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background unit



COOPERATIVE EXTENSION SERVICE, UNIVERSITY OF NEBRASKA COLLEGE OF AGRICULTURE AND HOME ECONOMICS,
AND U. S. DEPARTMENT OF AGRICULTURE COOPERATING. E. F. FROLIK, DEAN; J. L. ADAMS, DIRECTOR

Background Unit

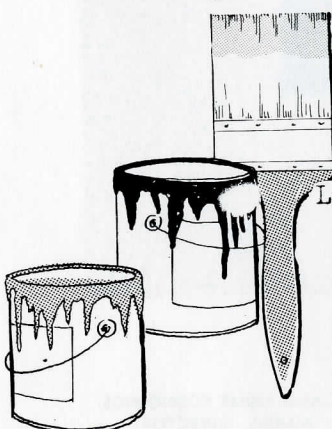
by MAGDALENE PFISTER
Home Extension Specialist

Project Requirements

I. Learn what makes an effective background - walls, woodwork, floors and windows.

II. Improve two or more:

- a. Walls, woodwork, ceiling: paint; paper; clean; other.
- b. Floors: refinish or paint; lay the linoleum; make rug; other.
- c. Windows: make curtains or draperies; repair shades; clean and wash; other.



Layout and Illustrations
By
DELORIS CLOUSE
Extension Artist

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The walls, ceiling, woodwork, floors and sometimes windows form the background of a home. They are all so closely related that none of them should be planned without thought of the other. They should create a pleasing background for people and furnishings. Their colors, textures and design should be related to one another, to the furnishings and to the personal taste and activities of the family members.

In this project you will want first to survey the condition of the background in the room you want to improve. Consider the work to be done in relation to time, strength and money available. You will want to find out about the various finishes and materials. The choice is often puzzling as new products are developed and old ones improved. In making your selection consider the effect on the room, its cost, durability, cleanability and ease of application and installation.

You will also learn about care and repair of background finishes. Your walls or other areas may not need a new finish. If they are in good condition and of suitable color perhaps you will need only to freshen their appearance.

In the project Plan Your Room, you learned about color principles and made a plan which will help you get started. Why not take a look at this plan as you review effective use of color.

In the distribution of color values of the backgrounds of rooms the out-of-doors in a good model. Just as the earth is usually the darkest, trees are medium and the sky is light, so the floors should be darkest, walls medium and the ceilings light.

YOUR COLOR PREFERENCE

What colors do you like? If the room is yours, choose colors that you enjoy.

WHAT THINGS WILL YOU KEEP?

Most of us can't start from scratch. If you have odd pieces of furniture you can make them seem to belong together by using warm, soft colors. Cool colors for such furnishings would make them seem alone and apart. Big pieces of furniture will seem less bulky if they blend with the background. Dull and faded furnishings may be given a fresher look by using the same color but duller.

PATTERN AND TEXTURE

A pleasant mixture of plain and figured surfaces creates an interesting room, but it is much easier to live with solid colors than with too much pattern. Too much pattern produces a feeling of confusion and restlessness (Fig. 1). A background pattern should stay in place, so avoid a design with strong contrasts, or one that is out of scale with the room and furnishings.

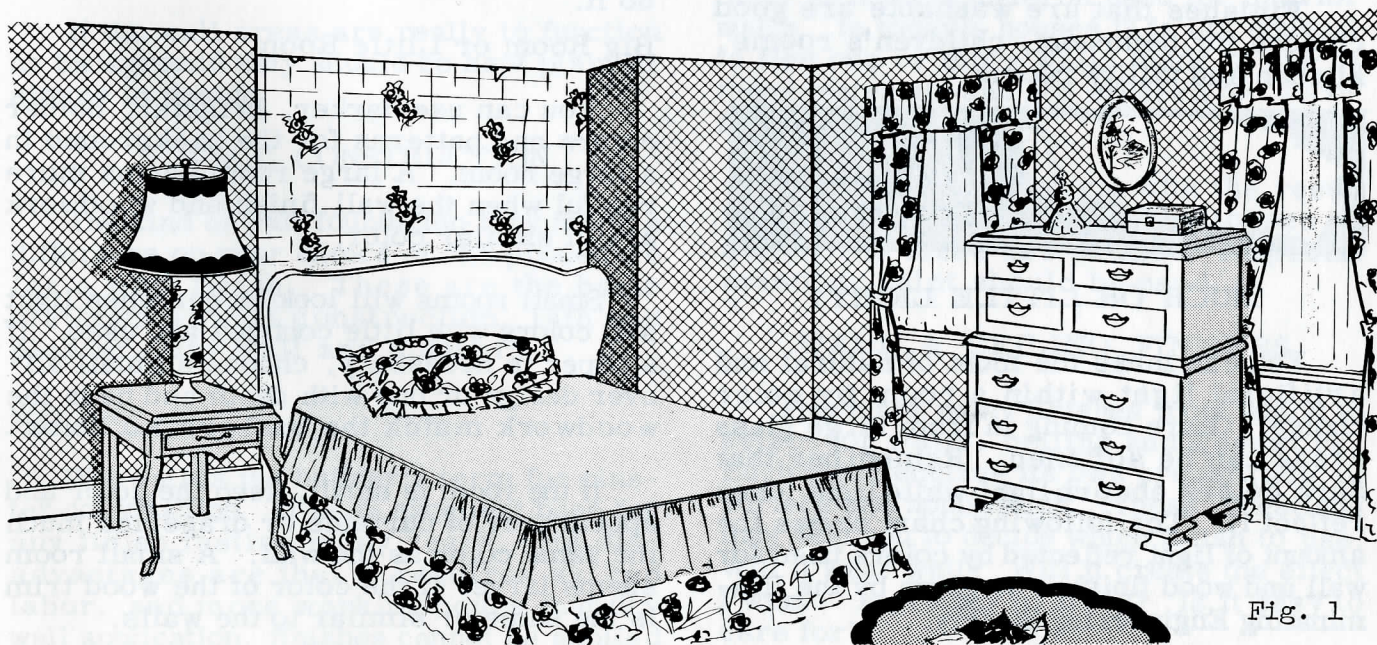


Fig. 1

Dull wall surfaces make a better background for furnishings than shiny ones. Smooth, shiny walls appear cold and glaring. A somewhat rough texture is more interesting and comfortable to the eyes.

Surface quality affects color. On smooth textures colors appear clear and strong, while on rough surfaces colors seem less intense and darker. Smooth textures are easier to clean, but they show soil more readily. Walls painted with a high gloss finish do not make pleasing backgrounds.

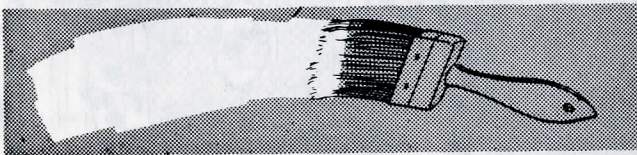
Textures have a psychological effect. Rougher textures may suggest informality, a feeling of warmth, strength or masculinity, while smooth surfaces give a feeling of formality, elegance or daintiness. Choose textures that seem to go together and create the desired impression.

USE OF ROOM

Rooms that are occupied for a long time should be quiet and restful in effect. This can be done by use of soft, muted background colors. Larger areas of brighter colors may be used in places where people are for short periods, such as hallways.

The kitchen, recreation and work areas may be the place for bold stimulating colors. A bedroom may be gay or restful depending on the individual.

Finishes that are washable are good choices for bathroom, children's rooms, kitchen and utility rooms.



MUCH OR LITTLE LIGHT?

You can make the most of natural and artificial light within a room by color choice. Glare coming in from large glass areas can be softened. Remember that dark colors absorb light while light ones reflect it. The following chart shows the amount of light reflected by colors used for wall and wood finishes as given by the Illuminating Engineering Society.

<u>Color</u>	<u>Light Reflected</u>
White	85%
Light	
Cream	75%
Gray	75%
Yellow	75%
Green	65%
Blue	55%
Medium	
Yellow	65%
Gray	55%
Green	52%
Blue	35%
Dark	
Gray	30%
Red	13%
Brown	10%
Blue	8%
Green	7%
Wood Finish	
Maple	42%
Satinwood	34%
English Oak	17%
Walnut	16%
Mahogany (dark)	12%

SIZE AND SHAPE OF ROOM

The apparent size and shape of a room may be changed. Here are some ways to do it.

Big Room or Little Room

You can use darker, brighter, bolder colors and patterns for the background in a large room. A large room seems more restful when the wall finish and woodwork are of similar color.

Small rooms will look larger when light soft colors with little contrast are used. If a paper is necessary, choose a small all-over design or one with depth and have the woodwork match the background color.

If the room is small, keep the color and appearance of curtains or draperies much the same color as the wall. A small room seems larger if the color of the wood trim is the same or similar to the walls.

Slanted Ceiling, Dormer Windows

Small irregular all-over designs help make them blend into the background. Avoid checks, stripes or plaids unless you wish to call attention to the irregularity. The one-color look with the wall color running up and over the ceiling helps to disguise this.

Long Narrow Room

Some contrast on the narrow end by use of warmer, darker or brighter or figured paper than the side walls will improve apparent proportions.

High or Low Ceiling

To make a low ceiling look higher use light color on it and up and down lines on the walls or windows. It may not be wise to use a darker color on the ceiling because of the loss of light. The use of horizontal lines by bookshelves, window treatment or emphasis on the floor may be a better way to attract attention from the height.

Walls Cut Up By Doors, Windows or Other Features

To make irregular heights of doors, windows, built-ins, radiators and pipes less noticeable, paint them the same color as the walls. Have the background of the window treatment the same color and value of the wall.

If the wall areas are really to function as background they should be kept plain or simple in design.

WALL CONSTRUCTION

The kind of wall foundation may make a difference on your choice of and procedure for a wall finish. These are the basic methods of wall construction, lath and plaster, dry wall and masonry.

Wet Wall

Wet wall is the builder's term for plaster construction. It is an excellent base for any finish lasting many years. Its disadvantages are that it requires skilled labor, and more working hours than dry wall application, finishes cannot be applied

before plaster dries thoroughly, walls may crack.

Paint companies recommend that plaster age from 60 to 90 days before it is painted. Sometimes the plaster is tinted to serve as a colored wall until it is soiled and a more permanent finish can be applied.

Before painting it will need to be sanded and a sealer coat applied. A glue or other sealer is needed before papering.

If the plaster is in bad condition the cheapest practice is to resurface the room with wallboard.

Dry Wall

Dry walls are ready for a finish as soon as they are in place. This type of construction includes all forms of wall board. Thin sheets are satisfactory for covering old walls but thick sheets are better for new walls.

Dry wall construction is easy to install, it saves both time and labor and may be finished as soon as installation is made. Disadvantages are that the corners may break when handled, and joints may be conspicuous unless care is taken when joining the panels.

Masonry

Brick, stone and concrete block are other structural material used for interior walls. In today's houses it is not unusual to find one or more walls made of one of these materials and left exposed for decorative effect.

Such walls may sweat with the result that the surface finishes may loosen or soften. If these are painted, a special masonry paint should be used.

WALL & CEILING FINISHES

There are many finishes from which to select for walls, ceiling and woodwork. Each type requires its own preparation of surface and application. These questions may help you to decide which finish to use. Will it wear well? Will it create the effect I want? Is it easy to apply? Is it easy to care for?

Paint or paper is used on most walls and with them many effects can be obtained. Other finishes include tiles suitable for kitchen, bath and utility rooms. Flexible material other than wallpaper includes fabric, cork, plastic materials and linoleums.

We will consider paint and paper since these are the most widely used wall finishes and a variety of effects can be achieved with them.

Paint

Paint is an easy, quick and inexpensive way to get the color you want. If you have a particular color in mind you are most likely to find it in paint or you can have it mixed to the desired shade.

The solid effect of painted walls looks well with contemporary furnishings. In an old house you'll find that paint helps hide outdated woodwork, radiators and the like. Think twice before painting over wallpaper with rubber base paint if ever you would want to remove the paper.

As you shop for paint remember that the color chips and charts are small and the colors will look darker or brighter on your walls. The larger the sample the easier it will be to see how the colors will look under daylight and artificial light, and how they will harmonize with other furnishings.

It may be well to buy paint that is lighter than the color you actually want. Interior paints vary from high gloss to flat or dull finish. The choice depends on use.

In general the glossier the paint the more washable it will be, and thus be especially suited for both kitchen and play areas. Glossy finishes may reflect too much light and produce unpleasant glare. Flat or dull finishes are more pleasing for living and sleeping areas.

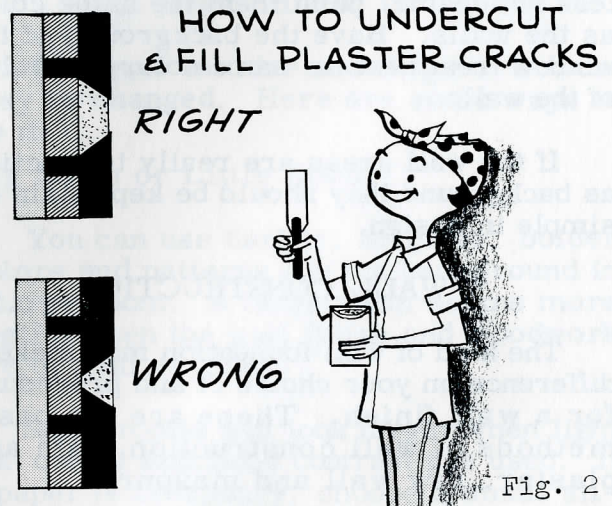
New types of paints are being developed. Consult your paint dealer about the kinds of paint he has. The following are some of the questions to consider when comparing paints:

1. Over what type of surface can it be

applied -- plaster, wood, wallboard, metal, fresh plaster?

2. Is it easily cleaned?
3. Does it dry quickly?
4. What type of finish - gloss - semi-gloss or flat?
5. Does it cover well? Does it need an undercoat or primer?
6. Is it easy to apply?
7. What is the cost?
8. What other special features?

Get Ready to Paint. Be sure the surface is smooth, dry and clean. Scrape away any loose paint. Most walls and ceilings can be cleaned by dusting with a dry mop, but washing with a detergent or other cleaning solution is needed to remove grease, soot or wax. Fill tiny cracks with spackle, big ones with plaster. It may be necessary to cut out a triangular wedge in the plaster along the line of the crack. This wedge should be narrow at the surface and wider inside to keep the plaster from falling out (Fig. 2).



Fill holes in wood to be painted with putty or plastic wood. New woodwork needs sanding, a primer coat and enamel undercoat before it is enameled.

Unscrew switch and outlet plates and lower the ceiling lights. Remove hardware from doors and windows.

Paint will not stick well to a glossy surface. Before starting to paint over a hard shiny surface rough it up with abrasive or steel wool. The gloss may also be dulled by washing with a solution of sal soda.

In case of new wall materials being painted for the first time you should apply a primer sealer to prevent absorption of an excess amount of paint. Check your paint or enamel. Read the directions on the label carefully. Also check to see if pigment and liquid are thoroughly mixed.

If your ceiling is high you will need a platform from which you can easily reach it. Two sturdy ladders and a wide plank will serve your purpose. Be sure the plank extends at least a foot beyond the step of the ladder on which it rests and that the side spreaders of the ladders are completely locked into position.

Pipes and radiators never before painted should first be cleaned with wire brushes to remove all traces of rust, dirt and grease. Then apply a metal primer. Because paints contain toxic or flammable materials, it is well to have the room well ventilated. Protect yourself, the floor and furniture from splatters.

Painting Procedure. Both brushes and rollers do a fine job. Brushes are recommended for enamel and essential for woodwork. A four inch brush or six inch roller make quick work of walls. Well made

brushes and rollers seem expensive but they are easiest to use and give the best results.

Paint the ceiling first. Go across the shortest dimension first and you'll be able to get back on the next strip before the edge of the first dries. Don't dip the bristles more than one-third of the length into the paint or the paint is likely to drip down your arm.

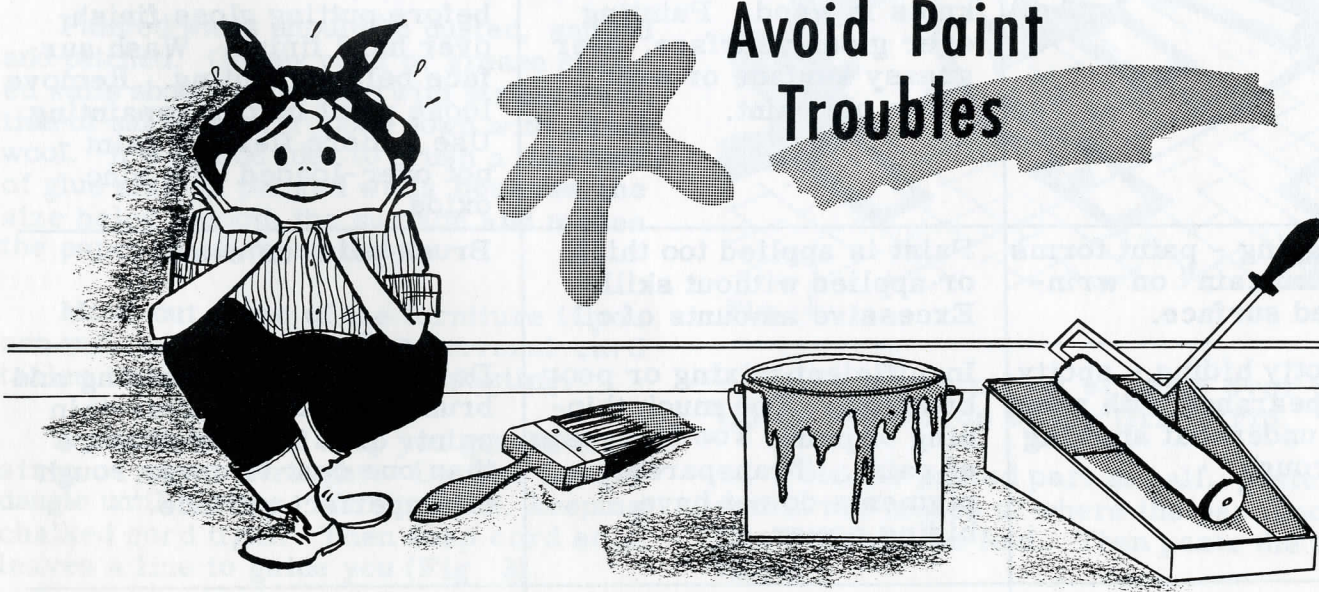
By the way, clean up splatters as you go. They are easier to remove when wet. When you begin on the walls start at an upper left hand corner (unless you are a southpaw) and work toward floor.

Woodwork is done after the walls. You may want to use a glossier paint and a smaller brush for it.

Complete the final brushing on the ceiling in each section in the same direction. On side walls start at ceiling and work down in strips, cross brushing horizontally and finishing with vertical brush strokes toward the ceiling.

Before using the roller, "cut in" or edge ceiling corners and woodwork with a two inch brush. Start roller painting with several criss-cross strokes a short distance from finished area and work toward it. Do not press too hard. Always finish by rolling all strokes in one direction. Be sure the roller is cleaned when you are finished.

Avoid Paint Troubles



AVOID PAINT TROUBLES

What is the Trouble?	What is the Cause?	How Can We Prevent It?
Blistering	Moisture present under the paint film. Unsealed knots in wood.	Be sure surface is completely dry before painting. Use sealer on knots.
Checking - slight breaks or "hair lines" in paint coat.	Applying top coat before undercoat is dry. Applying hard coat over soft coat.	Be sure each undercoat is completely dry before applying next coat. If a hard top coat is to be used, build up to it gradually by making each undercoat a little harder than the one before it.
Cracking or alligatoring - similar to checking but with wider lines, patterned like alligator hide.	Applying a fast drying quick-setting coat over a soft coat that has not dried. Painting over greasy surface.	Same as for preventing checking. Make sure surface to be painted is clean.
Flashing - spots which differ in sheen from that of all-over surface. Ghosting - spots which are light in color.	Surface that is not properly sealed. Painting over a hard, glossy surface.	Use a primer sealer coat.
Peeling and scaling - paint flakes off.	Using a paint so hard it will not expand and contract with wood. Resin from knots in wood. Painting over glossy surface, over greasy surface or over loose old paint.	Seal knots before painting. Roughen surface by sanding and apply enamel undercoater before putting gloss finish over hard finish. Wash surface before painting. Remove loose paint before repainting. Use a more flexible paint - not over-loaded with zinc oxide.
Sagging - paint forms a "curtain" on wrinkled surface.	Paint is applied too thick or applied without skill. Excessive amounts of oil.	Brush paint on evenly.
Spotty hiding - spotty appearance with some of undercoat showing through.	Insufficient mixing or poor brushing. Too much thinning of paint. Too few coats of paint. Transparent pigments do not have hiding power.	Do thorough job of mixing and brushing. Do not over-thin paint. You may need more than one coat to cover rough or imperfect surface.

Wallpaper

Wallpaper can give pattern and interest to walls and help to set the theme of the room. Room irregularities can be camouflaged with carefully chosen designs. A scenic paper gives the illusion of a view and space to a small room, while an all-over pattern can conceal odd angles, corners and rough walls. Remember that all-over designs are easier to handle than those that need matching.

Wallpapers are generally classified as non-washable or water sensitive and washable or water resistant. There are plastic coated papers that are washable. Some papers are guaranteed to be sun fast.

Always be sure to get samples big enough to give you a good idea how the paper will look on the walls. Most patterns will look bolder.

Preparation for Papering. Wallpapering a room takes a great deal of patience, but it's a job amateurs can do. Once you "get the hang" it goes faster than painting.

You can put new paper over smooth old paper but be sure the new joints don't come on top of the old. If the old paper bulges or is torn in places, get as much of the old off as possible. Soak with hot water, or rent a steamer to loosen the old paper. When the paper is loose scrape it away with a putty knife.

Painted walls should be dusted, sanded and patched. Glossy paint or grease stained walls should be washed with strong solution of sal soda or rubbed down with steel wool. It's a good idea to brush a thin coat of glue size on painted walls because the size helps smooth the surface and makes the paper stick more tightly.

Move out some of the furniture if you can and move in a big table or several card tables to use for cutting and pasting.

A plumb line will help you get the first strip of paper straight. Let the weight dangle until it stops, hold in place, keeping chalked cord tight. Then snap cord so it leaves a line to guide you (Fig. 3).

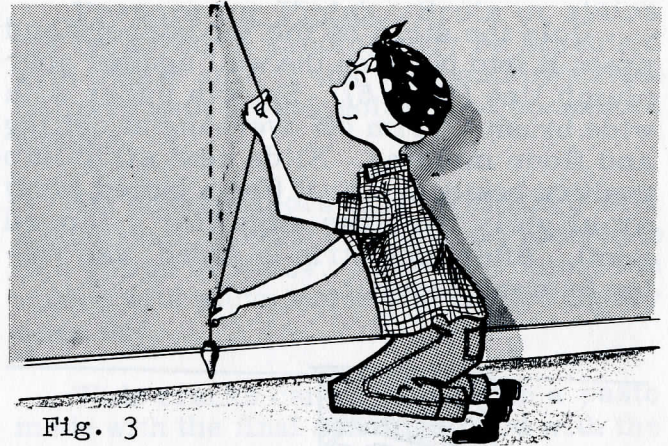


Fig. 3

Application. Unroll the paper and hold it up to the wall to see if the pattern comes where you want it.

Cut the first strip six inches longer than the measurement from ceiling to baseboard. If the paper isn't pre-trimmed cut the printed selvage from both sides. Unroll the next strip and match its pattern to the first; lay them side by side and move the top strip until the pattern matches the edge (Fig. 4). Allow at least two extra inches at both top and bottom. Then cut the second strip and use it to match the second.

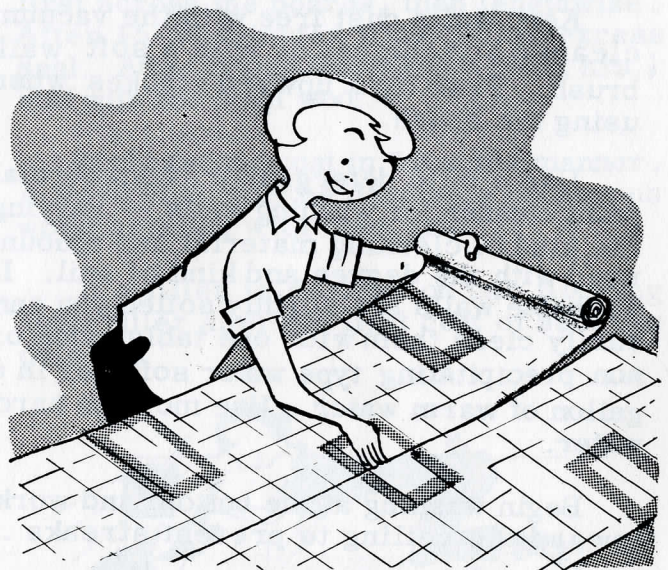


Fig. 4

Brush a thin coat of paste over the lower two thirds of the first strip.

Fold the pasted part in half, paste to within two inches of where the past ends. Don't crease the fold. Then paste the top third.

Hold the strip by the top corners and press it into place on the wall against your plumb line (Fig. 5). Smooth paper with wide brush. Trim off overhang at ceiling and floor molding. Slide next strip into position beside the first (for a butted joint) or slightly over the edge (for a lapped joint). After each strip is added, use roller to press seams.

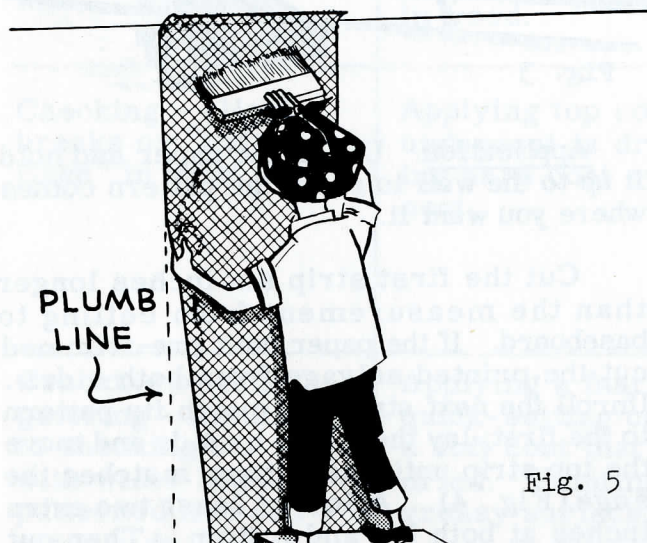


Fig. 5

Care of Wall Finishes

Keep walls dust free with the vacuum cleaner attachment or with a soft wall brush. Take light upward strokes when using the brush.

Use a mild detergent or a commercial paint cleaner for washing walls -- varying the kind of cleaning material and amount used with the degree and kind of soil. If washable walls are slightly soiled you can easily clean them with one tablespoon of **non-precipitating** type water softener in a gallon of warm water. Use more in hard water.

Begin washing at the bottom and work toward the ceiling to prevent streaks.

Wring cloth or sponge to avoid dripping. Rinse with clear warm water.

Non-washable wallpaper, unfinished plaster or wallboard may be freshened with dough type cleaner. Rub the wall in one direction only. Overlap each stroke to prevent streaks. Fold dough cleaner over as its surface becomes soiled.

When you wash woodwork in a room where the walls are not washable hold a cardboard on the wall at the edge of the woodwork to protect the wall.

The floor is the foundation for the room and furniture. Because of this you will want it to be inconspicuous in color and design so that it seems to "stay down". Although dark floors give the best effect of stability they are not practical for rooms that are used a great deal because dust and foot prints show up more.

In this section you will learn about wooden floors, various resilient floor coverings and small rugs.

WOOD FLOORS

Well finished and maintained wood floors can add much to the attractiveness of a room. Perhaps your floor would be easier to care for if given a new finish. Wood floors to be refinished should be made as level and smooth as possible. This is hard work so you may want someone with experience to help.

Finishing Wood Floors

Careful sanding and refinishing can turn a shabby floor into a gleaming one. Machines to do the work can be rented in many communities. Two pieces of equipment are needed, a sander and an edger. The rental agent will give you detailed directions for doing the work. Great care must be taken by an inexperienced operator to prevent careless cutting.

Choose a Finish. A good floor finish should preserve the beauty of the wood, be durable and easy to keep. Some possible finishes for floors include penetrating seals, shellac, varnish and paint.

Penetrating Seal with a true tung oil base is considered to be the most durable type of finish today. Most manufacturers of flooring recommend its use. It is easy to apply and differs from other finishes because it sinks into the wood, rather than coating the top. For that reason it shows few scratches and wears well. Worn places can be patched without redoing the entire floor and without showing any lines of joining. Floors can be used during the

finishing process. Seal-finished floors can have a soft luster instead of a shine and do not darken with age.

Varnish Finish. When used, the varnish should be the type especially designed for floors. This finish is durable, resistant to spots and stains but will show scratches.

Shellac. In the past this was a popular finish because it dried quickly. The finish scratches easily and water spots.

Paint. When the wood is not attractive or color is desired, paint may be an effective finish, but more difficult to maintain.

How To Finish Floors With Seal

Sand Floor. Old floors must be sanded to the bare wood. There are four steps in preparing an old rough floor for finishing.

First the floor is sanded diagonally at about a 45° angle, with coarse abrasive paper (#4 or 3 1/2 open coat). Each sanding path is overlapped about two or three inches. Change paper as needed.

The second roughing cut is also made diagonally with the same size abrasive paper but in the opposite direction.

The third step uses medium grit paper (#2-1 1/2) in lengthwise direction of the board, or with the grain of the wood.

The final smoothing is done with fine (#2/0 or 1/0) paper, also with the grain. This should give a very smooth floor on which it is easy to get a fine finish.

The edges around the floor, and other places that are impossible to reach with the large machine are sanded with an edger, using the same grits of paper. Some places such as under a radiator, may have to be done by hand.

Caution: The dust collected in the bags is highly inflammable. The bag should be emptied after every hour's operation or when the bag is two thirds full. Never empty in furnace or incinerator.

On new floors or floors in good condition the sanding can be done lengthwise with medium grit paper followed with a final smoothing using fine paper.

Prepare for Finish. Spots or stains not removed in sanding may be bleached with oxalic acid (1 tbs. per cup of water) followed with a weak solution of household ammonia.

Oil soaked floors may be cleaned with a solution of a pound of trisodium phosphate to a gallon of water. The floor should be rinsed with warm water and sanded lightly when dry.

Wide cracks can be filled with a paste made with the final sanding mixed with the floor sealer.

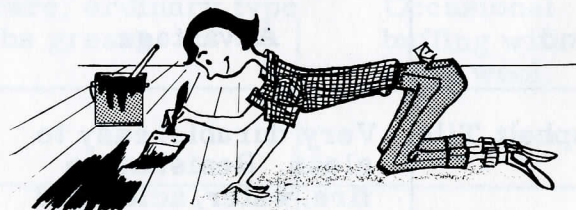
It is important if stain and wood filler is used that the first coat of finish be applied the same day as the final sanding. If there is time between these operations the grain of the wood rises slightly. Usually with three applications of seal, filling an oak floor can be eliminated.

Before applying the finish sweep the floor to remove the sanding dust. A cloth dampened with turpentine may be used to wipe up remaining dust.

Applying Penetrating Finish. With a lint free rag or applicator apply the floor seal, first across the boards, then lengthwise. After 15-30 minutes wipe off the excess seal. After drying thoroughly (10-12 hrs.) buff with #00 steel wool.

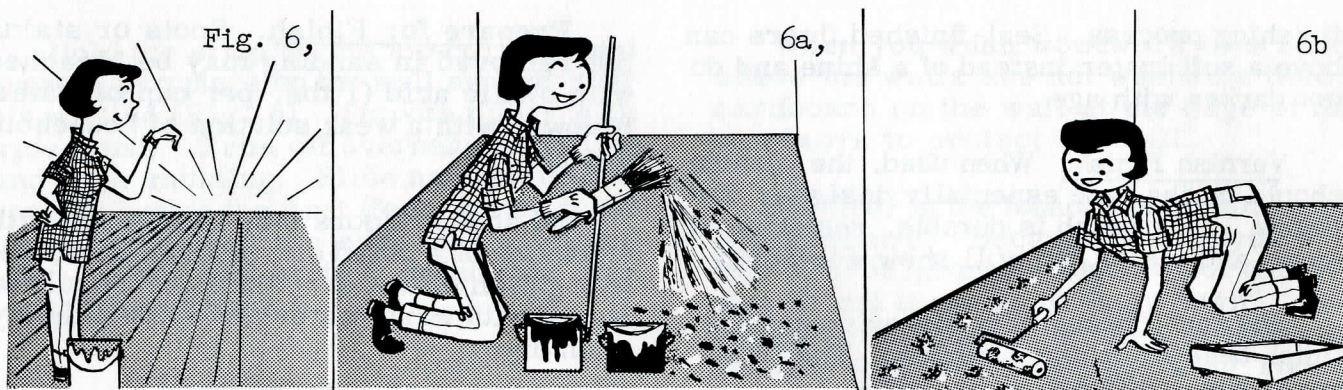
Apply second coat in the same manner. A third coat may be desirable on porous wood or wood with open grain.

If a filler is desired on oak flooring apply filler after the first coat of seal has dried.



Painted Floors

If the wood is not hardwood or is badly worn you may cover the surface with paint. Use a special floor paint, a good quality porch or deck paint. Proceed by starting in the farthest corner from exit door and work until floor is covered.



A spattered floor can be made after the ground color is thoroughly dry (Fig. 6). Take a whisk broom or small brush and dip lightly into paint. Flip against ruler, wood stick or back of wrist sharply so that the color spatters down (Fig. 6A). Practice on newspaper. A design roller may also be used (Fig. 6B)

Allow first spatterings to dry before using another color.

When working along edges of floor, take care not to spatter the wall. Pieces of newspaper taped to wall will serve as a protective shield.

Before painting compare the cost of repainting a printed linoleum or felt-base floor covering and the cost of replacing with a new covering. The cost difference might not warrant the cost of paint and the work involved. Linoleum manufacturers do not recommend repainting, as ordinary paint does not stay on linoleum well. However, if painting is to be done, choose a color

that fits into the color scheme, clean the floor well and be sure that all the soap is removed. When the floor covering is dry, it should be roughened with steel wool dampened with turpentine. The paint will adhere better to the roughened surface. Roughen with steel wool after each thin coat of paint before the next coat is applied.

When all colors are applied and dry give a final coat of heavy-duty varnish and wax.

RESILIENT FLOOR COVERINGS

There are many good floor coverings from which to choose.

Some floor coverings such as inlaid linoleum, asphalt and rubber tile, may last from 15-20 years while the light gauge inlaid linoleum and printed enameled surface type will last about 4-5 years. The condition of the under floor and the care given the floor covering has a great deal to do with the lifetime of the floor covering.

RESILIENT FLOOR COVERINGS

Kind	Advantage	Disadvantage	Care
Asphalt Tile	Very durable, easy to clean. Resistant to fire, water, acids and alkalis. One of the few types that can be used on concrete that is in contact with the ground. Costs less than other resilient floor coverings.	Ordinary type not grease proof. Less quiet and comfortable. Brittle and may crack if base is uneven. Require skill to install.	Do not wet, mop or wax for a week or two after installation. Use water emulsion waxes. Never solvent types. Wash with mild soaps and detergent. Avoid abrasives. Rinse thoroughly to avoid slipperiness.

Kind	Advantage	Disadvantage	Care
Enamel or Printed (felt back) Linoleum	Comes in regular sizes as well as by the yard, easy to lay - comfortable. Costs less than linoleum. With care and not too heavy traffic will last several years.	Color and pattern applied to surface, may wear off. Less resilient and durable than real linoleum. Color and pattern limited; surface shiny and less attractive.	Varnish or lacquer as manufacturer advises to maintain surface. Worn off surface may be painted.
Cork	Comfortable underfoot, very quiet, safe non-slip surface. Water resistant. Warm natural colors.	Not entirely grease resistant, surface porous. Color restricted to browns and tans. Very expensive.	Care as for linoleum. May be sealed with penetrating sealer before waxing. Remove spots with fine steel wool or emery paper.
Linoleum	Smooth, resilient, not tiring underfoot. Water and grease resistant as long as finish lasts. Easy to maintain. Attractive: variety of color, pattern with special decorative designs possible. Comes in tile and sheet form in varying thicknesses or gauges (1/16" light, 3/32" standard and 1/8" heavy). Cuts and scratches tend to heal.	Dented by furniture. Slippery when wet or greasy. Moisture underneath causes mildew and buckling. Not recommended for floors below grade. Requires skill to install.	Dust daily with dry mop. Use damp mop when needed using water sparingly. When necessary to wash use a mild soap or detergent with minimum of water. Avoid scouring because it breaks the surface. Never use varnish, shellac or oil on surface. Keep thin even wax film on floor using self-polishing - no rub type of wax on clean surface.
Rubber Tile	Tough, long wearing, non-porous, quiet, comfortable to stand on, pliable, will not crack so it can be put over wood. Beautiful colors, resists fire and scuffing.	Expensive. Slippery when wet. Show wear unless it receives considerable care; ordinary type absorbs grease.	Polish with water emulsion type wax. Occasional buffing with fine steel wool.
Vinyl Plastic Tile	Tough and durable and resists stain and soil. Flexible and quiet. Wide choice of non-fading colors. Easy to maintain. Useable for below grade installation.	Initial cost high. Some kinds are not dent resistant.	Waxings not necessary.

Installation of Resilient Flooring

Some materials are more difficult to lay than others and unless you are skillful the results may not be satisfactory. It is often better to employ a professional. Large pieces are hard to handle without damaging them, and the entire piece may be ruined by a wrong cut in fitting. Asphalt tile is also difficult for an amateur to lay. Other tile forms are easier for the non-professional to install.

The manufacturer's instruction should be followed carefully in the preparation of the old surface, the adhesive used and the method of laying.

How To Lay Tile

Before starting take up the molding at the base of the walls. Be certain that the floor is smooth, free of cracks and clean. Then apply the recommended lining to the floor. Often a plywood floor is recommended as a base for tile.

Find the center point of each of the end walls and connect these points with a chalk line down the middle of the room. Locate the center of this line and, using a carpenter's square, draw a perpendicular line. This divides the room into quarters (Fig. 7).

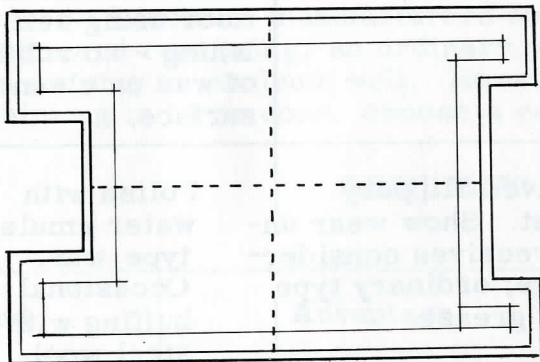


Fig. 7

Lay quarters one at a time. Always start at the center lines and work toward the border (Fig. 7A). Repeat in the other three quarters of the room, finishing the entire center area before starting to cut and fit any of the border tiles. In some cases the border tiles will need to be cut to make them fit in between the last row of cemented tile and the wall. Your dealer can suggest the easiest way to do it.

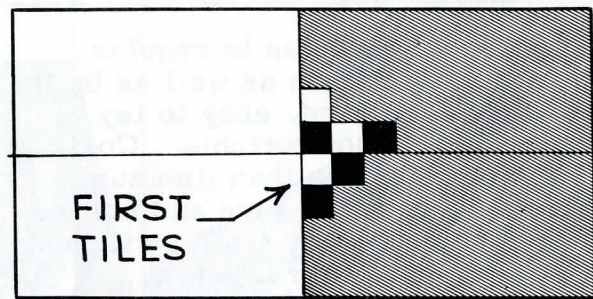


Fig. 7A

Spread the cement as evenly as possible with a notched spreader. Don't use too much cement, it's likely to ooze up between the tiles. Follow directions carefully. Spread an area you can cover in about 5 minutes. This may be about three feet square. Drop tiles into position accurately. Do not slide into position as that forces cement up between tiles (Fig. 8).



Fig. 8

When all the tiles are down, roll the floor with a heavy roller or press the tiles flat with a brick wrapped in clean rags. Wipe up excess cement. Wait several days before you scrub and wax the tiles.

Edges of the flooring should not be left exposed unless they are flush with some other hard surface.

Finish exposed edges such as doorways with metal stripping or other means.

CARE OF FLOORS

Care is important to the life of all types of floor coverings. Do not wash any kind oftener than necessary and use very little water. Manufacturers say that more floor covering is scrubbed away than worn away.

Never use a strong soap or washing powder. Washing linoleum too often dries it out and makes it brittle. Soiled spots can be wiped with a damp mop to avoid excessive washing of the entire floor. Always wipe up spilled water and grease immediately. Sweep or dry mop once a day. An oil mop produces a sticky film to which dust adheres.

Frequent waxing is a key to longer wear and good appearance. Waxing makes a floor easier to clean. Remember to use a thin coat of wax. Too much serves as a dirt catcher because the top film hardens and wax underneath remains soft and gummy. Dirt will stick to this and will give the floor a dull yellow color. Excessive amounts of wax are a safety hazard.

After a floor has been waxed it needs only rewaxing at intervals. Before rewaxing, clean floor with a damp cloth.

It may be necessary to remove old wax with a commercial cleaner or 4 parts hot water to 1 part kerosene.

Waxes come in the form of paste, spirit solvent, and water emulsion wax known as self-polishing or no-rub wax. Be sure to read the label and use the correct type for your floor covering. Use only the self-polishing or water emulsion wax on asphalt and rubber.

SMALL RUGS

In bedrooms a smooth floor covering often is used with small rugs because they are easy to clean.

The term "scatter" rugs may be misleading. It does not mean to throw them around anywhere. Small rugs should be placed in relation to furniture with edges parallel to the wall.

Be sure that small rugs stay in place, otherwise they may cause falls. You may need to anchor yours with a rubber underlay, or by sewing pieces of rubber underneath.

If new rugs are needed they may be purchased or made at home. In selecting or planning a rug these are some of the things to consider:

It should be suited in color, size and design to the place and furnishings where it will be used.

The material used should be heavy and firm enough to lie flat. Color and design should give the appearance of flatness. Rugs are to be walked upon so choose colors that are not easily soiled.

Rugs with long shaggy pile are not easy to clean and dry slowly. Cotton shag rugs give better service if the pile is closely spaced and firmly anchored. Wool rugs show soil less than cotton ones.

Making Rugs

Rug making takes considerable time, but it is a good way to get a rug exactly the size and color you want. The use of old materials makes an economical rug that can be as attractive as those made with new materials.

Some kinds of handmade rugs are braided, hooked and crocheted. If cotton is to be used crocheting or the weaving process as described in Bulletin E. C. 56-1118 is suggested. Braided and hooked rugs are better made of wool.

How to Make a Hooked Rug

A hooked rug lends itself to either contemporary or traditional interiors, depending on the design selected.

Select Equipment and Materials. These are what you will need:

Burlap or other piece of coarse material on which the design can be placed.

Hook - small hand hook with wooden handle or shuttle or punch type hook (Fig. 9).

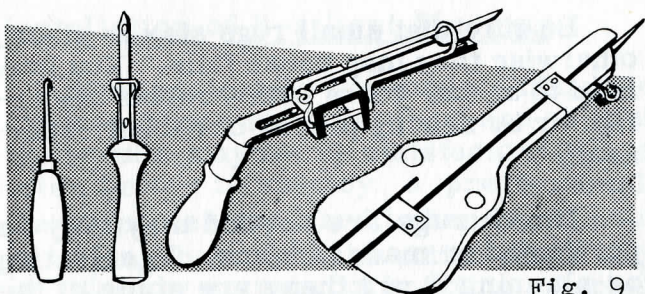


Fig. 9

Frame - over which the backing can be stretched, is needed when using the shuttle or punch type hook. With a small hand hook this may not be necessary. Frame may be purchased or made, the size depending upon the rug. A picture frame may be used to form blocks which can be joined together to form a rug. If the frame is made use wood 2" wide and 1" thick, 5" or 6" longer than rug and hold them together with clamps or with holes and pegs. Wrap the edges with heavy cloth so the rug can be sewed into the frame.

Material - for the rug may be cast off clothing or blankets. Dye may be used to get the colors needed. Wool materials are springy and shed dust well. It takes about 3/4 lb. of medium weight wool for a square foot or about 12 lbs. for a 40" x 60" rug.

Create and Transfer a Design. Part of the pleasure in making a hooked rug is in the creation of new and individual designs. Check the size and shape with a paper pattern. If the length and width are in the proportion of two to three the effect will be more pleasing.

Simple designs make the most attractive rugs. Conventional or geometric patterns are more pleasing than natural looking flowers or other objects. Avoid a design that has an up and down; instead use a design that looks well any way you place it.

An all-over design is an easy one for the beginner to make. Block off a paper pattern into sections and repeat a simple motif (Fig. 10).

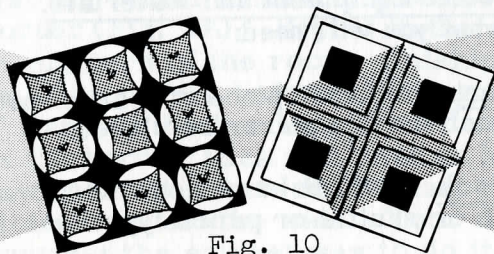


Fig. 10

To transfer the design a crayola may be used to draw or trace around a pattern of the repeat. A stencil may be made by punching holes through the lines of the design over which chalk or powdered tempera is rubbed through the punched holes. The lines are then outlined with crayola or indelible ink.

Prepare Material. Cut the clean fabric in strips about 1 1/2 inch wide. Experiment by hooking until you get a width that pulls through the foundation easily. Cut strips lengthwise but material that ravels may be cut on the bias.

Let one color or closely related hues predominate. If you do not have the right colors you may dye the material.

Hook the Design. Hold the strip of fabric under the rug foundation with the left hand. With the right hand hold the rug hook lightly in the palm and slip the hook down in the foundation, catching the strip. Bring the strip to the surface forming a loop 1/4 to 1/2 inch high (Fig. 11). Continue this procedure making each loop close enough to leave one to three threads of the foundation between. With machine hooks you work on wrong side.

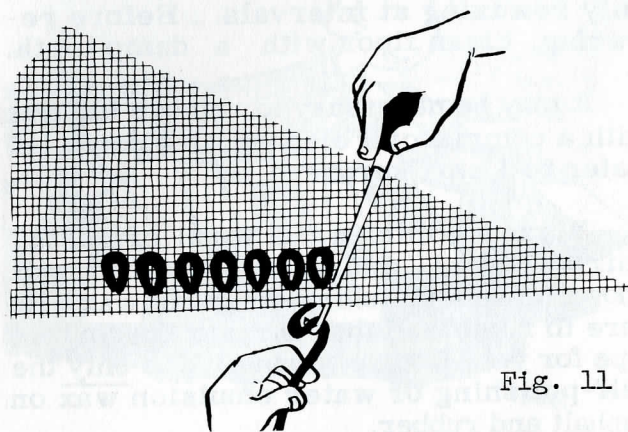


Fig. 11

It is usually best to work from right to left. Work each motif from the outside in. The background is worked last. All ends should be brought to right side and clipped even with the loops. Sometimes the loops are clipped.

Finish the Rug. The edges of the rug should be unhooked so that a hem 2 to 3 inches can be made on the back. Miter the corner.

If the rug is to be made of blocks whipped together, machine stitch hem in clock first and hook through the hem. The edges of the rug can be overcast with strips of material to hide the edge.

When the rug is completed place it face down on the floor. Walking on the rug in this way will flatten and help set the stitches.

Windows are a part of the wall and should form a decorative and harmonious background for other furnishings in the room. The window treatment you see may be curtains, draperies, blinds, shades, shutters or combinations of these and others.

When curtains are used as a background, the whole treatment should be about the same color and value as the wall. Windows are treated in this manner when the room is small, when the windows are poorly proportioned, when other furnishings have much pattern or when the room has many windows.

DECIDE ON STYLE & LENGTH

Some of the questions you need to decide about the window treatment are:

Do you need to control light, air? Do you want privacy? Do you want a dainty or tailored treatment, formal or informal? What is the best placement of rods? Should they extend over the walls to make windows appear wide, permit more light? Will the windows have a cornice, a valance, or a heading above the rod?

In a bedroom where windows are opened often, treatment should be simple so adjustment of window can be made easily.

Curtains should be either sill, apron or floor length. Anything in between will look skimpy. Narrow windows look wider when curtains are sill or apron length. Floor length curtains help make a short wide window look longer. If curtains are hung inside the woodwork, sill length will look best.

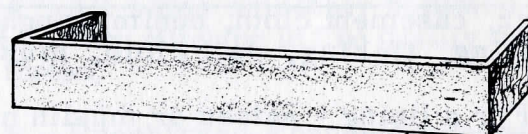
The hardware can be hung on the wall to change window shape. Hang above windows to make them appear narrower, extend over the wall to make them look wider.

Dressing windows is much like selecting clothes for people. Sizes and shapes can be disguised. A tall, narrow window will appear of better proportion if the treatment extends over the wall.

A small window covered with large patterned fabric will look like a tiny tot dressed up in mother's clothes. Use plain or small designs in small rooms and windows.

Cornices and valances are top finishes for windows. They may be used to conceal fixtures, to connect two or more windows, or to change the apparent size of the windows.

A cornice is usually made of wood or metal. It may be purchased ready-made, custom made at lumber yard, or you can make them yourself (Fig. 12). A valance is of fabric which may be hung on a separate rod, or fastened to a valance board (Fig. 13).



CORNICE  Fig. 12

VALENCE

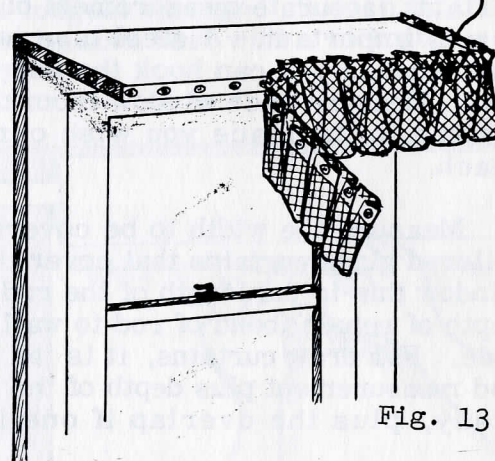


Fig. 13

If you decide to use either a cornice or valance be sure the color harmonizes with the wall and window treatment and that the proportion is pleasing to the rest of the window.

FABRICS FOR WINDOW TREATMENT

A curtain is considered to be an unlined window hanging of sheer material that is gathered on a rod. Draperies are of opaque or nearly opaque material and often lined and pleated.

Fabrics for curtains or draperies should hang well, be easy to care for and wear well considering the sun, heat, soil and humidity in the home. Evenly twisted yarns give best wearing quality. Curtains made from sleazy, soft, loosely woven yarns will stretch and sag and will not stand up under washing.

There is a wide variety of fabrics available. Some of these include:

For glass curtains - marquisette, scrim, organdy, net, dotted swiss, muslin, voile, gingham, percales. Marquisettes have yarns twisted around one another to help keep their shape.

For draperies and draw curtains - chintz, casement cloth, denim, gingham, sheeting, ticking, sail cloth, muslin.

For a lining - sateen or muslin helps to protect draperies from dust and sun.

MEASURE WINDOW CAREFULLY

Whether you decide to make or buy curtains, accurate measurement of the window is important. A steel tape is good to use because you can hook the end over the rod. Measure each window from the top of the rod to the place you wish curtains to reach.

Measure the width to be covered. For tailored glass curtains that cover the entire window this is the length of the rod plus the depth of return (bend of rod to wall) at each side. For draw curtains, it is the length of rod measurement plus depth of the returns, if any, plus the overlap if one is used.

When measuring for cafe or tier curtains measure for the bottom curtain, then measure for the top; they may not be the same. The top pair should overlap the bottom one by at least two inches, covering the rod. (Fig. 14).

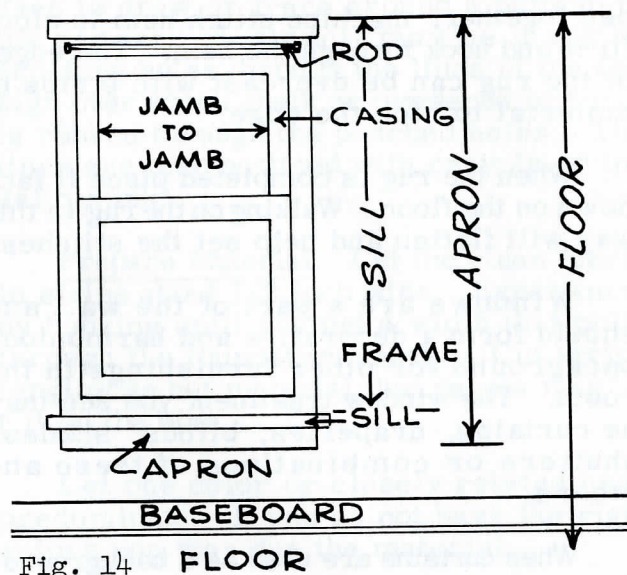


Fig. 14

ESTIMATE YARDAGE

To determine the number of lengths to buy, add the rod-to-bottom measurement and the hem allowance, and the heading (which is the amount you want the curtain to extend above the rod) plus any shrinkage allowance. Unless a cornice or valance is used some heading (Fig. 15) is needed above the curtain rods. For curtains with a casing one to one and a half inches may be right.

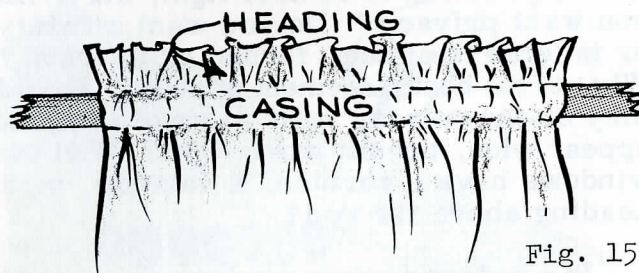


Fig. 15

These are some hem allowances:

Lower hem - floor length 5" - 9" finished; for apron or sill length 2" - 4" finished so that the upper edge does not show above the glass. A double hem is preferred for sheer fabrics so that the narrow turn-in doesn't show; it allows for lengthening and gives weight.

Top hem - top hem allowances may vary from 2" to 4 1/2" depending on the heading.

Side hems depend on width and weight of fabric and the size of the window, it may be 1" - 1 1/2" finished.

SHOP WISELY

If curtains are hung on rings below rods, subtract the diameter of the ring from total length measurement. For floor length curtains subtract one inch for clearance at the floor.

Extra yardage will be needed for matching figured material. Plan where you want the design to appear at the window. If you can't have a complete design at both top and bottom, it may be better to break the design at the top. The design should be on the same level in every drapery or curtain in the room.

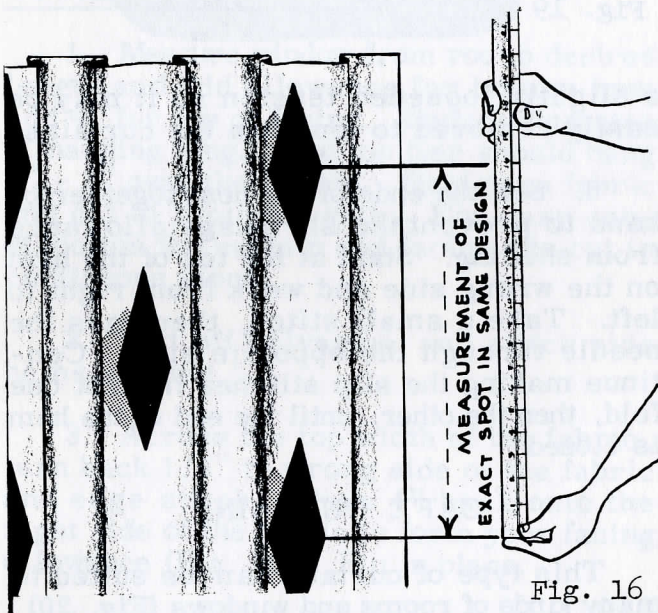


Fig. 16

Measure lengthwise from a certain spot in the design to the exact place where it appears again (Fig. 16). Divide the length of the draperies, including hems, by the length of this repeat to estimate the number of repeats needed.

For example, if the repeat measures $8\frac{1}{2}''$ and the length needed as $72''$, nine repeats or $76\frac{1}{2}''$ would be necessary for each length to allow for matching the figures in the pattern.

To determine the number of widths needed measure the length of the rod plus returns (bend of rod to wall) plus any overlap in the center to shut out light-about $3''$.

Allow at least twice this measure for fullness; for sheer soft fabrics allow three or more times.

For side draperies use a full width of material at each side.

When you have measured your window and have decided on the type of fabric and style of window treatment, you are ready to shop and make comparisons. Then you can determine whether you will make your own or whether it will be more practical to buy them ready made.

As you examine materials and ready-mades study the labels for information as to shrinkage, color fastness, fibers used, directions for care, wash or dry clean, finish, whether permanent.

These are some desirable features of ready-made curtains:

1. Fine, clear weave,
2. Permanent crisp finish which eliminates starching and controls shrinkage of cotton and rayon curtains,
3. Selvages removed,
4. All sides smoothly hemmed with neat, secure stitching in fine quality matching thread,
5. Preshirred French headings and roll hemmed or picot edged, generous ruffles on tie backs.

Ready-mades now come in more sizes. If you cannot fit your window exactly get the next longest size and shorten it. This can often be done best with a tuck at the top (Fig. 17).

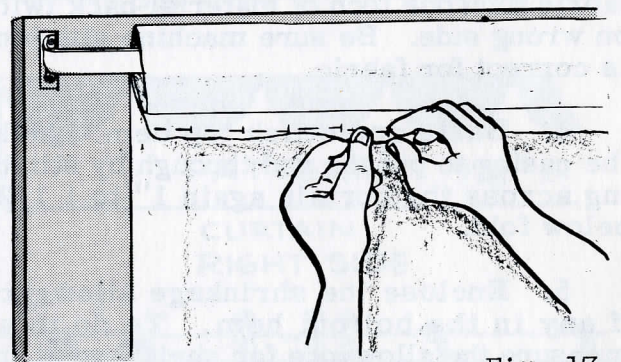


Fig. 17

You often can buy ready-made curtains cheaper than you can make them. However, for odd sizes, special fabrics and colors you may like to sew your own.

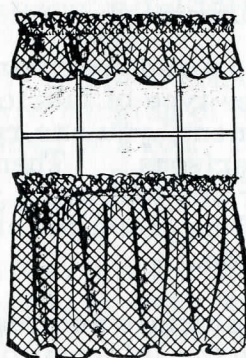


Fig. 18

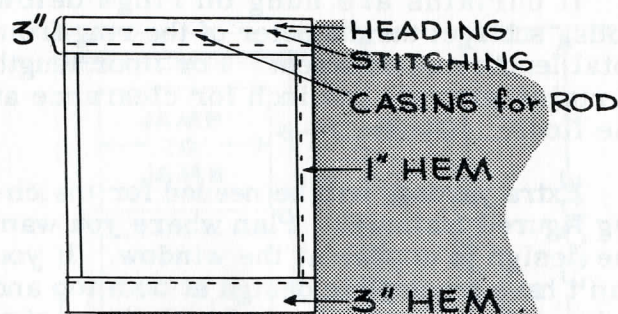
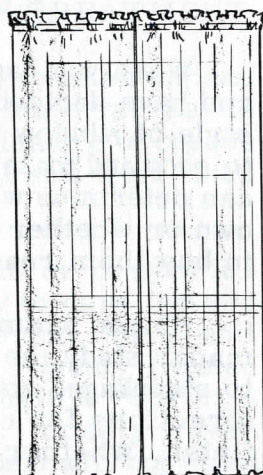


Fig. 19

SIMPLE GATHERED CURTAINS

Simple curtains that are gathered on the rod may vary from glass curtains or tailored panels, to tier curtains or Dutch curtains with a valance and sash curtains. Any of these are easy to make (Fig. 18).

How to Make Simple Curtains

1. Check measurements carefully. Add to the finished length 3" for bottom hem, and 2"-3" for top hem, plus any shrinkage allowance. Double hem allowance on sheer fabrics. If bottom hems are made the same depth as top you can reverse the curtains (Fig. 19).

2. Draw a cross-wise thread as a cutting guide for each length. Pull fabric diagonally to straighten if necessary.

3. Cut off selvages and make 1" hems on sides. For "shadow" hems on sheer fabric turn one inch of material back twice on wrong side. Be sure machine stitching is correct for fabric.

4. Baste and stitch top hem. Make the casing to put the rod through by stitching across the curtain again 1" to 1 1/2" below fold.

5. Enclose the shrinkage allowance if any in the bottom hem. To do this, measure the allowance for shrinkage at the bottom of each panel. Fold it to the wrong side, press, and baste. Then turn up the remainder of the hem allowance. Press and baste hem in position. Machine stitch the hem, using a medium long stitch with

a slightly loosened tension so it may be easily removed to lengthen the curtains.

6. Sew the ends of the hem together by hand to prevent the shrinkage allowance from showing. Start at the top of the hem on the wrong side and work from right to left. Take a small stitch, then pass the needle through the opposite side. Continue making the slip stitches in first one fold, then the other, until the end of the hem is closed.

CAFE CURTAINS

This type of curtain can be suited to many kinds of rooms and windows (Fig. 20). They are inexpensive and easy to make and can be used without shades or blinds.

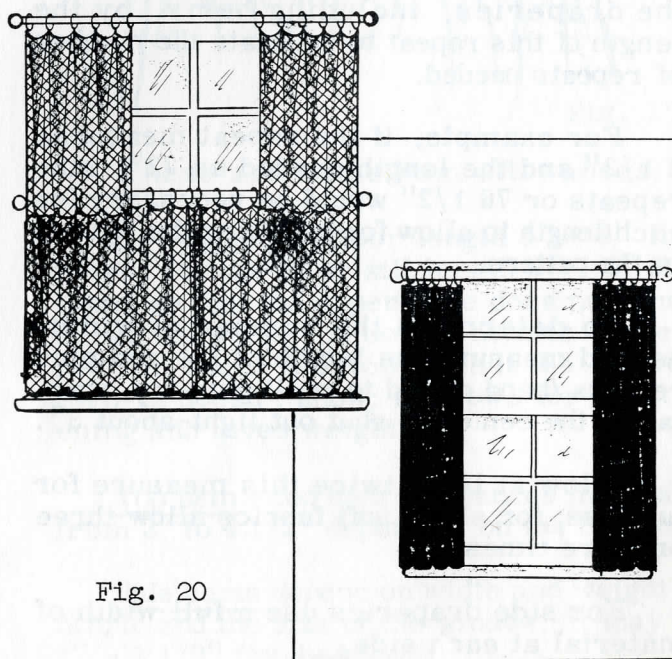


Fig. 20

Cafe curtains allow for control of light, air and privacy in either or both upper and lower part of the window. They are easy to hang, take down and to wash.

Rods, brackets and rings needed with this style of curtain are visible and should be attractive. There are various sizes and shapes of brass and painted rods and rings available for these curtains. Clip-on rings instead of sew-on rings are useful and time saving.

To Make Cafe Curtains

1. Measure window from rod to desired length and add allowance for bottom hem and 4" for top of facing. Deduct diameter of hanging ring. The top tier should hang 2" - 3" over the bottom. Straighten fabric and cut to required size. For easy construction the curtain and facing are cut in continuous piece.

2. Cut off selvages, and stitch side hems - about 1".

3. Across the top width of the fabric, turn back 1/4" to wrong side of the fabric and edge stitch. Turn 4" back onto the right side of the fabric to form your facing allowance (Fig. 21). Pin in place.

4. Make pattern for scallops from a four inch strip of brown paper the full width

of the hemmed curtain. Fold the strip in equal parts, the number depending on the width of the curtain. On 35 inch material you may fold it into seven parts, each 5 inches wide (Fig. 22). Measure and mark lines for scallops (Fig. 23). A saucer could also be used to make the scallops. Cut out scallops.

5. Place this pattern across the top of the curtain with the point of scallops 1/4 inch from the fold (Fig. 24). Mark the stitching line and sew by machine, using a fairly short stitch and taking one stitch across the point of each scallop.

6. Trim to 1/4 inch above stitching and clip seam at intervals (Fig. 25). Turn facing over to wrong side of curtain, then smooth and point scallops. Press.

7. Blind stitch sides of facing to curtain. If curtain is extra wide, blind stitch lower edge in place across curtain.

8. Sew rings to point of each scallop or use clips.

For a variation, the scalloped top could be made with fabric loops. Or the straight edge could be finished with bris-bie loop braid. Box pleats may be laid in and folds secured by metal clips. Pleated or plain, pointed or scalloped, you suit the style to the fabric and room (Fig. 26).

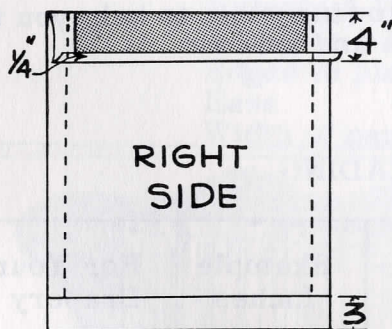


Fig. 21

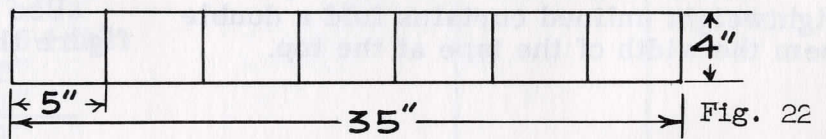


Fig. 22

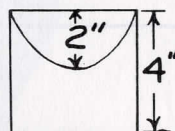


Fig. 23

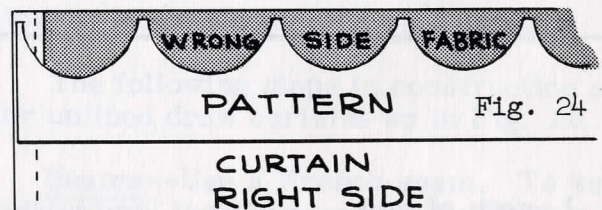


Fig. 24

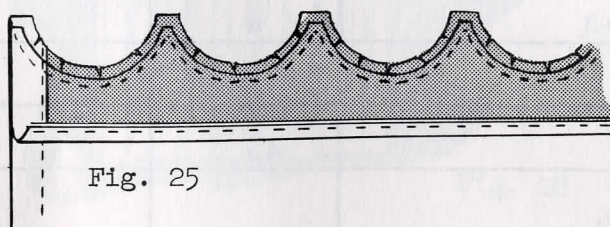


Fig. 25

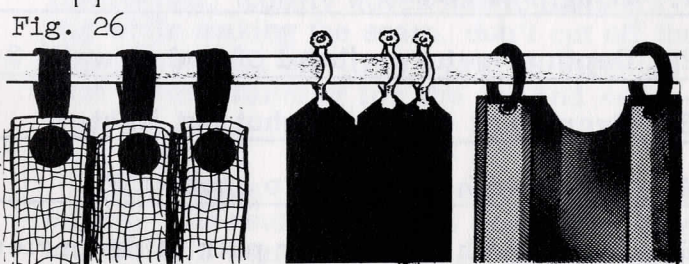


Fig. 26

DRAW CURTAINS OR DRAPERIES

Curtains or draperies can be used on traverse rods. The width of fabric will need to be twice the width of the space to be covered.

Pleats are used to control the fullness so that the window treatment will hang in even, graceful folds. Pleats may be figured and stitched with crinoline to hold their shape or pleater tape may be used (Fig. 27).

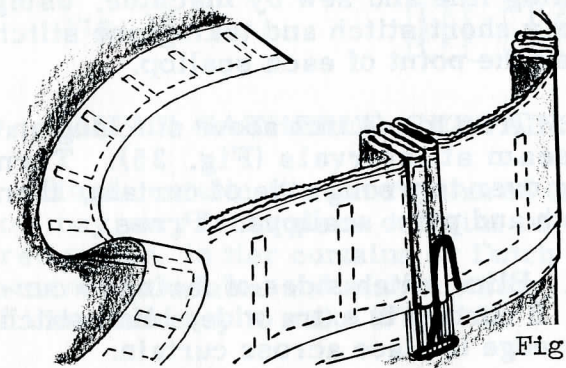


Fig. 27

Use of Pleater Tape

One advantage of this tape is that the fabric can be laid flat for cleaning and pressing. Quite often though the finished curtain does not exactly fit the window.

Fabric 48 inches wide will vary from 22 inches to 25 inches in width when finished.

Follow directions with the tape. In lightweight unlined curtains fold a double hem the width of the tape at the top.

How to Measure Pleats and Spaces

Pleat the top hem or heading of each panel to fit the space it is to cover--half the total window space. You'll usually make an odd number of pleats--three, five, seven, or nine--depending on width of panel. The following will help you decide on the number of pleats for width of material:

36-inch fabric, finished in 33-inch panel, can have 3 pleats.

48-inch fabric, finished in 45-inch panel, can have 5 pleats.

54-inch fabric, finished in 51-inch panel, can have 5 pleats.

1 1/2 widths of 36-inch fabric, finished in 50-inch panel, can have 5 pleats.

1 1/2 widths of 48-inch fabric, finished in 68-inch panel, can have 7 pleats.

2 widths of 48-inch fabric, finished in 92-inch panel, can have 9 or more pleats.

2 widths of 54-inch fabric, finished in 104-inch panel, can have 9 or more pleats.

The space between pleats should be no wider than the pleats, otherwise loops will be large when drawn and will sag rather than hang in pleasing folds.

Use the following guide to help you to figure the width and spaces:

GUIDE FOR PLEATS IN FRENCH HEADING

	Example Inches	For Your Drapery
1. Length of rod	36	
2. Depth of returns (bend of rod to wall) 3+3	6	
3. Overlap at center to shut out light	3	
4. Total width or space to cover	45	
5. Total width needed for pair of draperies, twice the space	90	

Width of material to buy to get 1 panel from 1 width 48-inch material will finish 45 inches (and could be used) 54-inch material will finish 51 inches		
6. Best width for ample fullness	54	
7. Less side hems	-3	
8. Finished width of panel	51	
9. Half of space to cover (one half of line 4)	$22 \frac{1}{2}$	
10. Fabric left for pleats (Subtract)	$28 \frac{1}{2}$	
11. 5 pleats in one 51-inch panel Fabric each pleat can have-- 28 1/2 divided by 5 or 5.7 inches. Allow 1 inch for ease, make each pleat 5 1/2 inches	$5 \frac{1}{2}$	
12. Space one panel covers (Line 9)	$22 \frac{1}{2}$	
13. Total space needed at sides for return and lap	6	
14. Number of inches to be used in spaces (Subtract line 13 from line 12)	$16 \frac{1}{2}$	
15. Number of spaces between pleats	4	
16. Size of each space - divide line 14 by line 15	$4 \frac{1}{8}$	
17. Width of space and pleat (distance between centers of pleats) add line 11 to line 16	$9 \frac{5}{8}$	
SUMMARY: 5 pleats $5 \frac{1}{2}'' = 27 \frac{1}{2}''$ 4 spaces $4 \frac{1}{8}'' = 16 \frac{1}{2}''$ Edges to pleats 6'' Ease 1'' Width of panel $51''$		

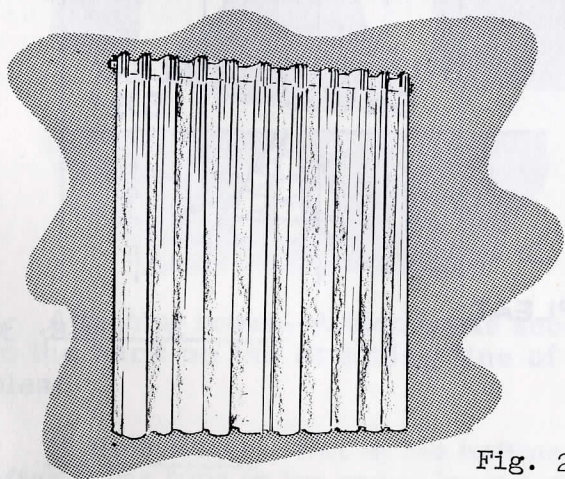


Fig. 28

How to Make Unlined Draw Curtains

The following steps in construction are for unlined draw curtains as in Fig. 28.

Seams--Use a French seam. To keep lightweight, loosely woven fabric from fraying while making the seam, don't cut off the selvages until the first seam is stitched, just before turning for the second seaming.

Side Hems--Cut selvages from outside edges. Measure and turn under the side and bottom hem allowances, making sure

that the fold is on the thread and that each thread turns back directly on itself. Pin and press. Turn under raw edges about 1/4 inch. Pin. Press, baste, and machine-stitch side hems.

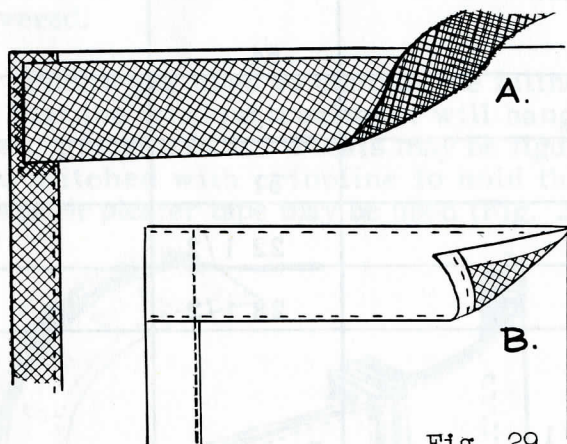


Fig. 29

Headings--Place a 3-inch strip of crinoline on the wrong side of the drapery with the lower edge along the line that will be the finished top of the curtain and the ends just short of the finished width (Fig. 29 A). (Crinoline in various widths suitable for headings may be purchased in most drapery sections of department stores.) Stitch crinoline to the top hem allowance about 1/2 inch from the edge nearest the

finished top line. Fold raw edges over the crinoline. Turn crinoline to the wrong side on the line of the finished top and stitch (Fig. 29 B). Slip-stitch ends of hems together enclosing crinoline at the ends.

Pleats--Pleat the top of each panel of the draw curtain to fit the length of rod on which it is to hang plus one-half of the overlap, the full-depth bracket return, and a slight amount of ease.

Determine the number of pleats and spaces as in Guide for Pleats in French Heading, page __. Find the center of the panel and mark with pins. Measure along the top, in each direction, the distance calculated for the pleat and space. Mark with pins (Fig. 30). These pins indicate the center of the pleats.

Measurements for the size of pleats and spaces will rarely work out exactly to 1/4 or 1/8 inch--measurements that you can read easily on a ruler or tape measure--so figure any fractions to the nearest 1/4 inch. This may cause a slight discrepancy in the over-all pleated width, but it can be corrected by stitching the pleats a trifle to one side or the other of the calculated stitching line.

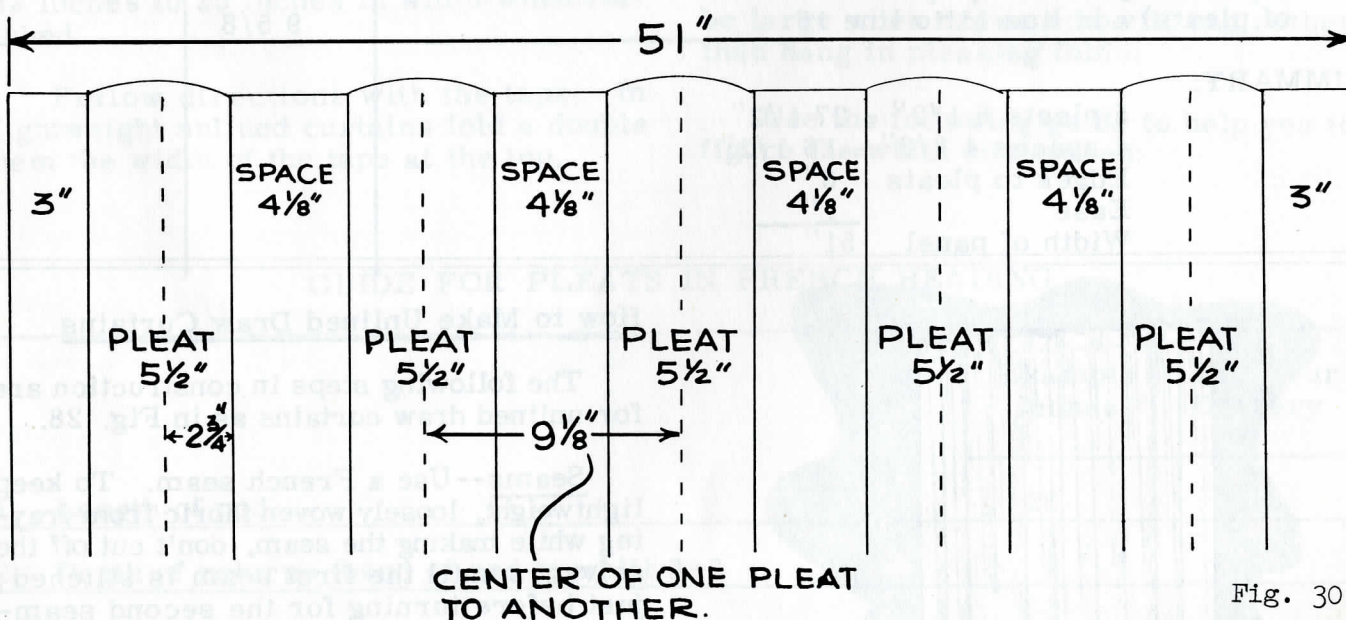
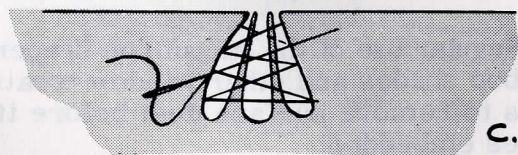
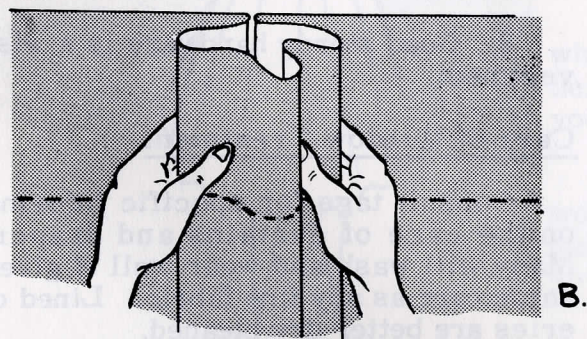
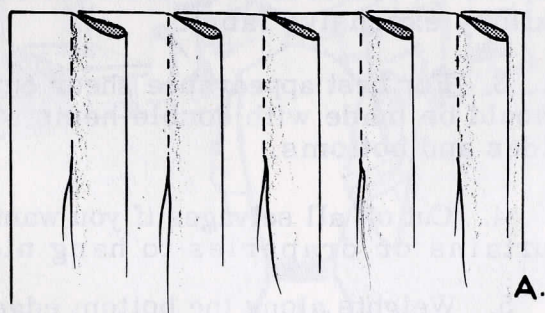


Fig. 30

To make pleats in the French heading, fold, right side out, through the crinoline on the center of each pleat. Measure back from the fold a distance equal to one-half the size of each pleat. Stitch on this line from top of the finished edge to bottom of crinoline (Fig. 31 A).

Divide each large pleat into three equal parts (Fig. 31 B) and sew by hand at the bottom of the crinoline, using a milliner's stitch (Fig. 31 C). To make this stitch, start on an inside pleat to hide the knot, bring the needle to the outside close to the stitching line, taking a small stitch. Push the needle diagonally through all folds. Repeat, working toward the front edge to within about 1/8 inch of the front. Push the needle straight through the folds and repeat the diagonal stitch to the back. Fasten the thread on the wrong side.

Fig. 31



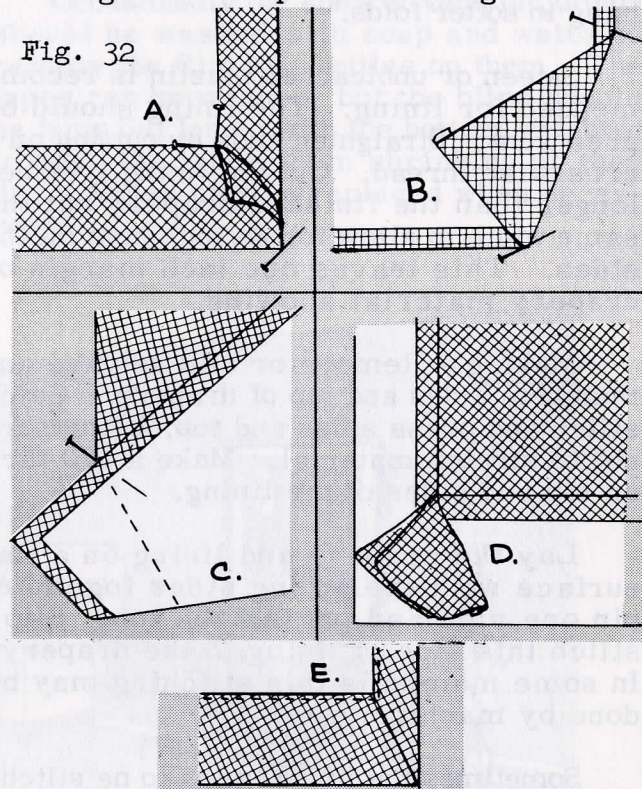
Attaching hooks--Attach hooks securely to the back on the stitching line of each pleat.

Bottom Hems - Put in the bottom hem after it has hung on the rod at least a week.

It will be necessary to miter the corners if you want a trim square effect. These are the steps in mitering a corner.

Figure 32--Steps in mitering a corner.

Fig. 32



A. Pin and press side and bottom hem. Pin mark corners where inside edges meet, and outer corner.

B. Open hems, turn corner to wrong side on line of pins. Crease fold.

C. Open fold, fold one-half of creased line over other half, right sides together. Stitch along crease.

D. Fold hems back on fold lines made in A, but wrong side out. Open seam of miter and smooth out material at corner.

E. Turn to right side. Keep the seam open flat and surplus material fitted well into corners.

How to Make Lined Draperies

Lined draperies have these advantages:

1. The lining keeps the sun from rotting the drapery fabric.
2. The pattern in the fabric shows more distinctly.

3. Colored or pattern draperies when lined give a uniform outside appearance.

4. Lined draperies have more body and hang in softer folds.

Sateen or unbleached muslin is recommended for lining. The lining should be preshrunk. Straighten ends by cutting on a crosswise thread. Cut the lining 2 inches longer than the finished drapery but the same width to allow for an inch hem on the sides. This leaves one inch margin of drapery material showing.

Making - Remove or clip selvage and then hem sides and top of drapery. Catch stitch and press sides and top, being sure not to stretch material. Make a 1/2 turn on top and sides of the lining.

Lay the drapery and lining on a flat surface with the wrong sides together; pin one side and part of the top. Slip-stitch this side of lining to the drapery. In some materials this stitching may be done by machine.

Sometimes the lining needs to be stitched in the center lengthwise to the drapery with loose stitches. This is done by pinning and tacking the lining to the drapery with knot-stitches 6 inches apart, keeping the thread loose. A wide drapery may need five rows of tacking (Fig. 33).

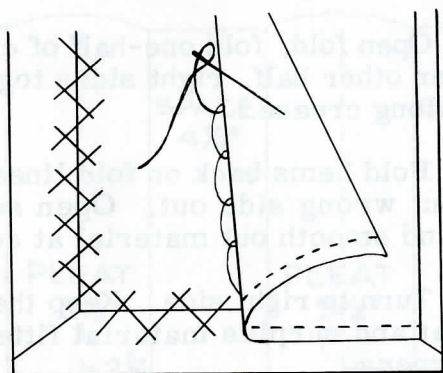
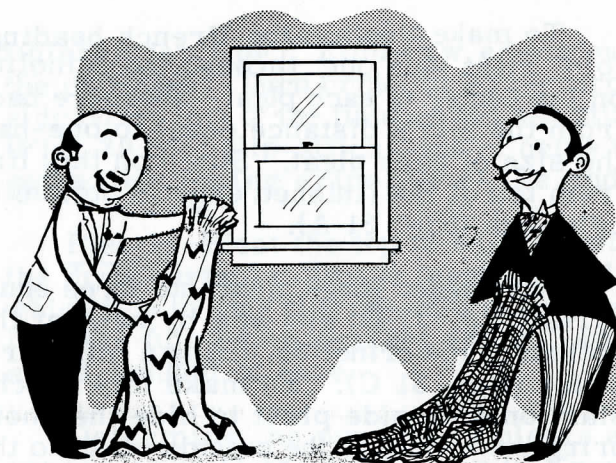


Fig. 33

Pin the other side of the lining and drapery, being sure that the two materials are perfectly smooth. Sew the two materials together with a slip-stitch 1/2 inch apart or machine stitch. Sew across the top. The bottom of the lining should be hemmed separately with a 2- or 3- inch hem. Form pleats in same manner as for unlined drapery.



TAKE SOME HINTS FROM PROFESSIONALS

1. Window treatment looks best when hung at structural point at the window, either sill, apron or floor length.

2. Use plenty of fullness. Full, inexpensive material will look better than skimpy expensive fabric.

3. For best appearance sheer curtains should be made with double hems at both sides and bottoms.

4. Cut off all selvages if you want your curtains or draperies to hang nicely.

5. Weights along the bottom edge will help the window treatment hang straight and even.

6. Good sturdy hardware is a wise investment.

Care of Window Treatment

Consult tags for specific information on the care of curtains and draperies. Many will wash and wear well if given the same care as any fine fabric. Lined draperies are better dry cleaned.

Regular use of the vacuum on draperies, bamboo shades and other window treatment helps to remove surface dust before it becomes embedded.

Curtains may be washed gently in lukewarm suds (100°-110° F) using mild detergent. Do not rub. Rinse thoroughly and squeeze out excess water rather than twisting. Newer fibers and finishes may be drip-dried.

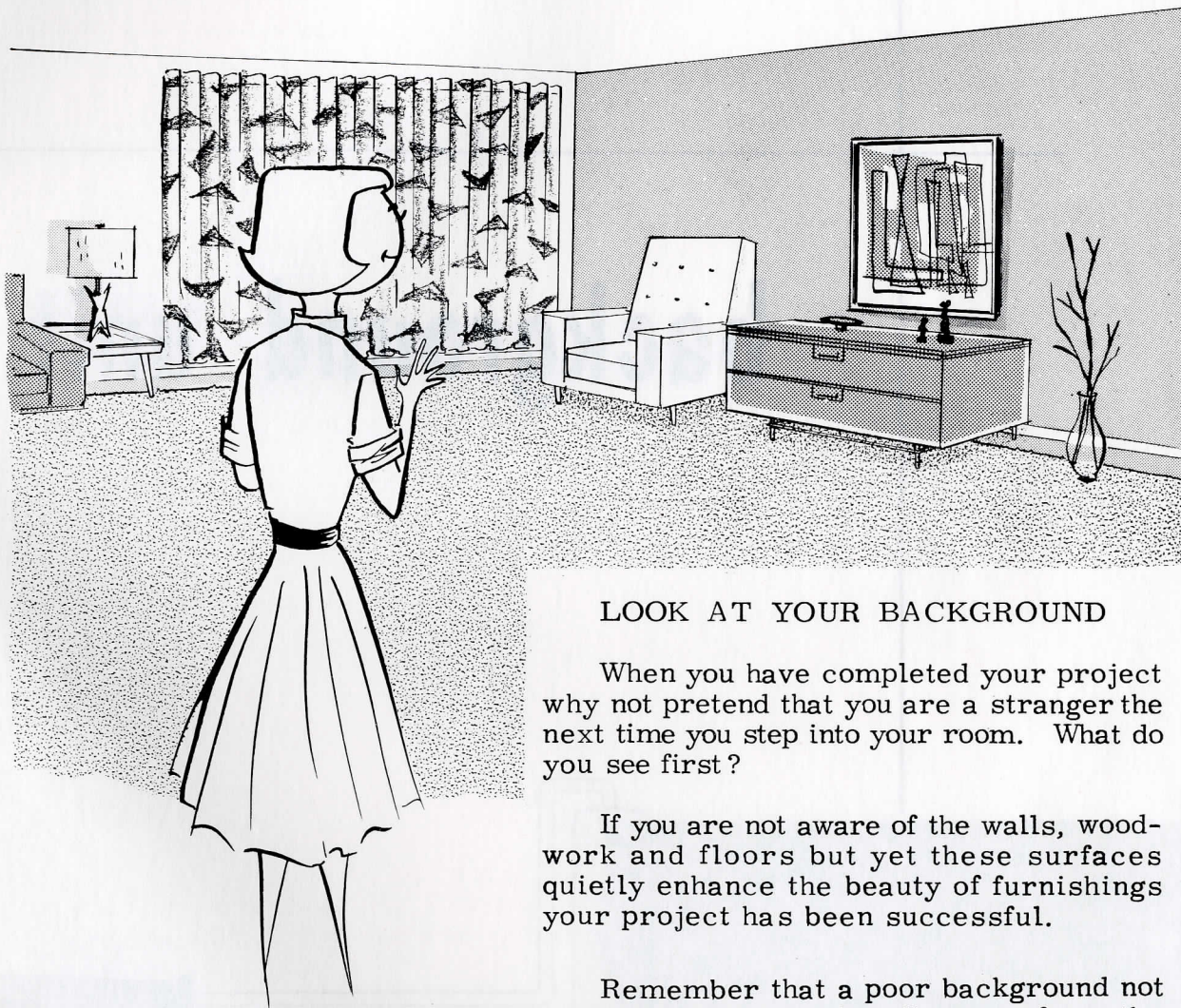
Those that need it may be pressed with a warm iron following the grain of the fabric. Soil is more harmful to fabrics than frequent washing or dry cleaning.

Do not allow curtains and draperies to blow or rub against window screen, sills or furniture.

If your shades are worn they may be turned. In hemming the good end use a long loose stitch to prevent splitting the

cloth. Some shades are washable, others can be cleaned with wall paper cleaner or art gum eraser.

Occasionally the slats of venetian blinds should be washed with soap and water to remove the film that settles on them. The tapes can be washed, but the blind should be hung full length with the bottom weighted to keep the tapes from shrinking as they dry. Tapes may be replaced when necessary.



LOOK AT YOUR BACKGROUND

When you have completed your project why not pretend that you are a stranger the next time you step into your room. What do you see first?

If you are not aware of the walls, woodwork and floors but yet these surfaces quietly enhance the beauty of furnishings your project has been successful.

Remember that a poor background not only is distracting, but distracts from the effectiveness of any furnishings used with it.

background unit

