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## Scheming the Summer Living Room

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paper having a rich yellow background decorated with flowers in a color combination of green, blues, and tawny. The pieces of furniture used here approximate the color of fine mahogany, and they include a secretary, a grandfather's clock, and some Chippendale chairs, and a chest.

In carrying out the color scheme of this room, as shown on page 24, it will be seen that the scheme is divided into two major interests, which blend harmoniously. The first is the work of pale peacock color. This woodwork is rendered especially effective because of its expanse, an effect not in any room having a quantity of woodwork, no matter how disposed. The second interest in the room is the wallpaper of modern manufacture, which by the roll, which admirably carries the general character of the old paper shown on the walls of the alcove.

The modern furniture used in this room is of mahogany. And while any mahogany already owned will supplement the interest of mahogany color to the scheme, the modern furniture for use in this pictured room was studied not only for help in getting the color, but for its achievement of the color in the alcove and of the pieces found through the second floor of the room. A block-front secretary is placed between the hearth and the wall. A Chippendale side chair is placed to the left of the hearth. A grandfather's clock and a tip-top table are placed against the wall on the other side of the hearth. A tip-top table, which is used for pulling out at will, is used for a lamp at the arm of the wing chair. A line of wall, which is at right angles to the fireplace, there is a drop-leaf mahogany with Queen Anne legs. Still farther along toward the end of the room there is a low block-front chest. One other tip-top table, a Chippendale chair, and a mahogany mirror over the hearth, complete the mahogany pieces used in the room. Not to mention, of course, the exposed portions of the overstuffed chairs, which are mahogany too.

### Unifying the Major Units

The third important step in the color scheme of this modern room is found in the use of materials of plain brilliant tone, some of which have been selected to unify the major units of the color harmony. The three major colors so selected are greenish-blue, rose and yellow. Greenish-blue, which can be turned to mean bluish-green, and which is approximated by peacock or jade, is used in the slip cover of the sofa, in window drapes, and in some of the accents of the room. This jade color material is a very handsome artificial shade with beige, which gives the effect of a subtle undercut of silver, intensifying rather than dulling the color. A note of nearly the same tone is used to unify the Chippendale chair near the hearth. This color is also carried over into the other side of the room in the covering of the chair similar in shape to that at the left of the hearth. This Chippendale chair, upholstered in peacock color, is placed to the left of the drop-leaf table before the fireplace. It cannot be seen in the drawing. As an interesting detail of the window treatment, the Venetian blinds are painted a rich deep peacock color and the jigsawed valance board, which the side drapes are hung, is painted with a line of gold at its lower edge.

The second major color, rose, is brought in prominently enough to make up for the absence of sufficient rose color in the wallpaper to approximate the notes of rose found in the original paper in the alcove. Therefore, not only are rose notes manifested in the flowers that have been gathered into bowls, in the presence of rose-colored pillows, but two wing chairs are slipped in a very vivid deep rose-colored artificial taffeta. One of these chairs is to be seen at the left of the hearth. The other one is in a corner at the far left of the doorway as one enters the room.

The Chippendale chair at the right of the hearth is upholstered in yellow damask, the third major color in the room scheme, and this carries down into the room the yellow of the walls. Yellow is used for lamp shades, when these are backgrounded against a darker or more vivid color than is achieved by the wallpaper itself. Yellow is used also in accents such as brass candlesticks, tall yellow candles, pottery bowls, and in an occasional pillow. The seat of a second Chippendale side chair is upholstered in yellow, and this chair is placed by the second window at the end of the right-hand wall, which, however, is not visible in the drawing. Showing all the advantages of neutral background, the floor of the room is dark. The rug is of a large oval hand-braided type, the ground color being taupe, with dulled tones of the room's colors worked into the border. This room opens out onto a sun porch, where the woodwork is of ivory, which accounts for the white wood visible in the hinged French door folded back into the room.

### Reverse the Scheme, if Desired

FROM the foregoing description it will be realized at once that, since the color scheme is all-important in creating the character of this room, new furniture is not required in getting this general charm of effect. Take any living room and prescribe for it the color scheme inspired by the Alexandria alcove, and at once it will be sparkingly and vividly new.

This seems remarkably easy for so much beauty of result.

The scheme could be interpreted in a reversed way if desired. Starting with woodwork of the same color, peacock; and curtains of the same taffeta material, jade colored; the walls could be tinted in a plain rich buff. The chairs could be slip covered in a cretonne, brilliant in effect, and combining blue, rose and yellow in such a way that the character of the scheme is fulfilled. With plain walls of buff, however, it is unnecessary for all the slips to be alike. If the sofa is slipped in the jade-colored artificial taffeta, the wing chairs could be slipped in plain rose, while any other slips used in the room could be of a decorative yellow-grounded cretonne.

But for those who have the delightful problem of newly furnishing a living room this summer there could be no better pattern than the Alexandria alcove to go by for such inspiration. It would be interesting to see how nearly could be found modern reproductions of the types of furniture that are exhibited on this second floor of the Wing, for use in its furnishing. Wooden-backed Chippendale arm or side chairs, upholstered Chippendale chairs such as are shown in the main exhibition gallery on the second floor, a type generally similar to that placed at the right side of the hearth in the drawing in color, upholstered wing chairs such as may be seen in many of the rooms on this floor, block-front chests of mahogany, secretaires as well as lower desks, tip-top tables of varying sizes—all these pieces, in differing sizes and prices and in a variety of character, are to be found in many a shop where modern furniture is carried.



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