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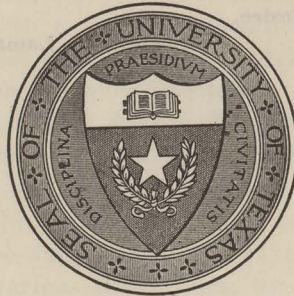
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The Furnishing and Decoration of a Home

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The benefits of education and of useful knowledge, generally diffused through a community, are essential to the preservation of a free government.

Sam Houston.

Cultivated mind is the guardian genius of democracy. . . . It is the only dictator that freemen acknowledge and the only security that freemen desire.

Mirabeau B. Lamar.

THE FURNISHING AND DECORATION OF A HOME.

There has been developed within the past few years a greater interest in house decoration and furnishing, and a desire to make the home an expression of the family life and ideals. This interest is due, not only to an increased love of the beautiful, but also to the recognition of the influence of our immediate surroundings upon our lives and still more upon the impressionable mind of the child.

The whole life of the family is not only reflected in, but is influenced by the general order and arrangement of the house. A love of beauty, ideas of order and of neatness, and standards of good taste may easily be developed through the early surroundings of the child.

Quiet, harmonious colors and an orderly arrangement of simple furniture give an air of peace, quiet and contentment so lacking in the life of today. A comfortable and attractive home may have a great influence in holding together the family life in spite of the different interests and occupations of the various members, and of the numerous outside attractions which tend to draw away from the home.

To the home-maker who wishes to make her home as beautiful as possible, with a limited expenditure, many problems arise which are most difficult to solve because of lack of training and of experience in these matters.

The cost of a tastefully furnished home need be no greater than that of any other, but time and thought must be given, and a certain amount of taste and good judgment are necessary. These may be developed not only by reading and study, but by giving time and attention in experimenting with line, colors and with various furnishings, by comparing the good and the bad and thus forming a basis of judgment and developing whatever originality one may have.

There are certain rules and suggestions which may be helpful and which, if followed, may keep one within safe bounds, but a mere rigid following of rules is not enough. There must be a personal touch, a little of one's own individuality shown if one would give to her home that charm which is so much to

be desired. It is not enough simply to know the rules,—one must through practice and by experiment acquire the ability to apply them skilfully.

There are many factors to take into consideration in planning a home. The number and general arrangement of the rooms have much to do with the amount of work required to care for a house. There should be plenty of windows for the admission of air and sunlight; the plumbing should be in perfect condition; and the whole house should be suitable to the needs of the different members of the family. Nor is it enough that the interior be adequate to one's needs. The neighborhood and all the surroundings of the house should be most desirable, and the exterior should be a full, honest expression of the life within, being appropriate to the conditions and mode of life of the family and avoiding all that is pretentious or a sham.

As one approaches the problem of decorating and furnishing a house, one must take time for study and consideration of the difficulties which present themselves upon all sides. It is rarely the good fortune of the housekeeper to have an ideally perfect house, and an open pocketbook with which to purchase those things which are most fitting for it. Where it is impossible to refurnish an entire room, a gradual transformation can be made by skillful management. If a big general scheme is planned for the whole, one can slowly work toward the final result, gradually eliminating all that is positively ugly and emphasizing that which is best.

So much can be done to make an unattractive house more desirable by a skillful use of color and by the manipulation of lines and masses, that many unfortunate defects can be overcome. When one realizes that she can apparently raise or lower the height of a ceiling, increase the size of the room or the amount of light in it, and perform other difficult operations by simple manipulation of color and line, it seems worth while to give attention to a few rules. Let us therefore consider some of these rules.

Unity. In order that there may be a feeling of unity or harmony in the house, there must be a similarity in the treatment, in the color, and in the furnishings of the various parts. Particular care must be taken to treat a group of rooms which

open together as a unit, by giving the walls of each room of the group the same treatment in so far as both color and pattern are concerned and by using furnishings of similar character. This idea of unity should be kept clearly in mind, and in forming a general plan for the whole house, each part should contribute its share of beauty to the whole scheme, and no one part should be so conspicuous, or so different from the rest as to attract undue attention. To avoid monotony, some variety and some contrasts are necessary, but these must be used most carefully, or the unity of the whole will be lost and a restless, spotty effect will be the result. A room furnished with great care in soft, neutral colors is often found to be dull and uninteresting and to lack character, because of the lack of any contrasts to give variety or points of interest to the whole. The room may be made more attractive and interesting by the use of a few spots of brilliant color, brought in through the use of pottery—a brass or copper bowl—or perhaps simply by a well-arranged bowl of flowers. If too many of these spots are used the attention is attracted first to one, then to another so that the quiet, restful effect is lost.

Appropriateness. In the selection of furnishings those things should be chosen which are appropriate to one's needs, to the use to which they are to be put, and to the whole character of the house. Elaborate, heavily carved pieces of furniture are quite inappropriate to a simple home and rather out of keeping with our modern life, as are heavy dust-catching velvets, elaborate lace curtains, and chairs of such light construction that one fears to use them.

Balance. Much can be done to add to the attractiveness of a room by the careful arrangement of the furnishings. If the idea of balance, or of keeping the equilibrium is well understood, it will do much to aid in a happy distribution, not only of furniture and of pictures, but of color. By placing all the heavy pieces of furniture at one end of a room the equilibrium or balance is lost, just as it is on a scale when all the weights are put upon one end. By placing a piece at the other end, the balance may be restored. This principle holds good in the arrangement of wall spaces as well as in the floor plan—and furniture and pictures, if rightly placed in relation to doors

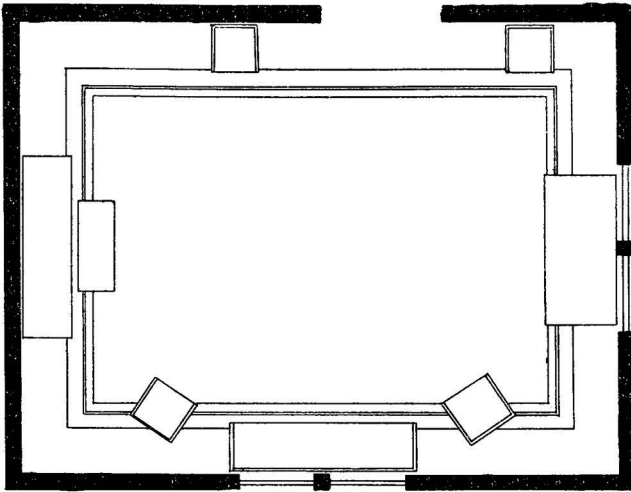


Fig. 1. Plan of room showing a good, symmetrical arrangement of furniture. The large pieces are placed parallel with the wall and are well distributed.

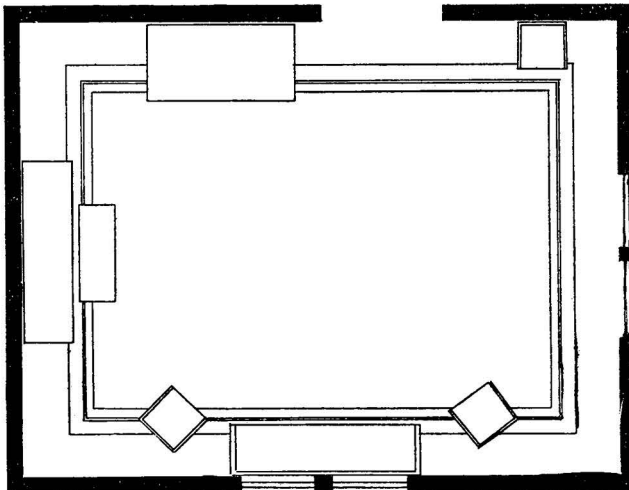


Fig. 2. Plan of room showing a poor arrangement. The placing of all the large pieces at one end results in a lack of balance.

and windows, can aid in keeping the equilibrium of the room. It is just so with color, for if there is an attractive note of color at one side of the room, the eye looks for a repetition of that color on the other side to balance it, not necessarily of equal measure, but enough of it to satisfy the eye. This principle of balance is a good guide to aid in obtaining a simple and orderly arrangement.

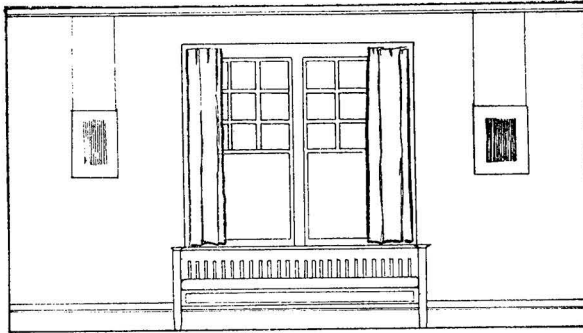


Fig. 3. A well-arranged side wall. Pictures and furniture placed in relation to the wall spaces.

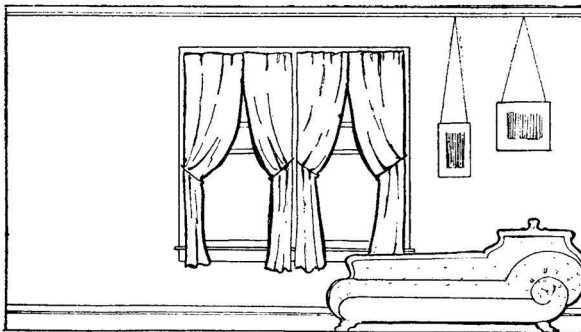


Fig. 4. A poorly arranged wall space. Pictures and couch at one side, with consequent loss of balance.

General Treatment of Rooms. The general proportion of rooms should be carefully studied and lines, colors, and arrangement of furniture adjusted to correct any poor proportions which may be found. If the ceiling of a room appears too low, the height can apparently be increased by emphasizing vertical

lines. In such a room, use may be made of striped wall paper, the long straight folds of curtains and draperies, and any other device for carrying the eye upward. Here we are applying a well known fact that a line is strengthened by repetition. If,

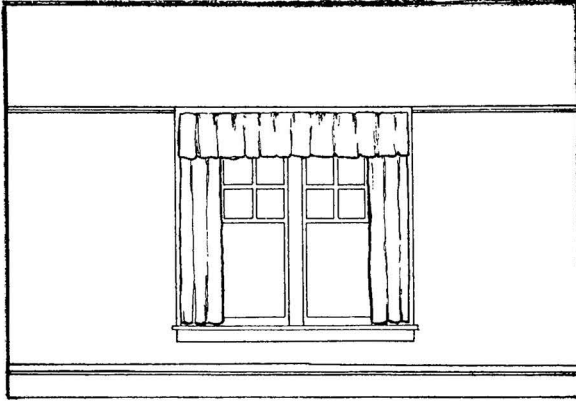


Fig. 5. Use of horizontal lines to make a wall appear lower.

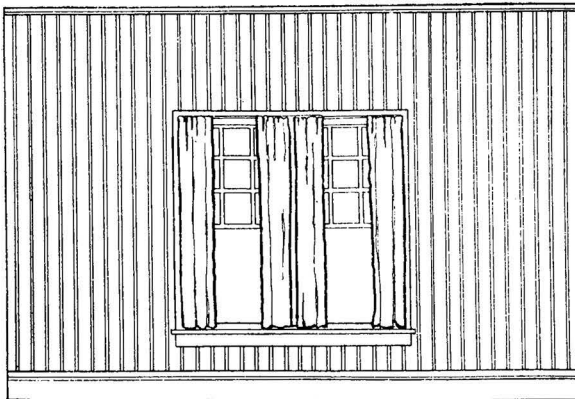


Fig. 6. Emphasis of the vertical lines makes the wall appear higher.

on the other hand the ceiling is found to be too high, the vertical line must be avoided, and horizontal lines, which keep the eye at a lower level will be found desirable. Use may also be made of book shelves with their horizontal lines which carry the eye around the room rather than upward. The

ceiling may be apparently lowered by bringing the ceiling color down a short distance on the side wall and placing the picture moulding where it joins the side wall color. This line should, if possible, cut the side wall at the top of the door or window casings to avoid too many broken lines and irregular spaces.

A room that is too narrow for its length may be made to appear wider by building book shelves across the narrow ends, thus apparently adding to its width by strengthening the lines running across the width of the room through the repetition of them. In the consideration of color, we find that a small room appears larger through the use of light rather than dark color on the walls, and that the amount of light is increased by the reflection from a light color.

Color. One of the most essential things in the decoration and furnishing of a house is a knowledge of color and of color

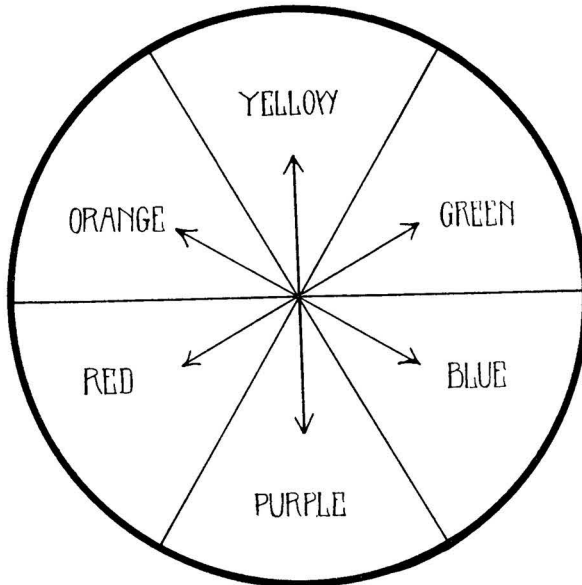


Fig. 7. Color circle.

qualities, and an ability to use them in harmonious combination. To gain this knowledge and to increase one's color sense, it is well to study color in all places and in all condi-

tions—in the flowers, and in the sky and clouds where nature paints with unerring hand her most brilliant as well as her most delicate effects. It is a good plan to collect samples of all sorts of materials and of colors, to experiment with them studying the effect of one upon another, thus training the eye to see harmonies and discords and gaining an ability to discriminate between them. It is through this actual handling of color and the experience in combining them that one's color sense is developed.

We have in colors three which are known as the primary colors and from which all the other colors may be made by mixing them in varying proportions. A combination of any two of these primaries gives what are called the secondary colors—orange, a mixture of yellow and red; green, a mixture of blue and yellow; and purple, a mixture of blue and red. By arranging these six colors in definite order in a circle, we have what is called the color circle. Placing yellow at the top and purple at the bottom, we have around the circle yellow, green, blue, purple, red and orange, with each secondary color between the two primaries from which it is made. Those colors which are opposite to each other in the color circle are called complementaries; thus yellow and purple are complementary colors, blue and orange, and red and green. These complementary colors if used in strong intensity have a peculiar effect of intensifying each other when used together; for example, when red and green are used together each will appear brighter than when used alone. The same is true of yellow and purple and of blue and orange. For this reason one should avoid using large quantities of these complementary colors together. If, however, one desires to add a note of brightness to an uninteresting room, a small bit of brilliant color, the complement of the predominating color of the room, may be used and will add interest through variety and contrast.

Intensity. These colors all vary in intensity from the most brilliant to the more neutral, or gray tones. It is in the soft and more neutral tones that we find those beautiful shades which are most useful and desirable in our house decoration.

Value. Colors vary also in value, or the lightness and darkness of their tones, and we find a scale from the lightest and

most delicate tints down to the very deepest tones which shade into black.

Color Qualities. In experimenting with and studying color, it has been found that there are definite effects resulting from the use of certain colors to which some people are more sensitive than others, and which cause not only mental, but sometimes physical reactions. It is well to note these effects and profit by this knowledge in the selection of color for use in the home, and to avoid those which may prove unpleasant to one who is in the least sensitive to them. Red has been found to be a most irritating and exciting color, and it is for this reason that it is rarely used for the walls of school rooms. If we would profit by this knowledge, we would discontinue its use on the walls of our homes. The expression "having the blues" shows the widespread feeling that blue is depressing; while yellow with its clear brilliancy always seems to give a cheering note.

Effects of temperature have also been noted, and a distinct feeling of warmth is suggested by the use of yellow and red. These colors used as symbols of fire show how widespread this feeling has been. Blue gives the effect of cold, and those colors in which blue predominates, as in blue green, give the same effect, while the yellow greens give a much warmer feeling.

These color effects become more pronounced as the intensity or brilliancy of a color is increased. As the intensity is decreased and it shades into the softer and more neutral tones, or as it becomes lighter in value, the unpleasant color effect is lost, and it becomes more pleasing. For example, if red in its most brilliant tones seems bright, unpleasant and irritating, we find that it loses these qualities and becomes more beautiful, as it becomes more neutral and shades into the softer rose colors, or into the deep dark tones of red, or as it approaches the lighter values and shades into the delicate pinks.

In applying these few points in the selection of color for our house, we find that all colors of full intensity should be avoided, but that the light tints as well as the more neutral colors are most desirable and should be selected for large wall spaces. We also find that the warm colors, yellow and red,

should not be used even in their lighter values in a warm sunny room. and should be particularly avoided in a warm climate where there is a great deal of sunshine. In a north room where there is little or no sunshine, yellow may be quite useful in supplying a warm yellow light to an otherwise cold looking room. Since more light is absorbed by dull and dark colors, it is well to choose for a room with few windows a light color which increases the light by reflection. The amount of artificial light needed to give sufficient light in a room may be decreased by the use of light color on the walls.

Choice of Color. The factors which influence the choice of color are many, personal preference being perhaps the most important and most variable, for the love of color is a very personal thing and varies with each individual. Other factors are the quantity and the quality of the light and the color of the adjoining rooms. Particular attention should be paid to this, for in order to keep a harmony of the whole, there must be similar treatment in rooms which open together, that the color in the background may hold together the varied elements of the different rooms. A room entirely separate from others and quite apart from them in use, as in the case of bed rooms, may have individual treatment.

Harmonies. Perhaps the most difficult problem in connection with the use of color is the ability to see color relations and to select color harmonies. It is in these combinations that one's appreciation and knowledge is revealed, or, as is often the case, one's entire lack of such knowledge. There are so many elements which make up the furnishing of a room that it is not possible or desirable to use one color. A harmonious combination of several colors must be made that these varied elements may be held together, and that no one assumes undue importance. One main principle in the making of a color harmony is that there must be similarity between the colors. Where complementary colors are used together, colors that are entirely dissimilar, a harmony may be brought about if the more neutral tones of both colors are used, the neutral quality being common to both makes them more similar.

One of the simplest harmonies, and the one most easily handled by an inexperienced person, is the monochromatic

scheme, where one color is used in its various values and intensities. The most common color used in this monochromatic harmony is, perhaps, brown, though any color may be used. An example may be given where the predominating tone used as a wall covering is of a soft tan, the wood work in its natural tone, the rug and draperies of darker brown with small spots in decoration and ornament of brilliant orange.

Other harmonies may be made by the use of similar colors, or those which lie close together on the color circle; for example, the blues and greens, or the reds and browns (which is a low intensity orange).

In the use of complementary colors, we find harmonies of greater boldness and brilliancy, but more skill is necessary in making these harmonies.

In the use of neutral tones, one sometimes gets a dull or uninteresting effect which is usually due to the use of colors too near the same value and intensity. We need variety in color as in all other things and may secure it by varying the value of colors, using some of them light and others dark, and also by varying the intensity, using some brilliant color in small spots, which will give a sparkle to what might otherwise be an uninteresting room. It is desirable as well to vary the quantity of the different colors used, making one the predominating note with others subordinate to it.

Walls. One of the first points to be considered in the decoration of a room is that of the finish, or the covering of walls and ceilings.

The widespread tendency throughout the State to finish the inner walls of houses with boards over which canvas and paper is stretched may save initial expense, but it certainly makes a house much warmer in summer and colder in winter than one in which the inner walls are plastered.

Paint. Where plaster is used a good finish may be secured by covering the surface with paint. There are many oil paints on the market, and those which give a dull or flat surface are most desirable, as the glossy surface left by some paints is not only disagreeable, but injurious to the eyes because of its reflection of light. Oil paint gives a hard and durable surface

which is easily cleaned by washing and thus makes a most sanitary finish for kitchen and bath room.

Calcimine. The water paints, or calcimine may be applied to plaster, or over light colored wall paper. They have a soft and attractive finish, are easily applied, and are much cheaper than oil paints, but they are not so durable nor so easily cleaned, and they easily crack and chip off.

Wall Paper. Wall paper is, perhaps, the most widely used wall covering. It is fairly durable, is easily cleaned or renewed, and one finds a wide choice in color and design as well as in cost. A word of warning may well be given here in regard to cheap papers. These papers being made of the cheapest materials and colors, naturally cannot have an attractive surface or texture. They are usually printed in crude, unattractive colors which easily fade. Since a good share of the expense of the moderate priced papers is in the cost of hanging, it would seem wise to invest a little more money in the original cost of the paper, thus securing a better paper of more attractive color and avoiding the cheap papers which so quickly fade. It has been found that the blues are more fugitive and fade more quickly in sunlight than any other color. Those plain papers in which the whole pulp of the paper is dyed hold their color much longer than those in which the dye is merely on the surface.

In the selection of wall paper for a given room, there is a wide field for choice, but it is difficult to select the most suitable because of the fatigue which so soon affects the eye in looking over the numerous samples offered. It is not necessary to decide upon a paper at first sitting; as much time and care should be given to it as to the selection of a dress, or to the matching of a sample. While it is not possible to take to the dealer a sample of the whole atmosphere of a room, one can easily take a roll of paper home and by suspending a strip upon the wall see the effect when it is combined with other furnishings. The whole atmosphere and general appearance of a room may be entirely changed by a wise selection of paper, and, therefore, it should be chosen with care.

The walls of a room act as a background to everything in the room, and as such should be quiet and restful, holding all

elements together. The plain papers are the safest ones to select, and those which have a broken surface color made up of small particles of different colors give an interesting effect. This effect is found in ingrain and oatmeal papers, grass cloth, and those in which a number of soft colors are blended into a harmonious whole.

These plain papers are especially to be desired if there is any lack of unity in the furnishings, as the plain, quiet, flat surface will serve to hold all of the elements together.



Fig. 8. Good all-over patterns in wall paper.

There are many two-toned papers in which the pattern is quite inconspicuous, giving at a distance the effect of a plain paper. If a figured paper is preferred, one should be selected which gives the appearance of a flat surface and in which no part of the design seems to stand away from the background. There are many papers in all-over designs which are good, but one must avoid using too many pictures or too varied a collection of furniture with such a paper.

The wall is a flat surface, and should be treated as such, avoiding all naturalistic patterns where an effort is made to represent flowers or landscapes. All large scrawly patterns which carry the eye about in meaningless curves and which



Fig. 9. Patterns to be avoided—naturalistic forms and designs lacking structure.

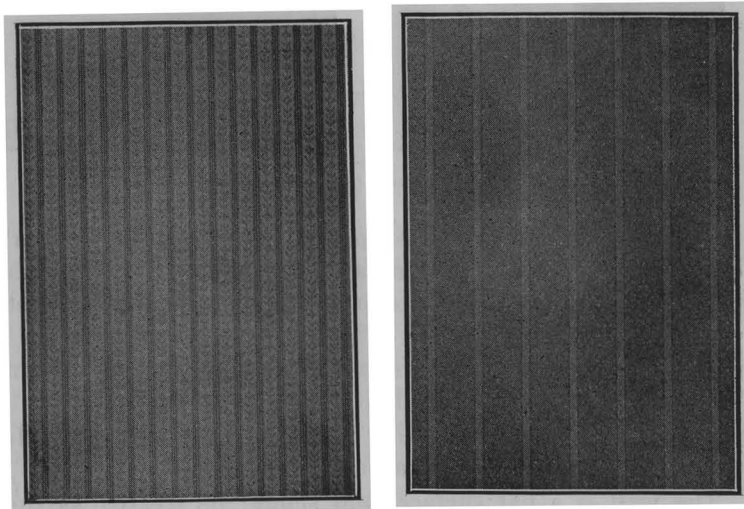


Fig. 10. Stripes that are not too conspicuous may be used on a moderately low wall.

distract the attention should be avoided, as well as very decided stripes. If a figured paper is used, it should be in scale to the room, and no large patterns should be used in small rooms, as they make a small room appear smaller.

Ceiling. The ceiling of a room should be plain and lighter than the walls, and in color harmonious with them. The ceiling should always be lighter than the walls and the floor darker.

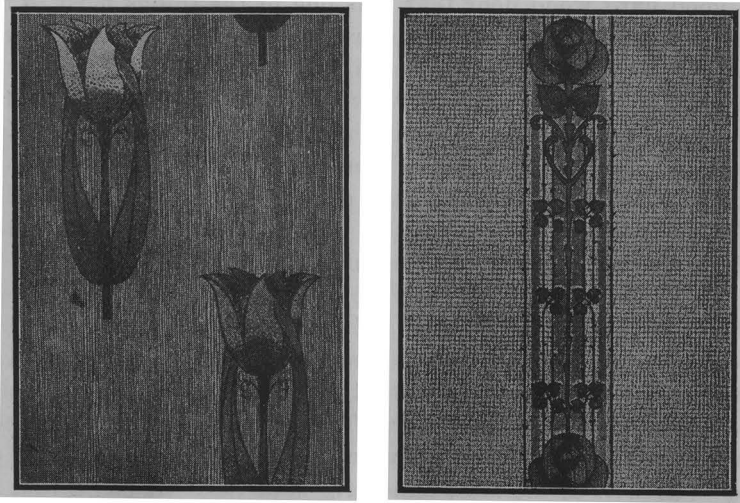


Fig. 11. Large, spotty patterns and strongly defined stripes should be avoided.

Textiles. There are many other wall coverings which may be used. Among them are some woven fabric textiles which are beautiful in texture, color and design. The broken and uneven surface is most attractive on the flat wall. They vary in cost from the comparatively inexpensive burlaps and denims to the most expensive brocades and tapestries.

Woodwork. The treatment of woodwork and floors depends largely upon the quality of the wood used. Where wood with good grain is used, the natural beauty can be increased by the use of well-selected stain and good finish. It may be stained any desired shade, after which it may be finished with two coats of good hard interior varnish and then rubbed down with emery cloth and oil to remove the high gloss.

If a cheap grade of wood must be used with poor grain and knots, it is best to cover it with paint in a color harmonizing with that of the walls. Many very attractive schemes can be worked out with the use of painted wood, and one wonders why advantage is not more often taken of this method of overcoming some of the unpleasant effects of poorly varnished, cheap yellow pine.

Floors. There is so much beauty and general satisfaction in a good hard wood floor that it is one of the things most to be desired in a house. A very poor floor may be entirely covered with some floor covering, but a more desirable and hygienic treatment is either to paint, wax, or varnish it and cover with a central rug which may easily be removed for cleaning. The plain border of wood beyond the rug adds to the appearance of the room, and should be kept darker in tone than the walls. Cheap floors of soft wood are unsuited to hard wear. The stain easily wears off and the boards splinter.

North Carolina and Georgia pine are the cheapest of those that are called hard woods. If the latter wood is used, the boards should be rift sawed boards, or those cut across the annual rings rather than with them. The rift sawed boards do not splinter off with wear. These floors should be stained and then covered with good varnish. The best hard wood for floors as well as the most expensive is of oak. It has a tough hard grain and does not splinter. The open pores of the grain should be filled with a good filler before staining and finishing. After staining it should be polished with a good wax and a weighted brush.

Where a floor is extremely shabby, or poor in quality, the best treatment is to cover it with good thick paint using two or three coats. After this is thoroughly dry, it should be varnished to protect it from wear. The very best varnish should be used for floors, as it is not sticky like the cheaper grades which contain more or less resin, and which spot easily.

When the floor begins to show wear, the spot should immediately be revarnished before the wear reaches the stain or paint beneath. By thus keeping the wear on the varnish, the floor may be kept in better condition and free from spots.

A good kitchen floor where no covering is used is a hard or

edge grain pine. A treatment frequently used is to brush into the floor boiling linseed oil, into each gallon of which a pound of paraffin has been melted. This should be kept boiling on a torch or stove in the room where used, so that it can be put on the floor while still very hot. If not practically at the boiling point when applied, it will not penetrate the pores of the wood properly. Such a floor needs re-oiling about twice a year.

Floor Coverings. There are so many serviceable and desirable floor coverings on the market that one has a wide range of choice as to material, color, and design. The choice really depends upon the use of the room in which it is to be placed

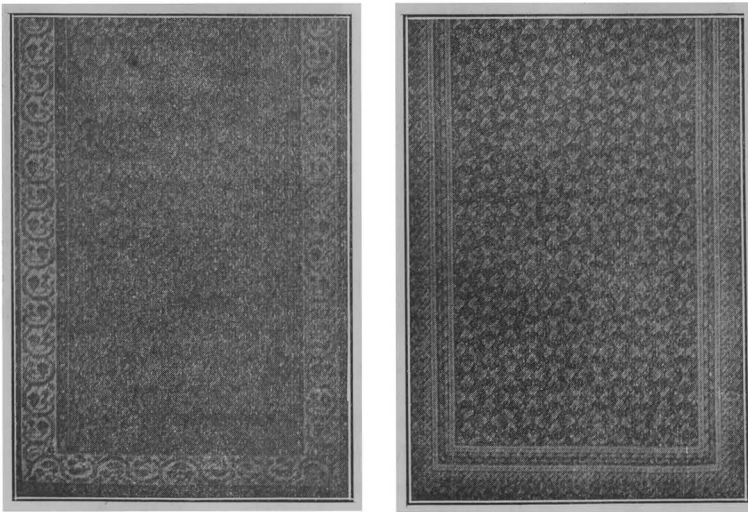


Fig. 12. Rugs showing good all-over patterns.

and the character of the furnishings which are to be used with it. The color depends upon the whole color scheme of the room, and it should be either of the same color and of darker tone than the walls, or of a contrasting but harmonious color. Plain colored, or two toned rugs are desirable. Where a pattern of a number of colors is used, it should repeat the dominant color notes of the room. All naturalistic patterns and large scrolls are bad, for the floor, like the walls, should preserve its flat appearance. Do not make a picture of your floor.

The most beautiful and, perhaps, the most expensive floor

coverings are the old Oriental rugs, which owe their charm, not only to their beauty of color and design, but also to the skill with which they are made. There is a wide selection both as to color and design, for one seldom or never sees two rugs that are alike, though there is a similarity in rugs made by individual tribes, and their soft coloring make it possible to



Fig. 13. Poor patterns for floor covering.

use several of them together harmoniously. Though quite expensive they are a most desirable addition to one's home, and with care they should wear a life time.

Among the carpets, we have the Axminster and velvet carpets with heavy pile, the Brussels of cheaper price, yet which wears well, the Ingrain, and countless others of special manufacture. The rag rug is possibly the cheapest on the market. It comes in many light shades and washes well. It is most useful as a bed room rug.

Straw matting has been largely used as an inexpensive and rather satisfactory floor covering, but it is unpleasantly light in color for the floor; it does not last well with heavy wear; and, although the surface can be washed, the open texture holds the dirt, or allows it to sink through.

Linoleum is a most satisfactory floor covering, especially for

kitchens and bath rooms, though there is no reason why it could not be used under a rug as a covering for a poor floor in any part of the house. The heaviest and thickest linoleum is quite expensive, but a very good quality comes at a more moderate price. That which has a good hard surface is best, as it

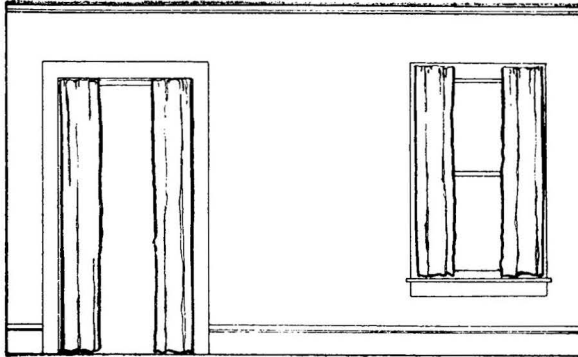


Fig. 14. Draperies which hang in long straight folds emphasize the structure of the window or door.

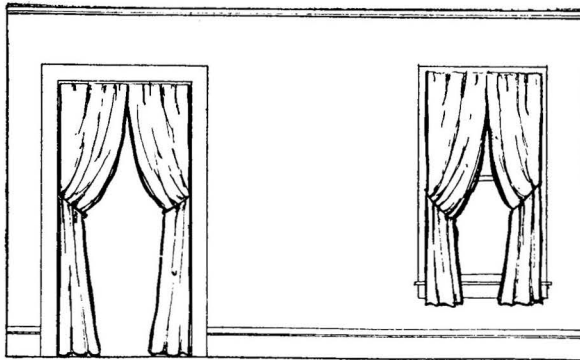


Fig. 15. Loss of structural line through the looping up of curtains.

absorbs less dirt and grease than which is of more porous nature. Avoid the very thin, cheap linoleum as it cracks and wears through. Care should also be taken to secure a piece in which the colors extends clear through, as it does not show wear as does that which has the color printed on the surface. A couple of coats of good varnish will add to the life of a

piece of linoleum. The plain colors are most desirable, though some of the simple geometric patterns in quiet colors are not bad. Those patterns should be avoided which imitate designs of marquetry, carpets, or other textiles.

Curtains and Draperies. Curtains serve the double purpose of protecting the room from outside view and of softening the light entering. They also soften the sharp line between the window and the frame. To meet these requirements, a soft, thin material such as net, muslin, or scrim may be used and



Fig. 16. A chair simple in line and beautiful in proportion.

hung in soft folds the length of the window casing. Where an over drapery is used, these soft curtains should be hung close to the window, and should reach only to the sill. For a bed room, the muslin or other soft, durable and washable material is suitable, but for the living room and dining room, the net is, perhaps, more in harmony with the furnishings. Avoid all elaborate, heavy patterns, and use either a plain bobinet, or possibly one with an unobtrusive all-over pattern. These may be edged with an attractive braid which comes for that purpose and which gives strength to the edge, preventing stretching.

If over-drapery is desired, a material should be chosen which is in harmony with the color and whole character of the room. In this climate, heavy dust collecting draperies such as velvets and plush should be avoided, as they are inappropriate. A material light in weight, soft in weave and of some durable color should be selected. There are at present a number of draperies on the market which are guaranteed to be sunfast, and which even in this climate are much more permanent than cheaper fabrics. These draperies should not be draped or tied

back, but should hang in straight folds to the lower edge of the window casing, thus emphasizing the structure. Where there is a group of windows, the drapery may be hung at the outer sides of the group and a short valance hung across the top between them.

There are many materials which may be used for these draperies—soft silks, damask, or chints. Where the wall paper is plain, a figured material may be used, but if the paper is figured, the drapery should give contrast by being plain, but in either case, the color should be of the same general tone.

To protect more thoroughly from outside view, and to shut out excessive sun light, the opaque shade is in general use. This shade working on a spring roller may be raised or lowered at will. There are many qualities, but those which are double faced are the best, should one desire a different color inside than that which shows from the outside. The shades of the whole house should be similar, and should be raised to the same general height, that the exterior of the house may present an orderly appearance.

Furniture. The selection of furniture presents many difficulties to an inexperienced purchaser. There are so many styles and different woods from which to select, and so much ornament, both good and bad, that it is most confusing. One should first look for such furniture as is appropriate to the house. Heavy, plain furniture, such as Mission, is quite out of harmony with soft, delicate decorations; while finely carved and highly decorated furniture, such as the old French styles, are quite inappropriate with the simple, plain surroundings of today.



Fig. 17. A chair of poor proportions. Ugly in line and covered with cheap decorations.

There should also be harmony between the different pieces of furniture both in wood and in style, and one should avoid filling a house with odd pieces of furniture which have been selected for their individual attraction. Because a thing is beautiful in itself, it is not necessarily beautiful in every setting.

Having decided upon the general style which is suitable to the house, the first judgment should be of the proportions and the general structure of the piece. A plain piece of furniture of fine proportions is much more to be desired than one lacking in these points and covered with decorations. One should then consider the workmanship to see that it is honest and that the piece is strong, well made and absolutely suited to its use. The wood should be of the best, of fine grain and free from knots. The decoration should be suitable to the piece, adding to the beauty of the whole and in no way interfering with or weakening the structure. Furniture that is covered with cheap, crude carving adds nothing of beauty, but much of labor for the housekeeper. All cheap imitations and ornament should be avoided, for unless the ornament is beautiful and well adapted to the piece, there is no excuse for it. The finish of the wood should be of soft dull polish, which should bring out the natural beauty of the wood, and all shiny, highly polished surfaces should be rejected.

If it is not possible to select the furniture in a furniture store, it is best to secure a catalogue from some manufacturer who makes a specialty of fine furniture, where one may be reasonably certain of securing pieces of good line and proportion and of careful workmanship. It is better to put what money you have in a few simple pieces of furniture of good construction than to secure many that are not good. There has been great interest shown by some people in old furniture much of which is beautiful, of good construction and wonderful workmanship. With much of it there is so little harmony between the period in which it was made and our own that the furniture is hardly fitting to our needs of today, and is quite out of harmony with our surroundings. That which is most suitable for us is that of the Georgian period in England, and our early Colonial period where the times were not so different from our

own. Some of the pieces of this period are beautiful in design and there are many reproductions on the market today.

Arrangement. The most careful selection of decorations and furnishings may be entirely spoiled by a careless arrangement of the rooms. Each room should be considered as to its use and only such furniture put into it as will make it more useful, more beautiful and more comfortable for the family life. If the principles of unity and harmony have been kept in mind in the selection of furniture, the principle of balance must be considered in the placing of the furniture. The large pieces should be well distributed about the room and fitted well to the wall spaces, while the smaller pieces may be placed around to form attractive groups, which invite one to comfort and ease. The large pieces should be set parallel with the lines of the room, but the small chairs may relieve the severity of straight lines. A few well-chosen pictures in simple frames hung in the large wall spaces will add to the whole atmosphere of the room and show the taste of the family. On the table, or mantelpiece a very few well chosen ornaments may be placed which will add the finishing touches to the whole room. One must keep the idea of simplicity well in mind here, for the tendency is to use every available place for storing unrelated and often ugly pieces of pottery, glass and other so-called ornaments and thus spoil an otherwise well arranged room.

If one could live up to the standards of William Morris and, "Have nothing in your house that you do not know to be useful, or believe to be beautiful", a long step would be taken toward a simple and attractive home.

