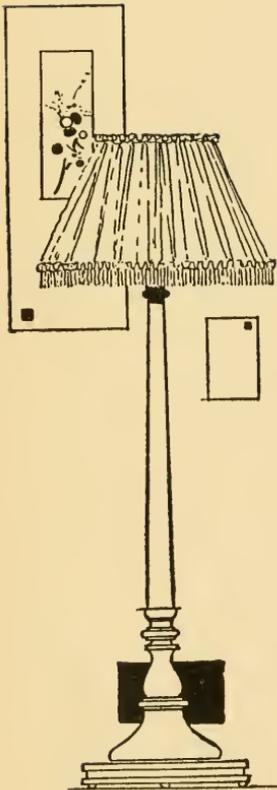
The rooms of this group do not require a uniform or brilliant illumination except in an occasional and unusual case. It is quite sufficient that they have ample light throughout the main portion.

Music rooms are also designed for a definite function and do not, as a rule, require a great amount of illumination except near the instrument. This is best cared for with wall brackets or floor lamps so arranged as to throw the light upon the music and to shade it from the eyes of the audience. In large and formal music rooms it is sometimes well to have overhead illumination, and this

should be gained as in the living room; with ceiling clusters or high-hung chandeliers placed well above the range of vision. In this room we again encounter an important application of that fundamental law of all illumination, which is to *place light where it is needed*. In this day of cheap illumination and of multitudinous devices for the distribution of light it is wise to keep this simple rule carefully in mind.

The den, except when of unusual size and pretentiousness, is a simple matter and presents no serious complications. A table lamp, a floor lamp and a decorative lantern hung in a dim corner are usually sufficient for the creation of that atmosphere of cozy comfort so much to be desired in this room.

In the reception room, with its formal hospitality, one encounters more difficulties. In planning the illumination for this room, it must be remembered that the "social door-



A floor lamp in good taste.

way of the home" should never be lighted with fixtures that cannot be easily avoided, even when the room is crowded, and that these fixtures should always be carefully shaded, for there is nothing more embarrassing to the guest than to be crowded into an outstanding lamp or fixture, unless it is to be dodging his head about in an effort to keep the glare of an unshaded electric bulb from the eyes, while engaged in conversation. Wall brackets placed rather high, ceiling clusters or high chandeliers are always in good taste, and, when the room is large enough, a combination of all three types can be used. Sometimes a floor lamp will add a needed note of dignified brightness to a secluded corner, bringing the whole scheme into a pleasing unity.

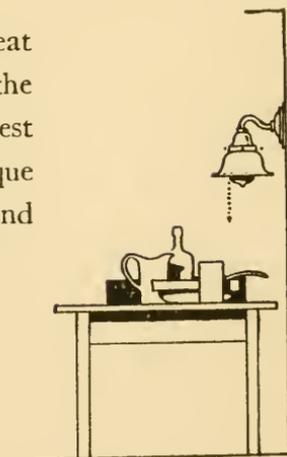
Before leaving this group of rooms, it may be well to say a word about the important subject of "light color." Just at

the present time, this is of peculiar importance. Since the introduction of the tungsten lamp the lighting experts have been vying with each other in the production and laudation of "white light." Now while this white light is unquestionably valuable in shops and in the service parts of the house, there are many reasons why it should be kept out of the rooms of the "comfort" and "activity" groups. In the latter groups the light should always be of yellowish tones—the nearer this approaches an amber the better. The reason for this is simple physiology. Amber light rays are the shortest of the spectrum, that is, they register impressions with the least physical effort on the part of the muscles of the eye, and, as these muscles have been straining all day with the extremes—long pure red rays, and short pure blue rays, and all the intermediate rays—they have become almost exhausted by night.

Under white light, reading soon becomes tiresome, and the best book is laid aside with a "My eyes are so tired I just can't read any more," while, on the other hand, under the restful rays of the carbon filament's amber light, the favorite chapter can be read with quiet pleasure, and the soft light gives the irritated nerves their needed rest.

In the "service" group we find a problem of an entirely different kind. Here quality and quantity of the light distribution should be designed to carry as great efficiency as possible at the smallest cost. Our object in these rooms is to promote the virtues, economy and cleanliness, and through them quickness and accuracy of service.

Kitchens and pantries do not require great floods of light but they do require that the light be evenly distributed. This is best gained by the indirect method. An opaque bowl equipped with silver reflectors and



Simple fixtures for the kitchen.

tungsten lamps, hung from the ceiling, will be found to give excellent results. The exact number of lamps required to give the best illumination can best be determined by the fixture salesman to whom the conditions of each case should be presented.



In large and complicated rooms of this class local lamps may be fixed in the cupboards and in brackets placed over the tables and ranges to augment the general illumination.



Here, in basements, and on porches, where the indirect system should also be used, the white light of the tungsten is most effective because its brilliancy fosters cleanliness.

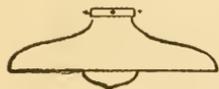


The sewing room should also have indirect lighting, and, where it is possible, both yellow and white lamps should be arranged to be used separately at will. This can be obtained by the use of a double set of lamps and a "three way" switch. The advantage



gained in having working light for colors to be worn either by daylight or in the evening will more than repay the slightly increased cost of the double installation.

There are two ways of obtaining this yellow or amber light in indirect bowls. The first, by using high power carbon lamps, is needlessly expensive, but easier to install. The second, by coating or covering the tungstens with amber-colored "gelatine film" (such as is used in theaters to produce colored light effects) is far less expensive, and more effective. This film can be purchased from any theatrical electric supply house in sheets fifteen or eighteen inches square for five or ten cents a sheet. It is practically fireproof, and should be bound around the lamp loosely. In this way one can get a light color in any tone desired by increasing the number of thicknesses when enclosing the bulb. In passing it may be well to men-



tion that this film also comes in all colors and can be used with excellent effect where colored lights are wanted for special occasions.

The semi-direct method, used in rooms of the "activity" group, is secured by the use of the indirect bowl made of opalescent glass. This throws part of the light upon the ceiling, to be reflected throughout the room, and part through the glass of the bowl. The result is a beautiful and effective light which does not reveal the source lamps.

In sleeping and dressing rooms this general illumination may be used in combination with wall brackets and table lamps. These two systems should be on separate switches, for one often wishes to rest or read in these rooms, and in this way the undesired indirect light may be turned out.

In rooms of this group all direct fixtures should point straight up or straight down, as it is difficult to shade the source lamps

placed in fixtures at an angle and no compensating decorative result is gained.

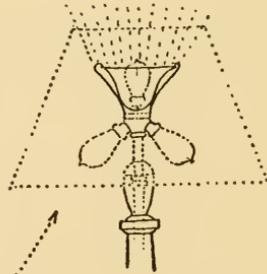
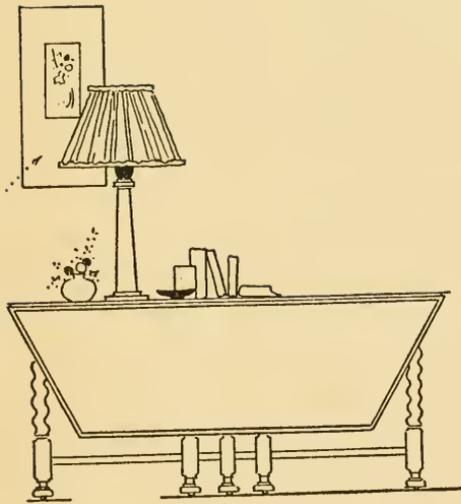
Billiard and card rooms may be lighted with semi-indirect fixtures and with single drop lights. In this way an evenly distributed illumination is possible when desired, with localized light when the rooms are in actual *playing* use. There is a definite advantage in this localized light from the drop lamps, as it leads subconsciously to concentration, and, consequently, to the enjoyment of the game in hand.

Halls, on occasion, require considerable uniformity of light distribution, but generally are more pleasingly illuminated with dimmed decorative lanterns. A combination of the two systems, on separate switches, will provide for both occasions with little additional expense.

Bathrooms should be provided with the semi-direct bowls and with wall brackets so

arranged as to throw the light upon *the face* and not upon the mirrors. This is a common error, and it is a rare bathroom that is properly planned in this respect. A little thought and a little experimenting with this room will be well repaid and save much wasted light.

Illumination may seem a tiresome phase of interior decoration; it surely is an intricate phase, but care and study expended upon it will bring results which lavished money will not bring, and the reward of a home properly lighted is a home comfortable and restful at the end of the straining day.



An interesting, unusual arrangement

CHAPTER VI

DRAPERIES

Before deciding upon the color of the draperies and curtains ask yourself these four questions:

What are the colors predominating in the room, and what do they lack to satisfy the "sense of completeness"?

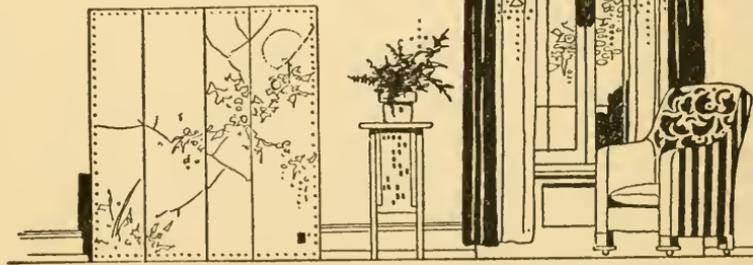
Is the room light or is it dark, and from what point of the compass does the light enter it?

Will the size permit the use of *contracting* colors, such as blue or dark green, or should it be hung with *expanding* colors, such as light browns, yellows or tones of rose?

What is the color of the outside view, and is it prominent enough to be taken into consideration?

That this idea may be made perfectly

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A room with "character."

clear, let us imagine a typical room and apply the questions to it that we may determine the colors to be used in the curtains and draperies.

Let our imaginary room be a living room of modest size and furnishings. The walls are covered with paper of fiber texture, and soft gray tan in color. The floor is covered with a single tone rug of rich, dark blue, flecked thickly with grayish white threads. The woodwork is warm brown, smooth-grained American walnut. The fumed oak furniture is of a refined straight-lined style in plain wood. The cushions and pillows, scattered throughout the room, are covered with light textured materials in strong single tones of brown and green and blue. The three windows are large. One faces north upon a neighboring lawn; two face east upon a street in the residential section of a large city.

We find, upon considering our first question, that it is a light room, but, as it faces north and east, the light is cold. It gets the sunshine only in the early morning.

Applying our third question we find that it is neither a large room nor a small room, and that because of this we are at liberty to use either contracting or expanding colors.

Finally, the general color of the outside view is a brownish green in summer, and a bluish brown in winter.

Going back over our conclusions we find that our room lacks "life." That it is light but gets little sunshine. That it is neither large nor small. That the view outside is not of sufficient brilliance to bring cheer within its walls—as a lake or hilltop view would probably do.

Here we discover one of the principal missions of drapery; to bring into the room a

color that will supply the missing elements needed to satisfy the "sense of completeness," and in so doing to throw into relief the dormant possibilities of the room as a comfortable, beautiful place in which to live.

Since we have all the contracting color that our room will carry, let us turn to the expanding or luminous colors. Yellows, dark or light, are simply a repetition in a higher key of the brown in the woodwork. Then, again, if we use yellow we would mentally combine it with the blue of the floor and the resulting mixture would give us the dark brownish green of the outside view. It is clear then that we cannot use yellow. The other luminous primary is red. Pure red would be out of the question because it is too vividly compelling, and any mixture of pure red and white (giving pink) becomes characterless in company with the

rich pastel shades of the walls and floor. Let us then turn back to our predominating color, brown (or warm) gray. Using this as a foundation color let us add red. The result is a soft, dark "old rose." This color brings out the browns and blues of the room without antagonizing either. It softens the brownish green of the outside view, and with its luminous quality of cheer it gives the room the "life" it lacked. This is the color that we should use.

For the material of these draperies I should use a heavy English linen, figured with the immense conventionalized old fashioned bunches of dark roses on a background of light gray tan.

The color tone of the curtains is not such a complicated matter and it can be readily determined by simply observing the quality and the quantity of light entering the window. A very sunny window should be cur-

tained with a deep ecru material, as the strong brownish color saps the brilliancy of the light, and makes the room more livable. On the other hand, in a room where the light is dim and weak, as when a window is heavily shaded by trees, or when it faces a wall, the clearest white material should be used in order that the light may enter undiminished. The variations of these extremes are, of course, the rule, and they should be treated as each individual case demands. Following this rule, the curtains in our room should be of a medium ecru tone to slightly warm the cold north light. In material they should be of soft light scrim.

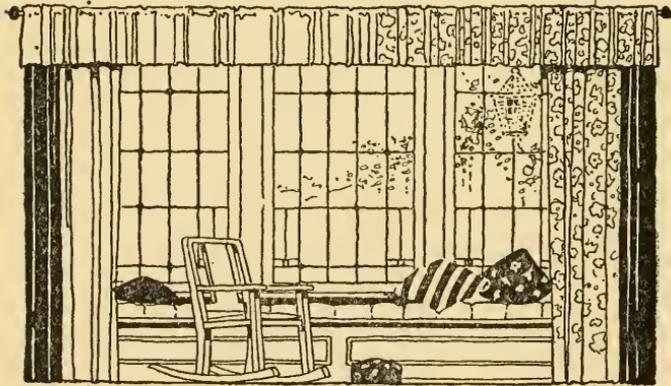
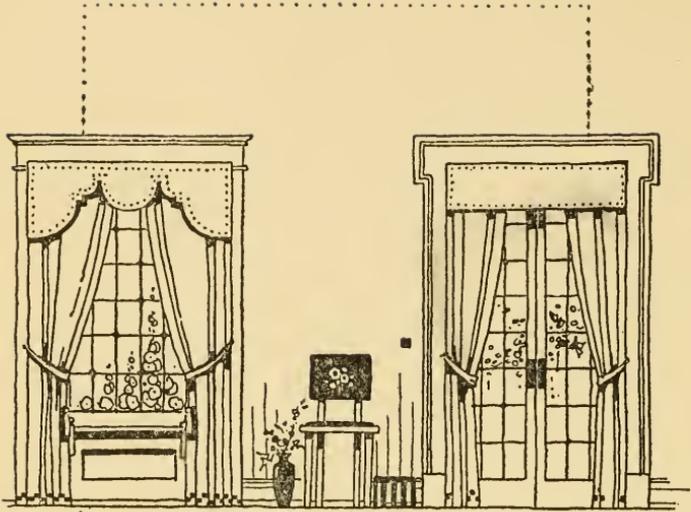
These general rules for selecting tasteful drapery and curtain colors and tones may be successfully applied to any room with little chance of failure to secure harmonious effects.

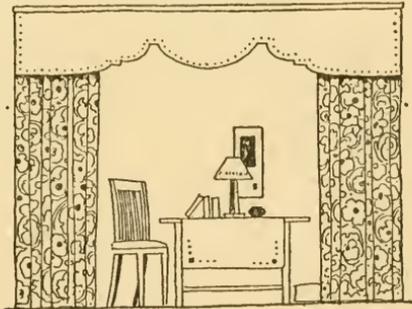
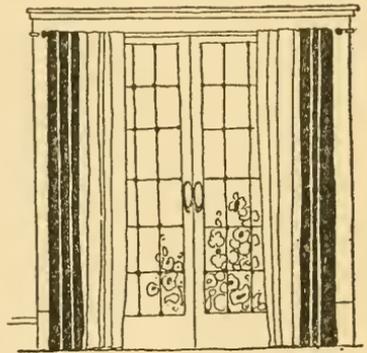
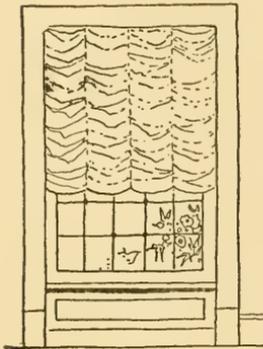
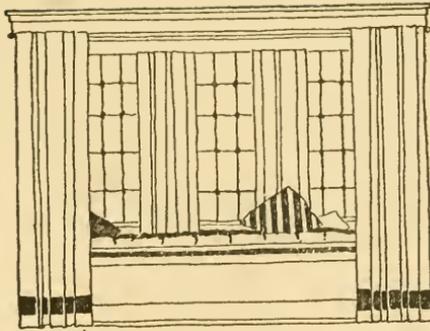
Another important consideration in the se-

lection of curtains and draperies is, for the want of a better name, "fitness of quality." Whether the room in question be the most elaborate of salons, or the simplest of living rooms, this element of fitness is of great importance. While it is almost impossible to tell where the line of discrimination should be drawn, it is possible to set down some of the important points to be remembered when the selections are made.

The character of the curtains and draperies should be in keeping with the rest of the room. They should never be of such a quality or design as to command attention to themselves because of their prominence in the room.

In the libraries, the living rooms and the dining rooms of modest homes the curtains should be of the simplest materials, such as good qualities of scrim, and the less elaborate patterns of "net by the yard." In these





rooms one should carefully avoid the imitation fillet, the ornate machine-made "pair curtains," and the more elaborate madras. The originals of these materials were woven for the broad, bare spaces of the château and the palace, and in the modest home of to-day they always look out of place.

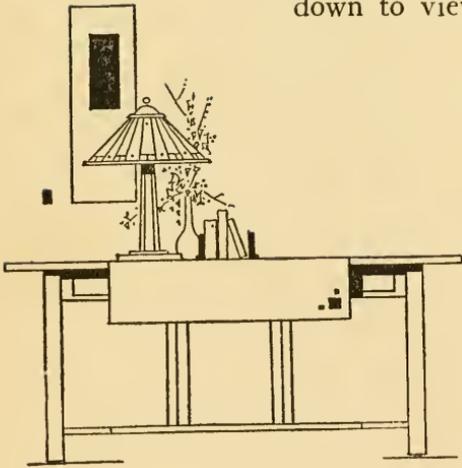
Keep your decorative scheme simple, and when you are selecting your draperies allow your good common sense to dominate your love of the "artistic." The satisfaction of the increased "hominess" of your rooms will more than repay you for your efforts. In the modest home avoid the use of elaborate and pretentious "stuffs," such as heavy brocades, velvets and velours which only tend to create an atmosphere imitative of days whose spirit is foreign to our modern ways of living. Light silks, sundours, cretonnes, goat's hair-woven cloth, soft-toned English linens, and for the more formal rooms, light silk

velvets or coarse rough silks are much more appropriate, for they carry an atmosphere of clean, fresh, vigorous vitality entirely in harmony with the spirit of to-day.

Keep well within the limits of fitness. Always avoid the imitation, and, above all, avoid the popular attempts to use the less expensive materials in the manner of the more expensive ones. This is the primal cause of many a decorative failure. Too much can hardly be said against its practice. While it may seem silly to place so much emphasis upon so obvious a point, a little observation will show one how wary he should be in this matter. Cretonne is not velvet: it does not carry the same colorings; it will not hang the same; it will never give the same effect, and it never can be substituted for it—regardless of the amount of “artistic touch” that is brought into play on the situation. There are some things that

cannot be accomplished, and this is one of them. Each fabric has its own individuality. That individuality or character fits it for a particular use from which no amount of coaxing will transform it. Burlap is never in good taste in the formal room, and velvets are out of place in the cottage. Decide what the room under consideration calls for, and then frankly and genuinely use it in the manner best suited to its texture.

These simple rules apply to the hangings in every room, from the most informal to the most formal, and by following them you run a minimum chance of dissatisfaction when the scheme is completed and you sit down to view the result.



Simplicity without bareness.

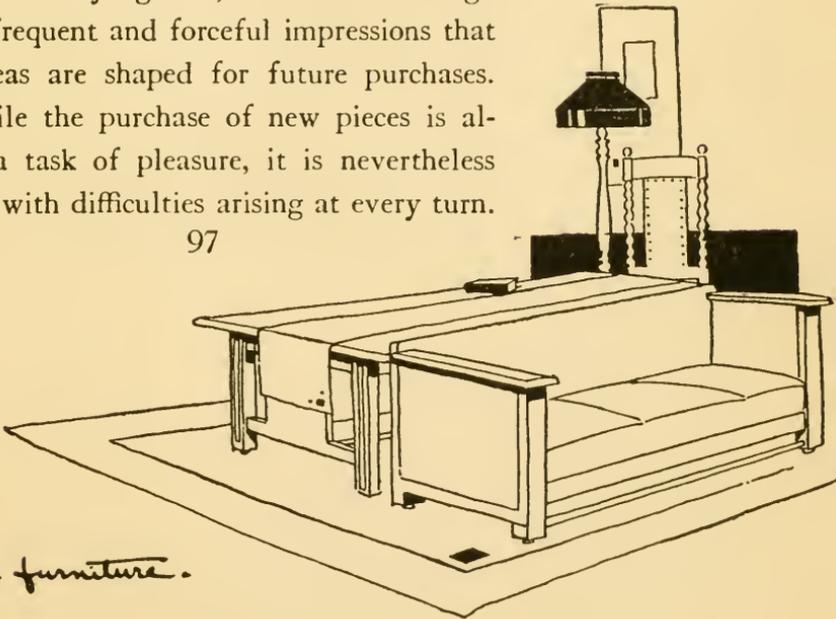
CHAPTER VII

FURNITURE

Furniture is undoubtedly the most personal feature of the entire decorative ensemble. In "hanging the walls," as in selecting the draperies or floor coverings, the householder is more or less swayed by the arguments of "artistic" friends and advisers, but in furniture one feels it weakness indeed to relinquish his own notion of a comfortable chair or spacious bureau. Every day he finds his definite contact with these selections sufficient to justify or to depreciate his judgment, and it is through these frequent and forceful impressions that his ideas are shaped for future purchases.

While the purchase of new pieces is always a task of pleasure, it is nevertheless a task with difficulties arising at every turn.

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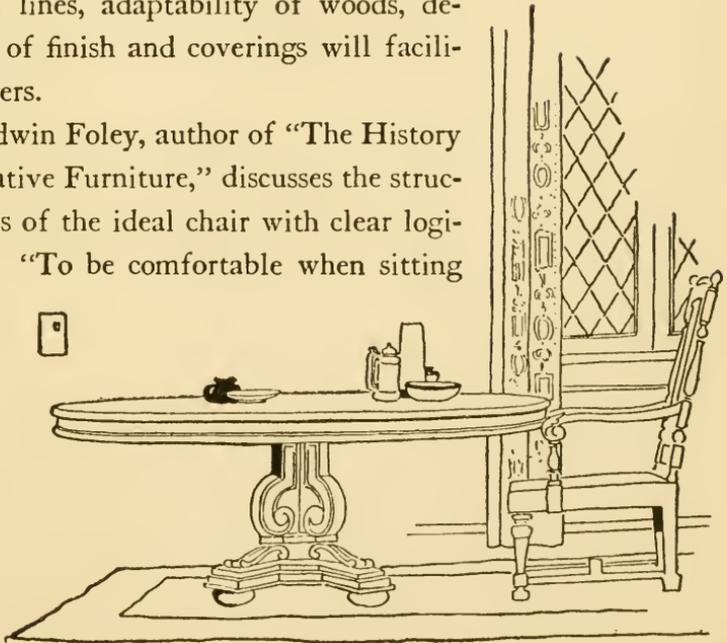
Modern furniture.

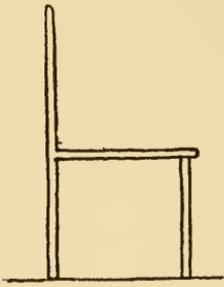
Chairs probably mean the most to our daily comfort, and consequently they will be considered first. With the average person, choosing these is a matter of great importance; for nothing will eat into the purse more quickly. The purchase of several is usually necessary and a few added dollars on each rapidly mounts to a surprising figure. Though this added expense may often seem prohibitive, it is far better to have one well made, thoroughly usable piece, than to have three whose price presupposes flimsy construction and cheap finish. There is no greater "penny wise and pound foolish" policy than to buy a houseful of reproductions of "something - that - can - not-be-told-from-something-that-is-a-great-deal-nicer." That two and two make four in decoration and furnishings by the same irrefragable laws that make the addition in the counting house may seem to be a useless statement, but ob-

servation of many cases where otherwise intelligent people have chosen to ignore this simple fact, gives assurance that it is well worth repetition. Cheap furniture is turned out through the elimination of quality—"watering the glue," as the workmen call it—and where quality is eliminated certain and rapid dilapidation is sure to occur.

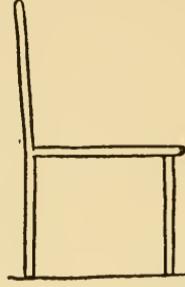
The great number of uses to which we put our chairs and the peculiar fitness of each type to its own purpose make it practically impossible to point out definite, individual principles applying to each separate chair; but a few preliminary observations of structural lines, adaptability of woods, desirability of finish and coverings will facilitate matters.

Mr. Edwin Foley, author of "The History of Decorative Furniture," discusses the structural lines of the ideal chair with clear logical ease. "To be comfortable when sitting

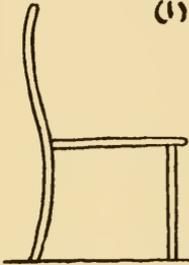




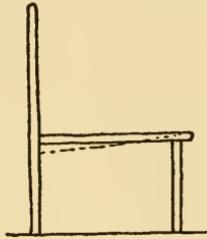
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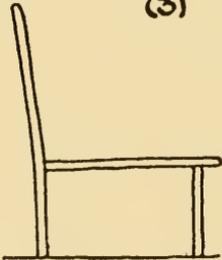
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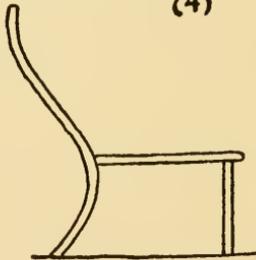
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(4)



(5)



(6)



down," writes Mr. Foley, "one's feet should just touch the ground, so that the most fitting height for the seat is between fifteen and eighteen inches. The next consideration is the ease of the back; that will be partly attained if the seat slopes downward toward the back, assisting to throw the vertebral column out of the perpendicular, as in Figure 2 of the illustration. One must indeed be tired to be rested by a chair of the type of Figure 1, built in evident disregard of the axiom that to obtain rest the form of the chair must be adapted to the vertebral curve, so that it may slope and be equally in contact at all points. Figure 3 will, for these reasons, be more comfortable than Figure 2, and Figure 2 more so than Figure 1. The depth of the seat must be regulated also by these considerations: the lower the seat the greater the depth, and the more necessary the slope of the seat and back.

The chair represented in the profile Figure 4 will be the acme of discomfort, despite the depth of the seat, but this discomfort will be considerably lessened if the seat be widened and canted toward the back, as indicated by the dotted lines; and will be further reduced if the back slopes backward (Figure 5); and practically abolished if the seat be slightly raised in front and adapted in its back to the vertebral curve, as in Figure 6. The discomfort of seats of insufficient depth, and backs absolutely at right angles to the seat, is exemplified in the average church pew, and the average dining-room chair, which is, of course, justifiably, indeed admirably, designed for anti-soporific purposes.

“The curve of the ribs should also be considered in the rails of the chair back.

“If arms are added they should not be more than ten inches from the seat.”

These principles are so clearly defined by

Mr. Foley that any amplification of them would tend rather to confuse than to simplify, but it is possible to sum the whole matter up in one pat phrase—*good chairs are made to sit on with comfort*. True, this fact is known by everyone, but how pathetically few are such chairs!

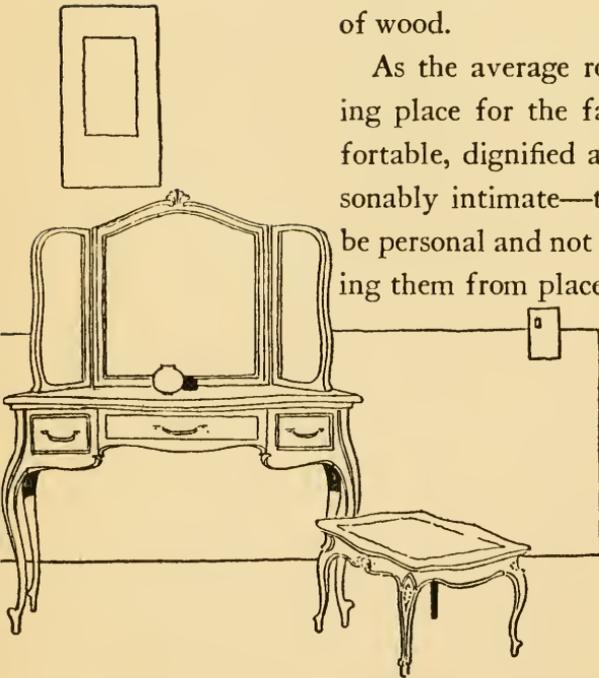
If one is to select successful pieces for any room in the house, regardless of whether his tastes are elaborate and the furniture of the Louis appeal or whether they are simple and the Mission or Arts Crafts are to be used, he must constantly return to certain *universal* principles which apply throughout the entire work.

That these principles may be clearly brought into relief, let us again imagine our room of Chapter VI, an average modern, modest living room, say, eighteen feet wide and twenty-one feet long, and apply them constructively.

The walls are a soft gray tan, the floor is covered with a single-tone rug of rich, dark blue flecked thickly with grayish-white threads. The woodwork is warm brown, rubbed, plain oak. The three windows are large; one faces the north upon a neighboring yard; two face east upon a street in the residential section of a large city. The windows are draped with soft, light, simple hangings of deep "rose" linen, and the scrim curtains, of ecru tone, are trimmed with a narrow, inexpensive "Cluny" edge.

At the end of the room is a fireplace of dark red brick; it is built to burn short sticks of wood.

As the average room is used as a gathering place for the family, it should be comfortable, dignified and at the same time reasonably intimate—that is, the chairs should be personal and not so heavy as to make moving them from place to place a difficult task.



"Louis XV"

Laying aside the money problem, as it has already been touched upon, we now have four considerations confronting us in the successful selection of our chairs.

First, there is the question of style; it may seem impracticable to consider this before the others, but, all things being equal, the purchaser is more liable to errors of judgment in style than in any other phase of the work. The reason for this seems to lie in the general tendency to be swayed by the trend of fashion rather than by the consideration of the fact that the chair must last a long time and that many fashions will come and go before it is practicable to replace the old pieces with new ones.

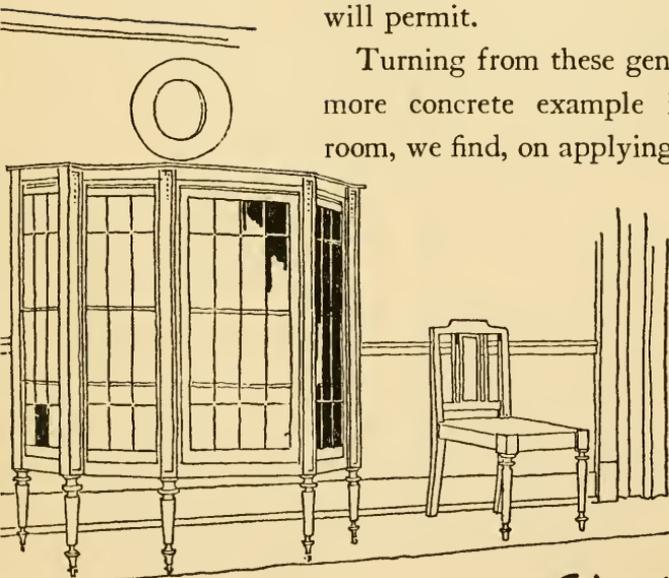
(Just at present, fortunately, the styles are such as to tempt the most cautious buyer, for an era of good lines and genuine merit seems to be gradually spreading through the furniture shops.)

The second question will be one of physical lines. Here just plain common sense nearly always saves one from serious mistakes, for it would be a dull man who would put straight-backed chairs in the living room and comfortable rockers in the dining room.

The third question calls for some knowledge of the characteristics of the principal kinds of wood, and one must be guided by a serious consideration of the special adaptability of each.

The fourth question concerns the upholstering: its color, pattern and texture. Here, as in the selection of the proper wood, we must consider the formality of the room, the color of the walls and floor, and the amount of figure which the general scheme will permit.

Turning from these generalizations to the more concrete example in our imaginary room, we find, on applying our first question,



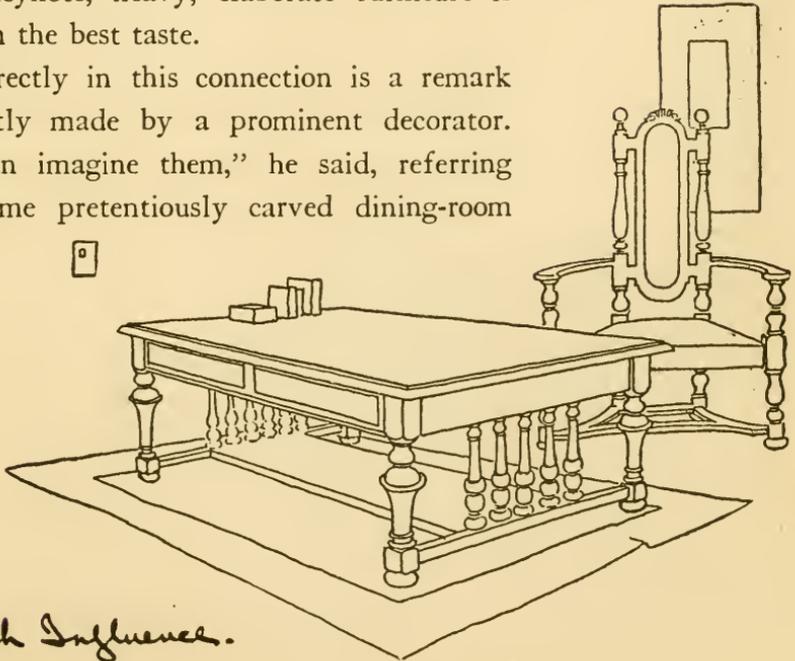
Sheraton Furniture

that we have a problem that is not solved without serious thought.

The choosing of a proper style leads us back over all the ages of good furniture, from the heavy and romantic pieces of the Renaissance through the ornate, carved and overstuffed types of the Louis, through the classic fussiness of the Adam brothers, and down through the more modern simplicity of the Mission and Arts Crafts to the present-day adaptations of any and all of these, some of which are splendid, much of which is good, and the rest made to sell and not to live with.

In a room, like ours, where simplicity is the keynote, heavy, elaborate furniture is not in the best taste.

Directly in this connection is a remark recently made by a prominent decorator. "I can imagine them," he said, referring to some pretentiously carved dining-room

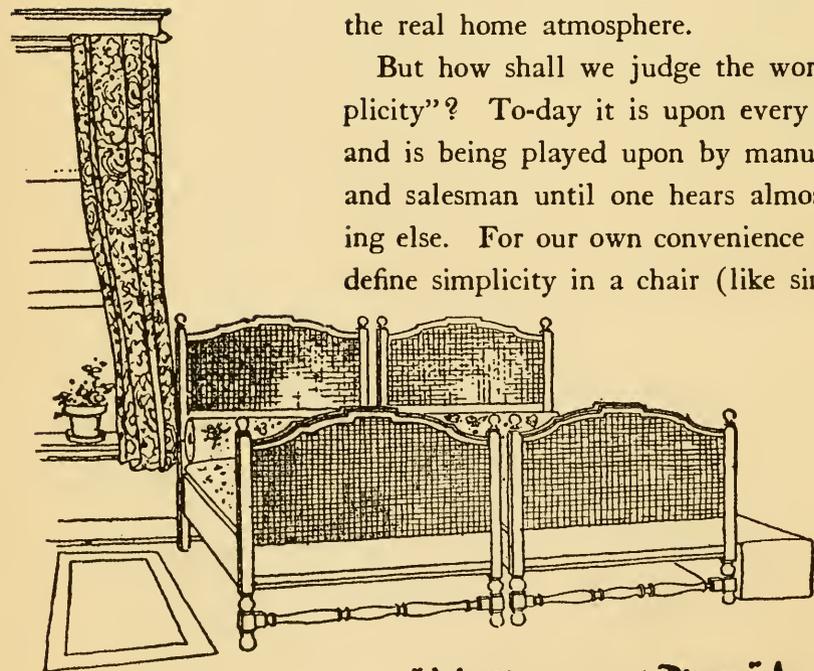


Flemish Influence.

chairs, "before a heaped-up table, in a huge banquet hall, but try to imagine how lonesome a person would feel sitting in one, in the early morning, eating eggs and toast!"

And he did not overdraw the situation; for equally incongruous things are happening every day. If our living room could be used only on "occasions," then we could legitimately fill it with as elaborate furniture as our pocketbooks would stand, but when the room is to be in use all the time such fittings are not in good taste. Simplicity of surroundings creates simplicity of thought, and simplicity of thought creates the real home atmosphere.

But how shall we judge the word "simplicity"? To-day it is upon every tongue, and is being played upon by manufacturer and salesman until one hears almost nothing else. For our own convenience we will define simplicity in a chair (like simplicity



"William and Mary" furniture.

in a man) as a virtue only when it is backed by the more substantial qualities of genuineness and fulfillment of purpose.

It is extremely doubtful that the gods stood by to marvel when a very large share of the so-called Mission and Arts Crafts furniture was being made, despite the fact that it is the acme of simplicity.

In choosing the proper style for our room, then, we will choose chairs of what might be called a "semi-Mission" style—that is, our chairs will have plain, unornamented lines, but these lines will be graceful and slender, with possibly a slight shaping at the terminals. This type has all the good comforts of the "Windsor," the firmness of the "Mission," and the grace of the "Adam."

As has been said before, in choosing the wood we must keep an eye open to several qualities. This calls for certain knowledge of the four principal kinds, as, for instance,

the knowledge that mahogany is very durable, the most expensive, the hardest to keep in neat condition, and only when worked into the simplest designs is it practically applicable to the modern, modest interior.

Oak is heavy, comparatively inexpensive, durable and easily taken care of.

Birch is light, not very durable, about as inexpensive as oak, but it requires more care.

The several grades of walnut make it more difficult to tabulate the general characteristics in a few words. It is, however, about as inexpensive as the lesser grades of mahogany, it is easier to care for, it is quite durable, and is considered the most "dressy" of the plain woods—we are not considering the "fancy" woods like curly maple and others of that class.

These characteristics should be carefully borne in mind throughout the selecting.

Of the four woods mentioned, perhaps the

best for our purpose is either a good grade of oak or the less expensive grades of mahogany. Chairs in these two woods can be purchased in the type we have chosen, and they are nearly always to be found in the better furniture stores. There is another advantage in getting furniture in these woods, and that is the point of color. The rich dark brown and red brown tones harmonize with almost any wall and floor coverings and are not difficult to match in the event of additional purchases. The best of this furniture will be found in the "nearly brown" mahogany.

The finish of these chairs should be "rubbed," and *not* polished; for highly polished furniture is not of the best grade. The polish is nearly always given to hide blemishes in the wood, and when it wears off, the result—as nearly everyone knows from at least one sad experience—is a patchy,

blotchy piece which soon starts on the well known road from living room to storage.

The birch and walnut (except black walnut, a very expensive and uncommon grade) are rather to be avoided on account of their color than for any other reason. While they are not exactly *light*, they give the *sense* of lightness or, as has been said before, "dressiness," and they do not harmonize well with the average living-room ensemble.

Of course, there is the birch that is stained mahogany color, but that is a sham, and these articles presuppose that imitations or shams are never to be used in the home. (Excepting, as has been cleverly remarked, pillow shams.) It is too easy for us to secure the real thing for the imitation to have the slightest excuse for existence. Avoid imitations, pretensions and make-believes in your furnishings as you would in your daily work. They are never just as satisfactory, and their

very presence can do nothing but retard that true home spirit—genuineness.

The question of number and to what extent upholstery is needed, usually finds its solution in the size of the family both in point of numbers and avoirdupois. Let us, then, consider that the family who will occupy our room consists of four—a father of medium stoutness, a slender mother, a slender daughter and an athletic six-footer of a son.

We will imagine that they are a most unusual family—that they stay at home in the evenings, and that each has his or her favorite chair.

The father, being moderately well padded by nature, will want some softness, though not the softness of fabric. For him we would choose a well shaped Morris chair, upholstered with heavy Spanish leather.

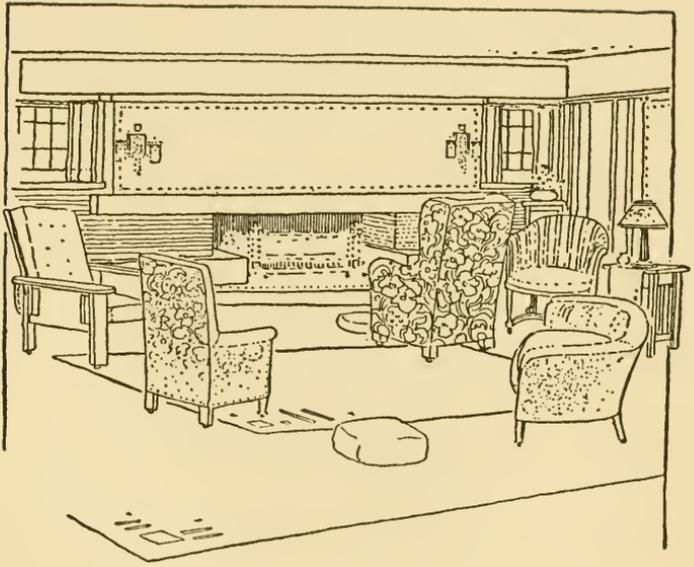
The mother, lacking some of nature's

blessings, will want real softness in her chair, and for her we will choose one with moderately low back—to avoid mussing her hair—and upholstered on the back, seat and arms with a light wool tapestry or a heavy silk.

The daughter, though slight, and like her mother, lacking the charms of a well-filled-out person, is young and will be more attracted to a chair whose seat is lightly covered with a light wool tapestry, or should she be more daintily inclined, a silk brocade or damask.

The son, well equipped with firm, strong muscles, will invariably choose the plain, upholstered chair whose comfortable lines allow him to rest without the “sticky” feeling of upholstery.

In this way we have selected four “favorite” chairs, and for the callers we will



choose two with good, comfortable lines and the lightest upholstery.

In front of the fireplace we will have either a fireside chair, similar to the one in the illustration, or a six-foot davenport.

Of the latter it is better to choose one whose back is the same height as the arms, and on which no wood shows at all, except, of course, a little bit at the legs. This type is by far the most comfortable, and comfort is *the* virtue of the davenport.

The color of these upholsterings is a question which involves all the other colors in the room, and as a general rule they should be complementary to the side walls. In our rooms the walls are a soft gray tan (about three parts yellow, one part blue and one part red) and the coverings would be best in soft blue greens and olive browns. These can be of mixed materials and can interweave

any or all the other colors in the spectrum if the predominating note remains constant.

The simplicity of our room leaves the selection of patterns entirely to personal judgment. They may be large or small or perfectly plain as pleases the occupants of the room best.

Now going back over our selections and arrangements, we find that we have seven chairs and a fireside chair or six chairs and a small davenport, that they are of oak or dark brown mahogany, that the coverings are of soft blue greens and olive browns, and that each chair is in keeping with the personal tastes of the one who will occupy it the largest share of the time.

CHAPTER VIII

THE LIVING ROOM

The decoration and furnishing of the home is such a personal matter—take it from what angle you will—that I am going to close this little book with three letters that I received recently from a friend of mine who has just been married: a young decorator of definite purpose, little money, and keen artistic perceptions. His letters describe the living room, the dining room and the bedroom of the tiny city apartment which he has fitted up, not to make the neighbors gasp with wonderment at his skill, not to show how much can be done for a few dollars, but that he may live more happily and more harmoniously.

My dear Friend:

I have been neglecting you dreadfully. There is no doubt about that, but you know

when one is going through the parliamentary tangles of matrimonial enthrallment—well—there isn't much time for old friends who are out of sight though never out of mind.

But that is a matter of history now—and mighty interesting history, I might add. However, to release a bromide, that is another story.

Unless your tastes have changed in our four years of separation, the thing about it all that will interest you most is what we did with the four rooms and bath in which Elizabeth and I have started out on the "long journey."

In the first place we were lucky. We tramped the town looking for just *the* spot, and then by the merest chance we discovered a little notice on a door to the effect that the tenants of the third floor could be induced to sublet. It looked promising, so up we went. The four rooms were full of sunshine and the sizable back porch overlooked the lake, but I hope I never live to see a worse hodge-podge of almost mahogany

furniture, pink calcimine walls and nearly-antique Oriental rugs. Nevertheless, the possibilities were all there and I closed the bargain with the master of the house, while Elizabeth discussed the relative merits of the neighborhood grocers with the mistress.

Some two weeks after that we returned to see what we could do with our future home. The near-nice furniture was gone and that was a relief, but the pink walls were still glaring and the naturalistic fruit in the pattern of the paper in the dining room still looked real enough to pick.

Our first problem was to get a general scheme—a background—to work from. As the place is very light and very airy—three windows in a row across one end of both living room and dining room and a big one in the small bedroom—and as my work leads me into daily contact with lots of color and excitement, and, again, as Elizabeth's tastes are toward simple, quiet things, we decided to hold our background colors in low dull tones of gray, brown, and plum. We decided

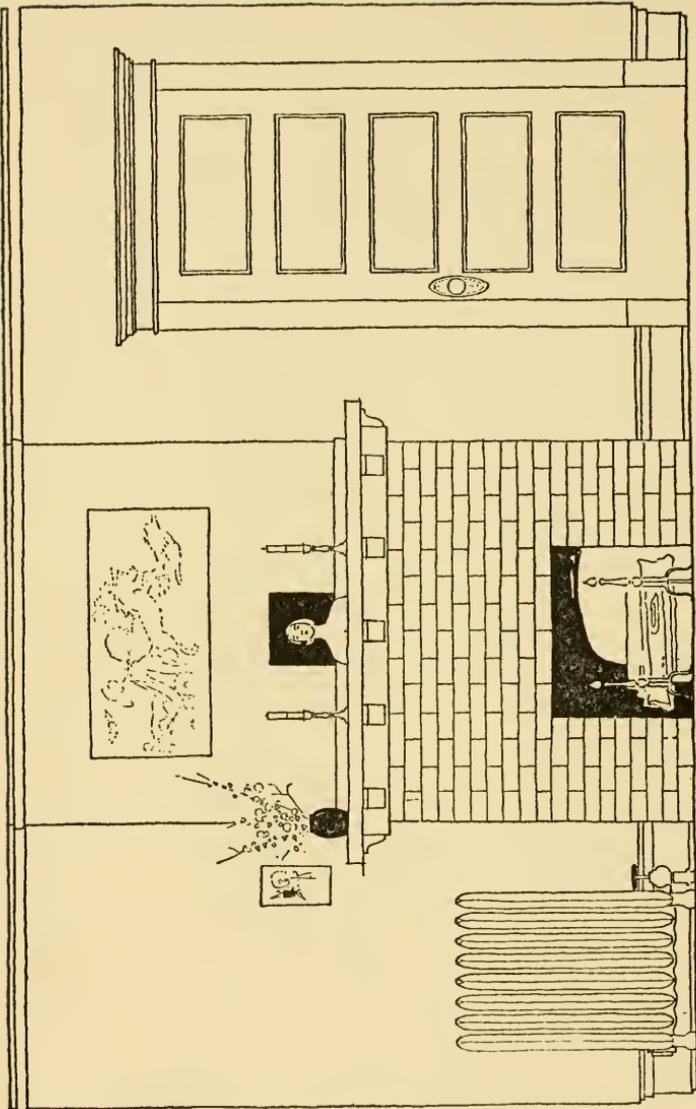
to carry the same wall covering, carpet and woodwork finish through the living room and dining room.

That settled the actual materials that had to be looked up.

The plum color, being the heaviest, naturally, went to the floor, and for that we found a new material called "cowshair," or "Bocule," which it would pay you to look up. It is a hard finished carpet that comes in yard strips and a dozen or more splendid "floor shades." It is very easy to keep clean and feels good to the foot. It is not expensive either—one-fifty a yard.

This we had made into a full carpet with a border some fifteen inches deep of the next shade darker. The effect is excellent and there are no varnished or waxed floor edges to bother with.

Brown came next in the color scale, and that went to the woodwork. The living room was birch mahogany of an impossible red, but the painter changed that to a good



“weathered oak” brown without any trouble and at very little expense.

Next came the walls and these we covered with a plain warm gray oatmeal paper that has a little hairy stuff mixed in it to give texture.

The ceiling we tinted just a few tones lighter than the walls.

With that background we had a very clean, strong “something” in which to put our fittings. (I will leave the details for the dining room and bedroom for other letters.)

The three windows on the front of the living room face west on to the street, and as we are up three floors, with no high buildings opposite, we get lots of light of an afternoon. These we hung with curtains of medium ecru scrim with a hemstitched border. There is a one inch “heading” at the top. The over-draperies are a dark red India print of close pattern which we split in the middle and hung with both borders facing “in.”

The curtains and draperies are hung to the baseboard.

To complete the window scheme we have a large Boston fern in a dark green jardinière on a small square weathered oak stand (about eighteen inches high) directly in front of the center window.

For furniture we got light straightline oak pieces of "weathered" finish that are *comfortable*—two rockers and a straight side chair. To this we added a little Chinese cane rocker in dark green. The small table is at the side of the room and on it stands the odd little bronze lamp that I have drawn here. (See Frontispiece.)

On the mantelpiece at the opposite side is a nine-inch plaster cast head of the "Unknown Beauty of the Louvre." On either side of that are two small brass candlesticks. To break the severity of too many straight lines, we have a small brass vase, which we keep filled with autumn leaves. Oak leaves hold their color all winter when kept like that, you know.

On the walls we have five Japanese prints and a cast of the "Aurora" arranged in little "elevations."

I almost forgot to speak of Elizabeth's desk in one corner and of the bookcase, but you can see what they are and how they are arranged in the drawings. We had to do a good deal of hunting to find these pieces to match with the other furniture but the result was more than worth the trouble and we are not at all sorry that we did not do the easy thing of giving up and accepting something-that-would-do-just-as-well.

Altogether, the effect is quite good and we are looking forward to seeing you very soon in our harmonious little apartment.

Sincerely,

BOB.

CHAPTER IX

THE DINING ROOM

My dear Boy:

I was so glad to hear from you yesterday that I am breaking all records by answering by return mail. I am also glad that you liked the way we fitted up our little twelve-foot by fifteen-foot living room. In fact, I am so glad that you liked it that I am going to take a chance and tell you all about the dining room, and, if you survive that I may take another chance and add our only other "fitted up" room—the bedroom.

If I remember correctly, I told you that we carried that nice warm-gray texture paper through living room and dining room, likewise the plum colored rug and the "weathered oak" finish on woodwork and furniture. But whether I said it or not we did, that is, we did with reservations. Now, here's what I mean. The dining room has a plate rail

about two-thirds of the way up and a dado made of some kind of composition covering with an impossible design scribbled all over it. This paneling, or dado, we stained the darkest brown tone that I could find in the oak woodwork. The color not only brought the room "into tone" but the dark wall makes a particularly attractive background for people as they sit about the table. This, by the way, was a lucky after-discovery; but it is one to be remembered for future use.

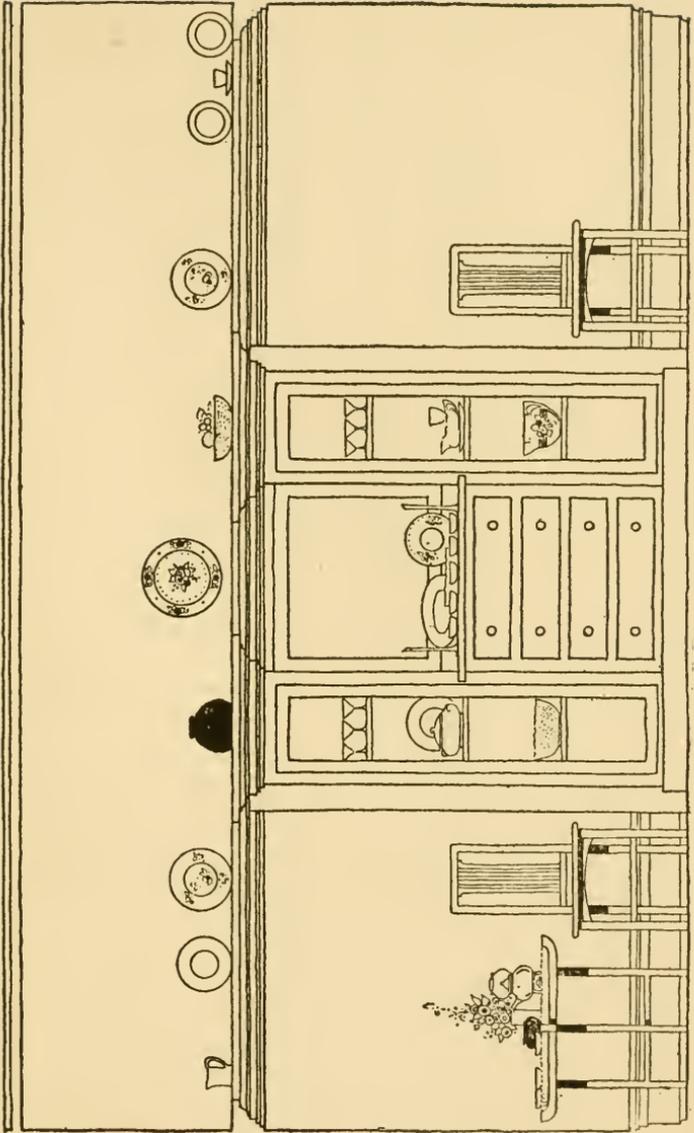
The built-in sideboard is fortunate in its lines, as you can see by the little drawing at the side of this page, and did not call for any changes.

The furniture is of the same style and color as that in the living room, except for the little "tiffin" of black painted wood and Chinese cane upon which stands our tea set.

The table is square. Yes, I know that you will disapprove, but with all your explaining you have never convinced me that round tables are anything but a fad. In the first place, the dining room is small. After a lit-

tle journey into the "round tops" we found that one with a 48-inch diameter was the minimum and that even more width was necessary if our table was to look attractive. That set us to thinking about "square tops," and after investigating the mathematics of the thing we found that the area of a 50-inch round table was actually less than the area of a 45-inch square table by several square inches. That settled it. We wanted a table that would "set" nicely and we needed something small. The square table answered right up to all requirements and was "elected." I can't see why more people don't use them, they are so much nicer in every way. Now! the quarrel is over and I hope you are convinced.

The next problem was that of curtains and draperies and that we settled by using the same kind of scrim curtains as those in the living room, and the same kind of overdraperies, except in point of color; those in the dining room being of natural linen color



with a small stripe woven from a black pattern crossing and recrossing them.

We have placed very few pieces on the plate rail, and these have been carefully selected purely for their decorative value. Each plate has some broad simple pattern on it, that can be completely seen and understood at a glance. There is nothing so annoying to me as a motto plate or one in fine, elaborate detail, because the nature of man is based on curiosity and not to be able to read or see what one can almost read or see is tantalizing in the extreme.

And now comes the nicest part of all—at least to Elizabeth and me. We had the large central electric fixture removed, a ceiling lamp installed for working purposes, such as “setting” and “clearing” the table, and are using candles entirely for dinner. It is really delightful. I browsed around in antique shops until I found a fine old seven-branch candlestick whose design just fit in with our scheme of decoration, then, after giving it a good bath, we put it into service. You can’t

imagine how charming it is—seems as though we were having a party every night, and the interesting shadows it casts!

But I must not make this letter too long or you will not give me a chance to write the other one about our bedroom. Eh?

Sincerely,

BOB.

CHAPTER X

THE BED ROOM

My dear Friend:

Once more I have been deserting you, and once more I am ashamed of it. I have no excuse save that of being very busy and that is little more than an explanation. Elizabeth and I have been spending all our spare time arranging and rearranging our furniture, our pictures and our few pieces of bric-a-brac in an effort to bring about a personal atmosphere that would change our little apartment from a well equipped dwelling place into a real home. We are repeating William Morris' little rule over everything and trying to get an honest answer from ourselves. You know the one I mean:

"Have nothing in your home that you do not know to be useful or believe to be beautiful."

If you have never made your household

goods—be they *much* or *little*—come up to that standard you do not know how many you have that do *not* come up to it. How often have you allowed something to stay because—well, just because——? How often have you bought a chair or a table or a lamp or a book just because it struck your momentary fancy or because you needed *something* for the place and you didn't take the trouble to look about until you were *really* pleased? But what am I scolding *you* for? You taught me that little standard yourself, but we have had such a good time applying it that I can't help preaching. Pictures, that neither of us really care for, books that will never be read but once, an ugly chair that Elizabeth had in her old rooms, a vase of none too good a shape, all went out the back door to this and that "happy hunting ground." Every one of the pieces had some minor sentimental grip on us, and it was hard to let some of them go. Now that it is all over the things that are left are doubly dear to us. The "judgment

day" is going to be an annual affair. Once a year we are going to "eliminate"; it pays. All this by way of explaining why over a month has gone by between the receipt of your good answer to my letter about our little dining room and this new letter which is to tell you something about our bed room.

You will remember that the living room and dining-room are in tones of warm gray, brown, and plum. And that the decorative notes, or color spots, are dull red, green, and black. We felt that that was enough for the somber colors. We wanted the bed room to be in a "happy mood," so we sprinkled color everywhere. The wall paper is a bright English chintz paper with a little indefinite pattern of odd, unheard-of flowers (very close together) all over it. The general tone is of blue and gray, although that does not describe it, because there is a distinct feeling of bright yellow through it all. The woodwork is the same as the lightest tint in the paper, a very light warm gray. The

ceiling is dead white. On the floor we have two old-fashioned "hit or miss" rag rugs. The bed, the bureau and the two chairs are of the same general pattern as the living-room and dining-room furniture enameled to match the woodwork and striped with the blue of the paper. The curtains are the same throughout the house—hemstitched scrim—the over-draperies (because of the closely figured wall paper) are plain gray, a shade deeper than the woodwork and furniture, while upon the walls we have three of Jules Guérin's most delightful Venetian prints framed in very narrow (one-quarter inch) black frames. These three little black panels framing the soft brilliant colors of the prints, back away from the light colors of the room are very effective, and, we feel, give it character and save it from being just pretty. So there, as someone once said, you have it.

We like our little home. Do you?

Yours,

BOB.

CHAPTER XI

WHEN BUYING REMEMBER THAT—

Yellow, and all colors founded upon yellow, have a tendency to “warm” the rooms in which it is used, and to “expand” the objects to which it is applied.

Red, and all colors founded upon red, have a tendency to “intensify” the rooms in which it is used and to make more prominent the objects to which it is applied.

Blue, and all colors founded upon blue, have a tendency to “diminish” the rooms in which it is used, and to make less prominent the objects upon which it is applied.

Green, purple and brown, and all other combined colors will follow the tendencies of the most definite primary color in their mixture. For example: a green that has a strong yellow cast, as olive, will follow the

general rule of yellow, or a green that has a strong blue cast, as "dull green," will follow the general rule of blue.

Perpendicular stripes in wall paper or draperies will give the room height.

Horizontal stripes in wall paper or draperies will give the room width.

Small disconnected spots or patterns in wall paper or draperies will "dance," and are seldom to be desired.

Realistic flowers, fruits or birds in wall papers and draperies are false in principle and should never be used.

Patterns should be of two dimensions and should "lie flat" on the walls except in the cases of broad conventionalization.

Floor coverings or treatments should be "low" in tone and should form a "base" for the room.

Highly polished floors are uncomfortable

to walk upon and unpractical from every viewpoint.

Oriental rugs should be chosen with great care and should be investigated with an eye to their *real value* both in wear and color.

If a worn rug is offered you as an antique at less than five dollars a square foot there is something wrong. Either the dealer is being cheated or you are. Find out which it is.

Arrangement of lighting fixtures in the home should be such as to give you light *where it is needed*. Other light is costly both to the eyes and to the pocketbook.

In furniture it is well to avoid excessive carving, knobs, balls, spindles, spirals, and curly curves. In simple lines and broad graceful curves there is charm and dignity.

Extensive wall and floor spaces are needed to properly carry large furniture such as divans, davenports and "overstuffed" pieces.

In small rooms they crowd and complicate the rooms, making them look much smaller than they actually are.

In small rooms a simple, light set of furniture of the straightline type is best but if that cannot be obtained, furniture of the Georgian period will be found to be very satisfactory.

Adam furniture is always painted, Sheraton is always inlaid with other woods, and Hepplewhite or Chippendale always carved. These are the principal Georgian period divisions and should be chosen according to individual requirements.

Care should be used in choosing leather upholstery. Leatherettes soon make the best chair appear shabby.

Mahogany, genuine or imitation, and other highly polished woods should be avoided where "wear" counts. They are easily scratched, gather dust and finger marks and

require much labor to keep them in condition.

“Period” furniture should be used only in the rooms fitted completely in the given period. In the modern small apartment with little wall space and miscellaneous woodwork, it has no place.

Potted plants and cut flowers are a means of decoration that can be both inexpensive and effective. A large Boston fern or a single rose in a slender vase gives “life” and “charm” not to be gained in any other way.

“Have nothing in your home that you do not know to be useful or believe to be beautiful.”

—WILLIAM MORRIS.

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