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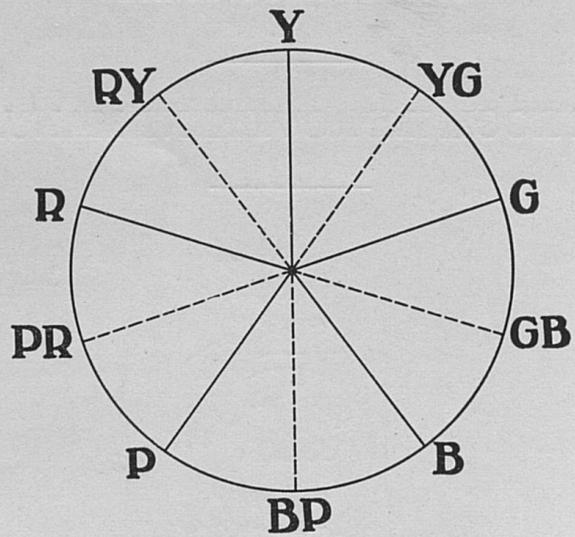
4-H ROOM IMPROVEMENT MANUAL



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COLOR CIRCLE

See pages 10 and 11 for notes on color.

CIRCULAR NO. 270

4-H Room Improvement Manual

By EDITH LACY

What girl isn't looking for some means of self expression! And what project offers such a happy solution to this problem as room improvement! By study, planning and work, an unattractive room may be transformed into a beautiful place that is a pleasure to enter. To the owner and creator, it brings lasting returns in comfort, beauty and satisfaction.

A girl's room should be simple and suited to its purpose. Simplicity is the keynote of good taste, and any girl may have a room with this qualification, no matter how little money there is to spend. Often the elimination of a piece of furniture or decoration does wonders for an overcrowded, ornate room, or the addition of another piece may complete one that seems bare. Remember, intelligent use of the things already on hand, may make for a simple attractive room.

The room and its furnishings should express the personality and interests of the person who is to occupy it. Such a room, appropriate in color, with suitable furniture and decoration, will be a background for the owner. Make your room express you. Since a girl's room is for sleep, relaxation, dressing and study, it should fill these needs in the most comfortable and convenient way.

FURNITURE

Most girls will use the furniture which they already have; consequently they are limited to a certain extent. However, one can work wonders by the rearrangement and renovation of this furniture. So, the challenge is yours, see what miracles you can make with a saw and paint or varnish, keeping in mind that the keynote is simplicity and suitability.

ARRANGEMENT OF FURNITURE

The arrangement of furniture has a great deal to do with the comfort, convenience and attractiveness of a room. Only such furniture as is suited to the room and that which is comfortable and beautiful should be used. A few simple principles are to be kept in mind when making a pleasing, restful and appropriate arrangement of furniture. These are balance, harmony, proportion, emphasis and grouping.

Balance. Balance is that quality which produces the feeling of rest and equilibrium. This may be produced by placing large pieces of furniture on opposite walls. Also several small pieces of furniture grouped together may balance a large piece, as, for example, a small table, bookshelves, light and reading chair as a unit might be placed opposite a bed or dresser. Windows, doors and coarse hangings have weight and may help to balance heavy pieces of furniture. All low pieces of furniture should not be on one side of the room with all tall pieces opposite. There cannot be a feeling of rest unless this law of balance is observed.

Harmony or Unity. The entire room should give the impression of harmony and unity. One of the main ways of securing harmony is by placing large pieces of furniture and all rugs parallel with the lines of the room. Furniture set diagonally across corners, rugs scattered diagonally over the floor and table covers placed opposite to lines of the table, destroy unity and produce a restless feeling. Small articles, as chairs, end tables and footstools do not necessarily need to be placed parallel to the lines of the room, and may, when placed contrary to this law, help to prevent monotony. A room is harmonious when—

1. The furniture belongs in the room—neither too much nor too little, but just enough.
2. The pieces of furniture belong together and are well grouped.
3. The furniture is correctly placed in relation to the lines of the room.
4. The color and color combinations are pleasing and appropriate.

Proportion. Proportion is the relation of spaces. The larger pieces of furniture should correspond in size to the scale of the room and to the spaces they occupy. Many large pieces of furniture crowd a small room and low delicate, fragile furnishings look out of place in a spacious room with a high ceiling. The larger pieces should be placed along the larger wall spaces. Pieces of somewhat the same scale should be grouped together. Small articles should be arranged in groups, as they are then seen as a unit. In furniture groupings, interesting proportions should be worked out in the wall spaces. If many equal divisions are seen at one time, the result may be monotonous and if many unequal divisions are seen, confusion results. If a wall space is divided into two parts, the result will be pleasing if the object is placed at a point a little less than two-thirds the distance from one end. If more than two divisions are made, a variation of some of the spaces and a repetition of others is interesting.

Emphasis. Emphasis includes two important factors, center of interest and simplicity. A room should be so arranged and planned that there will be some one part that attracts the eye more than any other. This center of interest may be the bed, the fireplace, a desk, a couch, a window grouping, or some other unit. This center may be emphasized by the furniture arrangement and it should be the most attractive part of the room.

Simplicity in a girl's room cannot be over-emphasized. Restfulness and beauty of the room depend on this quality. Overcrowding with furniture and cluttering with ornaments are mistakes often made.

Grouping. Furniture should be arranged in such a way that it definitely fits the purpose of the room and the personality of the occupant. For example, group according to use, comfort and convenience. The bedroom is a place for rest, sleep and other personal use and the furnishings should fit these needs. Since furniture is to be used and is not for show, group in such a way that it meets these needs. Comfortable furniture should

be placed for ease and convenience in daily use and should not have to be moved when used. In placing ornaments, care should be taken not to so arrange as to hinder the usefulness of the furniture on which they are put. In the arrangement of furniture, group things that are to be used together, as bed, bedside table; dressing table, dressing accessories, stool or low chair and light; desk, light, writing material, chair and waste basket; washstand, towel rack, toilet set and screen.

After the larger pieces in these groups have been placed so that the room appears balanced, the smaller objects may be arranged to relieve bare spaces and to make a more artistic grouping. Finally, learn to know when to quit decorating.

REPAIR OF FURNITURE

Unattractive, ornate furniture may be improved by removing some of the decorations that are glued on or by sawing off tall ornamental tops. Do all such improvements before starting to refinish the piece. All loose parts should be tightened with glue, wire nails or screws. Loose joints should be glued, then bound with strips of muslin, until the glue hardens. For glue use 1 part carpenter's flake glue and $1\frac{1}{2}$ parts of hot water. Mix and let stand over night; then melt over hot water. Use hot. Any veneered furniture should have loose pieces glued down, or broken off veneer replaced. Veneer can be obtained from refinishers of old furniture. Wooden pulls or antique metal handles can be bought to replace lost handles or elaborate, unsatisfactory ones. Wooden knobs are finished and put on after the piece of furniture is refinished. Surface scratches on furniture which is not to be refinished can be removed by rubbing with a mixture composed of equal parts of boiled linseed oil, vinegar and turpentine.

TO REFINISH FURNITURE

To Remove the Old Finish. A thin, scaly finish may be removed by scraping with a piece of glass or a steel scraper. However, when the finish is thick and old, a good grade of varnish remover should be used. Use this according to directions given

on the can. Apply this thickly with an even stroke. Let stand a few minutes and scrape off the excess with a flat knife. Then rub off the remaining sticky mass with fine steel wool dipped in ammonia water. If the wood is dark or stained, bleach with a solution of oxalic acid made by dissolving 1 tablespoonful of the crystals in 1 pt. of warm water. Wash carefully with ammonia water or the acid neutralizer suggested on the can of varnish remover. When dry, sandpaper or rub down with 00 steel wool, until the wood is smooth. Rub with the grain of wood. Fill cracks or any holes with plastic wood or stick shellac in color to match the wood. Open-grained woods, such as oak, may require a paste filler before the finish is applied.

If the wood is very old and dry it may need a coat of raw linseed oil. If used, it should soak in thoroly before applying the finish. This oiling darkens the wood and brings out the grain. Stain usually is not needed on cherry, walnut, mahogany or maple. Sometimes stain is used to darken very light streaks in the wood or to make poplar appear like the wood with which it is used. Also stain may be needed to darken the plastic wood. Now the piece of furniture is ready for the new finish. Which will you choose?

Wax Finish. Wax is one of the easiest finishes to apply. Apply the wax to the smooth surface of natural unfinished wood or that which has been oiled, filled or stained. Rub the wax on with a soft cloth, using a circular motion. The first application should be thick, rubbing well into pores of the wood. Let stand about an hour and then polish with a piece of cloth, such as felt or flannel, until all surplus wax is removed. A second coat may be applied and after drying, and polished with cloth until the smooth, satiny finish is produced. Wax may be thinned with turpentine if the first application is to be put on with a brush. This finish just described is excellent for open-grained wood, such as oak.

Oil Finish. Mix boiled linseed oil and turpentine, two parts of oil to one of turpentine, and apply to the well-dusted wood. Wipe off excess oil and rub well for twenty minutes or more with a soft cloth. Repeat this process every two days until the de-

sired luster is obtained. It may take twelve applications or more to fill all pores and produce the desired finish. Remember it is the rubbing that counts in this finish. This method of refinishing is very satisfactory for dining table tops, as it is not readily marred and, if it should be, the luster can be brought back by adding oil and rubbing again.

Shellac Finish. After the piece of furniture has been cleaned to the natural wood and rubbed down until smooth, a light coat of oil may be added if needed. Now the wood is ready for the shellac. Either clear or orange shellac may be used, the latter generally most satisfactory. Use a good bristle brush and apply with the grain of the wood, being careful not to overlap strokes. Allow to dry thoroly, then rub down with grain of wood, using 00 steel wool. Dust and apply another coat of shellac. Repeat same process for three or four coats. Several thin coats of shellac are preferable to two heavy applications. A satiny finish may be obtained by rubbing down the final coat with pumice and oil, or for a dull satin finish, use pumice and water. Shellac is an excellent finish for antique mahogany, cherry, walnut or maple, tho it is not so durable as some other finishes.

Paint as a Finish. Only apply paint over woods that are not beautifully grained or lovely in color. Usually the wood is cleaned as directed for other finishes, then two or more foundation coats of paint, as flat white, are applied. Each coat is allowed to dry thoroly and is sandpapered with 00 paper before applying the next coat of paint. For the final finish one or two coats of enamel are applied.

An antique effect can be produced by brushing the dry enameled surface with a mixture of burnt umber, linseed oil and turpentine. Leave on a few seconds and wipe off with a soft rag, leaving enough on to give the effect desired. Clear shellac or wax applied over this prevents it rubbing off. Antiquing may be done over any color.

Stencils or decalcomania transfer designs may be used for decorating painted furniture. These are very nice on painted slat-back chairs, dressers and beds.

Reference.—Kentucky Extension Circular No. 109, "Touching Up the Old Furniture."

FURNITURE THAT CAN BE MADE

Dressing Tables. Inexpensive dressing tables can be bought unfinished and the ingenious girl can finish to correspond to the rest of her furniture. However, a dressing table can be made of orange crates for almost nothing. Either two or three crates may be used for making this. For the two-crate dresser use the two orange crates, a flat, smooth board about three times as long as one box is wide, two wooden strips, nails and eight castors. Turn the two orange crates on end. Nail the flat wooden board to the top ends of these, leaving enough space between the two boxes for knees to fit under. Nail wooden strips both at the top and bottom on the back side of the dressing table to hold the boxes firmly together. Put castors on all bottom corners of the two boxes. The orange crates should have all the cracks filled in with thin strips of wood and then either painted or papered inside. All parts that show when the dressing table is opened, should be finished.

Extension rods may be put on the front of the dressing table, to attach the curtains. To make, cut two pieces of wood about two inches wide, $\frac{3}{8}$ or $\frac{1}{2}$ inch thick, and long enough to almost meet in the center of the front, allowing $\frac{1}{4}$ inch between. Attach these rods to the sides just beneath the edge of the top with small hinges. The skirt or flounce for the table may be made of gingham, print, cretonnes, chintz, swiss, taffeta, or other material. Have the flounces divided in the center front and full enough on each side to look graceful. The flounce may be gathered on a rod or pleated in and put on with thumb tacks. A heading, plaits, a double ruffle or other methods of finish may be used at the top of the flounce.

A stool to be used at the dressing table may be made of a small box, nail keg or some other convenient article. This may be treated in the same way as the dressing table. Sometimes an old straight chair is transformed into a stool by sawing off the back and making a harmonizing cushion for the bottom.

Footstools, bookshelves, window boxes and other useful pieces of furniture may be made with very little expense by the person who has a little talent for using a saw and hammer.

COLOR

Color is the most important item in making an attractive room. By the proper use of color the room may be made restful and charming or gay and beautiful. On the other hand, poor selection of color may make a room gaudy and unattractive, or dead and uninteresting.

Usually the club girl is happy in a bedroom done in light colors, as they express youth. Also, light values and grayed colors are easier to use than darker or brighter ones. There are a few general rules that govern the planning of any color scheme. The following should be considered:

1. The location and lighting of the room.
2. The furniture and furnishings. Things already on hand have to be considered.

A fairly safe rule is to use neutral, dulled colors for large areas, and bright colors, in small areas, for accent.

3. The relation of the room to the rest of the house. For example, a bedroom in the front, opening into the living room, may need to have the color scheme closely related if the two rooms are to be used together.

4. The personality or tastes of the occupant of the room.

Rooms with little light, located on the north side of the house, need colors that reflect light and warmth. For rooms with sunny southern exposure, cool colors, such as gray, green blue, are satisfactory.

FACTS TO BE KNOWN ABOUT COLOR

The five principal colors (Munshell Chart). Red, yellow, green, blue and purple are the principal colors. From these five all other colors may be derived, altho their values may be varied by the addition of black or white.

The intermediate colors. Between the principal colors are intermediate colors, which are composed of equal parts of the

two adjacent principal colors. They are red-yellow (orange), yellow-green, green-blue, blue-purple, and red-purple. These are the half-way steps between the principal colors. Unequal proportions of any two colors produce an endless number of other variations.

The color chart. For help in study of colors and color harmonies the principal and intermediate colors have been arranged in a circle.

The three qualities of color. Three things can be known about a color:

1. *Hue.* The name of the color, whether it is yellow, green, blue, etc.

2. *Value.* The amount of light or dark present. Example, whether light blue, dark blue, etc.

3. *Chroma or intensity.* The amount of pure color present. Is the color bright, pure color, or is it dulled or grayed by the addition of some other color.

Properties of color. Color seems to possess temperature, force and weight.

Warm colors are those which have a predominance of red and yellow, as yellow, orange, red, red-purple, and yellow-green.

Cold colors are those having a predominance of blue. They are blue, green-blue, green, blue-purple and purple.

Red, orange and yellow are cheerful and suggest action. Green, blue, purple, green-blue, and blue-purple are restful and receding.

BACKGROUNDS

The floor, woodwork and walls are the background of a room. The background deserves first consideration in redecorating a room. The background should be both beautiful and inconspicuous, thereby making a setting for the furniture, rugs, pictures and other accessories. The floor should be the darkest, the walls lighter and the ceiling lightest in color value. We get this art principle from nature. Notice how the colors shade from dark to light in the earth, trees and sky.

SUGGESTED COLOR SCHEMES

WALLS	WOODWORK	FLOOR COVERING	FURNITURE	CURTAINS	ACCESSORIES
Paper, cream background with green diagonals	Cream	Hooked rugs in green, apricot, lavender and black	Walnut or gray-green painted furniture	Apricot organdy	Green, apricot and touch of lavender
Paper, background white with blue dots	White	Braided rugs in which blue, rose and black predominate	Old blue	White swiss tie-backs	Blue and rose
Very soft, grayed apple green	Cream	Large rug, taupe with dark border	Ivory, with stenciled flower designs	Cream marquissette with flowered chintz overdrapery in yellow, green, rose, lavender and black	Yellow and green
Cream	Cream	Brown, orange green and yellow rag rugs	Walnut	Orange-yellow theatrical gauze	Yellow and green

Reference.—Kentucky Extension Circular No. 184.

FLOORS

The floor should be dark enough in value to give a feeling of security, and it should be neutral enough in color to be inconspicuous. A club girl's bedroom floor should be easy to clean and in harmony with the rest of the room. The floor finishes now used are paint, stain, varnish, shellac, wax and oil. The finish for your room will depend on the kind of wood in the floor, condition of this flooring, effect desired, and the money available for this job. Before applying any kind of finish the old floor has to be made ready.

Preparation of Old Floors for Refinishing.

A. Old floors that have never had a finish of any kind.

1. Make flooring as tight, level and smooth as possible.
2. Remove splinters with knife or small plane.
3. Remove tacks and nails or sink nails in the wood.
4. Scrub clean. A solution of 1 part of ammonia to 8 parts of warm water is good for removing spots.
5. Bleach all dark spots with oxalic acid. Use 1 tablespoonful of oxalic acid to 1 cup of hot water.
6. Fill cracks with crack filler, either a commercial filler or homemade one. Allow to dry. To make a crack filled, melt cabinet glue with a little hot water, in a double boiler. Thicken with sawdust. Color to suit finish to be used.
7. Sand the floor well. Rub off with a cloth moistened slightly in gasoline.
8. Apply wood filler to open-grained woods such as oak, ash, walnut and chestnut. Rub in with a brush, following the grain of the wood. Allow to stand twenty minutes. Remove excess filler with a coarse cloth.
9. Allow filler to dry 36 to 48 hours. Then sandpaper and wipe off with a cloth moistened in gasoline.

B. Old floors that have had a finish.

1. Paint or varnish finish may be removed by
 - (a) Scraping or planing.

(b) Chemical removers, either commercial or lye. For the lye solution, use 3 tablespoonfuls of lye and 1 quart of starch. Apply with a vegetable brush or old broom. Scrape off. Wash with clean water and a vinegar solution. Dry. Sandpaper and dust.

2. Shellac finish may be removed by alcohol.

3. Wax may be removed by rubbing with fine steel wool dipped in turpentine. Rub with a soft cloth.

4. Oil may be removed by varnish remover. Bleach with a strong solution of oxalic acid.

Refinishing Floors.

A. Paint.—This is about the most satisfactory finish for old floors.

1. Apply two or three coats of good quality floor or deck paint to the well-cleaned floor.

2. Sandpaper and wipe off between coats.

3. This finish is made more durable by adding a coat of valspar or shellac.

4. Sandpaper, wax and polish, if desired.

B. Stain—Several kinds of stains are sold, but an inexpensive, good stain may be made at home, as follows: *Home made stain.* Mix burnt umber and burnt sienna to get the desired color and make into a liquid with turpentine or alcohol. The burnt umber gives a walnut color and the sienna a reddish color.

1. Apply the stain with a brush, using strokes that do not overlap.

2. Wipe off excess stain with a soft cloth.

3. If one coat does not darken the floor enough, another may be added. Floors may be stained before varnishing, shellacking or waxing.

C. Varnish or shellac.—This finish can be used on either hard or soft woods. Floors that are wanted darker in color should be stained before the varnish or shellac is applied. A clear varnish, or a clear or orange shellac may be used.

1. Heat over hot water.

2. Put on with a good brush, following the grain of the wood, without overlapping strokes.

3. Temperature of the room should not be less than 70°.

4. Apply two or three coats. Sandpaper between coats with No. 00 sandpaper. Wipe dust off with a soft cloth before another coat is put on.

5. Allow 36 to 48 hours between coats, for drying.

6. The last coat may be rubbed down and waxed.

D. Wax.—This finish is good for a floor that has been painted, stained, varnished, shellacked or oiled.

1. Apply a *thin* coating of wax with a cloth.

2. Rub in thoroly with a weighted mop.

3. Thin coats are better than a heavy layer of wax.

Homemade floor wax: $\frac{1}{4}$ lb. beeswax, $\frac{1}{2}$ c. turpentine, 2 tb. alcohol. Melt wax over hot water. Remove from fire. Add turpentine and alcohol. Stir until smooth. Or the following: $\frac{1}{4}$ lb. beeswax, $\frac{1}{4}$ lb. paraffin. Place in a quart jar and set in pan of hot water. Melt. Remove from stove. Add as much turpentine as the jar will hold. Stir and cool.

E. Oil.—This gives an economical and desirable finish for some rooms.

1. Have floor clean and dry.

2. Apply a mixture of equal parts of linseed oil and turpentine. Have it hot.

3. Rub in with a soft cloth.

4. Wipe off the excess with a dry cloth.

5. When dry a wax finish may be applied. The homemade floor wax is good for this purpose. Reference.—U. S. D. A. Bul. No. 1219 on "Floors and Floor Covering."

WOODWORK

The woodwork, doors, windows and door frames of the bedroom may be either a little lighter or darker than the walls. It is especially important to have the woodwork light if the room is small, as very dark woodwork may make the windows and doors conspicuous, and the room look smaller.

Before refinishing woodwork, it may need the same treat-

ment as the floor. If the old paint is thick or scaling, the old finish should be removed and the wood made clean and smooth. Woodwork usually is painted, stained or varnished. Enamel may be very good for the woodwork in your bedroom. Ivory enamel is excellent with light colored walls or delicately tinted paper. A satin or eggshell finish is preferable to a flat or shiny enamel finish. If a regular eggshell enamel is not obtainable this effect may be obtained by rubbing down a shiny-finished enamel to a soft, glossy surface. To enamel woodwork, apply two coats of flat paint and one of enamel, sandpapering all surfaces after each coat is dry.

WALLS

The walls of the girl's bedroom may be either unceiled, plastered, or papered. If they are unceiled you may be able to make an attractive room by ceiling with beaver or plaster board. Then, this may be later painted or calcimined. A plastered wall may be painted, calcimined or papered. The papered wall may need cleaning, repapering or, if the paper is intact, it may be calcimined.

Calcimine is inexpensive and easy to apply. It also produces a very nice, soft effect. However, it cannot be cleaned and wears off quickly. It has to be removed before applying any other finish.

Oil Paint is very durable and produces charming effects. The dull finish is more attractive for a bedroom than the gloss.

Wallpaper. For the bedroom select colors that are light in value and slightly dulled or grayed in intensity. As to pattern, try to avoid those that are spotty or crawly. As a rule, small designs with quite a good deal of the backgrounds showing are best for small rooms. Designs that are blurred or those giving a mottled effect are restful and pleasing. Dainty flower bouquets, star designs, dots and informal designs in dainty colors are permissible in the bedroom. Narrow bandings are best for the borders in low rooms.

How to remove old paper. Wet the paper with warm water, using a whitewash brush. Wet only part of the walls at

a time. Brush with the wet brush until the paper can be scraped off. Remove with a broad knife.

Wallpaper paste. Three pints flour, 2 quarts cold water. Mix to form a paste. Add 8 quarts boiling water. Cook slowly for ten minutes, stirring constantly. Strain when cold. Add 2 tb. powdered alum. Reference.—Kentucky Extension Circular No. 237, "Walls."

WINDOWS

Much of the charm of the room depends on its window treatment. Therefore, it is very important that the 4-H girl consider the windows from all angles before deciding on the curtaining. The first consideration is to so decorate the windows that they will be in harmony with the rest of the room. Curtains should harmonize with the backgrounds, furniture and accessories. For example, if the walls are papered in a dainty, flowered paper and the furniture is painted a pastel shade, organdy, dotted swiss and glazed chintz are appropriate materials. Rough plastered walls and heavy, crude furniture require quite different materials. The texture, color and line should be appropriate with the other furnishings. If both glass curtains and over drapery are used their texture and color should be in keeping. For instance, organdy and chintz, or burlap and theatrical gauze are harmonious in texture.

Curtains are for the purpose of softening the light, adding privacy and framing the window. Curtains should not prevent ventilation or shut out too much light. They should be attractive from the outside as well as from within. Windows on the same side of the house should have the same general treatment and color. Windows may have shades, draw curtains, glass curtains, drapery and valances. All may be used, or a combination of two or more.

Curtains should suit the individuality of the person who is to occupy the room. The sturdy athletic girl may prefer materials of monks cloth, gay geometric patterned cretonnes and theatrical gauze. Stripes and plaids seem more suited to her than dainty-flowered materials. Strong colors, straight

lines and heavier textures she may enjoy while her daintier sister may look right in her room with ruffled dotted swiss curtains and flowered glazed chintz in dainty pastel colors. Let your window arrangement represent you.

Of course the proportions and location of the window may suggest the type of treatment, and correct arrangement may make poorly spaced windows or poorly lighted rooms attractive. A window which is too tall and narrow may be made less out of proportion by adding a valance or by mounting the rod on blocks, out from the casing, so that the draperies come just to the edge of the glass. If the window is too broad and low, striped side drapery with no valance may help to make it appear higher. The use of sheer glass curtains and no drapery may allow the maximum amount of light to come thru and make the room cheerful.

Shades. Shades should harmonize in color with the woodwork in the room and blend in color with the exterior of the house. Hence duplex shades (different color on each side) are often satisfactory. Shades light in color are best in most rooms. Flowered, glazed chintz shades are appropriate and satisfactory for girls bedrooms when used in combination with sheer ruffled glass curtains. The best quality of shades should be bought as they repay in durability. The shade should have a good roller and spring, and should withstand heat and sun without cracking or fading.

Glass Curtains. These are made of thin transparent fabric and hung next to the window glass. They are desirable on most windows, as they soften the light and add cheer and a lived-in feeling to the home. Most club girls will use glass curtains. Voile, swiss, scrim, organdy, unbleached muslin, marquisette, net and theatrical gauze are suitable materials.

Making Glass Curtains. Glass curtains should be just long enough to escape the sill or, if no drapery is used, they may be long enough to cover the apron of the window frame. Take measurements with a yardstick instead of a tape measure. Allow for hems and casings. Hems $1\frac{1}{2}$ " to 2" wide on the inside and lower edges of the curtains are in good proportion. The

outside edges should be made with a narrow, $\frac{1}{4}$ inch hem. If no valance is used, a heading above the top casing is neat and attractive. For such a heading, allow 2 inches. For ruffled tie-back curtains, make enough ruffling for one and one-third times the length and width of the curtains.

The following are steps that should be taken in making glass curtains.

1. Measure and check each curtain length before cutting.
2. Trim off all selvage.
3. Put in side hems first. Turn all hem edges in depth of hems.
4. Put in bottom, hem, mitering corners where hems meet.
5. Allow for shrinkage. Extra material may be turned in at top if heading is used.
6. Make heading. Three types of top finishes may be used, plain hem, heading above hem, or plaits.

Drapery. Heavier material usually is selected for drapery than for glass curtains. Cretonne, chintz, calico, gingham, Indian head, burlap and monks cloth are inexpensive cottons that are appropriate in the average home. In the dress goods department you may find just the material you are looking for.

Drapery gives a finished appearance to many windows and unifies the color scheme of the room. The design in the drapery should be in proportion to the room, that is large patterned material is suitable at big windows and in spacious rooms, while dainty figured material looks best in small rooms. If the walls or the rugs are figured, perhaps the hangings should be plain, or figured drapery may relieve the monotony of a room with plain paper and lack of ornamentation in other accessories. The color in the overdrapery should be repeated somewhere else in the room, as in pillows, slip covers, etc.

The length of the side drapery depends on the style of the season, the fabric used and the effect desired. As a rule, the side drapery should come to the bottom of the apron of the window frame, or for more formal effects, to within two inches

of the floor. It should be wide enough to cover the casing and extend to the edge of the glass curtain. Thirty-six inches is the usual width for each side drapery. If unlined, allow for a two or three-inch hem at the bottom and a one-inch hem on the sides. If lined, allow for a one and one-half inch turn on all sides. Most hangings are better lined, as they hang straighter, show up the design to advantage and last longer. For top finishes, a casing and heading are used for the gathered type or French plaits to give a professional touch. To make a French plait, make a large tuck thru the top hem of the curtain, stitching down four to six inches. Divide the large plait into three small ones, pinch in and tack down fast about three inches from the top; sew a ring or hook to the back for hanging at the window.

Valances. Valances may or may not be used with side draperies, but should not often be used without them. As a rule, the valance is made one-sixth the depth of the side drapery. However, for a poorly proportioned window, it may be made wider or narrower. The width should be one and one-half times the width of the window, for gathered valances or twice the width for the plaited type. Straight gathered valances are not lined but all other fitted ones are. A valance should be hung or run on a separate extension rod that fits over the other curtain. Valances should not be hung on the same rod with side drapery. For all curtains use as measuring gage, simplicity, utility, beauty and appropriateness.

Reference. "Window Curtaining," Farmers' Bulletin No. 1633, U. S. D. A.

RUGS

Floor coverings go a long way toward adding comfort and attractiveness to the room. Large rugs make the room seem larger. Small rugs or large rugs with wide borders divide up the floor space and make the room seem smaller. The size of the room determines the size of the rug to use. Small rugs are very satisfactory for a bedroom. Too many rugs give a cluttered appearance.

Consider the structural lines of the room in placing rugs. Lay them so that the sides of the rug run parallel with the sides of the room, never place them diagonally across floor. Usually rugs are placed parallel in front of the largest pieces of furniture.

The colors in the rugs should harmonize with the other colors in the room, and should be darker and perhaps more subdued. Cretonne may suggest a color combination for homemade rugs. Black used sparingly adds a note of interest and smartness to homemade rugs. There is a joy in being able to make rugs out of material that might otherwise be wasted. By careful study and a little time any girl can learn to plan color schemes, designs, prepare material and actually make some of the artistic and interesting rugs like those made by our grandmothers. They require very little money and are fascinating to make after we once get started.

Hooked and braided rugs are in keeping with many of our present-day homes furnished with antiques and reproductions of antiques or old-fashioned furniture. Woven and braided rugs are good with handmade or crude furniture.

Selection and Preparation of materials for homemade rugs. Old clothing and blankets make attractive homemade rugs. Either cotton or wool may be used but the latter is more durable and the colors mellow with age. The material selected should be heavy enough to make a rug that does not roll up at the edges. Use only one type of material in a rug. For example, make the rug entirely of cotton material, not cotton and wool mixed.

Before beginning the rug, rip up old garments and wash all soiled parts. Work out a color scheme for your rug, then dye material to work out this plan. The rags are then cut into strips, the width depending on the quality of the material and the kind of rug to be made.

Hooked Rugs. For a hooked rug the design or pattern is first drawn, then colored with wax crayons on burlap. Such designs may be purchased or made at home. All that is needed is either a good quality of burlap sack or burlap purchased by

the yard, pencil, colored crayons and a little talent. Interesting geometric designs may be worked out by the beginner; often these are more attractive than poorly planned floral patterns.

The cotton rags for a hooked rug should be cut about one inch wide; woolen rags $\frac{1}{4}$ to $\frac{1}{2}$ inch, depending on the weight of the material. Wool rug yarn may be used but it is expensive. After the burlap has been stretched on a frame (and a frame may be made at home) the cut material is hooked thru the burlap in small loops made close together. Sometimes the tops of the loops are clipped after the rug is finished. Either a steel hook like a large crochet hook or a patent needle may be used for hooking. You will never know what fun it is to make a hooked rug until you try, so why not start now?

Braided Rugs. Strips of material should be cut wider for braided rugs than for hooked rugs, because the cut or torn edges should be folded in and pressed in order to make a smooth, firm braid. For the usual three-strand type cut material from one and one-half to three inches wide. Strips should not be more than two yards in length, and should not be of the same length, in order to prevent joins coming at the same place. It is wise to roll strips in balls after cutting. All joins should be made on the bias, with edges overlapped and stitched. Finished braids should be $\frac{3}{4}$ to 1 inch wide.

To Make. Fasten ends to table and braid, turning each strand flat and smooth. In making an oval rug, one braid should go down the center about one-third length of the finished rug. Then, from this start, sew an even number of strips around both sides in a continuous braid. Sew with the rug flat on the table, using heavy sewing thread or carpet warp. Rubbing the thread over beeswax keeps it from knotting and makes it stronger. Weave the thread back and forth thru the flat edges, drawing it just tight enough to make the rug firm. This method of sewing makes the rug flat and reversible. Hold the braid loosely and, at the ends of the oval or on a round rug, work in enough fullness to prevent cupping. Finish off by

drawing the ends under a fold and sewing them securely. Press with a hot iron.

Rugs may be woven, crocheted or knitted.

BEDS

Since the bedroom is primarily for the purpose of sleep, the bed should be the most important piece of furniture in the room. The bed should be comfortable and properly constructed, as such is conducive to restful sleep and good posture. The bed should be the last place to economize.

Bedding. Bedding consists of springs, mattress, pillows and mattress pads.

Springs. There are three general types of bed springs, woven, coil and box. The woven springs are the least expensive and the least satisfactory, as they nearly always sag in the middle. The open coil springs are satisfactory if they are fastened properly in place. Box springs are enclosed within a box and covered with ticking. They are fastened to this framework at the bottom and tied with a cord at the top, and this top is then padded with cotton, felt or hair. These springs are expensive.

Mattresses. The cheapest type of manufactured mattress has shavings or excelsior covered with cotton padding, and is not at all satisfactory. Cotton felt is the material most used for mattresses. These require frequent turning and airing, as the cotton is apt to pack. Wool and cotton felt make very good mattresses. Now mattresses are being made with small coils in between the padding. These should have the coils well fastened to the padding on the sides, top and bottom of the springs. These are excellent, but are rather expensive.

Pillows. Large, tight pillows are uncomfortable and sleeping on such tends to throw the body out of its natural position, so they should not be used. A pillow the thickness of the shoulder is about the correct size. Down and goose feathers are the softest, best fillings for pillows. Pillows should be covered with a good grade of denim or ticking. A washable cover should

be used over the pillow, between the ticking and the pillow case.

Mattress Pads. Pads should be used over the mattress. Quilted pads may be bought or made at home of cotton batting, covered. These pads should just come to the edges of the mattress and are held in place by the bottom sheet.

BED COVERINGS

Sheets and Pillow Cases. Each bed should have four sheets and six pillow cases. Six sheets are better. Sheeting comes in different grades of cotton and linen. The linen is expensive and is impractical for most homes. In choosing material select a medium grade, firm-textured material. Coarse, cheap material usually is heavily sized and when washed is thin and sleazy. Test for sizing by rubbing the material between the hands. The best quality of cotton sheeting is called percale. Sheets may be bought either ready-made or torn, with the ends unhemmed. Sheets should be large enough to allow 12 to 18 inches turn under on all sides. The standard sizes are 90" x 108" for double beds, 72" x 108" or 81" x 108" for twin beds, 63" x 90" for cots. Sheets that are torn are preferable to those that are cut, as they are straighter and hold their shape better. Many ready-made sheets are marked torn. The selvage edges are left on the sides, and the ends are hemmed. Now it is the practice to make the hems of equal width, as then one end is not always placed at the foot of the bed, and equal wear is given the sheet. Several finishes may be used for the top hem of the upper sheet. Colored hems, hemstitching, hand hemming, scalloping, featherstitching, and other simple decorative stitches may be used. For general use machine stitched hems are durable and satisfactory.

Pillow Cases. Pillow cases should be two inches wider and six inches longer than the pillow. Hems should be 2½ to 3 inches wide. Hems may be decorated the same as the upper hem of the top sheet. It is better to tear the material for making pillow cases rather than to cut it.

Bedspreads. Unbleached muslin trimmed with bands of

gingham or print, or tufted with candlewicking, makes attractive bedspreads. Calico, print, dimity, denim and osnaburg, also, are appropriate materials for this purpose. For a very dainty room, dotted swiss or organdy may be used effectively. The main points to remember in selecting a bedspread are to avoid shiny, cheap materials, elaborate, realistic embroidery designs, and gaudy, unharmonious colors. Also, choose a covering that is practical and easily taken care of.

CARE OF THE BEDROOM

A girl's bedroom should be both comfortable and beautiful. The beauty of a room depends a great deal on its order, neatness and cleanliness. Your room reflects the type of person you are—a neat, orderly room tells that the girl is that type of person; a disorderly room shows that the owner is careless and, perhaps, lazy. Daily and weekly care help a girl keep her room neat and in order.

Daily Care of a Bedroom.

1. Air room and bed.
2. Put away clothes. Hang all garments that are to be worn again; put soiled ones into laundry basket.
3. Make bed.
4. Clean washbowl or lavatory, empty waste water.
5. Dust furniture.
6. Mop floor with dry mop, if needed.

Weekly Care.

1. Remove bed linen and turn mattress.
2. Straighten dresser drawers and closets.
3. Sweep and allow dust to settle.
4. Make bed with fresh linen.
5. Dust furniture.
6. Dust pictures and other decorative objects.

Cleaning on the installment plan is very much better than a general cleaning once in a great while. Daily dusting pre-

vents the dust and grime injuring the furniture and the dust is much easier to remove.

Dustcloths. Make dustcloths of clean, lintless material. A good method of treating the duster is to put it into a tightly covered tin box or jar where a few drops of oil have been spread. The cloth absorbs just enough oil to remove the dust and polish at the same time. Wash dustcloths when they become soiled.

Making the Bed. Turn mattresses, place mattress cover over top of mattress. Sheets should be amply long for tucking in under the mattress. Place bottom sheet on, allowing more for tucking in at the head, as this is where the greatest strain comes on the sheet. Tuck sheet well at head and foot of the bed. Miter the corners of the sheet in this way: Bring the end of the sheet, extending along the width, around the corner of the mattress to the side of the bed and tuck it in.

PICTURES

“We ought to form the habit of looking at a beautiful picture every day.”—Goettie. Most rooms need pictures, but one good picture, well chosen, suitably framed and well hung, is far better than a number of them not so well selected. It is said that it is a Japanese custom to hang only one picture, chosen for its beauty and dignity, in the honor place of the room, and when a change is desired from this, another beautiful picture is substituted.

Pictures look in place on plain or indistinctly patterned wall.

Selection of Pictures. In choosing the picture or pictures for a room, select for:

1. Beauty of line and color.
2. Interest of subject.
3. Function in carrying out the color scheme of the room.
4. Relieving monotonous wall spaces.
5. Completing a grouping of furniture.
6. Suitability to the room.

Until our judgment and taste are well developed, it is probably best to stick to masterpieces. Good reproductions are beautiful when they conform to the original coloring. We can find inspiring subjects that are both beautiful in line and color in these, so why not select pictures that we like from the masterpieces. Often a well chosen picture may furnish the foundation for a color scheme but when pictures are added to a room after the room is decorated, they should harmonize or accent the color scheme of the room. Often a bright picture is used to liven up a dull corner. Pictures should fit the wall space where they are placed—they should conform in size and shape with the wall space, and the furniture over which they are hung. Small pictures may be grouped properly to suit the wall space, but care should be taken to have them conform in subject, color and line. Oval pictures are hard to use but when used should be placed over furniture with oval or curved lines.

Large pictures should be above some article of furniture and should complete a group. Detached pictures are unattractive and look topheavy.

When it comes to the final choice of pictures, those should be chosen that are suited to the room. Pictures of general interest, as landscapes, are suitable for the living room, and colorful flower prints for the dining room, while a wider range of choice may be had for the bedroom. A girl may choose flower prints, Godey prints, landscapes, silhouettes and others for her room. A few photographs may be used in your own room too but should not be scattered around promiscuously. Avoid cheap, gaudy pictures and calendars. Choose pictures that you like and that suit your personality.

Framing Pictures. The purpose of the frame is to set off and give a finish to the picture. Frames should be simple, of correct width for the picture and usually in color should repeat the deepest color tone of the picture. The frame should never be elaborate and ornate, calling attention to it rather than the picture. Most pictures are framed without mats. Small prints, etchings and wood blocks are mounted, usually, on mats that

harmonize with the picture, and are framed with a narrow molding.

Passe partout frames may be made by the club girl. These are especially attractive when used for pictures with mats.

Cheap frames may be tinted with oil paints to match the deepest tones of the picture. Gilt frames look better if antiqued or dulled in some way.

Hanging Pictures. Pictures should hang flat against the wall. Placing the screw eyes that hold the wire near the top of the picture frame makes it hang so. For most pictures an invisible hanging arrangement is best. An inexpensive hook held by a strong nail put in on the slant, can be bought, that holds quite a large picture. Very large pictures should be hung with two parallel wires running from the picture to the picture molding. When pictures are appropriately hung the point of interest in the picture is on a level with the eyes of a person when standing. As a rule, the bottom edges or the tops of all the pictures in a room are on the same level. However, over low pieces of furniture, the pictures may be hung lower, as they are enjoyed while sitting and are related to the group.

If the picture stands the test of suitability to the room and to the space in which it is placed, it is probably wisely selected.

CLOTHES CLOSETS AND OTHER STORAGE SPACE

Nothing indicates the habits of a girl like the state of her clothes closet or dresser drawers. By the condition of these places of storage one can tell whether their possessor is neat and orderly or careless and untidy. Not only this, but it tells to a certain extent the condition of the girl's clothes and how she may look in them. Club girls should adopt the slogan, "A place for everything and everything in its place."

Do you have a closet? Or, if you do, is it as attractive and convenient as it might be? Is your chest of drawers arranged for convenience? You are an unusual person if you cannot do something to make your storage space more convenient and attractive.

A clothes closet should contain the following:

1. Sufficient storage space for the occupant of the room.
2. Shelf room for hat boxes and hats.
3. Pole for coat hangers.
4. Low shelf, rack or shoe bag for shoes.
5. Hooks—nonrusting.
6. Covers for best garments.
7. Shoe trees.
8. Good light.

If the closet does not contain all these items why not plan to add as many of these as possible. A girl may make her old closet up-to-date by—

1. Painting or papering the closet to harmonize with the color scheme of the room.
2. Adding a rod for dress hangers. This may be made from a broomstick.
3. Making covers for her best garments.
4. Adding moth-proof bags for storing winter clothing.
5. Adding enough coat hangers and padding those for hanging her nicer garments.
6. Buying shoe trees for all shoes.
7. Making hat stands.
8. Building in shelves for storage.
9. Making a shoe bag or shoe rack.
10. Decorating the edges of the shelves with shelf edging.
11. Covering hat boxes and hat stands with paper or chintz to harmonize with the color scheme of the room and the other accessories of the closet.
12. Adding a laundry bag.

If there is no closet in the room, a girl may have a portable closet made, use a wardrobe or improvise one. The latter is very simple. A shelf of about 18 inches in width should be attached to the wall, high enough up to prevent garments touching the floor. Then an inconspicuous, dust-proof curtain, of

cretonne, denim, or some such material is attached to the edge of the shelf.

Dresser drawers may also be arranged for convenience and attractiveness. Boxes of different shapes and sizes may be covered with Japan paper, wall paper or cotton prints and used in the top dresser drawer. These boxes are suitable for hose, handkerchiefs, beads, hairpins, etc. Cardboard partitions may be covered like the boxes and used as divisions in the drawers for holding underwear and other clothing.

Can you picture how attractive your closet and dresser drawers would be, worked out in a regular color scheme? They need not be drab; if they are made colorful it will be a pleasure to keep them orderly and how much better dressed you will be!

OTHER ACCESSORIES FOR THE ROOM

Accessories are either permanent or movable. Permanent accessories include all hardware, lighting fixtures, shelves, cupboards, etc. All such should be simple in line, usually inconspicuous, and in harmony with the colors used in the room.

Movable accessories are small ornaments, lamps, small articles of furniture, dresser covers, cushions, etc. As a rule, most rooms have too many small articles cluttering up the space. So our problem may be to discard all accessories that are not beautiful or useful.

When redecorating a room, it is wise to take out all small pieces of furniture and all small articles. Then rearrange the large pieces of furniture until everything seems correctly placed. After this placing is completed, consider carefully which accessories are needed in the room, and with what piece of furniture they need to be grouped. After accessories have been grouped with a piece of furniture, place them in proper relation to it, considering proportion, balance and other artistic principles. Remember that the rule of three, as three articles on the mantel, is a good rule to follow in the placing of ornaments. Never overcrowd furniture with numerous articles.

Pillows and Chair Cushions. Since the first purpose of cushions is to give comfort, they should be plain, usable, com-

fortable and easily cleaned. Simple patchwork or appliqued pillow covers of gingham or print are probably most in keeping with the other furnishings of a girl's room. Interesting color schemes can be emphasized in patchwork by the girl who is clever with a needle. Queer shaped pillows with ruffles and raised decorations are neither practical or beautiful. Covers for pillows should be easy to remove, as nothing soiled or shabby is a true decoration for any room.

Scarfs and Table Covers. Most girls have learned that dresser scarfs and table covers are in better taste if they just come to the edge of the top or when they leave an interesting border around the top. The day of long, hanging covers is past. Covers for the table or dresser should be simple in design and made of washable, practical materials. Such fabrics as unbleached muslin, linen, Indian head, broadcloth, gingham, crash and scrim are appropriate for scarfs. Colored borders stitched or applied with a hand stitching to cream or white scarfs are most attractive. Rickrack braid and bias bindings, also, make interesting finishes for the edges. Decorative finishes, as Italian hemstitching, colored threads drawn along the inner edge of the hem, running stitches with colored threads woven in and out, and shaped hems applied with featherstitching or chainstitching are all dainty finishes for covers to be used in a bedroom.

Waste Baskets. Inexpensive waste baskets may be bought and enameled in colors that accent the color scheme used in the room. Often such baskets are painted a bright color on the inside and black or some neutral shade on the outside. Then a floral print or a scenic picture is pasted on one side. In order to make the picture durable, apply lightly a coat of wax, and polish.

Some club girls have used lard buckets, water buckets and gourds for waste baskets. One of the most attractive of these is a large gourd for the basket part, with rope handles and an inverted chopping bowl screwd on for the base. Your accessories need not be expensive if you have a little ingenuity.

Lamps. Old colored or milk-glass lamps are attractive for a girl's room. These may be lighted as they were originally intended, with kerosene, or may be wired for electricity. Stone jars and bottles of the right shape are also suitable as lamps in some rooms. For shades, parchment or imitation parchment, in simple designs is perhaps best. Usually yellow or tints of a warm color cast the best light. Such materials as print, voile and handkerchief linen may be used for the lamp shades. To make, stretch the material on the bias and pin carefully to a wire frame. After all wrinkles are pinned out, sew to the top and to the bottom of the frame, whipping the material over edges of the frame. Slip stitch the side seam together. Shellac with clear or a mixture of clear and orange shellac. Bind the edges with a ribbon, braid or some appropriate finish. Be sure to have your shade the right size for the lamp. The following is a pretty good guide. If the lamp and shade were divided into fifths, the base would be $\frac{3}{5}$ and the shade $\frac{2}{5}$; the diameter of the shade should be one or two inches more than the height of the base of the lamp.