

HOW TO FURNISH A FLAT.

less depend upon the conditions thus imposed upon him. The absurdity of having to regulate and order everything to harmonise with what are quite the least permanent and also the pecuniarily least important items of a decorative scheme is too obvious to require emphasising. To have to choose your carpets and draperies, even the upholstery of your chairs, according to the "note" forced upon you in a gaudy half-crown wall-paper, is a wonderful example of making the tail wag the dog. I shall assume that my readers are in a position to please themselves in the important question of papering and painting. This will leave them with a perfectly free hand in the choice of their carpets, because whatever the carpet is, the wall covering can be selected to agree with it.

In the case of a very small flat, I strongly recommend the same carpet for



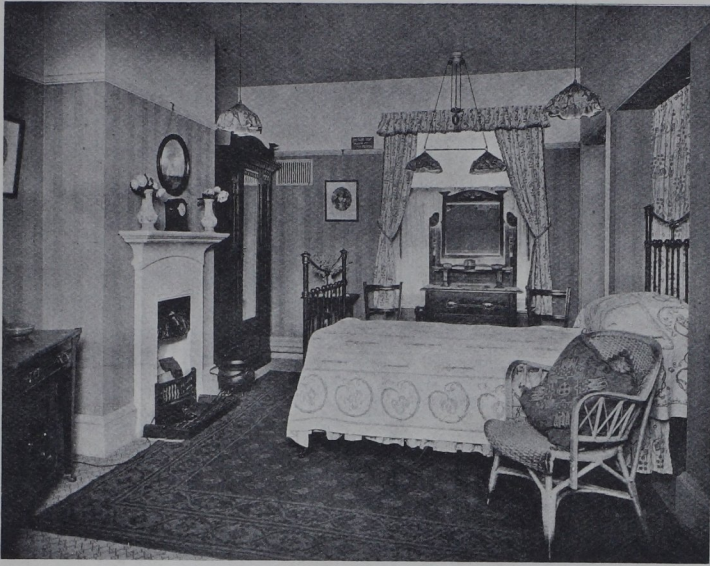
HALL OF WARING'S £500 HOUSE.

all the passages and rooms. This is more economical, and if you buy a spare length or two you can always replace the traffic-worn or sun-faded patches to which the stoutest material and the fastest colours are liable. Also, the selection

of a uniform carpet gets rid of the risk of abrupt jumps from one colour to another which, in a small flat, might be fatal to the reposeful feeling one wants. The pattern in any case should be small; in fact, if there is no pattern at all, I think the result will be artistically more satisfactory. A "self" ground is always suitable to a small apartment, and if it be in a neutral tone you have greater latitude in your superimposed scheme.

At the very outset, in fact before you choose your carpet, you must decide on the colour scheme for each room. It is quite possible to get a carpet which will go well with any of the new shades in decoration, but if you elect to make each room a little colour-harmony in itself, then it is essential to decide on the dominant note, and to visualise the *ensemble*, before you begin to try the effect of available combinations. It cannot be repeated too often that reticence both in colour and pattern is the chief characteristic of an artistic small house or flat.

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A £20 BEDROOM, BY WARING'S.

The more severe, up to a point, are your permanent decorations, the greater their refinement and good taste. All the relief and warmth that are necessary can be obtained by the use of pictures and bric-à-brac. When one is

dealing with lofty and spacious rooms the case is entirely different. There the permanent decorations, and particularly the wall covering, may be bolder in ornament and richer in colour. But the average small room is not lofty or spacious, and a subdued, very restrained scheme is imperative. There should be a neutral, soft, unassertive character about it.

Whatever the ruling shade of colour may be, the woodwork must, of course, be painted to match it. In these small rooms, contrasts, which might be very effective under different conditions, would be fatal. Nothing looks better in a large apartment than a mahogany door in conjunction with enamelled white woodwork, but in a little flat it would be a risky experiment; and all



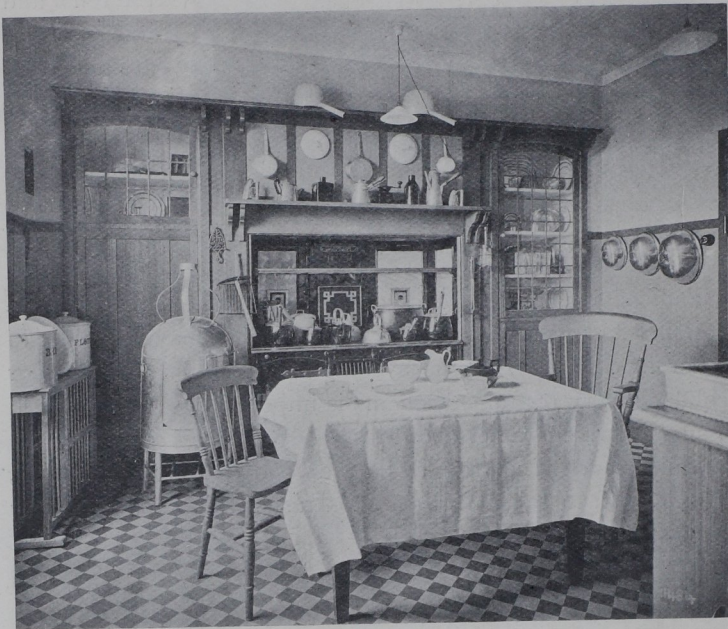
DINING ROOM IN THE COLONIAL STYLE, BY WARING'S.

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strong contrasts of colour within such a circumscribed area, however artistic in feeling, are to be deprecated, simply because they are apt to be obtrusive, and, like Wellington's guards, to be "up and at you" directly you enter the room and as long as you stop there. This remark applies mainly to the painted work. A colour in contrast to the prevailing hue of the walls may, with careful judgment, be appropriately introduced in the upholstery and the hangings. Maroon chair coverings and curtains will go very well with olive-green walls; and rich terracotta or old rose carpets and draperies show up splendidly in contrast with old ivory or cream-coloured wall papers. But let your walls and woodwork in these little rooms be *en suite*, governed by, and expressed in, one shade of colour, and that colour a quiet, unassertive one, soft to the eye, and gracious and pleasing

in its tasteful and soothing neutrality.

Having thrown out these suggestions with regard to the fixed decoration of the flat, I approach now the equally important subject of the furnishing. After all, the decoration may be spoken of as the framework; it is not the picture itself.



KITCHEN IN WARING'S £500 HOUSE

You can live in a room with furniture and no decoration, but you cannot very comfortably live in a room with decoration and no furniture. The carpets and the wall coverings may be perfect both in design and colour—"joys for ever," as the poet says; sources even of an æsthetic and sacro-sanct rapture to the properly attuned worshipper—but we have to come down to practical chairs and tables after all. And here, of course, there is scope for an infinite variety of treatments. But I cannot refrain from repeating the warning given above against crowding massive pieces of furniture, suitable for large rooms, into the lilliputian apartments of the ordinary flat. This applies particularly to such articles as sideboards, bookcases, cabinets and wardrobes. The users of the rooms must have some space in which to move about. It is not desirable to have to step on the dining table in order to get from one side to the other. An 8-ft. sideboard in a 10-ft. square room suggests the imprisonment of an elephant in a mouse-trap. In the average flat everything has to be more or less on the diminutive scale. A room blocked up with oversized pieces of furniture is in many ways more uncomfortable than a room

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without any furniture at all. So, let this be your watchword—"Don't overdo it." Let your arrangements err, if at all, on the side of modesty. Don't entertain your bosom friend with a noble sideboard which he is compelled to use as a dining chair, because there is no room for him to sit anywhere else. Don't force your lady visitors to sit on each other's laps in the drawing-room because the grand piano occupies four-fifths of the floor.

It is only natural that I should supplement these general observations with a direct application of the name of Waring & Gillow, Ltd.—or "Waring's" as it is called for short. This firm has made a special feature of furnishing houses and flats of small or medium size, and has brought to the work that unsleeping vigilance of artistic effort which has characterised its phenomenal career. Waring's have immensely simplified the task of furnishing for the inexperienced by putting up in their New Galleries five Model Houses completely furnished, at a cost ranging from a country cottage at £100, by gradations to £200, £300, £500 and £750. In each of these houses the prospective furnisher can see the furniture, carpets and draperies which he will get for his money, and their effect. It is needless, perhaps, to add that the best experience of the

firm—the "fine fruit" of a ripe judgment, combined with immense practical resources—is brought to bear on every scheme; and that the inclusive prices quoted are due both to this and to Waring and Gillow's unequalled manufacturing facilities.



DRAWING ROOM IN WARING'S £100 COTTAGE.

In conjunction with each kind of room there are a series of supplementary or alternative specimen rooms—Dining, Drawing, Bedrooms, and so forth—all likewise, as well as the individual pieces of furniture therein, at fixed prices; so that the customer may, if he chooses, vary and improve upon the Model House which he thinks most likely to suit him. These Specimen Rooms are furnished to meet the requirements of every class. They range over the whole gamut of decorative importance, from the modest room at £20 up to the most elaborate treatment suitable for a noble mansion, and worth a hundred times as much.

But Waring's are not furnishers alone. Their business is one of vastness and comprehensiveness. Although they will furnish a country week-end cottage for £100, their services are continually being called in for the decoration and equipment of town mansions and country houses of all sizes.

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Structural restoration, and even complete building, are departments of their everyday work. They "attack" the business with an efficient organization and a carefully considered system. They will build your house, alter it, or enlarge it; they will do all the engineering and sanitary work; they will decorate it; they will furnish it; they will light, heat, and ventilate it; they will equip it with everything that is needed in a modern up-to-date establishment. Their system is so ordered that there is no departmental confusion. One set of workmen is not kept hanging about for two or three days for another set to clear out of the way. A customer can be supplied with designs, decide upon the treatment, place the order, and then he need not have any more trouble in the matter. He can be sure of everything being done to his satisfaction in the specified time.

The question of expense is, of course, an important one, because nowadays people want good value for their money. It is only the few who can afford to give *carte blanche* to their decorator; the great majority have to con-



A DUTCH DRAWING ROOM BY WARING'S.

sider ways and means. Waring's possess such large buying facilities in addition to their own immense manufacturing resources, that they can carry out delightful small house treatments at a relatively trivial cost. They produce wall-papers, carpets, silks, brocades, damasks, tapestries and other decorative fabrics of the most beautiful design—often exact copies of rare old examples—at prices which bring them within the range of the most thrifty householder. Moreover, Waring's claim for their furniture and decorative materials that they are intrinsically, as well as comparatively, cheap, because they are durable as well as artistic; and if you get *comfort, taste and durability* at a *moderate outlay* you will not have much to complain of. The small flat or suburban house, with the advantages of the beautiful and inexpensive treatments which Waring's can give, will possess an atmosphere of distinction and welcome that makes itself felt as soon as the door is opened.

The logical *sequitur* of these comments is that when you have built or bought or rented your little home, you should entrust the furnishing of it to the firm whose taste and experience will enable them to give you the best results at the least cost—namely, Waring's.

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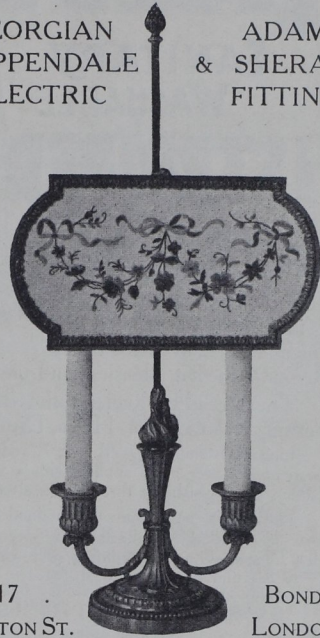
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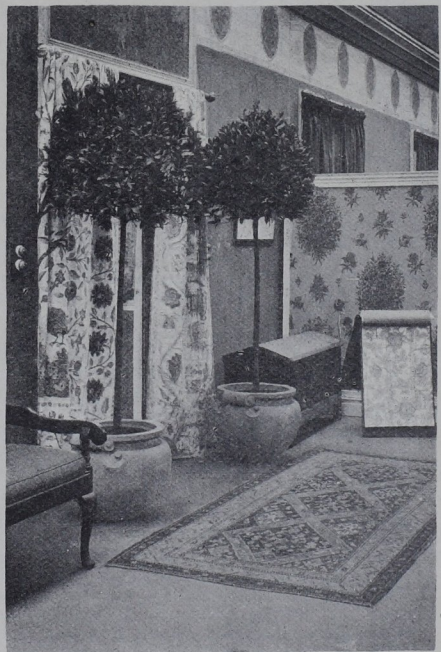
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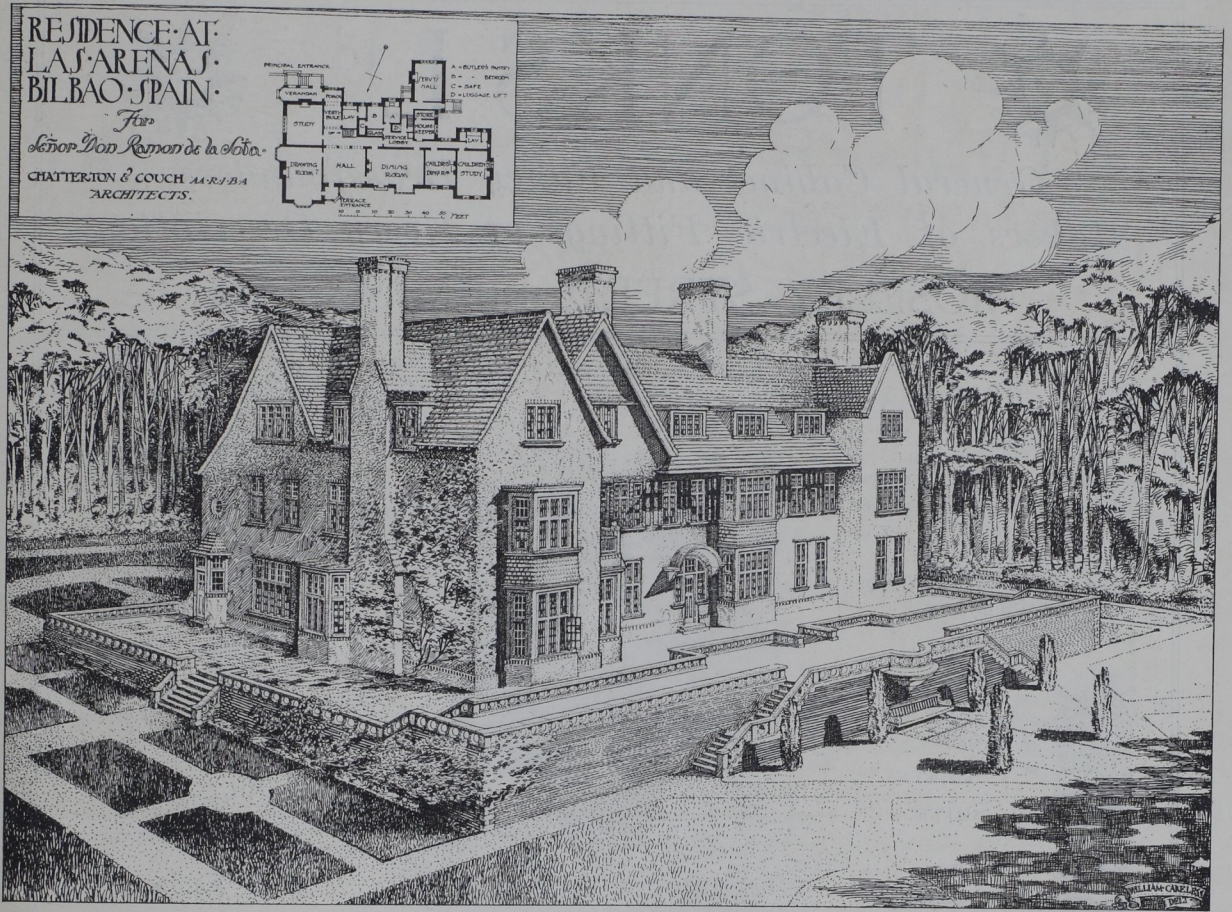
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