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The Girl's Room, Extension Circular 11-11-2 (another copy)

Mary B. Nelson

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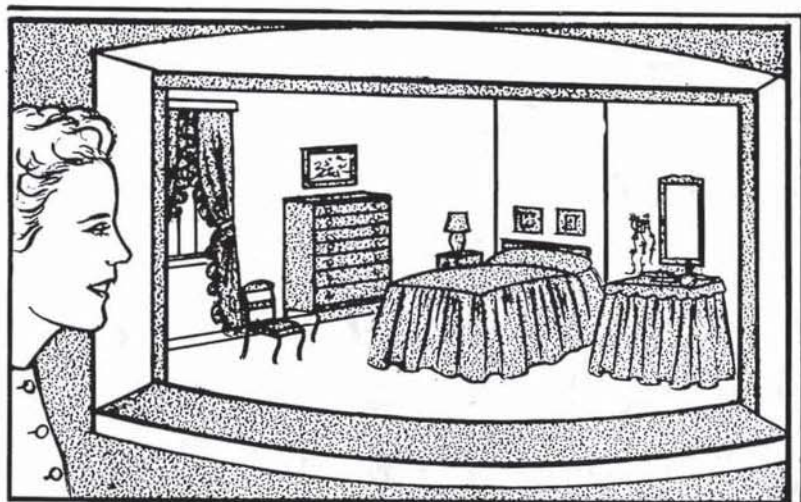


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HOME MAKING II

The **GIRL'S ROOM**

Extension Circular 11-11-2

THE UNIVERSITY OF NEBRASKA
AGRICULTURAL COLLEGE
EXTENSION SERVICE



LINCOLN,
NEBRASKA

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EXTENSION CIRCULAR 11-11-2

JUNE, 1941

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.

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The Girl's Room

MARY B. NELSON

ONE THING every 4-H Club girl desires is an attractive home. This project is planned to help you make your room more attractive and more comfortable at little cost. It is hoped that you will talk over with your mother any plans for changes you wish to make. She may have materials on hand that are suitable for some of the articles you will make in this project. It is good management to use these materials if they are not needed for another purpose. When you need to buy materials or articles, it is suggested that you purchase these things personally as this experience is desirable. Let us keep in mind at all times that your room is a part of your home and that plans for it should be happily shared with other members of the family.

REQUIREMENTS FOR THIS PROJECT

PROBLEM I

Choose a new picture for your room and frame it.

PROBLEM II

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

PROBLEM III

Consider the arrangement of your room. Rearrange the furniture with improvement if possible.

PROBLEM IV

Make a pair of curtains for some window in the house, a window seat, or a flounced dressing table.

PROBLEM V

Make an attractive arrangement on your dresser top. Make a dresser scarf.

RELATIVE TO ALL PROBLEMS

Keep a record of all work done throughout the project.

At the close of the project, fill out a final report and give it to your leader.

Problem I

PICTURE SELECTION and FRAMING

PLEASURE FROM A PICTURE may come in various ways. It may come from the message or thought which it expresses, it may come from the composition expressed by rhythmic lines or touches of light and shade, or it may come from harmony of colors. A picture in color may serve as a keynote to the color plan of a 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 and pattern, or they may have an inspirational theme as well.

There is no finer pleasure than that which comes from a study of the world's best pictures, and it is a part of education which is always within the reach of every girl. Pictures help us to see and appreciate beauty in the world.

"Pictures make their appeal to individuals through their story, their beauty of line, the quality of their color, or through the interest of their pattern. It is only after we have learned to appreciate line, color, and pattern for their own sake that we realize that a picture does not need to tell a story. Many people are inclined to attach too much importance to the story which a picture tells. An artist should never attempt to imitate nature. The camera can produce more accurate representations of nature than the artist ever can, and a story can be better told through the medium of literature than by means of line and color. Therefore, painting is put to its best use when the artist so expresses his theme in line and color that the person who looks at the picture receives the same impression of the character of the subject that the artist felt." This quotation is from Goldstein's *Art in Everyday Life*.

A picture should always be in harmony with its surroundings; thus we need to think of other things besides the beauty of the picture.

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

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

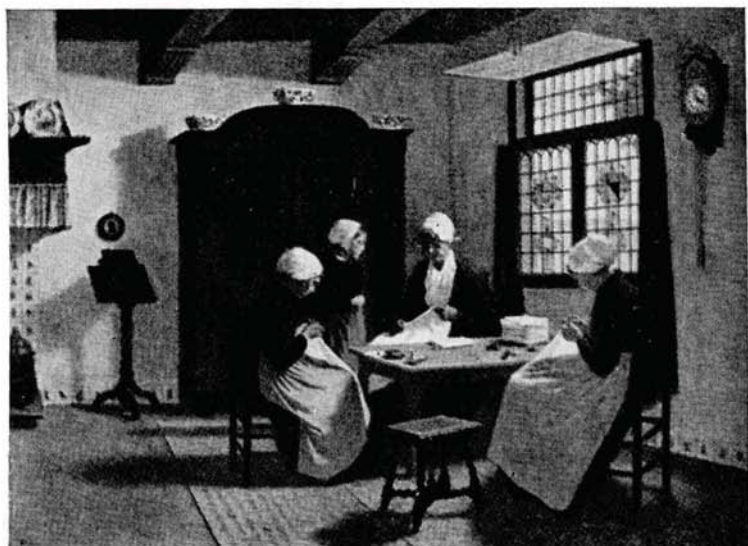
Are the space and shape of the picture suited to the size of the room, to the wall space it is to occupy, and to the furniture or other pictures with which it is grouped?

We have this interesting comment from Jackson's *The Study of Interior Decoration*: "Never hang too many pictures in any room, for the effect is distracting and each picture loses its interest in proportion to the number there are to claim attention. Instead of enjoying a few, the eye and mind soon become weary with wandering from one to another, in the effort to appreciate them all."

We express ourselves through pictures, and a visitor on going into a room may read the personality and the 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, that you appreciate beauty in architecture, or that religion is truly a part of your life. 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, or an introduction to a charming personality, or the representation of a pleasant mood.

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



Orphanage at Katwyck—CONSTANT ARTZ (ärtz), 1837-1890

The *Orphanage at Katwyck* (kät' wik) or *The Sewing School* is a story-telling type of picture. The house must have been originally the home of a fine old Dutch family. It was well built with terra cotta tiled floors, a base-board and mantle of figured tiles in blue and white, carved ceiling beams, solid hand-made furniture, an ornate clock, handsome plates and bowls and the ancestral coat of arms in the leaded windows.

Now it is an orphanage. Two girls are sewing industriously, and a third is being taught by the efficient matron. The artist has centered the interest of the picture around this sewing table by using light caps, dark dresses, and colorful aprons. Here also are found curved lines, while straight lines are used in the room itself. The blue color is repeated in the tile and dishes, and the entire picture is flooded with the warm radiance of the sunlit air.

Dancing in a Ring is a colorful study of picturesque German children playing a game that reminds us of our American "Ring Around a Rosy." Aren't their costumes interesting and colorful? The artist has used little suggestion of light and shade and has developed the pattern of the picture by the use of color. The children themselves give variation in their poses and in

the expression on their faces. Other interesting parts of the picture are the lake at the foot of snow-covered mountains and the flower-dotted hillside.

Hans Thoma was a native of the famous Black Forest of Germany. He began his work as a painter of clock faces, for which that region is noted. He holds a high place among modern painters in the use of color and fine detail.



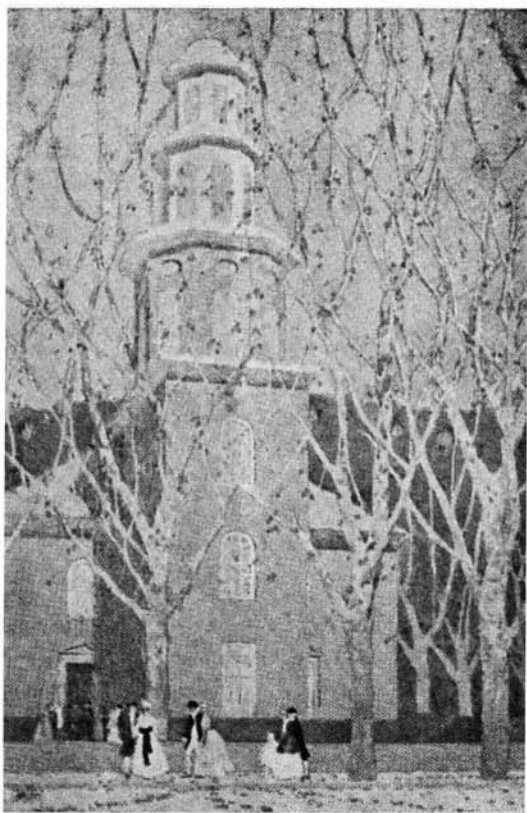
Dancing in a Ring—HANS THOMA (tō'-mä), 1839-1924

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, and it seems as if the colors are 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 worshiped in this church. The edifice, still in use and only a few minutes' ride from the city of Washington, 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 appeals to us because of its simplicity and color. The branches of the trees form a lacy pattern over the picture, yet they are so indistinct 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. Our own state



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

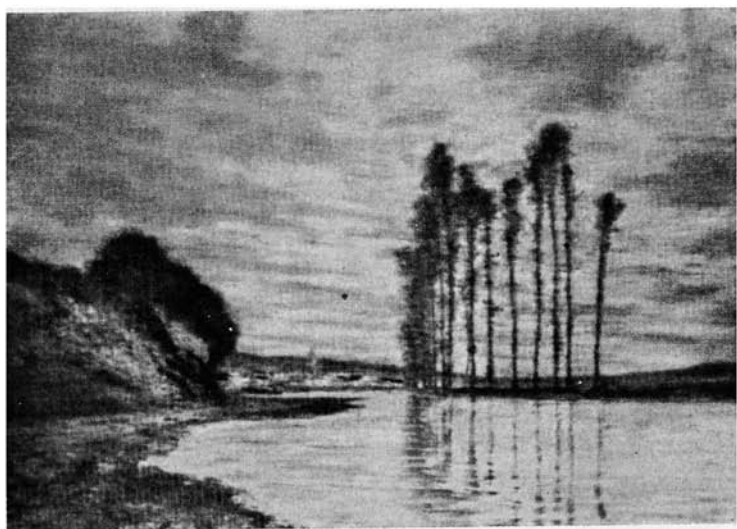
capitol is known all over the world for its beauty and its symbolism of Nebraska's prairies and industries.

Spring, by Corot, is a dreamy picture of nature at her best. Corot loved trees and always placed them where they would be seen first. The leaves are delicately traced against the sky, the mist is rising from the lake, and even though it is evening, some flowers are still in bloom. One little child stoops to gather them, but the other reaches her arms to the sky just from sheer joy. The woman is gathering leaves from a silvery birch. Off in the distance is a velvety green meadow, with vineyards and olive orchards. We cannot see these clearly because the mist causes soft shadows over everything in the background.

Corot was a master painter, singer and poet. We can almost feel these gifts of his in this picture.



Spring—JEAN CAMILLE COROT (kō-rō'), 1796-1875



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

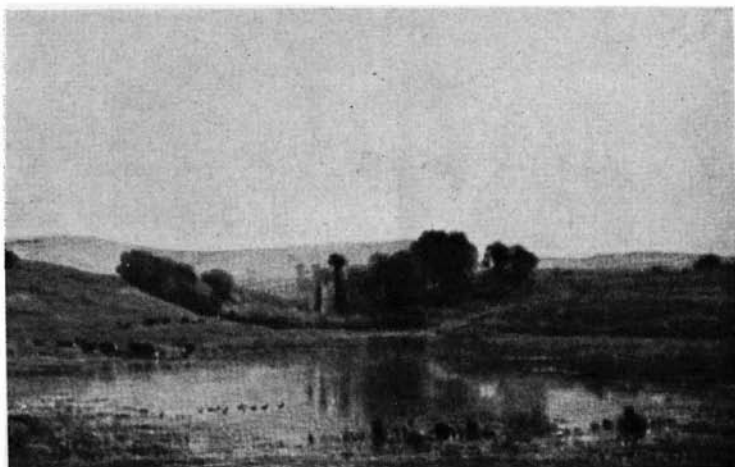


Saying Grace—JEAN BAPTISTE CHARDIN (shar-dăn'), 1699-1779

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. Off behind the trees is a small town, and farther still are some hills. On the left in the foreground is a cliff so close that it almost cuts off the small beach. The picture makes one feel awed. We almost expect to hear the wind playing through that harp.

The artist was born in New York in 1836. He quit school at thirteen and began sculpturing. At sixteen he began selling pictures. As he grew older his eyesight got so bad that someone drew the contours, but he still retained his fine, sensitive use of color.

Saying Grace deals with the common things and portrays the habits of French peasants. Chardin lived on a lowly street in Paris, and his paintings



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

were therefore of peasant people and of everyday things such as table ware, 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 and the child looking 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 bring the interest to the mother and children grouped around the table.

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 into which the pool drains. There are many trees showing over the hills. Some cows 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 an old 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.

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



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

a beautiful painting. The figures are placed so as to build up a pyramidal 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 make a pleasing contrast that heightens the effect of the warm colors. The background has been brought into harmonious relationship with the objects forming the center of interest by combining the primary colors in darker values.



The Torn Hat—THOMAS SULLY, 1783-1872

Madame Lebrun was born in Paris in 1755. She painted pictures of note at the age of fourteen. At the outbreak of the French Revolution she left Paris for safety's sake. She painted over 650 portraits and 200 landscapes. She became a good friend of Marie Antoinette and painted her and many other noted people's portraits.

The Torn Hat was painted by Sully many years ago, but the boy looks like almost any boy on the farm in summertime.

Thomas Sully was a portrait painter. This boy was so full of life and fun that Sully painted him just as he looked—blue eyes twinkling and lips almost ready to break into a smile. His loose blouse and turned-back collar show the carelessness of vacation time. It makes no difference to him that his hat is torn and that the sun will burn a part of his forehead and ear. He is just nine years old. We might wonder why he wears a coat. The way the



Boy with Rabbit—SIR HENRY RAEburn, 1756-1823

light shines on his hat tells us that it is either early morning or evening and perhaps is chilly.

Do you know the poem, "The Barefoot Boy"? America is proud of this picture. It is called the "Barefoot Boy of American Art."

Boy with Rabbit tells us a story of a little neighbor boy of the Scotch painter, Raeburn. One day the boy came home and found a white rabbit his father had brought him. He was very fond of his pet and was gentle and kind to it. In the picture the rabbit nestles in the circle of the boy's arm and contentedly munches some green leaves.

When Raeburn painted the face of this little boy, his stepdaughter posed for him. The boy's clothes are quaint, and the hat is set boyishly on his head.

One reason why this picture is so popular is that the face is so childish and innocent.

FRAMING YOUR PICTURE

You may wish to select one of the pictures in the preceding list to frame for your room, or you may have saved a lovely picture from the cover of a magazine, a calendar, or some other source.

A good method of picture framing is with the use of wallboard and cloverleaf screen molding. The molding for the frame can be painted any

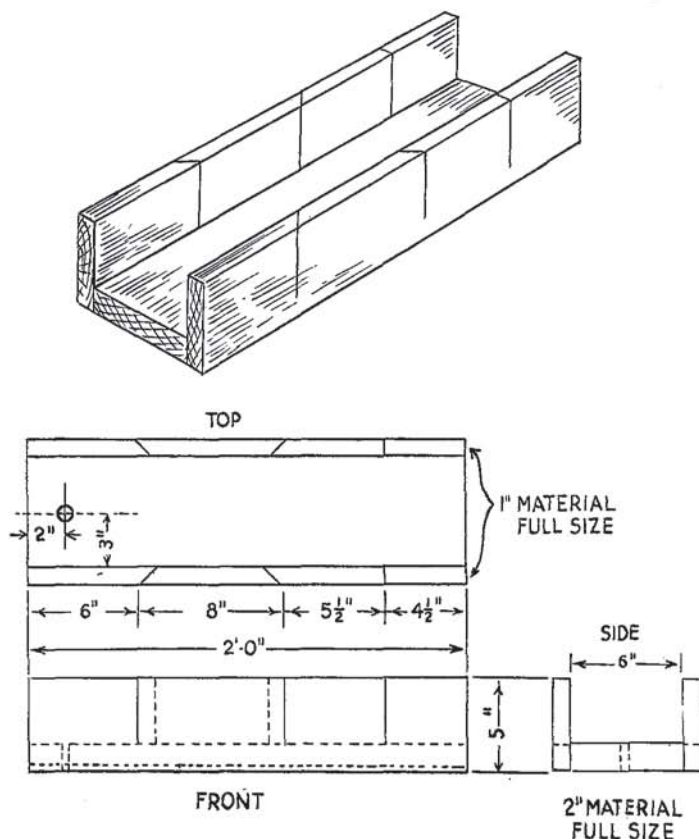


FIG. 1.—Plan for making a miter box.

color or finished in a natural wood finish, whichever harmonizes best with the picture and wall on which it is to be hung.

Materials Needed.—Picture, wallboard, wallpaper paste, cloverleaf screen molding, miter box (see Fig. 1), saw, fine sandpaper, small wire nails, hammer, oil stain, turpentine, brushes, old cloths, picture hangers, and wrapping paper.

Steps in Framing.—(1) Cut out picture. (2) Cut wallboard, allowing a margin $\frac{1}{8}$ inch less than width of molding. Sandpaper the edge of the board. (3) Paste picture to board. (4) Wax picture and polish. (5) Miter corners of

molding. Measure each side of wallboard carefully. A plan for making a miter box is shown above. (6) Sandpaper molding carefully at ends. (7) Stain or paint molding and let it dry. (8) Nail molding to board from back. Use three nails on each side. (9) Stain edges of board to match frame. (10) Apply wax to picture and frame, and polish. (11) Cut and paste lining for back out of wrapping paper. (12) Place hanger on back.

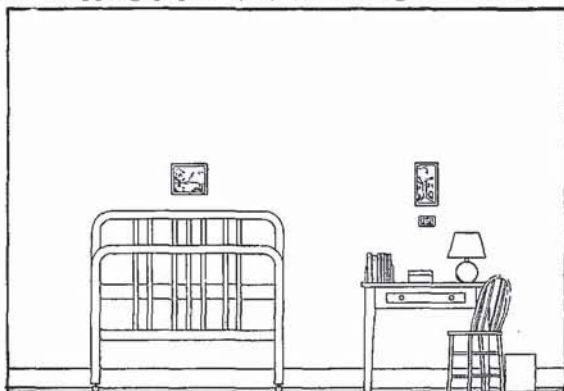


FIG. 2.—Correct position of pictures.



FIG. 3.—Good position of picture over table.

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.

HANGING PICTURES

In Figure 2 there are several things to note: The pictures are hung in relation to the furniture; the tops of the pictures are hung on a line, because pieces of furniture of different heights are placed against the wall. Sometimes the effect is better if the bottoms of the pictures are hung in a line.

A smaller picture is hung directly under a larger picture over a table. Because the support of a picture comes from above, it is all right to place a smaller picture under a larger one. Do not place a large picture under a small one.

The small picture over the table is a motto (Fig. 2). Mottoes are popular for bedrooms but are not always well used. The motto in Figure 2 can be read easily.

A rectangular or almost square picture is used over the bed because it fits best in a horizontal space. The pictures are hung low enough so that anyone entering the room may look directly at them. The pictures are hung "blind;" that is, no wire or cord shows. Only large, heavy pictures need to be hung from the molding. Use two parallel wires rather than one long wire hung in a V shape. Parallel wires follow the lines of the picture and of the room and are less conspicuous (Fig. 4).

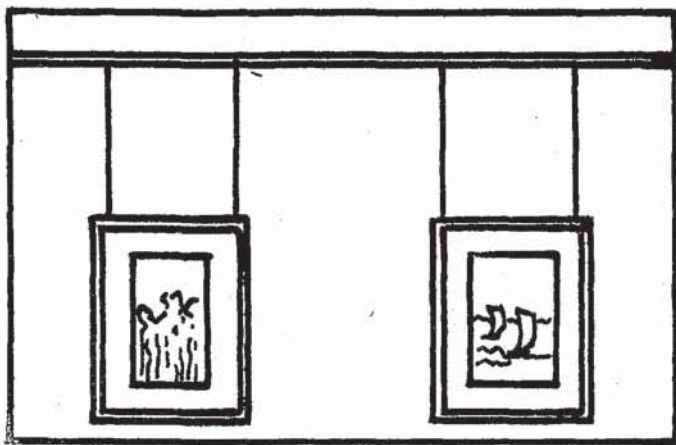


FIG. 4.—Hanging with two wires follows structural lines.

In the arrangement in Figure 3 the picture is not hung directly over the center of the table, because the lamp is tall enough to make the whole group seem balanced. The candle upon the dresser is tall enough to form a connecting link between the mirror and the dresser. A small bowl of flowers would have the same effect, even though it were not so tall as the candle. The silhouettes placed beside the mirror help to give a balanced effect to the whole group.

Problem II

COLOR and PATCHWORK PILLOWS

ONE OF THE MOST INTERESTING PARTS of your work in your room will be in planning and working 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; and (3) your own personality and taste.

THE COLOR CIRCLE

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

COLOR TERMS

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

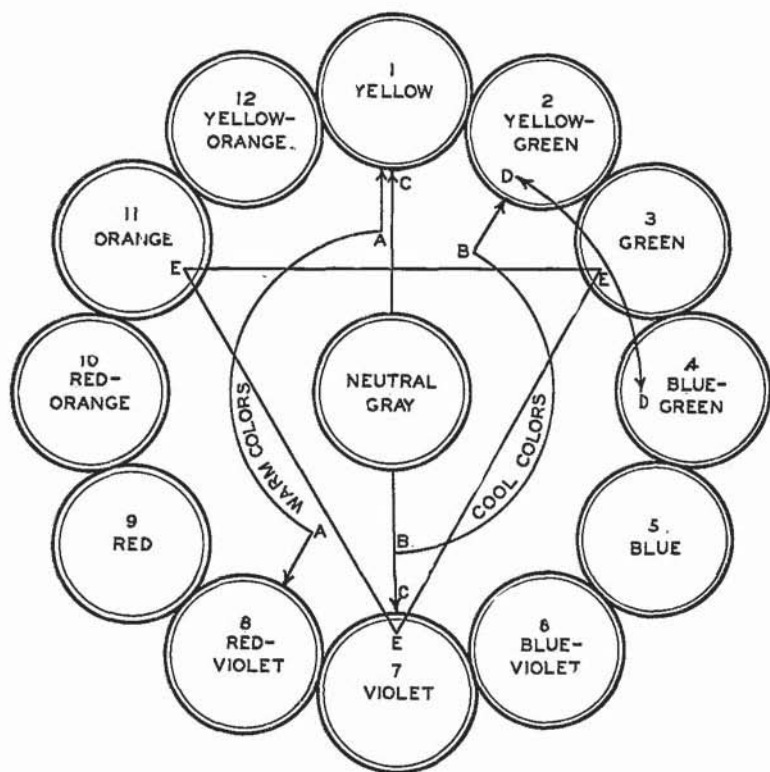
Value refers to the lightness or darkness of a color. Examples: light blue, dark blue; light yellow, dark yellow. A light value may be called a tint and a dark value a shade of a color. Tints or light values range from the pure color to white. Shades or dark values range from the pure color to black.

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

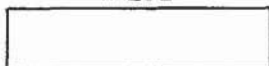
<i>Primary Colors</i>	<i>Secondary Colors</i>	<i>Intermediate Colors</i>
Yellow		Yellow-green: 2 parts yellow and 1 part blue.
Blue	Green: 1 part yellow and 1 part blue.	Blue-green: 2 parts blue and 1 part yellow.
Red	Violet: 1 part blue and 1 part red.	Blue-violet: 2 parts blue and 1 part red.
	Orange: 1 part red and 1 part yellow.	Red-violet: 2 parts red and 1 part blue.
		Red-orange: 2 parts red and 1 part yellow.
		Yellow-orange: 2 parts yellow and 1 part red.

WARM AND COOL COLORS

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



VALUE



1. TINT OR LIGHT COLOR
PLUS WHITE OR WATER



2. MEDIUM COLOR

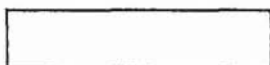


3. SHADE OR DARK COLOR
COLOR PLUS BLACK

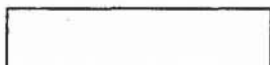
INTENSITY



1. FULL INTENSITY OR
PURE COLOR



2. HALF INTENSITY
COLOR PLUS COMPLE-
MENT



3. NEUTRAL GRAY
RED PLUS BLUE PLUS
YELLOW

FIG. 5.—AA, Warm colors; BB, Cool colors; CC, Complementary color harmony; DD, Re-
lated harmony; EEE, Triad harmony.

COOL HARMONIES

Harmony of colors in a room is obtained by using two or more colors together in a pleasing way. There are three guides for combining colors which a 4-H girl may use in her bedroom.

Related.—The line marked "D" on the color circle (Fig. 5) indicates a "related" color harmony, or a group of colors in which there is one color throughout. They harmonize because of their likeness, for example: (1) the orange family of yellow-orange, orange, and red-orange; (2) the blue family of blue-green, blue, and blue-violet; (3) the yellow family of yellow-green, yellow, and yellow-orange.

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

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

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

HOW TO USE THE COLOR 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 water or white added. There are other shades between medium color and black, depending upon the amount of black added to the color. Other steps in the intensity chart might be made by adding more or less of the complement to the full intensity of the color.

USE OF BRIGHT COLORS IN ROOMS

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

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

1. A good color scheme is composed of warm colors with small accents of cool colors, or of cool colors with accents of warm.

2. Soft, neutral, or grayed tones are best for walls, woodwork, and furniture.

3. Full-intensity colors are used only in small amounts in embroidery, pictures, pottery, or books.

4. Related colors (or those near each other on the color wheel) harmonize easily because of their likeness.

5. Complementary colors (or those opposite each other on the color wheel) harmonize only when they have been grayed and when one is used in larger amounts than the other. Always use less of the more intense colors. The color harmony itself serves only as a guide for obtaining a charming effect.

6. In your room, do not hesitate to use other colors besides those in the color harmony you have selected, if the colors harmonize.

BACKGROUNDS FOR ROOMS

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

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

The best color harmony for these background surfaces is a related harmony. Examples: *ceiling*—a very light yellow-orange (light ivory); *walls*—slightly darker dull yellow-orange (tan); *floor*—darker orange (dark oak); *rugs*—browns and greens as predominating colors.

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

PATTERN FOR WALLS

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

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

"If pictures are to be used, the walls should be plain, or nearly so in order that the pictures may be seen. If it is decided that there are to be no pictures and no pattern in the drapery materials, the walls may supply the

decoration. Even under these circumstances the design should not be so striking that it will disturb the restfulness of the room.

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

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

WALL COVERINGS

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

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

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

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. If so, you may use it for a spread upon your bed and a pillow of the same pattern for your chair. You need not use the patterns given here if you have one of your own that is better suited to your room.

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

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

Making the Blocks.—The nicest patchwork is made by hand, with a small running stitch, fastening the ends securely. Seams may be three-six-

teenths or one-fourth inch in width. Use care to make all seams the same width or your pieces will not match. Join all colors carefully. 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

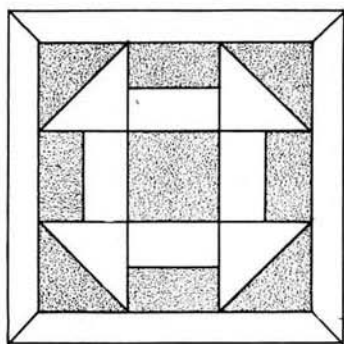


FIG. 6.—Patchwork pillow pattern.

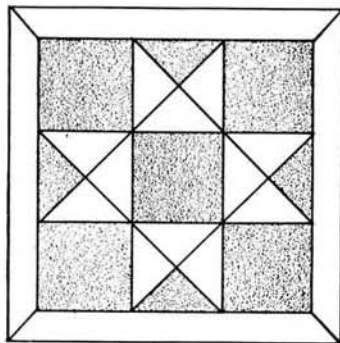


FIG. 7.—Patchwork pillow pattern.

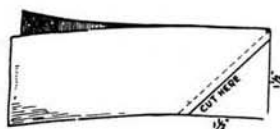


FIG. 8.—How to miter a corner.

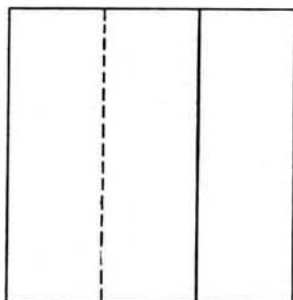


FIG. 9.—The opening in the back of a pillow.

of the material. In each piece of the block, the threads used in weaving the material should run parallel to the outside edges of the block.

Cutting.—Careful placing of the pattern and accurate cutting help much in making a good finished product.

Borders.—Pillows need a border to give them a finished appearance. This may vary in width with the size of the blocks. The corners should be mitered in most cases (Fig. 8), although the Log Cabin pillow is an exception to the rule. Ruffles may take the place of borders.

Backs.—A pillow cover needs to be easily removed for laundering, and a back that is made with this in mind is a wise choice. Two hemmed pieces overlapping about 3 inches, as shown in Figure 9, 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.

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.

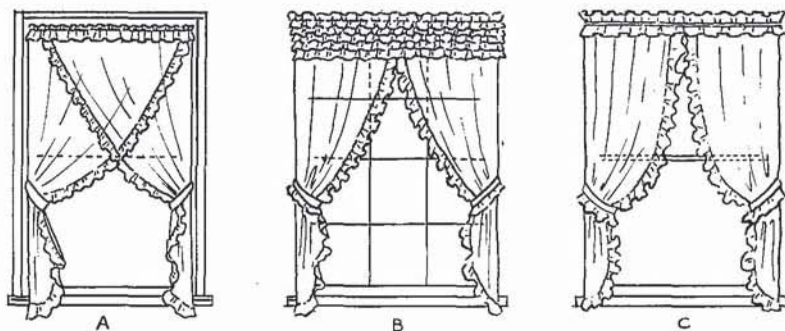


FIG. 14.—Effect of ruffled tie-back curtains: *A*, Criss-cross curtain. The lines of the curtain are not in harmony with lines of the window; *B*, Curtain tied back too tightly, which results in an unattractive shape; *C*, Tie-back curtains which follow structural lines of the window.

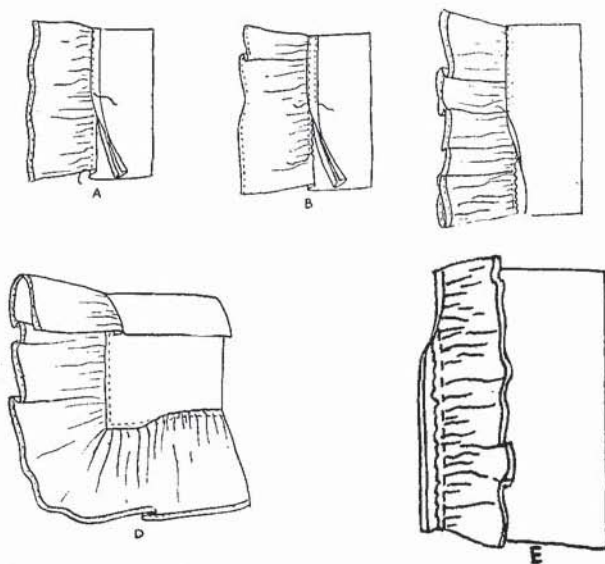


FIG. 15.—Finishes for ruffled curtains: *A*, Seam covered with bias binding; *B*, Binding stitched flat; *C*, Flat fell seam; *D*, Sufficient fullness allowed at corner; *E*, Hem method.

Color.—A curtain helps to soften light. Color used in window coverings should improve the lighting and should harmonize with the color of walls and other furnishings. White curtains look best if the walls or woodwork are white. In general, cream color is better than white because it has a tendency

to soften the light and blends more easily with the colors of the walls and furniture. Blue greens and blues may be unpleasant. In moderate climates, warm colors such as soft orange, pale yellow, pinkish cream, ecru, tan, and cream are successful in a girl's bedroom.

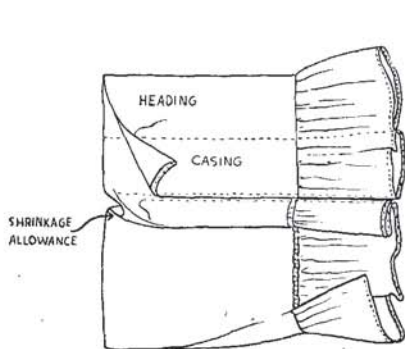


FIG. 16.—Heading and casing for ruffled curtain. Shrinkage allowance placed in tuck below the casing.

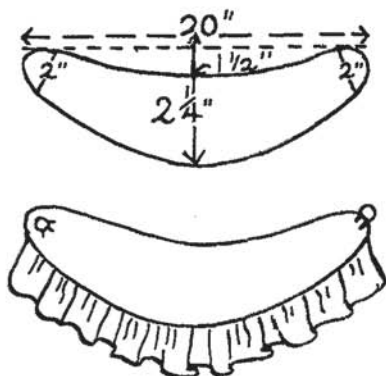


FIG. 17.—Above: Shaped tie-back; Below: Shaped tie-back with ruffle, showing rings for hanging.

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

Line.—If a curtain has been well planned, the effect will be beautiful and satisfying. Most windows are of average proportion, and simple curtains of suitable color will look best.

Occasionally rooms are found with high ceilings and tall, narrow windows, giving the room a stiff appearance. By emphasizing horizontal lines, the height of tall windows may be apparently reduced. This is done in several ways: (1) by using a valance, (2) by using tie-backs to break the long vertical lines of curtains, (3) by using materials with horizontal lines or bands in the design, and (4) by placing the curtain fixtures in the extreme outer edge of the casing so it is entirely covered at top and sides.

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

Calculating 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 one and one-half 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 calculate 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. The hems at

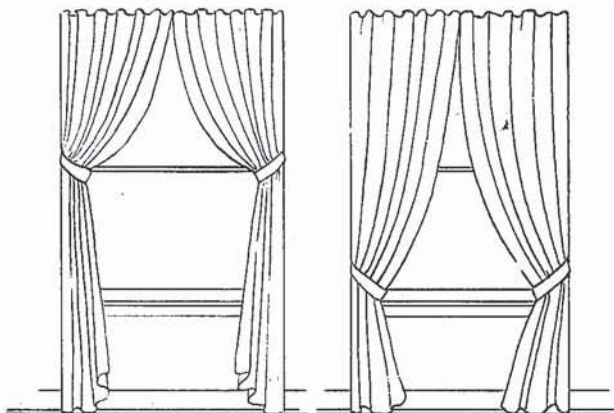


FIG. 18.—Placing the tie-back to divide the curtain in a two-to-three proportion makes an interesting division.

top and bottom are usually three inches. If a valance is not used, an allowance should be made for a heading at the top. This is made by stitching through the center of the three-inch hem at the top.

Allowance for shrinkage is usually about four inches. This is held in a tuck just below the casing at the top. If the window is 72 inches from the bottom of the rod to the sill, each curtain would require, including all the allowances:

$$\begin{array}{ccccccc}
 72'' & + & 3'' & + & 3'' & + & 6'' & + & 4'' \\
 \text{window} & & \text{hem at top} & & \text{at bottom} & & \text{to make} & & \text{shrinkage} \\
 & & & & & & \text{hems double} & & \text{allowance}
 \end{array}$$

This makes a total of 88 inches. As glass curtains are made in pairs, 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 the figures match across both curtains.

Making Tailored Curtains.—For average-size windows, a one-inch hem is placed at each side and a three-inch hem at each end. In the top hem, there is a stitching to make a heading and casing of desirable width. If they

are made with equal hems on each side and each end, it is possible to use them interchangeably and to 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 it is often desirable to buy them ready-made. If the home-maker has the equipment and likes to sew, she may wish to make them.

The width of the ruffle is a matter of personal choice. Usually it should not be less than three inches when finished. However, if it is too wide, it is heavy and will not hang gracefully and will be out of proportion to the size of the window. The ruffle is cut one and one-half 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.

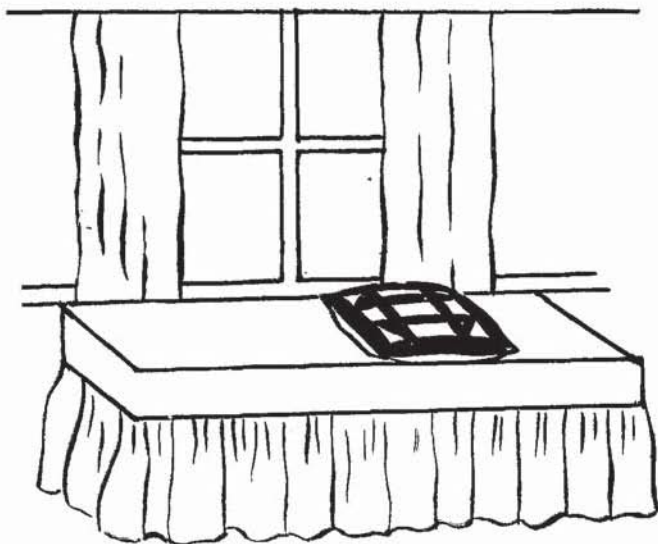


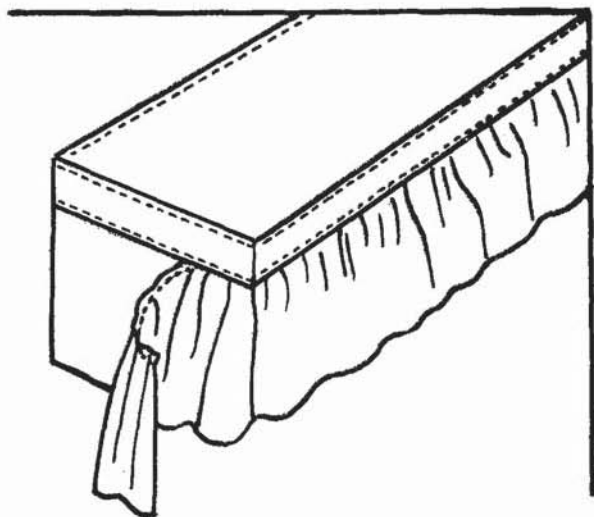
FIG. 19.—Window seat.

THE WINDOW SEAT

Many times we find a bedroom is of such size and shape that it does not accommodate enough chairs for sufficient sitting room. In this same room it may be possible to make an attractive window seat, which solves this problem and adds to the appearance of the room.

A foundation may be built for this, or you may find a box the right size and shape. In either case you will want to pad and cover it with material

FIG. 20.—Construction of cover for window seat.



to be 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 five-inch band to go around the top, making allowances for seams and hem. Construction is shown in Figure 20.

Problem V

The DRESSING TABLE

A PLACE FOR EVERYTHING and everything in its place is one of the secrets of a restful, orderly room. We have discussed furniture, and now let us consider places for clothing and other personal belongings. 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 the light falls upon the girl and not upon the mirror to be reflected back into her eyes. A dressing table placed beside a window or between two windows will provide good light in the daytime. Artificial lights should be placed with this in mind also. Adjust the lamps and shades to throw the light where it is needed.

A home-made dressing table may be fashioned from an old table, from a commode, from a packing box or orange crates, or from new lumber or other material 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 the 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 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 as shown in Figures 22 and 23. 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.

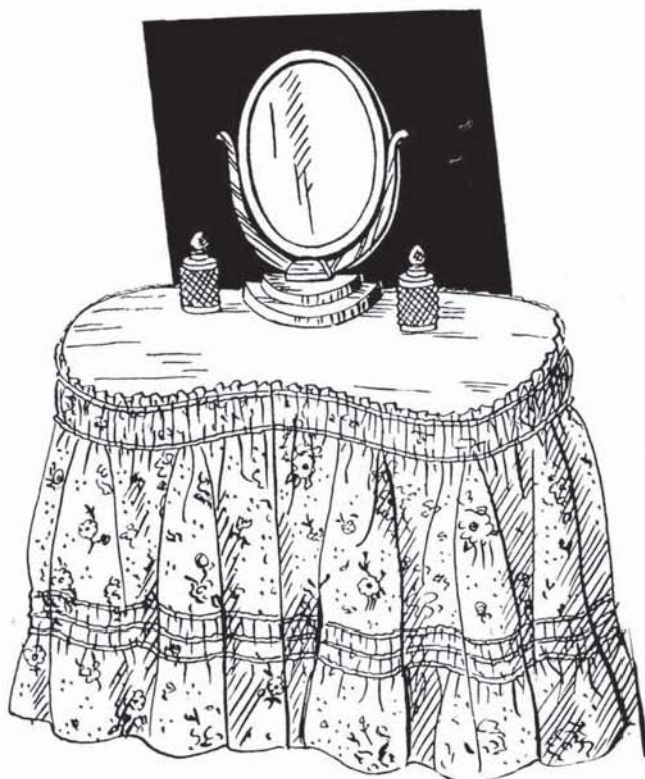


FIG. 21.—A finished dressing table.

MAKING THE FLOUNCE

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

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

MIRROR, CHAIR OR BENCH, SCARF

In selecting a mirror, it is important to give consideration to the type, so it will harmonize in size and shape with the general effect of the dressing table.

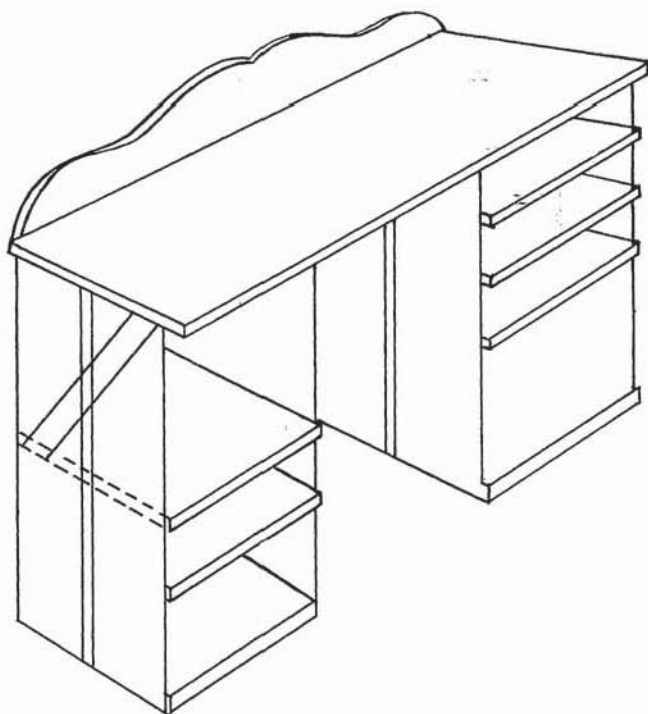


FIG. 22.—Dressing table foundation made of crates. Notice extra shelves and side bracing.

Since a dressing table and mirror are low, a chair, a stool, or a bench is needed. In planning for this, it is again well to consider 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 24. 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, it may allow a border of wood to show around it, or it may hang over the ends a few inches. 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: firm enough to protect the table top, heavy enough to lie flat, easily laundered, quality that conforms to other furnishings in the room, quality that is worthy of any hand-work to be done upon it.

Since a scarf is the background for the things you place on your dresser, a light soft color is desirable. Usually cream or some shade of tan is a good

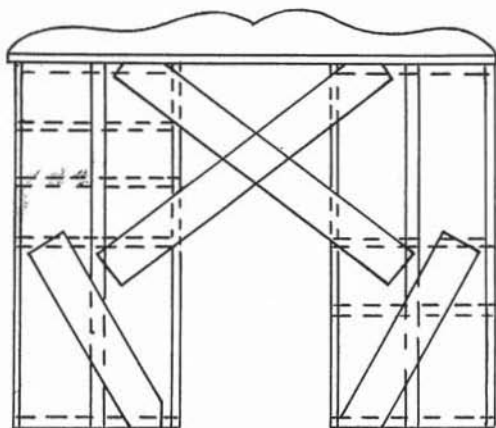


FIG. 23.—Braces on the back make it more solid.

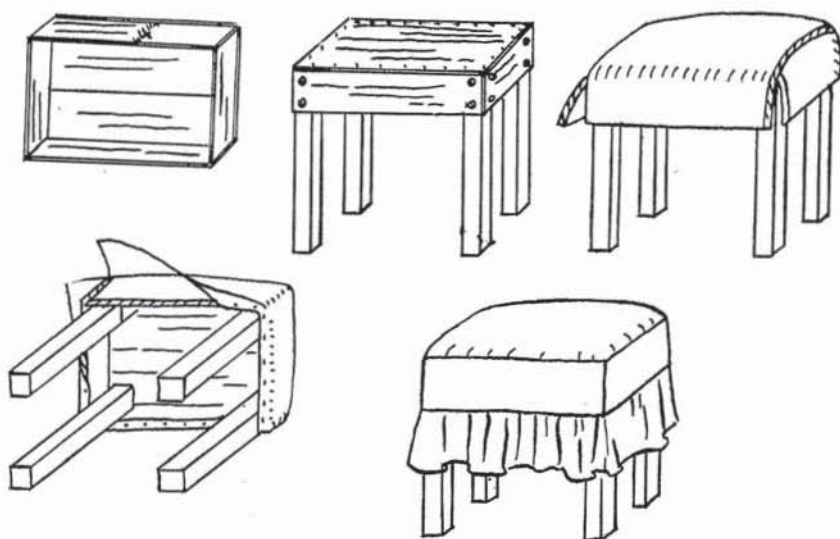


FIG. 24.—Steps in making a dressing table stool.

choice. If you have white used as a part of your decorative scheme, you may select white.

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

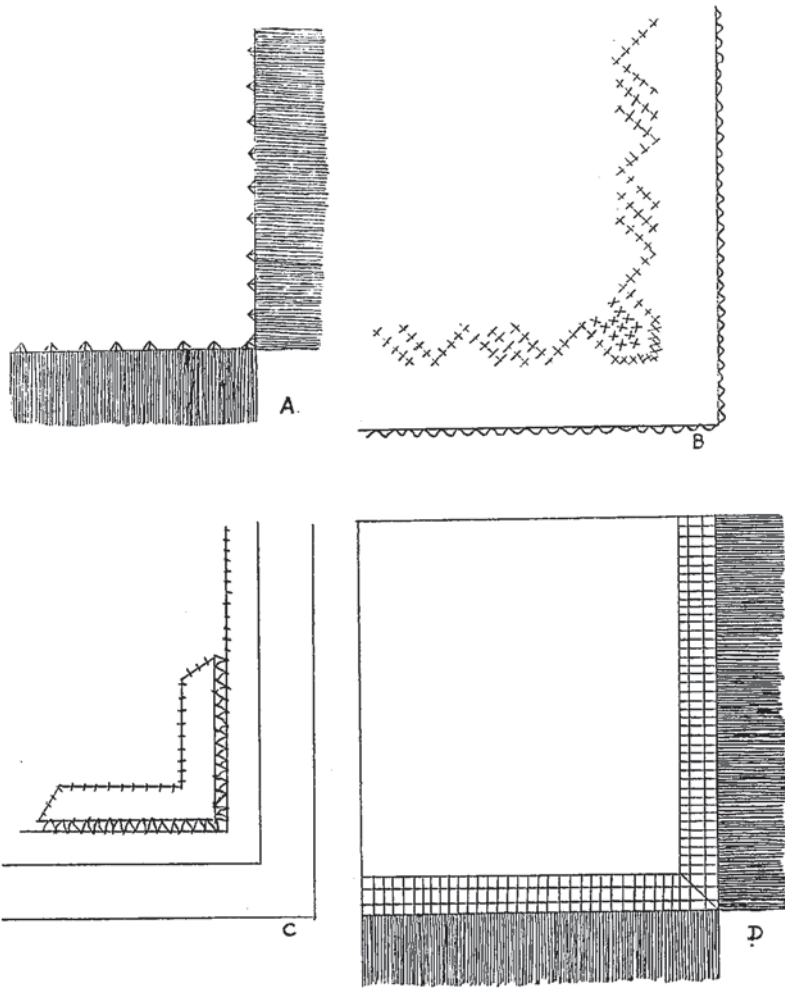


FIG. 25.—Dresser scarf trims: *A*, Three blanket stitches in one place and fringe; *B*, Cross-stitch and small rickrack; *C*, Bias tape and fagoting; *D*, Three rows of blanket stitch and fringe.

Following the structural lines in applying decoration on scarves is just as important to remember as in arranging furniture in rooms. The edges, the corners, and the ends of the scarf are the places for simple decoration 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



FIG. 26.—Formal balance.

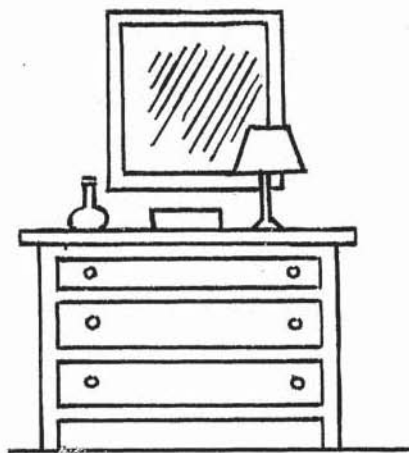


FIG. 27.—Informal balance.

tape or of hems to hold them in place. Italian hemstitching is a beautiful and easily made decoration for dresser scarves. It is most effective on linen of a deep creamy color with the warp and filling threads of the same size. A tiny rolled hem is usually used with the hemstitching when placed around the edge of the scarf. The corners in Figure 25 show suitable trimmings for dresser scarves.

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 beautiful effect, it is necessary to consider the color, size, and shape of decorative objects as well as the way they are arranged. "Something large, something small, something short and 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 in which they are to be placed, always add charm. They should be chosen to suit the container as well as their surroundings.

The actual placing of these articles is as important as the selection of them. In order to obtain a feeling of balance, 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 equidistant from the center as on the dresser in Figure 26. In an informal arrangement, articles of different sizes are placed at the ends, with the heavier effect nearer the center, as shown in Figure 27.