RESIDENTIAL NURSERY DESIGN, SOCIO-ECONOMIC AND TECHNOLOGICAL CHANGES SINCE 1900

By

SONDRA SUE SINGHURSE

Bachelor of Science

Purdue University

West Lafayette, Indiana

1960

Submitted to the faculty of the Graduate College
of the Oklahoma State University
in partial fulfillment of the requirements
for the degree of
MASTER OF SCIENCE
May, 1967

RESIDENTIAL NURSERY DESIGN, SOCIO-ECONOMIC

AND TECHNOLOGICAL CHANGES SINCE 1900

Thesis Approved:

Christine F. Salmon
Thesis Adviser

Elizabeth K. Starkweather

N N Durham
Dean of the Graduate College

PREFACE

A majority of the material written and published for the students of interior design is oriented toward adult life and adult activities. The very young children (preschool) have often been overlooked when planning or designing living space for the family residence.

A designer must be familiar with the needs and the previous history of children's rooms before an efficient contemporary plan can be executed for a residential home. The purpose of this study is to present in one paper descriptions of design, socio-economic, and technological changes in the residential nursery as reflected by space and furnishings since 1900. Prior to the 20th century, rooms for the small children were neither acknowledged as needed nor important in residential design.

Indebtedness is acknowledged to Mrs. Christine E. Salmon, Associate Professor of Housing and Interior Design, for her inspiring counsel in the course of this research; to Miss Leevera Pepin, Assistant Professor of Housing and Interior Design, and Dr. Elizabeth K. Starkweather, Associate Professor of Family Relations and Child Development for their constructive criticism of the research; to the Oklahoma State University library staff for their assistance and cooperation in securing rare materials; to Mr. Allen Hackney, art teacher, Terre Haute, Indiana, for sketching the illustrations; to Mr. Daniel Littlefield, Instructor, for his constructive assistance in technical writing; to Miss Eloise Dreessen for typing the manuscript.

The author is particularly grateful to her parents, Mr. and Mrs. Paul H. Singhurse, for their encouragement throughout life.

TABLE OF CONTENTS

LIST OF FIGURES

LIST OF FIGURES (Continued)

CHAPTER I

INTRODUCTION

Until the 19th century, adults looked upon childhood as an unfortunate, but inescapable period to be endured. In the latter decades of the 19th century, knowledge of the child and his facilities and of his "proper" handling was popularly nonexistent; child training as a thoughtful and practical program was as much in the womb of the future as the 'aeroplane'.[1] By the end of the 19th century, the child was recognized as an individual. Also, by this time the first "child diagnosticians" began to discover that the years from birth to six were the most valuable years in the life span of a human being.[2] Before this discovery, the nursery had been a neglected depository of all the left-over furnishings from the "main" part of the house.[3] With the newly awakened realization that environment was the strongest factor in development, the nursery became a primary concern of parents, child psychologists, and educators.[4] Edward Howard Griggs, in Craftsman (1905), expressed his view toward residential nurseries:

> The real education of a child begins at that moment when he first opens his small, wondering eyes upon the world about him. In its simplest sense education is, after all, not a task to be accomplished nor a goal to be won, but rather a process of growth.

The acceptance of environment as the most important single factor in child development focused attention upon nursery planning in the home. In New York two European-trained and experienced governesses

agreed that "a room for the children and the children kept in it at the proper times" was an urgent need for the American family of the day.[5] One of them, Mary Mortimer Maxwell, stated in Good Housekeeping (1909) that

> at least to one who has noted the workings of the average American home where are children, this bungalow plan [separate quarters] would appear to be but the humble beginnings of the adoption of the English system of bringing up children with the minimum of discomfort to their elders and the maximum of reasonable independence for themselves. It is, after all, but the nursery system on a daring scale.

Realization of the importance of environment, increased child study, psychological research, and a reawakened interest in art and design have laid the foundation for children's residential nurseries during the 20th century in America.

Although the furnishings within the nursery have changed through the years, the qualities, purposes, and principles of the nursery have remained basically the same. Simplicity, durability, cleanliness, and comfort have been the qualities sought. Also, purposes of the nursery, established around 1900, remain. Likewise, development of esthetic appreciation, stimulation of the child's imagination, acquisition of pride of ownership, and respect of property are still recognized advantages of nursery-bred children. Also standard for the nursery during the first half of the 20th century were plenty of sunlight and fresh air with windows located on the south and west for health, bright instead of sombre colors for happiness, washable materials and fabrics for cleanliness, a few well-selected pictures or wall hangings, and sturdy but comfortable furniture for him to enjoy. Miriam Finn Scott (1914) stated that a child of six would be happier, healthier, and one third farther advanced in physical and intellectual development if he were properly

directed during his first six years. Human faculties are born and activated during these early years: curiosity, imagination, originality, initiative, will-power, as well as a desire for self-dependence and physical and mental activity. The child develops these qualities through such daily life activities as bathing, dressing, eating, playing, and going to bed. The activities are most influential because "they are his life".[6]

So from 1904 to the present, the nursery has been the, "happiest, brightest, most healthful, and most beautiful part of the house."[7] Decorating (now designing) from the child's point of view or seeing the room "through his eyes" is still the first point to be employed when one establishes the qualities, purposes, and principles of a residential nursery. It is the intent of this thesis to point out the design, socio-economic, and technological changes in residential nurseries since 1900 through a discussion of the external historical factors affecting the design of the residential nursery and the tangible and intangible elements of design of the residential nursery.

CHAPTER II

EXTERNAL HISTORICAL FACTORS AFFECTING THE DESIGN OF THE RESIDENTIAL NURSERY

The residential nursery has not been immune to the external factors of American history and society during the past half-century. Neither has a lack of space in the home or an abundance of wealth been exclusively the determining factor for parential decisions concerning the nursery. At the turn of the century, even the homes of the very rich contained spacious ballrooms, billard rooms, and charming drawing rooms, but no nurseries. The young children of these homes found little to appeal to them in their indoor surroundings.[1] At the beginning of the "Golden Age of Children", adult opinion concerning children changed from the "to be seen and not heard" idea to the "individual personality" idea.[2] Therefore, the child as an individual became an acknowledged family member.

Child psychology was in its infancy during the first decade of the century.[3] Until then, most parents had ignored the souls and minds of their children without being conscious that they were doing so.[4] Esthetic development and stimulation to the imagination by furnishings that meant something to the child was the earliest advice given to parents for selecting nursery furnishings.[5] Furthermore, every furnishing within the nursery was to be selected for its "hygenic" qualities.[6] Most of the furnishings were to be pure white and washable with only a few bright accents of color to provide touches of gaiety for the child.[7]

By 1915, the psychological as well as the esthetic viewpoint of the child had become the important considerations for the selection of furnishings within the residential nursery.[8] Child psychologists stated that not only was pride of ownership and respect of property learned by nursery-bred children,[9] but that the ideals instilled, the ideas formed, and the associations gained from this early environment largely governed standards of taste in later years.[10] Because children were recognized and accepted as individual personalities, each child's tastes and tendencies were to be studied and honored by the parent when selecting furnishings for the nursery. The child's room was now second in importance to none in the home since nursery environment governed the all-around development of growing minds.[11]

At the time of World War I, architects were designing nursery "wings" for the homes of the wealthy. They included a separate day nursery for playing, a night nursery for sleeping, a bath, a kitchenette, and a nurse's room; some nurseries had hospitals and school rooms.[12] For the "average" family of America, at least one room in the home was to be used for a nursery; thus, the day and night nursery became a one-room nursery. One-room nurseries required even more thought during planning for the intelligent and wise use of space and furnishings.[13] While the slogan of the hygenic reformers were "better babies", the decorators and manufacturers of nursery furniture directed their thought toward the comfort of the child's body as well as the esthetic training of the child's mind.[14] Of continued importance was the mother's studying the child from the first week of life. Decorators stressed the importance of colors used and the simplicity and beauty of furniture were stressed while they tabooed frilliness in furnishings for its lack of

beauty and cleanliness.[15]

The revival of art standards for America during the early 1920's brought about the use of "intelligent thought and discretion" in the selection of furnishings.[16] The use of antiques or reproductions of period styles of furniture, such as miniature reproductions of Colonial and 18th Century English, was recommended to creat good taste and a greater esthetic appreciation within the child.[17] Such furniture could be used in the child's room as he grew older or in other parts of the home as a decorative center of interest.[18]

Family life had returned to normal following the war. Many nurseries had become almost "too planned" to retain the child's point of view in his own room.[19] Mothers and decorators designed many artistic and comfortable nurseries, and stacked them with expensive furnishings which satisfied their own desires instead of the child's desires. His little wonderland became Mother's dream or showplace.[20] Psychologists agreed that a child could play most joyously, think most amazingly, and work most constructively only when he was unhampered by the "don't" and "be carefuls" of the bothersome grown-ups.[21] Thus, the "too decorated" nurseries were destroying the basic purpose of the nursery.

Population increased tremendously, but individual families and homes became smaller during the 1920's. Also, many people were moving from the country to the city.[22] Usually nurseries were limited to a single room within the home; however, the wealthy families still provided suites for their children. These changes made the nursery an even more powerful influence because the young child lived a greater proportion of his twenty-four hours in the nursery environment. Fewer domestic servants were enjoyed in the home; therefore, Mother began to assume the

duties of the formerly employed nurse in addition to her other responsibilities.[23]

Never before in the world's history had the happiness, health, and welfare of little children been so discussed and important. Thoughtful parents and teachers made every effort to develop little children physically, mentally, and morally so they might become well-rounded adults.[24] Child experts questioned the "hot-house" manner of rearing children. If childhood was to be preparation for later life, was the child missing lessons that would better prepare him for his later life by living in a separate wing of the house?[25] Expression of individuality and joyous physical activity were being encouraged as the results of child psychology studies stressing that the best education came through expression, not repression, as had been the policy when "children were to be seen and not heard".[26]

The depression of 1929 caused the dismissal of many more domestic servants, greater movement from the country to city, and more responsibilities for the American homemaker.[27] Mother became the sole homemaker and nurse as well as manager. Efficiency within the whole house, including the nursery, became highly valued by society and by the busy mother. Efficiency was combined with attractiveness within the nursery.[28] Children's specialty shops equipped with professional decorator service also began to appear to assist the parents in planning a nursery.[29]

"Modernism" of the 1930's, stressing form and function, replaced the age of the "cute, pretty and sentimental" nurseries.[30] Modernism meant simplicity of line and color; good design became synonymous with function.[31] Terminology changed; design and color dominated nursery planning as nurseries were now "designed" and not "decorated".[32] Brightness and

attractiveness, not the traditional pink or blue, in the background and furniture were suggested by child psychologists and designers.[33] Probably the first furniture especially designed for children appeared in quantity on the market around 1933. The furniture had lacquer finishes in a wide spectrum of colors with no sharp corners and no ornaments to dust.[34] Thus, the newly inaugurated modernism created in nursery design a new simplicity which is still an influential factor in contemporary nursery planning.

The White House Conference on Children in 1931 stimulated among architects and other designers greater interest in children's welfare.[35] Beauty and charm were acknowledged as important values in achieving the right home relationships. The Architectural Record, 1935, published a section entitled "Standards for the Nursery". Architects, including Frank Lloyd Wright, were now designing streamlined built-in efficient storage which could be converted into useful storage during later childhood years.[36] Great care was taken in designing the child's room in order to obtain pleasing forms, cheerful clean colors, sympathetic lighting, and friendly surfaces because of the importance of the impressions the child receives from his environment during the early formative years and their influence upon later years of life.[37]

World War II had its influence upon the home and nursery life. The already crowded living conditions due to the war became more crowded as the birth rate rose.[38] Dinettes, libraries, dining rooms were often converted into nurseries since the war housing conditions did not allow the freedom of moving.[39] And quite often, many babies occupied a small corner of their parents already crowded bedroom because there was no space for a separate nursery.[40] Production and economy was

military-oriented; therefore, the production of miniature equipment was almost impossible.[41] Jens Risom designed a new furniture for the child which could be produced because of its streamlined simplicity, but which only a few families could purchase because of its price.[42] Portable furniture was also designed for use of the traveling wives of the service men. Portability, economy, and efficiency were the most important qualities for children's furnishings during the war.[43] Robert L. Davidson stated that the presence of small children and the lack of servants placed greater importance in home planning especially in recreation areas, working areas, and resting areas, and that architects and furniture designers must work together in order to solve the problem of efficient use of space.[44]

The end of the war returned production to the pre-war non-military status; however, greater technological advances than ever before appeared in industry.[45] Also, a greater proportion of homemakers were now in the labor force.[46]

The "average" American home became smaller, with smaller rooms on one floor, as compared to the larger, two-story homes with the large rooms at the turn of the century. The smaller the living space, the more valuable wise use of space becomes. Factory-built homes became very influential in housing especially among the young families of America. Many of these homes, often 1,000 sq. ft. or less, are built in subdivision areas of cities. Although the same basic plan is used, much variation such as exterior or interior materials is possible to suit individual family.

Research in child study, psychology, and design continued to emphasize the importance of nursery training upon children's conduct in later

life. Designers acknowledged the research findings when designing small children's rooms. Joseph Aaronson, designer, stated in the October 5, 1957 edition of The New York Times that

> whatever the pattern a child sees every day, he will tend to copy--to the detriment of his own creative development. Let it be something strictly abstract or something the child has drawn himself.

Deficiencies for the contemporary nursery were listed by Mary Roche in The New York Times: uninteresting walls, sharp corners or ornamental detail, inadequate storage, too little space to spread out toys, no elevated play area, no opportunity for vigorous motion, and no wall surface for pin-up or scrawls.[47] Thus, the smaller living spaces affected the nursery and the development of the child.

Planners began to be recognized as designers, not decorators. Designers now thought of children as people instead of delicate things to be surrounded by pastel pinks and blues.[48] Sectional furniture, new wallpapers, new fabrics, furniture of wooden blocks, double duty toys, and furniture by such leading designers as Alvar Aalto, Charles Eames, Joseph Aaronson, Paul McCobb, Robert Limpus, and Ilonka Karaz appeared on the market.[49] In The New York Times, September 25, 1949, Lawrence K. Frank, Director of Caroline Zachery Institute of Human Development, made the following statements which designers as well as parents noted concerning the relationship of the child to his room environment.

1) One cannot expect him to stay there all the time. The room is not confinement, but privacy.
2) Children made to feel destructive and bad by restrictive statements often tend to live up to that.
3) Children are not neat and tidy and do soil and break.
4) Allow for growing independence. Plan for extra space and easily found toys, but most important is floor space--provide as much as you can. They need the space to play and crawl in make-believe.

One can again see that, although supported by contemporary research, creating imagination and independence has remained the purposes of the nursery even though changes in history and society have occurred.

"Let the child select his own color" for his room was the plea from Frederic H. Rahr, Rahr Color Clinic, and was printed in The New York Times, September 26, 1953. He stated that a child prefers red, yellow, blues and purples, not on the walls but for the furniture, bedspread, or draperies and that soft pastels reflect the parent's interests, not the child's interests.

Children's eyesight and its relationship to color was also studied. Dr. James F. Wahl, President of American Optometric Association, 1953, reported that colors which are too dark can harm the child's eyesight since they reflect light poorly.[50] Also supported by scientific research was use of color for both physical and mental comfort in the child's environment.

Children's design--Designing Rooms from Crib to College Age--provided the main theme for the 1960 National Home Furnishings Show at the New York Colliseum.[51] Designing a room for a child meant more than selecting small scale furniture and creating a colorful atmosphere. The editors of Interior Design, in a 1963 article entitled "Designed for the Young", summed up the attitudes among designers of the sixties concerning children's rooms.

> Children's rooms today are but reflections of adult interiors. For the interior designer, they can be just as challenging and rewarding. And a stimulus. They are also an investment for both designer and client. For the banal fact remains that the young today are the potential clients of tomorrow. Early exposure to good design--aside from its educational and psychological aspects--fosters a sense of what is fitting and creates a habit. . .

Even though historical events and a changing society have made possible new designs and products, the basic philosophy awakened about 1900 concerning the nursery and children is still followed at the present: the environment during the early formative years is one of the strongest factors influencing an individual's life.

CHAPTER III

TANGIBLE ELEMENTS OF DESIGN AS EXPRESSED WITHIN THE RESIDENTIAL NURSERY

That the surroundings of the young child are so formative a factor in his development makes the design of his most inhabited room, the nursery, the most influential room in the young child's life. Whether a single room or a suite of rooms is called a nursery is usually dependent upon the financial status of the family. However, the significance of nursery training during early childhood had neither been studied, acknowledged, nor emphasized by child experts until this century. Grace Fowler (1904) noted that the wealthy, although having ballrooms and billard rooms, still had not provided a nursery for their children. Independent of the total area that the family can afford is the design or the use of the space. The child's most valued commodity in his immediate surroundings is space in which to develop physically and mentally;[1] therefore, the nursery, being the most immediate environment for the young child in the earliest years of his life, must be designed to provide the child a surrounding most beneficial to his early development.

The tangible design elements within the nursery in addition to the space, include floor coverings, walls finishes, pictures, ceiling, woodwork, window treatments, furniture, and accessories. Although psychologists since the beginning of this century have stressed the importance of providing a nursery for the child, the decoration or design of the

residential nursery has reflected historical influences throughout the century.

NURSERY SPACE

Homes built at the turn of the century were usually two and often three-story. A nursery located on the third floor of these old large homes was considered by most references as most satisfactory since it separated the activities of children and adults. Also, ground floor nurseries were considered too cold and damp. No stationary plumbing in the room was recommended; however, it was convenient to have a bathroom nearby.[2]

In 1920, the nursery wings in homes gained importance. The separation of rooms was for the child's as well as parents and nurse's comfort. Wilmot Dwight (1920) provided the most complete description of a suitable nursery wing. He suggested a sleeping porch off the bedroom with French windows between them. The bedroom should be open on two sides of the house for sunlight. Bathrooms should differ from those of adults only in that the tub should be a little smaller. The nursery should contain a kitchenette if possible. Hospitals are helpful, especially in containing disease. (Figure 1 and 2) He also suggested that, in building a house, parents should keep the children as well as themselves in mind so that the nursery will not detract from their comfort but will at the same time have all the advantages possible in a house that will keep children.[3] Estelle Ries (1922) questioned this "hot house" manner of rearing children. Did nursery wings provide an atmosphere too isolated in preparation for adult life?

In 1922, Rena Roberts suggested rules for step-saving arrangements

for the Mother who did not have a nurse for her children and who was responsible for all her homemaking duties.

1. Having the baby's room as near the bathroom, kitchen, and porch as possible.

2. Arranging the equipment used for the baby in order needed and in as small a working space as convenient.

3. Choosing a few simple labor-saving devices that will meet her special needs.

The release of most domestic servants during the 1930's except in the homes of the wealthy forced the Mother to be the nurse as well as the manager of the home. Also, time and motion research, housing research and the smaller houses caused space efficiency and nursery planning to become highly valued. Closets and clothing storage was partitioned for better organization in storage units, thus aiding Mother and the child with the care of clothing.[4] (Figure 3) Storage was designed to "grow with the child". He could continue to use the storage in his room as he grew older, thus learning to keep his possessions orderly and neat.[5]

During World War II, the nursery was often a corner of the parents' bedroom, not a separate room. Elements within the small space of such an arrangement had to be well organized for a livable situation to exist.

Although most nurseries today are one-room sleeping-play room combination, the comfort for the small child and other family members can still be honored in plans for use of space within the home. If finances and space allow a nursery wing, the plans devised almost fifty years ago can be adopted to the contemporary residential planning.

FLOOR COVERINGS

The recommended floor treatment for the nursery has changed during

this century. At the beginning of the century, home service advisers (now home furnishings editors) suggested hardwood floors with Colonial rag rugs made from new rags as the most suitable floor covering. (Figure 4 and 5) Hardwood floors were to be varnished, not waxed. Rugs had to be large enough to prevent the children as well as their Mother or nurse from tripping. Cotton, washable, woven rag rugs of both American and Japanese designs were more desirable for use during the summer months; woolen, Turkish rugs large enough to cover the whole floor provided extra warmth during the winter months.[6] However, most authors considered cotton rugs to be the most practical for year-round use.

Linoleum was introduced into many American homes around 1915 and began to replace hardwood floor with rag rugs for nursery floors.[7] Linoleum was easier to care for and to keep clean. It also provided many new colors and designs such as Little Bo Peep, Mary Had A Little Lamb, and Little Jack Horner.[8] These designs had never been possible with hardwood flooring. Linoleum was considered by some consultants to be cold to the touch; therefore, rugs smaller than the Colonial rag rugs were recommended to be placed beside the bed, in front of the chest of drawers, or in front of the fireplace. Cotton chenille rugs, washable and sunfast, were thought more attractive than the old-fashioned rag rugs because they were available in many bright colors which children enjoyed.[9] For the next thirty years, decorators considered linoleum the most practical floor covering, although hardwood flooring with rag rugs was still popular.

In 1907, Alden Hodgman stated that "no sanitary nursery will have a carpet on the floor"; however, with the appearance of the vacuum cleaner in many American homes around 1915, carpets could be cleaned and

kept free from dust.[10] "Good quality Brussels carpet of a neutral tint"[11] and "an Axminister rug with animals in color"[12] were specific references made to the early use of carpeting in nurseries, even though carpeting was still not as "hygenic" as linoleum.

Before World War II, other suggested floor coverings had been painted floors, well-varnished, which could carry out the general color tones of the room, wool chenille rugs which gave extra warmth to the child playing on the floor, and felt rugs with applied designs of contrasting felts which were soft and cheerful.[13] (Figure 9) Helen Sprackling (1934) referred to tile flooring for nurseries; cork tile and rubber tile were suggested as a practical floor covering.

After World War II, new man-made fibers and improved home equipment expanded the selection of possible floor coverings. Julie Polshek (1948) stated that wall-to-wall carpeting and linoleum were preferred to hardwood floors; however, by 1953, vinyl flooring was replacing linoleum because it was easier to clean and more resistant to dents from children's toys.[14] Nylon and acrylic carpeting are now preferred to wool carpeting since spills and spots wash off the former without leaving stains. (Figure 11) These carpetings are also non-allergic to tender young skins. Manufacturers have also provided many improved vacuums and cleansers, thus eliminating the hard, time-consuming work involved in keeping the nursery "hygenic" for the young child.

Floor coverings which are clean and comfortable continue to be the recommended treatment for nursery floors.

WALL FINISHES

The wall treatment of the residential nursery during this century

can be classified by the type of decoration: painting, wallpapers, dadoes, wall hangings, murals, and friezes.

Since ancient times, the treatment of interior walls depends upon the architectural design of the house. For nurseries, painting has been the preferred finish. Whenever painting was not possible due to rough plaster or architectural design, most consultants recommended wallpapers as their second choice. Wallpaper has also been used in dado effects with paint or in combination with other materials such as wood, burlap, or fabrics for increased durability, especially in nurseries used as a sleeping-playroom combination. (Figure 4 and 5) That children easily tire of their surroundings has hampered the use of wallpaper because it cannot be changed as quickly as paint and often does not possess a neutral background. To the contrary, some wallpapers were considered to provide stimulation as well as enjoyment to the mind of the children. Thus, there existed then and now some conflict concerning the use of wallpaper.

In 1905, doctors declared that nursery wallpaper could be harmful to the child due to certain chemicals including arsenic contained in the finish used for the designs.[15] For this reason alone, many decorators and parents did not choose wallpaper.

During the first decade of the century, there existed as much variation among the suggested wall treatment as there exists today. Craftsman magazine (1905) recommended a plain felt paper in soft color, or even better, one of the washable "Sanitas" wall coverings with a broad conventional flower frieze. (Figure 12, 13, 14) A 1907 recommendation from M. K. F., Country Life in America, was three coats of flat finish cream colored paint up to six and one-half feet above the floor. The

rest of the wall and over the ceiling was covered with paper of pink roses climbing a green trellis. (Figure 6) There was green molding at the edge of the paper. A coat of white varnish made it moisture-proof.

A dado was the suggested wall treatment for the "typical" nursery by Alden Hodgman, Country Life in America, 1907: a dado covered with brown burlap was to extend four feet above the baseboard. Above it was a three inch flat strip topped by a decorative frieze. Short repeats in the frieze should be avoided. "There are substitutes for the frieze--pictures, nursery posters, decorative panels."[16] Artists such as Walter Crane and Kate Greenaway created marvelous adventures in fairyland, of Mother Goose characters and Buster Brown and Foxy Grandpa. The strongest decoration should be just above the dado.[17]

Stencilling was so much in vogue during this era that it was often adopted on nursery walls when a dado of plain fabric was used on the lower portion of the wall.[18] Alden Hodgman, Country Life in America, 1907, also made reference to side wallpapers commenting that

> Some have friezes of their own in the same colors and designs. The majority look better in a comparatively small space; keep them above the burlap dado and decorative frieze rather than using them to cover the wall from baseboard to ceiling.

During the second decade of the century, suggested wall treatments changed from the wide use of figured papers and dadoes or friezes of lively figures to the plain wall, either painted or papered, which would be a suitable background for pictures and wall hangings.

At the first of the second decade, many wallpapers were available and were recommended for nursery walls. Ann Wentworth, House Beautiful, 1911, recorded that available in America were English wallpapers showing

the work of people such as Walter Crane and Kate Greenaway. The most recognized paper was the months of the year depicted in groups of quaintly gowned children in the familiar Greenaway manner. (Figure 15) She also stated that if a room was to be papered in all-over patterns, one should remember that children are affected by monotony more quickly than adults.

The idea to place jungle animals and barnyard scenes around the bottom of the wall and not as a frieze, so that the children would not have to strain their necks to enjoy seeing them, became the rule for decorating the walls.[19] (Figure 16 and 17) By 1915, however, Emlyn Coolidge, Delinator, stated that the time was past to have a dado of dancing, laughing, skipping children around the bottom of the room. (Figure 18 and 19) Dadoes of flowers and birds were thought to inculcate a desire to learn within the child's mind.[20] It was also suggested not to repeat a design in wall frieze: the "serial decoration" with new scenes and figures in each section provided more interesting designs for the child than often repeated designs.[21] When figured wallpaper was used, James Marshall (1917) suggested to "reverse the usual method and hang figured paper on the lower two-thirds, with a light shade above and a still lighter shade on the ceiling."

By the end of the teens, plain paint, tinted plaster, or plain wallpaper to provide the background for pictures and wall hangings was the most desirable type of wall treatment. Mary Mount suggested heavy linen wall hangings as early as 1912. Seasonal panels and posters could also provide special interest to the child. The trend toward a plain background to enhance simple hangings, pictures, or other decorations which the child can understand became the most suggested

treatment for nursery walls during this decade and has remained the most desirable wall treatment.

During the 1920's, simplicity became the keynote to wall decoration; however, Amelia Hill (1924) qualified simplicity by stating that an "entirely plain wall is unstimulating to the child's mind, though simplicity in decorations is what the child can understand and enjoy." A figured wallpaper revival was disputed during the 1920's, and the use of wall murals and mosaics was introduced.

The furniture most suggested during this time was reproductions of early American or Colonial styles in small scale; therefore, quaint, tiny-designed wallpapers were often suggested as a complementary wall treatment for that style of furniture. Gladys Bevans, Woman's Home Companion, 1925, suggested that the decorator of the nursery have an aim in mind when selecting wallpaper for a child's room. She stated nursery papers then on the market grouped themselves accordingly:

> First, there are papers that are designed very definitely for little children, the subjects being those that are connected with their own interests. There are borders, panels or all-over designs of children, toys, animals and other subjects. Second, there are papers whose function is to make an attractive and suitable wall finish which will not necessarily be of conscious interest to a child. These are simple papers, fruit, or flowers and birds. Finally there are those wall papers which have a period or almost classic beauty, and happen also to have subjects for design that make a very direct appeal to a child. These are papers of the toile de Jouy type and reproductions of papers used in early American homes.

The following year, Marian Bachrach stated in House Beautiful that "nursery wallpapers and permanent pictures, classic or sentimental, show a grown-up finger in the pie." In the same article, however, she approved of two new wallpapers which "provided a scenic effect to the wall and also placed emphasis on stimulating the child's mental development."

Instead of the conventional vertical hanging, these papers were applied horizontally. (Figure 8).

Also in 1926, the use of wall murals and a revival of moasics for the nursery became popular. Perhaps America's reawakened interest in art percipitated a new interest in wall decorations. Murals could either be painted directly onto the wall by an artist or applied in panels of paper. Wooden moldings painted the same color as the wall could be used to outline the pictures. Mosaics that the child had done himself were thought to add a touch of his own interest to the room.[22]

The use of a plainer background, whether paper or paint, remained the dominant suggested wall treatment and was thus carried over into the 1930's. However, during the 1930's, there was an increased emphasis in the use of color on the walls. Geometric designs gained much recognition in wallpapers. Small-patterned walls were considered to add gaiety, but a confused pattern was to be avoided. Wallpapers of a plain background sprinkled with tiny dots, diamonds, or squares were recommended as a background paper for Gilbert Rhode's "modern" children's furniture which appeared around 1933.[23]

Oil cloth, linoleum, and sheets of wallboard were also recommended to be used in a wainscott effect about three feet from the floor because they were so washable and durable.[24] Use of murals continued in the nursery. Blackboards and bulletin boards were also quite popular. Again, decorations which would not tire the child too quickly were the prime factor in the selection of wall decorations.

During the late 1930's the idea of papering one or two walls and painting the remaining two or three for special or structural effects was widely recommended.[25] This made the smaller rooms appear larger,

and created a center of interest.

Due to the crowded living conditions of World War II, children often did not have a separate nursery. If space permitted, inexpensive wall treatments were very important especially to the many transient military wives. Painted white walls were the most commonly suggested wall treatment. A "do-your-own-panelling" material appeared on the market during the war.[26] It was also inexpensive, and the family could do it, thus eliminating labor costs. Perhaps because of the war, in 1947 the term "uninteresting" was the most often used adjective when describing wall treatments.[27]

Following the war, the technical advancements introduced many new types of wall finishes suitable for the nursery. Washable and fadeproof papers, and printed fabrics which were "made to last longer than the nursery was needed" also appeared on the market.[28]

After the revival of the use of color on the walls following the war, an increased emphasis in the use of color for walls has prevailed during the fifties and sixties. Wall treatments have remained simple, and are often structurally applied to enlarge the appearance of the room as most rooms now designated as a nursery are much smaller than they were at the turn of the century. (Figure 11) Contemporary papers as advertised in Interior Design (1963) include papers actually drawn by children, abstract water color objects, circus motifs, floral and ribbon motifs, toys, and fairy tale figures. (Figure 20) Also suggested are wall hangings, border papers, and panels of similar motifs used against either a plain papered or painted background. (Figure 21) Almost all of the papers are washable and the inks used in printing the motifs contain no poisonous substances which might be harmful to

children.[29]

Wall treatments which are simple enough for the child to understand and enjoy, yet still interesting as well as stimulating to the child's mind, have been the main objectives in choosing a satisfactory wall treatment for the nursery.

PICTURES

Children's pictures have been recognized as a vital part in the decoration of the nursery or small child's room. Mary W. Mount (1912) stated that nursery decorations had recognized the fact that a child's taste was influenced by his intimate surroundings.

Criteria for the selection of children's pictures have remained constant: few pictures of excellent taste, well and simply framed, placed at the line of vision of the child against a neutral background. (Figure 5, 6, 7, 10) Pictures that have meaning to a child "are the only ones that he himself understands". Alden Hodgman (1907) also noted that pictures which were good for the child were those telling a story or those pretty in a simple way.[30] Estelle Ries (1922) stated that pictures representing busy, bustling life, noble deeds being done, and pleasant incidents being lived were the ones most enjoyed. She further stated in 1924 that children love color and play in their pictures. Pictures which were desired by the child for his room were said to be good for him.[31]

Certain traits in pictures were and still are considered "undesirable" for children. Alden Hodgman (1907) declared that children could not understand, appreciate, or enjoy an intricate conventional design, and that a picture should never bewilder a child. In 1921,

Dorothy Russel reminded her readers that "modern child study had taught us that many and complicated pictures lack meaning for the child". Estelle Ries (1922) stated that still-life pictures were meaningless to the child, oils too heavy, and etchings too detailed. She further said (1924) that "morbid and mysterious, dead second cousins, vapidly pretty and harrowing wrecks at sea were to be shunned." A conflict occurred in 1927 between Ellen Wanger and Estelle Ries (1924) when the former suggested that taste could be "created within the child by giving him a good etching or two of his favorite animal". It could be inferred that a simple etching would be acceptable and have meaning to the child while a detailed etching would be meaningless and not acceptable for a child's room.

Most references before 1935 discussed to a greater extent the selection of pictures in nurseries, but after 1935, only mention was made specifically to nursery pictures suitable for the child. For example, simplicity in the selection of wall treatments and decorations continued to be emphasized; however, the means to achieve this simplicity was not specifically written although illustrations of nurseries suggested that a few pictures or picture groupings were quite acceptable within the nursery or small child's room.

James Marshall, Country Life in America, stated in 1917 the value of children's pictures in the nursery.

> But, whatever the decoration, educate the child by his surroundings not only to appreciate objects of good taste, but to reason things out for himself. Let him grow up in an environment of simplicity and order and he will arrange his life in like manner.....Give him subjects that will cultivate his imagination and foster in him a sympathetic understanding for the tender, poetic side of life.

Today, this same philosophy is applied to the selection of contemporary

nursery pictures.

CEILING

The treatment of the ceiling has probably remained the most unchanged of any element within the residential nursery. The only recommended treatment throughout the century has been painting or papering the ceiling a soft color for the eyes of the child to rest upon and at the same time reflect the sunlight back into the room. White or cream has been the most suggested color for ceilings although suggestions such as painting the ceiling a "lighter tone than the bottom of the wall"[32] and "painting the ceiling a light shade of wall color"[33] were made during the 1930's when the use of color upon the nursery walls was being emphasized for the first time.

When the smaller residential houses became common in America, the ceiling height also decreased (most commonly to approximately eight feet); this gives better proportion to the smaller room sizes. Therefore, not so much emphasis has been placed upon "giving the lowered effect" to the ceiling as was the common suggestion during the first few years of the century when the ceiling heights were often nine to twelve feet. Only one, M. K. F., Country Life in America, 1907, referred to the use of patterned wallpaper for the ceiling to "give a lowered effect": "a wallpaper of pink roses with climbing vines" above plain painted walls. (Figure 6)

The only exception to the plain ceiling recommendation occurred when a special purpose or theme was planned in the playroom. A red-and-white stripe ceiling was suggested in one playroom where a circus theme was being depicted in the room.[34]

Thus, a soft color, either paint or paper, that will reflect light back into the room is the only criterion for ceiling treatment selection.

WOODWORK

The editors of Craftsman (1915) suggested that woodwork be as plain as possible without grooves or ornaments to gather dust and be painted a white, cream, or pale color or a color to harmonize with walls. Throughout the century, the suggested treatment for the woodwork has been paint in a color to match or at least blend with the wall treatment of the residential nursery, and this suggestion still remains.

WINDOW TREATMENTS

Windows, although treated in various manners since 1900, have had one objective: admit sunlight and fresh air into the nursery. One reference suggested to "do away with the needless curtains" which were disturbing the sunlight and fresh air;[35] however, window treatment which hampers sunlight and fresh air has been taboo throughout the century.

There have been four recommended types of curtains since 1900: straight side, tie-back, sash, and over curtains. Two types of blinds also used at different periods were roller blinds and Venetian blinds. Fabrics used for curtains range from mosquito netting to ginghams and from hand-loomed to contemporary man-made fabrics.

Although the editors of Craftsman (1905) suggested the absence of any curtains, draperies, or blinds, in 1907, M. K. F. recommended fabrics be hung in "simple straight lines hung from a brass rod" as the preferred treatment for windows. (Figure 5) The simplest plain

materials, usually white, such as dotted Swiss, scrim, and net were not considered to obstruct sunshine which the children need and enjoy.[36] By 1920, bright-toned chintz and muslin had been often suggested in addition to the dotted Swiss and scrim of the earlier years of the century. Tie-back curtains and sash curtains were beginning to grace the windows of the nursery. (Figure 7) The light weight materials most often suggested for tie-backs and sash curtains were scrim, net and dotted Swiss. These materials made curtains which were light, dainty, and, most important, allowed the air to pass through them.

By 1922, roller blinds were recommended for the west windows because they kept the sunlight out of the room during the baby's afternoon naps.[37] Also during the 1920's, sash curtains became the most recommended type of curtain. The top and bottom curtain adjusted to admit the amount of light needed in the room.[38] Straight side curtains (now suggested in pale yellow instead of white to soften the light in the room) of sheer materials were also quite proper. Hope Harvey (1928) said that weaves which resembled hand-loomed fabrics, such as monk's cloth, coarse cotton, and linen were appropriate for the windows.

During the early 1930's, simple tie-back or sash curtains of marquisette, voile, scrim, net, and the very inexpensive theatrical gauze were recommended. The latter probably reflected the economic conditions of the nation following the great depression. By the mid 1930's, venetian blinds and synthetic sheer fibers had made their nursery debut. Venetian blinds were used without side curtains and were described as being "made of narrow slats of light, unstained maple and threaded on tapes" which often were painted to match the furniture or color scheme of the room.[39] Venetian blinds were highly recommended

for approximately ten years and often over-curtains were hung at the sides of the blinds to add warmth to the decorations of the nursery.[40] The synthetic sheer materials were suitable for any style of curtain.

With the outbreak of World War II in 1941, production became military-oriented overnight, and the homemaker became very economically minded. These historical facts are reflected in the window treatments. In The New York Times, August 24, 1941, Susan Sheridan recommended curtains and slip covers of peasant designs on cretonnes and linens. Inexpensive materials with military motifs were recommended throughout the war years with special reference made in the September 9, 1944, edition of The New York Times by Mary Madison to use "washable, non-shrinkable sheeting with hand-screened motifs of the circus, kittens, teddies, or Daddy's military insignia". At the close of the war, production returned to normal and the "plastic age" arrived. On July 3, 1946, the editors of The New York Times suggested plastic curtains because of the ease of care and economy of the purchase. Plastic coated fabrics also began to appear and were suggested for the nursery because of the ease in caring for them. Designers now began to provide the market with many baby and child designs and new colors in fabrics suited for nursery use.[41]

During the 1950's, roller shades of fabric appeared and became the suggested window treatment; however, sash curtains and tie-back curtains remained popular also.

Cornices and valences were not recommended in the residential nursery except in two cases: 1915, Nina Tachau stated that a valence of "gayly printed chintz added a cheerful color in the nursery"; and Helen Sprackling, 1937, recommended "scalloped cornices" for additional

decoration. (Figure 10)

Washable cotton fabrics and "wash-'n-wear" synthetic fabrics are the most recommended fabrics for nursery window treatments because they possess all the desired qualities. The unlimited variety of a) window style, b) hardware, c) fabric make possible many suitable window treatments of contemporary times; however they must be simple for the child to understand and enjoy.

FURNITURE

After 1900, the nursery was no longer a neglected collection of unused furniture from other parts of the house; furniture which was scaled to the young child became a part of residential nursery planning. Throughout the century, only the pieces of furniture considered absolutely necessary in the room or rooms of the young child were to be used. Too much furniture does not allow enough bare space for satisfactory mental and physical development of the child.[42] Styles, colors, materials, and finishes of furniture have changed reflecting the external factors from society: revival of an interest in art, technological advancements, economy of nation as well as family, and reduction of size of homes during this century for the "average" American family.

During the century for the very small infant, a bassinet has been recommended at various times. Alice Kellogg (1905) suggested a woven-wire bassinet painted white. Again in 1932, Mabel Stegner stated that a basket bassinet was desirable for the first six months because it kept the child "cozy" and it was portable. Even today, wicker basket-type bassinets are available and often used for the first days of the new baby's life.

There has never been a time during this century when a bed and a dresser have not been recommended for the nursery, although the other recommended pieces of furniture have varied. Editors of Craftsman, 1905, suggested the bed, dresser, and chiffonier or wardrobe for the child's room. Mary Dawson, Harper's Bazar, 1905, commented that although the mission style furniture was the first to appear some months before, (Figure 4 and 5) it had become only one among several equally good choices. She further reported that, added to the original bureaus and bedsteads, were sturdy, library-like outfits in oak or walnut upholstered with leather; the picturesque tapestry coverings; the cool green wicker; an inexpensive style in imitation oak with cane-bottomed chairs and couches, plus diminuitive sideboards with fascinating plate racks, displaying "all modern improvements"; a folding table; convertible bench-chairs and settees; and revolving or stationary bookcases. The durable and comfortable mission furniture came in both Flemish and weathered oak. Upholstered furniture was not suggested for the nursery because it collected dust and could not be kept clean.[43] However, sturdy bentwood chairs and sofas with tiny cushioned seats were often recommended. (Figure 22)

Magazines published articles on children's furniture which could be made at home. Craftsman (1911) and Woman's Home Companion (1910) published the directions and drawings for constructing a child's chair, table, cabinet, bench, and settle. John D. Adams, Woman's Home Companion, 1910, stated that in making nursery furniture the elder would have the satisfaction of furnishing the children a real means of amusement in the form of something having a definite and practical value. This furniture was rather crude; however, it was suited to the small

size of the child. (Figure 23)

During the first decade not much children's furniture was available. Mary Dawson (1905) wrote that the furniture in the "best" houses reminded her of the doll house furniture that the great cabinetmakers of the 18th century delighted in making. She wanted to see Colonial and 18th Century reproductions in children's furniture because they instilled an appreciation of the beautiful in the child; but they had not appeared at that time. She also acknowledged that baby-furniture lightened the burdens of the mother or nurse, not only psychologically, but physcially, since the children were interested in taking care of their "own" furniture, keeping drawers clean and clothes hung in their wardrobes, and enjoyed eating at their small tables and chairs. Alden Hodgman, 1907, stated that the white enamel furniture of miniature mission pieces helped to brighten the room.

Thus, miniature furniture made its debut as an individual element into the nursery although some of the earliest pieces were often crude, poorly designed, or uncomfortable for the child. (Figure 6 and 7)

Reproduction of Colonial furniture in children's sizes began to appear around 1912.[44] Mrs. Helen Speer, one of the first nursery decorators, complained in 1914 that the American shops were still more or less choked with white enamel curtain pole toy furniture, miniature reproductions of kitchen chairs, and the ugly red chairs, but that dealers everywhere were looking for something new and distinctive. She also stated that this characterless furniture provided pleasure to the young child but failed to be of any value beyond that, while the influence of good design and character in furniture for children is of value during their formative period. And this was one of the main

purposes of the nursery. Mrs. Speer designed some furnishings and the enameled wood was decorated with all kinds of painted designs showing humorous figures from "Mother Goose", conventionalized animals, birds and flowers, all done in gay colors.[45] (Figure 24 and 25)

Craftsman, 1915, quoted Alice M. Kellogg's suggestions from her book, Home Furnishing. In the sleeping room should be the following: crib or bedstead, a chair or two, a chiffonier or chest of drawers, and closets. Elsewhere, she suggested comfortable chairs, tables, and bookshelves placed within reach. She also gave directions for making a home-made toy box. She further commented that artistic children's furniture could not be found in any variety until recently, but that now most adult styles could be found in miniature.

Low shelves around the room were recommended for the sleeping and playroom of the nursery. These allowed the tiny child a comfortable place for his favorite toys when he was not playing with them. (Figure 5)

Mission and Colonial styles were the predominate styles during the second decade: the former being the suggested furniture for a little boy's room and the latter being the suggested furniture for a little girl's room.[47] Cribs which have drop sides for convenience and bars close enough together to prevent the infant's head from slipping through have always been the main concern for the safety of the child. Even the metal cribs at the turn of the century had these two features.[48] (Figure 6 and 26) Sydney De Brie (1919) stated that upholstered furniture, when used, should have an easily washed cretonne covering with a white or very light background and a youthful pattern in cheery colors. Wicker tables and chairs were highly recommended because they could

withstand much hard usage. The wicker could be painted to coordinate with the color scheme of the room. New furniture designs for the very young baby also appeared as recorded in Country Life in America, 1919, for porch use there was a bassinet with a movable hood; for bathing and dressing was folding tub of heavily reinforced rubber and a folding dressing table made of canvas, low enough to be pulled over the nurse's lap. (Figure 27)

Throughout most of the second decade, white or ivory enameled furniture with simple motifs matching those of the walls or nursery rhyme characters, was the most recommended; however, by 1919, colors began to appear in nursery furniture. It was now available in traditional pinks and blues as well as yellows and greens.[49]

The revival of art interest in America brought new interest to children's furniture during the 1920's. Construction improved; there was an awakened appreciation of the natural wood finishes; a selection of styles increased, especially in reproductions or adaptations of period styles, and greatly expanded the market.

In 1923, Margaret McElroy stated that copies of early American furniture designed in miniature size were charming for the nursery. Tables and chairs as well as toy cupboards, wardrobes, and well-designed small secretaries of pine in soft antique finishes were available. Child-size arm chairs and wing chairs, covered in washable flowered glazed chintz were also available to delight the small child. (Figure 8 and 9) Unpainted copies of Colonial styles were on the market and could be painted to blend with colors of the room. Penelope Baldwin (1926) recommended several coats, well rubbed down, and then at least two coats of the best spar varnish for a finish that would withstand

rough childhood years.

Edward Wenham, Arts & Decoration, 1927, suggested to parents that small pieces of antique furniture originally made of children's rooms offered a solution to the Christmas gift problem because antiques created the foundation of good taste and an appreciation of art and design in later life.

Construction of children's furniture was apparently much improved by the late 1920's since most authors used the term "well constructed" when describing furniture regardless of style.

In 1929, Jane Broeck reported that furniture that could "grow with the child" was then available. Children's beds in nursery sets came with side boards in two or three lengths so that they could be changed as the child grew older. She also reported beautiful reproductions in fine woods and excellent craftsmanship. Furniture was made with designs to especially appeal to the child: cats, ducks, squirrels, puppy dogs, and bunnies.[50] (Figure 28)

During the 1930's, children's furniture had several changes: increase in children's furniture designers, increase in use of natural woods, and better workmanship in general.

In the early 1930's, early American furniture appeared: Windsor chairs, drop-leaf tables, Queen Anne chests and chests on chests, toy-chests in soft, dull finishes of maple or walnut. Later French provincial furniture in beech and fruitwood; peasant furniture in gay colors were the preferred and most suggested styles until the "neo-modern" furniture by Gilbert Rhode appeared in 1933.[51] His furniture which had fine simple lines and represented sincere consideration for the needs of the child could be found in chests, bureaus, chiffrobes,

and beds. The youth bed with its adjustable sides, especially when more than one child was in the nursery, was highly recommended. (Figure 10 and 29)

Child psychologists, in 1933, recommended open book shelves instead of the conventional toy chests of the earlier days of the century to encourage neatness, order, and independence in the child.[52] (Figure 8) Designers began "designing" pieces of furniture with open shelves to match other pieces of nursery furniture, thus completing the nursery "ensemble".[53]

By 1935, much emphasis was placed upon purchasing furniture that would "grow with the child". Psychologists said convertible furniture was scientifically sound because it proved a great saving. A nursery set of bed, chest, and toy shelves by Joseph Aaronson was one of the first units of expandable furniture to appear. Other noted children's furniture designers and their designs of the 1930's were Ilonka Karasz, a play unit, a bath and utility table with swinging drawers; Marcel Breuer, a chest with drawers of different colors; Joseph Lotto, tables and chairs for play areas.[54] Use of color on children's furniture was now guided by the psychological and educational research of child experts.[55] Colors allowed the child to know where his things were stored.

In 1936, Helen Sprackling reported that furniture had the most striking expression of new trends in children's equipment since both lower and higher priced furniture was generally good: dust-proofing, dovetailing, and a "non-poisonous" enamel. Blond wood with only clear lacquer and varnish was preferred. Birch, maple, and silvery oak was recommended for little boys' furniture; Ilonka Karasz's white

mahogany (blond wood), maple, and enamel-finished furniture in the "neo-modern" designs was suggested for girls.[56] Gilbert Rhode also introduced in 1936 a small-scaled nighttable for the nursery set.[57] Thus, the Swedish modern trend in children's furniture which became important during the 1930's had gradually replaced adaptations and reproductions of period styles.

During the late 1930's, architects, including Frank Lloyd Wright, were designing nurseries with built-in storage units for clothing and toys.[58] With built-in units, much additional floor space was free for the child. Research in housing as reported by editors of Architectural Review, 1940, stated the average heights which a child can reach and recommended adjustable shelving for the child's room. These heights were three feet at two to five years, four feet at five to seven years.

An increase in designers, better workmanship, and the use of light-colored natural woods were the changes in children's furniture during the 1930's.

During the first half of the 1940's, World War II effected every individual life and industry, including nursery furnishings. The young wives of military men had to make temporary arrangements for the young children within military living quarters wherever space permitted. Since this was often the corner of the master bedroom, the child's bed was the only concern to the Mother.[59] (Figure 30) Inexpensive portable furniture governed the Mothers' selections. Folding play pens, collapsible bassinets and cribs, and chiffrobes, often with the military insignia of their father, became the main pieces used in the nursery or the space made for the child.[60] (Figure 31 and 32) In The New York Times, November 28, 1943, Mary Madison reported that only a limited

stock of children's furniture was available because a War Production Board ruling in July had said that companies could use only 12½% of the metal they used the year before. Many woods for children's furniture were "frozen"; and plywood was necessary for building airplanes. There was one exception, however; Georg Jensen's shop in New York displayed the new Jens Risom baby furniture. This was possible because of design. It was made of "unfrozen" pine, all joints were formed by dovetailing and gluing. Even nails and hinges were wood.

The parents of young children during these war years had to "make do" with the living conditions since moving was difficult.[61] In 1945, Robert L. Davison reported in The New York Times that with the increase in babies and lack of servants the furniture designers and architects were strongly urged to work together more closely since efficient planning of space was most important.

In the years following the war, post-war materials and designing with gay motifs dominated the furnishings, although some furniture was still hard to get because of specially designed grained woods. A play pen of strong aluminum bars replaced wooden ones.[62] Children's furniture became more important than ever in the design field as many designers, psychologists, and research directors stressed the importance of early years of nursery training.

By 1949, furniture in simple wood finishes had augmented painted pieces.[63] Sectional furniture was introduced at Macy's in New York. The unit included a crib or bed, chest, and a storage unit which could be used for toys now and books later.[64] It was made of birch in either a light wheat or warm maple finish. Inexpensive furniture designed by Frank Gaplan and Martha New, selected by Marcel Breuer, and manufactured

by Creative Playthings was made of wooden blocks which were hollow boxes of one-half inch boards of birch. The eleven-inch cube could be used as a table support or cushioned as it became a seat. The shelf board was 11 inches by 44 inches and the table top was 22 inches by 48 inches.[65] Robert Limpus also designed a juvenille studio couch: a 33 inch by sixty-six inch mattress frame with two storage drawers underneath. Double duty furniture gained prominence as space was very valuable in the crowded living conditions.[66] Lawrence K. Frank, Director of Caroline Zachry Institute of Human Development, 1949, suggested parents purchase a youth bed with low, removable railings instead of a crib as the child could sleep in the bed as well as in the crib.[67]

During the 1950's, the new plastics and painting became a part of children's furniture. Although the natural finish of woods added a certain warmth, paint and plastics were more durable. The open shelves which "force neatness and order and give the child the chance to do as he pleases" have remained the preferred storage for toys.[68] Children's furniture designs of Paul McCobb and Lawrence Peabody for Child Craft, George Tanier for Salmanson & Company, plus numerous other honored designers including Alvar Aalto and Charles Eames, express the same streamlined contemporary lines in children's furniture as they express in adult furniture.[69] (Figure 33 and 34)

The necessity of a place for the child to sleep, a place for him to store his clothing, and a place for his toys have remained constant; however, the styles, colors and finishes, and materials have varied. (Figure 11) Today, children's furniture complementary to any nursery can be purchased.

ACCESSORIES

The accessories for the nursery include screens, cushions, linens, and flowers.

Screens. During the first two decades of the century, a three- or four-panel screen was considered as essential for the nursery. The individual panels were covered with a fabric, such as burlap, or a paper to harmonize with the wall. The screens were used to protect the sleeping child from the drafts of the room during the winter and summer, and were also used as a source of entertainment for playing games on the long winter afternoons.[70] Centralized heating within the home usually eliminated the need for a screen although many playrooms contained a screen. Today with the small rooms of the contemporary home, there is hardly room for a screen and they are not usually seen in the nursery.

Cushions. At the turn of the century, most cushions were most used to add comfort only on the window seats or on low seating that had been built around the room for the child to sit and play upon. Since these cushions got very rough use, canvas was the suggested cover fabric.[71] Cretonnes, denims, heavy linen crash and artistic cotton weaves were some of the fabrics suggested for use during the early part of the second decade. Just before the 1920's English block chintz was added to the list of suitable covers for the little pillows.[72]

For approximately the next twenty years, patterned and brightly colored chintzes, cretonnes, and cottons were considered most satisfactory for pillow covers. Color was added to the nursery by the use of these pillows.

Although the window seats disappeared from the nursery, pillows and cushions are still much used for added comfort to the contemporary "built-in" seating unit and for added accent color. The suitable fabrics for nursery cushions are limitless since man-made fibers plus the actual fibers provide an extremely wide selection of washable fabrics for the pillow covers.

Linens. Limited information is available on linens for the nursery. The earliest reference made to a bed cover was in 1904. The home of wealthy Mr. Mackney had a bed cover with point d'espirit over white velvet for the nursery bed.[73] Batiste and lawn for bed covers, bureau, and chiffonier were considered good. A tiny row of design at the edge of the mattress hem or the valence on the bed covers and at the hem of the pillow slip was the only suggested decoration.[74]

Kate Greenaway's designs were very highly prized and in 1909, a "new nursery chintz with Kate Greenaway figures" was recommended for bed covers and screens.[75]

During the second decade, hand-work upon the nursery linens was suggested. For the small table, doilies and table scarves embroidered in cross-stitch or done in an applique pattern to match the pottery was suggested for meals at the small tables.[76] Fringes, striped and checked linen along with the ever popular chintz was used for the bed covers of the nursery.

During the 1920's, when furniture of period reproductions was recommended, chintzes and ginghams carried out the early American theme. Designs of animals or birds were either stencilled or hand-applied (embroidery or applique).[77] Lace was sometimes suggested for decoration to the bed covers.

Fullerbrown (1927) wrote that dotted Swiss and dimity for bed covers was good for summer use since it was light weight. During the depression, the appearance of hand-loomed fabrics, monk's cloth, coarse cottons, and linens were suggested for the bed covers. Curtains were also made from these fabrics. Handblocked linens, cretonnes, glazed or unglazed chintz in gay floral designs, voiles, and checked ginghams were also used.

It is assumed that for the most part, nursery linens were made mostly within the home for the first thirty years of the century; however, for the ones that could afford to purchase the small linens, some (perhaps blankets and sheets) were probably available. In 1915, Dr. Emlyn L. Coolidge referred to the crib accessories as being acceptable gifts for a "Stork Shower" and to such items as a pair of soft, real wool crib blankets, a light white spread, and a pretty little "comfortable" to be used in very cold weather.[78]

In, Better Homes and Gardens, 1932, Mabel Stegner recommended the following bedding: crib sheets, 45 by 72 inches (or 50 by 72 inches if preferred) with borders in pink, blue, beige, or nile-green; a scalloped blanket, 30 by 40 inches in color to match; a light, fluffy blanket of wool or cotton rather than the closely woven one; a 30 by 40 inch cotton blanket for the bassinet; a crib blanket 24 by 40 to 36 by 52 inches; and quilted satin comfortables.

The author's mother has stated that in 1938, bassinet sheets were not available on the market though a selection of crib accessories were available for purchase.

Cotton fabrics like chambray, unglazed chintz, poplin trimmed with rick-rack, sailcloth, and ticking continued to be used for bed covers

Throughout the century, fabrics which are washable have been suggested for nursery use and the fabrics were usually complementary to the nursery curtain fabrics. Today, the market offers an extremely wide selection of all types of nursery linens to coordinate the entire nursery in color and design.

Flowers. In order to keep the child in touch with nature and to help him learn to appreciate growing things, a flower box or planter within the nursery has been suggested throughout the century. (Figure 4, 8, 10) Aquariums and birds were recommended by Syndey De Brie, 1919, however, he was the only author to do so. The child can be responsible for caring for his plant as well as watching and learning while it grows, thus stimulating the child's mind.

All of the tangible elements have experienced design, socio-economic and technological changes and will no doubt continue to reflect these changes; however, the purpose of each element has remained constant throughout the century. No one tangible element can serve as the total environment; rather, it is the complete nursery environment which provides the child his immediate surroundings that influence his mental and physical development during early childhood years.

CHAPTER IV

INTANGIBLE ELEMENTS OF DESIGN AS EXPRESSED WITHIN THE RESIDENTIAL NURSERY

The intangible elements within the nursery are more difficult to define and discuss than the tangible elements. Throughout the century, however, certain intangible qualities have been valued in selection or recommendation of all elements for the nursery.

Four intangible elements most commonly discussed and sought in nursery planning are simplicity, durability, cleanliness, and both physical and mental comfort. Although these specific terms have not always been used to identify these qualities, they represent the most frequently found terminology in the literature.

SIMPLICITY

Simplicity in nursery planning has been the keynote quality through the years. Simplicity as defined by Webster is "uncompounded; lack of subtlety; freedom from pretense; direction of expression; and restraint in ornamentation". It is for all of these definitions that simplicity comes first in the planning of a residential nursery, for it is only the "simple" matters in life that the child can understand, although to the adult who is planning the nursery these often seem "too simple".[1]

Simplicity for the entire nursery room is foremost from the first pencil mark of the architect to the hanging of the final picture upon the wall.

Although the materials and textures of the floor coverings have changed, the simplest floor treatment has been a durable, clean background (hardwood, linoleum, or vinyl) enhanced with a few area rugs (rag, chenille, or acrylic) to provide comfort for the child at play. Floor treatment has remained literally unchanged for sixty years, thus denoting the directness of expression and the freedom from ornamentation of the nursery floor coverings.

An entirely plain wall is unstimulating to the child's mind, though simplicity in wall treatments is what the child enjoys.[2] Painting has been the preferred method of wall treatment for nurseries because it is uncompounded and has a directness of expression. Wallpaper has been disputed although it was usually recommended when plaster was not smooth and free from cracks. Wallpapers must be simple enough for the child to understand, yet must not bore or tire the child. At the turn of the century, lively figures were most used. During the 1930's, small geometric designs characterized wallpapers designed to correspond to the "neo-modern" furniture. Today, abstract motifs corresponding with contemporary furniture are dominant. Wallpapers have had throughout the century, however, a directness of expression even though their use has been debated at different times.

Simplicity has been the only basic quality stressed for the selection of nursery pictures. Pictures were to "embody true art and appeal to the imagination of the child".[3] That the pictures must possess a directness of expression and lack of subtlety for the child to understand, enjoy, or appreciate makes simplicity their prime quality.

The ceiling has only had one direct expression: reflecting sunlight into the room.

Woodwork has always been free of ornamentation and without grooves for dust to collect.

Although the window treatments have varied, they have had a directness of expression which permits abundant air and sunlight regardless of the selected treatment. The suggested window treatment, whether curtains or blinds, has been free from pretense and has had restrained ornamentation. Also, the recommended materials for curtains have been fabrics which are simple and which have motifs which the child can easily understand.

Simplicity has also been expressed in children's furniture. The homemade furniture and the early furniture designs of Helen Speer during the first two decades was uncompounded, restrained in ornamentation and had a simple directness of expression. Although the early American reproductions of the 1920's perhaps lacked restraint in ornamentation, they did possess a directness of expression since the purpose of these reproductions was to create within the young child an artistic appreciation of furniture. During the 1930's "simplicity" became a slogan: form follows funtion. The qualities expressed in the designs of children's furniture during the 1930's are the same qualities expressed in the designs today. The freedom from pretense and ornamentation, directness of expression, and the lack of subtlety are expressed by children's furniture designers today although various styles are available.

Bed covers and cushions have been simple in that they expressed their use within the nursery: comfort. Although these are accessories and often used to add color or designs to the nursery decor, simplicity prevails because of their utilitarian quality.

Thus, simplicity has been the basic intangible element expressed

within the child's room since it is only the "simple" matters that the child understands, and also because simplicity as an art and design quality are timeless.

DURABILITY

Durability has been expressed in many terms: practical, sturdy, withstands wear, not outgrown, able to endure, and durable. Webster defines durability as "power to resist destructive forces". Furniture has been the main tangible element related to durability.

At the turn of the century, furniture for the children was often made at home and could withstand the knocks and bangs of the child.[4] The reproductions of the Colonial and early American styles were also sturdily built.[5] The "grow with the child" idea during the 1930's added another facet to the durability of furniture.[6] Children's furniture was designed for use during later childhood years. Improved construction techniques and new types of finishes added to the durability for this furniture.[7]

The war years produced another intrepretation of durability. Young, traveling mothers had to have pieces of furniture, such as collapsible cribs and playpens, which were as suitable for home use in small crowded spaces as they were for traveling by car, bus, or train.[8] (Figure 32)

Following the war, the age of great technological advances produced plastics and other new materials which made the furniture more durable. Many of the finishes are more resistant to dents and are easier to maintain.

Although the finishes, styles, and materials of furniture have changed, durability is still a valued quality in children's furniture.

Durability in wall treatments and floor coverings has been expressed by easily cleaned covering which would not tear or scuff easily. For curtains and cushions, only the fabrics which have been able to withstand numerous washings have been suggested.

Again, only materials and finishes which will withstand wear received from children have been suggested. Due to the many scientific advancements in this century, the gamut of durable nursery furnishings has greatly increased.

CLEANLINESS

Cleanliness has also been a requirement in nursery planning. Webster defines cleanliness as being "habitually kept clean". The word "hygenic" was the first term used to describe cleanliness within the nursery; however, sanitary and clean gradually replaced "hygenic" in describing the nursery.

Whether the walls were painted or papered, they had to be treated so that they could be kept free of dirt, chalk and crayon markings, and fingermarks. Washable paint has been the most commonly recommended because of the ease in keeping it clean. Before washable papers appeared, a coat of clear varnish over the wallpaper allowed the paper to be washed.[9] Currently, washable papers, paints, and treated fabrics and materials provide an endless variety for wall treatments.

The window curtains must be washable. Washable fabrics were recommended in 1904 as well as during the sixties as being the only suitable fabric for nursery curtains.[10]

Since floors must be kept clean, only floor coverings which have been relatively easy to care for have been recommended. Hardwood

floors, linoleum, and now vinyl with washable area rugs have made the nursery floor easy to clean. Rugs which are not washable have never been recommended for nursery use.

Woodwork which was free from ornament or grooves to catch dust has been the suggested woodwork. Usually paint was suggested because it could be washed and kept clean.

Although the furniture designs have changed, cleanliness of furniture has been a must. At the turn of the century, white painted or enamel furniture was recommended.[11] When the Colonial and early American reproductions were suggested during the 1920's, most of them had a natural finish although some painting was done. This was one era when cleanliness was not so stressed, perhaps because society was more interested in art and the development of art appreciation within the child. During the 1930's, the "neo-modern" furniture designed for children had a lacquer finish which was easy to keep clean. Cleanliness was not the primary consideration during the war years in the selection of furniture. First was the portability of furniture which could be easily moved by the traveling military family. Since the war, there have appeared new kinds of finishes which are easily cleaned and very durable.

Washable picture frames are still recommended.

Only linens, and cushions, made of washable fabrics are suited to the nursery. Many disposable nursery linens are currently on the market; these greatly reduce the amount of laundry.

Throughout the century, only materials and finishes which are washable have been recommended, although today, the gamut of these materials and finishes is much wider than it was at the turn of the

century.

COMFORT

Comfort can be classified as physical and mental. Webster defines comfort as "anything that encourages serenity, well-being or complacency as well as physical ease". The author has inferred, from Webster's definition, that physical and mental comfort bring both pleasure and enjoyment to the life of the tiny child outside and inside the walls of his nursery. Mother's (or the nurse's) comfort in caring for the child is also included in nursery planning.

Physical comfort. Physical comfort of the nursery includes climate control of heating and cooling and ventilation; electricity and lighting; and furnishings.

(1) Climate control. At the turn of the century, homes were not equipped with central heating as they are today. A fireplace in the individual rooms was the only source of heat during the winter months which allowed the temperature to vary from 65 degrees in the daytime to 45 degrees or lower at night. A three- or four-panel screen was used to protect the sleeping child at night.[12]

Central heating appeared in the home during the second decade of the century, although the fireplace was still considered an essential for heat and ventilation, a furnace, (steam, or hot water) or an open Franklin stove was permissible.[13] Oil or gas stoves were not recommended. Pans of water were kept on top of stove or radiator. Emlyn Coolidge (1917) explained that the pans of water prevented the air from becoming too dry. Also, if there was a register in the room, it was an excellent plan to tack a piece of cheesecloth over it to sift the dust

that came from the pipes.[14] The recommended temperature was considerably higher than it had been the previous ten years as Harriette Richardson (1916) stated that "on the wall is a thermometer, placed at the height of crib or chair seat, that registers 68 degrees during the day and 65 degrees at night.

Controversy appeared in the recommendation of fireplaces after central heating began to appear in many homes. In 1926, Penelope Baldwin suggested that although a fireplace sounds attractive, it means a whole extra set of "Don'ts" for the child. When a fireplace provided the only heat, its use within the room was never questioned.

The next reference made to heating was Mabel Stegner (1932), who suggested a steam radiator two-thirds the size but the same capacity of an ordinary one, so it could be more easily concealed. She also suggested a protective grill, and an accurate thermometer if the system was not automatic. For occasional heat, she suggested an electric room heater, contained in a square cabinet.

Today, central heating with individual room temperature controls allows healthful control of climatic conditions within each room of the home. Heating units within the floors, walls, and ceiling provide maximum comfort for inhabitants. Fireplaces are very seldom built into the nursery even as a luxury.

Plenty of sunlight and fresh air are essential for best development of baby and has been considered most important in locating a nursery within the home. A southern and western window exposure has always been considered the most ideal location for nursery windows. This location allows sunlight to flood the nursery all day summer and winter, catches cool prevailing breezes during the summer, and blocks cold

northern winter winds. Dr. Emlyn L. Coolidge (1915) declared "there should be at least two good-sized windows, fitted with window boards in winter and screens in summer". Muslin screens for night use were good to prevent drafts.[15] If the climate was very cold, double windows or weather strips were to be added, in order to keep the nursery fresh and full of good pure air without having dangerous drafts.[16]

Ventilation without drafts upon the sleeping child has continued to be a problem throughout the century. Mabel Stegner, 1932, suggested a ventilator possibly of a porous fabric or glass set in a frame or, preferably, a metal grill with screening which kept out dust and a grill that let in fresh air but kept out rain.

When Venetian blinds were introduced into the American home around 1935, light, air, and drafts were thought to be easier to control.[17] The heavily recommended use of these blinds lasted for approximately the following ten years. High windows, for ventilation and safety, were recommended by the editors of Architectural Record, 1935.

Today, the windows for cooling and ventilation and the heating unit are as varied as are any; however, fresh air, sunlight and a healthful temperature still remain foremost in selecting climate control-control facilities.

(2) Electricity and lighting. Electricity in the American home brought many comforts, such as a new type of artificial lighting, many labor-saving devices, and a new form of heating into the nursery.

Electricity made its debut into the home around 1915.[18] Dr. Emlyn L. Coolidge (1915) stated that electric lights, carefully shaded, provided the most ideal lighting. Gas probably came next because oil lamps and candles were dangerous to have about in the presence of little

children. She explained that gas was undesirable since it consumed much oxygen.

Wilmot Dwight, 1920, stated that the lighting in the bedrooms should be an indirect type, soft, diffused light over everything with one or two table or floor lamps. (Figure 7) Ethel Chantler (1927) stated that electric light must be shaded from the direct rays of the bare bulbs and described a suitable shade for the nursery light. Art paper, tinted a soft yellow with a dainty figure painted upon it was considered excellent. It was easy to keep clean and shed a soft yet warm light. The top and bottom of the shade was closed to prevent the rays of the bulb from "stealing out". (Figure 8) A blue night light was also recommended by Chantler. If installed on the baseboard near the entrance, it would give enough light to prevent the mother or nurse from stumbling.

Other electrical equipment for the nursery consisted of a ventilating fan, small radiant heater, bottle warmer, immersion heater, heating pad, and in the bathroom of a two-story residence, a tiny electric washer for tiny loads of baby clothes.[19]

Lighting and electricity were governed by the recommendations of the lighting specialists. Mabel Stegner, 1932, wrote that one specialist recommended indirect or diffused light. For the former she suggested an inverted bowl type ceiling fixture. (Figure 9) For older children she suggested lamps with white parchment shades, reading lamps which gave ample diffused light, and possibly a small bridge near the "easy" chair. (Figure 10)

Lighting and electricity became extremely important in nursery planning when, in 1934, statistics showed that one out of five children

at school age had defective vision due to eye strain. Gladys Rhode, Ladies' Home Journal, 1934, stated that

> Bright sources of light, harsh contrasts in lighting, bringing the eyes closer to work because of insufficient lighting: ...are contributing factors to eye defection. The eyes of children up to their sixth year are particularly susceptible; therefore, the lighting of the nursery should be carefully planned.

She also suggested local lamps within three feet of the task, diffused light throughout the room from an indirect-light fixture, two indirect reflectors, each equipped with 250-watt lamps, and a desk lamp of such height as to extend the circle of light beyond the writing area of the desk. Helen Sprackling (1934) also agreed when she suggested either a floor lamp of high wattage with indirect reflector or a ceiling light of some kind. Also necessary were wall and baseboard plugs for localized light and electrical appliances.

By 1936, three light sources were suggested: indirect ceiling light (100 watt), small lamp for night light (15-75 watt with opaque shade), wall pin-up lamps at play tables. Also suggested were outlets and switches for lights.[20]

By 1949, having a lamp near the bed was considered a great convenience and safety feature. A new safety "bubble" to protect baby from sockets was introduced at this time.[21] In 1954, incandescent rather than fluorescent light in the nursery was considered softer for the child's eyes.[22]

Recommendations for electricity and lighting for the nursery belong to the specialist. Much research has been completed on color and light relationships. Today, one general recommendation remains in design: general light and area lighting, just as one provides for the

adult bedroom.[23]

(3) Furnishings. Comfort for the child playing upon the floor of the nursery was the concern of mothers at the turn of the century and still is. A comfortable floor has been obtained by area rugs. One reference was made to the use of soundproof flooring, the use of which was disputed since some believed that children should be taught to be quiet.[24] Frank Lloyd Wright suggested an easily cleaned concrete floor which is heated during the winter months.[25] During the first years of the century, rugs provided warmth to the otherwise cold floors; however, today contemporary heating techniques and a central heating unit can provide a warm floor. Most consultants still recommend a soft, washable area rug which is soft to the young toddler's skin while he plays upon the floor; however, the fiber content and the style of these rugs have changed.

The fact that the nursery windows have always been required to allow the entrance of as much air and sunlight as possible, window treatments, which permit for the passage of these two necessities for growth, aids the comfort of the child.

Furniture that is comfortable for the child has been required throughout the century, although the styles and shapes have varied considerably.

Since the very young child spends much of his time sleeping, the bed and mattress is of first concern. Alice Kellogg, Delinator, 1905, noted the simpler patterns, less carving, and lighter frames of bedsteads of 1905 compared to those of forty to fifty years previous. Metal cribs with sliding sides were recommended for the next decade. Helen Sprackling, 1934, reemphasized the importance of sliding crib sides.

Harriette Richardson (1916) stated that mattress makers had discovered that white horse hair mattresses were non-absorbent, light-weight, and non-heating. She also suggested horse hair pillows. She further recommended the possibility of a bassinet for the first weeks, placed out of drafts and in a sheltered place protected by a screen. In 1932, a new crib mattress of a scientific, durable type covered with a moisture and stainproof material appeared on the market. It was thought that babies would appreciate all the comfort it offered as would mothers the convenience.[26] The child's comfort while sleeping continued to be foremost in furniture design. Youth beds with side-boards which are removable after the danger of falling out is passed appeared during the 1930's. Helen Sprackling (1934) stated that the proper choice of a good mattress, preferably an innerspring in a tuftless version, provided proper sleep-comfort which was conducive to better posture and good health.

Reproductions of Colonial furniture became prominent during the 1920's; however, the earlier wicker, bentwood, and mission styles still appeared. Children's furniture was "grotesquely" designed prior to the advent of the reproductions of Colonial furniture.[27] The comfort of the child was considered in these new reproductions as the furniture was scaled to the small size of the child.[28] Meals served at a small tea table with gay colored linens, china, glass, and silver belonging to the child was considered a better place for his early supper than at the large dining table downstairs.[29]

Small pieces of furniture placed in other rooms of the house were suggested so that the child could feel comfortable out of the nursery.[30] Helen Sprackling (1932) suggested that parents, when selecting chairs for children, carefully choose chairs with deep enough seats, not too

straight backs, and weight light enough for the child to move about.

It was during the thirties that most of the furniture especially designed for children began to appear. Gilbert Rohde designed the "modern" furniture for the small child. By 1914, Mrs. Helen Speer, a leading nursery "designer" of that era, had begun to "design" children's furniture but these designs never reached the prominence of the furniture of the thirties. She stated in House Beautiful, 1914, that

> The freedom from established styles and periods, especially in furniture and the necessity of imaginative appeal, allowing full play of creative ability, should result in fresh and spontaneous designs, very modern and happy. Unique but never freakish, rich and tasteful in proportion, color always well considered, whether a delicate tone or strong, pure color. Well-considered proportions, character and dignity are, of course, always essential; a certain touch of dignified humor in line or form gives to children's furniture that psychological appeal and interest-holding quality. In that certain touch lies the secret of fascination of the child.

Although she made this statement early in the century, it was twenty years later that designers began to design children's furniture with the child's and not Mother's desires fulfilled.

Many leading adult furniture designers became interested in the children and designed comfortable children's furniture, using the same "modern" philosophy in children's designs that they used in adult furniture. (Figure 11, 33, 34)

During World War II, portable furniture, because of traveling military wives replaced the stationary type, although comfort to the little child was still desired by the designer and not forgotten by parents. Following the war, many new inventions for the child's protection appeared on the market: e.g., tufted crib bumpers, vinylite plastic coverings, and plastic guards to slip over the rails of the

playpen.[31]

In 1953, Parents' magazine stated that a firm mattress, roomy crib with drop sides and adjustable springs was a must in any nursery. A cart was considered as indespensible in the nursery as in the kitchen. Also suggested was a sofa bed which gave Mother a place to relax as well as a bed for the babysitter or grandparents as overnight guests.[32]

Thus, the comfort of the child's bed has been the primary concern throughout the century. Little tables and chairs which are comfortable for the child have been recommended although the designs of these have changed. Other pieces of furniture such as bureaus, wardrobes (chiffrobes, chiffoniers), storage chests and storage shelves suited to the child have added to his physical as well as mental comfort, since it is now an established fact that he enjoys and also learns his first lesson in life from these early surroundings.

Mental comfort. Mental comfort is difficult to discuss because the entire nursery must be pleasing to the child. Mental comfort, although much more intangible than physical comfort includes color, pictures, books, "Mother's chair" as well as the esthetic pleasure received from the furnishings.

(1) Color. "Attractiveness" in each tangible element has been desired throughout the century in order to provide mental comfort for the child inhabiting the nursery.

"Attractiveness" as an intangible nursery quality begins with the selection of the lot and house plan and never really ends. As defined by Webster, attractiveness is the "power to attract" (possession by one thing of a quality that pulls another to it). As one can readily understand from the definition, every part of the nursery must be attractive

to the child in addition to being simple, or durable, or clean, or physically comfortable. The styles, designs and motifs of each tangible element used within the nursery during the past half-century have the power to attract; however, they have been included in the previous discussions of the individual elements.

Color perhaps more than any of the other elements in the nursery can make the space attractive to the child. White was the main "color" used for the nursery at the turn of the century, but light, gay colors are now preferred.

During the first decade, the nursery was to be "quiet in color". White was used for the curtains and for the furniture, while natural colors of linen or unbleached muslin were best for the walls. Any color was to be added in the friezes, wallpaper dadoes, posters, hangings, pictures or in the rag rugs upon the varnished floor.[33] In 1909, Edith Haviland stated that ivory, instead of pure white, was better for the crib since ivory reflected less light into baby's eyes.

Around 1912, when the first miniatures of Colonial furniture began to appear, mahogany wood finishes were used. Use of painted furniture, usually white or ivory, continued. Neutral tints such as tans or soft yellows for the walls were most recommended.[34] The location of the room was considered by Nina Tachau (1915) when she stated that if the room was sunny, a warm tint of green or blue was suitable; if the room lacked sun, a rich, deep cream or lavender-tinted pink was recommended. Bright dashes of color were also being added with chintz being used for curtains or bed covers.[35]

Harriette Richardson (1916) stated that colors had grown lighter, and while still delicate, had become much more intense and clear using

smaller areas and lines that express a feeling of vivid life of the child. Cheerful notes of color in the minor accessories and decorations, the chintz and cushions, and the painted or enameled furniture in a color suited to the color scheme of the nursery provided many new contrasts to the previously "quiet in color" decade.[36] White walls were now considered harmful to the child's eyes, but by some consultants, white or the preferred ivory furniture with motifs to correspond to the other decorations within the room was still recommended.[37]

In 1920, Lucy Embury Hubbel stated in House Beautiful plain or two-toned paper giving a plain effect was good; figures, stripes, and patterns were tiring.

> Dull buffs, soft yellows, tans and grays make the most agreeable background, and sufficient gaiety can be given by the use of some rich, contrasting color for cushions, curtains, and floor-covering. Chintzes and cretonnes, brightly patterned, are pleasing against a plain wall.

She also stated that a suitable color scheme depends on the room's location. Cool colors are acceptable only in sunny rooms. Those with less sun require warmer colors. Violent colors should be generally avoided.

The fact that children respond to color was beginning to be recognized by decorators during the 1920's. At the beginning of the decade, ivories, pale yellows and greens, soft mellow colors, such as putty, grays or creams were considered better than white, pinks, or blues.[38] White caused too much glare and pinks and blues had been over-used.[39] By mid-twenties, white furniture was to be avoided and ivory, cream, or any "modern" shade of jade, old blue, coral, and heliotrope were just as "hygenic" as white.[40] It was now an accepted theory that colors should be neither overstimulating (bright red or yellow) nor depressing

(dingy brown or cold slate gray) but should be cheerful (soft, yellowish tones).[41] That children do respond to color brought decorators to suggest a neutral background with color in nursery items and colors in printed fabrics.[42] A scheme suggested by one author was grayish green walls, yellow curtains, soft green or parchment furniture, plus pink in accents.[43] During the depression years, 1929-1933, old blue and peach with natural wood finishes was beginning to be a common recommended nursery color scheme.[44]

That the nursery was to stimulate an appreciation of beauty had not been forgotten. Lois Palmer, 1930, wrote

> Children are primates and share savages' love of bright primary colors; scientists say that a child sees first the difference between black and white, then between red and blue, before he is able to distinguish green and yellow. In the early states of color blindness, yellow and orange are the first colors to become indistinguishable; and strong greens exhaust the eye sooner than any other color. So it is important to use the primary colors in a nursery rather than pastel tints, which hold no appeal for children.[45]

One can see that again research was an influential factor in the use of nursery color.

The use of color for decorating or structural effects was referred to by Helen Sprackling, Parents Magazine's Home Decorating Consultant, 1932, when she wrote that exposure influences choice of color scheme. Yellow is a "sunshine proxy". Cream to deep yellow reflects all rays that reach it. A soft butter yellow combined with azure or "the fresh new green of springtime" would be good for a north or shaded room. Red can be used as an accent or as a tint in such colors as shell pink, peach, or apricot on walls of "cold" rooms. A light, warm green or light blue can be used in combination with ivory.

> In a sunny bright room the walls may be a delicate blue or soft powder blue. Cream combines very well with these colors together with small portions of warm colors, peach, for instance. A delicate light green will make a small room seem larger; ivory too is a good background color which permits of many color combinations--bright red and bright blue in not too great quantities is excellent with ivory. Avoid intense colors; they are tiring and nerve-racking; use them as you would in any decoration, chiefly as an accent.

When Gilbert Rohde introduced the new "modern" furniture, furniture was finished in a dull lacquer which washed easily or a very light unstained maple with trim in color.[46] The finish was "non-poisonous" and therefore was safe for young chewers.[47] Color-trimmed furniture often provided the base for a color-scheme selection.[48] Orange and ivory became the color scheme suggested by Helen Koues (1935) after the white with orange-trimmed nursery furniture had been selected. Small bits of turquoise-green were chosen for the accent color.

"New Trends in Children's Rooms" by Helen Sprackling, 1936, suggests that a new and imaginative use of color both in background and furnishing was evident. Paint can be applied structurally: it can be used to make a room seem smaller, bigger, higher, lower--in other words to adapt the average room to the smaller scale of the child's furniture.

> A two-toned effect in which the lower part of the room all the way around and perhaps as high as five feet is painted a shade or two darker than the remaining wall above it... Painting the ceiling color down the wall for at least two feet achieves the same result....One end of a small room may be "pushed out" and made to seem farther away by using an atmospheric color such as a soft blue. Small rooms are painted in very light colors with the trim to match and will seem larger....If the ceiling is low a higher effect may be obtained by painting the ceiling a soft blue. The color of floor is generally darker than elsewhere in the room.

She also auggested that soft greens and yellows have come to be an accepted part of their environment, so she suggested a return to the

pinks and blues.

In The New York Times, August 6, 1939, Walter Storey stated that "while white and cream are still favorites for furniture, newer are natural wood finishes as old-fashioned maple or modern blond birch."

During World War II, the patriotic theme was used in the choice of nursery motifs and colors: red, white and blue. Mary Madison, 1944, suggested white walls with red or blue woodwork and bright colors in sturdy fabrics as camlet cloth, gaylord cloth, or striped ticking. Hand screened circus designs in black and red were suggested for a bed spread and curtains for a boy's room, although some of the traditional pinks and blues were used for nurseries.[49]

After the war, designs with gay motifs were suggested. The plastic age brought many new materials, finishes and colors to the nursery furnishings. On June 30, 1947, Mary Roche, The New York Times, wrote that vivid colors mean more to the child than pastels. Colors that she suggested for the child's room were yellow, turquoise, deep marine blue, rich blue-green, and bright red. By 1949, The New York Times stated designers were beginning to think of children as people instead of delicate beings to be surrounded by pastel pinks and blues. Furniture in simple wood finishes had now augmented painted furniture.[50]

By the 1950's, Cynthia Kellogg (1953) suggested that parents should allow their children to help select colors for their rooms. "Spill the color samples on the floor. Let the child select his own color", said Mr. Frederic H. Rahr of Rahr Color Clinic. Soft pastels reflect the parents not the child. The child likes red, yellow, blues and purples, not on the walls but for furniture, draperies, and bedspreads. Studies in the clinic have shown that children prefer orange and red at one and

two, yellow at two and one-half, blue at three (children discover green vegetables), black at four (reflects their chief interest in death), all colors at five; then the pattern repeats itself.[51]

"A neutral background enlarges a small room", thus reflected the smaller room sizes in the smaller homes. A deep-beige for two walls, gray-blue for the other two and an off-white for the ceiling plus colored textured materials was one suggested combination for the smaller room.[52]

Color and lighting were also being studied by specialists. Dr. James F. Wahl, President of American Optometric Association, 1953, stated that "colors that are too dark can harm the child's eyesight since they reflect light poorly."[53]

Color and the use of color within the nursery has changed. Color "came into" the nursery since white was the suggested "color" at the turn of the century. So today the nursery contains colors that are cheerful and pleasing to the child and which stimulate the mind and create appreciation for art and beauty.

(2) Pictures and books. Pictures and books which the child can understand and enjoy have also been a comfort as well as stimulation to the child's mind. This exposure to literature and art is valued during later adult life.

(3) Mother's chair. One of the most recommended mental comforts in the nursery has been Mother's chair for bedtime stories. When fireplaces were present in the nursery, the chair was placed beside the fireplace; fireplaces have long since disappeared from the nursery, but Mother's chair and bedtime stories have not. The suggested chair is a soft, comfortable easy chair for Mother and child both to relax in at

bedtime. In 1921, Ward wrote that the nursery must have plenty of bare floor and wall space for the eyes to rest upon. A child's mind tires more readily than the adult mind, thus the space must be relaxing, not monotonous, to the child's mind especially during the evening bedtime stories.[54]

Mental and physical comfort is provided in the nursery by an environment which is both pleasing to the child as well as stimulating to his mind: a light, happy atmosphere with nothing too "fine" to use, everything washable, furniture in scale with the individual, appropriate books, and suitable pictures hung low enough to enjoy.

The interrelationship of the intangible elements prohibits their separation except in theory. Each of the intangible elements has reflected design, socio-economic, and technological changes; however, the purpose(s) of each element in nursery design has remained constant throughout the century.

CHAPTER V

SUMMARY

Not until the turn of the 20th century did the nursery become recognized as one of the most important rooms within the home. At this time the first "child diagnosticians" began to discover that the years from birth to six were the most valuable years in the life of a human being. Previously, the nursery had been a neglected depository of all the left-over furnishings from the "main" part of the house. Child psychology also became recognized as a science instead of a "wild" idea of some pseudo expert on child rearing.

The tangible elements within the nursery discussed this century have been nursery space, floor coverings, wall finishes, pictures, window treatments, ceiling, woodwork, furniture and accessories.

At the turn of the century, the rooms within the home were often rather large with high ceilings as compared to homes today. The third floor was the most recommended location for the nursery. During the 1920's, many of the wealthier parents built entire nursery wings into their homes; however, when most of the domestic help disappeared from the American home, Mother had to assume most of the work. Homes and individual rooms were now much smaller than around 1900; therefore, the nursery had to be located conveniently to the rest of the house, as efficiency became the principle concern in nursery planning.

The floor treatment through the century has remained practically

the same: a background of durable material and area rugs for comfort to the playing child. At the beginning of the century, hardwood flooring with Colonial rag rugs was the most recommended floor covering. Linoleum came onto the market around 1915 and replaced the hardwood as the suggested flooring. Chenille rugs began to replace the "old-fashioned" Colonial rag rugs. After World War II, vinyl appeared and replaced linoleum since it was much easier to clean. New man-made fibers also replaced natural ones since they were much easier to care for. Today, one of numerous suitable floor treatments can be selected which will compliment the nursery decor.

The preferred finish for the walls of the nursery during the century has been paint when the surface permitted. Wallpaper has been the second choice. Painted walls provide a neutral background which can compliment any furnishings within the nursery. A wide range of colors is obtainable in paint. Arsenic was once a problem with paper and paint; however all wallpapers and paints now are safe for the child's room. Wallpaper and paint are often used for architectural or special effects. The designs of wallpaper have become non-representational; however, nursery rhymes and animal motifs are still mainly used for wallpaper.

Standards in the selection of pictures for the nursery have remained constant: few pictures of excellent taste, well and simply framed, placed at the line of vision of the child against a neutral background. Children are receptive to the ideas conveyed by pictures and enjoy almost all those which show action and animals. The main purpose of the pictures is to create an appreciation of art within the young child.

Ivory, white, or a light color to reflect the desired sunlight into the nursery has been the only recommendation for ceiling treatment.

The only treatment for woodwork was that it be painted and free from grooves or ornaments which collect dust.

Curtains and blinds have been the only two recommended window treatments. Side, tie-backs, and sash curtains have been the three main styles of curtains suggested. Roller and Venetian blinds have been the only two types of blinds used. Materials for curtains have always been washable and light enough to allow air and sunlight into the nursery. The contemporary man-made fibers allow curtains to be easily cleaned and the nursery to be light and airy.

The beginning of the twentieth century had few examples of children's furniture designed especially for children. Painted copies of adult furniture which were often "grotesque" in design were available. During the 1920's adaptations of Colonial and early American furniture with natural finishes in children's sizes became the most recommended style. Although some furniture had been designed for children before the 1930's, Gilbert Rohde was perhaps the first "designer" to "design" furniture for children. For the last thirty years, many noted designers, including Charles Eames and Alvar Aalto, have designed furniture for children. Often, results of research and child study have been incorporated into their designs. Today, comfortable children's furniture appears in many designs, finishes, and colors which satisfy any nursery decor.

The nursery accessories include screens, linens, cushions, flowers and acquariums. Screens were used to protect the sleeping child from drafts when only a fireplace was used for heating. Linens and cushions

add comfort to the child and often provide the accent color and design. Flowers and acquariums make the child aware of growing plants and animals and help teach responsibility in caring for them.

Even though the tangible elements have changed, simplicity, durability, cleanliness, physical and mental comfort have remained the basic intangible qualities sought in nursery planning.

Throughout the century, simplicity has been the keynote intangible quality, because only the "simple" matters of life are understandable or enjoyable to the child. Pictures have expressed a "lack of subtlety"; floor coverings, wall treatments, pictures, ceiling, and furniture have expressed a "directness of expression"; window treatments have expressed "freedom from pretense"; floor coverings, woodwork, window treatments, and furniture have expressed "restraint in ornamentation"; furniture, especially during the last thirty years, has been "uncompounded" thus denoting simplicity within the tangible elements of nursery design.

Durability has been expressed in many terms including practical, sturdy, not quickly outgrown, and able to endure. Throughout the century furniture has been the main tangible element concerned with durability, although floor coverings, wall treatments, window treatments, cushions, and linens have had to possess the "power to resist the destructive forces" of young children inhabiting the nursery.

Cleanliness has been another highly valued intangible quality in nursery planning. "Hygenic" was the first term used to describe cleanliness. Easy-to-clean floor coverings, woodwork, picture frames, and wall treatments, especially washable papers and paints, have been suggested during this century. Also, washable fabrics for curtains,

linens, and cushion covers, and furniture designed in styles, materials, and finishes which are easy to clean were required if the nursery was to be "kept habitually clean".

Comfort is divided in theory into physical and mental. In addition to the child's comfort, the Mother's (or nurse's) comfort is included in nursery planning. Physical comfort involves climate control, electricity and lighting, and furnishings. At the turn of the century, heat was provided by a fireplace. During the second decade, central heating made its debut into the American home. Central heating now permits individual room temperature controls for healthful climatic conditions. Electricity was not in the "average" home at the turn of the century. It was also introduced during the second decade, thus bringing many changes to the nursery, such as lighting and convenient appliances for both baby and Mother. Soft area rugs, comfortable and well-designed furniture, healthful mattresses and bedding, and soft cushions have provided "physical ease" for the child.

Mental comfort within the nursery is difficult to discuss because in reality the total nursery must be mentally comfortable and attractive to the young child. Color in a primary consideration in making the nursery attractive. White was the main "color" in nursery decoration at the turn of the century. In the 1920's, the theory that a color scheme depended upon the room's location and that colors should be neither overstimulating nor depressing but should be cheerful was accepted. During the 1930's, color was being used for structural or decorative effects. By the 1950's, much color research had been completed, and analysts suggested that parents "let the child choose his own color" for his room. Light and gay colors dominate the contemporary nursery.

Pictures, books, and mother's easy chair for bedtime stories have also "encouraged serenity and well-being" within the young child. An esthetic appreciation gained by the young child from the early environment of a well-planned nursery contributes later in life to the mental comfort of the adult.

Thus, the acceptance of environment as the most important single factor in child development focused attention upon nursery planning in the home. Knowledge of the child and his faculties and of his "proper" handling was popularly non-existent before the turn of the century. Research in child study, psychology and a reawakened interest in art and design have been the foundation for the emphasis upon residential nurseries during the twentieth century in America. Although the furnishings have changed through the years, the qualities, purposes, and principles have remained constant. Similarily, development of esthetic appreciation, stimulation of the child's imagination, acquisition of pride of ownership, and respect of property are still recognized advantages of residential nursery-bred children. Edward Howard Griggs, 1905, stated that the real education of a child begins at that moment when he first opens his small, wondering eyes upon the world about him, and that education, in its simplest sense, is not a task to be accomplished nor a goal to be won, but a process of growth. So from 1904 to the present, the importance of the nursery as the happiest, the brightest, the most healthful, and the most beautiful part of the home has been acknowledged.

NOTES

CHAPTER I

[1]Miriam Finn Scott, "Discovering a Human Continent," Good Housekeeping, LIX (September, 1914), p. 308.

[2]Ibid ., p. 309.

[3]Grace Alexander Fowler, "The Children's Room," Woman's Home Companion, XXXI (February, 1904), p. 46.

[4]"Furniture and Decoration for the Nursery," Craftsman VIII (August, 1905), p. 699.

[5]Mary Louise Howden, "Nursery-Bred Children," Good Housekeeping, IL (November, 1909), p. 530., Mary Mortimer Maxwell, "The House Without a Nursery," Good Housekeeping, IL (August, 1909), p. 170.

[6]Scott, p. 310.

[7]Fowler, "The Children's Room," p. 46.

CHAPTER II

[1]Grace Alexander Fowler, "The Children's Room," Woman's Home Companion, XXXI (February, 1904), p. 46.

[2]"Furniture and Decoration for the Nursery," Craftsman, XXXIX (May, 1905), p. 699.

[3]Miriam Finn Scott, "Discovering a Human Continent," Good Housekeeping, LIX (September, 1914), p. 308

[4]Ibid., p. 309.

[5]"Furniture and Decoration for the Nursery," p. 751.

[6]M. K. F., "A Semi-Scientific Nursery," Country Life in America, XIII (December, 1907), p. 212.

[7]M. K. F., p. 212; Mary Linton Bookwalter, "Doing Over a Ballroom into a Nursery," Craftsman, XIII (January, 1908), p. 274.

[8]"The Modern Nursery," Craftsman, XXVIII (June, 1915), p. 264.

[9]Ibid.

[10]Agnes Rowe Fairman, "A Child's Room Is His Castle," Good Housekeeping, LXVI (February, 1918), p. 36.

[11]Ibid.

[12]Wilmot Dwight, "The House That Will Keep Children," Country Life in America, XXXIX (November, 1920), p. 56.

[13]Emlyn L. Coolidge, "Essentials of a Good Nursery," Ladies' Home Journal, XXXIV (April, 1917), p. 66.

[14]Sydney De Brie, "The Child's Living Rooms," Country Life in America, XXXVI (August, 1919), p. 86.

[15]Ibid.

[16]Edward Wenham, "Antiques as a Foundation of Taste," Arts & Decoration, XXVIII (December, 1927), p. 52.

[17]Wenham, "Antiques as a Foundation of Taste," p. 52.

[18]Helen Koues, "A Nursery in the Early American Manner," Good Housekeeping, XCLL (April, 1931), p. 55.

[19]Marian A. Backrach, "Is There Room in Your House for Your Children?" House Beautiful, LIX (January, 1926), p. 51; Anne G. McEwen, "The Evolution of the Nursery," House Beautiful, LXI (April, 1927), p. 496.

[20]Dorothy Marie Russell, "Playrooms in Nursery Land," Good Housekeeping, LXXIII (August, 1921), p. 44.

[21]Ibid.

[22]Kate Ellen Rogers, The Modern House, U. S. A., Its Design and Decoration, (New York, 1965), pp. 4, 22.

[23]Ibid., p. 18.

[24]Juliet Clarke and Florence Clarke, "Finishing Rooms for Modern Children," Arts & Decoration, XXXI (July, 1929), p. 58.

[25]Estelle H. Ries, "In the Happy Kingdom of Makebelieve," Arts & Decoration, XVII (October, 1922), p. 398.

[26]Ethel A. Reeve, "Furnishing the Playroom," Garden and Home Builder, XLV (August, 1927), p. 552.

[27]The New York Times, April 10, 1930, p. 48.

[28]Mabel J. Stegner, "The Up-to-Date Nursery," Better Homes and Gardens, X (March, 1932), p. 28.

[29]Ibid.

[30]Koues, p. 54; Helen Sprackling, "New Trends in Children's Rooms," Parents', XI (February, 1936), p. 31.

[31]Helen Sprackling, "Planning the Nursery", Parents', VII (June, 1932), p. 25.

[32]Ibid., p. 25.

[33]Helen Sprackling, "New Trends in Children's Rooms", p. 67.

[34]"A Room for Small Children," Ladies' Home Journal, L (March, 1933), p. 95.

[35]"The Nursery," Architectural Record, LXXVIII (November, 1935), p. 303.

[36]"New Dwelling Units--Nursery," Architectural Record, LXXXVI October, 1939), p. 51.

[37]"Nursery Storage," Architectural Review, LXXXVIII (November, 1940), p. 156.

[38]The New York Times, January 14, 1943, p. 16.

[39]The New York Times, October 21, 1944, p. 13.

[40]"Is There a Baby in the House," House and Garden, LXXIII (February, 1943), p. 40.

[41]The New York Times, November 28, 1943, p. 16.

[42]Ibid.

[43]"Is There a Baby in the House?" p. 40.

[44]The New York Times, May 25, 1945, p. 16.

[45]The New York Times, May 20, 1946, p. 20.

[46]Rogers, pp. 3,4.

[47]The New York Times, October 5, 1947, p. 44.

[48]The New York Times, March 26, 1949, p. 9.

[49]"Children's Furniture," Everyday Art Quarterly, No. 8 (1948), p. 11.

[50]The New York Times, September 26, 1953, p. 20.

[51]"The Wonderful World of Children," Interior Design, XXXI (November, 1960), p. 142.

CHAPTER III

[1]Constance Allen Ward, "Some Thoughts About the Nursery," Arts & Decoration, XVI (December, 1921), p. 113.

[2]Emlyn L. Coolidge, "Essentials of a Good Nursery," Ladies' Home Journal, XXXIII (December, 1917), p. 66.

[3]Wilmot Dwight, "The House That Will Keep Children," Country Life in America, XXXIX (November, 1920), p. 56.

[4]Helen Sprackling, "A Nursery Closet," Parents', X (March, 1935), p. 29.

[5]Ibid., p. 29; "Nursery Storage," Architectural Review, LXXXVIII (November, 1940), p. 156.

[6]Mary W. Mont, "Furnishing the Nursery," House Beautiful, XXXII (September, 1912), p. 109.

[7]Nina Tachau, "The Child's Own Room," House Beautiful, XXXVII (April, 1915), p. 156.

[8]Mabel J. Stegner, "The Up-to-Date Nursery," Better Homes and Gardens, X (March, 1932), p. 28.

[9]Mrs. Charles Bradley Sanders, "What to do in Nurseryland," Delinator, CII (March, 1923), p. 19.

[10]Tachau, p. 156.

[11]Ibid.

[12]Lois Palmer, "Furnishing the Nursery," Ladies' Home Journal, XLVII (March, 1930), p. 28.

[13]Sanders, p. 10.

[14]"A Well-Planned Nursery," Parents', XXIII (November, 1953), p. 105.

[15]Caroline Abbott, "Pretty Nursery," Ladies' Home Journal, XXII (October, 1905), p. 37.

[16]Alden Hodgman, "The Walls of the Nursery," Country Life in America, XII (July, 1907), p. 341.

[17]Ibid.

[18]Edith Haviland, "Furnishing the Nursery," American Homes and Gardens, VI (October, 1909), p. 404.

[19]Mount, p. 108.

[20]Ibid.

[21]"The Modern Nursery," Craftsman, XXVIII (June, 1915), p. 266.

[22]Edward Wenham, "Mosaics in the Nursery," House Beautiful, LX (October, 1926), p. 577.

[23]Helen Sprackling, "The Nursery Goes Modern," Parents', VIII (October, 1933), p. 31.

[24]Ibid, p. 48.

[25]Helen Sprackling, "New Trends in Children's Rooms," Parents', XI (February, 1936), p. 68.

[26]The New York Times, August 24, 1941, p. 19.

[27]The New York Times, October 5, 1947, p. 44.

[28]The New York Times, March 26, 1949, p. 9.

[29]"Designed for the Young," Interior Design, XXXIV (May, 1963), p. 132.

[30]Hodgman, p. 340.

[31]Ellen D. Wanger, "Your Boy's Room," Garden and Home Builder, XLIV (February, 1927), p. 466.

[32]Helen Park, "Something New in the Nursery," Parents', XIII (September, 1938), p. 34.

[33]Sprackling, "New Trends in Children's Rooms," p. 68.

[34]Juliet Clarke and Florence Clarke, "Furnishing Rooms for Modern Children," Arts & Decoration, XXXI (July, 1929), p. 59.

[35]Hodgman, p. 340.

[36]Mount, p. 109.

[37]Estelle H. Ries, "In The Happy Kingdom of Makebelieve," Arts & Decoration, XVII (October, 1922), p. 399.

[38]Amelia Leavitt Hill, "Furnishing the Child's Room to Please the Child," Garden and Home Builder, XL (December, 1923), p. 238.

[39]Helen Sprackling, "A Health-First Nursery," Parents', IX (October, 1934), p. 86.

[40]"New Dwelling Units-Nursery," Architectural Record, LXXXVI (October, 1939), p. 57.

[41]The New York Times, March 26, 1949, p. 9.

[42]Agnes Lowe Fairman, "A Child's Room Is His Castle," Good Housekeeping, LXVI (February, 1918), p. 36.

[43]Abbott, p. 37.

[44]Louis Shrimpton, "The Child in the House," Country Life in America, XXIII (November, 1912), p. 32.

[45]Helen Speer, "Furniture for Children," House Beautiful, XLV (April, 1914), p. 145.

[46]Mount, p. 108; Frances Duncan Manning, "A Child's Play Shelf," Ladies' Home Journal, XXXVI (March, 1919), p. 77.

[47]Hanna Tachau, "The Child and Its Proper Environment," House Beautiful, XLV (April, 1919), p. 240.

[48]Alice M. Kellogg, "How to Select Beds and Cribs," Delinator, LXV (May, 1905), p. 905.

[49]Mary Harrod Northend, "The Up-to-Date Nursery," Good Housekeeping, LXIX (December, 1919), p. 103.

[50]Jane Ten Broeck, "Furniture and Fabrics for the Nursery," The American Home, III (October, 1929), p. 23.

[51]Sprackling, "The Nursery Goes Modern," p. 31.

[52]Ibid., p. 48.

[53]Ibid.

[54]"Nurseries That Grow Up," Arts & Decoration, XLII (April, 1935), p. 24.

[55]Sprackling, "The Nursery Goes Modern," p. 31.

[56]Sprackling, "New Trends in Children's Rooms," p. 70.

[57]Helen Sprackling, "We Design a Nursery," Parents', XI (October, 1936), p. 106.

[58]"New Dwelling Units--Nursery," p. 52.

[59]"Is There a Baby in the House," House and Garden, LXXXIII (February, 1943), p. 38.

[60]Ibid., p. 40.

[61]The New York Times, October 21, 1944, p. 13.

[62]The New York Times, May 20, 1946, p. 20.

[63]The New York Times, March 26, 1949, p. 9.

[64]Ibid.

[65]The New York Times, May 11, 1949, p. 36.

[66]The New York Times, May 18, 1949, p. 35.

[67]The New York Times, September 25, 1949, p. 9.

[68]The New York Times, March 14, 1954, p. 50.

[69]"Children's Furniture," Everyday Art Quarterly No. 8 (1948), p. 11.

[70]M. K. F., "A Semi-Scientific Nursery," Country Life in America, XIII (December, 1907), p. 212.

[71]Ibid.

[72]Mount, p. 109.

[73]Grace Alexander Fowler, "The Children's Room," Woman's Home Companion, XXXI (February, 1904), p. 22.

[74]Alice M. Kellogg, "How to Select Beds and Cribs," Delinator, LXV (May, 1905), p. 905.

[75]Haviland, p. 404.

[76]Shrimpton, p. 29.

[77]Hill, p. 238.

[78]Emlyn L. Coolidge, "How to Furnish Baby's Own Room," Delinator, LXXXVII (August, 1915), p. 19.

CHAPTER IV

[1]Miriam Finn Scott, "Discovering a Human Continent," Good Housekeeping, LIX (September, 1914), p. 309.

[2]Amelia Leavitt Hill, "Furnishing the Child's Room to Please the Child," Garden and Home Builder, XL (December, 1924), p. 236.

[3]Louise Shrimpton, "The Child in the House," Country Life in America, XXIII (November, 1912), p. 31.

[4]John D. Adams, "A Five-Piece Nursery Set," Woman's Home Companion, XXXVII (October, 1910), p. 31.

[5]Ann Reynolds, "Modern Nurseries and Common Sense," House and Garden, XLV (January, 1924), p. 60.

[6]"Nurseries That Grow Up," Arts & Decoration, XLII (April, 1935), p. 23.

[7]Helen Koues, "The Studio Builds a Nursery," Good Housekeeping, C (February, 1935), p. 73.

[8]"Is There a Baby in the House?" House and Garden, LXXXIII (February, 1943), p. 41.

[9]M. K. F., "A Semi-Scientific Nursery," Country Life in America, XIII (December, 1907), p. 212.

[10]Grace Alexander Fowler, "The Children's Room," Woman's Home Companion, XXXI (February, 1904), p. 46.

[11]Alice M. Kellogg, "How to Select Beds and Cribs," Delinator, LXV (May, 1905), p. 904.

[12]M. K. F., p. 212.

[13]Mary Harrod Northend, "The Up-to-Date Nursery," Good Housekeeping, (December, 1919), p. 100.

[14]Emlyn L. Coolidge, "Essentials of a Good Nursery," Ladies' Home Journal, XXXIV (April, 1917), p. 66.

[15]Ibid.

[16]Ibid.

[17]Koues, "The Studio Builds a Nursery," p. 72.

[18]Emlyn L. Coolidge, "How to Furnish Baby's Own Room," Delinator, LXXXVII (August, 1915), p. 19.

[19]Ethel Wan-Ressel Chantler, "Electricity for the Nursery," Pictorial Review, XXVIII (February, 1927), p. 52.

[20]Helen Sprackling, "We Design a Nursery," Parents', XI (October, 1936), p. 106.

[21]The New York Times, September 25, 1949, p. 9.

[22]The New York Times, April 3, 1954, p. 18.

[23]Victoria Ball, The Art of Interior Design (New York, 1965), p. 51.

[24]Sprackling, "New Trends in Children's Rooms," p. 68.

[25]"New Dwelling Units--Nursery," Architectural Record, LXXXVI (October, 1939), p. 51.

[26]Mabel J. Stegner, "The Up-to-Date Nursery," Better Homes and Gardens, X (March, 1932), p. 58.

[27]Helen Speer, "Furniture for Children," House Beautiful, XVL (April, 1914), p. 145.

[28]Hanna Tachau, "Furniture for Children" International Studio, LXXVIII (December, 1923), p. 231.

[29]Shrimpton, p. 29.

[30]Helen Koues, "A Nursery in the Early American Manner," Good Housekeeping, XCII (April, 1931), p. 54.

[31]Julie Polshek, "Life Was Never Like This When You Were A Baby," House Beautiful, XC (April, 1948), p. 117.

[32]"A Well-Planned Nursery," Parents', XXIII (November, 1953), p. 71.

[33]"Furniture and Decoration for Nursery," Craftsman, VIII (August, 1905), p. 702.

[34]Hanna Tachau, "Character in the Child's Room," Country Life in America, XXXIX (November, 1920), p. 66.

[35]Nina Tachau, "The Child's Own Room," House Beautiful, XXXVII (April, 1915), p. 157.

[36]Hanna Tachau, "The Child and Its Proper Environment," House Beautiful, XLV (April, 1919), p. 240.

[37]Sydney De Brie, "The Child's Living Rooms," Country Life in America, XXXVI (August, 1919), p. 86.

[38]Lucy Embury Hubbell, "The Child and Its Room," House Beautiful, (April, 1920), p. 61.

[39]Mrs. Charles Bradley Sanders, "What to Do in Nurseryland," Delinator, CII (March, 1924), p. 19.

[40]Lucy Call Salzer, "A Room of His Very Own," Woman's Home Companion, LI (June, 1924), p. 54.

[41]Winnifred Fales, "Art and Common Sense in Furnishing the Child's Room," Pictorial Review, XXVI (April, 1925), p. 34.

[42]Ethel A. Reeve, "Furnishing the Playroom," Garden and Home Builder, XLV (August, 1927), p. 608.

[43]Frank Howard Richardson, "Equipping the Home for Children," Woman's Home Companion, LVI (November, 1929), p. 22.

[44]Lois Palmer, "Furnishing the Nursery," Ladies' Home Journal, XLVII (March, 1930), p. 28.

[45]Palmer, p. 28.

[46]Helen Sprackling, "The Nursery Goes Modern," Parents', VIII (October, 1933), p. 48.

[47]Helen Sprackling, "A Room for the Youngest," Parents', IX (May, 1934), p. 48.

[48]Helen Sprackling, "A Health-First Nursery," Parents', IX (October, 1934), p. 33.

[49]The New York Times, March 19, 1944, p. 24.

[50]The New York Times, March 26, 1949, p. 9.

[51]The New York Times, September 26, 1953, p. 20.

[52]Ibid.

[53]Ibid.

[54]Constance Allen Ward, "Some Thoughts About the Nursery," Arts & Decoration, XVI (December, 1921), p. 113.

SELECTED BIBLIOGRAPHY

Books

Ball, Victoria. The Art of Interior Design. New York: The Macmillan Company, 1965, pp. 151-152 - light.

Brown, Henry Collins. Book of Home Building and Decoration. Garden City, N. Y.: Doubleday, Page & Co., 1912.

Burris-Meyer, Elizabeth. Decorating Livable Homes. New York: Prentice-Hall, Inc., 1938.

French, Lillie Hamilton. Homes and Their Decoration. New York: Dodd, Mead & Co., 1903.

Koues, Helen. The American Woman's Encyclopedia of Home Decorating. Garden City, N. Y.: Garden City Publishing Co., Inc., 1948.

Pahlman, William. The Pahlman Book of Interior Design. New York: The Viking Press, Inc., 1960, pp. 198-199.

Rogers, Kate Ellen. The Modern House, U. S. A. Its Design and Decoration. New York: Harper & Brothers, 1962.

Newspapers

The New York Times, September 4, 1927, IV:18.

The New York Times, May 20, 1928, V:16.

The New York Times, August 25, 1929, V:16.

The New York Times, April 10, 1930, 48:2.

The New York Times, March 22, 1931, V:10.

The New York Times, September 27, 1931, 17:2.

The New York Times, March 20, 1932, V:16.

The New York Times, June 30, 1935, VII:15:1.

The New York Times, September 11, 1938, VII:16:2.

The New York Times, August 6, 1939, II:7:5.

The New York Times, June 2, 1940, II:7:3.

The New York Times, November 10, 1940, II:9:3.

The New York Times, August 24, 1941, VII:19:1.

The New York Times, January 14, 1943, 16:2.

The New York Times, November 28, 1943, VI:28:2.

The New York Times, March 19, 1944, VI:24:2.

The New York Times, September 9, 1944, 18:2.

The New York Times, October 21, 1944, 13:2.

The New York Times, May 25, 1945, 16:5.

The New York Times, October 7, 1945, VI:34:2.

The New York Times, December 27, 1945, 15:5.

The New York Times, May 20, 1946, 20:2.

The New York Times, July 3, 1946, 22:2.

The New York Times, October 5, 1947, VI:44:3.

The New York Times, March 26, 1949, 9:1.

The New York Times, May 11, 1949, 36:6.

The New York Times, May 18, 1949, 35:1.

The New York Times, June 6, 1949, 22:5.

The New York Times, September 25, 1949, X:9:4.

The New York Times, April 14, 1950, 28:5,8.

The New York Times, September 26, 1953, 20:4.

The New York Times, March 14, 1954, VI:50.

The New York Times, April 3, 1954, 18:1.

Periodicals

Abbott, Caroline. "Pretty Nursery." Ladies' Home Journal, XXII (October, 1905), 37.

Adams, John D. "A Five-Piece Nursery Set." Woman's Home Companion, XXXVII (October, 1910), 31.

Adams, John D. "Furniture for the Nursery." Woman's Home Companion, XLI (March, 1914), 42.

Almond, Linda Stevens. "A Child's Charming Room." House Beautiful, XLIV (June, 1918), 38.

"A Room for Small Children." Ladies' Home Journal, L (March, 1933), 95, 98.

Ashley, Marie. "The Most Important Room in the House." Delinator, IC (January, 1922), 56.

"A Well-Planned Nursery." Parents', XXIII (November, 1953), 70-1, 104-5.

Backrach, Marian Abt. "Is There Room in Your House For Your Children." House Beautiful, LIX (January, 1926), 51.

Baldwin, Penelope. "Children in the House." Garden and Home Builder, XLIII (April, 1926), 169-162.

Bevans, Gladys Huntington. "Decorating Your Nursery Wall." Woman's Home Companion, LII (April, 1925), 43-44.

Bevans, Gladys Huntington. "New Wallpapers For the Child's Room." House Beautiful, LXI (April, 1927), 477, 496, 528-530.

Bookwalter, Mary Linton. "Doing Over A Ballroom Into A Nursery." Craftsman, XIII (January, 1908), 473-474.

Brie, Sydney De. "The Child's Living Rooms." Country Life in America, XXXVI (August, 1919), 86-88.

Bright, Sarah Hood Gilpin. "Putting the Playroom Downstairs." House Beautiful, XLV (June, 1919), 360.

Broeck, Jane Ten. "Furniture and Fabrics for the Nursery." The American Home, III (October, 1929), 22-23, 62.

Carrick, Alice Van Leer. "Little Children's Antique Furniture." House Beautiful, LVI (July, 1924), 28-29, 69,70, 72.

Chantler, Ethel Wan-Ressel. "Electricity for the Nursery." Pictorial Review, XXVIII (February, 1927), 52.

"Children's Furniture." Everyday Art Quarterly, No. 8 (1948), 11.

Clarke, Juliet and Florence. "Furnishing Rooms for Modern Children." Arts & Decoration, XXXI (July, 1929), 58-60, 95.

Clarke, Marian. "The Boy's Retreat." House Beautiful, XLVII (January, 1920), 41.

Coolidge, Emlyn L. "Essentials of a Good Nursery." Ladies' Home Journal XXXIV (April, 1917), 66.

Coolidge, Emlyn L. "How to Furnish Baby's Own Room." Delinator, LXXXVII (August, 1915), 19.

"Craftsman Nursery Furniture." Craftsman, XX (May, 1911), 222-225.

Curtis, John M. "An Attic Playroom." Woman's Home Companion, LIII (April, 1926), 88.

Dawson, Mary. "Dwarf Furniture for the Nursery." Harper's Bazar, XXXIX (May, 1905) 466-468.

"Designed for the Young." Interior Design, XXXIV (May, 1963), 132-41.

Duncan, Frances. "The Jolliest Playroom of All." Woman's Home Companion, LII (May, 1925), 90.

Dwight, Wilmot. "The House that Will Keep Children." Country Life in America, XXXIX (November, 1920), 56-57.

"Early Influence of the Nursery." Arts & Decoration, XII (December, 1919), 112.

Fairman, Agnes Rowe. "A Child's Room Is His Castle." Good Housekeeping, LXVI (February, 1918), 36-37.

Fairman, Agnes Rowe. "The Child's Own Room," Country Life in America, XXXIII (December, 1917), 53-55.

Fales, Winnifred. "Art and Common Sense in Furnishing the Child's Room." Pictorial Review, XXVI (April, 1925), 34.

Fillebrown, A. Louise. "Cool Comfort for the Summer Nursery." Garden and Home Builder, XLV (August, 1927), 614-15.

"First Impressions." House Beautiful, LXXVII (October, 1935), 35.

Fowler, Grace Alexander. "The Children's Room." Woman's Home Companion, XXXI (February, 1904), 22, 46.

"Furniture and Decoration for Nursery." Craftsman, VIII (August, 1905), 699-704.

"Furnishing an Attic Nursery." Country Life in America, XXVII (January, 1915), 46-47.

Harvey, Hope. "The Girl's Room--The Boy's Room." Woman's Home Companion, LV (November, 1928), 45.

Haviland, Edith. "Furnishing the Nursery." American Homes and Gardens, VI (October, 1909), 400-404.

Hill, Amelia Leavitt. "Furnishing the Child's Room to Please the Child." Garden and Home Builder, XL (December, 1924), 236-238.

Hodgman, Alden. "The Walls of the Nursery." Country Life in America, XII (July, 1907), 340-341.

Howden, Mary Louise. "Nursery-Bred Children." Good Housekeeping, IL (November, 1909), 530-531.

Hubbell, Lucy Embury. "The Child and Its Room." House Beautiful, XLVII (April, 1920), 358-360-362.

"Interior Design Data." Progressive Architecture. XXXIII (December, 1952), 113-119.

"Is There a Baby in the House." House and Garden, LXXXIII (February, 1943), 38-46.

Jackson, Josephine A. "Glimpse Into Child Psychology." Woman's Home Companion, L (August, 1923), 19.

Kellogg, Alice M. "How to Select Beds and Cribs." Delinator, LXV (May, 1905), 904-905.

Kepes, Gyorgy and Juliet. "Most Important Room: Nursery." Interiors, CVIII (January, 1949), 102-105.

Koues, Helen. "A Nursery in the Early American Manner." Good Housekeeping, XCII (April, 1931), 54-56.

Koues, Helen. "A Nursery with a Background of Fairy Tales." Good Housekeeping, LXXXVI (March, 1928), 38-9, 219.

Koues, Helen. "The Studio Builds A Nursery." Good Housekeeping, C (February, 1935), 72-73.

McElroy, Margaret. "Rooms for Little Boys and Girls." House and Garden, LI (February, 1927), 68-73.

McEwen, Anne G. "The Evolution of the Nursery." House Beautiful, LXI (April, 1927), 496.

Manning, Frances Duncan. "A Child's Play Shelf." Ladies' Home Journal, XXXVI (March, 1919), 77.

Marshall, James Collier. "How Shall We Decorate the Nursery." Country Life in America, XXXI (January, 1917), 82, 84, 86, 88.

Maxwell, Mary Motimer. "The House Without a Nursery." Good Housekeeping, IL (August, 1909), 170-173.

M. K. F. "A Semi-Scientific Nursery." Country Life in America, XIII (December, 1907), 212.

Mount, Mary W. "Furnishing the Nursery." House Beautiful, XXXII (September, 1912), 108-109.

"New Dwelling Units--Nursery." Architectural Record, LXXXVI (October, 1949), 51-58.

Northend, Mary Harrod. "The Up-to-Date Nursery." Good Housekeeping, LXIX (December, 1919), 58-59.

"Nursery Furniture." Architectural Review, C (October, 1946), 115.

"Nursery Storage." Architectural Review, LXXXVIII (November, 1940), 156-8.

"Nurseries That Grow Up." Arts & Decoration, XLII (April, 1935), 23-5.

Palmer, Lois. "Furnishing the Nursery." Ladies' Home Journal, (March, 1930), 28, 202.

Park, Helen. "Something New In the Nursery." Parents', XIII (September, 1938), 34-5.

Perrett, Antoinette Rehmann. "Baby Nooks". Good Housekeeping IL (December, 1909), 700-702.

Plumb, Katherine. "We Believe in the Nursery." Parents', X (March, 1935), 42, 141-3.

Polshek, Julie. "Life Was Never Like This When You Were a Baby." House Beautiful, XC (April, 1948), 116-9.

Reeve, Ethel A. "Furnishing the Playroom." Garden and Home Builder, XLV (August, 1927), 552-3.

Reynolds, Ann. "Modern Nurseries and Common Sense." House and Garden, XLV (January, 1924), 60.

Ries, Estelle H. "Pictures For The Children's Room." Good Housekeeping, LXXVIII (March, 1924), 44.

Ries, Estelle H. "In the Happy Kingdom of Makebelieve." Arts & Decoration, XVII (October, 1922), 398-399.

Rhode, Gladys. "A Room of His Own." Ladies' Home Journal, (May, 1934), 34.

Richardson, Frank Howard. "Equipping the Home for Children." Woman's Home Companion, LVI (November, 1929), 22-23.

Richardson, Harriette Taber. "Nursery and Playroom." House Beautiful, XL (July, 1916) 83-83, 108-109.

Roberts, Renna, and Flemming, Marion F. "Watch Your Steps in The Nursery." Delinator, C (July, 1922), 20.

Russell, Dorothy Marie. "Playrooms in Nursery Land." Good Housekeeping, LXXIII (August, 1921), 44-45.

Salomonsky, Verna Cook. "The Boy's Own Room." House Beautiful, LV (May, 1924), 531.

Salzer, Lucy Call. "A Room of His Very Own." Woman's Home Companion, LI (June, 1924), 54, 56, 144.

Sanders, Mrs. Charles Bradley. "What To Do In Nurseryland." Delinator, CII (March, 1923), 19.

Scott, Miriam Finn. "Discovering a Human Continent." Good Housekeeping, LIX (September, 1914), 308-313.

Scott, Miriam Finn. "Our Children and Our Homes." Good Housekeeping, LXV (October, 1917), 26-7.

Seal, Ethel Davis. "A Christmas Room for the Children." Ladies' Home Journal, XLI (December, 1924), 25, 138.

Seal, Ethel Davis. "Boys Like Fine Rooms Too." Ladies' Home Journal, XLV (November, 1928), 30, 146.

Shrimpton, Louise. "The Child in the House." Country Life in America, XXIII (November, 1912), 29-32.

Speer, Helen. "Furniture For Children." House Beautiful, XLV (April, 1914), 145.

Sprackling, Helen. "A Health-First Nursery." Parents', IX (October, 1934), 33, 86.

Sprackling, Helen. "A Nursery Closet." Parents', X (March, 1935), 29, 75, 78, 79.

Sprackling, Helen. "A Room for the Youngest." Parents', IX (May, 1934), 34, 48.

Sprackling, Helen. "Lesson In Youthful Decoration," Parents', XIII (July, 1938), 13, 42, 47, 49.

Sprackling, Helen. "New Trends in Children's Rooms." Parents', XI (February, 1936), 31, 67-70.

Sprackling, Helen. "Planning the Nursery." Parents', VII (June, 1932), 25, 52-3.

Sprackling, Helen. "Sunshine in the Nursery." Parents', XII (July, 1937), 51, 57.

Sprackling, Helen. "The Nursery Goes Modern." Parents', VIII (October, 1933), 31, 48.

Sprackling, Helen. "We Design A Nursery." Parents, XI (October, 1936), 41, 106-7.

Stegner, Mabel J. "The Up-to-Date Nursery." Better Homes and Gardens, X (March, 1932), 28, 58-60.

Tachau, Hanna. "Character in the Child's Room." Country Life in America, XXXIX (November, 1920), 66-68.

Tachau, Hanna. "Furniture for Children." International Studio, LXXXVIII (December, 1923), 231-234.

Tachau, Hanna. "The Child and Its Proper Environment." House Beautiful, XLV (April, 1919, 214-215, 240.

Tachau, Nina. "The Child's Own Room." House Beautiful. XXXVII (April, 1915), 156-157. xxx.

Tessin, Louise D. "Picture Decorations in a Child's Room," School Arts Magazine, XXVII (March, 1928), 434-7.

"The Child's Own Room." Arts & Decoration, XXV (August, 1926), 52, 53, 78.

"The Modern Nursery." Craftsman, XXVIII (June, 1915), 263-272.

"The Nursery." Architectural Record, LXXVIII (November, 1935), 303.

"The Wonderful World of Children." Interior Design, XXXI (November, 1960), 142-5.

Van Dyke, Catherine. "Nurseries of Royalty." Ladies' Home Journal, XXXVII (June, 1920), 28, 29.

Wanger, Ellen D. "Your Boy's Room." Garden and Home Builder, XLIV (February, 1927), 466-7.

Ward, Constance Allen. "Some Thoughts About the Nursery." Arts & Decoration, XVI (December, 1921), 113.

Wenham, Edward. "Antiques As a Foundation of Taste." Arts & Decoration, XXVIII (December, 1927), 52-53, 94.

Wenham, Edward. "Mosaics in the Nursery." House Beautiful, LX (October, 1926) 577, 646, 648, 650, 652.

Wentworth, Ann. "Playrooms and Nurseries." House Beautiful, XXX (July, 1911), 57-58.

APPENDIX

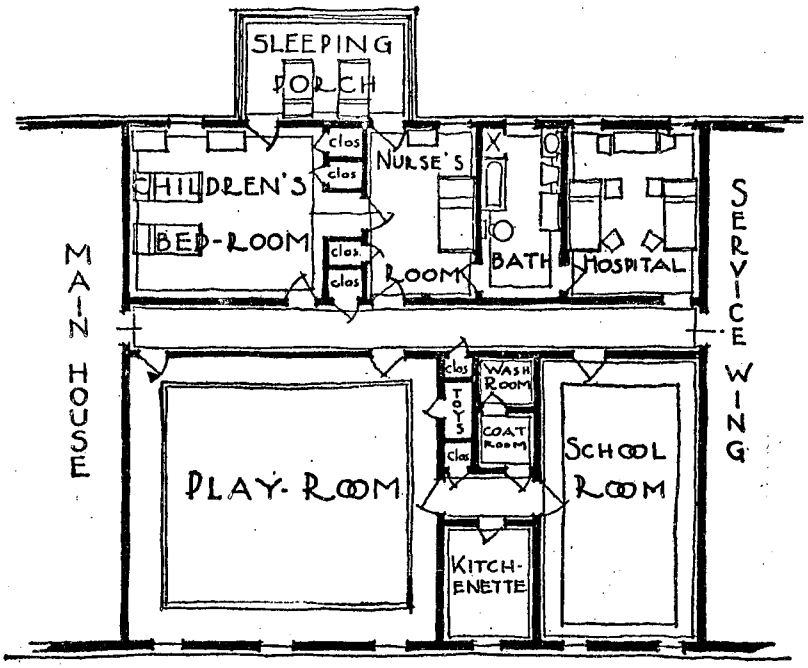

Figure 1. Nursery Wing, 1920.

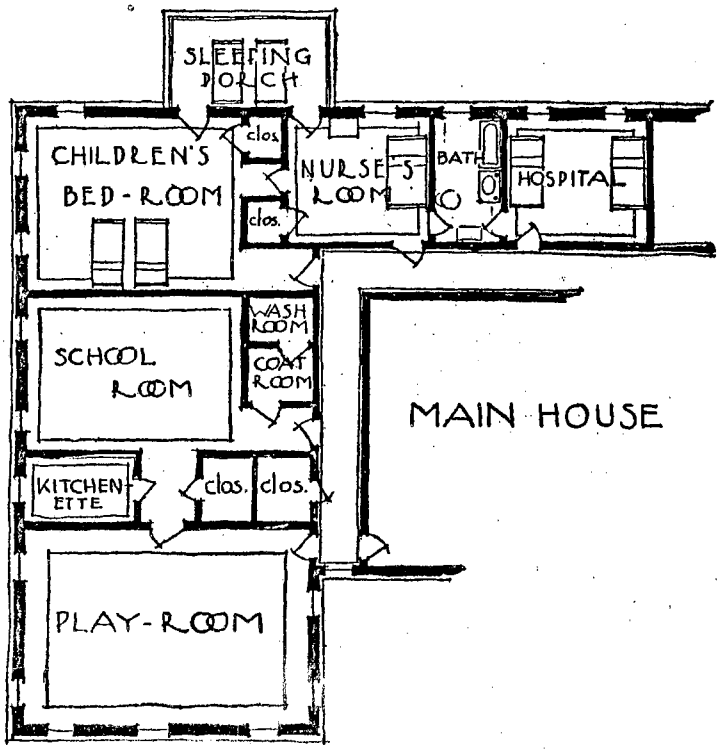

Figure 2. Nursery Wing With All Rooms Exposed to Sun During Some Time of Day, 1920.

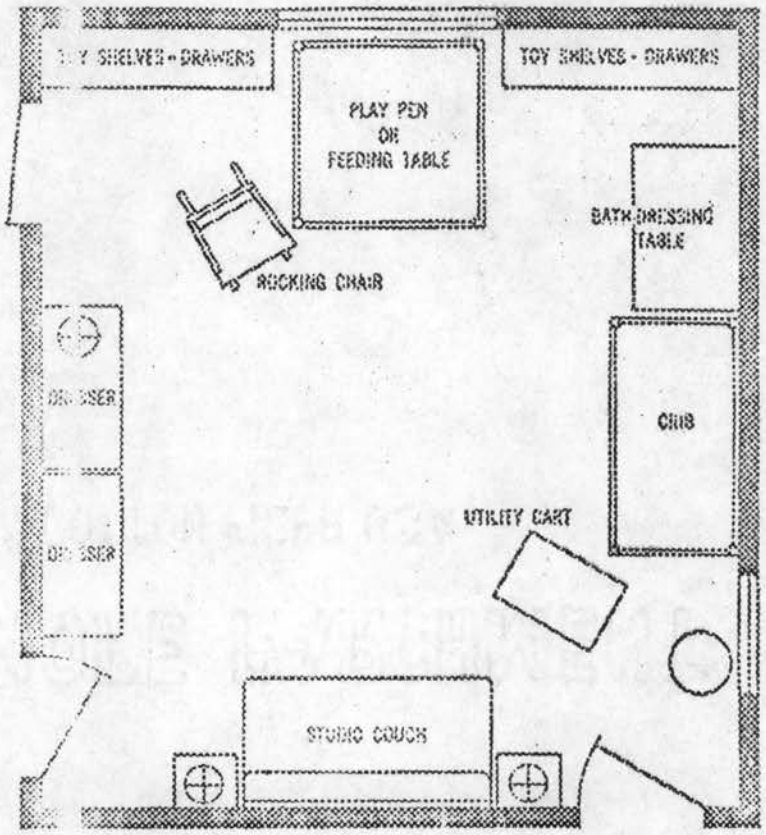

Figure 3. Contemporary Plan of a One-room Nursery, 1953.

Figure 4. Playroom Design, 1905: Mission or Homemade Furniture, Lowered Dado Wall, Tie-back Curtains, Area Rug on Hardwood.

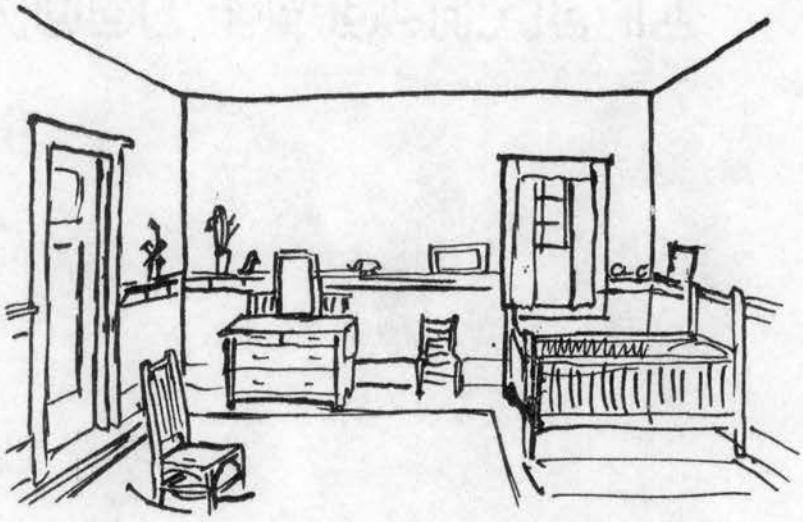

Figure 5. Bedroom Design, 1905: Mission or Homemade Furniture, Straight-side Curtains, Area Rug on Hardwood, Wall Shelf for Toys.

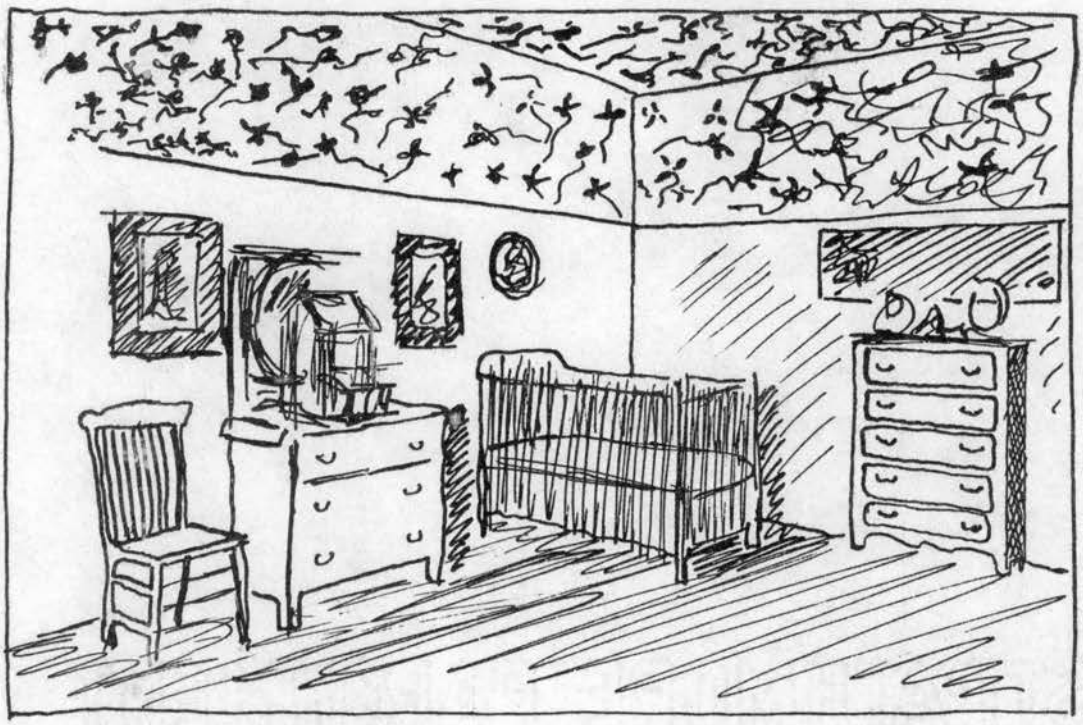

Figure 6. Nursery Design, 1907: Mission Furniture, Lowered Ceiling Using Wallpaper, Pictures.

Figure 7. Nursery Design, 1910: "Poorly-designed" Furniture, Tie-back Curtains, Plain Walls, Huge Pillows and Covers, Pictures, Electric Wall Lights.

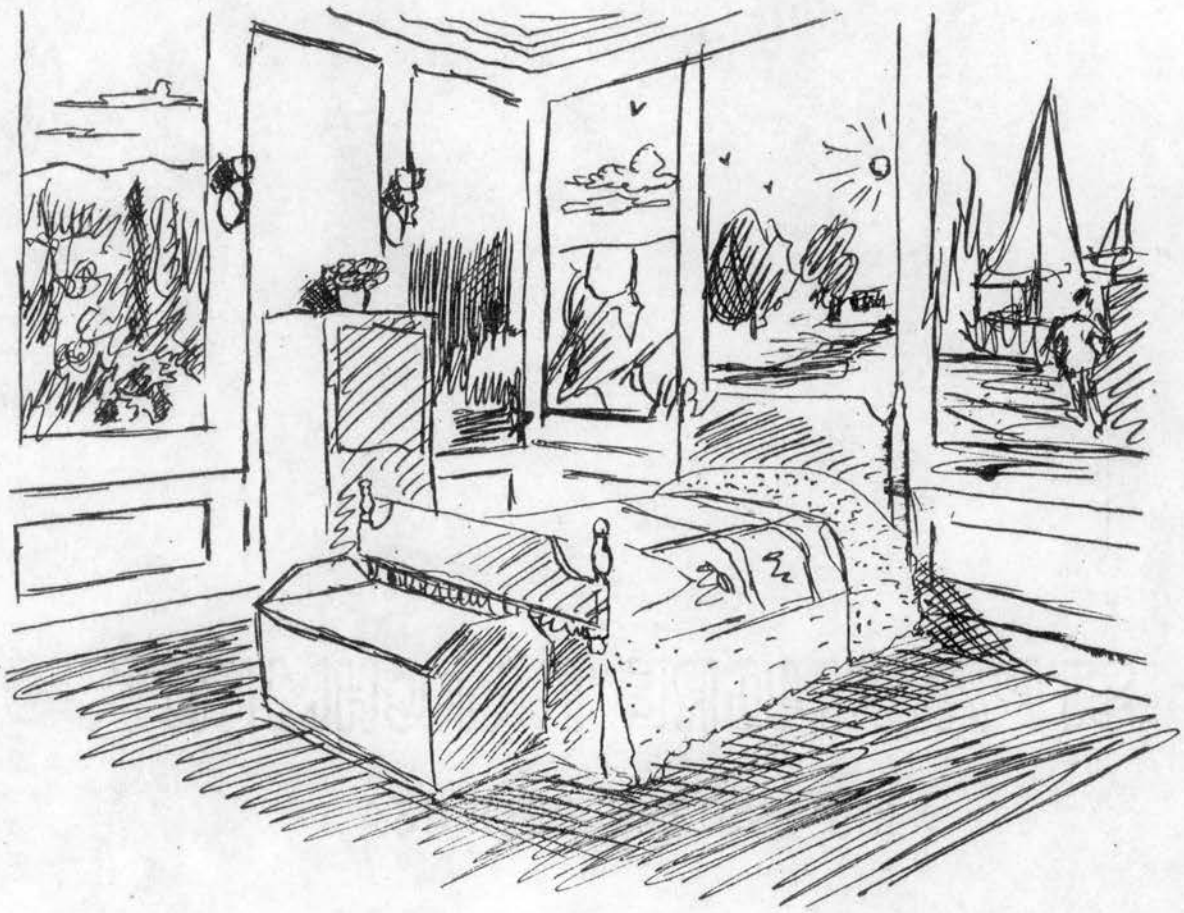

Figure 8. Nursery Design, 1920: Colonial Furniture, Toy Chest, Panelled Walls, Electric Wall Lights.

Figure 9. Colonial Nursery Design, 1930: Queen Anne Furniture, Small-scale Designed Wallpaper, Area Rug Design, Lamps, Ceiling Fixture.

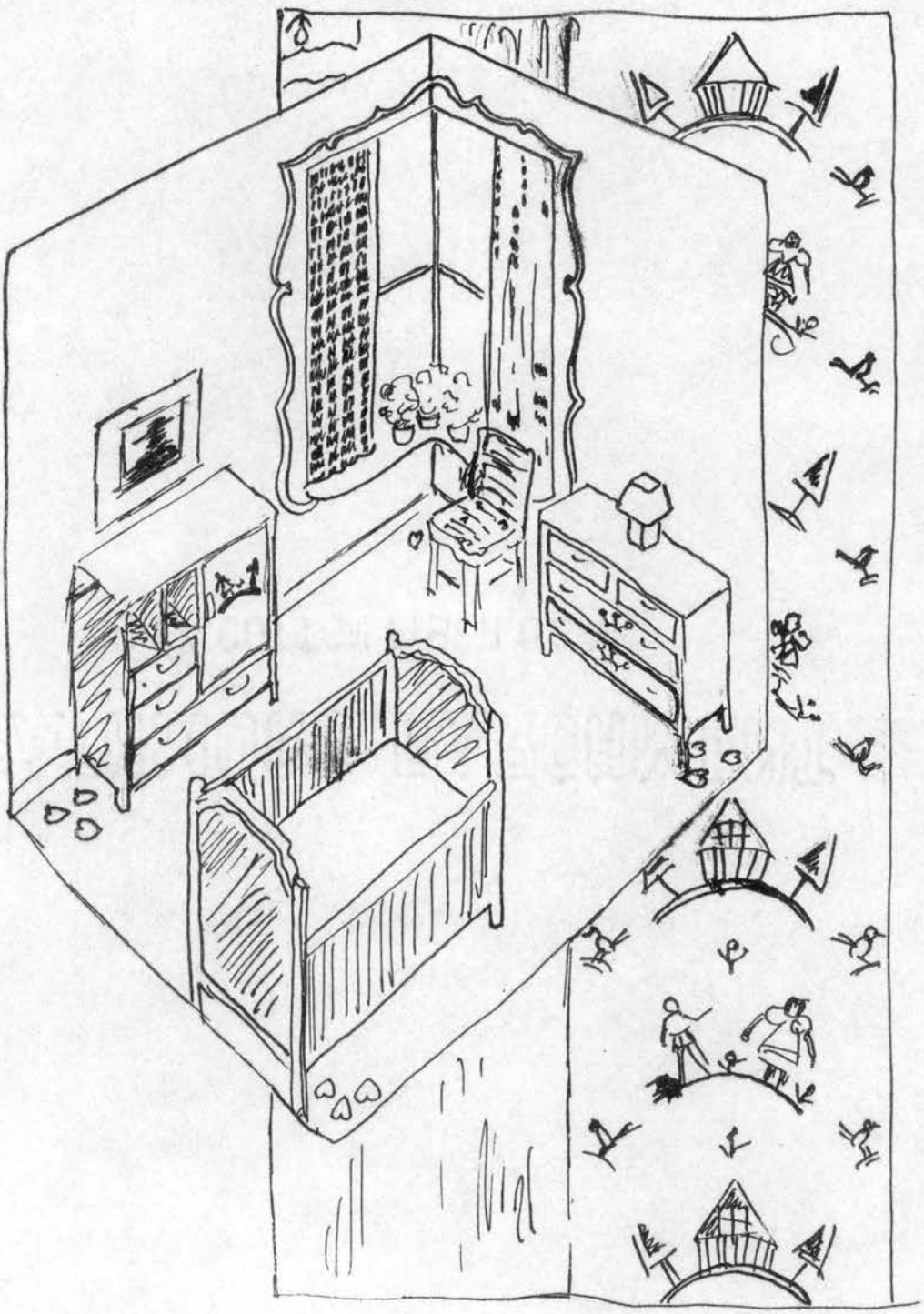

Figure 10. "Neo-modern" Nursery Design, 1930: "Neo-modern" Furniture, Straight-side Curtains, Linoleum Flooring, Lamps, Pictures, Plants.

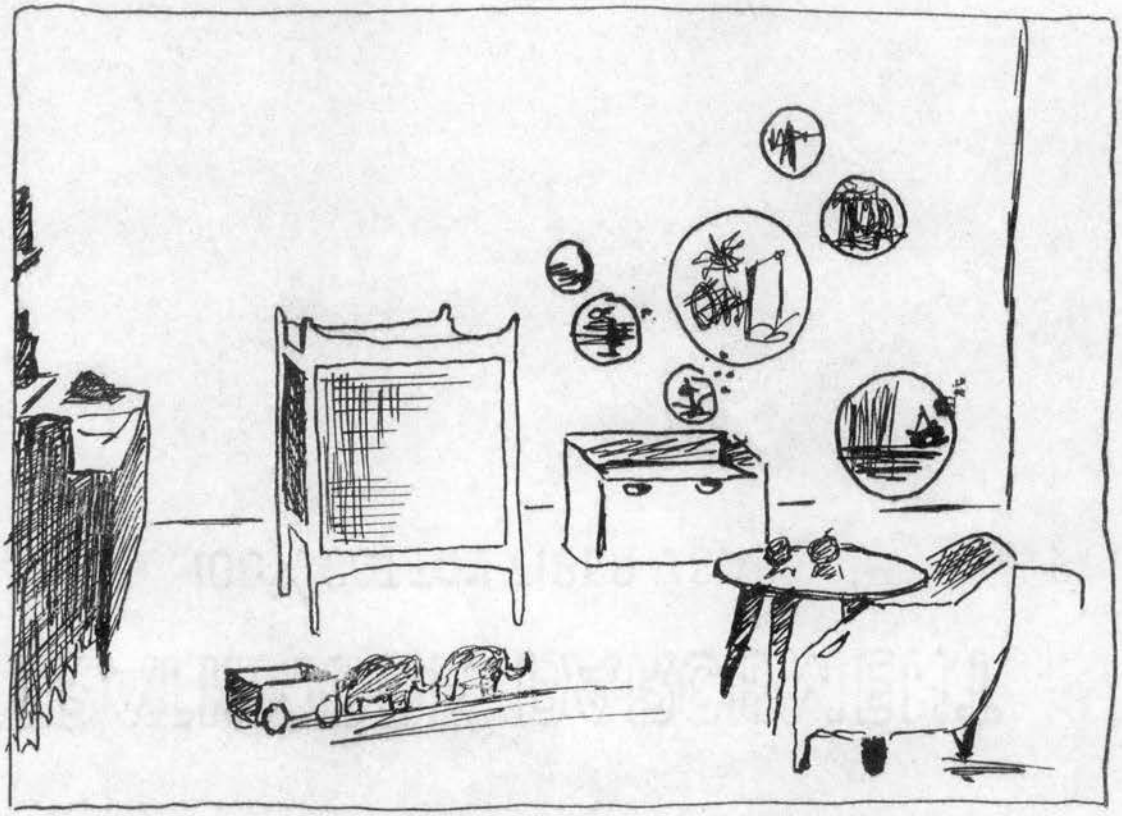

Figure 11. Nursery Design, 1963: Furniture, Toys, Wallpaper Design, Carpeting.

Figure 12. The "Market Frieze" in Bright Colors, 1907.

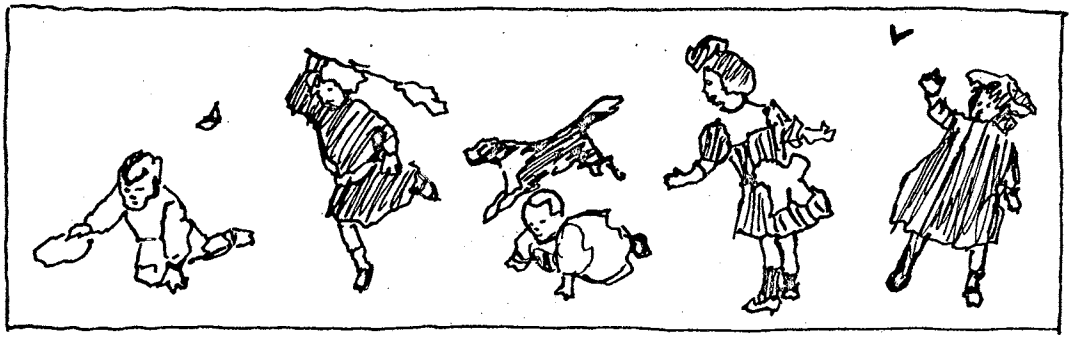

Figure 13. The "Playtime Frieze" in Strong Reds, Yellows, and Blues on a Light Green Background, 1907.

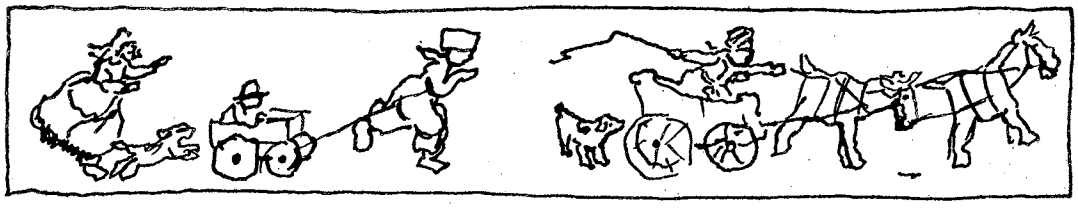

Figure 14. The "Little Dutch Frieze" in Red, Blue, Yellow, Blue, and White on a Dark Green Background, 1907.

Figure 15. Kate Greenaway's "The Months of the Year," 1911.

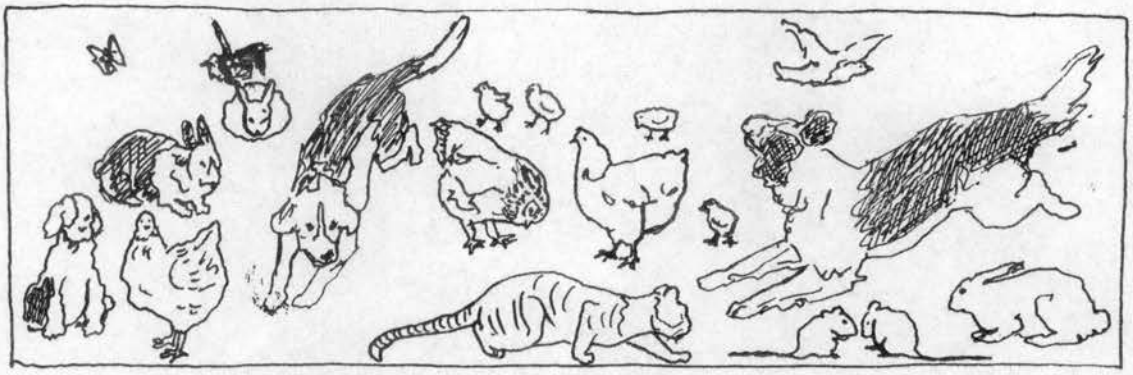

Figure 16. Animal Cut-outs for Pasting on Linen Crash Dado Walls, 1907.

Figure 17. Barnyard Poster for Wall Treatment, 1912.

Figure 18. Topply Tilt Papers with Nursery Rhymes, 1912.

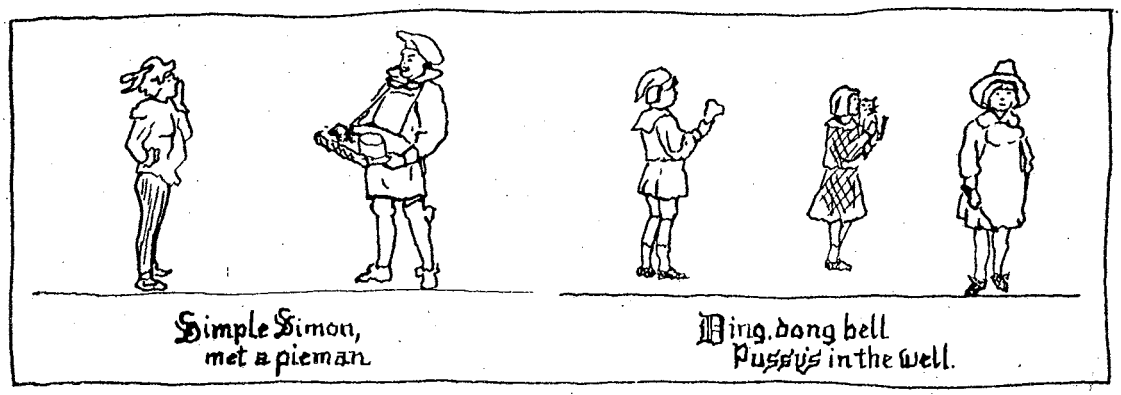

Figure 19. Topply Tilt Papers with Nursery Rhymes, 1912.

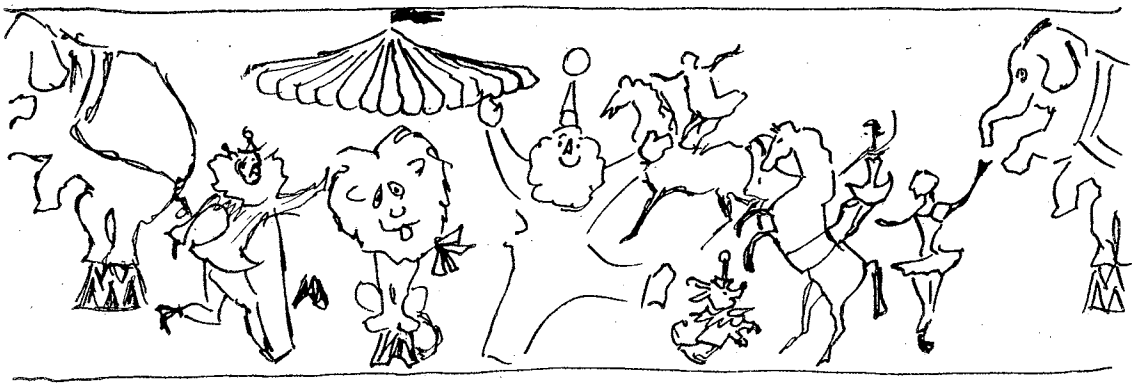

Figure 20. Circus Wallpapers in Soft Multicolors on White Background, 1963.

Figure 21. Wall-hanging Drawn by a Child, 1963.

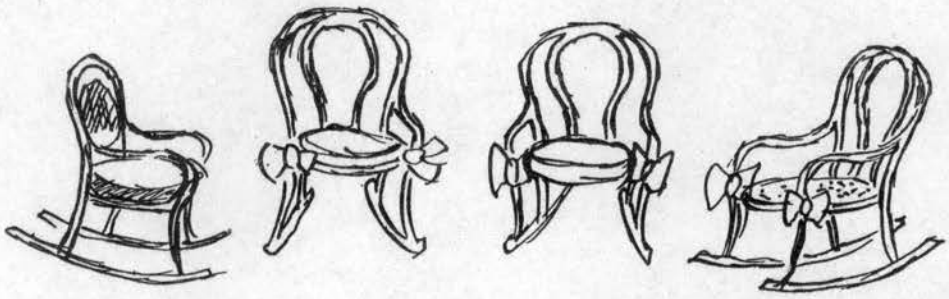

Figure 22. Light Bentwood Nursery Chairs with Cretonne Cushions, 1905.

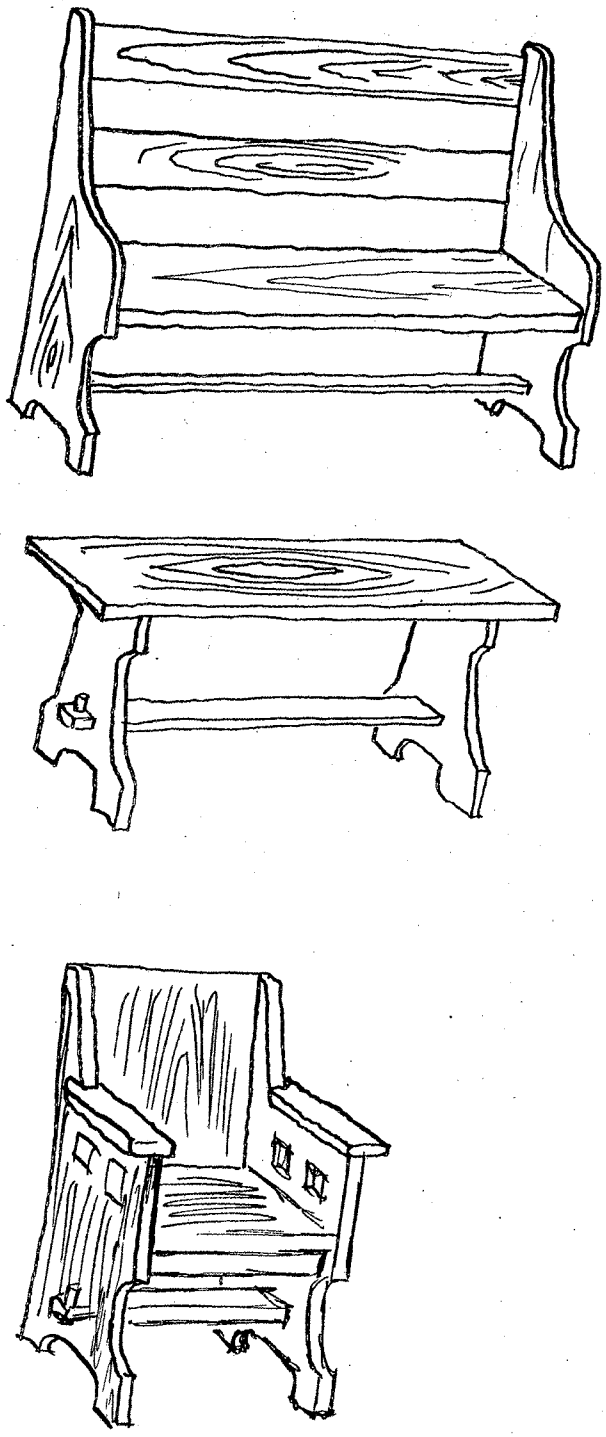

Figure 23. John Adam's Homemade Furniture for Nursery, 1910.

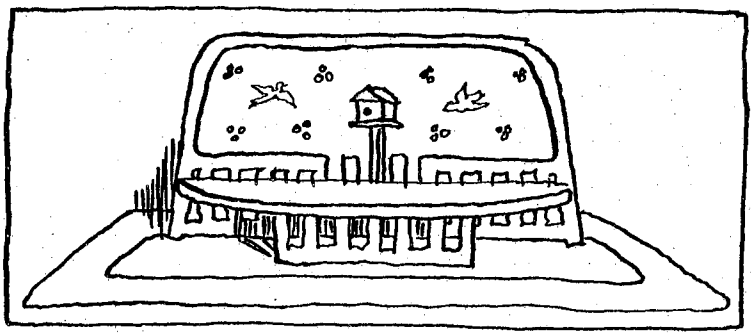

Figure 24. Helen Speer's Blue and White Nursery Settee, 1914.

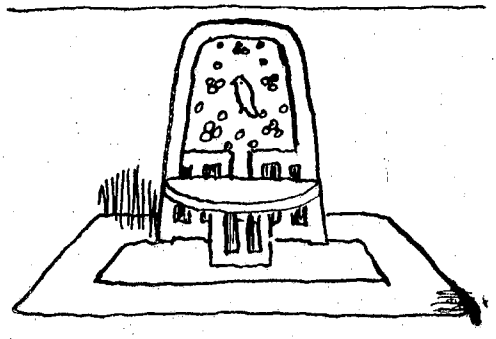

Figure 25. Helen Speer's Blue and White Nursery Chair, 1914.

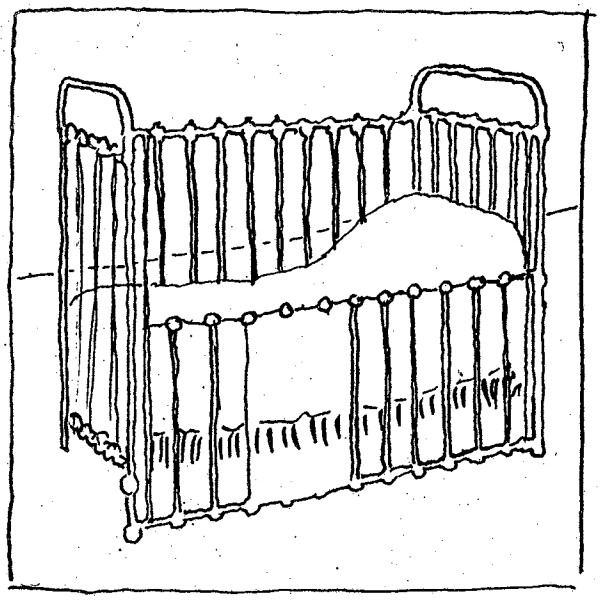

Figure 26. White-enameled Metal Crib, 1905.

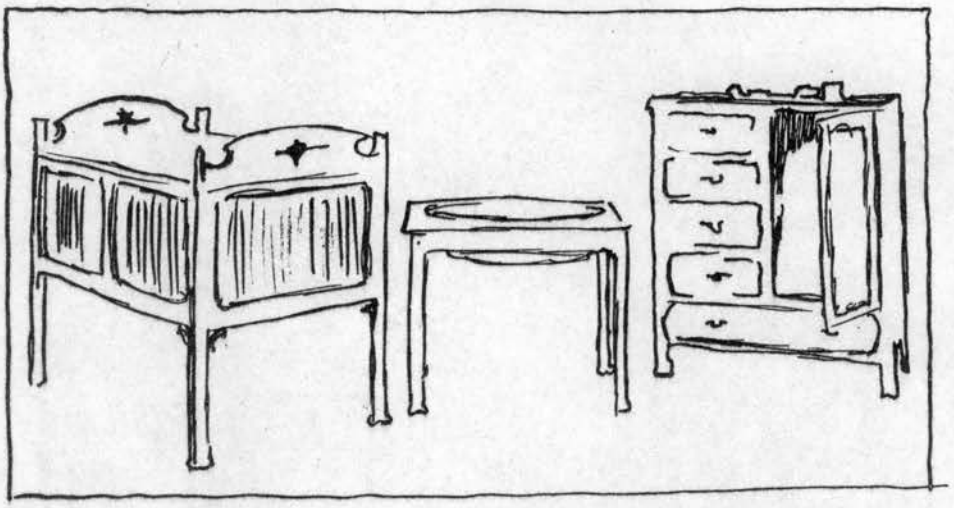

Figure 27. Crib, Bathtub, and Glass-topped Wardrobe, 1917.

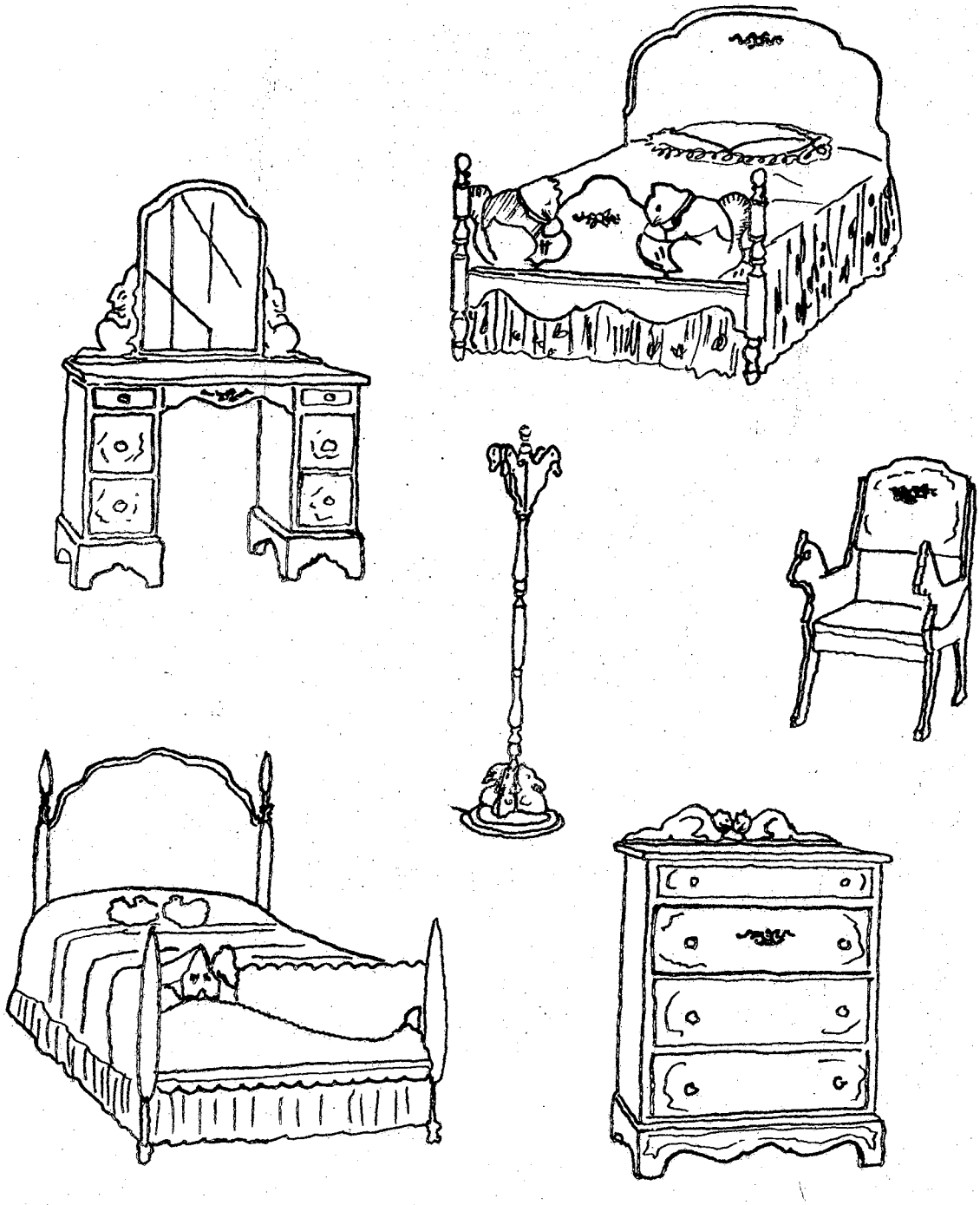

Figure 28. Children's Furniture Accented with Animal Designs, 1929.

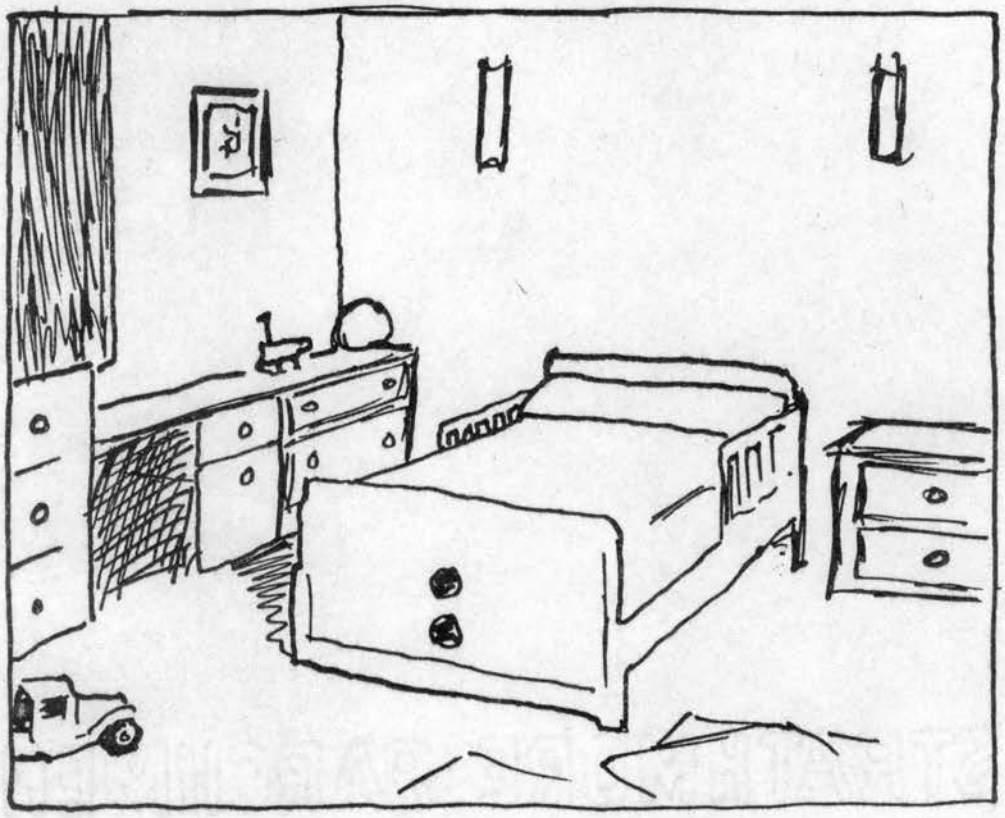

Figure 29. Gilbert Rohde's "Neo-modern" Children's Furniture Designs, 1933.

Figure 30. Corner of Parent's Bedroom Converted into Nursery, 1943.

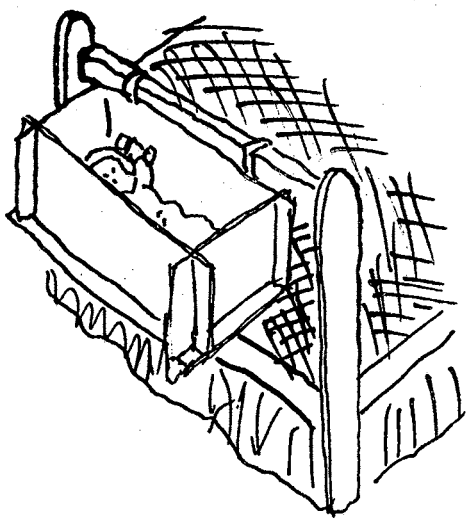

Figure 31. Dan Cooper's Design for No-space-and-a-baby Problem of War Transients, 1943.

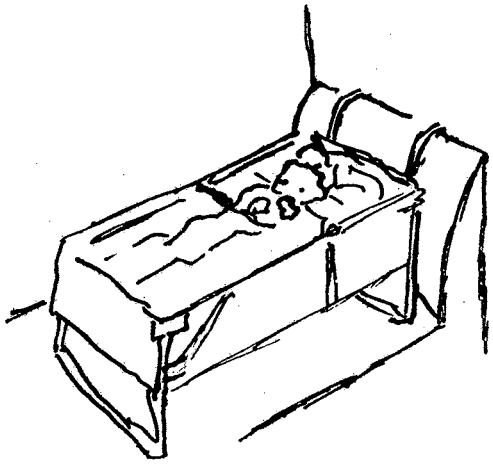

Figure 32. Convertible Bed or Car Seat for War Transients, 1943.

Figure 33. Alvar Aalto's Table and Chairs for Children, 1948.

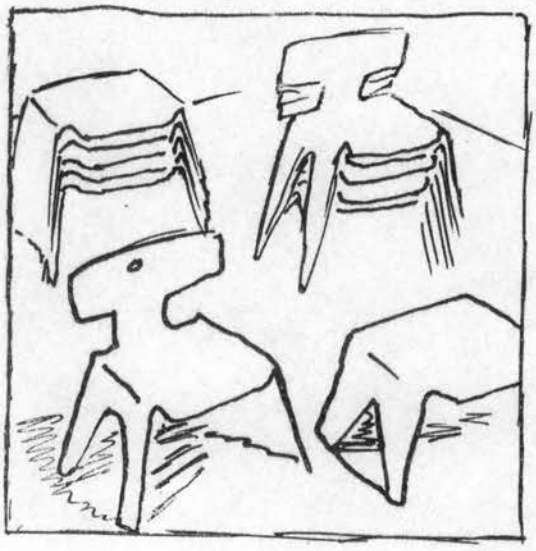

Figure 34. Charles Eame's Molded Plywood Chairs and Stools, 1948.

SUGGESTED PICTURES FOR NURSERY*

For the baby or the very young child, prints illustrating

- Mother Goose nursery rhymes
- Fairy tale stories
- Baby animals, dogs, cats, bunnies, barnyard animals, etc.

For the young child, prints illustrating

- Seasons of the year
- Animals, jungle and domestic
- Birds
- Sports, baseball, football
- Transportation, ships, bicycles, tricycles, automobiles, airplanes, engines
- Cartoons
- Romantic deeds of chivalry by a life of daring adventure
- Japanese prints
- Fine reproductions
- His own art

Excellent photographs could be purchased from

- Audubon Society--Bird charts
- Rand-McNally maps
- Travel posters

Specific suggestions

- Country life
- Charming portraits of children by Sir Joshua Reynolds, Velasquez, Van Dyck
- Intimate scenes of childhood
- Simplier children in life scenes by Jessie Wilcox Smith
- Little children in quaint garb of long ago by Kate Greenaway
- French young folk by Boutet de Monvel
- Animals by Rose Bonheur, Landseer, Tryon
- Spirited western scene drawings by Frederick Remingtor
- Sculptures by Barrye
- Fairy tales by Arthur Rackham, Walter Crane, Dulac
- Colorful prints by Maxfield Parrish

---

* Marian Abt Backrach, "Is There Room in Your House For Your Children," House Beautiful, LIX (January, 1926), pl; Agnes Rowe Fairman, "The Child's Own Room," Country Life in America, XXXIII (December, 1917), 54; Hanna Tachau, "Character in the Child's Room," Country Life in America, XXXIX (November, 1920), 68; Ellen Wanger, "Your Boy's Room," Garden and Home Builder, XLIV (February, 1927), 466; M. K. F., "A Semi-Scientific Nursery," Country Life in America, XIII (December, 1907), 212.

Specific suggestions (Continued)

Madonnas
"Nativity" by Tuscan
"Holy Family" by Battoni
Abbey's pictures of Holy Grail
Etchings of dogs by Kathleen Barker
"Broncho Buster" by Ziegler

WINTERTHUR

October 13, 1966

Miss Sondra Singhurse, Instructor
Housing and Interior Design
Oklahoma State University
Stillwater, Oklahoma

Dear Miss Singhurse:

In reply to your letter of October 8, I regret that the Museum would not be in a position to help you with your thesis involving "Rooms for Children's Residential Design Since 1900." The Winterthur collection is devoted to the American arts in the years before 1840, and therefore there is nothing in the collection that would be appropriate for your subject.

With all good wishes for the success of your paper, I am

Sincerely yours,

John Sweeney
Curator

JS:mew

THE LIBRARY OF CONGRESS

WASHINGTON, D. C. 20540

REFERENCE DEPARTMENT
GENERAL REFERENCE AND BIBLIOGRAPHY DIVISION

October 17, 1966

Dear Miss Singhurse:

We have received your inquiry of October 8.

As the Library of Congress primarily serves Congress and other agencies of the Federal Government, it is unable to respond to the numerous requests for bibliographies for debates, theses, or other academic exercises.

The reference staff and facilities are available to the public, universities, learned societies, and other libraries when it is feasible to give them service. If you cannot get assistance from your local or regional libraries, the Library of Congress will give attention to reference and bibliographical inquiries insofar as the pressure of official business and the limitations on service described on the back of this letter permit.

We are returning your communication.

Very truly yours,

Robert H. Land

Robert H. Land
Chief

Enclosure

Miss Sondra Singhurse
Housing and Interior Design
Oklahoma State University
Stillwater, Oklahoma

SMITHSONIAN INSTITUTION
UNITED STATES NATIONAL MUSEUM
WASHINGTON 25, D. C.

OCT 27 1966

Miss Sondra Singhurse
Housing and Interior Design
Oklahoma State University
Stillwater, Oklahoma

Dear Miss Singhurse:

Your recent letter has been received.

The Smithsonian Institution has for distribution no publications of its own dealing with the subject of your inquiry. However, I hope the enclosed material will assist you in obtaining the information you seek.

Sincerely yours,

Richard H. Howland

Richard H. Howland
Chairman
Department of Civil History

Enclosure

The Cooper Union for the Advancement of Science and Art

COOPER SQUARE, NEW YORK, N. Y. 10003 ALGONQUIN 4-6300

SCHOOL OF ENGINEERING AND SCIENCE
SCHOOL OF ART AND ARCHITECTURE
ADULT EDUCATION DIVISION
MUSEUM FOR THE ARTS OF DECORATION

MUSEUM FOR THE ARTS OF DECORATION
Christian Rohlfing, Administrator

November 2, 1966

Miss Sondra Singhurse, Instructor
Housing and Interior Design
Oklahoma State University
Stillwater, Oklahoma

Dear Miss Singhurse:

I am sorry to be unable to help you.

No one here has ever researched this particular area, nor do we have any books on the subject. We do, of course, have one of the most complete decorative arts libraries in New York, should you at some time be able to come here for research.

Yours truly,

TL/bl

TOM LENNOX
Dept. of
Decorative Arts

VITA

Sondra Sue Singhurse

Candidate for the Degree of

Master of Science

Thesis: RESIDENTIAL NURSERY DESIGN, SOCIO-ECONOMIC AND TECHNOLOGICAL CHANGES SINCE 1900

Major Field: Housing and Interior Design

Biographical:

Personal Data: Born Terre Haute, Indiana, October 4, 1938, the daughter of Paul H. and Beulah Larew Singhurse.

Education: Attended grade and high school in Vigo Country School Corporation; graduated from Honey Creek High School in 1956; received Distinguished Bachelor of Science degree from Purdue University with a major in home economics in June, 1960; completed requirements for Master of Science degree in May, 1967.

Professional experience: Selected into Kappa Delta Pi and Omicron Nu, Purdue University, 1959; taught at Speedway High School, Speedway City, Indiana, 1960-1962 and Shawnee Mission North High School, Mission, Kansas, 1963-1965.