

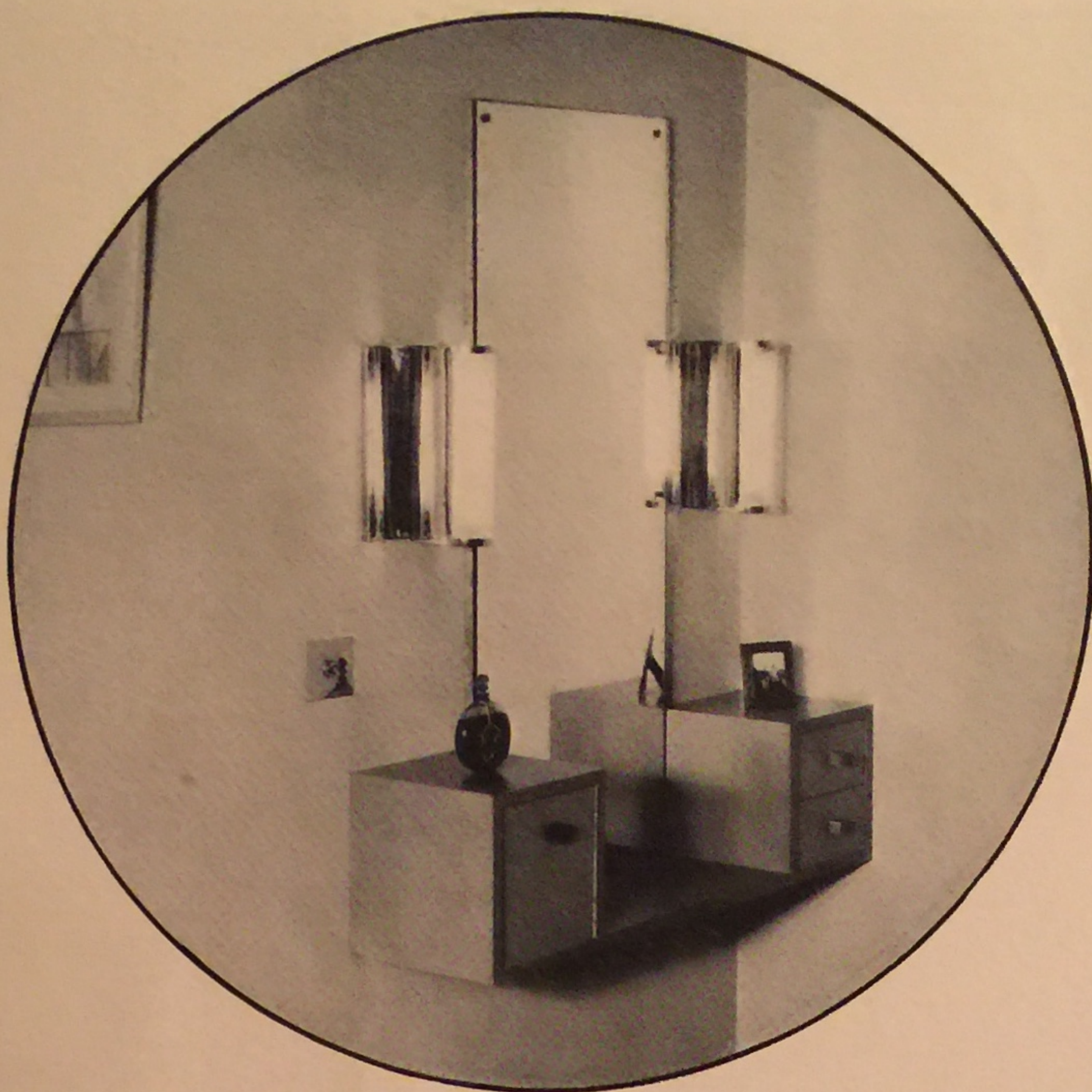
HOME & FIELD



CARROLL

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price 35 cents



Francis Jourdain, the well-known Parisian decorator, built this dressing table on the wall. It is a small coiffeuse of light gray ducoed, and has a frameless mirror and tubular side lights

DRESSING TABLES FOR THE MODERN WOMAN

Presenting five examples of modern work showing the practical operation of the engineering spirit in its application to the decorating of our houses

DJO-FRANCIS

THE vainest woman I know has the most diminutive of dressing tables. When she first elected to go modern—in this respect—I foresaw an eventual explosion. I was wrong, it seems; never, she tells me, was she so well served since vanity became her main preoccupation.

AND IT IS indeed worthy of attention that the greater the loss, so to speak, the greater the gain tends to be in the new dispensation of our houses. Elimination, strange as that may seem, makes for comfort. And elimination, among modern decorators, invariably goes hand in hand with a maximum of scientific efficiency. In establishing the most direct means to any given end, the modern decorator not only achieves that trim elegance of line which is characteristic of this era, but offers his clients in the conduct of their daily lives the practical operation of the meticulous, yet visionary, engineering spirit.

I WAS INVITED to view the finished austerity of my friend's installation. "And where," I superciliously inquired, "will you put the many

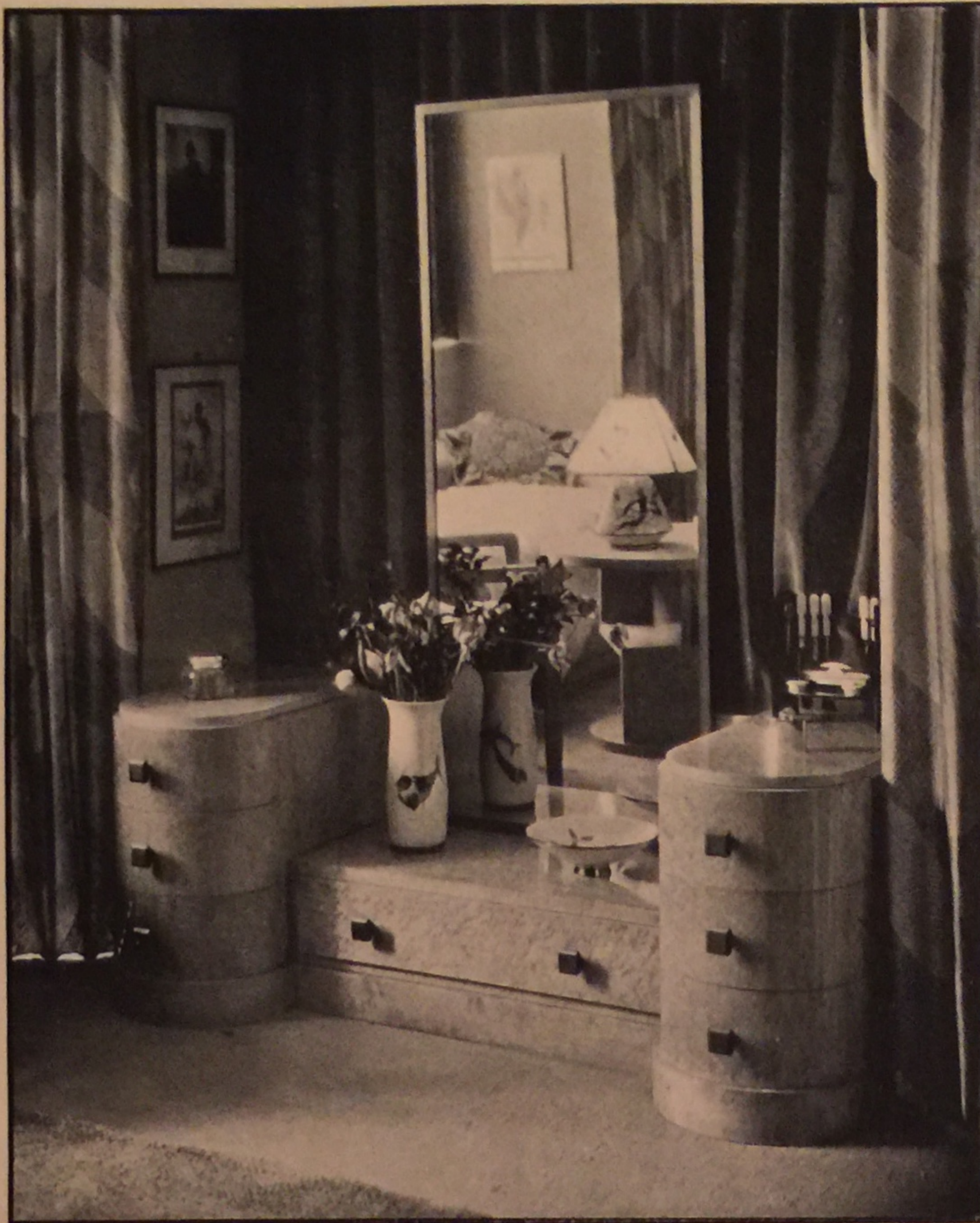
contraptions which appear necessary to your peace of mind and daily comfort?" "A place for everything, and everything in its place," was the sententious reply.

I HAD MY doubts; but time again disproved them. The vainest woman is reformed. Not that she has abandoned an iota of the thousand and one preparations which (I am told) contribute to her unquestionable charm. But the daily contemplation of pure form—in her dressing table—appears to have produced a corresponding sense of order in her spirit. "Only a vandal," she tells me, "would destroy that line"; and she, for all her frivolity, is no vandal.

IN REVIEWING THE five examples here shown, my ballot goes first to the work of Francis Jourdain (above); my second choice is that of Soubrier, excellent in another, different, manner. Either of these examples, it will be obvious to the most casual inquirer, is suitable for a very different type of room. Readers will note, in the Soubrier picture on the following page, the presence of silk curtains of a

Rodier fabric type, and a portion of a chair which belongs without question to the category of the new baroque. A silken cover—some Dufy design—undoubtedly covers the bed. Since the chairs and curtains are figured and the owner apparently discreet, the all over carpet is naturally of a plain texture; and the addition only of one small figured rug has been allowed. Such a room might be the normal setting for a woman, not consciously intellectual in her modernism, who nevertheless senses some urge to develop surroundings which at least will remain in harmony with her clothes or with contemporary fashion accessories.

MONSIEUR JOURDAIN'S OFFERING fits more readily into the room of a more conscious modernist. It is more normally the outcome of that age which is known as mechanistic, but such types often inspire a certain awe among patrons not familiar with the æsthetic philosophy of the new movement in other connections. Householders who are acquainted with modern architecture of the avant-garde style—or, in general, with the best modern paint-



ing—will most readily apprehend the significance of such a scheme. The finish of such a room demands walls of a plain surface; hard surface floors with the addition of one or two good rugs (black linoleum of the right kind as a foundation is exceptionally smart); and curtains preferably worked in some geometrical design.

CONSIDERABLE ELBOWROOM, COMBINED with a well tailored line, distinguishes a dressing table by Crevel. This model is further noteworthy for a skillful combination of square and rounded forms. In my opinion, the result would have gained by a greater simplicity in the handles, which are to me a little painfully reminiscent of art nouveau styles; but this is a matter of opinion, and Crevel has unquestionably produced an ingenious piece of furniture. Although the background here shown (an impromptu studio) was not intended to give any clear indication of the appropriate setting for such a piece, it does, by a general implication of congruity, afford us some suggestions. The outstanding characteristic of this table is an intelligent interplay between forms on the one hand pseudo-classic and on the other new baroque. And it will readily be seen how wide a latitude such a procedure allows for the completion of the room. Since dissonance, or a departure from the basic intention, has already taken place, it follows that we shall be free to extend the same principle into other details of the scheme. The room in which this dressing table is destined to appear will then admit a wider variety of treatment than any we have yet considered.

A SUCCESSFUL EXPERIMENT by Matet in what might be called the new Victorianism is worthy of a better chair than accompanies it in the fourth illustration reproduced here. A



Modern furniture is built low, a reaction to that horizontal line which contemporary architecture stresses. The dressing table above is of maple; the mirror is set in a nickel frame. This model harmonizes with current fashions in dress. Decorator, Soubrier

This coiffeuse is made of light polished sycamore; it has knobs and bars of silvered nickel, and the mirror is nickel framed. The design is chiefly remarkable for skillful combination of square and rounded forms; original experiment by the decorator Crevel



Exotic wood combined with silvered nickel distinguishes this well finished new dressing table, whose proportions evidence interesting relations of parallel to vertical lines. Matet was the designer

A mirror frames this walnut dressing table destined for some modern boudoir whose owner clings faintly to traditions of dignity and repose. Designed by Krieger. Photographs by Bonney

clever relation of parallel to vertical lines gives it a character which, while far removed from modern-mechanistic styles, has a certain individual distinction. The handles are noticeably well placed and discreet in proportion; within its category this is a successful and well finished piece.

I LIKE LESS the example by Krieger. The wood employed appears a little heavy for modern tastes; and the optical impression thereby involved should not lightly be dismissed. An element of Victorianism less happy than Monsieur Matet's slightly mincing elegance: that type of pomposity which took form in the heavy dining rooms of the mid-Victorian era, comes to mind. But such characteristics may actually endear Krieger's model to tastes which are considerably more conservatively inclined than mine.

IN ANY EVENT, the general treatment of the room shown has been intelligently compassed. The masterly relation of a large mirror to the dressing table suggests both dignity and repose. A geometrical carpet, the design of which is not overstressed, allowing for a certain fluidity of motion, combines well with the grained wood paneling of the walls. Similar combinations are rarely considered orthodox in such a room. But the result here amply justifies the innovation.

