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4-H Club: Home Life Project "A" Plan

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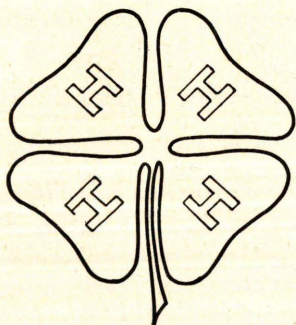
Agricultural Extension Service, South Dakota State College, "4-H Club: Home Life Project "A" Plan" (1949). *SDSU Extension Circulars*. 528.

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EXTENSION CIRCULAR 444
JANUARY 1949

4-H CLUB
HOME LIFE
"A" PLAN



AGRICULTURAL EXTENSION SERVICE
SOUTH DAKOTA STATE COLLEGE, BROOKINGS
U. S. DEPARTMENT OF AGRICULTURE COOPERATING

Home Life Project

“A” Plan

Living Room or Home

Goal 1. To Add Comfort, Convenience and Beauty

(Choose one or more of the following)

1. Assemble, refinish or repair a needed unit for a room of the home (kitchen, dining room, living room or bedroom) making at least three articles for it.
2. Make or select two additional articles for the same room.
3. Study room color schemes and arrangements and make possible improvements.
4. Add beauty through pictures, potted plants or flower arrangements.

Goal 2. To Learn Efficiency in Homemaking

(Choose one or more of the following)

1. Improve methods in one or more homemaking tasks—room care, laundering, ironing, etc.
2. Give room a complete cleaning and help keep it orderly.
3. Improve home health in one or more ways.
4. Practice thrift.
5. Conserve household equipment through good care and prompt repair.

Goal 3. To Become a Worthy Home Member

(Choose one or more of the following)

1. Plan your project with your mother.
2. Improve home courtesy, grooming and cooperative spirit.
3. Develop a hobby.
4. Help plan and manage a social event in the home.
5. Assist with care of younger children in your home or other homes.

Plan With Your Family

The living room should be so planned and arranged that all members of the family enjoy it. This room should be comfortable, convenient, and pleasant. It should provide space for the interests of each member and it should express a spirit of welcome to guests.

Call your family together for a planning session for the arrangement of the living room and for a sewing unit with good lighting; a small cabinet at hand to hold sewing supplies, and a low chair always in place. Dad will probably vote for a comfortable chair, a low table for books and magazines, smoking supplies and a lamp. Grandmother may express her desire for floor coverings which will not slip and for a straight chair that she can get out of easily. Mary, in her teens, will welcome the convenient arrangement of couch and chairs for conversational unit. Jim, with home work to do, will want a desk or table equipped with writing supplies, a waste basket, and good light. Margaret, who is interested in music, will want a storage space near the piano for her sheet music and storage for records near the phonograph. Tommy, just five, will vote for a chair "That's all my own." It should fit his short legs. There should be low shelves for his playthings.

After this planning session you'll probably find that your family wants the living room to include a reading unit, a conversation unit, a writing unit, a sewing unit and possibly a music unit.

Following this first family session start to plan with paper and pencil as to what you have and what you'll need to buy. We grow accustomed to things about us after living with them for a while. We "lose our eye"—become blind to what we have. We may feel that the room is unsatisfactory but we cannot see why. In that case we'll have to train ourselves to see again. Start by analyzing one part of the room at a time.

Analyze Your Room

You might like to use these headings:

1. "To be discarded"—discard articles that are not easily cleaned, that are not pleasing or restful.

2. "To be kept"—furnishings that fit the needs of the family and the room.

3. "To be improved"—worn pieces of good design which can be refinished, re-upholstered, or slip covered.

4. "To be purchased"—articles required to make the room meet the family needs. These may be added as the family pocket-book permits.

Structural Lines of Room—Large pieces of furniture and rugs should be placed to follow the structural lines of the room. This makes the room seem larger and it is more easily cleaned. This placing of furniture gives a more pleasing and harmonious appearance than a room in which large pieces of furniture and rugs are placed at angles and across corners of the room. In order to have a variety, chairs and small tables are drawn out into the room and placed at angles. Be careful not to block lines of traffic through the room.

Balance—Furniture should be so arranged that there is a restful feeling if one stands in the center of the room. Doors and windows have to be considered along with the furniture in striving for this balanced feeling. If there is more heavy furniture on one side of a wall than there is on the opposite wall, a feeling of lop-sidedness results.

In balancing furniture consider its height, too; avoid having all tall pieces on the one side and all low ones on the other side. Balance of color is important. Don't group all articles of one color together but have a balance of colors in each group or unit.

Group Furniture—Living room furniture should be grouped according to use. Some free space should be left between each group. The room is well arranged for use if it is possible to enter the room and read, write, visit, or study without moving the furniture.

In grouping furniture consider both artificial light and daylight to get the best lighting possible. The number of pieces which may be grouped together in one unit depends upon their size, shape, use and the space which they must occupy. The rule of three is usually a safe one to follow. An odd number is usually more pleasing in effect.

Five articles may be grouped together if needed to complete the unit for convenience or to give sufficient size or weight for balance.

Center of Interest—Each living room should have a center of interest or place which receives more emphasis. If there is a fireplace it is usually made the center of interest. A group of windows, a piece of furniture, a lovely picture or a wall hanging may be the important object in the room, with the color scheme and interest built around this particular object. There should be just one center of interest in the room with all other groups of less importance.

Arrange Your Own Living Room

Draw a diagram of the floor of your living room to the scale of one-fourth inch to a foot. Show doors, windows, alcoves, fireplace, and any other part of the structure which would effect furniture arrangement. Draw the furniture to scale and place it according to the suggestions given for furniture arrangement.

Color For Your Living Room

One of the easiest ways to find a color scheme for a room is to take it from a picture, a wall hanging, or a lovely piece of material. When you find a picture in which the colors and subject satisfy you, buy it and hang it on the wall.

Study the colors until they become a part of you. The colors the artist has used most are for the walls and floors and large pieces of furniture. The colors he has used more sparingly use for small accessories and accents of color in your living room.

Room Arrangement

Any room, no matter how simple its furnishings, can be made attractive if the furnishings have good care and are well arranged. Rooms should be furnished with the necessities for everyday living. Things which are useless should be removed to make the room less crowded.

Each member should have a well-lighted comfortable spot somewhere to pursue his favorite interest. If the family is large, this spot may have to be shared occasionally with others, but parts or features of it should be kept private for those who use it.

When one enters a room the eye should be attracted by some outstanding group of

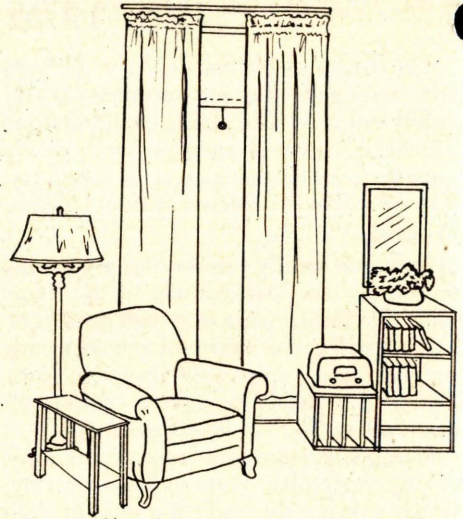


Figure One

furnishings, characterizing the room and imparting something of the family's personality. Figure 1. Each room should be studied carefully to determine what should be featured and where the group should be placed.

Only things which belong together should be placed together. Interest centers are composed of things which have a common purpose or use. Each unit or center should be complete. A chair should always be placed with a reading table or desk. The chair invites one to sit and read or write. It gives a homyness to the room which otherwise would be lacking.

The number of pieces which may be grouped together in one unit depends upon their size, shape, use and the space which they must occupy. The rule of three is usually a safe one to follow in regard to larger objects. An odd number is usually more pleasing in effect. Other articles may be added if needed to complete the unit for convenience, beauty, to give needed height, size, weight and balance to the unit as a whole.

There should be variation in size and heights of the articles which are grouped together. They should be of sufficient similarity of shape and conformity of lines to produce a harmonious unit. An oval mirror or picture looks best above a piece of furni

ture which has some curved lines. A round or oval rug also looks best placed before a piece of furniture having curved lines.

Interest centers should be placed where they can be used with the greatest comfort and convenience. This attention to convenience and completeness of detail gives personality and charm to the room. Convenience is more important than appearance if there must be a compromise. Furniture arranged for comfort usually looks well, imparting an air of hominess.

The bed should not be placed facing the light. The dresser or dressing table should be placed so that the light falls on the person's face instead of on the mirror. The reading or writing unit in the room should be well placed in reference to the light.

The larger major piece of furniture which characterizes each of the interest units should be placed first and the smaller pieces belonging to the group should be placed conveniently in good balance.

Large pieces of furniture, large pictures, or wall hanging should be placed against large wall spaces. Large pieces should be placed parallel with the structural lines of the room so as to give a restful, comfortable orderly appearance. Bed, table, davenport, piano and other large pieces placed across a corner and rugs laid to follow lines of travel give the room a cluttered restless effect.

All large pieces of furniture should not be placed on the same side of the room. There should be some heavy, some light, some tall and some low so that there is a feeling of balance. A good check on balance in room arrangement is to think of the room being supported on a pivot.

Doors and windows should be considered in room balance both in regard to height

and weight. If finished or decorated so as to stand out conspicuously they should be considered the same as a piece of furniture in determining arrangement and balance.

Wall hangings, pictures, small pieces of furniture, bowls, vases, candlesticks correctly placed are aids in obtaining good balance. Pictures or wall hangings are usually more effective when hung above some piece of furniture so that it belongs to a group. A room in good balance has an interesting broken "sky-line." Figure 2.

Chairs need not be placed parallel with the lines of the room. Their use requires that they be moved about. Their use, size, shape and lines allow them to fit into places which cannot be used for other pieces. Chairs should be placed and grouped naturally for use.

In rooms of ordinary size, pieces of furniture should not be placed in the middle of the room, or placed so as to extend far into it. Such placing obstructs the passageway about the room and makes it seem small and crowded. All lines of travel should be kept cleared.

If space permits, a desk or table may be more usable if the end instead of the side is placed toward the wall. In a very large room the davenport may be placed end-wise to form a smaller more informal group.

A room is most charming when both formal and informal balance are used in the arrangement of its furnishings, but one type of arrangement should dominate. The shape, size and use of the articles help to determine whether they should be arranged formally or informally. A writing unit consisting of chair, wastebasket, desk with low bowl or tray on top flanked on either side by candlesticks is an illustration of formal and informal arrangement within the same unit.

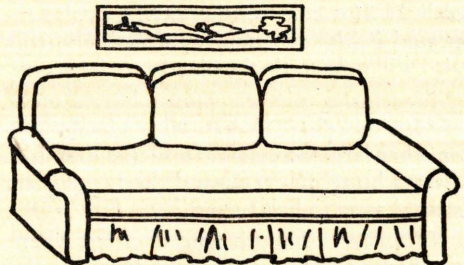
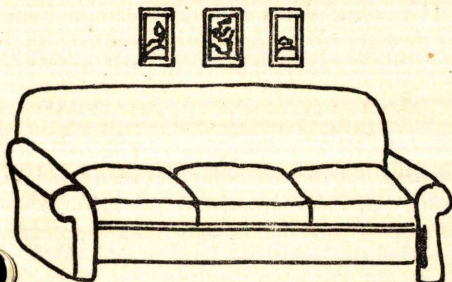


Figure Two

Just how many units should be arranged formally and how many should be arranged informally has to be determined in each individual case. Design, color, and texture of walls, floors and furnishings are factors which influence the arrangement as well as size, shape and use of the articles. One has to arrange and rearrange until the best effect is secured.

Unlike objects grouped for convenience about the main piece are arranged informally. A floor lamp, easy chair and magazine stand form such a grouping. Informal balance in arrangement gives an air of comfort, convenience and hospitality. Like or similar things are usually arranged formally. Formal arrangement gives a feeling of dignity and poise.

Placing, Arranging and Hanging Pictures

As a rule, pictures in the home are more effective hung above or grouped with a major piece of furniture, forming a part of an interest center or unit. The distance that a picture should be from the piece of furniture depends upon its size, shape and apparent weight.

This arrangement places the center of most pictures at standing or sitting eye level which is an important factor in the enjoyment of pictures.

When selecting a picture which is to be used as a part of a furniture group, one should decide whether it should be a vertical or horizontal type.

Its size should be in scale with the piece of furniture with which it is hung. If the furniture is heavy or dark in color tone, the picture should be relatively dark or bold in design and framing.

Pictures, mirrors, or wall hangings hung above a table, desk, mantle or shelf seem more closely related if one or more small accessories are placed so as to form transitional lines. If a color in the picture is also repeated in the accessory or upholstery, this also will help to tie the picture to the group.

Sometimes, pictures hung above a piece of furniture share interest with a lamp, vase or other large accessory. In such a case, it is always hung off-center and the two objects spaced so as to balance well.

In an informally balanced group where the picture is hung above and beyond the

major piece of furniture, it is balanced by another piece of furniture placed so that the eye is directed to the center of the group.

If the picture is a portrait, it should face into the group. If the picture has movement or definite direction, it also should be toward the center and not away from it. Pictures which have decided movement or action require more wall space about them. They should never face into a corner. In a group of pictures, line direction always be toward the center of that group.

Small pictures similar in subject, size and framing may be hung together in a group over a piece of furniture. The space between the pictures should be less than their width. They should be placed closely enough to really seem a unit.

If the pictures vary in size, it is usually advisable to hang the largest in the middle and the smaller ones on either side, spaced so as to give correct balance.

The group is usually hung with the bottoms or centers of all the pictures in line. Each picture or group of pictures is considered as an individual problem and as part of the entire plan of the room.

To hang pictures place screw-eyes at each side, well above the center, so that the picture will hang flat against the wall when the wire is in place. Both the picture hook and the wire should be invisible when the picture is hung.

If a picture hook cannot be driven into the wall or if the picture is so large and heavy that it needs visible support, it is hung by a continuous wire which is passed through the two screw-eyes and attached to the two hooks at the ceiling moulding. The hooks should be spaced so that the supporting wires will be parallel.

Flowers and Their Containers

Growing plants add interest to the home if they are thrifty and well-groomed, otherwise they may detract from the beauty of a room.

Blooming plants should be selected to fit into the room color scheme. The container should not detract from the plant or bouquet. Soft, dull wood tones, which do not detract from the bouquet, are especially good with most flowers.

Cut flowers are lovely beauty accents

carefully selected and arranged. They should be kept fresh.

The water used on them should never be allowed to become stagnant. Wilted, shattering blossoms cannot add charm to any home. Neither can poor imitations of flowers nor dusty, shattering, painted weeds.

Flowers vary in texture and form. Some are heavy textured, stiff and almost conventionalized in form. These go best with heavy decorative fabrics and room furnishings.

When selecting flowers, keep in mind the coloring of the room in which they are to be used.

Flowers and containers used together should harmonize with each other and with the coloring of the room in which they are placed. The plainer and more harmonious the immediate background the better is the

effect. A mirrored background reflecting their color is lovely.

Flowers should be arranged as consistently as possible with their natural growing position. Include a few leaves and some grass or vines in the bouquet.

Short stemmed blossoms look best massed in a low bowl, the individual blossoms held apart by a pierced holder.

Flowers with long, graceful stems and leaves are effectively used singly or arranged informally in a slender vase.

Large stiff flowers look best in a large, straight-sided pottery container.

Do not crowd flowers. A flaring large-mouth receptacle which permits the blossoms to fall slightly apart is usually preferable.

Dressing Up Furniture

Refinishing Furniture

Many old pieces of furniture may be restored to usefulness and beauty by refinishing them at home, but it does require time, patience and energy. All furniture is not worth refinishing. Only such pieces that are strong in construction, have good proportion and good lines are worth the time, effort and money. Pieces made of cheaper woods are well-adapted to painting while the finer woods take a number of finishes.

All necessary repairs should be made before any refinishing is started. Scroll work and ornate decoration may be removed and the appearance of the piece greatly improved.

The following are the usual steps necessary for refinishing furniture:

Take off all removable parts. This refers to mirrors, metal drawer pulls and other parts that should not be finished.

Remove the old finish. Best results are obtained when all the old finish is removed. Commercial paint and varnish removers may be more expensive, but are less likely to injure the wood than is a homemade remover. Follow directions on the can of remover.

Prepare the surface for the new finish.

a. After the old finish has been removed,

the surface should be sandpapered until very smooth. A medium to fine sandpaper is best. Sand with the grain of the wood.

b. Some woods such as walnut and oak have open pores which must be filled before a smooth finish can be obtained. A good paste filler is made by practically all paint companies. Select one for the wood to be finished. Apply with a paint brush, with the grain of the wood. Let set for about ten minutes or until it begins to look dull and gray. It is then ready to be rubbed in cross-wise of the grain. Use a clean piece of burlap or denim. Rub with steel wool or fine sandpaper after it is thoroughly dry.

c. Stains are sometimes used to bring out the grain of the wood and to secure desired color effects. Oil stains are easiest to apply and are recommended for the inexperienced finisher.

Put on the new finish. Various finishes may be used. Select the one best adapted to the piece of furniture to be refinished.

a. VARNISH is one of the most common of finishes. Two or three coats of varnish are required for best results, with a thorough sanding between each coat. To produce a satin-finish rub down the last coat with a fine grade of pumice and rotten-stone with a clear rubbing oil or paraffin oil. Use a piece

of woven felt for this, rubbing with the grain, using light but firm strokes.

b. SHELLAC makes a harder finish than varnish but is very brittle and mars easily.

c. PAINT and ENAMEL are commonly used to finish the cheaper woods. Flat paint is often used as the undercoat for enamel to make the finish more durable. Several thin coats are more desirable, with sanding between each coat, than one thick coat. If all the old finish has not been removed first, be sure the surface is sandpapered to give a good foundation.

d. WAX is a quick finish and can be applied to the natural unfinished wood or over a stain. Any good paste wax may be used. It should be applied in many thin coats, each well rubbed so that the wax is forced into the wood.

e. OIL finish is usually used on fine grained old hard woods, such as cherry, mahogany and walnut. Some prefer to dilute the first few coats with turpentine. Boiled linseed oil is used, applying it while hot. Wipe off the excess oil carefully after each application then rub with a soft cloth. Many coats, from 7 to 12, are usually required with thorough rubbings between to give a lovely finish. Allow at least 24 hours between each application of oil. The beauty of the finish will depend largely upon the amount of polishing between coats. After the final coat is applied it is best to wait four to six weeks before waxing.

Upholstered Furniture

Do you have a chair or davenport in your home that needs reconditioning? Or perhaps the cushions need to be repaired. This work can be done at home at a nominal cost and is fascinating work.

If the springs become untied, the webbing stretches or breaks and the padding wads, dismantle the chair or davenport and start from the beginning. When dismantling a piece, observe carefully how each step was done, making notes of each step as you go along.

Be careful that you do not stretch or tear the upholstering material when removing it. If it is not to be used again, use it as a guide for determining the amount of new material to buy and as a pattern when cutting the new material.

WEBBING—The webbing may need to be stretched only, however it will probably be best to put on new webbing or at least reinforce the old with new strips. To get the webbing on as tight as possible use a webbing stretcher, either a commercial or home-made one. An effective one may be made by cutting off the heads of nails and driving them backwards into a conveniently shaped piece of wood, the base of which is about the width of the webbing.

The number of strips of webbing will depend upon the number of springs used. Each spring should set on an intersection of interlaced strips. Six strips are needed for nine springs. Each strip should be long enough to turn back one and one-half inches at each end.

Do not cut the strips in advance. Place webbing on one edge, tacking in place about one and one-half inches from edge. Use four or five tacks depending upon the width of the webbing. Fold the edge over and tack again, placing the tacks between those previously used. Using a webbing stretcher, pull the opposite end as tight as possible and tack as at other end. Cut webbing after tacking. Other strips are placed, stretched and tacked in the same way, interlacing the strips.

SPRINGS—Place the springs in place. Sew in place onto the webbing with a double spring sewing twine of the best grade using cross stitches evenly spaced around the base of the spring.

With the chair toward you, begin tying the center row of springs from front to back, then the row on either side. When this is finished turn the chair to the side and tie each row, at a right angle to the others. When all rows have been tied in this way, tie the rows diagonally.

After twine has been securely fastened at one end measure across the row of springs and half way back, to determine the length of twine needed for tying each row. To fasten at the end, place two tacks on the frame about one-half inch apart directly in line of the center of row of springs. Use a double loop around tacks, then hammer tacks in securely thus holding twine securely in place.

Compress the springs and insert the e

of the twine under the outer upper coil of the spring. Pull the twine forward and hold taut with the left hand. With the right hand put the free end of the twine over and under the tautly stretched twine bringing it out over the coil of the spring and the loop of the twine, still holding twine taut. Pull the knot

up firmly. Continue across the row of springs, keeping each spring upright and compressed equally. Finish by tacking and tying the twine to the frame as in the beginning. After the horizontal and vertical tyings have been completed, make the diagonal tyings in the same manner, thus each

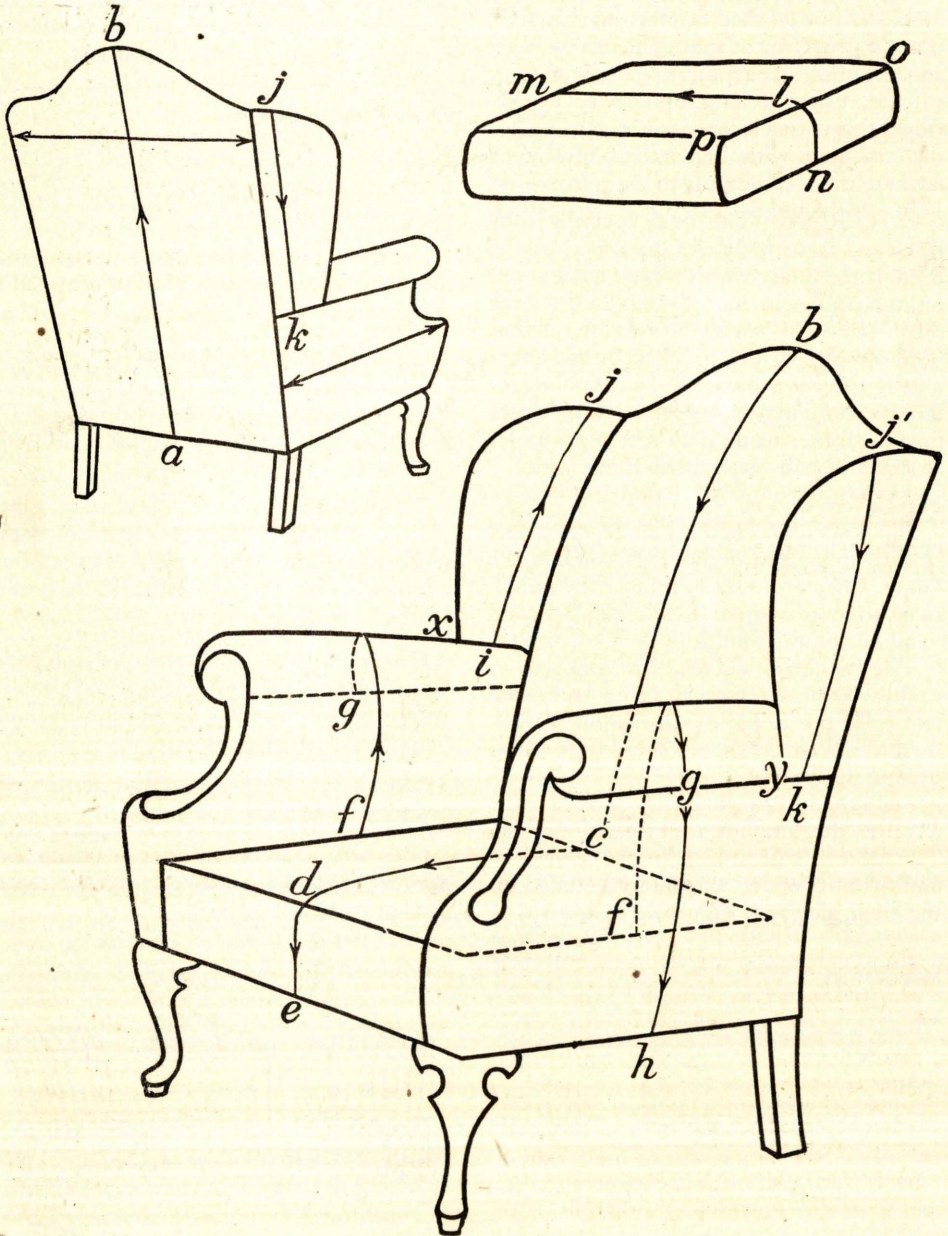


Figure Three
11

spring is tied eight times. Cover the springs with burlap or heavy feed sack, pulling tight from end to end and side to side, tacking in place to the frame.

PADDING—If the old padding is used, it should be worked over and dusted. New filling may supplement the old. Furniture moss and tow worked together are effective, using first a layer of moss, one of tow, then another of moss. Sew this in place with long stitches, using a long upholstery needle. Cover this with a layer of cotton felt. This is then covered with unbleached muslin or feed sacks, tacked tightly to the framework.

COVERING—The final covering may be tacked on securely or a slip cover may be used. If the final cover is tacked on, it is put on in a similar manner to that used for the muslin cover. When all the upholstery has been completed, turn the chair upside down and line with a piece of dark cambric or other cotton material. Cut slightly larger than the frame, turning the raw edges under at least one-half inch and tack in place.

Slip Covers

Slip covers have become an accepted part of furnishing and decorating rooms of the home. They are used to protect the upholstery, to cover worn or discolored places and to add color to a room.

The material chosen for slip covers should be firmly woven, easily laundered and color fast to light and washing. Colors used in slip covers should blend with others used in the room.

Measure the chair to be slip covered to determine the amount of material needed. The following illustrates the measurements and quantity of 36 inch material needed for the chair pictured: Figure 3.

Measurements:	Length inches	Width inches
Outside back (a to b)	36	24
Inside back (b to c)	36	24
Seat (c to e)	27	22½
Arms (2):		
Inside (f to g)	19½	25
Outside (g to h)	13½	32½
Wings (2):		
Inside (i to j)	17	16
Outside (j to k)	18	12
Cushion:		
Front to back (l to m)	20	21
Boxings (l to n)	3	21

If the material to be used has a definite "up and down" or a design or figure, additional yardage will be required. Plaited or a gathered ruffle will also require more material.

The slip cover must fit smoothly and tightly to look well. Fit and pin together carefully before sewing on the machine. Cording is often used to add contrast.

Chair Pads and Covers

Simple pads, covers and small cushions for the seats and backs of chairs can add attractiveness and are easily made.

For the cover, cut the pattern the shape of the chair seat, cutting out for arms and splats as necessary.

Use a straight piece of goods for the apron—extending side pieces to a length long enough to tie on or snap around and onto the back. Use a pleated flounce, ruffle or cording to finish bottom edge.

To make pads, place the material on the chair and cut to fit. Cut two layers of cloth and sew together with a plain seam on the wrong side, leaving an opening so the cover can be turned.

For the padding, cut layers of cotton padding or use an old quilt one-half inch smaller, all the way around the cover. Slip into cover and close opening.

Sew narrow straps on each corner so that pad may be securely tied in place.

Gingham, cretonne, chintz or printed or colorful feed sacks may be used for these pads or covers. Figure 4.

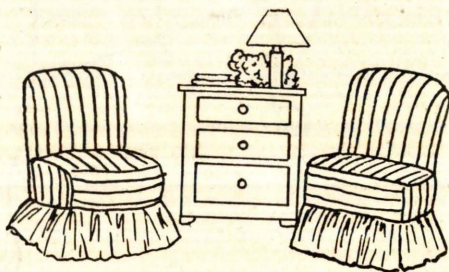


Figure Four

Living Room Reading Unit

Suggested articles to make or select.

Books in case, wall shelves, book rack or book ends

Slip-on book cover with book marker

Magazines in case, rack or magazine basket

Comfortable chair. Cushion or pillow may be added.

Picture or group of pictures, wall hanging

Foot stool

Table if wall shelves are used

Lamp

Good Lighting Necessary

Good lighting, both natural and artificial, are necessary to prevent eyestrain.

Do you know that 40 of every 100 grade school children and 40 of every 100 college students suffer from poor eyesight? That is the high cost we pay for poor lighting in the home, which is one of the most common causes of poor eyesight. No matter what kind of lighting equipment you use—kerosene, gasoline, gas, or electric—good lamps are made to give your home the correct light right where you need it.

There are four common faults in lighting that we should avoid: not enough light, not enough lights, glare, and light not well distributed. Let us see what we mean by each of these faults:

Enough light—Experts have given us a device called a "light meter" which measures light in foot-candles. We are not used to thinking of measuring light as we think of degrees of heat, acres of land, tons of coal, and bushels of wheat. A foot-candle is the amount of light which falls on a surface one foot distant from a lighted candle. The light meter tells us how much light we need for sewing, studying, washing dishes, visiting, and so forth. If you cannot borrow a meter, follow the recommendations of the manufacturer of the lamp you buy. Be sure there is enough light near the table and chairs where reading, writing, sewing, studying, and other close work is done.

Enough lights—If you are constantly rearranging lamps in the living room, carrying them from room to room in the course of the evening, you know there just are not enough lights. The original cost of a few extra lamps is really a small amount to pay

for the added safety and comfort they bring.

Glare—Glare is excessive brightness which causes discomfort or eye fatigue. Exposed, bare bulbs are the worst source of glare. Shades that are too thin, desks and tables with a glass top or a highly polished surface, and glossy paper are all causes of glare which is injurious to the eye.

Glare can be lessened by shading the light bulb with a diffusing bowl made of an opal or milky glass or a diffusing plastic, and parchment paper, or lightcolored, light weight materials for shades. These diffusing materials allow light to pass through and soften it.

Reflected glare can be avoided by changing the position of the mirror, picture, glass or metal objects, table tops or glossy paper; by changing the position of the worker or his work or of the lamp.

Light well distributed—Light must be evenly distributed throughout the room so that the eye won't be forced to adjust to varying degrees of light. We need to prevent sharp contrasts between the well-lighted task and a darker room.

Lamps and Lighting Fixtures

Lamps and lighting fixtures should be simple and not overdecorated. If there is any decoration, it should be placed to follow some part of the structure of the lamp or fixture. There should be good proportion between lamp base and shade. For example, the shade should not seem skimpy nor should it be so large that it seems top heavy.

The lamp should be of sufficient height to permit a good spread of light. Shades wide at the base and slightly tapering toward the top allow a good spread of light so that work being done need not be directly beneath the lamp, and more than one person can use the lamp at the same time.

The shade should extend far enough below the bulb or bowl so that the light does not shine in the eyes of a person in a normal position for work. The inner surface of a lamp shade should be light in color so it will reflect light downward rather than absorb it as dark shades do. Shades that permit some light to pass through may be

more pleasing in appearance but they should never be so thin that the light bulb or bowl is visible through the shade.

Careful planning makes it possible for a few good lamps to serve the whole family. For example, a floor lamp of adequate height and with a wide shade to give a good spread of light may serve one person who is sewing and one or two more who are reading. The usual type of bridge lamp has a rather narrow shade so that ordinarily only one person can properly use its circle of light. A table or study lamp may supply good light for several persons if placed on a table small enough and high enough to light a wide circle. End-table lamps of good height and shade spread may be used by one or two persons. Figure 5.

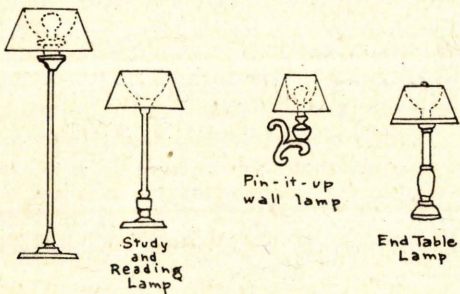


Figure Five

Care of Books

A new book, like a new friend, should receive special attention. In order not to break or weaken a new book's back it should be opened as illustrated in Figure 6a. Stand the book on its back with covers in vertical position. Lay the front cover carefully on the table. Then lay the back cover gently on the table also.

Take a few of the front pages (about 8 or 10) and lay them on the front cover gently creasing them. Next crease 8 or 10 back pages carefully down on back cover, Figure 6b.

Continue opening the books in this manner, a few pages at a time alternating in front and back, gently creasing them open each time. If you have gauged correctly you should finish the center with the book opened flat as in Figure 6c.

Dragging a book from the shelf by the

top binding is harmful to it.

Books wedged too tightly in a case become out of shape and shabby. It is best not to place bookcases against outside walls because of probable dampness.

Keep covers of opened book on the same level. Do not bend the covers back or down. Do not turn a book on its face or place an open weight on an open book.

Use a thin book marker—one made of oil cloth, cellophane or oiled silk to match the removable cover. A pencil for marker damages books. Do not turn down corners or fold back leaves.

Books should be dusted regularly with a dry soft lintless cloth. A damp or oiled dust cloth would damage the covers. Books should be dusted lightly since hard rubbing may wear off the coloring, especially gilt and other decorations, leaving the covers shabby.

If the liquid is accidentally spilled on a book, dry it as quickly as possible with white blotting paper or absorbent cloth, press or pat gently, do not rub. Dry in circulation of air, do not place near fire. If out of shape, weight the book, but not until it is dry.

Intense heat causes the covers to warp. Dryness of atmosphere causes moisture to evaporate from the glue in the binding.

Torn pages can be mended with gummed tissue. Broken bindings can be resealed with No. 8 thread and medium needle. New hinges may be made of canton flannel.

Provide bookcases or shelves for books. Do not leave them laying around when not in use.

Develop one or more inviting comfortable reading centers in your home. Each member of the family should have a comfortable place to read in leisure moments. This means special attention to lighting both by day and by night. Unless the lamp gives plenty of light and is well located, several lamps will be needed around the room so placed that the light will be back of the reader, falling preferably over the left shoulder.

Book binding is a fascinating occupation. New backs can be made for old books.

Books which catch dust easily can be given a coat of shellac.

Most books have interesting and colorful presses or covers, which add to the attractiveness of the home, if they are kept in

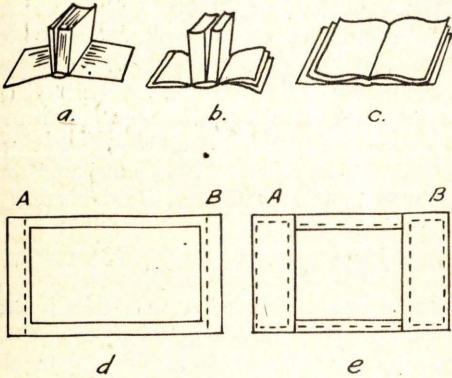


Figure Six

good condition. Why not provide an apron (slip cover) for your book while using it continuously. Such a cover may be made inexpensively of oilcloth. If you prefer a transparent cover, use heavy cellophane or oiled silk.

To Make a Book Cover

To cut pattern, put a piece of newspaper around one of your average size books. Crease all around edge of cover. Remove paper and cut allowing one inch at top and one inch at bottom of pattern and four inches additional at each side.

Fold edges under one-half inch all around, Figure 6d. Machine stitch near edge of sides A and B. Fold side A over on wrong side of fabric to make three-inch pocket. Crease lightly to keep in position. Fold side B over making a three-inch pocket on the other side and crease also.

Next stitch one-eighth inch or less in from the edge all around the cover, Figure 6e.

If cellophane or oiled silk is used, the cover will be more attractive if seams are made smaller or trimmed, since they will show through.

Such treatment will help prolong the life of your book and you will find that it opens and stays open more easily. Use a blunt knife to open uncut leaves.

Salvage That Old Chest

Do you have an old chest or washstand

that could be salvaged? It could be enlarged with a base and open shelves to make an attractive center of interest for your room. Remove the metal knobs and the top

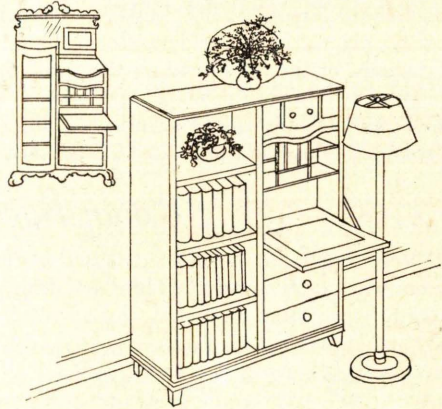


Figure Seven

of the chest. Add a four inch base and side shelves proportioned to meet your family needs. A top of plywood with a plain moulding around the edges is extended across the chest and shelves. Sand it and refinish it to harmonize with the other furniture of the room. You will find this useful in living room, dining room, bedroom or hall. It will help you in your plans for a recreation or reading unit.

Modernize Your Bookcase

If you have an old bookcase that has become "the problem child," perhaps you can use some modernizing methods to make it fit in better with your family. If all the fancy doodads were removed and the top cut down it would improve the desk considerably. The top should be sawed off on a line with the desk top. This requires careful work. You will find open bookshelves are more interesting than glass enclosed ones so you will want to remove the glass door. If the book shelves are curved, cut them flush with the front. Nail a new piece of wood across the top. You may want to re-space the shelves. Remove the metal drawer knobs and replace with simple wooden ones. Sand and refinish to harmonize with the rest of your room. This might be the writing or study unit or the home business unit. Figure 7.

Decorative Accessories

There are many lovely objects from which to choose that could add interest to your room. Keep these few in number, simple, and in good taste. Among these are bookends, bowls, plants, flowers, mirrors, books, plates, candle holders, clocks, lamps, figurines, or boxes. Try to have a growing plant or two in your room to start with. You will enjoy taking care of it and watching it grow. The flowing lines may be carried out

in mirror and flower pot unit. These repeat curved lines in the furniture. Make this a part of a furniture group.

Start Your Reading Center

The storage place for books can be made from crates or scrap lumber. It would be a good way to start a reading center for your family. The plant and mirror make an interesting group. The South Dakota 4-H club girl can make an attractive reading unit for their living room using bricks and boards.

Room Background Unit

New finished or refinished floors, walls, woodwork or furniture for: kitchen, dining room, living room, bedroom.

The floors, walls and woodwork form the background of a room. Because the walls are usually of a larger area and are on a level with the eye they are given greatest consideration.

If the backgrounds are inconspicuous the furnishings of the room will show up to much better advantage.

Color is an important factor. It may make a room seem larger or smaller, higher or lower, warmer or cooler. The color of the walls, woodwork, ceiling, floors, and furnishings should be in harmony. The general rule to follow in selecting colors for the room is to have the floor the darkest, walls a little lighter and ceiling still lighter.

Floors

The floor finish or covering will probably vary with the room. The kind of floor desirable in the living room may be unsuitable in the kitchen where the wear is heavier and more cleaning is necessary. The floor finish or covering should wear well and be easy to clean. When deciding on a floor finish or covering, consider these points:

1. harmony with the other furnishings.
2. durability.
3. cleaning qualities.

Floor Finishes

Floor finishes consist of protecting coats of wax, oil, varnish, paint, shellac, lacquer or a penetrating seal.

The ideal floor should be non-porous, smooth, hard enough to resist abrasive action and should remain attractive under

normal wear and care. The ideal floor finish should close all surface openings to dirt or moisture and should resist wear and discoloration.

Whether the floor to be refinished is new or old, make sure the floor is in good condition. Removing all old finishes and proper sanding are important.

The present trend in floor finishes is toward the use of penetrating seals. The modern floor seals are especially designed to penetrate only a short distance into the pores of the wood and harden at the surface. The floor is sealed against moisture, dirt, stains or other foreign material and may be used within 24 hours. As the finish becomes worn in used areas, it may be renewed quickly and easily without refinishing the rest of the floor. After the seal is dry it is advisable to use a coat or two of wax.

Floor Coverings

Linoleum has become a very popular floor covering. If properly laid and cared for it provides a durable and attractive surface that is easily maintained.

The two main kinds of linoleum are inlaid and printed. Inlaid has the pattern and colors extending from the surface to the base and the printed linoleum has the pattern printed on the surface.

Printed linoleum is cheaper, but is too thin to be durable. Worn linoleum can be painted with regular paint or deck paint.

Or perhaps you are going to select a rug. Choose one with soft, quick colors and a small simple design rather than a large pattern. If you have pattern in your draperies, bedspread, or wall paper, plain rugs will be your best choice. The color and pattern of

the rug in the floor covering will affect the apparent size of the room. A plain rug makes a room seem larger. A wide border or large patterned rug makes it appear smaller. Rugs should be easy to care for and durable and the price within the limit of your budget.

Walls

When considering the type of wall finish or covering desired, color, design and texture should also be considered.

Choosing Colors

Rooms can be made to appear larger by using colors and materials that reflect light. Dark colors tend to absorb light and cause a room to seem smaller. If the room lacks sufficient light to make it seem cheerful, colors from a cream to a yellow might be used as they have a high reflecting power.

If the room, because of its location or large window area, is too light to be restful, colors which absorb rather than reflect light should be used. Light gray or a soft grayed green have a low reflective power.

For rooms with an average amount of light, warm subdued colors such as dull cream, ivory and warm gray are usually satisfactory.

Color Chart—Approximate Reflection of Light

	Percentage light reflected		Percentage light reflected
Yellow	80	Olive Green	14
Orange	50	Sky Blue	36
Green	42	Shell Pink	57
Red	35	Dark Oak	21
Blue	30	Ivory	76
Violet	25	High light	
Gray	50	sage green	67
Buff	60	Low light	
Mahogany	13	sage green	43
		Ivory tan	71

Patterned or Plain Walls

Wall finishes should appear flat. The design and coloring should not make the walls protrude. Large designs adapt themselves to large wall spaces, while small designs are usually best in small rooms. If the rug and draperies in the room are patterned or figured, the walls should have little or no design. Plain walls usually make the best background for pictures and furniture.

Stripes apparently increase the size of a room. They also tend to give a formal appearance.

Texture

Texture effects are produced by design, blending of color and by general smoothness or roughness of the surface. Texture is a very important factor in interior decoration.

A dull finish is preferable in a wall finish or covering. The smoothness or roughness of the wall finish depends upon the size of the room and its furnishings. If the room is small and somewhat crowded the walls should be smooth and fine textured. If the room is large, furniture heavy, and the finishing fabrics coarse in weave, the walls may be rough textured.

Wall Finishes

Paint or wall paper are the two outstanding finishes for walls; however, there are numerous other finishes used. The durable, sanitary and labor saving qualities of painted walls appeal to many.

After the walls have been prepared carefully, follow the directions for the type of paint selected regarding thinning, number of coats and drying periods. Always use a good grade of paint. Flat paint is an inexpensive finish but does not have as hard a wearing surface as gloss paint or enamel.

Wallpaper may be obtained in a variety of patterns. Papered walls are perhaps more difficult to keep clean and fresh, but with care and precaution paper makes a very pleasing and satisfactory finish. Select a washable, sunfast paper, if you can. You may paper all your walls alike. Sometimes however, one wall is patterned and the rest plain. In this case, the plain color should match the background color of the paper.

It is very difficult to visualize a finished room from small samples of paper. If possible, take a roll of paper home and hang it up to the wall to be decorated.

The salesman can tell you how much you will need if you tell him the measurement of your walls and the number of doors and windows in the room.

Cleaning Walls

The walls of our home are the background for our daily living and for all our furnishings. It is important that they be clean, and pleasing in color and design.

Since redecoration of walls is expensive and involves considerable labor, there is a

tendency to postpone redecoration when it is needed and to live in rooms with a dirty, drab background. There are times when this situation cannot be avoided but in some cases it might have been prevented through better care of the walls or by more careful evaluation of the family's wants and needs and readjustment of the spending plan.

Do your walls need attention? What can you do to improve them? Perhaps they need a thorough cleaning rather than refinishing. Careful cleaning often shows surprising results and, of course, is much less expensive.

Keeping windows and doors closed when dust is blowing, keeping windows and screens dusted, and taking care not to raise dust unnecessarily when cleaning floors, help keep walls clean.

Walls should be dusted regularly, the frequency depending upon the amount of dust in the air. If the dust is not removed, vapors in the air will unite with it forming a dirt film which is difficult to remove. Good ventilation, especially while cooking or washing, will help to prevent vapors from condensing.

Removing Grease Spots from Wallpaper

Place a piece of clean white blotter over the spot and press with a hot iron. Repeat, using a clean piece of blotter each time. If the spot persists, moisten a small quantity of talcum powder or whiting with ammonia, apply to the spot without rubbing, and allow it to remain overnight. Brush the powder away lightly and repeat the process if needed.

The best way to repair a large grease spot on a papered wall is to remove the spot of soiled paper and put on a carefully matched new piece. The patch will show less if it is irregular in shape and if the edges are sand-papered thin before applying.

A rubber sponge is excellent to remove soil from papered or painted walls. It should be drawn over the surface with firm even strokes, and with edges of the strokes overlapping. When the sponge becomes soiled, it should be washed and wiped dry before using again.

A loaf of bread is sometimes used as a wall cleaner. One side of the loaf is leveled

and this surface rubbed over the wall. When soiled, the surface is cut off.

Wallpaper Cleaner

1 c. flour	2 t. ammonia
1 T. salt	2 t. vinegar
1 t. kerosene	½ c. warm water

Mix dry and liquid ingredients separately. Combine them and cook well, stirring constantly. As soon as cool, take up and knead with hands. Use the same as commercial cleaner, rubbing the dough over the soiled surface. When soiled, cut off outer soiled portion. If the mixture tends to stick to the hands, dip them in flour and work a sufficient amount of the flour into the mass to keep it from sticking. If the mixture is too soft it will streak the paper.

Cleaning Painted Walls

The walls should be dusted before washing. Usually the entire surface must be washed since an attempt to clean spots usually shows.

Dull or flat painted walls require special care in cleaning. Strong soaps and cleaning compounds should not be used on them. Warm sudsy water (made from neutral soap) may be used and if walls are very greasy one tablespoon of kerosene may be added to each gallon of water. Do not use the water too hot and do not scrub or rub the surface hard.

Gloss painted walls are easier to clean because stronger cleaning solution may be used and less precaution used in rubbing the wall.

To clean painted walls, sponge about one square yard of surface at a time, using a circular motion. Begin at the baseboard and work upward, taking care that the soiled water does not run down on the clean surface.

Should it run down clean it off at once. Watch that the edge of the cleaned area does not get dry. Rinse each cleaned area immediately with a sponge wrung from clear water. Change water frequently. Wipe wall dry with a clean cloth.

Paint or Varnish Cleaner

Dissolve one cake of pure neutral soap (shaved) and two ounces of glue each in one quart of boiling water. Mix the two solutions. Let stand until it becomes jelly-like in consistency. To a pail of lukewarm

water, add sufficient amount of the cleaner to form a good suds. Apply to walls with a sponge.

Paint Wall Cleaner

5 c. soft water 2 T. borax
1 bar of laundry soap ½ c. household ammonia

Shave soap, heat water, soap and borax to boiling point. Remove from stove and cool.

While still warm beat with wire whip until the consistency is about like shaving cream.

Apply to a small area with a sponge. Rinse with sponge wrung from clear water. Change water frequently. Wipe wall dry with clean cloth.

Woodwork

Woodwork is usually finished with a stain plus varnish, shellac or wax or it may be painted or enameled. Because the woodwork is considered a part of the background of the room it should match or harmonize in color and tone with the walls. Its color plays an important part in either making the room appear light or dark. Today the trend is toward light woodwork.

The woodwork may be treated as a part of the wall or as a frame for an opening. If the room is small with many openings, the room will appear larger if the woodwork is treated as a part of the wall, painted as nearly the same color as possible.

Living Room Rest Unit

Suggested articles to make or select.

- Cot, couch or davenport*
- Couch cover*
- Two or three comfortable, well-designed pillows*
- Large pictures, wall hanging, or group of small related pictures*
- End tables, magazine racks or baskets*
- Foot stool, coffee table, radio*
- Lamp*

Streamline Your Old Sofa

Do you have a sofa with springs in good condition? You'll need help from somebody who is handy with tools to help you make

the end table units. The box-shaped end tables help to modernize a sofa. The one table is a hollow box to conceal the sofa top but made to harmonize with the other table which is fitted with usable shelves for magazines and books. Make a couch cover with flounce and boxed cushions for the back. This would be a good living room, rest or reading unit.

Comfortable Chairs at Little Cost

Visit your automobile and junk dealers to see if you can find an old car seat which would make a comfortable chair for some room in your home. Remove the metal attaching the seat to the car floor. Remove the

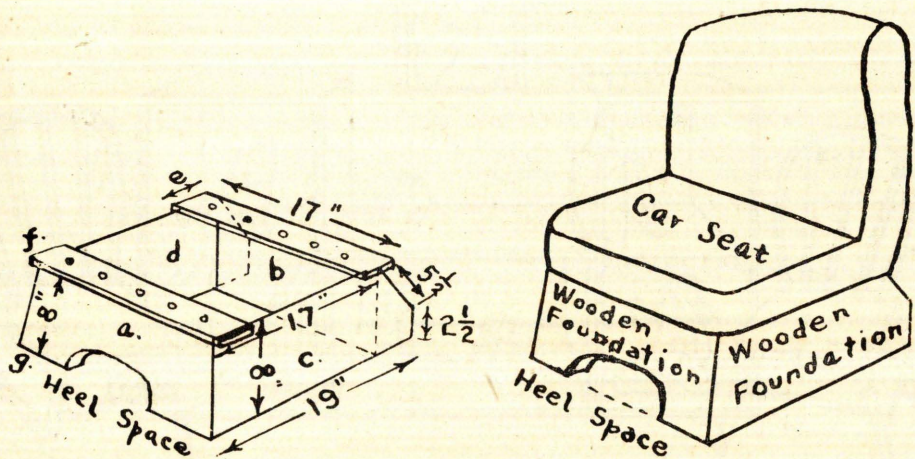


Figure Eight
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old upholstery or clean and mend it. Use a good soap lather for cleaning, rinse with a cloth wrung out of clear water. Sunning will help to clean it too. From a few odd pieces of lumber make and attach a wooden foundation according to Figure 8. This would be a good reading unit. Figure 8.

- a. Front with heel space
- b. Back without heel space
- c. and d. Two sides same dimensions
- e. and f. Cross supports screwed to wooden

bottom of seat and to which sides are attached.
g. Put a log rest at each corner to protect floor.

Cover with a lining made from unbleached muslin, sacks or any strong clean lining material.

Select a slip cover material that is firm, durable, attractive, and will hold its shape. Preshrink the material. Cut to fit the chair. Finish the back with snaps or a zipper. You will like this chair for its comfort and attractiveness.

Recreational Unit

Suggested articles to make or select.

Games and hobby materials in cupboards, cabinet or special case—each article or related articles stored in separate labeled boxes or compartments.

Table suited in size and style for games.

Slip-on cover for table.

Radio.

Lamp.

Does your family need a recreation corner for games, hobbies, and cards? Your basement, your attic, unused storeroom, the side porch, or the garage all have possibilities. If so, plan space for storage of these games and hobbies. A drawer in the table or shelves

nearby could help take care of these game supplies. A cover for the table and homemade gameboards might be a part of this unit. Some families prefer a folding card table which can be folded and stored thus saving valuable floor space.

For the Younger Members

In planning play space for the small child, it is important to know that the environment of the child has a strong influence upon the mental and physical well-being and upon the development of taste. In the first six years of life mental and physical habits become so fixed that it is difficult to

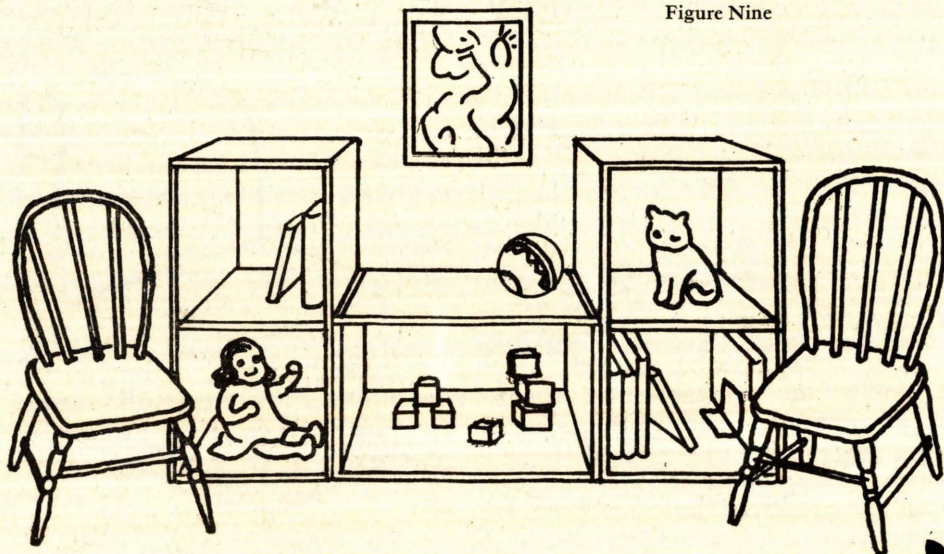


Figure Nine

change them. With these two ideas in mind when one plans the child's play space it is important to see that they have some beautiful colors and some gay patterns. There should be pictures adapted to the age of the child which are kept out only until they have become familiar with them. A small

child learns to be more orderly if provision is made in space and devices for storing toys. Orange, apple, cheese, and cigar boxes and fruit crates could be used to plan for storage. Plywood or one inch boards, if available could be used to make an attractive and useful storage cabinet. Figure 9.

Living Room, Writing or Study Unit

Suggested articles to make or select.

Desk or Table

Book ends

Desk set

Waste basket

Chair—cushion or pad may be added

Writing supplies

Picture or wall hanging

Lamp

To do her best work a girl must have a place that is not too distracting because of too many things around her; it must be comfortable and have sufficient space to keep her from feeling crowded as she works. You'll need a desk with a broad top and a drawer or drawers for small equipment and papers and a comfortable straight-back chair. Any small, plain table with a drawer will do. Perhaps you would enjoy even more a desk made from an old-fashioned washstand. The necessary changes can be

made easily. If the washstand is one with a drawer at the top and drawers and cupboard at the bottom, remove the cupboard and possibly the lower drawers, depending upon how much room you will need to sit comfortably at the desk. If the washstand is one with a board at the bottom, remove half of this board to give footroom. Refinish the stand to harmonize with the rest of the furniture in the room. Above it hang a picture or a homemade bookshelf and on it place some desk equipment.

If your room is small, perhaps you will choose a piece of furniture that can be used as a combination dressing and study unit as was suggested earlier in this circular. There are many interesting combinations of wall shelves and a desk that can be used together to good advantage. Figure 10. You will want to place your unit where there is sufficient daylight and provide a good lamp for night use.

For the chair to be used at the desk choose one with simple lines. A discarded upholstered chair without arms would serve the purpose. Be sure springs and upholstery are in good condition. Then make a slip cover to harmonize the chair with other furnishings in the room. A kitchen chair or any wooden chair may be made attractive and comfortable with a coat of paint and a pad of colorful material for the seat.

The bookshelf can be made with shelves of one-half inch wood, spools to space the shelves and clothesline rope to hold it all together. Select the finish for the shelves to harmonize with desk and chair.

The wastebasket is a utility article. It should be durable and washable as well as attractive. It should be in scale with the desk; it should be well proportioned and interesting in shape; it should also harmonize

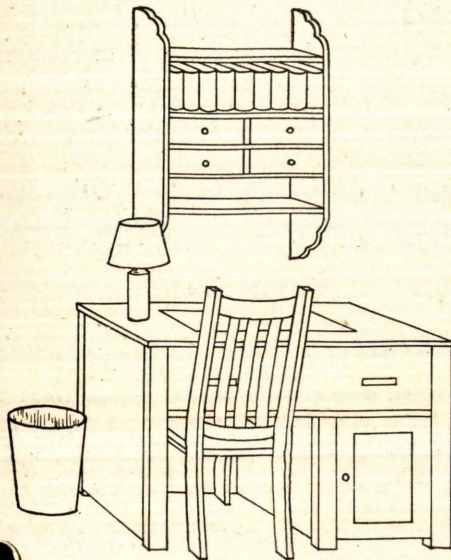


Figure Ten

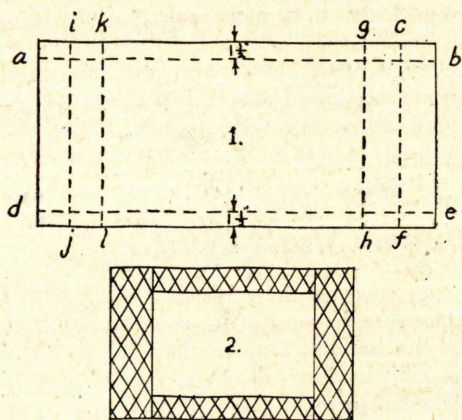


Figure Eleven

with the other articles included in the writing unit.

It is possible to buy inexpensive wastebaskets but it is not always possible to find them decorated in the right color and design. Attractive wastebaskets can be made from cardboard cartons or old tin containers. Paint or enamel is a serviceable finish.

Blotter Pads may be attractive and interesting in appearance, but they are frequently more ornamental than serviceable, especially if the table or desk is small. The pad should not interfere with the free movement of the arm when writing.

A plain piece of blotting paper cut a convenient size and shaped to harmonize with lines of the desk top may give more satisfaction than a blotter pad.

A blotter pad should be thin and lay flat. It should be made of material which does not soil readily and can be satisfactorily cleaned.

To Make Blotter Pad

Determine size and shape of finished pad. Cut several patterns and lay each in place on table or desk top and see which is best.

Cut a working pattern, allowing three inches additional length (vertical) and 12 inches additional length (horizontal). Select a material as leather, leatherette, glazed chintz or oilcloth in harmonizing color and design. Oilcloth should not stick and peel. Lay working pattern on and cut out. Turn with right side down and long edge toward you. Figure 11.

Draw lines "ab" and "de" one and one-half inches from each edge. Mark lightly so as not to mar the right side. Draw lines "ij" and "ef" three inches in from short ends. Draw lines "kl" and "gh" in six inches from each edge.

Fold material over at lines "ab" and "cd" so that one and one-half inches of right side shows along the long sides. Crease to place. Fold edges of short sides over to lines "ij" and "ef," and then fold each over once again forming three inch pockets at each end.

Stitch all around, very close to the edge, if it is a material on which you could stitch. Cut blotter one-half inch less in width and one-half inch less in length than finished pad-case and insert.

Such accessories as a spindle, letter holders, blotter pad and drawer dividers can be planned to make the reading unit more useful. In figure 12 is the drawer divider which is a long flat box with compartments for pen, pencils, paper clips, labels and elastic bands.

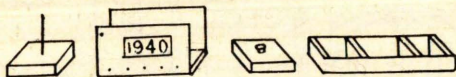


Figure Twelve

Window Unit

Suggested articles to make or select.

Glass curtain (panel or pair)

Curtain rod

Drapes, if desired

Draw curtain may be used instead of glass curtains or drapes

Piece of furniture under window, choice of:

Window seat with storage space; window

shelf with work basket, books, or plants; table with plants, lamp, pottery or books

Decorative objects if needed for balance and beauty, pair of pictures, wall brackets or wall vases

Window shade cleaned, repaired, made or purchased

Ventilator, homemade or purchased

Curtains soften the lines of a room and give it a more homelike appearance.

They help to regulate the light in a room and give it privacy.

Materials for bedroom curtains:

Sheer transparent washable materials such as voile, dotted swiss or marquisette. Quality to withstand frequent laundering and a great deal of sunshine.

Off white tones, cream or ecru have a "sunshiny" look and usually harmonize with the background colors.

Should be quite plain and fade into background if your room is small or has figured wallpaper or floor coverings. If the walls are plain, figured curtains may be used, unless there is considerable pattern in the rugs and other furnishings.

Style of curtains:

Straight effects are always good. If tie-backs are preferred they should be looped above or below the center, not where the window sash meets.

Ruffled curtains are distinctly feminine and may be used.

Elaborately draped curtains are not in keeping with simple furnishings.

Making the curtains:

Allow two widths of material for each window. All one inch per yard for shrinkage and for hems and heading.

Pull threads for cutting material on the straight.

Remove all selvage edges.

Side hems— one to one and one-half inches wide. On plain curtains raw edges are turned in the full width of the hem, making three thicknesses of material. The top and bottom hems may be the same width so

that the curtain may be reversed. The width is usually two to three inches depending upon the width of the curtain rod.

A one to one and one-fourth inch heading at the top gives a finished appearance to the curtains.

Machine stitch the hems with matching thread. The heading may be put in with a hand running stitch so the curtains may be reversed later. A tuck may be placed below the heading to allow for shrinkage.

When ruffles are used they should be one-third fuller than the measurement for the length and width of the curtains. Ruffles vary in width from two to four inches and are applied to the curtain with a flat fell seam.

A Window Seat

An attractive window seat for your room may add to the attractiveness of your room. It may serve not only the purpose as a place to sit, but also as a storage place.

You may be able to find a box just the right size and shape for the window seat or a foundation may be built. The top may be hinged to permit easy access inside, allowing for storage. Pad and cover the box with material that will harmonize with the rest of the room.

Living Room Ensemble

Your living room ensemble might include:

Matching or harmonizing articles for the living room: curtains or drapery, slip cover, chair cushions or pads, refinished furniture, regrouping of furniture, rug or potted plant.

Agricultural Extension Service

South Dakota State College and United States Department of Agriculture, cooperating
In Furtherance Acts of Congress May 8, June 30, 1914

George I. Gilbertson, Director of Extension