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Room Improvement

HOMEMAKING PROJECT—Third Year

By

HELEN J. COWGILL, Assistant State Club Leader

Love of beautiful things is natural to us all. Some are more fortunate than others in the possession of beautiful homes, beautiful clothes, and beautiful furnishings, but none need be barred from having attractive and satisfying homes if they are able and willing to give some thought and time to studying the principles of art involved and to doing the things required to bring the home and its furnishings into harmony. Much can be done without spending any money, more can be done where it is possible to spend a little money, and of course, the more that is intelligently spent the more can be accomplished.

In order to help girls who are eager to make their own rooms more comfortable and attractive or who see a need for improvement in some other room in the house, we are offering the Room Improvement project, and hope that those who enroll will find it worthy of their best efforts.

This project is not to be a competition in spending money, but a real effort to learn what is needed to make our surroundings comfortable, interesting, and attractive.

Mary Carolyn Davies wrote a little poem that you will enjoy. This poem tells so beautifully what it is that makes a home that we are going to print it here and hope you will read and reread it often.

DISCARD

Oregon State System of Higher Education
Federal Cooperative Extension Service
Oregon State College
Corvallis

Club Series K-16

4-H Club Homemaking Project

FURNITURE, POTTERY, PEWTER AND BRASS

By Mary Carolyn Davies

Furniture, pottery, pewter and brass,
 And a little gray home will come to pass;
 A sink and a cookstove, windows, trees—
 A little brave home is born of these.
 Calico covers on painted chairs,
 A strip of carpet and curving stairs;
 Glass and silver and iron and tin,
 And a mat at the door that says, Come in!

Furniture, pottery, pewter and brass,
 And a little gray home will come to pass;
 A laundry bench and a curtain cord;
 A mantel piece and an ironing board;
 Candles and cushions, and that is all—
 Except for your hat and my own in the hall!
 Your hat and mine—and perhaps a small bonnet,
 With a perky bow of blue ribbon on it.

THE REAL HOMEMAKER

One time some people were visiting schools. It was a gloomy day in winter when the skies and all the landscape were the same gray color. Nothing had been seen for miles around but rocks, bare hills, and sage brush. At last on the horizon a tiny building was visible. On nearer view this tiny building proved to be a schoolhouse, but oh, what a sorry sight!

It was built of wide boards put on up and down. The boards had never been painted, and there were large cracks between them. The windows were few and small. There were no walks, but the yard was in order. The visitors went up to the door feeling oppressed by the drab dinginess of it all, and they felt sorry for the children and their teacher.

The door was opened by the teacher. She was neat and fresh looking, and had such a happy face that at once the visitors stopped feeling sorry for her. They were invited in and this is what they saw: First of all, five or six children, clean and neat and smiling like the teacher. A glance around the room showed that it, too, was shining. Its walls and ceiling were covered with a pretty blue building paper. The teacher's desk, which was only an old table, was also covered with some of the same paper. The blackboards and floor were clean, and the books were neatly arranged in an apple box which had been covered with the blue paper and fitted to serve as a bookrack.

Later the teacher told the visitors that the inside of the building had been as ugly as the outside and that the children had not cared about being clean until she made the room attractive. The building paper had cost one dollar. The rest was hard work and good planning. Don't you think that teacher was a real homemaker?

ROOM IMPROVEMENT UNITS

The Room Improvement Project has been so planned that a club member need undertake only one unit for her room, instead of trying to improve the entire room in one club year. A unit is a group of furniture and furnishings that are to be used together. For the purpose of this project a unit will mean five pieces. Arrangements are made so that a member carrying one unit competes at fairs only with other members who carry the same unit.

In any unit select the five pieces that best meet your needs.

1. **Study unit.** Desk or table; chair or stool; lamp; desk blotter; lamp shade; letter rack; book ends; runner; scarf; lamp mat; wastebasket; boxes for stamps, pencils, clips, etc.; rug; chair pads (seat and back); picture.

2. **Rest unit.** Stand or table; lamp; lamp shade; runner; scarf; lamp mat; comfortable chair; chair cushion; chair pads (seat and back); book ends; rug; work basket or box; picture or pictures selected or made (may be framed).

3. **Sleep unit.** Bed; mattress pad; pair of sheets; pair of pillow slips; comfortable and blanket protectors; comfortable; spread; quilt; bedside stand; lamp; lamp shade; runner; lamp mat; rug.

4. **Dressing unit.** Dresser or dressing table scarf, runner, or vanity set; lamp; lamp shade; hose box or bag; handkerchief box or case; chair or stool; chair or stool pad; box for toilet articles.

5. **Furnishings.** Curtains; draperies; window shades; tie backs; pictures; bookcase; window seat; rug; lamp; lamp shade.

6. **Clothes closet.** Either a regular closet or an improvised one; hatbox; hatstand and cover; shoetrees; shoe pads and bags; shoe pocket on closet door; dress hangers; shelves; shelf edging; umbrella case; dress protectors; laundry bag.

Note: In any unit if something is not listed that is wanted by the club member, and it will fit into the unit, it may be included.

Where furniture is listed it may be a piece that is refinished by paint or varnish; in case of a chair it may be one that is padded and covered. Such things as dressing tables may be made from lumber or boxes. In *no* case should new furniture be considered essential.

When two or more similar articles are listed, select only one; for example, in several units, a scarf, runner, or mat are all listed; select only one.

The room itself may need to have its walls, floors, and wood-work refinished. If it is possible for you to do this, you will of course wish to do so; but there is no unit for it as you cannot move your room and therefore an exhibit could not be made. In planning your color scheme, however, keep the room and its needs in mind so that you may have a pleasing and harmonious room when you have at last achieved your goal.

REQUIREMENTS OF THE ROOM IMPROVEMENT PROJECT

1. Make a study of your room to see what it needs.
2. Make a floor plan of your room according to instructions in this bulletin.
3. Select one of the six units and decide on the five articles you want to make for your exhibit. You may *make* more than five but may *exhibit* only five.
4. Make a scrap book 6 inches by 9 inches (the size of this bulletin) containing (1) floor plan of your room (see the one in this bulletin); (2) description of the room (details are found further on); (3) page showing color scheme of room at beginning; (4) page showing color scheme as planned; (5) a description of the unit as you have worked it out. If you care to you may add such things as bits of material used, pictures of furnishings clipped from magazines, pictures of your room, and anything else you think would be interesting; *but your book will be judged only on the five pages that are required.*

BASIS OF AWARDS

Exhibit	75
The five articles.....	50
The scrap book.....	25
Record book and story.....	25
	100
Possible score.....	100

THE EXHIBIT

The exhibit shall consist of:

1. Five articles from any *one* unit.
2. Scrap book.
3. Record book and story.

WHAT TO DO FIRST

1. Have the club meet in the room of one of the members.
2. Have the leader, or one of the girls whom she may appoint, make a drawing of the room showing the following things:
 - (a) Size.
 - (b) Position of windows, doors, and closet.
 - (c) Position of furniture.
 (See illustration).
3. Between this meeting and the next, each girl is to make a similar drawing of her own room.
4. Decide on the unit you need and can do. Probably the members of your club will decide on different units, depending on their individual needs.

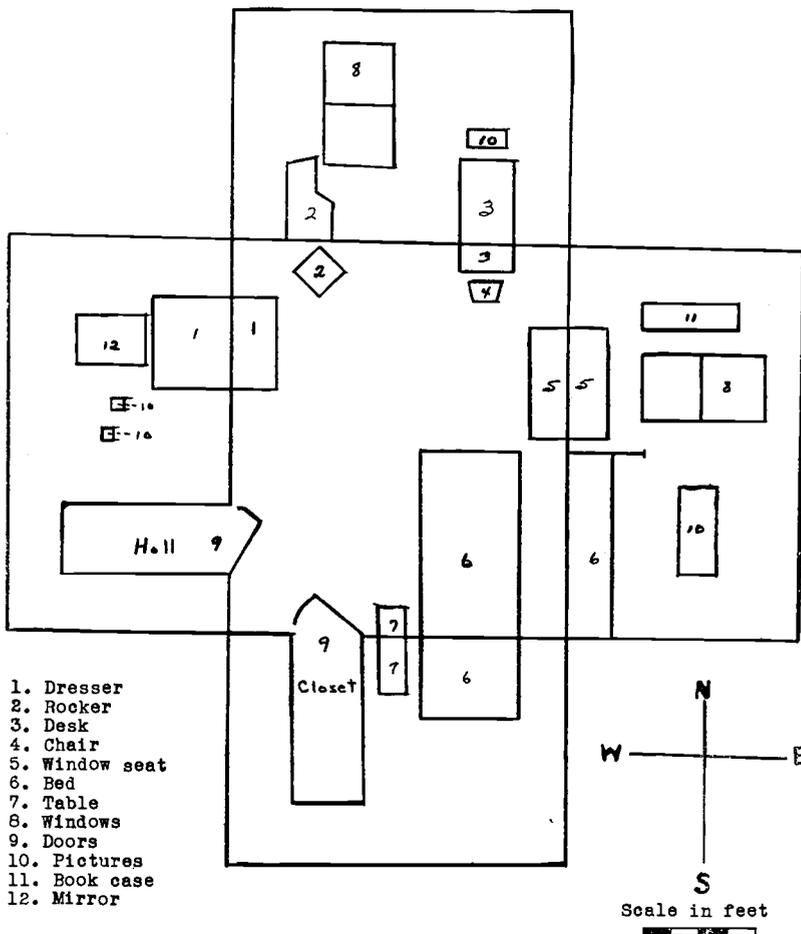
In describing your room use the following outline:

DESCRIPTION OF MY ROOM AT BEGINNING OF THE PROJECT

- (1) Name of room.....
- (2) Size: Length..... Width.....
- (3) Number of windows.....
- (4) Number of doors.....
- (5) My room faces.....(east, west, north, south)
- (6) Its walls are finished with..... (paint, varnish, enamel, paper)
- (7) The walls are..... in color
- (8) The woodwork is finished with..... (paint, varnish, enamel, wax)
- (9) The color of the woodwork is.....
- (10) The floors are finished with..... (bare boards, paint, varnish, wax)
- (11) The color of the floor is.....
- (12) The room has the following pieces of furniture.....
 (List everything such as bed, chair, table, etc.)
- (13) The room has the following furnishings.....
 (List such things as curtains, bedding, rugs, dresser scarf, etc.)

SOME SUGGESTIONS

1. Use what you have.
2. Odd pieces of furniture can be made to belong together by refinishing alike.
3. Try to make your room look like you. If you are the kind of girl that loves frilly things, let your room have the benefit of your tastes. If you dislike having any furbelows, keep your room severely simple too.
4. Use colors that are becoming to you.



This illustration shows not only the floor plan but also the walls.

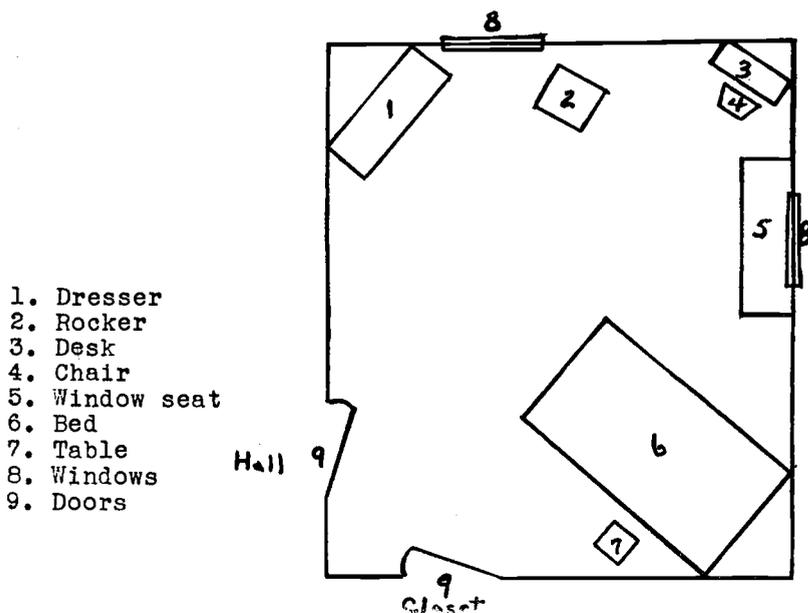
5. Do not have a lot of extra things in your room.
6. Put away any ornaments which have no use.
7. Keep your room in order and clean.
8. A girl's room should be dainty. She usually prefers light colors and dainty fabrics. Her room should express light and grace.

LAWS OF DESIGN

Three rules should be observed when planning changes for your room. They are the three great *laws* of design. These are STRUCTURAL UNITY, BALANCE, and HARMONY.

Structural unity means that all the main lines of the furniture, rugs, and draperies should follow the lines of the room. A bed or bureau placed cater-corner or a rug at angles, is not in structural unity with the rest of the room. Even the wires from the pictures should follow the lines of the room, so they must be straight and parallel, not meeting at a point to form angles on the wall.

Balance means that when you stand in the middle of the room you should have a feeling of equilibrium. If a bed and bureau and a large chair are all placed on one side of the room, it may be necessary to introduce a 500 pound weight to hold down the other side. And unless a room is so arranged that we have a feeling of security, of repose, it is not well balanced and cannot be decorative. In fact when one feels it necessary to run over to one side of a

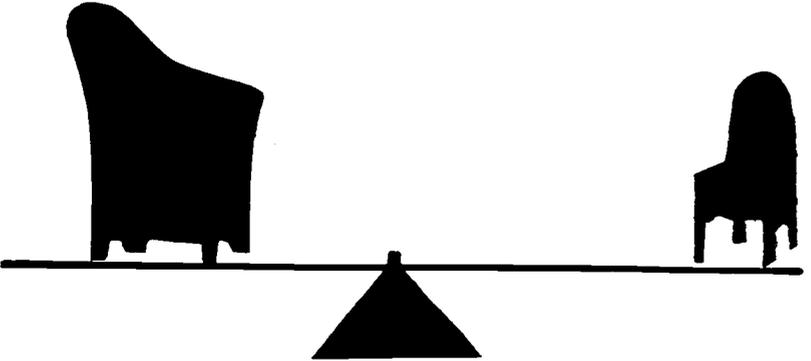
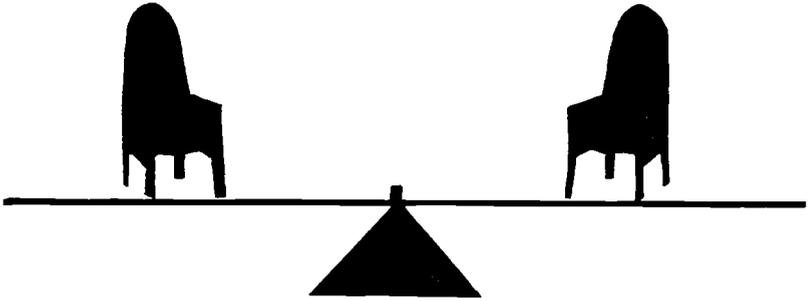


Notice how cluttered the room looks when the furniture is placed on the diagonal.

room and jump up and down in order to hold it down, there can be no feeling of repose.

"Harmony in a room means that the furniture belongs in that particular room and each piece of furniture belongs to the others. The colors belong in that room and each color belongs to the others. And the person who is to occupy that room belongs to it—it expresses her personality."

—From "Personality in the Girl's Room,"
Iowa State College bulletin.



Imagine that the chairs are teetering. Note that the chairs of the same size are the same distance from the center, while in the lower drawing the large chair must stand much nearer the center than the small one to keep the balance.

COLOR THEORY

There are three colors which are the beginning of all colors. They are red, blue, and yellow. When we combine red and blue we have violet. If we use equal amounts of each, we get a true violet; adding more of either gives a blue- or red-violet. When we combine blue and yellow we have green, and as in combining blue

and red, if we use more of one color than the other, we have yellow- or blue-green. Yellow and red give us orange.

The three colors—red, yellow, and blue—are called primary colors and violet, green, and orange are called secondary colors. The secondary color, made by combining two primary colors, and the third primary color are called complementary colors. For example, orange is made by combining red and yellow—so its complementary color is blue. Very pleasing effects are obtained by using complementary colors together.

Colors also have different values depending on how dark or light they are. They have one other characteristic called intensity. By that we mean their brilliancy or dullness or grayness.

Looking out of your window you will see that although there are little patches of bright color there are many more of the subdued colors. For example, the ground is brown or gray or gray-green. The walks and streets of the town or city are gray, while the leaves on the trees and flowers, and the sky if the sun is shining, are bright.

If you will follow nature's color scheme, you will find that your room is as restful as the view from your window.

COLOR SCHEMES FOR GIRL'S ROOM

In planning any color scheme the following things must be considered:

1. The lighting of the room.
2. The tastes of the person or persons using the room.
3. The furniture and furnishings already in use.
4. The relation to the rest of the house.

The following suggestions will give you some ideas that, whether you use them exactly as they are given or not, will produce pleasing results.

1. Use neutral colors such as gray, cream, tan, or ecru for the background (walls, ceiling, floor).
2. Woodwork should be darker than walls.
3. Floor should be darker than woodwork.
4. In cold, gray rooms use warm colors such as the many reds and yellows (pink, rose, yellow-green, orange, yellow, and browns are warm colors).
5. In sunny southern-exposure rooms use cool colors such as blue, blue-green, lavender, and gray.

6. Use a neutral and a warm or cool color, then give variety by using a bit of bright contrasting color in a vase, picture, lamp, lamp shade, cushion, or book.

7. Use bright colors only in small things to bring out and liven the more subdued or quiet colors.

8. Where wall paper is used the pattern should be small and not too vivid in color.

Southern exposure. 1. Walls, light gray tinged with blue. Woodwork, white. Curtains, blue-and-white checked gingham. Floor, dark gray paint, braided rugs (gray with a bit of black, dull blue, light yellow, and old rose). Furniture, painted light gray with a stenciled rose design. Dresser scarf and pincushion of white with rose design in outline or cross-stitch.

2. Walls, silver-and-white striped wall paper. Gray woodwork, floor darker gray, with hit-and-miss rag rugs of blue and white with orange stripes at the ends. Curtains of cream-colored cheesecloth with orange yarn stitches to fasten the hem in place. Blue everfast-suiting dresser scarf with drawn work in orange and black threads.

3. Walls, light gray. Woodwork, medium gray. Furniture, sage green with touches of black, and a rose stenciled medallion. Glass curtains of white, draperies and valance of flowered cretonne having a cream background with rose, yellow, and dull blue flowers. An overstuffed chair in rose-and-black striped denim, with a rose cushion in it. A blue flower pot with a pink primrose in the window.

Northwest or west exposure. 1. Walls, cream. Woodwork, ivory. Furniture, ivory, trimmings of dull blue. Curtains, rose voile. Cushions, one rose, one dull blue, one tan. Rugs, tan, brown, old rose, a little green. Dressing-table scarf, cream-colored suiting or linen with rose-colored threads drawn in. Lamp shade, cream colored.

2. Walls, warm tan. Woodwork, fir, waxed. Floor, stained light brown and varnished. Rugs, tan and brown in several shades. Draperies, natural-colored theatrical gauze with dark brown decorative stitches at the hem. Dresser scarf and bedspread, tan chambray with design in white outline. Lamp shade, light yellow parchment paper with black silhouettes. Picture with bright blue predominating.

3. Walls, a very light pink. Woodwork, cream. Furniture, a little deeper cream. Window shade, glazed chintz having a cream ground and a rose-and-green design. Draperies of rose-colored voile. Bedspread, pale lavender and white, blanket on foot of bed a soft jade green.

4. Walls, cream. Woodwork, white. Furniture, walnut except two chairs in old blue enamel. Floor, covered with deep cream linoleum with dull blue design. Rugs, walnut brown. Glass curtains and bedspread, corn yellow edged with dull blue to match the chairs. Picture, yellow flowers framed in dull blue. Lamp, dull blue with orange shade.

5. Walls, flowered wall paper, cream background with tiny pink and yellow flowers. Woodwork, cream. Curtains and valance, narrow yellow-and-white striped kiddie cloth. Bedspread, yellow chambray with design worked in white in center and bands of striped kiddie cloth on either side. Dresser scarf, yellow linen with Italian hemstitching in white. Floor, covered with hit-and-miss rag carpet. Glass candlestick painted yellow and decorated with tiny blue and pink flowers and holding a yellow candle. Furniture, black walnut bed and dresser.

6. Walls, white-and-silver striped paper with a rose border. Woodwork, cream. Furniture, cherry. Floor, mahogany stain, varnished. Rugs, old rose, white, and blue crochet. Dresser scarf and table runner, natural-colored linen crash with conventional flower design stenciled in old rose and dull green.

REFINISHING WALLS, WOODWORK, FLOORS

Since refinishing walls, woodwork, and floors is not required as a part of this project we are not including instructions for this work. Probably if it needs doing a grown-up will do it for you or show you how. Write to us for further information.

BEDROOM FURNITURE

As a bedroom is used principally for sleeping and dressing, very little furniture is required, although a few other pieces can well be added if the room is to be used as a sitting room also.

The necessary pieces of furniture are (1) bed, (2) dresser, and (3) chair. Other pieces which add to the usefulness and attractiveness of the room are (1) a table for writing, (2) a small rocker, (3) a bookshelf, and (4) a bedside table.

Bed. If your bed is very old-fashioned and mother gives her consent you may be able to make it more attractive.

Iron and brass beds at one time were made very heavy and fussy. Some of them can be cut off and either a board fastened across the top or a heavy wire stretched across. Then hoods similar to the one suggested for the chair can be made to cover the head and foot pieces.

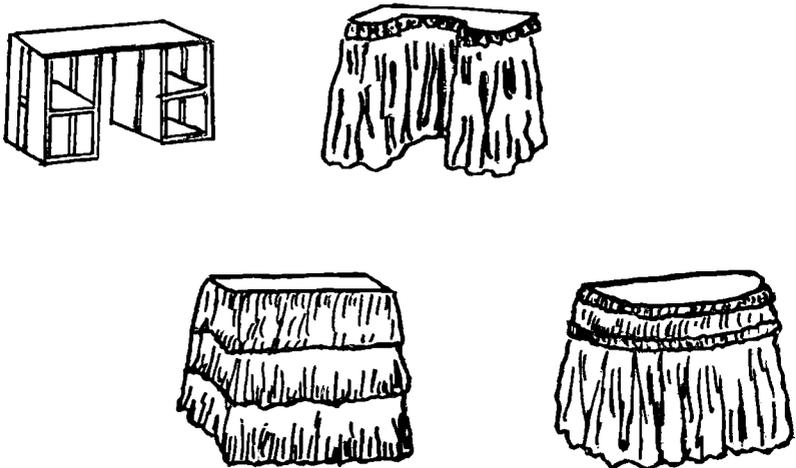
At one time wooden beds were decorated with all kinds of fancy trimming and the head piece was so high that the beds will not fit into an attic room. Many times the head piece can be cut off and the top refinished. The glued-on trimmings can be pried off and after refinishing the bed can be most satisfactory.

As the bed is the most important piece of furniture in the bedroom, a special section has been prepared to discuss it and its furnishings. (See pages 24-25.)

Dresser. A dresser or dressing table with attached mirror or with a mirror hung above it is essential to a well-appointed bedroom since it provides a convenient place for keeping toilet articles and such clothing and accessories as are usually kept in drawers. The dresser with one or more drawers and attached mirror is the most desirable unless there is a chest of drawers as well as a dressing table, since if a room is to be kept in order there must be places to keep clothing.

A very satisfactory substitute for a dresser may be made from a large packing case. Go to your merchant and ask to be permitted to select a box that will serve your purpose. Choose one that is of suitable size and is smooth and unbroken at the edges. If it has a lid, ask for that also. The box should have no extra pieces nailed to the outside, since flat surfaces are needed.

Use the boards of the cover for a shelf to take the place of a drawer.



These dressing tables are made of orange crates.

Fill any nail holes with putty, then paint the box to match the rest of the furniture.

Hang curtains matching the drapes in front of the opening. If small brass or bone rings are sewed to the top of the curtains and strung on a wire or rod fastened across the box near the top, the curtains can be drawn back and forth easily. A mirror may be hung above this improvised dresser, either by cords which are hung parallel to each other from a moulding near the ceiling or by a short wire which does not come above the top of the mirror. The frame of the mirror, if of wood, should be painted to match the dresser.

Orange-crate dressing table. A very attractive dressing table is made from two orange crates and a board. The board should be as wide as the crate is deep and three times as long as the crate is wide.

Set the crates on end with the open side to the front and far enough apart so the board extends to the outer edges of the crates. Nail the board securely to the crates, driving the nails below the surface and filling the holes with putty.

Paint the whole to match or harmonize with the rest of the furniture.

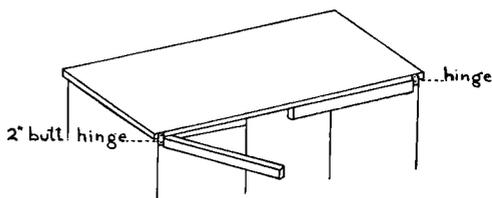
If desired, the inside of the crates may be painted a gay color such as royal blue, jade green, canary yellow, rose, Chinese red or orange; then use decorated boxes in which to keep handkerchiefs, accessories, costume jewelry, toilet articles, stockings, and underwear. No curtains or flounce need be used.

Gay flounces of checked gingham, flowered print, rayon, chambray, calico, percale, chintz, or cretonne may be used if desired. These flounces may be simply gathered to a tape and allowed to hang full or they may be ruffled from top to bottom.

Whatever style you choose, make your flounces open in the center front, so that it will be easy to get at the things on the inside.

If the fronts of the curtain are fastened to hinged rods, the curtain can be easily opened.

When gathered to a cotton tape, it is very easy to tack them to the edge of the board, or an even better plan is to use the snap fastener tape. Tack the socket strip to the board, putting a tack



1" x 2" wood sticks hinged for front curtains

between each two sockets. Sew the ball-tape strip to the flounce. Then it is very easy to snap the two together and your flounce is secure.

Dressing table. An ordinary kitchen table painted to match the other furniture makes an excellent dressing table.

Chair. At least one chair of some kind may be considered a necessity in a bedroom, and a second one is desirable. One chair should be a straight chair, so that it may be used when dressing, writing, or studying. A low rocker is more comfortable for resting, reading, or sewing.

Sometimes there is an old chair in the house that can be padded and covered with an attractive slip cover or perhaps you have an old, high-backed chair that has been put out in the shed because it is so unattractive. Note the illustration of what one girl did with such a chair and just see what you can do also!

You will see that she cut off the top and then made a kind of a hood to go over it, and a fitted pad to match for the seat.

Bookcase. Most girls have some cherished books, so some kind of a case for them helps to keep the room in order and adds to the attractiveness of the room. The kind of bookcase used will depend on the number of books to be put away, the space that can be given to the bookcase, and the amount of money that can be allowed for it.

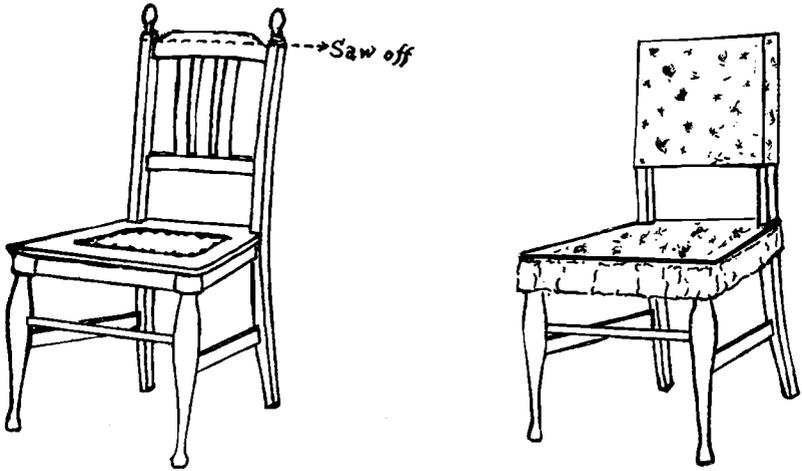
Sometimes a low box can be used as a combined window seat and bookcase. Then it should be raised from the floor an inch or two, so that the books will not get so dusty. If a narrow board is nailed to the front of the shelf, covering the space between the shelf and the floor, sweeping will be greatly simplified.

A long narrow packing case, fitted up with several shelves, then painted will make an excellent bookcase for the girl who has a good many books.

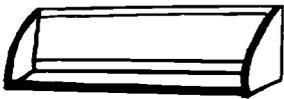
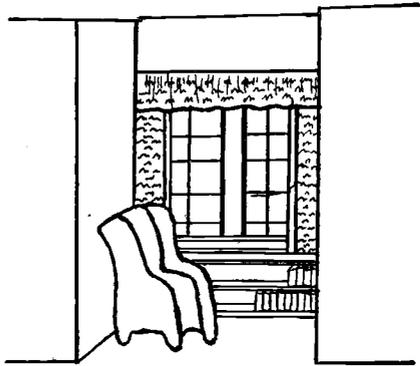
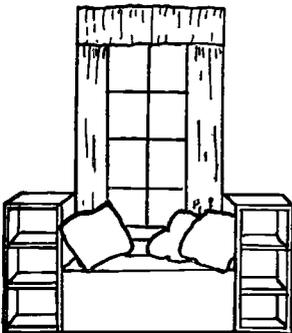
Two long narrow packing cases may be placed upright, one at each end of a window seat, and fitted with shelves. Such cases not only make attractive places to keep books, but also make good back rests for those sitting on the seat.

If the room is to be used for studying as well as sleeping and dressing, either a table or a desk will add to your convenience. This table or desk may be a regular one you buy or you can make one from boxes.

Bedside table. Most people enjoy having a light by the bed, so a small bedside table is very useful, although it cannot be considered a necessity.



This is the way one girl remodeled a chair.



Several good bookcases and shelves.

REFINISHING FURNITURE

Sometimes the pieces of furniture in our rooms do not match and we wonder how we can possibly make everything harmonious. Sometimes we can improve the appearance of the furniture by refinishing.

FINISH

Fine-quality hardwood furniture should be cleaned with a good furniture cleaner, then waxed and polished. If in too bad condition for you to renovate successfully, have a professional furniture repair man do it. It is too bad to cover good quality furniture with paint.

Painting is an excellent way to refinish pieces of furniture made of soft wood. Sometimes this kind of furniture originally is decorated with bits of fancy cut woodwork which has lost its interest. Such decorations may be removed, the surface of the wood being smoothed off with sandpaper so that when painted no mark of the ornament will show.

If your bed is of one kind of wood, your table of another, and the chairs different from either, they can be made to belong together by way of the paint pot.

PREPARATION

If the piece to be finished has been painted or varnished before, the old finish should be removed either with sandpaper, or a paint-and-varnish remover. This is necessary in order that the new paint may penetrate the wood. The sandpaper takes the longest and is the hardest to use. Be careful to use the sandpaper with the grain of the wood.

When using a commercial varnish remover, which can be purchased at any hardware store, apply it with a brush. Then use a putty knife to remove the loosened paint. If it is necessary to brush over the surface several times, always take the strokes in the same direction. This solution may be left on from ten to fifteen minutes before scraping it off. When the old finish has all been removed, go over the piece carefully with benzene or alcohol, depending on the recommendations of the manufacturer.

Whichever method is used to remove the old finish, if the surface feels rough, it should be rubbed smooth with 00 sandpaper.

Your piece of furniture is then ready for the preliminary finish. Any knots must be given a coat of white shellac to prevent the gum from the knot discoloring the new finish.

Now that your furniture is ready for refinishing you must decide finally on what will be the most desirable finish. If you find on removing the old finish that the surface is so beautiful that you do not wish to cover it with paint, it may be finished by first applying a coat of white shellac and then waxing and polishing.

PAINTING

The color you select for your furniture will depend entirely on the color scheme you have decided upon for your room. Often, however, a chair or small table or hanging bookshelf can be painted in a gay color for variety. For most of the furniture in a room it is better to use a neutral color.

Enamel is more expensive than paint and is harder to handle but gives a very good surface. Paint makes a very excellent finish for furniture without enamel.

Quick-drying brushing lacquers, while costing somewhat more than ordinary paint, are easy to apply, dry quickly, wear well, and come in pleasing colors. Follow the directions on the can if you wish best results.

Open-grained wood that is to be enameled must first have a coat of transparent filler. Follow the directions on the can. Let stand until dull in appearance, then rub across the grain of the wood to remove all excess of filler. Let dry forty-eight hours before applying the first coat of paint.

The method described in the following paragraphs gives excellent results.

The first coat of paint. Use flat paint for the first coat. Stir the paint thoroughly with a stick before commencing to paint, and stir it frequently with the same stick while using it. Have enough paint mixed for the coat before commencing work.

Protect the floor by spreading newspaper under the piece to be painted.

Use a soft-bristle brush 2 to 2½ inches wide. Dip it in the paint, then wipe off the extra paint on the edge of the can. Do not let the brush carry enough paint to run. Brush with the grain of the wood, but the strokes of the first coat may go both up and down. Try not to overlap the strokes. When through with the brush clean it with turpentine.

Let the furniture stand for twenty-four hours, or until entirely dry, then go over it carefully and lightly with 00 sandpaper held over a block of wood. This will rub out all brush strokes and unevenness in the surface.

Second coat. You are then ready for the second coat of flat paint. This is put on like the first coat except that it is best to stroke only in one direction. When thoroughly dry, rub down with 00 sandpaper or with powdered pumice stone mixed with oil and you are ready to enamel. If you desire a dull finish, buy the flat-drying enamel.

PICTURES

Pictures add greatly to the beauty of a room if chosen with care, suitably framed and correctly hung. A picture should tell a story of useful activity such as Millet's "The Gleaners," or "The Knitting Lesson," or "Feeding Her Birds;" or it should show a lovely landscape that lets one dream of far places. Pictures of flowers are good, too, for a girl's room.

Often a girl has a lovely picture in color that she can make the keynote of her room, using the colors of the picture in her drapes, rugs, spread, etc.

Avoid cluttering your room with many pictures; especially avoid cheap calendars. It is better to keep a small calendar pad in one's desk than to have a brilliantly colored calendar hung on the wall.

Pictures should be hung at a height so that the center of the picture is at eye level when standing. Of course, if all pictures in a room are hung at exactly the same height, the effect is very uninteresting. Avoid hanging pictures above the level of your head or below shoulder height.

Either have a very short wire at the back of the picture so that it may be hung on a push button or a thumb tack that is invisible, or if the picture must be hung from a picture moulding, use two parallel wires instead of one forming a triangle.

OTHER FURNISHINGS

Dresser scarf. Although a dresser would be useful if left bare, we always feel that the room is more completely furnished if the top of the dresser is covered and when carefully made a dresser scarf adds beauty to the room by its color and decoration.

A dresser scarf may be of any one of a great many different materials, such as mercerized cotton, Indian head, suiting, beach cloth, cross-barred dimity, cambric, flour sacking, cotton poplin, linen, dotted swiss, chambray, gingham, or other similar material.

A dresser scarf may be cut exactly to fit the top of the dresser, it may be made long enough to hang over the ends, or it may be

small enough to show a margin of the dresser top on all sides of it. The scarf may be of white or colored, plain or figured cloth.

The edges of the scarf may be finished with a plain hem put in with machine stitching, or plain hand hemming. The hem may be hemstitched in place or held down with a simple decorative stitch. The edge of the hem may be scalloped or picoted or rolled and lace trimmed. In fact, the finishing of your scarf will depend on the material you use and the treatment of the other furnishings in the room.

The scarf may be decorated or left plain. If decorated, the work may be embroidery, indrawn threads, applique, Italian hemstitching or Swedish weaving. Whatever you do, keep your work simple; make it so that it will stand frequent laundering and give long service. A conventional design is always better than one of natural-looking flowers.

Pincushion. A pincushion to match the dresser scarf is an addition to a well-appointed dresser. Do not load the top of the dresser with toilet articles; reserve a space in the top drawer for them. If you have a picture of your father or mother in a stand frame, that might be placed on your dresser.

Cases. Your dresser drawers can be kept much neater if you will make a case for your handkerchiefs and other small accessories and then keep them in order. These can be made to match the other accessories.

Drawer pad. A very dainty appointment for a dresser drawer is a thin pad for the bottom of it. This pad may be made of soft cotton or rayon fabric, and a thin layer of cotton wadding. A bit of your favorite sachet powder may be put in too. Turn in the edges of the cover and fasten with blind stitches or blanket stitch or French knots. Tie at intervals, like a comfortable, and your pad is ready to go into the bottom of your drawer, where it will look so pretty you will be compelled to keep everything on it in perfect order!

Bags. Bags are very useful in a bedroom, as they can be made to serve many purposes. A round bag, made of material to match your dresser scarf or your drapes or a cushion, makes an excellent place to tuck soiled handkerchiefs.

A large straight bag with a slit down the back may hang in the closet and will take care of your soiled clothes until wash day. Such a bag should be made of rather heavy cotton cloth such as muslin or Indian head.

A shoe pocket will provide a place for shoes if you have no shoerack or other place to put them. See "Our Home" bulletin for instructions for making.

Then any girl who does a bit of hand sewing always has use for a bag or two for her work. These bags may be of any desired shape and material but they will add more to the attractiveness of your room if you select a color that fits in nicely with your color scheme.

Cushions. If you fit up a box as a combined chest for clothing or shoes or books and a window seat, you will want a cushion or two for comfort and decorative effect. It is a good plan to make bedroom cushions with washable covers so they can be kept clean and fresh. Cotton crepe, gingham, everfast suiting, cretonne, linen crash, chambray, denim, burlap, Monk's cloth, or any similar material is suitable. The cushion may be square, round, or triangular in shape, and may be filled with feathers, silk floss, cotton, wool, or kapok.

A cushion cover may be plain or decorated to match other furnishings in the room. Be careful not to overdo the number of cushions used. From one to three on a seat or as many as five or six on a day bed or couch are enough.

You may have a chair that will be more comfortable if you add a cushion in the seat or at the back.

How to renovate window shades. After a window shade becomes ragged and worn at the bottom, we are often inclined to throw it away, but by a little expenditure of time and effort such a shade can usually be made presentable again and its life lengthened. Of course, if the shade is filled with cracks and tears throughout its length, the only thing to do is to discard it.

Carefully take out the tiny tacks which attach the shade to the roller; lay the shade on a flat surface and brush it carefully. Cut off the worn part. Hem the end that formerly was tacked to the roller. Tack the other end to the roller. Put back the stick that was in the hem, or if the stick has been lost, make a new one and put it in. You may find it necessary to lower the brackets into which the roller fits, in order to have the shade come to the window casing at the bottom. But the lowering of the shade only makes it easier to have the window open at the top.

Neat window shade. Sometimes the roller is quite all right but the shade is worn. Then you can make yourself a very charming shade by buying a piece of glazed chintz in a color and design that will go well with your room and put that on the roller in place of the worn-out shade. Finish the bottom in scallops and add a

curtain fringe. Instead of putting on the roller so that the shade will be next the window, put it on so that the shade can hang over the outside of the roller and mount the roller on blocks so that the shade can hang outside of the glass curtains instead of underneath them. During the day the shade can be rolled up so that only a portion of it shows; it will thus form a pretty valance and your window will be attractively trimmed.

New covers for well-worn books. Sometimes our most cherished books become so worn and dilapidated that we feel sorry for them and want to restore them.

First mend them with transparent gummed paper used by libraries. If the cover and book have come apart, a little glue will quickly put them together again.

Now for the new cover. Very attractive ones can be made of some of the fancy papers obtainable in book stores. Other coverings may be made of gingham, sateen, or thin silk from mother's scrap bag. If you wish to take the extra trouble, you may write the name of the book on the cover and work it in outline before attaching the cover.

CURTAINS

Curtains and draperies in bedrooms are used as decorations and to screen the room from view. They should be dainty but of material that is easily laundered. They should be thin so they will not exclude too much light and air. They may be white, cream, ecru, or a delicate color that will harmonize with the walls and other furnishings in the room.

Where the bedroom is close to a street many people prefer to use a plain net or scrim glass curtain hung so it completely covers the glass.

A convenient way to hang such a curtain is to attach it to a shade roller and then put a shade stick or a metal rod in the hem at the bottom so the curtain may be rolled up at night out of the way of the open window.

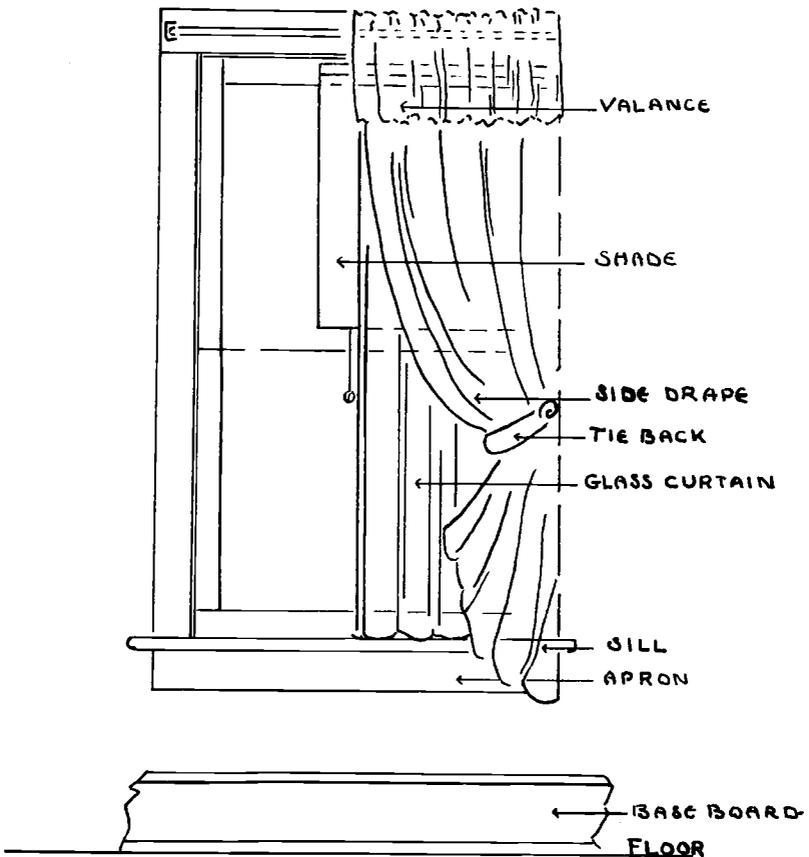
Suitable materials for curtains are cheesecloth, barred dimity, dotted swiss, theatrical gauze, unbleached muslin, voile, lawn, scrim, gingham, marquisette, kiddie cloth, devonshire, net (round or square meshed, plain or figured), and many of the new celanese and rayon materials.

Selecting the design for curtains. Before starting to make curtains for your room, you should decide on the design that will be most attractive and pleasing in your room.

In a room with a low ceiling, low, broad windows give a better balanced effect if the curtains hang straight and extend below the window casing, sometimes even almost to the floor. High, narrow windows are more pleasing in appearance if the curtains are hung out over the casing and extend only to the sill.

How to make curtains. Curtains may be made in any of the following ways.

- (1) Plain hem at the sides and bottom.
- (2) Hem finished with some simple stitch.
- (3) Embroidered in outline, chain stitch, blanket stitch, or French knots.



(4) Ruffled (a) when made of thin material, along the sides and across the bottom; (b) three, five, or seven tiny ruffles across the bottom either of same material and color as the curtain or contrasting in color and material.

(5) With valance made in any of a number of attractive ways, (plain, gathered, ruffled).

(6) Curtains may be made to correspond in material and style to other furnishings in the room.

(7) Rickrack and bias binding are both possible trimmings for curtains.

(8) The edge may be cut in scallops and bound.

(9) Overdraperies may be used where a note of color is desirable. If used, the glass curtains should be very simple.

(10) Curtains must be one of three lengths: (1) to sill, (2) to bottom of apron, or (3) to 1 inch from floor.

THE WELL-FURNISHED BED

The bed is of course the most important piece of furniture in the bedroom and hence should receive special attention.

Bedstead. The bedstead may be of metal or wood, but should be so constructed that it will not creak and shake whenever its occupant turns over. Sometimes a girl prefers a day bed or a sanitary couch to a regular bed, because then she can cover it during the day, put on some cushions, and have a comfortable couch.

Whatever kind of frame is used, the bed should have good springs that are flexible enough for comfort and yet do not sag.

Mattress. The greatest expenditure for the bed is the mattress, which should be as good as you can afford. The covering of a mattress should be of firmly woven cloth, preferably having the top and bottom joined by a straight piece the width of the thickness of the mattress. If the seams are corded the mattress will keep its shape better. Mattresses are filled with wool, silk floss, and cotton, and some have inner coil springs. Poor grades of mattresses are sometimes filled with excelsior covered with a thin layer of waste cotton. A mattress may or may not be tufted. The tufting is a matter largely of personal choice.

Mattress protector. A mattress will stay clean longer if it is covered with a case made of unbleached muslin. This case may be removed occasionally for washing.

Mattress pad. A pad made of cheesecloth and a thin layer of cotton which exactly fits the top of the mattress is a further pro-

tection. Many housewives use an old cotton blanket or lightweight comfortable for a pad.

Sheets. Use a good quality of sheeting and buy it wide and long enough to tuck in well at the sides and top and bottom. Standard length is 108 inches.

If the hems at both ends are made the same width you will find that the sheets will wear longer than if you make a wider hem at one end than the other, because the part that wears out most rapidly is the place where one's heels touch, night after night. With the same-width hems at both ends part of the time one end will be up and part of the time the other, thus equalizing the wear.

Pillow slips. It is possible these days to buy pillow-slip tubing which only requires closing at the one end and hemming at the other. The hem should be one and one-half to two inches deep and it is desirable to allow the case to extend from four to six inches beyond the pillow.

Pillows. The pillow itself should be small or medium size and soft. Feathers or down make the best filling. The pillow should not be stuffed tight.

Blankets. Blankets are made of all wool, wool and cotton, and all cotton. The all wool are lightest in weight and warmest. They come in several grades, but it pays to buy as good a quality as one can afford, since good blankets well cared for will last many years. The cotton-and-wool blankets, as well as the all-cotton blankets, give very good service and are much less expensive than all wool.

Comfortables. Comfortables may be purchased ready made or they may be made at home. They may take the place of blankets or be used with them or omitted entirely.

The covering of a comfortable may be made of cheesecloth, sateen, cotton challie, thin calico, patch-work blocks of cotton, wool or silk pieces, or a light-weight silk. The filling of a comfortable may be wool or cotton or silk floss. A most luxurious comfortable is filled with eiderdown, but that is beyond the means of most people.

The filling is sometimes tacked into a thin white cheesecloth cover and then an outer covering is put on and tied or tufted. The edges are turned in and fastened together with tiny running stitches or a blanket stitch. The use of an inner covering makes it easy to remove the outer covering to wash it without having to disturb the filling.

Comfortable or blanket protector. If a strip of lawn, cheesecloth, barred dimity, or dotted swiss is sewed across the top of the comfortable or blanket, the cover will need washing much less frequently.

Bedspread. The spread may be white or colored depending on the color scheme decided on, and the tastes of the owner of the room.

Spreads are made of dimity, gingham, riplette, sateen, cotton crepe, linen, and similar materials. Spreads of rayon fabrics may be purchased and are very satisfactory.

They may be decorated with embroidery, but it is quite possible to overdo the decoration and a perfectly plain spread is preferable to an excessively fussy one.

RUGS

Although it is quite right to use any of a number of different kinds of rugs which may be purchased, there is a joy to be derived from making our own out of materials which might otherwise be wasted.

Whatever kind of rug is used, certain things must be considered. In the first place, do not use too many rugs in the one room. A rug by the bed, laid parallel to the side of the bed, another rug by the dresser and possibly a third by the writing table, will be sufficient; more only clutter the room. Of course the size of the various rugs will depend largely on the size of the room. Very small rugs in a large room look lost, and very large rugs in a small room make the room seem smaller than it is.

Rugs are more pleasing when they are quiet in color and design. They should be darker in tone than the walls and woodwork in the room and usually about as dark as the floor. Neutral tones are best for rugs as well as walls, so the many grays are well to use for the body of the rug, bringing in color in small quantities in the design. A very little black helps to make homemade rugs interesting but black must be used sparingly. Keep the colors soft and harmonious and related to the other colors in the room. Often it is necessary to dye some of the rugs to be used.

Woolen, cotton, or silk rugs may be used, but only one kind for one rug. Do not combine wool and cotton rugs in the same rug.

Rugs may be braided, hooked, crocheted, knitted, or woven. However made, the rugs must be carefully selected, carefully cut, and carefully joined.

Braided rugs. Light-weight woolen material to be used in a braided rug should be cut $2\frac{1}{2}$ inches wide. Heavier cloth should be

cut $\frac{1}{2}$ inch narrower. Other materials should be cut so that they will make as thick a strand as the pieces with which they are to be used.

When two pieces have to be joined, cut the ends diagonally, overlap and sew flat so that the edges will not full up.

The three-strand braid is the simplest to make and is generally the one chosen for rugs. Turn in the raw edges of the cloth, keep the strand flat, braid evenly about medium tight.

If you have planned carefully, you can carry out a design very nicely, but in order to do so, you will find it best to braid awhile, then sew what has been braided. Use carpet warp, linen or Geneva thread if possible, but a number eight sewing cotton in black will do, if none of the others is obtainable. Sew with the ball or carpet stitch, which makes a good flat finish. While sewing, it is best to keep the rug on a table to make sure that it will be perfectly flat.

Braided rugs may be made round or oval, but the oval is generally the more pleasing. To start an oval rug, measure from the end of the braided strip the number of inches you plan to have the width of the finished rug, turn the braid and sew the two lengths thus obtained together until you reach the end of the first strip, then sew around the end, being careful to keep your work flat. Continue on around and around until your rug is the desired size.

Crocheted rugs are often made of odds and ends of rags in hit and miss style. The width of the rags depends on the weight of the material but from one-half to one inch is the usual width. Sew the rags and roll into balls. Use a large wooden hook. Start with a chain about fourteen inches long or about one-third the length of the finished rug. Use a single crochet stitch, going around and around, increasing often enough to keep the rug flat. Add three stitches in each row at each end.

Woven rugs. In most communities there is some one who weaves rugs, so if you desire to have yours woven you may take your rags to such a weaver.

Cut the rags for weaving somewhat narrower than for braiding. For example, old muslin and similar weight materials should be cut $1\frac{1}{2}$ inches wide while new materials of the same kind should be cut only 1 inch wide. If stockings and knit underwear are used for woven rugs, it is best to cut them up and down instead of around because when cut around, the material stretches unevenly and makes the rug uneven in thickness. If the rug is to be striped, sew different colors by themselves and wind into separate balls.

Hooked rugs are made on a foundation of burlap and the work is done with a hook made especially for that purpose. Soft, rather

fine rags such as jersey, cashmere, underwear (both cotton and silk), china silk, and stockings are the best to use.

The burlap, cut several inches longer and wider than the finished rug is to be, is sewed to narrow wooden strips which have been wrapped with muslin and nailed together. The burlap must be stretched on quite smoothly and tightly.

The designs used in hooked rugs are more pleasing if they are quite simple. Conventional flowers and geometric designs are both good.

Draw or trace the design on the burlap with colored crayon. The design should be outlined, then the background filling is put in; next, the center, and last the border. Insert the hook into the burlap, hold the strip of cloth to be used in the left hand under the burlap so that the hook can catch it and pull it through to the right side, forming a loop. Take the hook out of the loop and going through the burlap again bring up another loop. At the beginning and end of a strip always pull the end through to the right side.

Hooked rugs may be clipped or not as desired. If they are to be clipped, make the loops longer than if they are to be left unclipped. Cut the loop so that an even surface is obtained.

Placing of rugs. Lay rugs parallel with the walls and not diagonally.

LAMPSHADES

For years girls made their own lampshades, but today such useful and attractive lampshades can be purchased so inexpensively that the homemade shade is seldom seen.

Any lamp you use in your room should be not only useful, but beautiful. It should be harmonious in color with the furniture and furnishings and should be in proportion to the rest of the furniture. A lamp on a bedside table or dresser should not be taller than eight to twelve inches from the table to light socket and should not be bulky and heavy. Straight, simple lines are more interesting than many curves and applied decorations.

If your home has recently been electrified, it is probable that you still have some kerosene lamps about. Instead of throwing them away, why not convert at least one into an electric lamp? Often a pottery vase can be utilized, too. Any electrician can wire it for you at very little cost.

Selection of shades. In selecting the shade take into consideration the room in which it is to be used, the kind and size of lamp with which it is to be used, and the use of the lamp. Do not make

a small room appear smaller by having a large lampshade. Keep the shade in proportion to the size of the room and to the size of the lamp also. A good rule to follow is to have the bottom diameter of the shade 2 or 3 inches more than the height of the exposed portion of the lamp. The height of the shade should be a little more than one-third of the height of the lamp.

Color. The color used in lampshades is very important. Very bright colors are not pleasing, neither are cold colors such as blue and purple. It is best to use one of the orange tones or a dull old rose as the main color. In choosing the color consider the appearance in daylight, the appearance with the light showing through, and the effect of the light through it on the people in the room.

More light is given from the same sized electric bulb when the inside of the shade is white than when it is colored.

See Extension Bulletin 531.

BOXES

There are any number of uses for boxes and if they are attractive they add to the decorative scheme of a room.

Hat boxes for the closet, boxes for stockings, trinkets, handkerchiefs, pins, and toilet articles for the dresser drawers, pen, pin, clip, and stamp boxes for the desk are very useful.

These various boxes may be of tin, or wood or pasteboard, and may be covered with paper, or cloth or painted, depending on the kind of box and its use. Some boxes must have lids that fit over the top or are hinged. Others, especially those used in dresser drawers, are more useful without lids.

In order to have these boxes neat, it is necessary to do very accurate work in covering them.

For a square or rectangular box with a lid that covers the entire box, cut the paper large enough to cover the top and sides and fold over the edge about $\frac{3}{8}$ to $\frac{1}{2}$ inch. Lay the paper on the table with wrong side up. Set the box lid also wrong side up on the paper. At the ends cut in to the corner of the box, making the cut parallel with the side edge of the paper.

Put some paste along one side of the box and bring the paper up smoothly. Do the same on the opposite side, keeping the paper smooth over the top of the box. Next put paste on the ends of the box and fasten down the extended ends of the sides. Then paste the ends in place. Fold in the side edges of the paper at the ends on a slight diagonal. Then fold the remaining paper over the edges

of the box and paste in place. If desired, the inside of the box may be covered too.

For boxes without lids, a strip of paper or cloth cut enough wider than the depth of the box so that it can be turned over both edges, and left long enough to lap over at the end, is simply pasted around the box and the edges covered. Open boxes require lining.

Round boxes should have a circle cut one inch larger in diameter than the box. Paste on smoothly, then clip the edge and paste down over the sides. Cover the sides with a straight piece cut wide enough to cover the edge.

DEMONSTRATIONS

Practically everything one can do in Room Improvement will lend itself admirably to an interesting demonstration; so choose something you have enjoyed doing and plan your demonstration accordingly.

A demonstration gives you an opportunity to teach others how to do something you have found useful and interesting. In all club demonstrations the work is done by a team of two members. While one works, the other describes what is being done. So we call a demonstration a "Do-Tell."

Plan of demonstration. In planning a demonstration the following plan is useful.

<i>Demonstrator No. 1 Talks</i>	<i>Demonstrator No. 2 Works</i>
Introduces team	Acknowledges introduction
Tells what is to be demonstrated	Stands quietly
1. Tells how to begin work	1. Begins work
2. Continues description to a convenient place to change	2. Continues step by step to a convenient place to change
<i>Works</i>	<i>Talks</i>
Continues the work step by step either to completion or to a convenient place to change	Describes work step by step
If no other change is made she picks up and cleans up	If no further change is made, she concludes the demonstration

Suggestions. The following suggestions are made on demonstrations.

1. Plan carefully.
2. Have equipment and supplies conveniently placed.
3. Have only those things in sight that are needed for the work being done.

4. Have more facts than you use, so that no matter what questions arise, you can be ready to answer them.
5. Do not *write* out a speech. Rather watch to see what your team mate is doing and then describe it.
6. Do *not* call each other "Miss." Use first names.
7. Speak slowly, clearly, and distinctly but with enough animation to be interesting.
8. Be neat in appearance and in your work.
9. Demonstrate one thing at a time.
10. Do not let your demonstration take more than 20 minutes.

A few demonstration subjects—

1. How to make a floor plan.
2. How to develop a color scheme.
3. Laws of design.
4. Refinishing walls—with calcimine.
5. Refinishing walls—with paper.
6. How to paint woodwork.
7. Floors and their finish.
8. Dressing table appointments.
9. Preparing furniture for refinishing.
10. Refinishing furniture (select one—paint, lacquer, varnish, wax).
11. Making a dressing table.
12. Making a waste basket.
13. Covering a box.
14. How to make a comfort protector.
15. Covering a chair.
16. Making rugs (select one—braided, crocheted, knitted or hooked).
17. Curtains.
18. A window seat.
19. Making a desk pad.
20. Recovering and mending books.
21. Choice and framing of pictures for a girl's room.
22. Making a dresser scarf.
23. The well-furnished bed.
24. Renovating window shades.
25. How to cover boxes.
26. Lamps for my room.

JUDGING

In order to evaluate one's work it is necessary to have some standard of excellence by which to judge it.

In order to avoid confusion, only one score is given and of necessity that must be very general. As you become familiar with using it, it will be possible for you to adapt the subtitles to fit the particular piece you are judging. For example, if you have made curtains for your room, under construction you would want to consider evenness of hem, neatness and straightness of your stitching, cleanliness and smoothness of the finished curtains, etc.; while if you had refinished an old chair you would want to see that the old finish was completely removed, that the new finish was smooth, of good color and suitable for the chair and the rest of the unit.

At fairs and in judging contests, the articles exhibited are not only compared with a score card but also with other articles of a similar kind.

SCORE CARD TO USE IN JUDGING THE THINGS YOU MAKE

I. General appearance	40
Design	10
Simple, suitable for purpose	
Color	5
Combination on article itself.....	2
In relations to rest of unit.....	3
Harmony	10
Harmonious with room and rest of unit in color, line, and texture	
Interesting	5
Useful	10
II. Material	20
Suitable for article, in relation to unit, and of as good quality as possible for the money	
III. Construction	40
Neat	10
Durable	10
Suitable	10
Good quality workmanship.....	10
Total	100

You will find it interesting and worth while in learning to make your best better if you will learn to judge by comparison too. Sometimes arrange four articles of a kind in a row. Number them; then have all the members of the club try placing them in the order each believes they should go. For example, here are four dresser scarfs.

The numbers have been put on regardless of the rel-



ative merits of the four articles. One girl finds the number 2 scarf is most neatly made, the decoration is suitable and beautiful, it is well laundered, so she places number 2 first and writes it thus: 2-. She likes number 4 quite well, but the cloth was not straightened before hemming so it is placed second. And now her card looks like this: 2-4-. Number 1 is beautifully made, but the design is much too big and flowery and the cloth was ironed when it was too dry, so she places it third; and now her card looks like this: 2-4-1-. Number 3 was placed last because the edge was uneven, the stitching crooked, the ends of thread were not cut off, and the piece was dirty and badly rumpled. Now her placing reads: 2-4-1-3.

In a regular judging contest, sets of cards are prepared for as many contestants as are expected to participate. If there are to be four classes judged—each set of cards would contain four white cards and one colored card. All the cards in one set (the four white and one colored) are numbered with the same number and the sets are numbered from one to whatever number is needed so that all the sets are numbered. On the colored card the contestant writes her name and address. On the white card she writes the name of the class being judged and her placing, thus:

1	Dresser scarf 1
Mary Smith Corvallis Benton County	2-4-1-3

Colored card

White card

Judging by comparison is not difficult if you have learned first to judge by a score card.

Writing the numbers on the card in the manner indicated says: I placed number 2 first, number 4 second, number 1 third, and number 3 fourth. Of course you know that as the articles are numbered regardless of their quality, the position in which you write these four numbers will depend on how you rank the articles as they are numbered. Perhaps a certain group would read 1-4-3-2, and another might need to read 1-2-3-4.