

**HOME DECORATION  
WITH  
FABRIC AND THREAD**

**Ruth Wyeth Spears**

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HOME DECORATION

WITH

*Fabric* AND *Thread*



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and Thread*

ILLUSTRATIONS AND TEXT BY

**RUTH WYETH SPEARS**

**M. BARROWS AND COMPANY NEW YORK  
INCORPORATED**

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## INTRODUCTION

The Interior Decorator works in many mediums. As a background she uses woodwork, wallpaper and paint. She gives character to her room-plan with floor coverings and furniture. She adds sparkle with bric-a-brac and pictures. She lends charm with hangings, curtains, cushions and slip covers, and an endless number of things made of fabrics. Many skills go into the making of a beautiful room. The use of needle and fabric and thread is by no means the least of them. To me it has always seemed the greatest.

Most of us have in our minds the plan for a perfect house. In it every window and door is properly placed; every room is perfectly proportioned; there are plenty of closets of the right size; there is a feeling of space but there is no waste space. The furniture in this dream house is perennially smart and new. As styles change and the family grows the dream house and all of its furnishings also change.

But real houses, like real people, are seldom perfect; and real furniture does not renew itself with each changing season. Yet, women everywhere are making homes that live up to their ideals. In these pages are the actual methods that many of them have used and you may share their experiences in making comfortable, charming homes.

If you can stitch a straight seam and do the simplest hand sewing you will find it easy to follow the directions. For some things you will use glue or rubber cement, instead of needle and thread; or wield a hammer and saw to get a desired effect, and you will have a lot of fun doing it.





# A DICTIONARY OF FABRICS USED IN HOME DECORATION

**artificial leather.** New processes of manufacture have made leather substitutes both attractive and durable for upholstery. They may be obtained in a wide range of novelty and staple colors, and may be stitched on an ordinary sewing machine with strong thread and a coarse needle. This material has a cotton fabric base treated with many coatings of Pyroxylin, a nitrated cellulose solution—a kind of flexible celluloid kept soft by oil ingredients. After a number of layers of Pyroxylin have been applied, the material is embossed under heat and pressure to give it a grained leather surface.

**art linen.** A linen fabric in plain-weave, made of round, hard-twisted yarns. May be obtained in wide and narrow widths. Used for cross-stitch, drawn work and other fancy work, as well as undecorated runners and table linens.

**awning material.** A heavy cotton fabric of the duck or canvas type, woven with the characteristic wide, brilliant-colored awning stripes.

**bobbinet.** A net having hexagonal openings but no designs. Originally made by hand with bobbins from which it is named. Used for glass curtains, bed springs and dressing table skirts.

**batik.** The Javanese process of coloring fabrics. The design is covered with melted wax; the material is then dyed, after which the wax is removed, leaving uncolored the portions that were waxed.

**batting.** A thick sheet of cotton or wool used for padding. Batting is used for the filling or padding of tied comforters.

**bias tape.** Prepared bias trimming pressed in double or single fold to be applied for a

binding or in flat bands. May be obtained in a wide variety of colors in lawn, percale or silk. The usual width is ½-inch.

**bias trim.** See bias tape.

**bouclé.** French word meaning curled. A cotton or wool material with a curled nap.

**brocade.** The name for a variety of silk, wool and other fabrics woven with raised figures, often in several colors or with metal thread used in the pattern. Brocade has an embossed appearance, while Damask has a flat effect.

**brocatelle.** A type of brocade with warp and filling yarns unequally twisted and an extra set of yarns for backing. The pattern stands out in raised or blistered effect.

**buckram.** A very stiff material made by gluing two layers of open-mesh cotton together. Used for interlining valances.

**burlop.** A coarse, plain-weave low price fabric made of jute or hemp. May be obtained in a variety of widths and colors for drapery and upholstery purposes.

**calico.** A plain-weave printed cotton fabric. The designs are very small and closely spaced. A fabric in typical calico pattern gives a quaint effect for cushions, chair pads, curtains or slip covers.

**cambric.** A fine fabric with a glazed finish. Lining cambric is an inexpensive material to use for garment bags or for the under part of a transparent dressing table skirt or bed spread.

**candlewick.** A cotton yarn used for hand tufting on muslin sheeting. The yarn may be white or in color and the tufted design elaborate or simple. The muslin sheeting is

ix

usually unbleached or dyed. Used for bed spreads, draperies and other decorative purposes.

**canton flannel.** A cotton fabric with nap on one side and twill weave on the other as distinguished from outing flannel which is napped on both sides. See nap.

**canvas.** A coarse, firm cotton or linen material. May be used for a stiff interlining as at the top of draperies.

**casement cloth.** A term covering many drapery materials usually in light, plain, neutral colors, sometimes with small figures.

**chambroy.** A plain-weave cotton fabric similar in texture to gingham but without pattern. The warp threads are colored and the filling white, giving the material its characteristic soft coloring.

**changeable silk.** Silk with an iridescent appearance produced by a weft thread of one color and a warp of another.

**cheesecloth.** An inexpensive white cotton cloth with low thread-count. It is easy to dye at home and may be used for glass curtains.

**chenille.** A pile fabric split into strips which are used for a yarn in weaving. Chenille tufting is done by machine on muslin in designs similar to candlewick tufting.

**chevron cloth.** A fabric in a broken twill weave forming a chevron pattern.

**chintz.** A slip cover, drapery and upholstery material, usually in a plain weave of fine cotton yarns. Generally printed in small, gay patterns though it may be obtained in plain colors. Glazed chintz is treated on one side with a coating of wax pressed with hot rollers. Chintz with a glaze that will stand several washings and a number of dry cleanings is now available.

**corduroy.** A cotton velvet having lengthwise ridges or wales. Wears well when used for upholstery.

**cotton broadcloth.** A plain-weave fabric with the warp threads more closely spaced than the filling, showing very fine but dis-

tinct crosswise ribs. Usually mercerized in the piece. May be used for slip covers and draperies.

**crash.** A drapery and upholstery fabric having a coarse rough texture. Jute is frequently combined with cotton or linen in weaving this material. Cotton and linen crash is used for toweling and for fancy work.

**cretonne.** A printed cotton or linen material used for draperies, slip covers and upholstery. It has a thick, soft filling yarn and is generally heavier and coarser than chintz. The printed patterns of most cretonnes are larger than those of chintz. May also be obtained in plain colors.

**crinoline.** A cotton material not so stiff as buckram but heavily sized. Used for interlining at the top of curtains.

**cross-stitch canvas.** A material consisting of stiff, firmly twisted linen or cotton threads woven in a square mesh and used as a foundation for working cross-stitch designs. It comes in three sizes, large, medium and small.

**damask.** In the Third Century, Syrian weavers developed the method of weaving which produced a figured fabric patterned by its own warp and weft threads. The material was named for the Syrian capital, Damascus. The pattern is flatter than brocade and is made by a combination of twill and satin weave. Linen damask is used for table linens. Both silk and cotton damasks are used for draperies and upholstery.

**denim.** Sturdy cotton twill made of coarse yarns. The warp is usually in a dark color and the filling in white. Drapery and upholstery denim is finer and has a softer finish than overall denim and is frequently woven in a pattern of small, geometric figures.

**dimity.** A crisp, sheer cotton fabric with fine cords either running lengthwise to form stripes, or both lengthwise and crosswise forming checks. Sometimes used for curtains or for dainty pillow covers.

**drill.** A strong, heavy cotton twill similar to denim.

**druid's cloth.** A basket-weave fabric of loosely twisted cotton yarn or cotton mixed with jute. The basket weave is coarser than in friar's cloth and the texture of the material is generally not so rough as monk's cloth. Used for draperies and couch covers.

**duck.** A heavy plain-weave cotton fabric. Sometimes used for outdoor cushion covers.

**felt.** Most felt is made by pressing wool or mixed fibers into a compact sheet without weaving. Felt is also made by weaving the fiber and then shrinking and pressing it to give the felted texture.

**filet net.** A cotton or linen net with square mesh. Hand netted filet has a distinct knot at each corner of the square mesh. Used for curtains, tablecloths, luncheon sets and scarves.

**filling.** The woof or cross-wise threads of the material.

**flannelette.** A twill or plain-woven cotton fabric with nap on one side. See canton flannel and outing flannel.

**friar's cloth.** Same as druid's cloth except that the basket weave is finer.

**fringe.** An ornamental border of pendant threads, cords, or tassels. Unusual and interesting fringes may be purchased by the yard in drapery departments to trim curtains and slip covers.

**frisé.** An upholstery material made from cotton, mahair, or other fibers, in a pile weave with uncut loops.

**gabardine.** A cotton or worsted material in a twill weave showing distinct diagonal cordings. Used for draperies and upholstery.

**galloon.** A narrow tape of cotton, silk or rayon, usually in a fancy weave. Used for a binding or finish.

**gimp.** Narrow tape used for covering tacks in upholstery.

**gingham.** A plain-weave yarn-dyed cotton fabric often woven in stripes, plaids, or checks. May be used for curtains, slip covers, and cushion covers.

**glass curtain materials.** Semi-transparent fabrics used next to the window pane as distinguished from heavier over-drapery materials.

**glazed chintz.** See chintz.

**habutai.** A light-weight silk made in Japan. Slightly heavier than China silk and used for the same purposes.

**hair cloth.** A fabric with cotton warp and a filling of horsehair. May now be obtained in colors and a variety of woven patterns.

**heavy duty sewing thread.** Strong mercerized thread in colors, especially made for use on heavy drapery, slip cover and upholstery materials.

**Jacquard weave.** In 1803 Jean Marie Jacquard, a Frenchman, invented an apparatus which greatly simplified the weaving of damasks, brocades, and other materials with a woven pattern. Most fabrics of this type are now woven on the Jacquard loom and the woven patterns are frequently called Jacquard designs.

**jaspé.** A French term meaning streaked or striped. Fabrics having warp threads of different colors giving the material a streaked appearance.

**kapok.** A soft fiber from the seed pods of a tree growing in the West and East Indies. Used for padding and for stuffing pillows.

**lamé.** A fabric of silk and metal threads in plain weave or with a woven pattern.

**lawn.** A slightly starched, sheer, smooth, soft, cotton material in a plain weave; plain or printed in small floral designs. Used for sheer curtains.

**metalosse.** A French word meaning to cushion or pad. A fabric with a brocaded pattern in raised, padded or blistered effect.

**marquissette.** A curtain material in a gauze weave of cotton or rayon yarn, often having a woven figure. Coarser and more open in texture than voile.

**mercerizing.** A chemical process used to give cotton a permanent luster. Perfected by an Englishman, John Mercer, whose trade was printing designs on calico.

**mohair.** Long, silky hair of the Angora goat. Fabric made from mohair woven with a silk, wool or cotton warp, often called alpaca. Also a pile fabric made with cotton or wool back and pile of mohair. Very durable for upholstery.

**moiré.** A corded silk fabric with "watered" pattern made by pressing between heated, engraved rollers.

**monk's cloth.** A basket weave drapery material, very rough in texture. Usually woven of a combination of loosely twisted cotton yarn with jute or flax.

**muslin.** A bleached or unbleached firm, plain-woven cotton cloth. Unbleached muslin in the 36-inch width and in wide sheeting is an attractive natural cream color and is an inexpensive material for bedspreads, kitchen curtains and many other household uses.

**nap.** A downy or fuzzy texture produced by raising the fibers of fabric to the surface by passing it between rollers with wire teeth. Should not be confused with pile.

**needlepoint.** A tapestry fabric effect in intricate designs produced by working with a needle and wool yarn over the threads of cross-stitch canvas.

**ninon.** A semi-transparent fabric of silk or rayon. Often used for glass curtains and door curtains.

**oil cloth.** Cotton fabric treated with oil or paint. Has many household and decorative uses.

**organdie.** A crisp, transparent fabric of fine cotton yarn. Sometimes treated with chemicals to produce an opaque pattern. Organdie of a good quality retains its stiffness after laundering. The crispness of inferior grades is lost after one or two washings. Used for curtains, bed spreads and dressing tables.

**panne.** A French word for plush or velvet with a glossy surface produced by flattening and steaming the pile under pressure.

**percale.** A high thread-count cotton fabric in a plain weave. Usually printed in small

geometric figures. May be used for curtains, slip covers and cushion covers.

**pillow case tubing.** Tubular material for pillow slips which may be purchased in widths to fit pillows of standard sizes.

**pinking.** Small notches along the raw edge of fabric to prevent ravelling or for decoration. May be made with pinking shears, a pinking attachment for the sewing machine or with a pinking machine.

**piqué.** A rather heavy cotton fabric having lengthwise cords or wales. The wales may be wide or narrow. This material is also made in woven figures. Printed piqué is also made in a variety of designs. Used for slip covers and for dressing table skirts of the tailored type.

**plush.** A heavy fabric similar to velvet but with deeper pile. The pile may be cut or uncut.

**pongees.** A light weight fabric made from wild silk. Frequently left undyed in the natural ecru color. Its slightly rough uneven texture and long wearing qualities make it especially attractive for curtains.

**poplin.** A cotton fabric similar to cotton broadcloth but with coarser crosswise cords made by using fine yarn in the warp and a coarser filling yarn. Used for slip covers and curtains.

**print.** A general term for plain-woven staple cotton fabrics with small all-over printed designs.

**pure-dye silk.** A term describing silk with a limited amount of weighting and small percentage of fiber other than silk. Some adulteration is generally necessary in the manufacture of even the finest silk materials—especially black silks.

**rayon.** A textile fiber produced by converting cellulose into a filament by means of a chemical and mechanical process. The weave and texture of most silks and some linens and woollens are now reproduced with great accuracy in rayon, and some new upholstery and dress fabrics of great beauty and durability have been produced in this

fiber. Caution should be used in applying heat and moisture to rayon materials. Handle carefully while wet and press with a warm, not a hot, iron.

**rep.** A fabric similar to poplin but woven of coarser yarns with the cross rib very distinct. Used for draperies and upholstery.

**round-thread linen.** See art linen.

**sail cloth.** A coarse cotton material similar to canvas. Used for ships' sails. When obtainable, it is found in soft reds, blues and tans, and in wide widths suitable for couch covers.

**Sanforizing.** A preshrinking process used for cottons, linens and some rayons. Most materials that have been shrunken by this method are labeled Sanforized-shrunk.

**satene.** A cotton fabric woven in the same manner as satin. After weaving it is mercerized and calendered to increase its luster. Used for lining draperies or wherever a firmly woven lustrous cotton material may be needed.

**scrim.** A curtain fabric of coarse two-ply yarns in a plain, open weave. Frequently mercerized.

**seersucker.** A medium weight plain-weave cotton fabric with lengthwise crinkled stripes made by different tensions on alternating groups of warp yarns. Often used for bedspreads and sometimes for curtains.

**shade cloth.** A plain-weave linen or cotton cloth treated with a filler to give it stiffness and body. Used for window shades. The quality of the shade depends upon the fineness of the fabric before the filler is applied.

**Shantung.** A pongee type of silk fabric made in Shantung, China. It has a slightly rougher texture than pongee, also being made from wild silk. May be obtained in the natural ecru color or bleached or dyed. Often used for curtains.

**sheeting.** Muslin, percale or linen material in widths from 36 to 108-inches. Unbleached muslin sheeting is often used as a foundation for candlewick and other types of bed spreads.

**sheet wadding.** A thin sheet of cotton used for padding quilts or to be placed between any two layers of material that are to be quilted together either by machine or by hand.

**shot silk.** See changeable silk.

**silkalene.** A soft, glazed cotton used for curtains and comforter covers.

**Swiss.** A crisp, transparent, cotton curtain fabric. Frequently made with dots or figures woven with an extra thread. When this material is made with a low thread-count it does not hold its stiffness.

**taffeta.** A smooth, slightly stiff fabric in plain weave. Used for draperies, bed spreads and dressing table skirts.

**tapestry.** Hand woven tapestries are made with bobbins containing different colored wool yarn worked over the wrong side of a cotton of linen warp stretched vertically or horizontally. Machine made tapestry is woven on a Jacquard loom with two sets of warp and filling yarns in different colors making the pattern.

**terry cloth.** In cotton or linen this material is called Turkish toweling. It is woven with an uncut loop pile on both sides. The weaving is sometimes in designs of one or two colors.

**thread count.** The number of warp and filling threads or yarns per square inch in a fabric. The number of warp threads is stated first. For example, a fair grade of percale is "68-72". In percale sheeting of good quality the thread count is "100 square" or more. A material woven of coarser yarn may be of excellent quality and still have a low thread count.

**tie dyeing.** A method of resist dyeing in which patterns are developed by tying parts of the fabric, that are to resist the dye, with string or narrow tape. When the fabric has been dipped in dye, the string or tape is removed revealing the undyed pattern.

**ticking.** Firm, twilled, cotton fabric in stripes, floral, and herringbone patterns. Used for pillow and bed ticks and mat-

trass covering. Useful wherever a strong, firmly woven, rather stiff fabric is needed.

**theatrical gauze.** An inexpensive, transparent, plain-weave cotton or linen fabric of rather stiff texture. Originally used in a neutral tone as a foundation on which to mount cut-out effects in making stage scenery. Now obtainable in brilliant as well as soft colors for curtains. Often embroidered in wool yarn.

**toiles de Jouy.** Printed cotton material with repeat designs depicting landscapes or historical scenes, frequently showing classical or Chinese influence. The pattern is usually, though not always, in red or blue on a cream ground. Originally printed in a number of colors with wood blocks; then with copper plates. In 1758 a firm printing these materials from cylinders was established in France at Jouy. Toiles were in great demand for draperies, wall hangings, bed spreads and upholstery in France, England and America during the late Eighteenth and Early Nineteenth Centuries, and harmonize well with the furniture of these periods.

**tricot.** An inexpensive cotton tapestry.

**velour.** A drapery and upholstery fabric in a pile weave made of silk and mohair yarn.

**velvet.** A short-pile fabric of silk or a combination of fibers.

**velveteen.** A cotton fabric woven with a short pile to resemble silk velvet. Wears well when used for draperies and upholstery.

**Venetian.** A closely woven, strong cotton fabric in twill or satin weave, usually mercerized and dyed in the piece. It has a high glossy finish resembling silk and is used for draperies, pillow covers and linings.

**voile.** A plain-weave, sheer, soft fabric with hard twisted warp and weft threads in an open mesh. Used for curtains.

**warp.** The threads that run the long way of a fabric. The weft or filling of cross-threads is woven over and under the warp threads.

**waterproof fabric.** Pyroxylin coated fabrics for bath curtains, waterproof draperies, outdoor upholstery and fabric toys may now be obtained in a variety of weights and textures and a wide range of colors. See artificial leather.

**weft.** See woof.

**welting.** Cable cord covered with a bias strip of material the edges of which may be inserted in a seam to make a welted or corded trimming.

**weighting.** The adulteration of a fabric by means of some heavier material. Silks are weighted with sugar of lead, metallic salts and other chemicals. See pure-dye silk.

**woof.** The crosswise set of yarn in every woven fabric, usually running through the warp from selvage to selvage. The width of the material. Also called weft, filling, pick and shoot.

**worsted.** A loosely twisted wool yarn with parallel fibers used in weaving cloth.

# Things to Make for the Living Room

Whenever I inspect a Model House I think of all the homes I know which have been furnished by homemakers. How would these real homes compare with the Model Houses? Could Mrs. Average Homemaker buy as much or more for the same money?

The first room of a Model House that one steps into is the living room. Usually an itemized list of the cost of its contents may be found near the entrance. When the total adds up to a substantial figure there is a feeling of richness and quality in the room. When it scales down to a smaller sum, the little things that give individuality and color take on more importance. If the individual touches are eliminated the room has the cold, impersonal appearance of a corner in a furniture department. What is there in all this that Mrs. Homemaker can supply herself?

Slip covers and curtains head the list of things that she can make. The saving buys some extra comfort or luxury—a better chair or rug; a smarter lamp; Venetian blinds; or a number of small things to add charm and interest. Slip covers give color and a certain crisp freshness to any room, and the homemaker finds that they have practical uses as well.

The living room is the first and sometimes it is the only room that the visitor sees. It should reflect the owners individuality. If she uses her ingenuity and skill her money will go farther and the room will have the stamp of her personality.

So thread up the sewing machine, bring out the hammer and screw driver; but first take inventory. There may be hidden assets in your attic or buried treasure in the basement. Within the limits of good taste and with one eye focused on what is smart and new in decoration, many a discarded piece of furniture may be reconditioned for the living room. New lamp shades may be created from parts of old ones; modern rugs or quaint old fashioned ones may be made from worn out clothing; and such things as empty spools, cans and packing boxes may serve a useful purpose.



<p>Rug Colors</p> <p>rose beige</p> <p>1</p>	<p>WALLS-PALE TONE OF COLOR 1- CURTAINS AND CLUB CHAIR- STRIPED IN COLORS 1-2-3-4 - VALANCE - 4 DAVENPORT AND WING CHAIR-COLOR 2 ALL SEAM BINDINGS-4</p>
<p>BACKGROUND</p> <p>green</p> <p>2</p>	
<p>DOMINANT IN PATTERN</p> <p>rust</p> <p>3</p>	
<p>SECONDARY IN PATTERN</p> <p>blue</p> <p>4</p>	
<p>BRIGHT ACCENT</p>	

## HOW TO PLOT A *Color Plan*

"My rug colors are thus and so. What colors should I use for slip covers and draperies?" This is a typical problem. Even the bride usually starts her decorating plan with something that she already has. It may not be a rug; it may be a picture or some other treasure from among her wedding presents.

In this sketch I have shown a good method for analysing the color scheme of

a rug so that the same colors may be well balanced throughout the room. So sharpen your pencil and make four rectangles each a little smaller than the one above it. Number and label them as shown in the sketch; then write in the colors. Armed with this simple plot you are ready to use the rug colors for a room color scheme. The same method may be used with other things as well, as suggested on the opposite page.

## SOURCES FOR *Color Combinations*

**A Piece of Chintz**—If you have ever fallen in love with a fabric you can understand how the colors for a whole happened to be planned around a lovely piece of chintz which was used for draperies and a slipcover for one chair. These were the colors in the material:

1. *Background.* Pale putty tan.
2. *Dominant.* Wine red.
3. *Secondary.* Moss green.
4. *Accent.* Bright peacock blue.

The walls, an old desk and a desk chair were painted the pale putty color with the inside of the desk and line trimmings for the chair in bright peacock blue. A wine red rug was chosen. The couch and smaller chairs were slip covered in moss green. Lamp bases were made of tin tea coddies enameled peacock blue with putty colored shades edged in wine red braid.

**A Picture**—A picture over the mantel—a fine reproduction of a famous autumn painting set the color scheme for another living room. The grey blue of an autumn sky became the color of the walls. Here is how the color plan worked out:

1. *Background.* Grey blue.
2. *Dominant.* Orange red toning into brown.
3. *Secondary.* Deep blue green.
4. *Accent.* Golden yellow.

All of these colors were repeated in the Oriental colorings of the room size rug with the orange red tones predominating. The grey blue of the walls also blue and deep blue green appeared in striped material for draperies and upholstery for brown walnut furniture. Plain gilt picture frames, brass fireplace equipment, brass ash trays and other small ornaments gave the yellow accent.

**A Chinese Vase**—This vase had been in the family for a long time. It was decided to have it made into a lamp base and use its coloring throughout the room. This is the way the color scheme was plotted:

1. *Background.* Pale grey with slightly violet tint.
2. *Dominant.* Neutral rose (ashes of roses).
3. *Secondary.* Turquoise.
4. *Accent.* Coral.

A figured wall paper in the grey, rose and turquoise was found, and a grey rug was used. Mahogany furniture toned in with the rose colorings and the upholstery material was a greyed tone of turquoise with a tiny coral figure. Cream glass curtains were used at the windows and turquoise draperies with coral pleatings.

## VARIATIONS OF THE COLOR PLAN

The background color of a color plot similar to these may be used in a much paler tone for walls and the accent color may be even brighter for your room accents. The other colors may either exactly match those of the color plot or may be used in more neutral shades.

Here is another thing that you may do. The background color and the accent color may change places by making the one very

much more intense and the other very much paler.

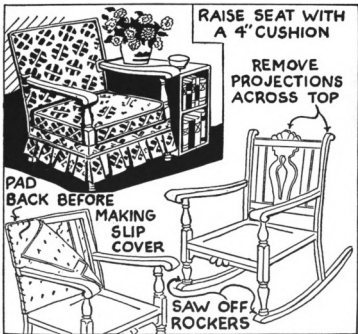
In the case of the color plot shown on the opposite page, the rose-beige would become brilliant rose, or even lacquer red to be used for small accents, and the blue would become a pale tone for walls. This would vary the rug coloring and at the same time harmonize with it.

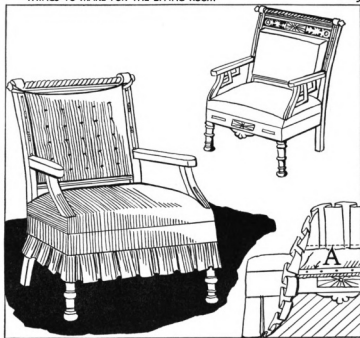
## NEW LIFE FOR AN *Old Rocker*

There were rocking chairs hanging from the ceiling of a second hand store. The dealer said that nobody wanted them any more and that he would sell any one in sight for 50¢. The little bride with me promptly bought one and she didn't paint it to use on the porch as I thought she might.

What she actually did is shown here in the sketch. The result was the small but comfortable, modern looking chair at the

upper left. The bride raided Mother's attic for two things. One was an old quilt that she used to pad the back. The other was feathers from a bolster which were used to stuff a seat cushion tightly so that it would raise the seat which had been lowered by removing the rockers. Cotton basted to muslin could have been used for the back padding and a cotton substitute for the cushion filling.





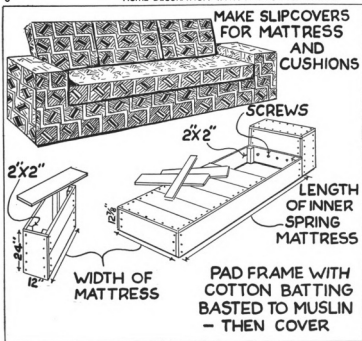
## A WALNUT CHAIR

## *Remodeled*

The old chair shown at the upper right had been sitting out in the weather in a junk yard for a long time. There was no need of using varnish remover to get down to the grain of the wood. Generally that is the first thing to do. Then the wood is waxed to bring out its natural color. Often there is a good deal of ginger-bread carving to be removed too.

In remodeling this chair the pieces under the arms were all that were taken off. The

simple carving along the top and sides of the back was left exposed and the rest was covered up as shown in the sketch of the remodeled chair at the left. The padding was removed from the back and replaced by a piece of fiber board covered with a loose cushion filled with cotton and tufted like an old fashioned comforter with the thread ends on the under side. The ruffle around the bottom of the chair was tacked on through a strip of cardboard as at A.



### THREE BOXES MAKE A

### *Davenport Frame*

There came a letter which read, "I wish there were more things that husbands and wives could do together. I have made all the curtains for our house and some slipcovers but the things that my husband and I have worked on together have been much more interesting."

Anyone who can make three wooden boxes and then screw or bolt them together, can make this davenport frame. The center box

is made to fit an inner spring mattress of any size desired. All the other dimensions are given.

One way to make the cushions is to bind flat sheets of newspapers together and then pad this base with cotton. Covering material in a rather heavy, rough textured cotton goods in a plain color or a conventional design will harmonize best with the modern lines of this piece of furniture.

## MODERNIZE THAT *Old Couch*

Was there an old tufted couch with a high head in your "sitting room" when you were a child? Do you know where it is now? Or where you can find one? Because these old couches remodeled really have possibilities in the living room; a game room; or on the sun porch.

First, remove the padding at the upper end and then paint the front of the frame. Next, cover the tufted upholstery with a thick layer of cotton batting well up onto

the head portion and almost to the foot. Now, cover this with gay, modern cotton upholstery material covering the edge in front with braid tacked in place. You are now ready to make the box-like end tables. The dotted lines in the lower sketch show how the head fits under these and how a partition and shelves are put in the one at the lower end. These tables are also painted. The final touch is the end and back cushions.



## IT'S EASY TO MAKE AN

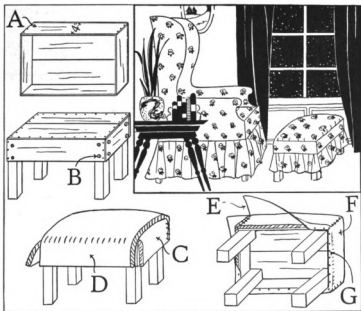
## *Ottoman*

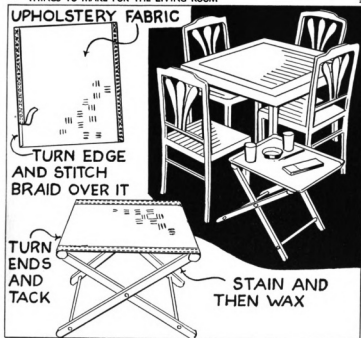
The woman who is clever with the needle, aided by the man who is handy with tools, can make this ottoman for almost nothing. The foundation is a 4-inch-deep wooden box as at A. For legs, use 2 x 2-inch material, or cut down a set of legs from an old table to the correct size screwed in place as at B.

Cotton batting is needed for padding. Use six layers on the top, cutting the first layer 4-inches smaller all around than the

top of the box, and the others each a little larger than the one underneath; cut a piece to go over the top and ends, as at C; another to go over the top and sides, as at D. Stretch a piece of muslin over the padding, cutting the corners, as at E. Sew, as at F; tack the bottom, as at G.

The ottoman cover may be finished with a fringe, to match a slip-covered chair, or a tailored effect may be achieved with braid or fringe.





## NEW USES FOR A

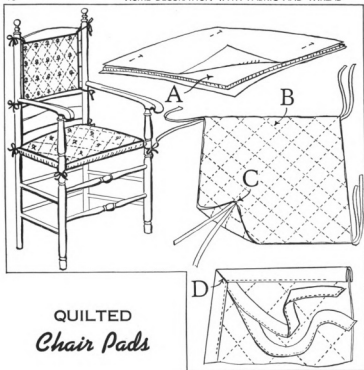
## *Camp Stool*

Have you ever wished for a small, low table that would appear from nowhere and disappear again when you were through with it? Have you ever thought it would be nice if Father's ottoman could be folded up and put out of the way when not in use? Or perhaps you have unpacked a suit case in a guest room and wished for something other than the bed, a chair or the floor to put it on during the process?

A camp stool plus a tray to fit the top

makes a very satisfactory small table to place beside a game table or to set up for your books or mending basket by your favorite chair. But be sure to dress it up so that it will look its best either when in use or when folded up and placed in some out of the way corner. A remnant of material and some upholstery braid will do the trick. Stain and wax are suggested for the base as paint might be marred in folding the stool.





## QUILTED *Chair Pads*

Quilted chair pads add both comfort and charm to your straight back chairs. They are very quaint and gay in chintz with contrasting bias bindings and ties. They often add just the right color note for a desk chair or an occasional chair. If you have a chair with a worn cane seat, why not repair it with a fiber seat covered with one of these smart pads?

Use one layer of sheet wadding, shown at A, between two layers of the chintz. Baste these together and then quilt, as at B.

The quilter, which is a machine foot with a gauge attached, keeps the rows of stitching even.

The bias trim for ties and edge bindings should repeat some bright color note in the fabric design or in the room color scheme. Make the ties by stitching the lengthwise edges of bias trim together, with matching thread. Sew them to the corners of the pad, as at C. Then bind edges, sewing the ties in with the binding, as at D.

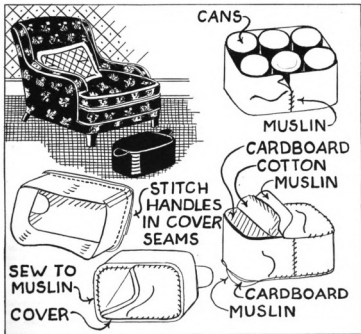
## SAVE CANS FOR A *Foot Stool*

One thing always leads to another. After directions for making hanging shelves of spools were published, someone wanted to know if we couldn't think of something to do with empty cans.

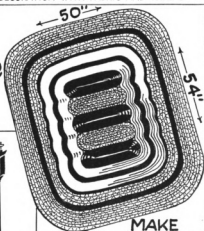
We have a long memory. There came to life a picture of a rather fat little girl sitting on a small foot stool in a Victorian parlor while her Great Aunt rocked and visited. And there was something about

the foot stool—yes, it had cans inside.

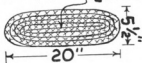
The cans were filled with sand to make the foot stool heavy. The cover was red carpet with handles of the carpet material at the ends. So we saved six cans. A piece of upholstery material was substituted for carpet, and here is a step-by-step sketch of the foot stool that resulted. It is a great success. Yes, the cover is red, but not quite so bright as that red carpet.



3 BLACK AND 2  
PEACOCK BLUE  
OVALS —  
BORDER RUST RED,  
BLACK AND PEA-  
COCK BLUE



MAKE  
THE FIRST ROW OF  
EACH OVAL 14½" LONG



## A BRAIDED RUG THAT WAS *a Wedding Present*

A certain Grandmother surprised everyone with the braided rug that she made for her favorite grandson's wedding present. It was no hit and miss affair. She used her best wool rugs and dyed them to match the color scheme of the new house. It is no wonder that the rug occupied a place of honor at the bottom of the front stairs.

The center was made of five ovals of the size shown in the sketch—3 black and 2

blue. These were of braided strips sewn with carpet thread. The ovals were then sewn together. Around them were sewn four braided rows of rust; 2 rows of black next; then 4 of rust; 1 of black; 4 blue; 2 black; then 8 of blue around the outside.

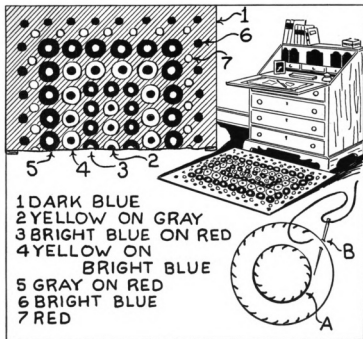
If you have difficulty in keeping a braided rug flat, work with it flat on a table. It will ripple if you pull the strips in too much. If you stretch them, the rug will cup.

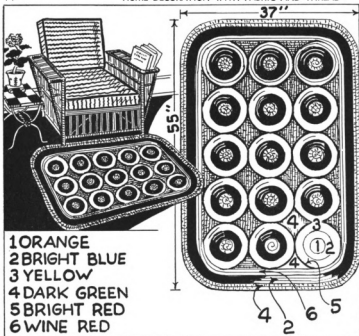
## A RUG FROM AN OLD COAT AND *Scraps of Felt*

The owner of this rug was so pleased with it that she took a snapshot to send. I have shown half of the rug in detail here with all the colors numbered. The finished rug is 34-inches long and 23-inches wide.

The foundation part was made from the back width of a very heavy old coat. An allowance was made for a hem to add weight at the edge. Felt purchased by the yard could be substituted if no old coat is

available. After the foundation was prepared, circles of felt were cut from old hats and discarded school pennants. The largest circles were 2½-inches in diameter, and the next size 2-inches. All of the small circles were 1-inch in diameter. Contrasting circles were sewn one on top of the other with carpet thread, as shown at A. The edge of the larger circle was then sewn to the rug, as at B.





## CROCHET IN A

## *Design of Circles*

This rug is made of  $\frac{3}{4}$ -inch rag strips crocheted in the single crochet stitch in circles, squares and triangles. These are joined with the crochet slipstitch in color 5 as indicated in the diagram. Use a wood or metal crochet hook with  $\frac{3}{8}$ -inch shank. The border may be made in single crochet or braided.

**Circles:** 1st row. Chain 3. Join. Make 6 single crochet stitches in circle. 2nd row. 2 s c in each stitch. 3rd row. Change colors. Add 1 s c in every

2nd stitch. 4th row. Add 1 s c in every 3rd stitch. 5th, 6th and 7th rows. Add 6 stitches spacing them differently than in preceding row. Change colors at beginning of 6th row.

**Squares:** 1st row. Ch. 3. 1 s c in first ch. Ch. 1. Turn. 2nd row. 4 s c ch 1. Turn. 3rd, 4th, 5th, 6th and 7th rows, 2 s c in 1st and last stitch of previous row. 1 s c in each of the other stitches. Ch. 1. Turn. 8th, 9th, 10th, 11th and 12th rows skip 1st and last stitch in previous row. Ch. 1. Turn. 13th row. 1 s c in last stitch of previous row.

**Triangles:** Same as squares through the 7th row.

# A Knitted Rug

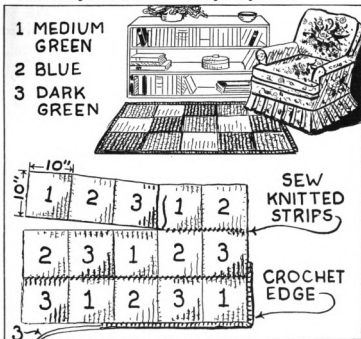
## MADE IN STRIPS

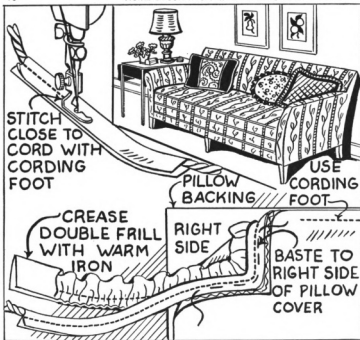
It is the right color arrangement that makes a rag rug of simple design interesting. This rug is knitted in three strips, each strip divided into five squares of different colors. If the color plan indicated in the sketch is followed the colors will shade from dark to light diagonally across the rug. If other colors should be substituted do not use more than three—medium, light and dark—and arrange them as shown here.

Wooden knitting needles  $\frac{3}{8}$ -inch in di-

ameter are used for this rug. Cut or tear the rags  $\frac{3}{4}$ -inch wide and knit them in strips 10-inches wide changing colors every 10-inches by cutting the material close to the needle and sewing a new color to it.

When three strips have been knitted with the colors arranged as shown here, sew them together on the wrong side with heavy carpet thread. Use a crochet hook of about the same size as the knitting needles for the edge of single crochet.





## SILK SCRAPS MAKE

## *Smart Cushions*

Every once in a while there comes a letter brimming with enthusiasm. One told of a living room that was completely made over. "Ten dollars and thirty-five cents was all I spent," the letter read. "The sewing machine and I did the rest." When the new slip covers, curtains and lamp shades were all in place, it seems that the room still lacked color. There was no money left but there were odds and ends of bright silks on

hand. These made cushion covers that gave just the warmth and glow needed.

Remnants and the best parts of old silk dresses may be used for this purpose. Contrasting pieces should be joined with seams piped with covered cords, and edge cordings with neat little frills may repeat the strongest tones in the room. The diagrams show some of the tricks that help to give cushions a tailored appearance.

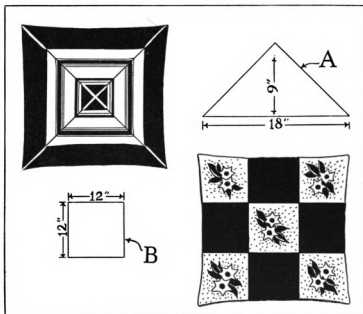
## Plan Designs

## WITH FLOWERS AND STRIPES

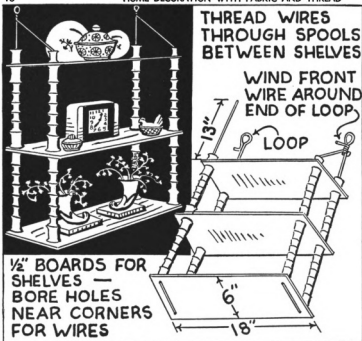
Here are two suggestions that will start you thinking of many original ways to combine materials that you have, in smart designs.

For the pillow of striped material, cut four triangles striped exactly alike, in the dimensions shown at A. Join these with the stripes matching. Flowered material combined with plain green in checkerboard fashion is also interesting. Cut the squares, as at B. Be sure to center the flower pattern in each of the figured squares.

This is really a very good way to make use of odds and ends of old finery. A handsome Roman stripe scarf that will never be worn again will make a stunning pillow top. A piece of old fashioned flowered taffeta may seem too light in color for a living room cushion but if its darkest tone is repeated in plain squares it suddenly takes on character and may be fitted into the room color scheme very nicely. Pieced designs of this kind also offer endless possibilities for summer cushions of gay cottons.







$\frac{1}{2}$ " BOARDS FOR SHELVES —  
BORE HOLES  
NEAR CORNERS  
FOR WIRES

## WE MAKE OLD FASHIONED

## *Spool Shelves*

When a number of people have the same idea at one time there is a reason. First, a friend confronted me with a box of empty spools and wanted to know how to make hanging shelves. Then letters began to come in with the same question. The general revival of things Victorian must be at the bottom of it.

We used wire from the hardware store to put the spools and shelves together as

shown here. The result has been a substantial set of shelves strong enough to hold reasonably heavy articles.

The wire should be just stiff enough to bend easily with pliers. About 12½-feet were required and two sizes of spools were used. After they were put together, the shelves, spools and wires were painted peacock blue to match the brightest tone in the room.

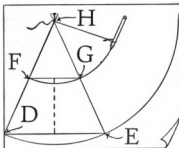
## MAKE A *Lamp Shade*

This shade is made of fabric pasted to the edges of bristol-board, as at A; and then mounted on wire rings from an old parchment shade, as at B. It is finished with bias trim; blanket-stitched with contrasting yarn, as at C. The  $\frac{1}{2}$ -inch lap is held in place with long stitches on the inside and short ones on the outside.

The upper diagram shows how to make a pattern to fit wire rings. The DE line is as long as the diameter of the bottom ring. The vertical guide line from the cen-

ter of the DE line is approximately as long as the depth of the shade. The FG line is as long as the diameter of the top ring. The diagonal lines are drawn to touch the ends of the DE and FG lines.

Where the diagonal lines meet, place a tack, as at H. With a pencil, through a loop in a string, draw the bottom line of the shade, making it as long as the measurement around the bottom ring plus  $\frac{1}{2}$ -inch for a lap. Shorten the string and draw the top to fit the top ring with  $\frac{1}{2}$ -inch lap.

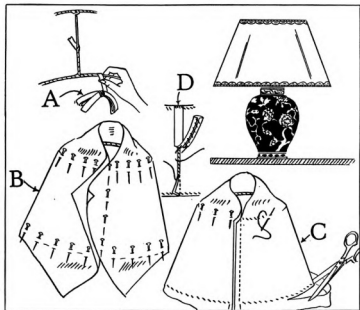


## AN UNLINED SHADE OF

## *Plain Silk*

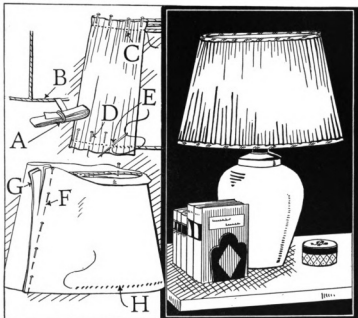
Shantung, crepe, soft taffetas and novelty weaves are all good for this type of shade. White, egg shell and the cream tones are most popular and fit into every color scheme. Some bright tone often finishes the edges. Frames that flare require more material than those with straighter sides. The average fabric requirement is the depth of the shade plus  $\frac{1}{4}$ -yard. You may estimate the material accurately by fitting a muslin pattern first.

Wind the wire frame with silk binding tape as shown here at A. Slip the tape off the card, bind it with a rubber band and then work from the inside end. Now, fit the covering material around the frame, as at B, smoothing the surplus material toward the top, the bottom and the seam line. Sew and then trim, as at C. Whip the seam and then cover with a bias fold, as at D. Pin finishing braid over the top and bottom edges and sew through slanting the needle.

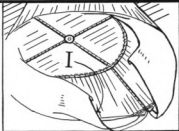


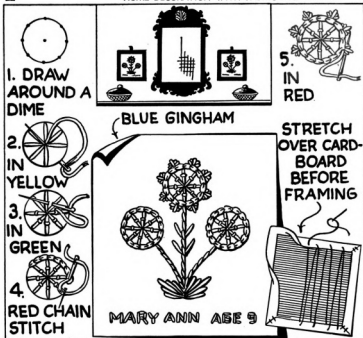
# A LINED SHADE OF

# *Shirred Silk*



Bind the frame with silk tape as at A and B. The outside layer of silk is put on next. Gather this top and bottom, then pin to the frame, as at C and D; stretching tightly. Sew, as at E. Next, fit the lining wrong side out on the **outside** of the frame, pinning, as at F and trimming, as at G. Now, sew around the bottom, as at H, and then remove the pins. Turn the lining to the inside, as at I. Slipstitch the seam and sew around the top. Finish the top and bottom with braid or a bias fold.





MARY ANN  
MADE TWO

## *Tiny Samplers*

Mary Ann was named for the Grandmother who, at the age of nine, made an elaborate sampler of embroidery stitches. Everyone thought it would be nice if the modern Mary Ann could also do a bit of hand work to be framed and kept. Thanks to a series of rainy afternoons, this was actually accomplished.

Mary Ann's mother started the project with a rather large piece of blue gingham,

a pair of embroidery hoops and some odds and ends of bright six strand mercerized embroidery thread. Outlines for flower designs were made by drawing around coins and the flowers were embroidered as shown here. Stems were done in outline stitch and leaves in groups of straight stitches.

From the many attempts, two flower groups were neatly framed and lend a gay note at each side of an old mirror.

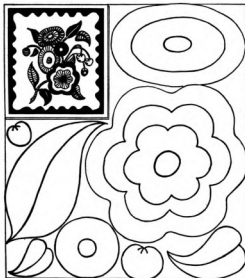
## EMBROIDER A BOUQUET *for Framing*

This colorful embroidered picture is worked on heavy natural colored linen with odds and ends of bright wool yarns. The yarn colors are turquoise, wine red, magenta, old gold and bottle green. A narrow gold frame with a scalloped mat of dark green paper under the glass is used.

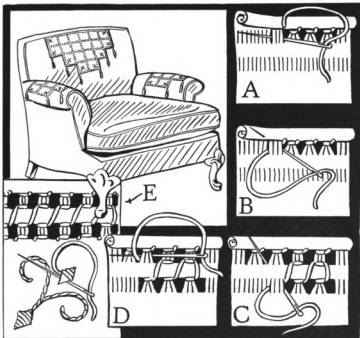
Plan the picture to be about 10-inches deep and 9-inches wide finished, but cut the material large enough so that it may be stretched over cardboard for framing, as shown on opposite page. Place thin writing paper over the flower outlines given here and trace them with a very soft pencil, making duplicates of the oval shaped flowers, the leaves and the berries. Cut these

out and arrange them on the material to make a bouquet, drawing in the stems. Turn the cut-out flowers pencil side down and trace their outlines onto the cloth. Embroider the solid parts in satin stitch and the more open parts in blanket stitches. The fine stems are done in outline stitch.

If you would like to work your flower picture out in other colors, you might start with black sateen or colored velvet for a background. Blue is always an effective background; then your brightest flower color could be coral pink or strawberry color or geranium red; and the scalloped mat, black.



Trace these outlines and transfer them to cloth, as described here. The embroidery is done in turquoise, wine red, magenta, old gold and bottle green.



## DO YOU KNOW THIS

## *About Chair Sets?*

An early version of the modern chair set was the antimacassar; the shield against the then popular hair oil. Macassar oil may not be used today but the chair set is still much in evidence.

We once knew a woman who felt that these sets spoiled the appearance of her living room. Finally she called in a decorator for advice.

The decorator told her that pure white

in a room that has no other light furnishings frequently upsets a carefully planned color scheme; and suggested that the chair sets be given a bath in tea or coffee to tone them down to a deep cream color and make them less conspicuous. This worked perfectly, and they were no longer the first thing one saw upon entering the room.

These sets also may be made in soft neutral colors.

## HOW TO DO THE

*Italian Hemstitching*

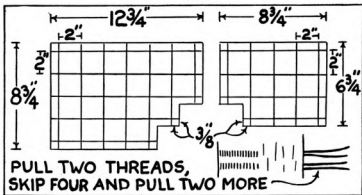
This chair set is made of heavy cream colored linen. The diagram below gives all the dimensions and shows how to pull the fabric threads for the Italian hemstitching which is done over two, instead of one open space, as in plain hemstitching.

The edges are finished with rolled hemstitched hems. The threads are pulled  $\frac{3}{8}$ -inch from the raw edge, and then the edge is rolled up to the opening. Take three fabric threads on the needle as at A in sketch on opposite page. Draw the needle through, then pass it under the threads again catching through the rolled edge as at B. Draw the needle through and continue as at A. Remember that a moist thumb is always helpful in rolling an edge.

Pass the needle under three threads of

the lower row. Bring it through, then under the threads again and out in the upper row, as at C. Now, under three threads of the upper row, as at D. Bring it through and repeat, as at C. Hemstitch the other edge of the lower row, as at E.

The little scroll and diamond design shown here may be added at all the outside corners if desired. Practice drawing it on paper first and then in pencil on the fabric. Embroider the scrolls in outline stitch and the diamonds in satin stitch, as shown here. Then there are the tassels at the corners. These are made by cutting strips of the linen 2-inches wide and 6-inches long, raveling one edge to within  $\frac{1}{2}$ -inch of the top of the strip and then rolling it up and sewing the top.



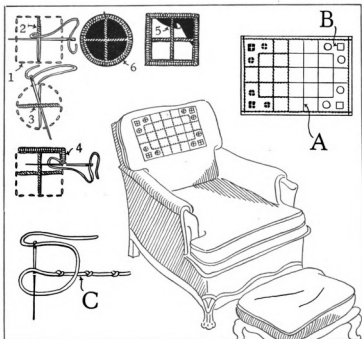


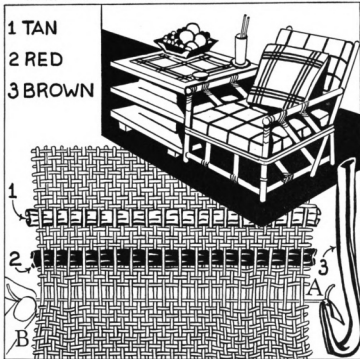
## A DESIGN FOR *Cut Work*

Cut linen  $16\frac{1}{2}$ -inches long and  $12\frac{1}{2}$ -inches deep. Mark off in 2-inch squares, as at A. Mark a square and two circles in each corner, as at B.

Now, sew the hem and outline the squares with the knot stitch shown here at C. Next, comes the cut work design you have marked in the corners. The steps in doing this are numbered at the upper left. 1. Outline around the design with running stitches.

2. Make a cross bar by running a double thread across and then wrapping it, as shown. 3. When making the second cross-bar catch it through the center of the first one. 4. Buttonhole over the running stitches. 5. Use very sharp pointed scissors to cut the material away inside the button-holing. 6. This sketch shows the circular part of the design after the fabric is cut away.





## MADE OF *Burlap and Old Stockings*

The colorful roughly woven table mat, chair cover and cushion are made of burlap sacking with dyed strips of old silk stockings drawn through.

Dye the stockings before cutting. Cut the strips  $\frac{3}{4}$ -inch wide and about an inch longer than the space they are to fill. Taper one end of the strip so that it will

pull through the burlap easily. If long strips are needed, cut around and around the stocking spirally instead of lengthwise. Now, draw out one thread of the burlap; then tie one end of the next thread to the tapered end of the stocking strip, as at A. Pull the other end of this thread, as at B, to draw the strip through.

# Living Room Curtains

Even though we live with our furniture a long while our curtains may be changed often. The whole mood of a room becomes different with new curtains and we may have a change of scene right at home by using less formal curtains of lighter fabrics in the Summer than those for Winter. With this in mind I have shown in this chapter a variety of curtains to fit every mood, season and type of room.

More people write me about curtains than anything else. Some rooms have what might be called problem windows. I have shown how some of these problems have been solved. Many ask about the right finishes and about methods of hanging curtains.

## CHOOSING THE RIGHT STYLE

When furniture of different types and periods is combined curtains of almost any style may be used. If you are furnishing a period room, study pictures of rooms of that period before selecting drapery and curtain styles.

Draped valances and tie-backs are used for formal 18th Century rooms and rooms of the Victorian period. They seldom harmonize with ultra-modern furnishings. For simple Early American rooms, frilled curtains or plain glass curtains and draperies with an informal valance or with a cornice board may be used.

## COLOR AND FABRIC

Most curtains must be planned to be used with things one already has. If you make a color plot similar to those on pages 2 and 3, you will be able to determine which colors you should use. Then there is texture and pattern to think about. For rooms in the ultra modern style, an interesting texture is especially important. With formal period furniture, use rich plain fabrics or figured materials that harmonize with the period of the room. For informal Early American rooms, sheer white curtains and quaint patterned materials are always right. Here again you will find much inspiration by studying pictures and actual rooms of the period. Avoid too many figured materials in one room. Plain draperies to match some color in figured wall paper, rug or slip covers generally give a more harmonious effect. If walls and rug are plain, pattern in the draperies and some of the slip covers will add interest.

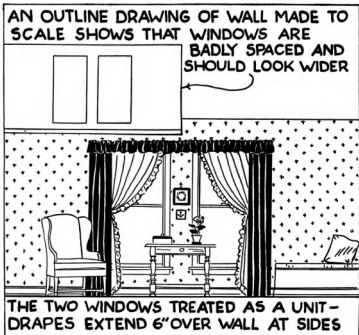
## HOW TO MAKE A

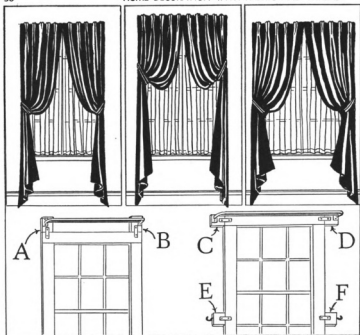
## *Window Test*

Have you ever had a feeling that there was something wrong with the size and shape of your windows and wall spaces? A small diagram or scale drawing of a wall will often show with startling clearness where the proportions are bad.

Just measure the walls and openings and make a bare outline drawing as shown; counting  $\frac{1}{4}$ -inch as a foot. Use the outside dimensions of windows and door frames.

Make several tracings of your outline drawing and then experiment with filling in curtains of various types to improve the proportions of windows and the spaces around them. This is the method that was used in developing the charming window effect sketched below. Just for fun, try filling in draperies covering each side of each of the windows in the diagram, and see the difference.





## HOW TO MAKE WINDOWS

## *the Right Size*

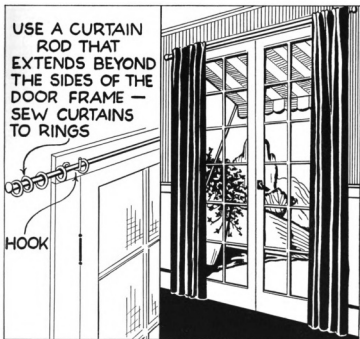
Your heart's desire as to the size and shape of windows, and the windows you actually have may be two different things. Don't let the matter rest there.

If you want to lend dignity with tall windows or give a homey effect with broad ones, here are some suggestions for changing the apparent height or width. On opposite page is still another way to hang curtains to add width, though the real problem there is to allow French doors to open when draperies

are used at the sides.

Actually, all three of the windows shown here are the same size. The one in the center is made to look higher by screwing blocks of wood at the top of the window frame as at A and B, with metal straps from the hardware store. The window at the right is made to seem wider with blocks placed as at C and D for the curtain rod, and as at E and F to hold the tie-back hooks.

## DRAPERIES FOR *French Doors*



USE A CURTAIN  
ROD THAT  
EXTENDS BEYOND  
THE SIDES OF THE  
DOOR FRAME —  
SEW CURTAINS  
TO RINGS

HOOK

When there are draperies at the windows in a room it is often desirable to have them at French doors instead of curtaining the doors with the glass curtain material as shown on page 32.

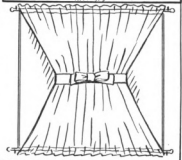
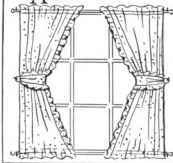
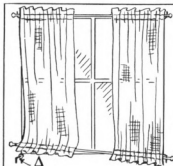
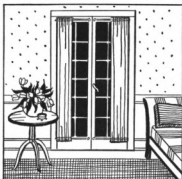
A wooden curtain rod, a pair of hooks that will hold the rod and some ordinary brass curtain rings are needed. The rod should be about 14-inches longer than the width of the door frame. This allows it to

extend 7-inches over the wall at each side of the door.

Be sure to place the hooks for the rod near the top of the frame so that the doors may open without interfering. This and the arrangement of the rings is clearly shown in the sketch. Make groups of pleats in the top of the draperies and sew the rings to the back of them.

## GLASS CURTAINS FOR DOORS

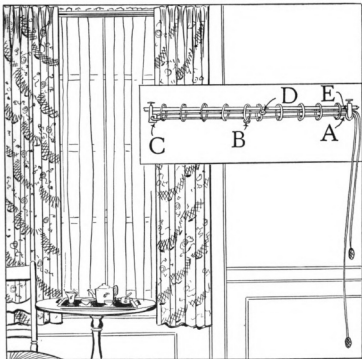
Your front door greets your guests before you do. Since the curtains should look well from both sides, net or ninon is generally used. But if you wish to match your door curtains to other curtains in a room, and if the fabric to be used is uninteresting on the wrong side, you can line it with self material, or a harmonizing plain color. Three types of curtains for ordinary doors, and one type for French doors, are shown. They are held top and bottom with rods over hooks, as at A.



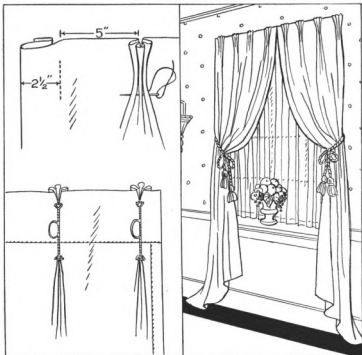
## WHEN YOU MAKE *Draw Curtains*

There is a touch of drama in shutting out the glare of day or the shades of night with draw curtains. Drapery departments have pulleys that clamp to the ends of curtain rods; or a large screw eye in the window frame at each end of the rod may be used. Sew rings to the top of the curtains—one to each cluster of pleats. The length of the cord should be four times the width

of the window. Thread the cord through the pulley at A, then through the rings, knotting it to the left ring at center, as at B; and on through the remaining rings at the left. Bring it through the remaining pulley at C, then back through the rings, knotting it to the right ring at center, as at D. Bring it through the pulley at E and add weights at the ends of the cord.







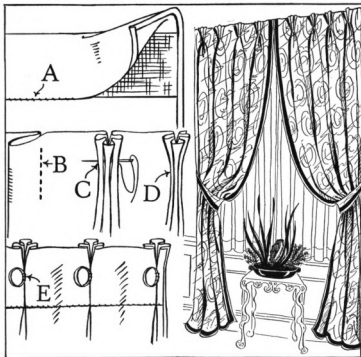
## THINGS TO KNOW ABOUT

## *Pinch Pleats*

There are two ways to make pinch pleats\* stand up prettily. One is to use curtain rings with vertical wire extensions to be sewn to the back of the pleats as shown on this page. The other way is to stiffen the top of the draperies with crinoline or buckram as shown on opposite page.

Cut the stiffening for the heading from

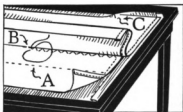
four to six inches deep. Turn the curtain material over it and sew, as at A. Start to sew the pleats an inch down from the top, as at B. Pinch this pleat into three small pleats and, starting two inches from the top, sew through as at C. Sew the pleats the depth of the stiffening so that they appear as shown at D. With this stiffened

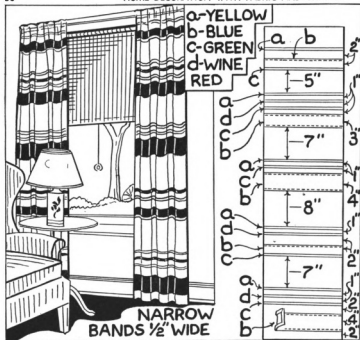


top, ordinary curtain rings may be sewn to the back of each group of pleats, as at E.

#### LININGS AND INTERLININGS

Sateen is generally used for lining draperies, and cotton flannel for interlining. Cut both an inch narrower than the drapery material, and hem the bottom of each separately. Catch the interlining to the drapery, as at A; then attach the lining, turning the material back and sewing, as at B. Hem the front and back edges down over the lining, as at C.





## ADD YOUR OWN

## *Stripes*

The first curtains of this kind I ever saw were made of the long pieces of good material left at each side of a sheet after the center part had begun to wear. These were dipped in dye to make a soft cream color for the foundation part of the curtains. Wide stripes of gingham and narrow ones of prepared bias trimming were then stitched in place to make stripes. The chart shows the colors that were used and gives the widths and spacing of the stripes.

Of course, you will have some ideas of your own about the stripes and colors. Perhaps you can copy the color scheme of the rug in the room or the wall paper.

Whatever the materials used you will have fun planning the stripes. In case you should want to use short lengths of goods for the foundation part of the curtains, stitch these together with the seam on the right side; then place a stripe over the joining.

## TRIMMED WITH

*Fringe*

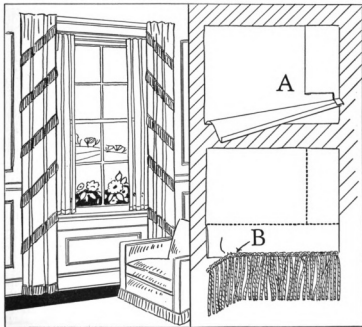
Try inexpensive cotton fringe in oyster white for summer curtains and slip covers of blue or mulberry sail cloth. Applied in diagonal rows, as shown here, it gives a very smart and modern effect. Silk or dull finish

rayon fringe might trim plain draperies or more luxurious materials. The fringe used here is 3-inches wide for the curtains and 4-inches wide for the chair.

## ABOUT HEMMING CURTAINS

For unlined curtains or draperies finish the front edges and the bottom with hems 1- or 1½-inches wide. Cut away unnecessary material at the corners, as at A. If the selvage edge along the front is woven

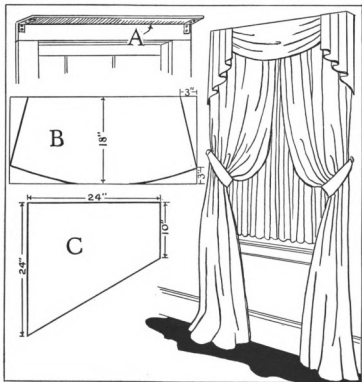
tighter than the rest of the goods it will cause the hem to draw. Cut it away before turning the hem or clip it every few inches. If fringe has a decorative top edge, sew it on the right side, as at B.

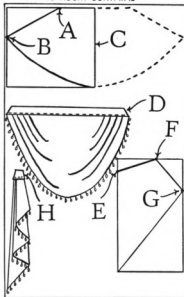


## YOU WILL NEED A *Valance Board*

Here, the shelf type of valance board is shown at A. It is 4-inches wide and  $\frac{1}{2}$ -inch thick and is fastened in place with metal angles. A double curtain rod should be screwed to the window frame just under the shelf.

valance 18-inches deep and 6-inches longer than the valance board, then shape it, as at B. The dimensions for the end or jabot sections of the valance are given in diagram C. Pleat the center section and tack to the board, then add the jabots.





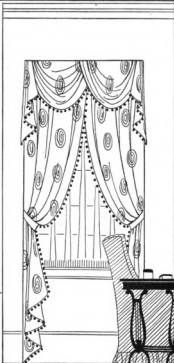
WE MAKE A  
*Valance*  
*Pattern*

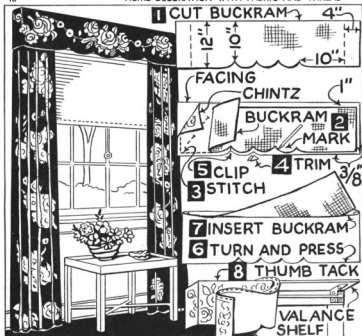
This valance is slightly more complicated than the one on the opposite page. If you are making it for a number of windows in a room you will find it convenient to have a pattern of heavy wrapping paper.

For the looped sections, cut paper 18-inches deep and half as wide as the window measures over the frame. From the upper right corner to point A is half of the width of the paper less two inches. Point B is 6-inches below the upper left corner. Draw

a diagonal line from A to B, and a curve from B to the lower right corner. Place the edge marked C on a fold of the goods when cutting. The diagonal ends are pleated and stitched in a band as at D.

For the end pieces, cut paper 15-inches wide and 24-inches deep. E is 3-inches below the upper left corner. F is 9-inches in from the upper right corner. G is 6-inches down from the upper right corner. Finish the top, as at H.





## VALANCE WITH

## *Buckram Interlining*

A smartly tailored valance fitted smoothly and stiffened with buckram or crinoline harmonizes with furnishings of every kind and period. The usual 4-inch valance shelf is needed. A soft fold is always arranged at the top of the valance so that it may be thumb-tacked to the shelf. Here are the steps in making the valance, and dimensions for general proportions.

1. Cut the buckram the exact size of the finished valance—no seam allowances.

The chintz for the valance and the facing material are cut larger as indicated. 2. Outline the scallops by drawing around the buckram. 3. Stitch the chintz and facing with right sides together. Steps 4, 5 and 6. Trim the scallops; clip between them; then turn and press. 7. Insert the buckram; fitting it smoothly into the scallops. Turn in and stitch the top; allowing  $\frac{1}{2}$ -inch to extend above the buckram. 8. Tack this soft edge to the shelf.

## A DAVENPORT IN FRONT OF

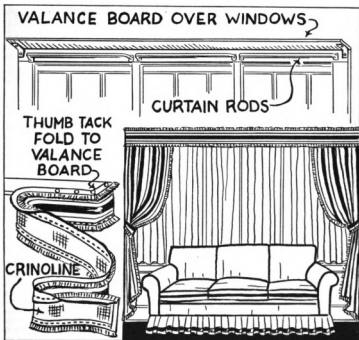
## *Group Windows*

There were three windows, and the only space for the davenport was in front of them. A difficult situation of this sort is a challenge and many a charming effect is the result of accepting the challenge and making an asset of it.

These windows were treated in a group with the davenport as a center of interest. It was slipcovered in a soft biege with corded pipings and bands of turquoise. The glass

curtains were cream color with draperies of turquoise and biege striped material edged in matching blue fringe.

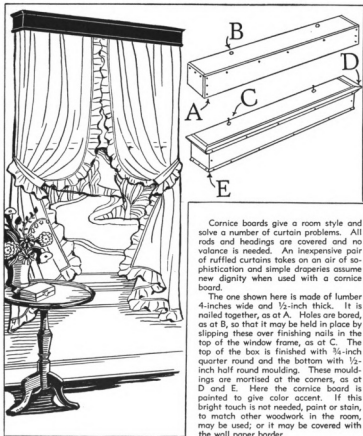
A 4-inch valance board was screwed over the windows with L brackets. The curtains and side drapes were hung on rods under this shelf. The plain valance was made over a foundation of crinoline with a 1-inch fold at the top. This was thumb tacked to the valance board.





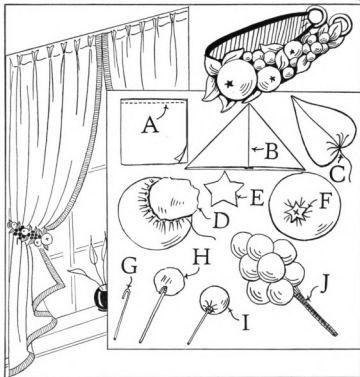
# THIS IS THE WAY TO MAKE A

# *Cornice Board*



Cornice boards give a room style and solve a number of curtain problems. All rods and headings are covered and no valance is needed. An inexpensive pair of ruffled curtains takes on an air of sophistication and simple draperies assume new dignity when used with a cornice board.

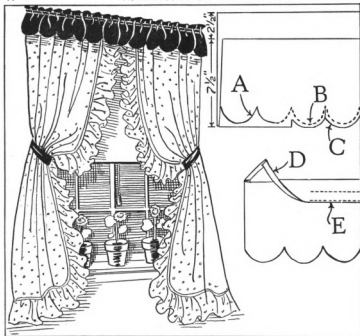
The one shown here is made of lumber 4-inches wide and  $\frac{1}{2}$ -inch thick. It is nailed together, as at A. Holes are bored, as at B, so that it may be held in place by slipping these over finishing nails in the top of the window frame, as at C. The top of the box is finished with  $\frac{3}{4}$ -inch quarter round and the bottom with  $\frac{1}{2}$ -inch half round moulding. These mouldings are mortised at the corners, as at D and E. Here the cornice board is painted to give color accent. If this bright touch is not needed, paint or stain, to match other woodwork in the room, may be used; or it may be covered with the wall paper border.



## A GARLAND FOR *Tie Backs*

Make a foundation of canvas or muslin and cover with silk. Sew bone rings to the ends, and line after the fruit has been sewn in place. Leaves are made of silk cut twice as long as wide. Fold and sew, as at A. Turn and fold with the seam in the center, as at B; then gather, as at C. A 4-inch circle

makes the largest apple. Gather the edge and stuff not too tightly with cotton, as at D. Cut a star of dark kid, as at E; and sew, as at F, to draw the apple in. Berries start with a wire bent, as at G. A ball of cotton is added at H, and is covered with silk, as at I. Bind together, as at J.



## A FULL VALANCE WITH A

## *Scalloped Edge*

Ruffled curtains with a scalloped valance and tie-backs of plain glazed chintz make the smart window shown here. This offers a simple method of introducing a color accent. Here the curtains are cream color and the chintz is a soft mulberry red. The color used should repeat some strong tone in the room, and may be bright or subdued. A double curtain rod will serve for both valance and curtains.

The valance is made double and should

be about twice as long as the space it is to fill. Fold the length of material inside out according to the dimensions in the upper diagram. Mark the scallops, as at A, drawing part way around a saucer. Stitch as at B, and trim, as at C, clipping up between the scallops. Also stitch along the ends of the folded material. Turn right side out and fold the top down, as at D. Stitch, as at E, with two rows spaced far enough apart to make the rod casing.

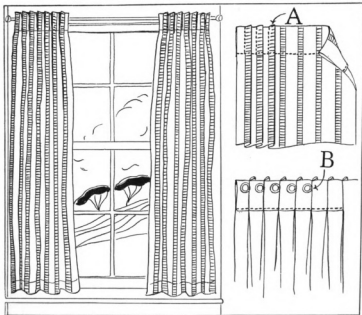
## CONCENTRATED COLOR WITH

## *Pleated Stripes*

Here is a quick and easy way to get an unusual color effect for any informal room or for gay summer curtains. The curtains in the sketch were made of green and white striped gingham and used in a living room with cool plain green slip covers. The striped material was pleated so that only the green stripes showed for a space about 4-inches deep across the top of each curtain. This gave the effect of a plain green

band with the green and white stripes billowing out beneath.

There should be a strong contrast between the stripe colors and the fabric should be in just two tones. Here the stripes were  $\frac{3}{4}$ -inch wide and spaced  $1\frac{1}{2}$ -inch apart. Make a 4-inch hem in the top of each curtain first, then pleat the material, as shown at A. The curtains are hung with bone or brass rings, as at B.



# Slip Covers Are Easy To Make

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

## "WHAT COLORS SHALL I USE?"

Do not let the thought of working with a number of different colors frighten you. Decorators and artists do not always invent their color schemes, or just pick them out of the ether. They often take a color scheme ready-made from something else and adapt it to a room. We once heard the ten-year-old son of a decorator urging his mother to take him to the New York Aquarium. There he knew he would see brilliant-hued fish swimming through grey-green seaweed in tanks of sea water. His most effective argument in favor of the trip was, "But, Mother, think of the color schemes you would get!"

A fish could easily be the source of a color scheme. Lately, bird and flower prints have afforded much color inspiration. But most homemakers have to plan their colors around something that they already have for the room. That is not really a handicap. They are starting exactly where the decorator starts with her ready-made color scheme.

How can your ready-made color scheme be translated into a room color scheme? The sketch on page 2 shows how this is done. All you need is a piece of paper and a pencil. Follow the directions with this sketch and you will be able to plot your room color scheme.

## "SHOULD SLIP COVER MATERIAL BE PLAIN OR FIGURED?"

It would be a good thing if this question were asked more often. Few of us are as conscious of pattern as we are of colors. Here is a simple rule that will help you to avoid confused effects.

If either the rug or the wall paper in a room is figured in a large design, your best choice for curtains and slip covers will be materials in plain colors, or in stripes; or small conventional patterns. If you are an artist, you may be able to break this rule with successful results, but follow it if your motto is "Safety First".

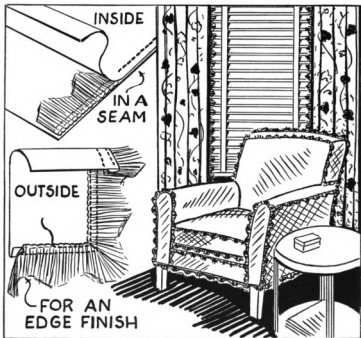
## ADD COLOR WITH *Fringe*

Figured curtains and a plain chair, both trimmed in fringe of the same color, make an unusually harmonious ensemble. The diagrams show how fringe is applied when used in the seams of a slip cover and for an edge trimming.

Use the same fringe trimming throughout the room. If curtains are of a figured material, the best effect is generally ob-

tained if not more than one slip cover is figured. Several different colors may be used for the plain slip covers, repeating tones in the draperies, the rug or the wall paper.

A new idea now is to cover the seat cushions of chairs and davenports with a contrasting color. Here again the repetition of fringe trimming will soften the contrast and draw the room color scheme together.



## OTHER TRIMMINGS AND DECORATIVE

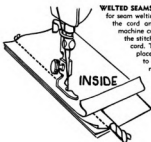
## *Finishes*

Drapery departments offer an assortment of fringes and prepared seam welting to harmonize with any color scheme. Bias trim may also be used for contrasting seam bindings or to cover cable cord to make seam welting. Heavy or fine cable cord may be used according to the effect you wish to obtain.

Moss fringe offers another interesting means of trimming slip covers and curtains. You can make the fringe yourself, with the

aid of a special attachment for your sewing machine. Still another type of edging is a narrow pleating of fabric which may be made with the gathering attachment of your sewing machine.

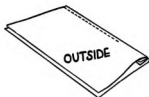
Most slip covers have a line of contrasting trim along important seams. If color contrast is not desired, a French seam finish is used for seams outlining the structural lines of the piece of furniture.



**WELTED SEAMS** . . . To cover cable cord for seam welting, place a bias strip over the cord and then stitch with the machine cording foot, which allows the stitching to come close to the cord. To make a welted seam, place the covered cord next to the right side of the material between the seam edges and then stitch, using the cording foot as shown.



**BOUND SEAMS** . . . When seams are to be outlined with contrasting bias binding, stitch the seam first on the outside of the slip cover with a very narrow seam allowance, then place the Bias Trim over the seam and stitch as shown.



**FRENCH SEAM FINISH** . . . Stitch the seam first on the inside of the slip cover, using half the seam allowance. Turn to the outside and press the seam in a true line before making a second stitching near the edge as shown.

## *How Much Material?*

That question is about as easy to answer as, "how long is a string?" However, since we are all tempted at times to buy fabrics without benefit of measurements, I will tell you that the average chair requires about six or six and a half yards of 36-inch-wide material. But that is not efficient shopping, so let's measure the chair and be accurate about the material. This is the way you do it. Jot down these measurements to determine the amount of material needed:

- 1st. The width measurement across the back of the chair so you may know how wide the material must be.
- 2nd. From the top of the chair in the back to the floor.
- 3rd. From the top of chair in front to seat.
- 4th. Depth of seat.
- 5th. From front edge of seat to floor.
- 6th. From side of seat over arm to floor. Double this for both arms.
- 7th. Length of one wing from top of arm inside to top of arm outside. It is not necessary to double this measurement as width of goods will cover both wings.
- 8th. If there is a loose cushion measure top, bottom and sides. Add 12-inches for seams, hems and tuck-in around seat.

By taking measurements to the floor enough material is included for bottom ruffle. If the material has a large pattern that must be centered in the back and on the seat and matched in piecing, add an extra  $1\frac{3}{4}$ -yards for this. The total of these measurements will probably be in the neighborhood of 6- or  $6\frac{1}{2}$ -yards.

The same general method is followed in measuring up a davenport, or a love seat, except that the number of widths of extra material needed for the back and the seat and the front apron and ruffle must be included.

## TWO METHODS OF CUTTING AND FITTING

There are two ways to cut and fit a slip cover. One is to fit a muslin pattern first and then pin it on the material as a guide for cutting, just as you would a dress pattern. The other is to fit the slip cover material right on the piece of furniture. This really means that you will follow both methods because the pattern is fitted in exactly the same way that you would fit the actual material. You will get the feel of how it is done by working with muslin; then you will

be ready to fit and cut your next slip cover without making a pattern first.

A muslin or even a paper pattern may always be made for any difficult part. Old sheets may often be used instead of new unbleached muslin for slip cover patterns. Even if new material is used, the pieces may be re-cut for other things.

Now, read through the directions with the sketches on pages 50, 51 and 52 and see how easy it all is.



## *We Cut, We Fit,*



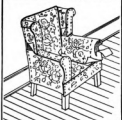
Center your material on the back of the chair, and pin it at the center top. Tuck it in as far as it will go at the sides of the chair back; then cut straight down the sides to the seat, leaving a 1/2-inch seam allowance. One side has been cut in this sketch.



Make a 4-inch fold at the back of the seat. This gives the necessary allowance for the give of the springs. Make the same allowance at the sides of the seat. Cut across the front, leaving a 1/2-inch seam.



Pin and then cut the apron across the front, leaving the usual seam allowance at the sides. The pins at all joinings should be not more than an inch apart. No. 4 dressmaker pins by the box are best to use.



Pin and cut the inside of the arms and wings next; then the back; then the outside of the arms and wings; then the fronts of these sections. Fit the pieces smoothly, but do not stretch the material. It is better to piece the goods than to stretch it.

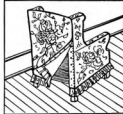
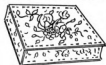
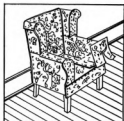
## We Sew A Slip Cover

When you pin a shaped piece, as for the fronts of the arms and wings of this chair, pin the material to the chair first; then press it down along the edges to make an outline of the shape of the chair section. Cut around this outline, leaving the usual seam allowance. Also see method shown on page 53.

Fit and pin the top, sides and bottom of the seat cushion cover. If a zipper is used for the opening, the method of applying it in the lower back seam before sewing the other seams is shown on page 130. The way to bind the seams for this slip cover is shown on page 48.

Ruffle material for closely spaced box pleats should be cut three times as long as the measurement around the bottom of the chair. Material for a gathered ruffle should be twice the measurement around the chair. Hem the ruffle before you pleat it. Stitch the pleats as at D. Baste the binding around the slip cover as at E. Stitch ruffle and binding in place as at F.

This chair requires just one rather long opening. Either a zipper or snap fasteners may be used for it. If snap fasteners are used, add an extension to the underlap edge of the opening. Here the contrasting binding continues along the overlap edge, and a stay piece is added for the fasteners.



## IF YOU MAKE A

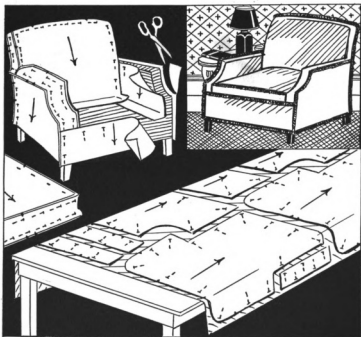
## *Pattern*

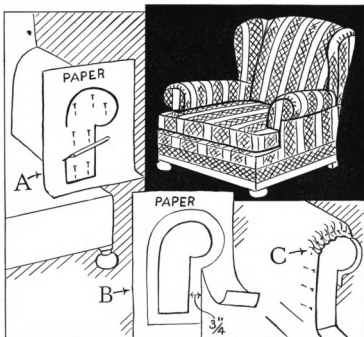
There are two ways to make a slip cover. One is to pin and then cut the actual material right on the chair, the other is to cut muslin or old sheets on the chair and then use the pieces for a pattern.

Whichever method is used, fit and pin the pieces smoothly but do not stretch them. Allow  $\frac{1}{2}$ -inch seams and a 4-inch tuck-in around a spring seat. Notch the seams to

show how they should be joined. When fitting a pattern, mark each piece with an arrow, as shown, to indicate which way the grain of the goods should run.

At the bottom of the sketch the pattern pieces are shown pinned to the material. If figured fabric is used, be sure to place the pattern pieces so that the design is centered for the back and the seat of the chair.



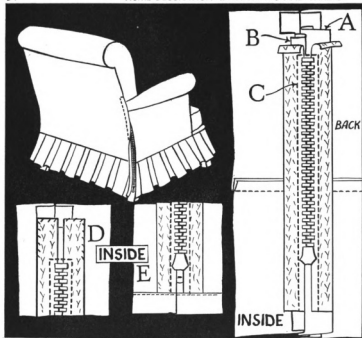


## TRACE AROUND *Shaped Sections*

When cutting a slip cover of striped material remember to center stripes in the back and seat, just as you would any figured material. The stripes used crosswise often make a smart finish or trimming.

For a chair of this type the main part of the cover is generally fitted right on the chair and paper patterns are made for shaped sections such as the fronts of the arms and the outside of the wings.

Pin the paper in place as at A, then mark the outline of the shaped section on the paper, feeling your way along with the side rather than the tip of the pencil point. Cut the pattern  $\frac{3}{4}$ -inch outside the marked line as at B. This allows for the regular  $\frac{1}{2}$ -inch seam and a little ease in the fabric. In fitting fabric over the rounded part of arms and wings, a few gathers are often needed as shown at C.



## HOW TO MAKE A *Zipper Opening*

This zipper is covered by the lapped edge of the opening. Another method of applying a zipper in a seam opening is shown on page 130.

To apply a zipper so that it is covered by a lapped edge, turn the slip cover inside out and crease the seam open. Cut a facing strip  $1\frac{1}{4}$ -inches wide and 1-inch longer than the opening. Join the facing strip to the back edge of the opening as shown at A. Slash the front of the seam edge

$\frac{3}{4}$ -inch above the top of the opening and crease it over the back facing as shown at B. When the edges of the opening have been prepared in this way, press the edge creases with a hot iron. Next, baste and stitch the zipper in place as at C, sewing close to the metal. The machine cording foot is useful for this purpose. Do not trim away the tape at the ends of the zipper. Whip the upper ends down as at D, and cover the lower ones with the hem as at E.

## A NUMBER OF NEATLY *Fitted Openings*

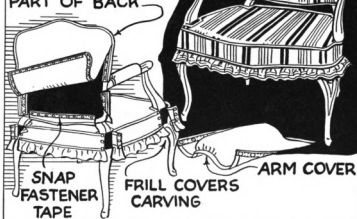
Here is proof that almost any type of chair may be slip covered. A rough sketch of this chair came with a letter which read, "I want to make slip covers for the living room furniture because with three young ones the furniture is soon going to be ruined. The job completely baffles me. Can you suggest any way that a removable cover can be made for a chair like this?"

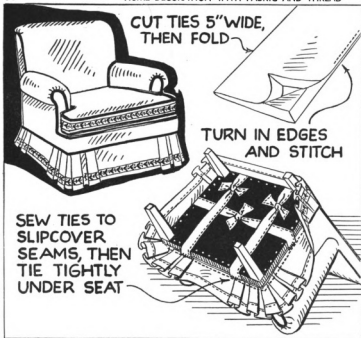
For a difficult chair, always fit a muslin

pattern. Snip until it fits perfectly around arms and other supports. If you make a mistake in the pattern, stitch a patch over it and start again. Either bindings or facings may be used for the irregular edges of the finished cover.

Before removing the pattern from the chair, plan the openings so that they will lap neatly, and be sure that they are long enough.

**FIT COVER AROUND CHAIR SUPPORTS, AND FASTEN WITH SNAPS — MAKE SIDE OPENINGS LONG ENOUGH TO SLIP OVER WIDEST PART OF BACK**





## ANCHOR FIRMLY

## *with Ties*

The method shown here for anchoring slip covers under the seat with ties of muslin or other strong fabric is often used by professional decorators. Another way is to fit a piece of ticking to the bottom; fastening it to the sides of the cover with zippers of the type that come apart at both ends.

The slip cover in the sketch is especially interesting because of its color scheme and the woven braid used for trimming. In fact,

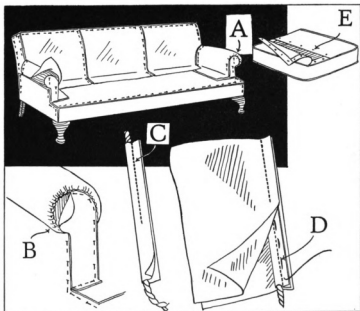
the whole slip cover was inspired by the 1 1/4-inch wide braid with a waven pattern in bright blue, green and red. The material is a plain blue glazed chintz. Green bindings around the main seams match the green tone in the braid which is used around the front of the cushion and to trim the ruffle. The box pleats at the corners only are a smart touch.

## A SLIP COVER FOR A *Davenport*

Making a slip cover for a davenport is almost the same as for a chair. It is seldom satisfactory to try to avoid piecings by cutting the material lengthwise of davenport back. With figured goods the pattern must run vertically. A large design is usually centered in each of the seat cushions and the back pieces match the cushions. Sometimes the joinings of the back are accented. Again they are made with plain seams.

Always the design of a patterned fabric should be carefully matched.

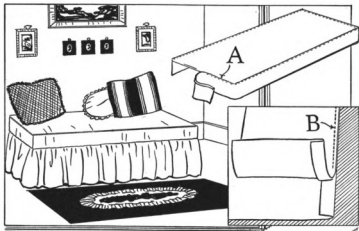
This slip cover has welted seams, so it is fitted inside out. The arms are rounded, as at A; making gathers necessary, as at B. Cable cord for the welting is covered with bias strips, as at C; and is basted, as at D, before stitching the seam. Use the machine cording foot. The seat cushion opening fastens with snap fasteners, as at E.





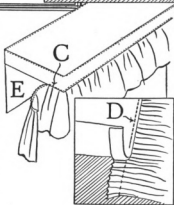
# A NEW COSTUME FOR YOUR

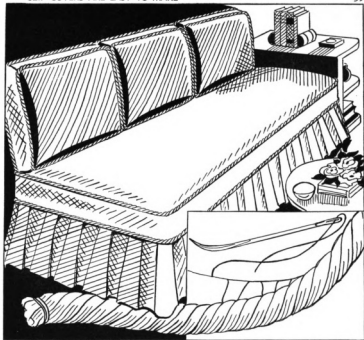
# *Couch*



The couch that is used for extra guests may be made into a very attractive piece of furniture. Its cover should be trim and smart and harmonize with the other furnishings in the room. Usually a plain color is best or goods with a small inconspicuous figure. The couch cover shown here requires  $6\frac{1}{4}$  yards of 40-inch or 7 yards of 36-inch fabric.

Cut the top of the cover first, allowing  $\frac{1}{2}$  inch all around for seams. Cut the skirt next, allowing for gathering, and cut the straight 5-inch band to go around the top, last, making allowances for seams and hem. Join the band to the top, as at A, stitching the seam on the right side, as at B. Gather the skirt, and join it to the band, as at C. This stitching is also made from the right side, as at D. The back of the cover, shown at E, is not gathered.



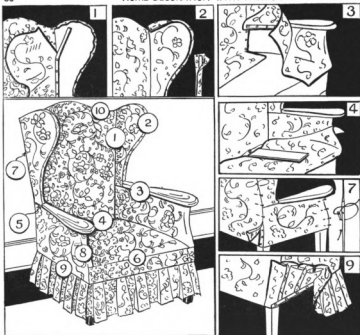


## THERE ARE MANY USES FOR A *Curved Needle*

If you like to do over furniture and make things for the house, you will find that a curved needle like the one shown here will be useful. It is really an upholsterer's needle though it is also used for candlewick embroidery. Most notion and fancy work departments have them for sale.

Here the needle was used to sew contrasting cord to an upholstered couch. The curve makes it possible to take stitches in material that is stretched tightly. This blue

couch seemed pretty uninteresting when the room was redecorated, with a few new pieces of light-colored modern furniture added and new putty tan draperies. Heavy tan cord to outline the edges of the couch and the cushions brought it into the modern setting. Other interesting color combinations would be bright red cord for a blue couch or chair. Or yellow with brown. Be sure to use strong thread. Size 8 will be best.



## HOW TO USE

## *Upholsterer's Tricks*

Some chintz chairs are covered in the same way as any upholstered chair. No special tools will be needed, other than an upholsterer's needle (see page 59); plenty of medium-sized tacks, a tack hammer and some long, straight strips of cardboard about  $\frac{3}{8}$ -inch wide. The methods used at the points numbered on this chair are described here.

1. Cover inside of wings by tacking edge of material to back through cardboard; then tack outside edge over top and front of wing.

2. Cover tacks along front of wing with strip of

cardboard inside folded strip of material, as at right. Tack raw edges to chair, then turn fold edge over tacks as shown.

3. Tack inside of arm piece in place through strip of cardboard.

4. Use a board to hold seat springs down while tacking sides and back of seat cover.

5 and 6. Tack through cardboard from inside as in step 3.

7. Pin and then slip-stitch in place, using upholsterer's needle as shown at right of this sketch.

8. Slip-stitch as in step 7.

9. Pleat flounce and tack in place through cardboard strip, as shown.

10. Tack as in step 2.

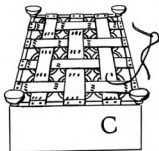
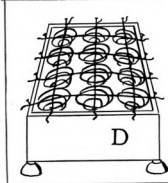
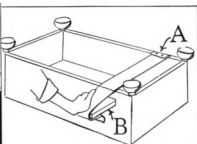
## FIX THOSE

*Sagging Springs*

Many a chair or couch has been discarded because it was supposed that the springs were broken. The twine and the webbing that hold springs in place break or wear out, thus throwing the springs out of position. If you have more time than money to spend why not fix them yourself?

First, remove the springs and all the old tacks and webbing. Use new webbing across the bottom of the seat, turning the ends over and tacking them, as at A; then stretch

tout, using a block of wood for leverage, as at B. Sew the bottom of the springs to the webbing with twine and an upholsterer's needle, as at C. Next, turn the seat over and tie the springs at the top with upholsterer's twine, as at D. The tacks are driven only part way in, as illustrated. The twine is tied to them and to each side of each spring. When the position of the springs has been regulated with the twine, the tacks are driven in.



## Things You See Three Times A Day

Perhaps you don't use the dining room three times a day. You may have a corner in the kitchen where breakfast is served and where the children have a quick lunch and back to school. You may eat your own lunch from a tray wherever you may happen to be. Let's hope that you eat it some days by the fire in the living room and that there are many meals eaten out-of-doors in the Summer.

Wherever meals are served they are more casual than they used to be. The full length white table cloth often rests in state from one holiday season to another. I have suggested in this chapter that you make a neatly inscribed case for it, and then that you have a perfect spree of designing gay and colorful table mats.

It seems to me that in many homes the dining room is just a step-child! New things are purchased often for the living room and there is little money left to make the dining room presentable. Yet, no matter how out-of-date your present furnishings may be, it is possible to make this room look fresh and smart and cheerful.

Start with a color plan. If you have to use an old rug that is worn or the wrong color, look into the matter of dyeing it with cold water dye right on the floor. Even faded, scarred wall paper may be painted if new is not available.

Crisp curtains of inexpensive material may cheer you far more at meal time than expensive ones that are dull and unimaginative. In this chapter are some curtains that were planned especially to give good cheer in this room. In the chapter on curtains for the living room you will also find a number that should add zest to meals and tone to any dining room.

A scarred and out-moded table often looks more up-to-date if the varnish is removed and it is then waxed to bring out the grain of the wood. Even a cheap pine table rubbed down and waxed is not to be despised. A table painted dull black and then waxed is good looking and inconspicuous.

As for chairs—inexpensive simple ones may be painted in colors or old and unattractive ones may be slip-covered. The quilted chair pads shown in the living room chapter are another thought. No, there is no excuse for even one meal a day in a cheerless room.

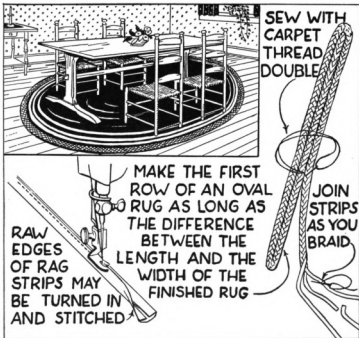
# A Rug THAT GREW UP WITH THE FAMILY

Here is its owner's story of this beautiful room size braided rag rug.

"When we first went to housekeeping I started what I hoped would be a large braided rug for the dining room. When it was big enough to go under the small table we were using then, I put it down. Each Winter since I have added more rows to the edge. The family has grown and we all fit on the rug quite nicely now."

"I save the best parts of old sheets and dye them different colors; then tear them into two-inch strips. I have a power machine, so I run these through it turning in the raw edges. The stitching strengthens the strips and makes them firm."

The sketch shows how the rag strips were folded and stitched and how to start so that the proportions of the rug will be right when finished.



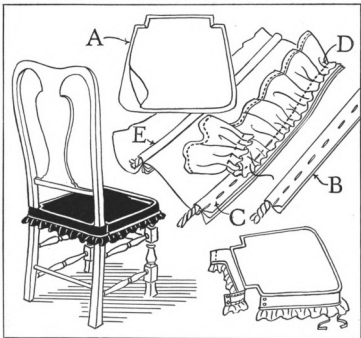
## A FRESH START FOR DINING ROOM *Chairs*

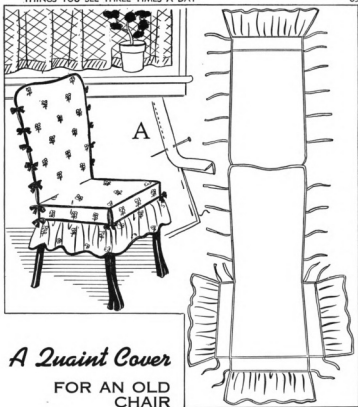
Give your dining room chairs a fresh start with seat covers of substantial, firmly woven cotton material. A plain color in an interesting weave or a fabric with a small figure is most suitable.

To make a pattern for the covers, place a sheet of paper on the seat and press it down along the chair edges to make an imprint of the seat outline. When using this pattern add a  $\frac{1}{2}$ -inch seam allowance as at A. A straight band and a frill covers

the wood frame at the sides.

Give the covers a professional finish with welted seams. The cable cord for the welt-ing is covered with bias strips of the material or with prepared bias trim as at B. This is basted to the right side as at C, and then stitched as at D with the machine cording foot. A finished welted seam appears at E. Tapes are sewn to the inside of the front corners to be tied around the legs. Snap fasteners are used for the closings.





## *A Quaint Cover* FOR AN OLD CHAIR

This slip cover for a dining room chair is of green chintz with a tiny burnt orange figure in it. The bindings and the amusing ties down the sides are of orange bias trim.

Place the material on the chair and cut it to follow the lines of seat and back, being sure to allow seams. The side sections should be three inches deep and the ruffles

deep enough to cover the chair rounds. Where two sections are joined with a tape binding, baste the raw edges together and then pin and stitch the tape, as at A. The sides of the back should be bound first and then the top may be bound in with the front binding. The ties are made of the bias tape stitched double.



## THE RESULT OF

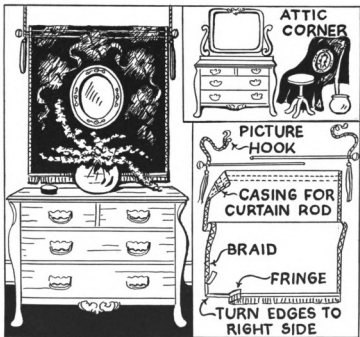
*Attic Magic*

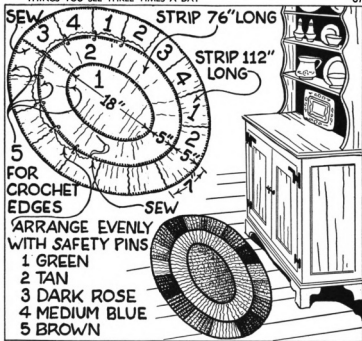
A golden oak dresser, a fish bowl, an old portier, a chromo in a wide gold frame and an old piano stool. These were found in an attic.

Varnish remover and plain drawer pulls transformed the dresser into a good looking chest of drawers. A glazier put a mirror in the oval gold frame. Those are dusky pink branches in the fish bowl—lovely against the rose-red brocade hanging. The

diagram shows how the hanging was made from a part of the portier. The edges were finished with dull gold colored braid and fringe; and it was hung with matching gold cord, tassels and an ordinary curtain rod.

This arrangement of a chest and a hanging also might be used in a hall. What became of the mirror and the piano stool from the attic corner? You will find them in the Bed Room chapter.





COLOR HARMONY  
FOR CUPBOARD AND

*Knitted Rug*

The shelves are backed with medium blue fabric and the dishes are in tones of rose and green. The same colors are repeated in the rug.

Cut or tear the rags  $\frac{3}{4}$ -inch wide and use knitting needles  $\frac{3}{8}$ -inch in diameter. Knit the oval center first. Cast on four stitches and increase one at the end of each row until the depth of the work is 4-inches, then knit evenly for 10-inches. Bind off one stitch at the end of each row until you have

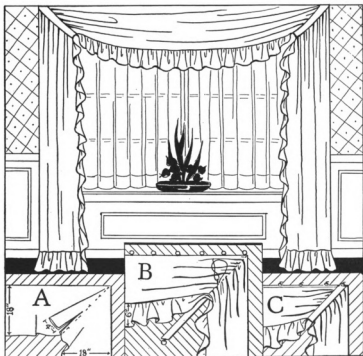
four stitches left. Bind these off. The diagram gives the dimensions and colors for the bands that are sewn to this center oval. Cast on seven stitches to start each band. For the outside band, start with color 3. Knit 7-inches, then cut the fabric strip and sew color 4 to it. Continue. Use a large crochet hook and fabric strips to crochet around the oval and the outside edges of the bands. Sew together with double carpet thread following directions in sketch.

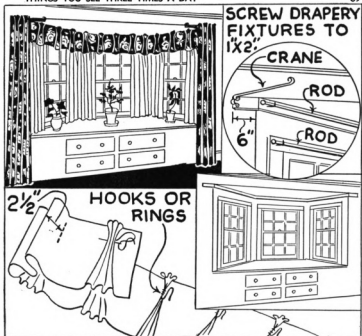
## DINING ROOM WINDOWS IN

## *Frilled Chintz*

These ruffled draperies of plain moss green glazed chintz make a charming dining room window. The drapery material is cut 18-inches wide. Pin 4-inch darts at the corners and cut away the extra material, as at A. Stitch these bias joinings, then make your ruffle and apply it with a French seam. Make the tie-backs next. They

should be straight strips 22-inches long, made double so they are 1½-inches wide finished. The drapery material is gathered along the corner seams and sewed to the under part of the tie-backs, as in diagram B. Rings are sewed along the top and are slipped over hooks screwed into the window frame, as in diagram C.





## THE DRAPERY PROBLEM FOR A

## *Bay Window*

It sometimes takes a bit of scheming to figure out an attractive way to curtain a bay window as this letter discloses. "I have a bay window in my dining room that has always been a problem to curtain. Right now I would like to make pinch pleated drapes of figured damask to hang from cranes to the floor. I would also like a valance." With this letter all the window dimensions were given.

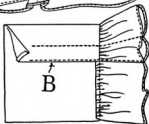
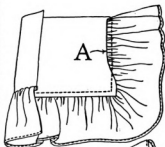
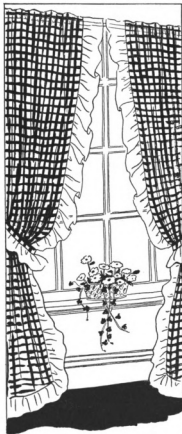
The sketch at the lower right reveals the

difficulty. The space between the top of the windows and the top of the bay made it impossible to hang the draperies as desired. A 1 x 2-inch strip of wood nailed next to the ceiling of the bay and extending 6-inches over the walls at the sides as illustrated will solve the problem.

The cranes for the side drapes may be screwed to this strip, and the rods for the pinch pleated valance fastened to it.

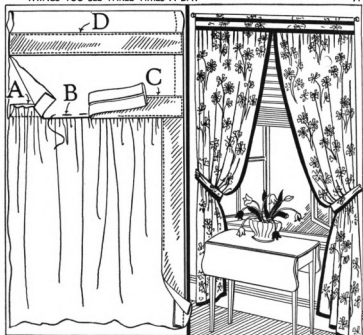
# ORGANDIE RUFFLES FOR

# Checked Gingham



These curtains of cool green and white checked gingham with white organdie ruffles meet all summer requirements. There are no glass curtains to blow against screens, yet the white frills take away the bare look.

The ruffles are cut  $4\frac{1}{2}$ -inches wide. Hem them, then adjust and test the machine gatherer. Gather as near the top as possible so that you will not need to trim the edge before joining to the curtain with a French seam as at A. Notice in the diagram how the gathers are crowded well up toward the corner to make plenty of fullness for the turn. When stitching the heading and rod casing, as at B, carry the stitching out through the ruffle, following the thread of the goods.



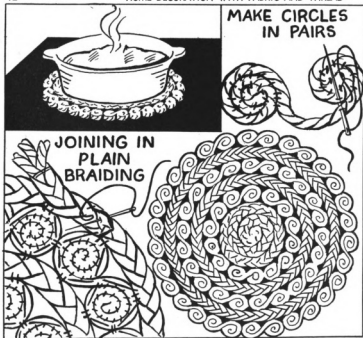
## COLOR ACCENT WITH

## *Contrasting Bands*

Curtains of flowered chintz take on character when trimmed with contrasting bands that pick up or accent some color in the flower pattern. Prepared bias trim will make bands  $\frac{1}{2}$ -inch wide. Slightly wider bands for this purpose are usually cut on the straight of the goods to finish  $\frac{3}{8}$ -inch wide.

These curtains are hung on a single rod, the rod casing being part of a band that gives the effect of a valance. The curtains

are gathered into this band. The band is made double and is 4-inches wide when finished. Cut it 9-inches wide and 2-inches longer than the width of the window frame. Hem the ends and gather the tops of the curtains and stitch them to one edge of the band, as at A. Turn the other edge under, and baste it over this stitching, as at B. A trimming band is then stitched in place, as at C; and another is stitched  $1\frac{1}{4}$ -inch from the top, as at D.



## CABLE CORD MAKES

## *Hot Dish Mats*

This mat is made of heavy white cable cord which may be purchased at notion counters. The original mat from which this design was taken was made of—no one of this generation would ever guess what—corset strings! However, you better ask for cable cord. The heavier the cord you use the more protection the mat will give your table.

Follow the sketches for directions. Braid

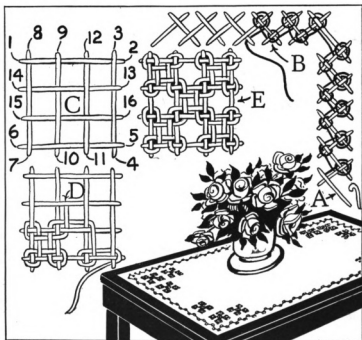
three cords together and then sew them around and around to make the center of the mat using No. 40 cotton thread. The scroll circles are made in pairs as shown at the upper right of the sketch. Add alternate rows of circles and braiding until the mat is the desired size. Join the ends of the braided rows by pulling one end through the braiding to the wrong side; then trim and sew flat.

## TONES OF PINK FOR THE *Serving Table*

Here palest pink linen is embroidered in darker pink and deep rose. Cut the scarf the desired size allowing  $1\frac{1}{4}$ -inches all around for hems. Turn the hems and sew at the corners. Now, embroider around the top of the hem with plain catch-stitching in pink, as at A. Next, interlace these stitches with the rose, as at B.

Three  $1\frac{1}{2}$ -inch squares are embroidered in each corner. Mark each square with a

pencil. The method of laying the pink foundation threads is shown in diagram C. Bring the needle out at 1, place it in the material again at 2, and bring it out again at 3. Continue, following the numbers and weaving the stitches over and under, as shown. Next, interlace these stitches with rose. Start at D and follow the diagrams until all the stitches are interlaced, as at E.





## EMBROIDERED SCRIPT FOR

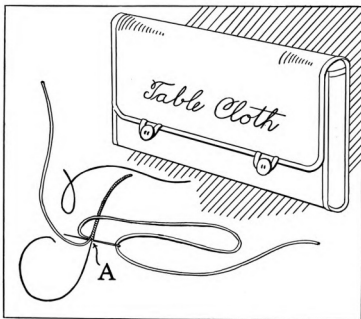
## *Linen Cases*

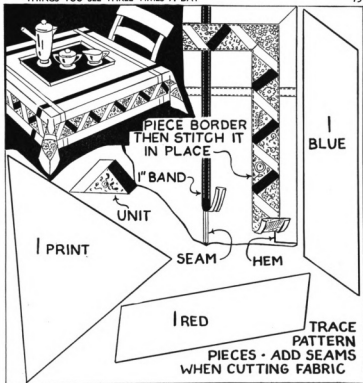
A case for the table cloth that is brought out on Christmas, Thanksgiving and other "special" days is shown here. It is made of green chambray with white bindings of bias trim, and the script is embroidered with white six-strand mercerized embroidery thread.

You may write the word you wish to embroider directly on the goods with a pencil; however, if you do not feel sure of your handwriting, do it on paper first and then

trace it. The paper may be ruled with guide lines to keep the letters even. When the word has been written, blacken the back of the paper with a soft pencil, place it black side down over the cloth and trace, being careful not to smudge the material.

The script is embroidered by working over a cord, as shown here at A. For bold writing such as is used for this case, use heavy cotton twine and all strands of six-strand embroidery thread.





## A LUNCHEON CLOTH WITH A

## *Pieced Border*

This luncheon cloth was made of unbleached muslin bags with a striking pieced border in a twisted band effect. One bag makes the center of the cloth and pieces from two others are added at the sides and corners to make it the desired size. The

seams are covered with 1-inch bands of the red and blue material, as shown here at the right. The sketch also shows how the border is applied after piecing. The patterns for the pieces may be traced from this page.

## A LUNCHEON SET *of Organdie*

This exquisite luncheon set will go with the daintiest china. It is of white organdie with applique flowers of the same fine material in pink, turquoise and pale yellow. The stems are apple green. The design is shown here in actual size so that you may trace the flowers to use as patterns. Add a tiny seam allowance to be turned under as at A.

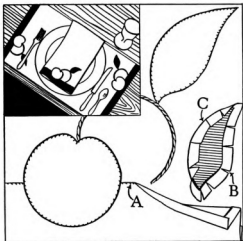
The applique stitch for sewing the flowers in place is also used for the hem and gives the effect of fine

hemstitching though no threads are drawn. Use No. 90 sewing thread. The steps in making the stitch are numbered in the sketch. 1. Bring the thread through and insert the needle four threads to the right, taking up the applique edge. Bring the needle through, pulling the threads of the goods together. 2. Insert the needle, taking up the applique edge. Draw the thread through. 3. Insert the needle in the hole where the thread was first brought through and take a stitch 4 threads to the left. 4. Insert the needle in the first hole to the right and make a stitch, taking up the applique. Repeat, beginning with step 2.



Table mats, runner and napkins of sheerest organdie are exquisitely dainty with your finest china. The applique design is given in actual size.

The design is shown in actual size. White linen is used with end facings of green. Stems and leaves are also green and cherries are red. The diagram shows how applique edges are turned by pressing over a stiff pattern.



## CHERRIES FOR MATS AND NAPKINS

### *of Heavy Linen*

Watch any class of kindergartners cutting patterns from colored paper, and your fingers will itch to pick up the scissors and try it yourself. Why not? The luncheon mat and napkin shown here offer a suggestion for a way to use your cut-out designs for simple but effective applique work.

The long sides of the mats are hemmed and the ends faced with one-inch bands of green, as at A. The napkins are also hemmed on two sides and faced with green bands on the other two. The stem for the

bright red cherry follows a circular line embroidered in green outline stitch. The leaf is of the green material.

Experiment with cutting the cherry and leaf in paper. When you have cut a design that pleases you, make a pattern in lightweight cardboard. Cut the fabric a little larger than the pattern, clip the edge as at B; then press it over the pattern with a warm iron as at C to make a firm crease. Remove the pattern, and sew the pieces in place with fine hemming stitches.

## TABLE MATS BORDERED IN

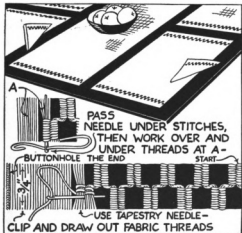
*Swedish Weaving*

If you have been following the trend of Swedish modern handcrafts you realize that the old Swedish crafts are being cleverly adapted to modern use. Here is a letter that shows how easy it is to do this.

"I thought you might be interested in a luncheon set planned to go with a set of blue dishes. There are four mats and a long runner in medium blue linen with bands of Swedish weaving in darker blue across the ends. Just two edges of the napkins are banded with the weaving."

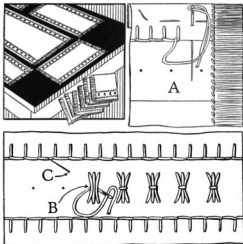
Some of you who have pink dishes might like to try the same idea in tones of rose.

Use a rather coarse linen. Prepare the work for the weaving by drawing out the fabric threads, as for hemstitching. Either linen or mercerized embroidery thread may be used; and a dull pointed tapestry needle will be best. Begin as indicated at the right of the lower sketch weaving over and under two groups of threads. When these threads are half covered, start to work over one new group as at the left of this sketch. When the bottom is reached, pass the needle up to the center, and work over the groups indicated, as at A. When the top is reached, pass the needle down to the center again.



Medium blue linen with bands of Swedish weaving in darker blue is used for this luncheon set. Here are all the instructions for doing this fascinating type of needle work.

This simple border is shown in actual size. It is adopted from a more elaborate piece of peasant embroidery and the typical color combination of red and bright blue on cream linen is used.



## GAY STITCHES MAKE A

### *Peasant Border*

The peasant embroideries of any Nation are rich with modern decorative possibilities. A combination of stitches used to embroider a provincial costume may be copied for a simple but colorful border for household linens.

Red and bright blue on heavy cream linen are the colors used for this luncheon set in typical peasant embroidery. Use No. 5 pearl cotton or all six strands of six strand mercerized embroidery thread. Ravel the material at the ends of both mats and napkins making fringe  $\frac{1}{2}$ -inch deep, then crease and baste  $\frac{3}{8}$ -inch hems at the sides. Now, whip along the top of the fringe with the red thread.

The embroidered border is shown here in actual size. Mark the side lines first by drawing threads of the material, then mark the dots  $\frac{1}{2}$ -inch apart as in the diagram at A. Make blanket stitch in the blue thread along the side lines of the border, as shown. Sewing through the top of the hem with these stitches.

The red stitches that make the center of the border are called bundles. To make them, take three vertical stitches, bringing the thread through in the center, as at B in making the last of the three. Make a stitch over the three vertical stitches, binding them together, and bringing the needle out ready for the next bundle, as at C.

## Quick Embroidery

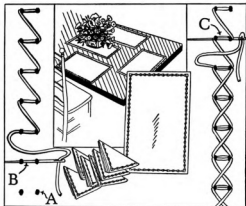
### FOR A LUNCHEON SET

How long would it take you to make four rows of running stitches around the mats and napkins of a luncheon set? Well, that is just about the time it will take to make this attractive border. The embroidery is done in two colors of six strand mercerized embroidery cotton. One color of thread must be light and one dark to get the best effect. This set was made to harmonize with flowered dishes. Light green linen with dark green and light yellow thread were the colors used.

Cut both mats and napkins to have hems  $\frac{1}{2}$ -inch deep. Turn the hems and press them with a hot iron. Now, working from the right side, make two lines of running stitches catching them through the hem on

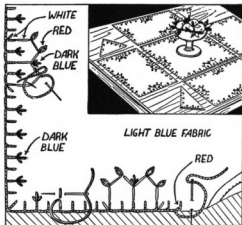
the wrong side. The stitches are spaced  $\frac{1}{2}$ -inch apart in the row, and the rows  $\frac{1}{4}$ -inch apart. The stitches in the two rows must be exactly opposite each other as at A. Use six strands of the thread double making 12 strands for these running stitches.

For the next part of the work a tapestry needle which has a blunt point is good to use though an ordinary darning needle used headfirst will do. Thread the needle with six strands of the contrasting thread, this time used single, and weave in and out under the running stitches as at B keeping the needle pointed to the left. When this is done, weave back again through the same stitches as at C, still keeping the needle pointed to the left.



Here again the embroidered border is shown in actual size. The colors are light green linen with a border all the way around each mat in dark green and pale yellow.

Gauge your stitches so that they are the same size as the ones in the sketch. The colors are all indicated here. If you set a table for four you will like this combination of center square with mats around it.



## THESE STITCHES ARE *from an Old Quilt*

This luncheon set has a square for the center of the table and four mats to go around it. Here again colored linen is used—this time light blue. The embroidery is a design taken from a light blue satin patch of an old crazy patch quilt. All of the colors indicated here in the sketch are the same as those used for the quilt patch. The gay little double house effect is built upon blanket stitches with chain stitches flaunting from all the gables.

Use all six strands of six-strand mercerized embroidery thread. Hem the mats first, then blanket stitch, as shown at the lower right, running the needle between the

two layers of the hem and bringing it out at the edge. The method of making all the stitches is clearly illustrated here in actual size. For the napkins, the edge stitches without the little house are used.

It is fun to invent embroidery designs by combining well known stitches. Our Grandmothers were masters at this art. For years I have been making a collection of sketches of the stitch combinations that they used for their quilts. Many of these are shown on pages 118 and 119. You will certainly want to copy some of these not only for linens but for other trimmings.



# We Wave A Magic Wand Over Bedrooms

If you want to make a quick transformation in decoration, start with a bedroom. It is always easy to change its entire appearance with a little paint, fresh curtains and a new bedspread. In this chapter also there are described many ways to add extra touches of charm and personality.

Of course, the room will have personality as soon as it is occupied whether it is planned that way or not. Don't choose the daintiest, most elaborate dressing table shown here for the guest room. If you do, some bachelor may think it is silly, or consider it an appropriate place to toss a wet overcoat. Make the curtains, bedspreads and other things for this room smart but simple, so it will be appropriate for any one who occupies it. Avoid a feminine color scheme; think of things that will add comfort and convenience and your guest room will be a real achievement.

As for other bedrooms including your own, be sure you know your wish before the magic wand is waved. Will a quaint, old fashioned atmosphere be the thing? Or would something more modern suit better? Do ruffles and frills strike the right note. Or is simplicity with just a dash of frivolity right?

As for colors, they may be soft and subtle or brilliant and daring, just as they are in any other room in the house. Plot a color plan on paper as suggested in the chapter on **Things to Make for the Living Room**. Also collect samples of the colors you wish to use and try them together before you buy materials.

All this has to do with beauty and atmosphere. You will find a good many answers to practical problems here, too. A well planned closet is important and may please the eye as much as attractive curtains, bedspreads, and other accessories. Dresser drawers must be orderly; blankets must be kept fresh and clean; bed linens must be the right size as well as the right color. Things that you have must often be used and indeed a magic wand is needed to make them fit into the room of your heart's desire.

## SOME BEDSPREADS NEED A

## *Full Valance*

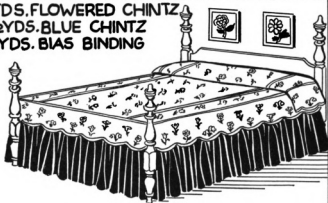
A smart new house it was, and when we came to the second floor I was particularly impressed with the treatment of the beds.

In one room a beautiful old quilt was used as a bedspread. The spread in the other room was of bright flowered cretonne. For each of these beds there was a full valance of contrasting material that was not removed at night. This full ruffle reaching to the floor gave the whole room a gracious

appearance, that is very pleasing.

The flowered cretonne spread is shown here in the sketch. There are accents of green in the flowered pattern and this color is repeated in the corded seam, edge bindings and the valance which is fastened to muslin under the mattress—a clever idea, my young hostess pointed out, as the muslin makes a cover for the springs if they are not the box type.

**6YDS. FLOWERED CHINTZ**  
**5½YDS. BLUE CHINTZ**  
**20YDS. BIAS BINDING**



**MATTRESS**



**STITCH THE VALANCE  
TO AN OLD SHEET OR  
MUSLIN CUT TO FIT  
THE TOP OF THE  
BED SPRINGS —**

## REJUVENATION FOR AN

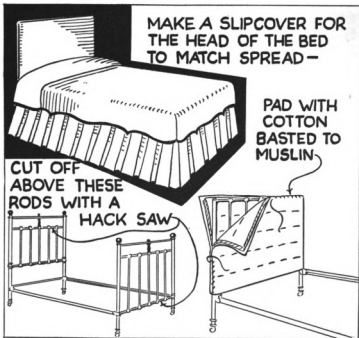
## *Old Iron Bed*

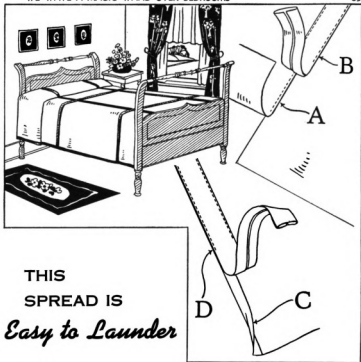
Betsy was all agog to have a bed with no foot piece and a padded head to match her spread. Ingenuity would have to substitute for money and she was seriously considering this and that when the plumber was called to fix a leaky pipe.

As a tiny tot Betsy always said, "Let me watch", when workmen were coming, and at sixteen she hadn't grown up much. The plumber took a fine saw out of his tool bag and sawed a pipe in two just as if it were

wood. Right then something clicked for Betsy. That old iron bed in the attic! It could be cut down. It was cut down, as shown in this sketch.

The head of this bed is padded with cotton basted to muslin, and then slip covered with material to match the spread. Betsy used an old comforter for padding. Her mind seemed to jump with the greatest of ease from water pipes to beds and from padding to old comforters.





THIS  
SPREAD IS  
*Easy to Launder*

This bedspread is as easy to launder as a sheet. It is made of plain 36-inch-wide gingham to match the soft, deep rose tone in the window draperies and rugs. It is trimmed in straight 1-inch bands of bottle green. Flower sprigged cottons are also attractive when banded in a contrasting color in this way. The lengthwise bands cover seams where the lengths of material are joined. The crosswise bands and the ones at the edge are added to give the trimming balance and interest.

If the spread is made for a double bed, the three widths are joined without split-

ting. If the spread is for a single bed, one of the two widths of material is split lengthwise through the center. You then have one wide length and two narrow ones. The narrow strips are stitched to the sides of the wide one. The joinings should be made by lapping the selvages and stitching, as at A. The trimming bands are stitched over these joinings, as at B. The edges are turned to the right side, as at C; and the contrasting edge band is stitched over the turning, as at D.

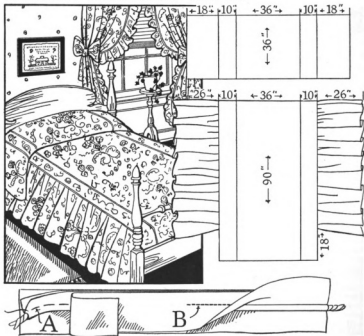
## FROM *Thirty-Six-Inch Goods*

Would you like to make a bedspread of chintz or some other 36-inch material? These directions tell you exactly how without a scrap of waste material.

Eleven and a half yards of 36-inch-wide chintz will make this spread and pillow cover for a double bed. At the right of the diagram are cutting dimensions for a 54-inch-wide bed. Cut the center portions first; then the 18-inch side sections for the pillow cover; then the 10-inch strips for pillow cover and spread. This leaves a long 26-

inch-wide strip for the side ruffles of the spread.

Cable cord for the corded seams may be purchased at notion counters. The material to cover the cord may be cut on the straight or the bias and may either match or contrast with the spread. Prepared bias trimming may be used if desired. Baste the covering over the cord, as at A; then place the covered cord in the seam, as shown, and stitch, as at B, using the cording foot of your machine.

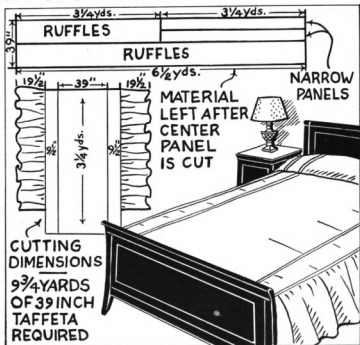


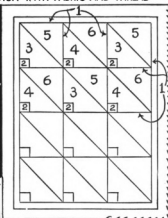
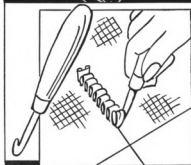
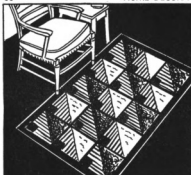
## FROM *Forty-Inch Goods*

Every once in a while I meet an efficient homemaker with a zest for figuring the costs of things right down to a split penny. This is how I know that the material for this taffeta spread cost exactly half of what the spread would have cost ready made. That is what I call luxury at a saving.

Here are cutting dimensions for the double bedspread of 39- or 40-inch material. You will need  $9\frac{3}{4}$  yards, and this makes the spread long enough to cover the pillows.

Cut the center panel first, then divide the material that is left, as shown in the upper diagram. Join the two pieces of ruffle material to make one long piece, then divide it evenly; for the two ruffles. These cutting dimensions allow generous seams. Enough material may be taken from the seam edges to cover cords for welted seams if desired. A very narrow machine stitched hem should be used at the bottom of the ruffles.





- 1 BLACK
- 2 RED
- 3 HORIZONTAL MIXED STRIPES
- 4 VERTICAL MIXED STRIPES
- 5 BLUE
- 6 TAN

## HOW TO MAKE

## *Hooked Rugs*

Why not hook a bedroom rug? A rug hook such as may be purchased in fancy work and notion departments and a piece of burlap 4-inches wider and longer than your finished rug are the essentials. Most rug hookers also use a frame of slats bolted together at the corners. They overcast the edge of the burlap, mark the pattern on it, and then stretch it over the frame and tack it. Some like a rather large stationary frame. Others use a small one, stretching and tacking two or three square feet of the

work at a time. Many hooked rugs are made without any frame at all.

Wool rugs make the nicest hooked rugs. Cut the strips not wider than  $\frac{3}{4}$ -inch and fold the raw edges in. Hold the strip with the left hand under the burlap and use the right hand to draw loops of it through to the right side with the rug hook, as shown. Make the loops very close together. Draw the ends of strips through to the right side and clip them. When the rug is finished, hem back the burlap around the edge.

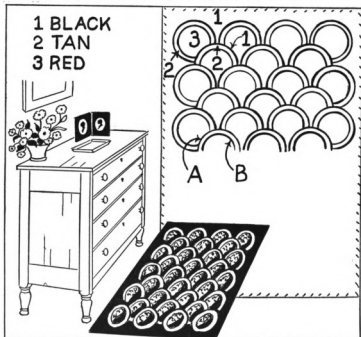
## MARK YOUR OWN *Hooked Rug Designs*

A black wax crayon is best for marking hooked rug designs on burlap. The design on the opposite page is a very old one and easy to copy. The numbers in the sketch indicate the colors that were used for a rug of this design that is now over a hundred years old.

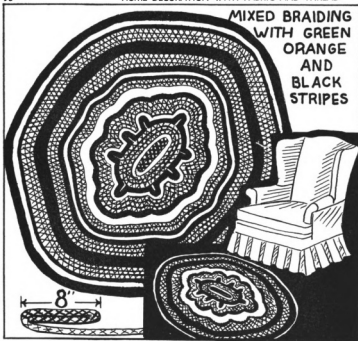
This rug requires a piece of burlap 28-inches wide and 36-inches long. Use a yard stick to mark the solid 1-inch border just inside the 2-inch hem allowance. Now,

mark the large 8-inch squares; then the 2-inch squares; then the diagonal lines across the large squares as shown.

The rug on this page is another old timer. Our Great Grandmothers often made designs by drawing around pieces of china and that is the way that this design is made. Trace part way around a medium size plate, as at A and then a saucer as at B. A color scheme that will bring out the design is indicated by numbers in the sketch.







## FROM NEW ENGLAND A

## *Braided Rug*

This rag rug was discovered in a village on Buzzard's Bay where, a Century ago, whaling ships put out to sea. It has unusual charm and you will enjoy copying it.

Cut or tear the rags  $\frac{3}{4}$ -inch wide, then braid tightly. As you come to the end of each fabric strip, sew a new one to it. Use carpet thread double to sew the braiding around and around, as shown.

Make the first round of the center oval 8-inches long. Sew around and around until the oval is 14-inches long; then make the next row with eight loops in it—each loop 2-inches long. In working around the loops "ease in" the braided strip just enough to give a scalloped outline. As you continue the scallops gradually straighten out and the rug becomes more oval in shape.

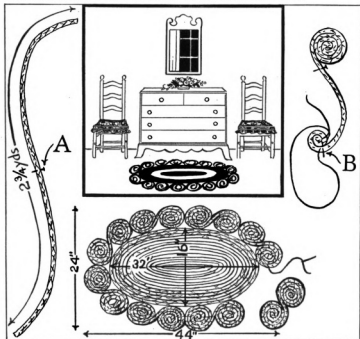
## A BRAIDED RUG WITH A *Scroll Border*

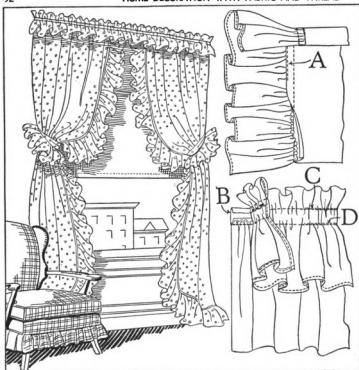
We went to see an old fashioned garden around a very old house. Inside of the house we found this braided rag rug with its quaint scroll border. Rag rugs have always been used on the wide pine board floors of that house and the wearing apparel of many generations has been torn into carpet rags before its fireplace.

All of the dimensions of the rug are given here in the diagram. Always remember that the first round of the center of an oval

rug is as long as the difference between the length and the width of the finished rug. The scrolls for the border are made of braided strips  $2\frac{3}{4}$ -yards long. Mark the center of the strip with a pin, as at A; then sew, as at B, working toward the center marking.

The center of the oval part of the rug is green; then comes a band of mixed braiding and then one of red. The pairs of scrolls are alternated red and green.





## CRISP AND FRILLY *Ruffles*

Does it pay to make your own ruffled curtains? A little comparative shopping will answer that question. The points to check are the quality of the material and the amount of fullness in the width of the curtains and the ruffles.

Ruffles should have at least one-hundred per cent fullness. That is, two yards of material should be gathered to fill one yard of

space. Hem the ruffles first, then gather, using the machine hemmer and ruffler. Join the ruffle to the curtain with a flat felled seam, as at A. The top frill and rod casing are made by gathering the curtains to a straight  $1\frac{1}{4}$ -inch band with edges turned, as at B, and then adding the frill, as at C and D.

## DUTCH CURTAINS TRIMMED WITH

## *Faced Scallops*

The rod for the top curtains is fastened to the window frame and the lower rod to the lower sash. When the window is pushed up, the lower pair of curtains goes up with it. A wonderful idea for bedrooms . . . no curtains blowing in the wind at night!

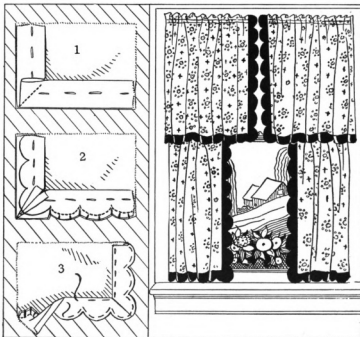
To make the scalloped facings, cut straight strips of material  $4\frac{1}{2}$  inches wide, then follow the three steps shown here.

1. Baste right side down on the inside of the curtain, taking out extra fullness at

the corner, as shown.

2. Trim away this extra material and press open the seam. Outline the scallops starting at the corner, by tracing around a saucer or tumbler. Stitch over this outline, then trim a seam's width from the stitching and slash the points between the scallops and along curves.

3. Turn the facing to the right side; baste along the turned edge, and press. Turn under the raw edge; baste and stitch it.



## HOW TO HANG

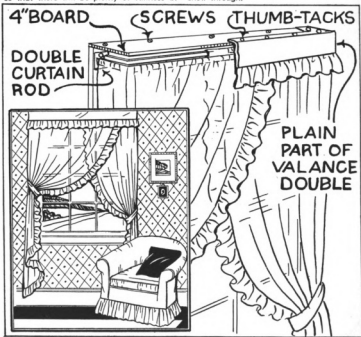
*Crossed Curtains*

From time to time there have been letters asking about crossed curtains. Are they appropriate for all kinds of rooms? Are they cut like other curtains? How are they hung?

I have seen crossed curtains used successfully in dining rooms, living rooms and bed rooms. They are at their best when they give a very lavish effect. They are cut like other curtains except that each curtain should be at least  $1\frac{1}{2}$  or two yards wide so that there will be plenty of fullness at

the top. Ruffles should also have plenty of fullness.

Sometimes a graceful line is achieved by crossing the curtains unevenly and draping one side higher than the other as shown here. A double curtain rod under a 4-inch valance shelf is used for these. This shelf is screwed to the top of the window frame. The curtains are made of sheer organdie and the plain part of the valance is made double so that the curtain rods will not show through.



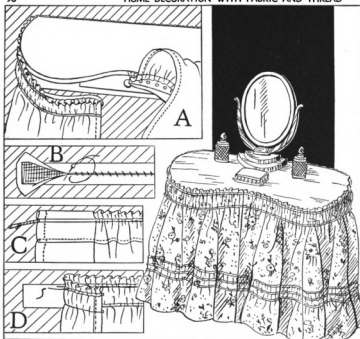


## *A Substitute* FOR A VALANCE BOARD

Both valance and side drapes are thumb tacked to a plain board 4-inches wide, 1-inch thick and as long as the width of the window frame. There are screw eyes in the back of this board near the upper edge and these are hooked over finishing nails in the top of the window frame, as shown here at A.

The side drapes are arranged in pleats tacked across the front of the board and around the end, as at B. The ends of the valance are also folded around the ends of

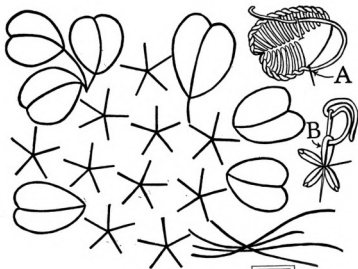
the board and tacked, as at C. The valance is stretched along the top just tight enough so that it is perfectly smooth. A crinoline interlining is stiff enough for a valance hung in this way. Here the valance is of plain glazed chintz to match the 1-inch facing around the front and bottom edges of the flowered chintz side drapes.



## A SKIRT FOR YOUR *Dressing Table*

If your dressing table skirt is shirred or gathered, let the material be really full. Twice the measurement around the table is not too much to allow. For soft materials, even more fullness is needed. If the dressing table has hinged arms, the skirt should be mounted on a strip of stiff buckram which is thumb-tacked to the arms as at A. Cut the buckram about  $2\frac{1}{2}$  inches wide, and cover it as at B.

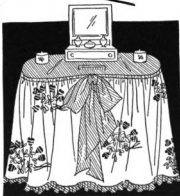
The heading at the skirt top is just deep enough to cover the table edge when the arms are closed. Use  $\frac{1}{4}$ -inch cable cord for the corded shirring at the top; also for shirring the bottom ruffle. Sew one end of the cable cord to a safety pin or bodkin; then run it through tucks in the material, pushing the fabric back on the cord as at C. Sew to the buckram as at D; then tack to the table.



## ORGANDIE WITH *Yarn* *Embroidery*

This dressing table wears a full skirt of sheer white organdie with sash and bottom frill of pale pink. The skirt is sprigged with pink flowers and green leaves embroidered in wool yarn.

Place the design outlined here under the organdie and it will show through so that you may trace it onto the goods in pencil. The stitch for the leaves is shown at A; the flowers at B. Outline stitch is used for stems.



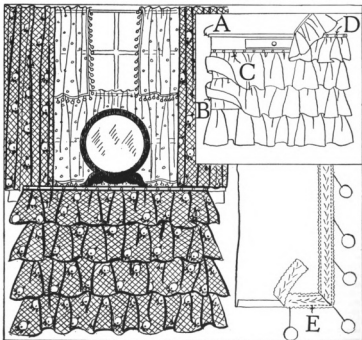


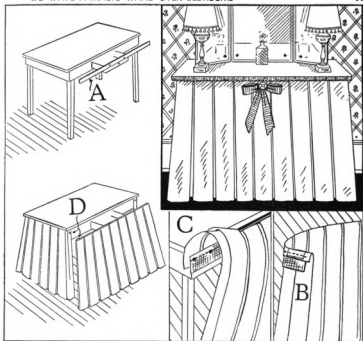
## FLOUNCES FOR A TABLE *with A Drawer*

A dressing table in front of a window is well lighted and saves valuable wall space. Glass curtains must be planned to give privacy and here they are made in Dutch style of dotted Swiss trimmed in ball fringe applied, as at E. The flounced chintz skirt applied to the dressing table is designed so that the top ruffle may be turned back to open the drawer.

If the table edges extend more than an

inch beyond the sides, have them sawed off, as at A. The three bottom flounces are stitched to a slightly full foundation of muslin, as at B. This is tacked to the table just below the drawer, as at C. The top ruffle is narrower than the others though it gives the effect of being the same width. It is finished at the top with a half-inch band which is tacked to the edge of the table top with colored thumb tacks, as at D.





## THE DRAWER PROBLEM HAS

## *Another Solution*

This dressing table, so smartly covered with plain chintz, started life as an ordinary table. The first step in its transformation was removing the drawer knob and screwing a lath to the front of the drawer as at A. The box pleated material for the front was then stitched to a strip of buckram, as at B, and tacked to the lath as at C. The sides of the skirt were also stitched to buckram and tacked to the table in the same manner.

The material was lapped around corner of table and end of lath as at D.

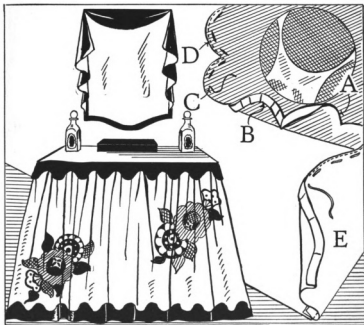
The material for box pleating should be three times the length of the space it is to fill after it is pleated. The top of this table is padded with a layer of cotton flannel. The chintz cover is stretched over this and tacked. The edge is covered with braid held in place with upholstery tacks, and the final touch is a bow of ribbon on the glass knob.

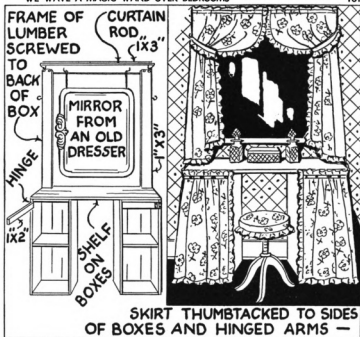
## APPLIED FLOWERS FOR A

## *Shelf Table*

A shelf fastened to the wall makes this dressing table which has several interesting features. First, there are the two enormous bouquets cut from a remnant of cretonne and applied on the full skirt of plain turquoise chintz. There is a mulberry tone in the flowers that is repeated in the scalloped trimming. The mirror is hung with the curved edge at the bottom and the mulberry drapery over it is cut 12-inches wide with ends on the bias and lined with turquoise.

Allow  $\frac{1}{4}$ -inch to be turned under around the edge of the flower design, as at A. Clip this allowance around curves, as at B. Baste in place, as at C; and then stitch, as at D. The scalloped facing is stitched to the bottom of the skirt and then turned up on the right side and stitched, as at E. The scallops for the top are faced and then stitched straight around the edge of the top cover.





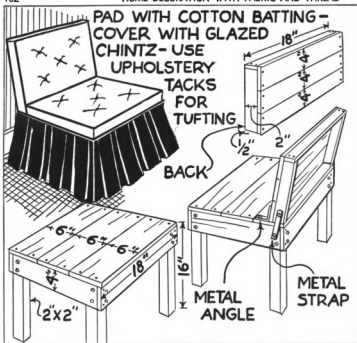
## A CHARMING TABLE

## *Made of Boxes*

This illustration shows what became of the mirror and piano stool which the bride had left over after making the chest of drawers shown in the dining room chapter. To the mirror and stool were added two wooden boxes from the grocery. These were placed on end about 18 inches apart and a shelf of  $\frac{1}{2}$ -inch pine screwed to the top. A frame was then screwed to the back of the boxes, as shown. A curtain rod was

placed across the top and the mirror hung lengthwise under it. An arm was then hinged to the front of each box. Paint was next, and then the flowered chintz to match the window curtains in the room.

The dressing table skirt was made with a 1-inch heading at the top. It was tacked along the ends of the table and the hinged arms through a double strip of the plain material.



YOU CAN  
MAKE THIS

## *Slipper Chair*

There came a letter one day which read, ". . . most women can't drive a nail straight, but I can do that better than I can sew. I have been thinking that one could make a chair of lumber and cover it."

The chair in the sketch is the result of that letter. It would be appropriate for the living room or the hall, but it looks especially well when used as a slipper chair, against the wall in the bed room or for a dressing table chair. All the dimensions

for making it are given here. The metal straps to strengthen the back may be purchased at the hardware store along with the nails and screws.

The back and the seat of the chair are heavily padded with cotton batting. Here the box pleated skirt is paprika red and the back and seat covers a warm tan, bound in the red. Red upholstery tacks are driven right through the cover and the padding into the wood to make the tufting.

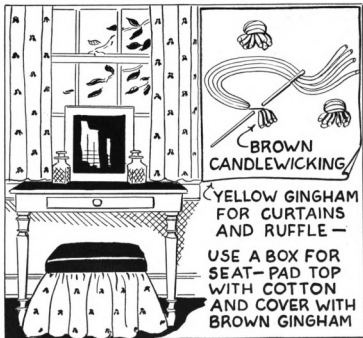
## TUFTED TASSELS FOR CURTAINS AND *a Box Stool*

A rather dark guest room was a problem in a certain house where spare minutes were used instead of expensive materials to obtain smart effects. It was decided to brighten the room up with yellow, and touches of brown were used to add character. The result was very chic and modern.

Tufted tassels in brown on yellow gingham were used for curtains and the skirt of the dressing table stool. The stool was made of a box and the top was padded

and covered in plain brown. The bedspread reversed the colors with yellow tassels on brown material. Several rows of tassels may make a border for a bedspread or curtains instead of using an all-over design.

The diagram at the upper right shows exactly how the little tassels are made. They should be spaced about 6 inches apart. Use a pencil and ruler to mark the material with dashes where the tassels are to be made.



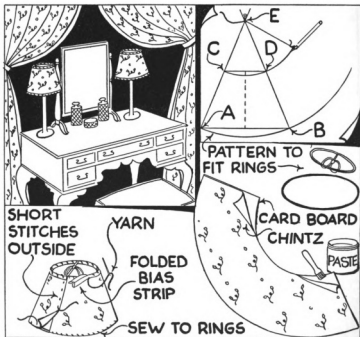
## CHINTZ OR WALL PAPER TO COVER

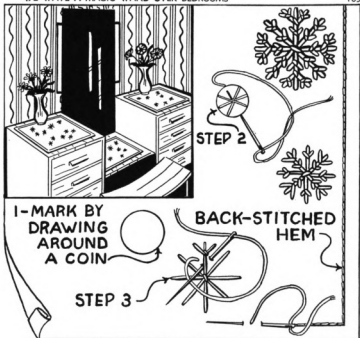
## Lamp Shades

Use the top and bottom rings from old shades for the new ones. The diagram shows how to cut a pattern for a light-weight cardboard foundation to fit these. The chintz or wall paper is pasted to the edges of the cardboard.

The AB line in the pattern diagram is as long as the diameter of the bottom ring. The dotted vertical line is approximately as long as the depth of the shade. The

CD line is as long as the diameter of the top ring. Draw the diagonal lines to touch the ends of the AB and CD lines. Place a tack where they meet at E. Place a pencil through a loop in a string, as shown, and draw the bottom line of the shade making it as long as the measurement around the bottom ring plus a half inch. Shorten the string and draw the top to fit the top ring allowing for a half inch lap.





## *Snow Crystals*

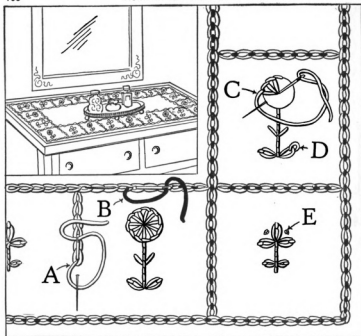
## EMBROIDERED IN WHITE ON BLUE

White embroidered snow crystals on a cool blue background were used for this dressing table set, designed by a young girl for her own room. The linen was cut the desired size and narrow hems creased with a warm iron. The hems were then backstitched in white from the right side with three strands of six-strand mercerized embroidery cotton. She wanted the arrangement of the snow crystals to be helter skelter—just as they would fall; so she took a hand full of coins and tossed them onto

the linen. There was a 50¢ piece; a quarter; some dimes, nickels and pennies. After several tosses she drew around each coin where it fell.

Still using three strands of the white cotton she took four stitches across the marked circle and then brought the needle out in the center, as shown in step 2, ready to take a tiny stitch to bind the long stitches together. The crystals were embroidered over the long stitches, as in step 3, the larger ones being more elaborate than the smaller.





## MAKE YOUR OWN DESIGN FOR A

## *Dresser Scarf*

This dresser scarf is of deep cream linen embroidered in tones of blue, rose and green. Any colors that harmonize with your room might be used. Here are all the directions needed for the embroidery.

Cut the linen 17-inches wide and 35-inches long. Turn and baste hems  $\frac{3}{8}$ -inch deep. Use a soft pencil and a ruler to mark squares measuring 3-inches each way just inside the hem; or draw out threads of the material to mark them in straight true lines. Outline these squares in chain stitch

in a light blue, as at A; then back stitch over each link in a darker blue, as at B. The chain stitching also sews the hems.

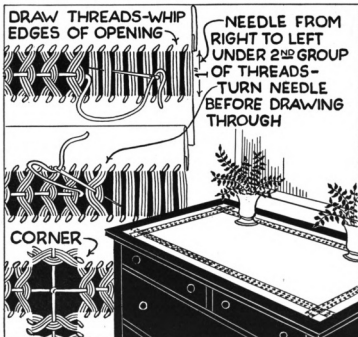
Draw around the open end of your thimble or a dime to outline the larger flowers, then embroider in rose, as at C. The loop stitch used for leaves and the light blue part of small flowers is made, as at D. Back stitching is used for stems and slanted stitches for small leaves. Make the tiny dark blue chain stitches, as at E.

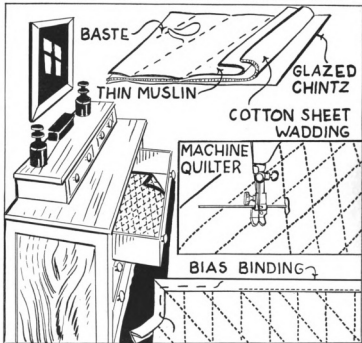
## COLORED LINEN FOR *Drawn Work*

This drawn work scarf is the result of an experiment. In one household it was decided to have some old fashioned drawn work scarves dyed. This was so successful that the simplest part of the drawn work design was copied in coarse linen for mats and scarves throughout the house.

It is difficult to think of any kind of hand work that would give such an elaborate effect with so little effort. Cut the material the desired size allowing a 1-inch

hem all around. Starting 2-inches in from the edge, pull out threads of the material to make an opening 1-inch wide on all four sides. Crease the hem up to the drawn threads then, using matching thread, whip each side of the opening isolating the fabric threads in groups. Sew the hem at the same time, as shown. Now, starting at the left, work over the drawn threads as illustrated here in the diagrams.





## DRESSER DRAWERS FITTED WITH

## *Quilted Pads*

Time was when a clean newspaper was put in the bottom of a dresser drawer every so often, and the date of the one removed proclaimed how long it had been since this housewifely task had been performed. Now we make pads to fit the drawers.

Machine quilting is just the thing to give the pads stiffness and body. Glazed chintz in plain soft blue with darker blue bindings of bias trim are used for the pads shown

here. Each pad is made of three layers of material as shown in the upper diagram. Before quilting these are basted together with diagonal rows of basting about 4-inches apart starting in the center of the pad.

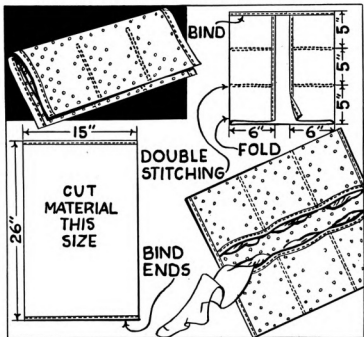
The machine quilter is a foot with a guide attached. The guide runs along the previous row of stitching making an accurate gauge for spacing the rows.

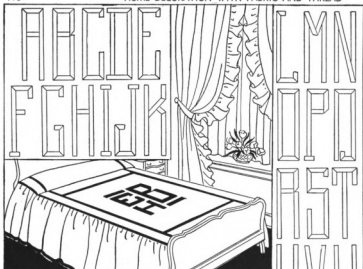
## BRIGHT CRETONNE FOR A *Stocking Case*

What a nuisance to have pairs of stockings and odd ones all mixed with other things in a dresser drawer! A stocking case with pockets for six pairs solves the problem. When you have made it, you may want to have a whole set of cases for underwear.

Cases of this sort are very smart and luxurious when made of two layers of satin machine-quilted with a layer of sheet wadding between. The case shown here is more simple but just as smart. It is of blue

cretonne dotted in lipstick red and trimmed in red bias bindings. A gay piece of ticking would also be good to use for this purpose. Quilting gives body to cases of lighter weight materials, but unquilted cases should be made of substantial rather heavy goods. The diagram at the left gives all the dimensions for cutting the stocking case. Bind the ends of this piece as indicated, then fold, as shown at the upper right; stitch the pockets next; then bind the sides.





## TAPE OR RIBBON LETTERS FOR *Monograms*

These letters made of tape or ribbon may be combined in many ways to make monograms. The bedspread shown here is of pale soft green cotton material with band trimmings and monogram of dark green bias trim. The large letter on the right is 12-inches high and 4-inches wide. The two on the left are each 5½-inches high and 4-inches wide. The bars of the tape at the top and bottom give the monogram style and balance.

These letters were carefully basted in place along both edges and then stitched with matching mercerized thread. Be sure to turn corners sharply and turn the raw

ends under neatly. When stitching the letters, lift the machine foot at corners with the needle down; then pivot the material on the needle to make a sharp turn. Lower the foot and continue stitching to the next corner. If you make a small monogram it is often easier to apply the letters with hand hemming stitches.

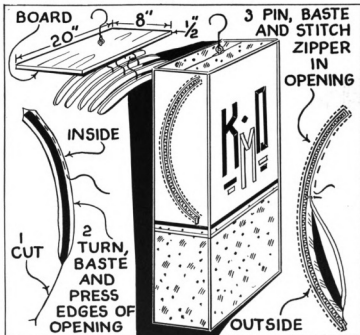
## A ZIPPER OPENING FOR A

## *Garment Bag*

This monogrammed bag was made of remnants and trimmed with bias tape. The foundation part was made of a  $\frac{1}{2}$ -inch board with a screw-eye and a hook from a hanger on top and five small hooks underneath for hangers. This foundation board is sketched here at the upper left.

A 36-inch zipper was used in the opening. The curved line allows more space than a straight opening when putting garments away, and it is just as easy to apply

the zipper in a long curve as in a straight line. This opening should be made in the side piece before the bag is sewn together. 1st. Mark and cut it; slashing diagonally  $\frac{1}{4}$ -inch each way at the ends. 2nd. Turn the raw edges to the inside and baste, being careful not to stretch them. 3rd. Turn to the outside and pin the zipper in the opening; then baste and stitch, as shown. Your machine cording foot will allow you to stitch close to the metal.



## SAVE SPACE WITH

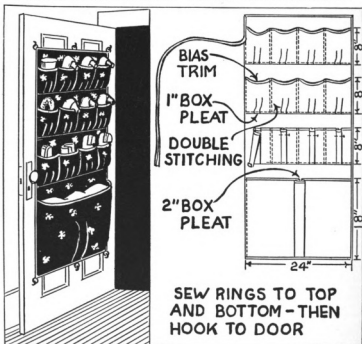
## *Door Pockets*

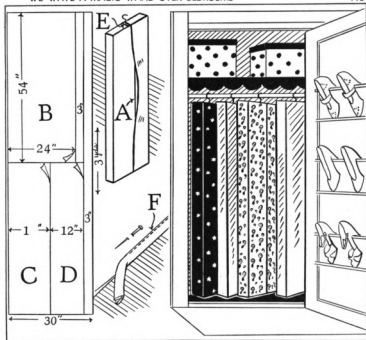
Have your door space going to waste? There is always the inside of the closet door—even in the tiniest apartment. A pocket like the one shown here gives a place for shoes, whisk broom, hat brush and even a dust cloth to have within easy reach when tidying up the bedroom. The large pocket at the bottom is used for small pieces of laundry.

You will need 2½-yards of material 36-

inches wide and 8-yards of bias trim to make this door pocket. All the dimensions and directions for making are given here in the diagram.

There are other places in every house where door and wall pockets are useful. The broom closet door offers a place for cleaning brushes and bottles of furniture polish. A large pocket of heavy ticking makes a good place for old newspapers.





## BRIGHT CAMBRIC FOR *Garment Covers*

Your closet may be a cheerful spot of color when the door into the bedroom is open. Large garment bags may hold a number of garments that are not worn much and single bags that may be slipped quickly over one hanger are needed also.

The diagram at the left gives all the dimensions for cutting one of these single garment bags from 3-yards of 30-inch-wide lining cambric. The long 3-inch strips go around the sides, top and bottom. The

opening in the center front laps 3-inches, as shown at A. The piece at B is the back of the bag, and the two front pieces are shown at C and D.

Bind the edges of the front opening; then pin the lap. Also bind both edges of an opening in the center top for the hanger hook, as shown at E. Now, pin or baste the pieces of the bag together with raw edges on the right side. Stitch with a binding, as at F.



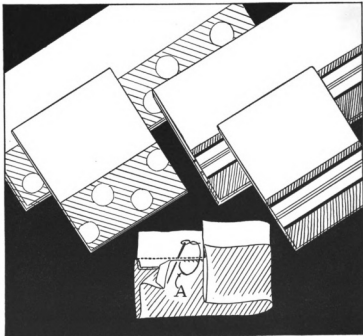
## DOTS AND STRIPES TRIM

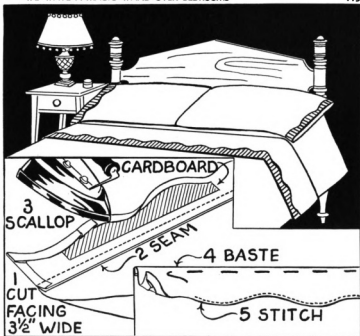
## *Bed Linens*

These sheets and pillow cases are trimmed with extension facings of gingham applied so that no sewing shows on the right side. A pair of pillow cases made with extension facings like these require  $1\frac{3}{4}$ -yards of pillow case tubing; and  $1\frac{1}{4}$ -yards of colored gingham will face two pairs of 20-inch cases or one pair and one sheet.

The facing strips must be cut on the lengthwise thread of the goods. Each strip is cut 9-inches wide so that four strips may

be cut from the pieces of 36-inch-wide gingham. Be careful that the stripes or dots are perfectly matched at piecings. Place the trimming strip right side down and stitch it to the edge. Turn to the wrong side and hem it down to the seam allowance by hand, as at A. It is a good plan to pin the entire length of the material in place before you start to hem it down, as this will prevent pulling the goods in as you sew.





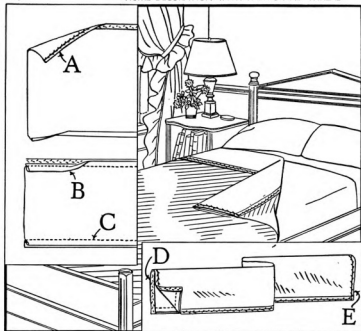
## SCALLOPS FOR

## *Colored Facings*

Sheets and pillow cases in sets—each set with a distinctive trimming in color are both practical and smart. A glance at the colors on the linen closet shelves tells which sheets and pillow cases belong to each bed. No more guessing as to which are the double and which are the single sheets or which pillow cases fit Father's fat pillow or Susie's thin one. By their colors you will know them.

The dots and stripes in contrasting gingham used for the facings on the opposite

page are bold and modern. You will have fun shopping for the materials for them in your favorite bedroom colors. Facings in plain colors are also good looking, and here are some scalloped ones, that are really very easy to make. The sketch shows each step. Make the cardboard pattern for the scallops by drawing part way around a small plate or a saucer. Use the pattern to mark and cut. After cutting turn the raw edge over the stiff pattern with a warm iron to crease it; then baste and stitch, as shown.



## HOW TO MAKE A *Blanket Protector*

There is a delectable array of colors from which to choose blankets to fit any room color scheme these days, and matching protectors for the upper edges will not only make them wear longer but will reduce the number of times that they must be washed or cleaned.

A length of washable silk two inches longer than the width of the blanket will make protectors for a pair. Any soft cotton material or a cotton and rayon fabric is also good to use for this purpose. Cut the mate-

rial lengthwise through the center and use one piece for each blanket. Turn narrow hems along the lengthwise edges and sew with feather stitching or other decorative stitch, as shown here at A. Now, turn to the wrong side and stitch a tuck just inside each hem, as at B and C. Hem the ends next, as at D and E. Baste the protector over the top of the blanket sewing through the tucks on the under side. By sewing it in place this way it may be removed easily for washing.

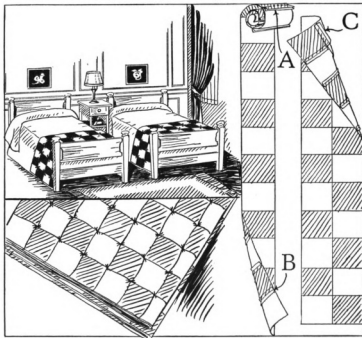
# Silk Comforters

There is nothing cozier than a comforter filled with light warm wool. Such a filling deserves a silk cover. Why not piece one from scraps of light and dark silk? The best parts of old silk dresses may be used and the wide ends of neckties. The pieces are cut 5-inches square.

Piece the squares together by hand or machine in long strips, as at A, alternating dark squares with light. Be careful to keep seams the same width and press them open,

## PIECED ON THE MACHINE

as at B. Join the strips by machine, as at C. Spread out the lining of the comforter inside up; place the wool filling on top of it, and then place the top of the comforter right side up on top of that. Pin around the edges and through the center. Take a stitch through all layers at each corner of each pieced square using a darning needle threaded with two colors of rope silk. Bring the thread through; then tie and clip. Turn in outside edges and stitch.

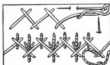
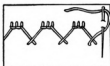




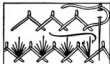
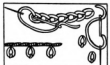
Straight Sided Feather Stitch



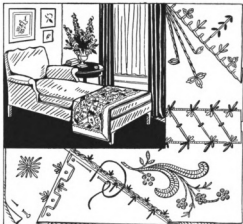
Treble Feather Stitch

Catch Stitch with Contrasting  
Stitches Added

Feathered Catch Stitch

Variation of Catch Stitch with  
Contrasting Stitches

Chain or Loop Stitch

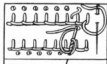


## *Crazy Patch Work*

### IN A MODERN SETTING

This is one of the oldest quilt designs and, when it is made of silk pieces embroidered along the edges, it fairly glows with color. These quilts, backed and bordered with taffeta, are being used now instead of afghans, in the living room or bedroom; or to make luxurious bed covers. I have shown corners from two very old quilts of this type here.

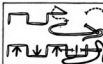
These quilts are much more simple to make than one in a set pattern for a crazy patch is not quilted when it is finished but tied like a comforter. The pieces are always irregular in shape and usually not more than



Blanket Stitch with French Knots



Back Stitches Interwoven in Two Colors



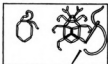
Three Sided Canvas Stitch with Contrasting Stitches



Ray Stitches



Snow Crystals



Beetle

four or five inches long. They are fitted together on a foundation of soft muslin, flannel or an old wool blanket. The raw edges are turned under where one piece laps over another, as shown in the sketches. A number of pieces may be pinned or basted in place before the edges are sewn down with the embroidery stitches. Plain taffetas and satins, soft pieces of velvet, necktie silks, small flower designs, stripes, plaids, changeable silks and ribbons may be used. Avoid thin silks and modern looking designs.

The diagrams show the old fashioned stitches that were used for crazy patch embroidery. Here also are some of the amusing little designs that were used to fill odd corners. Variations and elaborations of a few fundamental stitches were invented until some quilts displayed several hundred different combinations. All colors of embroidery thread of various weights and textures were used in a single quilt. Many of these stitches look quite different in fine and in heavy thread. Fine floss and rope silk as well as cotton embroidery threads were used.

## *Come Into The Kitchen*

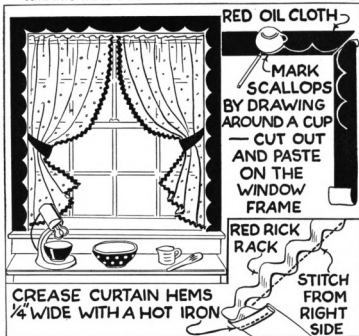
It was a fascinating story I had been reading and it all happened in an old-fashioned kitchen. The room was described in detail—the clock on the shelf; the glowing fire in the range; the cat on a rag rug; the geraniums in the window; the rocker in the corner with a basket of mending beside it. It brought to mind all the interesting kitchens I have ever seen. Kitchens in France with their bright copper kettles; the kitchen at Mount Vernon, with the candle moulds ready for tallow. I thought of many modern kitchens and some extremely efficient kitchenettes.

All of these—the old-time ones and the modern kitchens—have that same beauty about them that one finds in any efficient workshop. It is a beauty that has to do with the colors and shapes of things that are used every day and the natural arrangement of things as they are placed ready for use. This is a kind of beauty that is as fundamental and as old as the beauty in nature.

Today we have to plan more carefully than ever before because the colors and shapes of things that are offered to us for use are in a greater variety. It is all very gay and exciting. The pots and the pans and the knife handles and the coffee pot and the curtains and the dish towels, all fairly singing with color. Then there are modernized units including tables and sinks and cupboards all very sleek and smart.

These things do not need to be costly. Have you ever thought of using plywood for boxing in an old sink? It also makes very good cupboard doors, when screwed to a light frame of 1 x 2-inch lumber. It may be painted and it doesn't warp. Attic windows, transoms and other odd shaped windows also may be used for cupboard doors. Tables and chests and cupboards that are built to fit certain spaces have many advantages. A whole wall may be a unit without a crack for dust. You will be surprised at how many spaces may be used in this way. If you have a corner where you can tuck away a sturdy stool to stand on, it will be easy to reach the shelves next to the ceiling.

You don't have to spend a fortune to make your kitchen one of the most attractive rooms in the house. After the hammering and sawing are finished there are many things that may be added to give interest and color. In this chapter I have sketched and given directions for some of the things that other women have made and have enjoyed using in their kitchens.



## OIL CLOTH TO

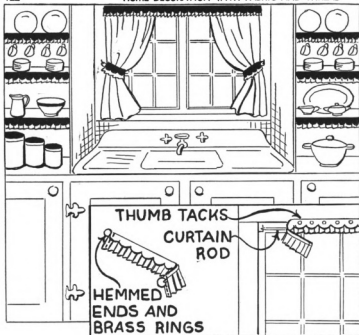
*Frame A Window*

When a kitchen has been fitted with all the most modern equipment, the windows seem to call for some strong treatment that will make them stand out and look smart and new, and modern, too. In one kitchen of this kind the windows were framed in cut-out scallops of red oil cloth pasted to the window frame. Red and white dotted Swiss curtains edged in red rick rack and tied back with bands of red oil cloth completed the window plan.

If red and white is not your color scheme,

this idea might be worked out in brilliant blue or green. The whole story of how the oil cloth scallops and the curtains were made is told here in the sketch. Wall paper paste was used to hold the scalloped strips in place. The scallops for the top strip were started at the ends of the strip. The center scallop was made larger than the others by drawing around a plate. Curtain tie-backs were made of 4-inch strips of the oil cloth folded and pasted with the raw edges to the center of the inside.





## DRESS UP KITCHEN WINDOWS WITH

## *Shelf Edging*

Some of us can remember seeing our mothers cut scalloped shelf papers. Dextrously they folded and snipped the edge in points or curves; sometimes adding a cut-out diamond in the center of each scallop. For many there was more satisfaction in this creation of their own hands, than in using fancy lace edge paper by the roll. Today, we choose oil cloth shelf edgings because color has a fascination even beyond scallops with diamonds in the center.

The suggestion sketched here for using shelf edging to dress up kitchen windows came in the mail. The busy homemaker will appreciate the fact that the curtains are perfectly straight and plain and easy to remove for laundering. When windows and shelves match, the effect is especially good. Banded towels may be of the same color, and tin containers for bread, sugar, and spices may be painted with bright enamel, to match.

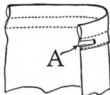
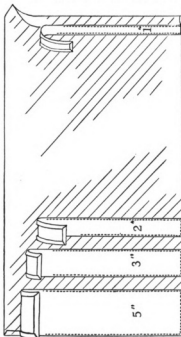
## WHITE WITH *Bands of Color*

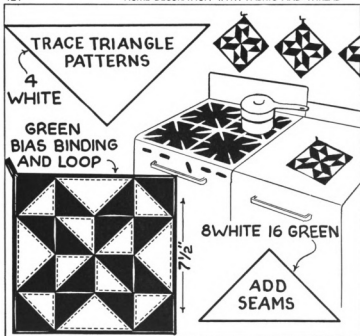
These curtains may be adapted to windows of almost any type. The casement curtains in the center are made of white dimity with 1-inch heading and a curtain rod at the top and bottom. They are held in with 3-inch bands of bright gingham fastened with hooks and eyes. The loops, made as at A, slip over the hooks.

The side curtains might be used by themselves for any type of window. They are made of white muslin trimmed in bands of

plain gingham. The diagram indicates the width and spacing of the bands. The top edge is turned over  $1\frac{1}{4}$  inches to the right side and a band of the colored fabric is stitched over it to form the rod casing.

The colored bands may be green, blue, red, yellow, or even black if that is what you happen to be using for accent, in your kitchen. Bands of a figured print, or a combination of colors may be used such as red and blue, blue and green.





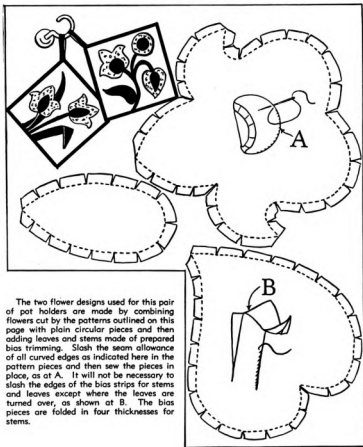
## QUILT BLOCK DESIGN FOR

## *Pot Holders*

A green-and-white kitchen is as fresh and crisp as a lettuce leaf. One that I know has white walls, a green floor and green organdie curtains. Everything is green and white and over the stove there hangs a set of patchwork pot holders like a row of green and white tiles. The design of them is the nine pointed star that most of us remember in old-fashioned quilts. It is made of triangles of two sizes. Here are patterns for them that you may trace.

The block is made by piecing eight squares of one green and one white triangle, then four oblongs of two green and one large white triangle. These are joined to make the star pattern. A layer of sheet wadding is used for padding and the backing is made of the white material. The three layers are quilted together by sewing just inside the white pieces of the pieced top. The edge is finished with a bias binding and a loop is made at one corner.

## APPLIQUE

*Flower Patterns*

The two flower designs used for this pair of pot holders are made by combining flowers cut by the patterns outlined on this page with plain circular pieces and then adding leaves and stems made of prepared bias trimming. Slash the seam allowance of all curved edges as indicated here in the pattern pieces and then sew the pieces in place, as at A. It will not be necessary to slash the edges of the bias strips for stems and leaves except where the leaves are turned over, as shown at B. The bias pieces are folded in four thicknesses for stems.

## DOOR POCKETS FOR

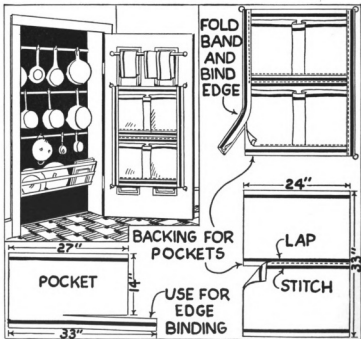
## *Dish Towels*

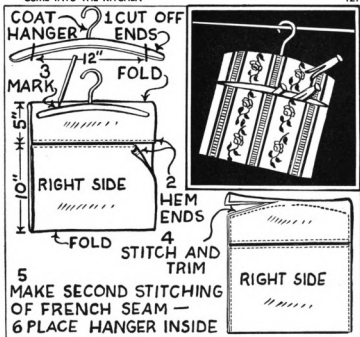
There can be a place for everything in the tiniest kitchen. For many things, narrow shelves are more efficient than wide ones. Racks with slats on the front are better for pie tins, pot lids and cake pans than shelves where they are stacked one on top of the other.

This sketch shows a kitchen closet that is less than a foot deep. The twin pockets on the door are for dish towels—the upper

one for clean towels; the lower for soiled ones. Over the pockets is a rack for the towels that are in use.

The pockets themselves are made from four dish towels with bright red borders. All the dimensions and step-by-step directions are given in the sketch. If toweling by the yard is used,  $3\frac{1}{4}$  yards will be needed. The pair of pockets is hooked to the door with brass rings sewn to the corners.





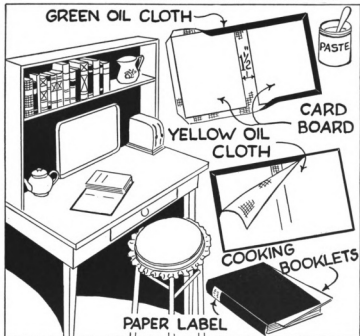
## *Clothes Pin Bag* THAT SLIDES ALONG THE LINE

A bag on a hanger may have many uses. It makes a good laundry bag or may be hung in the sewing room for patterns and small equipment or in the closet for odds and ends. It is perfect for clothes pins as the hook may be hung over the line.

A number of bags like this one were made of gay ticking to be sold at a Fair. They were filled with clothes pins and hung on a line across the top of the booth. Every one who saw them thought of some one

who needed a clothes pin bag, and they were quickly sold.

A bag of the size shown here requires  $\frac{3}{8}$ -yard of ticking. You will notice in the sketch that French seams are used. This makes the first stitching of the seams on the right side. Trim close to the stitching; turn the bag inside out and stitch the seams again so the raw edges are covered. Punch a small hole in the top of the bag for the hanger hook.



## FOR YOUR *Kitchen Book Shelf*

Every kitchen should have a book shelf. The one shown here is 6-inches deep and is made of 1-inch material. It sits on top of an ordinary kitchen table. On it are a few standard cook books and the rest of the gay bindings are oil cloth folders made to hold the booklets of recipes which every homemaker loves to collect.

The prettiest folders of this sort that I have seen were made in green and yellow to match the kitchen color scheme. They

were stiffened with cardboard so that they would hold booklets of different sizes. The diagrams show how the folders were made.

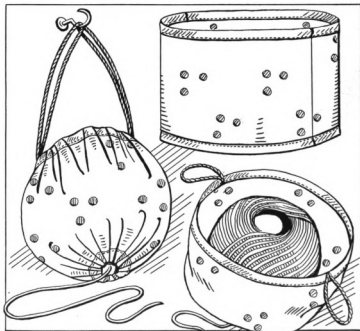
The fabric side of both pieces of oil cloth should be entirely covered with paste to make it stick smoothly to the cardboard. Letter the general subject of the booklets on a label and paste it on the back. Place the folder flat under something heavy until it is dry.

## A SCRAP OF MATERIAL MAKES A *Twine Bag*

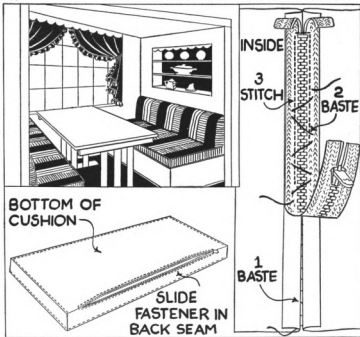
When you want to wrap a package do you always know where to find twine? A ball of it in a bag like this one hung over the kitchen table will be ready for use.

Scraps from your piece bag may be used in this way. The bag is just big enough to cover the ball loosely and is made of a straight piece of goods with the ends seamed together with a French seam. The top and

bottom are bound with prepared bias binding. A single cord is run through the binding at the bottom. It is drawn up to leave a small opening and the ends are tied and sewn securely. Two draw strings are run through the top, with looped ends outside for convenience in opening and closing. The ball of twine is placed inside with the end running through the bottom opening.







## REMOVABLE COVERS FOR

## *Kitchen Cushions*

A breakfast corner is an essential part of most kitchens today. Comfortable seats with bright cushions make such a corner attractive for any meal. Orange and green striped awning material is used for the cushion covers shown here and a long zipper opening is arranged in the back seam of each so that the cover may be removed quickly for laundering.

It is very easy to apply a zipper in a seam opening. When making cushions, this

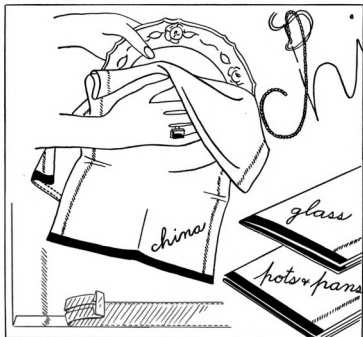
opening should be completed before the rest of the cushion seams are sewn. 1st. Baste the seam closed as shown. 2nd. Baste the zipper right side down over the inside of the seam opening. 3rd. Still working from the inside, stitch around the metal part of the zipper. Remove all bastings.

Kitchen seat covers in exciting colors may also be made of imitation leather materials that are quite easy to sew on an ordinary machine.

## HANDWRITING TO MARK *Dish Towels*

There is logic in the idea that glasses, china and pots and pans should have their own towels. Here is a simple way to make that logic work. Write across the corner of each towel the purpose for which it is to be used. Use a soft pencil and your best script with the tall letters at least two inches high. If you want to trace the words from paper, blacken the back with your pencil, place it block side down on the material, then trace over the outline.

Work over the handwriting with heavy, bright colored embroidery thread. Chain stitch, as shown here at the upper right, gives a good strong outline and may be done quickly. Use a different color for each kind of towel. Colored facings of prepared bias binding used flat as shown at the lower left make a practical edge-finish. If you use flour and sugar sacks for dish towels, these suggestions for adding color will be especially useful.



## Things the Children Will Like

The world of grown-ups is left behind when a child's room is being planned. Colors are gay. Furniture is simple and sturdy. Whenever possible it should be scaled to the size of the occupants of the room, like the child's chair on the opposite page.

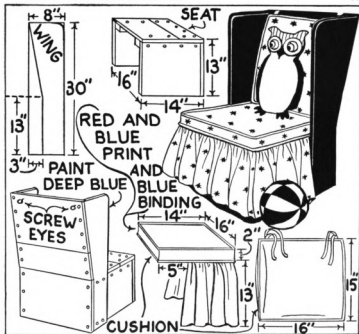
As for decoration—all the things that interest children are decorative—their toys, their books, the pictures they like and the things they use every day in their study and play. The success of the room both from a picturesque as well as the practical point of view will be in the arrangement of these things. Toys may be on open shelves. One type of modern toy cupboard is made with a separate box-like compartment for each doll and stuffed animal. It fills one whole side of the room with color and interest.

Toys with real personality are the thing today and the more fun that people have making them the more personality the toys have. So I have assembled here some designs and directions for making toys from the contents of your scrap bag and from other odds and ends.

It seems to me that Anna Belle must have been directly responsible for all the fabric toys I have designed. She was not a rag baby but a lovely bisque doll with a marvelous wardrobe. She was given to me when I was six, and she perished in a flood. I remember standing on a high bluff and being allowed to look through binoculars over miles of swirling muddy water to a spot where two cottonwood trees marked where our house stood submerged. Anna Belle was there on the top floor and I knew that I would never see her again.

We were staying in the home of an architect who had an enchanting array of compasses and other draftsman's tools; and a box of water colors. His wife had a piece-bag full of scraps and she made me a rag doll and painted her face. I loved her dearly but her chief fascination was that I had seen her in the making and, at least in an advisory capacity, I had had a hand in it.

If this rag baby had survived she might be a collectors' item now. The artistic merit of dolls and toys is attracting more and more attention and they are being collected both for their human appeal and their decorative value. So it will not be surprising if you should decide that some of the toys in this chapter would add a touch of color and a quaint note of charm not only to a child's room but to some other room in the house.



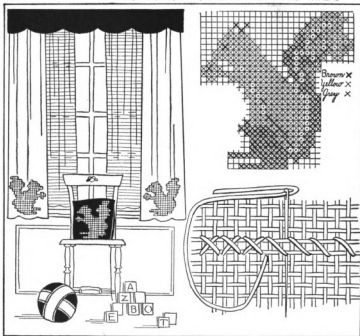
ANY CHILD  
WILL LOVE THIS

## *Wing Chair*

A good deal has been said about children having to live in a giant's world where all the furniture is made for grown-ups. Furniture stores are now selling chairs, tables, beds and dressers made for children. Here are all the dimensions needed for making a child's chair at home. It is of 1-inch lumber and the sketch shows clearly how it is screwed together after the pieces have been sawed according to the measurements given.

The chair is painted a deep blue. The

material used to cover the back and seat cushions and make the full skirt is a red and blue cotton print with blue bias bindings for the cushions. The seat cushion is made 2-inches thick with straight sides and the gathered skirt is fastened to it, as shown in the center diagram at the bottom of sketch. The back cushion is shown at the lower right. It has ties at the top which are run through the screw eyes in the back of the chair to hold the cushion in place.



## *Grey Squirrels*

## ON A BRIGHT BACKGROUND

The squirrel shown here in the cross-stitched design is to be embroidered in soft grey, yellow and brown yarn, and he will show up best on cushions and draperies of some clear brilliant tone such as red, bright blue, orange or green.

The draperies and the cushion in the sketch are made of red cotton material. The number of fabric threads you take up on the needle for each stitch will depend upon the coarseness of the fabric. To make

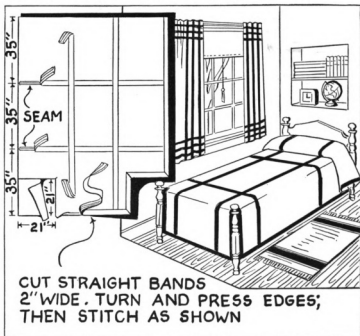
the squirrel  $7\frac{1}{2}$ -inches high, each cross-stitch should be  $\frac{3}{8}$ -inch long. The stitches slanting in one direction may be made across the row first, and then the stitches slanting in the opposite direction may be made to cross them. Follow the design row by row counting the stitches. If the material hasn't clearly defined warp and woof threads, baste coarsely woven canvas over it. Cross stitch through the canvas and then pull the canvas away thread by thread.

## BLUE DENIM FOR A *Boy's Bedspread*

"Sturdy and masculine." Also, "Red trimmings, please." That was the order for the bedspread in the combination work-and-play room of a ten-year-old lad. Blue and tan predominated in the room. The clever mother made curtains for the rather large square window, using lunch cloths in these colors—one cloth making a pair of curtains.

Blue denim with red gingham bands was used for the spread. The diagram may be used as a guide for cutting and making a

spread of any 36-inch material for a bed of any width. The amount of material needed will be three times the full width of the finished spread, plus 2-inches. Two seams covered by bands run straight across the width of the spread. The two lengthwise bands may be close together or far apart according to the width of the bed. The corners at the foot are cut out as shown. The edges are then pressed to the right side and bands stitched over them.

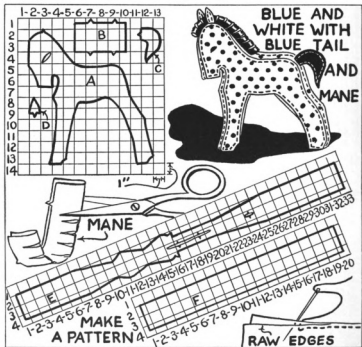


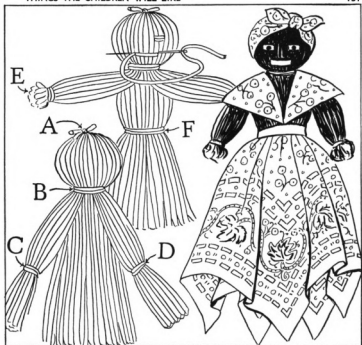
# OIL CLOTH FOR A *Polka Dot Pony*

Oil cloth or waterproof material of the type used for shower bath curtains may be used for stuffed toys. Stitching is usually done by hand in bright contrasting thread.

It is easy to shape the pieces for this pony, and it must be admitted there is style in his stance, once he is stuffed with bits of cotton or soft cloth. Follow these diagrams to make the pattern pieces. Rule

paper into 1-inch squares; number them; then draw pattern outlines over the squares. The pattern for the body is shown at A; the mane at B; tail C; ears D. The strip E joins the two sides of the body. The openings are for mane and tail. The openings are for mane and tail. Cut two pieces for each ear, and the tail; sew together, padding slightly. Strip F is for bottoms of feet, and under part of body and legs.





## AN OLD FASHIONED *Bandanna Doll*

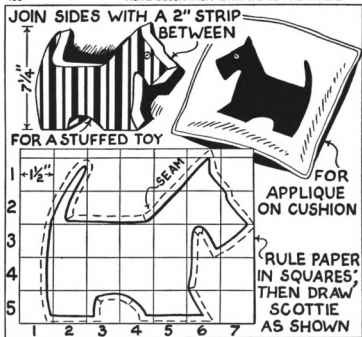
There is a certain store in New York where parents take their children to see the marvelous display of toys at Christmas time. Among all the modern wonders a season or so ago, a large bandanna doll was a striking object to behold and the cause of much comment.

A big doll of this kind requires two hanks of yarn and the biggest bandanna you can find. Tie the hanks as at A, then cut across the bottom. Make the head as at B, then

separate the sides and bind, as at C and D. Cut these off, as at E. Bind the body, as at F. Make the eyes and mouth with stitches of white darning cotton and sew black beads in the center of the eyes.

Cut a square out of the center of the handkerchief large enough to be cut diagonally to make two triangles—one for the head kerchief and one for the shoulders. Gather around the square hole in the bandanna and draw it up to make the skirt.





## MAKE A PATTERN FOR A

## *Scottie Dog*

By far the most admired toy in a gay and modern nursery was a red and black striped Scottie with a gleam in his pearl-button eye. A college girl in the family pilfered the pup for a mascot. The baby cried, so it was necessary to make another Scottie. The same pattern was used for an applique for Sonny's pillow which met with his enthusiastic masculine approval.

You can make a pattern for a Scottie yourself by following this diagram. Rule

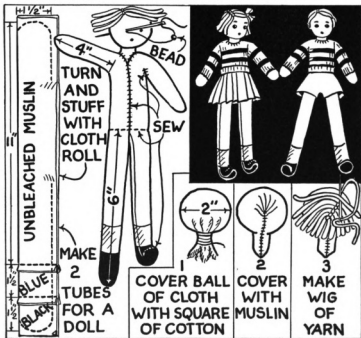
paper in squares measuring 1 1/2-inches. Number these around the edge as this will help you to follow the diagram. Now, draw the pattern so that the outline crosses the squares just as it does here. This makes a dog 7 1/4-inches high. Two sides are cut for the stuffed toy and these are joined with a 2-inch strip of plain material. By ruling the paper in either larger or smaller squares, you may make a dog any size desired.

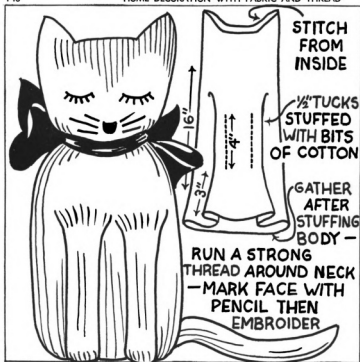
# DOLLS FOR *Brother and Sister*

Here is a boy and a girl doll that you can make quickly. Each body is two tubes of material made of fabric stitched together to simulate socks and shoes and then stitched, turned and stuffed as indicated at the left of this sketch. The head is a 2-inch ball of cloth covered first with cotton and then with tightly stretched cloth sewed in the back as in steps 1 and 2. The wig is made as in step 3.

The diagram shows how the tubes and the head are sewn together. Sew across the top of the legs to make the doll jointed. Sew the arms down and the tips of the feet up as indicated. Sew clear through the head when adding the bead eyes about half way between the top and bottom. This shapes the cheeks. A few stitches in red make the mouth. The pleated skirt is cut straight. The trousers are slightly shaped in the crotch. The sweaters are made from the striped tops of children's socks.

The diagram shows how the tubes and the





## A STOCKING TO

## *Make A Cat*

The ancestry of this demure kitten goes back to a pair of size 9 tan cotton stockings from the dime store. Take advantage of the fact that the stocking material stretches a little so that the head, the chest and the feet may be shaped to have a natural outline.

The body of the cat is made from the center of the stocking leg as shown in the

diagram. Cut the tail 6-inches long and 2-inches wide. Stitch the lengthwise edges together, tapering to a point. Turn right side out, stuff and sew in place.

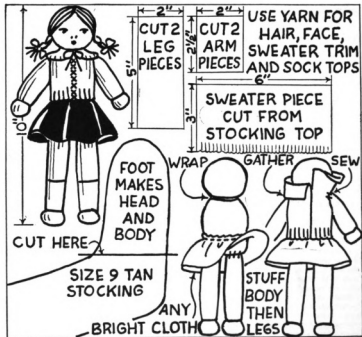
It is easy to draw the face—just curved eyelids, slanted whiskers and a shield shaped mouth. Use black or brown mercerized embroidery cotton for eyelids and whiskers, and red for the mouth.

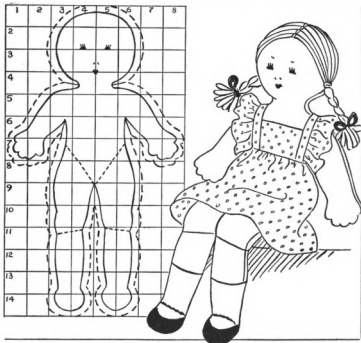
# THE REST OF THE STOCKING TO *Make A Doll*

After the cat has been completed there remains the foot and part of the leg of the stocking. From these you may make a doll.

The foot of the stocking cut off at the heel makes the head and body. A piece of the stocking top makes the sweater, which is fastened up the front with colored cross-stitches and a bow tie of yarn. Yarn also makes the hair—blond or brunette to suit your taste. The diagrams give cutting

dimensions. Fold the leg and arm pieces lengthwise, stitch, turn and stuff. Wrap threads around to make divisions for hands and feet. Sew the legs to the body, then add the skirt. Place the sweater piece around the doll next, then sew the arms on top of it. The collar of the sweater turns down over this sewing. Make the hair of brown or yellow yarn, and embroider the eyes, nose and mouth.





## MAKE A PATTERN FOR *A Rag Baby*

The rag baby shown here is not round and fat like most rag dolls, but rather flat. She is stuffed tightly, yet she sits down gracefully, because of stitching across the body at knees and hips. She is a little more than 12-inches high.

Make your own pattern. Rule paper into 1-inch squares and number these as shown here. Outline the doll so that the lines cross the squares exactly as in the diagram. The same pattern will serve for both the front

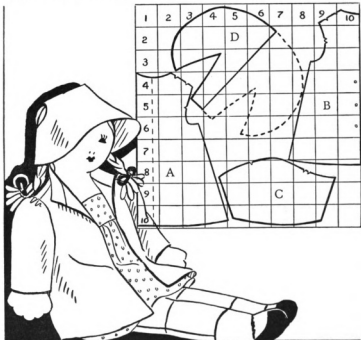
and back. Mark the eyes, nose and mouth through the pattern. Stitch the front and back together, leaving an opening in one side for turning and stuffing. Stuff the feet and the legs up to the knees, using tiny bits of cotton pushed in firmly. Sew across the knee line. Stuff the upper part of the legs, then the head and arms. Stuff so tightly that the doll has a chin and chest. Sew across the hipline as indicated in the diagram.

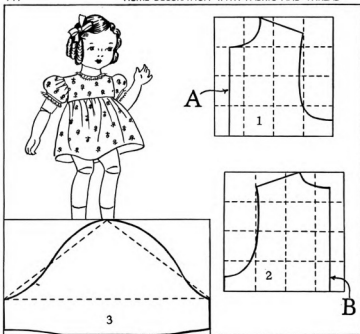
# THIS IS THE WAY TO CUT *Her Clothes*

Socks and slippers are applied right on the doll. Slipper straps are worked in outline stitch. Underwear may be applied in the same manner. The dress is of straight pieces.

Rule paper in 1-inch squares and then outline patterns for the coat and hat as shown. The piece marked A is the front of the coat. The lengthwise dotted line indicates where the front facing is turned.

B is the back of the coat. The dots indicate that the center back is placed on a fold in cutting the goods. C is the sleeve. The notches match the notches in the armholes. D is the hat. The seam allowances in the pattern pieces are  $\frac{1}{4}$ -inch. The pointed ends of the brim lap over the center section of the hat in the back. The coat collar is a straight double piece of fabric about  $\frac{1}{2}$ -inch wide finished.





## A Doll's Dress

## CUT TO FIT

It is a simple matter to make a yoke and sleeve pattern to fit any doll. The skirt of the dress is then cut perfectly straight with the measurement around the top three times that of the bottom of the yoke.

The front and back of the yoke pattern require pieces of paper  $\frac{1}{2}$ -inch wider than half of the doll's chest measurement. Divide these pieces evenly as shown by the dotted lines in diagrams 1 and 2. Now, outline the front of the pattern as in diagram 1 and the back as in diagram 2. The

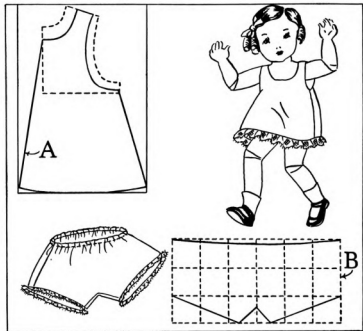
line marked A is placed on a fold of the goods in cutting. B marks the center back opening. The sleeve pattern requires a piece of paper as deep as the yoke and twice as wide as the measurement around the top of the doll's arm. Draw a triangle with the upper point at the center top and the base one-fourth the depth of the paper from its lower edge as in diagram 3. Shape the front of the sleeve top to curve over the left side of the triangle and the back to curve out and then over the right side.

## THIS IS THE WAY TO CUT A *Doll's Underwear*

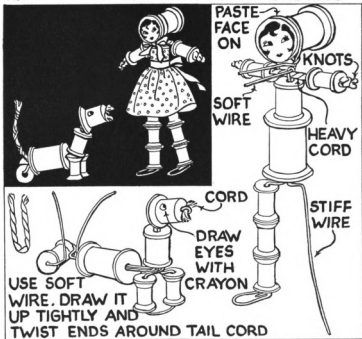
Use the front of the yoke pattern from the doll's dress as a guide for cutting pattern for the slip. It is shown by the dotted lines in the diagram at the upper left. The center front line is flared slightly as at A. The neck and armhole are cut a little deeper than those of the yoke, and the underarm seam is cut to flare. The back of the slip pattern should be like the front except that the center back line is straight and the bottom curves up slightly toward the side seam

but not toward the center. Both the center back and center front are placed on a fold of the goods in cutting.

The front of the panty pattern is shown at B. The back should be cut just like the front except that the waistline is straight instead of curved. Cut the paper for the pattern pieces slightly wider than half the doll's hip measurement. Divide the paper, as shown by the dotted lines in the diagram, and then outline the pattern, as shown.







IT'S FUN TO MAKE

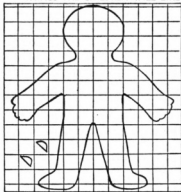
## *Spool Toys*

Remember that it is only fair to let the children join in some of the fun of making toys. They will love to help you make little Miss Spools and her dog, Bastings.

The two spools for the doll's arms are strung together with cord. Start with these, then bend the body wire over the center of the cord. Run both ends of the wire through the two body spools, then bend the wires and run them through the spools for the legs. Bend in flat loops for the feet. Twist wire around the bonnet spool and fasten to

body tightly so the bonnet tips up at the back. Cut a face out of a fashion magazine or draw one and paste it on the front of the bonnet spool. The dress is of two straight pieces; the bright sash and bonnet ribbons match.

One end is cut off the spool for the dog's head. Bend the wire over the whiskers, then run both ends through the head and neck spools. Run one end through the two leg spools, then both through the body and one through the back spool.

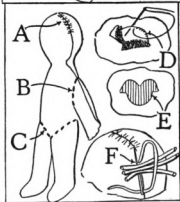


## A Sleepy-Time Doll

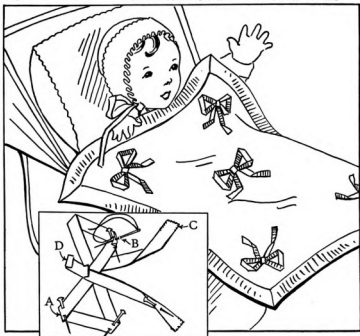
You can see for yourself how sleepy this rag baby is. A really companionable bedtime doll should be at least 24-inches high. You can make a pattern by ruling a paper into 2-inch squares, as shown here at the left; then drawing the doll outline over them.

Cut the front and back of the doll by the pattern, using unbleached muslin tinted flesh color. Stitch together leaving an opening at the top. Turn right side out through the opening at A. Use cotton or bits of clean rags for stuffing; forcing the pieces in tightly with the blunt end of a pencil.

Stuff the arms and legs first, then sew across as at B and C. Stuff the body and



head and sew up the opening. Make yarn fringe along the bottom of the eyelids and then sew them in place as at D. Draw the mouth in a modified heart shape and embroider in red as at E. Sew the yarn hair in place as at F. The doll pattern may be used as a guide for cutting the pajamas, making them a little larger than the doll.



## BOW KNOTS FOR A *Carriage Robe*

This smart carriage robe was made from a piece of an old blanket. It was Grandmother's idea that the best parts of some soft old wool blankets be used for Baby's bed. Then Mother saw in a shop the robe she wanted to go with Baby's new navy blue carriage. The robe was grey woolen material, bound and trimmed with navy blue gros-grain ribbon. So some of the blanket material was dyed grey and a smart robe was the result.

The ribbon for the binding was 2-inches wide and was machine stitched over the edge with matching silk thread. The bows were of  $\frac{3}{8}$ -inch wide ribbon and three yards were used for five—about 21½-inches for each bow. The ribbon was pinned at each turn, as shown here at A, and then sewn with tiny stitches, as at B. The ends were also sewn down with fine close stitches, as at C. The knot of the bow was then made, as at D.

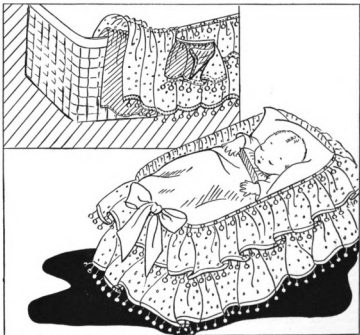
## DOTTED SWISS FOR BABY'S

## *Bassinet*

Which shall it be, blue or pink? White dotted Swiss ruffles over pink cambric are used for this bassinet. The ruffles are finished with white ball fringe and the top one is tacked in place with pink thumb tacks. A pink bow adorns the end.

The sketch shows a cross section of how the draperies are made and fastened in place. All the layers are secured with one row of tacks around the top. The strips of material for the ruffles are cut so they

measure twice the distance around the bassinet before they are gathered. The under ruffles of the cambric need not be quite so full. The material for the wide ruffles is cut so that it fits down inside of the bassinet and the pillow used for a mattress holds these in place. The ball fringe has a finishing braid at the top. Turn the raw edge of the ruffle to the right side, then stitch the fringe braid over the turned edge with a row of stitching at each edge.







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