1923

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Recommended Citation
Camp, Irma and Dodge, Alice (1923) "We "Do Over" Our Rooms - How Club Girls May Economically Redecorate Their Own Rooms," The Iowa Homemaker: Vol. 3 : No. 4 , Article 2.
Available at: http://lib.dr.iastate.edu/homemaker/vol3/iss4/2

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We "Do Over" Our Rooms
How Club Girls May Economically Redecorate Their Own Rooms
By IRMA CAMP and ALICE DODGE, Instructors in Applied Art

"Elizabeth, Elspeth, Betsy and Bess. They all went together to seek a bird's nest."

You remember the Mother Goose rhyme, don't you, and how puzzled you felt when you found that all of them were just "other" names for Elizabeth. And she was only one girl after all.

But haven't you been just as puzzled sometimes over four real girls who had four different names, but who did everything just alike. If one had a blue serge dress, they all had blue serge dresses; if one did her hair the new way, they all did their hair that way; if one wore grey silk stockings, they all wore grey silk stockings—just because it was the style.

Now in a certain town of Houses-All-Alike there lived four girls who might have done things just that way because they were all sixteen, and they all went to the same high school, and they all belonged to the same club and had wonderful times together. These four girls even lived on the same street and in houses that looked exactly alike on the outside, and each girl had the very same back room in each house for her very own.

But the girls themselves were as different as they could be. And their names were Josephine, Elizabeth, Margaret and Martha.

Josephine was tall with brown eyes and a lot of straight, dark brown hair and rosy cheeks. She was full of life and fun. She loved the out-of-doors where she could skate and swim and take long walks, always with Curly, her dog. Josephine wasn't much interested in clothes because there were so many more delightful things to think about, and clothes were always getting torn and needed something done to them. Sewing wasn't fun, like reading a book, when you had to stay in the house.

Now Elizabeth was a very different kind of person. She was tall and slender with blue eyes and light hair. She loved to dance and to sing. She was not vain or frivolous but she adored pretty clothes and knew how to put them on becomingly. And she liked a good time and—boys!

Margaret was not like either Josephine or Elizabeth. She was small with heaps of curly red hair and red-brown eyes that matched. Color was her delight and she was always drawing or painting or sewing or working in her flower garden, and everything she did seemed somehow to be like herself—charming, and yet different from everything else.

And Martha, the fourth one in the group, was the quiet, lovable kind. She was medium in size, and had medium light hair, and medium hazel eyes. But her smile wasn't medium, nor the way she could cook, or sew, or do her lessons. Everyone liked Martha—the girls, and the girls' mothers, and everybody who knew her.

As I said, these girls all belonged to a little club. They called it the "Head, Hand, Heart and Health" club. One season they had learned to garden and to make the back-yard a lovely place to go to; another year they had learned to can fruit and vegetables. But at the time that I am writing they had just begun on interior decorating. Their club leader had told them that this meant nothing more or less than designing a room.

"One chooses furnishings," she said, "and places them so that they will be both useful and decorative. If they are poorly chosen and poorly placed, it is a poor design; if they are well chosen and well placed, it is a good design."

Immediately the tour girls thought of their own four rooms.

"How do you start?" they asked.

"If you really think of designing your own rooms," the leader went on, "there are three great laws of design that you must never forget: these are structural unity, balance and harmony. And I'll explain exactly what they mean. Structural unity means that all the main lines of the furniture, rugs and draperies should follow the lines of the room. A bed or bureau placed cata-Corners, or a
rug at angles, is not in structural unity with the rest of the room. Even the walls should follow the lines of the room so they must be straight and parallel, not meeting at a point to form angles on the wall. This is especially true when you stand in the middle of a room you should have a feeling of equilibrium. If a bed and a bureau and a large chair are all placed on one side it may be necessary to introduce a 500 pound weight to hold down the other side. And unless a room is so arranged that we have a feeling of security, or repose, it is not well balanced and cannot be decorative. In fact, when one feels it necessary to run over to one side of a room and jump up and down in order to hold it down, there can be no feeling of repose.

"Harmony in a room means that the furniture belongs in that particular room and each piece of furniture belongs to the others. The color belongs to the room and each color belongs to the others. And then there is the feeling of security that room belongs to it—it expresses her personality. For instance, Elizabeth wouldn't belong in Martha's room. As you say, it wouldn't be her style. She is a different kind of person.

"Whether you want to or not, girls, your room will express you so you should try to make it express you.

"And don't think that you have to have everything new. Use what you have. If you buy anything, let it be simple and from your own nearby shop. And do remember the laws of unity, balance and harmony."

So the girls went to work. In fact Josephine began the minute she reached home for she was impulsive and direct and knew what she wanted.

"Mother, I have a wonderful idea for doing my room. You know I don't need any dresses just now so I may use that jolly brown and white gingham for draperies instead?" And she did.

Her father helped her put up shelves for her books on one side. In fact there are only a few general principles which you need to remember. The great secret of success lies in practice and experience. Get the pictures to hold quite like any other kind of painting. The inexperienced person gets the paint on a bit too thick. You have only to study the faces of amateurs on the street nowadays, when rouge seems to be the fashion, to learn how not to put it on. Paint should be so blended that the whole effect seems natural. How frequently you hear people who are commenting on the appearance of a favorite actor say, "He looked so natural, I don't believe he had any make-up on his face." This represents an ideal which requires great skill and practice to achieve.

If you study the make-up of the best actors today you will find it has changed along with the lighting, the very acting itself and a number of other things. The change in all of these things is in the direction of something more natural. In make-up this means less paint, largely because today the lighting is less severe. For the most part the old white lights so brilliant as to bleach out the very heaviest make-up have given way to ambers which throw the warm glow of fire light upon the stage, preserve the natural coloring of the skin and bring into prominence effect practical to be for the paint which is used. Thus characterization is possible with less paint under the amber lighting and in the small theatre which brings the entire audience closer to the stage.

To understand how bright lights bleach out color have one of your actors step out on the stage and give you the shadows of his face before the light which you expect to use on your play. Then touch up his face with a little rouge, give his eyebrow the character

The Mysteries of Amateur Make Up

By FREDICA SHATTUCK, Head of the Department of Public Speaking