

THE UNIVERSITY OF NORTH CAROLINA  
LIBRARY EXTENSION PUBLICATION

VOL. IV

MAY, 1938

NO. 4

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BUILDING AND FURNISHING A HOME

ELIZABETH CHESLEY BAITY



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CHAPEL HILL

MCMXXXVIII

THE UNIVERSITY OF NORTH CAROLINA PRESS

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*Adventures in Reading Series, 1931-1932; 1933.* M. N. Bond.

#### BIOGRAPHY

- Other People's Lives, 1928; 1931; 1933.* C. S. Love.  
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- A Study Course in Modern Drama. 1927.* E. L. Green.  
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*A Study of Shakspeare. 1926.* Russell Potter.

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*Published six times a year, October, January, April, May, June, and  
July, by the University of North Carolina Press. Entered  
as second-class matter February 5, 1926  
under the act of August 24, 1912  
Chapel Hill, N. C.*

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## INTRODUCTION

How to build and furnish an attractive house is a subject that almost every home-maker has studied or plans to study. Some of us, however, make the mistake of thinking that such a study is worthwhile only when there is the immediate prospect of building, rebuilding, or refurnishing, and so go on living with furnishings that we feel do not really represent us.

And so we are unfair to ourselves and to our families, for an attractive home is not so much the product of time and money as it is of interest, imagination, and determination. It is not created by chance, but by design and forethought, and not overnight, but by a slow and interesting process of growth and change. Almost any home can be made more charming by a study that need absorb little more than those chinks of time left between the necessary tasks of the day and of the week.

And for more than one reason the study is worth the time and effort it may take, for our surroundings have much to do with how we feel and how we behave. There are people, it is true, in whom the spirit burns so brightly that the most gloomy surroundings could not quench it and there are other people so lacking in sensitivity that they too are oblivious to their surroundings, but the rank and file of us have a chameleon-like tendency to take on the mood of our environment.

The records of divorce courts and of juvenile delinquency courts show that there is a close connection between unattractive homes and maladjusted personalities. Every crime-writer banks on the fact that a gloomy, musty house suggests unhappiness. Instinctively we agree with the publisher who dismissed a manuscript named *Murder in the Garden* with the comment, "Impossible! Murders aren't committed in gardens!"

Most women are possessed of the deep and fundamental urge to create. A means of satisfying this urge that is within the possibility of the average woman is the creation of an attractive home, and for many of us it is the best opportunity for self-expression that comes our way.

This course of study does not attempt to be "Interior Decorating at a Glance and Without Pain." Its purpose is to offer stimulating reading to women who are interested in the pleasant diversion of increasing the attractiveness of their homes.



## CHAPTER I

### AMERICAN HOUSES AND THEIR ANCESTORS

"Architecture, more truly than any other of the arts, depicts the state of social life of the period."

—*Raymond T. B. Hand*

The first thing that an architect tells you is that the last thing to think about when you go to plan a house is how the outside will look. For a good many years Dorothy Dix and other philosophers have been telling us much the same thing in regard to the selection of husbands. But in spite of this good advice as to the comparative unimportance of the façade, for a good many years to come women are going to go right on falling in love with a man because of the way his hair and eye-lashes grow and buying houses because of their roof-lines, window-shutters, and cornice trim.

In view of this natural fact of feminine logic, we will begin our study of houses with a survey of architectural style. Instead of beginning at the beginning in the best scholastic fashions, we will select several of the most popular styles and inquire into the causes for their being as they are.

If we began our study with the earliest American houses we would encounter some very primitive structures—perhaps nothing more than windbreaks made by sticking branches into the ground. The first Americans, arriving here from Asia by way of the Behring Straits perhaps as long as 20,000 years ago, did not bring much of an architectural heritage with them. Except for their babies and spears and dogs they brought very little indeed.

By the time some of the Indians had drifted down into Central America, however, they had developed an architecture that in almost all respects except one was the equal of any other style of its time. Recently-excavated Mayan cities, built almost 2,000 years ago, show temples of several stories. These temples were gay with frescoed walls, tall carved columns, and magnificent stairways. Their sanitary drains were superior to those used in Europe at the time. But Mayan architects never discovered the principle of the arch that makes a self-supporting wall. As a result of their failure to use arches, their temples have crumbled down under the weight of the stone roofs. This first true American architecture had no in-

fluence on the development of American architecture until very modern times.

American architecture went back to Europe for its basic plan. In *Houses in America* there are sketches of houses such as those our Colonial ancestors built when their resources permitted them to replace the first crude shelters. The people of each colony followed the ancestral pattern of their old home-land. English settlers in the South followed the pattern of English country homes. The Dutch in New York followed the pattern set in Holland, and so forth, the home pattern followed with a faithfulness that still sets a strong stamp on regions settled three centuries ago.

The history of American architecture is the story of how time and change have set new styles against this background of traditional European architecture. It is interesting to see how house styles were affected by any event of importance in our national life. For an example, there is the current epidemic of French houses. Unquestionably, this style reflects the acquired tastes of men quartered in French homes during the last war. Perhaps the rule sometimes works the other way: the modernistic architecture of Europe may be partly an attempt to forget the past and its troubles.

In explaining the cause of the change that is taking place in housing one must not forget the changes caused by the new building materials—themselves developed by firms over-expanded by war material orders. Forms of building that were logical when wood and brick were the materials used, become illogical when steel, glass, composition surfacing, and insulation boards are available. The modern demand for sunshine, space, and convenience, too, has its effect on traditional architecture.

As to future housing changes, we may be sure that they will come, whether or not we like it—so we may as well learn to like it.

*Subjects for Study*

## 1. HOUSES AND HISTORY

*Houses in America*, by Ethel Fay Robinson and Thomas P. Robinson  
Describe the houses the white settlers found in America, and the styles they brought with them from Europe.

The influence that climate and available building materials had on the development of the following house patterns: Southern Colonial, New England Colonial, Georgian, French Provincial and Norman, Pennsylvania Dutch, the Californian and New Mexican styles.

## 2. HOUSES THAT MODERN AMERICANS ARE BUILDING

*Distinguished Houses of Moderate Cost*, by Raymond T. B. Hand

Discuss the architectural styles that appear most frequently in the various regions of the United States. To what extent does the choice of an architectural style seem to be dictated by architectural heritages and by climate and available building material?

*Additional Reading:*

Halsey, R. T. H. and Tower, Elizabeth. *The Homes of Our Ancestors*.

Lathrop, Elise. *Historic Houses of Early America*.

"Dutch Colonial." *House and Garden*, January, 1937.

"Dutch Colonial for Albany." *American Home*, March, 1937.

## CHAPTER II

### TO BE OR NOT TO BE—A HOME OWNER

Assuming that the hope of building or buying a home is already well lodged in our hearts, there is still a rather painful process to go through with before the first spadeful of ground can be disturbed.

The first obstacle to hurdle is the insidious question: would it not be wiser to go on renting? In answer to this we hastily add Mr. Jordan's six points as to the economic value of home ownership to his six points as to the sociological value, and come out triumphantly with the same premise that we started with: that from a financial standpoint it *might* be wiser to go on renting, but from other standpoints a home is a gilt-edged investment.

With this point downed, one has only to decide whether to build a house, to buy an old one and remodel it, or to buy a new one ready-made. Emily Post, who was a good architect before she became a social arbiter, lists some of the snares and pitfalls in each method of getting your own roof over your head.

Each of our authors goes to bat on the important question of how much we are justified in spending on our houses. Over and over comes the warning not to pay so much for a house that all of your desires for the other things that make life worth while have to be nipped in the budget. Better to under-build with a plan that allows for future expansion (see Emily Post's book for details as to how this may be done) than to have a large house and a small margin of financial security.

Our authors go fully into the financial side of home ownership and agree more amiably among themselves than it is customary for experts to do.

They conduct us through the intricate process of selecting the property, getting our loans, and letting contracts in such a way that after the last electrician has wiped his hands on the newly painted plaster and gone his way, we are not left holding the bag that contains some unpaid liens.

In short, the following books will do more than a little to relieve that tired feeling that afflicts the owner of a house under construction at those critical moments when he feels like Alice in a particularly baffling Blunderland.

*Subjects for Study*

## 1. SOME PRELIMINARY FACTS AND FIGURES

*More House for Your Money*, by Elizabeth Gordon and Dorothy Ducas

*Without Benefit of Architect*, by Frazier Forman Peters

*Managing Personal Finances*, by David F. Jordan

Give authors' viewpoints on the financial aspect of home ownership, on renting *versus* owning, sources for funds, Federal housing legislation.

Summarize the chapters dealing with the amount to spend on a house and how to finance it.

## 2. MAKING OLD HOUSES INTO NEW

*The Personality of a House*, by Emily Post

Summarize the material in chapters V and VI on choosing a house and remodeling it.

## 3. FRIVOLOUS POST-SCRIPT

*Orchids on Your Budget*, by Marjorie Hillis

See Chapter VIII for this author's viewpoint in regard to the housing item in your budget.

*Additional Reading:*

"Before You Start to Build." *House Beautiful Building Manual*, Spring, 1936.

"Shall I Rent, Build, or Buy?" *House and Garden*, January, 1937.



## CHAPTER III

### PLANNING THE PERFECT HOUSE

With the mental and financial obstacles hurdled, there remain only a thousand and one other questions to be settled before you can safely call in the masons and carpenters to make the welkin ring with the actual construction of your house.

House building gives one the opportunity of a lifetime to be a despot, and it is up to one to make the most of it. This freedom of choice may be largely illusionary, but enough residue of choice remains for it to be worth our while to make haste slowly.

If we belong to that 98% of American home-builders who do not employ an architect, the following books will serve as handy guides in our times of perplexity. They give us an opportunity to learn about house-building in a less expensive way than by making our own mistakes at our own expense. The authors, having built many houses for many people, have become familiar with certain mistakes commonly made and with certain conveniences that may be had at small cost. They give practical information about many things the average home-builder has not time to investigate for himself: the use of the new building materials, the whys and why-nots on basements, heating, insulation, the orientation of the house, room planning—and so on to distraction.

As an exercise in ingenuity the game of trying to plan a perfect house has few equals. Here are some working suggestions culled from many sources. First, a list of the cold, hard facts to be considered: budget limitations, necessary bedrooms, the lay of the land, and such rigid facts. Then a consideration of the human elements involved: the natures and pursuits of the people who are going to live in the house, and the arrangements that would increase their personal efficiency. Such arrangements might include a house-management corner for the lady of the house, even if it is compressed to a shelf above a kitchen stove or to a breakfast room table outfitted with cookbooks, house files, notepads, pencils, and within reach of the telephone. The particular collection of individuals under consideration might prefer a game-room or a work shop at the expense of bedroom size.

The modern viewpoint about house-planning is that houses are to minister to the people who live in them, rather than the other way

around. The authors of *More House for Your Money* put it briefly: "Strip your house down to the essentials of living. Forget style, forget trimmings, for the nonce, and design a house *from the inside out*, instead of the *outside in*. The exterior will shape itself about these rooms."

### *Subjects for Study*

#### 1. MAKING THE PLAN

*More House for Your Money*, by Elizabeth Gordon and Dorothy Ducas  
*Book of Furniture and Decoration*, by Joseph Aronson

Discuss: orientation of the house, placing the garage, provision for child play and adult recreation, suiting house to lot and to the needs of the family, room arrangement.

#### 2. BUILDING CONVENIENCE AND COMFORT

*More House for Your Money*, by Elizabeth Gordon and Dorothy Ducas  
*The Home Owner's Handbook*, by C. B. Smith.

Discuss: planning the basement and attic areas, selecting furnace equipment, use of insulation materials, sanitary arrangements, fire prevention, service area, convenient arrangement of kitchen and laundry.

#### *Additional Reading:*

Architectural Forum, *Book of Small Houses*, 1936.

Arlitt, Ada H., editor. *Our Homes*.

Lawrence, Josephine. *If I Have Four Apples*. (fiction)

"It's Fun to Plan." *House Beautiful*, Feb. 1937.

"Room Relativity—a Lesson in House Planning." *House Beautiful*, April, 1937.

"Lining Up the Second Floor." *House Beautiful*, May, 1937.

"Why You Should Build Now." *House and Garden*, February, 1937.

"A Portfolio of Building Details." *House and Garden*, March, 1937.

## CHAPTER IV

### HERITAGES IN FURNISHINGS: GOTHIC AND RENAISSANCE

Until now we have been chiefly concerned with the problem of evolving that pattern in wood and masonry that will best serve our particular housing needs. This pattern has not been cut altogether according to our choosing. Architect, contractor, plumber, and banker have had their moments of influence with us. But at last the house is—in a manner of speaking—ours. The time has arrived to which we have been looking with eagerness and dread, the time for furnishing it.

Since this is only an imaginary house into which we are marching with yardstick and notebook, we will assume that we can start from scratch, furnishing it with no other limitations than those imposed by our type of architecture and our manner of living. With a conscience unencumbered by the necessity of providing a happy home for grandmother's marble-topped dresser, we can study the furnishings of the past and of the present, seeking for that style which will give the most harmonious background for our own lives.

There are as many names for the various periods of furniture styles as there are minor prophets in the Old Testament, and they elude the memory as readily. The system of nomenclature that we use in this study is simplified and, as far as possible, self-explanatory.

Many of the types of furniture in use today are older than the first recorded history. The folding stool, for instance, appears in paintings that adorn the tomb-walls of the earliest rulers of Egypt, along with elaborate furniture of hard wood, inlaid with ivory, mother-of-pearl and precious metals.

When Egypt was swept by invading armies, her furniture styles traveled back with the conquerors to Greece and later to Rome. These styles were then carried by Roman officials to their provincial outposts in barbaric Europe and England. Many of them survived the fall of Rome to appear later in the style we call Romanesque.

In this chapter we will briefly study the elements of the Romanesque or Gothic style, and see how it gave way to that of the Renaissance when European artists and decorators rediscovered the beauty of Greek and Roman decoration.

The Gothic style will get scant notice from us, since we are fur-

nishing a home rather than a cathedral or castle. But as a spring-board of departure for our study, we will refer briefly to it. This style reached its fullest development between 1150 and 1400 A.D. Massive and architectural, it was expressive of its own time, but would be almost as inconvenient in the modern apartment or house as Niagara Falls would be in the average rock garden.

The Renaissance style developed in the fifteenth and sixteenth centuries as a result of the grafting of revived Greek and Roman architectural forms onto the native Gothic style. During the Renaissance period chairs came into general use, cabinets and cupboards supplemented chests, and the four-poster bed made its appearance. This period we will study in some detail because of its influence on succeeding styles.

Our own Early American furniture can be traced back to this period. While Queen Elizabeth and her Jacobean successors, James I and Charles I, were furnishing their palaces with splendid Renaissance pieces, the country people of England were evolving the ladder-back and rush-bottom chairs, the long tables, and the chests that later emigrated to New England to form the style we call Early American.



*Subjects for Study*

## 1. THE GOTHIC EPOCH

*Book of Furniture and Decoration*, by Joseph Aronson

*Home-Furnishing*, by Anna Rutt

*Inside 100 Homes*, by Mary F. Roberts

*The Arts*, by Hendrik Willem Van Loon, chapters 19, 20, 21, 22

*Encyclopædia Britannica*

Trace the historical and religious background of the Gothic epoch (about 1100 A.D. to 1400 A.D.). Discuss the elements that make up the Gothic style: the pointed arch, the use of architectural lines and foliated ornament, use of iron-work, characteristic form of tables, chairs, cupboards.

Illustrate discussion with photographs. For modern use of Gothic decoration see illustrations of Fanny Hurst's home, in *Inside 100 Homes*.

## 2. THE RENAISSANCE MOVEMENT IN ITALY, SPAIN, FRANCE

*References as above*

Discuss the events that produced the Renaissance Movement. Show illustrations of the classic furniture styles of Greece and Rome that influenced Renaissance artists. Where is Renaissance decoration appropriate today?

The use of oak, iron, leather, textiles, and tapestries.

## 3. THE RENAISSANCE IN ENGLAND

*References as above*

Discuss with illustrations, the Tudor, Jacobean, and Cromwellian styles of furniture and decoration. How are they used today? Show illustration from *Inside 100 Homes*.

Describe the types of English Renaissance furniture that accompanied the English colonists to America.



## CHAPTER V

### HERITAGES IN FURNISHINGS: BAROQUE AND ROCOCO

The human race finds the grand manner difficult to sustain for very long periods at a time. It is natural to vary it with outbreaks of one kind or another. Such was the outbreak of extravagant decoration that followed the grand style of the Renaissance. This curved and highly decorative style is called Baroque and Rococo: "Baroque" from the Portuguese jeweler's term for the uneven quality of imperfect pearls, and "Rococo" from the French term for the shells and rocks that appear as decorative forms during this period.

After the grand style of Louis XIV the French relaxed into a succession of restless and capricious styles during the reign of capricious Bourbon kings. When the Stuarts were restored to the English throne, after the stern Reformation period, they brought with them from exile the Baroque and Rococo French furniture and decoration. Extravagance and useless display became the order of the day. Furniture borrowed Oriental traits, and broke out in a rash of lacquer, marquetry, carved animal's heads, and brocaded upholstery.

The gayety and frivolity of the French furniture of this period make simplified reproductions of it suitable for use in women's rooms, and in modern houses where elegance rather than sturdiness is the keynote.

More appropriate to the American spirit, however, is the simplified variety of Baroque and Rococo furniture that developed in England during the reign of William and Mary, 1689-1702. This style came over with them from Holland, and perfectly expressed the Dutch ideal of simple family life.

Furniture became even more comfortable when Queen Anne succeeded to the throne. The Queen Anne chair, with its hoop back, shell-motif knee, and club-foot is very popular today, despite the uncomplimentary picture it evokes of the good queen's architectural proportions.

The work of Thomas Chippendale (1705-1779) is classed with the Baroque and Rococo period, although contemporary cabinet-makers were already at work creating the Neo-Classic style that we will study later.

In America the Queen Anne style produced some very good furniture that we refer to as the American Colonial style. Pieces of

this period are a natural and harmonious choice for homes of Colonial inspiration.

It is interesting to observe that flowery wallpapers of the Baroque spirit are again in demand. Perhaps we are again in for a wave of extravagant and fanciful decoration as a natural reaction from the lean years that have just passed.

### *Subjects for Study*

#### 1. BAROQUE AND ROCOCO IN EUROPE

*Book of Furniture and Decoration*, by Joseph Aronson

*Home-Furnishing*, by Anna Rutt

*Inside 100 Homes*, by Mary Fanton Roberts

*On Decorating the House*, by Helen Koues

*The Arts*, by Hendrik Willem Van Loon

Tell how the Baroque and Rococo styles developed out of the Renaissance style, and how they differed from it. What are the chief elements of Baroque and Rococo decoration? Show illustrations of the modern use of French furniture of this period.

Origin of the French Provincial style.

#### 2. THE CHIPPENDALE PERIOD IN ENGLAND

##### *References as above*

Discuss the Continental influence on English furniture and decoration during the 17th Century. The characteristics and the modern use of Restoration, William and Mary, and Queen Anne furniture.

The work of Thomas Chippendale: his love for Oriental decoration, his use of Baroque elements, and other characteristics of his style. Show illustrations of appropriate modern settings for Chippendale pieces.

##### *Additional Reading:*

"Futures in Furniture." *House and Garden*, March, 1937.

"Eighteenth Century with a Nod to Modern." *Arts and Decoration*, February, 1937.

## CHAPTER VI

### HERITAGES IN FURNISHINGS: THE NEO-CLASSIC STYLE

From Greece and Rome came that distinguished and graceful style of furniture and decoration which is known as Classic. Classicism is of course more than an art style: it is a rich but restrained and well-balanced manner of living. Or you might say that it is an interpretation of life that is possible only to a few fortunate individuals, and that has characterized only a few periods of history. Tutankhamen was moved by it when he turned from the many gods of ancient Egypt to monotheism and to a new, fresh style of art.

The spirit of classic art was evident in the clean-cut decorative art that flourished on the Mediterranean island of Crete some two thousand years before the time of Christ. Colonists from Crete doubtless carried it to the mainland of Asia Minor and the islands of Greece, where classicism reached its most perfect expression around 500 B.C. Many examples of Greek art and decoration were carried to Rome in the vans of victorious Roman generals, where they furnished inspiration to Roman artists and craftsmen.

But the classic art of Greek and Rome was forgotten after Rome was conquered by barbarian Germanic tribes. It was only very faintly reflected in the rich, heavy art of Gothic Europe, and not really understood by artists of the Renaissance period. Almost no examples of classic furniture and decoration were in existence, and very few illustrations of them.

Then in 1748 came the excavation of the Roman cities of Herculaneum and Pompeii. These two cities had been completely buried in ashes and lava when Vesuvius tore off its top on the 24th of August, 79 A.D. As they were excavated, seventeen centuries later, the smallest details of Roman city life were revealed. There were houses adorned with marvelous wall paintings and delicate furniture, tables set with silver and pottery, ready for a meal that was never eaten. A wealth of decorative art that was fresh and inspiring came to light.

This classic art stimulated the furniture designers of the late eighteenth century to produce the style called the Neo-Classic (new classic). The chief creators of this style were Hepplewhite, Sheraton, the Adam brothers in England, and Duncan Phyfe in America.

They produced a type of furniture that is light, graceful, and

almost free from meaningless ornament. It is a particularly happy choice for use in houses of Colonial architectural style.

A version of Neo-Classic furniture that we call Empire developed in France during the reigns of Napoleon and of his heir, Louis Napoleon. Because Napoleon liked to think of himself as the successor of the great Roman emperors, he encouraged the court designers to ape the Roman styles revealed at Pompeii.

After the fall of the Second Empire the neo-classic Empire furniture lost popularity, and was succeeded by a heavy, over-decorated, Germanic type of furniture called Biedermeier. A related style in England and America, called Victorian, was put out of the back door into exile by our mothers, but is now making a triumphant re-entry through the front door, as any current magazine will tell you.

There is a growing trend among modern decorators to use occasional pieces of Neo-Classic furniture to soften the severity of modern rooms. There is a kinship between the best Neo-Classic furniture and the modern styles. Both are clean-cut, devoid of meaningless ornamentation, small in scale, and with a somewhat rectilinear contour. Contemporary furniture designers are creating a "new" Neo-Classic style by an extreme simplification of Sheraton and Hepplewhite designs and by using light woods and painting the pieces in light colors.

*Subjects for Study*

## 1. FRENCH NEO-CLASSIC STYLES

*References as in preceding chapter*

Discuss the influence of archaeology and of social change upon the development of the Neo-Classic style. Give the chief characteristics of the following styles: Louis XVI (c. 1774-1793), Directoire (1795-1806), Empire (1806-1814).

Show photographs of the modern use of French Neo-Classic furniture and decoration.

## 2. EIGHTEENTH CENTURY ENGLISH FURNITURE

Give the most significant facts about the lives, publications, and work of the following men: the Adam brothers, Hepplewhite, Sheraton, Shearer, and Duncan Phyfe. Show examples of their furniture and point out the distinguishing features of each man's style.

Show some of the illustrations of the modern use of these formal eighteenth century styles in *Inside 100 Homes*.

*Additional Reading:*

"Hepplewhite and Sheraton." *House Beautiful*, February, 1937.

"The Bride's House." *House Beautiful*, April, 1937.

"Some Fine Traditional and Modern Pieces." *Arts and Decoration*, April, 1937.

"Modern Regency." *Arts and Decoration*, May, 1937.



## THE "ANTIQUÉ" STYLE

The last discussion took us up to a painful period in the history of furniture and decoration, that period of bad taste that began in the nineteenth century and lasted well into our own time. There are several reasons why furniture design became so bad following 1830. The chief reason was that after this time the first furniture factories were set up and began turning out their products at a price that drove out of business most of the independent furniture makers whose skill and taste had been handed down to them from generations of craftsmen. The tremendous increase in population favored this production of cheap furniture. The quality of the woods used and the designs grew poorer as the output increased, until the time came when it was nearly impossible for small house-owners to buy furniture of good design.

By and by people began to dig out of barns and attics the simple walnut, maple, pine and cherry chests, tables, chairs, and desks that some traveling cabinet-maker had built for great-grandfather over a century ago. Dusted and refinished, these old pieces showed a grave beauty that made the over-decorated, veneered factory furniture of the time look trivial and fussy. By the end of the twenties, the "antique" hunt was in full cry.

Naturally there were not enough genuine antiques to go around. Fake antiques began to appear, complete with fake wormholes that would deceive even a worm. So many pieces emerged that "came over on the *Mayflower*" that it began to look as if that sturdy craft had plied back and forth with the regularity of a ferryboat.

Presently the sounds of the chase began to pierce that vital nerve, the pocketbook, of the owners of furniture factories. In response to the demand for "antiques" the factories began to produce period furniture by the mile. Some of it was not so good, but at worst it was better than the factory furniture that had preceded it.

Today it is easily possible to furnish a house inexpensively with very attractive factory-made reproductions of period furniture. With more money, beautiful hand-made reproductions may be bought from small craft-shops that have sprung up.

When the fashion for antiques first appeared many women felt that wallpapers, rugs, curtains, and accessories must belong to the

same period as the furniture. While this imitation of the past produced many charming homes, it also brought to light many objects that might better have been forgotten.

The more acceptable modern practice is to use old tables, desks, and occasional pieces for charm and atmosphere while using for comfort and color frankly twentieth-century sofas, chairs, lighting and decoration.

### *Subjects for Study*

#### 1. THE TIMES AND THE MEN

*The American Furniture Makers*, by Thomas A. Ormsbee

*Genuine Antique Furniture*, by Arthur de Bles

On a large sheet of graph paper copy Ormsbee's chart of history and of the furniture makers. Discuss the social, political, and economic background of the American furniture styles. Show how American materials and conditions affected the borrowed European styles.

Refer briefly to the works of Phyfe, Goddard, Savery and others. Summarize Ormsbee's viewpoint on "genuine *versus* fake antiques."

#### 2. THE FURNITURE STYLES THEY PRODUCED

*English and American Furniture*, by Herbert Cescinsky & G. L. Hunter

Give the chief characteristics of the following styles of furniture, illustrating with photographs: Pilgrim, Dutch Colonial, 18th Century Colonial, Duncan Phyfe, Victorian, Mission. With what type of architecture is each appropriate?

#### *Additional Reading:*

Moore, N. Hudson. *The Old Furniture Book*.

Morse, Frances Clary. *Furniture of the Olden Time*.

"The Irrevocable Antique." *Arts and Decoration*, May, 1937.

"I Made My Own Furniture." *American Home*, May, 1937.

## CHAPTER VIII

### THE TWENTIETH CENTURY DECORATIVE ART

While the army of antique collectors was stealthily advancing upon attic and barnloft in a thousand outposts, the very head-quarters of decoration were taken over by an alien force whose motto was "Down with the old! A new setting for a new world!"

The revolution in taste that produced the twentieth-century style in architecture and decoration cannot be dismissed as a fad. The causes of this revolution are many and some of them have already been discussed. Its sources of inspiration are various and strange: stark lines from African primitive art, bold colors from modern painting, simplicity from Chinese and Japanese art, formalism based on such natural forms as that of bamboo, grasses, iris, and waves.

Sources of inspiration for modern architecture are equally diverse: newly excavated Mayan temples, Moorish houses, South-western steep-storied pueblos, the original forms of aircraft, automobiles, and other modern inventions, forms brought about by modern zoning laws in regard to tall buildings, and of course the possibilities offered by the new building materials.

This new architecture has called for the creation of a new furniture and decoration style that we call modern or twentieth century. The creators of this style call it the latest manifestation of the classic spirit, finding valid expression for a new way of life through the medium of new architectural principles and new building and decorating materials.

At its best, modern furniture justifies this claim, and even at its worst, when it most frankly resembles unconcealed plumbing, modern furniture has already established itself upon our porches, and we have no real assurance that tomorrow will not find it inside our houses.

Many people who criticize modern furniture and decoration are unconscious of the fact that their dislike is based on its disturbing strangeness. As it grows more familiar through shop-window displays and photographs this strangeness will disappear and the modern style can be judged on its real merits. Its gradual adoption is made evident by a comparison of current magazines with those of five or six years ago.

For at least a decade we have been living in a period of amazing

creative energy in the arts, and in the designing of utilitarian objects as well. To oppose this tide of change would be to put ourselves in the position of King Canute, who set his throne upon the seashore and ordered the tides to stand back.

### *Subjects for Study*

#### 1. ELEMENTS OF MODERN DECORATION

*Book of Furniture and Decoration*, by Joseph Aronson

*Home-Furnishing*, by Anna Rutt

*The Personality of a House*, by Emily Post

*Inside 100 Houses*, by Mary Fanton Roberts

Discuss the characteristics and the materials of modern decoration.

Sketch the history of modern decoration, the experiments of European decorators, and the arrival of modernism in America.

Clip from magazines illustrations of the work of the following designers, and discuss: Russel Wright, Donald Deskey, Gilbert Rohde, Walter Teague, Norman Bel Geddes, Henry Dreyfus, Lalique, Joseph Urban, and George Jensen.

#### 2. THE USE OF MODERN FURNISHINGS

*References as above*

Discuss the use of traditional furniture in modern settings. Illustrate with clippings. Summarize from *The Personality of a House* the following discussions, "Modern furniture for the slim purse" (p. 498 ff.) and "Where modern furniture fails" (p. 495).

*Additional Reading:*

"How Modern is 'Modern' Architecture?" and "Modern over Miami." *Arts and Decoration*, January, 1937.

"Modern Polychrome Derived from Sea and Sky." *Arts and Decoration*, February, 1937.

"Futures in Furniture." *House and Garden*, March, 1937.

"We Furnish a Five-Room House for \$1,200." *American Home*, September, 1936.



## CHAPTER IX

### COLLECTOR'S CORNER

Although there are many women who would as soon take home a one-horse shay as a four-poster bed of most unimpeachable Colonial origin, there are few who do not find some reason for cherishing some of the smaller hand-made products of the past.

The sprigged tea-pot may have belonged to great-grandmother, but it associates on equal terms with a milk-glass bowl that had sunk as low as the junk-wagon before the collector's eye spotted it.

Collectors give many reasons for their hobby. They speak of the charm that hand-made objects have in this day of machine products. They speak of the historical knowledge they have collected as a by-product of collecting glass or china. Or perhaps they show by their glittering eyes that it is the excitement of the chase that makes collecting a fascinating hobby.

And it is true that small "antiques" whose antiquity extends back only some forty years may add a note of mellow color that new houses need. They are quite as useful as new things would be in holding little nosegays, nuts, cigarettes, and other small aids to hospitality.

It is also quite true that collecting is a royal road to history—not to the history of the wars and disasters that the human race brings upon itself but to the story of the peace-loving craftsmen of the past. Many a woman owes a respectable knowledge of early American industrial history to her hobby of collecting glass, for Caspar Wistar's glass factory was one of the earliest American factories. Wistarburg, Stiegel, Sandwich—to the earnest glass collector these names unlock the past.

But the student of ceramics has the longer road to travel in imagination, for she must go back to man's earliest days. Twenty thousand years ago some of our ancestors in Europe were molding clay pots to be used in cooking. Six thousand years ago the people of Sumer and of Egypt were engraving history on clay tablets. Our knowledge of the art and customs of many of the Mediterranean races comes largely from a study of the paintings on their pottery and tiles.

It should be added in warning that the collecting of glass and china is a fever that abates slowly and at no little expense.



*Subjects for Study*

## 1. EARLY AMERICAN GLASS

*Old Glass, European and American*, by N. Hudson Moore

Glass-making in Europe: show illustrations and tell something about Venetian, Bohemian, Waterford, Dublin, and other famous kinds of European glass.

Glass-making in America: interesting facts about early glass-making in the colonies; Wistarburg, Stiegel, Sandwich and other famous kinds of American glass. Show examples. Make the distinction between pressed and blown glass, explaining how each is made.

## 2. CHINAWARE AND POTTERY

*The Practical Book of Chinaware*, by Harold Eberlein and Roger Ramsdell

See the *Encyclopædia Britannica* for excellent discussion and illustrations.

Porcelain: how the Chinese preserved their secret, how European potters discovered it, what was used for tableware before the introduction of china, how tea and coffee made porcelain fashionable, how porcelain differs in materials and firing from pottery and stone ware.

Show examples while discussing Wedgewood, Spode, Lowestoft, Bristol, Dresden, Limoges, Toby jugs, and lustre ware.

*Additional Reading:*

"Command Performance." *House Beautiful*, January, 1937.

"Pottery in the Early American House." *American Home*, November, 1936.

"Stalking Staffordshire Dogs." *American Home*, February, 1937.

## CHAPTER X

### INTERIOR ARCHITECTURE AND FURNITURE ARRANGEMENT

The old man who discovered with surprise that he had been speaking "prose" all his life, and never knew it, was in the same state of mind about prose that most of us are in about interior architecture. Like prose, interior architecture is all about us—in stairways, doorways, windows, paneled walls, recessed bookcases, fire-places, and built-in cabinets. We may not know what it is, but we have it just the same. Well, probably not *just* the same, since our knowing about it might make a difference in the quality of our interior architecture.

It may be the responsibility of the architect, if we have one, to see that our house is beautifully made inside. But since the best architect is rarely a mind-reader, the basic decisions about interior finish must be made by the owner, who alone knows what furniture she must use and what functions the rooms must serve. To put Hepplewhite furniture into a low-beamed and rough-plastered room, for an example, is to put both the furniture and the room at a severe disadvantage.

Back in chapter three, when we were planning our house, we should have brought up the unpleasant business of measuring the furniture we have and trying to fit it into the wall-spaces of the house we are planning. This work of adjusting room design to furniture needs should be made during the house-planning period.

The authors of the reference books listed below give directions for making scale drawings and paper cut-outs of furniture. Those who follow such instructions can spare themselves the shock of discovering that an ancestral four-poster bed must go under the axe before it can go under the bedroom roof, that the sofa is five inches longer than any wall-space in the living-room, and that grandmother's walnut highboy will never get around the curve in the stairs leading to the bedroom.

Until this time, discussions of furniture have dealt with style and beauty. Nothing has been said about comfort. Husbands will sink down and call blessed the wife who buys comfort as well as beauty when she shops for furniture.

If choice must be made between style and comfort, wave style

a cheerful good-by, for the first purpose of a home is to provide comfort. Domestic Enemy Number One is the lumpy mattress, but dim lights, back-breaking chairs, inadequate kitchen equipment, and inconvenient storage facilities are close seconds. To have furniture that causes an unnecessary drain on one's energy is to have a traitor in the household.

*Subjects for Study*

1. WHAT IS INTERIOR ARCHITECTURE?

*Home Furnishing*, by Anna Rutt

*The Personality of a House*, by Emily Post

*Book of Furniture and Decoration*, by Joseph Aronson

*Interior Decorating*, by Helen M. Daggett

Discuss and display examples of good lines in different types of stairways, doorways, windows, and fireplaces.

Types of walls: plaster, wood paneling, wall boards, wall paper, and photographic murals.

2. PLANNING WITH SCISSORS AND RULES

*References as above*

Discuss Miss Rutt's three methods of selecting a unit of measurement for a room; how to make scale drawings; the making and use of furniture cut-outs.

Basic furnishing needs of the various rooms of the house. What can be done to improve existing arrangements by elimination, rearrangement, and concealment?

3. SELECTION OF FURNITURE

*References as above*

Choosing the starting point. A budget for a five-room house. Selection of medium priced furniture (Rutt, chapter 14).

Points in furnishing the small house (Daggett, Chapter IX; Post, XIX and XX).

A decorator's guide to the selection of furniture (Aronson, XXIII).

## MAKING MAGIC WITH COLOR AND FABRIC

Color is the one thing in decoration that is almost as magic-making as Aladdin's lamp. Without it, the most perfectly designed house and furnishings would be lifeless. With it, even the commonplace can be made charming. The art of using color to transform rooms is one that can be learned by almost anyone who is willing to study it. The materials, the text-books, and the opportunities are all about us. The references below cover the subject fully. Every woman's magazine devotes columns of space annually to the use of color. Nature and art show us a dozen color-schemes every day.

Any room will take on new life when its walls are freshly painted or papered, its furniture slip-covered, and its windows hung with some colorful fabric. Much of this work can be done by the home-maker. Our references give directions for making slip-covers, draperies, hooked rugs, decorative wall hangings, and for re-finishing old furniture. Rugs and lighting equipment usually come in the list of things that must be bought, but here too the ingenious person can often make inexpensive substitutes.

Although painted murals and scenic wallpaper fall in the luxury list, the photomural is a possibility in any place where there is an enthusiastic photographer. With its aid real magic can be used to transform a blank wall into some favorite scene. Magazine references listed below discuss this new type of decoration.

Joseph Aronson sums up the best attitude for the home-maker who is about to set out on the perilous and fascinating job of decorating or redecorating her home, when he says:

"Don't stop to inquire: Is this what the magazines recommend? Or will this be better than the neighbor's? A better test is: Do I honestly like it? You will find yourself learning more new things, be more open to new impressions and be independently creative if you use your own abilities—honestly, truthfully, analytically."

*Subjects for Study*

## 1. MAKING MAGIC WITH COLOR

*Book of Furniture and Decoration*, by Joseph Aronson*The Personality of a House*, by Emily Post*House Furnishing*, by Anna Rutt*What's New in Home Decorating*, by Winnifred Fales

Illustrate the use of color charts in selecting color combinations.

Discuss the effect of colors in suggesting size, temperature, mood. Describe some good color schemes for living rooms, dining rooms, and bedrooms, illustrating with color photographs.

List Miss Rutt's suggestions for making a color scheme.

## 2. TEXTILES

*References as above*

Illustrate simple but effective methods of window draping. Summarize the chapters on textiles for walls. Display the material on the technique of making slip-covers for furniture.

## 3. UNDERFOOT AND OVERHEAD

*References as above*

Rugs: points in selection, types of rugs, colors, sizes.

Lighting fixtures: discuss the modern requirements in lighting fixtures, indirect lighting, the use of mirrors to bring light into dark rooms.

Murals: sum up the material in the magazine references on the making of photomurals.

*Additional Reading:*

"A New Outlook with Curtains." *House and Garden*, May, 1937.

"Light on Color." *House and Garden*, January, 1937.

"Slip Cover Magic." *House and Garden*, April, 1937.

"Making the Small Room Spacious." *Arts and Decoration*, February, 1937.

"Vanishing Walls." (photomurals) *Arts and Decoration*, April, 1937.



## CHAPTER XII

### SOME IMPORTANT TRIFLES

In no other part of house-furnishing does good taste cost as little and count for as much as it does in the selection of pictures, textiles, mirrors, vases, and the small useful accessories that add to the comfort of the smoker and his hostess.

The importance of paintings, prints, and wall-hangings in setting both the color scheme and the atmosphere of a room cannot be over-emphasized. Anyone fortunate enough to possess a suitable painting can hardly go wrong in her color-scheme if she takes a chord of colors from the painting, using the dominant colors for walls, curtains, or slip-covers, and the sub-dominant colors for vases, pillows, and small decorative objects.

If the budget will not stretch to cover an original painting, all is not lost. A good reproduction of almost any masterpiece can be bought for the price of a pair of tickets to the big foot-ball game, although it may have to be done over the dead body of your husband. Current magazines frequently carry excellent reproductions of the work of contemporary artists. Japanese prints are almost as cheap as the flowers that grow in the Spring, and a lot more lasting. Moreover, a delay in buying the keynote picture for a room will probably make for a more fortunate selection that you are less likely to outgrow. A block of chintz, edged with fringe, can be hung above the fireplace until the right painting is found.

Even the obviously useful accessories must be selected in accordance with the color and style of the room for which they are intended. Useful objects, unless deliberately selected for color contrast, should blend into the background of the room.

Anna Rutt suggests that the common fault of over-crowding can be avoided if the home-maker will carry all of the small objects that seem to creep into a living-room out into the kitchen ever so often, from which exile they may return to the living-room only if they can pass a rigorous inspection as to usefulness and beauty.

Objects that are neither useful nor beautiful must be able to put up a very good story in their own defense. It is seldom that the professional decorator has the good word for them spoken by Joseph Aronson in the following quotation from *The Book of Furniture and Decoration*:

"It is not for the decorator to say that photographs may or may not be part of a room. Indeed, a fragment of the rock of Gibraltar or a souvenir of Niagara Falls may have decorative value to an individual as a connotation or a recollection, and should not be barred. To rule out the cherished moss of a rolling stone creates a stilted atmosphere, at least to the rolling stone. It deprives him of his freest expression, and ultimately makes him hate his room."

*Subjects for Study*

1. PICTURES TO LIVE WITH

*Art in Everyday Life*, by Harriet and Vetta Goldstein

*Home Furnishing*, by Anna Rutt

*The Arts*, by Hendrik Willem Van Loon

Selection of paintings: discuss the bearing of the composition, theme, pattern, color, and media on the suitability of paintings for the different types of houses discussed in this study. Illustrate with appropriate paintings. Summarize the questionnaire for the study of pictures, Rutt, page 333.

Summarize Van Loon's "afterthought" on how to study the arts. Discuss the selection and use of Japanese prints, historical prints, and photographs.

2. THE DECORATOR'S LAST TOUCHES

*References as above*

*The Book of Table Setting*, by Dorothy Biddle and Dorothea Blum

Discuss the selection of table equipment. What should govern the selection of small sculpture, clocks, mirrors, fireplace equipment, pottery, etc.?

*Additional Reading:*

*Encyclopædia Britannica*, "Interior Decoration." Japanese Rooms.  
"The Great Modern Painters in Decoration." *Arts and Decoration*, January, 1937.

"Colors from Paintings." *House Beautiful*, January, 1937.

"Framing Your Prints." *House and Garden*, January, 1937.

## CHAPTER XIII

### WON'T YOU STEP OUT INTO THE GARDEN?

Until it has been surrounded with grass, shrubs, and flowers, the most perfect house has a barren, half-finished, and unloved look. It is less obvious but just as true that many people are only half alive until they have experienced the joys and trials of creating a garden. Richardson Wright, editor of *House and Garden*, feels that some day the health-giving value of gardening will be so well recognized that doctors will give their unhealthy and unhappy patients the following prescription: "I prescribe one hundred hybrid Tea Roses, two fifty-foot rows of Zinnias and Asters and a miscellaneous collection of Irises and Peonies."

Gardening offers so many possibilities in the hobby line that the most cranky patient should be able to find the proper prescription for his case. In addition to those suggested in the *Subjects for Study*, many other special phases of gardening could be studied in the books listed here.

There is, for instance, the full gamut of the specialty gardens, ranging from the fanciful Shakespeare, moonlight, and fragrance gardens to the more practical herb, mint, and rare vegetable gardens.

A specialty garden that is a continual delight is the one that is planted with the purpose of attracting birds. Neltje Blanchan, in *How to Attract the Birds*, gives this appealing bird's-eye view of our gardens: "If we realized how carefully and how hopefully our gardens and orchards are scrutinized every spring, and on what details judgment upon them is passed by the sharp-eyed inspectors we might, so easily, with a little forethought, arrange them to the taste of the home seekers."

Then there are the varied uses of garden products: the art of arranging flowers and ornamental gourds, the making of fragrance jars, the spicy use of herbs and mints, the canning of garden products. If any woman can read *Under Green Apple Boughs* without longing to preserve or can the fruits of her own labors, she is a singularly unimpressionable woman! In friendly warning, it should be said that early spring is the only time to read this book. It leads to extreme dissatisfaction if read at a season when it is impossible to start a vegetable garden.

Finally, for the graduate gardener there is the most fascinating

hobby of all, the sport of trying to develop new varieties of flowers, vegetables, and fruit—one of the few sports wherein age and experience count more than youth and strength.

*Subjects for Study*

1. LAYING OUT THE GROUNDS AND THE GARDEN

*Gardening, the Complete Guide to Garden Making*, by Montague Free

Any number of programs could be made from this book. From the table of contents or from the following list select a topic that will interest the members of your club.

Designing the home landscape, Chapters I, II, III.

The lawn and its plantings, Chapters VI to X.

The flower garden, Chapters XI to XV.

Rock gardens, herb gardens, and pools, Chapters XVI, XX.

2. THE KITCHEN GARDEN

*References as above*

*The Vegetable Gardener's How Book*, by Chesla C. Sherlock

*Under Green Apple Boughs*, by Lucile Grebenc

Planting the vegetable garden, companion cropping, what to grow and what not to grow, vegetable novelties, bug and blight control. Or make your own selection of topics from the Sherlock book.

Give Miss Grebenc's reasons for becoming a gardener. Describe her method of producing the best possible yield. List some of the methods she followed in preserving and canning her produce.

3. BRINGING THE GARDEN INDOORS

*A Garden in the House*, by Helen VanPelt Wilson

*Arranging Flowers Throughout the Year*, by Katharine T. Cary and Nellie D. Merrell

Starting the indoor garden, care of house plants, selection of ferns and other greenery, bringing garden plants indoors, water plants, propagation by seed and slip.

Give the principles of flower arrangement, illustrating with photographs from this book or from magazines. Discuss the common faults of flower arrangements.

*Additional Reading:*

"Period Gardens." *House Beautiful*, February, 1937.

"The Average Yard." *Arts and Decoration*, March, 1937.

"Garden for the Regency House." *House and Garden*, May, 1937.

"Garden for the Pennsylvania Dutch House." *Ibid.*

"Garden for the Modern House." *Ibid.*

"How to Spend Your Garden Dollar." *American Home*, March, 1937.



## SPECIAL REFERENCE BIBLIOGRAPHY

(Numerals refer to chapters in which the books are used)

Aronson, Joseph	<i>Book of Furniture and Deco-ration.</i> 1936. (3-6, 8, 10, 11)	Crown	\$2.75
Biddle, Dorothy & Blum, Dorothea	<i>Book of Table Setting.</i> 1936. (12)	Doubleday	1.00
Bles, Arthur de	<i>Genuine Antique Furniture.</i> 1929. (7)	Garden City	1.29
Cary, K. T. & Merrell, N. D.	<i>Arranging Flowers Through-out the Year.</i> 1933. (13)	Dodd	3.50
Cescinsky, Herbert & Hunter, G. L.	<i>English and American Furni-ture.</i> 1929. (7)	Garden City	1.98
Daggett, H. M.	<i>Interior Decorating.</i> 1935. (10)	Leisure	.25
Eberlein, H. D. & Ramsdell, R. W.	<i>Practical Book of Chinaware.</i> 1925. (9)	Halcyon	1.69
Fales, Winnifred	<i>What's New in Home Deco-rating.</i> 1936. (11)	Dodd	3.00
Free, Montague	<i>Gardening.</i> 1937. (13)	Harcourt	3.50
Goldstein, H. & V.	<i>Art in Everyday Life.</i> 1935. (12)	Macmillan	3.00
Gordon, Elizabeth & Ducas, Dorothy	<i>More House for Your Money.</i> 1937. (2, 3)	Morrow	2.50
Grebenc, Lucile	<i>Under Green Apple Boughs.</i> 1936. (13)	Doubleday	2.00
Hand, R. T. B.	<i>Distinguished Houses of Mod-erate Cost.</i> 1936. (1)	McBride	3.00
Hillis, Marjorie	<i>Orchids on Your Budget.</i> 1937. (2)	Bobbs	1.50
Jordan, D. F.	<i>Managing Personal Finances.</i> 1936. (2)	Prentice	3.00
Koues, Helen	<i>On Decorating the House.</i> 1928. (5, 6)	Tudor	1.69
Moore, N. H.	<i>Old Glass, European and American.</i> 1924. (9)	Tudor	1.89
Ormsbee, T. H.	<i>Early American Furniture Makers.</i> 1930. (7)	Tudor	1.29
Peters, F. F.	<i>Without Benefit of Architect.</i> 1937. (2)	Putnam	2.00
Post, Emily	<i>Personality of a House.</i> 1933. (2, 8, 10, 11)	Funk	4.00
Roberts, M. F.	<i>Inside 100 Homes.</i> 1936. (4-6, 8)	McBride	3.50
Robinson, E. F. & T. P.	<i>Houses in America.</i> 1936. (1)	Viking	3.00
Rutt, Anna H.	<i>Home Furnishing.</i> 1935. (4-6, 8, 10-12)	Wiley	4.50
Sherlock, C. C.	<i>Vegetable Gardener's How Book.</i> 1937. (13)	Macmillan	3.00
Van Loon, H. W.	<i>The Arts.</i> 1937. (4, 5, 6, 12)	Simon	3.75
Wilson, H. V.	<i>A Garden in the House.</i> 1934. (13)	Leisure	.25



## ADDITIONAL REFERENCE BIBLIOGRAPHY

The following books will not be sent unless especially requested. Numerals refer to chapters in which the titles are used.

Arlitt, A. H.	<i>Our Homes.</i> 1936. (3)	Nat. Cong. Parents & Teachers	.50
Architectural Forum	<i>Book of Small Houses.</i> 1936, 1937. (3)	Simon	1.96
Halsey, R. T. H. & Tower, Elizabeth	<i>Homes of Our Ancestors.</i> 1925. (1)	Garden City	2.39
Lathrop, Elise	<i>Historic Houses of Early America.</i> 1927. (1)	Tudor	2.50
Lawrence, Josephine	<i>If I Have Four Apples.</i> 1935. (3)	Stokes	2.50
Moore, N. H.	<i>Old Furniture Book.</i> 1903. (7)	Tudor	1.19
Morse, F. C.	<i>Furniture of the Olden Time.</i> 1902. (7)	Macmillan	1.89

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## DIRECTORY OF PUBLISHERS

The following publishers have books listed in this outline, and opportunity is here taken to thank those who have generously given us review copies of the books used and recommended.

- Blue Ribbon Books, 386 Fourth Ave., New York.
- Bobbs-Merrill Co., 724 N. Meridian St., Indianapolis.
- Crown Publishers, 444 Fourth Ave., New York.
- Dodd, Mead & Co., 449 Fourth Ave., New York.
- Doubleday, Doran & Co., Garden City, New York.
- Funk & Wagnalls Co., 354 Fourth Ave., New York.
- Garden City Publishing Co., Garden City, New York.
- Halcyon House. See Blue Ribbon Books.
- Harcourt, Brace & Co., Inc., 440 Fourth Ave., New York.
- Housing Publications, Inc., 25 W. 43rd St., New York.
- Leisure League of America, 30 Rockefeller Plaza, New York.
- McBride (Robert M.) & Co., 116 E. 16th St., New York.
- Macmillan Co., 60 Fifth Ave., New York.
- Morrow (William) & Co., 386 Fourth Ave., New York.
- National Congress of Parents and Teachers, 1201 Sixteenth St., N. W., Washington, D. C.
- Prentice-Hall, Inc., 70 Fifth Ave., New York.
- Putnam's (G. P.) Sons, 2 W. 45th St., New York.
- Simon & Schuster, Inc., 386 Fourth Ave., New York.
- Stokes (F. A.) Co., 443 Fourth Ave., New York.
- Tudor Publishing Co., 418 W. 25th St., New York.
- Viking Press, 18 E. 48th St., New York.
- Wiley (John) & Sons, Inc., 440 Fourth Ave., New York.



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1. Houses and History
2. Houses That Modern Americans are Building

### *Second Meeting:* TO BE OR NOT TO BE—A HOME OWNER

1. Some Preliminary Facts and Figures
2. Making Old Houses into New
3. Frivolous Post-Script

### *Third Meeting:* PLANNING THE PERFECT HOUSE

1. Making the Plan
2. Building Convenience and Comfort

### *Fourth Meeting:* HERITAGES IN FURNISHINGS: GOTHIC AND RENAISSANCE

1. The Gothic Epoch
2. The Renaissance Movement in Italy, Spain, France
3. The Renaissance in England

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1. Baroque and Rococo in Europe
2. The Chippendale Period in England

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1. French Neo-Classic Styles
2. Eighteenth Century English Furniture

### *Seventh Meeting:* THE "ANTIQUÉ" STYLE

1. The Times and the Men
2. The Furniture Styles They Produced

### *Eighth Meeting:* THE TWENTIETH CENTURY DECORATIVE ART

1. Elements of Modern Decoration
2. The Use of Modern Furnishings

### *Ninth Meeting:* COLLECTOR'S CORNER

1. Early American Glass
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1. What is Interior Architecture?
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1. Laying Out the Grounds and the Garden
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## EXTENSION BULLETINS

- Vol. IV, No. 12. *Children of Old Carolina*. Historical Pageant for Children. Ethel T. Rockwell. Price 25c.
- Vol. VII, No. 9. *Special Legal Relations of Married Women in N. C. as to Property, Contracts, and Guardianship*. Mary P. Smith. Price 25c.
- Vol. VIII, No. 5. *The World Court*. Debate Handbook. Compiled by E. R. Rankin. Price 50c.
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- Vol. X, No. 2. *Contemporary Industrial Processes*. North Carolina Club Yearbook. 1929-1930. Price 75c.
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- Vol. XVII, No. 3. *Unicameral Legislatures*. Debate Handbook. Compiled by E. R. Rankin. Price, 50 cents.
- Vol. XVII, No. 4. *First Principles of Play Direction*. Samuel Selden. Price, 50 cents.
- Vol. XVII, No. 5. *Academic Contests for North Carolina High Schools*. Announcement for the year 1937-1938. Free.

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