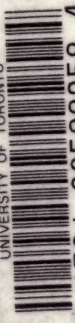


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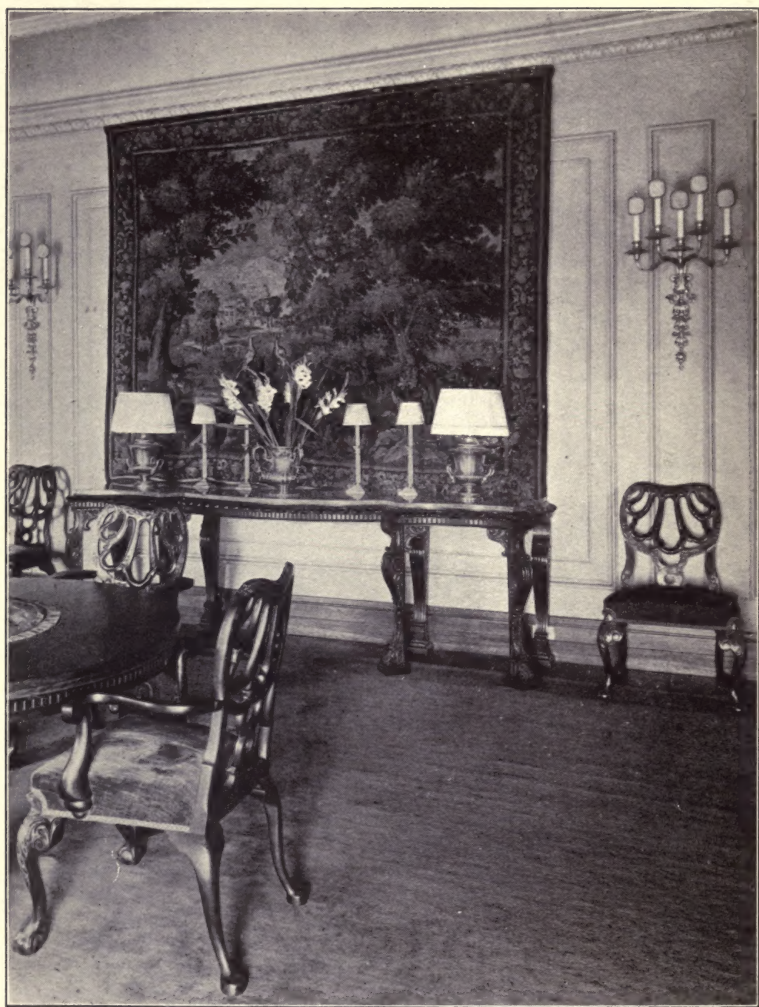
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INTERIOR DECORATION
FOR MODERN NEEDS





A DISTINGUISHED DINING-ROOM

The tapestry hung above the console table gives the room its elegance and dignity.

INTERIOR DECORATION FOR MODERN NEEDS

BY

AGNES

Author of "Mal

TER WRIGHT

rtains and Hangings," etc.

WITH SIXTY-EIGHT ILLUSTRATIONS



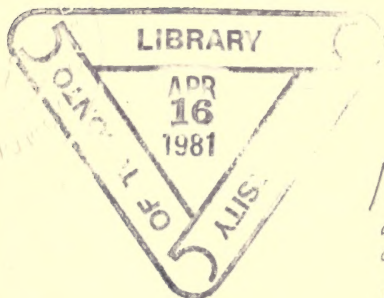
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TO
MY HUSBAND

PREFACE

THROUGH the experience of conducting the Department of Interior Decoration for three magazines of three different classes, I have felt the need for a book on the everyday questions that confront the householder who would furnish and create a home rather than a showroom of the periods.

The interiors created by many of our decorators utterly lack the intimate quality which constitutes "home." Yet there is a midway between the frumpried over-loaded rooms of the Victorian Age to which some of us are accustomed, and the sparse, over-studied period interiors to which some of our decorators hold us.

It is for the class of women who cannot employ decorators or who, employing them, wish to work understandingly with them, that this book is written. It aims to give the woman who would furnish, new ideas a little ahead of what she herself would conceive.

The woman who starts to furnish her home

PREFACE

usually conceives only what she has already seen. She does not visualize something new and perhaps more daring. This book not only conceives the new idea, but tells how it can be executed; when it can be done and when it cannot. And in every instance it gives the elaborate, expensive way and the simpler, cheaper substitute. For velour is substituted rep, for mahogany, mahoganzed birch, for the Orientals, simple American-made rugs of good color and quality.

The book is aimed to be very human and helpful. Each example has been visualized and each point fully explained. While adhering to style, simplicity and the general points of the periods, it is not so full of period technicalities as to be above the heads and purses of the average householder.

In reading through a long list of books on Interior Decoration, it occurred to me that they fell into two classes: the how-to-make-a-desk-from-a-packing-box type and enthusiastic rhapsodies upon interiors done to the letter in period limitations, besides countless excellent books on period furniture.

As a matter of fact, the woman who wants strict period furnishings either seeks the assist-

PREFACE

ance of a decorator or else she reads up on the particular period and goes to a reliable shop and selects her pieces intelligently.

The historic periods were the crystallization of the philosophy, manners and customs of certain stages in the world's history. To adopt them in their entirety would be as archaic as using a sand glass for marking the time. And to advise them for the average American home would presuppose that a shop selling *objets d'art*, or a clever decorator is just around the corner in every town. Only a few houses can really do justice to the strict interpretation of the periods; the million and one other homes require decoration and furnishing to suit the requirements of our busy, work-a-day American life.

On the other hand, there is the fallacy which I have epitomized as the desk-from-a-packing-box idea of decoration. It is part of the fallacy spread abroad by irresponsible persons to the effect that one can get something for nothing in this world—including rooms of character and distinction. It were folly, in these times of the high cost of everything, to attempt the decoration and furnishing of a room unless one intends to invest some money in the effort.

PREFACE

Moreover, as every housewife knows, "good goods pay in the end," however much they may cost in the beginning. Expense must be reckoned with in decoration. One cannot depend entirely upon one's ingenuity—and packing-boxes!

Between these two extremes—the strictly period room and the packing-case room—lies a sane, middle path. I do not believe that this great average in decoration has been given adequate presentation. For that class, that purse and that set of ideals I have written these pages.

This book is intended not alone for the man who dreams air castles of the house he may perhaps some day build amidst a wonderful garden of flowers, but also for the woman who would consult it every day while her home is under construction or the repairs or refurnishing is being planned.

None of us wants a commonplace home. We crave the feeling of pride and satisfaction which comes when we show the house—the exclamations of appreciation of its unusual charm, its ingenuity, its well-spent labor and monetary outlay. Next to showing off a new baby is the joy of showing off a new house.

PREFACE

As I meet and work with people in my daily profession of decorating, I find that they want rooms which first of all will be comfortable and convenient. The walls and floors must be restful, the lighting must be placed so that it will be of service, and the furniture of a character that will stand up under day-to-day wear. In short, their rooms must suit modern needs. In addition, they demand personality in their rooms—furnishings that will be suitable to the kind of people they are and the kind of life they lead. If they desire period furnishings they must be adapted to present-day requirements and to the peculiar nature of the person who is to occupy those rooms.

When we come to analyze these two requirements, we find that they are paralleled by other developments in the construction of the house. Comfort and convenience are paralleled by sanitation, which has made great strides of late years. Individualism in decoration is paralleled by the growing appreciation of architecture.

The decorator begins where the architect leaves off. At that point I have begun this book—at the architectural features to be considered in decorating a room.

PREFACE

I am indebted to the editor of *House and Garden* and *The Woman's Magazine* for the right to reproduce certain material which has appeared in the pages of these magazines, and to John Wallace Gillies for the use of photographs.

A. F. W.

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INTERIOR DECORATION
FOR MODERN NEEDS

INTERIOR DECORATION FOR MODERN NEEDS

CHAPTER I

ROOMS AS A BACKGROUND FOR LIVING

The growing appreciation of Interior Decorating—
Rooms as backgrounds for life—Suitability and
common sense—Durability—The essentials of re-
construction and furnishing—The non-essentials in
which to economize

TO prove that there is a modern need for interior decoration one has only to glance through the queries sent to the Department of Interior Decoration of a magazine that offers to answer the questions of its readers. From the New York woman who wants the latest importation of glazed chintz for her breakfast room, to the woman with the R.F.D. address in North Dakota who wants to know whether she should, with pro-

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priety and good taste, hang the picture of her fiancé in her bedroom or her parlor and how it should be framed, we get the same underlying desire to make their homes the expression of the best of themselves. Women are eager to make their homes pleasanter, more livable, more distinctive, and in order to do so they are willing to dispose of Victorian relics, that, however treasured for their associations, are nevertheless unpardonable offenses against good taste.

This awakening interest has brought about an increased demand for interior decorators. Witness the hundreds of young women who are turned out of the art schools after two or three years of training, well equipped to practice the profession of interior decoration. A few years ago the same schools were graduating five or six. And these do not include the hosts of untrained decorators who turn to that profession naturally and make more or less of a success.

The most significant change is in this attitude toward the decorator. Whereas before she was considered a luxury that only the rich could afford, she is now at the command of the woman with moderate means. Moreover, the



AN ELABORATE HALL

Here there is a combination of rough plaster, wrought iron and simple oak. The rounded arch and different levels are architectural points of interest.



A SIMPLE HALLWAY

This is a combination of the essentials—console table, chair and mirror—each being simple, individual and unusual.

ROOMS AS A BACKGROUND FOR LIVING

average householder is beginning to understand that the principles of interior decoration apply as readily to the simplest home as to the most elaborate. The housewife now considers the architectural features of her house and selects the furnishings of her rooms in a comprehensive, professional manner, and she takes the keenest interest and delight in this duty. In other words, she is being trained to good taste through the decorator and through books and magazine articles on this subject.

No modern homes have shown so ready a response to good taste as the American, and that in spite of the wonderful structural backgrounds of European homes. We have been quick to feel the need of good taste in our homes as an asset to family life. Consequently we have to our credit, homes with a spirit of charming livableness and real beauty.

Underlying this quick response to good taste is a plausible psychological reason: We have sensed the need for simple, restful rooms to give our hustling, active lives a background.

In decorating we have always to bear that main fact in mind—that a room is a background against which we live; that it reacts on us, in addition to being at times the most char-

INTERIOR DECORATION—MODERN NEEDS

acteristic expression of our personality. We select a piece of furniture not only for a certain room, but to suit the requirements of our individuality. We would not select Mission furniture when our tastes, our characteristics, our looks and our dress imply the spirit of Louis XVI or Hepplewhite. If so, we miss one of the salient points of suitability.

Suitability, which is the foundation of good taste, is nothing more than common sense in decoration. By this standard of common sense are our homes judged. The wall covering must suit the architecture, the hangings the wall covering, the furniture and upholstery the hangings, and the bric-a-brac the furniture. This, however, is not always possible to determine purely upon feeling. It must be carefully studied.

If the architecture of a room is of a period where lightness of tone, trim and ornament prevail, the furniture should be light in construction and delicate of line and ornament as well as of upholstery. A small patterned damask suits a lightly built mahogany chair better than would a large patterned, heavy velour of deep color. A heavy oak sideboard, however interesting in detail of carving and

ROOMS AS A BACKGROUND FOR LIVING

warmth of color, will never look well against delicate ivory paneled walls; many Colonial dining-rooms have been spoiled by ugly, heavy golden oak furniture. The same rule applies to hangings. A figured satin damask is not in good taste in an informal country living-room, whereas figured linen, which a few years ago was used exclusively in bedrooms, now is used with good taste in every room in the house.

The pattern also must suit the architectural details as well as the size and use of the room itself. A large Jacobean patterned linen will not be harmonious in a small bedroom with narrow striped, delicately toned papered walls; the size, use and background of the room call for something more in the line of a small floral design linen of delicate colors. On the other hand, a little mincing pattern in pink and blue will look pitiful in an oak wainscoted library. The colors and pattern of the hangings must agree in feeling with the background. The same is true of upholstery, for not only the chair but its covering must be suitable to the whole room.

Durability is the second requisite to be considered. We should decorate with a view to

permanence. The effort of selection and the cost of making up justify good goods. An inexpensive domestic cretonne will cost half the price of an English or French print or linen, but it will fade and wear in washing and will often be of an inferior design. Yet durability need not necessarily depend on cost. A chair of good lines in mahoganized birch will give more wear and may look better than a brocade and gilt chair at three times the price.

There is still a third question to consider: What constitute the main essentials in a room—the main essentials on which money and time must be spent, and the non-essentials on which to economize?

The most costly and essential expenditures are those for reconstruction and remodeling.

If a room has a huge, awkward, gory red fireplace where a small, white-shelved, unobtrusive one should be, the only thing to do is to tear the offender out and replace it with something appropriate—not necessarily expensive, but suitable to the room.

If a door is absolutely too narrow to give a drawing-room dignity of approach, it should be widened without a qualm. If, however, the door seems narrow because the trim as well as



A HANDSOME PERIOD ROOM IN THE ITALIAN STYLE



PERIOD FURNITURE AGAINST A MODERN BACKGROUND

The furniture is Jacobean but the architectural woodwork of the room serves as a suitable, simple background.

the opening itself is narrow, a handsome wide trim and cornice might be added to lend an important effect to the entrance and give the general appearance of a wide door.

Should the room have wretched lighting on account of inadequate window openings, a window should be cut in the most exposed side where all the light possible may be had. Again, the windows may be numerous but badly placed—several small ones scattered about one side of the room. In this case a window may be added between two of these, forming a group. If this makes the central window large, all the better, as the top may be made semicircular with good architectural effect. Be careful, however, that the added window or door is of the same style of architecture as the rest of the house.

If the room is badly shaped, an adjoining set of closets or hall space may be included in a new room formed by tearing down partitions, or two small rooms may be made into one. In old country houses, where the rooms are apt to be box-like, this alteration is particularly advisable. The "parlor" and dining-room thrown into one form a very pleasant room in which the dining-table may be placed

at one end and the rest of the room left open for use when the porch is not used as a living-room. In city apartments this also is done when a living-room is too small for entertaining and the dining-room gets very little use.

It is on constructive features that the initial expense is large and that the greatest improvements are often made. They give "tone" to a room, for unless the abominations of red brick fireplaces, narrow doors and skimpy windows are dealt with severely, an interior is hopeless of real success.

The non-essentials on which to economize are the things that are either transitory or that are not of real importance or for which the market offers excellent substitutes.

Expensive wall papers are an addition to a room, but they are never an essential, as well designed papers of good stock can be purchased at a very low price. Simple papers are, in the majority of cases, better than those elaborately designed.

Woodwork should be of a sufficiently good design and well painted, but it is never necessary to have a trim of elaborately turned moldings and multitudinous coats of paint. If woodwork is old, it must have sufficient coats

ROOMS AS A BACKGROUND FOR LIVING

of paint to cover the undercolor or imperfections. There is always much satisfaction, especially with men, in well painted woodwork and well finished floors. These are the things men concern themselves with more than the design on a silk curtain. When they are attended to, they feel that the main, underlying foundation of a room has been adequately provided—and they are quite right.

Many essentials have their more economical alternative. There are the curtains. Cretonne, which requires no lining, may be substituted for lined linen or velvet curtains. Silk curtains that reach only to the sill—thus economizing on material and overcoming the necessity of a glass curtain—are always in good taste in any room, except one of great formality. Or again, sunfast mercerized may be substituted for silk.

Furniture can be economized on mainly by doing without the non-essential pieces. It is false economy to economize on the quality of a piece. Furniture, particularly upholstered pieces, should be of excellent stock, firmly constructed, upholstered in good South American hair and A 1 down. Mixed hair, silk floss and second rate down or feathers may cost

less, but they give proportionately less wear and comfort. In this, more than in any other purchase for the house, one should bear in mind the advisability of getting the best material. When you buy furniture, go to a reliable store and buy for value. And by "value" I do not mean inflated prices that are caused by such minor accessories of finish as braids, fringe, brasses and inlaid bits of wood.

A boon to the house furnisher is wicker. It is inexpensive, interchangeable, and can always be bought with the idea of substituting for it something handsome later on.

Buy the big, main pieces first—the large table, the upholstered couch and chairs for the living-room. Three or four little tables cost as much as one large one, and in the end you really have nothing valuable in furnishing qualities. For the bedroom get a well-designed bed with good finish and good mattress and springs. The bed may be mahoganzed birch or painted cherry and the springs American wire-woven, but see that the mattress is superior. This is an expensive essential which should not have to be replaced in a decade; in fact, good hair has no wear-out and can always be made over. For the dining-room, get



A NO-PERIOD LIVING-ROOM

The charm of this room is due to the lightness of its furniture. The placing of the cane settee, table and floor lamp as a fireplace group is admirable.

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ROOMS AS A BACKGROUND FOR LIVING

the table and the chairs, if only four, and get them good enough to last a lifetime, even if you have to do without a servant in the meantime. Or, if you have "prospects," buy a simple, inexpensive set that can be painted later on and used in the eating porch or servants' dining-room.

Economize in all the little things such as sofa cushions, scrap baskets, lamps and shades, bed and table covers. Before you are aware of it these non-essentials will eat up a fabulous sum of money. All such little things can be made at home by a sewing woman and you have the satisfaction not only of their inexpensiveness but of their exclusiveness. "It cannot be bought in a shop," is the open sesame to many a woman's favor.

Whatever other virtues these small things possess, they must be in keeping with the style of the room and the personality of the occupant. Silly, frumpy lace and silk-beflowered shades in a dignified bedroom where everything is simple, where everything is direct and unaffected, seem dowdy. These accessories must be carefully planned to bring out the color and finesse of a room, for they count as do the little points of etiquette in a personality.



CHAPTER II

COLOR AND THE ROOM

The enlivening value of strong colors—Exposure and the color scheme—How colors affect each other—Colors that make a room look large or small—General color rules—Twelve color schemes

AN appreciation of color is a matter of training—seeing beyond the obvious combinations and appreciating the effect one color may have on another.

It is a curious fact that almost all hotels are furnished in red. The reason is that hotels are generally furnished by men, and men prefer red to the gentler, subtler colors; they do not grasp the effect one color may have on another. Yet there is a reason for using strong color in the right place. Suggest a piece of gray and mulberry linen for curtains. Immediately the combination is criticized for being somber, dull, dead. But in conjunction with this use bright lemon yellow in small areas,

INTERIOR DECORATION—MODERN NEEDS

and at once the depth of the color is brought out of the mulberry and the gray takes its place as the background color, a foil to the others. In the same way a dull combination of blue and brown will be redeemed by the use of bright spots of clear fresh green.

Brilliant colors are used in a room exactly as a painter puts the finishing touches of high lights in a picture. They have a magical touch, but, like all magical things, must be used with the utmost care and restraint. Fortunately, a greater appreciation of the value of strong color is evident every year.

In planning the color treatment of a room it should be considered as a whole, remembering that every color introduced will have its effect upon the other colors. Far more effect may be obtained by color than by ornament. As the effect is greater, so greater care should be taken in using color in decoration.

The first consideration in choosing the color scheme for a room is the exposure of the room. If it faces north or east, warm tints should be used—something that will give full value to all the light that gets to the room. Conversely, a color that absorbs light should be avoided—

COLOR AND THE ROOM

red or dark blue, for example. The craze for neutral colored backgrounds has led us into the fallacy of using a putty color or blend in all rooms, regardless of their exposure. This is a pity, since a north room so needs the artificial glow from a warm tinted background. The suitable colors for a north or east room are tan, buff, brown, rose, apricot, pink or these combined with one another or with a cool tone.

The room with the southern or western exposure requires a more neutral toned background—gray, putty color, white and black, blue-green, mauve and mulberry, in fact, any shade that has of itself a cool effect. In these rooms the purpose is to counteract the excess of sunlight and glare and their subsequent effect on the nerves. For color reacts on us in an extraordinary way: too much brilliant color excites and tires us, and too drab colors give us no stimulus.

In addition to exposure we must consider the effect each color has on the apparent size of the room.

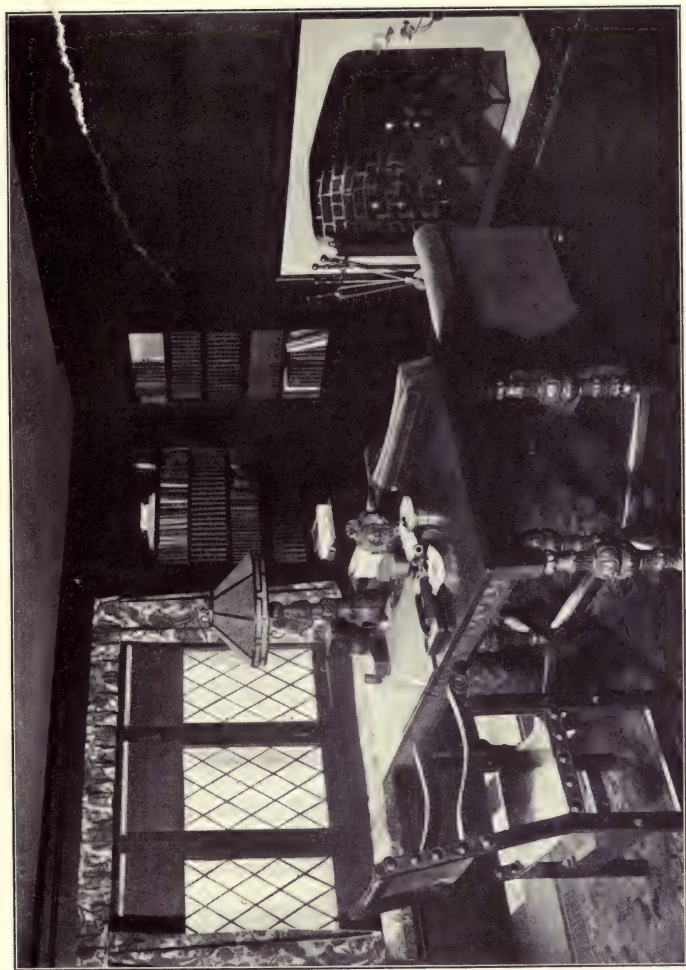
Take a living-room with brownish red walls, furnished in heavy oak and deep reds, browns

INTERIOR DECORATION—MODERN NEEDS

and blues; the bookcases are filled with those rich, warm tones that bindings give. The room looks heavy, contracted and almost overpowering in color values. It is in deep major tones and is contracted in visual area.

Change the color of the walls to a soft, light tan; reupholster the furniture in blues and deep rose; replace the heavy curtains of large design with a tan, blue and brown striped material. The room seems larger by almost four feet! The books still give the deep rich tones, but there is now a greater gradation of color from the dark heavy tones up to the light, vibrant ones.

The apparent size of a room may also be changed by a different distribution of the existing colors. Many apartment houses, for example, have a small dining-room done in dark blue. Now blue is a good color for a dining-room as it goes well with the average china and sets off silver to advantage. However, if the room is smallish, it were better to use gray walls and get the blue note in the rug and hangings; or else use a light blue and gray side wall and have blue hangings. The desired color note will be strongly sustained, yet



A DARK, SIMPLE LIBRARY

This room has adequate furniture and good arrangement. The dark corners are illuminated and enriched by the brilliancy and warmth of the book bindings.



A LIGHT AND RESTFUL INTERIOR

Interest is given it by the delicately lined furniture silhouetted against the large, light wall spaces.

COLOR AND THE ROOM

the room will appear much larger and be more restful.

Another way to create a sense of space is to use the same color on the walls of rooms that adjoin with wide openings. Thus we do not notice where one room begins and the other ends off. We get an infinite sense of color space. At the same time interest and diversity can be had by using different color combinations in the furnishing of each room.

The walls of a hall, living-room and dining-room, opening on one another, may be a soft sand color. The hall may be furnished with a Chinese rug or Oriental of warm tan and black; the few pieces of furniture in black lacquer (or painted black) * with a dull gold mirror, and a piece of embroidery in black and gold. The living-room may have a deep rose or mulberry toned rug and the furniture in oak or walnut upholstered in stripes of green and mulberry with a touch of black, and the hangings an English designed linen with a combination of many colors, mulberry and green predominating. The dining-room may have for a

* The suggestions in parentheses are the less expensive alternatives. This arrangement will follow throughout these pages.

INTERIOR DECORATION—MODERN NEEDS

rug a small patterned blue and tan domestic, with mahogany Colonial furniture; at the windows, gauze under-curtains that shene from blue to beige, and as over-draperies a striped taffeta (or cotton material).

Visualize these three rooms, and you will discover that they are held together by the uniform background color, whereas the color scheme of each room is different and individual, and in each is repeated, in small quantity, the color of the adjoining room. The effect is pleasing and more restful and space-affording than if each room had been treated as an entirely separate unit in color. No particular stress has been laid upon the background; it is merely harmonious for each individual scheme of furnishing.

Again we may have an enormous room which looks barren and cold—the walls in blue-gray and the furnishings in dull drab. We see such rooms all over Europe in the pensions which once, perhaps, were regal apartments, but whose only asset of regality left to this day is good proportion. The room may be transformed by proper “coloring up.” The walls may be done in yellowish brown paper, the hangings in rich brown velour (or rep),

COLOR AND THE ROOM

and the furniture upholstered in figured cretonne combining deep and bright shades of green with a bit of Venetian red. Use well polished copper or brass jars or bowls to reflect and draw together the various lights and shadows. Thus the colors are closely related and the room is brought together, enriched and warmed.

In country houses there is often this problem of bringing a room together, making large rooms more intimate by the selection of color. But it should be remembered that we can stand a more open, impersonal sense of space in the country than in the city.

Summing up the principles of the foregoing examples, we find that light colors enlarge and deep colors contract a room; that browns, reds, deep blues, deep green and black make a room look smaller; whereas the lighter shades—tans, grays, light greens, blue and rose—expand it. Remembering these simple facts we can readily remedy a room that appears too large or too small.

It cannot be claimed offhand that blue is a cold color and that red is a warm color, because there are so many gradations in each

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color that, before we know it, we have a cold red and a warm blue. Therefore if you want a warm toned room and at the same time wish to use blue, do not cast the idea aside as impossible. Blue toned to green is a warm, rich color, particularly in fabrics that have a nap and give a depth of texture as well as flat color. Any shades of blue toward the green are warm; shades toward the violet are cool. Blue-green and red-orange, both of course neutralized—i.e., toned down from their full strength—make a most beautiful and suitable combination for a room. They are exactly opposite colors on the spectrum and therefore balance well. Also, in bright and deep tones, they are among the loveliest colors.

In a room of such color combinations a small spot—say a pair of vases of pure brilliant red-orange—may be placed. Opposite, a bowl of pure, brilliant peacock blue-green. Using these colors as high lights, we can play up and down the shades and tints of both colors, creating a brilliant, vibrating rich interior.

Visualize a room with oak paneling (or tan paper). There we have the neutral shade of red-orange. The rug is deep blue-green with a patterned border in light tan. We must



DARK FURNITURE CONTRASTED AGAINST A LIGHT BACKGROUND

The strength of line of the paneling helps to keep in proportion the mass and weight of the furniture.

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keep the color on the floor a tone heavier than the side walls. The under-hangings are of blue and green gauze (or an ecru net). The overhangings are striped damask of yellow and blue with a tiny line of vermilion (or a cotton or linen stripe in similar colors). The furniture, oak and walnut, is upholstered in vari-colored cotton or wool tapestry; on the smaller pieces is used blue and yellow narrow striped velour. The sparkle is given by the peacock and orange vases. We have created a blue room that is distinctly warm in general tone.

Again, if we want to use red but dislike the glare of red, we can use a red toward the violet. This is really a cool mulberry tone. We find that a refreshing room may be had by using in conjunction with it the opposite spectrum color—yellow-green. Both these colors should be used in clear, cool tones, for a neutralized mulberry or yellow-green is rather sickening.

A lighter combination of red is the use of rose and green and yellow. This is suitable for a bedroom. For example: white walls with a small figured pattern in ecru, and hangings of a similar background with sprays of clear

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rose and yellow flowers and bright green foliage. Use rugs of two-tone green and furniture painted white or green; simple lighting fixtures of ecru color striped in green and rose. For a south room this color scheme is acceptably cool. The walls and woodwork could as well be green—but a clear light green.

While attractive in imagination and in the hand, violet rather fails to make a good interior color. It requires a great deal of lively design to set it off. A chintz paper with a predominance of lavender may be attractive and usable. In this case the somberness of color is made up by the liveliness of design. Lavender combines well with yellow and green and blue. It is a good color on which to build up a small guest room with a southern exposure. Thus, use a two-tone lavender rug; a clear-colored chintz paper, lavender predominating; a plain cotton lavender sunfast at the windows and on the few pieces of cushioned white wicker. The beds and bureau may be painted white striped in lavender. But here and there we will need a small, shiny vase of green. This is no scheme for a man's guest room, however.

Browns, reds or greens—the masculine im-

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personal colors—used with walnut, oak or firmly constructed mahogany furniture—are the best colors to use for his bedroom, library, den or billiard room. Never inflict upon a man a light blue, pink or yellow bedroom.

Let us construct a man's bedroom along these lines: Tan and black striped wall paper; walnut furniture; a linen with a small design in green, orange and black used as bedspreads as well as hangings. Upholster one piece of furniture in black pin-striped velour. We have a cheerful and practical combination.

Pure or bright colors in comparatively small quantities are usable with a mass of black, as is so well demonstrated in modern French and Viennese colorings. The colors are thus made to sparkle with brilliancy.

Before deciding on fabrics and papers for a room it is best to try them out for two or three days in all sorts of lights and in all one's moods. A bright, flashily-colored paper may look well in a shaded showroom at four o'clock in the afternoon, and be quite impossible in a sunny room at eleven the next morning. It may appeal to us in the mood of exhilaration and excitement of seeing new things, but at sober-minded dusk time, it may be thoroughly

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undesirable. New, startling things have their appeal, but they are apt not to wear well.

Then again, artificial light changes color, and the wall paper that is fresh and attractive in daylight has a murky look under the yellow glow of gas light.

There are always the obvious safe colors, and until we are quite sure that we can handle the unusual color combinations, it were best to adhere to the conventional combinations of custom. But if we are willing to put a little study and thought into our interior decoration, a whole field of unsuspected, delightful color schemes may be utilized.

A few general rules should be remembered: Be careful to use bright colors sparingly in small areas and in well selected spots. Avoid murky, spiritless colors. Deep colors may be dark and rich and neutralized, but need not be dirty looking.

In choosing a figured cretonne, be careful not to get one with a background too dark and dingy, as time darkens all colors and we must allow for this at the beginning.

In selecting several colors for a room, do not have them all the same tone value. Have

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some light, some dark and some medium. Try to create by this combination of values a vibrating rhythm of color. Do not select a medium tone blue, medium tone green and a medium tone brown, but use a deep blue, a medium brown and a light green. Therefore you not only have different colors, but a different value in each color, which is the light and shade of each color.

Below in brief are a dozen suggested color schemes.

Living-Room or Library

Brown floor covering,
Tan walls,
Sapphire blue, tan, brown and dull pink
drapery fabrics,
Sapphire blue velour cushions,
Dull pink shades trimmed with blue guimpe

or

Terra cotta floor coverings,
Linen colored walls,
Drapery and upholstery fabrics of terra
cotta line colors with small areas of bright
rose and yellow,

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Valances of terra cotta velour (to bring color up from floor),
Small pieces upholstered in green velvet,
Two green cushions and one orange cushion,
Rose and yellow shades,
Copper as accessories.

Hall or Reception Room

Gray floor covering,
Gray walls and woodwork,
Burnt orange silk hangings,
Furniture with gray upholstery, with one small piece in black,
Orange and black lamp and shade,
Clear green in two vases

or

Old blue floor covering,
Old blue walls,
Black woodwork,
Black furniture,
Blue and black small striped hangings and upholstery,
Lemon yellow accessories.

Dining-Room

Old gold floor covering,
Old gold walls,

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Old rose hangings,
Amber colored accessories

or

Dull green-blue floor covering,
Dull oak colored wainscoting,
Gray, brown, mulberry and green figured
paper,
Mulberry gauze undercurtains,
Dull green plain overdrapes,
Straw colored accessories.

Porches and Breakfast Rooms

Light blue-green rugs,
Gray walls,
Blue-green woodwork or lattice,
Orange, yellow, gray and green upholstery
and hangings,
Blue-green wicker or iron painted furniture,
Gold fish and blue pottery bowls as acces-
sories

or

Mulberry tone tile floor,
Mulberry and yellow woodwork,
Mulberry and yellow painted furniture,
Yellow, green and mulberry upholstered
hangings,
Plain mulberry cushions.

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Bedrooms

Rose rugs,
Gray walls,
Rose, gray, black, green and yellow hang-
ings,
Hangings and covers bound with plain
green taffeta,
Rose upholstery,
Gold and rose accessories

or

Green floor covering,
White walls,
Green, yellow and white draperies,
Green upholstery,
Bright light yellow and clear green acces-
sories.

Guest Rooms

Black floor covering,
Ivory walls,
Green-blue taffeta curtains and bedspreads
edged with soft yellow,
Yellow gauze undercurtains,
Painted blue-green furniture,
All over-upholstered pieces in figured yellow,
blue and gray linen,
Vermilion accessories

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or

Purple floor covering,
Purple, yellow and tan walls,
Purple for hangings and upholstery,
A deeper shade of purple in some upholstery,
Yellow accessories.

CHAPTER III

THE TREATMENT OF WALLS AND WOODWORK

Walls and their relation to architecture and furniture
—Wall treatment and woodwork—The kinds of papers for various rooms—Paint and tint—Paneling
—Wood and its substitute effects of plaster board and molding—Plaster walls—Fabric-hung walls

WALLS are the background of a room. Against them we decorate and furnish. Therefore upon them depends much of the success or failure of the room. The study and attention paid them will be amply justified.

Before deciding upon the treatment for the wall, four points are to be considered: The architecture, exposure and use of the room and the furniture that is to go into it.

If the decoration of the interior is to attain any measure of success, the wall finish must be suitable to the architecture of the house and the character of the room itself.

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A rough bungalow type of house conveys a spirit that calls for the exact opposite of a finely-pattern papered wall; and a Colonial house should not have a rough plaster-finish interior wall surface. Should we choose an English cottage type of house, we naturally expect the cottage type of walls—plaster with beamed ceilings downstairs and smooth plaster tinted walls upstairs. In a Colonial or Georgian house the walls most consistently should be paneled or wainscoted in white, papered and painted. In an Italian plaster house the walls may be finished in rough cast or hung with some fabric, and the bedrooms should be tinted or painted. City brownstone fronts and apartments call for walls papered, walls paneled in dark wood or painted.

The country bungalow or seashore cottage requires a matched board wall. It is inexpensive, clean and makes no pretensions at decorative effect. The boards should be stained a soft brown rather than the garish yellow pine color finished in orange shellac which is so usual and only adds to the cheap, shiny effect. The walls may be hung with gray-brown burlap with good results. A



EFFECTIVE WOODWORK AND PANELING

The woodwork and the unusual paneling are the salient points in this room. The arched over-mantel and panels for the lighting fixtures are rich architectural attributes.



EFFECTIVE ARRANGEMENT OF MIRRORS

The large white paneling is broken by a plain mirror set above the mantel. This, with the arched cupboard and the graceful shaped mirror, adds to the apparent size of the room.

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crudeness in the weave of the burlap suits the bungalow type of structure.

In addition to the architectural requirements of the house is the exposure of the room. We must consider the amount of light the room receives when we plan for the painting of the woodwork and the papering of the walls.

The north room naturally demands a warm tone on its walls but, as each color generally has a warm and a cold tone, we are not restricted by any hard and fast rules. Thus, a north room takes a warm, rich brown with a red or a yellow tone in it; and a south room takes a brown towards the gray, which will be more of a putty color. In both rooms a brown color scheme can be worked out, so that if a living-room is north and a brown room is the scheme desired, it may be had.

In a north room if the walls already have a cold gray paper, much can be done to add warmth by rich and bright toned hangings, upholstery and floor covering. Furniture may be ranged against the wall so as to break up any long, bleak spaces, and at night the cold effect may be remedied by warm colored shades casting a transforming glow. If, on the other hand, the walls are too warm—say a reddish

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brown—the other colors used should be in lighter tones. This will have the effect of subduing the brown. By using green, its complementary color, the red would only be brought out by sharp contrast.

When the wall covering you have at hand is good in color, then all the beauty of it should be brought out by careful selection of the colors used in conjunction with it. If what you have is bad, keep it as inconspicuous as possible, and, by regulating the light let into the room and through other colors used in draperies and upholsteries, make the best possible interior. A room with a very bad wall color—red, green and gilt scroll paper—is beyond redemption; nothing can be done to make it attractive. Such a paper dominates every other thing in the room and the proposition is hopeless. In this case only two means can be employed: re-paper, or tint over the old paper, should its condition permit.

Wall papers by the roll are a fairly modern product, having been introduced by Herman Schinkel in the year 1568. Old Italian domino papers and block prints, charming in design and color, used to be put on the walls in large

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or small squares. It is a long leap from these costly and painstaking methods to the modern papers, which may be had in good color and design from fifteen cents a roll, up.

One practical point must be remembered in buying paper rolls. Cheap domestic papers come eighteen inches wide, but the general width is twenty-two inches. One single roll of paper measures eight yards, and it is sold to that measurement. English rolls of paper, however, come a roll and a half to the roll, i.e., twelve yards; and some American papers come two rolls to a roll, i.e., sixteen yards. These double rolls cut to better advantage than the single, as can be readily seen. Yet when the purchaser finds nine or twelve rolls delivered when she has ordered eighteen, she supposes the order to be short. Countless times this mistake is made, and it causes much needless worry both at the time of delivery and on paying the bill.

Before hanging paper the plaster should be thoroughly dried, otherwise the paper will streak and wrinkle as the plaster contracts beneath it. Papering around a chimney breast or hot air flue is apt to crack at the corners with the expansion and contraction of the

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chimney. There seems to be no remedy for this unless the paper is of such heavy stock as to hold its own shape.

Cheap paper hangers use cheap sour paste, which forms discolor on the paper and will not hold at the seams. Insist on having good, springy paste with a strong body to it.

A poor, uneven wall surface must have a lining paper applied before the wall paper is put on. It is interesting to note, apropos of this, that the contracts drawn up by the Paper Hangers' Union absolve the hanger of liability unless the lining is provided when he deems it necessary.

While one paper can be put over another, where the sanitary laws permit, it is best to remove all old papers and paper directly on the plaster. Old seams will show under the new paper, and if the new paper is heavy and the old thin, it is apt to drag away from the wall when the room is heated.

As a rule, English papers are superior in stock to the domestic make, but the patterns are no better, as both are generally designed in France. A paper with a fairly hard, shiny surface gives the best wear. A tint sur-

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face paper is apt to water-spot and also rubs off easily.

In choosing a wall paper the decision should never be made from seeing a small sample. It is best to hang two rolls together so that one gets a good broad surface and can see the effect. Also, paper should not be chosen in a dim, soft light.

It should always be seen in full daylight, and also in gas or electric light, because colors change in artificial light, especially grays, lavenders and tans. Some papers go on the wall darker and some appear lighter when hung. Blue and green generally go darker. It is best to have a paper a grade too light than too dark, as dust and soot darken any wall. Avoid the tones in grays and tans that are dirty in color: a yellowish gray is apt to look murky, although it has more warmth than a blue-gray.

Striped or plain papers are satisfactory in most rooms, as one tires of them less easily and they form the best background for furniture, ornaments, pictures and human life itself. We ourselves form enough movement and variation without being surrounded by vari-colored scrolls and garlands. The paper should suit

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the furnishing; for example, as a background for Chinese and Japanese furniture, a Japanese grass cloth looks very well, but it does not suit Colonial mahogany or oak furniture. Fortunately, the vogue for this paper and its imitations has gone out, for, besides being inappropriate for most of the rooms in which it was used, it went on the walls badly, showing every seam. Being horizontal in feeling it lowered many an apartment room that could ill afford the lowering.

Colonial stripes—plain stripes of two tones, or one tone and white—are excellent for halls, living-rooms and bedrooms. The stripes may be broken by floral or conventional inserts. If the stripes are wide, be careful that they do not stand out too prominently, else the effect will be that of a picket fence, especially when there are many doors and windows in the room. Striped papers add an effect of height to any room. When the room is low, do not add to its low effect by using a border or a frieze. The frieze or border can be used in the room that is too high, with the desired results, or else the ceiling paper can be carried down the walls a foot and a half and joined to the wall paper with a simple molding. Very often a large

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handsome cornice, such as is found in old houses with high ceilings, will produce the desired effect.

Oatmeal and cartridge papers present a disadvantage in the fact that their rough, pulpy texture gathers dust and grime. Something on the same order but with a superior texture may now be had with a hard, smooth finish. These in browns, tans, medium blues and green make the best wall covering for the living-room, library, hall and dining-room. The putty color, seen in so many shops and offices, should be avoided as it is too impersonal for a private dwelling.

A figured or figured stripe paper is good for halls and stairs, since it does not show finger marks readily. For a small hall use a foliage or landscape paper, as the distance in the design will make the hall appear larger. Nothing is more suitable for a Colonial or Georgian hall than a copy of one of the old historic landscape papers. There is much charm, interest and refinement in them.

A paper of a very large, insistent pattern is apt to dwarf a small room. The scale of furniture should be taken into account as well. If it is light, delicate mahogany, the paper

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should be delicate in color and of a small design. If the furniture is oak or something similar, the paper should be darker in color and of a plain or large strong figured design. Should one have furniture of a special period, a paper of that period in design and color should be chosen, for each period has its distinctive tendencies in color as well as line.

Papers of Chinese designs, or English or Colonial adaptations of Chinese designs, are attractive in a dining-room. That particular room can carry a figured paper because pictures are not—or should not be—used. Blue and gray are the two colors *par excellence* for dining-rooms, as they show off silver, pewter and china to the best advantage.

Gilt, silver and bronze paper are generally unsatisfactory; they tarnish with gas and heat. On the other hand, a rich and unusual wall may be created by papering with Japanese gold sheets. These come about twenty-four by fifty-six inches and are made of gold leaf. They have to be carefully hung and shellaced, but they produce a beautifully rich, brilliant wall surface. This paper sometimes bears a small design. It is generally known as tea-chest paper, as it originally came to this coun-

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try on tea chests. With such a paper the woodwork should be "antiqued" and the ceiling tinted buff.

Embossed and leather and imitation fabric papers are apt to give the appearance of a restaurant and are rather showy and cheap, as are all imitations.

Considering the subject of paper according to the type of room in which it is to be hung, we arrive at some general suggestions:

The bedroom walls may be papered throughout in one tone gray or tan and the colors introduced in the upholstery, hangings and accessories. This will give the effect of space and restfulness. For the bedroom, generally neutral tone papers are better than pink, blue or green. These colors are apt to fade and occasionally streak. A yellowish paper holds its own best and is splendid for a north chamber, using for it a figured design and plain hangings. This makes a pleasing variety, especially if the other bedrooms have plain papers and figured hangings.

A guest room may have a chintz figured paper as it is not lived in steadily and there is little chance of tiring of it. It may be very smart and fresh and ultra, as a guest is gen-

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erally in a gay and festive state of mind and the gayly figured paper enlivens her the more.

Old people generally like vari-colored figured paper. Something with mauve predominating is a good selection.

Children's rooms may be papered with delicate floral stripes or bouquets, carrying out the design of decoration on the furniture. Yellow is a happy color as well as a favorite with children.

Servants' rooms should be prettily and cheerily papered, but as the paper is apt to have hard wear, it should be of a well-covered and colorful design.

Painted walls have the advantage of being easily cleaned, and although the initial expense is greater, they will outlast a dozen papers. The finish should be dull and flat, except in the service quarters and baths where it should be enameled. On the stairs a semi-dull finish is preferable.

Great care should be taken with the selection of the color, as the paint goes on to stay presumably for many years. While the painted wall that is finished dull cannot be washed with hot suds and powder as can an enamel finish,



EFFECTIVE USE OF ENGLISH PANELING

The paneling gives character to this room, and sets off the Caen stone mantel to advantage. The double hung window curtains are suitable for a room of this type.



LINEN FOLD PANELING AND DECORATIVE FRIEZE

This is a combination which makes a handsome wall. Paper or fabric could be substituted for the frieze.

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the shine and gloss of the enamel is both unpleasant and inartistic. The alternative, referred to as semi-dull, is sometimes called "satin" or "egg shell" finish.

Tint is an inexpensive wall treatment and permits of various uses. If a house is new and the plaster has not entirely settled, a good plan is to tint the walls the first year; the following year, paper, paint or paneling may be supplied, as these three are more permanent. In that way one can try out the various colors on the wall. Tint, which is nothing but colored powder mixed with water, is inexpensive and comes in excellent tones. The less usual colors may be obtained by mixing two packages.

Wood paneling is the handsomest and most expensive finish possible for walls. Nothing is more elegant than dark oak or walnut paneling such as was used in Elizabethan and Jacobean houses of the sixteenth century. The panels were oblong, about eighteen by twenty-four inches with a three-inch stile or cross-piece. Polished with wax and topped by a heavy handsome cornice they gave indefinite service as well as a rich and luxuriant interior.

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Used in conjunction with these panels were fireplaces with elaborately carved overmantels and overdoors.

French paneling is generally used in large spaces and is often of a beautiful warm walnut, elaborately carved and gilded, characteristics not found in the Tudor paneling mentioned above.

Georgian paneling is in simple, large panels, each being enclosed by plain moldings and the wall painted white. Such paneling makes a suitable background for dining-rooms and halls, for the furniture of the period when placed against it is pleasingly silhouetted—its delicate chair backs and table legs being thrown into charming relief against it. On the whole these Early English and Georgian styles are the best paneling for modern interiors. The former is especially suitable with rough plaster, tinted or painted plaster, fabric or paper above. A splendid combination for a living-room, dining-room and library is an oak wainscoting in Elizabethan paneling with a wool tapestry of English design hung above. While this treatment is expensive, both the paneling and tapestry will give years of service and the tapestry may later be used for upholstering,

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should one tire of it on the walls. Cotton tapestry or damask may also be used, as can a handsome paper. Or again a plain paper will be used to advantage as it will give full value to the paneling itself.

If the paneling is of yellow oak remove the finish and re-stain a dark rich brown and rub with wax and oil. It is impossible to create a good interior with yellow oak as a background.

Instead of wood for painted paneling there is a cheaper and as effective alternative—plaster board with molding. Cut to the proper size the plaster board is fastened to the wall by the molding, and the wall, the plaster board and the molding are then painted. The panels and molding may be painted a tone darker than the wall itself. A good effect is produced by striping the grooves of the molding, and introducing a color that is to be brought out in the room. For example: suppose the walls are gray plaster, the panels a tone deeper and the moldings gray with blue rubbed into the grooves. This blue may be brought out again in the curtains.

Canvas may be used in place of plaster board.

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Both plaster and canvas may also be used as a wainscot which a chair rail molding will finish. This is an excellent device for covering up shabby old walls or for the Colonial type of dining-room.

A third substitute for the costly wood paneling is to make the panels on the wall by defining them with molding. The molding is applied directly to the plaster. This is the least expensive method of paneling and the least troublesome. Care must be taken to see that the panels are of the right proportions and that the molding is of the proper scale.

Rough cast, sand finish or imitation Caen stone walls are especially suitable for country houses and camps. They have a natural simplicity that harmonizes with the environment of the house.

A charming wall finish for a country house of the Italian style is rough plaster with no woodwork trim. The doors, windows and mantels are set directly into the plaster side wall, but always set far enough in to form a plaster turn. This finish is found in many Italian villas and farm houses where the severity of the walls is broken by little niches in



ROUGH CAST WALLS

These are suitable as a background for Italian furniture in conjunction with tile floors. This combination is adaptable to a large country house. The ceiling and mantel in this room are consistently handsome.



FABRIC HUNG WALLS

These are particularly successful when curtains of the same material are used, making no break in the wall. The interest and color variation is given by the curtain trimming.

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which pottery and brass give an interesting decorative note.

Fabrics for wall coverings, such as silk, cotton or wool damask, linens and chintzes, all have their own beauty and service if properly applied. To appear well, they must be carefully seamed. The pattern should not be too startling, as the fabric should serve as a background and not as a decoration. The mechanics of hanging a fabric, while simple in themselves, require skill and care. They should be stretched on thin laths tacked to the wall, and finished with guimpe or molding. They should never be applied flat against the wall; the air space behind is requisite.

The design of the fabric should be in harmony with the architectural details of the room. If the trim and mantel of the room are Georgian, a damask or linen of Georgian design should be used with a pattern of the scale consistent with the size of the room. Or, if the furniture of the room is mainly Italian, an harmonious interior can be created only by using a fabric of an Italian design.

The use of fabrics for wall covering is particularly adapted to old houses that are being

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remodeled and in which the walls are not in a perfect condition. In remodeled farm houses the bedroom walls may be hung with cretonne, and the effect will be very pleasing. English glazed chintz also lends itself to this use, and because of its glazed surface the walls will not collect much dust and may be wiped down.

A still better treatment for a bedroom is to paint the wainscot and apply a cretonne above it. The painted wainscot will give better service than the cretonne carried down to the mop board.

Another method of using fabrics on the walls is to treat them as panels, enclosing them in molding. The design should be well centered and of good pattern, as the treatment makes such panels conspicuous. In this instance they become a decoration instead of being merely a background. Jute damask fifty inches wide, with a large striking pattern is the most telling of inexpensive fabrics for this use.

Painted panels, both on the walls and over doors, may be considered as one feasible and very beautiful method of treatment. As they come under the head of pictures, they will be considered elsewhere.

TREATMENT OF WALLS AND WOODWORK

While there are some broad general principles which hold in the treatment of most walls, both the professional and the amateur decorator will find that the problem of each room must be met and solved on its own needs. The general rule runs as follows: Walls should be lighter in tone than the floor and furniture and darker than the ceiling. On the other hand there are exceptions to this, as in the case of a room with beamed ceiling and plaster walls or a light hardwood floor with dark wainscoted or paneled walls.

If we are to have any individuality in decoration we must be able to lay aside rigid rules, such as the above, and create our own standards. The courage to do the daring thing in decoration is often the beginning of pleasing and refreshing rooms.

CHAPTER IV

FLOORS AND CEILINGS

Stained, stone, tile, waxed and painted floors—Rugs and carpets—The kinds of carpets for each sort of room—Ceilings and the general rules applying to them

THE floor is the foundation of the room. It should give the assurance of being substantial. Hence it should be the darkest part of the room so far as tone is concerned. While there are justifiable exceptions to this general rule, it is best to keep that principle in mind. We will find that it applies to practically all sorts of floors—stained, stone, tile, waxed or painted—which is the way they are grouped in this chapter.

The effect of brilliantly varnished yellow oak floors, often seen in the homes of so many excellent housekeepers, is of extreme cleanliness but of extreme inartistic taste. A better effect

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is produced by keeping the floor a very soft neutral shade of grayish brown. This not only sets off the rugs to better advantage but keeps the floor always darker than the walls, which is a basic rule. Moreover, floors should not glisten; they should have a dull polish which reflects just enough of the chair and table leg.

There are countless stains and floor finishes and varnishes and the processes of applying them are almost legion. By one process a floor should first be well filled and then rubbed down with oil and pumice and finally stained to whatever shade desired. Floors darken, so it is advisable to stain them somewhat lighter than the shade eventually required. They should have a finishing coat of shellac or varnish. Some floors are sufficiently finished by being merely shellaced two or three coats.

If a floor is left too brilliant by the painter, it may be washed with warm water. This will take off the undesirable glassy look. In moving into a house it is best to leave the shiny floors untouched until after the moving, and consequent dust, is over. Then wash the floors with warm water. The final finish may be given by waxing, which will leave the floors somewhat duller. It also makes a more lasting

FLOORS AND CEILINGS

finish and requires only an occasional rubbing to keep in good condition.

One of the most satisfactory ways of finishing a floor is to apply to the raw boards a bath of ammonia, which will darken evenly as it eats into the wood a quarter of an inch or so. It does not darken the soft parts of the grain so much as does stain, and the general tone it leaves the floor is a pleasing soft, grayish brown. Two coats of white shellac can then be applied and a coat of wax. The entire process is over in twenty-four hours.

Oak, chestnut and some varieties of pine make serviceable hard floors and show a good grain. It is a distinct advantage to the final appearance of the floor if the boards of such woods are selected and laid to match, although the cost, naturally, will be additional.

Old floors that are uneven require the carpenter's care. The cracks should be well filled, the boards planed down and the whole floor given several coats of varnish with stain in it. Varnishes may be had with stain of any tone desired, so that if one wishes to have a mahogany foundation for her mahogany furniture, it is readily procured.

Inlaid and parquet floors, with their in-

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tricate patterns of vari-colored woods, are rather distracting. Unless the wood is very carefully matched they remind one of a picture puzzle. A more uniform floor can be had by using boards the length of the room and finishing off with a small border. While it is the nature of brick and tile to be of small area, wood ought to be in long lengths—the way it grows. On the other hand, if one has a floor laid in small squares and attempts to use small rugs over it, the effect is nothing short of a patchwork.

Old floors can always be painted, although they require several coats, each well dried. A light coat of shellac is the best final finish. This coat of shellac should be repeated whenever it is worn down to the paint. So long as the paint is protected by the shellac it will never wear through to the wood and the well kept appearance of the room will be preserved.

Painted floors are preferable to shabby carpets, and no floor is ever in such bad shape but that several coats of paint will make it presentable, especially if rugs are used. Thus an old fashioned dining-room can have a pumpkin yellow painted floor, and will be attractive

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and seemly if one uses a rug and keeps the furniture very simple.

Sage green is another good floor color, especially when buff and mulberry rugs are used upon it. The same is true of a gray floor with a border in a darker tone.

Bedroom floors can be painted white and kept in good condition by applying five or six coats of shellac over the paint. A white floor with a simple black pattern border is a good foundation on which to build up a black and white bedroom. A large flat black velvet cushion rug in front of the bed will give weight and color value sufficient to hold the floor down in effect.

These suggestions may seem unusual, but they are perfectly feasible. As a matter of fact, we should seek new tones in our floors. It is astonishing how little ingenuity and imagination is used in painting floors. They present an unparalleled chance for variety without being restless or grotesque.

Floors should not be wiped up with crude oil or kerosene. At first they will have a good polish, but they immediately collect dust and dirt and ruin rugs and one's clothes. Soap and water is the best wash to use; when the

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floor is dry it can then be polished off with a waxed cloth or one of the patent dustless mops.

Tiled marble floors give a room a formality and stateliness that is in keeping only with the less impersonal rooms of the house. Black and white tiling is very smart, and may be used as the keynote for a beautiful decorative scheme. Visualize the following room: White walls with paneled moldings in black, a cornice in black and white with a white ceiling; under-curtains of black velvet and over-curtains of soft heavy ivory silk to the sill—an ultra modern arrangement in contradistinction to the usual thin under-drapes and heavy over-curtains. Upholstery of black, clear green and orange edged with bands of the green, with a single note of vermilion. An entrance hall, a reception room, a tea house, breakfast room or porch—any of these would carry such a scheme admirably.

Large square red tiles make the best flooring for the piazza and the porch. They are easily kept clean, are substantial and add more to the room than a stone or any white floor. In addition, they combine well with almost any color.

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A composition, which is poured on in liquid form over a wooden floor proves durable and satisfactory for porches. It comes in good tones of green, red and buff. In gray it makes an excellent flooring for a hall.

Once we have settled the problem of the kind of floor we desire, the next problem is to settle the sort of covering to go over it. Only in the rarest instances is the bare floor either desired or possible. We have then to consider the question of rugs and carpets. The Orientals will come first.

There is a tradition that Oriental rugs are always good in all rooms, the mere fact of their being Oriental making them *sans reproche*. Never did more fallacious tradition exist. They are often of a character totally unsuited to our modern decoration.

Modern Oriental rugs are often garish and crude in color and will quickly destroy an otherwise good interior scheme. It is just as impossible to use Orientals indiscriminately, irrespective of adjacent furnishings, as it is to use a figured wall paper in every room of the house. True, there is nothing more lovely than an antique Oriental of beautiful design and

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splendid color, but such a rug, if brilliant of color, should be used as the main factor in the room; other furnishings should be made subordinate to it, built around it, taking into consideration every color. An Oriental with subdued coloring will take its place naturally as part of the general scheme. If the colors are crude and shrieking—as is so often the case—the room must be keyed up in color scale to go with the rug.

There is always a way to subdue the loud colors of a rug: a dyer will dip the rug in a neutral wash, thus bringing all the colors into closer key. The rug will not be injured and the soft general tone so necessary for our modern decorative schemes will be acquired.

The Oriental rugs procurable to-day come from Persia, Turkey, the Caucasus, India and China. The names by which they are known are the names of the town, district or province where they are made. Designs and colorings of many rugs are now drawn up in America and sent to Bulgaria and Persia to be woven. In that way the colors are more apt to be suited to the room, than if the rug is purchased of Orientals here which generally results in bril-

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liant colors that require brilliant surroundings.

Chinese rugs are now made in beautiful blues, grays and taupes. These are most suitable for dining-rooms, as, being figured, they do not show crumbs and spots, and the blue is just the color for dining-rooms since so much china is of blue Chinese design. Jute rugs of Chinese colors and design are quite inexpensive and really possess artistic merit. While the fibre has not the softness of wool, they are sufficient for the porch or the country house.

Special English and French designed rugs are made to order and will be found at the retailers varying in price from the very moderate to the very expensive.

In judging any rug, its value, apart from the added value as an antique, depends upon the quality of wool used, the number of knots per inch, the intricacy of design and color changes and the general trade selling standard when completed.

For most purposes plain tone rugs and carpets are advisable. Carpets with designs of cabbage roses tied with turquoise blue bow-knots have had their day of glory and passed into "scrap woven" rugs of service. Banded

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borders in deeper tones give the rug more character, and set it off better on the floor.

Domestic rugs may be woven any width up to 31 feet, as that is the widest loom. Imported rugs may be woven as wide as 36 feet, and any length may be had. Or a rug may be made up from carpet strip and sewed together, with or without an extra border, as one prefers.

As a rule, carpeting comes 27 inches wide; stair carpeting comes 30 inches. Axminster, Saxony, velvet, velvet Wilton, Aberdeen—all these have a cut pile like velvet. Brussels has a loop weave which is left uncut. Smyrnas are reversible with a high pile. They give good service, are inexpensive, come in excellent colors, and are particularly suited for bedrooms. There are many rugs of flat tapestry weave that are less expensive and thinner than the pile rugs. Matting, grass, fibre, jute and rush rugs come in various weaves and under various trade names.

Considering the kind of rug for the kind of room, we find that there is a great variety of choice. Although each room must be judged according to its individual needs, I am making

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a few general suggestions that may help to a choice.

Oriental rugs are suitable for a library as they have the same decorative quality that the bindings of books have. Also they are adapted to halls since they do not show dirt and are highly decorative.

In the living-room we may have a one tone rug with an Oriental laid over it, or the foundation rug may be left uncovered.

A Chinese or small figured rug is best for the dining-room. A special pattern rug with a plain center and French or English designed border suits the drawing-room.

For the bedrooms use one tone rugs. Large rugs are inadvisable as they do not permit of being easily taken up and being cleaned. Besides, a bedroom should not be carpeted unless one has a vacuum cleaner in constant use. Flat rugs of tapestry weave make good bedroom rugs. They are well made, heavy enough not to shift and are reversible. Scotch rugs, American art rugs and countless varieties with special trade names are to be found. They are infinitely superior to the rag rug of Colonial bedroom fame. Rag rugs slip, turn up, soil

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readily and wear out quickly. They always look as cheap as they are.

In fitting a carpet or rug to a floor, a 15 inch or 18 inch border should be left. This will accommodate the legs of most furniture, permitting them to stand level. With a parquet floor the lines of the border should be followed.

Both in selecting and placing rugs, care should be taken to see that the sizes bear some relation to each other. Do not place a large rug beside a tiny one; the proportion should be harmonious. The rugs should be somewhat of the same area, but of varied proportions, except when a small rug is placed before a piece of furniture to accent it, or before a door to serve a distinct purpose. The rugs should also conform to the proportion of the room and lie parallel with the edges of the floor. In a large room a great variety of small rugs makes the floor spotty, unrestful and lacking in dignity. Three rugs are better than two, as the natural grouping is generally in the center of the room, before a fireplace or a large table; and the center rug serves as a basis for the group. It is a good idea to have rugs nearly equal in size so that they may be interchangeable, thus shifting the wear. Rugs should be placed in such



ARRANGEMENT OF RUGS

The placing, assortment and size of rugs have much to do with making a room restful and rich. The rugs should be parallel to the side walls, never criss-cross.



A DOMED PLASTER CEILING

This feature adds distinction to this room. The combination of figured chintz and striped damask tends to make the room an achievement in good decorating.

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close juxtaposition as to create a feeling of unity, instead of producing distinct spots. Choose harmonizing, closely-related colors, and leave a narrow space between the rugs. Attention may be drawn to a favorite piece of furniture by placing a rug before it. This is noticeable where a fur rug is used before a sofa or *chaise longue*.

The dominating field color of a rug should match the dominating color of a room to produce a quiet, harmonious effect. A rug with a color complementary to the color of the room or with a light neutral background is enlivening and sometimes forms a cheerier room. For if we start with a light floor covering and keep to the rule of walls, etc., being lighter, we will have a delicate, light tone room upon completion.

Finally a general rule: keep the floors, rugs and carpeting unobtrusive except where they serve as a rich harmonizing foil for furniture and hangings.

CEILINGS

One of the most difficult tasks is to get a ceiling to tone in properly with the paint of the woodwork and wall surfaces. Painters have

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never outgrown the time when a pure white ceiling, well kalsomined, constituted all that was required of them. Yet there is practically no room where a pure white ceiling is desirable. The ceiling should be toned to match the wall surface.

The higher the ceiling, the deeper the tone should be, in order to bring the ceiling down. In a north room as much warmth of color as permissible should be used to give a good effect. A very delicate light tone should be used in a room where we wish to heighten the effect of a low ceiling. Or, the finish of the ceiling may be brought down the width of a frieze which will tend to lower the appearance of the room. By these simple methods the appearance of the room can be changed by the ceiling.

In the case of an old or very badly plastered ceiling, ceiling paper may be used. This should be avoided unless absolutely necessary, as a papered ceiling is apt to show cracks and to peel, especially in an over-heated house. In a room where there is a great deal of smoke, the ceiling may be painted and kept in a clean sanitary condition by occasional washing.

Paneled ceilings have the effect of refinement and restfulness that is concomitant with pan-

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eled walls. The strips of molding may be applied in the same manner as to the walls, or else laid on in stucco.

Patent stucco ceilings are excellent in a room of some pretensions. A good workman and a design suitable to the architectural character of the room are obligatory, however.

Beamed ceilings are such an architectural feature that they should only be used in rooms where they are architecturally permissible. In early English, Italian, early Colonial and in camps and bungalows where a certain sturdiness of detail is evident, these ceilings which frankly show the constructive form are appropriate. They also "carry" best in a large room. A small room with large beams is overpowering and out of all proportion, and small beams in such a room would lack an effect of fitness to the true use of their being.

The beams may be stained or painted to match the rest of the woodwork. Staining, however, is more desirable as this will show the grain of the wood when a strong light is shed on the ceiling. In an Italian room the beams may be decorated in a flat color design in deep blue, reds and gold. This may be painted on with a stencil, but the design should be a copy

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of one originally used successfully in such a position in an Italian villa or palace.

When toned to harmonize with the side walls, the space between the beams will give a room a pleasing harmony. Left white (while this is true to tradition), they will appear too glaring. Sheathing may be laid between the beams, which will make a heavy looking ceiling, but one of singular richness.

Ceilings are one of the elements of a room that are unnoticeable if properly done. When not done properly they detract visibly from the interest of the interior. Pretentious ceilings should be used only in pretentious houses and simple ceilings in simple houses. As in everything else, the rule of the fitness of things applies here.

CHAPTER V.

THE PROBLEM OF THE CURTAIN

Varieties of curtains for all sorts of windows—Under-curtains and over-drapes—Curtains and color schemes—Rules for making and hanging curtains—Portières and their place in the room

TO every woman, curtains, however much of a problem, are at the same time a joy. She visualizes soft taffeta with graceful, shaped lambrequins and crisp cretonne with pert little box-plaited valances. The matter of walls and floors are negligible to her. It is the curtain that makes or mars.

The first problem is to find the right curtain for the right window. Be warned that curtains with ample hems, turn-downs and valances require more material than is guessed at at random, and the expense incurred mounts up quickly.

A city house requires formality in curtaining, as the appearance from the street has to

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be taken into account. This formality is generally produced by hanging net or scrim curtains throughout the front of the house. The quality may be cheaper in the upper rooms. While a ruffled dotted Swiss gives a charming, informal "homey" look to a country cottage, the same thing in a brownstone front would be inappropriate. Under-curtains should be kept clean. One often will see a city street bordered by handsome houses in which there are curtains of hopelessly begrimed lace and net.

There are generally two sets of curtains—under-curtains next to the glass, and over-curtains or draperies. In some instances only one set is required, as in a bedroom where a sun-fast or thin silk is used, but, as a rule, a glass curtain is advisable since it protects the over-drapes and also softens the light in the room.

In under-curtains there is not much variety. For the city house ecru net with lace insertions or borders is generally in good taste. Fine quality scrim curtains with hand hemstitched borders give the best effect for the expenditure. This curtaining may be used throughout the house, as it is not too dressy for the bedrooms and is sufficiently formal for the living-room

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and library. Moreover, since they are all the same, they are interchangeable and therefore economical; when one wants new ones for the drawing-room, the old ones go upstairs in a less conspicuous place. Muslin curtains are mainly used in an informal way, such as in bedrooms and country houses. The main objection to them is that they are too white and will not harmonize with the background of most linens and cretonnes used as over-drapes with them. Besides, there is a look of lingerie about them that makes scrim come to the front as the preëminent glass curtain.

When one wishes to tone the general light in a room, she does so by the color of the under-drapes. A soft transparent material drawn full across a window will transform a rather cheerless room into a colorful, pleasant interior. It gives to every object and every corner a different color value. We must avoid, though, getting too strong a diffusion of light because, having chosen and keyed the room to a certain satisfactory tone, we may lose the good effect of the color relations by putting a rich yellowish glow over everything. For that reason deep cream or beige under-hangings are neutral

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enough and safe, and leave the original general color scheme intact. Often householders will hang yellow or orange or green or even mulberry for the light to filter through, regardless of the fact that they should plan for this general tone in the room before they select the furnishings.

In the south room we find the problem of transforming the general tone of excessive sunlight even more difficult. Green is rather unbecoming and not only cools but makes a rather ghastly shadow tone. Blue is even more impossible unless it is a light, soft shade. Mulberry is more satisfactory, as it is at once both cool and warm, and, combined with green as an over-drape, makes a hanging of great charm. There should be no under-curtain of net or scrim to break the effect of the sun filtering through the gauze.

A successful treatment for the windows of a country house dining-room is a striped Shiki silk of bright blue and gray with a smaller line of black, and under-curtains of gray gauze. One immediately visualizes gray walls and old-fashioned silver.

In a simple country cottage underhangings of unbleached cotton cloth edged with a small

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ruffle take the place of the prosaic window shade. A pair may be hung at the top sash and one at the lower, on rings which make them thus easily adjusted. With narrow overdrapes of figured cretonne or some plain-colored material, the window treatment would be as attractive as it is inexpensive.

Casement cloth curtains with a $1\frac{1}{2}$ inch binding of sunfast make a serviceable cottage window hanging. By repeating the color of the room in the binding we do not need any overdrapes.

Casement cloth or net, hung with a valance of figured linen, also makes a pretty summer hanging that is unusual and economical. The valance should be straight or shaped like an old-fashioned lambrequin, the curtains hung full from underneath. Choose for the upholstery of the room the same figured linen, preferably with a pattern of a repeat design that can be centered in the valance. The tone of the thin hangings should blend in with the background of the linen. Too sharp a contrast would not be pleasing and must be avoided.

For an informal window drapery use white mohair with white silk $1\frac{1}{2}$ inch fringe, and at the top of the fringe put a black braid. The

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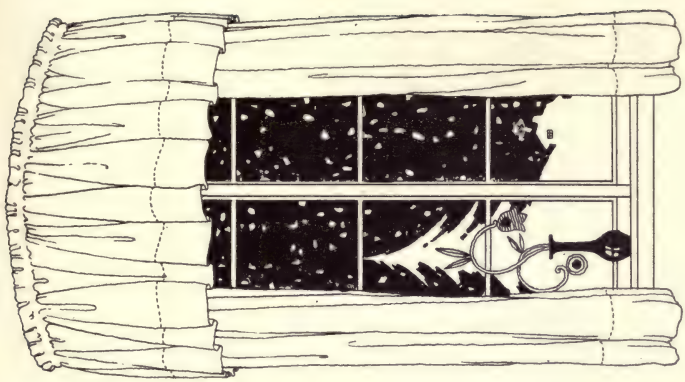
overcurtains should repeat the black. For example: A black and sapphire blue striped velvet, or a white, mulberry and black figured silk. Make the curtains with plain, straight folds and no valances. The windows will at once be given distinction.

The windows of a woman's bedroom may have curtains of gray taffeta with a double ruffle of gray on curtains and valance set on with a narrow blue and black guimpe. The valance may be shaped and in the center may be embroidered an oval medallion in vari-colored flowers. An under-curtain of blue and rose, weighted sufficiently to fall in straight folds, could be used with this combination. Taffeta bedspreads made to match will give the finishing touches to the harmonizing interior.

A black cretonne with a brilliant design may be lined with a bright green, giving, as it blows in the wind, just a suggestion of color. Care should be taken to use such curtains in a room where the view from the street has not to be taken into account.

A pretty way to make up a floral stripe fabric is to use the material lengthwise in the valance, the stripe finishing the valance as an edge.

A Nile green figured cretonne curtain may



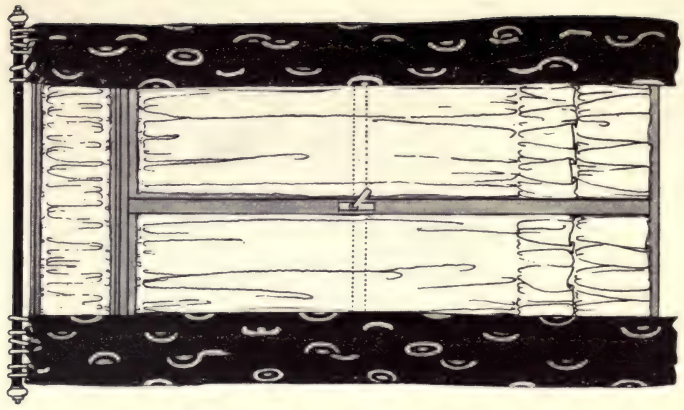
TWO INTERESTING WINDOW EFFECTS

Valance hung between curtains, with a wide border of embroidery or figured material.

A semi-circular valance and curtains of soft fabric with wide hemstitch to give style.



Valance for rounded window with bands of contrasting color. The shade has a deco-



TWO SIMPLE WINDOW DESIGNS

Heavy over-drapes of velvet, and chiffon under-drapes with wide ruffles. A flat, taut gathered transom curtain is used

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have a shaped valance, but a ruffle of mauve taffeta should be put on to the valance to form a straight edge at the bottom. The curtain itself hardly needs any edging—at most a narrow ruffle, or an inch taffeta binding.

For a boudoir, chiffon of Jacqueminot rose color may have two ruffles three or four inches wide at the bottom. These may be edged narrowly with yellow, and the cords and drops may be of yellow. No over-curtain should be used.

A Chinese pattern linen with deep, rich tones used as curtains may have a shaped fitted valance of dark wine color velvet. This gives a richness to the window draperies that could not be had by the use of the linen alone.

For sill curtains a soft green gauze may be topped by a narrow fitted valance of silk velvet. Lightness of drapery is here maintained and richness is given in the valance.

The cost of having curtains made up often reduces us to the necessity of purchasing a low cost material which is so cheap that it, in turn, hardly warrants the trouble and expense of making up. Thus we are often thrown into a state of dissatisfaction; we miss the pleasure

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of having something new and pretty for our home. Curtain making, other than the simplest varieties, is such a bugaboo to most of us that we are fairly scared off from even attempting it. Yet making curtains requires nothing more than careful measurements, careful basting and careful stitching.

Equipped with a yard stick—never measure by a tape, as it stretches—a good size table or bed, a straight eye and an endless number of pins, we may begin the actual work.

First we must decide from where the curtains are to be hung. Scrim curtains should be hung next to the glass, and they should reach to the sill. The top should have a small French heading, and the bottom a good size hem that has been turned in twice to give the curtain weight, thus making it hang better.

The hem should be hemstitched, if possible. This finish adds perceptibly to the appearance of the curtain. Unless the scrim is very fine, the work can be done in short order.

A small brass rod should be firmly attached to the inside trim with screws, not tacks. The curtain may be run on the rod through the hem of the French heading. A French heading, by the way, means turning a wide

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hem and stitching it both at the hem and a little above, leaving a heading.

If you want to use rings, take groups of little plaits and at each group sew on a ring. As the fullness has been thus evenly distributed by the groups of plaits, the curtain does not sag between rings when pulled together. The little plaits can be whatever size is necessary.

When one curtain is finished see that it is absolutely accurate, and then pin the others by it.

In planning over-drapes we should study our room to see what length is most appropriate. In the lower floor rooms long curtains give a better appearance, whereas in the bedrooms, curtains to the sill give the better appearance. They also keep clean longer and are less formal. Of course, if the room is large and rather elegant, it will need the full length curtains. Over-draperies should come just below the sill. The same space should be left all around to show the woodwork.

If the windows are narrow put the curtains back on the woodwork. If the woodwork is unattractive and we wish all the light and air possible, the whole trim may be entirely covered. Usually this is not a good practice. A

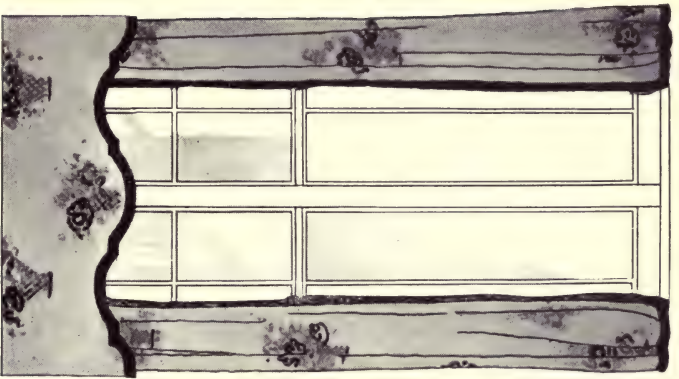
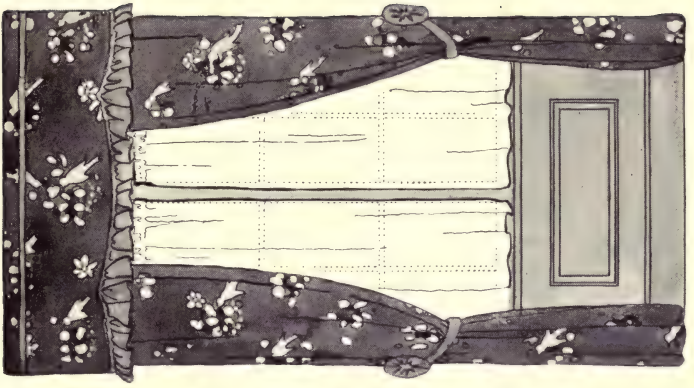
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window is an architectural feature of a room, and should be given full value as such. Windows are made to let in the sunshine and fresh air, and they should not be swathed up in yards of stuffy materials.

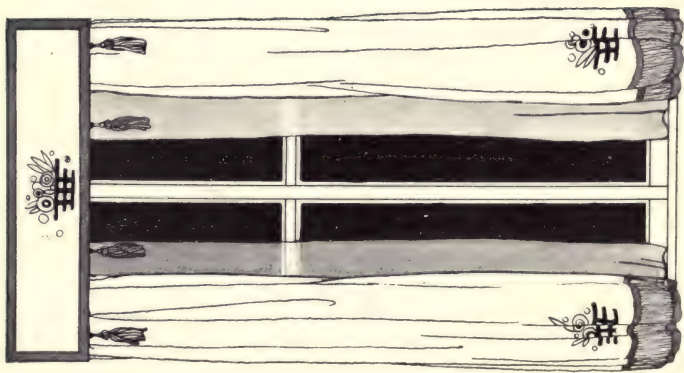
Select a flat surface in the molding, and screw the fixtures for the rods securely into the woodwork. Then measure from the level of the rod down to a point below the sill—say two inches. Add to this measurement four inches for the two inch hem and two and one half inches for the top hem and heading. If rings are used, a double stitching on the heading gives it more firmness.

There are various ways to make the top of the curtain. The curtain may be simply run on to the rod. If you prefer it may be Shirred at the desired width on a tape, with or without heading, or with a French plait such as I have described, or with a box plaiting. The last is attractive although it takes more material. Personally I prefer the simple French plaited heading. Box plaiting must be done with absolute accuracy, as it shows very plainly the flaws in measurement.

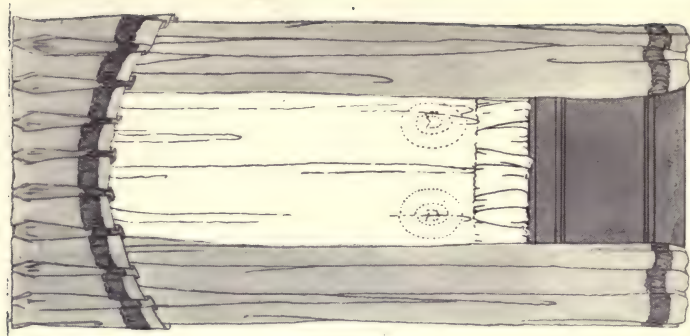
Nothing gives a window a more professional look than a cord and pulley adjustment. It



DISTINCTIVE VALANCE EFFECTS



Straight, fitted valance outlined with a linen band. Design embroidered in crewel and with crewel tassels. Under-curtains are of gauze in a color repeating



A French-plaited draped valance with a flat puffing of silk as trimming. The under-curtains are of soft ivory silk with ruffles.

UNUSUAL VALANCE DESIGNS

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also adds much to the life of a curtain, as the material itself is not handled and can be quietly drawn apart to any distance. Curtain makers always charge an absurdly large amount for this adjustment. You can do it yourself and save the money.

The parts may be bought at any department store and may be adjusted very easily. There is only one way to do it, and it must be done carefully. The following instructions will make the method clear.

Put the curtains, with the rings attached, on the rod. Fasten the double pulley on the right end of the curtain rod just inside the bracket, and the single pulley on the left end in the same position. The cord must be long enough to reach across the window, back, then up and down the length of the window, about to the sill.

Run the cord through the right hand pulley. Then tie the cord at the middle of its whole length to the ring at the right hand front end of the right hand curtain. Next, slip the cord through the left hand pulley and tie it to the front edge of the left hand curtain, pulling the cord taut enough to bring the curtains just together at the middle. Then put the cord

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through the right hand double pulley, and attach the weighted balls at the two ends of the cord.

That is all!

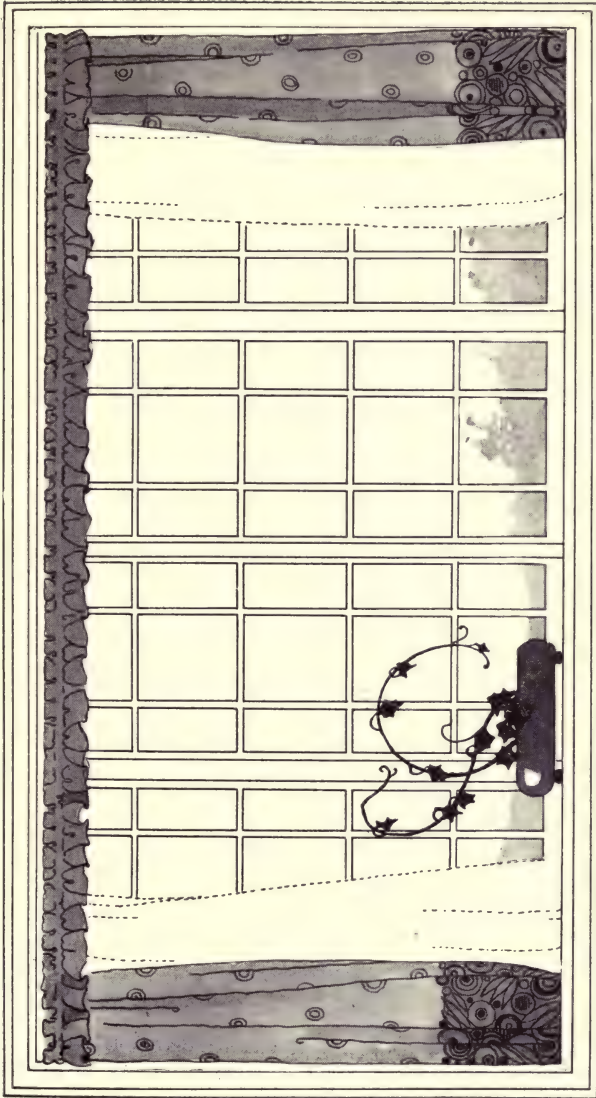
The pulleys cost about seventy-five cents a pair, the cord six cents a yard, and the balls fifty cents apiece.

The lining of curtains is also a very simple piece of work. The sateen lining should be cut two inches narrower than the material. Both edges of the curtain should be stitched up on the wrong side. This leaves the material coming out beyond the lining one inch on either side.

Stitch across the bottom and turn the curtain inside out. The inch of turned-back material adds to the appearance of the curtains, for when the edge is turned over a little, we see the material, not the lining.

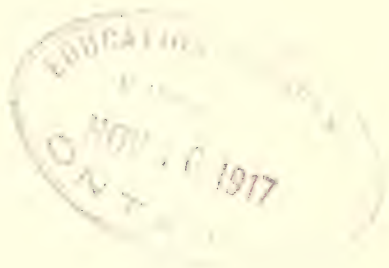
The top has to be blind-stitched. Here too the material should come to the depth of the heading so that if the curtain falls over the top, the sateen lining will not show.

Cretonne curtains do not usually need a lining. Linen, however, being of a loser texture,



TREATMENT FOR A GROUP OF SMALL WINDOWS

The short gathered valance insures as much light as possible. The curtains are spotted and have a deep embroidered hem.



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loses the pattern entirely when the light comes through, and therefore demands a lining.

Valances may have the same heading as the hangings, but, to be used effectively, the height of the room and the windows must be considered. A valance all the way across shortens the height of a window, but a valance hung between the curtains shows the long, unbroken line from top to bottom.

A shaped valance is always attractive. It may be made of sail cloth and lined. A paper pattern had better be cut first to avoid any miscalculations. Tacked on to thin laths, the shaped valance or lambrequin may be put on to the trim very easily.

Now for the last bit of advice in making curtains: Measure accurately, cut carefully, and always allow enough.

PORTIÈRES

The general rules and suggestions made for curtains serve also for door hangings. Plain portières are best used with figured hangings. The door opening should be kept inconspicuous, otherwise it takes interest away from the room itself. The hangings may be rich but unobtrusive. They should be of a heavy fabric or

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the draught between the rooms will blow them out. They may be weighted at the bottom, but too much weight makes them sag.

It is sometimes necessary to hang two sets of portières at a large door opening. These should be lined with the color of the portière against which they are seen. The valance also should be lined in the same color, as portières must be presentable from both sides.

In some instances one pair of portières is enough. They may be made up of the colorings of each room on either side, in which case no valance should be used.

Double-faced materials such as velour, rep, self-tone damask, cover many varieties of colors, and all have sufficient weight to hang well, and are an economical fabric for portières as only one width is required. Plain or self-tone fabrics are preferable, as stripes and much-figured patterns serve to accent the door opening. The design must match on each pair. The nap of materials with a pile should always run down.

The edges of portières may be hemmed down with a wider hem at the bottom. If a cord is applied, be sure that the stitches are not pulled too tight, as it will show puckers.

THE PROBLEM OF THE CURTAIN

Lined portières are made in exactly the same way as curtains, except that both materials come even at the edge, instead of being set back one-half inch, as in curtains. The portières may be made as a bag, the two right sides being put together, stitched an inch from the edge, turned inside out, and the top slip-stitched.

If a valance is used it should be made similar to a curtain valance, and should be at least six feet from the floor.

Edging for portières comes with a double heading, permitting the material to be slipped between the edging and then stitched on.

Portières should be hung with rings on rods from inside the trim, as the opening is an architectural feature and should be treated as such.

Always see that the portière blends with the floor covering.

CHAPTER VI

LIGHTING FIXTURES AND FIREPLACES

The focal centers of interest—Lighting fixtures and fireplaces—Removing and remodeling the old lights—The passing of the chandelier—Side fixtures—Torchères—Color schemes for lamp shades—The principles of mantel garniture—Suggested decorations for the mantel and over-mantel

IN every room there are two focal points of interest—the lighting fixtures and the fireplace. Enter a room, and these two immediately catch the attention. Especially is this true at night when the room is transformed by artificial illumination.

The one—the fireplace—is an architectural feature and should be in accord with the character of the room. It is permanent, and hence, except for re-painting and the removal of objectionable designs from it, it stays as a part of the immovable features of a room. We can decorate the mantel shelf, however, and change

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it from time to time, adding variety to the room. On the choice and arrangement of such garniture a measure of the success of the room will depend.

The others—lighting fixtures—are partially permanent, and therefore deserve attention in both choice of style and placing because of the added value they lend the color scheme and lines of a room.

Nothing in home furnishing has shown such advance in recent years as lighting fixtures. We are beginning to understand the part they play in decoration and—what is equally important—the comfort and convenience they add to living. Go into an old-fashioned lighting fixture store and see the monstrosities that once were perpetrated. You will marvel that the sense of a previous generation ever permitted them to pass unchallenged.

The first step in re-doing a house is to rip out every bad fixture and replace with a new one. Green beetleback hanging chandeliers over the dining-table and showy affairs of frosted and iridescent glass entwined with gilt scrolls dominating the living-room—these are the eyesores with which suburbanites and apartment-

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tiers are continually confronted. Dispose of such hideous affairs—cut the fixture off at the ceiling and cap or plaster up the hole. In its stead use side lights. Or, if the complete removal of the fixture is not feasible, substitute for the beetleback shade a soft flat silk shade with a deep fringe and cover the drop wire with a cord to match.

Lighting by side fixtures is a fashion that has come to stay because side lights give a more pleasant, convenient and altogether more serviceable illumination than a center ceiling chandelier. Side fixtures light each side of the room and the amount of illumination may be easily regulated. To read and sew by, they provide a more direct lighting than any method thus far conceived.

In rooms that require a great amount of light, such as drawing-rooms, the center light will prove more effectual. But even such a light should be supplemented by side wall fixtures. Nothing is more elegant than a crystal chandelier reflected again and again in mirrors and crystal side fixtures that add to the general brilliancy.

The case for indirect lighting has many advocates. It is unquestionably a pleasant, easy

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light for the eyes, but it lights into prominence a ceiling that, from a decorative standpoint, is best kept unobtrusive. Even when the ceiling is decorated the very charm of beams or elaborate stucco and stenciled design lies in their being obscure. Under direct lighting we find that the beams are merely stained, instead of grown old with age and the smoke of countless fires on the hearth, and the decorations, rich and elegant in obscurity, show blatant stenciled application and crude colors. Moreover, indirect central lighting affords no variety of tone. If, instead, we have a light of rich yellow in one corner of the room and an apricot in another, we get the charm of varied change which is far more interesting than the illumination provided by obviously one-tone white lights.

Where the house or apartment is still under construction and one is free to choose the fixtures and their placing, several general rules of arrangement should be observed. While the average height for the outlet for side fixtures is six feet above the floor, a variance of six inches below to accommodate the stature of the family is both permissible and desirable. If

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the arms of the fixture are inverted or turned down, the outlet hole may be somewhat higher than six feet. The height of the ceiling has also to be considered: with a nine-foot ceiling the outlet should be no more than five and a half feet from the floor.

A better effect is gained by using a double fixture than a single, which is apt to look spotty when lit. Several double brackets may be supplemented by a few single ones, according to the illumination requirements of the room.

The arms of double brackets should spread sufficiently to allow several inches between the sockets. If the sockets are eight inches apart they permit the use of shades or globes, otherwise an all-over shield would have to be used. With two bulbs thus shaded, the light is soft and more concentrated.

For a room eighteen feet square, four double brackets will afford sufficient light; all need not be used except on grand occasions. Used in a dining-room in conjunction with four table candles or candles on the serving-table, the lighting effect is at once adequate and charming.

In the living-room, reading lamps are necessary in addition to side fixtures. Base outlets

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may be arranged for and the wires run under the rugs. Do not be persuaded into using the regular side fixtures with cords coming out from them for the table lights; they disfigure the wall and are unpleasantly conspicuous. Any mechanic can run a wire along a door or window trim and paint it to match the woodwork, but the base outlet plan is far more convenient. Have a general idea where you want your lights to be, and arrange your outlets accordingly. If a table is to stand on a rug, a hole can be made in the rug and buttonholed and the wire slipped through. There are then no wires to trip over or be untidy. The finished effect will be permanent, an appearance that all householders desire.

In addition to these practical construction facts the housewife should not neglect the value of fixtures in the furnishing and decorative scheme of the room.

Torchères or floor lamps serve splendidly as reading lights since they may be moved about and adjusted to any desired height. Very often there seem to be no proper place where the wall surface can be broken with side fixtures. That is a condition that torchères adequately

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meet. In the case of a scenic paper where a side bracket would distinctly mar the effect, four torchères may be placed at feasible points where the brackets would come, leaving the wall paper intact.

Torchères of wood suitable for the bedroom come in slender, delicate lines painted black with gold on the turnings. Used with a bell-shaped shade of gold silk edged with purple and black, an attractive lighting arrangement is created. Torchères of wrought iron rubbed with gold, with a suspended shade of deep crimson silk edged with green and black, will be found to be an unusual treatment for entrance hall arrangement. Copies of Venetian lanterns on polychrome wooden standards look well in an English or Italian living-room, especially when they are placed on either side of the mantel.

Much of the feeling of a period room lies in the detail of the fixtures. The furniture may be conglomerate, but if the walls and proportions are true to the period and the fixtures as well, a seal is set upon the room. Detail of design is the index to the periods, and in no other way can we so distinctly and faithfully carry

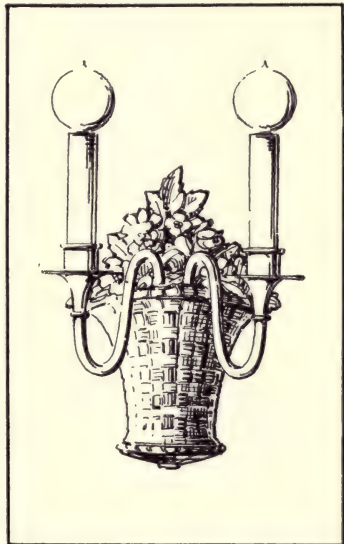
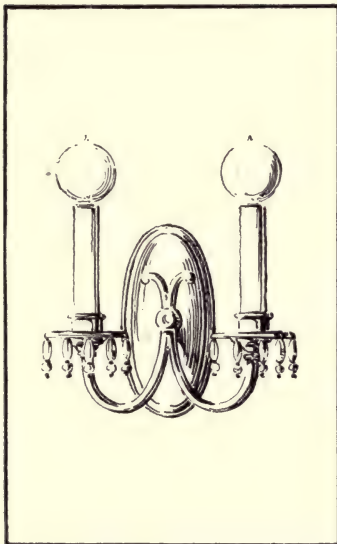
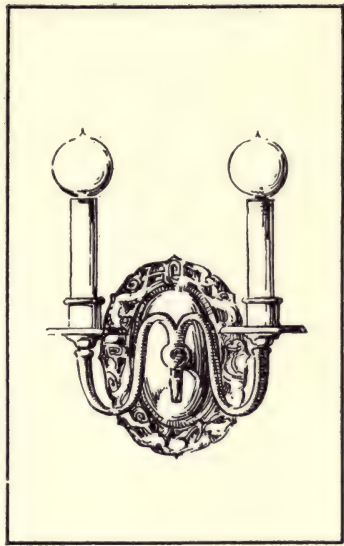
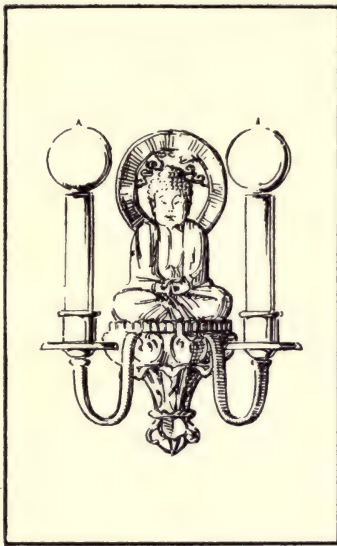
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out the spirit and design of those historic decorative eras than by insisting on fidelity to original designs in the fixtures. A wrought iron fixture of early Italian design marks the period of the 15th Century, while a gilded wooden polychrome fixture of Italian Renaissance lines marks it as a later period. The same may be said of Adam fixtures, the design being so marked and exquisite as to attract immediate attention and give the room its distinctive period stamp.

It does not always hold, however, that a room must be thoroughly furnished according to period requirements. It is sufficient in these days of eclectic decoration that the fixtures be suitable to the spirit of the period or nationality of a room.

Visualize a room in which the rug is Chinese, the walls a plain tone and the hangings suggestive of the Chinese in design. As a distinctive touch, use four Buddha brackets picked out with the yellows and orange and blues of the rug and hangings. Here is a room at once unusual and harmonizing in spirit.

Very often an English or Colonial room is given a little needed sparkle by the use of a colorful French fixture—a bouquet or basket



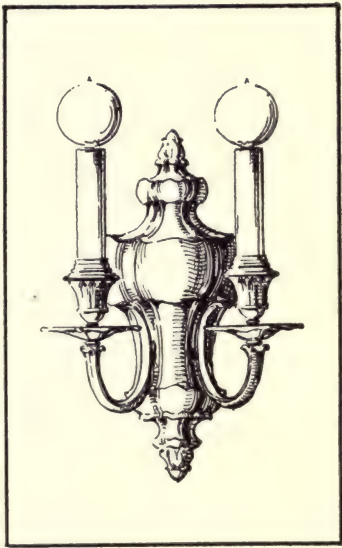
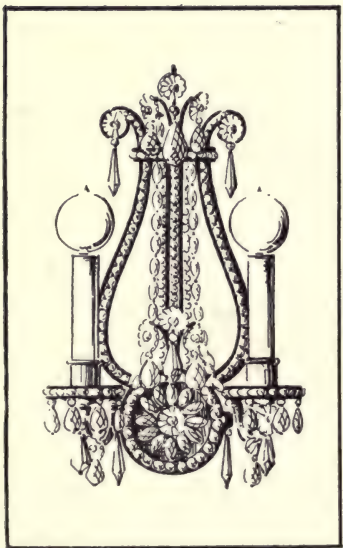
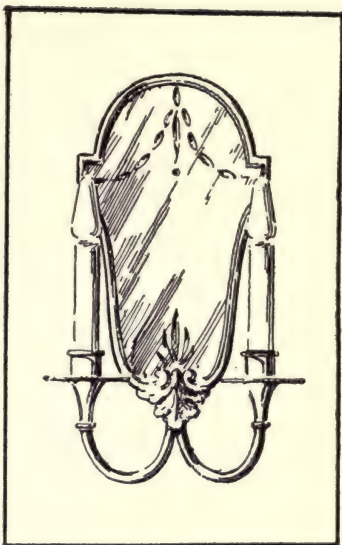
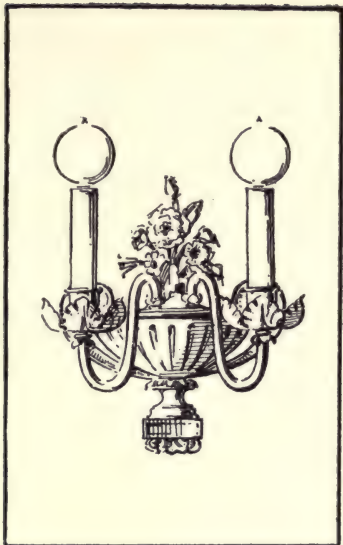
ATTRACTIVE LIGHTING FIXTURES

A Buddha for a 'Chinese room,
painted to match hangings.

Painted to match walls and striped
in colors. Mulberry bead drops.

A delicate, hand-carved design suit-
able for any bedroom.

Suitable for a Colonial or French
bedroom. Deep ivory basket and
old-fashioned flowers.



FIXTURES OF DISTINCTIVE DESIGN

A reception or breakfast room fixture with brilliant flowers

A dining-room model. Frame to match color of room. Mirror of etched glass.

Exquisite for a drawing room with crystals and black mountings. A revival of a charming style.

An English model in silver or bronze for a living-room, library or hall.

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with enamel or painted flowers. Fixtures of Louis XVI design with their miniature classic lines are quite appropriate in a Georgian white paneled room.

For a dining-room with dark walls, an antique gold baroque shield as backplate with the arms topped by a wreath of fruit done in dull warm colors, gives much richness and carries out the feeling of an oak-furnished dining-room.

Silver fixtures also look well on the gray walls of a dining-room. In this instance they should be closely patterned to the design of the furniture.

Cheap brass fixtures with an oval backplate can be quite transformed by painting them to suit the background of the wall paper and striping them in one or two of the colors found in the hangings or upholstery. With parchment shields to match they pass as quite an unusual and expensive fixture.

Crystal fixtures have come back. They find their place in any formal room, where each crystal, playing with the light, enriches and enlivens the delicate wall surface. Another attractive fixture is so arranged that the light is

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reflected in a gracefully shaped mirror with a tiny garland etched in the glass. Such a fixture would go well in a bedroom with the frame painted and antiqued to match the hangings.

This coloring of fixtures either following the original scheme for the room or painting old fixtures to match the scheme, is a new and interesting development in decoration, one that the householder will do well to remember.

LAMPS AND SHADES

Because they accent the general scheme by small brilliant spots, lamps and shades give a room its ultimate, telling touch. The color note can be strong, bringing out whatever color in the room one wishes pronounced; or, it may soften the general effect. In either capacity, lamps and shades are the magical, final essential to a perfect interior.

Silk shades have a dual career; they may be one thing during the day and another at night. Thus, a shade of gray gauze is quiet and unobtrusive during the day's hours, but lit, an unexpected glow of color is shed over the room, due to a rich orange lining. An inkling of this transformation of colorful light is given by a plain scalloped band at the bottom edged with

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orange. This takes the place of a fringe and is an unusual and engaging substitute. Such a combination is excellent for a gray room. The usual choice in a gray room is rose—tan being prohibitive—but sometimes rose will not work out with the rest of the color scheme. So the gray and orange combination is a pleasing variation. The lining must be heavy and of a full color value. A black or orange lacquered standard suits this shade admirably.

Striped silks are full of possibilities for shades. For the bedroom comes a striped dull robin's egg blue or sage green combined with deep cream and narrow lines of black. These shades may be made six sided with the silk drawn over the top to hide the bulb and ugly wires. The covered top throws a softened shadow upward, but reduces the amount of light. The bottom of the shade may be edged with a narrow uncut silk fringe; at the top edge the fringe may be cut away, leaving only the heading. If carefully sewed on this will not ravel. At the center top a little rosette may be made of the fringe. As a suitable standard use a wooden candlestick of deep cream with stripes of blue or green, as the case may be, and with a tiny line of black to give it the de-

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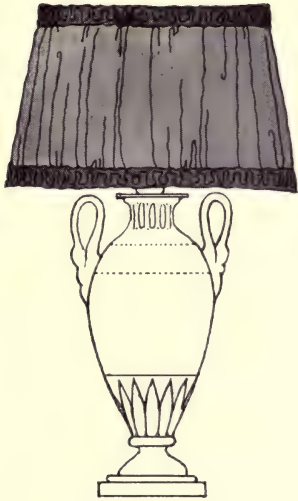
sired "snap." A small touch of black on a shade is always desirable as it keys up the color combination.

A library shade can be made of striped Shiki silk combining mulberry, gold, cream and black, with a gold and black fringe. Used with a gray and white crackle bowl, it makes a handsome ensemble. Striped taffetas in pastel shades make up well for bedrooms or boudoir lamps when finished with a small ruche of the same silk.

Plain taffeta of rose with a chiffon stretched or shirred over it also makes a good boudoir shade for a plain painted standard of ivory. There is something very feminine about taffetas and chiffon that makes them especially suited to boudoirs.

A straight double fold of the chiffon showing the selvage edge is a new finish in place of the fringe. It always saves a great amount of bother and expense if a shade can be finished by a ruche or ruffle or a chiffon band, for the difficulty of matching fringes and guimpes is only too well known. One may also resort to metal galloon, but this cheapens a shade and gives it a department store look.

Stiff taffeta pinked on either edge makes an



ARTISTIC COMBINATIONS OF LAMP AND SHADE

- (1) Living-room lamp, white Italian pottery base, gauze shade with shell ruche.
- (2) Black lacquer bedroom lamp with Japanese shade.
- (3) Dining-room candlesticks of antique ivory with parchment drum-shaped shades.



THREE UNUSUAL LAMPS

- (1) Living-room lamp with crackleware base and glazed chintz shade.
(2) For the library, dull gold Italian standard with amber shade interlined with orange and trimmed with moss edge. (3) Porch lamp of wrought iron, polychrome standard, parchment shade repeating the colors of the porch furnishings.

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attractive ruche. A fine quality of sateen may be treated in the same way and applied to a linen or cretonne shade, the color desired being brought out by the plain colored sateen.

Metal laces and insertions may be made more interesting by running through them several strands of heavy silk floss. On a pale gold silk shade put a gold insertion and run through it strands of brilliant green and black. This gives just the smart finish needed.

There are several combinations of silk that produce an indefinable but attractive coloring. Champagne lined with pink, yellow, rose or orange; gray lined with any of these; buff combined with strong blue—always excellent in a Colonial room; and yellow and mulberry make an excellent combination.

Shades should never be lined with dead white unless the greatest light possible is essential. Use a cream or any of the neutral tints that harmonize with the silk selected. It is well to use a cheese-cloth interlining, which adds to the richness and prevents the bulb from showing. A charming effect may be produced by interlining with a soft rose or orange or yellow cheésecloth.

A figured cretonne or silk may be overlaid

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with a plain silk gauze. When unlit, the shade is plain, but when lit, the figures come out in a rather delightful uncertainty. This treatment is interesting for children's rooms. It could be worked out using a black silhouette of elves and fairies. Insert between two layers of gold silk gauze brilliant colored tissue papers cut in floral designs rather futuristic in feeling, the tissue petals overlapping one another, giving an interesting gradation of color.

Cretonne may be transformed by applying several coats of shellac. The shellac fills up the pores, making the surface smooth, hard and translucent. This treatment, which is also waterproofing, makes a serviceable treatment for porch or garden lanterns.

A shade thus antiqued and finished with a mixture of orange and white shellac will look not unlike old vellum. A black and white Chinese chintz can be treated in this manner; made up on a frame of Chinese lines, it has a distinctly oriental atmosphere about it. Yellow chintz also lends itself admirably to this type of shade. The same effect may also be produced by shellacing old Italian hand-printed paper sheets. The finish is smooth and antique and the printing irregular enough to be interesting.

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All these materials must be made on a flat surface, not a round one.

Hand-painted vellum shades are serviceable and artistic and have the indisputable charm that all handwork possesses. Painted baskets and bunches of flowers and fruit on a soft background—such a lampshade finds its *métier* in a thousand places.

A shade combining vellum and chintz can be made by fastening cut-out chintz figures to watercolor paper and lacquering it. This is inexpensive and can be made by an amateur who knows nothing of painting.

Empire lampshades of painted tin are an innovation. Of course, they give no glow through the shade, but the inside, being painted white, sheds sufficient light for reading. A lamp of this type should be used on a wrought iron standard.

Shades should not only suit the period and character of a room, but their number and size should suit the dimensions of the room as well. If a shade is of brilliant hue it must be smaller than one of neutral tone. It is always advisable to keep to bright colors in small shades, not in large ones.

In a bedroom have the dresser and bedside

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shades to match, thus creating a feeling of unity and restfulness so desirable in a bedroom. Put six-sided apricot-colored shades on the candlesticks and a large one, but of the same proportions, on the bedside lamp. If side wall fixtures are used, put oblong shields on them. In this case a soft rose is preferable to a stronger shade else they will be too strongly silhouetted against the wall. Amber, yellow and rose in combination may be worked into entrancing shades. They give the same exquisite feeling of color subtleties that one gets in a tea rose.

As a test for such elusive color combinations hold up two bits of silk in a spot where the shade or shield is to go. We will soon feel whether the color is right. Very often in a lavender or mulberry room the question of color for shades is difficult. With either of these dull gold will be successful and the color of the room may be repeated in the guimpe and trimmings. One must feel that the shades are tied to the room by a mutual color, even if this mutual color is merely suggested in the trimming.

Quite apart from the questions of shape, size, material or decoration is the matter of



AN ENGLISH OVER-MANTEL

A Flemish flower painting, which in scale, size and framing is most suitable to the room, lends it much distinction.



A PORTRAIT USED AS OVER-MANTEL GARNITURE

No mantel ornaments are needed here.

LIGHTING FIXTURES AND FIREPLACES

placing the shade so that it will serve its right purpose. Shades give color spots to rooms, as was observed above. They can tone down or enliven the general air of a room both when lit and unlit, but if they are to serve an avowedly practical end, nothing else should stand in the way of attaining it. If a lamp is to be used for reading, see that the shade is so set that sufficient light is thrown in the right direction. Good decoration presupposes common sense, and a pair of eyes is more valuable than all the shades in the world no matter how decorative they may be.

OVER-MANTELS

The fireplace is the focal point of the room, hence particular attention should be paid to its decoration. It should not be left to a haphazard bunch of flowers to give it charm nor to a collection of personal photographs to give it interest. There are many over-mantel decorations that are peculiarly fitted for such a position of prominence. The first selection is the ancestral portrait.

For the dining-room the portrait of an ancestral lady is appropriate; seemingly she presides, as of yore, over the table. An old-fash-

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ioned child portrait is also suitable for this room, but the child should be attractive. An ugly child, however virtuously cherished as an ancestor, had better be honored by the memory of her good deeds than by having her homely little face displayed on the walls.

Thus may the question of the family portraits be solved. Imagine the additional pride and glory accorded them when set in the very walls of their own house and home! See that the paneling of the wall frames the portrait and at the same time follows out the constructive lines of the room.

There are lovely old flower pictures or copies of French paintings of the style of Fragonard that give a real benediction of charm to a room done in the French style. These copies may be purchased at a reasonable sum, considering their decorative value.

Having a special picture painted to suit the individuality of the owner and the space over the mantel is a luxury we may all covet and may all acquire at no exorbitant expense. Such a picture will embody the spirit of the house.

Symbolic pictures done in a modern flat tone style make a suitable over-mantel for a library

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or living-room. In fact, a picture of this sort should be done as a flat decoration, never as a naturalistic painting.

It is obvious that one should avoid a picture of mediocre interest, for it will cast its influence over the room. If a room lacks dignity, a subdued panel picture gives it much refinement and stateliness. If a room needs humanizing, a clear, fresh landscape with dazzling sunlight against soft greens will relieve the austerity of a constrained, cold interior.

For a library a fine old engraving carries out the scholarly spirit with which books endow that room.

A copy of one of the early Italian pictures, painted in three parts, will fit in well over an Italian fireplace, especially when set in a dull gold and polychrome frame and placed close against the wall.

All over-mantel decorations, such as pictures, mirrors or plaster reliefs, should be placed flat against the wall, and, if the room is paneled, they should be set into the paneling that they may be part of the wall decoration.

The greatest care should be taken in the placing of these panels, as, once in place, they cannot readily be changed. They should look

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as though they were actually designed to suit the space and the room. They should not be covered with glass as they are an integral part of the wall, not an applied ornament.

In a dining-room, over-mantel panels with flower decorations in deep, rich tones are wonderfully effective and not very expensive. They should be painted after the manner of the old Flemish flower pictures—shadowy in tone with the bouquet in an urn or basket. The colors selected for the flowers should tone in with the hangings, woodwork and upholstery.

At the time of Louis XVI the Chinese influence that was strongly felt found particular expression in the painted panels. Filled with arabesques, Chinese figures and scenes exquisitely done in delicate tones, they made the ideal over-mantel decoration then, and have proven the same to-day. Copies of these are procurable. They should be placed in a room that is sparsely furnished so that the panel may be accorded full attention. Several of these may be used in a dining-room, reception room, boudoir or bedroom where the intricacy of workmanship and delicacy of color will show to good advantage.

What would we do without mirrors to aid

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and abet our scheme for making a room look larger, broader and more luxurious! As an over-mantel, they help architecturally by their shape and their frame, and carry out the detail of the period as do the fixtures. In fact, the mirror and the accompanying side fixtures or mantel candelabra are often the most carefully studied decorations in the room.

A silver Adam mirror that strictly adheres to the design of the period and is flanked by silver side fixtures, equally authentic in design, will give a room unbelievable distinction. Here again the furnishings should not detract from the attention such a mantel treatment deserves.

Another grouping—this time for a smoking-room fireplace—would be a black and gold lacquered mirror with a pair of black lacquered candlesticks flanking it.

Mirrors do not appear to the best advantage in a dark tone room of English or Italian style, unless it be one of the beautifully, heavily carved Italian gold or polychrome frames.

Fabric for over-mantels is a not uncommon treatment. If the fabric is lovely in itself, it requires no further addition to set it off. A tapestry, for example, can hang on its own

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merits. Again, a simple but effective over-mantel is formed by a square of rich damask flanked by panels of plain velvet and edged with dull gold galloon. Against the damask may be placed a plaster cast of suitable subject in dull ivory finish or a majolica glazed plaque, or even a brass or silver salver of interesting design.

Over-mantel carvings are again an architectural feature, like the painting which represents the spirit of the house. An old Chinese sign or carving may be used in a similar way over the mantel-shelf, backed by a piece of rich but inconspicuous Chinese fabric, which serves to set it off and also fills the required space on the chimney breast.

A wrought iron grill over the mantel on a porch is in keeping with the rather crude furnishings of the porch and makes a good trellis on which to grow ivy. If wrought iron is not desirable, the same idea can be executed in well designed wooden lattice.

The self-sacrificing woman who possesses many fine ornaments appropriate for the mantel-shelf and who does not put them all upon it, deserves much credit. Quality counts more than quantity, however appropriate the surplus



A SIMPLE AND EFFECTIVE OVER-MANTEL

A fresh, virile landscape is especially adapted to a country house hall.



A PORCH OVER-MANTEL

This is of wrought iron and repeats the motifs of fender and plant stand.

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LIGHTING FIXTURES AND FIREPLACES

ornaments may be. The main ideal is to keep the mantel-shelf uncluttered.

Mantel ornaments generally consist of a pair of candlesticks and they should be suitable to the period of the room and in scale to the mantelpiece. The candelabra or sticks should not be so heavy as to seem to bear down upon the shelf, and they should be of sufficient size to prove of some decorative importance.

Balance is maintained by using objects in pairs—a pair of vases, candlesticks, bowls, jars or statues. Placed at either end of the shelf, they should be higher than the intervening objects, to form a sweeping curve. Also they help to frame in the over-mantel picture or mirror.

A good grouping consists of a pair of Chinese bronze candlesticks with red candles and in the center a bronze jar of interesting shape, relieved by two small pieces of colorful pottery.

Old-fashioned lamps may be fitted up as electric fixtures or with candles, making a good mantel end garniture in a Colonial room. A set of old-fashioned glass or China ornaments may be placed between them.

In a modern living-room, furnished in a mixed style, copper candlesticks with pottery

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bowls between, used to hold flowers, suit the no-period room.

The quantity of ornaments should be decided upon according to their own value, i.e., if a remarkable piece of statuary or ornament is used, it should be given the place unhampered by trivial things. Using a pair of beautiful vases on a mantel-shelf should preclude the possibility of putting with them anything else.

Everything should be well chosen and carefully placed. A strip of fabric, an antique priest's stole, a piece of lace—may be used on the mantel-shelf or put on it as a lambrequin, but unless the period of the room permits of this, it were better to leave the shelf uncovered.

In a room where the public enters, no personal photographs should be placed; these should be reserved for the bedroom.

The suggestion for mantel garniture given here may be applied to the other shelves and the tables in the room. Keep them free from dust-collecting, trivial things, and thus create a sense of order and cleanliness.

CHAPTER VII

CHOOSING THE RIGHT KIND OF FURNITURE

What the living-room requires—Grouping furniture into centers of interest and comfort—The divan and the long table—Wicker furniture and its uses—The rules for period rooms—Drawing-rooms and their furnishing—Styles for the reception room—Library furnishing and equipment—The den or smoking-room

BY the time one comes to choose the furniture for a room, the room's purpose, its completed walls and floor coverings should be so well and thoroughly visualized that the choice of furniture will be merely the selection of the best out of several possibilities. Of course, the quality, shape and color of furniture varies, and the quantity will as well, but for most rooms there are simple formulas to observe. Once the bare requisites of the room are understood, the elaboration both in quantity and quality of pieces can readily follow.

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The smallest, most modest hall, for example, will contain a table against the wall, a mirror, a straight back chair and a serviceable rug. From this simple scheme of the requisites may be developed a pair of console tables with mirrors above, a pair of formal straightback chairs, a wooden or stone bench, settle or settee, and a chest with tapestry above and torchères on either side. Thus the simple formula is elaborated according to the size of the room and the size of one's purse. From the essentials for a hall we could go on to the essentials for a living-hall—but here we are encroaching on the living-room itself.

THE LIVING-ROOM

Above all else, the furniture of the living-room should make it livable. And it should be so grouped that it will afford centers of interest, convenience and comfort.

Can one imagine a more livable living-room than one with a large, soft divan before the fireplace, behind it a long table filled with books and supporting a lamp at either end? Or else, at the end of the divan, a small six-sided table for the reading lamp and on either side a pair of comfortable chairs?



A LIVING-ROOM WITH LIGHT WEIGHT FURNITURE

The pieces are of consistent proportions and admirably placed. The grouping of the console at the extreme left is especially charming.



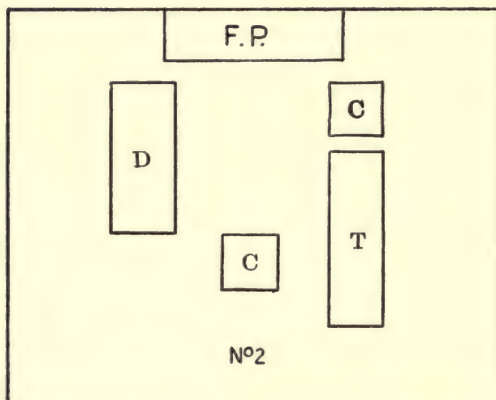
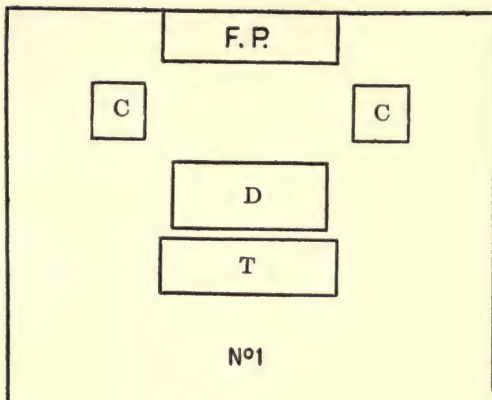
A LIBRARY FIREPLACE

The rough, wide bonded brick is given contrast by an exquisite painting in delicate tones. It is the focal point in the room and is unexpectedly pleasing.

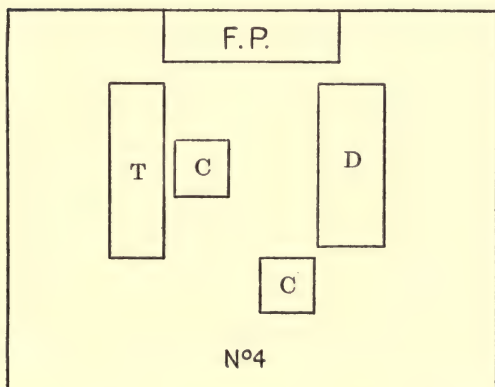
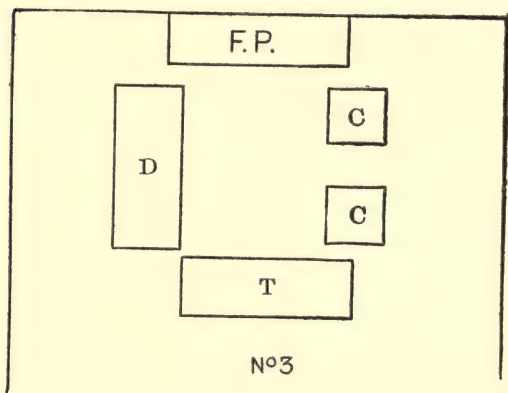
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These are the rudimentary, essential pieces. Upon the way they are grouped will depend much of the livableness and interest of the room. There are many ways of placing these pieces, as is shown by the accompanying diagrams. Of the four, Diagram I is the most serviceable. Since it is balanced, it is restful and dignified. The light falls over the shoulder of the occupant of the divan. The table, holding two lights, should directly light two people at least. In Diagram II this double lighting is effected and the arrangement is still well balanced, since the sofa is heavy enough to counterbalance the table and one chair. In Diagram III two people are also well lighted, and the balance is maintained, but the two chairs beside one another are in rather an awkward position. Diagram IV is the poorest arrangement, since only one person is well lighted and an awkward space is created behind the left-hand chair.

In all these arrangements a center of interest is maintained. One extra table might be added, for instance, in Diagram II at the end of the sofa away from the fireplace; in Diagram III between the chairs; still we would have the one general group. If, however, in Diagram



Desirable groupings of living-room furniture.



Arrangement of living-room furniture providing balance and center of interest.

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IV a table is placed at the end of the sofa near the chair, a second group is formed. These pieces, then, are the main essentials for the living-room, and this grouping would apply to any selection of furniture in general.

I have gone into this grouping in such detail because, however the quality may vary, this is the general quantity for living-rooms. The main essentials are a comfortable divan, a table large enough to hold books, magazines and lamps, and at least two comfortable, upholstered chairs and a smaller table.

To them may be added, at the other end or side of the room, a pair of book-cases, cabinets or a *credence*. These balance the fireplace, since they are placed against the wall and have a corresponding shelf, cornice or mantel line.

In developing the original simple formula there may be added a high, double-back seat, a good-size gate-leg table, another large lounging chair, a pair of straight chairs, a small low table or stool and a desk.

Of course, one cannot presuppose what will be the necessary furnishings for every household, but there seem to have come to the surface as requisites, out of the conglomerate mass,

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these certain pieces that make the living-room livable in any house.

It is best not to group furniture in the middle of the living-room. If the center space is kept clear and open, the size of the room seems increased. Corners arranged with two or more chairs and a table can be made into an attractive group. Furniture so placed as to lack this center of interest invites no spirit of congeniality; there is no spot to foregather and exchange ideas.

When the decorations of a living-room maintain their individuality against the distracting motley of the occupants, then that room is an achievement. This is not the desideratum for a dining-room which, I believe, should serve merely as a background against which life shows itself as a decorative unit.

Remember that rooms react upon us. We are ashamed of temper in a quiet, dignified room; ashamed of petty quarrelings in a well-ordered room furnished with books, piano, pictures and flowers that denote sympathy with the larger, deeper motives of life.

In furnishing a large living-room, use large pieces for the necessary furniture and keep small the unimportant pieces—the small ta-

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bles, chairs, stools, etc. The large pieces will do the actual furnishing, and the smaller ones fill in spaces and create the "homey" atmosphere. Place bright pieces in dark corners, as a dark piece will lose itself in the shadows.

Before arranging furniture, it is best to draw the floor plan to scale—say one-fourth inch to a foot, using white paper for the plan and yellow for the furniture, which also should be drawn to scale. In that way you will not only be better able to judge convenience, balance, uncluttered floor space—which make so much for the dignity of the room—but you can demonstrate to others, so that when the actual placing time comes, you know to a half-foot where each piece should go.

Remember that it is always better to leave a space empty than to have it occupied by a badly placed piece of furniture. Good furniture needs space to be seen to advantage.

If there is a motley array of furniture in the living-room, keep the carpet, hangings and furniture upholstery all to one tone. Never use two kinds of figured cretonne in the same room. If a small figured cretonne is used, it can be used lavishly.

The living-room can stand a stronger color



A SIMPLE LIVING-ROOM

The tinted walls and inexpensive cretonne are enriched by the use of a velour upholstered divan and a black fur rug.



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tone than the drawing-room. But, as a rule, it is best to have plain walls and plain upholstery for the furniture, leaving the decoration to the hangings. Never put a pictorial paper on the walls; they are tiresome and distracting. One usually comes into the living-room after a fatiguing day's work, and it should not over-stimulate. For that reason, natural finished woodwork, in oak, cypress or gumwood, with a dull finish, is preferable to white walls, save in the case of a country house.

A six-foot sofa with a seat and back divided into three separate cushions, upholstered in a strié or wide striped velour is better than a sofa plainly upholstered, since the cushions can be redone easily and the division makes a more attractive piece. Tufted furniture is no longer in good taste, mainly for the reason that the tufting holds the dust—happily we live in a sanitary age! Chesterfield sofas of Colonial design, showing the wood-work, are scarcely heavy enough for the fireplace sofa in the living-room. If a sofa is heavy but ugly—with varnished woodwork exposed, it can be readily re-upholstered by putting flat pads of hair over the woodwork and then covering it as an all-over upholstered piece. The same can be

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done with a heavy, semi-upholstered armchair. When it is finished we have, at least, a simple, comfortable chair in place of the gewgawed yellow oak or violet mahogany atrocity of a previous generation. Wicker divans are a good living-room mainstay. They should be stained dark and upholstered in a warm tone velour or rich vari-colored linen. Wicker is too conspicuous to treat in light tones.

It is often the case that one will have a flat couch without back and wishes to use it before the fireplace and to place behind it the usual long table. Here the problem is to give it a back so that it will be comfortable. The best plan is to get four stiff pillows of hair made large enough to come above the height of the table. They can rest against it and be firmly sewed on to the welt at the back of the cover of the divan, which, of course, should fit tight. This will form a fairly secure back. A strip of wood could be nailed horizontally onto the table legs to support the cushions further. For comfort, soft cushions may be added. Apropos of this example, it is well to remember that there is usually a way to adapt the furniture we have, and yet afford comfort and good appearance.

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The second piece of furniture on our list of requisites for the living-room was the large table. The long, narrow table—3 x 6 feet—has taken the place of the older fashioned, claw-footed center mahogany table of our mother's day. A round center table can be sat around, but one invariably is diametrically opposite some one else. For this reason I believe that the long narrow table answers a very modern need. We can sit at it, as at a desk, and write and study, and three or four people can sit at one side of it. It takes two lamps beautifully and sheds an adjacent light on two groups. The old-fashioned round table took one light, and that so far away from a book or sewing as to be of but small service.

Oak tables of the design of old refectory tables found in monasteries have become very popular. Perhaps their popularity has been aided and abetted by the glamour of their name—refectory table—when two out of every three Americans who go abroad are shown foot-worn tables in low plastered cloisters and can go home and have the exact replica delivered in two weeks—including wormholes, worn stretcher and all! Little wonder that they are sold by the thousands! Be careful in ordering

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that you get a replica of a really well proportioned one.

In Queen Elizabeth's time some really hideous refectory tables were made—huge affairs with bulbous legs that give the effect of indigestion. In choosing a table for the living-room, it is best to keep to the simple, early Italian models, with simply turned legs and stretcher a few inches above the ground. These usually have flat carving of good design. An excellent Italian type table comes 2 feet wide and 6 feet long, and where a room is narrow this is an advantage, as a stool may be pushed underneath when not being used. This has a single solidly constructed turned leg at either end, which broadens out at the base into a flat flange, giving a secure base for the table. These tables are best in walnut or oak, woods that are more consistent with the design than mahogany.

In the selection of living-room furniture, oak or walnut is preferable to mahogany. It is heavier grained and is made in more formal designs. Most bedroom furniture is mahogany, and it is a relief to have something else in the living-room. By oak, I do not mean glassily varnished oak, nor mission furniture of box-

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like construction. Oak furniture should have a dark brown wax finish and follow the lines of some well proven period design. Nor by walnut do I mean walnut of mid-Victorian ponderousness of design—cornice heaped upon cornice and molding piled upon molding. Walnut should be of simple lines, of brown color—almost green, what is known as Italian walnut, although the design may be French or English. Walnut may be inlaid with many other woods, the result being a delightful play of color tones over plain surfaces.

Marble top tables are inhospitable looking affairs, perhaps because they have become associated in our minds with slippery horsehair and dust-ridden, toppling whatnots. The best thing to do with a marble table is to throw over the top a concealing piece of warm tone damask of Renaissance design, edged with galloon and cornered with tassels. I doubt if the marble top will ever emerge from this disguise. Of course, the table, legs and all, can be painted a satin finish—say, a sage green, bordered by lines of darker green and soft yellows. It might be used then as a breakfast table, grouped with a quartette of chairs of the same period and the same kindly painting.

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If painted furniture is used in a living-room it should be a very small, informal room, or else in the small pieces in a large room. A pair of painted consoles look well in a living-room, but the color should be closely allied to the furniture upholstery. In any case, painted furniture of peasant design is not appropriate, however much it has been used of late. It was made for, and hence should be used in, informal places—breakfast rooms, country house bedrooms, in camps and, ideally, on the porch. Painted furniture is by no means an innovation, but peasant furniture is a more or less modern adaptation which, unfortunately, has run the gamut of vogue and without common sense restraint.

Little tables, little stands, little chairs, a little desk, painted or lacquered, may be so well placed in a room as to lighten it up perceptibly. They give it a piquant air.

The combination of a few painted pieces with wicker is always pleasing. Wicker is the most obliging furniture. It can be very commonplace and ordinary, left unstained and un-upholstered. This was its state when it was used exclusively on the piazza, but, as enclosed porch life became a general custom, wicker

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assumed a more important function in furnishing, until to-day it can be found in five out of every ten living-rooms. It is not only stained, painted and enameled, but it is being "antiqued," covered with rich velours and striped velvets, and has reached a justifiable height of popularity. Alas, the man has not yet been found who can make wicker squeakless!

One word more on using wicker settees or chairs: always upholster the back. It gives the room a "mixey" appearance to be able to see through the backs of all the chairs. Besides, the covered back makes the wicker look twice as handsome.

In upholstering in general, it is well to cover the main pieces in a plain or two tone fabric, and the smaller ones in a figured. If the room happens to be in a country house, figured linen may be used to cover all the furniture except two or three small chairs, and in these the definite color of the room should be brought out.

It is mainly in the living-room that we meet with period requirements, for in the general run of modern houses there is little or no attention paid to the strictly period room, and if any

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period decoration is considered, it is restricted generally to the living-room and dining-room. The fundamental principles apply to all period rooms. The architectural background and the lines of the furniture should harmonize. For example: Jacobean oak furniture goes into an Elizabethan oak paneled room, likewise Italian and Spanish furniture which conforms to the same general outline and style. The lines are simple, direct and rectangular. There is a kinship or a harmonizing contrast that gives the room character. Because their construction is massive, all-over upholstered pieces are well suited to such rooms.

In fitting furniture to its architectural background there are to be considered the points of (1) contour and proportion; (2) design and decorative detail; (3) color of wood. The first two points are obviously necessary; it is in the last that the furnishing of many rooms fails. Oak and mahogany do not mix amicably; one does not set off the other because there is not sufficient contrast, nor are they closely enough allied to harmonize. On the other hand, black ebony and yellowish burr walnut, such as is used in inlaying seaweed pattern in oak, are examples of harmony gained

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through contrast. If one has mahogany furniture and is obliged to mix it with walnut or oak, there is only one solution for the problem: scrape the mahogany and finish it in walnut stain.

THE DRAWING-ROOM

Since the drawing-room (it originally was the *withdrawing-room*) is used as a place of foregathering at evening parties, little furniture is required. It should be a background for *décolleté*. It is a room of formality, and therefore a reasonably strict adherence to period in decoration and furniture is desirable. If French furniture of Louis XV or XVI period is used, carry out the spirit of that age in the over-mantel which can be a French *pay-sanne* or bouquet painting. The colorings and fabrics will, of course, be in the same period as the design of the chairs and tables.

A Colonial drawing-room may be both charmingly and inexpensively created. Gray walls paneled in large spaces with careful furniture arrangement accenting the straight lines gives a restful simplicity. Add a Colonial portrait, preferably of a dainty lady; simple, well wrought, silver lighting fixtures, shaded by

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rose and apricot silk shields to give the room color. The chairs would be in soft taupe and rose striped damask, and the cushions in rose and apricot. A soft colored Oriental rug of fine pattern and silky texture should lie before the hearth upon a gray carpeting. The fireplace should be of white marble with an inlay of black and apricot marble. This gives the needed strong color note and accents the fireplace. Such pictures as are in the room should have a tiny line of black inside their gray frames. There would be two mahogany tables and as many chairs. Opposite the fireplace, flanking the wide entrance, would be a pair of console tables in leaf green with a design picked out in apricot, rose and tiny lines of black. May it be added that the hostess herself has deep apricot hair and dresses in rose and yellow!

I know of a tiny little drawing-room in a New York residence that, through a well studied scheme, has been given unusual distinction. It opens from a hall done in plain putty color throughout and opens into a dining-room of green and mulberry, the green predominating. In this attractive drawing-room the carpets, the velour hangings and also the

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furniture coverings are mulberry. The undercurtains are of thin gold gauze. The walls are covered with Japanese tea paper squares, and the woodwork is lacquered with touches of mulberry and gold. No other color is introduced; none is needed.

RECEPTION ROOMS

The most suitable styles of furniture for the reception room are Adam, Hepplewhite, Sheraton, Louis XV and XVI; in short, the styles of formality and light construction.

The reception room requires such pieces of well turned, lightly constructed furniture—a small size sofa or seat, a pair of chairs, consoles or a small table or two. To these may be added several semi-upholstered comfortable chairs, and, if the room is large enough, a cabinet. A particularly suitable piece for a reception room is a small upholstered double seat with arms but with no back, which can be placed before the fire. Since the room is supposedly small, we do not want to cut off the view of the fireplace, yet at the same time guests should be able to sit and warm themselves before the fire. This double seat is a graceful piece of furniture, and seems in its best environment in

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the reception room. It should be upholstered, to match the other furniture, in a small patterned brocade.

The hangings in the reception room should be of a plain fabric of a carefully selected color, such as a pastel shade. The furniture will give a sufficiently decorative note. The walls may be paneled or wainscoted; the color of the woodwork should be light. Oriental rugs are scarcely in place in a reception room, unless all are in one general design and coloring. A plain tone rug or a Chinese rug in delicate colorings, or even a French design rug, is a better choice than an Oriental. A gray or cream Colonial striped paper is an admirable wall covering for this room, as the nature of the room itself calls for simplicity.

Since the reception room is not lived in long enough for its decorations to become tiresome, we may take liberties and create a striking interior that would not be suitable for the more workaday rooms of the house. I recall one such room that was created at very small expense.

On either side of the fireplace was set an old black and gold lacquered table; above the mantel hung a Japanese panel. On these tables

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were placed duplicate Chinese embroideries and a pair of Chinese turquoise vases fitted up for lamps and used with dull, gold colored shades. These lamp vases are the only spots of bright color in the room. The chairs are Chinese Chippendale in mahogany and upholstered in a linen with a black background and gold and rose and green figures in soft shades. A semi-upholstered chair of no especial period fills in an inconspicuous corner, and in the opposite corner is a cabinet of mahogany of Chippendale lines holding a collection of Oriental curios. The rug is dull bronze and the woodwork black, rubbed to a satin finish. The fixtures are nondescript, as they are almost entirely covered by oblong shields of cretonne in Chinese design heavily shellaced with orange and showing in the pattern much turquoise blue. The curtains are a dull gold Shiki silk.

What makes this room striking and handsome is the wall treatment. A very inexpensive gold paper had been used—one of those that show black at night, as do most cheap gold papers. However, it provided a background for applying, with a four-inch brush, bronze paint in broad, horizontal sweeping lines about the width of the paper itself. The effect was

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wonderfully rich, and as it was easily applied and at small expense, I gladly recommend it to those who would make their reception room unusual and interesting.

THE LIBRARY

One must be very careful in using the word library. A library should not be called so unless it contains a collection of books large enough to make the books the dominant note. The embryo for a library should be no less than four bookcases. From that it can grow to shelves encircling the room at the height of the fireplace mantel or ranging to eighteen inches or two feet below the ceiling, thus allowing for appropriate ornaments on top. Or, the shelves may be carried right to the ceiling, and linked to it with a fine, broad cornice.

The general color scheme of the library should be keyed to the color of the book bindings. Maroon and bottle green form a good color arrangement. English chairs of oak are substantially suitable. Of course, comfortably upholstered chairs are an absolute necessity. And so are smoking stands and movable floor lamps. There should also be provided a table long enough to read at and spread manuscripts

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and maps upon, with a center space reserved for writing. Provide one large drawer in which to preserve maps, prints, photographs and sketches, and, on the shelves, one wide shelf for editions de luxe. The bookcases should match the woodwork of the room, which will place them in their right positions as part of the constructive background. Against them may be placed furniture, and for the sake of convenience it is better to arrange on the more reachable shelves the more readable books.

If one has not enough books to fill shelves running all around the room, a convenient arrangement is to place a large reading or writing table against the long wall in the middle, and on either side build bookcases to match the wood of the table. The grouping is decorative and convenient. When one studies or writes, there are the necessary books within reach. On the desk should be a good direct reading lamp, and beside it an easy chair.

Another adequate arrangement is to build shelves on either side of the mantel to the height of the mantel. Thereby the books are given a place, and on top is provided a wide shelf for the proper display of objects of art and interest. People who own good books

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usually manage to collect little mementoes whose associations justify their being given some place of honor in the library. But if one objects to this motley display, there is always the chance of selecting the best bound set in your library and putting it on the middle of the top shelf as an added decoration.

The manufactured unit system of bookcases meets a very logical demand. They can be purchased at reasonable rates, they are now being made along good lines, and they preserve books from dust and destroying mice. Moreover, one can build up his library section by section, which, incidentally, is the only way to collect books—little by little.

When seats are built on either side of a fireplace, a single shelf for books can be built in the seat back just above the line of the head. A book and a fire go together happily. The space directly below the sill of the casement window seat furnishes another convenient spot for favorites; the wide ledge is broad enough to protect the books below it from the weather.

There are several places where books should not be placed, either from a sense of fitness or because of the requirements of protection. From a decorative and utilitarian point of view,

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they should not be put over doors and windows; they should not be shelved on a window ledge where dust or rain will beat upon them; they should not be placed on a mantel or on a radiator, where excess of heat will ruin the bindings.

When we first get a book, I think it a very good plan to add it to the row on either side of the library table. Thus we will more certainly read it ourselves, and will call it to the attention of the household and friends who will always know where to look for our latest acquisitions. One by one the older books can be "placed on the shelf," like old maids, dearer and toned down by age.

Let me describe to you a certain country house library I know. The walls are paneled within three feet of the ceiling in gumwood, and above is a plain, hard finish English paper. Bookcases are ranged round the room to a height of about five feet. Side fixtures and andirons are of bronze. The floors are dark red tile. Before the fireplace lies a black fur rug. An English Jacobean chintz, linen colored background and figured in ultramarine blue and mahogany color, is used at the windows and on one wing chair. The other two

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chairs and sofa are upholstered in plain, dark blue heavy sunfast with an undershot of mahogany color. The under-curtains are of tan English casement cloth. Against this rather somber background is the play of vari-colored bindings. It is a room to live and work in, a room of distinct personality and great dignity.

THE SMOKING-ROOM

Names do not make a difference! What used to be called a "den" is now called a smoking-room. It offers the seclusion that a non-bookish man requires and that a bookish fellow finds in his library. Time was when this den was a dizzy conglomerate of Turkish corners and beer steins, college flags and crude mementoes that were better forgotten. Fortunately that day has passed. There is no reason why a man's private "think-shop" should be an offense against good taste. Give him comfort, convenience, and quiet, see that the place is not cleaned too often to disturb him, and you will find that he is amenable to counsel on what is proper for his room and what is not.

I am thinking of one justly admired smoking-room that both expressed its occupant's

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tastes and followed the principles of good decoration. The paper has a black background with a large, scrawly pattern in gray palm leaves. This was chosen to harmonize with gray and black Navajo rugs for the floor. The woodwork is painted gray and the ceiling a tone of lighter gray. The windows are small-paned casements, at which hang cherry taffeta curtains, a concession to the masculine penchant for red. One big chair is all over-upholstered in gray and black striped linen. Two small stools are upholstered in black pin stripe Sheraton velour. The smoking tables are painted crimson, striped in black and gray.

In this smoking-room hobbies are indulged. And that, after all, is the purpose of a smoking-room. Something is radically wrong with the man who has no hobbies; and something is equally wrong with the wife who does not permit her husband a place to ride his hobbies. The smoking-room is the legitimate place for the exercise of these masculine virtues. In the room I have just described the owner keeps collections of the following: Mongolian padlocks, arrowheads, ship models and old lights. And they fit in with the scheme of the room perfectly!

CHAPTER VIII

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(*Continued*)

Types of hall and how to furnish them—Bed-rooms of varying types—Children's rooms and nurseries—Guest-rooms—Furnishing the dining-room

A HALL should be formal enough to receive strangers in and hospitable enough to welcome friends. A hall, when it has the proportions and furnishings of a living room, can hardly be called a living-hall. It loses the spirit of the hall, and becomes, as to service, a living-room. A hall is at best a passage-way, but, at the same time, it is expressive of the hospitality of the house.

There are four kinds of halls: the large and small, the light and dark. Some of us should count ourselves blessed in that we can build our halls as we like them,—of suitable size and light; others must make the best of a dark little pocket, or a bare, glaring, unprepossessing ark.

By the use of mirrors, paper and furniture

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properly arranged, we can cheer up the little dark hallway. A good-size rectangular mirror hung on the wider wall will reflect and thus enlarge the apparent size of the hall to a remarkable degree. If it is placed on the narrow wall, it gives an attenuated reflection. An oval or round mirror has a more decorative effect, but does not enlarge so successfully. Adjoining mirrors set in the two corners opposite the entrance will have an enlarging effect, and if a lamp is set before them, the reflections and amount of light are astonishing.

Mirrors serve as a convenience as well. One has only to remove the hall mirror for a few days and watch the men of the family shove their hats on at an unbecoming angle, to say nothing of the air of real tragedy assumed by the feminine members of the family who are denied a last, fleeting glimpse as they speed on their several ways.

One has become a little tired of foliage papers in the hall, yet they are doubtless the wall covering *par excellence* for the small hall. By the perspective in their patterns one imagines she can see beyond into the depths of the trees. The same is true of landscape papers, so many of which—of Colonial design

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especially—are now on the market. They are reproductions of old papers, and the dealer, if well informed, can tell you at what house and at what date the original paper was found. A light, plain tone paper or a painted wall will also enlarge the effect of the hall. A figured paper, other than foliage or landscape, should not be used in a small hall, as it will diminish the size.

The woodwork should be light, and if possible the floor also. The floor coverings may be of a warmer tone but not so deep as to absorb light.

Another way of lightening up the small dark hall is to change the entrance door. These alterations may take a dozen different forms; the upper panel may be of glass or top and side lights used. I find that many people swathe their side panels with dark silk that cuts off the light. The thinnest ecru scrim, drawn very tight and attached to top and bottom by a rod, is sufficient. The top transom, which may be semi-circular, can be treated in the same manner, but the greatest care should be taken to attach the scrim smoothly on the semi-circle and to draw it very taut and even at the center. The gathers may be concealed

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by a small semi-circular piece of buckram covered with scrim. This makes a neat finish to a difficult hall door treatment.

Also much can be done to enlarge the appearance of a small hall by the arrangement of the furniture. In many apartments the hall is long and narrow. Therefore, any piece of furniture that "sticks out" is a nuisance. A long narrow table—against which the only objection is that it accents the length of the hall—is at least a convenient place for a card tray, a bowl of flowers, a hat and stick. Its length may be broken by throwing across its width a piece of decorative fabric which by its color will help furnish and add life to a dark hall. At either end of the table may be placed a high-back, narrowish chair of William and Mary pattern. No piece of furniture should be placed on the opposite wall, else the passerby would have to serpentine down the length of the hall.

A large, barren looking hall may be made cheery and hospitable by using a warm toned figured paper. If the ceiling seems too high, bring it down on the side walls, running the paper up to the line of the frieze and finishing it with a molding. This conveys a feeling of



A HALL AT ONCE ELEGANT AND SIMPLE

There is a virile note running through it—the wide bonded brick, the dark stained woodwork in sharp contrast to the rough plaster and the silhouette of wrought iron stairway and plant stand.



A DINING-ROOM GIVEN COLOR BY ITS RUG

The furniture is excellent in design and consists of only the necessary pieces.

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the ceiling starting where the paper stopped. Paint the woodwork a tone darker than the paper and lay a rich, warm toned carpet or some Oriental rugs on the floor. These furnish wonderfully and at the same time do not clutter as a variety of furnishings might.

There are on the market some beautiful Morris design papers that are especially attractive for halls, and also some interesting French patterns. They are dignified, formal and handsome. In a hall with such paper, do not place small, finicky pieces of furniture; use a few large pieces—a *credence*, or cabinet or a semi-upholstered double highback seat. A chest is too low to furnish properly unless one uses it as the central motif in a group, placing a tapestry or fabric above, torchères at either side and a large brass or pottery bowl of brilliant color upon it. If torchères are out of the question, inexpensive high brass candlesticks may be used. They stand over two feet and are slender and graceful in form.

There are many attractive consoles that look well in a hall of any proportion. Use a pair of them—dull green with stripings of tan and dull gold—with a formal glass compote of similar tone Venetian glass; they lend an exquisite

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note to a carefully considered hall. The compote may be flanked on either side by a pair of Venetian glass candlesticks in amber and green. Again, we may use a pair of Adam mahogany consoles, finished to a very light tone, supporting a pair of graceful alabaster vases. White Wedgewood, either china or pottery, may be substituted for the alabaster, although the effect would not be as mellow.

After visualizing such effects can we regret the passing of the hat-rack, the plate rail and the china closet! The accumulation of coats and wraps may be put away in the hall closet, where a divided shelf built four or five inches from the floor can hold the rubbers and arctics that used to clutter, like so many chicks, around the feet of the motherly hat-rack.

Another hall abomination is a telephone. Unless we want our guests to know the price of their roast, or the family to listen aghast while we tell a white lie for society's sake, or the cook to hear us asking for a new one's references, don't put your telephone in the hall. Closet it, or keep it upstairs, where the family alone are the bored "listeners in."

The architectural details of many halls—the door and window trim, stair spindles and newel

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posts—serve as sufficient decoration for halls built in the Georgian and Colonial manner. The same is true of the wrought iron grill work introduced in Italian and French halls. In like manner the hall of English spirit requires but few accessories against its rich paneling.

The question of pictures in the hall can be solved readily. If space permits, hang a truly decorative picture in the hall—one from which colors can be picked to repeat in the hangings—or one, from which *en passant*, one gets a complete and pleasing impression. In several halls I have seen, perhaps by accident, perhaps because its use is more prevalent than one would imagine, the engraving of the Centennial in Philadelphia, in which The Great have their numbers under them, and in the margin are the numbers checked up by their names. Minute, purely pictorial pictures of this character should not be hung in the hall or on the stairs. Imagine dinner waiting while a guest looks to see if Grant was surely there at the Centennial! No, stairs are made to walk up and down, and not to stand on while one looks at pictures. Try the restful and dignified effect of their absence, and you'll never hang another picture on your stairs.

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Imagine the chore of hanging them, too! I have never seen a book nor an article, "How to Hang Pictures on the Stairs," and how should the uninformed know whether pictures should be hung on the first stair, and then skip one or two stairs before the next is hung? It's a bad business and they would better be left off. At least the expressman will be grateful!

The lighting fixtures of a hall should harmonize with the architectural background. Sidelights are best where there is no stairway to be considered, but a ceiling drop light is the only adequate fixture for a stairway. I find that many halls which are otherwise suitably furnished will have a wretched mission lantern. A center drop light of the same design as the side lights, is by all means the correct one to have, but the greatest care should be taken that the light is sufficiently strong to light the stairs well.

In apartment houses we are apt to find cheap brass side fixtures. These may be painted the color of the side wall, making them inconspicuous. A rather formal parchment shield, covering both lights, may be used with them. Many halls lack color, and here is the place to introduce it in rich tone which repeats the color

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of the portières. In a hall where the fixtures are inadequate or badly placed, a pair of candle wall sconces or candlesticks set on the table will add sufficient light. Moreover, candles give a hall a quaint, "homey" appearance, and the late ones find them convenient to light the way upstairs.

A hall into which adjoining rooms open by large doorways or arches needs a neutral color on the walls. The distinguishing note may be had in the curtains, portières and upholstery. For hallway upholstery the finest fabric is tapestry. One old walnut chair with a petit-point seat would strike a note well worth living up to in the remainder of the house. The upholstery should, in the main, match the general tone of the portières.

Hall portières play a difficult rôle in connecting up a color scheme which has not been carefully considered as a whole. One bit of advice: all portières in the hall should match on the hall side. They may be faced according to the color schemes of the various rooms; in fact, they should be so faced, but there the question of expense enters, as double portières are not to be had for a trifle. If a general running undertone of tan is found in all the rooms opening on

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the hall, use a tan portière to harmonize with all. Rep, silk, double-faced damask or velour may be used with economy. While the living-room might be mulberry and the dining-room blue, each might carry a tan in addition. Striped silk, thin sunfast or a stiff glazed chintz all make good hallway window hangings. They should be made up in simple, rather than formal, designs, with straight fitted valances to give the dignity requisite in a hall.

I know of one successfully planned hall that has broad striped, putty colored paper, cream enameled woodwork, a very dark, blue-green carpet and an old oak dresser on which stands a warm, richly colored orange bowl.

Another has Japanese gold tea paper. On either side is a Chinese screen set as a series of panels in the wall. A Chinese Chippendale table is faced on the opposite side by a yellow lacquered cabinet. The electric fixtures are Chinese Buddhas in gold, black and maroon.

The color scheme in another hall strikes the keynote that is carried throughout the house. It is an arrangement of gray, orange and black. No one period is adhered to. The walls are rough cast plaster. The carpet is black, acting as a foil to the orange painted furniture

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that is striped with thin lines of black. The gray walls are paneled with moldings of black and orange. The shields of the fixtures bear little designs of orange and black.

A fourth hall, where one forgets the background, has for its glorification a console of wrought iron rubbed with gold. Topping it is an inch-thick black glass. Above hangs a marvelous mirror of wrought iron with a frame of black glass around the mirror. The hall was square and of good size, but the only other groups in it consisted of a tapestry below which was an oak chest black with age. On it a bowl of Italian pottery held one rose—a last, light touch to complete an extraordinary hall.

Which brings me to my final point: Always have one or two or more flowers in the hall. They create a sense of refinement and repose whether they are delicate lilies-of-the-valley or common Black-eyed Susans from the roadside.

BEDROOMS

Although bedrooms are almost too varied to treat as a whole, individually they should be carefully planned as to furniture and requisites and their placement. Above all, a bedroom

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should be restful. An accumulation of furniture placed haphazard will have quite the opposite effect. The bed, the main object in the room, should be so placed that the sleeper gets the utmost degree of comfort. It should not directly face the strongest light; the light should come from the side. In addition the bed should not be placed in a cross draught either from windows or doors, nor should it be placed directly against the wall.

At the head, the bed or beds should have a nightstand with a light. Nothing is more inconvenient than to have no place but the floor to lay a book, a bottle or a tray or a glass of water. However simple the table, it is a requisite.

A comfort, and to some of us a requisite, is a *chaise longue* at the foot of the bed. This may be the simplest wicker bench or a Louis XVI *chaise longue* luxuriously upholstered and pillowed, but it certainly serves as a solace to wearied bones.

Also at the foot of the bed a low slipper chair is a boon and a comfort—especially to the stout! A pair of low benches at the foot of a pair of twin beds is convenient, but rather reminiscent of a hotel. A large or small—but



A BEDROOM OF RESTFULNESS AND COMFORT

Notice the *chaise longue* and low slipper chair as well as the two bedside tables and lights.



A GIRL'S ROOM

The dressing table and chiffonier make an excellent combination. The desk balances the dressing table.

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above all comfortable—upholstered chair should be in every bedroom, especially if the *chaise longue* is lacking.

Severe, graceless, comfortless bedrooms are a thing of the past, smacking too much of our New England grandmothers or of Fra Angelico convents. So we add the aids to vanity—a dressing table, bureau or chiffonier with several straight chairs. If space is at a premium, a dressing table and chiffonier make an excellent combination. A long cheval glass or mirror set into the door of such a room serves a double purpose. It does its duty as a mirror and also makes the room appear larger. A sewing table is also a praise-worthy adjunct to any bedroom.

In a bedroom where the walls are paneled, a pleasant bed arrangement is to place the bed in front of a large panel, and drape from the moulding side curtains, which are looped back and, across the top, a gathered valance. Both hangings and valance may be edged with a $1\frac{1}{2}$ inch fringe, and the loops as well. The bedspreads should be made of the same material, which may be silk, or a "toile de Jouy" linen. Thus the bed is given the appearance of being draped. If the bed is of a French design and

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painted, the effect is both rich and unusual. Also, if the windows are on the opposite side of the room from the bed, there is opportunity to repeat the hangings on both sides of the room.

The furniture in a guest room is exactly the same as that in any bedroom, except that in addition there should be a desk or writing table with the necessary appointments. This is a convenience too often overlooked by the hostess, and the unlucky guest must either write on her knee with pencil or risk ruining the carpet with an uncertainly balanced bottle of ink or write at the family desk with an eye always carefully avoiding the private bills and billets of her hostess. One other thing that the guest room must have—a shelf for books. There is rich material for a satire in the books provided by the American hostess for her guest room!

A man's guest room should be provided with one very ample and very comfortable lounging chair. This more than anything else will make a man count his hostess blessed—even more so than a good dinner, where the credit may have to be given to the cook! In addition there is a contrivance that is being constantly improved by man for man's comfort—the "chifforobe." The front opens with doors, and inside are

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various and numerous shelves made the proper size for cravats, collars, shirts, and even a wooden cup for collar buttons.

That he has a good shaving mirror should also be seen to. Mirrors are made with adjustable electric lights on either side that can be moved up or down to suit the shaver's height.

In choosing the bed for a man's bedroom or guest room, a three-quarters size is preferable to a single bed, and may be had at approximately the same price.

A shoe polishing box is also a valuable addition. In many instances this service cannot be performed by the servant, and a guest may be saved embarrassment by being able to polish his own shoes.

THE BOYS' ROOM

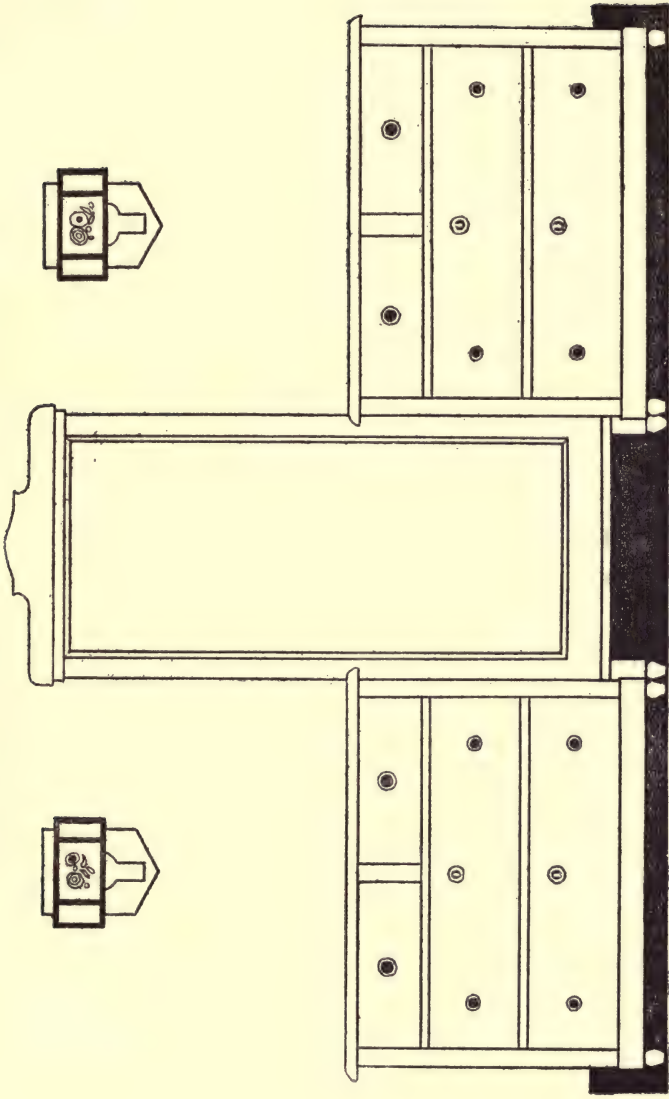
For the boy's room choose furniture of the simplest and strongest construction. Simple oak furniture and leather upholstery is in good taste and gives good service. The chief effort of decoration should be directed toward eliminating ornament and furthering a sense of orderliness. A couch should be provided on which the boy can throw himself down to read without mussing up the bed and soiling it with

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his dirty boots. If he is once permitted to feel that the bed can be sprawled on and disarranged and dirtied with impunity, he will never learn to keep a clean, tidy room.

Mission furniture finds its proper place in the boy's room. Its use should be restricted to that and to camps. Unfortunately, it has invaded almost every room of the house with the result that the appreciation of the beauty of a graceful line has been very much lost to Americans. Craftsman and Mission furniture is unquestionably sturdy and solid in construction and simple in line, but it lacks the fineness and subtlety that an object of decorative value should possess. Its universality is like using plain tan paper in every room—it is safe but deadly uninteresting and inartistic. Many an otherwise charming, small room in a country house has been ruined by a stupidly heavy Mission center table and a leather upholstered davenport and armchair. Mission furniture, being heavy in structure and large in scale, requires an appropriate background, and the average sitting-room or bedroom does not furnish this.

An excellent arrangement for a young man's room for two boys is the use of two inexpensive, small bureaus with a cheval glass be-



Bureau arrangement in a room for two boys.

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tween. Thus they have plenty of room in the bureaus for a large supply of shirts and collars and can see their full length in the glass. A pair of wooden sconces may be made to match the ornamentation on the top of the glass, and fitted with electric lights. Such an arrangement is admirable where space is limited, as, for example, in a country or seashore cottage.

THE GIRLS' ROOM

When a girl gets to the point of doing her own room, she generally has one of three propositions to face: she must either re-do her childhood room, refurbish an old room or decorate a new one. She doubtless has much on hand to adapt and much to eliminate.

In the case of re-doing the child's room, it is best to save the really substantial pieces of furniture of good, strong line even if they are shabby. Sawing and prying off the senseless gewgaws and applying a coat or two of paint will transform a bureau or chair which was considered hopeless. First of all, get an idea of what colors you want and what style you want. Girls used to have a pink room, a yellow room or a blue room, and fill it to the minutest detail with that color. Fortunately, the hori-

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zon of our imagination has been extended: nowadays more subtle color combinations are used.

A low or high mahogany four poster suits a girl's room perfectly, as there is nothing pretentious about it, and still it is refined and simple without being childish. Simple iron beds of straight lines may be painted and striped to carry out the color of the room together with decorations to match the design of the curtains. They are preferable to the gaudy brass bed,—so reminiscent of St. Lawrence's grid-iron—which, I am happy to say, is going out of style. A mahogany bureau and dressing table may be used to match the four poster, or a chiffonier and dressing table may be painted to match the iron bed—say, in light French gray with stripings in darker tone and decorated in rose, or, in antiqued ivory with stripings of dull yellow and decorated in bright colored flowers, toned and enriched by the antiquing process. I have suggested a low four poster for the girl's room for the simple reason that a high four poster cuts the room up so much. It allows of no vista, if placed conspicuously out in the room. This is particularly true when the bed is draped with valances. The low posters are graceful and attractive when used

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in pairs. Since the posts are conspicuous, great attention should be paid to selecting one, with well proportioned, graceful lines.

When a young girl's bedroom serves also as a sitting-room and a study, a day bed is a splendid adjunct. It is a combination of couch and bed. If economy is the object, it can be made from an old single bed. Saw off the head board to the level of the foot board and re-apply the straight cornices. If desired, two 3 inch strips of molding may be attached lengthwise along the back side, one strip even with the top and the other 8 inches below, to serve as a back. If the legs are too high, they may be sawed off to the height of an ordinary couch. Then paint the whole piece in whatever color you desire. Should the room be designed to serve as a sitting-room, choose a soft cactus green for the main color and a darker tone striping in the molding with little additional stripes of bronze or copper color. Use for pillows two bronze color silk cushions, one gold and two of different tone green.

Mahogany and wicker combine well with this scheme. An old table used as a table desk could be painted to match and a desk set combining those yellows, bronzes, oranges and

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greens added. An inkwell of Italian pottery and a copper tray for pens would complete the set.

Such simple, inexpensive furnishings that a girl has part in contriving will train her taste and awaken her ingenuity, and her pretty, simple, well ordered room will help to give her much needed poise.

NURSERIES

There seems to be an inclination toward the grotesque in furnishing children's rooms. Glaring borders of impossible birds and beasts and men, decorations that are repeated on the furniture in the same scale are, to my mind, most unfortunate. Living with them is like looking at an amusing, grotesque drop-curtain hour after hour with never the relief of having it drawn up to display the action and life beyond. Even a child must suffer ennui looking up from his bed at the same blue and yellow little girl pouring exactly five drops from her watering pot upon the never-to-be-seen-on-land-or-sea flowers. A border and furniture decoration that is purely decorative and not pictorial is possible—something that serves as a background but not as a picture. In earlier life a child will acquire much more power of

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concentration if he is not surrounded by a bewildering array of distracting pictures on wall and furniture. Charming silhouette borders come with graceful fairy processions, and the effect is decorative and not pictorial. Pretty papers also come with delicate bluebirds on green branches, which serve as an excellent background when the rest of the furniture is kept simple. This design may be repeated on the drawer fronts and table corners with good results.

Special children's furniture is now made with sharp corners and edges eliminated. I am sure that for this innovation many children are unwittingly grateful.

Painted wooden furniture is most appropriate for a child's room. Low seated chairs and getatable drawers, that a child may reach without assistance, and several lightly built boxes of wicker or thin wood constitute the necessary accessories. A most useful piece of furniture is a case similiar to an ordinary open bookcase, on the shelves of which may be stored the toys and picture books. With this at his command, the master of the house hasn't to ransack through a big toy box or bureau: he can see his things plainly and can get them.



AN IDEAL NURSERY

Plenty of light, low chairs and an abundance of floor space give the child a chance to play.



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The room should also have a low, steady table for meals. It can be covered with a blue and white checked oil cloth with a painted border and the dishes can be blue and white check or with a bluebird design.

A hardwood floor is best, with several rugs, preferably washable. A desk, adjustable to the proper height, will give the child an admirable place to scribble and paste at.

Another piece of furniture, one designed to save hunting for shirts and stockings in the morning, is what, in the trade, is elegantly termed a "costumer." It is really a clothes tree on which can be hung the child's clothes at night in such an orderly fashion that they are always there on the spot when morning dressing time comes. The pole may be low enough so that the child can get her own clothes. If there are several children, each child may have his own separate little pole. This will avoid the general morning mixup and subsequent quarrels that generally take place when several children in the household have the habit of throwing their clothes to the four corners of the room, regardless.

White painted furniture is altogether the best for the baby's room. If possible, bows of

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ribbon tied upon every piece of it—the usual fashion—should be eliminated. A white painted bassinet or crib, decorated, if desired, with immaculate white dotted muslin and with spotless white dimity spreads, gives an air of babyhood much better than any number of be-bowed, over-draped pieces of furniture. Bassinets are quite expensive, and there are always substitutes. I know of one woman who had very little money and who solved the bassinet problem by getting a basket maker to weave her a good, staunch market basket. To this the father applied several coats of white paint, finishing in enamel, and, to show that it was a girl baby, he painted the edge a real baby blue. In this the baby was easily carried about the house and porch.

Nothing is more deplorable than a mussy, over-elaborated bassinet, be-frilled and befur-belowed. When one is to be purchased, choose one of simple lines. With it can go a white chiffonier to accommodate the baby's wardrobe.

If a gay flowered chintz is used at the windows of the nursery, be sure that the background is white and the flowers clear and fresh in their coloring. From the curtain hangings,

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designs may be chosen to apply to the chiffonier drawers and on the stand or tables. A large, comfortable chair of white wicker (squeak-proof, if possible!) and a low rocking chair of mahogany will be found useful. While they are attractive, plain white walls may prove too glaring. Deep ivory or soft blue would suit the simple white furniture much better as a background.

Do not place the crib so that direct light from the window or fixtures shines in the baby's eyes. I remember going into the baby's room of a maternity hospital. The nurse turned on a strong electric light in the center of the room, around which were arranged eighteen or twenty cribs each containing a baby. Those that were awake all cried out, blinked and scowled, and those that were asleep screwed up their eyes and squirmed about, and many awoke. The rule against strong sun or artificial light was vividly and vociferously demonstrated.

DINING-ROOMS

Dining is the bright spot in the average man's life. Give him plenty of elbow room, the solid foundation of a comfortable chair—and plenty of light. He is much more interested in

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a good cut of beef than whether his bald spot shows up in a strong light. Women prefer the kindly, wrinkle-eradicating light of well-shaded candles.

The dining-room should boast of essentials only, never superfluities. If occasion permits, the furniture can increase in quality, but it never should in quantity. The table, the chairs, a buffet, a serving table—that is all, be the furniture stained oak or inlaid satin wood.

As a general rule there is a natural balance in a dining-room. The doors balance the windows, the fireplace the buffet, whilst the serving table can be placed against the least occupied wall. Having acquired these essentials, see to it that they are kept clear of cluttering objects. More dining-rooms suffer from overloading the furniture than from too many pieces.

As for lighting, side lights and candles give the prettiest effects. From the ceiling of many dining-rooms descends, like Miss Muffet's spider, a horrible contraption over one's curds and whey. The smaller the dining-room, invariably the larger and redder and greener is this drop light. Before a single thing is done in the way of furnishing, have this cut off and,

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if side lights cannot be substituted, hang a spreading, soft silk shade in place of the "spider."

It lends a dining-room more distinction and interest if all the pieces of furniture do not exactly match. The day has gone by, happily, when one buys dining-room furniture—*suite*. A simple oval mahogany table with Sheraton side chairs may be used with a small French console serving table or inlaid satin wood and a large mahogany buffet of Heppelwhite design. Such a combination gives more character to the room than a complete suite. For this room a small pattern carpet is excellent, as the design is consistent with the scale. Moreover, it is more restful than an Oriental rug.

Such a room would be particularly attractive, if oval in shape. It should, of course, be planned for when the house is built, but a skillful architect can readily change the oblong room into an oval. The ingenuity with which this seemingly impossible change is accomplished, is well repaid by the finished effect.

Colonial dining rooms fit in well with our life, as they make a good background for our heritage of old silver services, china and ma-

hogany. Perhaps no one piece of furniture has been carried to such perfection as the mahogany sideboard. Starting with that, we may build up a room with reproductions, and, adding a portrait over the mantel-piece, we have the nucleus for a really lovely room.

Long Italian refectory tables are much in vogue for dining-room use, and such a wonderful assortment of Venetian glass and Italian pottery services and table laces have been put on the market that we have been forced to buy refectory tables to place these treasures upon! If the long narrow table is used, the room must have suitable proportions. It permits of a tête-à-tête luncheon in the middle of the table, or a dinner party of eight or ten. In the latter case we are not limited to our next hand neighbor for entertainment. Perhaps the popularity of the long table is the outcome of fashion's ennui! Moreover, this table lends itself wonderfully to decoration. At tête-à-tête, the flowers and candles may be placed at either end, and when the table is laid for a large company, a row of four candlesticks of black and bronze Venetian glass may be ranged down the board with a large flat bronze glass dish holding fruit—of glass—in the center.

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Filet lace covers with Italian tassels go well with this table and if, by chance, the table is painted, the color shows through prettily.

For the background of such dining-room furniture the wall could be plain tinted plaster—a dull peacock blue or a dull green, if the brown plaster walls are tiresome. The walnut credence to be used with this table as a sideboard and the straight Renaissance chairs must also be furnished with a suitable background. Color can be introduced in warm tone rich linen hangings—preferably something with garlands and baskets of fruit in the design. A room of this elaborateness and formality almost necessitates having a breakfast room light in spirit and delicate in furnishings.

I recall one dining-room that emerged from chaos and became most distinctive. It started with the heritage of yellow oak, high wainscot colored glass over-windows, and a yellow oak ceiling from which jutted, like warts, glaring electric bulbs from every cross beam. The furniture was conglomerate—oak, worn through to the nail heads.

First the finish on this oak woodwork was removed, then the wood was stained and waxed to a soft dull brown. The same treatment was

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given the ceiling, and the electric light boxes were plugged up with simple rosettes. A thin piece of wood, stained to match the woodwork, was placed over the colored glass over-windows in the fashion of a wood panel. The wall was papered above the re-stained wainscot with an unusual paper in a Chinese Canton design with a gray-brown background and plum and green figures. The small side fixtures were wrought iron of Renaissance design and had plum colored glass crystal drops hung on the bobashes. The under-curtains were of thin plum gauze and the over-curtains, made with a flat shaped valance, were of a beautiful quality of heavy green Chinese silk. From the furniture many of the "obtrudances" had been sawed off and it was then painted a dark green with stripings of a lighter tone. Plum colored glass candlesticks were placed on the mantel shelf and a large compote of the same color was put on the table. The rug, from which the room was built up, was an Oriental in shades of green and plum. The room had been worse than commonplace in its previous incarnation. It had now at least, attained an air of distinction.

CHAPTER IX

KITCHENS AND SERVICE QUARTERS

The kitchen as a pleasant place—Requirements for furnishing—The variety of floor coverings—Linoleum—Cork—Rubber—Tile—Composition—Treating the walls—Cupboards and butler's pantry—Suggestions for orderliness—Decorating walls—Curtains

THE present day kitchen is the culmination of three generations.

Our grandmother's kitchen had a social side, it was large and friendly, a homely, interesting part of the house with its dark corners and yellow paint and red table cloths and its coal stove set into a brick fireplace.

Our mother's kitchen was sanitary, a spotless culinary laboratory where sheep and pigs were cut up according to chart. It was a place whose frigidity of spirit clearly showed its disapproval of the kitchen of the generation before.

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Our own kitchens take the best from both types. We have developed a kitchen of pleasantness and sanitation, and added unto it more efficiency. Witness the white enameled metal kitchen cabinets where the ingenuity of service and space economizing amounts to a real stroke of genius.

There is no doubt that a well arranged kitchen, if attractively decorated, would arouse less antagonism to kitchen work and would tend to keep servants longer. If one's life is limited to a box of a bedroom and a dejected trinity of stove, table and sink, submission inevitably breaks its bounds and the thought of the joys unrestrained at the Annual Policemen's Ball puts the kitchen into such a combatant state that the household from grandmother down is obliged to mind its every p and q. Plan your kitchen as a pleasant place, and watch the belligerents become as passive as lambs.

The stove, table and sink should be so placed as to necessitate the fewest steps in work. If possible, place the sink under a window. This arrangement will provide ventilation and also furnish light so that one can see when the dishes are washed clean.

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To the right of the sink should be the stove, and beyond that the cupboard for pots and pans. At the left should be the table with the kitchen cabinet and the dish closet in close proximity. Provide a table for the center of the room, for the maids should not eat at the same table where the food is prepared. A round table of iron painted white and covered with a cloth gives a look of comfort and, if the cloth is pretty, it adds a decorative note. There should also be a stool and several chairs in the kitchen, and, where there is no servants' sitting-room, a small rocking chair for the house maid to sew in and for evening's relaxation. All cooks like to rock. This, then, is the general equipment.

There are numerous floorings for the kitchen and a choice of decision generally depends upon the expense. The closely laid wood floor can be varnished, stained or left unfinished. In the unfinished state it shows grease and requires endless scrubbing. It was the floor of our New England grandmothers where rag rugs were used and where "help" was expected to do sand scrubbing.

A later generation takes more kindly to linoleum. Of this there are many varieties.

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The cheap stamped linoleum soon loses its pattern and gives little wear. The inlaid linoleum, in which the pattern goes through, is made up of one inch blocks welded together and backed by a strong hemp lining. There is no wear-out to it, and it is easy on the feet. The main objection is that the seams absorb moisture and the fabric eventually rots.

In the pretentious kitchen, tile flooring is the best, but it is hard on the feet. To avoid any accumulation in the corners it should be carried up to the top of the mop board, and the corners should be coved. Tiling lends itself to decorative effects, such as a yellow with black banded border, or a white with blue or a gray with green.

Rubber and cork flooring, similar to linoleum, are by far the most comfortable for the feet. They are expensive but repay in comfort and wear the initial outlay.

Composition flooring which is poured on to the board floor and has a consistency somewhat harder than linoleum but without its disadvantageous seams, is the flooring of most possibilities. It comes in soft green, tan, brown and gray, and, once down, it is down "for keeps."

With floors of the character above no extra

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covering is needed; in fact, it is undesirable for sanitary reasons. A rug may be placed in front of the sink and prove a boon to the dishwasher, but it should be regularly sunned and aired to prevent mildewing. In place of the wool rug a cork mat will serve the same purpose and require less care.

The kitchen walls and woodwork should have enamel finish paint. A dull finish catches the grease and does not wash down well. If a tile floor is used, it is advisable to run a wainscot of tiles $5\frac{1}{2}$ feet up and paint the walls above.

If a wooden wainscot is used, it should have many coats of paint with a glossy finish or else be very heavily varnished. A kitchen wainscot has hard wear, and the moment the moisture and grease get down into the boards the wood discolors and the walls thereafter look dirty. To be kept shipshape, the kitchen should be painted every year, but *never* painted over grease.

The colors for the paint of a kitchen wall are numerous: All the shades from ivory to tan and gray—a clear gray—or light blue. Pink, green or dark gray is an unpleasant choice. The ceiling should be painted in preference to

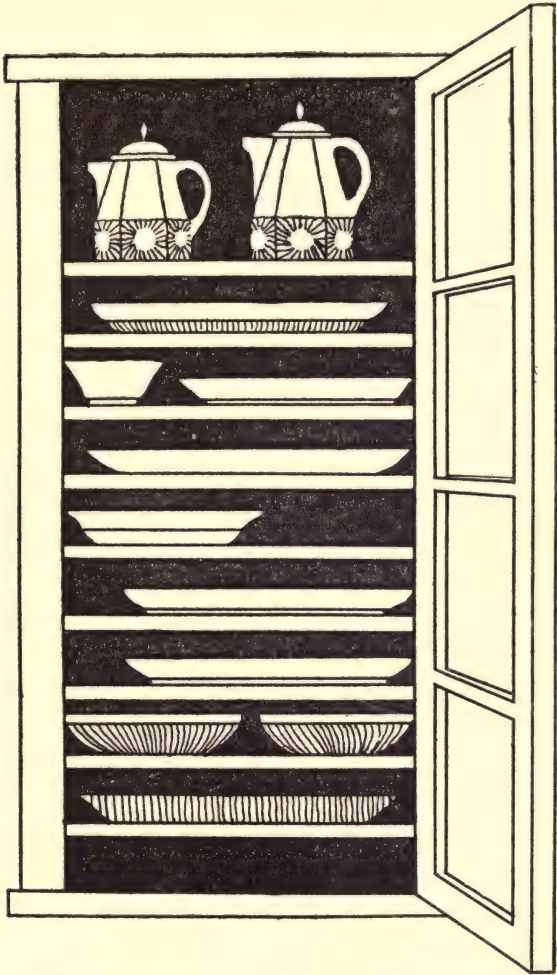
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tinted, as the smoke and grease can be washed off paint but not off tint. While the initial expense is larger, the cost of re-doing is less.

In renovating an old country house where the walls are in bad condition, oil cloth in tile design may be tacked on with brass nails or with wood stripping. Do not use tin tacks; they will soon rust and leave dirty streaks down the cloth.

The dish cupboards should have glass doors with large panes; small ones are too difficult to wash. The shelves should be adjustable; for example, several lower shelves can hold platters to prevent their being piled one on another and getting chipped. The shelves can easily be made adjustable with brackets and cleats.

The cupboard for cooking dishes should have a wooden door perforated for ventilation. If placed under a window, see that some light gets into it. This will make it more convenient and more sanitary. Do not put the utensils on the floor—have a hook for each pot. Arrange the utensils in the beginning and keep each one in its place; in fact, the secret of kitchen orderliness is to have a place for everything and to keep everything in its place.



Low adjustable shelves for platters. Nicking is avoided as platters are not piled.

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An opening between the kitchen and the dining-room with revolving double-shelf waiter will prove an aid where one or no maid is kept. Beneath this can be a silver drawer running through from the kitchen to the butler's pantry or dining-room, and so arranged that it can be pulled open on either side. The silver can be washed and laid in the kitchen side and taken out on the other. These little contraptions for facilitating service may be frowned upon by those who never use them, but they are counted invaluable by those who do.

Keep all kitchen tables covered with white oil cloth, but the moment it breaks, renew it. Water, seeping through, will warp the wood beneath, and, in order to give any wear, the oil cloth must be over a smooth surface. Before spreading it on the table, see that the table is brushed clean; oil cloth breaks at once on a rough edge.

In a small kitchen, collapsible shelves which may be used as a table when serving or preparing a meal and which take up no room when let down, prove a space economizer worthy of attention. These and all shelves of cabinets used for storing food should be removable so that they can be taken out, washed and aired.



Revolving dumb-waiter and a drawer for silver which may be opened from kitchen or dining room.

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The ice chest should be in the pantry, as far removed from the stove as possible. It should be placed against an opening in the outer wall so that it may be filled without the iceman having to come through the kitchen. Beside it may be constructed a cold storage closet, which will save room in the ice box. In the country, the coal and wood bin should also be arranged to be filled from the outside.

An expensive but serviceable table of white enamel with porcelain top is by far the best for kitchen purposes. All tables should be on casters so that they may be easily pushed aside when the floor is being washed.

A high stool with a low back makes dish-washing easier. In addition to this, there should always be a scrap basket for the cook's convenience. Without one, she will invariably stack the coal scuttle high with all sorts of waste odds and ends.

An electric light should be placed directly over the stove and over the sink.

Put white paper on all shelves. See that it is changed often. Keep the shelves in order, and the furniture in repair. Tolerate no such lax equipment as a loose drawer handle. At the beginning have a place for everything and

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label it, for cooks may come and cooks may go, but pots stay on forever.

While it is not within the province of this book to go deeply into the subject of cooking utensils, it may be mentioned that copper pots and earthenware casseroles give the air of a French cuisine and will outlast the modern galvanized type.

Finally, to be efficient, have a card catalog of recipes and a petty cash box.

Decorators would seem to have neglected the kitchen entirely. It has been made a sanitary place, but one would scarcely say that it has been made a place to charm the eye. Yet, by little devices, it can be made a pleasant place.

To aid the appearance of the shelves, for example, the jars should be uniform and the tin boxes painted white with perhaps a blue stencil. China boxes and jars are obtainable, but one can paint her own tin boxes and choose a design from the kitchen china to stencil on. Such little niceties are appreciated by the cook and give her something to show off to the neighbor's maid.

The matter of kitchen curtains is always one of much dispute. Crisp white muslin curtains add to the freshness and attractiveness of a

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kitchen. Scrim, edged with sunfast to match the paint, is washable and effective; or white cotton with turkey red binding is also serviceable. Striped glazed chintz window shades certainly give "tone" to a kitchen. Imagine a white painted kitchen with blue and white linoleum and a blue table cloth and china and at the windows a striped glazed shade of blue and white. Ten to one the news flies round the neighborhood—and your maid outlasts Mrs. Jones'! Japanese toweling may be used for kitchen window curtains as it matches the design of so many china patterns. A stenciled border around the walls, of any simple conventional pattern could be used in conjunction with this. Use the same stencil on the cupboard doors.

A green kitchen could be worked out in a very wily way. Green flooring, white walls with a stenciled border of green shamrocks and green cambric curtains at the windows. Whereat an appreciative song would float up from below stairs—"Just a bit of Ireland dropped from out the sky so blue."

CHAPTER X

SEASONABLE CHANGES AND REFURBISHING

What to do to make a house look cool in summer—
Covering floors, storing furniture, and treating
walls—Cool color schemes—The return to winter
warmth

WHAT'S meat for one is poison for the next man. The heavy dark wool curtains that closed us in from the blustering winds of February do not allure us on July 5th. The dotted Swiss with green edgings that refreshed us on an August dog day send shivers through us in November. It is not necessary for a complete change of furnishings to take place with each season, but it is as much from a sense of economy as fitness in appearance that some seasonal changes be made. To a person who has both a summer house and a winter one the same general ideas of seasonal furnishing may be adapted, but this chapter applies mostly to

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those who have the same four walls to be re-furnished from summer to winter and vice versa.

To put the house in summer negligee we must first store away every cluttering object and cover up everything that suggests heat. The imagination plays such a part in our being cool that while the magenta plush sofa does not actually heat us, nor a gray wicker *chaise longue* upholstered in leaf green keep us cool, these factors of psychology must be taken into account.

A lucky person is she who has a large enough storeroom or attic to hold all the over-upholstered pieces wrapped in shrouds during the summer season. These should be first thoroughly cleansed and protected from moths by some preparation. Even with the use of slip covers there is bound to be much wear and tear on furniture during the summer, so it were prudent to put them away altogether. Oriental rugs should be rolled up in newspapers—moths detest nothing as they do printer's ink—and stored away. The grit of summer dust is particularly hard on rugs. It were best to send them to a professional cleaner who will repair them before they are stored.



SUMMER SITTING-ROOM IN WICKER AND GLAZED CHINTZ

This is the coolest imaginable combination. The slips may be removed and velour covers substituted in winter. Light weight sunfast draperies are at the windows.



Velour upholstered chair and cushions for winter.



In summer the fireplace is concealed by a wicker settee and the chairs are covered with chintz.

SUMMER AND WINTER CHANGES FOR THE SAME
LIVING-ROOM

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Wash all bric-a-brac, wrap them in covers of oil paper, and place them upon the topmost closet shelf. Along with these go the oil paintings in their heavy gold frames. Leave on the walls only a few etchings and water colors which now can come into their own in prominence. These things disposed of, we have a working basis on which to refurbish for the summer.

The walls are our first consideration. If the paper is in good condition, it may need only a thorough wiping down with a clean cloth and with dry bread around the squares where the pictures have been removed. In case the paper is faded but still intact on the walls, it may be covered with a coat of wash tint. This comes under many trade names and in very good shades, and leaves a smooth, clean, fresh surface, and is the most economical means of renovating.

If the walls are to be re-papered, choose a cool summer color, such as gray or a soft tan. Striped papers are excellent for this use; they come in a great variety of stripes and tones and at reasonable prices. Narrow black stripes on a gray or buff background make a charming and cool sidewall. When care is taken to se-

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lect a stripe that is in proportion to the size of the room, a striking but not bizarre effect is attained.

Old English pattern paper showing black-birds and flowers on a white background is one of the most interesting of the figured line. Granted that the woodwork is white, the moldings of the door and window casings may be striped in black. The greatest care should be taken that this treatment is not overdone; it would require the judgment of a decorator to get just the proper proportion of black and white. The entire door trim may be painted black, but this, I believe, would be less successful than the striping.

Among other cool suggestions there comes for the dining-room blue and buff striped papers, and for bedrooms, lavender and gray. Chintz papers are always suggestive of summer rooms. Used in conjunction with a plain white wainscot, chintz papers are at their best, especially when the hangings and upholstery are confined to one or two tones.

An interesting summer bedroom can be done in a light lavender wall and woodwork of lemon color, the tones, of course, being delicate. To this add one or two notes of deeper

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lavender to keep the scheme from becoming insipid. In such a room one would use wicker furniture dyed lavender with vari-flowered chintz coverings repeating the tones of the walls and woodwork. Another cool color scheme is gray and white, and, to offset it, mulberry here and there. With black and white may also be used a very little vivid orange and a very little blue-green.

It is not always possible to have two sets of floor coverings. If the carpet or large rug must be kept down, it can be cleansed, covered with newspapers laid smooth, and then covered with denim stretched and tacked around the edges. The papers prevent the dust from sifting in and, as observed before, will keep away the moths. If the rug is large, it were wiser to turn the denim over the edge and sew it firmly underneath. As denim may be had in tones to harmonize with any color scheme and is easily stitched up, it forms a cool, agreeable covering. Each fall it can be taken up and packed away for the ensuing summer.

For summer the best rug is one with no pile. Flat tapestry weave rugs come in all sizes and colors. The more expensive Scotch rugs, the cheaper American art rugs and the Colonial

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rag rugs all fall into the no-pile class. For medium price and good service, the domestic art rug is preferable. For bedroom use, rag rugs have some justification, but the art rug is at all times best since it is heavy, stays in place and does not soil easily. They come in two tones with plain banded or fancy borders, and are to be had in a variety of grades with countless trade names.

For the outside living-room and the first floor rooms fibre rugs are serviceable. It is well to avoid the fancy weaves and colors, as they make a room appear chaotic and are too suggestive of the camp and porch.

If, in refurnishing, one wishes to use the rugs that are at hand, they can be easily dyed. Thus, in a black and rose room, we may not be certain that we will like the scheme and therefore will not want to go to the expense of buying a black rug. As a try-out, we may have the old rug dyed black at little expense. Red rugs dyed black come out a wonderfully soft rich plum which fits in with so many color schemes, and which one never finds in a new rug.

It is always better to use small rugs in summer than large, as small rugs are more easily

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taken up and, moreover, a sparsely covered floor gives a sense of coolness.

To re-kalsomine a ceiling is a matter of small expense. A newly tinted ceiling adds freshness, and, done for the summer season, it need not be re-done in the fall. Always have it tinted to tone in with the color of the wall. The advantage of having the ceiling repainted in summer is that it stays fresh longer, since in winter it quickly shows the smoke from lamps, fire and furnace.

The heavy velour or damask curtains at windows and doors are the most essential winter furnishings to be gotten rid of. The upholsterer will sometimes recommend their being hung up in bags, but nothing is more ghostlike than these great sheeted things dangling in mid-air. Take them down, and substitute a plain cotton rep which hangs well and is inexpensive. For the windows, nothing is more effective or partakes more of the summer gladness of color than chintz. Narrow width cretonnes in excellent patterns and colors also come at very reasonable rates. Double width linens in beautiful designs and wonderful colorings will, of course, be more expensive. One's choice lies all the way between.

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For furniture covering and slip covers, a 50 inch width cuts to the best advantage. For the hangings the full width is too broad for the general run of window openings and a split width looks a little skimpy. In winter one can have the windows more enclosed, but in summer the draperies act merely as a decorative note. Therefore, for summer curtains, use the 30 inch width.

An excellent way to treat a window for summer, is to put next the glass a cream scrim with a wide hemstitched hem at the bottom. This curtain shields from the strong glare and prevents dust from blowing in. As it is readily washed, a fresh, crisp appearance can always be maintained. Inside these could be hung the chintz curtains, preferably with a valance. The valance shuts off the top light, serving somewhat as the awning does outside. It also gives a good finish to the top of the window and hides the rod.

A rather odd and dainty window hanging can be made of Japanese toweling. Both patterns and colors are summery. Hang them on either side of the window and use a valance of the same material. These are adaptable to both dining-room and bedrooms. In the former the

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blue and white patterns are especially good to use when the china is also blue. Table runner and dresser covers may be made of the same material. It washes well and is inexpensive, coming from 15 cents a yard up.

There are numberless sunfast materials shown, and if one avoids the clinging variety, no better summer drapery can be obtained. It is well also to avoid the type that has a black warp thread, for, while these are pretty enough in the hand, they are rather dingy when the light comes through them.

In addition to these regular commercial linens and cretonnes, are some splendid hand-stenciled sunfast fabrics. The background is of rather coarse grained, natural colored linen of splendid wearing quality and the designs are direct, vigorous and of good symmetry. They have a decorative quality distinctly Viennese in character. These fabrics are new, and have all the interest that hand-work possesses. Set bouquets of clear colored flowers, stiff black flowers with a lined background, impossible blossoms never seen on land or sea—these are the designs. They are particularly adaptable to summer use, as we can

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stand strong color in summer—and the colors are fadeless.

Peasant work has its especial appeal and this idea is being carried out in a new industry established here in the States. A linen cloth of homespun texture has colored patterns worked out partly by hand, partly by machine. This combination lessens the cost of production and the hand and machine work are so cleverly interwoven as to appear like handwork entirely. The designs are well chosen—one “mille fleur” with its varied odd flowers scattered here and there has tremendous decorative possibilities. For bedspreads nothing could be better. There are also designs of garlands of flowers and fruit baskets suitable for window hangings, chair coverings and pillows.

Another fabric of summer decorative possibilities is knotted and dyed batik work. With this, too, is combined stenciling. For some time costumes have been made from this material, but only lately has it been brought within the reach and to the notice of house furnishers. The material—cotton or silk—is tied in knots and dyed, the knotted parts remaining uncolored. With the changing of the tightness and

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position of the knots, the effect of the color is varied.

If one wishes to go in for a rather expensive summer linen, it were best to choose a design with many colors, because good linen gives many years of service and one can change the color scheme of the room from year to year, picking out each season a new tone from the fabric and matching it up with plain fabrics. Nothing is cooler than a gray and rose linen. Use with it gray painted furniture and plain rose upholstery, alternating with a few pieces done in linen. The room becomes tiresome when all the pieces are upholstered alike and is, perhaps, too reminiscent of the "suite." On the other hand the room with conglomerate upholstered pieces has neither restfulness nor dignity. Plain walls, figured hangings, plain and figured upholstered furniture—this is a fairly good rule to follow.

Summer chair coverings are so inexpensive that they may be laundered often and kept fresh. With the help of a good upholsterer who comes in by the day, a complete summer garnishing may be easily accomplished. Before putting on the covers, it is well to rub the furniture down with a good polish, as summer

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heat is hard on furniture finish. If the oil is well rubbed in, there is little chance of the finish blistering or cracking.

In place of holland slip covers that give a room such a transitory appearance, chintz covers are advisable. Chintz is better for the purpose than linen as linen crushes and creases easily. Using the winter furniture with chintz covers and with the addition of a few pieces of wicker, the room is completely transformed. There is an endless variety of wicker, willow and rattan furniture, and whereas at one time it was relegated to the porch, it is now used the year round in all rooms.

Shabby old furniture with the superlative trimmings removed and a few coats of paint enamel applied, comes into its own in summer. Those who are not sufficiently artistic to decorate furniture can use some of the pretty simple stencil patterns—little bouquets and baskets, charming in their very simplicity. Also, for small pieces, decalcomania pictures may be applied and preserved by a thin coat of varnish.

English cottage furniture in oak or walnut is suitable for the living and dining-room of the summer house. The lines are straight and simple and the construction sturdy. Italian

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and Tyrolean furniture is also excellent for this purpose.

No one piece is more serviceable for summer than the chaise longue. It is the very embodiment of cool comfort. One very attractive type comes in two parts: one part forming a comfortable chair when separated, and the other a large footstool. When covered with variegated chintz to match the hangings of the room, this one piece will alter more than anything else the appearance of the summer quarters.

WINTER REFURBISHING

It is wholly possible for us to arrive at the stage where our house has more the appearance of a summer cottage than a winter dwelling. We can be carried away by our spring enthusiasm for flowered chintz upholstery, wicker furniture and flimsy sunfast hangings. But when winter comes, we are forced to take into account the chilling drafts. Light wicker furniture alone refuses to look snug and cosy on wintry nights.

There are many changes to be made when winter comes, and those without too great expense of either time or money.

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First of all, the rugs should be laid on the floor. Uncovered floors are drafty. Painted or matting floors had best be laid with any of the variety of carpeting or rugs in woolen weaves. Reversible Smyrnas, Wiltons or any rugs with a nap weave are warmer than the flat tapestry weaves. Charming imitations of Chinese rugs come for the dining-room in soft tans and grays with designs in blue. The colors are warm in tone.

If we wish to cover our bare floors for only a few months, inexpensive rugs may be woven from old carpets. These are very thick and warm, and, if a little extra brown or red be added, they will serve as an excellent beginning to "warm up" our interior. No matter how heavy the furniture and draperies are, if the floor be left uncovered, the effect of coziness is lost. Therefore the floor covering is the first winter furnishing to attend to.

The winter walls are best papered in tones of brown, tan and yellow. In fact, for all-year service these colors are best. Yellow may be cooled by combining with it some lavender.

Pictures taken down in the spring should be put back on the walls, and the etchings and black and white prints changed for colored

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prints in brown and gold frames. Over the fireplace hang some cheerful picture that embodies the spirit of the household.

There are splendid curtain substitutes for the cretonne and madras of summer days. For the dining and living-rooms come woolen damask or cotton and wool damask. They do not need to be lined and are heavy enough to keep out the drafts. Woolen or cotton rep is also wintry looking. Edged with a guimpe, curtains of this material give quite an appearance of elegance. Albatross with taffeta bindings in various colors is an inexpensive and rather new winter hanging. Use a green albatross edged with black, a rose edged with a deeper tone, or a cream edged with blue—always taking care to bring out the warmest colors in the room. Dainty little challis for the girls' rooms edged with narrow taffeta ribbon can be used with charming effect. In all cases the thin scrim under-curtains to shut out the weather should be used all over the house.

A few pieces of upholstered furniture are almost necessary in the winter house. Squares and cushions of tapestry or wool rep or velours may be tacked over the chintz coverings. Always, however, put a piece of closely woven

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cotton between, else the dirt and dust will sift through. Removing the chintz coverings is really more practical than covering them up.

Velour adds tremendously to the richness and elegance of a room, even if it is represented by only a few cushions and seats. An effort should be made to include this enriching fabric in our winter refurbishings. Velour portières are the very best that could be used. They enclose a room with just the right warm feeling. Remove the slip-covers from all pieces of upholstered furniture, especially if the covers be of a light tone stuff. In every instance, introduce the warm toned colors everywhere.

And, last, is the open fire. It has been said, that the hearth is the home, still many are the fireplaces choked up and papered over, or else covered with a silly hideous screen of embroidered Easter lilies! (or cat-tails). A little crackling fire to greet the home-coming breadwinner, and a still bigger blaze for the children to gather round at night, this is the real heart of the home in winter.

CHAPTER XI

THE CITY APARTMENT

The remodeled city house and the small room apartment—Colors that increase the sense of space—Furniture arrangement and space economy—A small city apartment—An apartment for a business woman—The bachelor's rooms

WHENEVER one attempts to bring something big and cumbersome into a room of small proportions, she has the sensation of disposing—with grace and fitness—of a white elephant. This is exactly what often happens to the person who, enriched by heirlooms from the big, old-fashioned city or country house, tries to fit them into a set of cubicles called a modern apartment and rented out at so much or so much more a square foot. With such an incubus there is but one course to take: avoid the apartment with small rooms. Unless one is willing to undergo the expense of a large roomed, duplex apartment,

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find an old house that has been remodeled into apartments and still retains rooms of large proportions, and install this large furniture against suitable wall and floor space. Fewer rooms will be had than as if one took a modern apartment at the same renting rate, but one can easily adapt one's mode of life to living in three rooms—sleeping in one, living and dining in another and cooking in the kitchenette which, doubtless, would have served for a butter and eggs closet in the old homestead. A living-room with a corner reserved for dining is the solution many city dwellers have worked out of the problem of "economy of space" apartments.

If, however, the life of the family is served to better advantage by living in an apartment of many small rooms, much can be done by the selection and arrangement of furniture to create a sense of space and at the same time to make interiors of distinctive charm and personality.

A room may be appreciably enlarged by keeping the walls light in tone and having as little furniture as is necessary. This is particularly true of a dining-room or bedroom.

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Also, if the furniture is kept dark in tone, it will appear smaller.

This is the general rule to assure the utmost sense of space: Keep the walls light and the furniture dark. One has only to imagine a dark, contracting wall and light, large pieces of furniture before it, to visualize the contrary of this rule.

Light gray, buff and white walls are the best for apartments, since they give the appearance of expanding the room and because they reflect the greatest possible amount of light, a valuable feature in the general run of apartments where several rooms may depend for their outside light upon a court.

There seems to be a tendency to paper the halls of apartments in dark tones. This is unfortunate, as we get a general sense of contracted space immediately upon entering the apartment. The hall walls should be light in tone and the furnishings should be meager, with no cluttering pieces over which one can stumble and bump. A good six-foot mirror, facing a door, reflects the space beyond to a desirable extent. In a dark apartment hall I think the floor covering should be light—a reverse of the general rule—because a dark floor

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gives an unpleasant feeling of the necessity for groping around into the unseen depths with one's feet, never knowing where one will trip.

The walls of adjoining rooms in an apartment should be papered or painted alike, since this adds to the apparent size. The woodwork being of nearly the same tone, there is no broken color space to cut up the walls. Here may arise the question of the suitability of placing heavy furniture against light backgrounds. There are two ways of overcoming this and at the same time preserving a sense of space. Panel the walls in large spaces. This immediately gives a more solid appearance to the walls and adds strength of line. Also, the carpet or rug may be darker in tone than the furniture. This will "hold down" the heavier pieces of furniture. For example, in a living-room where the walls were paneled in large spaces of light cream tone, the curtains were green taffeta with yellow trimming and the furniture was upholstered in mulberry. A dark, thick napped rug of deep mulberry was laid on the floor to offset a walnut refectory table and a fairly large size Italian desk of walnut. Had the floor been carpeted in soft yellow, as originally planned, these two pieces

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would have looked out of scale in the room. The carpet struck the darkest note necessary in that interior.

Often the mistake is made of papering the inside room, used as a guest room, in gray. The room itself gets no direct sunlight, and while gray ordinarily would make the room look larger, it does not make it look cheery. Simulate sunlight, then, by using a light yellow paper and letting the wan court light filter through thin yellow curtains.

Such a room might have a delicate striped yellow paper with a tiny border of yellow and mauve. The twin beds could be painted yellow and striped in lavender. The furniture, designed to accommodate two persons, should be selected with a view of economizing on space—a chiffonier, a wardrobe, a night stand, two straight chairs and a dressing table painted and striped to match the beds. A small upholstered chair and a wicker easy chair upholstered in a linen to match the hangings and bed-covers, would prove adequate additions. There should always be one or two easy chairs in a guest room. A floral striped cretonne of cream background with yellow and lavender bouquets gives a smart freshness to such a

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room. The rug can be deep tone plain lavender. The furniture of this bedroom is inexpensive, of simple line and light construction.

In an apartment I know of there was a double door which was of no use in the bedroom, but about which a graceful bed drapery was evolved. The bed, which had low foot and head boards, was placed lengthwise in front of the door. The entire wood trim of the door was covered up by a straight valance of blue taffeta sewed on to a valance board the width of the door, and from either end hung curtains. The curtains were unlined, the inch hem being turned on the right side. A double narrow ruffle was inserted, turning back on the curtain. Where the ruffle was attached to the hem was a tiny piping of dull yellow. At the back of the bed, hanging in long, straight folds from the valance board to the floor, was soft colored, yellow sateen. Over the bed was a taffeta bedcover of the same blue piped with yellow and the down bolster was flat and oval and ended in a long tassel of blue and yellow. The bed was painted and antiqued in blue with a tiny line of yellow. The same painting was on the other furniture, and the drapery of the bed corresponded with the drapery of the sin-

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gle, large window, thus balancing the room. The one upholstered chair was in a tiny yellow and blue striped velvet. At the window was an under-hanging of light blue-green gauze. The walls were light gray and on the floor was a rug of the deepest plum. The secret of the economy of space in this room was the placing of the bed against the wall, instead of placing it out in the room.

It follows, as a rule, that the larger pieces of furniture should not be placed in the center of a room; in fact, with limited space, no furniture at all should be placed in the center of the room.

If the furniture is placed flat against the wall a stiff and uninteresting effect results. This is overcome by arranging the furniture in groups, always picturing two or three people bent on a cosy, intimate conversation. A small, low table to hold books, sewing or tea, will form the center of the group and the chairs can be arranged around it. These small tables or benches may be placed at any angle, but, as a rule, furniture should be placed parallel with the wall. This position also elongates the appearance of the room. The pieces of long narrow furniture should be placed in the direction one wishes to accent. If one has a long narrow

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room, place the couch and long table crosswise to accent their length. In a bedroom this is not always a convenient arrangement, but if the beds can be placed crosswise, the length of the room will seemingly be cut off and made wider. The use of a large mirror on the long side of a wall will work wonders in broadening a room.

SMALL APARTMENTS

In small apartments there are always doors that take up space and necessitate the cramping of the furniture. If possible, remove such doors. Take away the large double doors between the living-room and the hall; paper and paint the walls alike,—and observe the astounding amount of space created. A rug placed between the rooms will aid to the illusion that the rooms are really one large room.

In a room paneled in oak or white paneling, if the doors are made to simulate a panel—thus leaving them unobtrusive—a sense of space is added. This is true because a door generally breaks up a continuous wall surface.

In the small room where there are many scattered windows, curtain them with the same color as the walls and woodwork. English casement cloth may be well used in such an in-

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stance as it comes in the general tones of a wall color and necessitates only one set of hangings. Moreover, it is of a quality good enough to fit any interior. If, on the other hand, a showy, figured drapery is used, together with the necessary addition of an under-drape, the walls would be cut up, unrestful and space-contracting. When apartment windows are left with but little curtaining, so that one can see out, more sense of space is afforded; as one sees beyond the window into space. Windows completely covered, however, shut one in and limit the vision to four walls.

In order to give height to the apartment room, the curtains should hang straight to the floor, with a valance, and the material should be of a light texture and not too wide. Thin voiles, gauze or even chiffon under-curtains may be used to give a touch of smartness to the apartment.

Select the furniture for an apartment with the greatest care and with equal care place it. Leave the floor space uncluttered, leave wall space, table tops, mantel shelf, piano tops—every place on which to place “things”—as free as possible from an accumulation of useless and irritating objects.

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The disposition of books in an apartment is always a problem, as so many ready-made bookcases are rather unseemly. Very often when we merely rent a house or an apartment we do not wish to go to the expense of building bookcases for the tenants that will follow, and we find it difficult to move great, long shelves. Below is a practical remedy for this problem. Suppose the available space is 10 feet long. Have three separate bookcases made 40 inches long and five shelves each, the lowest shelf clearing the floor by $2\frac{1}{2}$ inches. These three sections may be nailed together just enough to hold them. On the top a 10 foot board may be nailed to the three cases and a strip of moulding nailed along the front of the entire length. This will give an unbroken top shelf. The whole is then stained or painted to match the woodwork of the room. When we leave the apartment we have only to lift off the top board and moulding, which have been lightly nailed, and the cases are ready to move and readjust in another apartment.

In selecting beds for a small apartment, it is best to choose those with low foot and head boards or low four posters, as beds that are



A BACHELOR'S LIBRARY

There is no effeminateness about this room. Here everything possesses an air of study, leisure and repose.



THE LIVING-DINING-ROOM IN A TWO ROOMED APARTMENT

This photograph shows the end with the desk, library table, and piano—all requisites for a living-room.

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too high seem cumbersome and they break up the wall space. For most apartments a chiffonier and dressing table make an adequate combination in place of the regulation bureau. With them two people can dress at the same time. Moreover the dressing table is a light, graceful piece of furniture. A cheval glass or a mirror set in the door answers the purpose better than a bureau glass.

Chairs with rockers are an abomination in a small apartment. Equal comfort can be had from a small, upholstered, down-seated chair. Like chewing gum, rocking chairs are an unpleasant Americanism profitably dispensed with.

In accommodating oneself to living and eating in the same room, the greatest consideration should be paid to the placing of the furniture. There should be orderly distribution involving the greatest possible use of all the pieces concerned and the best possible appearance. The desk, book shelves and large living-room table, should be placed at one end of the room. At the other, the dining table, the serving table or buffet, generally convertible affairs, accommodating

INTERIOR DECORATION—MODERN NEEDS

themselves to a dozen uses. When meals are not being served the dining end of the room should not betray its use. The table may be covered with a dark piece of brocade and one single piece of pottery or a plant bowl placed upon it. One decorative piece of this character will be sufficient as one does not want to remove a lot of little ornaments each time the table is set.

I am familiar with one such room, used for dining and living, where the most compact and systematic arrangement possible has been made. By the windows at one end is a large desk with an easy chair beside it. Between the windows is a large, gate leg table holding books and a lamp, and a couple of comfortable chairs. By the farther window is the piano. Round the walls are ranged low book shelves. On one side, midway in front of these, is a low couch that can be pulled out and converted into a double bed. This serves as guest room! Opposite it is a wide fireplace. In summer, when the fireplace is not used, a double wicker settee is pulled in front of it.

In the third corner is the entrance to the kitchenette, and in the fourth, a 45 inch round table, which can be enlarged with leaves for a



Showing the dining-room end of the room with dining table, shelf for serving and credence which holds silver and linen.



The "Guest Room" side—where a couch can be pulled out to make a double bed.

THE LIVING-DINING-ROOM IN A TWO ROOMED APARTMENT



THE BEDROOM IN A TWO ROOMED APARTMENT

This contains two beds, a desk and chair, sewing table and two bureaus (one at left not shown).
The shoe-closet is under the window.

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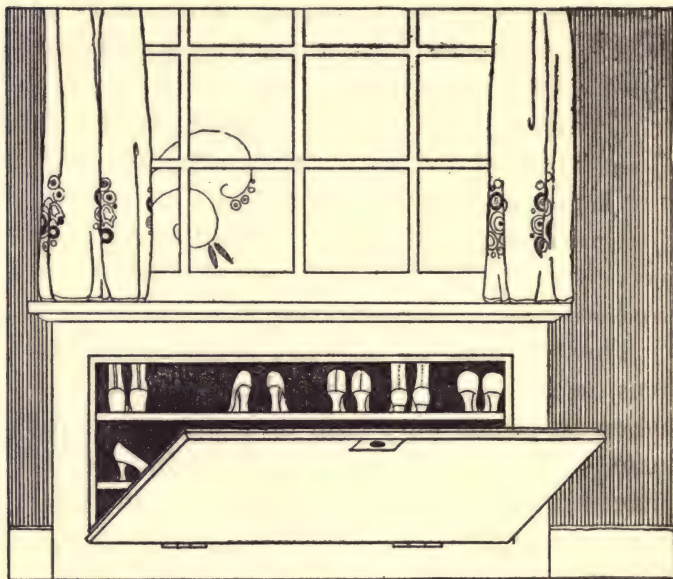
dinner party. In daytime this is covered with an old damask piece and an Italian majolica basket stands on it. On the low book shelves nearby are a few pieces of interesting table pottery, two decanters and a Venetian fruit dish—suggestive of a sideboard but with clear spaces between in which to place serving dishes during meal times.

Between the dining table and the kitchenette door stands an old Brittany *credence* in which are kept the silver pieces, and in the drawers, the linen and the flat silver. Such cabinets or reproductions of them are easily picked up, and for this purpose they are invaluable.

The bedroom in this two-room apartment was, in reality, an 8 x 17 hallroom in the days when all rooms were built on a more spacious plan. Against the gray walls on either side is placed a 3-foot low four-poster. By the window on one side is a small desk, and opposite, a sewing table. Under the window seat was built a little low closet with two shelves for shoes. At the end near the door is a small bureau on one side and a larger one on the other. A low sewing chair, a desk chair and one chair at the foot of one bed completes this most complete bedroom. There are no top parts to the bu-

INTERIOR DECORATION—MODERN NEEDS

reaus to make them look heavy. Over the man's small bureau is hung a plain mahogany mirror; over the other bureau is a charming old gilt oval mirror hung crosswise. The window has no under-drape to cut off the view. Linen



A cupboard for shoes can be built in under the bedroom window.

curtains hang to the sill; the pattern is a French lattice in floral design, rose and brilliant green predominating. Around the edge is a $1\frac{1}{2}$ inch binding of brilliant green taffeta,

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a quaint, old-fashioned shade, difficult to find, but most interesting in color value. On the Colonial beds are covers of the same linen with bindings of the green. The covers are made with a flap under which the pillows are laid; this is edged on three sides with green and cut on the same lines as the French, shaped window valance. Between the beds on the mahogany-stained floor is a rose carpet. The floor is stained to match the furniture, so that the lines of the furniture are lost against the color of the floor. Only two pictures are on the walls. A black lacquered lamp on the desk has a rose, green and black shade.

Now the secret of this room's success is, that while every inch of floor space is utilized, the room is not cramped. The French hangings and upholstery with the Colonial furniture give the room a note of decided vivaciousness.

A BUSINESS WOMAN'S ROOM

For the business woman who has only one room and ample closet space on which to build a home, the best arrangement is to use a day bed that will serve as a bed but that between times will look like an attractive divan. The colors of the room should be dark enough to

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avoid the appearance of a bedroom, and the couch should be comfortable but not too "beddy." There should be a chiffonier with obvious toilet articles concealed in the top drawer. The dressing table or regulation bureau would be quite out of place. Beside the bed should be a table large enough to serve as a sewing table. Beside these, should be provided a flat writing desk to serve also as a table, and a round table on which to eat. With the addition of several chairs, these pieces would form the requisites for her room.

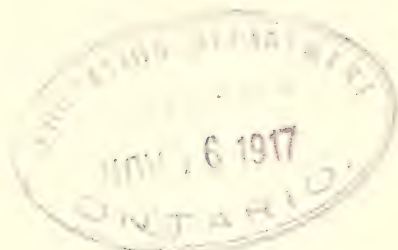
The table used for dining is best placed near the kitchenette door, to save steps and the carpet; yet it should not be directly in front of the kitchenette, as no one, even a hurried business woman, wishes to sit and watch the ways and means of her approaching meal. For the purposes of entertaining or even when alone, the tea wagon will prove the one greatest asset to light housekeeping.

Where there are two closets, one may be developed into a charming kitchenette by papering the walls with glazed bathroom paper, placing the gas stove to one side and the table covered with white oil cloth on the other. Underneath may be built shelves for pots and pans



A KITCHENETTE

Economy of space is attained without affecting the appearance. One can cook, wash dishes and put them away without taking a step. Copper cooking dishes add decorative interest.



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and stores. Over the stove at the side may be hung copper cooking utensils, polished to look fresh and clean. Copper dishes are decorative as well as useful in a kitchenette. Over the table may be shelves to hold the bowls, etc., and on the side wall may be fastened a narrow molding with a groove to hold the pretty plates upright, and with hooks beneath to hang the cups. If the paper in such a kitchenette has a blue and yellow pattern, the woodwork may be painted bright blue and the moldings striped with yellow. Use yellow bowls and copper and Breton china of a blue and yellow pattern. Put down a blue and white square linoleum, or paint the floor a bright blue.

In the other closet, which may be used as a little dressing room, paper the walls with a gay floral pattern, put in a painted chiffonier and over the clothes hang a gay pattern chintz cover. If the hat boxes are covered with the same paper as the walls, the result will be interesting.

A MAN'S APARTMENT

In decorating a man's apartment, comfort is the alpha and omega of every decision. Large, comfortable chairs, an ample bed, com-

INTERIOR DECORATION—MODERN NEEDS

modious drawer and closet space and a general color scheme suitable as a background for tweeds and Bannocks—this is what he wants. Painted furniture, unless very dark in tone, light built mahogany or any of the lighter woods should not be employed. Plenty of small tables for smoking, a round table easily convertible for cards, good reading lights and, if possible, a well-polished grate, are the items of furnishing appreciated by a man. Avoid lavers and rose, muslins and silks, small chairs and stiff chairs.

I can best illustrate how a man's apartment can be furnished by describing one that I was much interested in creating. On the walls of both the living-room and bedroom was a light tan paper. The bed was a three-quarters width of simple strong lines in Italian walnut. There was a large chifforobe of the same design, and one bedside table large enough to hold a few books and writing things, besides a lamp. Two chairs completed the furnishings. The undercurtains were of striped tan net and the overdrapes of blue, brown and tan, wide striped sunfast with a stiff plaited valance. Everything in this bedroom was serviceable and direct as well as attractive.



AN ULTRA-MODERN SITTING-ROOM

It is furnished in black, white and blue—the mirror frame being deep blue glass. The treatment of windows allows for maximum of light.



AN UNUSUAL BEDROOM

The effect is secured by the draped taffeta curtains over the bed and dressing table. The oval of the mirror is repeated in the valance.

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The living-room had a luxurious 7-foot couch upholstered in narrow striped blue velour, drawn up before the fireplace. Back of it was a 2 x 6 foot walnut table of simple Italian design, which served for a writing desk. At one side of the fireplace was a large upholstered chair and at the other a low smoking table. At the other end of the room was a wide mirror in a frame of Chinese black and gold lacquer, reflecting and enlarging the room. Below it was an oval gate leg table that served for breakfast and cards. Beside it was a deep-seated, upholstered chair to match the divan, with a little low bookcase and two simple carved armchairs on either side of the table. On the table stood a yellow pottery lamp.

The rug was blue and taupe Chinese design. At the one wide, bow window hung under-curtains of gold gauze and over-drapes of a formal Chinese design linen in blue, gray, yellow and black. The valance was stiff and straight, and the curtain hung in rich, long folds to the floor.

From the ceiling had been a hideous stock fixture. This was covered with an inverted cylindrical gold gauze shade edged with black.

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The two unpleasant fixtures on the mantel were treated the same way.

On the table behind the couch was a remarkable Chinese black and gold lacquered lamp with a parchment shade of black, blue and gray. This was the focal point of the room, and well deserved the attention it received. The room was not large—it carried only three large pieces—but in these the maximum of comfort was attained.

CHAPTER XII

PORCHES AND OUTDOOR LIVING-ROOMS

The variety of outdoor living-rooms—Color and the *al fresco* life—Porch walls, floors and furniture—Tea houses, marquees and pavilions—The city roof garden

MORE and more are Americans coming to realize the charm and the advantages of life *al fresco*. This is partly due to experiences of delightful summers abroad and partly to the waning popularity of the wasp-waist damsel in lieu of whom we find broad-chested, tennis-playing girls. And it is the women who set the style, even in modes of living.

When the days grow long and the evenings are soft, we all want to get away from four walls. Romance lurks in the corner of the garden, and we have a little of the same sense of adventure that we had as children under a propped-up sheet in the backyard.

INTERIOR DECORATION—MODERN NEEDS

The variety of outdoor living-rooms suits every purse and pocket. There are gardens of French and Italian formal planting—beautiful things to look at and wander through, and there are old-fashioned gardens of a joyous, riotous color. It is from the vantage point of the outdoor living-room that these gardens are the most enjoyable. For the outdoor living-room is the go-between of the house and the garden, and consequently should harmonize broadly in style with both.

Those that are constructed as part of the house—the porch, piazza, the sunporch, the outside living and dining-room, may be furnished in almost the same style as the inside living-room itself. The walls may be covered with lattice work over which vines can be trained, or else they can be rough plastered. An attractive way to treat plastered walls is with a decoration of garlands frescoed on, reminiscent of old Italian gardens. The colors should be those of luscious fruits and warm tinted flowers. Such a decoration is particularly appropriate where the room is used for tea, luncheon or dinner. For the table center piece use a majolica pottery basket of fruit. This may be replaced at meal times by a low



TWO LONG NARROW PORCHES ATTRACTIVELY TREATED

- (A) Here hangings of rich brown and gold linen are used.
(B) Maximum amount of light secured by use of sheerest casement cloth edged with sunfast.



A SUN-PARLOR

Swiss-reed and painted furniture are combined. The rug is of heavy rush in large squares.

PORCHES AND OUTDOOR LIVING-ROOMS

brass bowl of real fruit. It is not desirable to keep fruit on the table between meals, as insects beseege it and also it is unpalatable when warm. Hence artificial fruit is a good substitute.

Lattice walls bring within much of the outdoors. The lattice itself should be kept very plain, letting the vines do the decorating. The box in which the vines are planted should be the same color as the lattice and should not be featured, but made part of the background itself. The design of the lattice should be simple: when laid at all angles and in all forms, it gives an undesirable gingerbread effect.

The remarkable keying up of color in decoration within the past ten years is due to two influences: response to the expert handling of strong color by such masters as Bakst, Hoffman and Poiret, and the increased vogue for outdoor living. Drab tans, buffs and grays are not suitable for outdoor furnishings, and to such an extent has public taste changed that it is difficult to find a modern porch which has not, in more or less quantity, full, normal, strong, vivid colors.

The development was slow in coming

INTERIOR DECORATION—MODERN NEEDS

around. At first, against the red brick walls we set green willow; suitable, to be sure, but repeated on every neighbor's porch. Consequently new color combinations came into vogue: white porches with black trim and black and white painted furniture; chairs cushioned with varied color combinations; black and white tiled or painted floors. Such a porch looked cool, comfortable and interesting.

An unusual color combination, especially suitable for the porch with the southern exposure, is blue and orange. The orange may be strong and the blue light and clear, with enough greenish caste to tone in with the foliage. The wall or porch lattice can be painted blue, and to the furnishings can be added a table and bench painted in a darker shade. Hang on the wall a small majolica Italian wall fountain of blue, green, orange and yellow, or set on the floor a pair of Italian pottery jars. Paint the floor gray and for curtains, blinds, or awnings, as the case may be, use an orange fabric. For this purpose comes a delightful pure, clear orange sunfast.

Visualize this porch. It breathes of Italy. In fact, if the walls are stucco, one might have them frescoed in soft Italian yellow with large



A BREAKFAST ROOM

Its focal point is the over-mantel plaque of Italian majolica set into the rough plaster, which carries out the round line of the arches.



A SIMPLE BREAKFAST ROOM

It has rush seated Colonial chairs, a plain table and braided rug. At the windows is hung a bright cretonne. The lighting fixture is charming and appropriate.

PORCHES AND OUTDOOR LIVING-ROOMS

swags of leaves and fruits in greens, blues and yellows. This could easily be done by an Italian workman, as the design does not require skilled execution. An orange table or chair covers of a deeper color would add that variance of tone which vivid colors always necessitate.

Another, more subtle scheme, which has recently been worked out to charming completion, is the use of lavender in combination with soft green. The lavender is not of the blue, mournful shade but of a pinkish cast, and the green has much blue in it.

Against the wall background was applied a lattice made of laths painted lavender. (Lattice, by the way, is easily and cheaply made by laying lathes close together on the floor, shel-lacing, then painting them on all sides, and then tacking them in place, only one coat of paint being necessary to finish them.) Up it trailed purple morning glories. A round iron table, such as is used in front of French cafés, and a folding iron chair, both painted green, made a striking group for the corner. On the table was a little casserole painted a deep tone and edged with yellow. Against the lattice were placed high, *papier-mâché* jars,

INTERIOR DECORATION—MODERN NEEDS

such as are used in florists' shops, painted a deep lavender with bands of yellow. In them were kept forsythia and golden rod and Michaelmas daisies. For tea or refreshments was used a low table with a wide top painted soft yellow and decorated with a delicate design. There is something cozy and intimate about a low table, which is conducive to hospitality. Trays decorated in quaint designs of bright colors, and attractive French and Italian crockery—such little details made the porch unusual. As a final touch there was used an awning of plain green to lend seclusion.

Architects are now using tile, cement and hardwood for the floors of porches. More difficult than the construction of the floor, however, is the problem of how to cover it. Crex and other fiber rugs and rush and corn mats are always useful and inexpensive. A porch rug bears hard wear both from use and from the weather, and it pays to buy a durable make. An oval, natural colored rush rug with a line of black makes an artistic and suitable floor covering. Fiber rugs of rather thick weave come in an assortment of colors to match up with any porch color scheme.

Using a rush rug as center, paint the floor



A BREAKFAST PORCH

Its great charm lies in its perfection of detail. The lattice repeats the curve of the window opening. This is an excellent way to treat a transom. The table is also oval.



PORCHES AND OUTDOOR LIVING-ROOMS

border, where there is not much wear, in diamonds or small squares of contrasting colors.

Those who have tired of wicker find a welcome change in Swiss reed furniture. The chairs are of a wonderfully comfortable shape and will wear forever. Painted in one flat tone, they show to best advantage when combined with modern painted furniture or the French iron furniture mentioned above. With a table and bench of decorated wood, and settees of Swiss reed, the piazza has at once a comfortable and unusual appearance. Use with these a wrought iron lamp with a painted tin shade. Old-fashioned bent wire flower stands of our grandmother's day have come again into style. Filled with pots of trailing ivy and with a gay porcelain bird here and there in the foliage, what could be more attractive? Or again, the pots may be painted in colors that fit with the general scheme. After applying the color and design, give the pot a coat of spar varnish, and it will last.

A new adjunct to the porch, one that every woman will appreciate, is the porch mirror. They come with tiled panels on top, the frames being of oak or walnut, as one wishes. A

INTERIOR DECORATION—MODERN NEEDS

fancy gilt mirror should never be used on the porch.

Lanterns of lacquered chintz—black and white stripes with medallions of brilliant fruit—make a striking central figure. Tin candle sconces, painted to match, will complete the set.

While wicker, reed and rattan are now the accepted kinds of furniture, in the partly enclosed porch, wooden furniture with rush seats may be used, as there the wear of the weather has not to be taken into account.

GARDEN FURNITURE

The second group of outdoor living-rooms comprise the sport balcony, the detached tea house, the marquee, the little canopied pavilion, the terrace and the pergola. These bear more relation to the garden than to the house. Much care should be taken in their situation. Choose a spot where the cool summer breezes may blow through and where there is some background of trees or shrubbery. Pavilions set in the middle of the lawn lose their *raison d'être*—seclusion and shadow.

As to their furnishings, a tea house may be very pretentious—of concrete or brick; or simple and inexpensive—of wood or awning. Its

PORCHES AND OUTDOOR LIVING-ROOMS

background may be the garden wall; in fact, there is no better place for it than the corner of the garden where is afforded a vista of the grounds. If the walls are of stone or rough brick, let the furniture have some of the same rough nature.

The old-fashioned hickory furniture, while durable, is neither comfortable nor easily moved about. It finds its best place in the midst of flowers and shrubs, for it seems then to be a part of them. Natural oak or cypress is the best furniture for the tea house, as it withstands the weather and takes on a lovely gray tint, contrasting well against the red background of brick. Continental painted iron furniture is also suitable, especially when it is finished in a hard, durable enamel and decorated with some pretty French peasant design. Using these with wicker furniture in green, an unusual and serviceable grouping results.

In a tea house it is always advisable to have settees along the back or on either side, to hold the occasional overflow of guests. Too many chairs are in the way and make a chaotic appearance.

On the walls and posts may be hung wall

INTERIOR DECORATION—MODERN NEEDS

brackets for plants. These come in many attractive designs—zinc-lined and with semi-circular base. Above is a plain lattice or a lattice decorated with a vari-colored parrot. These lend a note of charm, especially when ivy is trained up the lattice. Adding to this paradise of flowers and fragrance could be flower baskets of wicker hung between the posts or a hanging flower holder of lattice fashioned in the shape of a bird cage with a bird carved in the lattice, or, better still, a bird cage itself of painted wood gaily decorated.

A marquee with iron uprights and striped awning is simple and inexpensive. In many cases no floor is required, the turf sufficing. It were wiser, however, to provide little wicker footstools to guard against dampness. Striped awnings give a gay touch of color in the garden. They come in striking combinations from the expensive painted ones of orange, brown and green stripes, to the cheaper woven varieties of green and white. Some are painted green on the underside, shedding a soft, subdued light.

Canton furniture is the best to use in these canopied pavilions. It is light, cheap and durable, and has rather a look of the East, espe-

PORCHES AND OUTDOOR LIVING-ROOMS

cially harmonizing with the gay striped awnings.

A simple way of making a little garden pavilion is to stretch a canopy from the garden wall. This, of course, forms no protection in rough weather, but at least it affords a shady resting place. A long settee with drawers under the seats provides a place to tuck away cushions and covers in case of a shower.

The terrace and pergola are an elaboration of the canopied pavilion of the garden wall. The terrace brings to our mind peacocks and urns and garden hats and high tea in England. They are the amphitheater of the garden, and from them the garden is a thing of vistas. Their centers of attraction may be a sundial amidst the flowers, or a bird bath or a marble or terra cotta bench and a beehive within hailing—but not calling—distance! Best of all is a fountain as the center or the culmination of the vista. A marble bust may be placed against the green background of a hedge, and always most lovely is a marble vase or urn. Terra cotta jars, similar to the oil jars of Sicily, make a good silhouette. All garden effects are a matter of silhouette and color massing. Terra cotta vases are not expensive. Their substi-

INTERIOR DECORATION—MODERN NEEDS

tute, blue and gray ironware jars, well set in a simple garden, add a note of distinction. The desirable point is always the beauty of outline. Large Italian and Spanish glazed vases are wonderful things in a garden, but alas! bring prohibitive prices.

Little outdoor nurseries or playrooms are a boon to the children. There they have no restrictions against picking flowers or trampling lawns. Small movable pavilions and playhouses are easily and cheaply procured, and with a sandbox and sturdy furniture they take their place in an out-of-way corner of the garden.

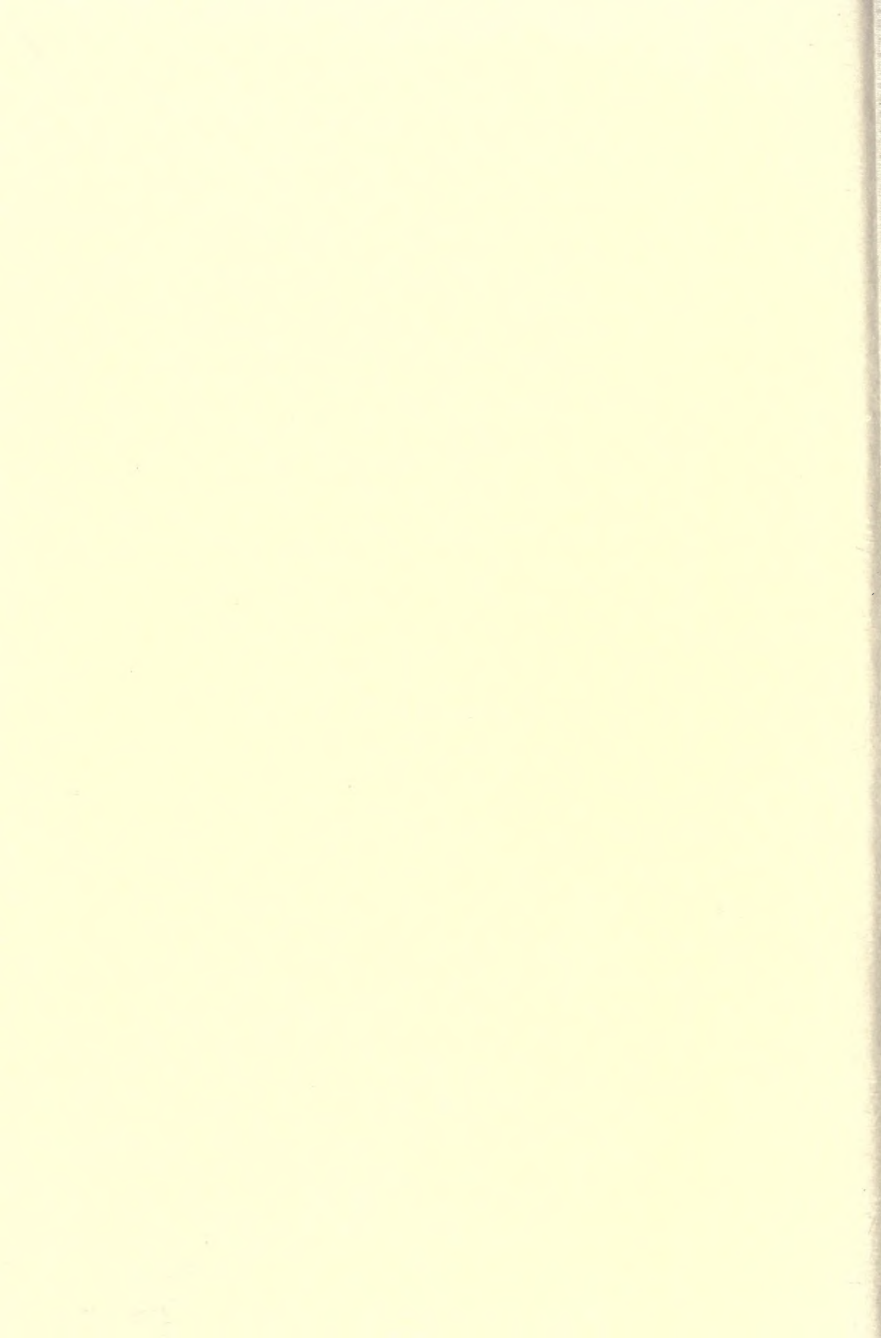
The city roof offers much in the way of cool evenings to the summer city dweller. Once some sort of parapet is erected, the furnishings and suggestions for porches are appropriate here and may be adapted to the roof. Level the roof by a platform of boards set wide apart, to permit drainage, and with awnings, Venetian blinds, small trees and plants, the background may be made suitable for wicker furniture. Indeed, the roof and the backyard as well have great possibilities for an outdoor life in the city. Screens will play a necessary part on chilly nights. Beside innumerable

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varieties made of wicker are some with oak frames and wicker panels. Hawaiian screens made by natives, of flat reed in brown with a zigzag pattern in green, are light and prove a good windshield.

Both on this roof porch and in the garden can be found place for lead garden statuary, which is being revived nowadays. It gives a quaint air to the porch or the garden, the marquee or the pavilion—a touch reminiscent of 18th Century days when home and the things that went to make a home beautiful were held in high regard.

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