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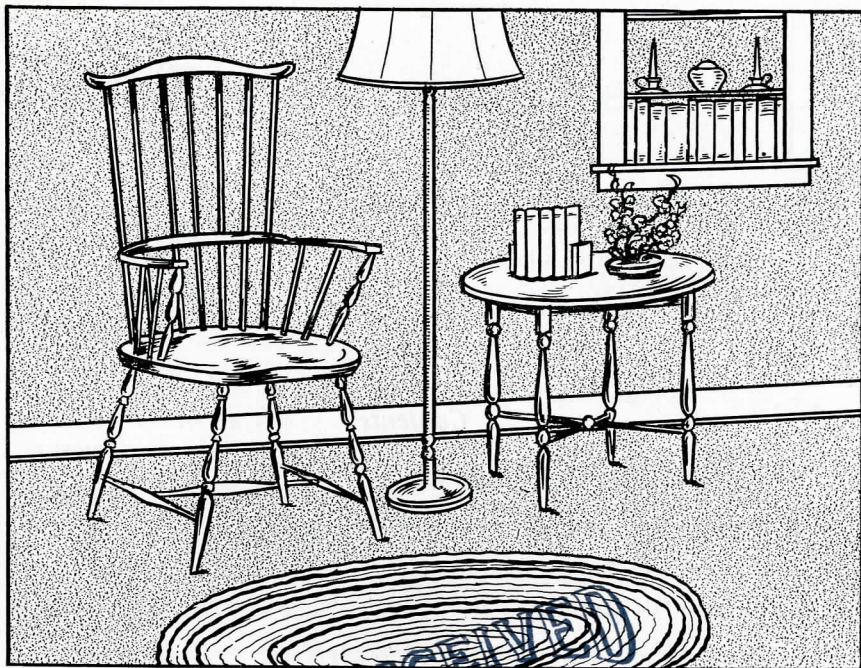
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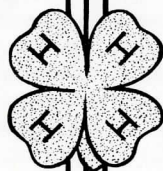
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HOME MAKING III



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Room Improvement



Extension Circular 11-21-2

THE UNIVERSITY OF NEBRASKA
AGRICULTURAL COLLEGE
EXTENSION SERVICE

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EXTENSION CIRCULAR 11-21-2

MARCH, 1942

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
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Room Improvement

MARY B. NELSON

YOU ARE BEGINNING Homemaking III. In this project you will learn to do things that will add to the attractiveness of your room and your home. Some things can be done at small costs, with careful planning and doing.

REQUIREMENTS FOR THIS PROJECT

PROBLEM I

Make one of the following: (1) pillow cases, (2) sheets, or (3) cover for the bed.

PROBLEM II

Plan and make a rug or chair seat of good design and color.

PROBLEM III

Study lighting in some room of your home, listing possible improvements that might be made and the cost.

PROBLEM IV

Refinish one of the following: (1) piece of old furniture, (2) homemade or commercially made piece, (3) linoleum, (4) floor, (5) woodwork.

PROBLEM V

Arrange a reading nook or study table. Make an accessory for this arrangement. Make a flower arrangement.

PROBLEM I

THE COMFORTABLE BED

OUR BEDS are important, for sleep is Nature's restorer. In our work and exercise, tissues are torn down and require sleep for their repair. An extra supply is needed by boys and girls to provide for normal growth and development. Therefore they need more sleep than adults. The amount of sleep needed varies according to the age of a person and to his temperament. A regular bed time and rising time aid in getting the right amount.

Since more than one-third of the day is the average amount of sleep required for growing boys and girls, it is desirable to have a good bed. It may not be a new one or an antique used by Grandmother, but if it is clean, in good condition, comfortable, and attractive, it is a good bed.

Requirements of a Comfortable Bed: (1) springs that support the weight without sagging, (2) light, firm mattress, (3) light, warm covers, and (4) small pillow if one is used.

SELECTION OF BEDS, SPRINGS, AND MATTRESS

Bedstead: A bedstead of simple lines is attractive and easy to clean. Enameled iron is usually cheaper than wood and is attractive when finished to match the rest of the furniture. It is light to handle and easily cleaned. Wood is attractive when it harmonizes with the rest of the bedroom furniture.

Bed Springs: Well constructed bed springs are economical because they last many years and give service. Sagging springs are hard on the mattress and they are neither comfortable nor healthful. There are three general types of springs—the fabricated or woven, the vertical coil or open box springs, and the covered box spring. The first type is inexpensive and light, but being suspended from the ends it has a tendency to sag in the middle. The coil spring is heavier but allows the weight of the body to be well distributed. The covered box spring is similar to the coil, but heavier and more expensive. With this type the springs are padded with hair or felt and the whole covered with ticking.

Mattresses: A good mattress is soft enough and firm enough for complete relaxation. Five types of mattresses may be purchased—cotton felt, blown cotton, kapok, hair, and inner spring.

There are many grades of cotton mattresses but those made of the full-length fiber are more durable and more expensive. The fibers overlap so that tufting is not necessary to prevent lumping and matting.

Kapok is a vegetable product of fine silky material. It is very comfortable, but its wearing qualities are not equal to those of cotton-filled mattresses.

Hair mattresses are made of curled horse hair. They are the most costly and keep their shape well and are very durable. "Mixed hair" mattresses are so labeled because pig or cattle hair is used.

Inner-spring mattresses have gained much popularity in the last few years. Hundreds of small springs are usually encased in muslin and fastened together to make the body of the mattress.

Care of Mattresses: A mattress deserves good care. Covers made of muslin may be purchased or made at home to snap, button, or tie in place. A quilted pad used on top further protects it. A mattress should be turned frequently. Sitting on the edge of the bed will crush the form of the boxing and makes the mattress lose its firm, square edge. Inner-spring mattresses should not be used on the woven wire or band springs.

SELECTING AND MAKING BEDDING

Sheets and pillow cases of good quality will wear for years. How can we tell when we are buying good quality? The following suggestions will help club girls to spend money wisely.

Kind of Material: There are three types of material available for sheets and pillow cases—unbleached muslin, bleached muslin, and percale. Unbleached sheeting costs slightly less than the bleached and will wear somewhat longer, but it is hard to wash and iron and is not as attractive on the bed. Percale is the finest quality of material available, but few housewives use it because of its expense.

Durability: A good piece of material suitable for sheets and pillow cases is firm but soft, and is neither harsh nor starchy. It may be rubbed between the

fingers or scratched with the finger nail to determine if the firmness is due to a close, firm weave or starch added to give an effect of good quality. Starch will wash out in laundering and the material will be coarse and loose in weave. Good sheeting will look as well on the wrong side as on the right. The threads used in weaving are regular in size, close together, and strong.

Correct Size: This is important as sheets serve as a protection to the other bedding. They should be sufficiently large to permit their being tucked under the mattress far enough to hold them in place securely. Adequate length makes it possible to turn back the upper end of the top sheet to protect the covers from being soiled.

The size of commercially made sheets is shown on the label. A 108-inch length, meaning 108 inches before hemming, is the most desirable length since it provides adequate "tuck-in" and "turn-back." "Torn length" on the label means that the cloth was torn on the thread of the material rather than cut. This assures regular shape after laundering.

The width of a sheet varies with the bed. Single beds require a sheet 63 inches wide; a three-quarter bed sheet is 72 inches wide; and for double-bed sheets 81 inches wide are most commonly used.

MAKING BED LINENS

Pillow Cases: They may be made of tubing which has no seam at the sides, or of yard material, which must have a seam down the side. For comfort, economy, and looks, a pillow case should completely cover the pillow. A pillow crammed into too small a case is hard and uncomfortable and causes unnecessary strain on the case. If the case is too large, it wrinkles easily, often causing discomfort as well as giving an untidy appearance. The usual torn length for a pillow case is 36 inches, and the usual around width is 42 inches. However, the case must be made to fit the pillow. When measuring, allow 2 inches for the fullness of the pillow and 9 inches for extra length.

When the case is made from tubing, no lengthwise seam is necessary. Baste the two raw edges at the end of the pillow case together in a plain seam 1/4-inch wide. Stitch on the machine and overcast the raw edges together. At the opposite end crease a 3-inch hem with a 1/4-inch turn to the wrong side. Baste and stitch.

Pillow cases need not be trimmed in any way to be attractive. Many cases are finished with a plain stitched hem and when washed, well ironed, and placed upon the pillow, they are attractive because of their clean, smooth surfaces, and good proportion caused by the width of the hem. Sheets and pillow cases serve a humbler purpose and therefore much decoration is out of place.

If decoration is used upon pillow cases, choose a simple trim which follows the structural lines of the piece. This means following the hem line.

If decoration is used, a simple trim along the hem line is desirable. Monograms are also suitable. White is the best color to use.

Hemstitching is an attractive trim on pillow cases but since some threads

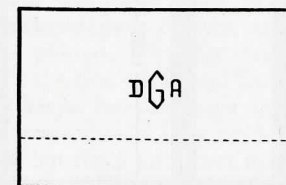


FIG. 1.—Monogrammed pillow cases.

are pulled out, the material is weakened in the laundry and does not wear well.

Sheet: To make a sheet, turn a 3-inch hem with a $\frac{1}{4}$ -inch turn at the top of the sheet and a $1\frac{1}{2}$ -inch hem with a $\frac{1}{4}$ -inch turn at the opposite end. Be sure both hems are turned to the same side, then baste and stitch. Overhand or machine-stitch the selvage end of the hems. Some housewives prefer to make both hems the same width. This permits more uniform wear, as there is then no difference between the head and the foot of the sheet. It has been found that sheets wear first where the shoulders rub.

Bedspreads: A club girl may design and make her own bed cover to fit into her plan of color for her room. Because of both the time and money involved in doing such work, a fabric should be chosen with the following points in mind:

- | | |
|--------------------------------------|--|
| Is it a suitable color and design? | Is the material heavy enough to keep the |
| Is it serviceable? | comforter from showing through? |
| Is it heavy enough to stay in place? | Is the color fast? |
| Does it wrinkle easily? | Will it iron easily? |
| | Will it shrink? |

Since the bed is a large piece of furniture, lovely shades of dull colors will make it seem smaller and bright-colored fabrics will make it appear more conspicuous in the room. It is desirable to reduce the apparent size of a bed in a small room.

It is generally a wise plan to repeat the color or the material of the spread in a chair seat, a pillow, or in the window draperies. However, if the bed and windows are on the same side of the room it will be better not to have them of the same fabric or color because the room will appear unbalanced.

Because most bedrooms are small, materials with fairly small designs are desirable. Choose a pattern that seems to cover the surface closely and has little contrast in light and dark colors. Cotton dress prints, unglazed chintz, cretonne, monk's cloth, osnaburg, grain sacks, unbleached muslin, seersucker, gingham, crinkle crepe, and piqué are materials that are inexpensive and suitable for spreads.

Good workmanship with straight stitching and carefully mitered corners is essential in making any style of bed cover. If selvages are sewed together, they should be clipped every two inches to prevent

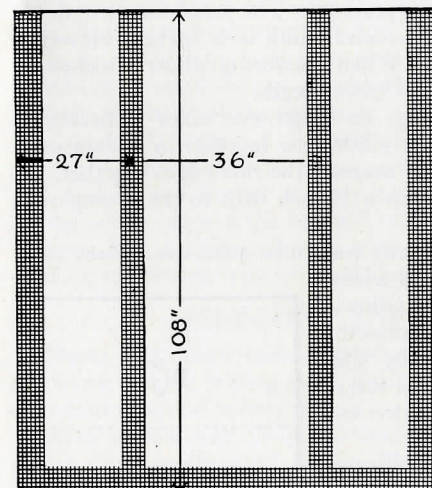


FIG. 2.—Bed cover made of heavy sacks or other material.

the puckering which sometimes occurs after cottons are washed. Flat-felled seams are very satisfactory unless some other method of joining is planned because of the design of the spread.

Many of the materials listed are 36 inches wide, and since a spread for a double bed measures about 90 inches in width there must be seams. With printed materials there is no reason for concealing them, but with plain fabrics it is necessary. Two colors of folded bias tape stitched together, or cable cording covered with tape in a harmonizing shade may be inserted. Inch-wide tucks are a very simple but effective means of concealing seams. Bias binding or bands of contrasting plain or figured materials may be used. Various colors of bias tape may be stitched flat to outline the bed surface. Remember that the bed surface is a rectangle and any designs on the spread should take that shape. The lower corners may need to be cut out, so that the spread may hang smoothly. This corner is usually about 12 inches in depth but may need to be more if the mattress is thick.

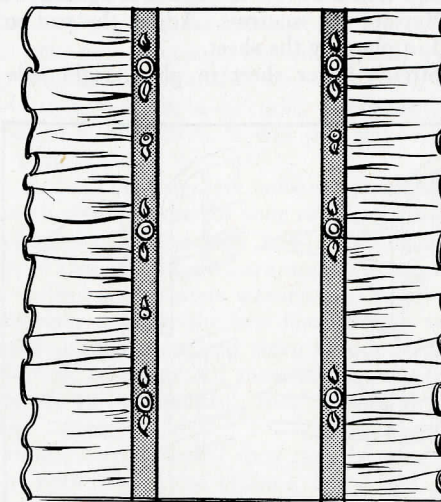


FIG. 3.—Bed cover with ruffles.

Size of Spreads: Most spreads are now made to cover the pillows as well as the bed, and are 90x108 inches for double beds. For single beds the width is 76 inches.

CARE OF THE BED

Weekly Care: A bed well cared for provides better rest than one carelessly made. Since the body eliminates waste matter through the pores of the skin during sleep, the bed needs to be well aired. Pillows and mattresses will seem softer and retain their shape better if allowed to air thoroughly once a week. Open the windows. Remove all the bedding. Place the soiled linen in a laundry bag or basket. Spread out the mattress, mattress pad, pillows, and blankets over the bed and near-by chairs. Shake the pillows. The mattresses should be turned once a week. Turn from side to side the first week, and from head to foot the second week. Turning in this way keeps them in shape and makes them wear evenly. Clean sheets and pillow cases should be provided once a week. There should be two sheets on the bed, but the upper sheet may be used as the lower one the second week to save laundering. If you are careful, a spread may be used several weeks before laundering.

Daily Care: Turn back the blanket and upper sheet together over the foot of the bed. Place a chair near the foot of the bed to keep the covers off the floor. Shake the pillows. When sufficiently aired, bring bedding up into place, spread smoothly, and tuck in. If corners have been mitered, the lower end will not pull out.

MAKING THE BED

Have the springs firmly in place.

If the mattress has no cover, use a thin pad or an old sheet between the springs and mattress to protect it against wear and discoloration.

Replace the mattress. Adjust the pad so that it lies smoothly and will be held in place by the sheet.

Stretch lower sheet in place, right side up, with wide hem at the end of the bed. Tuck in well at the top and bottom. If the sheet is only long enough for tucking at one end, that should be at the top.

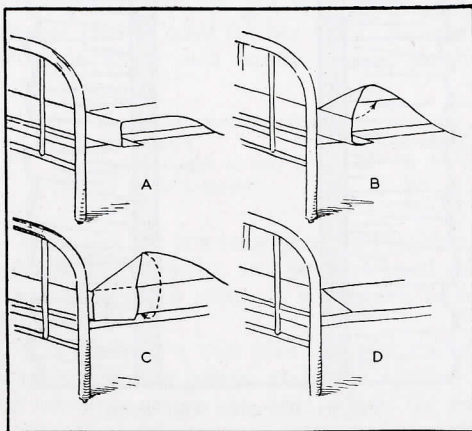


FIG. 4.—Mitering corners. Tuck the sheet under the mattress as in A. Raise the diagonal fold, and lay the sheet close to the mattress, as in B. Tuck the lower part of the sheet under the mattress, as in C. Complete the corner as in D.

Miter the corners of the sheet at top and bottom, and tuck in along the sides.

Put on the second sheet, wrong side up with wide hem towards the top. Miter the corners at the foot of the bed.

Spread the blanket smoothly in place, bringing the upper end about 10 inches down from the top. Miter the two lower corners. Bring the upper edge of the second sheet back over the blanket about 18 inches if the sheet is long enough.

Place the spread. Fold back the top before placing the pil-

lows. Covers usually extend over the edge of metal beds but are tucked in on wooden beds.

Put on the pillow case, and spread the case until smooth. Place the length of the pillows parallel to the upper edge of the bed, and flat on the bed over the fold of the spread. Turn the top of the spread over the pillows.

GUESTS IN THE HOME

A thoughtful hostess makes a guest comfortable and happy. If possible, allow the guest to have a room alone. Make the room as attractive and comfortable as possible. Clean and air the room. Provide fresh bed linen, towels, and wash cloths. Provide hangers and drawer space for clothes. Magazines, books, and fresh flowers add cheer to a room.

PROBLEM II

HANDMADE RUGS and CHAIR SEATS

FLOOR COVERINGS play an important part in making a home attractive. Handmade rugs are an answer to the problem of having inexpensive and attractive rugs. Making them from old materials is economical and affords great satisfaction in creating something useful and beautiful out of what might otherwise be discarded. This problem also offers a splendid opportunity to use color and design in order to obtain a nice effect. It will pay you to plan carefully and do your construction well.

The three methods given here for making rugs are hooking, crocheting, and braiding. You will select the method you desire for your rug or chair seat.

One of the most fascinating of all hand-made rugs is the old-fashioned hooked rug. As we hook in pieces of this cast-off garment and that one, our minds cannot help going back to skillful, industrious women and to all the quaint and beautiful customs of an early day, for the first hooked rugs were not made of yarn but of old material spun, woven, and worn by our colonial ancestors. Hooked rugs are not difficult to make and materials required are obtained easily. Of course, if they are to be beautiful, they require skillful workmanship and careful planning.

One of the attractive features of these rugs is that they may be used not only as floor rugs but as chair seats, stool covers, and pillows. Some 4-H girls make hooked chair seats before making rugs. This involves all the steps used in making a rug, but does not require as much material nor is it as large to handle.

EQUIPMENT NEEDED

Hook: One type of rug hook resembles a big crochet hook set into a wooden handle and may be purchased at stores where handicraft supplies are sold. A hook may be made by filing a nail into shape at the end and inserting it in a piece of wood or spool. With this type of hook, it is necessary to work from the right or top side of the rug. With the shuttle or punch type of hook, you work from the back side of the rug. It is well to follow the directions that come with a shuttle type. The punch type is threaded and punched through the burlap as far as it will go; the hook is lifted out just enough to skip three or four threads in the burlap and punched down through again. One needs to be careful that the material slides along as the hook is moved so that the stitches are not pulled out.

Frames: The size of the frame will depend upon the size of the rug. The

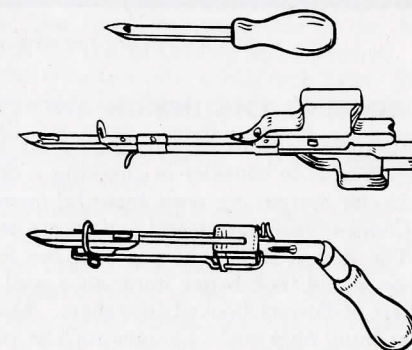


FIG. 5.—Hooks that work well in rug making.

frame for an ordinary rug consists of four pieces of soft wood 2 inches wide and 1 inch thick. The pieces should be 5 or 6 inches longer than the finished rug. These are held together at the corners with small clamps such as are used for quilting frames. If you are making a cover for a chair seat or a footstool, smaller frames may be used.

Foundation Material: Since this rug is to be made from materials at hand, a closely woven burlap sack without holes may be chosen. The sack should be ripped open and washed thoroughly. Iron while damp. Burlap may be purchased by the yard for this purpose.

Material for Body: Old clothing, blankets, and cast-off hosiery make excellent material for hooking into the burlap foundation. Directions for fast dyeing and removing colors are given later in the circular for those who do not have material of the desired colors.

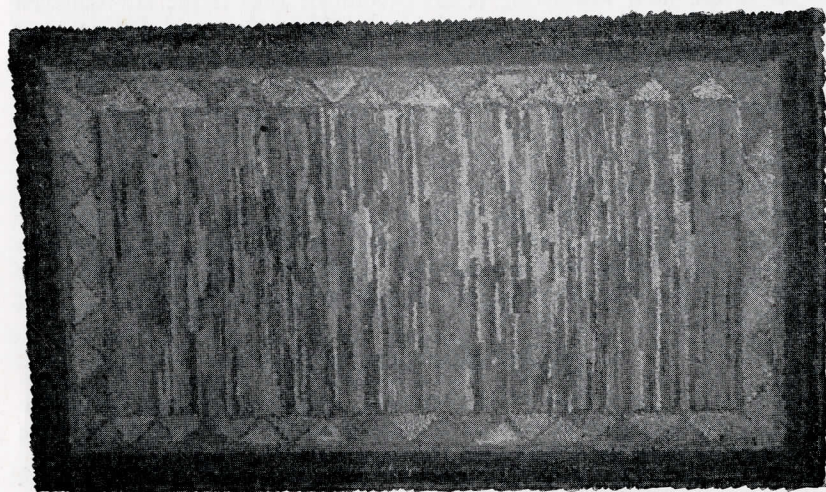


FIG. 6.—Hooked rug with a conventional design.

CHOOSING THE DESIGN AND COLOR FOR A HOOKED RUG

Stamped patterns may be purchased, but many girls make their own patterns. Points to consider in choosing a design are:

Simple designs are most beautiful for rugs.

Conventional flower and leaf forms make good designs.

The design should be one that lies flat on the floor, not one that stands out or would look better hung on a wall. Quite often we see rugs that have baskets of flowers hooked into them. These have a top and bottom and look better hung on a wall. Designs such as you see in the illustration do not have a top and bottom and are suitable for floor rugs. As in other decorations, the design in a rug should cover the surface to make an all-over pattern or it should follow the structural lines of the rug. Geometric designs are easily made and permit a wide choice of color. Avoid designs with disconnected spots.

A hooked rug gives an excellent opportunity to use color in your room. A rug should not be too light in color, but lighter colors may be used in bedrooms than in other rooms. Remember that soft grayed colors are used for backgrounds. Small areas of brighter colors may be used in the design. The background color should be related to the dominant hue of your room and a border around the edge will help to "hold in" the design. Black may be successfully used in these old-fashioned rugs to outline the pattern and to form a border. Pleasing results will depend upon the combination of colors and amounts used. If you do not have the desired color, dye your material.

Suggested Color Combinations:

Any two values of one color as dark blue and light blue.

Gray, blue, and dull orange.

Dull blue, gray, dull rose, and black.

Soft green, gray, and black.

Dull rose, dull blue, tan, and black.

Soft green, rose, and tan.

Blue and gray or tan.

Green and ivory.

Dull rose and gray.

Dull blue, dull violet, dull rose, and tan.

TRANSFERRING THE DESIGN TO THE BURLAP

It will be best for the beginner to use some very simple geometric pattern and later try a more difficult one. Draw one-fourth of the design on heavy paper and make a stencil. Now locate the center of the burlap by folding in the center lengthwise and crosswise and mark the lines with crayola. Apply the stencil to each quarter, placing it so that the edge follows a thread of burlap. Fasten in position with pins or tacks. Be sure the burlap is flat and smooth before drawing in the design. It might be well to put burlap in the frame before putting on the design.

STEPS IN HOOKING A RUG

Putting Burlap Into the Frame: The inside measurements of the frame should be at least one inch larger than the size of the rug that is desired. The burlap should be large enough so that you can turn a half-inch hem. When putting the burlap in the frame baste this hem and then tack firmly to the frame. Carpet tacks work very well but need a small piece of paper under each tack, so the heads will not slip through the burlap. To keep the burlap firm the tacks need to be about two inches apart.

Preparation of Material: Materials should be clean and ready to cut. The soft grayed colors so much desired can be made easily with dyes, and many people fast-dye materials that are too bright, thus making them duller. To obtain a grayed color, add the complement of the color. For example, if you wish to change a bright yellow to a soft, grayed yellow, add a small amount of violet. You will need to experiment to find the amount of violet to use.

The cutting of the cloth is very important. Cut in narrow strips about one-half inch wide or less for heavy materials. Experiment with hooking a few strips through the foundation until you get a width that pulls through the hook easily. Use a sharp pair of scissors, and after a little practice you will

be able to prepare material rapidly. The strips need not be sewed together.

First Stitches: Place your frame in a horizontal position across the backs of four chairs or across two tables at a height comfortable for you. A poor position causes poor posture and therefore makes the work tedious. Since 4-H girls are interested in good posture they will be careful to place the frame in a correct position.

In using the hook, insert it through the burlap, drop it below the strip and pull it upwards, instead of winding the strip around the hook. As you draw the loop through, keep the hook at a slant, pressing back against the hole with the smooth side. This will prevent the hook from catching in the meshes.

Hold the strips of cloth under the foundation and draw the loops through the meshes, with the hook held in the right hand. The strips are best not too long and the loops $\frac{1}{4}$ to $\frac{3}{8}$ of an inch in height.

The outline of the pattern should be hooked in first; then the design is filled in. When the design is filled in, hook the background, being careful that all corners are carefully filled. The background may be filled in by straight lines of hooking back and forth or by zigzag lines, which give a pleasing texture. Do not be discouraged if you make a mistake, for if a line of stitches is not satisfactory the loops may be pulled out easily.

Clipping: You may clip the loops or leave them. Clipping gives a chenille appearance which is greatly admired. If you desire to clip your rug, use long sharp scissors and cut with even strokes, taking off just the tops of the loops. Clipping must be done carefully, as poor work can easily spoil the results of long hours of hooking. Do not leave all the clipping until the last, but hook a small area, then clip. This does not tire your hand.

Finishing Touches: The rug is now ready to be taken from the frame. Cut the burlap evenly two or three inches from the edge on all sides. Turn the edges back, overhanging or hemming them down securely so that no burlap shows when the rug lies on the floor.

BRAIDED RUGS AND CHAIR PADS

Many people do not know how to make braided rugs properly, and many of the braided rugs we see are hardly worth the room they take. Raw edges and ravelings show and they are clumsy in construction because they are not braided firmly enough, or not sewed with sufficiently heavy thread or with stitches close enough together. Such rugs will not lie flat. If they are carefully planned and well made, they may be truly beautiful and look well and wear for years.

A properly made rug must have all raw edges of the strands turned under, so as to come on the inside of the braid. The braid must be firm, as this gives weight to the rug and causes it to lie flat on the floor.

DIRECTIONS FOR MAKING BRAIDED RUGS

Kinds of Material to Use: The choice of material is almost unlimited, for practically any kind of cloth, cotton or woolen, old or new, is suitable. Rugs made of gingham, cretonnes, or other firmly woven cotton goods are appropriate for bed rooms, bath rooms, and porches, while those made of woolen materials look well in all rooms. Silk hose and underwear are not durable enough for rugs but they make excellent pads for chairs.

Men's suits, women's coats, blankets, almost any kind of wool material except light-weight goods may be used. Corduroy makes a beautiful braid, lasts as long as heavy weight woolens, and keeps its color well.

It is best not to use cotton and wool in the same rug. Material which is part wool and part cotton can be used if it has weight. Cotton materials such as gingham show the soil more readily than wool and will not wear so long. Medium to heavy material is best, as it works up easily and wears well. Do not use material that is too badly worn, as it will wear out when the rest of the rug is still in good condition. Woolen khaki is useful in making braids, for it is harmonious with other colors.

Have all your material in readiness. Rip and wash anything that is soiled. Dye whatever is necessary.

Shaded Rugs: These rugs shade from light centers to dark borders and only one or two colors are used. You can make artistic rugs of this by using brown in its various shades and tints or combined with dull orange and tawny yellow, shades of green used alone or with tan, or blue in all its pleasing tones or combined with gray.

Width of Strips for Rugs: The width of the strips for braiding depends entirely upon the weight of the material. Try braiding a few strips together and you will be able to judge the proper width of strips. Braids may be of any width desired but those made of narrow braids are considered the best. Very heavy materials should be $1\frac{1}{2}$ inches wide. Lighter material, such as serge, may be 2 to 4 inches wide. Muslin or similar material should be 4 inches wide.

Width of Braids and Strips for Chair Seats: Silk hose and underwear make beautiful chair seats when used in narrow braids of a half inch or less in width. For half-inch braids, cut underwear strips $1\frac{1}{2}$ inches wide, and the stockings 3 inches wide.

BRAIDING AND LACING

Sew the strips together on the bias with small running stitches. Do not use strips longer than 36 or 48 inches, as too long strips become tangled in

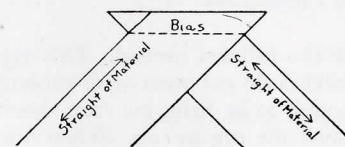


FIG. 7.—Join strips on the bias.

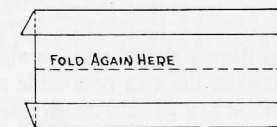


FIG. 8.—Fold edges inside before braiding.

braiding. Sew on more strips as needed by opening the fold, cutting a true bias on the end, and making a smooth, flat seam where it will be covered by center and then crease again in the center. Press with a hot iron. This makes a strip similar to bias tape folded for a binding.

Fasten the ends of three strips securely to an old table with thumb tacks, or sew them together firmly and pin to a piece of cloth fastened to the back of a chair.

Now braid the strands, using great care to keep the raw edges of the cloth inside. If they are twisted, the braid will not be smooth and flat. Do not braid too tightly, but keep the braid firm. Press the braid before it is laced into the rug.

Heavy mercerized cotton thread, linen carpet thread, or carpet warp is suitable for lacing. The color should be as nearly as possible that of the material and if the thread is waxed it is strengthened and is less apt to tangle. A blind or slip stitch is used, weaving the thread back and forth with a short blunt darning needle through the flat edges of the opposite braids, care being taken to catch every strand on each braid. On a curve, a strand needs to be skipped

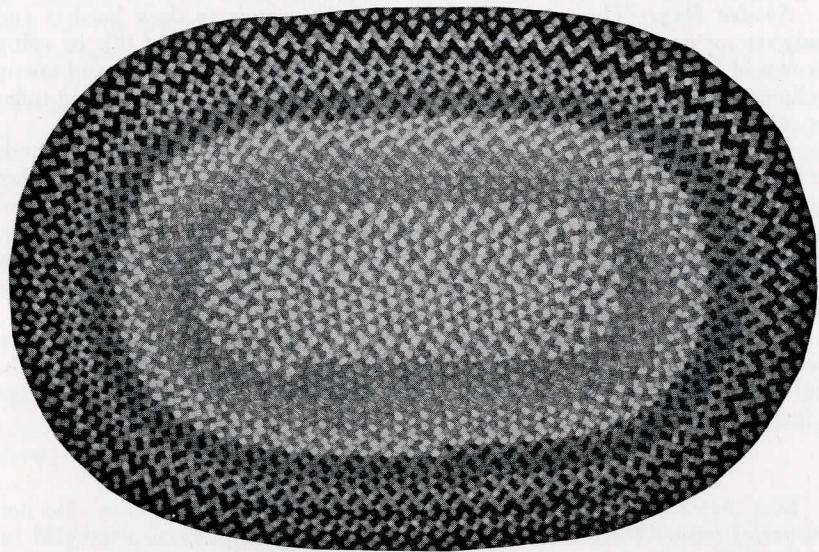


FIG. 9.—Good design is a braided rug.

occasionally on the outside braid to allow the fullness needed. This type of lacing makes the rug reversible and the stitches do not wear with rubbing on the floor. They should be drawn tight enough to be firm, but care should be taken not to draw them so tightly as to cause the rug to cup. When finished the braids should show no open space between them.

An oval rug is begun by doubling a braid back on itself and sewing it together in a straight piece. If a rug is to be 36 inches long and 24 inches wide the braid should first be doubled and sewed together into a strip 12 inches long—the difference between 36 and 24. Proceed then to sew the braid round and round, pulling the inner strand of the braid in a little at the turn of the oval to prevent cupping. Changing the strand to one of a different color should always be done on the curve.

Some rugs are made by cutting the braid at the completion of each row and fastening the ends with a plain seam. Whip the seam firmly with heavy

thread. Make it invisible if possible. This brings out the pattern, helps to keep the rug smooth and flat, and is a good method where there is a definite change of color to be introduced which cannot be woven in gradually one strand at a time. When the braids are joined in this way the seams should be distributed around the rug so that there will be no rough places. Sometimes a smoother, more attractive finish is obtained when the last two or three rows are fastened in this way. When the rug is finished, brush it thoroughly, steam and press with a hot iron on the wrong side.

Plan carefully before you start.

Be careful to turn all edges of strands under when making the braids so that no raw edges show.

It is important to have a firm but flat braid.

In braiding use strips not more than a yard and a half long, as longer ones are difficult to handle.

In lacing be careful not to hold the braid so tightly that it will draw up and not to ease it so much that it will be too full. Try it on the floor now and then. If it lies perfectly flat you are lacing just right.

Place the rug flat upon a table while the braids are being laced, and it will be easy to keep it flat.

Press the rug when it is finished.

DIRECTIONS FOR MAKING CROCHETED RUGS

Again the choice of material is practically unlimited. However, knitted materials do work up nicely. Strips may be cut round and round when one is using stockings or underwear and these strips rolled in balls in order to take out most of the stretch.

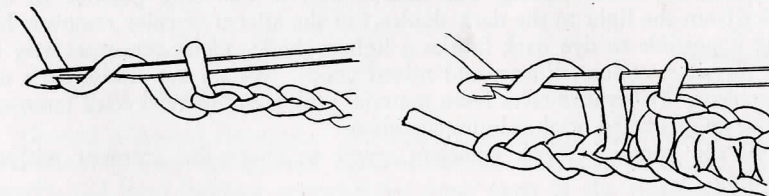


FIG. 10.—Method of beginning a crocheted rug.

The ultimate size of the rug is next taken into consideration. Subtract the width from the length and that gives you the length of chain with which to start. To chain, loop strip over hook and pull strip through loop to form stitch. Continue until desired length of chain is reached. Skip one stitch, insert the hook through next stitch, bring the strip over the hook and put the strip through the chain. With two loops on the hook, bring the strip over the hook again and pull through both loops. It is necessary to increase as you go around the end. This is done by putting two stitches into one of the stitches of the row into which you are crocheting.

FAST DYEING

General directions for dyeing are given below, *but always read directions on the package of dye before using.*

Weigh material to determine amount of dye to be used.

Dissolve dye in a small pan of boiling water.

Strain solution through a clean cloth into a large enameled pan to be used for the dye bath.

Fill the large pan with warm water, remembering it takes three gallons of water to dye a pound of goods.

Wet the material thoroughly and if it is badly soiled, or contains starch, boil with soap and water.

Stir in the wet, clean material and heat slowly.

When the boiling point is reached, add two tablespoons of salt to a gallon and continue stirring and boiling.

Boil twenty minutes.

Rinse in clear, cold water, until the final rinse water runs off clear.

Squeeze out the excess water, shake well, roll in a clean, white cloth and press while still quite damp, on the wrong side of the fabric.

Four tablespoons of vinegar added to the rinse water give a sheen to the fabric and soften it. Never let freshly dyed fabrics dry out completely before pressing them. Never hang freshly dyed fabrics out of doors to dry. There are five common causes of failure in dyeing:

Failure to have dye thoroughly dissolved and strained.

Failure to have material thoroughly wet when placed in the dye-bath.

Failure to have enough water and large enough pan for the dye-bath.

Failure to stir the fabric every moment it is in the dye-bath.

Failure to rinse fabrics until the final rinse water runs off clear.

TO REMOVE COLOR

Heretofore, home dyeing was limited and it was only possible to dye fabrics from the light to the dark shades, but the advent of color removers has made it possible to dye dark fabrics a lighter shade. Color removers may be used for silks, cottons, linens, and mixed goods. We do not advise their use on woolens. To remove color from material with a commercial color remover:

Use an enameled or aluminum container.

Fill the container with sufficient water to cover the garment without crowding.

Bring the water to a boil.

Wet the material thoroughly.

Put in the wetted materials; then immediately drop the color remover in the boiling water.

Then stir and continue boiling until the color is removed (this may require from five to thirty minutes).

If the color is not completely removed, repeat the process with more color remover.

Take the material out and rinse thoroughly in cold water until the sediment is entirely removed; then wash the material with good laundry soap and rinse well. If any of the color should remain, or if it comes back after being exposed to the air, boil the material again with plenty of soap and water.

PROBLEM III BETTER LIGHT

GOOD LIGHTING is a very important need for healthful, enjoyable living. There are certain fundamental principles which must be observed if the best illumination is to be secured. A lamp should be pleasing to the eye and should make seeing easy. Seeing is a complex process involving not only the eyes themselves, but nerves, muscles, and even the heart. We do not see with our eyes alone, but with our whole body. We used to think that when we strained our eyes we harmed only our eyes, but medical science now knows that when we use our eyes under poor seeing conditions we harm the entire nervous system and physical self.

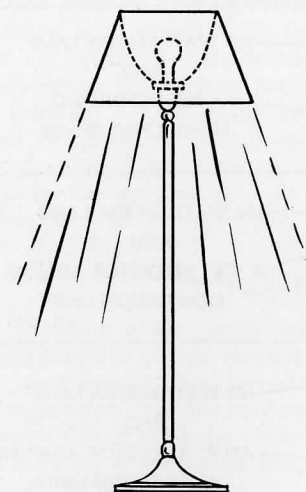


FIG. 11.—Good light.

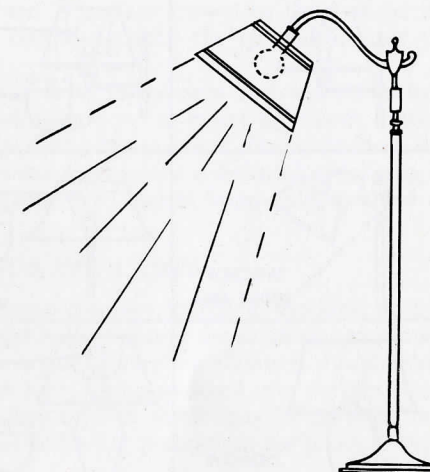


FIG. 12.—Poor light.

Correct Lighting Principles: The following principles are worthy of consideration: (1) enough general light so that all objects in room can be seen clearly, (2) local lighting provided for those parts of the room where close seeing work is done, (3) no marked differences in intensity of local and general lighting which produce sharp shadows and strong contrasts, and (4) all light sources shaded and all glare and shadows eliminated.

Defective Vision Requires Care: While good lighting is important for normal eyes, it is even more helpful to defective eyes. They are already handicapped, have abnormal needs, and benefit in a large degree from improved lighting. However, good light is not a substitute for an eye specialist.

AVOID GLARE

Glare is produced when lamps are not shaded properly or when the shade is improperly adjusted. You can avoid glare by: (1) shading all bulbs or chimneys, (2) using lamps that are the correct height, to prevent glare from

the bulb as you walk into the room or as you sit by the lamp, (3) using dull finishes for walls and woodwork, (4) providing a soft diffused light throughout the room rather than a very bright light on the task and no light in the rest of the room, (5) placing the lamp and chair so that the light comes over the shoulder without casting a shadow on the work. (For reading with the new indirect light, place the lamp either on the right or left. For writing, place the lamp so that there is no shadow, depending on whether the person uses the right or left hand.)

USE LAMPS THAT GIVE GOOD LIGHT

You can obtain lamps which: (1) give recommended amount of light, as indicated by a "light meter," (2) have diffusing glass bowls which minimize


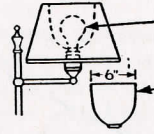
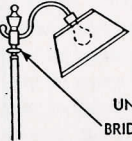
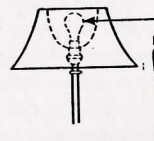
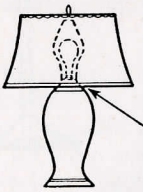
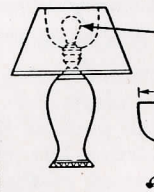
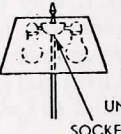
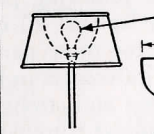
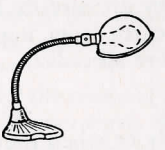
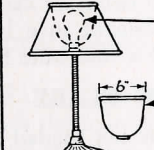
FOR THESE LAMPS	USE THESE ADAPTERS AND BULBS
	 100 WATT MAZDA LAMP AND A 6" REFLECTOR AND LIGHT LINED SHADE
 UNSCREW BRIDGE ARM	 150 WATT MAZDA LAMP AND A 9 3/8" REFLECTOR ADAPTER CONVERSION UNIT*
 REMOVE HARP FITTER	 100 WATT MAZDA LAMP AND AN 8" REFLECTOR ADAPTER CONVERSION UNIT*
 UNSCREW SOCKET ASSEMBLY	 100-200-300 WATT MAZDA LAMP AND A 10" REFLECTOR ADAPTER CONVERSION UNIT WITH 3-LITE SOCKET
	 100 WATT MAZDA LAMP AND A 6" REFLECTOR AND LIGHT LINED SHADE

FIG. 13.—Possibilities for old lamps.

glare from the bulb or from shiny paper, (3) have shades with light-colored linings, to assure maximum reflection of light, and consider room furnishings when selecting shades, (4) have shades with open tops, which permit the spread of some light above the lamp, (5) have shades of sufficient size and shape so that light is spread over a large area, and (6) have the lamp at the height desired to give the amount of light you need at a particular place in the room, without glare, and looks well with other furnishings.

Remodeling Electric Lamps: You can remodel old electric lamps to give good light, at a very reasonable cost. The illustration shows adapter fixtures that may be obtained for different types of lamps.

I. E. S. LAMPS

Our study on lighting will not be complete until we have a thorough understanding as to what I. E. S. lamps are. They are known by their official tag and are approved and certified as complying with the specifications of the Illuminating Engineering Society.

Certified I. E. S. lamps are available in many sizes and styles and have these vital features: (1) approved diffusing bowl to reflect light both upward and downward, which means a better distribution of light, fewer shadows, and light on the eye task, (2) an approved shade with a light-colored lining to reflect the light properly, and (3) proper-size Mazda lamp bulb specified on the I. E. S. tag.

FRAMES FOR OIL LAMPS

To adjust a wire frame over a lamp chimney, purchase the kind of wire frame that will fit over an electric light bulb. Remove the small ring that holds the wires together, and spread the wires to fit over the chimney. Another and perhaps more desirable method is to have a ring soldered into the top of the frame to fit around the chimney. Any type of shade may be adjusted over the chimney of a kerosene lamp if the following precautions are taken to avoid danger of fire:

The shade must not come above the chimney as a great deal of heat comes out of the top of the chimney. Adjust the shade so that 1 or 1½ inches of the chimney shows at the top. The frame must be large enough to hold the shade at least 1½ inches away from the widest part of the chimney. Lamp shades are attractive on oil lamps in the daytime as well as when the lamps are lighted. Be careful to adjust the shade so it will not catch on fire when the lamp is lighted.

EFFECT OF COLOR ON LIGHT REFLECTION

Different colors reflect different amounts of light. The color of the wall paper, woodwork, draperies, and furniture have a definite effect on the amount of light which is reflected or absorbed by them. Color selections, of course, are a matter of personal preference but you should remember that the darker they are the less usable light you will get from your fixtures and lamps. One of two things will happen: You will either have less light than your eyes require or you will need to use larger or more lamps which will, of course, increase your lighting costs.

White will absorb the least light and, conversely, reflect the most. Black is the other extreme and will reflect the least amount. Following is a table of the reflection factors of different colored painted surfaces.

COLOR	AMOUNT OF LIGHT REFLECTED
White	80%
Ivory	70%
Buff	65%
Sage green	40%
Sky blue	35%
Olive green	20%
Cardinal red	20%

You can see that if one of two identical rooms is painted sage green, it will be lighted only half as well as a white one if the same size and type of lamps are used.

SELECTION OF SHADE AND BASE

It is very important to select lamps that give good light, and it is also important to select lamps that are attractive. It is a good plan to avoid eccentric shapes. If there is trimming or decoration on the shade, it should be small in amount and conventional in effect.

The lamp shade should harmonize with the base, not only in color but in size, shape, and texture. The shade should not be too large for the height of the base, but the base should appear heavy and strong enough to support the shade. The frame of the shade should be so adjusted that it will cover most of the mechanism of the lamp. If it is placed too far down over the base, the shade will resemble a hat pulled too low over the forehead. A good proportion to use in determining the height of the shade for a table lamp is 2 to 3; that is, the height of the shade, including the edge finishing when the shade is adjusted on the base, is about two-fifths of the entire height of the lamp. This is only a guide, not a fast rule, and you must use your own judgment in telling whether or not the lamp looks well. The shade must appear to be not too large nor yet too small, a little too large being better than a little too small.

The correct height for each lamp depends upon how it will be used. The light needs to be above the line of vision. If one is working on a table or desk, the bottom of the shade should be about 19 inches above the surface of the table. If one is sitting beside a table and reading or sewing, it is not necessary to have the lamp so high.

YOUR PROBLEM

In this problem you are to study the lighting in one room of your home. List the possible improvements that might be made and what the cost would be. You will find a place in your record book for this.

Even if you do not have electricity in your home, there may be possibilities for improvement such as providing a shade which is light in color, or arranging for a high place for a lamp so that the light is better distributed.

This score card may be helpful to you when you are studying your lighting:

- I. Lighting Effectiveness60
- Foot candles on the eye task30
- (20 foot candles minimum)

Absence of harsh shadow when hand held outspread between lamp and work15

Light distribution both downward on work and upward to ceiling15

II. Lamp Placement in Furniture Grouping ...10

At the left side of the study table for a right-handed person, and at the right for a left-handed person, never directly in front.

III. Decorative Suitability30

Correct scale15

Suitability of texture and design of lamp and base15

PROBLEM IV

REFINISHING

MUCH JOY AND SATISFACTION come from making something beautiful. Even more satisfaction results when a marred, worn piece or place is transformed into a thing of beauty. Refinishing is hard work but well worth the effort. It is a real accomplishment to refinish an object and obtain a fine result. We must realize from the beginning that it is a bigger job than it is just to paint or finish a new piece. In refinishing, it is sometimes necessary to repair the article and remove the old finish.

In this problem, you will refinish one of the following: (1) piece of furniture, (2) linoleum, (3) floor, (4) woodwork, (5) homemade or commercially made piece.

First decide whether or not the thing you are to refinish is worth the time, effort, and cost. If it is, the method of refinishing should then be determined so that the necessary materials may be collected before the work is started. Following is a list of supplies, some of which will be needed on every job. Others will be needed only for special tasks.

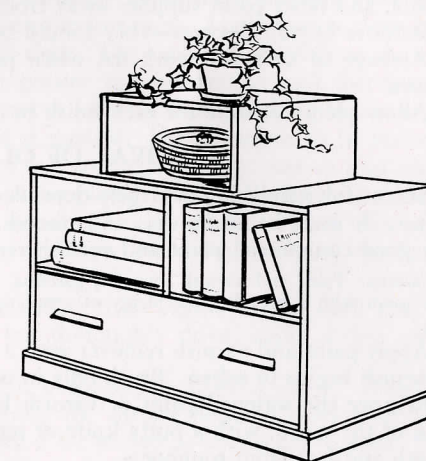


FIG. 14.—This may be made from materials you have on hand.

Paint and varnish remover
 Sandpaper: medium, coarse and fine
 Several clean old soft cloths
 Powdered pumice stone
 Brushes
 Scraper
 Scrubbing brush
 Ammonia
 Old newspaper
 Raw linseed oil
 Varnish
 Denatured alcohol
 Enamel

Gasoline or benzene
 Block of wood for sandpapering
 Crack filler or plastic wood
 Turpentine
 Putty knife
 Small enamel pan
 Oil stain
 Wax
 Shellac
 Flat paint
 Containers for mixing paint
 Sticks for stirring paint

PRELIMINARY WORK

Dress appropriately; that is, wear a coverall apron, slacks or smock, and comfortable old shoes.

Remove all unsightly and useless scroll work and "gingerbread."

Remove cheap brass handles on bureaus. Simple glass or wooden knobs can be attached after the piece has been refinished.

Have all repair work completed before starting to refinish.

Select a suitable place in which to work; it should be clean, warm, well ventilated and reasonably free from dust. Working out of doors, unless the place is unusually well protected, is not satisfactory.

Assemble all necessary supplies and tools before beginning to work.

Spread clean papers under the furniture to protect the floors. Read the directions on every container of material used.

Keep paint and varnish remover, paint, enamel, turpentine, gasoline, alcohol, and other paint supplies away from fire at all times.

Remove bureau drawers—they should be treated separately.

Arrange to keep the work flat when possible and in a position for good posture.

Allow plenty of time for each finish to dry thoroughly.

REMOVAL OF OLD FINISH

Successful refinishing is largely dependent upon the condition of the wood surface. It must be clean, dry, and smooth. All old finish must be removed. Any good commercial paint and varnish remover may be used.¹

Caution: Paint and varnish remover, gasoline, and benzene should not be used in the same room with a fire. Provide plenty of ventilation at all times by keeping the windows open.

Apply paint and varnish remover with a brush. Let it stand until the paint or varnish begins to soften. Brush only in one direction.

Remove the softened paint or varnish by scraping in the direction of the grain of the wood, with a putty knife or scraper. The scraping tool should be smooth and free from roughness.

A second application of paint and varnish remover is sometimes necessary. Old varnish or paint lodged in the grain of the wood and not reached by the

scraping tool oftentimes can be removed by rubbing it with a handful of coarse sawdust. If, after two applications of varnish remover accompanied by careful scraping and rubbing, some finish still remains embedded in the grain, hot water may be used with good results. Clean cloths wrung out of boiling water applied pad-like to the surface will cause the wood to swell, thereby raising the grain. The old varnish or paint may then be reached with a scraper or some sandpaper.

When the wood is absolutely clean, wipe all surfaces well with a cloth moistened with benzene or gasoline.

Remove spots or stains. One teaspoon of oxalic acid in 1 pint of water will bleach some stains. Rinse with clear water. If the wood is bleached too much use ammonia to bring back the color.

Sand with fine sandpaper in the direction of the grain until the wood is very smooth. Fold the sandpaper around a block for flat surfaces.

Remove all dust after sanding with a soft brush or a clean cloth.

Use wood crack filler, or plastic wood. Stain the substance used to fill the cracks to match the natural color of the wood before applying. Sandpaper the filled place smooth after the crack filler sets.

Several kinds of surface finishes for wood are given below. Choose the one that best suits your needs and personal taste.

NATURAL WOOD FINISHES

You may apply an oil stain if the wood is too light or uneven in color. Dark oak, 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. The longer stain is left on the wood before the excess is removed the greater the penetration and therefore the darker the result. Care is needed not to let stain stand too long before wiping and to avoid overlapping when it is applied. If the surface to be stained is quite large it may be necessary to ask someone to help you so that wiping may be started before application is completed. 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: Fill with colorless filler first. Allow to dry until gray and wipe off excess. After the stain has thoroughly dried, apply a thin coat of floor wax.

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 desired in painted, shellacked, or varnished furniture. Rub with very fine pumice stone and boiled linseed oil. Dip a piece of woolen 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.

¹ Or you may use a home-made varnish remover. For this, mix 6 tablespoons of gloss starch in 1 quart of water and cook to the consistency of a thick paste. Then dissolve 2 tablespoons of concentrated lye in a half cup of cold water and add to the starch paste. After using this, always wipe with a cloth saturated in vinegar which prevents the further action of the lye on the wood.

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 at least 48 hours, and rub with No. 00 steel wool between coats. Be sure all dust and steel wool are removed before applying the second coat. A dull semigloss 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 and 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 purchased and applied as directed on the can before varnishing. A filler should always be applied to new wood or when an old finish has been removed. Clear or colored filler may be obtained.

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 oil because it will not become gummy if properly applied. Heat the oil and apply it as hot as possible with a swab. Allow to stand approximately one hour and then remove excess by rubbing with a cloth dampened slightly with turpentine. Leave none on the surface. Repeat the process every few days until the wood will absorb no more oil. Then apply a thin coat of wax and polish by brisk rubbing. Apply additional coats of wax every few days until the finish acquires a warm, mellow appearance. Use no stain with this method as the oil will usually darken the wood enough.

PAINTED FINISHES

You girls will find that the furniture in your rooms will look best if it is all finished in the same color. Enamel may be used successfully.

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.

Mix enough paint of the color you desire to complete the job. It is almost impossible to mix more paint to match. Apply a coat of flat paint thinned as directed on the label. Allow this to dry thoroughly overnight in a room free from lint, dust, and insects. Test with sandpaper to see if it is ready for the next coat. If the paint moves and gums up, it is not ready. When ready, 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. 00 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 sag and run, and cause an uneven surface.

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.

With shellac, use denatured alcohol.

With oil stain, use either turpentine or gasoline.

With lacquer, use lacquer thinner.

Wash with soap and warm water and rinse well.

Allow to dry flat. Never stand brushes on bristles, as this bends and breaks them.

If painting is to continue for several days, the brush can be immersed in water, covering the bristles, to prevent paint from hardening.

FINISHING AND REFINISHING

Finishing a Plain Wood Piece: This may be a piece which is home made or commercially made. In doing this, you would follow the same steps of finishing as those given above. Since there is no old finish to remove, that step is omitted.

Refinishing Linoleum: The first step in this process is to patch if it is needed. Fasten any loose edges and clean the surface. If there is wax on the linoleum, use gasoline, benzene, or turpentine to remove it. Let dry thoroughly after cleaning and fill cracks.

How to Patch Linoleum: To repair a worn place in linoleum, cut straight lines around the hole with a sharp knife. Use this piece as a pattern and cut a patch from new material or from under a piece of furniture where its absence will not show, matching the design as nearly as possible. A piece of strong cotton material, such as flour sacking or muslin, should be fitted smoothly into the opening and its edges worked well under the linoleum. Apply linoleum cement to the back and edges of the patch and fit it into place. Wipe off any excess cement. Weight down the edges for 24 hours. Unless the patch is allowed to get soaked with water while mopping, it will remain in place satisfactorily.

Painted and Stippled Linoleum: Linoleum which has become ugly with long service but which still has a smooth firm surface is worth painting. This

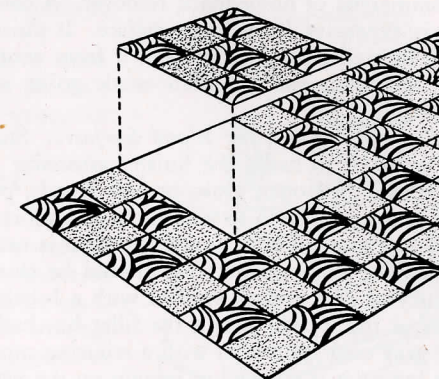


FIG. 15.—Patching linoleum.

is particularly true of a good grade of printed linoleum. If any places are to be patched, let that be done first as described in the paragraph above.

Purchase a good grade of linoleum paint. Choose the colors, having in mind the amount of light in the room. Some of the more attractive colors are deep buff or tan, gray, green, and brick. Usually the pure color is too intense and is made more attractive by the addition of some gray.

When stippling is to be done it is well to blend two colors. For example a brick color to which some gray is added becomes lighter and softer in color. Apply one coat of the grayed brick color to the entire linoleum surface. Let the paint dry the length of time indicated on the label. Apply a second coat of this foundation color, and let dry thoroughly. To give the effect of a rug with a border paste decorator's tape along sides of the rug leaving a border. The width of the border should be in proportion to the size of the rug. Then start painting small areas with the contrasting color out to the decorator's tape. The stipple effect may be obtained by patting the paint while moist with the flat side of a sponge or a pad of crumpled paper or wad of old cloth. The other method, which is the same as suggested when stippling walls, may also be used. Paint some of the contrasting color in a shallow pan, press the sponge into this paint and apply to the wall. Avoid any twisting or turning motion. Reload the sponge frequently to keep the print uniform.

Old pieces of linoleum may be reclaimed and made into attractive small rugs by stippling.

Preparing Old Floors and Woodwork for New Finishes: Before any new finish can be applied, the surface must be made clean. Remove any old finish; make smooth by planing, scraping, or sanding, if necessary. Countersink or remove any unnecessary nails. Sandpaper the surface with the grain of the wood and make perfectly clean and dry.

It may be necessary to remove old paint or varnish, in which case use either a commercial or home-made remover. A commercial remover is easily applied but is expensive for a large surface. It must be followed with an application of denatured alcohol to prevent it from continuing to burn the wood. Recipe and directions for the home-made paint remover are given earlier in this problem.

Stain and Filler for Wood Surfaces: Stain is used to accent the grain of the wood or to make the finish harmonize in color with other woodwork in the room. For open grain or soft woods, purchase a natural paste filler and add to it an oil stain to secure the desired color or purchase it already mixed. For close grained woods only the stain is necessary.

A filler stain in any case should be thinned with turpentine to the consistency of thin cream, applied with a bristle brush and worked well into the pores of the wood. When the filler has had time to penetrate and has dried to a gray color, rub it in with a scouring motion across the grain of the wood. The longer it is allowed to remain on the wood, the darker the color becomes. To take off all of the surplus paste use a coarse material such as burlap, sawdust, or excelsior. Rub smooth with clean rags or fresh burlap. Allow to dry 24 to 36 hours. Sandpaper and wipe the floor free of all dust; then the surface is ready for varnish or other finish. The room should be kept free from dust until the finish is dry.

Varnish Floor Finish: A slow-drying spar varnish which is elastic, resistant to water, and durable is a wise and economical choice. Cheap varnish may be used for vertical surfaces which will not receive hard wear, but for a floor only the best-quality material is advisable. Allow ample time between coats for thorough drying. When revarnishing, always remove all old wax.

Painted Floor Finishes: In selecting paints for interior woodwork, attention should be given to the following points: (1) the ease with which the color chosen will cover the former finish, (2) the beauty of the finish, (3) its appropriateness, and (4) the permanence of color.

Sanding lightly between coats will add much toward a good finish. A little varnish added to the last coat of paint will serve as a binder and give a higher gloss to the surface if that is desired. Select paint for bedroom and porch floors in a color which shows dust as little as possible such as a warm gray, tan or dust color.

Oiled Finish: Heat the linseed oil in a double boiler. Remove from the fire and stir in the turpentine and Japan drier. Paint while hot on a clean, dry floor, using only a good paint brush. Wipe off excess oil with a cloth. Let stand two days if possible before using. The following proportions are used: 1 gallon boiled linseed oil, ½ gallon turpentine, and 1 oz. Japan drier.

PROBLEM V

THE READING NOOK OR STUDY TABLE

THE ARRANGEMENT discussed in this problem will be from the standpoint of your room. However, it may be that it will fit the plan of your home better to consider it for some other room. A table upon which favorite magazines or books are placed, a bowl of flowers, and a work box will add color and interest to a room. A chair placed beside this table makes a cozy corner in which to read.

School studies are best done in a quiet corner and an attractive study table not only will be an ideal place to read and write, but it may be a beauty spot in a room.

ARRANGING THE UNIT

A small table in a natural wood finish or painted to match the furniture is a nucleus around which a girl may arrange an attractive center. A rocking chair may be used for reading, but a straight chair is needed for writing.

You have been given lighting suggestions that should be followed in this problem. Ordinarily the lamp is placed at the left of the person sitting at the table or desk, so that shadows will not fall upon the paper when one is writing with the right hand. Books are friendly possessions and may be decorative as well as inspirational. They may be placed in book ends at the



FIG. 16.—Place for books.

center of the table or at one side to balance a lamp. Blotters, attractive ink stands, pen trays, boxes, and bowls of flowers help to make the unit both beautiful and useful. A picture or group of shelves over the table or desk helps to give height to the arrangement. A rug, a footstool, a pad for the chair, and a waste basket may add to the unit.

In putting things together in a unit, it is well to think of harmony relative to color, texture, line, size, and usefulness.

Some "Do's" that may be helpful:

Add beauty and homelike quality to your room through interesting, decorative arrangement.

Objects on open shelves should have decorative quality and be arranged to create an attractive design.

Let your decorative objects supply accents of bright color.

Arrange objects in a group so they appear unified rather than scattered.

Hang a picture, textile or mirror close enough to a shelf or piece of furniture so it becomes a part of the group.

Use decorative objects that fit the space they are to occupy.

Secure rhythmic effect by grouping harmonious objects together and by using varied heights and sizes.

Have a center of interest and place objects so lines of composition will lead toward it.

Some "Don'ts" that may be helpful:

Do not have your arrangement so stiff and barren that it looks cheerless and unlivable.

Do not put decorative objects of intricate design against a definitely figured background.

Do not put objects that are very small in scale near clumsy or oversized furniture.

Do not let your unit be lacking in color or interesting pattern.

Do not hang small pictures so they appear to be isolated on the wall space.

Avoid decorative arrangements that appear to be scanty and inadequate.

Do not place a picture or object so its lines carry the eye away from the center of interest.

Be careful not to use objects of equal importance so they compete for the center of interest.

When planning your arrangement, plan also some accessory you will make for it. It may be a table scarf, pair of book ends, an attractive box, a group of shelves or some other interesting article.

TABLE COVERS

Size: The cover should be large enough to cover most of the table top. It may hang over the ends two or three inches, or may be planned to leave a border of the table top around all four sides.

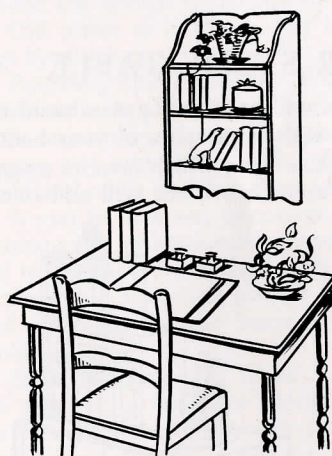


FIG. 17.—A writing unit.

Colors: Cream, natural linen, or other soft, grayed colors are attractive for table covers.

Materials: The cover should be made of material that is heavy enough to lie flat upon the table and not become easily wrinkled. Suggestions for materials: linen, cotton or linen crash, osnaburg, monk's cloth.

Ideas for Table Covers: Here is a list of inexpensive trimmings for table covers:

Italian hemstitching.

Colored bands applied with outline stitch, fagot stitch, chain stitch or couching.

Fringed ends. One-inch fringe is usually wide enough

Fringed on all sides. Colored threads may be looped into the fringe.

Colored threads drawn through the material.

Placing the Table Cover: A table cover is most attractive when placed parallel with the edge of the table.

OTHER THINGS TO MAKE

Book ends or a small box might be made of something you have on hand. Metal may be painted and cardboard can be covered with paper or cloth. Wooden articles can be finished by any of the methods given in the refinishing problem. Chip carving is very attractive and an interesting craft to develop in these small articles.

FLOWER ARRANGEMENT

The arrangement of flowers is such a pleasant diversion that it should be enjoyed by everyone. Suitable flowers are about us everywhere. Containers

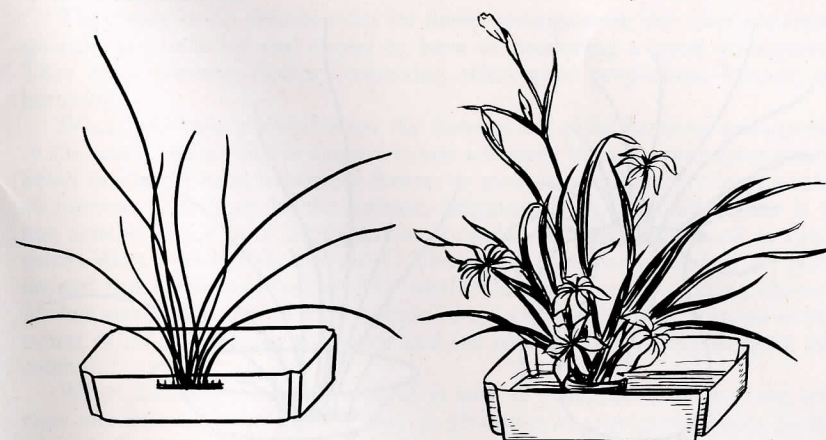


FIG. 18.—An imaginary line pattern helps one to make an attractive arrangement.

are easily obtained. We may use all of the elements of composition—color, line, mass, plus our idea of combining them. The ability to create distinctive flower pictures results from the application of certain tried and true principles having to do with balance, harmony and rhythm.

Color Combinations: Sometimes it is said that more than one kind of flower should not be used in a bouquet. While such arrangements have perfect harmony, there are many combinations of colors and textures which make beautiful arrangements. A bowl of white daisies may receive a charming accent by the addition of blue bachelor's buttons or larkspur. There is an endless number of delightful combinations which may be made by a person who learns to appreciate color harmony.

Flowers must be chosen to harmonize with the colors used in the room. Bright, warm colors may add a note of gayety and seem to add a glint of sunlight in a dark corner. Blue and purple flowers will be most enjoyed if placed in the light.

Selection of Vases: Suitable flower vases will be found in every home. Bean jars, mixing bowls, crocks, preserve bottles, fruit and vegetable dishes, and

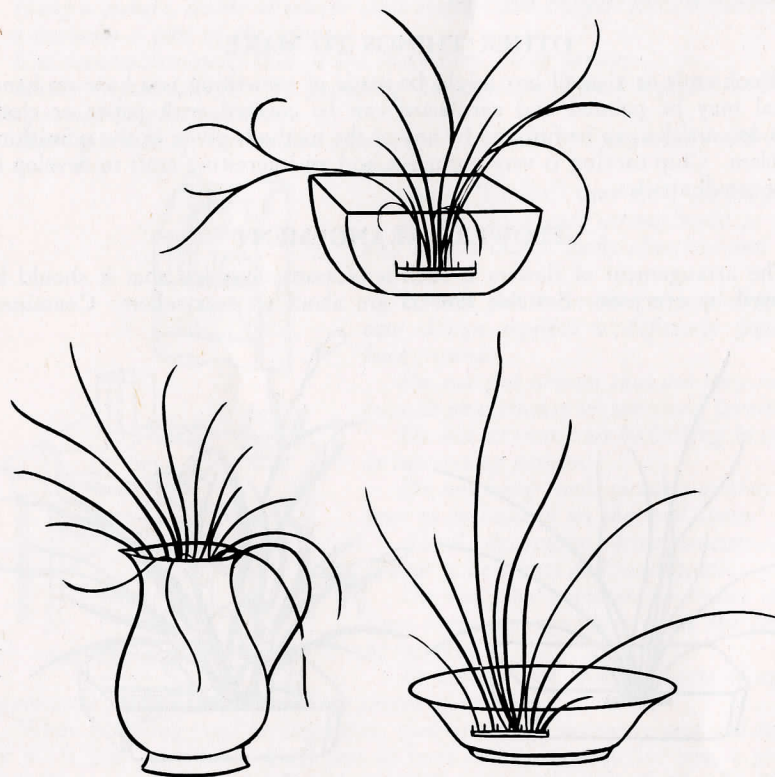


FIG. 19.—Line patterns suitable for different containers.

glass tumblers make excellent containers. The colors which are generally useful are putty and other soft earth colors, wood browns, soft dull blues, grayed greens and black. Clear glass makes a good container for some flowers. Weeds,

seed pods, berries, and flowers with a rough texture are out of harmony with the delicate texture of glass and should be placed in pottery or baskets.

A vase which is highly decorated should never be used as a flower container because instead of serving as a background for flowers, the vase becomes as important as the flowers themselves.

The natural growth of the flowers suggests the type of vase to use. Short-stemmed flowers look best in low bowls and long stems in high vases. Tall flowers can be used in low bowls if the diameter of the bowl is large enough to give an effect of balance.

The plant material should be the important thing in size. A container that is too small will make the final picture appear topheavy. Also, it is possible to throw the arrangement out of balance by having the container too large.

There are four things to consider when we study the relationship of the container and the plant material: form, size, color, and texture.

Placing the Bouquet: Flowers can be enjoyed most when placed against a plain background. Just as pattern in the vase detracts from the beauty of the flowers, so does a figured background. In a room with figured wall paper, place the bouquet on a table where it will not be seen against the wall or place it before a window. A plain textile may be hung on the wall back of the flowers to separate them from the design in the wall paper.

Placing the Flowers in the Vase: After selecting the colors and the container for the arrangement, then the flowers must be placed in the container. In flower arrangement, as in all decorations, simplicity is the keynote to beauty. A few flowers well arranged and a few simple bouquets well placed add beauty and charm to any room. They seem to vitalize one's house and to give it a spirit of friendliness.

There may be no definite rules for flower arrangement, but there are certain qualities we look for and expect to have in producing a good arrangement. They are a pleasing design, interesting color, good proportion, balance, and harmony.

When you have decided upon the flowers, the place for your arrangement in the room, and a suitable container, you are ready to make your arrangement. Select one of the most important flowers or spray of small flowers for the center of interest. This may be the lightest, brightest, largest, or tallest, but is the one around which your arrangement is made. It is usually placed so that it comes above a part of the container. Then other conspicuous flowers are placed around this center and balanced by smaller masses of a less striking character farther away. The length and position of these depend on the relation of your center of interest to your container and the place of this arrangement in your room.

When different colors are used, it is well to group them so that one color runs into another in an uneven line. A hit-and-miss arrangement may become spotted. It is generally a good plan to place larger and darker flowers low in the composition.

The silhouette is important. A broken one is more interesting than one with lines that are too smooth.

Winter Bouquets: It is not necessary to go without decorations in winter. Tall grasses, dried, will keep their beauty and shape for a long time if they are

not put into water. Pussy willows may be kept if placed in a jar without water. There are many varieties of seedpods and berries that stay beautiful through the winter. Some of the common ones are barberry, baby's breath, statice, bitter sweet, rose berries, Japanese lanterns, poppy heads, everlasting flowers, milkweed pods and seeds, and teasel.

There is such a wealth of weeds and grasses that stay beautiful in their natural state that it is not necessary to make up the less attractive paper flowers for winter bouquets. It is well to remember that these arrangements may become dusty and unattractive if allowed to remain in place too long.

In the flower arrangement you make, it may help you to give consideration and study to the plans shown in the illustrations.