The Realization of Your Own Dream Room

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The Realization of Your Own Dream Room

By ALICE DODGE, Instructor of Home Economics

Was there ever a time when you didn’t wish for a room of your own, a place where you could go and shut the door on that troublesome little brother, as well as on many other things that are appreciated much more if they are not always with us? As a child, the little girl in those daydreams, which belonged only to you, weren’t there often visions of how this room would look? It was a place for you, wasn’t it? It harbored what you loved best and you were its ruling spirit.

Perhaps your first vision (for I can well imagine that your room changed as did you), perhaps the first dream-room was a fairy place with a golden bed piled high with feather beds and embroidered coverlets. Then again it may have been a room gay with chintz and ivory. And you, of course, were a princess with golden hair and doubtless wore glass slippers.

Or, perhaps, your dream-room was a sanctum filled with books and skates and tennis rackets. For always your room represented your dreams, your taste, your desires. It was what you were or what you wished you were.

Someone has said, “A room is a stage set for certain scenes in life’s drama.” And of course if your room is a stage then you are the leading lady. The stage, your room, is your background and should make you appear at your best and completely at home. Did you ever see anyone try to play the Princess in the Middy-Blouse room or the Middy-Blouse girl in the chintz and ivory room? It handicaps even a very great actress.

Does your room express your personality?

Then, does this dream room, or perhaps it is a real room, conform to the laws of design? It isn’t hard to have an artistic room if we remember a very few important rules. You all want your room to be beautiful as well as livable, but unfortunately no book gives you a simple recipe. If only we could find one which reads something like this:

A Girl’s Room

Take two simple straight chairs and one easy chair, a comfortable bed of good design, a dressing table with some drawers, mix up with a rug and some curtains, add a sprinkling of books and pictures, season with a bouquet of flowers or bowl of fruit. Results guaranteed.

Unfortunately there is no such receipt or if there is it has never been well recommended. And when the cry now is that “an artistic home is more than a luxurious house,” it looks as if we would have to discard the recipe idea and learn those rules.

The first rule we have to remember is structural unity. Structural unity in a room means that all of the furniture, rugs or draperies, which you place in your room must follow the lines of the room.

If you have two small rugs and place them diagonally on the floor they are not in structural unity with the rest of the room. If you have a bureau and place it diagonally across the corner of the room it is not in structural unity with the rest of the room. Don’t you see that because your room is horizontal and perpendicular your curtains should follow these lines?

Your pictures should be hung so that the tops or the bottoms make a horizontal line around the room. Then the two picture wires should go straight to the moulding, not meet in a V-shape. Such a shape is not in structural unity with the rest of the room.

The second rule we have to remember when we are planning a room in good design, is balance.

Suppose you sat on end of a see-saw and on the other end someone who weighed just as much as you do and the board was just the same length on either side, it would just balance. This is what we call simple balance.

On the right hand side of a certain wall in your room you should place a chair, and on the left hand side the same distance from the center you should place another chair just like the first one, you would have simple balance.

Now, supposing someone, a lot larger than you, were on the other end of the see-saw board. If she were twice as large as you are, she would have to move half-way up her side of the board towards the center, in order to make it balance perfectly.

If one of these chairs were much larger, or were some other piece of furniture, in order to have balance you would have to move the larger one nearer the center. We call this kind of balance, occult.

If, when standing in the middle of a room, you find that one side attracts you more than another, then there is perfect balance.

Now, supposing that your dream room, or your real room, has structural unity and balance, supposing it does express your personality, it still may not be artistic. There is yet another rule we have to consider and we shall call that harmony.

Harmony means so many things to us. We have harmony in music, we call it harmony when we don’t disagree with our family or friends, our costume is in harmony with our environment when we are appropriately dressed. We even hear of the harmony of the spheres. But just this moment we are only thinking of harmony of value and harmony of color.

Value means the amount of lightness or darkness that a color has. A light color will make your room appear larger, more feminine, more youthful, and also gives an appearance of freshness and airiness that is so desirable in a bedroom. For after all is said and done, a bedroom is a sanctuary filled with books and skates and tennis rackets. But just this moment we are only thinking of harmony of value and harmony of color.

Now as to harmony of color. We have not time in this short talk to go into the details of color harmonies. But we can mention a few things that will apply directly to room design.

“A room is a stage set for certain scenes in life’s drama!” The walls of the room are the background for you, for your furniture, for your activities. If your wall is more intense in color than you are, your act will not be a convincing one. You are the important object, even if you are only in the room to help you. A brilliant red wall will not help you because it will be more interesting than you are; neither will it help you sleep.

This is equally true of intense (Continued on page 15)
that he tasted it and found it very palatable. The potato was thus rescued, but for a century after it was only cultivated in his garden, and in 1600 the Queen of England made the remark in her house book that a pound of potatoes cost two shillings (about fifty cents).

"CAMPUSING" IN OUR OWN TEA ROOM

(Continued from page one)

course and spend three hours twice a week in the laboratory, learning to plan meals, and to cook and serve them properly. However, the course is not confined to the cooking and serving of foods. The managerial side of it is stressed and other courses take up the selection and cost of equipment. The classes visit the dormitory, hotel and hospital kitchens in Ames, Boone and Des Moines, learning the equipment and standards of such institutions. They study the management problems and legislation pertaining to hotels and eating places. The economic science department offers a course in hotel accounting.

Real tea room or cafeteria work cannot of course be replaced by the class room, for no cafeteria can be run exactly like any other because of differences in location, patronage or equipment but the purpose of such a course is to give the girl an idea of the problems that will confront her should she decide upon that line of work. Actual experience in such work is invaluable.

Several Iowa State young women lately have been doing work along this line. Two graduates last summer managed a club at one of the lake resorts for ten weeks and made a decided success of it. Another graduate is in Washington, D. C., buying the food for one of the government hotels. So there is opportunity, plenty of it, for girls interested along this line and Iowa State women are taking advantage of these opportunities to enter lines of work other than teaching.

THE REALIZATION OF YOUR OWN DREAM ROOM

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blue and bright yellow and even green.

Nature's color, as green is often called, when transferred to a wall in its fullest intensity is not the most restful or the most becoming background. In fact no background should be intense in color. It should always be greyed and preferably light.

If your room is towards the north or in a position where it will get little sunlight it is better to use warm colors such as tones of grey orange, grey yellow, soft rose, etc., but of course never in their fullest intensity. Always remember to use light or greyed colors for a background. Intense colors may be used in very small spots but like pepper in the soup, a little adds a pleasing flavor but too much will ruin it all.

There are many ways of obtaining good color schemes. If you have not studied color sufficiently to work out a pleasing scheme of your own, you often may find one in a lovely picture or in a beautiful textile. Choose one good neutral tone as your background color, then another color can be used for the furniture, another for draperies, and the brighter tones for books, lamps, etc. These color schemes, which have often been worked out by people who have spent years in color study, will, when well-chosen and intelligently applied, make the most charming of rooms. But we have to remember our rules even when borrowing a color scheme that a pound of potatoes cost two shillings (about fifty cents).

I hope you have a room now that you may do with as you choose. Or, if you are not so fortunate, I hope you still have that dream-room which is for you and you only. Perhaps, if it is a dream-room, you are even more fortunate than if it is a real room because how simple it is to change it. And, as you grow and your ideals expand and a love for the beautiful more and more fills your life, this dream-room will grow too, until, in perfect harmony with decorative laws, with you, and with your highest ideals it will stand for attainment.

HOW TO KEEP LIME FROM FORMING IN A TEA KETTLE

Lime can be kept from forming in a tea kettle by the simple expedient of placing two or three common marbles in the tea kettle. It will be found that the lime will be attracted to these moving objects rather than to the sides of the kettle. The lime can be cracked from the marbles at intervals and the marbles reused.

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