Attractive Living Rooms

Isabel McGibney

Follow this and additional works at: https://openprairie.sdstate.edu/extension_circ

Recommended Citation
https://openprairie.sdstate.edu/extension_circ/944

This Circular is brought to you for free and open access by the SDSU Extension at Open PRAIRIE: Open Public Research Access Institutional Repository and Information Exchange. It has been accepted for inclusion in SDSU Extension Circulars by an authorized administrator of Open PRAIRIE: Open Public Research Access Institutional Repository and Information Exchange. For more information, please contact michael.biondo@sdstate.edu.
ON THE COVER: An attractive arrangement of a chair, lamp and table before a picture window in a South Dakota farm home living room.
Are You a Slave to Custom?

Have you discovered that “folks are more important than things”? Customs and household routine are not as important as friendship, good will or sympathy.

It is a wise woman who does not let custom dominate her or her house. She manages her home for the pleasure and comfort of each member of the family. She believes variety is the spice of life.

A house is not a home until it has been lived in. Furnishings arranged for family comfort, with magazines, books and accessories, will help make your house a better home.

A good home puts the family, not things, first. This does not require a large outlay of money. Careful selection and grouping of furniture with the comfort and convenience of each member in mind are the important considerations.

In planning, determine what the family does in its leisure hours and what is needed to carry on these activities. Each member should have a well-lighted, comfortable spot which he can call "his own." Of course, in a large family this spot may have to be shared with others occasionally.

What Does Your Family Like To Do?

You need a place for relaxation. A good chair and foot stool or davenport away from excess noise and activity, will give you this place for relaxation. If you read or sew to relax, a good light is necessary.

The members of your family who enjoy listening to the radio or phonograph, need a comfortable chair with a storage cabinet for records near at hand. A piano needs a good light and storage space for music.

Studying or writing is usually done in the living or dining room. In either case, an ample desk or table space of the proper height, a chair, storage space for paper, pencils, book shelves and good light are necessary. This grouping should be located away from the general activity of the home.

For reading, you will want a comfortable chair, a good light, rack or shelves for books and a small table.

Small children need to be near the center of activity. They need furniture of their own which they can move. They also need storage space for their toys.

A conversation group might be a davenport and chairs arranged so that visiting with neighbors and friends can be carried on with ease.

Convenience Comes First

Plan the furnishings to emphasize the good points of the room and cover up the poor ones. Things belonging together, arranged for convenience, make an interest unit or center. If possible, each interest center should be placed where it is most usable. Convenience is more important than appearance. Furniture arranged for comfort usually looks well and imparts an air of homeliness.

Furniture looks best when it is in scale with the room, and related in line, color, quality and finish. It should harmonize with the walls, woodwork and floor covering.

Furniture of different historical periods can be used in the same room. It is most important that all pieces be related in scale, form and finish.

Furniture should be functional and suited to the family type. Don’t overcrowd your living room with furniture; leave space for family living.

Basic Principles You Need To Know

Good taste in selection of furnishings, or use of color, does not result from blind following of fixed rules. With a few basic principles in mind, study the effects of different
arrangements. In a short time your eyes will become trained to see what is wrong and you will be able to correct it.

**Formal Balance:** When like or very similar objects are arranged on either side and are equal distance from the center, they are arranged “formally.” In the living room, such an arrangement might be candlesticks on a mantle equi-distant from a picture or low piece of pottery. In the dining room it might be a chair on each side of a chest of drawers with picture or mirror centered above. See Fig. 1. The articles on the chest of drawers are arranged informally. Formal balance tends to give a dignified or formal air to the room. This is best used in large rooms.

**Informal Balance:** If objects are not alike in size and appearance, the larger should be placed nearer the center and the smaller farther away to give a feeling of rest and balance. See Fig. 2.

Informal balance in arrangement gives an air of comfort, convenience and hospitality. A room is most charming and attractive when both formal and informal balance are used in arrangement of furnishings and accessories, but one of the types of arrangements should dominate. The shape, size and use of the articles help to determine whether they should be arranged formally or informally.

A few things arranged in formal balance give poise and character without destroying the feeling of comfort and convenience obtained through informal arrangement of other things. Fig. 3. The sofa with book cases, lamps and picture are formal balance while the chairs, books and accessories on top of the chests are informal balance.

Family life in South Dakota makes it advisable that informal balance be the dominant type of arrangement for furnishings and accessories.

Just how many units should be arranged formally or informally and how many objects should make up a unit must be decided by each homemaker. Design, color, and texture of walls, floors and furnishings are factors which influence the arrangements as well as size, shape and use of the articles. One has to arrange and rearrange until the best effect is obtained. Usually an uneven number of objects is best, such as 3, 5 or 7. Three or five would be used most often.

Figure 1: Formal balance of chest and chairs before window, suitable for living or dining room.

Informal balance in arrangement gives an air of comfort, convenience and hospitality. A room is most charming and attractive when both formal and informal balance are used in arrangement of furnishings and accessories, but one of the types of arrangements should dominate. The shape, size and use of the articles help to determine whether they should be arranged formally or informally.

A few things arranged in formal balance give poise and character without destroying the feeling of comfort and convenience obtained through informal arrangement of other things. Fig. 3. The sofa with book cases, lamps and picture are formal balance while the chairs, books and accessories on top of the chests are informal balance.

Family life in South Dakota makes it advisable that informal balance be the dominant type of arrangement for furnishings and accessories.

Just how many units should be arranged formally or informally and how many objects should make up a unit must be decided by each homemaker. Design, color, and texture of walls, floors and furnishings are factors which influence the arrangements as well as size, shape and use of the articles. One has to arrange and rearrange until the best effect is obtained. Usually an uneven number of objects is best, such as 3, 5 or 7. Three or five would be used most often.

Figure 2: Two examples of informal balance.
Figure 3: Additions of pillows, chairs and other accessories add a note of informality to an otherwise formal arrangement.

Seven could be used when needed for convenience or to give sufficient size or weight for balance, such as a sectional davenport and tables with accessories. Too many accessories give a crowded look to a room. Use a few things at a time and change them occasionally. The variety will add interest to your room.

Large pieces of furniture such as a davenport can be balanced by two comfortable chairs, table and lamp.

Proportion: Objects are more pleasing and give a feeling of rest and comfort if they follow the ancient Greek idea of proportion which is more than one-third and less than one-half. (For example, three units wide and five units long.) Square shapes or spaces divided into equal parts are uninteresting and give a feeling of monotony. An oval is more interesting than a circle. See Fig. 4.

Choose furnishings that are built on the same scale and that fit the room. Generally, big, bulky furniture and big patterns belong to a large room; small furniture and patterns in smaller rooms. Big pieces go together. Small scale furniture can easily be overpowered by massive objects. A sturdy coffee table is best with the roomy sofa. An end table with tapering legs will lose its charm and look “lost” because it is a different scale from the chair and lamp. See Fig. 5.

Line: To be interesting there must be “variety;” to be satisfying for any length of time, there must be “restraint.” Curved lines are more interesting and pleasing than straight lines. Vertical, horizontal and diagonal lines add force and character to decoration and to structure. Whenever horizontal lines are repeated in your room the apparent width of the room is greater. If the vertical or diagonal lines are repeated the apparent height is greater.

Lines are so closely connected with shapes that it is impossible to separate them and to study them as structure and decoration. Structural line is the basic shape of the piece of furniture while decorative line is that which is added for decoration.

The outline of a piece of furniture is judged by the same standards. Are the curved lines of a chair graceful, gradually swinging from one curve into another; or from a straight line into a curved line; or is the general appearance of the article fat and pudgy?

Emphasis: Have you ever tried to watch a three-ring circus? Does your living room arrangement make you think of the three-ring circus? If the arrangement is to hold

![Figure 4: Slight changes in proportions add or detract from interest.](image)

![Figure 5: Furniture grouped together should be similar in scale and design.](image)
Figure 6: Size of the rug can change the apparent size of the room.

your interest and be satisfying, one part must be emphasized more than the other parts. In other words, one unit must be dominate. There must be a center of interest.

There are several ways of gaining this emphasis. First, by using a contrast of light and dark or contrasts of color; second, by using a combination of plain and decorated surfaces with one or the other dominate; and third, by repeating the shape of the article. In Fig. 3 the plain color is dominate; while there is a pleasing amount of figured for emphasis.

Color: Look about you critically as if you were a stranger in the house. Do you have a house grown seedy with time? Maybe the furniture is a bit of everything picked up here and there as you could afford it, not because it was good or what you really wanted but because it was what you could get at your price.

There is nothing that gives you such freshness so cheaply as good color and there’s nothing that gives you so much color so cheaply as slip covers, draperies and freshly done walls. Colors should be repeated from room to room but in varying tones. The same color in all rooms would be dull and uninteresting. An easy way to choose a color scheme is from a patterned fabric or painting. One of the mellow grayed colors could be used for the large surfaces, (walls and floor) and the bold colors splashed against this background. One or more of the colors would be carried to the other rooms but in different tones and amounts.

Don’t use too many colors in one room. Too few is always better than too many. Three to four colors is best, one dominate and one accent, with neutral colors such as beige, white, or gray for transition. Balance the exciting, stimulating colors such as red and yellow with the soothing colors such as blue, green and neutral. Use the sharp color accents in more than one spot so that it does not look like a last minute substitution. Use one patterned fabric in a room. Use the same pattern, a check, a stripe or solid colors that pick up the important shades in the print or painting in other places in the room.

What Background Can Do For You

Rugs and Carpets: You can change the color of your upholstery, draperies and walls easily, but you will want to use the same rug for many years, so choose it with care. It is best to plan and select a rug of good quality suitable for your home and family.

If your family is the active, social type you will choose gay and cheerful colors; but if they are the quiet, studious type you will select the deep and peaceful colors. The neutral grays, tans, beiges and offwhites, act as good backgrounds for furniture and the bright accents in your draperies and accessories. They give the room a smart, restful background and make the room seem larger.

Soft green, rich brown, gray-blue, blue-green and dusty rose are good bets if you are looking for a safe, long time rug color.

Rugs are made of loops which is called “pile.” If the loops are cut at the top it is called a “cut pile” and gives a soft velvety appearance. Textured rugs have a pile of different heights, cut and uncut. Sculptured rugs have patterns shaved or carved out of their pile. Both types are practical because the patterns won’t fight with other patterns in the room. This uneven surface shows less foot prints than smooth, even, surfaced rugs.
Carpeting is usually laid wall to wall. This makes a room look larger and gives a luxurious look to furniture.

Rugs should be laid not more than 8 to 12 inches from walls in large rooms or 4 to 6 inches in small or medium sized rooms. This type of rug makes the room seem smaller. Rugs with borders have the same effect. See Fig. 6.

Scatter rugs give a homey charm to a room. A few of larger size are better than several small ones. Lay scatter rugs on straight lines parallel to walls, to each other, and to groups of furniture. Be sure they are related to a furniture grouping. Use non-skid pads with them.

The life of a rug depends upon four things: Compactness of weave, thickness of pile, material used, and care. Press your finger into the surface of the rug to determine the compactness of weave and thickness of pile. A high, closely packed pile is “springy.” The name of the material used is on the label. Wool is resilient and not easily worn out. Mohair is a long wearing yarn with a silky sheen. Cotton is firm, and cleans beautifully. Linen, fiber and grass come in plain colors and are suitable for year around use in modern homes. They take lots of wear, are hard to soil, and most are reversible. Nylon, a newcomer, has a frosty look, unlimited color range and a luxurious spring. It is extra durable and smooth fibered, easy to clean, slow to soil, shrink proof, practically moth-proof and non-inflammable.

The quality of a rug is not determined by the weave. Broadloom is not a weave or brand name. It is a term used to describe any carpet that is woven seamless in widths of 3 to 50 feet. Axminster weave is most popularly priced and is made in unlimited patterns and colors. Wilton wears longest but is limited in colors. Brussels could be called “uncut Wiltons.” Orientals are hand woven and expensive.

Tests have proved that a good rug pad actually increases the life of a rug from 75 to 100 percent. They act as silencers and they make rugs safer. The pads with a raised design on one side should be laid smooth side up. They are slightly smaller than the rug so the edges will lap smoothly. Hair and jute pads may be cleaned with the vacuum cleaner with brush or beater disconnected—not with a carpet sweeper or broom.

Keep the rug clean. Dirt and grime dull the colors. Dirt which has a chance to settle into the pile, acts as an abrasive and actually wears away the surface. Never beat a rug or use a stiff-bristled broom. Wipe up spilled liquids immediately.

Walls: The walls and woodwork are conspicuous. A change in them will cause a greater general improvement than anything else you can do.

To increase the apparent size of a room use light greyed tints of cool colors. However, if you use large mirrors in small rooms, you won’t have to worry about room size. If you wish to make the room seem smaller, use the warm colors or darker tones.

A square room will seem to be better proportioned if two opposite walls are painted or papered a medium to dark tone and the other two walls painted light. Paper with a small all-over pattern in soft colors and light background will make a small room seem larger. Plain color, two-tone stripes and a fine pin stripe will do the same.

Ceilings may be made to seem lower if darker than the walls. Horizontal stripes and ceiling color brought part way down on the wall will create the same effect.

If your walls are broken by projections, cover them with paper that is reasonably bold but with no set pattern. Vertical stripes will help cover these faults.

When the dining room opens off the living room it is most effective if a dramatic paper is used in the dining room with a
harmonizing color in the living room.

Dramatic patterns in wall coverings is best used in rooms you do not live in, such as halls, bath, closets and dinettes.

Deep colored walls do not require special furnishings but have to be made lighter by use of bright colors, and more light from either natural or artificial sources.

A sharp contrast in color between the woodwork and walls makes the room seem smaller. If woodwork is painted the same color or a close tone to the walls, the wall spaces will not appear to be broken, thus making the room seem larger.

**What Accessories Can Do For You**

Accessories give the home-like appearance to a room. A designer can place the larger pieces for correct arrangement but the family should place the accessories. Individuality is gained through the use and placing of books, pictures, lights and pottery.

Pictures are the flattering touches that can make a dull room smart or perk up a colorless setting. Inexpensive prints take on importance when dramatized by unusual framing and correct hanging.

Early American historical scenes, Currier and Ives prints, and Victorian bouquets, belong in traditional rooms because they relate to a definite period. Floral and fruit prints, seascapes and Chinese pictures are more or less "neutral" so they are at home in almost any setting.

A picture or group of pictures should always be in proportion to the wall space or to the furniture over which it hangs. A large sofa requires a large picture or a group of smaller ones. See Fig. 7.

Never use a small picture alone or on a large wall space; it will look lost and forlorn. Every picture you hang should be related to a furniture group. Do not hang pictures just to fill a wall space. Never hang pictures step fashion unless they are actually going up a stair wall.

Pictures should be hung at eye level. The bottom line of a group should be on the same level. If you are grouping a large picture and smaller ones, the bottom lines may not be on the same level. The center of interest of the pictures should be on a level. However, the group should have a feeling of oneness. Pictures hung over low pieces of furniture should be close enough to the

![Figure 7: Good relation of pictures and furniture.](image-url)
Figure 8: Several small pictures should be hung to give a feeling of “oneness.”

piece so that the two become a single unit. See Fig. 8.

Pictures should be centered on the wall or over furniture for the most pleasing and restful effect. Sometimes a large picture or group of small pictures can be placed to one side and then be balanced by a tall arrangement of foliage, large plant or lamp. See Fig. 2 on page 4.

The frame of a picture should complement, not dominate the picture. Paintings or drawings with a feeling of delicacy should have narrow, simple frames. Bold lines, heavy colors and drawings with mass to them can have wide, heavier frames. When hung in groups it is best to have frames matched and subjects closely related, for example, landscapes. The frames of small pictures in a group need not be all one size or one shape.

The size of the picture does not dictate the size of the frame. Sometimes the width of frame is determined by the location of the picture on the wall. On a large wall area, a small picture can be heavily framed to bring out its good points. The same picture in a small space would call for a narrow frame and mat.

Oil paintings are framed without mats. Because of their heavy texture and rich color, they can stand on their own and are not overpowered by lavish frames. Smooth surfaced pictures such as photographs, and water colors need mats to set off the picture and to keep the frames from overshadowing them.

As a rule the mat should be a neutral transition tone between the picture and the wall color. It might be the same color as the wall or in a tone slightly darker than the lightest color in the picture. A mat may serve as a frame as well as mat. Make the mats of pebble board, textured fabrics, chintz, burlap, marbelized paper or plywood. The striated plywood makes an interesting mat for pictures for modern rooms.

Pictures should lie flat against the wall. If the screw eyes for the wire are placed above the center of the picture, it will lie flat. The wire should not show in an inverted “V” above the frame. If pictures are to be hung from the molding, use two wires, one on each side of picture.

When the colors of a picture are related to the colors in the grouping beneath it, both become more important. Example, blue walls, deeper tones of blue in picture with yellow green mat which repeats yellow green of davenport.

Small prints might be lost if hung individually but they take on character and importance when grouped to make a large wall treatment. Example, eight small flower prints, matted and framed alike. Fig. 8.
Very small pictures are better left unhung unless they are closely grouped and hung close to the furniture. Antique plates may be substituted for pictures above a fireplace or furniture grouping.

Mirrors are used alone or with pictures. Large mirrors hung over large groupings of furniture, make a small room seem large. Mirrors should be hung so they will reflect a lovely view.

**Light:** Much of the charm of a room depends upon the lighting used. The simplest room takes on an air of friendliness when well selected and placed lamps are used. The cover picture and Fig. 3 show correct use of table lamps.

General lighting from over-head fixtures is used for conversation and general activities. Local lighting from floor lamps, table lamps and pin up lamps is used in addition to general lighting when you read, sew or write. Never do close work with a "spot" of light in the room. Use the general source of light as well as the local.

A translucent diffusing bowl should be used on most lamps. The softly diffused light has much the effect of a comfortable lighted room in daylight. The size of a diffusing bowl depends upon the size of lamp and bulb used. You should not be able to see a spot of light through the decoration on the bowl. Colored bowls will cast a colored glow over the room and change the color of the furnishings. Some displeasing effects may occur if you get the wrong color bowl.

A soft rose light is flattering to most skin tones and colors of materials. A blue light is harsh and unflattering.

Large bulbs are more economical and practical. One 100-watt bulb will give more light for less money than two 50-watt bulbs.

Footcandle is the means of measuring light. You should have 10 to 30 footcandles of light for general activities and 50 to 100 for close, continuous work. An overhead light and table lamp, each with a 100-watt bulb and diffusing bowls, will give an adequate amount of light for close work in a room approximately 9 x 10 feet. Floor lamps give from 20 to 40 footcandles of light while table lamps give 20 to 35. Floor lamps should be 56 to 59 inches from floor to top of

Figure 9: Better arrangement of furniture will give you better traffic lanes.
reflector. Table lamps should be 25 to 27 inches from table top to top of reflector. Lamp tables should be 24 to 26 inches high. Lamps should be placed so the light shines on the work without shadow or glare.

All lamp shades should have a light colored lining so that a maximum amount of light is reflected. The outer covering should be translucent so light shines through but the bulb cannot be seen. Opaque shades are not satisfactory as they create “spots” of light above and below the lamp. Bottom diameter for floor lamp shades should be 13 to 19 inches. Table lamp shades should be at least 16 inches.

Where Are Traffic Lanes?

In the division “What Does Your Family Like To Do,” you found you would have furniture groupings for relaxation, amusement, study, conversation, reading and a place for small children’s toys.

Before you place the groups in the living room consider traffic lanes. You must be able to come and go in the room with ease and comfort. Traffic lanes for these trips must be clear-cut and convenient. You find that the most frequent trips are made between (1) kitchen and dining room; (2) dining and living room; (3) kitchen and living room; and (4) kitchen and front entrance.

Movement from room to room is restricted by the plan of the house but the movement within a room should be charted before furniture is placed. Good traffic lanes are as short and direct as doors and passageways will allow. Figure 9.

Needs An Interest Center

Your living room should have a major center of interest. This is usually the “conversation group.” All other units in the room should serve to point up this major interest center rather than compete with it for attention.

An ideal conversation group will consist of a davenport; end tables, the height of the arm; lamps and coffee table. The group may be expanded to include two light chairs. These chairs would be at each end of the sofa and facing each other. See Figure 10. Sectional pieces arranged around a corner

This is a good example of what you can do with a corner of a room. This is between two doors and would not be satisfactory for furniture groupings. This is also an excellent means of hiding an unsightly radiator. The grill work at bottom of picture is in front of radiator.
Figure 11: Chair should not stand alone.

Figure 12: A writing unit is a useful addition to any living room.

allow all members of a group to see each other easily.

Every good conversation group has some kind of table within easy reach of all members of the group.

Because the conversation group is the largest in your room you should place it first. As a rule, this group is placed along the longest wall. If you have a fireplace on the longest wall the sofa group will be opposite it. If the fireplace is at the end of the room the sofa group will be placed at right angles to it. The same is true if you have a picture window.

A chair should never stand alone. You should have a table and lamp beside it. This small group should be placed near other chairs, davenport, window, or radio. The picture on the cover is an illustration of this point. Also see Figure 11.

If your conversation group includes the davenport, it will also serve as your relaxation group.

The desk group will include in addition to desk, a chair, a lamp and possibly an occasional chair. See Figure 12. As the style of desks vary, their placing will vary. Desks should be left open but neatly arranged. This gives a feeling of occupancy, use, and personality to the room. Flat top desks are more flexible. They may be placed against the wall; against or at right angles to a window; backed against a sofa or a pair of chairs.

The radio or phonograph group will consist of storage cabinet for records, an easy chair, table and lamp. The teen-age members will need a space for dancing.

Your reading group will consist of comfortable chair, table, storage for books, and an adequate light. See Fig. 13. In small rooms this group can be combined with the writing or relaxation group. See Figure 14.

If there are small children in your family, you will want low shelves or drawers for their play things. These should be near the center of family activity. Small children need the assurance that they are part of the older group. Older children prefer their playthings in a room of their own.
What To Look For When Buying Furniture

Furnishing is a lifetime affair, it is wise to make a long term buying plan. Before you add or subtract to your furnishings put the plans for the completely furnished home on paper.

The wise buying plan will provide the necessities the first year, comfort and charm the second year, and more charm, color and a bit of luxury in the next years.

Before buying it is wise to consider the following questions:
1. Does the family really need it?
2. Is it made along simple lines which will keep it in style a long time?
3. Is it comfortable?
4. Is it well built? Upholstery durable, easy to maintain.
5. Is it the right size for the room?
6. Is it suitable for the family and home?
7. Will it harmonize with the other furnishings?

Look behind, inside and under each piece to see what materials are used and how it is made. Check the surfaces to see if they are flat and evenly finished. All joints should be doweled or mortised and tenoned. Check legs and posts for rigidity.

Check the finish on table tops to see if it is resistant to heat. Some synthetic lacquer resists heat, alcohol and acid.

If you buy unfinished furniture, choose pieces that have simple lines and good proportions. You can finish these as you desire.

Look for the following features in any upholstered furniture you may buy:
1. Choose sofa and chairs that are not too bulky and hard to move around.
2. Sturdy frame securely glued, doweled and braced.
3. Firmly woven, closely interlaced webbing, well fastened to frame.
Figure 15: The tops of tables and chair arms are one level; tops of lamps another; and tops of pictures and door a third.

4. Springs of tempered steel placed together and well anchored to webbing.
5. Each spring tied eight times with strong twine and well fastened to frame.
6. Firm fabrics covering springs to keep padding and filling from slipping.
7. Generous amount of filling. (Sterilized hair or moss is excellent.)
8. Padding of soft cotton covering filling.
9. Muslin cover over all stuffing to hold it well.
10. Upholstering fabrics resistant to fading, soil and general hard wear.

Drawing Aids Planning

Be professional. Put your ideas on paper. Make a scale drawing of the floor plan. Use a scale of one-fourth inch or one-half inch to a foot. Do the same with your furniture. Be sure to use the same scale. It will be easier to work with if the floor plan is one color and the furniture another. Cut out the furniture and place on the floor plan. Move the groupings until a convenient, usable plan with clear traffic lanes is worked out. Now do the same with the walls. The furniture masses against each wall must be in balance and proportion to the wall and to the rest of the room. These masses may be called the “skyline” of the room. The effect is more pleasing if similar or related things are kept at approximately the same height from the floor. See Figure 15. Always keep in mind that horizontal lines repeated emphasizes the width of your room while repeated vertical lines make the room seem higher.

If you have been following the “Safety First” principle your home is like your neighbors. The walls are of a “good natural tan” and the furniture is covered in some stuff that “goes with everything.”

Do not be influenced by what a salesman or painter tells you is correct in interior decoration.

Be confident and not afraid of doing wrong.

The first essentials are convenience and comfort. Expensive, elaborate furnishings are not necessary; use your ingenuity.

This “Before and After” proves that charm and livability can cost nothing.
All you need is courage and daring backed up by common sense and a knowledge of the basic principles.

Courage does not mean recklessness. Study your tastes and your home. Be critical.

Decorating is not apart from life but is part of life itself. Life was meant to be happy and gay, and happiness and gaiety should start in your own home.

Your success in decorating lies in the interest and attention you apply to your problem.

There may seem to be a good many rules about this business of furniture arrangement. With an understanding of these rules and common sense you can arrange your rooms so they are convenient, attractive and orderly. You will bring out the best qualities of your room and furniture.

Your success in decorating lies in the interest and attention you apply to your problem.
Agricultural Extension Service
South Dakota State College and United States Department of Agriculture, cooperating
In Furtherance Acts of Congress May 8, June 30, 1914
George I. Gilbertson, Director of Extension