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## The Girl's Room : Extension Circular 11-11-2

Dorothea F. Holstein

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# The Girl's Room

*Extension Circular*

*11-11-2 (Revised)*



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## Acknowledgement

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EXTENSION CIRCULAR 11-11-2 (Revised)	MARCH, 1947
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Extension Service of the University of Nebraska College of Agriculture, United States  
Department of Agriculture Cooperating

W. H. Brokaw, Director, Agricultural Extension Service, Lincoln, Nebraska.

Distributed in furtherance of Acts of May 8 and June 30, 1914.

5-M—5-M

# The Girl's Room

Dorothea F. Holstein

**D**o you want an attractive home? You say you do. Then why not begin on your own room to make it as attractive, comfortable, and convenient as it can be made? This can be done by doing some thinking, and planning, and making observations before any actual work is done or changes are made in your room. In order to arrive at the changes you will want to make and to select the colors that match your personality and fit the size and exposure of your room, it would be a good plan for you to make a scrap book or portfolio. You might entitle it "My room" or "Home Furnishings Note Book" or something similar.

Each member should start this project by making a portfolio cover and inserting blank sheets on which to mount and draw up suggestions for her own room. To carry out this project then, it will be most successful if you plan first to go through the circular making the portfolio. When the portfolio is completed, actual work may start because by that time you will have made complete plans for changes needed in your room. It is hoped that you will talk over with your family any changes you wish to make. Your mother may have material on hand that is suitable for some of the articles. When you need to buy materials or articles, it is suggested that you personally make the purchases so as to get the experience. You will have fun sharing your plans for changes in your room with other members of your family and with club members.

## Requirements for this Project

### Problem I

Construct portfolio and make the entries suggested under that chapter.

### Problem II

Choose a picture for your room and frame it.

### Problem III

Make a color wheel and value and intensity charts. Make a patchwork pillow.

### Problem IV

Consider the arrangement of your room. Rearrange the furniture when improvement is possible.

### Problem V

Make a pair of curtains for some window in the house, or a window seat, or for a flounced dressing table. Make an attractive arrangement on your dresser top and make a dresser scarf.

## All Problems

Keep a record of all work done throughout the project. At its close complete your record book. Give it to your leader so that she can summarize



the club's achievements and turn in her record. Your club then may receive certificates of achievement and a seal for the charter. Be sure to fill in your Form 0-10-2 and turn it in for your county 4-H Club committee to inspect for possible awards.

## Problem I. The Portfolio

THE GIRL'S ROOM PROJECT is started by making a portfolio of ideas about your room. Making plans for changes in your room as a whole will help turn your room into a well planned unit, rather than improving it only in spots. Your room can be a beautiful place, comfortable and conveniently arranged. There are a few supplies which you will need to use in making your portfolio.

### Supplies Needed

- 2 pieces of cardboard 10 x 14 inches
- 2 pieces of construction paper or cloth 16 x 11½ for covering back and front
- 1 piece of construction paper or cloth 2½ x 29 for binding
- 2 pieces of construction paper or cloth 9 x 13 for lining
- 2 matching or harmonizing ribbons 6 inches long
- Wallpaper paste

In selecting the paper or cloth for your portfolio, choose colors that you intend to use in your room. This will give you a chance to see how well you like your chosen color combination. Another thing you can keep in mind is the amount and size of figure you will use in relation to the amount of plain area and the size of the finished product. Two principles to remember are:

1. There should be more plain area than figured.
2. Small figures are a better choice for small objects.

Bind the two cardboards together with the 2½ x 29 inch strip by placing paste all over the strip. Center the two cardboards leaving one-eighth inch between so that the back will fold at this point. Start the strip so that one-half inch will come just over the end of the inside of the book. Finish this step by pasting the binding completely around the two cardboards and turning the raw edge under to make a neatly finished edge.

Next center the material to cover the front or back. Make a one-fourth inch turn and paste it in place over the edge of the binding. This will leave 1½ inches to turn in on the remaining three sides. First miter the corners. This can be done by cutting the excess material away. Draw a line one-quarter inch from the corner of the cardboard, leaving a triangle of material which may be cut off. Fold the remaining one-quarter inch up and then fold the sides over. This should form a perfectly mitered corner. Paste securely.

Next paste the ribbon ties in place in the center of the side, just back of the margin formed by the cover you have just pasted in place. Reinforce with a small piece of paper. Now you may complete your portfolio by carefully placing the two pieces of lining paper in place. Use this score card to help you judge your finished product.

## Portfolio Score Card

Ask yourself these questions:

1. Will this portfolio hold the illustrations and samples I will collect for my room?
2. Do the colors I have used harmonize?
3. Have I used more plain area than figured?
4. Is my figured area in proper proportion to the finished product?
5. Are my corners truly mitered?
6. Are my ties reinforced and will they stand the wear of tying?
7. Does paste or soil show on my finished portfolio?

### Club Meeting Suggestions

Discussion topics used at Club Meeting might include:

1. Materials and color harmony appropriate for portfolios.
2. In what way will making a portfolio and filling it with suggested changes for a girl's own room make this project most worthwhile?
3. Planning ahead makes dreams come true.

A team demonstration could be worked up on how to make a portfolio. This would include the selection of materials, the techniques of construction, and the type of finished product desired.

Now take up Problems II to V at your club meeting. Plan what change you will make in your room. Include in your portfolio the following:

1. Draw floor plan and wall arrangement of room at beginning of project.
2. Collect and mount pictures suitable for a girl's room.
3. Make color chart.
4. Mount pictures of room arrangement showing good background.
5. Mount samples of materials.
6. Draw a floor plan and wall arrangement with changes desired.
7. Mount samples of curtain material and sketch window treatments.
8. Mount pictures or drawing of dressing tables.
9. Make drawings of finishes for dressing table scarves.
10. Mount samples of materials for dressing table scarves.
11. Draw plans for formal and informal arrangement for your dresser top.



## Problem II. Pictures

**Y**OU MAY WANT to choose a picture for your room because you like the colors in it. In fact, sometimes a girl selects a picture and uses the colors found in the picture as a basis for a color scheme for her room. If all color harmonies are chosen in relation to this picture, it becomes the center of color interest. Pictures may be only decorative, adding interest to the room through color or pattern. They may also have an inspirational theme. The pleasure you get from them may come from the message or thought they express. It may come from the composition expressed by rhythmic lines or dark-light pattern.

In a study of the world's best pictures, there is pleasure and education within the reach of every girl. Pictures help to see and appreciate beauty in the world. They make their appeal through their story, their beauty of line, the quality of their color, or through the interest of their pattern. Only after you have learned to appreciate line, color, and pattern for their own sake can you realize that a picture does not need to tell a story. People are sometimes inclined to attach too much importance to the story which a picture tells. An artist should never attempt to copy nature. The camera repeats nature better than the artist ever can; a story can be told through the printed page better than by means of line and color. Paintings serve their purpose best when the person who looks at the picture receives the same impression that the artist felt.

A picture should always be in harmony with its surroundings; therefore you will need to think of other things besides its beauty.

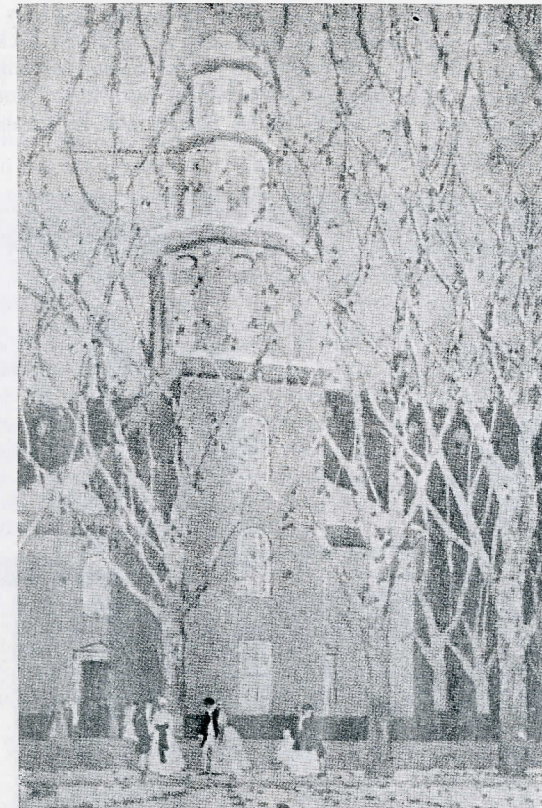
Does the wall make a good background for the pictures? If there is a great deal of color in the room and much pattern in the wallpaper, it will be better to have no pictures on the walls. Perhaps a mirror or a plain wall hanging will supply an interesting and desirable decoration. If a room has a plain wall or if the wall is covered with indistinct patterns, pictures may add color and interest.

The general tone of the picture should be in harmony with the wall. Paintings, prints, or photographs dark in tone do not fit into a delicately tinted room, nor are light and delicate pictures suitable with dark, rich furnishings.

Is the size and shape of the picture suited to the size and shape of the room, to the wall space it is to occupy, and to the furniture or other pictures with which it is grouped?

You express yourself through pictures, and a visitor going into a room may read the personality and taste of the owner in the pictures on the walls. The visitor may tell that you love the out-of-doors, that you admire character as expressed in portraits, or that you appreciate beauty in architecture. Ordinarily, religious pictures should be placed in a bedroom or study, but if the atmosphere of the home is such that a religious picture will be a sincere expression of the life of the family, then it may be hung in the living room.

A good picture is an expression of beauty. It may be a glimpse of a beautiful spot, an introduction to a changing personality, or the representation of a pleasant mood.



Christ Church, Alexandria—JULES GUERIN (gû-răn'), 1886-

It is important to study and think about pictures. There is no better way to develop taste in selecting them. For that reason, the following pictures are presented for you to study. You will enjoy knowing these pictures, their names, and the artists who painted them.

Jules Guerin is an American artist who paints in broad, flat masses, and **Christ Church, Alexandria** is a good example of his method. He uses harmonious colors that seem to be playing together, shielded from prying eyes by a filmy haze.

During Washington's residence at Mount Vernon, he was a vestryman of Christ Church, Alexandria, Virginia. Robert E. Lee also worshipped in this church. Still in use and only a short distance from the city of Washington, it is one of the most beautiful colonial churches in America.

Guerin studied to be an architect, and many of his pictures are of buildings. Christ Church with its beautiful tower has simplicity and color. The branches of the trees form a lacy pattern over the picture, yet they are so in-

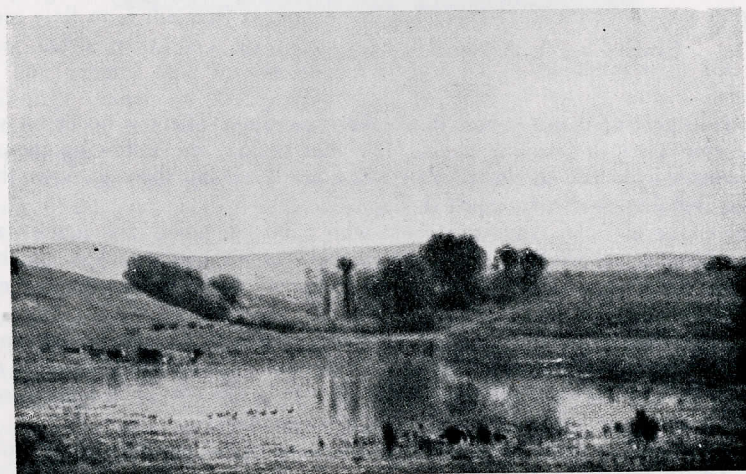


distinct that the church itself stands out. The dark coats and hats of the people going to church add much because of their contrast with the background.

This is the only picture of architecture in the group for study, but your club may find many other pictures of beautiful buildings. Your own state capitol is known all over the world for its beauty and its symbolism of Nebraska's prairies and industries.



Harp of the Winds—HOMER D. MARTIN, 1836-1897



The Pool—CHARLES FRANCOIS DAUBIGNY (dō-bēnyē), 1817-1878

**Harp of the Winds**, by Homer D. Martin, an American painter, is a picture of a group of trees which form the shape of a harp. They are the dominant part of the picture, outlined against a blue sky mottled with floating vapor clouds. The trees and the sky are reflected into a crystal clear lake in the foreground. Beyond the trees is a small town, in front of some hills. On the left in the foreground is a cliff so close that it almost cuts off the small beach. You almost expect to hear the wind play through that harp.

The artist was born in New York in 1836. He quit school at 13 and began sculpturing. At 16 he began selling pictures. As he grew older his eyesight became poor and someone made the drawings for him but he still retained his fine, sensitive use of color.

**The Pool**, by Daubigny, is a picture of a beautiful pasture-land or meadow with a marshy pool in the foreground and two high hills sloping down to a valley. There are many trees showing over the hills. Cattle are coming from that direction, following one another down a winding path. Some stand at the edge of the pool. A long way in the distance is a mountain range. The whole picture is a peaceful, restful scene of country beauty.

The painter believed in showing the beauty of nature and always painted his landscapes just as he saw them. He always chose serene pictures to paint.



Saying Grace—JEAN BAPTISTE CHARDIN (shar-dān'), 1699-1779



Saying Grace deals with common things and portrays the habits of French peasants. Chardin lived on a lowly street in Paris, and his pictures were therefore of peasant people and of everyday things such as tableware, bread, meat, vegetables. His wife and children were his models.

The small child in the picture is saying grace diligently in order to receive her soup more quickly. Notice the amusement on the mother's face as the child looks up to see how her mother is responding. This picture is one of beautifully blended color. The light colors make a charming pattern against the darker background and attract attention to the mother and children grouped around the table.



Artist and Daughter—VIGÉE LEBRUN (vē'-jā lê-brûn'), 1755-1842

Artist and Daughter is a lovely portrait of the artist, Madame Lebrun, and her daughter. Madame was sitting before the mirror preparing to paint her portrait when her daughter came running in and flung her arms about her mother. The mother glanced at the mirror and realized that this would make a beautiful painting. The figures are placed so as to build up a triangular shape in the principal part of the picture. The masses of light and dark draw our attention to the beautiful mother and child; the rhythmic lines made

by the arms of the mother and daughter help to call our attention to the center of interest.

The arrangement of lines and masses of light and dark color is a strong part of the picture. This is one that can be enjoyed if done in tones of one color as we sometimes see it. However, Madame has used a beautiful color scheme of the three primary colors, red, yellow, and blue, of soft intensities. The red and yellow repeat the warm color of the flesh and hair. The blue of the child's gown and the green of the couch leave a pleasing harmony that makes the warm colors stronger. The background harmonizes with the objects forming the center of interest by combining the primary colors in darker values.

Madame Lebrun was born in Paris in 1755. She painted pictures of note at the age of 14. Besides some 200 landscapes, she painted more than 600 portraits of many noted people, including her good friend, Marie Antoinette.



Sunflowers—VAN GOGH, 1853-1890

Sunflowers, by Van Gogh. This is a picture which girls love. Van Gogh's technique is startling. Daubs of thick paint, which at times look as though they were laid on with a broad palette knife or squeezed from a tube;



vigorous slashes that cover large areas with one sweep; then, ribbon-like strokes, which twist and writhe as though they were alive; superb disregard of all refinement—these are characteristics of Van Gogh's technique. He was not content to paint a landscape or a figure impersonally; he felt that he must also show the emotions aroused in him by his subject. Because he saw and felt everything in terms of color, it was only natural that colors should become for him the symbols through which he could express his emotions. Through his power and vitality, through his interpretative use of color, he makes you see in nature some of the qualities that he saw. The earth surges with life; the sun bathes everything with pure, yellow.

#### Questions to test the picture:

Do you enjoy looking at the pictures?

What part of the picture do you especially like?

How do you feel when you look at the picture?

What colors in the picture could you use in the articles in your room?

#### Framing Your Picture

**D**ID YOU SELECT one of the pictures you have just read about to frame for your room? You may have saved a lovely picture from the cover of a magazine, an advertisement, or a calendar that you want to frame so that you can enjoy it in your room.

A method of framing which many 4-H girls have liked is to use wallboard and cloverleaf or half round screen molding. The molding for the frame can be painted or given a neutral wood finish, according to what harmonizes best with the picture and the wall on which it is to be hung.

**Materials Needed:** Picture, wallboard, wallpaper paste, cloverleaf screen molding, miter box, saw, fine sandpaper, small brads, hammer, oil stains, turpentine, brushes, old clothes, picture wire, screw eyes, wrapping paper.

**Steps in Framing:** (1) Cut out picture. (2) Cut wallboard, one-eighth inch less than width and length of finished picture. Sandpaper the edge of the board. (3) Center and paste picture to board. Place under weight to dry. (4) Wax and polish picture. Don't wax if there is printing on the back because the printing will come through. (5) Miter corners of molding. (6) Sandpaper molding carefully at ends. (7) Stain or paint molding and let it dry. (8) Nail molding to board from back. Use brads on each side to hold in position. (9) Stain edges of board to match frame. (10) Apply wax to picture and frame, and polish them. (11) Cut lining for back out of wrapping paper; paste it. (12) Place screw eyes and wire on back. The eyes are placed in the upper half close enough to the edge to screw into the frame. The wire should be pulled tight enough not to show above the picture.

Prints of oil paintings (colored prints) are always framed without a mat. Etchings, drawings, Godey prints, steel engravings, and Japanese prints are rarely framed without mats. If a mat is used, its color should match the lighter tones of the picture.

The primary purpose of a frame is to set off and give a finish to the picture. Pictures in dark colors need heavier and darker frames than do light pictures. Colored pictures may have colored frames that blend with some of the tones in the picture. Painted frames may be used with painted furni-

ture. Etchings, prints, and photographs may have brown or gray frames a little lighter than the darkest tone of the picture or they may have black frames. Etchings, engravings, and prints should be framed to show a wide margin. Mats, when used, must harmonize with the picture. Buff, grey, ivory, and pastel tints should be used instead of white. Pictures with mats require narrow frames.

The purpose of the frame is to bring out the beauties of the picture. Usually it is best to make it simple and plain, with tones which harmonize in color with the picture. A frame that is large, over decorated, or brightly colored will call attention to itself rather than to the picture.

Points to consider about pictures and mirrors:

#### 1. Use pictures:

- a. In groups to balance wall spaces, rather than to cover them.
- b. In combination with furniture to form groups or units.

#### 2. Correct hanging:

- a. Small pictures are hung by means of hooks hidden behind the picture itself.
- b. Large ones are hung by parallel wires from the picture molding.
- c. Hang pictures flat against the wall. By placing the screw eyes that hold the wire within  $2\frac{1}{2}$  inches of the top, the desired flatness may be obtained.
- d. Mirrors also should be hung flat.
- e. Hang large pictures so that the middle of the picture is on the eye level of a person standing. When several pictures are placed in a row, the tops or bottoms may be on the same level to give the feeling of balance. Other times pictures are hung in relation to the furniture, as explained under (f).
- f. Hang a large picture in a large wall space. If the picture is hung near a piece of furniture, the width, as a rule, should be less than that of the furniture. If the pictures are small and the wall spaces large, hang the pictures in a group to give the effect of a large unit. Only pictures of the same type look well as a group.
- g. Every picture should have the best light that can be found for it. A wall space on which the light is wrong for one picture may be the proper place for another with different color or details.
- h. Change the pictures in the room from time to time. It has the same refreshing effect as a fresh bouquet of flowers. By changing pictures you see them to better advantage and appreciate them more.
- i. The wall covering of a room should be chosen with the thought of it as a background for pictures. A small faint design is best in wallpaper. Scenic wallpaper is better with mirrors than with pictures.

#### 3. Pictures express refinement and culture, lack of taste, or indifference.

**Some questions about your picture:** Is the color right for the place it will be used? Does it suit your personality?

What is the name of the picture?

Do you know the name of the artist, his nationality, the time in which he lived, and important incidents in his life?



Are there any historical associations?  
Where may the original be found?  
In which room should it hang?

### Club Meeting Suggestions

#### Discussion topics:

1. Hanging pictures.
2. Points to consider in judging a picture for a girl's room.
3. Famous pictures.
4. Picture identification contest.
5. How to group pictures with furniture.

Demonstrations at club meeting might include how to frame pictures, methods and ways to hang pictures, and grouping of pictures with furniture.

## Problem III. Color and Patchwork Pillows

ONE OF THE MOST INTERESTING PARTS of your work in your room will be in planning and carrying out your color scheme. The colors you select and the way you use them will play a large part in the charm of your room.

Factors you will need to consider in choosing your color scheme are: (1) conditions that now exist, such as a background, rug, or bedspread that cannot be changed; (2) exposure and size of your room; (3) your own personality and taste.

### Use of Color in the Home

#### What is color?

Color is of great importance in achieving beauty in a room. Success depends on the right choice. Color may make a room seem larger or smaller, higher or lower, warmer or cooler. No design, however good, will make up for poorly selected color.

1. **Pure colors** are those which cannot be formed by any combination of other colors.
2. The **primary, secondary and intermediate** colors are:

Primary Colors	Secondary Colors	Intermediate Colors
Yellow	Green—1 part yellow and 1 part blue	Yellow green—2 parts yellow and 1 part blue
Blue	Violet—1 part blue and 1 part red	Blue green—2 parts blue and 1 part yellow
Red	Orange—1 part red 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

3. **Tint** is a lighter value of a color, and is produced by adding white to it.
4. **Shade** is a darker value of a color, and is produced by adding black to it.
5. **Intensity** is the brightness or dullness of a color. The true color is in its brightest form. Dullness or grayness may be obtained by adding the complement to a color.

6. Colors may be:

#### a. Warm and advancing:

Red, through all its shades and tints  
Yellow, in all shades  
Old ivory, gold, amber, tan  
Orange, from peach to deep burnt orange  
Yellow greens of all shades and tints  
Rose, taupe, mauve and pinkish gray

#### b. Cool and receding:

Blue, in all its tints and shades  
Blue violet and lavender  
Blue green—tints and shades

#### c. Neutral

Black  
White  
Pure gray—A mixture of red, blue and yellow makes gray

### Contrasting Harmonies

1. Complementary harmony may be made up of colors located directly opposite on color chart. Example: Yellow and violet. Being exactly the opposite, they must be changed and related before they become harmonious and pleasing to use. For example, dulled by mixing with each other, mixing each with a common color, mixing with white or black.

2. Neighboring complementary harmony: Colors located directly opposite on the color wheel plus color on each side of the complement. Example: Orange and blue, plus blue green and blue violet.

3. Triad harmony: Three colors located by revolving an equilateral triangle on color chart. Example: red, yellow and blue—harmonize as in 1.

### Like Harmonies

1. Related harmony: Colors located side by side on color chart, including only one primary. Example: Blue, blue violet, red violet, violet.

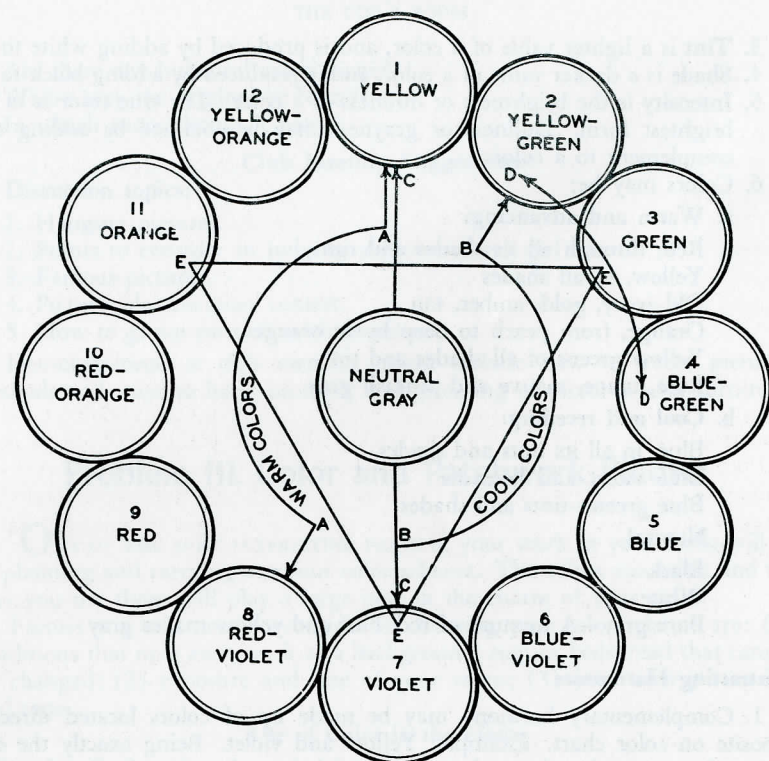
2. Alternate related harmony: Every color on chart. Example: Yellow green, blue green, blue violet.

3. Self-tone harmonies: Shades or tints of the same color. Example: light blue, blue and dark blue.

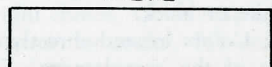
### The Color Chart

THE COLOR CIRCLE is a device for studying color. The one shown here is composed of 12 colors, arranged in order about a circle. It is from this circle that color harmonies may be planned.

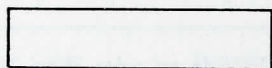




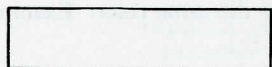
## VALUE



1. TINT OR LIGHT COLOR  
PLUS WHITE OR WATER

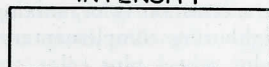


2. MEDIUM COLOR

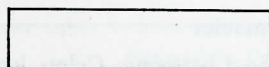


3. SHADE OR DARK COLOR  
COLOR PLUS BLACK

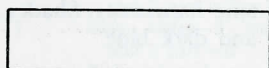
## INTENSITY



1. FULL INTENSITY OR  
PURE COLOR



2. HALF INTENSITY  
COLOR PLUS COMPLE-  
MENT



3. NEUTRAL GRAY  
RED PLUS BLUE PLUS  
YELLOW

FIG. 1. AA, Warm colors; BB, Cool colors; CC, Complementary color harmony; DD, Related harmony; EEE, Triad harmony.

## How to Use The Color Chart

THE COLOR CIRCLE and the value and intensity charts are used to give practice in selecting or mixing colors. The value and intensity charts are not complete. There are other tints above medium color to white, depending upon the amount of 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 Bright Colors in Rooms

YOU HAVE already learned that large areas or background areas of a room need to be less bright in color. Bright colors, too, are needed in rooms but they 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 plain and light in color. 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 grayed backgrounds. A picture or a beautiful fabric may provide an inspiration for combining colors to obtain a charming 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 (those near each other on the color wheel) harmonize easily because of their likeness.
5. Complementary colors (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 beautiful effect.
6. In your room, do not hesitate to use other colors besides those in the color harmony you have selected, if they harmonize.

## Backgrounds for Rooms

THE BACKGROUNDS of a room are the walls, woodwork, ceiling, and floor, including the rug. Usually it is best to use warm colors for the walls and ceiling, since these colors will bring cheer and the effect of sunshine. The warm colors are more pleasing when they have been grayed.

## Pattern for Walls

SHALL YOU have plain or figured walls? There are many things to consider before this question can be satisfactorily answered. First, you must decide if you wish to use pictures, decorative objects, and fabrics to supply the interest in the 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 fairly plain and appear flat.

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

"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 good background but, if a surface pattern is desired, the design should follow the shape of the rug and the surface should be evenly covered; there should be no outstanding spots and the colors and lights and darks should show very little contrast.

"The plan of plain walls and floor is usually more successful than the one in which patterns are used in walls and rugs, because all objects seen against them appear to better advantage."

### The Patchwork Pillow

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. You might use it for a bed spread, with 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 are more attractive and more useful than organdie pillows. Others made in the form of animals do not seem appropriate to place under the head when resting. Pieces from the scrap bag may be used for patchwork.

**Colors to Use.** A rule to remember in choosing colors for your pillow is "Select colors which harmonize." Use 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. These combinations seem to keep the design from standing out in spots. Remember the color scheme for your room when selecting the colors for your pillow.

**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 16 inches is a suitable size.

**Making the Blocks.** The nicest patchwork is made by hand, with a small running stitch to fasten 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 pieces carefully. It is important to use thread the same color as the material. 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. In each piece of the block, the threads used in weaving the material should run parallel to one outside edge of the block.

**Cutting.** Careful placing of the pattern and accurate cutting help much in making a good finished product. You might use sandpaper for the pattern.

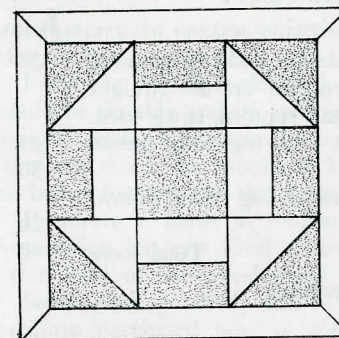


FIG. 2. Patchwork pillow pattern.

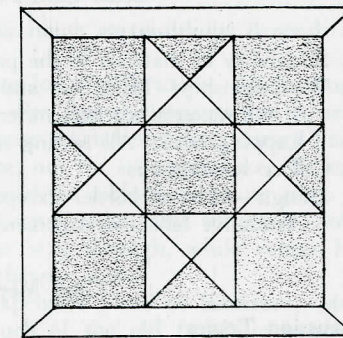


FIG. 3. Patchwork pillow pattern.

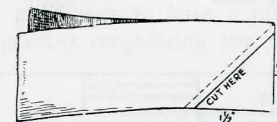


FIG. 4. How to miter a corner.

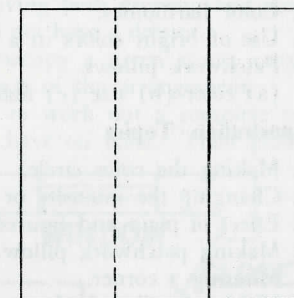


FIG. 5. The opening in the back of a pillow.

Place sanded side down, being careful that edges are straight with the thread of the material.

**Borders.** Just like a picture, a pillow needs a border to give it a finished appearance. This may vary in width with the size of the blocks. The corners should be mitered in most cases 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 need no buttons or snaps and make a back that is easily ironed. The back pieces of the pillow are sewed to the front with a plain seam which may be done by hand or machine.

**Design.** Each block is a unit which should be compact, not spotted, and there should be some repeating of shapes within the block.

You will want to judge your finished patchwork pillow. You may do so by using the following score card.



## Score Card For Patchwork Pillows

	Points
I. Suitability of material to the patchwork design and to durability	25
II. Workmanship—True bias and all squares cut on the straight of the material, corners mitered and small running stitch used.	
Lapping back. All sewing neatly done with matching thread	25
III. Colors harmonious	30
IV. Design—Mitered border except on ruffled or log cabin pillow.	
Attractive block arrangement	20
Total score	100

## Club Meeting Suggestions

## Discussion Topics

1. Color schemes for a room.
2. Backgrounds for rooms.
3. Pattern for walls.
4. Color harmonies.
5. Use of bright colors in a room.
6. Patchwork pillows.
  - (a) color (b) size (c) making blocks (d) back

## Demonstration Topics

1. Making the color circle.
2. Changing the intensity or value of a color.
3. Effect of plain and figured walls with floor and curtains.
4. Making patchwork pillow.
5. Mitering a corner.
6. Making a pillow back.
7. Planning a color harmony.
8. Cutting and sewing quilt blocks.

## Problem IV. Furniture Selection and Arrangement

**A**BILITY TO CREATE satisfying beautiful home surroundings depends on selection and arrangement.

Furniture of simple design is appropriate for a girl's room. All furniture should be durable and of good proportion. See that the construction is neat. Straight, strong lines express force and purpose much better than curved lines. Furniture should be bought or kept for use, not for its appearance. Be sure the bed is for rest, the chairs for comfort, and the table for work or play.

Furniture is made in two ways—solid construction and veneered. Solid construction has one kind of wood all the way through, while veneer has a thin layer of hardwood glued to a soft cheaper wood.

Solid wood generally makes a more expensive piece of furniture. Most furniture purchased now is veneered. Much of the old furniture is solid. That is one reason why it is valuable and should be reclaimed or refinished. Many times a home improvement girl will make an orange box dressing table when she has a dresser that might be refinished and used to better advantage. The dresser has the advantage of giving both dressing and storage facilities. A dressing table is suitable if you do not have a dresser.

When a number of useful objects must occupy a given space, consider first the practical and then the decorative phase of the arrangement.

A good way to have a pleasing room is to work out a complete room arrangement considering the equipment you have on hand. Then plan de-

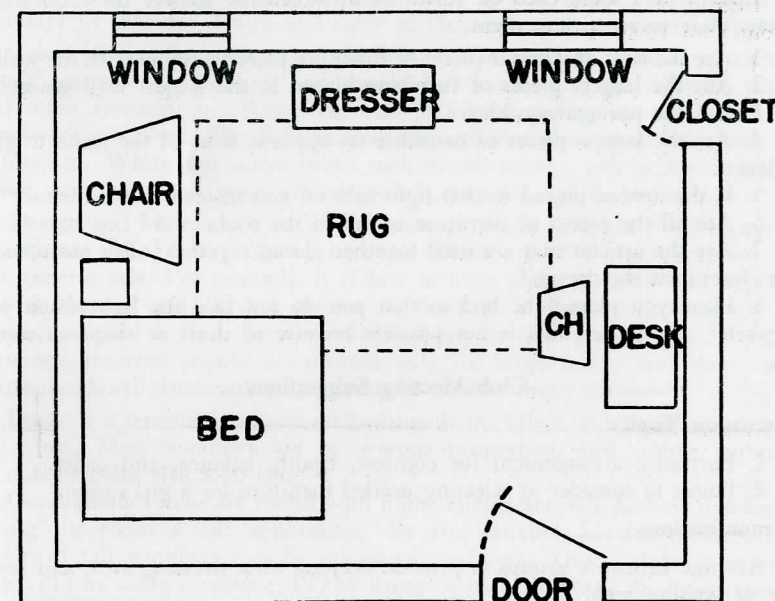


FIG. 6. A good arrangement of furniture.



finely all the improvements you would like to make, including which improvement you want to make first. Little by little the plan can be developed until the room is completely furnished. This may require more time but the results will be more satisfying.

The arrangement of furniture plays an important part in making a room attractive, comfortable, and convenient. Simplicity is the keynote to furnishing a room successfully. Too much in a room makes it seem restless and disorderly.

The furniture in a girl's room will probably include these pieces: in the sleeping room, a bed and bedside table or bookshelf; in the dressing group, a dresser or dressing table; in the writing and study group, a desk, lamp and chair; for storage of clothing, a closet with shelves and racks, and finally additional storage space in the form of a chest.

For a room to be comfortable and convenient, the furniture might be grouped according to the way it is to be used and in proper relation to space and to the natural as well as artificial light.

The large pieces of furniture should follow the structural lines of the room. Putting furniture across corners is a bad habit. It reduces the size of the room and creates a sense of confusion. Furniture placed parallel to the walls produces a simple, restful, dignified effect.

The diagram shows the furniture arranged parallel with the walls, following the outline of the room. The large rug laid parallel with the walls of the room unifies the groupings.

Instead of a score card on furniture arrangement answer these questions about your room arrangement:

1. Are the rugs and larger pieces of furniture placed parallel with the walls?
2. Are the largest pieces of furniture placed in the largest wall spaces?
3. Are the passageways clear?
4. Are the largest pieces of furniture on opposite sides of the room to give balance?
5. Is the dresser placed so that light falls on you instead of the mirror?
6. Are all the pieces of furniture useful in the room?
7. Are the articles that are used together placed together? For example, is the closet near the dresser?
8. Have you placed the bed so that you do not face the light when you awaken? Sometimes this is not possible because of draft or shape of room.

#### Club Meeting Suggestions

##### Discussion Topics

1. Furniture arrangement for comfort, health, balance, and order.
2. Points to consider in selecting needed furniture for a girl's room.

##### Demonstrations

Arrange furniture groups to provide sleeping area, dressing area, and reading or writing area.

Make room arrangement using floor plans and wall arrangements.  
Show what makes an ideal room for a girl.

## Problem V. Curtains, Window Seats, and Dressing Table

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. In this problem, you will make a pair of curtains for some window in your home. It will be interesting for you to make these curtains for your own room but in case they are not needed there, it will be better management to make them for some other room. You will need to discuss this with your mother. In case you do not need curtains, you may make a flounced dressing table or cover a window seat.

### Selection of Curtains

CURTAINS may be used as background or as decoration. When curtains are used as a background, the whole treatment should be about the same color and value as the wall. Windows are treated in this manner when the room is small, when the windows are poorly proportioned, when the other furnishings have much pattern, or when the room has many windows.

In selecting curtains, consider the room and all of its furnishings. Curtains dress up a room, but be careful to keep them from standing 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 are harsh unless the walls and/or woodwork are white. The light shining through blue-greens and blues may be unpleasant. White and warm colors such as soft orange, pale yellow, pinkish cream, ecru, tan, and cream are successful colors for a girl's bedroom.

**Design and Material.** If walls are definitely figured, choose plain curtains; 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 considerable pattern in the rugs and other furnishings. If figured material is used, be very careful about the size of the figures. 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; (4) by placing the curtain fixtures in the extreme outer edge of the casing so it is entirely covered at top and sides.



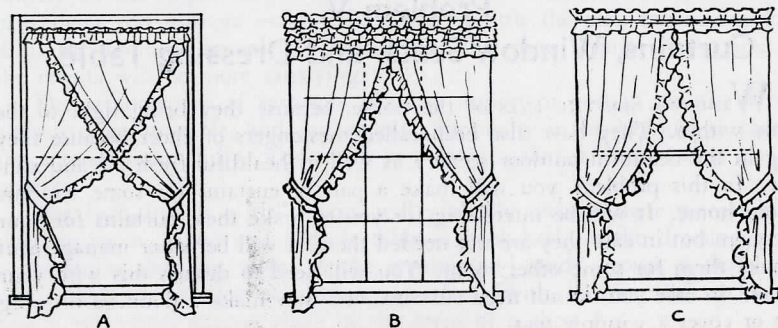


FIG. 7. Effect of ruffled tie-back curtains: *A*, Criss-cross curtain. The lines of the curtain are not in harmony with lines of the window; *B*, Curtain tied back too tightly, which results in an unattractive shape; *C*, Tie-back curtains which follow structural lines of the window.

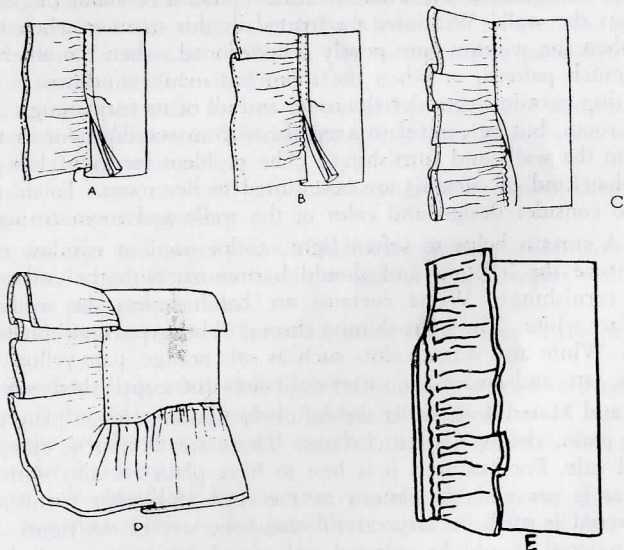


FIG. 8. Finishes for ruffled curtains: *A*, Seam covered with bias binding; *B*, Binding stitched flat; *C*, Flat fell seam; *D*, Sufficient fullness allowed at corner; *E*, Hem method.

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

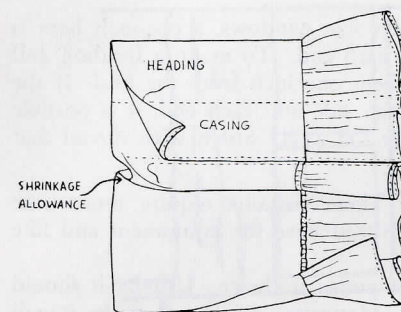


FIG. 9. Heading and casing for ruffled curtain. Shrinkage allowance placed in tuck below the casing.

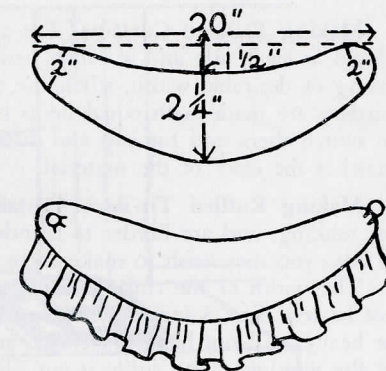


FIG. 10. Above: shaped tie-back; Below: Shaped tie-back with ruffle, showing rings for hanging.

**Figuring the Amount of Material.** This must be done carefully. The width of the window is measured from jamb edge to jamb edge. If glass curtains are to be hung without draperies or side curtains, or the casing is not attractive, take measurements from the edge of the casing. Allow twice the width of the window if the material is soft and sheer and  $1\frac{1}{2}$  times the width for all other materials. Allow for a one-inch hem on each side after the selvage has been removed. The length is measured from the bottom of the rod to the top of the sill or to the bottom of the apron or to the floor, depending on the length desired. Next figure the amount of additional material needed for hems, heading, casing, and shrinkage. For sheer material all hems are made double, since the light shines through and will show the raw edge if the first turn is made the usual one-fourth inch. These are called shadow hems. The hems at top and bottom are usually 3 inches. If a valance is not used, an allowance should be made for a heading at the top to give a soft finish. This is made by stitching through the center of the 3-inch hem at the top.

Allowance for shrinkage is usually about 4 inches. This is held in a tuck just below the casing at the top. An ordinary window is 72 inches from the top of the rod to sill. If a heading is desired, add 2 more inches to make curtain 74 inches when completed. The following will help to determine amount of material required for each curtain:

74"	3"	3"	6"	4"
finished	hem at top	hem at bottom	to make	shrinkage
length			hems double	allowance

This totals 90 inches. Glass curtains are made in pairs and twice this amount will be needed. Before making glass curtains, check the dimensions again and measure the material with a tape measure. Pull a thread and follow this line for cutting. *Trim off all selvages.* If the material is figured, be sure that figures match across both curtains.



**Making Tailored Curtains.** For average-size windows, a one-inch hem is placed at each side and a 3-inch hem at each end. To make a heading and casing of desirable width, stitch the top hem one inch from the fold. If the curtains are made with equal hems on each side and each end, it is possible to switch them end for end and distribute the wear. Stitch with thread that matches the color of the material.

**Making Ruffled Tie-Back Curtains.** These curtains require more time for making, and are harder to launder. If you have the equipment and like to sew, you may wish to make them.

The width of the ruffle is a matter of personal choice. Usually it should not be less than 3 inches when finished. However, if it is too wide, it will be heavy, will not hang gracefully, and will be out of proportion to the size of the window. The ruffle is cut  $1\frac{1}{2}$  times as long as the combined length and width of the curtain and is finished with a narrow hem, a machine-picoted edge, or colored binding.

The ruffle is joined to the curtain with a binding, a flat fell seam, binding stitched flat, the hem method, or a lap seam. Allow for fullness at the corner.

The shrinkage allowance is placed in a tuck at the top of the curtain. Sometimes a ruffled valance is attached to the curtain, which gives an attractive finish at the top of the window and requires only one rod for hanging. If a valance is not used, a heading is made at the top.

### The Window Seat

MANY TIMES a bedroom is of such size and shape that it does not accommodate enough chairs for sufficient sitting room. It may be possible to make

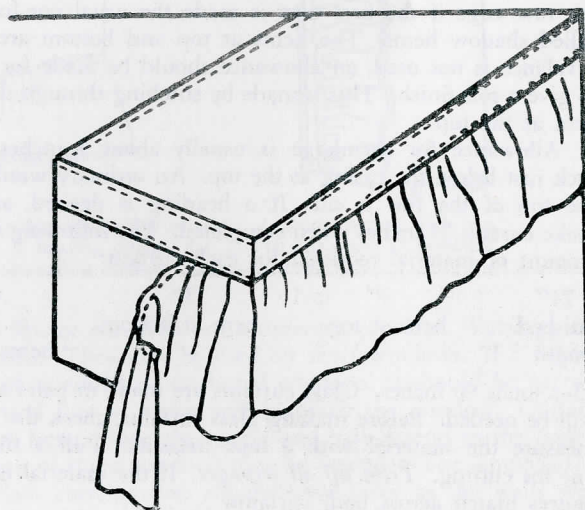


FIG. 11. Construction of cover for window seat.

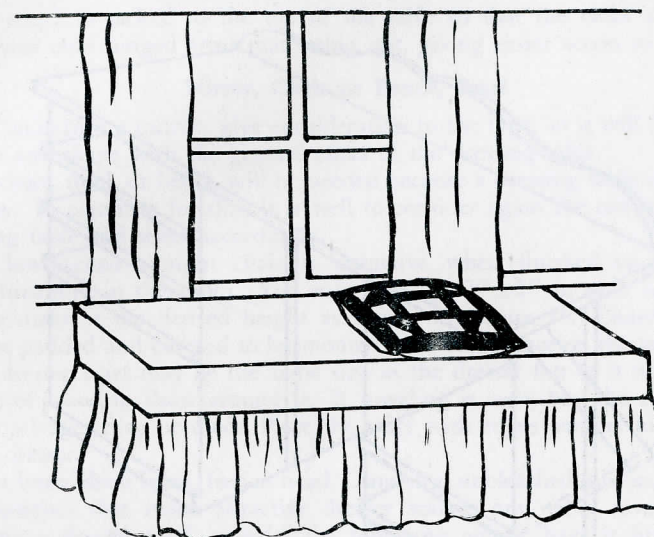


FIG. 12. Window seat.

an attractive window seat which will solve this problem and add to the appearance of the room.

A foundation may be built for this seat, or you may find a box the right size and shape. In either case you will want to pad and cover it with material in harmony with the rest of the room. Cut the top of the cover first, allowing one-half inch all around for seams. Cut the skirt next, allowing for fullness, and then cut the straight 5-inch band to go around the top, making allowances for seams and hems.

### The Dressing Table

A PLACE for everything and everything in its place is one of the secrets of a restful, orderly room. You should have places for clothing and other personal belongings. 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 and mirror space.

The mirror should be placed between two windows if possible, so that light falls upon the girl and not upon a mirror that reflects it 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 lamps and shades to throw light where it is needed.

A home-made dressing table may be built from an old table, from a commode, from a packing box or orange crates, or from new lumber which may be at hand. When it is clothed in attractive fabrics, it will be useful, and its gay skirts may turn a drab bedroom into one of interest. A board of desired length may be used across the top of two boxes to provide a flat surface. Strips nailed on the sides of the boxes hold a drawer. Large spools, door



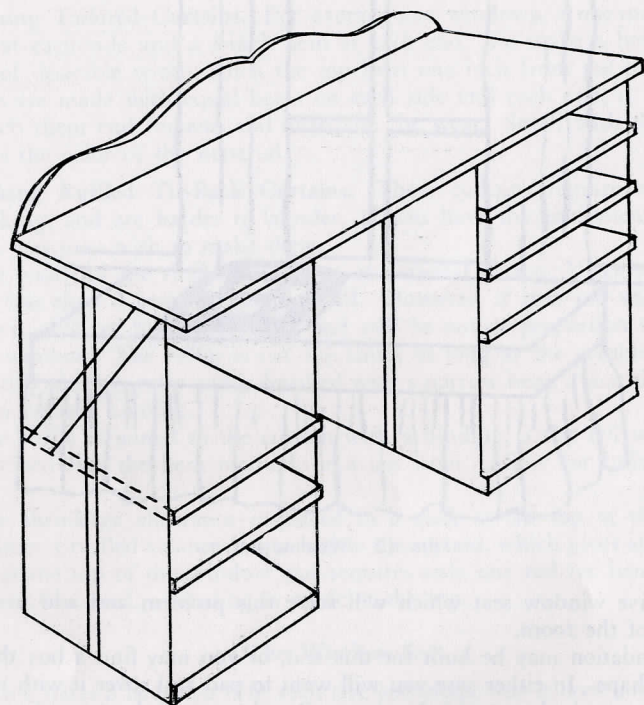


FIG. 13. Dressing table foundation made of crates. Notice extra shelves and side bracing.

stops, or casters 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. If the dressing table is made of orange crates, it is well to use braces on the back. An extra crate may be used for this purpose and for more shelves.

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 ginghams, 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 you may sit down in front of the table and mirror. Room for your knees 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 straight

band, which is tacked to the top of the table so that the tacks are hidden or slipped onto hinged arms that swing out, giving easier access to shelves.

#### Mirror, Chair or Bench, Scarf

IN SELECTING a mirror, give consideration to the type, so it will harmonize in size and shape with the general effect of the dressing table.

A chair, stool, or bench will be needed because a dressing table and mirror are low. In planning for this, it is well to consider again the contour of your dressing table and select accordingly.

A low-backed straight chair is attractive when finished to match the other furniture in the room. You may put legs 2" x 2" in each corner of a box to make it the desired height as shown in Figure 14. Chairs or stools may be padded and covered to harmonize with the flounce on the table.

A dresser scarf may be the same size as the dresser top or it may allow a border of wood to show around it. 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.

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: have it firm enough to protect the table top, heavy enough to lie flat, easily laundered, of quality that conforms to other furnishings in the room, quality that is worthy of any handwork which may be done upon it.

Since a scarf is the background for the things you place on your dresser, a light soft color is desirable. If white is a part of your decorative scheme, you may select white.

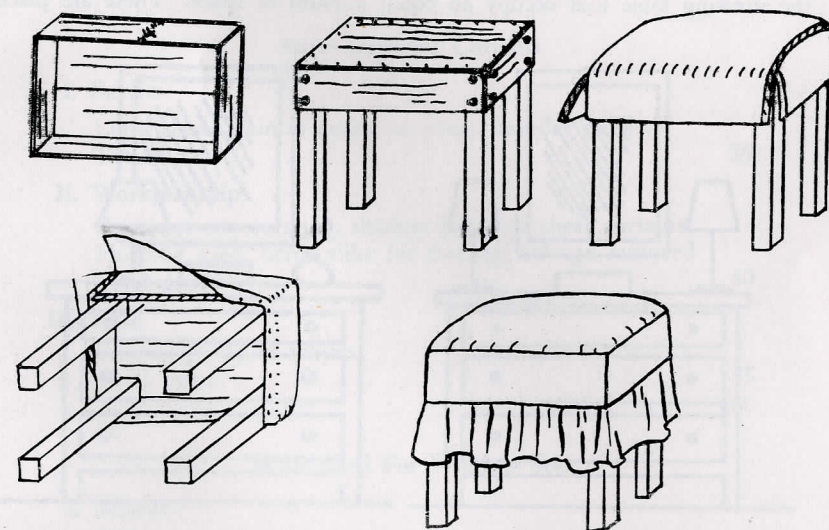


FIG. 14. Steps in making a dressing table stool.



Following the structural lines in applying decoration on scarves is just as important to remember as in arranging furniture in rooms. The edges, corners, and ends of the scarf are the places for simple decoration such as bias tape, hemstitching, cross-stitched 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 of hems to hold them in place. Italian hemstitching is a beautiful and easily made decoration for dresser scarves. It is 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 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.

In order to get a pleasing effect, it is necessary to consider the color, size and shape of decorative objects. "Something large, something small; something short, something tall; different sizes and shapes" are good points to remember in the selection of objects within an arrangement. Natural flowers, when properly placed and of colors well chosen for the room, always add charm. They should be chosen to suit the container and their surroundings.

The actual placing of these articles is as important as the selection of them. In order to obtain a balanced look, they may be placed in a formal or an informal arrangement. In formal arrangement, there are articles at each end of the dressing table that occupy an equal amount of space. These are placed

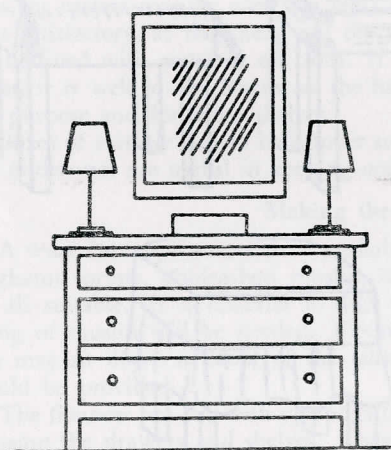


FIG. 15. Formal balance.

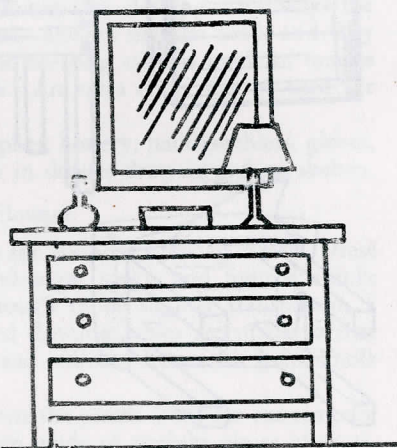


FIG. 16. Informal balance.

the same distance from the center as on the dresser in Figure 15. In an informal arrangement, articles of different sizes are placed at the ends, with the heavier object nearer the center to give them balance, as shown in Figure 16. Place side-view photographs so that the person is looking toward the center.

### Club Meeting Suggestions

#### Discussion Topics

- Purpose of curtains
- Material for curtains
- Construction of curtains

#### Construction of Window Seats or Dressing Table

- Foundation for dressing tables and stools
- Steps in construction
- Why is a dress scarf important?
- What items should appear on top of the dressing table?

#### Demonstrations That Might be Given

- Making curtains
- Hanging curtains
- Calculating amount of material
- Hemming, ruffling, making bias tape, valances, tiebacks, French pleats
- Constructing a flounced dressing table
- Placing a mirror for good light
- Making dresser scarves

### Score Card for Curtains

<b>I. Fabrics</b>	
Light color, plain or nearly so, sheer, laundry quality	
Total points .....	25
<b>II. Workmanship</b>	
Pair (not one curtain), shadow hems on sheer curtains	
Heading used, hems alike for turning, selvage removed	
Total points .....	40
<b>III. Style</b>	
Simple, plenty of fullness	
Total points .....	35
Total .....	100

### Score Card For Window Seat

<b>I. Fabrics</b>	
Material in harmony with rest of room, laundering quality	
Total points .....	35



**II. Workmanship**

Cover neatly constructed and foundation strong	
Total points .....	30

**III. Style**

Simple, plenty of fullness	
Total points .....	35
Total .....	100

**Score Card For Dressing Table****I. Fabric for Flounce**

Suitable for girl's room, laundering quality, color harmony	
Total points .....	25

**II. Workmanship**

Hems finished, tacks hidden, framework solid	
Total points .....	40

**III. Style**

Simple, plenty of fullness	
Shelves or drawers easily accessible	
Total points .....	35
Total .....	100

**Score Card For Dresser Scarf****I. Fabrics**

Firm enough to protect top, heavy enough to lie flat	
Easily laundered, quality conforms to other furnishings	
Quality worthy of handwork	
Total points .....	25

**II. Workmanship**

Neatly finished	
Hemstitching straight, small well-concealed stitches	
Total points .....	40

**III. Style**

Design applied at structural lines, simple design	
Hems suitable width, decoration follows shape of scarf	
Total points .....	35
Total .....	100

Go back to Problem II and frame your picture. When that is completed, make your patchwork pillow. Draw your floor plan and wall arrangement. Complete your project by making either a pair of curtains, a window seat, or a dressing table and a dresser scarf.