

Your Room

Agriculture Library

UNIVERSITY OF MISSOURI COLLEGE OF AGRICULTURE
AGRICULTURAL EXTENSION SERVICE

Columbia, Missouri

4-H Club Circular 103

July, 1951

PROJECT REQUIREMENTS

Based on the various units or groups of furniture used in the bedroom, this project is planned to make your room pleasant to occupy.

Make a good plan, and do your work well. These are usually more important than the money spent on room improvement.

Consider the room as a whole so that each unit you choose will make it more comfortable, convenient and attractive. Then carefully select the units. Remember, what you choose will express your taste.

What You Will Do

1. Decide what your room needs and make a plan for its improvement and care.
2. Select the color, design and simple furnishings for your room.
3. Study furniture arrangement and reconditioning.
4. Make or remodel articles you plan to use together.
5. Use home labor and materials as much as you can.

Requirements for this project are not hard to meet. Simply make a good plan based on what you already have in your room. Then construct, recondition, slip cover, select, and arrange at least one group of articles (from 3 to 5) to use together in a unit. And keep a record of the time and money you spend so you can write a short story on the work you did.

For your room, choose 3 to 5 articles from one of these units:

A Dressing Unit.—Dressing table, stool or bench, chest of drawers or dresser, dressér scarf, mirror, lamp, curtains, pictures, makeup box, rug, and waste basket.

A Sleeping Unit.—Bed, bedspread, bedside table, mat, lamp, rug, a screen, pictures, and curtains.

Storage Conveniences.—Improvised clothes closet with doors or curtains, shoe bags or rack, garment bags, shoulder protectors, hat box or bag, and dresser drawer accessories.

A Study Unit.—A sturdy table or desk, chair, bookcase or shelves, wall shelves, lamp, book ends, blotter base, wastepaper basket, rug, and picture.

Relaxation Unit.—*Hobby, Reading, or Sewing*—Chair, pillow, a wall hanging, foot stool, small table or magazine stand, mat, lamp, rug, picture, curtains, and sewing screen or sewing basket.

The Cover Page

Weaving can be an interesting and satisfying hobby. Among the beautiful patterns which you can make on a loom is *Twinkle* shown on the cover page.

YOUR ROOM

Home Furnishings II

Every girl wants a room of her own. In it she may express her personality by the best use of her favorite colors, pleasing arrangement of furniture and accessories, and by orderly and cheerful surroundings.

Since rooms vary so much in size and type, they give girls many opportunities for creative work. Sometimes, removing or exchanging articles of furniture or accessories are the changes most needed. The smallest improvement, if worked out in relation to the whole room and made to serve a need, is worth a girl's time and effort.

Take Time To Plan

For most rooms, a theme must be found and developed. Decorating a room is very much like painting a picture. The master painter does not brush the canvas until he knows the effect he wants.

Discovering room themes is not so difficult. A girl should first consider her needs, then her personality. The room that is right for one girl is not necessarily right for another. Each girl should express her own individuality. Since experience with decorating may be limited, it is well to get the "scrap book" habit, filing ideas that may be used.

It is easy to cultivate a vivid and definite reaction to everything you see

and do and it helps to define your likes and dislikes. Making lists of things is not only fun but helpful. For instance:

I Like

- Autumn foliage
- Roses
- Rippling brooks
- Fireplaces
- Spring flowering bulbs
- Hand-woven linens
- Beautiful pictures

I Dislike

- Drab surroundings
- Artificial flowers
- Big crowds of people
- Fussy things
- Ornate furniture
- Oil cloth table covers
- Linoleum rugs (oriental copies)

From such a study, you will develop the ability to feel reactions clearly and this will help you make decisions.

If you cannot improve the entire room in one year, make a complete plan so that when everything is finished, the room will be perfect.

First draw the room and furniture to scale. Make furniture in the form of cut-outs for the new room. Some girls may feel that this is like playing paper dolls, but moving furniture on paper is much easier than actually moving it.



Planning saves money, time and energy.

For a good size room-plan, use $\frac{1}{2}$ inch for each foot. Draw two plans—one as the room is and one as it will be later.

For the next step, list changes and decide what you'll do this year. Try to plan so that everything in the finished room will be useful, beautiful, and will add to the attractiveness of the whole house.

Furnishings To Suit

Do you study, read, write letters, sew, or enjoy a hobby as well as sleep and dress in your room? Plan your furnishings for all of your activities.

For your study unit, you will need a sturdy table or desk, a comfortable chair, a good lamp, a shelf or bookcase, a blotter base, a wastepaper basket and perhaps a picture.

A relaxation unit may be one for



Sewing is fun when materials are at one's finger tips.

reading, sewing, or a hobby. This unit may consist of a chair (slip-covered or upholstered), pillows, small table or magazine stand, sewing screen or basket, lamp, rug and picture.

Your dressing unit will include a dresser or a dressing table and seat, mirror, lamps, rug and wastepaper basket.

A bed or couch, bedside table, lamp, chair and rug make up the sleeping unit. This unit may be combined with the relaxation unit if the room is to serve as a sort of a sitting room, den or study. The bed or couch may be placed against the wall and used as a studio couch by putting pillows against the wall to protect it.

The storage unit consists chiefly of the clothes closet and dresser drawer accessories. The closet should have a

good rod, shoe rack, garment protectors, covered boxes and other accessories to take care of the girl's needs.

Take an Inventory

The theme of the room will determine what furnishings you need. Take out those things that are not to be used. They only make the room look cluttered. Remove all accessories, putting back a few at a time. Remember accessories are to a room what seasonings are to the soup. Beware of too many.

By now, the character of your room may have changed so much that you find you do not have enough furniture to complete your units. Keep your eyes open for possibilities. It is surprising what beautiful pieces are in the attic, the barn or that old shed. Then the grocery or hardware store will have boxes, orange crates and nail kegs you can use. Of course, you will have to refinish wood and make slip covers, but that is where you show your individuality.

New curtains, rugs, pictures and other accessories can be made for a fraction of the cost of ready-made ones, besides enabling you to fit all of these things into the theme of your room.

Color Can Work Magic

If you are decorating on a budget, your best and most effective helper is color. Soft apple-green paint costs no more than drab tan. And sparkling yellow wallpaper costs no more than characterless cream paper. Color has no price, so there is no excuse for not having a color-fresh room.

Learning to use color is about the same as learning a language. Many people never acquire more than a nursery school color vocabulary. They see just the ordinary colors—pink, blue, green and red. If you are to see and appreciate the interesting colors and

combinations that are all about us, you will have to extend your color vocabulary to include corn-flower blue, geranium-red, olive-green and daffodil-yellow.

Use the method a small child uses in learning to talk. He first learns single words, then the words are linked in simple sentences. First familiarize yourself with the many available colors. Learn to feel them, instead of just to see them.

Take green for example. Green isn't just green. It can range from yellow just tinged with green through pure green, on to green with varied amounts of blue.

Next consider greens as they range from the palest tint, to greens that are almost black. Now close your eyes and think of greens in nature: a forest made up of oaks, maples, cedar, pine; fields of green wheat, oats and rye; the green of the sky just after the sunset fades. All of these are green. To think of them will help make green your personal friend.

In turn, study the other colors: blue, violet, red, orange and yellow. The merging of one color into the next is best shown by a color wheel or the rainbow.

The only value analyzing color has in decorating is to acquaint you with their infinite variety. You are not interested in just blue or just green. The thrill comes when you find just the right blue or just the right green. As your color vocabulary grows, your color sense becomes more true. You will see and appreciate color harmonies that formerly escaped you entirely.

If you have difficulty deciding on a color, think of things you like. In that way, you may find the key to your favorite color. The woods, hills, sky, flowers, fabrics, rugs, wallpapers, pictures and many other things offer color in-

spiration. Don't be afraid to use these ready-made color schemes—most professional decorators do.

The chief difference between colors is whether they are warm or cold.

The so-called warm colors are red and yellow, with all their related tints, shades, and variations. These are the colors which are associated with the sun, with fire, with vitality and joy.

The cool colors, gray-green, blue, violet, are associated with the distant hills, the sky, and deep, clear water. These colors are restful, soft, and pleasant to the eye. Cool colors reduce the size of an object. A bedspread in a soft green will not seem as large as if made from a bright coral. Cool colors also extend the range of vision to the point of seeming to push back the walls of the too-small room.

Still thinking in terms of warm and cool colors, it is interesting to note that in almost all color schemes, both warm and cool colors are used, one predominating—the other used for accent.

Your color scheme will be influenced by many things. Among them are: the climate, the location of the room, the paper, woodwork and floors that make the background, the kind of upholstery or slip cover material and your preferences. In fact, many elements enter in, so in addition to thinking about colors you like, think about colors that become you, your tastes, and your habits. Only in this way can you work out a well balanced color scheme.

Perhaps you have wondered how many colors should be used in your room. There are no hard and fast rules. However, color schemes are simpler now than they have ever been because fewer colors are used. The easiest of all color schemes to develop are built around tints and shades of one color with plentiful dashes of white,

black, or grey. The bluejay's coloring is an excellent example of this color scheme which is known as *monochromatic*. While it is perhaps the easiest to develop, it may be monotonous.

Another effective combination called *analogous* or *adjacent* harmony is the use of closely related colors. Thus coral (yellow-orange) and chartreuse (yellow-green) are effective together. They are linked by yellow which is in each color.

The third and most popular choice, *complementary* or *contrasting* color schemes, is the combination of colors from both the warm and cool color groups in a harmony such as you find in an old-fashioned flower garden.

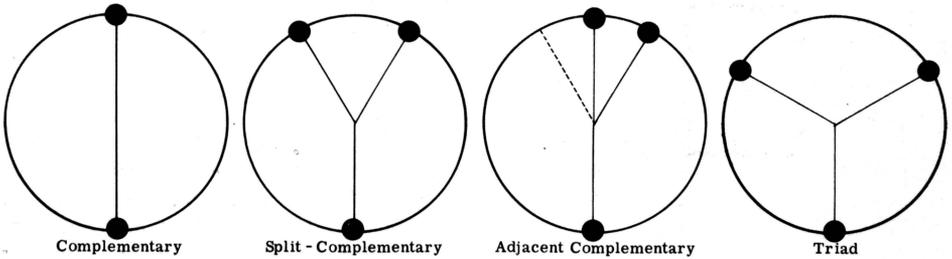
A *complementary* scheme uses any pair of hues opposite on the color circle, as red and green. The colors are usually subdued. Split complementary consists of any one hue and the two hues to the right and left of its complement—green, yellow, and red violet.

Adjacent complementary consists of a complementary pair and a third hue either to the right or left of either one of the pair—blue, orange and yellow orange (or red orange).

A *triadic* scheme consists of any three colors equidistant on the color circuit—red, yellow, and blue.

Provide more warm colors in the room where cheer is wanted, but make it more liveable by adding cool color complements. Spice a cool room with warm complements to insure that necessary feeling of life. Combine the colors so that you have one thing or the other, never use warm and cool colors in equal amounts.

As you work with colors, you are not, of course, going to proceed with these diagrams and a color wheel in hand. With a little study you'll soon have them in your head. Once having analyzed



color schemes and developed them, you will automatically combine the right colors for the desired effects.

Fully as important as the selection of colors is the way they are used. Equal areas of warm and cool colors, light and dark, strong and weak, are not only tiresome, but they are not good color balance. So here are some things to remember: Use a lesser amount of warm color to counterbalance a greater area of coolness; a little dark to offset much light; a small spot of brilliant color to balance a larger area of a soft tone, such as coral with soft moss green.

Repeat all colors more than once in your room, but not necessarily in the same shade. "Echoing" colors in this way keeps the entire effect from becoming spotty. A color you are using only in small amounts might be repeated in a pillow, the base of a lamp, a box on your desk, or the cording on your bedspread.

One good way to "tie" the colors of your room together is to have one picture or other accessory contain all the colors in your color scheme.

Study Design, Too

Your choice and use of design or pattern in your room will make or mar its beauty. One mistake commonly made is to have too much design in curtains, chair coverings, bedspread, rug and wallpaper. The room looks "busy" and makes one feel restless. Also, too much

design makes a small room look crowded, and therefore smaller.

If you already have something large in your room that has much pattern in it, do not add more. With a floral pattern, you can use a checked, striped, or plaid material in harmonizing color for one or two of your other furnishings.

Patterns have personality. They may be noisy, quiet, gay, subdued, dainty, or rugged. Remember your theme.

Every Room Has a Background

In distributing color values in backgrounds, the outdoors is a good model. Just as the earth is darkest, trees are medium, and the sky is light, so the floor might well be darkest, walls medium, and ceilings light. Variations of this formula are sometimes quite interesting, depending on the particular room.

Walls may be painted or papered. Since there are so many good wall finishes available now, consult your local paint dealer before deciding what to buy.

In choosing paper, consider the size of your room, your furnishings, and the paper itself. The wallpaper can make the room warm or cool and increase or decrease its apparent size. A wallpaper which has a large pattern will make a room seem small. One roll of a large pattern may be attractive, but a whole room may be overwhelming.



Refinished furniture with rugs and sampler provides space and atmosphere for many activities.

Both paint and wallpaper may look different in artificial light, so try both. Consult your scrap book for more ideas.

The condition of the floor will have to be taken into consideration when choosing floor coverings. With a good floor only small rugs may be needed in the bedroom. These "scatter" rugs should not look "all by themselves," but must be related to some of the furnishings. A small rug may be spread before a chest, beside a bed, or in front of a dressing table, or other piece of furniture.

If new rugs are to be purchased or made, remember your color scheme. Be

practical, too, since rugs should be durable and easy to care for.

Homemade rugs possess quaint charm and individuality. You can make them any size, shape, or combination of colors, that is why they fit definitely into color schemes and types of rooms. The predominating colors in the rug should be subdued and harmonious with other furnishings in the room. Small accenting notes of bright color add interest to the rug. Conventional and straight line designs are pleasing and decorative. The rug should be of such weight and thickness that it will stay in place. An uneven number of rows on border stripes in braided, crocheted, or woven rugs is always more effective than an even number.

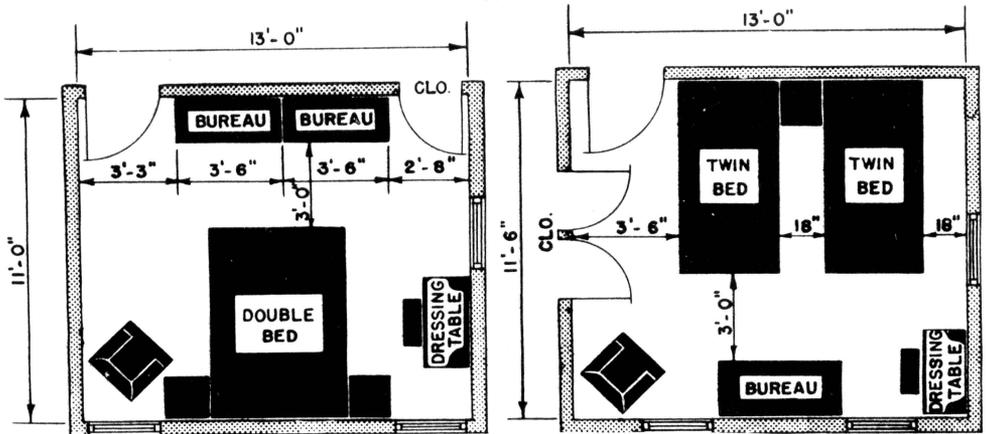
The shape of the rug depends largely on the floor space where it is used, but an oval or oblong rug is generally more desirable. A good rug is made of all the same kind of material (wool, cotton, silk, or yarn). A well made rug is smooth, firm, with colors well blended and neatly finished.

Ask for Extension Circular 389, "Homemade Rugs." This circular gives exact directions on how to make braided, sewed, crocheted, woven, knitted, and hooked rugs.

Window Treatment

Windows in a room are important first because they provide air and light and secondly because the kind of window treatment used may enhance or detract from the beauty of your room. Again your theme will help in determining which of the following window treatments to use: glass curtains, draperies, casement curtains, roller shades, venetian blinds, bamboo shades, valances, swags, cornices.

Sheer curtains hung next to the win-



Select the bedroom arrangement which most nearly fits your needs.

dow may be used with or without draperies. Dotted swiss, organdy, dimity, voile, net, scrim, marquisette, and gauze are some of the materials used. Glass curtains give daytime privacy, soften the light, and modify the harshness of the frame and shade. Curtains may be long or short, but they should be exactly the right length, stopping at the window sill, bottom of the window frame, or one inch from the floor.

If you want your curtains to look professional, measure carefully. Now, with materials available that are guaranteed against shrinkage, (look for the sanforized label) allowance for shrinkage is no longer a problem. In most instances the selvage should be cut off since it shrinks more than the rest of the fabric. Run a narrow hem down the outside edge. When no heading is needed, make the same size hem in each end of curtain so that it can be reversed after each washing and therefore wear out evenly.

Ruffled curtains are quite suitable for a bedroom and may be used with or without draperies. A valance board or cornice is sometimes used across the top of a window or group of windows.

These can easily be made of wood or some other suitable material. Have you clipped some interesting window treatments for your scrap book?

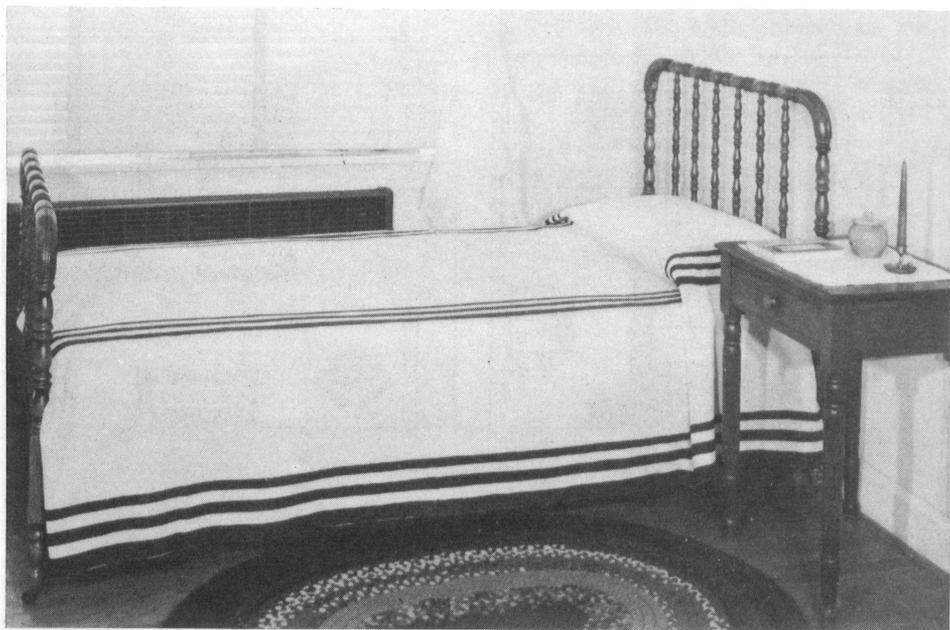
There are many ways of making draperies. However, for a girl's room the unlined type is usually used for color, line and texture interest. Such draperies can be made of cretonne, rep, chintz, and print. They should have fairly wide hems and usually hang at the side of the window only, rather than over the glass.

Furniture Arrangement

Arrange the furniture in the bedroom for definite purposes, such as, dressing, study, relaxation, and sleep.

Balance is the basis of good furniture arrangement. Each of the four sides of the room should seem about equally heavy to produce a feeling of equilibrium; opposite walls in particular should balance well. Each wall, too, should be balanced with equal weight on each half; the highest part usually being at the center. There are two ways to obtain balance:

Formal Balance—Place objects of the same size and appearance at equal distances from the center.



Tailored bedspread, braided-rug and suitable accessories will help make your room attractive and useful.

Informal Balance—Place objects unlike in size, shape, and color so that the larger object is nearer the center and the smaller ones farther away.

Furniture should be arranged to conform to the shape of a room. Always place large pieces parallel to the walls; rugs parallel to the furniture. Avoid diagonal lines with large pieces because they give an appearance of disorder, confusion, and lack of space.

Now For the Furnishings— Beds and Spreads

Since the primary use of the room is for sleeping, let's tackle that unit first. The bed is the most important item of furniture. The bed, springs and mattress should be in good condition for the sake of your health as well as for the appearance in the room. Perhaps your bed needs nothing more than a new spread. You may buy one or better

still, make it since there are so many suitable and interesting fabrics.

As a rule these spreads are not cheaper in the long run than ready-made ones, but making your own gives an opportunity to express your own ideas and personality. Chintz, cretonne, gingham, suiting, denim, Indian head, and some of the daintier fabrics, and drapery materials all are attractive. The things we have said about color, pattern, and texture apply to choosing the material and trimming for bedspreads.

In making a plain spread, measure from the headboard up over the pillow and around it; this allows enough length to tuck in under the pillow. Then measure from the headboard to the floor the full length of the bed. Add the pillow measurement to this to get the total length for your finished spread. Measure from the floor on one



Ruffles on a bedspread add a feminine note.

side to the floor on the opposite side for the width.

Spreads should come to the floor at the sides and end. To insure this, add approximately 3 inches to the finished length measurements and 2 inches to each side, because in seaming and making, you will take up some of the length and width.

When you use 50-inch fabric, two lengths are usually ample for a plain spread. Split one width exactly through the center and place a split strip on each side of a whole one. This will panel the cover and avoid having a seam directly down the center. Place the selvages together in the panel seams; pin and baste them along their full length. Stitch the seam; then clip the selvaige every 2 inches or 3 inches and press the seams. The edges of a plain spread are best finished with a $\frac{3}{4}$ -inch to $1\frac{1}{4}$ -inch hem.

The seams in a spread can serve as

a decorative note. A tape bound seam, French seam on the right side, or a cord of contrasting color inserted in seams are just a few of the many possibilities.

If you are having ruffles on your spread, make the strips on each side of the center panel just wide enough to cover the top of the bed, plus a $\frac{1}{2}$ -inch seam allowance for attaching the ruffle. Allow from one and a half to twice the measurement of the foot and sides of your bed for a shirred ruffle. The flounce may also be plaited if desired.

In the case of bedspreads made in two parts (we refer to the lower part as the dust ruffle) the separate ruffle is sewed to a sheet cut mattress-size which is left in place under the mattress.

For best results, fit the ruffles right on the bed itself. No amount of careful measuring can match the perfection of a fit gained in this way.

In many bedrooms decorated in the

Four Suggested Color Schemes For A Girl's Bedroom

| | | | | |
|-----------------------------|-----------------------------|----------------------------------|---------------------------|-------------------------|
| WALLS | Gray and butter-cup yellow | Dusty pink | Powder blue or white | Moss Green |
| WOODWORK | Gray | Ivory | White | Moss Green |
| DRAPERIES OR GLASS CURTAINS | Dotted white or pale yellow | Natural with brown trim | White | Green and white floral |
| BED SPREAD | White | Same as draperies or plain brown | Deep blue | Deep gold or white |
| FURNITURE | Light oak | Dark oak | Bleached | Maple |
| UPHOLSTERY | White or butter-cup yellow | Pink, brown and green chintz | Blue, white and red plaid | Two-tone green and gold |
| ACCENT | Gold, white, black | Rose, green | Ruby, blue | Coral, chartreuse |

modern manner, the bed is treated like an upholstered couch. Heavy material is used for the spread and fitted very carefully to the shape of the bed. Trim, tailored side panels are often boxed to the top piece or trimmed with upholstery fringe or cording. Since most heavy materials come in 54-inch or 56-inch widths, seams are not a problem. Bolsters resembling long pillows contribute to the upholstered look.

If your bedspread is of a simple tailored type, and your bed has a footboard or is of the four-poster type, the sides of your bedspread will hang better if you cut out the bottom corners. Put the spread on the bed. Mark with pins the points where the spread touches the footboard or leg at each side. Remove the spread, measure to see that both sides are alike, cut in straight lines from the pins to the bottom and side edges. Bind or finish these newly cut edges to match the rest of the cover.

A bedspread will wear better and hold its shape longer if lined. Make the lining just the way you did the bedspread. Sew it to the reverse side of the spread, catching each seam to the corresponding seam of the bedspread with long blind stitches. For a softer effect, line only the spread proper, leaving the ruffle unlined. If heavy material is used, washable spreads may be made without a lining. Quilted bedspreads require an interlining as well as a lining.

Pillow covers are needed along with the spread. The tuck-in type (as given in directions for making a plain bedspread) is the easiest to make but requires careful bed making for a trim look. The fold-down method requires a 30-inch piece attached at the top of the spread (you won't need the extra allowance on the plain spread when you do it this way) and folded back over the pillows. This is attached

wrong side to spread to that it folds back, as an envelope flap, bringing the design side up to match the spread. A sham is made 36 inches wide and cut as long as the width of the bed plus the amount the sham is to hang down the sides of the bed. Hem or finish the end edges to match the spread. Tuck under the pillows front and back.

A bolster always gives the bed a well-groomed appearance and particularly so with the tailored spread. Bolsters may be purchased to cover with your own material or they may be made by using 2 pieces of plywood, cut circular, slats, and a buckram covering. A padding of cotton goes under the material. Leave an opening in the back for the insertion of pillows if you wish to use the bolster for daytime storage.

Decorative pillow cases with deep ruffles, or tailored ones, depending on the style of spread, add a smart note to any bed ensemble. With openings down the back (use snapper tape or buttons and loops) these cases act as daytime covers for night time pillows. Make these covers large enough for easy removal of pillows. Do not attempt to cover box pillows for night and day use as they are too difficult to get in and out of a case.

If your bed does not suit your fancy, why not change it? The newest of all things for the bed is the headboard slip cover. With this you can camouflage an old brass or iron bed, an ugly wooden one, or a new unpainted headboard or piece of clean board which, when attached, makes a bed out of box-springs on legs. The headboard slip cover is sometimes made to match the bedspread, but often interesting effects can be had by covering it in a contrasting fabric. By a simple job of upholstering, other materials such as plastic and imitation leather can be used.

The headboard slip cover will fit better and have softer edges if you pad the headboard well before covering. The back of the slip cover may have a zipper or tape snappers, but these are not necessary since the slip cover can usually be slid up and down without them.

Refinishing Furniture

The bed as well as other pieces of furniture may need a face-lifting job. If the article has the three essentials of good furniture—good lines, good wood and good construction—refinishing is worthwhile.

For best results, do all repair work before refinishing is started. This includes: restyling, glueing, and reinforcing weak, broken parts.

Remove the old finish carefully as the beauty of the new finish is determined largely by this step. In preparing the surface for the new finish, first smooth the surface, remove stains and treat dents and cracks.

The choice of finish will depend on the kind of wood, the use the furniture will have, and personal preference.

For detailed instructions on refinishing methods ask for Extension Circular 564, "Refinishing Furniture." This circular will answer many of your questions. It gives instructions for the new bleached wood which is very good for girls' rooms. Information is also given on painting and enameling furniture.

Upholstering Furniture

Upholstery work, even the kind that transforms a crude wooden box into a handsome footstool, only looks hard. Good tools, the right materials, patience, and the determination to do a professional-looking job are the essential requirements.

A great deal can be learned about upholstering by looking at finished furniture. More can be learned by tak-



An unsightly chair transformed into a thing of beauty by a slip cover.

ing an old chair or sofa apart; or by merely re-covering an old piece that is in good condition.

By carefully removing the old cover, piece by piece to use as a cutting guide, and by taking notes on just where you found every tack, stitch, and dart, you can put on a new cover in identical fashion.

Next remove all tacks. Change lines of article if desired. Strengthen furniture with glue, braces, screws, or mending plates if necessary.

Refinish wood if it is marred.

Tack on webbing or other support for springs. Place and attach springs, then tie them securely. Cover springs with burlap or other heavy fabric, tacking it to the frame. Sew springs to fabric with a curved needle.

Pad sharp edges or other points needing special padding. Lay on moss pad-



Dressing table and matching bedspread are other types of slip covers.

ding and sew it to the fabric beneath. Cover with upholster's cotton, then tack on muslin cover. The last step is putting on the upholstery fabric in the same order in which it was removed.

These are merely the steps in doing over a piece of furniture. For specific instructions on how to put on webbing, tie springs, and recondition a cushion ask for Extension Circular 511, "Upholstering at Home."

Slip-Covering Furniture

Many articles may be slip-covered but one especially appeals to most girls—a dressing table and seat. It can be as gay, feminine, or "different" as you like. Ruffled or tailored, let yours express you. If you haven't a dressing table to slip cover, improvise one.

Stand two boxes on end and nail a

board top to them. For still another, fasten a plain piece of board to the wall with brackets. Or hunt up a discarded kitchen table or buy an unpainted dressing table, and start work. Once material is tacked over the top (this is to be covered later with glass) and the sides are hidden under a gay full skirt, no one will care about or be able to guess the origin. Doing a nice finishing job on the table itself will pay dividends though, because it can be used for additional storage space. So see that all exposed wood is well sanded and painted before applying the skirt. If a mirrored or glass top is not included in your plans for the dressing table, paint the top.

For a good-looking dressing table skirt, allow at least twice the measured fullness required (supply a "petticoat" if material is thin), and fasten it to the table properly. Unless you tack the material directly to the table, the skirt should have a 3-inch quilted band or a "stiffened" top for a smooth finish. Buckram is often used for this purpose. For the most efficient way to attach the dressing table skirt to the table, use snap-fastener tape, sewing the one part directly to the skirt and tacking the corresponding half to the dressing table around the top. This makes it easy to remove the skirt for laundering.

Since originality is one of the chief charms of a dressing table, you may not want to copy exactly any that you have been clipping for your scrap book. But they may offer suggestions useful to you in making your own, particularly in blending the fabrics of draperies and bedspread to create a new feeling of harmony in your room. Although most dressing tables have cloth skirts, we do not want to over-do the use of material in a room. If you have other slip covers, use a wood dressing table

to preserve that ever important balance so essential to good decorating.

There are many ways to provide a stool or chair that is suitable for the dressing table itself. A small keg or a cheese bucket can be lined, covered, the lid padded and the space inside used for storage. An old kitchen stool with a matching cover can keep company with the kitchen table, now a dressing table. You can take a low back chair and make a cushion for it or take the back off and cover the entire piece.

The construction processes in making dressing table skirts and matching stools are the same as those used in making draperies and bedspreads. Use hems and facings, cording and shirring, pipings and bindings, or whatever suits the type of fabric you are working with.

A slip cover for a chair is much easier to make than a dress. Perhaps that is because a chair or couch will stand still during long fittings. A clear idea of what costume each piece of furniture should wear, and a perfect fit are the first essentials; the rest is just plain sewing.

There are two ways to cut and fit a slip cover. One is to fit a muslin pattern first and then pin it on the material as a guide for cutting, just as you would a dress pattern. The other is to fit the slip cover material right on the piece of furniture. A muslin or even a paper pattern may always be made for any difficult part. Allow $\frac{3}{4}$ -inch seams on pattern and be sure to mark darts and stitching lines. When the pattern has been pin-fitted to the chair, remove it very carefully. Take the pieces apart and place the pattern right side up on the right side of the slip cover fabric. Pin securely and cut.

Transfer all seam and construction markings to the slip cover material on a tracing board. To make an inexpensive tracing board, fasten a sheet of

carbon paper, carbon side up, to a piece of cardboard. Lay the parts of the slip cover, with the pattern still pinned in place on the carbon paper, and trace all markings. Remove the pattern, pin and baste the slip cover together ready for seaming.

The type of seam you decide to use determines how to baste the cover together. Plain seams, corded, piped, bound, and French seams (on the right side) all have a place in slip cover construction.

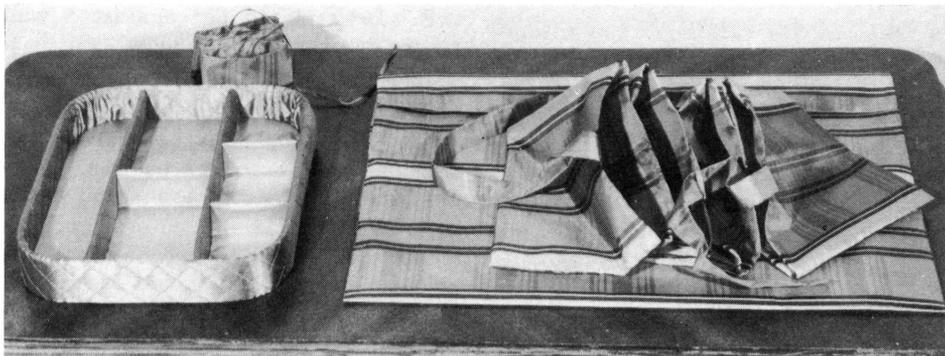
Try the basted cover on the chair for a fitting. After all seams have been checked and the necessary alterations made, remove the cover and proceed with the permanent seaming. When all seams have been stitched—trim, overcast, and press. Farmers' Bulletin No. 1873, "Slip Covers for Furniture", will be helpful in your slip covering projects.

Storage Ideas

No part of a room will respond more readily to "face-lifting" than a closet. Think of the joy of opening a closet door and finding there a color scheme in keeping with the bedroom, and clothes all neatly and attractively arranged. Think how much better clothes will look and how much longer they will last if kept free of dust and dirt. Nor should one discount the personal satisfaction that comes from wearing clothes from a charming closet. Fortunately all of the things needed for closet beauty are easy to obtain.

It's pleasant to have walls a light color. This helps reflect the light to the farthest corners, making the closet bright as well as efficient. A gaily painted or papered closet does the same thing for a room that accessories do for a dress.

Put on your thinking cap and work out a color scheme. Try to choose bags



Dresser drawers stay tidy with sectional boxes, bags and pockets for undies, hose and jewelry.

and fixtures with a definite eye to your color line-up. When you select edgings, stick to simple bandings that are easy to clean, because ruffles tend to collect dust. For the most part, go ahead and have fun making your closet so pretty that it will be a real joy to you—and you'll never be ashamed to be caught with your closet door open.

Now for the floor. If you closet has a perfectly good hardwood floor, waxing it often will make cleaning easier. On the other hand, it's wise to paint a soft-wood floor with good deck paint. Linoleum, too, is excellent for closet floors. It covers the chinks that lure moths and invite collections of lint and dust.

Most closets are poorly lighted, if at all. If you are installing a lighting fixture, put it on the inside door trim, near the center of the door. A ceiling light is bad as it casts dark shadows under the shelves and in corners and might be a fire hazard.

Fixtures of the closet should include a rod, shelves of correct size, racks or pockets for shoes, movable metal hooks, hangers of various kinds, and if space permits, a small chest.

Now for the pretty things. First, come the garment bags, most useful of all closet furnishings. You will want

several: perhaps a long one for the party dress; a shorter one for street clothes; a really short one for suits and skirts. For materials you may use the new transparent plastics, glazed chintz, prints, crash, or cotton poplin.

The size of the garment bags will be determined by the number of garments to be covered. In making a large garment bag, be sure to have boxed sides and top. Split one long side and set in a slide fastener or provide some means of closing the bag.

Shoulder protectors for garments often are made too tight. They should fit loosely over the garment, be shaped to fit the hanger, be at least 25 inches wide, and 9 inches or more deep.

Next, cover some boxes with material or paper—a small one for sweaters, a larger one for extra blankets, and a hat box for that Sunday bonnet. And shelves covered with a quilted pad are the last word in elegance.

All finished? And wasn't it fun!

Why not try the dresser next? There are all sorts of things to make the drawers attractive.

"Tested Recipe" For a Good Study Center

Recipes have been tested for food preparation, balanced meals and even



Homework can be pleasant with a comfortable study center. (Photo courtesy of General Electric.)

for choosing a clothing wardrobe. Why not use this scientifically tested one for a study center? In each study center the same basic ingredients will be found, although they may be combined with some variation.

Ingredients in Recipe:

A. An ample size flat-top desk or table—preferably about 24" x 46", height 28" or 29", with a dull and light finished top. Mahogany and other dark woods should be covered, at least in a sizeable central working space, by pastel blotters. A special desk-top linoleum also can be secured in a light tan and green which is ideal for use on old desks or tables.

B. Desk placed flat against a wall (never in front of a window) and in a location somewhat removed from family activity and conversation.

C. Wall should be non-glossy and free of bold or "busy" pattern. Figured wallpaper is distracting and would be better if partially covered with a tack board which could double as a bulletin board. This should be approximately 36" x 42" hung on wall with its bottom edge even with the desk top.

D. Chair height adjusted to locate the student at normal distance from the reading material—eye position no less than 14 inches above desk top and to avoid seeing the very bright inner lining of lamp shade. Cushions fitted to the chair seat or seat pads may be used for young or small statured persons. Often footstools are required to assure relaxed posture.

E. Truly good artificial lighting is the last and most important ingredient. A pair of lamps, either wall or table type, provides more even desk illumination than single units. In any case look for these features:

1. Lighting qualities

- a. A high base to spread light over work area.
- b. Large enough bulb and diffusing bowl to provide good quality light without glare.
- c. A flaring shade, wide enough to spread light over a wide area.
- d. Shade with white or very light lining to reflect the light downward.
- e. Open top shade to direct some light upward for general illumination and eye comfort.



Wood carving is her hobby. Do you have one?

- f. Shade dense enough to give a soft light, but not so dark as to contrast greatly with walls and surroundings.
 2. Decorative value
 - a. In harmony with other furnishings.
 - b. Simple and attractive in line and color.
 3. Safety and durability
 - a. Indicated by certification label.
- F. Now for placing the lamp. Place desk lamp at the left of a right-handed person (to the right for a "southpaw") at least midway of desk from front to

back. (This is usually 12 inches). Place tall lamps (15 inches from desk to lower edge of shade) 15 inches from center of lamp base to center of work.

This tested recipe is not difficult or expensive to use and adds much to eye protection as well as a pleasant accomplishment of home work.

Accessories—Sugar and Spice and Everything Nice!

The personality of a girl is revealed in her choice of accessories. Some of the telltale things are books, book ends, magazines, hobbies, pictures, lamps,

flowers, cosmetics, and mirrors. They can make a room look cheap and thoughtless or they can bring charm, individuality, and vitality to a room. A popular decorator offers this advice on using accessories, "Go through your room like a tornado, clear it out, and then start over again."

Choose your accessories to express the same idea as the room itself—your theme. Indeed, it is more important for accessories to carry out the mood of a room than it is for them to have unusual beauty. Accessories should be acquired gradually, in order to allow time to find the most effective object for the special place where it is to be used. Almost all accessories have some definite use; however, a few articles may be chosen just for their beauty. Variety is a source of pleasure in accessories; they might well differ in size, height, texture, color, age, and cost if they seem to be pleasant in association with each other.

What to use is only half the story. Where to use them and how to assemble them is the rest of the tale. Accessories should be placed at the important

points in a room. There they create centers of interest. How to assemble them can be most easily explained by referring to a few rules of design. Remember our discussion on formal and informal balance? Try making some interesting arrangements for the chest of drawers with good balance your goal. Accessories should conform to the same general line and form of the furniture.

The present vogue is to use much larger accessories than formerly. But we must be sure that they are in scale with the furnishings. For example: a picture and the piece of furniture under it should be related in size. A large picture over a little piece of furniture looks top-heavy, while a little picture may look like a fly speck on the wall. There is a happy medium. An accessory should be carefully related in color to the furnishings of the room. Although accessories often provide the brilliant color accents of a room, it is well to choose some accessories that have less compelling color than others. For more detailed discussion, refer to Extension Circular 542, "Selection and Use of Home Accessories."

SCORE CARD FOR A BEDROOM UNIT

| | Points |
|--|------------|
| I. General Appearance | 30 |
| Harmony of furniture, color, design and finish | 20 |
| Arrangement of furniture | 5 |
| Accessories (suitability, color, design, and arrangement) . | 5 |
| II. Economy in Use of Time and Effort, Materials and Money ... | 20 |
| III. Utility | 20 |
| Ease of Care | 10 |
| Comfort | 10 |
| IV. Workmanship | 30 |
| Total Score | 100 |

THIS CIRCULAR AT A GLANCE

| | Page |
|---|------|
| Project Requirements | 2 |
| Take Time To Plan | 3 |
| Furnishings To Suit | 4 |
| Take an Inventory | 5 |
| Color Can Work Magic Tricks | 5 |
| Study Design, Too | 7 |
| Every Room Has a Background | 7 |
| Window Treatment | 8 |
| Furniture Arrangement | 9 |
| Beds and Bedspreads | 10 |
| Refinishing Furniture | 14 |
| Upholstering Furniture | 14 |
| Slip-Covering Furniture | 15 |
| Storage Ideas | 16 |
| "Tested Recipe" For a Good Study Center | 17 |
| Accessories—Sugar and Spice and Everything Nice | 19 |
| Score Card For a Bedroom Unit | 20 |

UNIVERSITY OF MISSOURI COLLEGE OF AGRICULTURE AND THE UNITED
STATES DEPARTMENT OF AGRICULTURE COOPERATING

J. W. BURCH, Director, Agricultural Extension Service
Distributed in furtherance of the Acts of Congress of May 8, and June 30, 1914

Project Record - Home Furnishings II

Your Room



Name _____ Age _____

Address _____ County _____

Name of Club _____

Project Leader _____

My Club Activities

Name of Unit Chosen _____

| Articles Made | Number | Cost |
|---------------|--------|------|
| 1. | | |
| 2. | | |
| 3. | | |
| Others | | |
| | | |
| | | |
| TOTAL | | |

Analyzed room needs and made plan for improvement _____

Selected color, design, and furnishings _____

Rearranged and reconditioned furniture _____

Number of club meetings attended _____

Number of Home Furnishings project meetings attended _____

Number of demonstrations given _____

Number of articles exhibited _____

Number of judging experiences _____

Do you plan to continue this project by selecting some other unit? _____

My Story

UNIVERSITY OF MISSOURI COLLEGE OF AGRICULTURE AND THE UNITED
STATES DEPARTMENT OF AGRICULTURE COOPERATING
J. W. BURCH, Director, Agricultural Extension Service
Distributed in furtherance of the Acts of Congress of May 8, and June 30, 1914