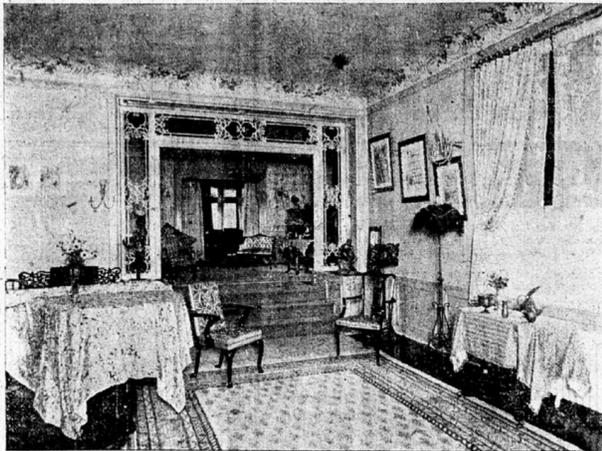
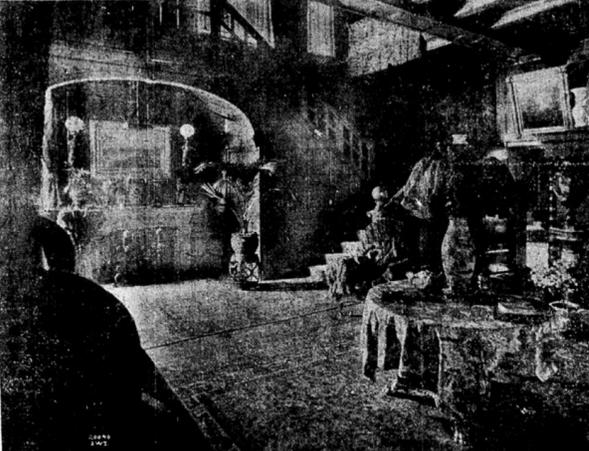


FURNISHING A HOME
By KATE GREENLEAF LOCKE
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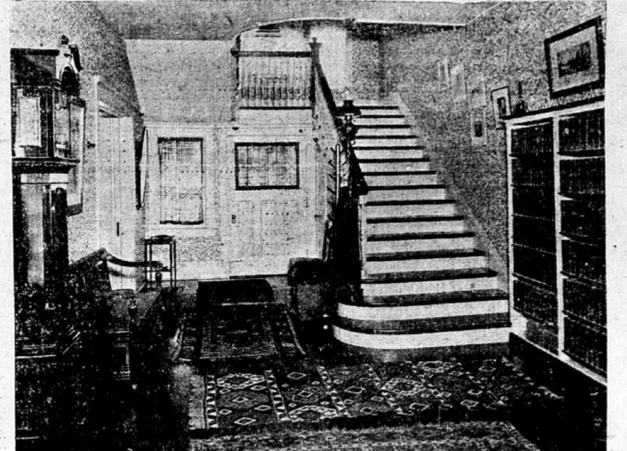
No. X—Successful
Treatment of the
Reception Hall



NO. 1—A CHARMING HALLWAY, WITH VISTA INTO RECEPTION AND DRAWING-ROOMS BEYOND.



NO. 2—A GENERAL HALL CONVERTED INTO A LIVING ROOM.



NO. 3—A MODEST HALLWAY CONVERTED INTO HALF RECEPTION ROOM AND HALF LIBRARY.

J. C. says: "We wish suggestions regarding the furnishing of a reception hall of a new house of modern style. It is about 10x14, has a small bay window, with window seat. A six-foot opening into parlor. What will take the place of the hatrack you condemn? What shall I use for curtains for windows and glass in door? How would a rope portiere do for the opening into parlor?"

As a reception hall represents a combination of hall and receiving-room, you are quite right not to wish to decorate it with the objectionable hatrack. As a compromise, I would advise a handsome Flemish oak table. If you can find one which is square at the corners and longer than it is wide, I think that it would fit so neatly against the wall, and would be so convenient a place to lay coats, etc., that you would be thoroughly satisfied with it.

You say that you have Indian blankets for the floors, black, white and red, that your woodwork is white cedar, and you have for wall Indian pictures, Indian baskets, and saddlebags. These things, if well arranged, should make an extremely artistic effect. I would suggest that you throw out a shelf over the top of a doorway or a small one beside the frame of a door, to hold an Indian jar or basket, and that the Indian's bows, which are so gaily painted in black, white and red, are also very decorative to cross with the feathered arrows against the wall. They are not at all expensive, but are very barbaric looking. I think a soft, dull, Indian red would be an excellent color for your walls and ceiling. You could vary the ceiling by having it above the picture mold a shade lighter than the walls, though I think I would prefer it all alike. You say that your parlor walls will be tinted green and that you have Turkish rugs for the floor. Why do you not carry the color of your hall on upstairs? I think it would be better to have the halls alike, perhaps making the upper one a shade lighter. A word as to the plants in your hall. An Indian jar, with pygmy growing in it, would be in keeping with your furnishing.

Suggestions for Parlor, Hall and Dining-room. Mrs. J. A. M.—Why not color your hall and dining-room green, carpeting and coloring exactly alike? You can then use the yellow at your front door as you suggested. I like the idea of putting the thin lace against the glass and using the yellow silk tied back behind it. Your terms will look beautiful on the flat shelf. Use the old rose in your parlor and fluted silk of old rose against your transoms over window. The outside trimming of house need not interfere with the color scheme for this window. If your dining-room is green you will find that white muslin and green linen taffeta will be prettier than anything you can use in here for windows. The linen taffeta looks exactly like the heavy, raw silk, but is much less expensive. You might use portiers of old rose jute velours between parlor and hall, they would look well in your green hall. You suggest Brussels carpeting of soft green and reds for the floor in hall and dining-room. I think this would be handsome and appropriate. Use filling of plain ivory white in dining-room. Such beautiful chairs of mahogany are brought now in the graceful and stately old colonial shapes that I should think you would not have any difficulty in furnishing your parlor prettily. Generally speaking, I prefer mahogany (a few pieces at any rate) for a parlor. This can be mingled with wicker or Turkish upholstered pieces. For a dining-room there are various oaks, golden, antique, Flemish and the beautiful brown Austrian. These are also most effective in a living room or library. You wish to know what to place on a parlor table, as you do not use a lamp. There are exquisite vases of fancy glass brought now, and you could have nothing more ornamental for the center of your table than a large, loose cluster of roses in a handsome vase. Around this lay a finely bound book or two, a bit of Japanese carving or a small bronze. A mat for vase of Battenburg lace or fine white embroidery or a piece of beautiful brocade bound with gold galon, all of these things are pretty and in good taste. C. L. B. Peoria, Ill., writes: "I wonder if you would help me? Enclosed you will find a rough plan of the lower floor of a house I have to select paper and paint for. I like artistic things, but do not know how to go about getting the desired effect. The woodwork in this house will have to be painted. Would you please tell me what color and kind of paper and carpet, and what color paint to use, also what kind of furniture for those two rooms—something not too dainty. I have rugs for sitting-room and dining-room. The sitting-room rug is a Smyrna, dark blue and tan are the predominant colors, with a touch of old blue, rose and golden brown in it. "The dining-room rug is in oriental colors, and a dark wine color, and old blue are the prominent colors in that. As you see, the hall is small. The banister and mantel are oak, the rest of the woodwork is painted white now. The only light in the hall is from the door. "I would be very grateful to you if you will help me. I do not even know whether you do such things, but hope you do. The parlor and hall are worrying me more than the other rooms." "Do you like the rich glow of a crimson carpet and mulberry red walls in a hall or do you think you would prefer a soft shade of tapestry blue in here? In the latter case I would advise walls of dull blue Fabrikona or burles up to the picture molding and the ceiling, washed with a pale tan or café au lait down to the picture mold. This brings a hand of tan at least two feet deep above your walls. Your carpet should contain both the blue and the tan used. This light ceiling will render the heavy lighting in every part. If any part of the woodwork in the hall is oak, I would have the rest of it painted and grained to correspond. It can be painted, you know, to represent oak. A parlor and sitting-room with walls of mulberry red would open richly from the blue hall. Beautiful crimson papers for side walls are bought from the dealers, which present a plain or a broadened surface. A café au lait ceiling also goes well with red walls. If you wish to use mahogany furniture in Colonial shapes your woodwork should be the white of old ivory. If you prefer Flemish oak furniture have the woodwork painted black with an ebonized finish. This will make a very rich and strong room, artistically speaking, and you may fear that the effect will be gloomy, but I assure you it will be brilliant instead. Your dining-room would be sunny and cheerful in effect if papered with pumpkin yellow with a yellow ceiling. The woodwork in here could be either black or white or a yellow which matches with the figure of paper. Dealers are now bringing from England some stunning designs in pumpkin yellow in various grades of paper. White muslin curtains look particularly fresh and pretty with these walls. Over curtains of yellow raw silk may be used with them.

The Ideal in Decoration. B. L. E.—You ask what I mean by "conveying an idea" in the furnishing of a room. I mean just this: If you can, through the furnishing and decoration of a room convey some intelligent idea at once to those who enter it, you have succeeded in treating the room artistically. They may not realize just what you are trying to express, but they are pleasantly conscious of an exquisite harmony in the whole which is restful and agreeable. In such a room things do not play at cross purposes, no bit of decoration is wasted, but everything tends toward the production of some complete effect. Take, for instance, the flower idea for a bedroom. A daisy, perhaps is the theme around which we have to work. For a young girl's bed chamber nothing could be more appropriate than this flower. Recognize first the sentiment of the daisy, or marguerite, which is purity and extreme simplicity. You realize at once that this you wish above all things, to preserve in your treatment. Nothing rich, heavy or gaudy must enter into it. Next take the material side of the flower, color first—it is white and yellow and a certain shade of green. White predominates there is a little yellow only, in the heart of the flower, and the stem, leaves and calyx are green. Here you have your color scheme. Finally we will, to a reasonable extent, carry out the lines of the flower. There are slight curves, many lines that are straight and slender, always delicate in suggestion. There is nothing curled or twisted, nothing richly folded, as in the leaves of a rose, though the slender green stems may be worked into arabesques on a fret. A sure proof of your success with this room would be when you have finished it, to place a bowl of daisies in a conspicuous place in it. If the surroundings lead new beauty to the flowers, and the flowers seem to blend perfectly with their setting you may congratulate yourself. Other flowers will doubtless look well in this pretty room, but nothing will decorate it so charmingly as daisies. You will perceive at once that they are perfectly at home here. You have unconsciously

followed in the wake of nature, whose unerring hand prepares for every flower a stem and leaf whose color, lines and quality are so designed as to show the flower in its highest perfection. When, for example, does a rose show so such stately advantage as when set in her own foliage. In my letter last week I gave a scheme for a little dining-room whose color, straightness of line and general treatment suggested an iris; this may help you toward understanding me. Of course, this somewhat fanciful idea may easily be carried to an absurd extent. I would not advise the suggestion of a flower in a living-room or drawing-room or even a hall, and yet here also perfect harmony of color and a certain conformity of line must be kept, or all possibilities of beauty will evaporate in your handling. The idea which it is most desirable to express in these last-mentioned apartments is that of a comfort in which beauty has not been sacrificed for the living-room; a certain staidness and conventionality combined with both beauty and utility in the hall, and real elegance and expensiveness in a drawing-room. Unless one can afford really handsome furniture, rare objects of beauty and art, rich draperies and fine rugs, it is in better taste to eschew a drawing-room and, as I have suggested, combine comfort and beauty in a living-room.

A library should suggest culture. Let no trifling ornament adorn its walls, be especially careful of the prints, photographs or paintings that you hang there. The subject of these pictures should be something to suggest "high thinking" and should disclose a certain familiarity with the finer works of art.

SOME FIGURE STUDIES BY A WOMAN-AMATEUR

Advertisement for figure studies featuring several photographs of models in various poses. Captions include: "PEEK-A-BOO", "ELIZABETH", "A MODERN CHERUB", "OLD LADY PETTENGILL", "EVANGELINE", and "GRANDPA AT HOME".

MRS. C. Swift is a charter member of the enthusiastic little band of amateur photographers who have organized the Town and Country Camera club and her prints scored ninety-seven points at the recent exhibition for January. The print of the young girl in her Scotch grandmother's wedding gown is a charming bit of work and received warm praise from a New York demonstrator. He declared that it was a work of art and alone had more than paid for Mrs. Swift's camera. Her first experience was obtained four years ago when she visited her old home in Maine. She took with her a 3 1/2 x 4 1/2

SCION OF THE BULWER LYTTONS

Advertisement for a play featuring Lord Lytton. Includes a portrait of Lord Lytton and the text: "Young English Nobleman Who Gives Promise of Credit to His Forebears."

Correspondence of The Journal. London, Jan. 25.—If there is anything in heredity, a young man who has just come into public notice for the first time ought to do something worth while. He is the Earl of Lytton, who was selected for the heavy function of seconding the king's address at the opening of the house of lords. As the mover and seconder of the address from the throne are not expected to say anything in particular, it has been the custom to choose for the seconder of the address at least, some young legislator who has not ventured previously to open his mouth. The resulting speeches are not ordinarily brilliant, but on this occasion the youthful earl really did well. "It is my deliberate judgment," said Lord Rosebery in the house of lords afterward, "having heard many movers and seconders of addresses in this house, that his speech stands out as by far the best ever delivered in my hearing on such an occasion." Coming from the finest orator among the peers, that was praise worth having. The earl, who is only 26, is the son of "Owen Meredith," whose "Lucile" was the most popular poetry of his day, and grandson of Bulwer Lytton, the novelist-statesman, who was made a baron for his work as an ambassador. The second Bulwer Lytton, who was made an earl, died in 1901. The present earl was born in India and is a handsome, modest fellow, who has not yet followed his father and grandfather into the field of literature. He is rich, has a fine old mansion to live in and would be a splendid "catch" for some American girl.

A NEW STAR IN ENGLAND

Advertisement for Lena Ashwell featuring a portrait of her and the text: "Lena Ashwell, Who Has 'Arrived' in 'Mrs. Dane's Defense,' Selected for Henry Arthur Jones' New Play."

Correspondence of The Journal. London, Jan. 25.—There is a new star in the theatrical firmament, although she will not begin to twinkle until Henry Arthur Jones is ready to stage the play he has just finished, and with which he hopes to follow the luck he had with "Mrs. Dane's Defense." The star is Miss Lena Ashwell, whose performance of the name part of "Mrs. Dane's Defense" was generally held to have entitled her to a place in the front rank of emotional actresses. Miss Ashwell was chosen for the part of "Mrs. Dane" by Mr. Jones himself, and her triumph so justified his belief in her powers that he straightway engaged her for his new play. "I wish I could tell you something about the new play," Miss Ashwell said yesterday, "but Mr. Jones has my solemn promise not to breathe a word about it before-hand. I can tell you only that it is nothing at all like 'Mrs. Dane's Defense,' and that I love my part in it and am simply suffocated with eagerness to play in it." Miss Ashwell lives in a delightful little house in a fashionable part of town. Her tastes are reflected by the furnishings of her special "den," notably by the well-filled bookcase. The actress always had a talent for music, and on the wall there hangs a framed certificate of Fellowship in the Royal Academy of Music, an uncommon distinction recently bestowed on Miss Ashwell of which naturally she is proud. The opposite wall is decorated by one of her dearest possessions, a tasteful frame containing an autograph page of Henry Arthur Jones' original manuscript of the cross-examination scene in "Mrs. Dane's Defense," franked by a dedication from the playwright in which he thanks Miss Ashwell "many, many times" for her performance of the part. Among the many signed photographs of stage celebrities which the room also contains is one of Robert Taber, the American actor, who is one of Miss Ashwell's best friends. Miss Ashwell appeared with Taber in his wonderful "Bonnie Dundee," and they have been co-workers again in "The Mummy and the Humming Bird," in which Taber plays the unprincipled Italian. Miss Ashwell is not one of the actresses who have jumped into fame at the outset, but has the satisfaction of having made her great success after several years of hard and conscientious work, in the course of which she verily has "played many parts." Although Miss Ashwell spent several of her childhood years in Brooklyn, Ontario, she was educated in Toronto and has a brother in Philadelphia—she never really has visited the United States. She says, however, that to play in America is one of her chief ambitions.