

SELECTION AND ARRANGEMENTS OF FURNISHINGS

FOR THE VIRGINIA RURAL HOME

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Major Thesis in Home Economics
for
The Degree of Master of Science

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Submitted by

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to

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Preface

The purpose of this paper is to compile in usable order some of the facts and principles which should underlie and form a basis for judgment in selecting and arranging the furnishings of the home.

The author wishes to acknowledge with thanks the valuable advice and criticisms given by Miss Margaret Minnis; to express gratitude to Miss Martha Dinwiddie who has read and criticised the manuscript; to Mrs. L. C. Beamer she is indebted for many of the photographs; to Mr. W. B. Mercier, Director of Extension, Louisiana State University, she is grateful for permission to use Figures 2, 5, 10 and 11 which were taken from Extension Circular 134; and to all others who assisted in any way in the preparation of this paper she acknowledges her debt.

Lottie Phillips Bryant

May, 1930

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Purpose

The object in compiling this material is to help the rural home maker in selecting and arranging the furnishings of her home to produce the most livable conditions, to provide comfort, convenience and happiness to the family, and to minimize the waste of her physical energy. It is our plan, also, to show the wisest use of old furniture, a selection of other furnishings that are suitable to go with these pieces already at hand, and to produce a very livable and enjoyable home with a minimum expenditure of money.

The home in good taste is unquestionably the most deciding factor in the proper development of individuals. This view of the home as a mold and an educator makes it worthy of careful artistic and scientific study from several viewpoints.

The first of these viewpoints is that the home must insure comfort for its occupants. It is not enough that there should be an adequate number of articles of furniture and that they should be comfortable, but also that the placing of each article should relate to the others. A comfortable chair and good books are inadequate without a good light. (Fig. 1)

Mental happiness is the second viewpoint that should be considered. The home must satisfy the mind. There is needed an



Fig. 1. -- A Pleasing and Convenient Reading Group

environment that will refresh and recreate the mind, that will stimulate the intellect and be a complement to the activities outside the home.

Artistic comfort should next be sought. Good materials and better workmanship, finer colorings and artistic design, better forms and inspiring pictures will give better returns than the addition of much that fills space and doubles care.

The economical aspect should next be considered. The furnishings of the home should fit the family income. Good things are not always costly nor are cheap things necessarily in-artistic.

A properly furnished home is based on good taste, which is "a complex of knowledge, appreciation, discrimination and judgment". All people do not possess these qualities, but with the proper desire they may be obtained.

One must first procure knowledge of the principles of house furnishing. There are various means and methods of acquiring these fundamental principles of harmony, proportion, balance, rythm and emphasis which underlie good selection and artistic arrangement. There are many sources of information such as magazines, traveling libraries, art exhibits, bulletins and materials distributed by reliable commercial houses, governmental agencies and colleges.

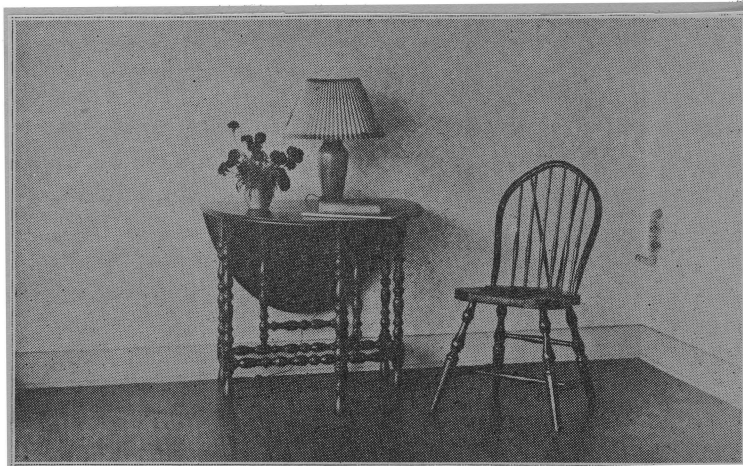
In acquiring good taste one must also have the proper appreciation of the beautiful. This is not necessarily confined to those who are artistic, but appreciation may be acquired by anyone who studies and applies himself. By making constant application of the knowledge and appreciation gained, discrimination and judgment will be acquired.

The Interior as a Whole

The following of a well considered plan will result in a livable and enjoyable home. Unless a definite plan is made and adhered to in the purchasing of the home and its furnishings, the result will be unpleasing in its effect. A rug acquired without giving thought to the design in the upholstery and draperies is the result of working without a plan. No end of mistakes could be saved if only the unit or group effect were clearly kept in mind.

The ideal for furnishing should begin with the planning of the house to fit those who are to live in it. The pleasure of planning and building a house is a happiness granted to only a few. To those not so fortunate there is the task of adjusting the conditions and the furnishings to a well organized plan made for the house that is at hand. Each plan should meet the needs and tastes of the occupants, and must harmonize with the house in its entirety, both in detail and style. (Fig. 2).

In planning each room the structural design must be studied, its size and proportion, its walls and ceilings, its woodwork



**Fig. 2. -- Small Furniture Makes
Small Rooms Seem Larger.**

and floor, the shape, location and number of its openings, its relation to connecting rooms, to the view outside and its exposure. It is possible to correct or conceal the defects of a room and accent its good points by carefully selecting and arranging the furniture. The general effects of the furnishings necessary for comfort, convenience and beauty, should be well planned so as to give the most pleasing impression.

Background. The floor is the foundation or basis of the background for the room. The walls are next in importance with the ceiling of least significance. The floor is the starting point in the ascending scale of color tones. Nature has established the good rule which calls for a light-value ceiling, middle-value walls, and dark-value floor. Each should show a pleasant gradation of color rather than a sharp contrast.

Floor Coverings. A splendid chance is given to complete the color scheme of the room by choosing an appropriate rug. As the floor is darker than the walls, so the rug should be darker in tone than the walls. Suitability and wearing qualities are the factors to consider in the purchasing of a rug. They may be found to fit almost any purse, since they range from the imported Oriental to the modern rag rug.

Plain colored rugs give size and repose to a room. The small, all over patterns are more suitable for the average home as

this type does not show spots or marks so plainly as does the plain surface. The pattern should be adapted to the size of the room. An outstanding figure in a rug should never be used in a room with strongly patterned walls. The use of many patterns gives a restless effect.

Rugs should be placed parallel to the lines of the room. A large rug will make the room seem larger. Several small rugs scattered aimlessly about make the room seem smaller and give the room a disorganized appearance. Two rugs, if placed across the long dimension, will make a long, narrow room seem wider. If the fireplace is built into a corner, a small rug may be placed before it parallel to the fireplace.

Rag rugs and woven rugs are appropriate for the simple bedroom and the home furnished in colonial furniture. Linoleum makes a practical covering for the kitchen and bathroom floor. It is attractive and easy to clean.

Walls and Ceilings. The most of the background of a room is formed by the walls and ceilings. The atmosphere of a room is largely determined by the color, tone and texture of the walls and ceilings. The walls should be lighter than the floors, and ceilings lighter than the walls.

There are two general types of walls, the decorative or designed type and the plain type. Patterns which give the effect of a flat surface are suitable for background finish. Those materials

which have larger designs and strong colors do not make a good background finish. The type of wall treatment depends upon the use of the room, its size, exposure, relation to adjoining rooms and the type of furnishing.

Walls may be rough or smooth plaster, wall board or ceiled. The finish used may be water paints or tints, flat tone or gloss paints, enamel or paper. They may be painted or papered. If the walls are papered it is better that they first be canvassed. Plaster may be calcimined, papered or painted. Calcimine is cheapest and easy to apply. Two coats are usually necessary. The walls should first be sized with glue to insure a smooth finish. A flat paint on plastered walls is attractive but more expensive than other finishes. Rough finish walls make a large room seem smaller; therefore, it diminishes the size of a small room. A smooth finish reflects more light and therefore makes the room seem larger. Paper is more expensive than calcimine. It has a softer texture than either the tints or the paint. Paper comes in several grades and the prices vary accordingly. There is a large variety of colors and patterns from which to choose. The choice of the pattern should depend on the use of the room and the style of the house, its exposure and size as well as its connection with other rooms. The size of the pattern should be selected in relation to the room and its furnishings. A large pattern will make a small room seem smaller. A small pattern loses quality when used in a very large room. Patterns which cause the eye to travel

in a slanting direction are very annoying and should be avoided. Striped patterns add apparent height to a room. If pictures are to be used the paper should be plain or quite subdued. Ceilings should be finished to correspond with walls and keyed to the wall color to harmonize with it. Borders should be avoided.

The color and tone of the walls and ceiling should be selected according to the exposure and size of the room and in harmony with the furnishings. In rooms which are dark or which have northern exposure the warm colors of lighter value should be used. If the room has a southern exposure and is very light the cooler colors should be used. Receding colors will make a small room look larger while advancing ones will make it look smaller. Neutral colors are more restful and permanently satisfying; therefore, are better for those rooms that are used by a number of people.

Furniture and Its Choice

We now give the purchasing of furniture more attention than ever before and why not, as it is the most permanent of all the house furnishings. Good furniture is a real investment. It should be purchased only to fill a need and then with great deliberation.

The things to be considered in the selection of furniture are its fitness to the needs and tastes of the family, the purpose for which it is to be used, its harmony with other furniture, its relation to the room and the home and its adaptation to the family income.

The special needs and tastes of the family should be recognized. There is a joy in carefully selecting and purchasing to



Fig. 3. -- Writing and Study Group

fill a need, a piece of furniture that has been wished for and saved for. Convenient and comfortable furnishings should be provided. The personality of the family should be expressed in those rooms where they gather and that of the individuals in their bedrooms. A great number of books are entirely out of place in the living room of a family which is not interested in reading. Should there be a variety of tastes as is usually the case, provision for meeting these should be made. A writing group--desk or secretary, comfortable chair, and adequate light make provision for the one who would write. (Fig. 3). A comfortable armchair, lamp and table with books or a chair and bridge lamp placed near the bookshelves would invite the reader.(Fig. 1). A sofa interestingly placed makes a pleasant place for chatting.(Fig.4).

It is not possible for everyone to have a bedroom to himself, but even if the room is shared with another, it is possible for it to express in some way each person's individuality. Many adults make the mistake of attempting to furnish boys' and girls' rooms without their assistance.

William Morris said, "Have nothing in your house that you do not know to be useful and believe to be beautiful". Each room is set aside for a distinct purpose and should be furnished with that purpose in mind.

The hall is the entrance to the house and should bespeak dignity, simplicity and hospitality. (Fig. 5). It is the most formally



Fig. 4. -- This Group Invites Hospitality.

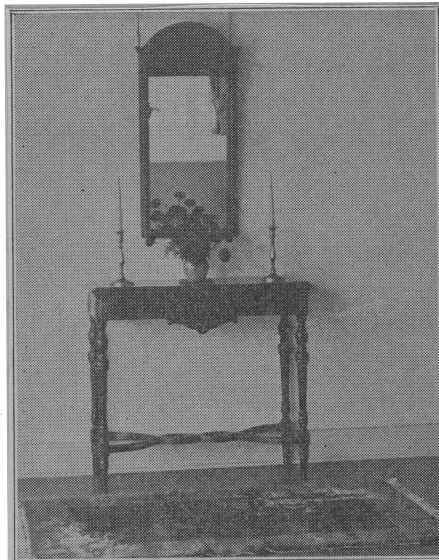


Fig. 5. -- A Formal Grouping For a Small Hall

furnished of all the rooms, as it is used by strangers and friends alike. Just how formal will depend on the house and on the interests and standard of living of its owner. Very little furniture is needed or desirable. A table, one or two straight backed chairs, a mirror and a clock may be sufficient.

The modern living room combines all the functions of the old fashioned parlor, library and music room and offers many more. It is the most difficult of all the rooms to furnish as it has so many needs to fill, as it is a place where the family spends its leisure in study and companionship and where guests are received. There should be easy chairs, lamps, a desk or secretary for writing, tables for coffee and cards, books and flowers. (Figs. 1, 3 and 4). A comfortable sofa, a piano, victrola or radio are valuable adjuncts. The room should never look crowded. This center of the family activities should be made attractive and comfortable for the young people as well as for grown-ups. Stiff, straight backed chairs, as the small chair in Fig. 2, a "center" table and a light in the center of the ceiling have no place in the enjoyable living room.

The dining room differs from the living room in that the needs are few and specific. Next to the hall this room should be the most formal room in the house. It should be bright, clean and cheerful in its appearance. The pieces of furniture that this room requires are a dining table in the center of the room, chairs placed against the wall when not in use at the table, a buffet and serving



Fig. 6. -- A Convenient Grouping For the Bedroom

table. When space is at a premium the last two may be omitted.

"The buffet should never try to rival a jeweler's window". A few decorative objects well placed will be pleasing, for example, a pair of candlesticks with harmonizing candles and an interesting bowl.

The function of the bedroom is to provide a place of privacy and repose; airiness, simplicity and cleanliness are important features. Here the individuality of the occupant may be more fully expressed than in any other room in the house. The furniture found in every bedroom should include a comfortable bed and a small bedside table (Fig.6), a mirrored dresser or dressing table (Fig.7), two or three chairs, and if there is a scarcity of closet space, a chest of drawers will furnish a place for storage of clothing (Fig.8). If the house has no bathroom, a washstand should be provided.

The kitchen is considered last, not because it is of least importance, but because there is less equipment to purchase for it, if it has been properly planned. Sink, cupboard, shelves and storage should be built in. The pieces of furniture that should be in every kitchen are a stove, a small table, preferably on casters, a refrigerator, a chair, a stool and cooking utensils. Orderliness and convenience mean a great deal in the kitchen and these will be discussed under arrangement of furniture.

One does not have to have a store of technical knowledge to master the problem of selecting furniture to fit the house.



**Fig. 7. -- Mirrored Chest of Drawers Is a Desirable
Arrangement for Dressing.**



**Fig. 8. -- A Chest of Drawers Provides
Extra Storage Space.**

It should be suitable in style and proportions for the type of house in which it is to be used. Colonial type of furniture would be out of place in a palatial house. The furniture should harmonize with the woodwork and wall finish of the rooms. It should be in scale to the rooms. Furniture too large in scale dwarfs the size of the room. Where space is at a premium, the furniture should be light and gay. (Fig. 2). Tall, broad pieces of furniture should not be used in rooms with low ceilings. Too many pieces of any one kind of furniture in any one room is undesirable. "Sets" of furniture will make the room look commercial rather than individual. When two or three kinds of furniture are used harmoniously in the room, it is more interesting than when matched pieces are used.

For the sake of unity, furniture should not only be planned and selected for the room in which it is to be used, but in relation to the other rooms of the house. This is especially true where rooms open into each other. However, variety is desirable for interest. Rooms are seldom furnished throughout in one period style. The modern home draws its inspiration from many sources. There should be a similarity in finish, color, line, form, weight and quality so that the furniture will seem as harmonious as an agreeable family.

It has been often said that everyone should buy better furniture, for it is a real investment. It is much wiser to buy a few good pieces and wait until others can be purchased than to furnish the house in cheap furniture. This is never a bargain at any price,

It lasts but a few years, while good furniture will bring satisfaction for many years. Good furniture, however, is not always costly. Values in furniture are determined by two factors, sound construction and distinction of style. Sound construction gives utility, strength and comfort. "Style is based on designs which have been accepted as standards of the best in the past". Good furniture should adhere closely to the style it portrays.

Good workmanship is represented in good construction. Often the name of the manufacturer suggests the quality of workmanship and material. Joints are carefully fitted--grooved; gluing is not lasting. Doors are well hung and drawers smoothly running. Good hardware of sufficient quantity is used on good furniture. A chair with seat built up by using nine springs where sixteen are needed looks all right to the customer, but a season of use will tell the difference. Overstuffed furniture is difficult to judge as the fittings and springs are not visible to the eye.

There are several kinds of furniture on the market and the customer is entitled to know whether the piece he is purchasing is solid, veneered, combination or sold according to finish. If solid construction, the flat surfaces such as tops, sides and panels, are of the same wood all the way thru. If veneered, the surfaces are covered with thin layers of one kind of wood over a core or base of another wood. It is not necessarily a sign of poor value or cheapening if the

inner construction is made of a less expensive wood than the exposed surfaces. This is true of almost all grades of furniture. Some woods are really more serviceable for such purposes than are the most costly materials, as walnut and mahogany. The use of veneering is not an indication of poor construction. Some of the finest furniture made is veneered. Solid or veneered may be good or poor, according to the quality of materials, treatment and workmanship. Single ply veneer will not endure. The better grades of veneered furniture have three plies. The best has five plies. In both the three and five-ply veneered furniture each layer is layed at right angles to the layer below it.

Whether the furniture is solid or veneered, all the exposed parts and surfaces may not be of the same kind of wood. If of different woods, as table top of mahogany and legs of gum, it is known as combination furniture. The piece may be just as desirable for the home, though it should be sold as combination mahogany and gum, and not as a mahogany piece.

The cheaper grades of furniture are often finished to resemble a more costly wood than that of which the exposed parts and surfaces are made. If covered with walnut finish, it is often spoken of as walnut furniture when it should be described as gum with walnut finish.

Old furniture that is not good in line and finish may be made so by renovating and refinishing it. With knowledge of good

construction and materials, and the ability to refinish furniture, the second hand shops offer many opportunities. With thoughtful deliberation and consideration many attractive furnishings can be had with very little expense.

Furniture and Its Arrangement

Plans must be made and studied for the arrangement of the most carefully selected furniture if it is to give satisfaction and enjoyment to the home. Attractive furniture counts for little if it is not comfortably and conveniently arranged. Great improvement is often obtainable by giving a little care and thought in eliminating everything that does not contribute to the service or enjoyment or beauty of the room in question, by refinishing and renovating furniture and by changing present arrangement to get the enjoyable atmosphere that is desirable.

Success is not obtained in arranging the furniture in the home unless comfort, convenience and beauty are achieved.

Comfort and convenience in using of furniture are dependent on the grouping and arranging in proper relation to space and light. The pieces which are used together should be placed in a group. Confusion and irritability can be avoided by grouping the furniture so that it need not be disarranged for the various activities. If one can enter the living room and visit, read, write or study without moving the furniture, it is well arranged for use. (Figs. 1, 3 and 4).

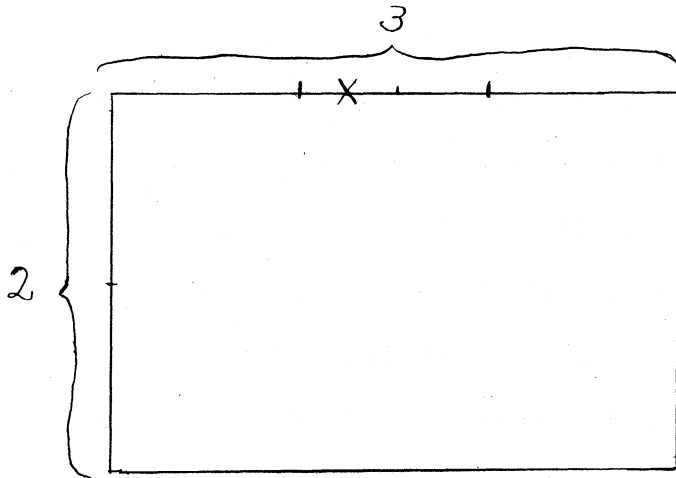
The pieces of furniture which go into a room should depend upon the activities carried on in the room. The size of the groups will depend upon the type of furniture used, the amount of floor space and upon the size of the wall spaces available. Natural and artificial lighting must be considered in the placing of furniture. If a group is to be especially used in the daytime it should be placed near the window; if to be used in the evening, it should be placed so that good artificial lighting is secured. Overcrowding should be avoided as too many things in a room gives a restless, disordered appearance.

There are certain laws of beauty that should be observed in the arrangement of furniture.

Harmony. The principle of harmony or unity is an important one. It is that quality which draws the room together as a whole. It is a measure of similarity of shape, size, texture, idea and color. In general there should be something in common among all the furnishings that are used together, but not to the point of monotony. For variety, to break monotony and add interest, a note of contrast should be used. The room is inharmonious if there are too many different types of furniture, or if there is a number of colors. Shape harmony is often overlooked in the placing of furniture and in the use of accessories; for instance, any piece of furniture--bed, table or dresser, placed across the corner of a room, curtains boldly draped back, or landscapes in oval frames.

Proportion. Harmony is the law of similarity. Proportion is the law of relationships, one part to another and to the whole. It

is the art of keeping the furniture in scale and making the room seem to grow together. This must not only be pleasing, but also interesting if it is to be a source of joy. This means that the divisions found in the arrangement of the furnishings must be more than one-half and less than two-thirds the distance from one end to the other. The Greeks were the first to formulate this law of proportion and hence it is called the Greek Law of Proportion.



(Fig. 9). 1. The Greek oblong which is the standard of good proportion. The sides are in the relation of two parts to three.

2. X is the most interesting point within this space to place an important object or to divide the space.

The proportions of a room, if they are not desirable, may be apparently changed by the proper use of line and in the selection and arrangement of furnishings. Lines are expressive. Horizontal lines suggest width, calmness and repose (Fig. 4). Vertical lines emphasize height and dignity (Fig. 3), and, if the lines are long they tend to be unrestful.

* Factors Which Increase Apparent Height of Ceiling

1. Ceiling lighter than walls
2. Smooth finish for ceilings
3. Indirect light fixtures to call attention to ceilings
4. Picture molding against ceiling and same color as ceiling
5. Vertical lines of windows emphasized by drapes but not valances
6. Vertical lines in furniture
7. Accessories tall and narrow in proportion
8. Rug of color and design that will not attract attention

* Factors Which Decrease the Height of Ceiling

1. Ceiling just a few tones lighter than walls
2. A rough plaster finish for ceiling
3. Direct light fixtures or lamps properly shaded
4. Ceiling color carried down on side wall (not to exceed one-eighth of total wall height)
5. Horizontal division of walls
6. Windows emphasized by valances
7. Hangings caught back to break vertical lines
8. Horizontal lines in furniture
9. Large rug of deep pile, rich color and design to emphasize floor

* Factors Which Increase Apparent Size of Room

1. Light tones of the cool colors with blue and grey predominating
2. Lack of design on walls, rugs, draperies, and upholstery
3. Harmony in line, design and color

4. Small furniture light in weight with graceful lines
5. As few pieces of furniture as possible
6. Furniture placed near the walls
7. Just as few accessories as possible

* Factors Which Decrease Apparent Size of Room

1. Dark tones of the warm colors with red and yellow predominating
2. Designs on background surfaces pronounced
3. Strong contrasts in line, design and color provided unity
is not imperiled
4. Large and rather heavy furniture
5. As many pieces of furniture as is consistent with use
6. Furniture placed out from walls
7. Many accessories

* Factors Which Restore Apparent Normal Proportions to a Too Narrow Room

1. Two rugs same size and shape
2. Large mirrors placed on side walls
3. Furniture selected and arranged to emphasize line across room
4. Larger pieces of furniture placed farthest from principal entrance

* Factors Which Restore Apparent Normal Proportions to a Square Room

1. Oblong Rug
2. Furniture arranged to accentuate long lines of rug
3. Mirrors placed to further emphasize arrangement of furniture

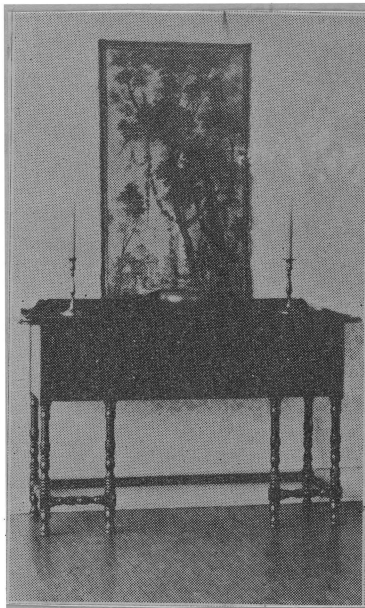
* Tables from Louisiana State University, Extension Circular 134
"The Enjoyable Home" by Iris S. Davenport

Balance. Balance must be observed and practiced in arranging of furniture. It is the use of equal attractions that satisfy. Stated briefly, it is rest or repose. If the room is not balanced there is a sense of confusion. Balance is obtained by grouping colors and shapes around centers so that there will be equal attraction on each side of the centers.

Spaces and passageways must be kept in mind. Furniture groups which are placed against the wall should harmonize with the space they occupy; long pieces for broad spaces and tall narrow objects for narrow spaces. The view from the doorway should be made as attractive and inviting as possible. A tall cabinet, secretary, bookshelves, screen or a built up group such as, table and mirror, or table and wall hangings may be used to balance a door or a window or to break the monotony of a long wall space. (Fig. 3). When the open spaces do not balance, furniture should be so placed that there is a balance to an opening on the other side.

There are two kinds of balance, both of which are applied in the arrangement of home furnishing. They are: formal and informal.

A. Formal Balance. If two objects are the same size and are alike or if they have the same power of attraction they can be placed at equal distances from the center. This is formal balance. (Fig.10). If too much formal balance is used it is apt to give a feeling of severity to the room. It is used a great deal in the arrangement of the furniture in the dining room, and the arrangement of accessories on mantels and



**Fig. 10. -- Formal Balance Is Expressed
In This Picture.**

shelves. It gives dignity to a room.

B. Informal Balance. Informal balance is used when objects differ in size, color or shape so that they do not attract the same attention. Informal balance is more subtle than formal balance; yet it has a charm and is restful. This balance deals with unlike objects placed unequal distances from the center. The heavy appearing object may be placed near the imaginary center and balanced with smaller objects at varying distances from the center. Dark objects appear heavier than light colored ones. Balance must be considered in arranging pictures on the walls, vases on mantels and in general grouping of furniture. If a room has a fireplace and a heavy chair in one end of the room and nothing in the other end, the room would appear and feel out of balance.

Rythm. If the room is to have unity the objects must be arranged so that they express a feeling of rythm. ".....Rythm means an easy, connected path along which the eye may travel in any arrangement of lines, color or lights and darks. Rythm, then, is related movement." * This effect may be produced by a glint of color running from rug to chair and chair to window, a repetition of shapes or colors or by a progression of sizes as candlesticks and clock on mantel or by an easily connected or continuous line movement as furniture parallel to walls. All three forms are used in room arrangement. All furnishings should be arranged

* From "Art in Every Day Life", by Goldstein

so that the eye will be carried along to a center of interest where it may rest for a while. This will be discussed later. The heavier and more stationary pieces of furniture should be placed parallel to the walls and the pictures hung flat against the walls. (Notice illustrations). In this arrangement of furniture it conforms to the lines of the room. The rugs should be placed parallel with walls. In thus placing a rug on the floor, rythm by repetition is obtained, a rectangle on a rectangle. This also applies in placing runners and centerpieces on tables. This will forbid the placing of furniture diagonal, "criss-cross" or cater-cornered in a room. Prominent diagonal lines give a sense of disorder and confusion. The one exception to this rule that requires the repeating of structural lines of the room is the placing of chairs. Since chairs are comparatively light and easily moved, they may be placed at an angle, tho the effect must be studied in order to avoid too many diagonal lines.

Emphasis or Center of Interest

Emphasis is the drawing of the eye to the most important things in any group or arrangement. In every room there should be a center of interest which expresses the character and atmosphere of the room and which naturally attracts the eye of the person on entering the room. Emphasis may be obtained in several ways; by grouping of objects, by use of plain background, by the use of decoration, or by the use of contrast.

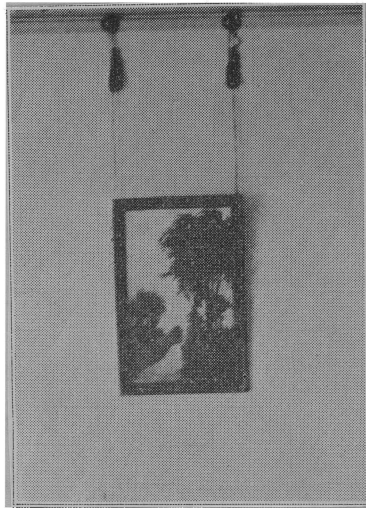
There should be one principal center and the others subordinated to it. The fireplace with its decorative accessories is usually the main center of interest. The windows close together hung with well designed material forming the background for a davenport, group, or bookcases with an inviting chair and lamp nearby. Whatever it is the chief center of interest should stand out.

Simplicity. Simplicity is the key to emphasis. Plain backgrounds give a feeling of spaciousness and bring out the quality of the articles placed against them. If the walls and floor or rug furnish the plain spaces, then draperies and upholstery may be patterned and the accessories may be more decorative. If the wall and rug or floor have a design, the draperies and upholstery should be plain. The former is the better and most pleasing plan to follow. Decorative objects should be so placed as to draw the attention to them first. Pictures should be hung on a level with the eye and flat against the wall. (Fig. 11).

Summary for Arrangement of Furniture and Rugs

To make a room a satisfying and artistic place, the fundamental rules of home furnishing must be observed:

Rule I. Follow structural lines. The lines of big pieces of furniture should follow the lines of the room. In general the lines of the furnishings must be parallel to the lines of the room. Large



**Fig. 11. -- The Proper Hanging of a Good
Picture Adds Beauty to the Home.**

pieces, as the bed, dresser, sofa, chest of drawers, desk and table, should be placed straight, not diagonally across a corner. Chairs should be placed where they are convenient, regardless of line.

Rule II. Place furniture in a suitable light. This rule is especially important for the bedroom. Place the dresser so that the person standing before it is in good light. Natural and artificial light should both be considered.

Rule III. Avoid crowding. Furniture should have some purpose of utility and beauty. Fitness to purpose is one of the first considerations. Simplicity is an essential to beauty in home furnishings.

After you apply these rules, there are certain principles that must be considered:

Grouping. Furniture grouped according to its use. In the living room we may group the furniture to have a fireplace center, a rest center, reading center and writing center. In the bedroom we think of a sleeping center and a dressing center.

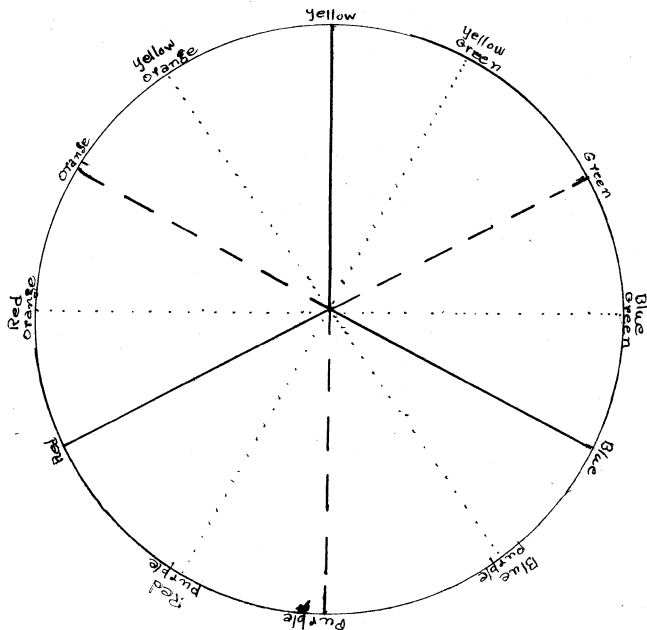
Balance. Try to balance the room so that each side will be held down equally. Large, massive pieces of furniture will cause the most trouble; they seem to make the room heavier on the side or sides on which they are placed. They may often balance an architectural feature, especially if tall. It is not necessary to place one chair exactly opposite another; this gives a room a stiff ugly look. A dressing table and chair on one side may be balanced by a window seat with pillows.

The usefulness and beauty of every piece of furniture should be the first thing considered in arranging a room. Simplicity is evidence of good taste.

Choosing the Color Scheme For Rooms

Possibly the most important point to be considered in room furnishing is the color scheme. The restfulness and beauty of a room depend largely upon the colors in it. Floors, walls and ceilings are background; and furniture, upholstery, and curtains all blend into an appropriate color scheme. One color usually predominates, the background in the more neutral colors and the furnishings in brighter tones. The exposure, amount of light, size and use of the room influence the colors which may be used.

In our homes we usually have some large piece of furniture or a rug which a color scheme must needs be built around. If we are starting an entirely new color scheme we should select some center of interest to serve as a starting point. A color scheme is a product of much thought. It may grow from a small beginning. A well planned color scheme never just happens, it is the result of careful study. Restful, quiet furnishings cost no more than harsh, strong colored ones. A study of color will help us to have harmonious color schemes.



Primary Colors:
Red, Yellow, Blue

Secondary Colors:
Orange, Green, Violet

Tertiary Colors:
Yellow Green, Blue Green
Blue Purple, Red Purple
Red Orange, Yellow Orange

The color wheel will help us to understand color. Color has three qualities; hue, value and intensity. HUE distinguishes one color from another, as red, yellow, green. VALUE distinguishes light from dark colors. Tints and Shades are the light and dark values of colors. INTENSITY shows the strength of a color. As a pure color is mixed with some contrasting color or gray, it becomes less intense and is called a grayed, subdued, neutralized, or softer color. The ideal background color is low in intensity. It will, therefore, be a background that will blend with every color scheme. Rugs should in the same way be low in intensity; the pure, vivid colors may appear in small area.

There is a law that must be obeyed -- the law of area. The larger the area the more neutral, dull or soft the color should be; the smaller the area the more vivid or intense it may be.

There is a harmony of contrast. Those colors opposite each color on the color wheel are contrasting colors, as yellow and purple. These colors used together strengthen each other. But they must be used in correct proportion; never in equal quantity. A bedroom in yellow orange would not seem so interesting unless some bits of blue violet were put into it by some flowers, pottery, boxes or books. Complementary color must be used carefully; the value and the intensity are important factors.

The law of likeness comes from the adjoining colors on the color wheel. This law is more commonly used than the law of contrast, but both are used to best advantage to get real life and interest.

The colors will each have some of the neighboring colors in themselves. Unity is brought about in this way; for example, take a tan background with darker brown rugs and furniture, and curtains of russet orange shade. Pieces of brass, bowls of copper, bright colored cushions and flowers would bring in more vivid note of color.

A room will seem warm or cool, large or small, depending on the colors. If yellow and red predominate, the colors are warm. They are symbols of warmth as sunlight and fire. Colors are cool if blue predominates. The blues and greens bring to mind the sky and grass. These are always cool and dignified. Light colors make a room appear larger, dark colors smaller. Thus our color scheme makes our rooms seem larger or smaller. Warm and cool colors are often used for pleasing contrast.

Rooms facing north or east will not receive as much sun as those that face south or west; hence, choose background colors from the warm side of the color circle. Always remember that background colors must be neutral shades, but a warm gray, tan or cream is better than a cold gray. If the room is dark, the paper may be pale yellow, and more of this sunny color in draperies. In rooms that open into each other, as large hall or living room, it is more restful not to have a decided contrast, but to have the background colors blend with each other. Keep in mind, the floor is the basis of the background and should be dark, the walls a lighter color and the ceiling the lightest in value.

Suggested Color Schemes for Rooms

The following will help in working out the details of the different color schemes for different rooms in the home:

* Suggestions for Color in the Living Room

Walls	Wood-work	Furni- ture	Floor Coverings	Uphol- stery	Dra- peries	Decora- tion
Neutral Tan	Dark	Dark	Tan, blue Green & Brick- Red	Golden Brown	Blue- Green & Eceru	Brick- Red & Blue- Green
Ivory	Ivory	Mahogany	Gray, Gold & Blue- Green	Blue- Green Brocade	Gold or Orange	Gold
Warm Gray	Warm Gray	Mahogany	Dull Red, Blue, Dull Yellow & Black	Dull Blue	Blue & Gold	Gold & Black
Warm Gray	Warm Gray	Black & Gray Painted	Dull Blue	Dull Blue Orange & touch of Black	Dull Blue Orange & touch of Black	Orange
Neutral Tan	Oak	Oak	Tan, Blue, Yellow- Green, Rose & Black	Black	Natural color & Blue change- able	Black & Green
Ivory	Ivory	Walnut	Old Rose Blue & Black	Taupe & Rose	Blue & Gold	Gold

* Charts adapted from Iowa State College Home Economics Bulletin No.67

"Color and Design in the Home", by Elsie Richardson

* Suggestions for Color in the Dining Room

Walls	Wood-work	Furni- ture	Floor Coverings	Draperies	Decora- tions
Neutral Tan	Neutral Tan	Walnut	Neutral Tan	Golden Brown, Blue & Orange	Blue & Orange
Gray	Gray	Walnut	Gray, Blue, Gold & Black	Blue & Gold	Gold
Ivory	Ivory	Walnut	Blue, Green, Yellow Brown	Dull Yellow	Blue- Green
Neutral Tan	Oak (dull finish)	Oak (dull finish)	Three values of Brown	Ecrú, Black, Gold: & blue- purple	Gold, Black, Blue & Purple
Warm Gray	Warm Gray	Walnut	Gray & Black	Gray, Orange, Blue-green & Black	Orange & Black
Ivory	Ivory	Walnut	Old Rose, Blue & Black	Blue & Gold	Rose & Black
Ivory	Ivory	Maple	Blue-green: Yellow Brown	Ecrú Gold	Blue or Green

* Chart adapted from Iowa State College Home Economics Bulletin No. 67

"Color and Design in the Home", by Elsie Richardson

* Suggested Colors for the Bed Rooms

Walls	Wood-work	Furniture	Floor Coverings	Curtains and Bed Spread	Decorations
Cool Gray	Cool Gray	Light Green	Gray	White, Gray, Green & Lavender	Lavender
Warm Gray	Warm Gray	Gray	Green & White	Green & White	Rose
Gray	Gray	Gray	Blue & Gray	Ecru & dull Orange	Blue & dull Orange
Warm Gray	Warm Gray	Warm Gray	Gray & Rose	Cream & Rose	Green
Ivory	Ivory	Walnut	Blue	Cream, rose & Blue	Rose
Neutral Tan	Dark	Dark	Tan	Cream, Dull Yellow & Purple-blue	Purple-blue
Neutral Yellow	Ivory	Ivory	Lavender & White	Cream & Lavender	Dull Yellow
Neutral Tan	Ivory	Mahogany	Tan, Yellow & Blue	Cream & Blue	Dull Yellow
Ivory	Oak	Oak	Blue & Dull Yellow	Cream & Blue	Yellow & Black
Ivory	Ivory	Maple	Blue & Tan	Cream & Blue	Yellow or touch of Black, Dull Orange

* Chart adapted from Iowa State College Home Economics Bulletin No.67

"Color and Design in the Home", by Elsie Richardson

* Suggestions for Color in the Kitchen

Walls	Wood-work	Furniture	Floor Coverings	Curtains	Plants or Flowers
Ivory	Ivory	Ivory	Blue & White	White & Blue	Yellow & Rose
Ivory	Oak	Oak	Tan & Green	Cream & Green	Red
Gray	Gray	Gray	Gray & Green	White & Green	Red
Gray	Dark	Dark	Gray	White & Lavender	Green & White
Neutral Tan	Dark	Dark	Blue & Tan	White & Blue	Orange or Yellow
Neutral Green	Gray	Gray	Green & White	White	Purple

* Charts adapted from Iowa State College Home Economics Bulletin No.67

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Windows and Their Decoration

The chief purposes of the window is to let light into the room and to help ventilate it. The decoration of the window answers a six-fold purpose:

1. It softens and diffuses the light;
2. It forms a connecting link between the light let in thru the glass and the solid wall;
3. It insures privacy;
4. It breaks severe lines of window and wall;
5. It introduces color and cheer; and
6. It completes the decoration.

By careful selection and wise arrangement, the curtains may be made to soften glare without introducing gloom; to give privacy and yet not obstruct the view; to correlate the colors used in the room and produce a certain finished look that nothing else can give.

Windows are often the chief center of interest in a room. The windows should be studied in relation to each other and to the room before plans are made for curtaining. Since the windows of a room are primarily designed for light and air, this should always be borne in mind when they are being curtained.

The purpose of the room and character of its furnishings should be considered in choosing the kind of curtains. The size, number, and arrangement of windows also must be considered. There are several

kinds of windows. The types most frequently seen are: sash, casement and French windows. Quite often windows may be treated as a group giving an added feeling of balance and simplicity to the room. The lines and design of the windows should be studied and the curtains and draperies should be planned so as to emphasize the good lines and modify or conceal the ones not so pleasing. If a window is small, its size may be apparently increased by setting the draperies out on the wall and raising the valance. Straight hanging draperies add apparent height to a short window. No valance should be used when a window is low in proportion to the height of the wall. When windows are too high and narrow for good proportion, the draperies and the curtains may be set out at the side and the top of a deep valance placed even with the cap of the casing. The draperies should conform to the lines of the window.

The general classification of window treatment is as follows: shades or blinds, glass curtains, side draperies and valances. These may be used singly or in combination.

Shades. If draw curtains are not used, there is need for an opaque shade which can be drawn to insure privacy and to help exclude part of the light. Especially is this true of the kitchen, bathroom, bedroom and sun parlor. If shades are used, they should be neat and clean. The fixtures should be kept so they roll easily and neatly. Curtains will look more attractive over a shade of a light color than a dark one. Shades may be purchased which are one color on

the outside and a lighter color on the inside. In rooms other than the living room and dining room where draperies are not desired, the shades may be of cretonne or glazed chintz.

Glass Curtains. Glass curtains are of thin material and come nearest to the window. The natural light of the room is modified and softened by curtains, and they also help to secure privacy. They should harmonize with the general color value of the room. Cream, tan and ecru are the most satisfactory colors for glass curtains. White curtains may be used in rooms with light walls and white wood-work, but even here the light cream will give a softer light and be more attractive. Some of the most appropriate fabrics for glass curtains are plain voile, scrim marquisette, net, dotted Swiss, or theatrical gauze. If figured materials are used, they should have simple patterns as dots, squares or small designs. A good grade of cheese cloth or soft thin unbleached muslin makes an effective, inexpensive glass curtain and may be very satisfactory with simple furnishings. The cheese cloth curtains should be given a little starch to add body to the curtains.

For the sake of the appearance of the outside of the house, it is desirable to have the glass curtains at all windows alike, or at least have all on the floor alike. For the downstairs or formal rooms, such as living and dining rooms, glass curtains finished with a deep tailored hem and hung in straight full folds,

will give a feeling of gracious dignity. In the same house, the ruffled tie-backs could be used in the upstairs rooms. Glass curtains that are to hang straight are not hard to make and it is much wiser to buy material that will be durable and make them than to get poor quality ready-made curtains.

Side Draperies. Side draperies are used to form a frame for the window, to add color and to complete the decorative scheme of the room. Many rooms require them to emphasize the window as a point of interest and to balance the color and design found elsewhere in the room. They may be the means of modifying ugly proportions of a window or giving the feeling of height to a low room. To make a window appear larger, the side draperies may be placed out on the wall. Length is given by the use of stripes, by extending the draperies to the baseboard, and by hanging the draperies above the woodwork. The window is shortened by the use of sprawling designs, tie-backs, and by making the side draperies apron length.

Draperies should extend to a structural line of the room. In an informal room, the draperies hang to the bottom of the apron, in strictly formal rooms, the draperies extend to one inch from the floor.

The width of the side draperies depend upon the width of the window they decorate. For large windows, thirty-six inches are required. Twenty-five inches should be the minimum for a small window.

Unless there is enough fullness for the folds to be deep, the draperies have no decorative value.

Side draperies may be made of any fine, firm, flexible material of cotton, linen, rayon, silk or wool. There is a wide range of materials used. The important point is to select one that harmonizes with the other fabrics in the room both in texture and color. Among the most popular materials are cretonnes, printed linens, glazed chintzes, rayon and silk damask. Less expensive materials as poplin, prints, gingham, calico and percale are effective particularly for bedrooms, bath and kitchen and in living rooms with simple furnishings.

Curtains and draperies are not difficult to make. They are the result of study and knowledge of the laws of design. The main point to be kept in mind is how to unite in the best way usefulness and artistic effect. With a little time and thought this may be done with a minimum expense. This can be accomplished by following the rules of simplicity, harmony, and refinement.

Closet Curtains. This curtain or screen is usually left out of the general discussion of curtains, but often in a small house there is need for separating a portion of a room from the rest. It may be a small space in the corner of a room for a closet. In many houses there are an insufficient number of closets. This curtained off space answers the purpose much better than leaving in view of the whole room an unsightly lot of material, that we feel it necessary to keep.

Another use of this curtain is to fill the space that was intended for double doors when the house was built. Perhaps these rooms are not being used for the same purpose for which they were intended and it is necessary to separate them for the sake of the privacy of each of the connecting rooms.

In dividing a portion of the room for closets or putting up a curtain for privacy, the curtain should blend with the color of the walls as far as possible, for, after all, this is only substituting something that really should be built in the wall.

There are many fabrics which may be used for this purpose which are inexpensive and serve the purpose nicely. Among these are Monk's Cloth, Osnaburg, Denim, heavy quality Indian Head, linenized cotton material, or terry cloth.

Once this is used in the home it will be seen that it will pay for the cost in satisfaction many times.

Accessories

Tho the home has been well planned and the furniture and curtains carefully selected and arranged in keeping with the art principles, there seems to be something lacking.

Pictures. It is good taste to use pictures sparingly. Usually there are too many pictures in the home and too few good ones. A bare space is better than one spotted with meaningless pictures.

Good pictures are a source of inspiration and pleasure. It may be that the pleasure of the picture comes from the thought expressed as in Millet's "The Angelus". It may be that it is in the rhythmic lines, such as is found in Corot's "Dance of the Nymphs". It may be in the harmony of colors as in "Flower Study", by Rhea Wells, that pleasure is found. Perhaps it is the exquisite beauty of the drawn line as in Whistler's "London Bridge", or the restfulness expressed in Martin's "Harp of the Winds".

The pictures which are chosen should express the individuality of the family. They should be pictures that are worthy of frequent notice. Splendid reproductions of good pictures may now be purchased for a few cents. These should be framed to call the attention to the picture and not the frame. The picture itself, the color found therein, and the frame should be so related to each other and to the wall that it does not stand out as a separate thing. The pictures chosen for those rooms used by all the family should have a common interest, such as landscapes, seascapes, etchings or pictures of architecture.

There is nothing which makes a living room more unattractive than to have it cluttered with unframed photographs on mantel, piano and bookcases. Pictures of a personal nature may find a place in the bedroom, tho here the wall and furniture should not be overloaded.

In choosing a picture, consideration should be given also to the wall space it is to occupy. If the wall space is long and narrow a long narrow picture should be chosen, and one of considerable size should be hung in relation to the furniture under it. A large picture demands a large space. A large picture with no furniture near it will appear spotty. It is difficult to fit an oval or round picture into any space.

Pictures should be hung low enough to seem a part of a group or unit of furniture. If the space is too great between picture and article of furniture, as desk, some decorative articles as candles and candlesticks should be placed on the top of the desk to bring the two together. Pictures should be hung on a level with the eye. The screws should be placed in the frame near the top so that the picture will hang flat against the wall. There are two methods of hanging pictures, dependent upon the size. In the blind method the wires do not show. This method should be used for all small pictures. The wire is put into back hooks of the picture, but not stretched tight. The nail or tack on which the picture is hung should not be more than one inch long and driven into the wall at an angle. The two wire method is used for hanging the larger pictures. These wires should be parallel to each other and close to the sides of the frame. The wire should be attached to the picture hooks that should fasten on the picture molding.

Small pictures are more difficult to place than are large ones. If they are of similar nature they should be grouped

together so that the group should be seen first as a whole then in its individual parts. If pictures are hung in a group the bottoms of the pictures should be on a straight line and not in a stair-step fashion. "Pictures well chosen, suitably framed, and properly hung, are a constant joy."

Mirrors. Mirrors may often take the place of pictures. They have a distinctly decorative value in a room, if properly placed. They should be placed so as to reflect a view thru a window or a doorway, or an interesting picture, a length of colorful drapery, or the glow of a lighted lamp. They may be used to make a room seem larger. Each room in the house is made more attractive by the proper use of mirrors. The frame of the mirror should harmonize with the furnishings of the room, and its size and shape should fit the space in which it is used.

Wall Hangings. Wall hangings may also take the place of pictures. A colorful wall hanging, be it a tapestry, a Javanese or Indian print, or a length of well chosen cretonne, can change the effect of an entire room. It should harmonize with the general decorative scheme and conform to the lines of the room. It may be hung flat against the wall or it may hang in folds, according to the style, design and texture of the hanging.

Books. Books may be so arranged as to add to or detract from the beauty and charm of a room. It is a much better plan to place

them on open shelves than behind glass doors. They are more inviting and accessible. Balance should be observed when placing books on the shelves. A few books or magazines placed on an occasional table or in a magazine rack near a comfortable chair will make the room more homelike.

Lamps. Lamps are one of the most decorative and charming accessories for the home. They are useful as well as decorative and their design should suggest their purpose. The base of a lamp should be well balanced and beautiful in structure. The shade should be selected in keeping with the base, in proportion and style and of a shape to throw the light out only as far as desired. In order that the colors selected for the shade may be subtle, harmonious with the room and becoming, three factors may be used as guides: The color effect in the room in daylight, the color effect in the room when the lamp is lighted, and the color effect at night upon the people in the room. Colors with yellow predominating give the effect of warmth and cheer. Rose gives a warm light, but not so natural as that given by yellow nor is it as good reading light. Blues, grays, greens and purples absorb light and make people look pale. The lighting effect obtained by portable lamps (floor, bridge and table), or side lights, is as a rule more desirable than that from a ceiling light, because it casts a soft glow where needed and gives an air of intimacy and hospitality by throwing part of the room into shadow. This cannot be secured with a central light. The dining room and kitchen are exceptions to

this rule. Lamps should be placed about the room with a thought for comfort and convenience.

Flowers. Flowers bring cheer and life into a room and lend a spirit of friendliness to the home. The use of artificial, wax or paper, flowers shows poor taste. There is never a season when flowers, wild or cultivated, seed pods, leaves, foliage from evergreens or grass cannot be gathered. The containers -- vases, bowls, and jars -- should be selected for the particular flowers they are to hold. The natural growth of a flower suggests the type of container to use for the flower. Short stemmed flowers should be put in a low bowl. If tall flowers are placed in a low bowl, the base should be large enough to appear well balanced. In any arrangement the size of the container and the bouquet should balance. The texture of the flowers should be in keeping with the container. The color of the container and flowers should harmonize. As a rule, the base or container should be darker or more subtle than the flowers. Some vases are decorative in themselves and, therefore, should never be used to hold flowers.

In arranging and placing flowers, the art principles of balance, rythm and proportion should be observed. The tallest and most conspicuous flowers should be placed in the center of the container and the smaller around them. The eye should travel from one part of the bouquet to another. This can be accomplished by repeating the same color in different parts of the bouquet and by arranging the stems

to make graceful contours. The stems should be of different lengths as flowers of the same height are monotonous. The beauty of the bouquet depends also upon the size of the bouquet in relation to the size of the surrounding objects. Flowers should be placed on a level with the eye. Flowers are enjoyed more when placed against a plain background.

No home should be lacking in the beauty and charm that is added by a few bowls of flowers well arranged and well placed.

Furniture Additions

Everyone feels that when starting to furnish a house or one room of a house it is sometimes impossible to spend the amount of money that a complete new suite of furniture would cost. In a case of this kind, which is most common, one should select the pieces most necessary for the use of the room. One should study the furniture in regard to the use of room, person or persons to occupy the room or rooms, and be sure to buy the best lines and design that one can afford, since good furniture well chosen should last for years. If chosen hastily with no regard for service, taste or design, the owner is soon tired of the furniture and the money may be worse than wasted.

In a great many cases, when we start to refinish and redecorate a house or a room, we find old pieces of furniture that have been stored in the attic for years, that are of good wood, lines and of the most serviceable quality. This can often be refinished for very little cost and become a most beautiful piece of furniture. If one

does not have these old pieces at home there are always those who prefer something new and will sell good old pieces of furniture for a small price.

In purchasing old furniture one should not forget the art principles of balance and proportion. If one chooses old pieces of furniture, ungainly or clumsy in proportions, to go with a delicate piece on hand, the effect is just as unbalanced as if choosing new pieces of poor proportions.

Some one has said that it is better to buy better furniture than we can afford. If good furniture, well chosen, is bought and bought only a few pieces at a time as one can afford it, after a few years the house is furnished in good taste and of the kind and quality one wishes for an entire life time. Instead of this process of buying just mentioned we see older people as well as young rush into buying furniture without any previous study of art principles, or how long it may be necessary to keep the furniture. In a comparatively short time they are tired of the furniture which tends to make unhappiness. In order to be happy in the home we must have an enjoyable environment. In order to bring about enjoyable surroundings it is sometimes better to have less money to spend, so that one puts more time and deeper thought on the subject.

Some General Principles to Use in Decorating

1. Use bright colors in small areas, such as bowls, flowers in draperies, and candles.

2. Use subdued or soft tones in large areas, such as walls, floors, backgrounds for draperies, and upholstering.

3. Have little contrast between walls and woodwork. For example, a wall paper with a cream background looks well with ivory or old ivory woodwork.

4. The walls, draperies, woodwork, and floor coverings should have some color in common, not necessarily the same tone, but same color.

5. Small touches of color complementary to the predominating one is always pleasing. For example, a room in which tan is the predominating color needs touches of blue, since blue is the complement of orange, the base of tan.

6. Rooms not well lighted, and small rooms, need light walls.

7. Rooms on the north, cold appearing rooms, need warm bright colors.

8. Rooms on the south need to be decorated in cool colors.

9. One should start with the furnishing in a room that will last the longest, and harmonize new furnishings with this. For example, if the rug is comparatively new, and wall paper is to be

selected, it should have some of the rug colors, not necessarily the same tones, but same color. If the wall paper is new and draperies are to be bought, the result will be pleasing if the background of the draperies can be a tone related to the background of the wall paper.

10. Spotty and conspicuous patterns should be avoided in wall and floor coverings. These are intended for the backgrounds and should not attract and hold attention.

11. If a striped paper is used, avoid stripes of a different color from the background. Stripes of a different tone of the same color are better.

12. Straight edged borders are to be preferred to cut-out ones. The lines are better.

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