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The Girl's Room A Place to Live: Extension Circular 11-02-2 1939

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The Girl's Room
A Place to Live

The University of Nebraska Agricultural College
Extension Service and the United States Department of Agriculture Cooperating
W. H. Brokaw, Director, Lincoln
The Girl's Room

In order to be eligible to enter the Girl's Room project, the member should be twelve years of age and should know something about sewing, about the tools and about simple stitches, about the use of the sewing machine, how to make plain, French, and felled seams, how to make a hem and facing, and how to put on bias facing and binding. There are certain tasks to do before she has completed the work for the Certificate of Achievement, as follows:

1. Keep a record of all work done.
2. Make a color wheel and the value and intensity charts.
3. Make a patch work pillow.
4. Make curtains or make a flounced dressing table.
5. Refinish a piece of furniture.
6. Arrange a dressing center. This does not mean that you must make a dressing table. It is a study of the arrangement and use of the dresser in your room.
7. Keep a record sheet for the care of the room for two weeks.
8. Fill out a final report and give it to your leader.

In the second part of the project, Problems in Room Improvement, other parts of the problem of room furnishing are studied, and in order that you may know what part of the work of improving your room to leave until next year, those problems are listed here: Pictures, Hand-made Rugs and Chair Seats, Beds, Lamp Shades and Wastebaskets, and the Reading or Writing Unit.

The room, a place to live

Beauty in a girl's room becomes a part of her life and her personality. It is not a thing to be set apart for occasional enjoyment but should be sought in everything she does and everything she selects. Beauty is not determined by the cost, but by the ability to select objects which contain this desired quality. You may be happy and proud if you have a bedroom that you enjoy, especially if it is the result of your own planning and workmanship.

A room that is comfortable and attractive may best be obtained by making a plan. Before this is done, each girl needs to examine her room to find out four things:

Structural features.—Is the room square, or long and narrow? Does it have a high or slanting ceiling? Does it have only one or several windows? Where are the doors? Is there a place to hang clothing? Is the room sunny or is it on the north where little sunlight reaches it?

It is necessary to study a room with these things in mind, as they determine the size and amount of furniture, the color to be used, the kind of wall finish, and many other things about the room.

This circular was originally written by Helen Noyes, formerly of the Nebraska Extension Service. It has been revised by Mary B. Nelson. Acknowledgment is given to Miss Evelyn Merger, Assistant Professor of Design, University of Nebraska, for assistance in preparing the manuscript for this publication.
Materials on hand.—What a girl already has in her room will determine to some extent what she will do in this project. One girl may have an attractively figured wallpaper, an iron bed, figured net curtains, and an oak dresser too large for the room. Another girl may have painted walls, an attractive old walnut dresser, a green iron bed, a beautiful old quilt, and dainty ruffled curtains. These two girls will have different problems and both should plan carefully to make the best of what they have.

Money to spend.—As we make a study of our rooms we may find there are a number of things we would like to do to improve them, but no true 4-H girl will be disappointed if she cannot make all of these changes at once.

Some change which she would like to make may cost more money than she should spend. In many cases the operating expenses of the home take such a large part of the family income that there is little left for improvement. It often happens that the money which can be used for improving the home is needed more in some other part of the house than in the bedroom. No 4-H club girl would want money used in her room if there is a possibility of putting a sink in the kitchen or linoleum on the floor to make the home work easier.

However, there are many things that a girl may do without much cost, such as making a dresser scarf from an old linen suit and a lamp shade from wall paper, or rearranging the furniture and pictures.

Personality of the girl.—No two girls are alike and their rooms will express their personalities. A sturdy, athletic type of girl will choose things for her room that will be much different from what the dainty, fluffy-haired, blue-eyed girl will select. The girl who likes to read will have books in her room, the girl who wears frilly dresses will choose frilly curtains, and so on down the list of the many things that express the girl herself.

GUIDES FOR IMPROVING A ROOM

Three guides for judging objects used in a room are utility, or suitability to purpose, simplicity, and beauty. “Have nothing in your home which you do not know to be useful or believe to be beautiful” is an old, old saying, and one to be remembered at all times. Simplicity is an important guide in planning a room. A simple room does not mean a bare room, but one with a few well chosen articles, harmonious in color and design. Contrast this with a room bulging with pictures, pillows, and other accessories against a background of figured wallpaper, figured curtains, and patterned rugs.

BACKGROUNDS FOR ROOMS

The backgrounds of a room are the walls, ceiling, and floor, including the rug. All rooms seem to be cool in color because they are in shadow. Therefore it is best to use warm colors for the walls and ceiling, since these colors will bring cheer and the effect of sunshine.

Because dull warm color makes an excellent background, sand color or some variation of sand color may be used in most rooms. In a south room which receives much sunshine, the soft grayish tan may verge towards green, which is a cool color. This would be called, then, a dull yellow-green. In a north room where sunshine is lacking, the soft grayish tan may verge towards yellow-orange or red-orange, often called ivory, and bring an effect of sunshine to the room. Remember always to keep a background color grayed, as only grayed colors stay back behind furniture and pictures as they should.

The best color harmony for these background surfaces is a related harmony.

Ceiling—a very light yellow-orange (light ivory).
Walls—slightly darker dull yellow-orange (tan).
Floor—darker orange (dark oak).
Rugs—browns and greens as predominating colors.

Can you tell why a light color is used for ceiling, a slightly darker color for the walls, and a dark color for the floors of a room? Think of the colors of the out-of-doors, the light color of the sky, the darker horizon, and the dark earth. Nature teaches many lessons in color.

PATTERN FOR WALLS

Shall we have plain or figured walls? There are many things to consider before this question can be satisfactorily answered. First, it must be
decided whether one wishes to use pictures and decorative objects and fabrics to supply the interest in a room, or to have the walls supply the interest by decorated paper. A room becomes bewildering if too much pattern is used, and since walls must form backgrounds for people as well as for furnishings, the walls should be unobtrusive and they should appear flat.

The following paragraphs from Goldstein's *Art in Everyday Life* are excellent:

“If pictures are to be used, the walls should be plain, or nearly so in order that the pictures may be seen. If it is decided that there are to be no pictures and no pattern in the drapery materials, the walls may supply the decoration. Even under these circumstances the design should not be so striking that it will disturb the restfulness of the room.

“Plain rugs always make a perfect background, but if a surface pattern is desired the design should be conventionalized, not naturalistic; the surface should be evenly covered; there should be no outstanding spots or medallions; and the colors and lights and darks should show very little contrast.

“The plan of plain walls and floor is much more apt to be successful than the one in which patterns are used in walls and rugs, because there is an opportunity to make individual choices in the smaller things.”

**WALL COVERINGS**

If the wall of a room has never been decorated, paint may be used. It is easily applied and comes in a variety of good colors. Wallpaper is a finish that has the advantage of offering beautiful texture, fine color, and design. Select it to make a background for people, furniture, and pictures if desired.

In selecting a figured paper choose one in which the design seems to cover the entire surface and does not stand out in spots. Small figures belong in small rooms and large designs tend to make a room appear smaller and may be used in large rooms.

Since borders carry the eye toward the ceiling and away from the centers of interest in the room, they should not be wide, elaborate, strong in color, or too dark. Where a picture molding is used, no border is needed.

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**Color Circle**

Color may give a room a drab and dreary effect, or it may make it bright and gay. How may colors be combined? Where may bright colors be used in a room? What colors give a room a cheerful effect? These and other questions may be answered in a study of color.

The color circle is a device for studying color. The one shown here is composed of twelve colors, arranged in order about a circle. It is from this circle that color harmonies may be planned.

**Color Terms**

Hue is the name of a color. Examples: red, yellow, violet.

Value refers to the lightness or darkness of a color. Examples: light blue, dark blue; light yellow, dark yellow. A light value may be called a *tint* and a dark value a *shade* of a color. Tints or light values range from the pure color to white. Shades or dark values range from the pure color to black.

Intensity refers to the brightness or dullness of a color. Examples: bright blue, dull blue; bright orange, dull orange (brown). There are many degrees of intensity ranging from the full intensity of the color to neutral gray. Dullness or grayness may be produced by adding the complement to a color.

**Primary Colors**

- Yellow
- Blue
- Red

**Secondary Colors**

- Green—1 part yellow and 1 part blue.
- Blue—1 part blue and 1 part red.
- Orange—1 part red and 1 part yellow.

**Intermediate Colors**

- Yellow-green—2 parts yellow and 1 part blue.
- Blue-green—2 parts blue and 1 part yellow.
- Blue-violet—2 parts blue and 1 part red.
- Red-violet—2 parts red and 1 part blue.
- Red-orange—2 parts red and 1 part yellow.
- Yellow-orange—2 parts yellow and 1 part red.

**Warm and Cool Colors**

On the color circle, the yellows, reds, and oranges are called warm colors. This name is given to them because they are colors of sunlight and fire. The blues, greens, and violets are known as cool colors, because they are the colors of shadows, lakes, and ice. A north room which does not receive sunshine may be made more cheerful if warm sunny colors are used in it with accents of cool color. On the other hand, a south room receiving much sunshine may seem more restful if cool colors are used in it with accents of warm color.

**Cool Harmonies**

Harmony of colors in a room is obtained by using two or more colors together in a pleasing way. There are three guides for combining colors which a 4-H girl may use in her bedroom.
**Related.**—The line marked “D” on the color circle (Fig. 3) indicates a “related” color harmony, or a group of colors in which there is one color throughout. They harmonize because of their likeness, for example: (1) the orange family of yellow-orange, orange, and red-orange; (2) the blue family of blue-green, blue, and blue-violet; (3) the yellow family of yellow-green, yellow, and yellow-orange.

**Complementary.**—The line marked “C” on the color circle indicates a “complementary” color harmony. Any two colors opposite each other on the color circle are complements and may be combined to form a color harmony. For example, yellow and violet, red and green, blue-green and red-orange, orange and blue.

Complements harmonize only when they have been grayed, and when one color is used in larger amounts than the other. Have both colors dull or use one dull color with accents of bright color.

**Triad.**—The triangle on the color wheel indicates a “triad” color harmony. If this triangle could turn, any three colors the points would touch would form a triad. For example, (1) red, yellow, blue; (2) orange, green, and violet. In using a triad, select one color to use in the largest amount. This color must be grayed. Use the other two colors in smaller amounts.

**HOW TO USE THE COLOR CHARTS**

The color circle and the value and intensity charts are used to give practice in selecting or mixing colors. Mix with water colors or cut from magazines color areas that fit the descriptions in the spaces. The value and intensity charts are not complete. There are other tints above medium color to white, depending upon the amount of water or white added. There are other shades between medium color and black, depending upon the amount of black added to the color. Other steps in the intensity chart might be made by adding more or less of the complement to the full intensity of the color.

**USE OF RIGHT COLORS IN ROOMS**

You have already learned that large areas or background areas of a room need to be dull in color. Bright colors are needed, too, in rooms but these colors should be used in small amounts. The smaller the area or object the brighter or more intense the color may be. A bouquet of flowers is gay and bright and beautiful when the backgrounds are dull. Its beauty is lost in a room as bright as the flowers. Colorful pictures, cushions, draperies, desk blotters, and candles may provide bright areas in a room with dull backgrounds. A picture or a beautiful fabric may provide an inspiration for combining colors to obtain a beautiful effect.

How does your color scheme measure up to these general standards?

1. A good color scheme is composed of warm colors with small accents of cool colors, or of cool colors with accents of warm.
2. Soft, neutral, or grayed tones are best for walls, woodwork, and furniture.
3. Full-intensity colors are used only in small amounts in embroidery, pictures, pottery, or books.
4. Related colors (or those near each other on the color wheel) harmonize easily because of their likeness.

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**Fig. 3**—AA—Warm colors; BB—Cool colors; CC—Complementary color harmony; DD—Related harmony; EEE—Triad harmony.
5. Complementary colors (or those opposite each other on the color wheel) harmonize only when they have been grayed and when one is used in larger amounts than the other. Always use less of the more intense colors. The color harmony itself serves only as a guide for obtaining a charming effect.

6. In your room, do not hesitate to use other colors besides those in the color harmony you have selected, if the colors harmonize. Any color on the color circle next to a color used in your plan will harmonize because of its likeness to that color. Black and white may be used in moderate amounts to give contrast, and brass, copper, and pewter give interest in arrangements.

**SUGGESTIVE COLOR CHART FOR A ROOM**

An example of how a room was thought out before changes were made would probably be helpful. One must know five things about the room before making a chart of this sort.

1. What room is it? Girl's bedroom.
2. How many windows has it? Two.
3. How large is it? 12 feet by 14 feet.
4. Is it on the north, south, east, or west or on two of these sides? Southeast.
5. What color harmony is to be used? Triad of green, violet, and orange.

In making a color plan of this kind, choose a color that you like for the predominant hue in your room. Decide whether you want to use it in a triad or in complementary or related harmony. Follow the rules for combining colors. A color plan for your own room may be made by changing the chart so that the colors you desire are used and so that plain or figured surfaces are combined correctly.

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**COLOR PLAN FOR A ROOM**

<table>
<thead>
<tr>
<th>Place</th>
<th>Color</th>
<th>Intensity</th>
<th>Value</th>
<th>Design</th>
<th>Materials</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ceiling</td>
<td>Cream</td>
<td>Dull</td>
<td>Light</td>
<td>Indistinct</td>
<td>Wallpaper</td>
</tr>
<tr>
<td>Walls</td>
<td>Ivory with green and peach in design</td>
<td>Dull</td>
<td>Light</td>
<td>Distinct 1</td>
<td>Wallpaper</td>
</tr>
<tr>
<td>Woodwork</td>
<td>Ivory</td>
<td>Dull</td>
<td>Light or medium</td>
<td>Plain</td>
<td>Enamel</td>
</tr>
<tr>
<td>Rug</td>
<td>Brown, green, orange, black</td>
<td>Dull</td>
<td>Dark</td>
<td>Plain</td>
<td>Wood</td>
</tr>
<tr>
<td>Glass curtains</td>
<td>Cream with green trimmings</td>
<td>Dull with medium</td>
<td>Light</td>
<td>Plain</td>
<td>Marquisette with trimming of green bias tape</td>
</tr>
<tr>
<td>Bedspread or quilt</td>
<td>Cream and green</td>
<td>Dull</td>
<td>Medium</td>
<td>Distinct</td>
<td>Cotton</td>
</tr>
<tr>
<td>Dresser scarf</td>
<td>Cream, green, and violet</td>
<td>Dull with bright trim</td>
<td>Light</td>
<td>Plain</td>
<td>&quot;Miss Simplicity&quot;</td>
</tr>
<tr>
<td>Table scarf</td>
<td>Tan</td>
<td>Dull</td>
<td>Medium</td>
<td>Plain</td>
<td>Wallpaper</td>
</tr>
<tr>
<td>Lamp base</td>
<td>Clear glass</td>
<td>Dull</td>
<td>Light</td>
<td>Plain</td>
<td>Cream linen with green violet, and orange cross-stitch border</td>
</tr>
<tr>
<td>Lampshade</td>
<td>Peach with green and violet cord</td>
<td>Bright</td>
<td>Light</td>
<td>Indistinct</td>
<td>Glass</td>
</tr>
<tr>
<td>Bookends</td>
<td>Brown</td>
<td>Dull</td>
<td>Dark</td>
<td>Plain</td>
<td>Wood</td>
</tr>
<tr>
<td>Pottery</td>
<td>Blue green</td>
<td>Medium</td>
<td>Dark</td>
<td>Plain</td>
<td>Pottery</td>
</tr>
<tr>
<td>Powder box</td>
<td>Blue green</td>
<td>Medium</td>
<td>Shiny</td>
<td>Plain</td>
<td>Painted wood</td>
</tr>
<tr>
<td>Candlestick</td>
<td>Brass</td>
<td>Dull</td>
<td>Medium</td>
<td>Plain</td>
<td>Brass</td>
</tr>
<tr>
<td>Candle</td>
<td>Violet</td>
<td>Bright</td>
<td>Medium</td>
<td>Plain</td>
<td>Wax</td>
</tr>
<tr>
<td>Pin tray</td>
<td>Green</td>
<td>Medium</td>
<td>Medium</td>
<td>Plain</td>
<td>Glass</td>
</tr>
</tbody>
</table>

1 Note: Because a distinctly patterned wallpaper is used in this room, care must be used in selecting a picture to be placed against the figured background. A silhouette, a picture with a large mat around it, or one with a very dark background and frame such as is found in "Miss Simplicity" may be used.
COLOR is needed in a bedroom and a pillow will bring a bit of color as well as comfort to a chair or a window seat. Old-fashioned quilt blocks make attractive pillows and are inexpensive. Perhaps you are fortunate enough to have a quilt which your mother or your grandmother made. If so, you may use it for a spread upon your bed and a pillow of the same pattern for your chair. You need not use the patterns given here if you have one of your own that is better suited to your room.

Patchwork pillows and quilted pillows are more attractive and more useful than elaborately trimmed organdy pillows or grotesque animal forms, which do not seem to be made to place under your head when you are resting. Pieces from the scrap bag may be used for patchwork.

The Wedding Ring pattern will be found in Figure 4. Printed and plain material make a good combination for this pattern. The ruffle around this pillow is made of strips 2 1/2 inches wide. This ruffle forms an enclosing frame for the quilt block and improves the general appearance of the pillow.

Colors to use.—A rule to remember in choosing colors for your pillow is, "Select colors which harmonize," that is, colors which do not have a strong contrast. Such combinations as soft rose and cream, medium light blue and tan, lavender and unbleached muslin, and white used with a print with a white background seem to keep the design from standing out in spots.

Size of pillows.—A pillow for a girl's room should be dainty and not too large. The size will depend somewhat on the place where it is to be used. Twelve to sixteen inches is the size usually found.

The Log Cabin is made from strips of material 1 3/4 inches wide. Two harmonizing plain colors such as coral and cream are attractive in this design. Begin at the center with three squares and continue with strips as shown in the picture, Figure 5.

The Windmill pattern will be found in Figure 6. The border is 1 1/2 inches wide. Note where the straight and bias edges come when you cut pieces for this pillow.

Making the blocks.—The nicest patchwork is made by hand, with a small running stitch, fastening the ends securely. Seams may be three-sixteenths or one-fourth inch in width. Use care to make all seams the same width or your pieces will not match. Join all colors carefully. If printed materials are used, choose small designs, as they are more attractive in small pieces. All bias edges should be a true bias and all squares should be cut on the straight of the material. If a block is planned so that a bias edge is sewed to a straight edge, it will not stretch and pucker.
Borders.—Pillows need a border to give them a finished appearance. This may vary in width with the size of the blocks. The corners should be mitered in most cases (Fig. 7), although the Log Cabin pillow is an exception to the rule. Ruffles may take the place of borders.

Backs.—A pillow cover needs to be easily removed for laundering, and a back that is made with this in mind is a wise choice. Two hemmed pieces overlapping about 3 inches, as shown by Figure 8, need no buttons or snaps and make a back that is easily ironed. The back of the pillow is sewed to the front with a plain seam. A ruffle inserted along the seam makes a good finish and boxings may be used.

Quilting.—Quilting is done with a small running stitch following the lines of the quilt block, or forming diamond or square designs upon plain surfaces. If a pillow is made to match a quilt used on the bed, it should be quilted with the same design.

Fillings.—Pillows may be filled with feathers or kapok, a cotton-like substance that may be purchased by the pound. Cotton in pillows often becomes lumpy and uneven.

FURNITURE FOR A BEDROOM

Furniture in a room must be comfortable and useful as well as attractive. Every girl will have a different problem in making the best of what she has in her room. If there is too much furniture for the size of the room, some may be discarded or exchanged for smaller pieces. Good taste in furnishings is not so much a matter of expense as it is selection.

Painted furniture can be lovely in a girl's room and odd pieces may be made to harmonize in this way. Well designed, unpainted pieces may be purchased.

Old walnut and maple furniture may be found in some rooms, attics, or barns and may add much to a room. It should be refinished to bring out the beauty of the wood.

For the girl whose funds are low, makeshift furniture will help to make her room more attractive and useful. Boxes and boards may be made into book shelves, dressing tables, and desks. A can of paint and skirts of print will dress up pieces of this kind to make them fit into the room.

ARRANGEMENT OF FURNITURE

What are the things a club girl must consider in arranging the furniture in her bedroom?

Comfort and health.—In a girl's bedroom, the bed should be placed out of a draft but near a window so that she may receive plenty of fresh air when sleeping. The dresser should be placed beside a window so that the light falls upon her, not on the mirror. A well lighted study table and a comfortable chair placed in proper light for reading or sewing are important.

Convenience.—Did you ever have to walk around the bed to get from your dresser to your clothes closet? Wouldn't it be better to arrange your furniture so that the dresser is near the closet to save steps and time while dressing?
In many rooms the furniture is placed near the center of the room or in front of doors so that it is difficult to move about the room. This is generally more true of living rooms than bedrooms, but the general rule of **keeping the paths clear** is followed in all arrangements.

**Balance.**—If all the heavy pieces of furniture were placed on one side of the room, the arrangement would appear one-sided. Balance may be obtained by placing the bed on one side of the room, the dresser on another side, and a table and chair on still another.

**Following the structural lines of the room.**—By structural lines, we mean those lines which form the shape of the room. Most rooms are rectangular. To make a room appear orderly, the large pieces of furniture should be placed to follow the lines of the room, or in other words, parallel to the walls. A bed or a dresser placed diagonally across a corner contradicts the lines of the corner, destroys the beauty of the oblong of the room, and takes more space than necessary.

Chairs are an exception to this rule as they are easily moved and may be placed at angles comfortable for reading or for conversation.

Picture wires, if they show at all, should conform to the perpendicular lines of the walls by using two parallel wires fastened to the picture molding. Only very large pictures and mirrors need to be hung this way, however.

**CURTAINS AND DRAPERIES**

The bed and the curtains are the largest furnishings in a bedroom. Following the rule for use of color, these articles should not be bright, although bright trimmings or touches of color may be found in the design in both bedspreads and curtains.

It pays to buy curtains of good quality. This does not necessarily mean expensive ones, as there are many materials of good quality that do not cost much. Simple tailored or ruffled curtains are suitable in most bedrooms. Some girls prefer draperies of such materials as cretonne or chintz and, if these are used, it is economy to buy sun-fast materials.

**DECORATIVE OBJECTS**

The decorative objects in a room include dresser scarves, pottery, books, lamps, candles, pictures, and the like. A person entering a room should be conscious first of the decorative objects; second, of the furniture; third, of the walls; and fourth and last, of the floor. There will be one chief
center of interest in the room such as the study table, the dresser, or a cozy window seat with its pillows, its books, and a view of the out-of-doors. These will vary according to circumstances, but the chief center of interest should stand out distinctly; then the other and less important groups can be arranged to balance the room.

Furniture and decorative objects must be grouped into units or centers so that the interest will not be scattered. A table or desk with a picture placed over it on the level of the eye or below, and with books, pens, and a lamp or bowl of flowers, a dressing table with gay skirts of cotton print, or a low trunk or chest placed in a dormer window, covered with plain monk’s cloth and made comfortable with bright pillows of old fashioned patchwork, will make an attractive unit arrangement for a room.

GUIDES FOR IMPROVING A ROOM

In the room shown in Figure 9, several of the rules of good arrangement have been violated. Note that (1) the furniture and rugs do not follow the structural lines of the room, (2) the dresser is in a dark corner and is across the room from the closet, and (3) the bed is too close to the wall to be easily made and would be in a draft in cold weather.

The room shown in the drawing in Figure 10 is the same as the one given in Figure 9. The furniture has been rearranged to follow the lines of the room, to give balance, and to make the room more convenient for dressing and for good light. Note that the bed can be made without being moved.

CURTAIN

Windows are the eyes of the home, because they bring light to the people within. They have also been called messengers of cheer because they bring in the beautiful outdoor scenery as well as healthful fresh air and sunshine. We may say that the purpose of our windows is to admit light, air, and sunshine, and to give us a view of the outdoors.

The following terms are used when speaking of different kinds and parts of window coverings:

Shades—may be rolled up or down over the glass to exclude light and insure privacy.

Glass curtains—cover all or part of the glass and are usually made of sheer material.

Draperies form a part of the side of the window and are made of heavier material.

Valance—that part of the window-drapery which is placed across the top of the window.

Heading—gives finish to the top of the curtain and softens the edge.

Casing—covers and holds the rod.

Tie-backs—keep curtains from blowing out in the room and from brushing the screen.

PURPOSES OF WINDOW COVERINGS

To secure privacy.
To secure light.
To soften the severe lines of dark walls against light windows.
To lend decorative beauty and charm.

Window coverings consist of shades, curtains, and drapes. All windows do not require all three of these. Some need only one, and any one of these coverings may be used alone in certain cases. Shades give privacy and may in some cases add decoration. Glass curtains, or those used nearest the glass, soften the light entering the room, give some privacy, and serve as a protection to the drapes. If drapes are made to draw clear across the window, shades are not needed. Decorative drapes are used to help modify proportion and to unify the color scheme. Rooms with simple furniture and furnishings do not need both drapes and curtains. In fact, the window looks overdone if both are used in such rooms. As a rule, bedrooms do not need drapes, so in this problem we will confine the discussion largely to glass curtains.

SELECTION OF CURTAINS

In selecting curtains, consider the room and all of its furnishings. Curtains dress up a room but let us be careful so that they do not stand out in too great a contrast to the walls and furnishings. The problem for each club girl is to find out what kind of curtains are best suited to her room. To do this it is necessary to consider design and color of the walls and room furnishings.

Color.—A curtain helps to soften light. Color used in window coverings should improve the lighting and should harmonize with the color of walls and other furnishings. White curtains look best where the walls or woodwork are white. In general, cream color is better than white, because it has a tendency to soften the light and blends more easily with the colors of the walls and furniture. Blue greens and blues must be used cautiously in glass curtains, because the transmitted light may be unpleasant. In moderate climates, warm colors such as soft orange, pale yellow, pinkish cream, ecru, tan, and cream are successful in a girl’s bedroom.

Design and material.—If walls are definitely figured, choose plain curtains and if walls are plain, choose figured curtains. There are, of course, exceptions to this general rule. For example, it is best to have...
plain curtains with a plain wall if there is a considerable pattern in the rugs and other furnishings. If figured material is used, be very careful about the size of the figure. Large-patterned material should be selected only for large rooms and then used sparingly. Small patterned material can be used in many places.

Line.—If a curtain has been well planned the effect will be beautiful and satisfying. Most windows are of average proportion and simple curtains of suitable color will look best. Occasionally rooms are found with high ceilings and tall, narrow windows, giving the room a stiff appearance. By emphasizing horizontal lines, the height of tall windows may be apparently reduced. This is done in several ways: (1) by using a valance, (2) by using tie-backs to break the long vertical lines of curtains, (3) by using materials with horizontal lines or bands in the design, and (4) by placing the curtain fixtures in the extreme outer edge of the casing so it is entirely covered at top and sides (Fig. 12). The curtains on tall windows should hang to the sill. If tie-backs are used the curtains should be made to hang to the sill when looped up.

Square or nearly square windows furnish a different problem. Valances and tie-backs are not needed but may be used on short windows. If a valance is used on a group of windows or broad windows, it should be narrow. Material with a vertical line or stripe is good. Curtains on short windows are hung inside the casing and may extend to the bottom of the apron. A group of these windows should be treated as one, emphasizing the vertical lines (Fig. 14). Plain curtains the same color as the walls seem to become a part of the walls and therefore make the room appear larger.

HANGING CURTAINS

The lower edge of curtains should be hung in a line with some structural feature of the wall. Glass curtains extend to the sill when used with drapes. When used alone they may extend to the bottom of the apron. Tie-back curtains may extend to the sill, to the bottom of the apron, or almost to the baseboard. Drapes extend to the bottom of the apron or to within one-half inch of the floor, never to the baseboard.

Glass curtains, when used alone, may be hung inside the casing or they may cover the casing. This latter method is particularly useful if the woodwork is unsightly. Styles in curtains vary and it is up to each girl to select the curtains which give the best general effect in her room.

MATERIALS FOR CURTAINS

When selecting curtain materials we need to think of adjoining rooms and the appearance of the house as a whole. Windows of adjoining rooms look more attractive from the outside if they are alike or similar. We may have an interesting variety in the furnishings from room to room and at the same time keep a harmonious effect throughout the house. Too many and too heavy window coverings defeat the purpose of the windows. We need plenty of fresh air and sunshine in our rooms. Curtains for a girl's room should be dainty, simple, durable, and easily laundered. They need not be expensive, but should be of good quality material that will not fade and that will last for several years.

All thin materials are likely to shrink in washing. Cloth woven evenly from tightly twisted yarns will shrink less and give better service than fabrics made from soft, loose yarns. Since every imperfection in weave is brought out by the direct light shining through the curtain, the material should be carefully examined for knots and weaknesses before it is purchased. If a heavy yarn forms the design in the fabric made from fine yarns, the cloth may split as a result of the cutting of these yarns where they cross the heavier ones.

Appropriate curtains for a bedroom are light in value (dainty in color) and fine in texture. If figured material is used the figures are small. Where a room needs brightening up with color, semidrapes of cretonne, gingham, Osnaburg, or unbleached muslin decorated with color may be used instead of curtains. When such material is used alone, it gives the effect of drapes and serves the purpose of both drapes and curtains. Draperies in the full sense of the word are heavy and usually lined. Glass curtain material can always be used alone or the materials listed for semidrapes may be used alone. Usually a heading used at the top of such
curtains gives a softer effect than when no heading is used. Bright color may be used in pippings, facings, and bindings.

Glass Curtains
- Voile
- Marquisette
- Net
- Scrim
- Unbleached muslin
- Dotted swiss
- Mill ends
- Batiste

Semidrapes
- Unbleached muslin
- Gingham
- Linen and cotton crash
- Cotton crepe
- Mill ends
- Cretonne
- Chintz
- Cotton dress prints

**FIG. 14.—A way to curtain a double window.**

**CALCULATING MATERIAL NEEDED**

Use a yardstick or ruler for taking measurements. Write them down so that no mistake will be made in calculating the amount of material needed.

The measurement for the width of glass curtains is taken on the trim nearest the glass (line W on window diagram) and they should be just long enough (line H) to escape the sill line A. If they are to be hung without draperies, and the casing is not attractive, the measurements may be taken on lines G and B, so that the curtain covers the casing and extends to the bottom of the apron (Fig. 15).

**Hems** 1½ to 2 inches wide on the inside and lower edges and one-half inch wide on the outside edges are in good proportion for glass curtains. Double hems are most attractive, as no raw edges show against the light. Hems of equal width on both sides are an advantage in distributing wear by using the outside edge on the inside part of the time.

**Fig. 15.—How to measure for curtains.**

When glass curtains are used alone, a one-inch heading at the top makes a neat appearance and two inches must be allowed for it.

**Casing** should be wide enough to fit easily over the rod. To determine this, pin the material around the rod, allowing for a seam. Usually three-fourths of an inch is sufficient for a casing and 1½ inches must be allowed for it with an additional half inch for the seams.

An additional allowance of two inches or more should be made for **shrinkage** on cotton fabrics. A common rule is to add nine inches to the desired length of the finished curtain. This gives sufficient material for hems, headings, casings, and shrinkage.

When soft sheer materials are used, the **two curtains for each window** should be twice the width of the window to allow for fullness. When heavy materials are used, one and one-half times the width is enough. Skimpy curtains are unattractive.

For example, the material for the window in Figure 15 is calculated as follows:

<table>
<thead>
<tr>
<th>Material Description</th>
<th>Inches</th>
</tr>
</thead>
<tbody>
<tr>
<td>Window height (line H)</td>
<td>72</td>
</tr>
<tr>
<td>Window width (line W)</td>
<td>31</td>
</tr>
<tr>
<td>For 100 per cent fullness:</td>
<td></td>
</tr>
<tr>
<td>Two lengths 36-inch wide material</td>
<td>144</td>
</tr>
<tr>
<td>Double hem on bottom 1½ inches (3 inches each)</td>
<td>6</td>
</tr>
<tr>
<td>Heading 1 inch (2 inches each curtain)</td>
<td>4</td>
</tr>
<tr>
<td>Casing each ¾ inch deep with ¼ inch turn</td>
<td>3½</td>
</tr>
<tr>
<td>Shrinkage, 2 or more inches</td>
<td>4</td>
</tr>
</tbody>
</table>

(Approximately 4½ yards) 161½

If the curtains are to cover the window casing and apron, then the length should be increased to include these.

**MAKING GLASS CURTAIN**

**Measure and check** each curtain before cutting into the material.

If the material is figured, cut the material so that the figures match in all pairs of curtains in the room.

If the weave permits, draw a thread and follow this line in cutting.

**Trim off all selvages,** as they are unattractive and are likely to draw up into puckers when sewed or washed.

Put in side hems first, then top and bottom hems. Make all turnings the width of the hem so that raw edges will not show when the light shines through.

Turn the allowance for shrinkage into the bottom hem unless it looks too bulky; or take it up as a tuck just below the casing.

**RUFFLES**

Ruffles are 2½ to 4 inches in width. It is best to cut on a drawn thread line, especially if tiny hems and seams are to be used. Keep edges true for hemming.
For scant ruffles use 1/3 yards of material for each yard of finished ruffle. For very full ruffles use 2 yards of fabric for each yard of finished ruffle. Scant ruffles are used on stiff material and more fullness is added as desired for soft materials.

To join strips of material use tiny French seams. Remove all selvages first. Always press seams toward you as the material is put into the hemmer. For heavy fabrics, make a plain seam, press it open, and clip the seam edges away diagonally from the hem to make it slip easily through the hemmer. Roll the ruffles so that they draw easily from your lap as you hem and ruffle.

Curtains may be faced along the sides and bottom with colored material or with the curtain material. Scallops (Fig. 13) may be used. The corners of all fitted facings should be mitered.

Hemming.—Use the foot hemmer for making a tiny hem on a ruffle. Stitch slowly in passing a seam.

Ruffling.—The ruffler is used for gathering the ruffle. It may be sewed to the curtain at the same time by placing the curtain under the attachment. Gather a scant one-fourth inch from the edge to save trimming. Finish with a felled seam (Fig. 16). Ruffles may be joined with bias tape, also stitched flat or with a bias binding (Fig. 17). Both edges may be hemmed and joined to the hemmed curtain as in Figure 18.

Making bias tape.—Long strips for bias binding may be cut by using the continuous bias shown in Figure 19. After cutting the strips, fold the raw edges to the center for an inch at the end, lay the folded strip on the ironing board, and place a pin over it with the width of the strip. Draw the bias under the pin and press in the folds made in this way (Fig. 20).

Valances.—The lower edge of a valance may be finished to correspond to the edges of the curtain. The finished valance should be about one-sixth of the length of the finished curtain or about ten inches on an average window. From one-half to two-thirds the width of the window should be allowed for fullness of the valance, depending upon the weight of the material.

Tie-backs.—Several suggestions for tie-backs are given in Figures 21 and 22. Some are shaped, some are finished like the edges of the curtains, and others are plain.

Tie-backs should be long enough so that the line of the curtain will in general follow the line of the window. They should be placed low enough so that the proportion will be good. Twelve inches from the sill is about right for the average window.

French plaits are used on heavier materials to take up the fullness across the top of a curtain and for curtains across doorways and around shelves curtained for closet space.

Fold a three-inch double hem at the top of the curtain. If the material is soft, a piece of crinoline or heavy muslin folded into the hem the exact width of the hem is needed to give the necessary stiffness. If hooks such as that in Figure 23C are used, no stiffening is needed unless the material is very soft.

Measure the width of the hemmed curtain. From this measurement, deduct the number of inches to be covered by the curtain plus two inches for each curve of the rod. The remainder should be equally divided into plaits. One group must be placed 1 1/2 to 2 inches from the inside edge of the curtain and another at each point where the rod curves. The others...
may be evenly spaced between these two, with the groups from three to five inches apart.

Having located the position and depth of each plait, sew vertical tucks to the right side in the heading the depth of the hem (Fig. 23A). Form each wide plait into three small ones and sew them down tightly about three inches from the top with matching thread (Fig. 23B).

Various types of rings and hooks may be used to attach the curtain to the rod, but the one shown in Figure 23C is most practicable for flat rods. It supports the heading and also fastens the curtains to the rod.

**ADJUSTING CURTAINS AT THE WINDOW**

A well-made curtain will look its best pressed and hung correctly at the window. Rods need to be firm and straight. Tailored curtains hang straight and conform to the rectangular lines of the window. Weighting the bottom with shot-weight tape will help to keep them straight. It is better to have the curtains cover only a part of the window when they are narrow than to have them stretched across the window so that they look skimpy.

Tie-back curtains of sheer material may be pushed together on the rod, since the light comes through them and the general shape of the window is not distorted. Adjust the gathers evenly along the rod. Pull the curtain through the tie-backs until they hang in graceful looped curves along the center of the window. Stretch the outside edge straight with the woodwork.

Heavier curtains with tie-backs need to be pushed apart on the rod to make the lines of the curtains conform to the general lines of the window.

**REFINISHING FURNITURE**

In almost every girl's room there is at least one piece of furniture that would be more attractive if the scratches and scars were removed and the old finish brightened up. Fine pieces of furniture may be found stored in attics, cellars, and sheds. These are made of good wood, are well built, and simple enough in line to add to the attractiveness of any bedroom. Old rocking chairs, chests of drawers, straight chairs, and beds may be successfully repaired and refinished by a club member to improve the appearance of her room.

**PIECES TO BE REFINISHED**

There are a number of things to consider before deciding on the piece you are going to refinish.

**Construction.**—Is it built so that it will be worth the time, money, and effort that you will spend upon it? A chair may be wobbly because some of the rounds need gluing or because it is so poorly made in the first place that the pieces do not fit closely enough together to permit the glue to hold them firmly. Broken pieces may be replaced.

**Function.**—Every piece of furniture in your room should have a special purpose. If you need only two chairs, do not use three, and if you are planning to refinish an old bed, be sure that it will be comfortable, and if you are going to repaint an old chair try it out to see if it fits the body comfortably. Chairs and beds are made for rest, not for beauty alone.

**Design.**—Every piece of furniture in your room should add to its attractiveness. Many girls find that dressers and beds can often be cut down so that better proportions are obtained. Fancy glued-on pieces are undesirable decorations and these may be removed before you begin to refinish. Pry off by placing a chisel, case knife, or other flat instrument under a corner and loosening the glue. Simple, plain lines are most desirable in furniture.

**CHOICE OF FINISH**

There are two methods of refinishing furniture described here: (1) the finish that retains the natural beauty of the wood and (2) enameling. In many homes we find beautiful old pieces of hard wood, such as walnut or mahogany that our grandmothers used, and often these have been discarded for more modern pieces. These old things have beautiful wood, however, and are well made, and a finish should be chosen that will bring out both the grain and the color of the wood. Oak pieces are often refinished in the same manner.

Five common types of wood and characteristics of each are as follows:

- **Gumwood.**—Firm, semihard wood; fine in texture with long, straight grain; it may be quartersawn and made to resemble certain types of walnut; it may be given a paint or enamel finish successfully.

- **Birch.**—Semihard close-grained wood, usually of a light shade tinged with red; may be made to take either a dull or gloss natural finish; it is often successfully stained to imitate cherry, walnut, or mahogany.

- **Walnut.**—Black walnut is perhaps the most beautiful wood America produces; color, dark brown; grain, plain; it should always be given a natural finish.

- **Pine.**—Most common American wood; easily adapted to a variety of uses; varies from the soft wood in the western white pine to Georgia hard pine. Soft pine is an excellent base for paints and enamels.

- **Oak.**—Most common of hard woods; it serves well for a variety of purposes; any natural finish may be given it; when new it would be too expensive to paint or enamel, but old pieces may be successfully cleaned, smoothed, and made attractive with enamels.
REPAIR OF FURNITURE

Make all necessary repairs before proceeding with the refinishing process. All broken parts should be replaced and loose places reglued. Where possible, remove the old glue by washing or scraping. Allow the piece to dry, apply new glue, and allow the glued parts together for several days. Quilting frame clamps are excellent for holding the parts together until the glue has hardened. Rope or wire is successful where a clamp cannot be used (Fig. 26).

Rockers that are broken off at the leg of the chair may be fastened on again by making a new dowel pin (Fig. 27). This pin is inserted in the leg of the chair and into the rocker (Fig. 28). Also rockers may be screwed on by putting a long, slender screw into the rocker from the bottom, boring a hole for the screw, gluing the leg to the top side of the rocker, and then inserting the screw. Sink the head to prevent uneven rocking (Fig. 29). A flat-headed screw would be best for this purpose.

Loose veneer or broken parts should be reglued and held firmly in place until thoroughly dry. Sometimes a narrow screw is inserted through the leg to catch the end of the round (Fig. 30). The screw head should be sunk, then covered with plastic wood. Many times a chair is weakly joined at the back of the seat. Examine under the seat to see if glued parts have separated or screws are out. If so, reglue and rescrew. If further bracing is needed, brace it at the angle underneath (Fig. 31).

Deep holes and cracks may be filled with plastic wood or shellac gum, which can be purchased in colors to match the wood. Shellac gum is heated like sealing wax and dropped in the crack or hole. Plastic wood should be stained before applying, somewhat darker than is wanted because it becomes lighter as it dries. It can also be purchased already stained.

PAINTED FURNITURE

Many girls will find that the furniture in their rooms will look best if it is all painted in the same color. Enamel or dull-finish lacquer may be used successfully. The preparation of the furniture is the same for both, but directions only for enameling are given here, as lacquer requires special treatment and it is best to follow directions on the container. Lacquer dries almost instantly and cannot be brushed over after a stroke has been made. A special thinner is needed to keep it the proper consistency.

You have already learned that neutral colors should be used for large areas and that bright colors should be used in small amounts. Your furniture, therefore, should be a soft, grayed color, such as ivory, warm gray, soft green, or dull blue, depending upon your choice of color for your room. Your furniture should always be related in color to the dominant hue of your room. If you are using yellow as a dominant hue, then ivory and green would be a good choice, as they are related in color to yellow. White is too light and glaring for most rooms.

Furniture that is painted one color without trimming is a wise choice for many girls and the contrasting color may then be found in the accessories of the room. Bands or stencils in harmonizing colors may add interest to painted furniture. There are two rules to remember in using trimming of this sort.

1. Trimming, if used at all, should follow structural lines.
2. Use colors that do not make a strong contrast in their darkness and lightness.

Stencils—Use a stencil that conforms to the general shape of the space in which it is placed. For example, place an oval or a rectangular stencil on a dresser drawer rather than a square or round stencil (Fig. 32).
The parts of a stencil design should be close enough so that they seem to belong together. Choose a stencil design that is not too realistic, that is included in a definite space, and that is not so dark that it will appear spotted. Furniture transfer designs in color may be purchased at paint stores and art shops and applied according to directions.

**Band of color** may be used in a number of places where the structure of the piece provides a natural groove or edge to follow (Fig. 33):
- Edges of chair seats.
- Top edge of a square-backed chair.
- Inside edge of mirror frame.
- Insides of book shelves.
- Around the edge of a panel of a bedstead.
- Edges of tables.

Avoid the use of hit and miss spots of contrasting color on chair rounds and legs. Also avoid pink, very bright orange, and bright red on painted bedroom furniture, because a piece of furniture should appear to be a unified whole. If you want these colors, use them in accessories such as patchwork pillows, lamps, footstools, vases, etc.

Color combinations on painted furniture should be carefully selected, and the contrast in lightness and darkness should not be too great. Colors next to each other on the color wheel, as yellow and yellow-green, are effective when used together. Shades of one color, as blue-gray and blue, are used together. Suggested colors for bedroom furniture:

<table>
<thead>
<tr>
<th>Background Color</th>
<th>Trim</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ivory</td>
<td>Yellow-green</td>
</tr>
<tr>
<td>Yellow</td>
<td>Light yellow-green</td>
</tr>
<tr>
<td>Sand color</td>
<td>Light violet</td>
</tr>
<tr>
<td>Dull yellow</td>
<td>Light yellow</td>
</tr>
<tr>
<td>Blue-gray</td>
<td>Medium dark blue</td>
</tr>
</tbody>
</table>

**Fig. 32.—A dressing unit refinished by a club member.**

**Fig. 33.—Trimming should follow structural features of furniture.**

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**STEPS IN ENAMELING FURNITURE**

Remove all unnecessary decorations.

Clean the surface. When the old finish is smooth, washing with mild soap and water is all that is necessary. If the old finish is cracked or rough, remove it entirely with a varnish remover.

Make all necessary repairs.

Produce a smooth surface. Sandpaper the wood until it is smooth. Fold the sandpaper over a small block and rub with the grain of the wood, never across or in circular motion.

Prepare the paint. All paint must be stirred until it is of smooth, even consistency. Thin it with the proper solvent, which is usually turpentine, so that it brushes easily and smoothly. Paint that is too thin runs and paint that is too thick shows the brush strokes when dry. In mixing flat paint and enameal, observe the following:

- If the color is too dark, add white, i.e., green + white = light green.
- If the color is too bright, add a small amount of its complement; i.e., green + red = gray green.

Oil paint is used to change color and may be purchased in tubes or cans at paint shops. Sometimes it takes only a small tube of oil paint to change a large amount of paint to a more desirable color. Thin the tube paint in a little turpentine before adding to the enamel.

If the color is too light, add more of the pure color, using oil paint. Lampblack is sometimes used to darken paint, but may produce an unde-
sirable bluish gray color. Van Dyke brown or raw umber is better to
darken paint, as it produces a warm cast.

**APPLY THE PAINT**
Mix enough paint to complete the job. It is almost impossible to mix
together, match. Apply a thin coat of flat paint thinned with tur-

pentine. Allow this to dry thoroughly over night in a room free from lint,
dust, and insects. When dry, smooth with fine sandpaper. The second coat
should be flat paint of the desired color, but not thinned. The third coat
consists of one-half flat paint and one-half enamel of the desired color.
Make sure that the paint is dry and smooth before applying each coat. Use
No. 0 sandpaper between coats.

Apply enamel for the last coat to produce a hard surface. Care should
be taken not to leave brush strokes and not to use too much enamel, as
this will dry in drips and cause an uneven surface.

Let the enamel dry thoroughly before applying any bands or stencils.
The shine may be removed by rubbing with pumice and linseed as
described below.

**PREPARATIONS FOR NATURAL WOOD FINISHES**

**Remove all unnecessary decorations.**

**Remove the old finish** for best results. There are several satisfactory
ways of doing this:

- With a piece of glass or a sharp knife with a straight edge, scrape off
  the old finish. Use varnish remover on carved portions.

- Use a commercial varnish remover, following directions given on the
  can. After the old finish has been scraped off with a putty knife or piece
  of glass, wash the surface with gasoline to stop the action of the remover.

**Caution:** use gasoline in the open air, away from fire.

- Use a home-made varnish remover, following directions given below.

  This may darken the wood and, if so, bleach the dark spots with oxalic
  acid solution as directed below.

- Mix six tablespoonfuls of gloss starch in one quart of water and cook
to the consistency of a thick paste. Then dissolve two tablespoonfuls of
  concentrated lye in a half cup of cold water and add to the starch paste.

  Apply the paste to a small area and allow it to remain from two to
  five minutes, or until the old finish softens. Scrape the surface with the
  putty knife, spatula, or glass. Place the old varnish in a newspaper to be
  burned. Apply the paste on a new portion and repeat the process. Be sure
to wash the wood surface well in warm water; then apply vinegar or gaso-
line to neutralize the lye, and wipe the surface as dry as possible. Care
must be taken to clean dishes in which this remover has been made and
that it be kept out of the reach of small children.

**Remove stains:** Ink, black water marks, or other stains may be removed
with a solution of oxalic acid, one teaspoonful to one pint of hot water.
Apply the hot solution to the stain and allow it to stand until bleached.
Wash carefully with soap and water and let it dry thoroughly.

**Make all necessary repairs.**

**Produce a smooth surface.** Sandpaper may be obtained in three grades,
fine, medium, and coarse. The coarse should be used first and the final
smoothing should be done with the fine grade. Fold sandpaper over a
small block of wood and rub with the grain of the wood. Use steel wool
on carvings, grooves, or curved surfaces where sandpaper cannot be used.

Dents may sometimes be removed by placing a damp cloth on them and
holding a hot iron lightly over the cloth. This causes the wood to swell
and removes the dent.

**KINDS OF SURFACE FINISHES**

Several kinds of surface finishes for wood are given here. Choose the
one that best suits your needs and personal taste. Each type has ad-
vantages and disadvantages.

- **Apply an oil stain** if the wood is too light or uneven in color. Dark
  wood, dark mahogany, and walnut are commonly used. If the stain is too
  dark, lighten it with turpentine. Test it carefully in an inconspicuous
  place or on a scrap of wood before applying it to the furniture. Apply
  with a clean brush and wipe off the surplus with a soft cloth. A second
  application may be made if the wood is still too light in color. Use an
  oil stain rather than a stain varnish, as the latter merely covers the wood
  instead of bringing out its true grain and color.

- **Wax finish.**—After the stain has thoroughly dried, apply a thin coat
  of floor wax, rub it well into the pores of the wood, allow to stand five or
  ten minutes, and polish. Use a circular motion; then rub with the grain
  of the wood. A second application may be needed. This finish is not as
durable as others and will need to be renewed frequently.

- **Shellac and wax.**—Apply a stain if needed as directed above. When
dry, apply two coats of shellac, smoothing the surface between coats with
No. 1 steel wool. A third coat may be used if the surface is not evenly
covered. **Shiny finishes need to be dulled** to produce the satiny effect de-
sired in painted, shellacked, or varnished furniture. Rub with very fine
pumice stone and boiled linseed oil. Dip a piece of wooden cloth first into
the oil and then into the pumice stone. Rub the surface gently with this
until the desired dullness is obtained. To remove all traces of the pumice
stone, rub the finished surface with a cloth dipped only in linseed oil.
Wax is then applied as directed above.

- **Varnish.**—Apply as many coats of a good grade of spar varnish as are
  needed, but usually two are sufficient. Brush with the grain of the wood
  and use long, even strokes. Allow each coat to dry for 48 hours, and rub
  with No. 0 steel wool between coats. A dull finish may be obtained by
  rubbing the last coat with very fine pumice and linseed oil, as directed
  above. Remove all the oil and apply wax. This finish is durable but
  requires much rubbing to remove the shine. Apply varnish in a room
  free from all lint and dust.

All new woods have open, pores. To fill these, a filler may be pur-
chased and applied as directed on the can before varnishing. A filler
should always be applied to new wood, but furniture that has already been
finished once does not need a filler before refinishing.
Linseed oil.—For fine old pieces of furniture, a linseed oil and wax finish may be used. Boiled linseed oil may be purchased and is used in preference to raw linseed because it will not become gummy if properly applied. Heat the oil and apply it as hot as possible with a swab. Rub the surface long and vigorously. Leave none on the surface, as it may become gummy. After the wood has absorbed all the oil it will, apply wax and polish. Renew the wax occasionally. Use no stain with this method, as the oil will usually darken the wood enough.

CARE OF BRUSHES

It pays to use a good brush, as the bristles pull out of cheap brushes and stick to the surface upon which you are working. Immediately after using, clean thoroughly with the proper solvent:

- With paint, use turpentine.
- With varnish, use turpentine or gasoline.
- With shellac, use denatured alcohol.
- With lacquer, use lacquer thinner.
- With stain, use either turpentine or gasoline.

Wash with soap and warm water. Allow to dry flat. Never stand brushes on bristles, as this bends and breaks them.

Wrap in paper and store in a place free from dust. If painting is to continue for several days, the brush can be immersed in water to cover the bristles to prevent paint from hardening.

RESEATING A CHAIR

Straight chairs often have caned or upholstered seats. As these wear, they must be replaced. Recaning may be done at home or the chair may be padded and upholstered. Materials needed are:

Webbing.—This is used to make a firm support for the chair seat. It may be purchased, or, for a small chair seat, it may be made from pieces of old overalls, or from grain sacks. Use a double piece of material 3½ inches wide. Stitch along the edges and back and forth across the strip to make it firm.

Stuffing.—Tow and curled horsehair are suitable materials for stuffing. This may be obtained from stores or from old automobile cushions. A layer of excelsior may be used underneath to reduce expense. A layer of cotton batting or wadding is used on the top to give a smooth finish.

Covering for stuffing.—Burlap and muslin or cambric are needed to cover the webbing and stuffing.

Top covering.—Choose a covering that will harmonize with the wood. Crash, monk's cloth, Osnaburg, rep, brocade, and other materials sold for upholstery are suitable. Covers hooked with silk hose are attractive but must not be heavy.

Gimp.—Gimp is the name given to the braid used to form a narrow edging to cover the tacks and the edges of the upholstery.

Tacks.—Sharp, slender tacks with a large head are best for holding webbing and the covering in place. Gimp nails have small round heads which imbed themselves in the gimp and do not show. Upholstery tacks may be used on the gimp if desired.

Steps in upholstering a chair.—Repairs and refinishing must be complete before upholstering is done. Nail the webbing underneath as in Figure 34. Tack the webbing to the edge with three or four tacks (Fig. 34A). Stretch as tightly as possible and tack to the opposite side. Allow about one-half inch of webbing at each end to turn back. Tack on all strips of webbing going one way. Weave a strip of webbing going the other way and tack one end. Stretch and tack the other end. Repeat until all webbing is tacked into place. Next turn down the surplus webbing and tack with three or four more tacks (Fig. 34B). Under that tack some burlap, then a layer of muslin or cambric. This is to prevent the stuffing from falling out.

A mound of stuffing is now placed in the seat with a layer of cotton or wadding on top (Fig. 36). Tack a muslin cover over this. If there is a slight depression in the wood frame all around the inner edge, the muslin covering should be tacked in this so that the braid will lie flat and even with the surface of the frame. Now tack down the cover, place the gimp around and tack down with gimp tacks or with larger-headed upholstery tacks at even intervals. Turn a mitered corner, tack the edge as shown in Figure 37A, with a small tack. Fold braid back over tack as in B. Fold across the corner as in C. Put in a gimp or upholstery tack as in Figure 37D.
THE DRESSING CENTER

"A PLACE for everything and everything in its place" is one of the secrets of a restful, orderly room. We have discussed furniture and now let us consider places for clothing and other personal belongings. No doubt many club girls found when analyzing their rooms that they needed to rearrange their closets and dresser drawers so it would be easier to find things and to keep the dressing center in order. The essentials of a dressing center are good light, a clothes closet or wardrobe, a wastebasket, and a dressing table or bureau with ample drawer space.

Good light.—The mirror should be placed between two windows if possible so that the light falls upon the girl and not upon the mirror to be reflected back into her eyes. A dressing table placed beside a window or between two windows will provide good light in the daytime. Artificial lights should be placed with this in mind also. Adjust the lamps and shades to throw the light where it is needed.

Clothes closet or wardrobe.—Where there is no closet off the room one can often be built along one side or end of the room or across the end of the hall. Wall board may be used for the closet and it can be painted or papered to match the rest of the room. Twenty-two inches inside is a good depth for a closet. This allows a few inches on either side of a dress hanger suspended on a pole running the length of the closet.

When closets cannot be built a shelf may be used, under which the clothes are hung. Enclose the closet with a curtain attached to rings which slide easily on a rod fastened to the shelf. The curtain material should be firm enough so that it will completely hide the clothing and so that it will not admit dust easily. Chintz, Osnaburg, monk's cloth, and denim are suitable. Two types of shelves may be used. French plaits (Fig. 23) are best to take up fullness.

ARRANGING A DRESSING CENTER

Many club girls have chests of drawers and mirrors or dressers with mirrors attached. If you are fortunate to have such a piece of furniture made of walnut or some other beautiful wood, do not make the mistake of painting it. Instead bring out the beauty of the wood by removing all of the old finish and applying new.

A home-made dressing table may be fashioned from an old table, from a commode, from a packing box or orange crate, or from new lumber or other material which may be at hand. When it is clothed in bright fabrics, it will be useful and its gay skirts may turn a drab bedroom into one of lively interest.
across the top of the boxes to provide a flat surface. Strips nailed on the sides of the two boxes hold a drawer. Large spools may be used for feet. Drawers for clothing are always the most satisfactory, as they keep out the dust. Shelves may be used and they can be lined with paper or oil cloth.

Boxes of suitable size to hold toilet supplies, hosiery, handkerchiefs, gloves, and underwear are useful in keeping order in dresser drawers and on shelves.

**MAKING THE FLOUNCE**

A wide choice of materials is available for flounced dressing tables. Dress gingham, prints, unbleached muslin, dyed sugar sacks, and figured chintz are all suitable. If a material is thin enough to be slightly transparent, a lining of muslin will be needed. Flounced dressing tables are made so that one may sit down in front of the table and mirror. Room for one's feet should be provided.

The flounces are cut with openings down the center front for convenience in using the drawers and shelves. They are made of straight pieces of material, stitched together and trimmed with gathered or pleated ruffles, bindings, cordings, or contrasting materials applied to the top or lower edge of the main flounce. The trimmed flounce is gathered and stitched to a tape, which is tacked or snapped to the top of the table.

The top may be covered with a layer of cotton batting or soft outing flannel. The material may then be fastened to the edge of the board and the edges covered with a pleated trim or a scalloped frill. Thumb tacks, brass tacks, or snaps are used so the cover may be removed. A piece of glass cut to fit the top of the table may be used over the cover, to keep it from soiling. The edge of glass must be beveled.

**CHAIR OR BENCH**

Since a dressing table and mirror are low, a chair, a stool, or a bench is needed. A low-backed straight chair is attractive when finished to match the other furniture in the room. A pad to match the flounce would add to the comfort and beauty of the chair. A box may be covered to provide a seat for the dressing unit.

**THE DRESSER SCARF**

**Size.**—A dresser scarf may be the same size as the dresser top, it may allow a border of wood to show around it, or it may hang over the ends five or six inches, allowing all of the design on the ends to show. If toweling is used, buy the right width so the selvages may be used. Place the scarf with edges parallel to the edges of the dresser.

**Materials.**—Art linen, dress linen, Indian head, Osnaburg, unbleached muslin, and crash are materials that make attractive dresser scarves and table covers. When selecting a dresser scarf, consider the following points:

- Firmness enough to protect the table top.
- Heavy enough to lie flat.
- Easily laundered.
- Quality that conforms to other furnishings in the room.
- Quality that is worthy of any handwork to be done upon it.

**Color.**—Cream and ecru blend into other colors used in a room better than white, and when trimmed with stitching or contrasting materials make an interesting color note in a room.

**Trimmings.**—Simplicity is a keynote to beauty in scarves of this kind. Elaborately embroidered designs and wide lace are tedious to make and often overdecorate the material.

**Following the structural lines** in applying decoration on scarves is just as important to remember as in arranging furniture in rooms. The edges, the corners, and the ends of the scarf are the places for simple decoration as bias tape, hemstitching, cross-stitch borders, colored bands, or facings and monograms. Single hemstitching, chain stitch, picot stitch, blanket stitch, and other similar decorative stitches are attractive when used at the edge of tape or hems. Baste the tape or hem firmly and use an embroidery hoop when making the decorative stitch (Fig. 42). Italian hemstitching is a beautiful and easily made decoration for dresser scarves. It is most effective on linen of a deep creamy color with the warp and filling threads of the same size. A tiny rolled hem is usually used with the hemstitching when placed around the edge of the scarf.
THE TOP OF THE DRESSING TABLE

Many objects placed upon the top of the dressing table give a cluttered effect. Combs and brushes usually belong in a drawer with other personal toilet articles. Lamps, bowls of flowers or ivy, powder boxes, photographs simply framed, pin dishes, perfume bottles, and jewelry or handkerchief boxes in simple arrangements with harmonizing colors make the most beautiful decorative effects.

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THE GIRL'S ROOM, A PLACE TO LIVE

day and others perhaps once a week. The required work for this problem is to keep a record of the time you spend each day for two weeks. The purpose of this is (1) to help you see how much time you spend at each task and (2) to help you plan so that it will take only the time needed for it. This may be drudgery or it may be so well planned and carried out that it seems a part of the pleasure of owning a room.

In addition to these daily tasks there are others that need to be done only a few times throughout the year, such as waxing the floor and washing the woodwork and windows. Your plan will not be complete without this part of your schedule filled out under "Seasonal Care."

SUGGESTIONS FOR CARE OF ROOM

Airing the room and the bed.—A bedroom needs airing each day. Open the windows wide and turn the bedding back over the foot of the bed. Spread sleeping garments over a chair and open the door of the clothes closet. After the room has been aired sufficiently, smooth the bedding back into place and hang up all clothing.

Once each week, fresh linen is put on the bed. Turn the mattress once each week to obtain the best service from it. Turn it from side to side one week and from end to end the next.

Keeping the closet neat.—Keep all outer garments on hangers and place a dress protector over best dresses, or those seldom worn. The laundry bag is the place for soiled garments. It is best to mend each article before laundering. Stuff the toes of shoes with tissue paper or place shoe trees in them. There are a number of soft stuffed shoe trees on the market as well as shaped wooden ones that are made to fit well into the shoe without stretching the leather. A shoe shelf, bag, or box in the closet provides a suitable place to store shoes. Hat crowns may be stuffed with tissue paper and stored in a box or placed upon hat standards. Keep the clothes closet clean and orderly at all times.

Moths infest many homes and if measures are not taken to destroy them, they do much damage. Frequent airing and sunning of garments help to destroy the eggs and larvae. Brush thoroughly before removing from the clothesline. Dry cleaning also destroys eggs and larvae. Parachlorobenzene or flake naphthalene is good if sufficient quantity (one pound to twenty cubic feet) is used in an air-tight space. This destroys larvae and eggs if exposed to the fumes for several days. It does not make the cloth proof against future attacks. Since the fumes of these crystals are heavier than air, it is best to place the crystals in a dish on a high shelf in the closet or on top of clothing in a drawer or trunk.

CLEANING HINTS FOR 4-H GIRLS

Assemble cleaning equipment with as few trips as possible. Cleaning equipment needed:

- Broom and dust pan
- Dust mop
- Dust cloth (soft, open weave, free of lint, and hemmed to prevent lint)
Bag over broom or a wall brush for wiping walls.
Carpet sweeper or vacuum cleaner for large rugs.
Dry cloth to wipe off windows and mirrors.
Cloths or mop to wipe painted woodwork and floors.
Moistened newspaper for sweeping rugs and floors.

Wall paper.—Wipe lightly with soft cloth tied over a broom or a long handled wall brush so as not to injure or streak the paper.

Painted walls.—Brush with a wall brush or soft cloth bag tied over a broom. If needed, wash a small area at a time with warm soapsuds or the cleaning solution given below. Wipe with clear water and rub dry with a soft cloth. Calcimined walls cannot be washed with water.

Wipe window panes, mirrors, and picture glass every week with a dry cloth to remove dust. Several methods are given here for cleaning glass:
- A chamois or cloth dipped in this solution and then squeezed dry makes a good cleaner, for it leaves no lint or dust.
- Wrung out of this cleans glass well, as kerosene cuts the dirt. Polish with a dry cloth.

Commercial window powders and soaps.

Window shades need to be brushed occasionally with a stiff brush to remove dust. Glass curtains must be washed frequently to keep a room looking fresh and clean.

Sweeping.—To stir up as little dust as possible—
- Sweep with long, even strokes, without raising the broom or brush at the end of the stroke.
- Sprinkle scraps of moistened paper over the rug before sweeping. Tear up newspaper into fine pieces, put into a pail, and let it soak up as much water as it will. Squeeze out paper and scatter over rug. Sweep the rug first, then the floor.
- A carpet sweeper will take up surface dirt only. A vacuum cleaner may be used on large rugs. In this case dust the floor first and then use the vacuum cleaner on the rug.

Waxed floors and woodwork should not be oiled or washed with water. Use a dust mop or cloth treated with one of the following:

- One part boiled linseed oil and one part turpentine.
- Equal parts boiled linseed oil and vinegar.
- Equal parts boiled linseed oil and kerosene.

Mix a bottle of the cleaner and keep it with cleaning supplies. To prepare a dust cloth or mop, place a teaspoonful of the mixture in a coffee can. Turn the can so that the oil covers the sides and the bottom, and when the dust cloth or mop is placed in it the oil will be evenly distributed. The turpentine and kerosene cut the dirt and the oils renew the finish. Keep the can covered tightly, as oily cloths are a fire hazard if left in the open air.

Varnished floors and woodwork.—Water coarsens the wood and removes the varnish. Use a dust mop prepared as described above or wipe with a cloth wrung out of warm soapsuds, leaving no water to soak the wood. Then wipe with an oiled cloth or wax the surface.

The following solution will assist in cleaning soiled surfaces which are painted, varnished, or enameled. This solution may also be used on smooth-painted plaster wall. The only precaution to be remembered is that the solution should be applied to a small area, not more than two square feet, rubbed over the surface in a circular motion, and wiped off immediately. Follow at once with a cloth wrung from clear rinse water. If a strong soap is used, a tablespoon of vinegar may be added to the rinse water.

| ½ c. laundry starch | ½ c. sal soda washing powder |
| ½ c. cold water | ½ c. cold water |
| 4 c. hot water | 1/2 c. pumice or rotten stone |
| 1 lb. mild soap chips | 1 c. household ammonia |
| 2 gallons hot water | |

Dissolve the starch in the half-cup of cold water. Add slowly to the hot water and cook to a smooth paste. Dissolve the soap chips in two gallons of hot water. Add the starch paste to the soap solution. Dissolve sal soda powder in one-half cup of cold water and add to the soap solution. Stir until smooth, and let stand until cool. Add the pumice or rotten stone and the ammonia. Stir thoroughly. Keep in covered container. These proportions make enough to clean the wall surface of an average room.

Moisture in the air.—Lack of moisture in the atmosphere causes wood to shrink and the joints of furniture to become loose. Boiling water adds moisture and the water pan of the furnace needs to be filled often. This is important also for health.

White spots caused by water.—(1) Remove by dipping a woolen cloth into boiled linseed oil, then into powdered pumice stone. Rub lightly with this until the spot is gone. The oil prevents scratches and the pumice acts as an abrasive. Rub with a dry cloth. If it is then given a coat of wax or polished with a dust cloth, the luster may be restored. (2) Rub lightly with a cloth dipped in kerosene.

Scratches.—For small scratches, apply oil stain or water paint or dye to the scratch so that a tint slightly lighter than the surrounding wood is obtained. Too dark a stain will make the scratch stand out against the surrounding surface. Then fill the scratch with white shellac, using a brush such as comes with water-color paints. Be careful to overlap the edges. When dry, rub with pumice and oil and rewax.

Cleaning and polishing furniture.—The care of furniture means keeping the new things new and preserving the old in good condition so that time may enrich their surfaces. Careless cleaning mars the surface and is almost as bad as neglect. A little attention daily is best.

Dusting not only removes dust but brings out the beauty of the wood. Dusting with a soiled or grimy cloth is worse than no dusting at all, as it adds dirt to the finish instead of removing it.

One of the best ways to clean very dirty furniture is to wash it with a mild white soap. Moisten a soft cloth with warm water and soap and rub
it over a small area at a time. Wipe with clean tepid water and dry with a soft cloth. Do not allow water to stand on wood as it will leave a white mark.

To produce a polish and make a more durable finish, apply a good grade of paste floor wax and polish with a piece of flannel. A luster may be produced also by wringing a soft cloth out of hot water and dropping a bit of polish on it. Equal parts of boiled linseed oil and vinegar make a good polish. One part turpentine to one part of boiled linseed may also be used. Rub the surface with a dry cloth until the imprint of the finger does not show. Furniture may be cleaned also by rubbing with boiled linseed and pumice stone. Wipe off all excess oil and apply fresh wax.

Metals are found in door knobs, hinges, light fixtures, bathroom fixtures, and accessories for the dresser or table. Nickel is usually kept in good condition by washing with hot soapy water and drying with soft cloth. Whiting is a fine scouring agent and may be used to brighten nickel.

Some metals are coated with a lacquer to prevent tarnishing and should not be cleaned with anything which will remove the finish. If tarnished, copper, brass, and bronze may be cleaned by friction or by dissolving in weak acids.

(1) Moisten pumice stone with linseed oil or salad oil, apply with a soft cloth, and rub vigorously. Polish with a soft cloth. A final rub with dry pumice or whiting will give a brighter luster.

(2) Moisten whiting with vinegar and apply with a soft cloth. Wash the metal with soapsuds, dry it, and rub with dry whiting to be sure that all the acid is removed.

Every 4-H Girl Should Learn in Her Club Work to

Cooperate with her leader and fellow club members.
Keep club records accurately.
Make a motion.
Preside at a business meeting.
Keep minutes.
Act as a committee chairman.
Be a gracious hostess.
Give an individual demonstration.
Be a member of a demonstration team.
Judge her own work and other members’ work.
Prepare an exhibit of her work.
Dress appropriately.
Make her room attractive.
Assume her part in keeping the home attractive.
Lead a healthful life.
Participate in recreational activities.
Know 4-H music appreciation numbers.
Sing 4-H, state, and national songs.
Abide by decisions in a sportsmanlike manner.

**SCHEDULES FOR THE CARE OF THE ROOM**

**Daily and Weekly Schedule**

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**Seasonal Schedule**

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The following bulletins may be secured free from your County Extension Agent:


"Making Old Chairs New," Nebraska Extension Circular 1172.

"Care and Repair of Walls and Floors," Nebraska Extension Circular 1173.

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