

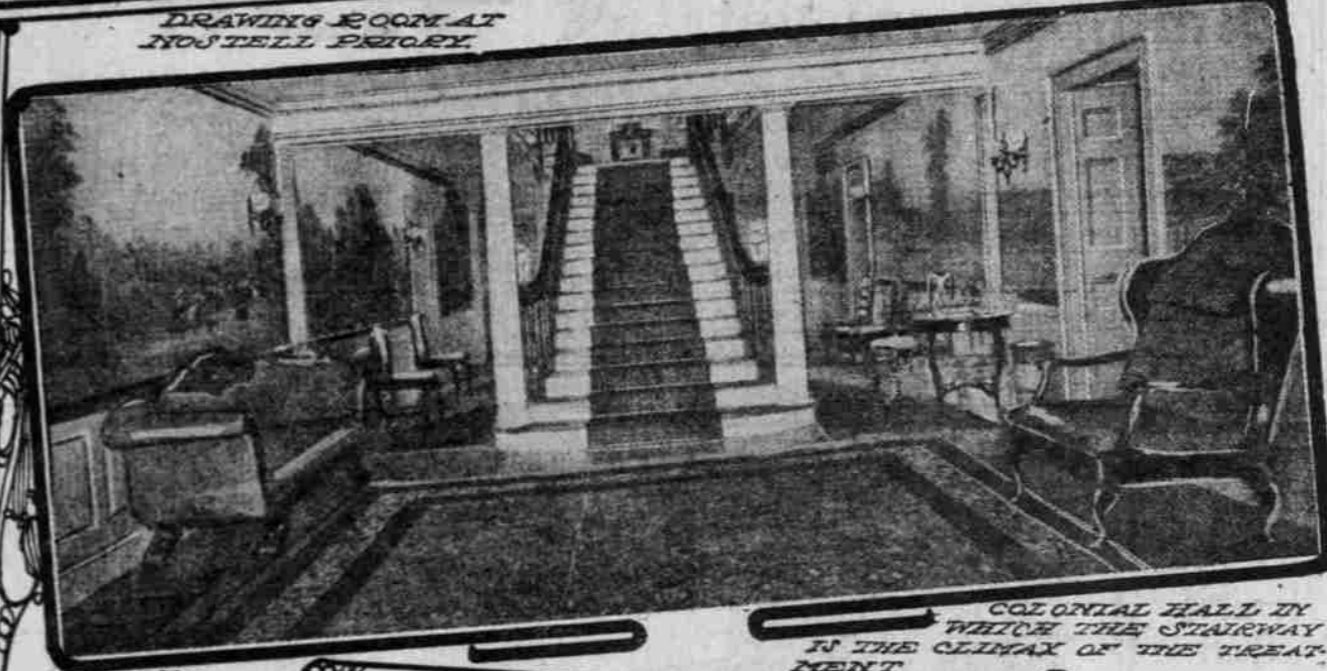
RETURN TO "PERIOD STYLE" OF DECORATION IS MANIFEST

Harmony Obtainable by Careful Attention to Every Detail, While Complete Failure Is Possible Even With Richest of Materials as Basis Upon Which to Begin Work.



DRAWING ROOM AT HOTEL PRICKEY

DINING ROOM IN CALIFORNIA, DEVON HOME OF THE EARL OF NORFOLK



COLONIAL HALL IN WHICH THE STAIRWAY IS THE CLIMAX OF THE TREATMENT



Bed Room

BY MRS. LAURA BALDWIN DEXLITTLE

THERE is quite a tendency to return to the period style in interior decorating and housefurnishing. I have noticed this in all the large cities on the Pacific Coast. Of course one never gets away from it in New York, but the West and Middle West have refused to adopt it till recently. It is the natural reaction, following the wholesale fad and craze for craftsmen's ideas. In the formative stage of any country it is wise and best to follow the craftsmen. It is fit and proper and sensible; but after that stage is past then we naturally look for more elegant furnishings and begin to appreciate the classic. It is the principle that the New York School of Art works upon—first study from life, draw from the nude figure, and then when one has a good working foundation study the classic from the casts—the natural method. It seems to me, although it is just the opposite of that employed by most American schools.

Period Styles Illustrated.

A proper and intelligent study of period styles is a fine thing. Take the Georgian period under B. and J. Adams. It is classic, graceful and altogether lovely. As an illustration of a pure Adam style we have the dining-room done by them for the Earl of Morley. It is one of the most harmonious and beautiful rooms that I know. Robert Adam, the elder of the two brothers, was educated in Edinburgh and studied in Italy. The Adam brothers were architects, decorators and designers, and before Robert was 40 he was appointed architect to the King of England. Their style reflects the spirit of Pompeii and Herculaneum, and is a closer adaptation to that classic style than the modern adaptations of the Louis XVI period style. They used the palest tints, generally light delicate green or pale soft French grays. They designed the walls, ceilings, mantelpieces and even the knobs and hinges of doors in rooms decorated by them. The carpets also must always be of special design to harmonize with the ceilings. While they were not furniture makers at all, yet they did design special furniture for their own purposes.

They were the first to tint the ceilings, thus departing from the cold, staring white before used, and their style was a complete departure from the heavy and massive Jacobean style preceding them. They used stucco and papier mache extensively, advancing the theory that our homes should be light and graceful, pleasant and artistic. Consequently many of their rooms depended upon the painter and sculptor. Angelica Kaufmann, Antonio Zucchi and Cipriani were employed by them to paint the panels and ceilings they designed.

Spirit Caught by Others.

Wedgewood caught the Adam spirit and also Sheraton, heppie white and chippendale. To forgetful we are indebted for much of the Adam popularity, he having published a book which contains hundreds of the designs of plaster prizes, borders for painting on furniture, doors, niches, also designs of furniture, mantelpieces, in fact everything used by the Adam brothers, which gives a perfect storehouse of information to the present-day decorator who wishes to carry out a room in pure period style and yet not make a copy of any one room done by them.

The one of these late modern adaptations of no period or style, an empire hall seat and console table and the newest modern light fixtures. Usually the architect puts in the light

fixtures, or plans them, but not in this case. Consequently, although each thing was lovely by itself and good in quality, yet as a whole it was a failure, while there was the opportunity to have had something beautiful, simple and classic.

The hall should give dignity to the house and if one has a Colonial house and wishes to keep it light, airy and graceful the Adam period could be followed. The niches in the wall give places for good pieces of statuary or wedgewood, the ceilings can be carried out in bas-relief and made very beautiful. There is an imported papier mache that can be used and it comes in perfect reproductions of any period or style. Then the walls could be paneled and the draperies should harmonize. Damasks for this purpose come in pure Adam designs in the lovely new tones of green, old blue, rose and mulberry. Rugs can be had in pure Adam design and if one cannot afford the real old Colonial furniture or been fortunate enough to inherit some, there are excellent reproductions. Then a crystal chandelier and sconces of the wall will add the right touch to the lighting fixtures; a Colonial mirror and table and the room would be in harmony.

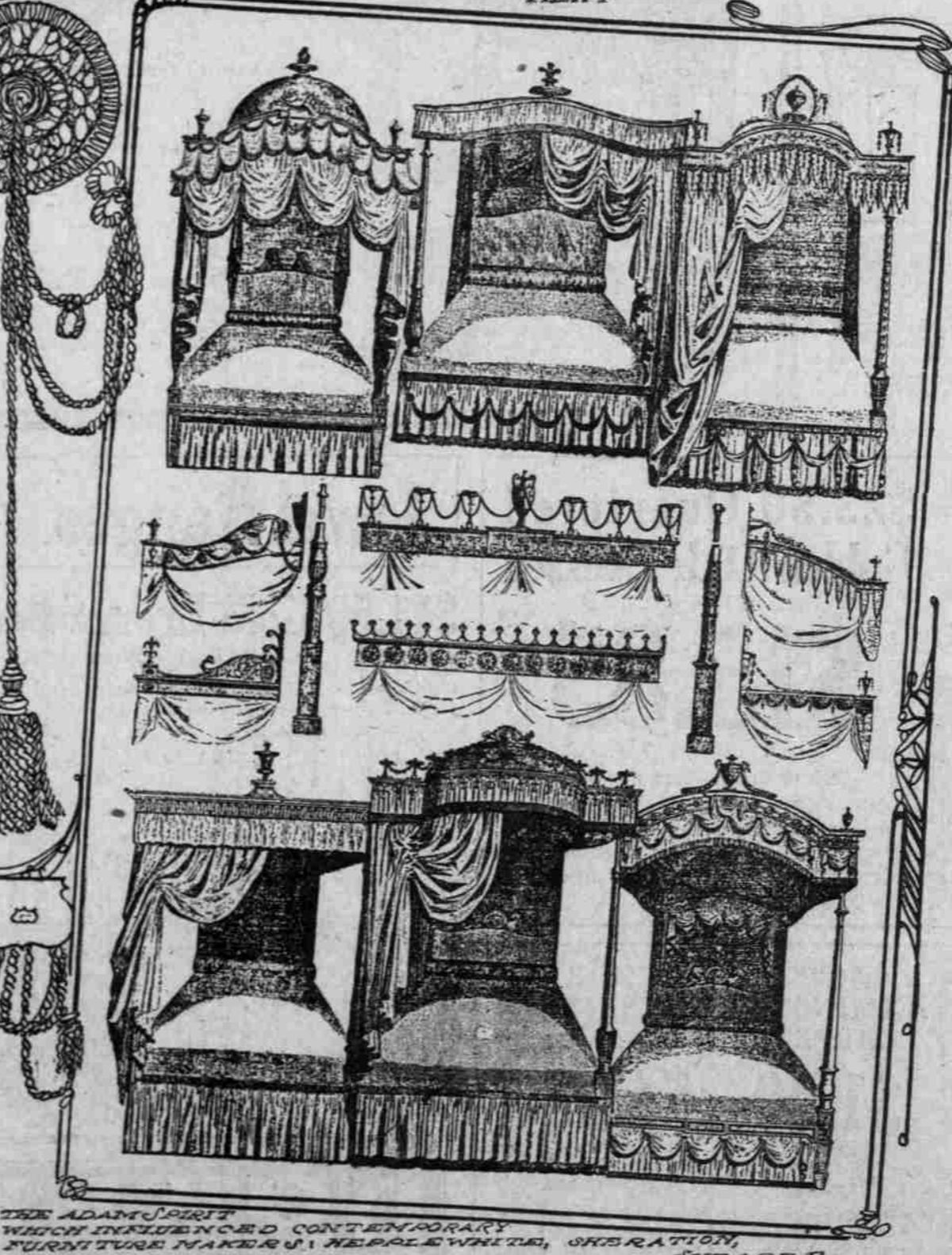
Every Detail Important.

No little detail should be overlooked—no modern piece of anything should be admitted to mar the harmony. There is a great tendency towards gray for walls today and thus it makes it easy to carry out the Adam style to perfection. This style is well adapted to reception rooms, too. A Colonial dining room is also very beautiful. The one in the illustration, that of the Earl of Mirby, is very easy to carry out in any home built today and certainly would be charming to live in. The ceilings need not be so ornate and the rest is very simple in line and feeling, quite within any decorator's means to carry out. The lovely old English chairs makes such appropriate hangings for Colonial homes, and altogether there is no excuse for a home not being kept beautiful and harmonious, artistic and individual without sacrificing any of the Colonial feeling that the style of architecture suggests.

SETTLERS WIN CONTENTION

Prior Occupants of Power Sites to Be Allowed to File.

WASHINGTON, May 20. (Special.)—In April, 1910, all legal subdivisions on the west bank of the Columbia River, in sections 2, 4, 8, 10, 15, 16, 17 and 21, T. 35 north, range 37 east, in the State of Washington, any portion of which was within a quarter of a mile of the river, were withdrawn as temporary power sites and this withdrawal was



THE ADAM PERIOD WHICH INFLUENCED CONTEMPORARY FURNITURE MAKERS: HEPPLEWHITE, SHERATON, SHEPHERD.

ratified by executive order the following July. There were several settlers upon these subdivisions, however, some of whom had occupied the lands about 18 years and Senator Jones, of Washington, was informed recently that it was the intention of the local officers

at Spokane to deny these settlers the right to make entry for the lands upon which they had been living. The Senator thereupon took up the subject with the Commissioner here and was informed that the plat of survey of the fractional township including the sections mentioned would be filed in

the Spokane office May 19, 1911, and that actual settlers and residents would be allowed three months from May 19 to offer their filings. This was given in a notice issued by the Spokane land officers, but in the same notice there appeared a clause to the effect that these sections

having been withdrawn for water power sites, no application would be allowed for the lands included therein. Upon the representations of the Senator, however, the Commissioner of the General Land Office has been directed by the Secretary's office to instruct the local officers at Spokane to receive all homestead applications by persons asserting themselves to be settlers on this land prior to the time of its withdrawal. All applications, as in the case with land office matters generally nowadays, will be referred to the chief of field division for investigation and report.

MEN OUST PHONE GIRLS

Big New York Business Firms Employ Confidential Operators.

New York Times. Few people know what is, nevertheless, a fact, that there is threatening a new invasion of woman's lately discovered fields of work by what the suffragettes now teach her to regard as her immemorial economic rival, man. It has been discovered that certain large firms in big downtown offices have dispensed with the more or less ornamental and self-conscious telephone girls of commerce in favor of a man, who, instead of the ordinary operator's wages, receives a salary higher than many of the clerks. With so much business of the first importance done by phone, it has developed, it appears, that the task of dealing discreetly with the calls that come in so miscellaneously over the wire is not a mere switchboard operator's job. Rather it demands a confidential person with such experience, such clear judgment, and so much ready diplomacy as is rarely to be discovered in even the brightest of the tribe of high-school-bred young ladies with trim figures, blonde heads and nimble fingers. There are firms in the financial district who pay their operators \$200 and \$300 a year, it is said, and find it pays the firms handsomely. Some particularly eminent concerns whose operations are of peculiar significance and delicacy pay even more, but the figures in such cases are naturally not available.

In the offices of one of the firms which banished the telephone girl not long ago was a visitor in the same line of business—one who follows the old slipshod fashion of intrusting his switchboard to the casual office boy. The visitor was discussing a matter of great importance to both with the head of the firm, who happened to be a very well-known figure in New York affairs. In the midst of the discussion there was occasion to call up the visitor's office to verify essential dates and figures. Many minutes were consumed in getting anybody at all to answer, and still more in having the boy who did answer get hold of the person who could supply the dates and figures. Meantime, the man whose valuable time was being wasted over these preliminaries digested in his chair. Finally his patience wore thin.

"If you will pardon a suggestion," he said, "I think you need a new operator in your office." The other grinned amiably—he was an easy-going sort—"You are right, as usual," he admitted. "Nobody could possibly appreciate the shortcomings of my switchboard artists more deeply than I do, but if they are any good they don't stay." "Well," said the head of the firm, "mine stays. I pay him \$200 a year—and he is worth all of it. You pay yours—?" "I pay mine \$5 a week—he's the office boy—one of them, or any of them—and that's just five times more than he is worth."

Threshold of Consciousness.

Annie's. It cannot be too firmly borne in mind that every day of our lives we see, and hear, and feel more than we realize, that these unobserved sights, and sounds, and sensations may, nevertheless, be subconsciously registered in our minds, and that they may soon or late be projected above the threshold of consciousness in a form astonishing, puzzling, and perhaps annoying us.

Sayings of Famous Men.

(Chicago Tribune). Lycurgus: "Let me make the laws and I care not who makes the ballads." Noah: "All aboard!" Americus Vesputius: "Lend you the use of my name?" Sure! Sir Walter Raleigh: "Your Majesty, here's my assessment for street-repairing." Noah Webster: "Gentlemen, you'll have to take my word for it."