Sonny's Room

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Farm and Home Week

By BARBARA DEWELL

THE campanile rang forth its music to nearly 2,000 extra men and women during the Farm and Home Week Short Course, held from Jan. 31 to Feb. 5.

Farmers, homemakers and professional men and women forgot the duties of farm, home and offices and became students again. The halls lodged a good portion of the women, and lights "blinked" for them at 10 o'clock, breakfast served from 7:15 to 7:30 and class work began at 8 a.m. They became regular college boys and girls.

The buildings buzzed with excitement. People from all over the state were here. For the first time, the new Home Economics Hall was open for actual use to the women of Iowa. Regular inspection tours were conducted thru the building and the women found it so interesting that it took an hour and 15 minutes to cover it. Coming in thru the front entrance, there was the Catherine MacKay Auditorium to see. In the west wing, the foods and nutrition laboratories were inspected and in the east wing the textiles and clothing laboratories for textiles, patterns and millinery. The tea room and institutional cookery kitchen on the ground floor offered another interesting excursion.

If the regular students of Iowa State College had their eyes and ears open they profited nearly as much by the short course as the Farm and Home Week people. Many well known men and women were on our campus, and lectures worth hearing were being given on at every hour of the day, in practically every building.

Among the noted speakers for the homemakers was Miss Lita Bane, president of the American Home Economics Association. Miss Bane spoke at the second meeting of the short course on "Some Static in Health Matters."

"Health," declared Miss Bane, "is most important. Touchy, irritable people may trace such static to lack of physical, mental and spiritual health. We are all interested in physical health for three reasons: first, because it makes life more enjoyable; second, because of the desire to prolong the lives of those we love; and third, because of the desire to prolong our own lives. You must guard your health as one of your most precious assets. Take exercise. It is said that men live by work, play, love and worship. In the country there are vast opportunities for work and worship. Play is more difficult to manage. Then one must have courage. Glorify the common task, when the static is the worst, call upon your courage, play the game squarely, play it heartily, play until the whistle blows and the game is over."

Mrs. Mildred Weigley Woods, a homemaker of Phoenix, Ariz., was another well known visitor on our campus. The girls of the Mary B. Welch house entertained her and the men and women of the advanced Home Management class at a buffet dinner, after which a round table discussion was held.

Every morning from 8 to 10 discussion groups were held in Home Economics Hall. Topics pertaining to Art in the Home, Household Administration, Children's Clothing and Food and Nutrition were discussed.

The Iowa Federation of Women's Clubs loaned an exhibit of modern paintings for the short course. There were also some copies of representative modern pottery. Among the pictures were: "The Pioneer," by Robert Amick; "Early Autumn," by George Traver; "Royal Gorge," by Parrish, and "The Whistling Boy," by Frank Daveenck. Samples of Rockwood, Pemable, Newcomb and Van Bysle pottery were shown.

A special exhibit was placed in the seminar room. This exhibit was made up of children's books, professional books, modern fiction, biographies and periodicals.

The third floor of Home Economics Hall was made especially attractive because it exhibited colorful and interesting designs, most of which were student work. Features of the room were a dining room, a child's room and a living room furnished in the early American style.

The short course visitors not only became acquainted with our buildings, but our homes. Teas were given at the home management houses and all the halls and sorority houses entertained the visitors one night at dinner.

Sonny's Room

By GRACE BONNELL

RECENTLY a friend of mine (Mrs. B), who has a son three years of age, said to me, "Everyone to whom I show the house always says in an amazed tone, after seeing Sonny's room, 'Yes, it is nice for Sonny to have a room, but that leaves you without a guest room'."

"How did you answer them?" I asked Mrs. B.

"I reminded them that a guest room is used but occasionally during the year," she replied, "while Sonny would use the room every day. It seemed to me far more sensible to give the child the advantage of a room of his own, than to let it stand in idleness awaiting the occasional guest."

By way of explanation, I may say that Mr. and Mrs. B have just completed the furnishing of their new cottage, which was built last fall.

Proceeding on this theory, Mrs. B has succeeded in evolving an extremely attractive room at very small cost. As she explained, "I had almost nothing to spend except my time and energy, but I was more than willing to spend that, in order to give Sonny the most favorable surroundings for his development, for, according to the psychologist, Tanner, a child is in his most plastic state when he is of pre-school age, and his environment and training at that time have much to do with the forming of his character."

I will try to show you over the room as she showed it to me.

Altho it is a rather small room, it is properly cross ventilated and lighted by a west and a north window. The floor is of hardwood, waxed, and the woodwork is painted ivory. The walls are untinted. An iron crib-bed, painted ivory with pink gingham forms, stands in one corner, and in the other is a low, old fashioned commode that Mrs. B has transformed into a dresser. She painted it ivory. Small, brightly colored Dutch figures, grouped to form a scene, adorn the doors of the commode. This was effected by copying a transfer pattern over carbon on the door, then painting the figures. A large old mirror with a wooden frame painted to match the commode is hung low enough so that Sonny may "see himself as others see him." A small chest, on which rest cushions of blue and ivory nursery cretonne, is placed under one window, and another is a low book rack filled with Sonny's favorite picture books and some other books his mother hopes he will want to read when he gets a little older, for one of her aims is to try to inculcate in him a love for good books. Sonny's little rocker and a small, plain kitchen chair, painted ivory, complete the furniture of the room.

The window drapes are of unbleached muslin, dyed a soft pink, with a flower motif appliqued on. The attractive bedspread is made of unbleached muslin. Pink gingham forms the border, and a scene of children at play is done in the center with crayon, together with Stevenson's verse:

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of the clay, free and hand of the thrower. Highly artificial, laborious, and long-winded are examples of technical skill, but wasted ingenuity.

After the design is made on paper, but a magic one to the observer. The clay, having first been washed and kneaded, is made into a ball and centered on the potter's wheel. The clay, revolving now rapidly and now more slowly as regulated by the thrower, follows the slightest changes of his hands and by his skillful manipulation is brought to conform to the lines of the design. The freshly thrown piece is allowed to stand until it stiffens to the "leather-hard" stage, when it is again placed on the wheel and trimmed and turned with a sharp steel tool into the finished shape.

When thoroughly dry, the pottery is ready for the kiln and is placed in saggers, which are boxes made of fine clay. These saggers are piled in tiers until the kiln is filled. The door is then sealed with clay and the firing begins. Gradually the heat is increased until it reaches the point of 1886 degrees Fahrenheit. The kiln is then cooled and the pottery is removed from the saggers.

The biscuit ware is next glazed. The recipe for the glaze is as follows:

White lead .... 110
Whiting ...... 20
Fluospar .... 111
Zinc oxide ...... 12
Ball clay ...... 21
Flint .... 28
Tin oxide ...... 31

This first glaze is white and the decoration in different colors must be applied over it. To give a firm surface for drawing, a coat of white shellac is sprayed over the powdery glaze, and the designing is done directly on the form, not transferred from paper. The desired colors of glaze are then painted on with a brush and care must be taken to keep the thickness even, for varying thickness gives varying intensity of color.

The ware is then ready for the "glost" kiln or second firing. The setting of the second kiln requires more care than that of the first because the powdery glaze rubs off very easily. The temperature of the glost burning is 2656 degrees, and in a half hour it has reached its fusing point of about thirty-six hours. When the ware is removed from this kiln it is finished. The powdery glaze has been fused into a sparkling, glassy coating of the clay, it is water proof and pleasant to the touch. The colors which before firing were pale and dull, have become rich and brilliant.

The color palette of the glazes of Ames pottery are very simple, with only five different colors. These are as pure and bright as the temperature at which they must be burned. I t is thought that by a careful study of the combinations of these colors almost any desired effect may be produced.

After several years of experimenting, the college is now placing the ware on the market. There are exhibits in Des Moines, Iowa City and Ames and agencies where the Ames pottery may be purchased.

Sonny's Room

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"Oh, the world is so full Of a number of things, I'm sure we should all Be as happy as Kings."

Needless to say, Sonny can repeat the rhyme, verbatim. The curtain pulls demonstrating his mother's ingenuity. They are made in the form of little dolls. A face is painted on a button mold and blue wooden beads are strung together to make the body, arms and legs. Mrs. B. went to the rug bag for the material she used in making the good looking crocheted rugs which cover the floor. "Jack the Giant Killer," "Babes in the Woods," and several other characters from the nursery rhyme books look out at Sonny from their frames on the wall, for Mrs. B. collected from old magazines a number of Jessie Wilcox Smith's beautifully colored illustrations of children's classics. She framed them by using passe partout (which can be purchased for 10 cents a roll) in brown walnut color, which harmonizes beautifully with the rich oranges and yellows of the pictures. Two other pictures, Watts' "Sir Galahad" and Taylor's "The Lord Is My Shepherd," complete the collection.

They are hung low enough so that Sonny can enjoy them. "I want my boy to learn to appreciate the beautiful things of the world," said Mrs. B.

I haven't yet mentioned the closet which forms a part of the room. In one end is a low shelf where hangers. In the other end are low shelves for playthings. "I don't think," said Mrs. B, "that Sonny is too young to commence learning to hang up his clothes and put away his playthings. Habits of neatness and orderliness should early be taught the child.

"A woman remarked to me the other day. 'Aren't you afraid to have Sonny sleep there in that room by himself? What if he should waken in the night and be frightened?' I told her that I wanted him to learn to be unafraid, and to develop self reliance.

"There is one other thing I am hoping this room will do for my boy. I hope that by having his belongings in a certain definite place he will learn the meaning of personal property, and will respect the property of other people. Tanner says this is one of the most difficult things for a child to understand.

"Now do you agree with me that there is sufficient excuse for giving a child his own room?" I assured her that I did.