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HOME FURNISHINGS

II—UNITS FOR THE BEDROOM

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**COOPERATIVE EXTENSION WORK IN
AGRICULTURE AND HOME ECONOMICS**

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

J. W. BURCH, Director, Agricultural Extension Service
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DREAMING

My home must have a high tree
 Above its open gate,
 My home must have a garden
 Where little dreamings wait;
 My home must have a wide view
 Of fields and meadow fair,
 Of distant hill, of open sky,
 With sunlight ev'ry where.

My home must have a friendship
 With ev'ry happy thing,
 My home must offer comfort
 For any sorrowing;
 And ev'ry heart that enters
 Shall hear its music there,
 And find some simple beauty
 That ev'ry life may share.

My home must have its mother,
 May I grow sweet and wise,
 My home must have its father
 With honor in his eyes;
 My home must have its children,
 God grant the parents grace
 To keep our home, thro' all the years,
 A kindly, happy place.
 —Fannie R. Buchanan.

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HOME FURNISHINGS*

UNITS FOR THE GIRL'S ROOM

Every girl is interested in a room of her own, where she may express her personality by the best use of her favorite colors, appropriate arrangement of furniture and accessories, and by developing well ordered and cheerful surroundings. Since rooms vary so much in size and type, numerous opportunities and choices for constructive work are provided. Sometimes, the removal or exchange of articles of furniture or accessories are the most needed changes. The smallest improvement, if worked out in relation to the whole room and made to serve a need, is well worth a girl's time and effort.

When making the plan of work for the year, it is well for the club group to keep in mind the objectives of the project which are to give each girl an opportunity to analyze her room needs and make a plan for its improvement and care, based on the best use of what she already has. It is often desirable to improve a combination room, such as a living room bedroom. This is an interesting problem because the aim is to make the bedroom units harmonize with those of the living room, so that the whole effect is a one-purpose room.

A day bed with an inconspicuous dark cover and cushions of suitable texture and design may be the center of interest in the bedroom unit in the living room. A chest of drawers with a mirror above or a built-in shelf with mirror, will serve as a dressing group. A neatly covered box or chest provides storage as well as seating space in the combination room.

COLOR

In selecting the color scheme to be used in her room, a girl must take into consideration the exposure of the room, the paper, woodwork and floors that make the background, the kind of upholstery or slip cover material that may be used and the preference of those who are to occupy the room.

The warm colors, such as red, yellow ivory, warm beige and rust are suitable for north rooms or those receiving little light. The cool colors, those related to blue, as blue green, soft gray, orchid and dull green are pleasing in rooms having plenty of light.

In working out a color scheme it is well to select at least one contrasting cool color to be used with warm colors and some contrasting warm shades for the room where cool colors predominate. In a

*Prepared by Madonna Fitzgerald, Home Management Specialist, in collaboration with Helen Church, State Club Agent.

good color scheme there is always one color which is outstanding, and it is the predominating color. It is desirable to have the greatest area, the walls, ceiling, floor and large articles of furniture in the room of a restful, soft color with bright, accenting notes of color used in small amounts. The accents may be in trimming, in designs, or patterns in the background, or in small objects and furnishings. Too much bright color becomes monotonous, but in appropriate amounts it adds character to the room.

The following color combinations are harmonious.

1. Yellow, orchid and brown.
2. Soft green, ivory and apricot.
3. Cream, salmon pink and soft green.
4. Brown, beige, yellow green, gold and ivory.
5. Pale gray, old gold and white.
6. Oyster white, rose beige, soft blue.
7. Ivory, copper and deep blue.
8. Cream, mulberry and blue.
9. Ivory, rust and soft green.
10. Ivory, peach—pink, green and orchid.

Of equal importance with color selection is the design to be used in a room. If there is pattern in the paper and furnishings already in the room, it will be necessary to employ some plain materials for curtains, bed covers and other articles. However, if the walls are plain and there is little or no pattern otherwise in the room, it will be well to use patterned rugs or fabrics with interesting designs for a slip cover, bedspread or curtains.

FURNITURE

The study of the principles of furniture arrangement and reconditioning will be helpful in determining which articles are to be kept in the improved room and which should be exchanged or discarded. The construction, remodeling and grouping of furniture may be based on these principles.

Refinishing

If the article has the three essentials of good furniture, which are good *lines*, good *wood* and good *construction*, refinishing is worthwhile. But if it lacks these essentials, it is usually not worth refinishing. Satisfactory results always demand time, patience and much work.

The following directions may be used in obtaining a new finish on any piece of furniture:

1. *Have all necessary repair work done.*
2. *Remove unnecessary ornaments.* Meaningless, machine-made carving is often found glued onto furniture, especially golden oak.

This can be easily removed by the use of a chisel and the result is usually a decided improvement.

3. *Remove varnish or paint.*

(1). *Scrape off*, using knife blade, piece of glass, steel, or sandpaper. This method can be used on smooth surfaces, and if the varnish is old and dry, the work of removal will progress rapidly. On rough surfaces, in cracks and crevices, great care must be taken not to mar the wood. This is too harsh a treatment for veneered or any delicate surfaces.

(2). *Soften* varnish or paint. There are several materials, such as ammonia, turpentine and alcohol, lye mixtures or strong alkali solutions, which will dissolve varnish, but the most satisfactory method is by the use of a commercial varnish remover. There are many varnish removers on the market. They soften the varnish, which can be easily scraped off when in a sticky, gummy condition. A putty knife is good for this work on flat surfaces. A paste made of strong washing powder and hot water, allowed to stand on the varnish, then scrubbed with a stiff brush, will remove the varnish. For a satisfactory final result every particle of the original finish must be removed. Frequently a combination of dry scraping and the softening gives best results. A thorough wiping with gasoline, turpentine or benzine is necessary to remove all the varnish remover and old finish.

4. *Remove stains.* If there are discolored spots on the surface, an oxalic acid solution—one teaspoonful to one pint of water may be used. If persistently applied, it will remove ink stains. It sometimes bleaches the wood too much. The color may be brought back by the use of weak ammonia. If stains refuse to respond to this treatment, they may be removed during the next process.

CAUTION—Oxalic acid is poison and should be cared for properly.

5. *Smooth surface.* Tack the sandpaper to a block of wood for use on all flat surfaces. This gives an even pressure. There are several grades of sandpaper. Use medium or fine, according to needs of piece. Great care is necessary when sandpapering veneered surfaces.

Steel wool: No. 1, fine; No. 2, coarse, may be used instead of sandpaper. Handle with gloves so fillings will not get in hands.

Steel scraper: A small piece of steel, the edge of which must be frequently sharpened by filing in order to make it do satisfactory work. *Never use* on veneered surfaces.

Any one or all three of these may be used. Always work *with* the

grain of the wood and aim for an absolutely smooth, satiny surface. If medium sandpaper or steel wool is used, follow with finer grade.

6. *Stain.* Omit this if the natural color is desired. Many good wood stains are on the market. Select the color desired, but always try it out first on an inconspicuous part of the furniture. If any part of the piece of furniture has been removed when getting it ready to refinish, this piece of wood can be used for trying out stains. Put stain on with a brush or cloth. Rub off with cheese cloth. Every particle of the stain must be either rubbed off or rubbed in. The rubbing should be continued until there is some luster. Several coats of stain may be required to get the desired color. Allow each coat to dry *thoroughly* before applying the next one. It is better to have the first coat as dark as desirable and not be compelled to repeat.

7. *Filler.* Unless the previous work has been very harsh, this step may be omitted. When furniture is made, a filler, either liquid or paste, is applied *after* the stain. This fills all the pores of the wood and makes a smooth surface for the finish. If this filler has been worked out of the wood in the preceding processes, it will be necessary at this point to renew it. Get a liquid filler for close-grained wood and a paste filler for open-grained wood. The filler usually matches the stain in color and is therefore inconspicuous. If a light filler is used it may be mixed with the stain to get the desired color.

8. *Surface finish.* There are several kinds of finishes. The use of the furniture, the kind of wood, and the personal liking of the owner, will doubtless influence the choice. There are advantages and disadvantages in any finish. *Wax* is easily applied, gives a soft, pleasing luster and can be readily patched if scratched or marred. It has to be renewed frequently.

Varnish, when marred cannot be patched. The whole surface **must** be done over. It is glossy and shiny unless well rubbed down, which requires expertness and is most unattractive unless it is well done. A piece of furniture with shiny varnish finish may have this gloss dulled if rubbed down according to directions given later. A cheap varnish will not stand this treatment.

Wax. (a) Wax may be applied directly after the stain. This is the easiest and quickest finish and is satisfactory if frequently renewed. Use any good floor wax. Apply a rather thick coat, rub it well into the pores of the wood, allow to stand five to ten minutes, then polish. Use circular motion, then rub with the grain of the wood. Polish wood, but do not scrub it. This may be repeated a second time to get a good luster.

(b) A coat of shellac may be given first. Rub this down with fine sandpaper or pumice stone and oil and then apply the wax. This will wear longer than wax alone, but the finish is much glossier. (a and b are good finishes for oak).

(c) This is recommended especially for old walnut furniture—Apply a thin coat of raw linseed oil or a mixture of $\frac{3}{4}$ oil and $\frac{1}{4}$ turpentine to the furniture, rubbing long and vigorously in order that no oil may be left standing on the surface. If the wood is very dry and old, it is a good plan to let the oil stand on the wood several hours before rubbing. After the oil is rubbed in, apply a wax finish.

CAUTION. Oil and turpentine are inflammable, do not use close to a fire.

Varnish. Apply one or two coats of shellac, rub each down with fine sandpaper until perfectly smooth, then apply a coat of varnish. After the varnish is thoroughly dry, if a “rubbed finish” is desired, dip a damp cloth in powdered pumice stone and rub with what adheres. Work *with* the grain of the wood. This dulls the gloss but does not break the surface. Two or more coats of varnish are usually given, each one rubbed down. Rub the last coat with pumice and raw linseed oil, then rub with oil alone. This is called egg-shell or “rubbed” finish, and is much more difficult for an amateur than the wax finish.

Oil. This is not a common finish and is seldom used except for old mahogany or walnut. Raw linseed oil may be used. Apply not one coat of oil, but many, rubbing until all the oil is rubbed in or rubbed off. Twenty-four hours should elapse between applications of oil. If such a finish is given thoroughly the result is an excellent one, for it brings out the natural beauty of the wood and gives it a beautiful, soft sheen.

Painting Furniture

To make a perfect job of an old varnished piece, all of the varnish should be removed, according to directions given previously. Unless this is done the work will not be entirely satisfactory. However, it takes time to remove varnish and it may be that for the particular purpose for which the piece is to be used, it is not advisable to expend that much time. Painting may be done over the varnish but it is never so satisfactory. Be sure the varnish is absolutely clean, for paint will not stick to a greasy surface. Rub with fine sandpaper or steel wool. This smooths any roughness there may be and removes any loose particles of varnish ready to cake off. It also breaks the smooth, hard surface of the varnish.

Whether the wood is scraped clean or the old varnish is left on, the first coat may be flat no-gloss house paint. If there is a dark surface to be covered with a light paint, two coats of flat paint will probably be needed. When the flat paint is thoroughly dry, apply a coat of enamel of the color desired. Work rapidly, using as few brush strokes as possible. One secret of success in painting is in the thorough mixing and stirring of the paint. Stir until all sediment has been removed and the oil is thoroughly mixed. If the sediment persists, strain the paint. In order to keep the paint in the best condition, pour a little into a small container for use. When more is needed stir thoroughly before removing from the can. This leaves the paint in the can fresh and clean.

It is very important to allow sufficient time for thorough drying between coats of finish and before using the surface after the final coat.

Care of brushes. Brushes should be kept in good condition. A new brush should be dipped into the liquid to be used and then worked back and forth on a piece of board or heavy paper in order to remove loose bristles.

If a brush is not to be used again for some time it should be cleaned—varnish and paint brushes in turpentine and shellac brushes in denatured alcohol. The brush should then be washed in soap and warm water, and squeezed in a soft cloth. When dry, they may be wrapped in paper and kept on a flat surface to prevent the ends of the bristles from turning up.

Upholstering

The reconditioning of chairs and couches is a problem in room improvement. The usual steps in upholstering are listed below.

Upholstering Old Chairs and Couches.—The purpose of this section is to show step by step, how to re-upholster chairs and couches. The tools listed are the minimum equipment.

Tools Needed.—A pair of shears, gimp hammer (i. e., a small hammer and tack puller combined), webbing stretcher, a long darning needle and a curved upholstery needle.

The stretcher may be made by driving nails into a piece of wood, filing off the heads, and sharpening each end. If no stretcher is available, use this simple device: Take a board about $\frac{1}{2}$ x 4 x 10 inches. Wrap the loose end of the webbing around the narrow way of the board so that the board is to the underside. Use this as a lever, bracing the board against the frame to stretch the webbing tight.

Preparation for Re-Upholstering a Chair.—Remove the gimp, outer and inner covering, and padding, being careful not to mar the wood. If the springs and webbing are in good condition and in position, they need not be removed. If not, dismantle the chair down to the frame. Pull out all tacks left around the seat, and glue any loose joints. If the chair needs refinishing, this should be done before the work of rebuilding is commenced.

Placing the Webbing.—Use three and one-half inch webbing. The average sized chair seat has two rows of webbing running from side to side, and two or three rows from front to back.

Turn the chair upside down and work on the underside. Locate the strips of webbing to give ample support to the springs. If three strips are to be used from front to back, place the center one first.

Use the uncut roll of webbing. Fold the loose end over about one inch and tack with four or five 10 oz. tacks near the middle of the rail. Use the webbing stretcher to pull the webbing across tightly, and fasten with two or three tacks. Cut the webbing one inch longer, fold it back over the tacked portion, and fasten it down with two more. Proceed in like manner with all the strips, interlacing.

Setting and Tying the Springs.—Use four, five or six springs according to the size of the seat. If the old ones are in good condition, they may be used. Arrange on lapped parts of the webbing with bent ends of springs up in such a manner as to give good support and good shape. A two and a half or a three-inch space is left between the outer edge of the springs and the rail.

With stitching twine sew the lower round of the springs to the webbing in three or four places, making a close loop over the bottom coil on top of the webbing and a long stitch from one point of fastening to the other on the underside. Make the end secure. A darning needle can be used quite satisfactorily for this sewing. For tying use spring twine, jute No. 60. The cords should be about one and three-fourths times the width across the seat.

Wrap the end of the twine around a 10 oz. tack, and drive the tack into the top edge of the frame in a line with the center of the spring. Push the spring down firmly so the outer edge is about one inch lower than the inner edge. Hold the twine and spring in position with the left hand. With the right hand pass the free end of the twine down inside the coil, up on the left side of the fastened end, and through the loop formed. Pull the twine tight. This makes the clove-hitch knot which holds the spring securely even if the twine across the open end of the spring wears through.

Stretch the twine across the top of the spring to the opposite side. The knot is the same as used before, but in making it the twine goes

over the outside of the top coil first and then up on the inside. This procedure places the knots in a position to stand the wear best.

See that the second spring stands equi distant from the first at the top and bottom. Proceed as with the first spring. To fasten the end of the twine drive a tack partly into the rail opposite the first one, wrap the twine once and a half around it, pull the spring into position, tighten the twine, and drive the tack in securely. Be careful not to drive it down so tightly as to cut the cord. A second tack close to the other across the twine will make the fastening more secure.

The springs must be tied to the frame with one twine from front to back, one from side to side, and two diagonals. The last twine should be tied to all others crossing it in the center of the top of the springs. This prevents wear from rubbing. When the tying is complete the seat should give a slightly rounded effect with the bodies of the springs standing erect.

Covering the Springs.—Tack a piece of medium-weight burlap, old or new, on the top edge of the frame with 4-oz. tacks, the edges being turned over as the tacking is done. Be careful not to pull it tight enough to lower the springs. This layer of burlap gives smoothness to the seat and protection to the twine. Sew it to the springs, using a curved upholsterer's needle or ordinary darning needle.

Padding the Seat.—Place in position the old padding if in good condition. Excelsior, horse hair, or moss will be satisfactory if new material must be secured. The padding should be worked down and out over the edge of the seat. The layer should be thick enough so that the springs will not be felt through it and so that it will be comfortable. Sew it in places to the burlap layer and to the springs.

Over the padding put a layer of cotton batting, tucking the ends under the outer edges of the padding. Tack tightly over this a layer of unbleached muslin. Fasten in the center front and center back, then in the center on each side, and work toward the corners. The tacks should be placed high enough to be concealed by the outer covering and gimp. Special care should be taken in finishing the corner to a point near the leg in order to fit in smoothly.

Putting on the Outer Covering.—Use the old covering for a pattern to cut the new one. Tapestry, chintz, denim, and mohair are materials commonly used. Use the same procedure in putting on this layer as in putting on the muslin. This covering should be tight and smooth. It should hide the edges of the muslin, but not extend too low to be covered by the gimp.

The Finishing Touches.—The gimp gives a finishing touch to the chair. It should conceal the edges of the outer covering. The tacks

(No. four gimp tacks) should be placed about two inches apart along the center of the gimp. The piecing should come at one of the back legs, if possible, where it will be scarcely noticed.

A piece of cambric is tacked to the frame over the webbing on the underside. This gives a neat finish and prevents any siftings from the padding dropping to the floor.

Some chairs have removable backs and seats which are fastened to the frame work with screws. The springs are set in a box, so no webbing is needed. The method for re-upholstering such chairs is the same as previously described from the tying of the springs through the placing of the outer covering. The back and seat are put in the frame, and then the gimp is put on, if needed. The outside of the back should be covered with the upholstery material, and the underside of the seat should be covered with cambric.

A Couch Restored to Usefulness

Re-upholstering a couch is a longer process, but the method is the same as that used in restoring the chair. Some couches have the springs set in a box, while others have them supported by webbing.

Slip covers are useful in concealing unattractive furniture and in making a pleasant change in the decorative effect of the room. The material should conform in color, pattern, and texture to the other furnishings. An early American chair should be covered with chintz or other material, small patterned, and finished with a pleated or sheered ruffle. Heavy material, plain, striped, or plaid is suitable for sturdy furniture. This type of slip cover may be finished with tailored seams or welting and with a ruffle, or knife, or box pleating.

Couch covers are often used in the combination living-room-bedroom. Dark colors and conservative designs are most appropriate. The material used for couch covers should be heavy enough so that it will not wrinkle or slip easily and should be pleasing to touch. Monk's cloth, osnaburg, denim, and novelty cloth, are good fabrics for serviceable covers. A boxed cover that fits the couch is most desirable. A deep hem or graduated bands make the best finish for the edge of the cover.

Footstools

The kind of foot stool to be used with this unit will be determined largely by the type of furniture and space to be occupied. A plain wood, or simply upholstered stool, or ottoman, is generally practical. If there is need for additional storage space for sewing equipment or supplies, the box stool may be preferable.

Box Foot Stool

Materials: 2 pieces light weight wood 10 x 13 inches.
 (For lid and bottom of box)
 2 pieces of same weight 4 x 13 inches
 (for front and back of box)
 2 pieces 2 x 4 x 10 inches.
 (For sides of box)
 Cotton or other padding material for the lid
 4 blocks, door stops or turned legs
 2 hinges to attach the lid
 6 or 7 inches of material, tassel or ring for a lid pull
 1 yard chintz, cretonne or heavy cotton material for
 cover and ruffle
 1½ yards tape or material to bind the top of ruffle
 Material to line the box and lid

Method of Making: (a) Pad the lid of the box evenly then tack a piece of muslin tightly over the padding and cover with the material. Miter the corners, and glue or tack securely. Fasten the hinges to the back of lid. Cover the inside of the lid to make a neat finish.

(b) Nail the bottom to the heavy end pieces, then attach the lighter weight front and back boards, thus completing the box. Screw in the four feet.

(c) Fasten the hinges of the lid on the box.

(d) Line the inside of box if necessary.

(e) Cut the material to be pleated or gathered. For the ruffles in 6 inch strips, join with plain seams. There should be 70 inches.

Finish the lower edge with a one inch hem. Turn a half inch hem in the top edge and gather or pleat the material to fit neatly around the top of the box just under the lid.

Finish the top edge with tape or a stitched binding. Press and tack around the box. Blind stitch the seam in the back.

Care of Furniture.

Dull surfaces may be brightened when rubbed with a cloth dampened with kerosene followed by a brisk rubbing with a clean, soft cloth.

Surface scratches may be made less conspicuous when rubbed with a mixture of equal parts of turpentine, vinegar and linseed oil.

White spots, usually caused by heat or water may be removed as follows: Rub quickly over the surface with a cloth wrung dry from a mixture of 1 pint of hot water and 1 tablespoon of ammonia, then rubbed with a polish cloth.

Grouping of Furniture

To be sure that an arrangement will give the most satisfactory effect from the standpoint of beauty, service and order, there are a few simple guides which may be used to good advantage.

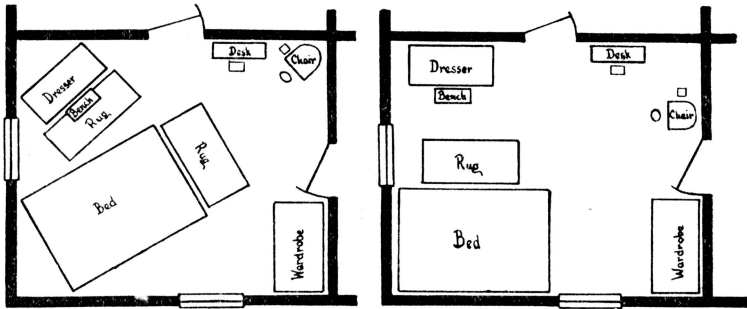


Fig. 1.—Furniture arranged incorrectly.

Fig. 2.—Furniture arranged correctly.

First, it is helpful to decide what feature may be made the center of interest. For example the dressing table should be the center of the dressing unit with the bench and other articles grouped about naturally.

Emphasis in this project is placed on appropriate grouping of the articles that are to be used together. These articles should not only go well together, but should be related in color, texture and cost with other things in the room.

It is not unusual to find chairs set around the room at intervals, with perhaps a small table, desk or bed placed quite apart on another side of the room. The chairs have no relation to each other nor to the other furniture and present a stiff, unfriendly appearance, offering little use. On the other hand, if the table is drawn up beside the bed where it might hold the lamp, a book or a sewing basket, or be placed in a wall space where it may be used with a chair for a study unit, how much more useful and comfortable the arrangement may become.

Balance is a principle which assists in securing an effect of composure and order. It means simply to arrange the furnishings so as not to crowd all the interest on one or two walls, leaving other parts of the room rather empty looking. The bed may be balanced on the opposite side of the room by the chest of drawers or dresser.

In general, large pieces of furniture and rugs should follow the straight, structural lines of the room. Diagonal lines should be avoided because they give an appearance of disorder, confusion and lack of space.

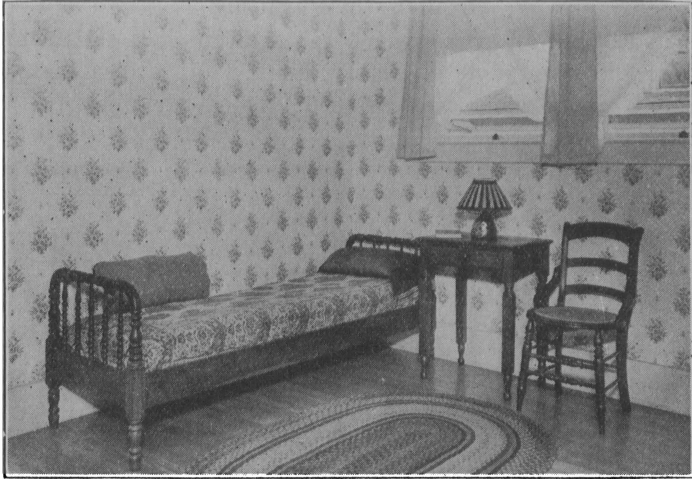


Fig. 3.—Couch or cot beds are useful in a small room.

CHOICE OF UNITS

Each girl should decide upon the unit she wishes to assemble or construct and then select from three to five articles from the suggested list, make a plan to carry out her work and keep a record of time and money spent, so that a short story may be written and a report of accomplishments made.

1. The Dressing Unit

The dressing unit usually includes a dresser, dressing table (homemade, remodeled or new), screen, stool or bench, mirror, lamp, candlesticks, small pictures, dresser scarf or set, make-up box, rug (homemade or commercial) and a waste paper basket.

A commercially made dressing table may be preferred to a homemade type. However, many small tables or commodes may be converted into attractive tables.

An acceptable dressing table may be made by using two orange crates firmly supported by two boards across the backs, one close to the top and the other nailed about three inches from the bottom of the crates. A straight or shaped board the width of the crates makes the table top.

The interior of the crates may be sandpapered and painted or enameled or they may be sized and papered with plain or small pat-

tered wall paper. The top board should be finished to harmonize with other furnishings and woodwork in the room. A heavy piece of glass cut to fit the top of the table makes a good finish.

The front of the dressing table is finished with curtains of plain or figured cotton material made in two sections so they may be separated easily in the front. The curtains of plain material, as osnaburg or poplin, are attractively trimmed with plain borders or stripes. Usually the print material is colorful enough without decoration. The top of the curtains may be gathered or pleated into a straight band and snapped with tape fasteners on the edge of the table top.

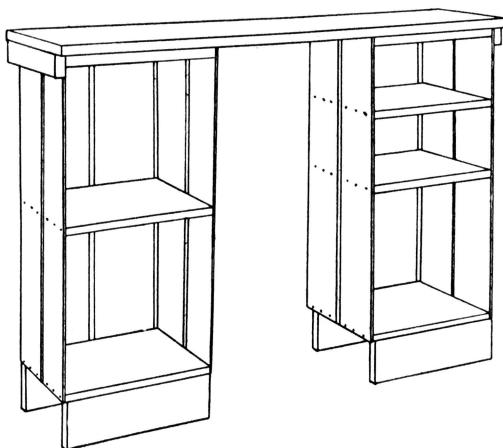


Fig. 4.—Orange crate frame for dressing table.

A spring curtain rod is sometimes used to attach the curtain to the table.

A plain bench with a padded top or a low back chair is a comfortable dressing table seat.

The need for good light on the person instead of the mirror is an important consideration in arranging the dressing unit. Lighting methods are classified as direct, semi-direct and indirect. Portable lamps and ceiling or built-in light sources supply the light for the bedroom. A light at the top of the mirror or one placed on each side of the mirror are the most satisfactory methods of lighting the dressing table. Lamps and fixtures should harmonize with other furnishings in the room. All lamp shades and bases, if they are to add to the decorative effect of the room, should be simple in decoration and pleasing in color and design. Pottery, copper or brass bases are especially effective.

There are three factors to be considered in choosing a color for the shade: The other colors used in the room, the effect of the lampshade on these colors at night, and the becomingness to persons assembled in the room at night. Colors with yellow predominating give a more natural light and are best for reading. Blues, greens, grays, and violet absorb too much light, and cause persons to appear ghastly. If these colors are needed in the daylight color scheme, they may appear on a background that has yellow tinted out as a foundation color, or thin materials of these colors may have sunny colors for lining.

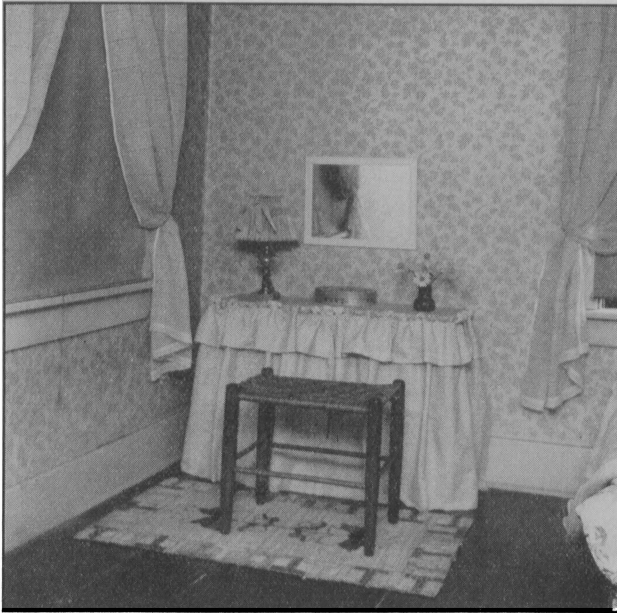


Fig. 5.—A dressing table made of orange crates.

The mirror is an important article in the dressing unit. A good, clear, unframed glass or one with a simple frame of wood is most desirable. A triple mirror made to stand on the dressing table is also practical. The mirror should be in scale to the space it occupies.

Simplicity should be the keynote in bedroom furnishings. After the essential furnishings have been assembled, it is well to make a plan for the kind of finished room that is desired. Suitable accessories may then be added from time to time.

It is rather difficult to draw a line between the "necessities" and accessories in a room. Indeed, many of the most necessary bedroom "linens" are now in the accessories class and add much to the attractiveness of the room. The word "linens" has come to include a wide range of materials used in the household.

The appearance of any room depends largely upon the accessories. The selection of the small decorative objects for a room affords an opportunity for creative expression and reveals the personality of the homemaker more than other furnishings.

Dresser sets and scarfs are necessary accessories in this unit. They may be worked out in such a range of colors, textures and designs, that one has little difficulty in finding a scarf that will fit in with other furnishings of the room. Linen, crash, dimity, voile, and swiss are suitable materials. If some kind of handwork is to be used on the dresser scarf, the design should be dainty and appropriate to the article. Outline, satin, and simple border stitches, such as chain, cross stitch and feather stitch, are suitable and serviceable.

Pictures are used for decoration in the scheme of furnishings. They bring culture and inspiration into the lives of those who are associated with them. Small pictures of special interest to the individual are especially attractive in the dressing unit. There are many subjects from which to select. If the room is lacking in color, floral prints, landscapes, and some human interest subjects introduce color and interest. Pictures should be hung low enough to form a unit with the furniture in the group. The center of the pictures of average size hung on each side of the mirror should be on the level of the eye of a person seated at the dressing table.

Screens are used for decoration as well as for utility. They are useful to shut out glaring light to conceal an unattractive view or to promote privacy. A three-section screen is very usable. It may be covered with plain or decorative paper or with fabric.

2. Sleeping Unit

A complete sleeping unit may include a bed, bedside table, mat or runner for the table, lamp, rug, picture, comfortable bedding including a mattress cover and pad, pillows, blankets or quilts, coverlet, spread, pillow cases and comfort protector. The position of the bed in relation to the ventilation in the room is a factor to consider. The bed may have a summer and winter space. It should always be parallel with the wall.

Bedding

Good bedding is essential for the well-made bed. A mattress cover made of muslin or other washable material will protect the mattress

from dust and discoloration from the springs. The cover should be boxed to fit the mattress and the open end tied with tapes or snapped. Ready-made mattress covers may be purchased if one does not care to make them.

The Mattress Pad.—The mattress pad should be the same width and length of the mattress. It is to protect the mattress and to make a smoother surface on the bed. Regular quilted pads may be purchased to fit any size mattress, but many housewives prefer to make the pad of muslin, padded with a thin layer of cotton and quilted on the machine. Thin, old blankets and light comforts may be converted into serviceable mattress pads.

Sheets and Pillow Cases.—There are many reliable brands of sheeting on the market. Sheets may be purchased ready-made or by the yard. Short sheets are not an economy. They do not stay tucked under the mattress securely, and are not as hygienic as longer sheets because they do not protect the covers.

If sheeting is purchased by the yard, the material should be the correct width, using the selvage on the sides, and allowing enough in length to provide a two-inch hem at the top and bottom. There is an advantage in having the same width hem in both ends in order that the sheets may be reversible. When making sheets and pillow cases, the material should be torn to insure straight edges.

If the sheet is to be finished with some decoration, the hem should be neatly stitched on the machine, or some simple decorative stitch as the feather stitch or couching stitch used to hold it in place. A monogram or dainty floral motif may be placed in the center, two or three inches from the hem. If a monogram is used, it should be placed so that it faces the hem.

Standard Sizes for Sheets		
Cot Bed	Twin or Three- quarter Beds	Double Beds
54 x 99	72 x 99	81 x 99
54 x 108	72 x 108	81 x 108
		90 x 99

Pillow cases should be made to fit the pillows on which they are to be used. If they are too small, the pillow seems hard and lumpy, if too large, the pillow case becomes wrinkled more readily and will not fit smoothly. Pillow case material, like sheeting, should be torn. If tubing is used, there will be but one seam—other materials require two seams. Plain seams, neatly overcast, are best for pillow cases.

Two-inch hems are recommended for pillow cases. They may be plain or decorated with simple, white embroidery motifs, hemstitching or lace.

Standard Sizes for Pillow Cases	
Pillow	Pillow Case
20 x 26	42 x 36
22 x 28	45 x 36

Covers for the Bed. Good bed covers are light in weight, warm, washable and attractive in appearance. Plain, light colored blankets are very satisfactory for covers. They are warm without being heavy and are easily laundered. Decorated, hand-made quilts are attractive and add to the beauty of a room, but are not as serviceable as other types of covers.

Wool is the lightest and warmest material for covers. Wool bats for comforts are more expensive than cotton bats, but are warmer and lighter and make the most desirable bed covering. The preparation of wool for comforts may be done at home with good results.

The bedspread is used to protect the bedding and to make the bed look attractive. It should be suitable to the personality of the owner and to the room in which it is to be used. Candlewick spreads, homespun coverlets, chintz, calico and print materials are appropriate for an early American room.

Heavy, rough textured materials such as osnaburg, Monk's cloth and homespun are suitable for a daybed or a boy's room.

Indian head, rep, chintz, chambray and print materials are serviceable for the average room, while swiss, organdy, seersucker, voile, gingham and chintz of dainty design and color add to the attractiveness of the girl's room.

Light colors and glossy fabrics make the bed more conspicuous than darker, dull finished materials. Any style of bedspread should cover the mattress, springs and pillows and be heavy enough to stay in place. Thin or open weave materials such as lace, may be used over a plain foundation color so that the cover will not show underneath.

Types of Trimming.—Trimming materials should be about the same weight as the spread material so that they will wear together. Bands of contrasting or matching material, cording, binding, tufting, appliqued motifs, decorative braid, ruffles, and scallops, make suitable trimming. The plain, tailored spread is also very effective.

Most of the material used for spreads is 36" wide, so the trimming may be applied to conceal the seams necessary in making the spread the right width. To avoid a center seam, one width of material may

be used for the center section, with other widths sewed to each side. It is best to remove the selvedge and make a flat seam, but if the selvedge is to be used it should be clipped every two or three inches so that the seam will be flat. The size of the spread for a double bed varies from 80 to 90 inches in width and from 90 to 108 inches in length.

The range of colors, textures and designs is so wide that the homemaker experiences little difficulty in selecting materials that will fit her needs. As in selecting other home furnishings, one should keep in mind the fact that the bedroom especially, needs plain, restful surfaces and if the walls, rugs or curtains are figured, a plain spread will be more pleasing. If the room is generally plain, a spread of attractive design will balance the plain area.

The following points on "Buying Bedspreads" have been worked out by the Bureau of Home Economics: "The well made spread should be generous in size with substantial edge finishes, and well made seams. The ends of the spread should be straight and cut parallel to the crosswise yarns. Fabrics of good quality, firmly and evenly woven make most durable spreads." Simplicity is a characteristic of the comfortable bedroom. A well made spread of good color and design will add charm and individuality to the room.

The Home Preparation of Raw Wool for Comforts

Wool comforts which are warm and light in weight may be made from raw wool, cleaned and carded commercially or at home. About three pounds of washed and carded wool are required for a medium sized comfort. When estimating the amount of raw wool needed for any purpose, it is well to assume that it will be reduced fifty to sixty-five per cent in weight by the scouring and carding. So, if three pounds of finished wool are to be used in the comfort, it will be necessary to wash five to seven pounds of raw wool.

Preparation for Scouring.—A broad wooden paddle with several holes bored in it is helpful in handling wet wool. A medium mesh (galvanized) wire or clean boards put together in the sun and covered with clean, white cloth make a good drying platform. Faster drying is obtained if a space of two or three inches is left between the boards, so air can circulate through the wool.

Make a soap solution by heating slowly one pound of sal-soda and two pounds of a good, neutral soap in two gallons of soft water, finally filling it up to five gallons. A large quantity of *soft water* is an essential in thoroughly cleaning wool, and the best results are obtained, if only small amounts of wool are worked with at one time.

At least three suds and several rinses will be needed to clean the wool. Arrange wash tubs or other large containers, and a clothes wringer so that the wool can be passed readily from one to the other. If it is possible to keep the water warm, make three tubs of suds before beginning to wash the wool.

For the first suds, dilute one to two quarts of the stock soap solution with ten gallons of water. This suds should be hot enough to be uncomfortable, but bearable to the hand (about 120° F.). The second and third suds should be a little cooler (110°-120° F.) and contain less soap, depending on the condition of the wool.

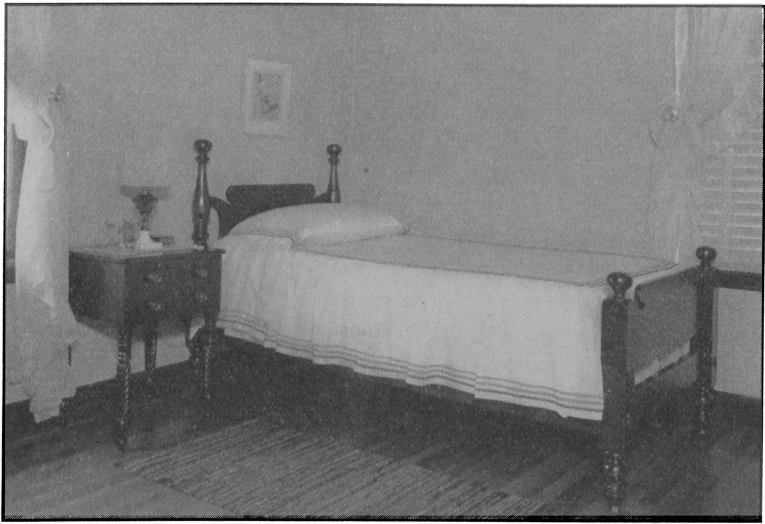


Fig. 6.—A comfortable sleeping unit.

Scouring.—Select only the cleanest fleece. Pick apart, shaking out all dirt possible. Remove all tags and dung locks. Wool that is stained will not scour white. Put only a small quantity of wool into the suds at a time, dividing the wool into small bits as it is added. This method cleans the wool more thoroughly and lessens the chances of matting the fibers. This also shortens the time of drying and reduces the amount of carding necessary. The best results are obtained if about six gallons of suds are used for each pound of raw wool.

It is well to handle the wet wool with a paddle. Avoid squeezing or stirring the wool while in the washing or rinsing solutions as this causes the wool to mat and felt together. For the same reason it is best not to use a washing machine. Never crowd the wool in the

tubs. It should be scoured in lots, if necessary, to prevent damage in cleaning. Keep the wool below the surface until it is thoroughly soaked with suds. Allow it to stand in the suds for about ten minutes and avoid stirring. Lift up small amounts, let the water drain out and put the wool through a clothes wringer or squeeze by hand.

If the wool is wrapped in a piece of cheese cloth or other open mesh material, it will not tangle in the wringer. Repeat the process in the second and third suds. A fourth suds may be necessary.

Rinse several times in clear water of the same temperature as the last suds (110°-120° F.) handling the wool as before. Be sure *every trace* of soap is removed. Spread thinly on the drying boards and dry thoroughly before using.

Carding.—Use wool cards, to straighten out the washed wool, and to remove the smaller bits of chaff and other foreign matter. Carding wool by hand is a slow process, so it is necessary to allow considerable time for the work. As the batts are carded, they may be packed in layers in a box. If the layers are separated by paper, a neater pack is obtained. Wool batts will remain in good condition in a covered box.

The wool batt should be first covered with cheese cloth or light weight muslin tacked or quilted loosely, then placed in the cover. Fade-proof cotton material, plain or figured is the most satisfactory cover for the wool comfort. A wool comfort should be thoroughly sunned before being stored for the summer.

3. Reading or Sewing Unit

This may consist of a comfortable chair (upholstered or slip covered), foot stool, small table or magazine holder, mat or runner for the table, lamp, rug, picture or hanging, curtains for the window and sewing basket or other container. This type of unit is especially desirable in a large room, as it provides space to work without interruption.

4. Writing or Study Unit

A study table or desk, straight chair, book shelves, lamp, book ends, blotter base, waste paper basket, rug, pictures or other decorative objects. If possible, the writing unit should be arranged so that the natural and artificial light may come from the left side. This



Fig. 7.—A complete reading unit.

prevents the shadow of the hand from falling on the paper, thus making a more comfortable place for work.

A sturdy wash stand or table may be converted into a good study table. With shelves above it or built in one end it affords a convenient place to group necessary writing and study equipment.

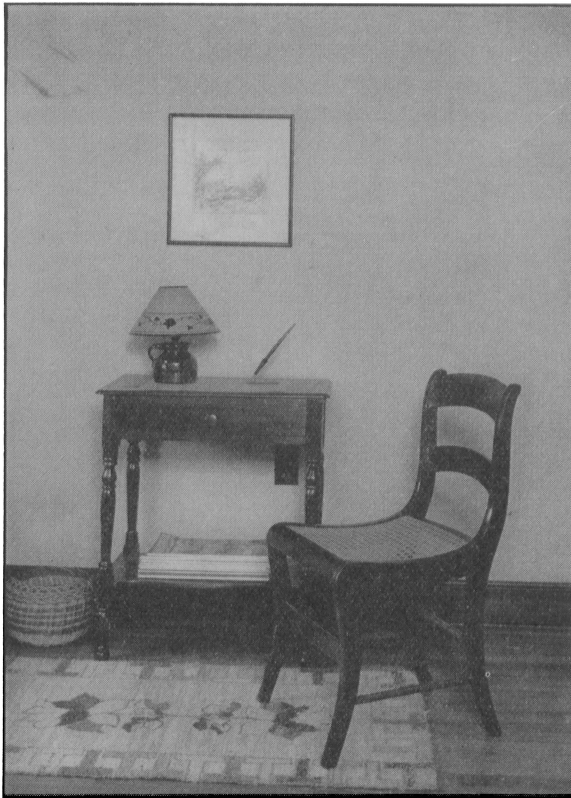


Fig. 8.—A writing unit.

5. The Clothes Closet

This unit will vary according to the space available and the problems presented in the room. It is usually composed of a permanent or portable type of closet with doors or curtains, the equipment varying with the individual needs of the girl.

If a closet was not included when the house was built, an improvised wardrobe or walk-in type may be substituted. Fig. 9 shows such a closet made of four orange crates and a wide board for the side. The wall forms the back of the closet. The interior of the crates should be sized and papered with plain or small figured wall paper. The outside may be painted like the woodwork of the room or papered.

Construction of Closets

There is a large variety of materials from which to choose in building closets. The final choice will probably depend upon the amount of money to be spent and the type of finished job desired.

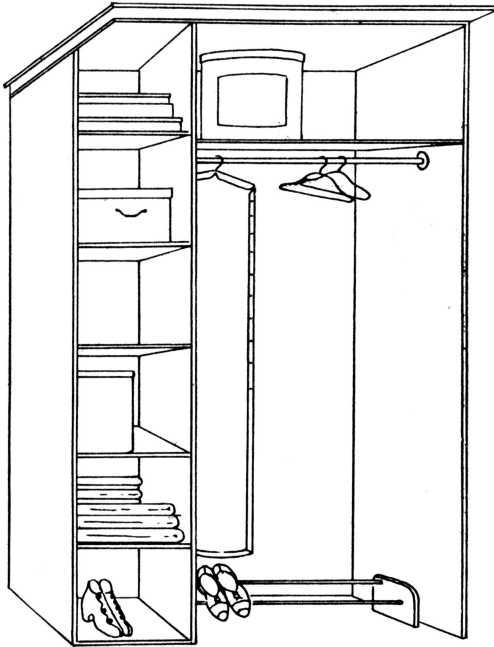


Fig. 9.—An improvised closet made of orange crates.

Wall board is probably the least expensive material available. It comes in 4 foot widths and in lengths from 6 to 10 feet. It is fairly rigid and will take paint very well. This material is satisfactory for small closets where strength is not very important.

Insulation Board for this purpose is made in $\frac{1}{2}$ inch thickness, it is slightly more expensive than wall board, but has more strength. It may be obtained sized ready for painting.

Tempered Presswood in $\frac{1}{8}$ inch thickness has more strength and a better surface for painting, than either the wall board or insulation board, but is more expensive.

Clear Ceiling in $\frac{5}{8}$ inch thickness by 4 inches in width is a very satisfactory and economical material when a wood finish is desired.

In building the frame for a closet 2" x 2" lumber is very satisfactory except for large closets where a greater strength is desired. Light weight inside doors may be purchased from lumber dealers at a

very reasonable cost in the following sizes: 2' and 2'6" widths in 6', 6' 6", and 6' 8" lengths.

If desired, doors may be made up of the same material as the closet if care is taken to build them so that they will not warp or sag.

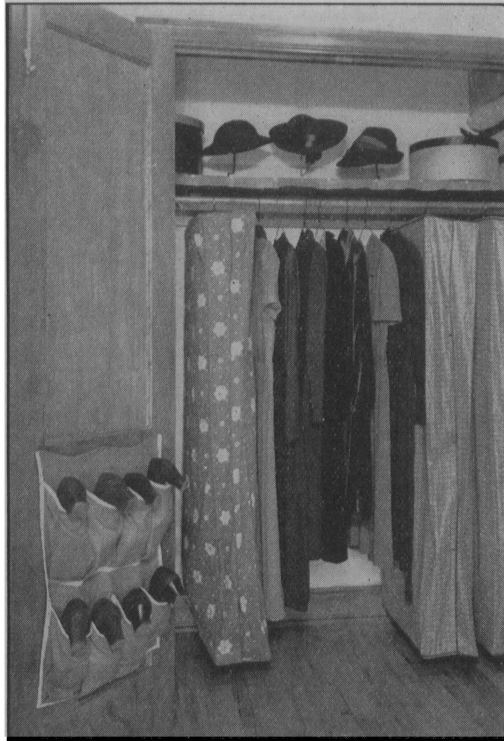


Fig. 10.—A well arranged closet.

Closet Equipment

A convenient closet includes a well supported rod made from a gas pipe, heavy curtain rod, broomstick or a large dowel rod to hold the clothes hangers. The rod should be placed high enough so that the longest garment will escape the floor. A row of hooks on a board in the back or side of the closet are convenient for hanging articles flat against the wall.

Shelves for boxes and the storage of folded articles, hat racks to hold the hats that are worn frequently, garment covers for the protection of better clothes as well as for temporary storage, a laundry bag and provision for shoe storage are essential.

Garment covers provide good protection for temporary storage and also add to the appearance of the closet. Various types of paper and

cloth covers may be bought, but durable, inexpensive covers are easily made.

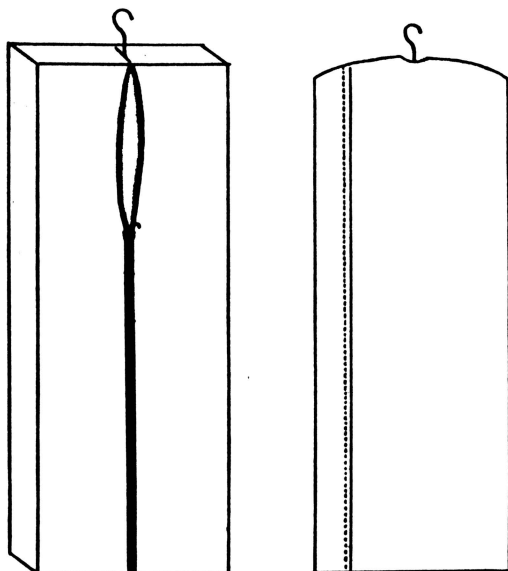


Fig. 11.—Practical garment covers.

For the best effect, the color scheme of the room should be considered in selecting the material for closet accessories. Plain or small figured cotton prints are always attractive. The average garment cover is 20 to 22 inches wide and 60 inches long. The opening should be long enough to admit a garment on the hanger. It may be fastened with a zipper, snaps or ties. The top of the cover may be straight or boxed or curved to fit a hanger and the opening for the hanger finished by hand to prevent raveling.

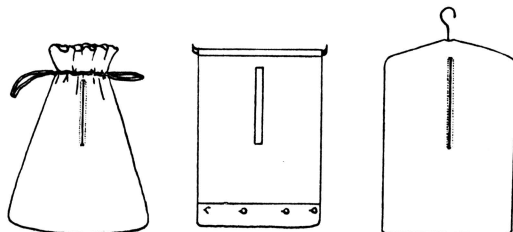


Fig. 12.—Types of laundry bags.

A laundry bag made of serviceable material as heavy cotton sacks, osnaburg or denim is an essential piece of closet equipment. The usual types of laundry bags shown in Fig. 12 may vary in size depending upon individual preference. A laundry bag, made with a

casing wide enough to take a curtain rod of ordinary size is convenient as it stays flat against the wall or door.

Shoe Storage.—Some place for the storage of shoes must be provided, as the proper care of shoes presents a problem in every home. Shoes stored on the floor of the closet are in the way and interfere

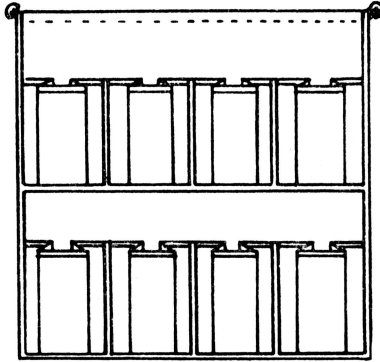


Fig. 13.—A convenient shoe pocket.

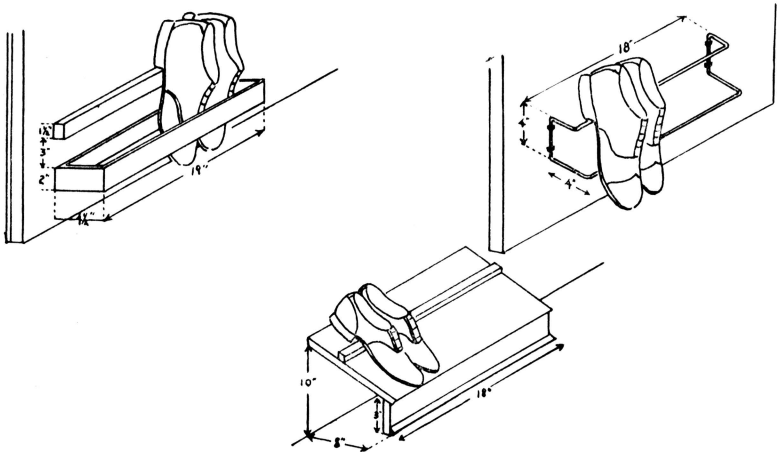


Fig. 14.—Practical shoe racks.

with cleaning. They can not be kept in good condition. There is a large variety of commercially made racks, pockets and shelves, but a homemade convenience such as the door pocket in Figure 13 and the racks shown in Figure 14 are most satisfactory.

Hat Storage.—Hat stands, racks and boxes provide a place to store hats on the closet shelves. Any box that is large enough to prevent crushing the hats may be made into an attractive hat container. The box may be neatly covered with wall paper, plain colored paper or small print cotton material.

There are numerous small articles that may be used with the groups listed in this circular, however, their choice depends upon the interests and needs of those who are to occupy the room.

Score Card for a Bedroom Unit

	Points
I. General Appearance	30
Harmony of furniture, color, design and finish	10
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
	100
Total Score.....	100

REQUIREMENTS FOR THE PROJECT

This project is based on the various units or groups of furniture used in the bedroom and is planned to meet the particular needs of the individual who is to occupy the room. The project is sufficiently complete and flexible for every girl to work out a unit or units to suit her needs and interests. Since this project offers a wide range of choice in the several units, it is entirely possible for a girl to repeat phases of it for two or three years. Thoughtful planning and careful workmanship are usually more important, than the amount of money spent on room improvement.

The units should be carefully selected, after considering the room as a whole, so that each group will increase the comfort, convenience and attractiveness of the room and express the taste of the occupants.

The objectives of this project are to give the girl an opportunity to:

- (a). Analyze her room needs and make a plan for its improvement and care.
- (b). Select the color, design and simple furnishings to be used in her room.
- (c). Study furniture arrangement and reconditioning.
- (d). Construct or remodel and group articles that are to be used together.
- (e). Make better use of home labor and materials.

The objectives for this project may be met by making a good plan of work based on what is already in the room; by constructing,

selecting, and arranging at least one group of articles, from 3 to 5, which are to be used together in a unit; and by keeping a record of the time and money spent so that a short story may be written on the work accomplished.

Three to five articles may be selected from the following units for the room:

- (1). A Dressing Unit.—Dressing table (homemade, remodeled or new), stool or bench, chest of drawers or dresser, towels, dresser scarf or set, mirror, lamp, candle sticks, curtains, small pictures, makeup box, rug (homemade or commercial), waste paper basket.
- (2). A Bed Unit.—Bed (May be refinished), bed side table, mat or runner for table, lamp, rug, a screen, pictures, comfortable bedding including a mattress cover and pad, pillows, blanket or quilt, coverlet, spread, pillow cases and comfort protector.
- (3). Storage Conveniences.—Improvised clothes closet with doors or curtains, shoe bag or rack, garment bag, hat box or bag, partitioned box for hose, well arranged box for handkerchiefs, dress accessories, etc., window box (covered for seat), cushions.
- (4). A Study Unit.—A sturdy table or desk, chair (comfortable and proper height) book case or shelves, wall shelves, lamp, book ends, blotter base, waste paper basket, rug, picture.
- (5). A Reading or Sewing Unit.—Chair (upholstered or slip covered), pillow, a wall hanging, foot stool, small table or magazine stand, mat or runner for table, lamp, rug, picture, curtains for the window, sewing screen or basket (for sewing unit).

REFERENCES

Books

Art in Every-Day Life—Harriet & Vetta Goldstein

Home Furnishings—Rutt

(These books may be found in High School libraries)

Magazines

Good Housekeeping, American Home, House and Garden

Bulletins

F.B. 1633—Window Curtaining

F.B. 1765—Guide to Buying Sheets, Blankets, etc.

F.B. 1219—Floors and Floor Coverings

F.B. 76—Making Slip Covers

Mo. Circular No. 389—Homemade Rugs

PROJECT REPORT

Your project is not complete until this blank is completed and a story is written of your club work for the year.

Member's Name----- Date started-----

Leader's Name----- Date completed-----

Name of Unit Chosen -----

Articles made: No. Cost

1. -----

2. -----

3. -----

Others -----

Total -----

Did you make an analysis of your room?..... Yes--- No---

Do you take care of your own room?..... Yes--- No---

What color scheme have you selected?.....

Why did you select these colors?-----

Did you refinish an article of furniture?..... Yes--- No---

Did you rearrange furniture in your room?..... Yes--- No---

Do you plan to continue this project?..... Yes--- No---

How many club meetings have you attended?..Project--- Community---

How many demonstrations have you given?..Individual----- Team-----

Did you participate in county judging?..... Yes--- No---

Did you exhibit articles at county achievement day?---- State Fair?-----

County Fair?-----.

Cut off here

STORY

Signed.....

Club Member