

1966  
HOUSING BIBLIOGRAPHY  
N. C. STATE UNIVERSITY AT RALEIGH

BOOKS

- Agan, Tessie and Elaine Luchsinger. The House--Principles/ Resources/Dynamics, J. B. Lippincott Co., New York. \$5.95.
- Burbank, Nelson L. and Oscar Shaftel. House Construction Details, 5th edition, Simons-Boardman Publishing Corporation, 30 Church Street, New York 7, New York.
- Carvaty, Raymond and Harry Plummer. Principles of Clay Masonry Construction, Student's Manual, Structural Clay Products Institute, Washington, D. C.
- Commerly, E. W. and C. Eugene Stephenson. How to Decorate and Light Your Home, Coward-McCann, Inc., New York.
- Faulkner and Faulkner. Inside Today's Home, Henry Holt & Co., New York, N. Y.
- Helper, Donald and Paul Wallach. Architecture, Drafting and Design, Webster Division, McGraw-Hill Book Co., New York, N. Y.
- Lighting--Keyed to Today's Homes, Illuminating Engineering Society, 1860 Broadway, New York 23, N. Y. \$1.50.
- Rogers, Kate. The Modern House, U. S. A., Harper and Row, Publishers, New York, N.Y.
- Simons, Marion J. Your Solar House, Simons and Schuster, New York, N. Y.
- Sleeper and Sleeper. The House for You, 1957.
- Sunset Books, Lane Magazine and Book Company, Menlo Park, California  
Ideas for Remodeling, \$1.95.  
Modern Bathrooms, \$1.95.  
Modern Kitchens, \$1.95.
- Tilling, Nicholas and Mabel B. Design Your Home for Living, J. B. Lippincott and Co., E. Washington Square, Philadelphia, Pa. 19105.
- U. S. Department of Agriculture. Consumers All, Yearbook of Agriculture, 1965, Superintendent of Documents, Washington, D. C.

HOUSING BULLETINS

North Carolina and Regional Publications, etc. Order from: Housing and House Furnishings Department, N. C. State University, Raleigh, N. C. 27607.

Bathrooms, Home Economics No. 28.

Bedrooms and Clothes Closets, Home Economics No. 33.

Clothing Storage, Miscellaneous Pamphlet No. 214.

Dining Areas, Miscellaneous Publication No. 960.

Floor Finishes (mimeographed).

Home Sewing Areas, Southern Cooperative Series Bulletin No. 58.

Household Linen Storage, Miscellaneous Publication No. 980.

Kitchen Plans: U-Shaped Kitchen, Misc. Pub. No. 933.  
Broken-U Kitchen, Misc. Pub. No. 934.  
L-Shaped Kitchen, Misc. Pub. No. 935.  
Parallel-Wall Kitchen, Misc. Pub. No. 936.  
Corner Storage, Misc. Pub. No. 944.

Laundry Areas, Miscellaneous Publication No. 961.

My Clothing Storage Area, Club Series No. 143.

Painting Interior Walls, 4-H Misc.

Plan a Workroom for Laundry and Other Activities, Washington State University Extension Bulletin No. 562. (For agents' use only)

Planning Your Kitchen for Easier Work (mimeographed).

Resilient Floor Coverings, Home Economics No. 5.

Storage for Cleaning Equipment

Walls and Wall Finishes (mimeographed)

You Can Plan Kitchens With Confidence

U.S.D.A. Bulletins. Order from: U. S. Department of Agriculture, Government Printing Office, Washington, D. C. 20402.

Beltsville Energy-Saving Kitchen, Design No. 2, Leaflet No. 463.

Beltsville Energy-Saving Kitchen, Design No. 3, Leaflet No. 518.

The Beltsville Kitchen-Workroom With Energy-Saving Features, Home and Garden Bulletin No. 60.

Equipment for Cooling Your Home, Home and Garden Bulletin No. 100.



U.S.D.A. Bulletins (continued).

Control of Direct Sunlight for Comfort, Miscellaneous Publication No. 995.

F.H.A. Financing for Home Purchases and Home Improvements. 5¢.

Farmhouse Design and Equipment for Summer Comfort, Agricultural Handbook No. 241, 1963.

Fireplaces and Chimneys, Farmer's Bulletin No. 1889.

Housing for Elderly, ARS #63-1.

Minimum Property Requirements for One and Two Family Dwellings. \$1.75.

Multi-Unit Retirement Housing for Rural Areas, Agricultural Information Bulletin No. 297.

Painting on the Farm, Farmer's Bulletin No. 1452.

Planning Bathrooms for Today's Homes, Home and Garden Bulletin No. 99. 15¢.

Planning the Kitchen and Workroom, Home and Garden Bulletin No. 12. 25¢.

Selected Bibliography on Building Construction and Maintenance, Report 40. 30¢.

Subterranean Termites--Their Prevention and Control in Buildings, Home and Garden Bulletin No. 64.

Wood Siding, How to Install It, Paint It, Care for It, Home and Garden Bulletin No. 53.

Others: Refer to 9th Annual Inventory of Available U.S.D.A. Popular Publications, 1966, Federal Extension Service, Washington, D. C.

Other U. S. Agencies.

Housing Definitions, Norman Mason, Superintendent of Documents, Washington 25, D. C. 30¢.

Housing for the Aged; a Reading List for Architects, Housing and Home Finance Agency, Office of the Administrator, Washington 25, D. C.

Insulation: Where and How Much, same address as above.

Low Rent Public Housing Project for the Elderly, U. S. Department of Health, Education and Welfare, Special Staff on Aging, Washington 25, D. C.

The Public Housing Program for Senior Citizens, Housing and Home Finance Agency, Public Housing Administration, Washington 25, D. C.

Senior Citizens Housing Loan Programs, same address as above.

Research Bulletins.

Church, K. E., Engineer. N. C. Uniform Residential Building Code,  
N. C. Department of Insurance, Raleigh, N. C.

Exterior Latex Paints, National Paint, Varnish and Lacquer Association,  
1500 Rhode Island Avenue, N. W., Washington, D. C. Write for other  
information.

Family Activity Patterns Basic to Farm House Planning, Bulletin No. 678,  
Agricultural Experiment Station, University Park, Pennsylvania.

Home Improvement Plans, Midwest Plan Service, Iowa State University,  
Ames, Iowa. \$1.00.

Hug, H. M. Feasibility Study on Low-Cost Housing, Phase I, Final Report,  
Research Triangle Institute, P. O. Box 490, Durham, N. C.

McCullough, Helen E. Space Design for Household Storage, University of  
Illinois, Agricultural Experiment Station, Urbana, Illinois. \$1.50.

Planning a Home in the Country, Extension Bulletin No. 547, Washington  
State University, Pullman, Washington.

Planning Kitchens in Community Buildings, Special Circular 25, Pennsylvania  
State University, College of Agriculture, Extension Service, University  
Park, Pennsylvania.

Simonds, J. W. A Comparison of Wear Resistance and Other Physical Charac-  
teristics of Counter Surface Materials and Finishes, Bulletin N. S. 125,  
Georgia Agricultural Experiment Station, University of Georgia, Athens, Ga.

Small Homes Council, Building Research Council, University of Illinois,  
Urbana, Illinois. Write for list of publications.

Stewart, B. R., O. K. Keenze and Price Hobgood.  
Durability of Materials and Methods of Constructing Tub and Shower  
Enclosures

Indentation and Recovery Tests of Common Resilient Floor Coverings  
A & M College of Texas, Texas Agricultural Experiment Station, College  
Station, Texas.

Scrub-Resistance Characteristics of Kitchen and Bathroom Wall-Surfacing  
Materials, same address as above.

Space Standards for Household Activities, Bulletin No. 868, University of  
Illinois Experiment Station, Urbana, Illinois.

Storage Walls, Home Economics Research Series No. 1, Agricultural Experiment  
Station, Auburn University, Auburn, Alabama.

Commercial Bulletins and Other Visuals. Each company has additional materials which you may write for.

### Bathrooms

Armstrong Technical Data 1966-67, Armstrong, Floor Division, Lancaster, Pennsylvania.

Booklet on Floor Plans and Colors, Eljer, Three Gateway Center, Pittsburgh 22, Pennsylvania.

Bruce Hardwood Floors, E. L. Bruce Company, Memphis 1, Tennessee.

Furniture Finishing Facts, Sherwin-Williams Co., Cleveland 1, Ohio. 25¢.

How to Care for Floors, Consumer Service Dept. F. C., Johnson's Wax, Racine, Wisconsin.

Information on Color Schemes and Accessories for Bathrooms, Richmond Plumbing Fixtures Division, Rheen Manufacturing Co., 16 Pearl St., Metuchen, N. J.

Natural Wood Finishes with Waterlox, The Waterlox Division, The Empire Varnish Co., Cleveland, Ohio.

Planning a Modern Bathroom, Tennessee Valley Authority, Nashville, Tennessee.

Planning Modern Bathrooms in Color, American Standard Plumbing and Heating Division, 40 West 40th St., New York 18, N. Y.

Set of ten 3"x3" actual tiles, decorating handbook, Kentile, Inc., Department F 4, Brooklyn 15, New York. (For agents' use only)

Swatches of the complete Formica color line, color folders, and a decorating idea book, Miss Jane Hampton, Homes Fashion Director, Formica Corporation, 4708 Spring Grove Ave., Cincinnati 32, Ohio.

36 Complete Bathrooms Color Schemes, Stylon Corporation, Box 341, Milford, Massachusetts.

### Home Construction

American Plywood Association, Tacoma, Washington 98401.

Construction Guide for Builders and Others.

Do It Yourself Plans.

Plywood Grade Information.

Concrete Information: Portland Cement Association, 33 W. Grand Ave., Chicago, Illinois 60610.

How to Insulate Your Home for Electric Heating, National Mineral Wool Insulation Association, Rockefeller Center, 1217 Sixth Ave., New York 20, N. Y.

Lumber and Wood Products, National Lumber Manufacturers Association, 1619 Massachusetts Ave., N. W., Washington, D. C.



Home Construction (continued)

National Lumber Manufacturing Association, 1619 Massachusetts Ave., N. W.,  
Washington, D. C.

Design of Wood Structures for Permanence #6.

Manual for House Framing, AIA File No. 19-B, 1961.

Wood Construction Data, 111.

National Paint, Varnish and Lacquer Association, 1500 Rhode Island Ave., N. W.,  
Washington, D. C.

Noise Control with Insulation Board for Homes, Apartments, Motels, Offices,  
Insulation Board Institute, 111 West Washington St., Chicago, Illinois 60602.

The Unicom Method of House Construction, National Lumber Manufacturers  
Association, Washington, D. C.

What Is Comfort Air Conditioning? National Warm Air Heating and Air Con-  
ditioning Association, 640 Engineers Bldg., Cleveland 14, Ohio. 5¢.

Lighting

American Home Lighting Institute, Inc., 360 No. Michigan Ave., Chicago 1, Ill.

Fact Book on Home Fixture Lighting.

Minimum Light for Living Standards.

Better Light Better Sight Bureau, 750 Third Ave., New York 17, N. Y.

Demonstration Guide for Good Lighting.

Eyes, Our Windows to the World,

How to Make Homework Lighter.

Light an Aid to Sight.

More Light on the Subject, Sewing and Other Hobbies.

General Electric Lamp Dept., 514 Johnston Bldg., Charlotte 2, N. C.

Ask for List of Slide Talks, Demonstration Equipment and Literature  
on Residential Lighting.

General Electric Research Institute, Nela Park, Cleveland, Ohio.

Brighten Your Home with Light.

Home Lighting Bulb Guide.

Light for Outdoor Living.

Residential Fixture Lighting Guide.

See Your Home in a New Light.

Interior Wiring Design, Room 1650, 750 Third Ave., New York 17, N. Y.

American Standard Requirements for Residential Wiring.

National Electric Mfg. Association, Armored Cable, 155 E. 44th St., New York 7,  
New York.

Bright Ideas for Ladies or What to Teach Husbands About Electric Wiring.

Getting the Most from Your Home Electric System.

Sylvania Lighting Dept., General Telephone and Electronics, 60 Boston St.,  
Salem, Massachusetts.

Bright Ideas for Bathroom Lighting.

Bright Ideas for Recessed Lighting.



1966  
HOUSE FURNISHINGS BIBLIOGRAPHY  
NORTH CAROLINA STATE UNIVERSITY AT RALEIGH

BOOKS

- Agan, Tessie and Elaine Luchsinger. The House--Principles/Resources/Dynamics. New York: J. B. Lippincott Company. \$5.95.
- Ball, Victoria K. The Art of Interior Design. New York: MacMillan Company, 1960. \$8.50.
- Beitler and Lockhart, Design for You. New York: John Wiley and Sons, 1962.
- Beyer, Mackesey, and Montgomery. Houses Are for People. Ithaca, N. Y.: Center for Housing and Environmental Studies, Cornell University, 1955.
- Brockman, Add. Good and Bad Taste. New York: MacMillan Company, 1960.
- Commercy and Stephenson. How to Decorate and Light Your Home. New York: Coward-Mann, Inc.
- Duvall, Evelyn Millis. Family Development. New York: J. B. Lippincott Company, 1962.
- Faulkner, Ray and Sarah Faulkner. Inside Today's Home. New York: Holt, Rinehart & Winston, revised 1960.
- Goldstein, Harriet and Vetta Goldstein. Art in Everyday Life. New York: The MacMillan Company. \$7.00.
- Grotz, George. The Furniture Doctor. Garden City, N. Y.: Doubleday and Company, Inc., 1962.
- Gross, Irma H. and Elizabeth W. Crandall. Management for Modern Families. Second edition. New York: Appleton-Century-Crofts, Inc., 1963.
- Gump, Richard. Good Taste Costs No More. Garden City, N. Y.: Doubleday & Company, 1951.
- Hollen, Norma and Jane Saddler. Textiles. New York: The MacMillan Company, 1965.
- House and Garden Complete Guide to Interior Decorating. Sixth edition. New York: Simon and Schuster, 1960. \$12.95.
- Kinney, Charles. Complete Book of Furniture Repair and Refinishing. New York: Scribner's and Sons, 1958. \$3.95.
- Lynes, Russell. The Tastemakers. New York: Harper & Company, 1954.
- New York Graphic Society. Fine Art Reproductions Old and Modern Masters. Greenwich, Conn.: New York Graphic Society, 1956.
- Obst, Frances. Art and Design in Home Living. New York: The MacMillan Company, 1963.

BOOKS (continued)

- Ogg, Elizabeth. Decorating on a Budget. New York: M. Barrows & Co.
- Pratt, Dorothy and Richard Pratt. A Guide to Early American Homes of the South. New York: Bonanza Books, 1958.
- Roger, Kate Ellen. The Modern Home U.S.A. New York: Harper Brothers, 1962 ed.
- Rutt, Anne H. Home Furnishings. New York: John Wiley & Sons, 1961.
- Schoenfeld, Morton. Newlywed's Furniture Handbook. New York: Crown Publishers, 1960.
- Stepat-DeVan, Dorothy. Introduction to Home Furnishings. New York: The MacMillan Company.
- Underwood, Raye Miller. A Complete Book of Dried Arrangements. New York: M. Barrows and Company.
- U. S. Department of Agriculture. Consumers All. The Yearbook of Agriculture, 1965. U. S. Government Printing Office, Washington, D. C.
- Whiton, Sherrill. Elements of Interior Design and Decoration. New York: J. B. Lippincott Company, 1960.
- Winchester, Alice. How to Know American Antiques. New York: The New American Library, 1951.
- Wright and Wright. Guide to Easier Living. New York: Simon and Schuster.

BULLETINS

North Carolina and Regional Publications. Order from: Housing and House Furnishings Department, N. C. State University, Raleigh, N. C. 27607.

Accent With Accessories, HEG-1

Antiquing (mimeographed)

Better Bedding for Better Sleep, Home Economics 7

Care of Furniture (mimeographed)

Care of Upholstered Furniture, Carpets and Rugs (mimeographed)

Christmas Decorations (mimeographed)

Co-Ordinating Color Throughout the House (mimeographed)

Decorating With Slip Covers, Home Economics 20

Decorative Fabrics for the Home (mimeographed)

Draperies You Can Make, Home Economics 4

North Carolina and Regional Bulletins (continued).

Fabrics for Today's Home (mimeographed)

Flower Arrangement (mimeographed)

Furnishing Your Home on a "Shoestring" (mimeographed)

Homes Change as Children Grow, Home Economics 34

How to Dry Flowers (mimeographed)

How to Upholster Overstuffed and Occasional Chairs

Make Your Own Bedspreads, Home Economics 6

New Furniture From Old, Home Economics 19

Picture Frame Finishes - For Old and New (mimeographed)

Picture Panorama: 1. Selection, Home Economics 37

Picture Panorama: 2. Framing, Home Economics 38

Picture Panorama: 3. Placement, Home Economics 39

Refinishing Furniture at Home (mimeographed)

Refinishing Furniture, Using a Penetrating Seal (mimeographed)

Remaking an Upholstered Cushion, Home Economics Misc.

Selection and Construction of Window Curtains, Home Economics 14

Selection of Household Linens (mimeographed)

Selection of Rugs and Carpets, Home Economics 1

Sources of Color Schemes, Home Economics 29

Sources of Household Fabrics (mimeographed)

Styles of Furniture (mimeographed)

Upholstery Fabrics (mimeographed)

Your Furniture Selection Series, I. Before You Buy

Your Furniture Selection Series, II. Upholstered Furniture

Your Furniture Selection Series, III. Wood Furniture

North Carolina and Regional Bulletins (continued).

4-H

Arranging My Bedroom, Club Series 102

Color in Your Room, Club Series 119

4-H Home Improvement, a Guide for Leaders, 4-H-1-17-1

Fun With Fabric, Club Series 158

My Clothing Storage Area, Club Series 143

My Dressing Area, Club Series 95

Painting Interior Walls, 4-H Misc.

Pictures, an Extra for the Pre-Teen 4-H Home Improvement Project (mimeographed)

Pictures: How to Frame Them (mimeographed)

Pictures: How to Hang Them (mimeographed)

Pictures: How to Select Them (mimeographed)

A Place for Everything (mimeographed)

Pull Your Room Together, Home Improvement III, Club Series 151

Pull Your Room Together and Other Rooms Need Help, Manual and Record Book III,  
Club Series 134

Room Arrangement for Senior Teens in Home Improvement (mimeographed)

Sleeping Area Ideas, Club Series 96

Start With a Small Change, Manual and Record Book I, Club Series 123

Wake Up! Furnish an Area, Manual and Record Book II, Club Series 129

Your First Flower Arrangement (mimeographed)

Study and Business Area, 4-H-M-17-1

Bulletins from Other States.

Floral Plants for the Interior. Extension Service, Rutgers - The State  
University, New Brunswick, New Jersey 08903

Wright, Florence. Three Centuries of Furniture. Mailing Room, Dept. of  
Extension Teaching and Information, New York College of Agriculture,  
Ithaca, New York.



Commercial Pamphlets.

Swatch folder containing fabrics  
Dictionary of Textile Terms

Dan River Mills, Inc.  
New York Sales Office  
1407 Broadway  
New York 18, New York

Textile Fibers and Their Properties  
(excellent)

Burlington Industries, Inc.  
Greensboro, North Carolina

Textile Handbook \$1.00 (excellent)

American Home Economics Association  
1600 Twentieth Street, N. W.  
Washington 9, D. C.

Home Fashions and Fabrics (free -  
available through local Penney Stores)

Mrs. Satenig S. St. Marie  
Educational Consultant  
Consumer Service Dept.  
J. C. Penney Co., Inc.  
330 West 34th Street  
New York 1, N. Y.

Simple Steps of Flower Designing  
\$1.00

Mary Jo Napier  
Moultrie, Georgia

Furniture Fashion News

Southern Furniture Manufacturing Assoc.  
P. O. Box 951  
High Point, N. C. 27261

Fine Hardwoods \$1.50

Fine Hardwoods Association  
666 Lake Shore Drive  
Chicago 11, Illinois

Fact Book on Home Fixture Lighting

American Home Lighting Institute, Inc.  
360 North Michigan Avenue  
Chicago 1, Illinois

See Your Home in a New Light  
(excellent brochure, in quantity)

General Electric  
Nela Park  
Cleveland, Ohio

The Complete Handbook of Window  
Decoration

Pittsburgh Plate Glass Co.  
Fiber Glass Division  
Pittsburgh 22, Pa.

Window Shades

Breneman-Hartshorn, Inc.  
1133 Sycamore Street  
Cincinnati 10, Ohio

Furniture Charts 35¢

Good Housekeeping Bulletin Service  
57th Street at Eighth Avenue  
New York, N. Y. 10019

Your Home Furnishing Dollar 15¢

Household Finance Company  
Prudential Plaza  
Chicago, Illinois 60601

Commercial Pamphlets (continued).

How to Make Your Windows Beautiful

Kirsch Company  
309 Prospect Street  
Strugis, Michigan

Furniture Facts

The Seig Company  
1415 N. Dayton Street  
Chicago, Illinois 60622

1,001 Decorating Ideas

Consolidated Trimming Corporation  
27 West 23 Street  
New York, N. Y. 10011

How to Save Money and Make the Right  
Choice When You're Buying Carpet

James Lees and Sons Company  
Bridgeport  
Pennsylvania

Singer Sewing Machine Company Series

How to Make Curtains 25¢  
How to Make Draperies 25¢  
How to Make Valances 25¢  
How to Make Bedspreads 25¢

Singer Manufacturing Co.

Tel City Primer of Early American  
Home Decorating Copyright 1965

Tel City Chair Company  
Tel City, Indiana

The White House, an Historic Guide  
1962 \$1.00

White House Historical Assn.  
Washington, D. C.

McCall's Book of Furniture  
Refinishing 25¢

McCall's Modern Homemaker  
P. O. Box 1390  
Grand Central Station  
New York 17, N. Y.

Pocketbook Guide to Furniture Buying  
25 ¢ By Alice Alexander. 1963

Kroehler Mfg. Co.  
666 Lake Shore Drive  
Chicago, Illinois 60611

Hidden Value Series

How to Select Furniture  
How to Select Window Treatment  
How to Select Floor Coverings

Sears, Roebuck and Co.  
Chicago 7, Illinois

If You Care . . . Take Care of  
Your Furniture

National Association of  
Furniture Manufacturers  
Room 1721  
666 Lake Shore Drive  
Chicago, Illinois 60611

It's Easy to Care for Your  
Carpets and Rugs

American Carpet Institute, Inc.  
350 Fifth Avenue  
New York 1, N. Y.

Trunks to Treasure \$2.00

Trunks to Treasure  
P. O. Box 1264  
Oklahoma City, Oklahoma

ILLUSTRATIVE MATERIALS

Decorators Swatch Kit 27 12"x12" curtain, drapery, slip cover, and upholstery fabric swatches (on loan)	Miss Lawanna Walker, Home Economist National Cotton Council of America Box 9905 Memphis 12, Tennessee
Long-Length Decorator Kit 15 3-yard curtain, drapery, slip cover, and upholstery fabric lengths (loaned to large meetings only)	Same address as above
Fabric Finishes Kit 16 one-yard cotton fabric lengths. Each fabric contains a different finish which may be applied to cotton--crisp, water- repellent, crush-resistant, etc. (on loan)	Same address as above
Kit of carpet samples (on loan)	American Carpet Institute, Inc. Empire State Building New York 1, N. Y.
Textile Teaching Kit	American Textile Manufacturers Institute, Inc. 1501 Johnson Bldg. Charlotte 2, N. C.
Furniture Teaching Kit (includes con- struction and styles) \$3.00	Kroehler Manufacturing Co. 666 Lake Shore Drive Chicago, Illinois 60611
Do-It-Yourself Table Lamp	University Lamp Corporation 781 River Street Patterson, New Jersey
Table Lamp Kits	Fieldcraft, Inc. 260 North Main St. Chagrin Falls, Ohio
Kit: windows, styles, fabrics, etc.	Miss Bernice Dolling Consumer Education Sears, Roebuck and Co. Chicago, Illinois
Window Shade Swatches	Window Shade Manufacturers Assn. 341 Madison Avenue New York, N. Y.

SOURCES OF MATERIALS NEEDED FOR MAKING MATTRESSES

Upon Request You May Order Samples From the Sources Listed Below:

Cone Mills Olympic Plant  
P. O. Box 660  
Greensboro, North Carolina  
Phone: 275-9651  
(Urethane foam for mattresses, pillows, cushions, pads, etc.)

Taylor Mattress Company  
Salisbury, North Carolina  
(Mattress ticking fabric)

Golding Brothers Company, Incorporated  
P. O. Box 1511 (Progreene Street)  
High Point, North Carolina  
(Mattress ticking fabric)

Dixie Supply and Sales Company, Inc.  
P. O. Box 388 (1949 West Green Drive)  
High Point, North Carolina  
(Curved square point upholstery needle)



1966  
CRAFTS BIBLIOGRAPHY  
N. C. STATE UNIVERSITY AT RALEIGH

BOOKS

1. Bates, Kenneth. Basic Design. Cleveland and New York: The World Publishing Co., 1960.
2. Bates, Kenneth. Enameling, Principles and Practice. Cleveland and New York: The World Publishing Co., 1951.
3. Biegeleisen, J. I. and Max Arthur Cohn. Silk Screen Techniques. New York: Dover Publications, 1958.
4. Blythe, LeGette. Gift from the Hills. Indianapolis and New York: The Bobbs-Merrill Co., Inc., 1958.
5. Crafts in the Southern Highlands. Asheville: Published by the Southern Highland Handicraft Guild, 930 Tunnel Rd., 1958.
6. Graves, Maitland. The Art of Color and Design. New York: McGraw-Hill Book Co., Inc., 1951.
7. Leach, Bernard. A Potter's Book. New York: Transatlantic Art., Inc., 1949.
8. Martin, Charles J. How to Make Modern Jewelry. Garden City, New York: Distributed by Doubleday and Co., Inc., 1960.
9. Mosely, Spencer, Pauline Johnson and Hazel Koenig. Craft Design. Belmont, California: Wadsworth Publishing Co., Inc., 1963.
10. Nelson, Glenn C. Ceramics. New York: Holt, Rinehart and Winston, Inc., 1960.
11. Overman, Ruth and Lula Smith. Contemporary Handweaving. Ames, Iowa: The Iowa State College Press, 1958.
12. Rhodes, Daniel. Clay and Glazes for the Potter. Philadelphia and New York: Chilton Company, Publishers, 1963.
13. Russ, Stephen. Fabric Printing by Hand. New York: Watson-Guptill, Publications, 1965.
14. Tangerman, E. J. Whittling and Woodcarving. New York: Dover Publications, 1962.
15. von Neuman, Robert. The Design and Creation of Jewelry. Philadelphia and New York: Chilton Book Co., 1963.
16. Winebrenner, Kenneth. Jewelry Making. Scranton, Pennsylvania: International Textbook Co., 1959.
17. Winter, Edward. Enameling for Beginners. New York: Watson-Guptill Publications, 1962.

CRAFT SUPPLY COMPANIES

1. Allcraft Tool and Supply Co. (Jewelry and Enameling)  
15 N. 45th St., New York 36, New York.
2. American Art Clay Co. (Pottery and Enameling)  
4717 W. Sixteenth St., Indianapolis 24, Indiana
3. American Handicrafts (General)  
410 Peachtree St., N.E., Atlanta, Georgia and  
4 East 16 St., New York 3, New York
4. American Reedcraft Corp. (Chair seating materials)  
Box 154, Hawthorne, New Jersey 07507
5. Arts and Crafts Materials Corp. (General)  
321 Park Ave., Baltimore 1, Maryland
6. Bartlett and Co. (Jewelry)  
5 South Wabash Ave., Room 819, Chicago 3, Illinois
7. Bergen Arts and Crafts (Enameling and Jewelry)  
300 S. W. 17th Ave., Miami 35, Florida
8. Dick Blick ((Signs, Exhibits, Display Supplies)  
Box 469, Galesburg, Illinois 61401
9. Bonneon Dye Co. (Candlemaking)  
2004 St. Claire Ave., Cleveland, Ohio 44114
10. Arthur Brown and Co. (Artist's materials and silk screening)  
2 West 46th St., New York 36, New York
11. George Butterworth and Son (Cotton yarns for weaving)  
Tuplip and East Susquehanna Ave., Philadelphia 25, Pennsylvania
12. Mr. Jim Charles (Rug Braiding Material)  
Avietta Rugs, 1713 Moore Ave., Greenville, Tennessee
13. Cliveden Yarns (Knitting Worsteds)  
711-713 Arch St., Philadelphia, Pennsylvania 19106
14. Fern Jennings Carter (Rug Braiding Supplies)  
1524 S. E. Poplar Ave., Portland, Oregon 97214
15. Colonial Process Supply Co. (Silk screen)  
140 W. 23rd St., New York 11, New York
16. Contessa Yarns (Hand Weaving Yarns)  
Box 37, Lebanon, Connecticut 06249
17. Edward P. Demarest (Basketry and chair seating materials)  
Box 351, Sussex, New Jersey 07461

8. William Dixon Inc. (Metalwork, enameling, jewelry)  
32-42 E. Kinney St., Newark 1, New Jersey
19. Educational Materials, Inc. (Acco-Fab Textile Paints)  
46 East 11th, New York, New York 10003
20. Frederick J. Fawcett, Inc. (Linen Yarns for Handweaving)  
129 South Street, Boston 11, Massachusetts
21. Hughes Fawcett (Looms)  
P. O. Box 276, Dunnellen, New Jersey
22. Grieger's, Inc. (Lapidary and Jewelry)  
1633 E. Walnut St., Pasadena, California
23. J. L. Hammett Co. (Weaving and General Crafts)  
Kendall Square, Cambridge 42, Massachusetts
24. Mrs. D. J. Gore (Rug Hooking Supplies)  
2423 Huntington Rd., Fayetteville, N. C.
25. The Handcrafters (General)  
Waupun, Wisconsin 53963
26. Herrschners (Needlecrafts)  
72 E. Randolph St., Chicago 1, Illinois
27. C. R. Hill Co. (Metalwork, Enameling, Jewelry)  
35 W. Grand River, Detroit 26, Michigan
28. Christine Humphries (Rug Hooking Supplies)  
Union, New Hampshire
29. Immerman and Sons, Inc. (General crafts and enameling)  
1924 Euclid Ave., Cleveland, Ohio 44115
30. J. C. Larson Co., Inc. (General Crafts, Leather and Candlemaking)  
820 S. Tripp Ave., Chicago, Illinois 60624
31. Lee Wards (Needlecrafts)  
Box 206, Elgin, Illinois 60121
32. Lily Mills (Looms and Hand Weaving Yarns)  
Shelby, North Carolina
33. Merrilee Co. (Needlecrafts)  
16 W. 19th St., New York 11, New York
34. George F. Muth Co., Inc. (Artist's materials)  
1332 New York Ave., N. W., Washington 5, D. C.
35. Needlecraft House (Crewel Embroidery)  
West Townsend, Massachusetts 01471
36. The H. H. Perkins Co. (Chair Seating Materials)  
228 Shelton Ave., New Haven, Connecticut

37. The Pottery Wheel, Inc. (Enameling)  
11447 Euclid Ave., Cleveland, Ohio
38. Russo Handicraft Supplies (Leather and General Crafts)  
245 S. Spring St., Los Angeles 12, California
39. Shuttlecraft (Hand Weaving Yarns)  
Box 6041, Providence 4, Rhode Island
40. Snapvent Co. (General Crafts)  
1107 W. Cumberland Ave., Knoxville, Tennessee
41. Southwest Smelting & Refining Co., Inc. (Metals and Jewelry)  
P. O. Box 2012, 1708 Jackson St., Dallas 21, Texas
42. Spun Metal Products (Enameling)  
Box 403, Lafayette, Indiana
43. Tandy Leather Co. (Leather)  
411 E. Trade St., Charlotte, N. C. 28202
44. Thomas C. Thompson Co. (Enameling)  
1539 Deerfield Rd., Box 127, Highland Park, Illinois



ACCESSORIES

# ACCENT *with* ACCESSORIES



## Contents

The Right Accessories .....	2
Four Basic Guides .....	3
Use a Few Accessories .....	3
Plan for Accessories .....	3
Select for Good Design .....	4
Arrange Attractively .....	9
Basic Principles .....	9
Where to Use Accessories .....	11
Specific Accessories .....	13

This publication is published cooperatively by 14 states in the Southern Region including: Tennessee, Alabama, Arkansas, Florida, Georgia, Kentucky, Louisiana, Mississippi, North Carolina, Oklahoma, Puerto Rico, South Carolina, Texas and Virginia.

### Regional Publication Committee

Ava Rodgers, Georgia, Chairman  
Lillie Little, North Carolina  
Marian Bartlett, Kentucky

### THE NORTH CAROLINA AGRICULTURAL EXTENSION SERVICE

Home Ec. Series No. 40

November, 1968

---

North Carolina State University at Raleigh and the U.S. Department of Agriculture, Cooperating. State College Station, Raleigh, N. C., George Hyatt, Jr., Director. Distributed in furtherance of the Acts of Congress of May 8 and June 30, 1914.

# Accent with Accessories

**Inez Lovelace**

*Tennessee Home Furnishings Specialist (Retired)*

**Alice Peavy**

*Alabama Home Furnishings Specialist*



1. A few well-chosen, useful and distinctive accessories make this room comfortable and livable and express family interests. The useful objects serve their purpose and the others add beauty. The wall accessory is a hand-crafted wood carving.



# Right Accessories Make Your Home Livable

Accessories are not basic furnishings. They are important objects that make rooms comfortable and help express family interests. These include lamps, pictures, ash trays, book ends, clocks and art objects.

## *Have Use and Interest*

Almost all accessories have some use as well as interest value. Furthermore, they all can be beautiful. Some, such as lamps and ash trays, serve a useful purpose. Others, such as books and magazines, are sources of information and pleasure. Still others, such as craft articles and choice possessions, express the abilities and tastes that make you an individual.

Usually a few articles justify their existence by beauty alone. These are like jewels that add sparkle. Enjoyment of daily living is increased when you see and appreciate such objects. They should be special objects that continue to give you pleasure. More than anything else in the room, these pieces express you and your interests.

## *Complete Your Room*

Accessories of good design become lasting and essential parts of your furnishings. They should complete the room just as shoes, hat, bag, gloves and jewelry complete a costume. You would not wear your garden shoes or old sun hat with a new suit. However, you might wear some appropriate accessories which you already own.

The same idea applies to accessories for your home. Use those you have that go with your other furnishings, and plan your budget to include those necessary to complete the design of the room appropriately.

Before buying, look in your attic, kitchen, china cabinet or basement to see what might be used as an interesting accessory. China, pottery and pewter pitchers, copper bowls, coffee and teapots can

be interesting pieces even when empty; or they can successfully hold flowers, growing plants or flowering branches.

Baskets or brass buckets can hold magazines. Old pieces of glass, china or silver used generations ago, such as toothpick holders and bone dishes, can hold matches and ashes for today's smoker. Plates, trays and platters can be used in a standing position or hung on the wall to add interest to a mantel or a chest arrangement. Old glassware and china, such as preserve stands, soup tureens and colored tumblers can add color, charm and distinction to a room.

## *Don't Have to be Expensive*

It is possible to have lovely and interesting accessories at little expense. You may have to spend more thought and time than money in order to find good, inexpensive ones. Remember that a poor selection means money wasted regardless of price. A comparatively expensive accessory may be a wise purchase when it adds the right final note to complete the desired effect of the room.

2. A brass bucket can be used for magazines.



## Four Basic Guides

1. Use a Few Accessories
2. Make a Plan for Accessories  
Be sure they will serve their purpose  
See that they fit in with the other furnishings
3. Select Accessories of Good Design
4. Arrange Accessories Attractively

### Use A Few Accessories

The mistake most often made in using accessories is placing too many small ones in a room. Many small articles add clutter and require too much dusting. Empty spaces add to the dignity and restfulness of a room.

You know how easily you can overdo the use of jewelry, and consequently ruin the appearance of your costume. You do not wear all of your jewelry at one time just because you have it. So do not try to use all of your accessories at one time. Store some items, and change the ones you display occasionally.

#### *Judge Your Collections*

Are you a collector? If you want to display your collection, look at it with a critical eye, judging it for beauty and interest. If the objects are good enough to be included in your room, they deserve to be grouped in a special place.

Do your accessories consist of odds and ends that do not add beauty and character to your home? If the accessory serves no purpose, and does not contribute to the desired appearance, the room will look better without it.

### Plan for Accessories

Before deciding which accessories to use, strip your room of everything except furniture. Group furniture for convenient use.

Is your furniture informal? Early American and much modern furniture is informal. With these styles, use rough-

textured accessories, such as pottery, baskets, stone, wood or metal objects.

If your furniture is more formal and traditional in styling, use fine-textured accessories, such as china, crystal and silver. If it is semi-formal, you could use medium-textured accessories, such as medium-weight metals, china and glass.



3. An old brass teapot can be used as an interesting accessory.



4. The teapot can hold a plant, ivy or flowering branches.

#### *Accessories—And Your Furniture*

Decide which accessories you need for use and beauty at each furniture grouping. Do you need a lamp and an ash tray near the chair? Do you need books and magazines near chairs and a lamp convenient for reading? Do you need desk accessories, such as writing materials, an address book, letter opener and a wastebasket nearby? Will small, plain pillows on the sofa give an accent of color and add comfort?

Does the wall space over the sofa need a picture, wood carving or textile hanging to carry the eye up the wall and add balance or interest? Would a growing plant or a lovely flower arrangement add color or interest at some spot? Does the mantel need an arrangement to help make the fireplace the center of interest? Do not add something just to fill up space unless it is needed. Examine the background against which the accessory would be placed. The article may be lost against a decorated background.

#### *Add As You Would a Pinch of Salt*

Choose and place useful accessories first. Add others cautiously, as you would a pinch of salt to food.

Make the most of one truly beautiful accessory. Perhaps you can have something distinctive to interest people when they enter a room.

Plan to use only those accessories that serve their purpose, are appropriate for your furnishings and are well designed.



**THIS**



**NOT THIS**

5. Both of these teapots are inexpensive. The one on the left has good design, while the one on the right is of poor design. Compare the poorly designed one on the right with the smooth curves and simple lines of the one on the left. You could enjoy a piece like this for a long time.

#### **Select for Good Design**

How can you tell if an accessory has good design? Regardless of changes in styles, good design remains the same.

The following guides will help you recognize good design.

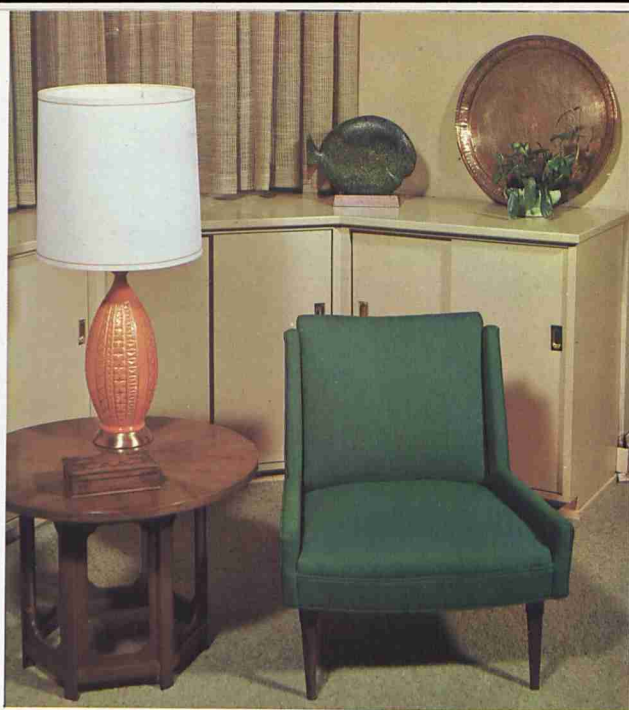


6. Finer-textured accessories—china, silver, glass and a low arrangement of flowers on the table—are

in harmony with the formal traditional furniture.



7. These accessories are harmonious with the informal, modern furniture. The decorated pottery lamp and wooden box add weight and interest with the plain chair. The sheen of the copper tray and forcefulness of the large colored plastic fish emphasize the simple lines of the chair.



8. The informal arrangement on this long mantel calls attention to the fireplace as the center of interest.



## Line

The lines are good if:

Lines are simple and related to the over-all shape of the object. (They may be curved or straight, depending on the material out of which the item is made.)

Variations of one or a few lines are repeated.

Lines add to the usefulness or attractiveness of the object.

Lines carry the eye easily from one point to another and around the object.

## Shape

The shape is good if:

Shapes within the object are in good proportion to each other.



9. Lines of these pitchers are simple and related to their shape. The lines flow together leading the eye smoothly around each pitcher. Good design should do this.



10. Accurate copies of nature's designs in these salt and pepper shakers are poor design. You do not expect to see salt coming out of a bird's head.

Shapes in different parts are related by repetition or variation.

Mature and dignified design ideas and shapes come from geometric forms such as the circle, square, oval, triangle and rectangle and variations of nature's designs. Objects that are accurate copies of nature's designs do not continue to hold mature interest.

Shape serves the purpose for which the object is intended. Consider the use of the object when you think of its shape.



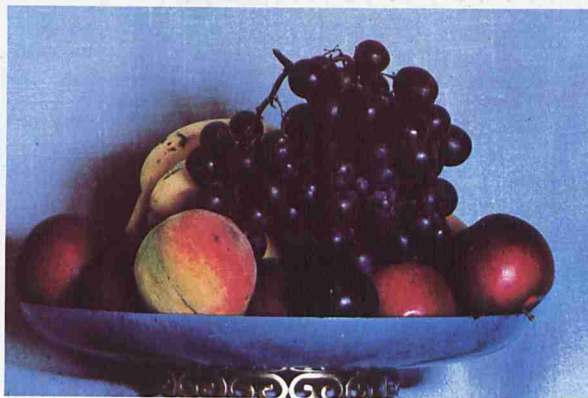
11. See how the curved lines of this wooden duck lead your eye from the top of the head, down the neck and body and around to the head again. The curves follow the grain of the wood. No other decorative design is needed.



12. The size of the base of this container is in good proportion to the top. Shapes are repeated in base and top part. Shape serves its use for flowers or fruit. The classic design adds interest. It has a feeling of dignity and reserve.



14. Pottery has a pleasing texture that gives it a decorative effect. The contrast of smooth texture on the lip of the vase adds interest. It suggests modern, easy living.



13. The simple round shape of this bowl is just as beautiful in use as when empty. The round shape of the fruit repeats the curves of the bowl. It could be used for flowers.



15. The properties of the basic brass material are used naturally in this tray for a textured effect.



16. Decoration has been added to enrich the surface and its texture. The small pattern has interest and is so repeated that it covers the surface quietly. It gives a feeling of rhythm that leads the eye all over the object. Plain bands repeated at bottom and top give relief from decorative detail.

## Texture

Texture includes the surface appearance as well as how an object feels to the touch.

Fake textures (something made to look like another material) are poor design. See if the properties of the basic material are used naturally. Pewter and copper may be polished and hammered, reed may be woven, wood may be carved and polished.

## Color

Color is one of the eye-catching features of an accessory.

The natural color of a material is often its best color. However, color added to the glaze on pottery or enamel becomes almost a natural part of it.

Colors need to suit the mood of the accessory. Contemporary designs may suggest vivid, clear colors. Soft shapes and lines may suggest more subdued colors.

Accessories give an opportunity to make use of some bright color in a room since they are relatively smaller than background areas and furniture. See page 5.

17. The metal teapot on the left is of beautiful structural design and needs no decoration. The antique one on the right is over-decorated. The age of an article does not necessarily overcome poor design.



## Decoration Enriches Design

Decoration may be added to enrich a surface and its texture. When it does not seem to be a part of the object, but looks as if it is surplus decoration fastened to the surface, it is poor design. Many times good structural design is ruined because too much surface decoration is added.

See if the decoration follows the lines and shape of the object and thus enriches its appearance. Beware of accessories that are showy, elaborate, impractical. See if the decoration adds to the use of the accessory.

## Remember Simplicity

Simple objects without added decoration often can serve more purposes. A table mat with a lot of decoration has limited use. When an accessory is arranged with other objects and is part of a total effect, simplicity of decoration becomes even more important.



18. Centralized decoration detracts from the structural design of this pitcher. The gold band and handle are sufficient decorations.



19. The design on this pottery is simple, follows the shape of the object and is suited to the surface. It suggests simple, sturdy living.

20. The accessories used on the mantel are harmonious in color, texture and size. They have a feeling of "oneness" with the old brick. Rhythm has been achieved by placing the white pitcher near the floor at the left of the mantel. The eye is led up to the white candles and across the mantel to the picture and to the white jars on the right.



Select accessories for what they can do to improve the appearance of the room as a whole, as well as for the beauty of the individual object.

When you find an accessory that is in good taste because of line, shape, texture, color and decorative design, and one that serves a purpose and fits in with the mood of your home, you have found a life-long treasure. Don't be tempted to buy unsuitable bargains. Select, don't collect your accessories!

### Arrange Attractively

The principles used in arranging furniture apply to accessories. Consider the room as a whole as well as each place where accessories are used. The entire room should be pleasing to the eye with well-arranged groups of furnishings, including accessories that make a complete and attractive design.

## Observe the Basic Principles

These principles of good design are used both in selecting and arranging all furnishings: harmony, proportion, balance, rhythm and emphasis.

### Harmony

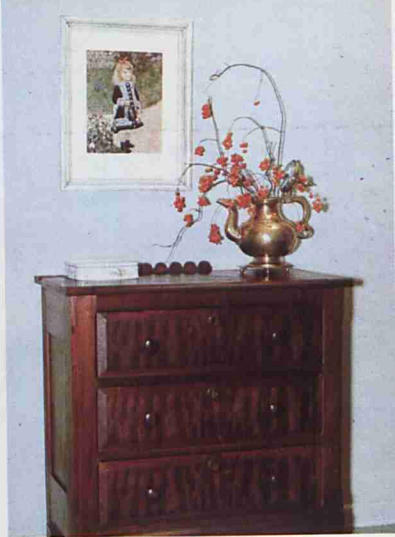
Harmony, the most important principle, is the "family resemblance" of objects. It gives the feeling of belonging together. Harmony in color, texture, line, shape, size and pattern gives the impression of "oneness." Order helps to achieve harmony. Confusion and disorder destroy the feeling of harmony.

Harmony and order in arrangement of accessories give the impression that the right articles have been selected, and are displayed in the proper place to be attractive and useful. Group those together in an arrangement that have harmony of texture and the same feeling of formality or informality. Usually pottery would not be arranged with silver or fine china.





21. **FORMAL BALANCE**—candlesticks placed the same distance from the center achieve a restful and dignified effect. Formal balance is easy to obtain but it may become monotonous.



22. **INFORMAL BALANCE**—the picture has been moved to the left and the arrangement of berries in the brass teapot balances it. This type of balance is usually more interesting.

### Proportion

Proportion is actual size of an individual object and relationships of sizes within a group. See page 15 and cover page.

A lamp shade may be too large or too small for its base, or a lamp may be too large or too small for the table on which it is used.

### Balance

If accessories are to be used successfully, there must be a feeling of balance. Some may be balanced formally. To achieve a formal effect, like objects are placed equal distances from the central point of the arrangement.

Some may be balanced informally—unequal weight on each side. A feeling of balance is achieved by moving the heavier weight toward the center.

We are not concerned with how much an object actually weighs, but how much it appears to weigh. Size, color, and texture all influence the apparent weight.

Most rooms require some arrangements of both types—formal balance to avoid restlessness and informal balance to avoid stiffness.

### Rhythm

Rhythm is movement. In arranging accessories, we get rhythm by repetition of certain colors, shapes and lines placed so that they carry the eye around the room with even movement. It is quite similar to rhythm in music. A tune may be simple and pleasing, but if played over and over exactly the same way it becomes monotonous.

Since rhythm is movement, think of what will cause the eye to move, how long it will pause, how much effort, time and space will be required to see and enjoy each object. See Illustrations 20 and 22.

### Emphasis

Emphasis carries the eye to the most important item in an arrangement. It is the center of interest, the main idea, shape or color. In any arrangement there should be a center of interest.

To create emphasis try one or more of the following:

- Place objects in a prominent position.
- Use large or unusual forms.



23. The tray and arrangement of berries are balanced informally with the group of smaller accessories to give emphasis to the fireplace. Copper, pottery and wrought iron accessories are in har-

mony with the informal effect. Books, as accessories, add color and express interests of the family. When several objects are arranged in a group, interest is created by using a variety of shapes and spaces.

- Use contrasting colors.
- Use surface decoration.
- Use plenty of plain space around the object.
- Use variety in line, shape, size or texture.
- Use special lighting effects.
- Use small accessories in a group. See Illustration 23.

Note Illustration 29. The rhythm of the flower arrangement leads the eye to the textile hanging which is the center of interest or emphasis area.

## Where to Use Accessories

### Mantel

The mantel is often the main center of interest. Many different types of articles may be used. Be sure they are in keeping with your room and its furnishings. See Illustrations 8, 20, and 23.

### Desk

Avoid clutter. Concentrate on useful articles—lamp, book ends, pencil holder,



24. Accessories to be used on the desk—pen, address book, stamp box—are within easy reach. A few other decorative accessories add interest. The arrangement on top of the desk is an interesting informal balance with the wall accessory.

wastebasket and chair. You may include a small picture on the desk or a larger one on the wall as a part of the group. You may also want a small plant or flower arrangement.

#### Piano

Usually it is best to use nothing on the piano. A low one may have a picture or some other wall accessories over it. A floor lamp can provide light.

#### Coffee Table

Leave space for use. Objects placed on the table may include such things as

ash tray, cigarette box, low flower arrangement, candy dish, magazines, or a book. See Illustration 1.

#### End Table

Lamp, ash tray, plant (depending on size of table and plant). See pages 1, 5, 17.

#### Walls

Be sure to leave some bare space for the eye to rest. Use pictures, mirrors, and other wall accessories as a part of a furniture grouping.





25. Four small pictures with similar subjects and frames are grouped close enough together to give the same effect that one large picture would give alone.

## Specific Accessories

### Wall Accessories

A large amount of blank wall space is needed in a room to allow the furnishings to be seen and appreciated and to create a restful feeling. Don't try to fill up all the wall space. In a few places, however, you may need to carry the eye up the wall for balance, such as over the sofa opposite a fireplace or large window.

A wall accessory needs to appear as a unit with a piece of furniture, not just hang on the wall by itself to fill an empty space. It should be hung low enough to be seen easily as a unit with the piece of furniture. A wall accessory should be in good proportion to the piece of furniture

and should be hung flat against the wall with no wire showing.

There are many types of wall accessories, such as pictures, wood carvings, mirrors, sconces, clocks, textile hangings of stitchery or other designs.

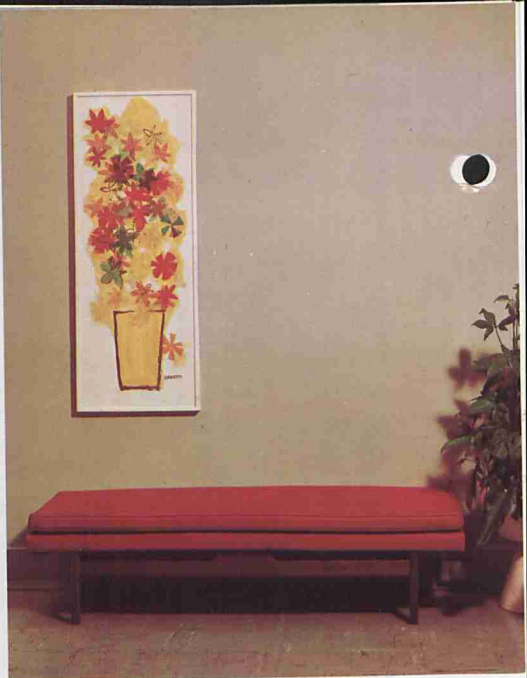
### *Select the Picture Carefully*

Pictures should be chosen for their lasting interest that may reveal more each time you look at them. You might select a picture because the subject, the color or the artist's interpretation appeals to you. The type of picture should harmonize with the furnishings and the mood of the room.





26. This stitchery wall hanging is inexpensive but effective. The wooden candle holders and copper bowl with the enameled base are appropriate with it. An old piano bench or low table like this can be renewed with an antiqued finish.



27. This modern picture and bench grouping is suitable for an entrance hall. The large plant on the right gives informal balance for the vertical picture.

Often a picture loses much of its effectiveness because of reflections on the glass. This may be avoided by using non-glare glass or pictures that do not require glass. The latter includes oil paintings and pictures that have been mounted and treated with a protective coating.

If you do not have a picture large enough to be in good proportion to the piece of furniture over which it is to be placed, try grouping pictures. Place them close enough together to appear as a unit. The space between pictures should be less than the width of any picture used.

They should have something in common, such as similar frames, mats, subjects or colors. In planning a grouping you might use a large piece of brown paper and mark the outline of the pictures on it. Fasten this to the wall with masking tape and study the effect before hanging the pictures.

### *Watch What a Mirror Reflects*

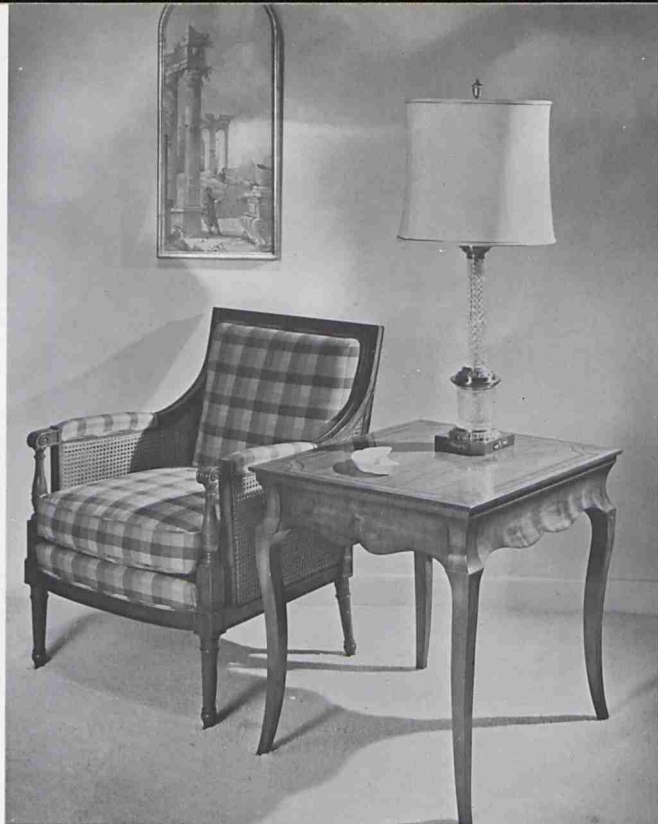
Mirrors reflect a picture of what is opposite, so be sure that something attractive and interesting will be reflected. A large mirror hung at the right place can be used to add a feeling of more space.

You might make an inexpensive textile hanging that would create a "big effect" in a modern or contemporary room. This might be less expensive than a large, good picture and more pleasing than a large, cheap picture.

### *Portable Lamps*

Lamps are probably among the most important accessories in a room because they serve a necessary function as well as add beauty if carefully chosen. See that your lamps have both eye comfort and eye appeal.

28. The lamp is in good proportion to the table and chair. The shape and size of the shade is well-proportioned for the lamp. The picture balances the lamp.



Purely decorative lamps with oddly shaped shades and bases usually give a limited amount of general lighting. Coffee grinders, telephones, animals or human forms do not make lamps of good design. These may be conversation pieces, but they are an extravagance when you can buy a lamp that combines beauty of design with good lighting.

#### General and Concentrated Lighting

A few lamps may be used in a room for general lighting but some are needed for concentrated, diffused lighting at seating areas where reading or other close work is to be done. About three to five lamps are usually needed in the average-sized room. The lighting should be well distributed.

If there is no central fixture or valance, cove or other structural lighting, more lamps will be needed. They may not all be alike, but they should harmonize with each other and with the furnishings.

To achieve harmony, use matching bases or shades or blended styles, colors, materials and proportions. Usually it is good to have one pair of lamps.

#### *A Lamp Serves a Purpose*

If you remember that a lamp is for use, you will not place it on a table directly in front of a picture window with no seating space nearby. Used in this way, the lamp appears to be on display and does not serve a purpose. Place lamps near seating areas where they can be used.



29. A textile hanging that could be less expensive than a large picture. The arrangement in the copper and pewter container is good design and leads the eye to the wall hanging.

### *Guides for Good Design in Lamps*

When selecting your lamps, remember the guides for recognizing good design in all accessories—line, shape, texture, color. Any decorative design should enrich the surface and texture. The lamp should be in harmony with the mood of the furnishings. Pottery, brass and other metals fit into an informal room while china, crystal and silver are in keeping with a more formal, elegant treatment.

Lamp shades should be simple without a lot of ruffles and surface decoration. Light-colored shades look best against light backgrounds because there is less contrast. The lining should always be white. Cloth shades are suitable for most rooms, although paper or parchment may be used effectively in informal rooms.

A slightly flared shade gives a better spread of light than a straight or drum-shaped shade.

A three-way (50-100-150-watt or 100-200-300-watt) diffused portable lamp placed with each furniture grouping provides a place where each member of the family can follow his own interests. At high light levels, the intensity of light is right for reading, desk work and sewing; when turned down, it is effective for relaxing, conversation, or listening to music.

The bottom of the shade of a table lamp should be at eye level or slightly below for the person seated near the table. This protects the eyes from the glare of the bulb. The height of the base (from the bottom of the base to the bottom of the shade) combined with the height of the table should be about 40 to 42 inches from the floor. Measure your tables before you buy lamps. A tall lamp is needed for a low table, but use a lower lamp on a tall table.



30. A portable lamp with a pottery base of simple design is convenient with this arrangement of a pair of chairs, is harmonious with the modern furniture and is in good proportion. The shade is simple in design. Notice that only a few other accessories

are on the table. The book is convenient for a person sitting near the light to read. The shelf part of the table is not cluttered with a tall stack of old magazines.

### The Functional Lamp

The functional lamp at the seating area where reading or sewing will be done should conform to some requirements that are not necessary for lamps used for general lighting.

Place the lamp so the light falls over the shoulder onto the task. A table lamp should be placed with the base about in line with the shoulder. A pull-down lamp may often be used instead of a table lamp.

Attention can be focused on certain treasured accessories with decorative light-

ing. Such decorative lighting should be located where accent is needed. It should be directed to the right area and never be glaring.

### Books and Magazines

Books and magazines are useful accessories that give a lived-in look to a room. A book or magazine on a table near a chair invites you to read, but do not clutter your room with stacks of old magazines.

In addition to their usefulness, shelves of books can add warmth and rich color to a room.



**THIS**



**NOT THIS**



31. The three inexpensive containers on the left are good design in line, shape, color and texture and would serve their purpose by holding enough water and centering attention on the flowers instead of the container.

The round glass container would be appropriate for small, short-stemmed flowers—especially pansies.

The long green pottery container would be attractive with a horizontal, vertical or triangular arrangement of zinnias, chrysanthemums or almost any kind of

flowers except roses. Silver or glass is suitable for roses.

The small round copper container and the pottery container came from a dime store.

The container on the right is almost twice as expensive and is not good design.

All the surface decoration would attract attention to the container instead of the flowers. The opening is too small for a good arrangement.

### Plants and Flower Arrangements

Plants and flower arrangements, like other accessories, can add interest but again should not be overdone. Only a few are needed in a room. One large green plant can add height to a corner or wherever it is needed. Avoid many small plants. A half-sick plant should be in a plant hospital. An arrangement of fresh flowers to accent the color scheme of the room seems to say that the family loves beauty and welcomes you. It can add emphasis to a particular area.

Be sure that the arrangement is in proportion to the piece of furniture on which it is placed. A small, low arrange-

ment is suitable on a coffee table or low table under a window or a dining room table. A tall arrangement might be used on a table in the entrance hall, or on a low table or chest with a wall accessory for informal balance. (See cover page.)

Grow flowers in your yard that are suitable in color and texture for arrangement in your house. Simple arrangements can be made with leaves chosen for their color, texture or interesting form, such as magnolia and branches of shrubbery.

The flower container should be simple in design and of a soft color. This places attention on the flowers and not the container.



32. Good structural and decorative design are illustrated in this group of crafts made in the Southern Highlands.

Notice the simple lines, good proportion, shapes and interesting natural textures. The simple decorative design enriches the texture. Most of these accessories would be suitable with informal furnishings.



33. Metal container is suitable for a plant or a flower arrangement. It is large enough, would hold enough water and would not distract attention from the flowers.



34. The wooden plaques are in good proportion and balance with the wall sconce and the few accessories on the painted chest.

35. The triangular flower arrangement adds height and is in good proportion to this large table in an entrance hall.



## Remember . . .

1. Use a Few Accessories
2. Make a Plan for Accessories  
Be sure they will serve their purpose  
See that they fit in with the other  
furnishings
3. Select Accessories of Good Design
4. Arrange Accessories Attractively

Accessories selected carefully for good design and arranged attractively make the home more livable and comfortable.





The right accessories impart  
personality and charm to  
your home.

BATHROOM

# HOUSE PLANNING AIDS



## U.S. DEPARTMENT OF AGRICULTURE

Reprinted from U. S. Department of Agriculture Misc. Publication No. 988 and published by the North Carolina Agricultural Extension Service as **Home Economics 28**. Available from Housing and House Furnishings Dept. North Carolina Agricultural Extension Service

North Carolina State University at Raleigh and the U. S. Department of Agriculture, Cooperating, State College Station, Raleigh, N. C.; George Hyatt, Jr., Director. Distributed in furtherance of the Acts of Congress of May 8 and June 30, 1914. February 1966



## BATHROOMS

Consider your family's needs carefully when planning bathrooms. The location, size, and arrangement of your bathrooms—whether in a new or remodeled house—depend upon the uses to be made of them. The single bathroom in a small house may have to serve as the washup area for men coming in from work, as the place

to bathe and change infants, and as the main laundry area or the area for hand-laundering.

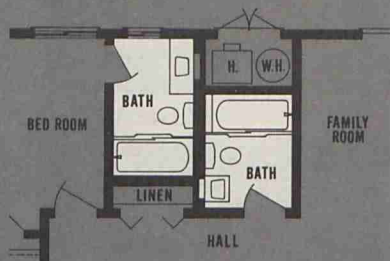
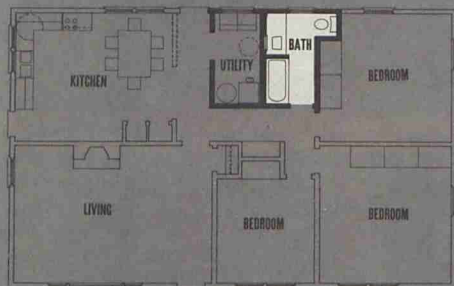
The tub, lavatory, and toilet must be permanently installed, but accessories and other equipment for auxiliary uses can be added readily if space has been planned for them.

## LOCATIONS

The bathroom in the plan to the right is convenient to the bedrooms and the back door, so the bathroom can serve as the washup area also. Note that the bathroom door is not visible from the living room. A bathroom next to another room with plumbing—a utility room in this instance—is an economical arrangement.



In a two-story house with all bedrooms on the second floor, the main bathroom is usually located on this floor also. For safety, avoid locating the bathroom door next to or directly across the hall from the stairs. A washup area on the first floor is a convenience when the main bathroom is upstairs.



When more than one complete bathroom is planned, the second often opens from the master bedroom. Always locate one complete bathroom where it can be reached from a hallway.

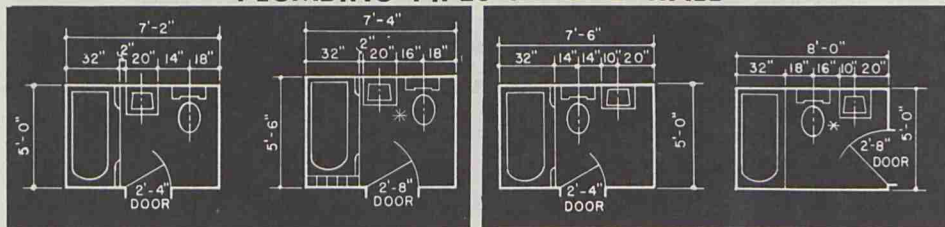
# ARRANGEMENT OF FIXTURES

## USING SPACE PLANNING STANDARDS

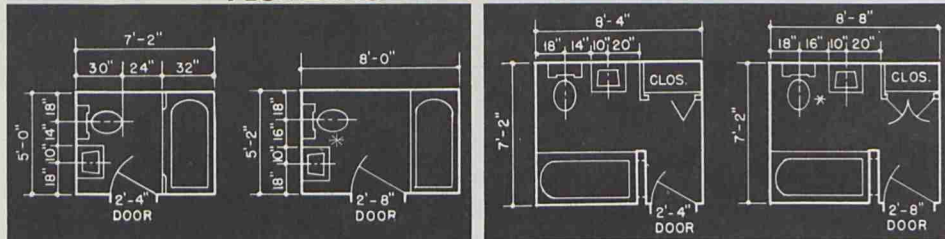
The bathroom plans on these two pages show typical arrangements of three and four fixtures in commonly used sizes. The clearances between fixtures and between fixtures and walls are based on research. Two plans are shown for each arrangement. In the first, minimum clearances are used and a door 2 feet 4 inches wide; in the second, space designated by \* is provided between two fixtures for a person to stand while helping

a child or elderly person, and a door 2 feet 8 inches wide is used. A 3-foot door is recommended for wheelchairs. Most of these bathrooms will need to be increased in size if you want to add baby equipment, washing machine, laundry hamper, or storage cabinet. Every bathroom should have a window or mechanical ventilation. Avoid, if possible, placing the tub under the window.

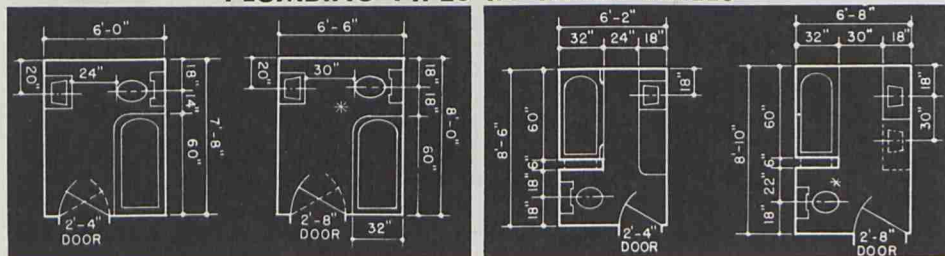
### PLUMBING PIPES IN ONE WALL



### PLUMBING PIPES IN TWO WALLS



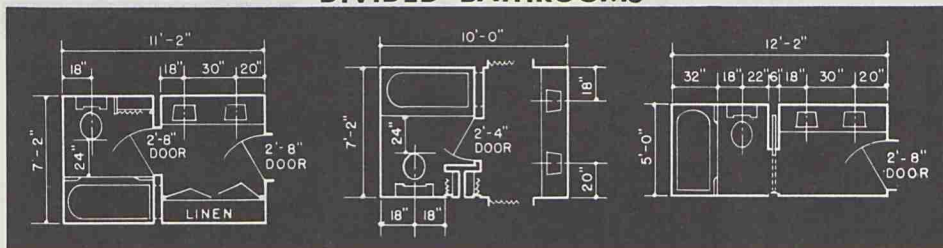
### PLUMBING PIPES IN THREE WALLS



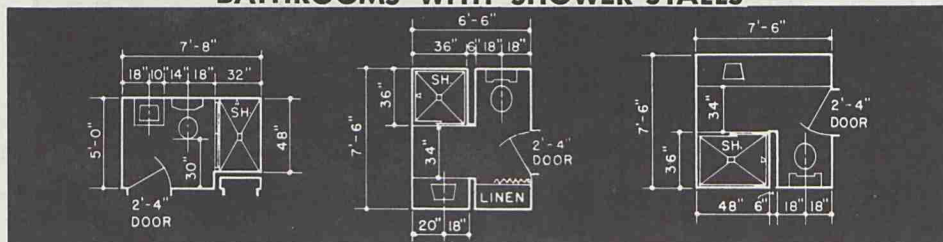
\*Space provided at one location for a person to stand to help a child or elderly person.



## DIVIDED BATHROOMS



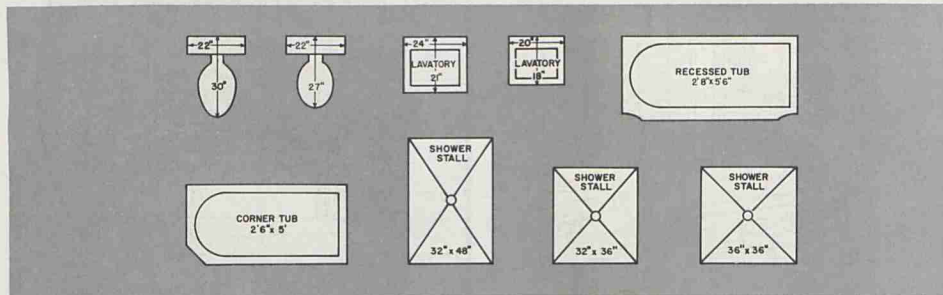
## BATHROOMS WITH SHOWER STALLS



Divided bathrooms provide privacy for two or more people at the same time and require less space than two rooms. New or remodeled bathrooms can be divided with the use of hinged or

sliding doors, screens, or partitions. Shower stalls vary in size from 30 by 30 inches to 32 by 48 inches. Larger ones are of course more comfortable.

## BATHROOM CUTOUTS

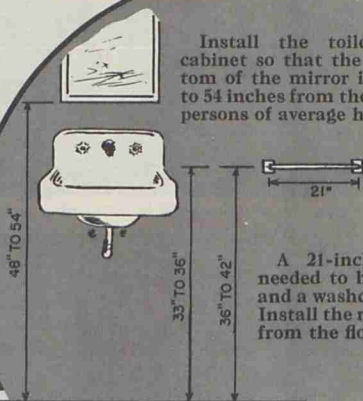


To plan bathroom arrangements different from those shown, as well as washup areas with lavatory and toilet, use cutouts traced from these scaled drawings of fixtures. Also bear in mind the recommended clearances. Use the cutout

drawings of fixtures that are the same size as those you plan to buy. Measure any other pieces of equipment—baby bathinette, hamper, etc.—you want in your bathroom, and draw them to scale, using  $\frac{1}{4}$  inch for 1 foot.

## MIRROR-LAVATORY-

### TOWEL ROD



A lavatory installed at a height of 33 to 36 inches from the floor will be comfortable for adults. Provide a portable step stool for the youngsters.

### TISSUE HOLDER

Locate the tissue holder 26 to 30 inches from the floor and 6 to 8 inches in front of the toilet.



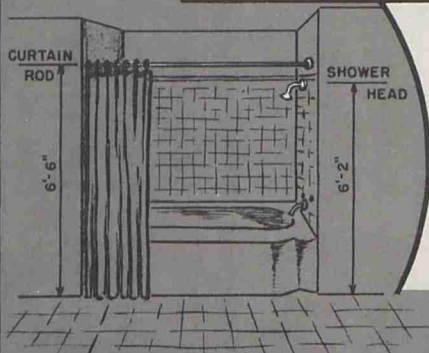
### LIGHTING



The lights at the lavatory will light the small bathroom if proper fixtures are selected. Place lavatory side lights 30 inches apart, with the center of the light bulbs 60 inches from the floor. Center the ceiling light above the front edge of the lavatory. The location is the same for fluorescent and incandescent lights.

### SHOWER HEAD-

### CURTAIN ROD



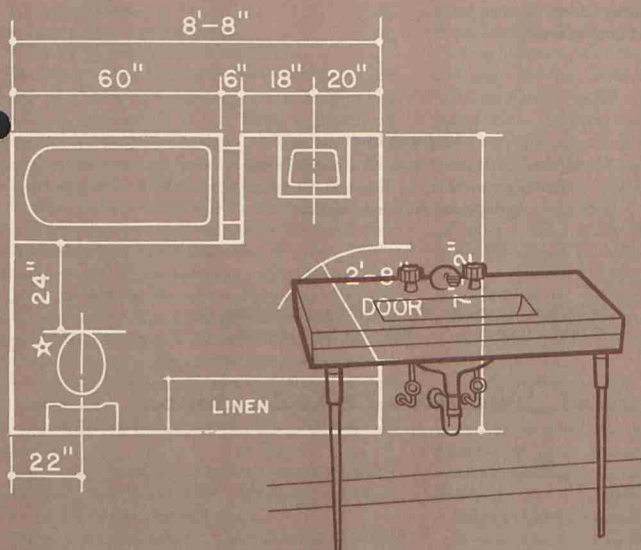
Install the shower head 6 feet 2 inches from the floor and the curtain rod 6 feet 6 inches, to insure head room for adults.

Prepared by Genevieve K. Tayloe, W. Russell Parker, and Mildred S. Howard

Clothing and Housing Research Division  
Agricultural Research Service

# Planning BATHROOMS

■ *for Today's Homes*



Home and Garden Bulletin No. 99

UNITED STATES DEPARTMENT OF AGRICULTURE

## CONTENTS

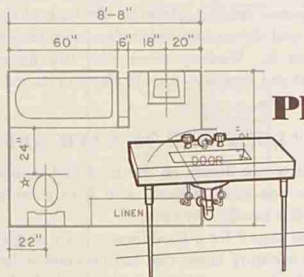
	Page
Suggested bath arrangements . . . . .	4
Location of bath areas . . . . .	4
Choice of fixtures . . . . .	8
Showers and fittings . . . . .	8
Bathtubs . . . . .	9
Lavatories . . . . .	10
Water closets . . . . .	11
Care of fixtures . . . . .	12
During finishing and installation . . . . .	12
After installation . . . . .	12
Storage and accessories . . . . .	12
Toiletry cabinets . . . . .	12
Towel cabinets . . . . .	13
Utility cabinets . . . . .	13
Small accessories . . . . .	14
Ventilation, lighting, and heating . . . . .	15
Ventilation . . . . .	15
Lighting . . . . .	15
Heating . . . . .	15
Wall finishes . . . . .	15
Floor finishes . . . . .	16
Nonresilient floor finishes . . . . .	17
Resilient floor coverings . . . . .	17

Prepared by  
Mildred S. Howard and W. Russell Parker  
Clothing and Housing Research Division  
Agricultural Research Service

This bulletin supersedes Home and Garden Bulletin 19,  
"Your Farmhouse . . . Planning the Bathroom."

This is a *Consumer Service* of USDA





## Planning BATHROOMS *for Today's Homes*

You can have bathroom areas in your new or remodeled home that provide maximum family convenience and give satisfactory service for many years. They can be practical and pretty, too. It's all possible if you—

- Plan carefully.
- Insist on good workmanship.
- Use the best materials you can afford.

The right kind of bath areas add greatly to the livability of a home. Prospective homeowners give high priority to conveniently located, nicely equipped, and attractively decorated bathrooms. Adding a bathroom or converting existing space into a bath area is a remodeling project undertaken by many families.

Whether you are building or remodeling, it is a good idea to plan the decorating scheme for your bath areas early—before you order bathroom fixtures. This is particularly true if you are using color fixtures.

Bathroom fixtures, counters, cabinets, and floor coverings are costly. You want these permanent furnishings to be as pleasing in 5, 10, or even 20 years, as they are now. So take plenty of time and shop widely before you make your final selections. You can vary the decorative effect of a bathroom inexpensively from time to time by changing wall color, curtains, and accessories.

Begin your overall planning by considering all the ways a bath area will be used. The family bathroom, in particular, deserves careful study.

The answers you make to the following questions will help to determine the size, location, and arrangement of the family bathroom. You may decide you need a second bathroom or a separate wash-up area.

Will the family bathroom be used—

- As a wash-up area?

If the bathroom is to be used for the care of infants and small children, make it spacious enough for the extra equipment needed. If you use a folding bath table to bathe and dress a baby, keep in mind that such a table is approximately 3 feet long and 20 inches wide.

- For the care of infants and small children?

If the bathroom is to be used for the care of infants and small children, make it spacious enough for the extra equipment needed. If you use a folding bath table to bathe and dress a baby, keep in mind that such a table is approximately 3 feet long and 20 inches wide.

A large lavatory with swing-away faucets or a small kitchen sink set in a counter will be more convenient for bathing a baby than a regular-sized lavatory. An adjoining counter can be used for dressing the baby. A storage cabinet for baby clothes and supplies is an added convenience. Use sliding doors or eliminate the doors on the cabinets above the lavatory and counter for safety and convenience.

- By several persons getting ready for school or work at the same time?

The large family with a number of individuals getting ready for school or work at the same time may want to consider the convenience of additional fixtures—an extra lavatory or water closet—a stall shower in addition to the tub.

- For the care of family members who are ill or feeble and need assistance?

If your household includes elderly or ill persons who need assistance in the bathroom, plan sufficient space for the person who is to help. If a family member is confined to a wheel chair, see that the door to the bathroom is wide enough so the wheel chair can be

### IF YOU ARE INSTALLING A BATHROOM—

- Comply with plumbing codes, regulations, and guides that will insure a safe and satisfactory installation.
- Choose an experienced person to install your bathroom.
- Have an agreement in writing with whoever is installing your plumbing fixtures. This agreement should include price, general descriptions of fixtures and materials to be furnished, and a statement that places the liability for an unsatisfactory installation or damaged fixtures on the installer.

pushed through. The bathroom should be large enough to accommodate the wheel chair and to permit someone to help the invalid from the chair.

- For a dressing room?

Counter areas, generous mirrors, good lighting, and ample storage space are desirable appointments in the bathroom that is also used as a dressing center.

- For hand or machine laundering?

In the small home without a basement or separate workroom the most convenient location for laundry equipment may be in the bathroom.

### SUGGESTED BATH ARRANGEMENTS

For help in planning a family bathroom or any bath area, study the arrangements on pages 5 and 6. The space allowances around fixtures in these plans are based on research<sup>1</sup> in which both the use and the cleaning of the bathroom were considered.

Dimensioned plans for each arrangement of family bathrooms give a choice of two sizes. The limited arrangements show one location where a mother can stand comfortably and help a child, or one adult can help another adult; the liberal arrangements show two such locations. In the one-person baths, clearance between, to the side of, and in front of fixtures, is held to a minimum.

In all family bathroom plans, doors are 2 feet 8 inches wide. Doors in the one-person or minimum baths are 2 feet 4 inches wide.

Five arrangements for compartmented baths are shown on page 6. Three of these areas have four fixtures; two of them have five fixtures. Three differ-

ent arrangements of bathrooms with water closet, lavatory, and shower stall are also shown on page 6.

To plan bathroom arrangements other than those suggested, use the cutouts on the back of this publication and the recommended clearances shown on page 5 and 6. Wash-up areas with two fixtures—water closet and lavatory—should also be planned with these clearances.

### LOCATION OF BATH AREAS

Once you decide on the kind and number of bath areas you need, the next step is to consider the best possible location for each.

See page 7 for a good location of a single bathroom in a one-story house that has no other toilet facilities. The bathroom can be reached from the back door without going through the work area of the kitchen and from the kitchen without going through the living room. It is located next to the utility room for a compact, economical plumbing arrangement that requires a short run of supply and waste pipes. The bathroom is accessible from all rooms through the hall. Another desirable feature is that the bathroom door is not visible from the living room or the front entrance.

Usually in a 1½- or 2-story house the bathroom is located on the second floor. But you might consider locating it on the first floor near the stairway for daytime convenience if there is no other wash-up area on the first floor.

For safety, avoid placing an upstairs bathroom at the head of the stairs or next to the stairs. If, however, this is the only possible location for the bathroom, install night lighting on the stairway, or a gate at the top of the stairs.

When more than one complete bathroom is planned for a home, the second frequently opens from the master bedroom. Such a bathroom can be located to serve a dual purpose. The sketch on page 7 illustrates an arrangement in which the master bathroom, located conveniently near the rear entrance, is also the wash-up area. Note how the family bathroom, master bathroom, and laundry area are grouped together for an economical installation of plumbing.

Compartmented baths are popular with families with growing children. The addition of one or two fixtures and the multiple use of others add convenience and flexibility. In remodeling, a compartmented bath often makes the best use of space, particularly if a large area is being converted into a bathroom.

A single lavatory installed in a bedroom is one way to add convenience at a nominal cost. The lavatory can be enclosed or shielded by a screen. See page 7.

<sup>1</sup> For further information, see: Monroe, M. M. BATHROOM WORKING SPACES. Maine Agr. Expt. Sta. Misc. Rept. 82. 1959.

# BATHROOM ARRANGEMENTS

FAMILY BATHROOMS		ONE PERSON MINIMUM BATHROOMS
LIMITED*	LIBERAL**	
THREE FIXTURES		

Plumbing pipes  
in one wall

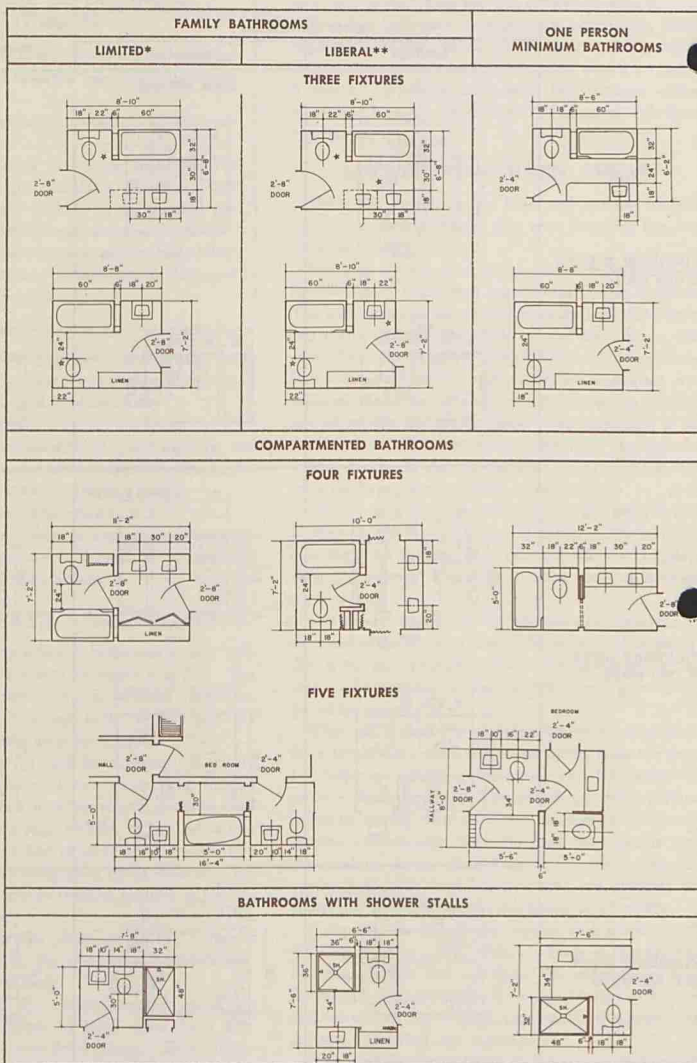
Plumbing pipes  
in two walls

Plumbing pipes  
in three walls

\*Space provided at one location for adult to stand to help young child or elderly person.

\*\*Space provided at two locations for adult to stand to help young child or elderly person.

# BATHROOM ARRANGEMENTS



Plumbing pipes  
in three walls

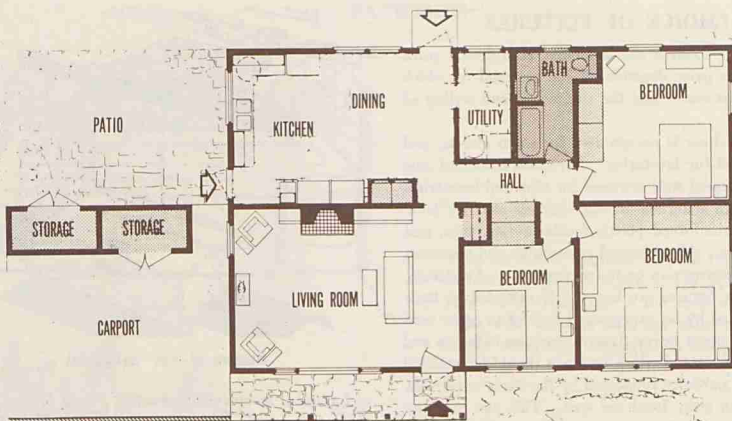
Two lavatories,  
one tub, and  
one water closet

Two lavatories,  
two water  
closets, and  
one tub

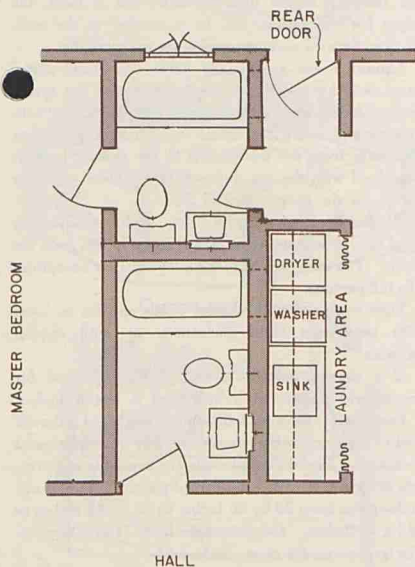
Water closet,  
lavatory, and  
shower stall

\*Space provided at one location for adult to stand to help young child or elderly person.  
\*\*Space provided at two locations for adult to stand to help young child or elderly person.

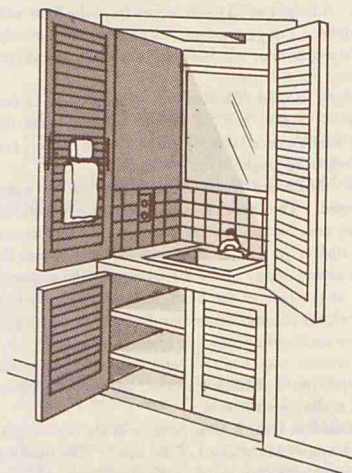




Single bathroom location in one-story house.



Master bedroom bath arrangement.



Extra lavatory in bedroom.

## CHOICE OF FIXTURES

Bathroom fixtures are available at different price levels. The price depends on the material of which the fixture is made, and the size, color, and styling of the fixture.

Vitreous china is always used for water closets, and may be used for lavatories. Porcelain enameled cast iron and pressed steel are used for tubs and lavatories. Other fixture materials include stainless steel for lavatories and reinforced plastic for lavatories, tubs, and shower stalls. All white and color china and porcelain enameled fixtures now on the market are acid resisting.

Plumbing fixtures are heavy. If remodeling, have joists checked by an experienced builder to make sure they will support heavy fixtures, such as bathtubs and shower receptors. *Built-in bathtubs* should be installed so they are partially supported by the studs to prevent their pulling away from the wall. This can be done either by hanging them on a 2- by 4-inch wood support secured to the studs or by using special tub hangers.

*Wall-hung lavatories* are supported by special brackets or hangers. China or metal legs can be added to some designs (see example on p. 10). Some legs have a degree of adjustability, but it is wise to find out whether legs can be adjusted enough to fit the desired heights of your lavatories before purchasing them.

Whatever type of lavatory you choose, be sure to install it at a comfortable height for the adults of the family. A height of 33 to 36 inches from the floor suits most adults. For youngsters, you can provide a sturdy, portable stepstool or one built into the lavatory cabinet. See sketch on this page.

*Lavatory cabinet combinations* usually come in two heights—31 inches and 34 inches. If you want the counter surface on a lavatory cabinet to be higher, you can increase the height of the toe space.

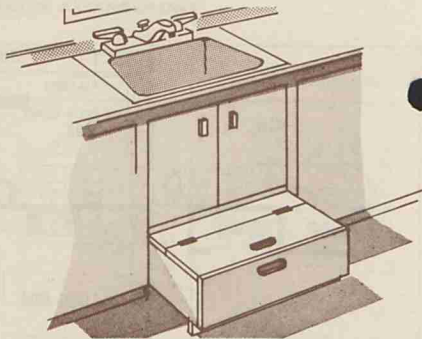
*Water closets* are classified according to the water action used. The three types most commonly installed in homes are: Siphon jet, reverse trap, and washdown.

The *siphon jet* is the most expensive, and has the quietest action of any of the three types. The trapway, located at the rear of the bowl, and the water surface are extra large for maximum cleanliness. A deep water seal gives maximum protection from sewer gases.

The *reverse trap* has the same water action as the siphon jet, but a smaller trapway, less water surface, and not as deep a water seal.

The *washdown*, the least expensive of the three types, has the trapway at the front of the bowl. The flushing action is noisier, the water surface smaller, and the water seal not as deep as in the other two types.

Sketches and brief descriptions of the various types



Stepstool for children.

of bathtubs, lavatories, and water closets follow. Details of size, style, and color need to be checked with your local dealer.

## Showers and Fittings

The most economical way to provide a shower is to add a shower head over the tub. If the shower fittings are installed at the time the bathroom is built, the pipes for the shower can be concealed in the wall. Shower fixtures with exposed pipes are available.

Shower heads are usually made of chrome-plated brass, and have swivel joints for directing the spray. Some models also have volume regulators, or both volume and spray regulators. A fitting that diverts the water from the tub faucets to the shower head is combined with the tub, but separate faucets or mixer valves for the shower can be used.

To insure head clearance for adults, the shower head should be installed at least 6 feet 2 inches from the floor. You may need to make allowance for exceptionally tall persons.

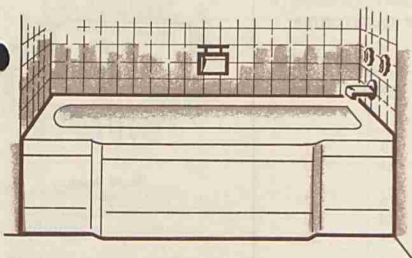
Tubs equipped with shower heads can be enclosed with permanent rigid enclosures, or with shower curtains.

If a shower curtain is used, install the rod for the shower curtain at a height of 6 feet 6 inches.

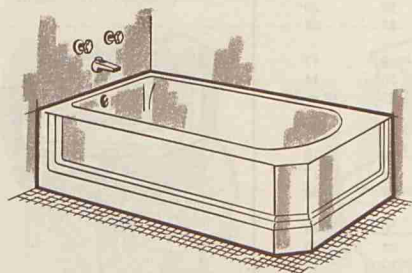
For separate shower facilities, you can build a shower stall of masonry or tile, or you can buy a prefabricated enclosure. Prefabricated stalls are available in porcelain enameled steel and reinforced plastic. They range in floor size from 30 by 30 inches to 36 by 36 inches to 34 by 43 inches. Height ranges from 74 to 80 inches. The larger ones are more comfortable.

Prefabricated bases or receptors are also available in sizes ranging from 32 by 32 inches to 32 by 48 inches.

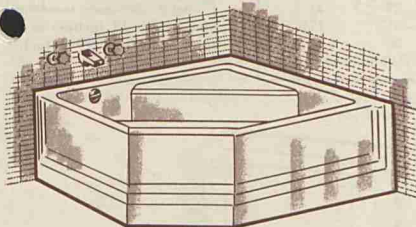
## BATHTUBS



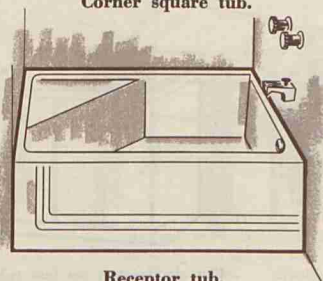
**Recess tub.**



**Corner tub.**



**Corner square tub.**



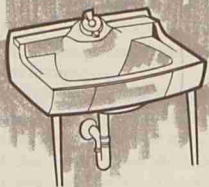
**Receptor tub.**

Tubs for recess (fit flush between two walls) or for corner installation are 4, 4½, 5, or 5½ feet long. The 5-foot tub is the most used length. Tubs with widened rims are usually 32 or 33 inches wide; tubs with straight fronts, 30 or 31 inches wide.

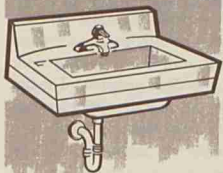
Square tubs are about 4 feet by 3½ or 4 feet, and are available for either recess or corner installation. Some styles have one built-in seat, others two. A square tub is heavier than a rectangular tub and may require additional framing for support.

Receptor tubs are approximately 36 to 38 inches long, 39 to 42 inches wide, and 12 inches high. They are most suitable for shower installations, but, because of lower height, are also convenient for bathing children and others who need assistance.

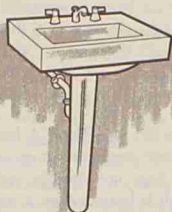
## LAVATORIES



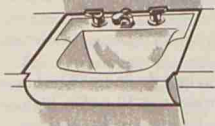
Ledge back.



Splash back.



Slab with china leg.



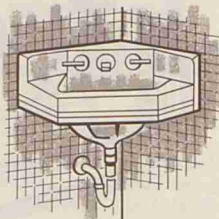
Lavatory-counter top with rolled rim basin.

### TYPICAL SIZES OF LAVATORIES

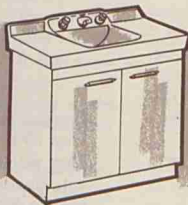
	Width (inches)	Front to back (inches)
<b>Wall-hung:</b>		
Ledge back.....	19	17
	24	20
Splash back.....	19	17
	20	18
	24	20
Slab.....	20	18
	24	20
	27	22
Shelf back.....	19	17
	20	14
	22	18 or 19
<b>Set in or on cabinets:</b>		
Rolled rim.....	20	18
	21	17
	27	20
Flat rim.....	20	18
	24	20
	19½	15½
Lavatory on cabinet.	27	21
	21½	17¾
	36	18



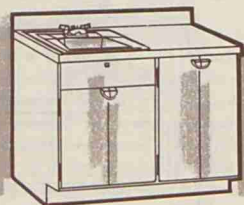
Shelf back.



Corner. A typical size for a corner lavatory is—length along wall, 17 inches; extension from wall, 19½ inches.



Lavatory-counter top set on cabinet.



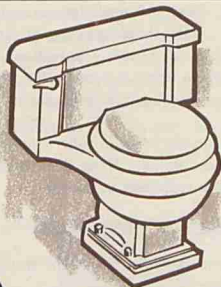
Flat rim lavatory set into cabinet.



# WATER CLOSETS

*Approximate Dimensions for Water Closets*

	Tank		Extension of fixture into room (inches)
	Height (inches)	Width (inches)	
One-piece water closet.....	18½ to 25.....	26¼ to 29¼.....	26¼ to 29¼.
Close coupled tank and bowl.....	28½ to 30¾.....	20½ to 22¼.....	27½ to 31½.
Wall-hung water closet.....	27 to 29½.....	21 to 22¼.....	26 to 27½ (concealed tank 22).
Wall-hung tank.....	32 to 38.....	17¾ to 22.....	26½ to 29½.
Corner water closet.....	28¾.....	19¼.....	31.



**ONE-PIECE.**

One-piece water closets are neat in appearance and easily cleaned, but are more expensive than two-piece models.

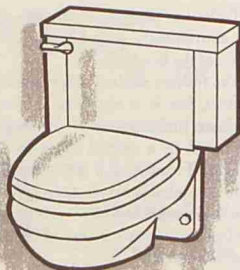


**CLOSE-COUPLED TANK AND BOWL**

The tank, a separate unit, is attached to the bowl.

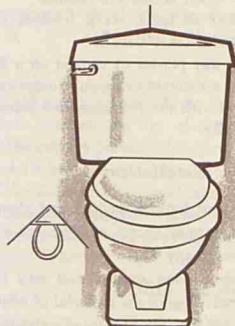


**TWO-PIECE WITH WALL-HUNG TANK.**



**WALL-HUNG.**

Completely wall-hung closets make it possible to clean the floor under and around the closet.



**CORNER.**

The corner water closet is a space saver. Note the triangular tank.

## CARE OF FIXTURES

Bathroom fixtures that get proper care before, during, and after installation usually give satisfactory service for the lifetime of the house.

### During Finishing and Installation

A careful workman protects bathroom fixtures from blows, scratches, falls, and other damage during delivery, room finishing, and installation. He sees that fixtures are well covered with suitable materials and that plaster, paints, and acids do not get on them.

The damaged surface of a porcelain fixture cannot be restored. The fixture will stain easily and be difficult to keep clean.

Here are some tips on fixture care during finishing and installation:

- Uncrate fixtures carefully. Leave protective wrappings on.
- If fixtures are not covered when delivered, cover them with several layers of strong wrapping paper held in place with tape; or cover them with corrugated board, or with one of the special coverings available from plumbing supply firms. Several satisfactory coatings that can be brushed or sprayed on are also on the market.
- Do not use newspaper or dyed paper next to enamel; they may leave permanent stains. Newspapers can be used for added protection if fixture is first covered with unprinted paper or plastic.
- Avoid using paste made with flour to attach covering. Do not use sawdust as a protective filler. Flour paste and sawdust ferment when wet and produce an acid which etches the enamel.
- Keep fixtures clear of tools, scrap lumber, wet paper or burlap, and other debris.
- Remove carefully any plaster or cement on a fixture with water or a nongritty cleaning compound.
- Soften paint drips with the recommended solvent and remove carefully.

### After Installation

You can keep your new fixtures smooth and gleaming if you are careful in your choice of cleansers and do not abuse the fixtures in any way.

Harsh, gritty cleansers soon scratch and mar the surface of a fixture, regardless of the material of which a fixture is made. To test the abrasiveness of a cleanser, put a small amount between two pieces of glass and rub them together. If the glass is scratched, the cleanser is too harsh to use on fixtures.

Other precautions to observe in fixture care:

- Do not use bathtubs or lavatories for washing venetian blinds or sharp-edged articles. If it is necessary to stand in the bathtub or to place a stepladder in it when washing walls and windows, cover the bottom of the tub with a rug or mat with a nonskid backing.
- Do not develop photographic film in lavatories or bathtubs. Photo solutions are harmful to enamel surfaces.
- Do not allow strong solutions, including household and hair bleaches and vinegar to stand in porcelain enameled fixtures. If left for any length of time, these products will etch the enamel. Even acid-resisting enamel will be damaged by strong acids or by continued contact with any acid. Cosmetic lotions, hair tints, and medicines can also stain the lavatory. Take the precaution of rinsing the lavatory after using such preparations.
- Do not allow faucets to drip constantly—the minerals in some water discolor and stain enameled surfaces.
- Do not leave wet non-slip mats in tub. Some of them make permanent stains. Hang them to dry after each use before replacing in the tub.

## STORAGE AND ACCESSORIES

Well-appointed bathrooms have convenient storage and functional accessories.

In planning any bath area, add storage units, either built-in or free-standing, whenever possible.

### Toiletry Cabinets

Toiletries, such as toothpaste and shaving supplies, are conveniently stored in a cabinet above or within reach of the lavatory.

The toiletry cabinet is frequently called the medicine cabinet, but it is not wise to combine the storage of medicine and cosmetics. Preferably, medicine should be stored in a special place by itself so there is no danger of confusing it with other supplies.

In households where there are small children, provide a separate cabinet—one that can be locked—for medicines. Install it out of reach of the persons you wish to protect.

Toiletry cabinets can be wall hung (the least expensive type) or recessed. Recessed cabinets can be purchased ready for installation, or made on the job. Readymade cabinets usually have mirror doors.

Adjustable shelves permit the best use of cabinet space. Shelving should be made of plastic, glass, or

enameled metal that is not damaged by moisture or spilled cosmetics.

Place the toiletry cabinet at a convenient height for family needs. The top of the mirror is usually placed 69 to 74 inches from the floor. If you measure from the bottom of the mirror, a distance of 48 to 54 inches from the floor is satisfactory for the person of medium height.

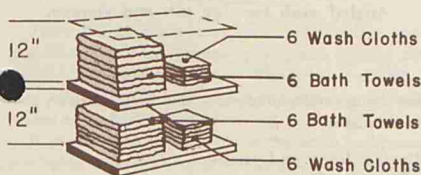
### Towel Cabinets

You can save steps by storing some bath linens in the bathroom.

Regular-sized bath towels folded in thirds lengthwise fit on a shelf that is 12 inches deep; folded in half they fit on a shelf 16 inches deep.

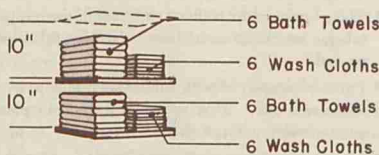
Space dimensions for storing 12 washcloths and 12 bath towels and for storing 18 bath towels, 18 washcloths, and 8 hand towels are given on this page. If available space is deeper than 16 inches, drawers or pullout shelves are more satisfactory than fixed shelves.

The only available space for a towel cabinet in a minimum-sized bath may be above the water closet.



LIMITED SUPPLY  
2 SHELVES

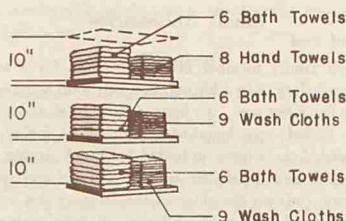
12" DEEP 18" WIDE



LIMITED SUPPLY  
2 SHELVES

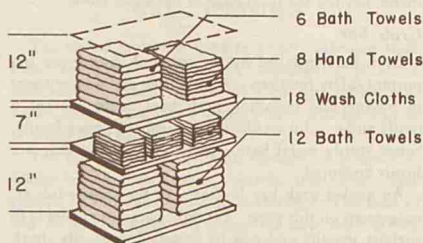
10" DEEP 18" WIDE

**Suggested shelf storage for limited supply of bath linens.**



LIBERAL SUPPLY  
3 SHELVES

10" DEEP 18" WIDE



LIBERAL SUPPLY  
3 SHELVES

12" DEEP 26" WIDE

**Suggested shelf storage for liberal supply of bath linens.**

If you put a cabinet there, be sure to leave enough space between the top of the tank and the bottom of the cabinet for servicing the tank. The cabinet can be built into the stud space to provide additional depth if the location of the soil stack permits.

Metal-pole-supported shelves are easily installed over a water closet and provide some shelf storage at a nominal cost.

### Utility Cabinets

Plan some storage space in the bathroom for reserve supplies of tissues and soap and for cleaning tools and cleansers.

In a limited size bathroom make use of the space under the lavatory for storage.

## Small Accessories

### *Towel rod*

Each family member needs rod space for a towel and washcloth. In addition, you will want some extra space for guest use. To hang a bath towel and washcloth folded once lengthwise requires 21 inches. If the washcloth is hung unfolded for quick drying, the washcloth and towel take up 28 inches of rod space.

Towel rods on the sides of the lavatory are a convenient height for small children. A towel pole provides for extra towels in a minimum of space.

### *Paper holder*

Paper holders of china or metal can be recessed in the wall or fastened to the wall.

Place the paper holder so that its bar is about 30 inches from the floor, and if on a sidewall, about 6 to 8 inches beyond the front edge of the water closet.

### *Grab bar*

Grab bars installed by the tub and shower are important safety features. A little time and money spent in buying and installing grab bars could prevent a costly and painful accident to a member of your family. Select sturdy metal bars. Make certain that they are firmly anchored.

An angled grab bar is shown in the shower-tub arrangement on this page. Straight bars are available in various lengths and can be installed vertically, horizontally, or at an angle.

### *Soap holders and clothes hooks*

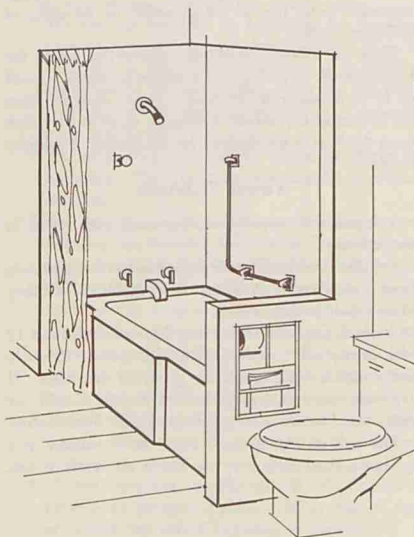
Soap holders for the tub and shower are usually recessed. Vitreous china and metal are commonly used materials. For tub use, place the soap holder at about the middle of the wall beside the tub and within easy reach from a sitting position in the tub.

In the shower stall, the soap holder is usually placed about shoulder height, and far enough forward so the shower spray does not reach it. Or, if you prefer, you can install a corner shelf in the shower stall for soaps, shampoos, and rinses.

Nonrusting hooks for hanging bathrobes and other clothing add convenience. Place the hooks from 5 feet 5 inches to 6 feet from the floor. They should be above eye level for safety.

### *Toothbrush and tumbler holder*

These accessories are often combined, but can be bought separately. Those made of vitreous china are set into the tile wall. Metal holders may be recessed or wall mounted. Some of these accessories are stationary, others revolve and close flush with the wall.



Angled grab bar for tub and shower.

Revolving combination units hold soap, tumbler, and toothbrushes.

### *Drying lines and racks*

If clothes—especially those made of drip-dry and wash-and-wear fabrics—are to be dried in the bathroom, it is best to make special provision for the job, rather than depending on towel rods for hanging space.

Here are suggested ways to provide bathroom drying:

- Place hooks in the walls at each end of the built-in tub for attaching clotheslines across the tub when needed.
- Put a telescope rod with rubber suction cups over a recessed tub. This rod may be left in place permanently or stored after each use.
- Mount a drying rack on which to hang hangers on the wall at one end or on the side of the tub. The rack will fold flat against the wall when not in use.
- Install a clothesline reel with retractable plastic line over the bathtub. Line is hooked to opposite wall for use.



## VENTILATION, LIGHTING, AND HEATING

### Ventilation

Every bathroom or wash-up area should be ventilated either by a window or an exhaust fan. Natural or forced ventilation is necessary to comply with local building codes and to meet requirements of lending agencies.

If your bathroom is ventilated by a window, avoid, if possible, locating the tub under the window. If there is no other location for the tub, a window that opens with a crank is easier to operate than a double-hung window.

To help prevent excessive humidity in the house, exhaust fans vented to the outside can be installed in all bathrooms whether or not they have windows. Fans are particularly necessary in humid climates. Exhaust fans in combination with lights and heater are good choices for small bathrooms. Lights and exhaust fans can be installed with one wall switch, but separate switches are preferred if such an installation is permitted by codes and ordinances.

### Lighting

The well-lighted bathroom has good, glare-free, general illumination and properly placed area lights at the lavatory or dressing counters. The lights at the lavatory or dressing counter should be located so the light shines on the face, not on the mirror.

If proper fixtures are used in the small bathroom, the lights at the lavatory generally give enough illumination for the entire area. To provide good lighting for grooming at the mirror over the lavatory, place one light in the ceiling and one light on each side of the mirror.

Place the lavatory side lights 30 inches apart with the center of the light bulb 60 inches above the floor. Center the ceiling light above the front edge of the lavatory.

In a large bathroom general illumination will be needed in addition to area lights. You may need extra light in your shower. Select a vapor-proof fixture.

Because it is easy to touch water and metal while switching on lights in the bathroom, make certain that lights are controlled by wall switches out of reach of anyone in the bathtub or shower, or anyone using a water faucet. Defective wiring and frayed cords on electrical equipment can result in severe electrical shock. Locate a grounded convenience outlet near the lavatory

at a comfortable height for electrical appliances used in the bathroom.

### Heating

Remember to plan for heat in your bathroom. If you do not have a central heating system, you will need to install either gas or electric wall space heaters. Plan the location of these carefully. Place the wall heater where there is no possibility of a person being burned on it or of towels or curtains catching fire from it.

Make certain that an electric heater is properly grounded and equipped with a thermostat, and that a gas heater is vented and has safety pilot shut-off features.

Portable heaters are not recommended as the general source of heat for the bathroom. For small areas, ceiling radiant heaters combined with a light or a fan or both are often used for general or for auxiliary heat.

### WALL FINISHES

The varied materials used to finish bathroom walls today are pleasing to the eye, remarkably practical, and easily cleaned. Some of these decorative wall materials will last many years, others will need to be renewed from time to time.

You have a choice of paint, ceramic or plastic tile, plastic-coated hardboards, plastic laminates, wallpapers, or fabric-backed wall coverings. The kind of wall finish you select will depend on how much money you want to spend, your personal taste, and the way the bath area is used.

If you decide to *paint* the walls, choose a paint that is recommended for bathroom use—one that withstands moisture, is resistant to mildew, and is easy to clean. Gloss or semigloss enamel is usually recommended. Follow application directions carefully. Painted surfaces are not recommended for the interior of shower stalls because they do not withstand the constant wetting (for long periods) and are subject to wrinkling, blistering, and discoloration.

You may want to consider rigid wall coverings, such as *plastic-coated hardboards*. These are available in a nice assortment of colors, may have a plain finish or be scored to resemble tile. Rigid *plastic laminates*, familiar as counter coverings, are increasingly popular as bathroom wall coverings. *Sheet vinyl* with a moisture-resistant backing can also be used for bathroom walls and counters.

*Washable wallpaper* is practical for the bathroom and, if applied with a moisture-resistant or waterproof adhesive as recommended by the manufacturer, can be used successfully even on the wall around the tub. A satisfactory job of hanging paper can usually be done

by the home workman. However, it is wise to test a sample of the paper to make certain that the colors are fast and that it can be cleaned satisfactorily.

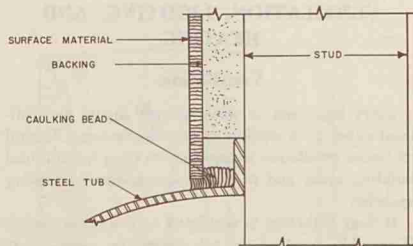
*Coated fabric wall coverings* are well suited to bathrooms. They are colorful and easy to apply. One type is made of paper stock bonded to rugged woven cloth, coated with a vinyl resin, and printed in various patterns and colors. Still others are fabrics to which pure vinyl has been applied by heat and pressure, or several coats of enamel have been baked on.

*Ceramic tile and plastic tile* are in wide demand as bathroom wall coverings. Ceramic tile is made from clay that has been fired; it comes glazed and unglazed. Glazed tile, the type commonly used for walls, has a white body with a vitreous glaze of the desired color on the face. Unglazed tile has a dense vitreous body and is the same color throughout.

Ceramic wall tiles come in a wide variety of colors and a number of sizes; a commonly used size for bathroom walls is approximately  $4\frac{1}{4}$  by  $4\frac{1}{4}$  inches. They can be ordered from the factory assembled in blocks on mesh or paper sheets. Tiles assembled in blocks can be installed in less time than it takes to install individual tiles.

Plastic wall tile is inexpensive, and comparatively easy for a home workman to install. Like ceramic tile, plastic tile is available in multiple colors that can be coordinated nicely into a decorating scheme.

The performance of any wall finish depends on the care with which it is installed and maintained. *Always follow the manufacturer's recommendations exactly for type of adhesive and backing material, and for the method of installation.* Backing material around tubs and showers should be thoroughly sealed with waterproofing materials prior to application of the wall



**Recommended method of construction of the wall and tub joint.** (Courtesy of Texas Agricultural Experiment Station, College Station, Tex.)

finish. For recommended construction of base joints around showers and tubs, see sketches on this page.

After installation, protect the beauty and durability of wall finishes by cleaning only with mild detergent solutions and nonabrasive cleaners. With periodic care—wiping with a damp cloth—all finishes can be kept in acceptable condition without the use of harsh cleansers. Abrasive cleansers cause color fading and loss of gloss, particularly on plastic materials. Grout lines between tiles tend to darken with age, but can be cleaned with a small brush and a slightly abrasive cleanser.

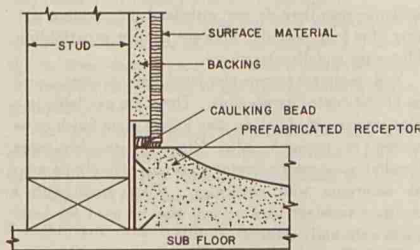
## FLOOR FINISHES

Today's bathroom floor finishes are of two main types—(1) nonresilient floor finishes, such as ceramic tile and concrete, and (2) smooth-surface resilient floorings, such as linoleum, asphalt, and vinyl. Wood floors are rarely seen in bathrooms now. They will give satisfactory service, however, if they are refinished periodically with a water-resistant seal or varnish.

No one floor finish has all the properties desirable in a bathroom flooring; it is up to you to decide what properties you want most and choose accordingly. Necessarily, installation requirements and cost will help determine your choice. Other considerations include durability, appearance, ease of installation and upkeep, resistance to soil, moisture, and indentation, dimensional stability, and quietness.

Some flooring materials, including linoleum and cork, cannot be used on grade or below grade in a basement; others, such as asphalt and vinyl asbestos, can. Get the flooring and adhesive recommended for such installations.

If you plan to install the floor finish yourself, your



**Recommended construction of a shower stall joint using a precast receptor.** (Courtesy of Texas Agricultural Experiment Station, College Station, Tex.)

choice of materials may be limited by the skill required for a satisfactory job. Many flooring problems can be traced to faulty installation. *It is extremely important to follow the manufacturer's installation instructions and recommendations in working with any type of floor finish.* If a specific adhesive is recommended, use it; do not substitute.

## Nonresilient Floor Finishes

### Concrete

Concrete floors can be used for bathrooms and wash-up areas on or below grade, and are satisfactory if the concrete surface is hard, dense, and smooth. They can be made more attractive by the addition of color to the concrete or by painting with one of the special concrete-floor paints.

### Ceramic tile

This widely used and popular finish for bathroom floors comes glazed or unglazed—with a bright or dull finish—and in multiple colors and shapes. Most ceramic tile sold today is factory assembled on paper or mesh. The traditional method of setting ceramic tile is in cement mortar. However, organic adhesives are extensively used today.

Ceramic tile floors are easy to keep clean. Washing with mild soap, powdered cleanser, or a synthetic detergent solution is usually sufficient. In areas where the water is hard, soap is less satisfactory than synthetic detergent or cleaning powder because of the insoluble film that forms from the reaction of the soap with salts in the water. If necessary, scouring powder can be used on heavily soiled areas. Ceramic floors should not be waxed.

## Resilient Floor Coverings

Smooth-surface resilient floor coverings suitable for bathrooms include: Asphalt, homogeneous vinyl, and vinyl asbestos tiles; linoleum, backed vinyl, and rubber, in either sheet or tile form. Some companies also offer homogeneous vinyl in sheet form.

Inexpensive enameled or printed floor coverings are also available in sheet form. Some of these floorings now have a top layer of vinyl. The wear life of most printed and enameled floorings is limited, however. For this reason they are not recommended as a permanent installation in heavily used areas.

The home workman can usually do a more acceptable job of floor installation with tiles than with sheet goods. Sheet material has the advantage of fewer seams, however.

The 9- by 9-inch square is the most commonly used size of resilient tile, but tiles 6 by 6 inches and 12 by 12 inches are available in some materials. Oblong and diagonal tiles are also made by some manufacturers.

Backed vinyl or linoleum in sheet form is usually 6 feet wide; rubber, 36 or 45 inches wide; and homogeneous vinyl, 45 inches wide.

The thickness or gage of flooring materials varies. Linoleum is usually  $\frac{1}{16}$ - or  $\frac{1}{8}$ -inch thick. Asphalt and rubber tiles are  $\frac{1}{8}$ -inch and  $\frac{3}{16}$ -inch thick; vinyl floorings,  $\frac{3}{32}$ -,  $\frac{1}{8}$ -, and .080-inch thick. Feature strips, insets, and moldings are available for all these floorings.

### Description

Following are descriptions of the various types of resilient floor coverings. Each description is in two parts—(1) basic material and (2) characteristics and use.

**LINOLEUM.**—(1) Ground cork or wood flour and linseed oil; pigment and binder pressed in burlap or felt backing. Tile or sheet form.

(2) Excellent resistance to grease; good recovery from indentation. Needs protection from continued dampness because backing may mold or rot. Not recommended for use on floors either below or on grade.

**ASPHALT.**—(1) Asbestos or other fibers, fillers, binder, and pigment formed under pressure. Little asphalt in any but dark tiles. Comes in regular and grease-proof types. Tiles only.

(2) Regular type has poor resistance to grease; both types have excellent resistance to surface alkali; fair recovery from indentation. Can be used anywhere. Some change in color with wear; dark colors change more than light.

**RUBBER.**—(1) Vulcanized rubber compound binder with reinforcing fibers, pigments, and fillers. Sheet or tile form.

(2) Good resistance to grease; good resistance to surface alkali; excellent recovery from indentation; quiet.

**VINYL (homogeneous-unbacked).**—(1) Vinyl resins, plasticizers, pigment, and fillers formed under pressure while hot. Usually in tile form, limited amount of sheet goods available.

(2) Excellent resistance to grease and surface alkali; excellent recovery from indentation. Use on or below grade if recommended by the manufacturer of the product selected.

**VINYL (backed).**—(1) Same formula as unbacked vinyls but applied to a backing of felt, cork, degraded



vinyl, or special alkali-resistant material. In tile or sheet form.

(2) Excellent resistance to grease and to surface alkali; good recovery from indentation. Sheet vinyl with felt or cork backing can be used only above grade; with alkali-resistant backing can be used on and below grade.

**VINYL ASBESTOS.**—(1) Asbestos added to vinyl formula, formed under pressure while hot. No backing. Tiles only.

(2) Excellent resistance to grease and to surface alkali; fair recovery from indentation. Can be used anywhere.

#### **Wax to use**

On linoleum, use either water-emulsion or solvent-type wax (needs buffing) or water-emulsion resins. Waxing improves the wearing quality of linoleum.

On asphalt and rubber, use only water-emulsion wax or resin.

On vinyl (homogeneous-unbacked), vinyl (backed), and vinyl asbestos, use water-emulsion or solvent-type waxes, or resins.

**CAUTION.**—Read the label on wax container. Confine use to floor covering indicated . . . Water-emulsion resins do not adhere well to waxed surfaces. They give a hard tough coating with a high gloss, which tends to scratch rather than scuff, making this finish unsuitable for areas subjected to traffic associated with sand or gritty soil.

#### **General care**

Remove loose dirt with a dry mop (oil softens wax), soft broom, or a vacuum cleaner. If the floor covering

is protected by a good wax coating it can be satisfactorily spot cleaned. Buff after spot cleaning. Buffing helps to keep the finish in good condition and reduces the number of times a floor needs washing and waxing.

*Wet clean* only with mild soap or synthetic detergent solutions or a cleanser specifically recommended for the type of resilient floor covering. Avoid too frequent wet mopping or excessive use of water and cleaning solutions which may penetrate seams and cause a loosening of the adhesive. Floor should be rinsed well with clear water because any residue of soap, detergent, or cleanser prevents a satisfactory wax finish.

#### **Periodic cleaning**

*Remove old wax* once or twice a year. Then re wax. This helps keep resilient surface clean and colors bright. Use only special cleaner for stripping wax from flooring. Abrasive cleansers should not be used on resilient floorings except cautiously on deep-seated stains. Avoid strong alkalis because they may make the floor brittle, rough, or faded.

*Protect* clean resilient floorings with a suitable wax coating or water-emulsion resin finish to make cleaning easier, improve appearance, and prevent the damaging effects of abrasive soil. *Do not wax heavily* even in areas where a high gloss is desired. Two or even three thin coats are preferred to one heavy coat. Buff when dry for a higher gloss.

*Do not use* varnish, shellac, lacquer, or plastic finishes on resilient floor coverings. Solvents required for removing these finishes cannot be used on rubber or asphalt flooring and should be used only sparingly on other resilient materials.

### **MORE INFORMATION**

The USDA publications listed below contain additional information on planning, selecting, and installing individual plumbing systems. Copies may be obtained from your county extension office or from the U.S. Department of Agriculture, Washington, D.C., 20250.

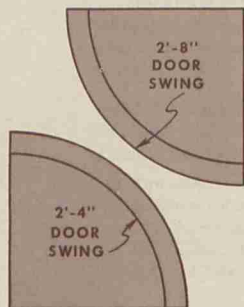
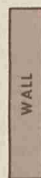
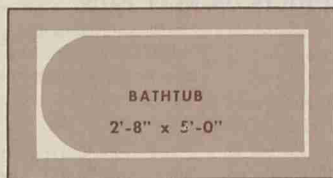
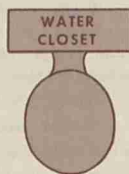
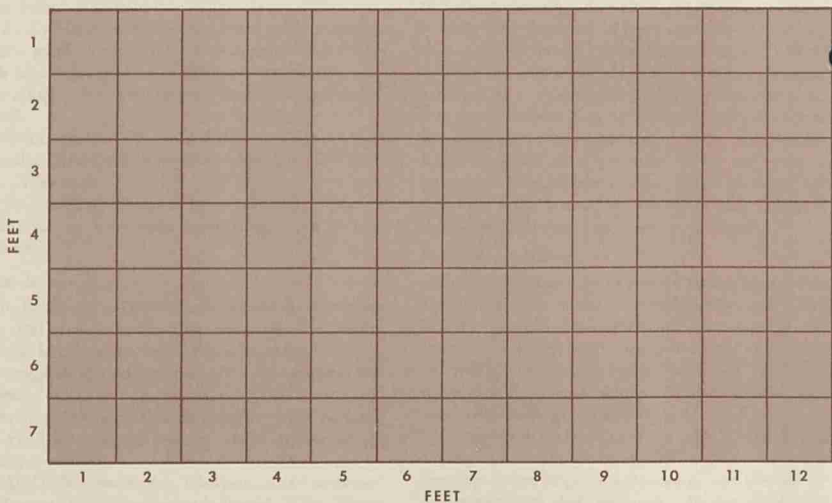
Simple Plumbing Repairs for the Home and Farmstead.....	Order No. F 2202
Farmstead Sewage and Refuse Disposal.....	AB 274
Planning the Electric Water System and Plumbing for Your Farmstead....	MP 674

Two other publications, issued by the Public Health Service, U.S. Department of Health, Education, and Welfare, give more detailed information. They may be obtained from the Superintendent of Documents, U.S. Government Printing Office, Washington, D.C., 20402, at 40 cents each. They are: "Manual of Individual Water Supply Systems" and "Manual of Septic-Tank Practice."

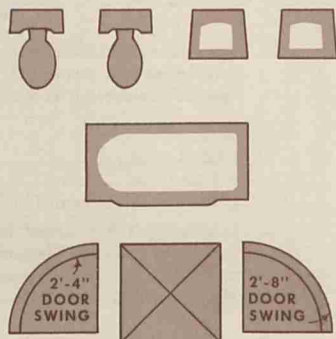


CUTOUTS ON NEXT PAGE

# BATHROOM CUTOUTS



SCALE  $\frac{1}{2}$ " = 1'-0"

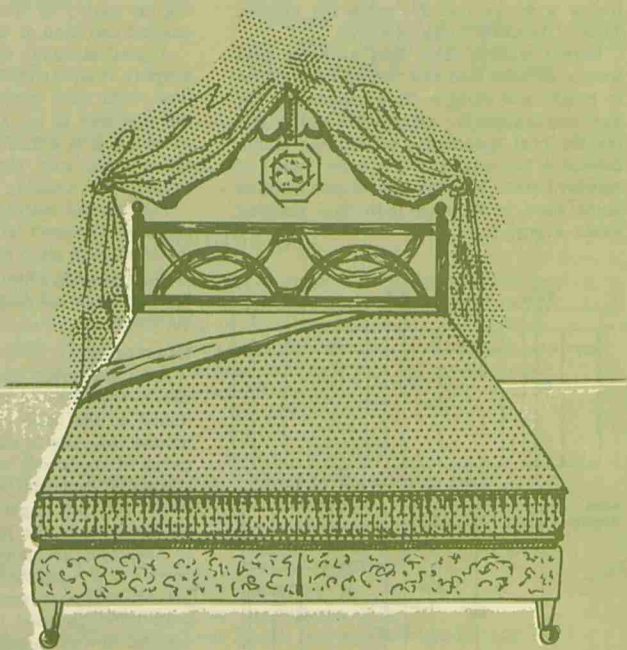


SCALE  $\frac{1}{4}$ " = 1'-0"

B E D S   A N D   B E D D I N G

B E D S   A N D   B E D D I N G

# BEDDING BUYMANSHIP





# BEDDING BUYMANSHIP

"If you live to be 75 and sleep eight hours a day, you will spend 25 years of your life sleeping or resting."

To feel fresh and rested each morning, you need a clean, comfortable bed. A good bed and the right bedding also contribute to good general health and posture.

Sleeping comfort is based on having a firm, level spring and mattress for the bed; plump, resilient pillows; smooth, clean sheets and pillowcases; sufficient, lightweight coverings and plenty of room in which to turn.

## Bedding Size

Each person needs at least 38 inches of bed width and a length of 9 inches longer than he is. Is it any wonder a 72-inch man in a 75-inch space jams his pillow between the headboard and mattress and turns into a blanket-grabber? Yet a large majority of married couples sleep in double beds 54-inches wide; or just 27 inches per sleeper. That is the exact width of a crib.

Recent studies show that over the past several decades men and women have grown in height and stature. To accommodate the need and demand for extra width and length, the National Association of Bedding Manufacturers has established a wider range of standard sizes. You can now choose bedding items sized to fit your individual sleeping needs. Figure 1.

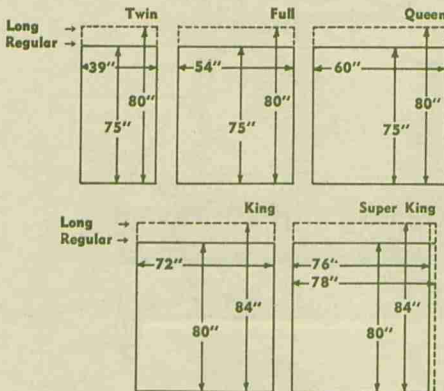


Figure 1

## Mattress Types

The basic types of mattresses are: inner-spring with many different kinds of upholstery padding, such as cotton, foam, hair, or a combination of these; latex or urethane foam without innerspring constructions and solid upholstered construction. These are made in many different price ranges, depending on quality of materials used, size, and amount and kind of workmanship.

A good mattress will offer firm, buoyant support. It allows the body to float on an even level with each change of position. When the mattress is too stiff to "give" to body contours, it is difficult to relax. If the mattress is too soft, the body is not aligned properly for sleeping comfort.

Test several mattresses by stretching out on them. You can't tell much by pressing the mattress with your hand or even by sitting on it. Overall balance is the crucial test. You have a choice of firmness in each type of mattress.

### Innerspring

An innerspring mattress is constructed like a sandwich, beginning with the coils linked as the basic element. Figure 2. The number of coils is not so important as the gauge of steel used, the number of turns or spirals of each coil and how the coils are made and put together. The coils and a border wire, if the innerspring is designed to have one, are joined together by helical wires into a complete innerspring unit. Number of coils may range from 180 to more than 1,000. In some mattresses each coil is encased in a cloth pocket and then sewed or clipped together.

Gauge of coils, number of coils and type and amount of upholstery help determine whether a mattress is soft, medium or firm.

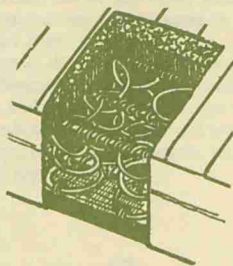


Figure 2

The coil unit is covered top and bottom with insulating material; usually a stitched sisal pad and/or steel wire mesh. This holds the coils in place and keeps padding from dropping down into the coil area. Two or more thicknesses of cotton felt, top and bottom, complete the inner construction. The padding gives a softer surface to the mattress. Some mattresses have an extra layer of padding in the center third, where most of the sleeper's weight is concentrated. A layer of foam latex or urethane over the cotton padding or in place of it is sometimes used to give an individually-different feel to the mattress surface.

The finished innerspring mattress is 6½ to 8 inches in height.

The smooth-top mattress and the quilted-top have to some extent replaced the once-common tufted top. Quality construction of a smooth-top innerspring mattress will have the inner materials secured firmly to the innerspring unit. This prevents shifting and helps keep the surface firm and tightly drawn. Tufting may be hidden under the top layer of padding. The top layer of inner materials of a smooth-top mattress may also be secured by a quilting process which machine-applies a decorative design to the cover at the same time.

If you feel the coils of an innerspring mattress, you can be sure construction is inferior.

#### Foam

Both latex foam and urethane foam are used to make mattresses without innersprings. Figure 3. While the method for producing each is different, the end products have similar characteristics. Each is light-

weight, non-allergenic, and mildew- and mold-proof.

Foam latex or urethane provides a "feel" totally different from the surface of an innerspring mattress. Both are actually composed of 80 to 95 per cent air, having interconnected cells that differ from most sponge rubber and breathe with every turn of the body—even quiet sleepers turn from 40 to 65 times a night.

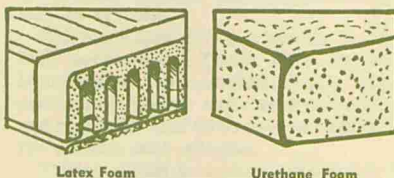


Figure 3

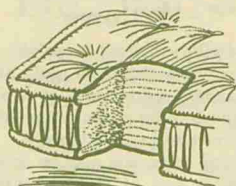
Density or compression determines firmness. Compression may not be easy to determine, though some mattresses are actually stamped with the compression number and it is possible that the shipping carton also carries this information. Compressions range in latex from 13 to 38. Anything below 17 is not recommended by quality manufacturers as they are too soft to provide support and compress to a point where you are literally hitting bottom. Most manufacturers feel a mid-range compression of 25 is suitable for the average person. Urethane producers are also developing compression numbers.

Just as the innerspring mattress offers different constructions, the manufacturers of foam mattresses offer different constructions. Some units are so molded that the center third provides greater support than either end. Other units are molded with a solid slab of latex sandwiched between core holes (open areas). Urethane foam is considerably lighter than foam latex.

While foam mattresses can be found in 4½- and 6-inch heights, don't let the height confuse you. The shorter unit can be excellent; if the spring foundation is resilient.

#### Solid Upholstered

Felted cotton, hair or rubberized hair are used in making solid upholstered mattresses. Figure 4. These fillings provide a firm mat-



Solid Upholstered

Figure 4

tress with less resilience than either the innerspring or foam mattress. A good hair mattress, made of tail or mane hair, is very expensive and must be a special order. There are very few craftsmen left who know how to work with this material.

An all-cotton mattress varies according to the quality of cotton used. A fiber-filled mattress tends to become lumpy and needs to be aired and turned regularly. They are not widely used in today's homes.

The mattress cover for each type mattress should be tailored carefully out of firmly-woven fabric. It should be anchored firmly to the base or filling material. It should have firmly attached handles for ease in handling.

## Springs

The bedspring, the foundation for the mattress, provides one-third or more of the total resilience. There are three kinds of spring construction: the box, open-top coil and flat-link. Figure 5.

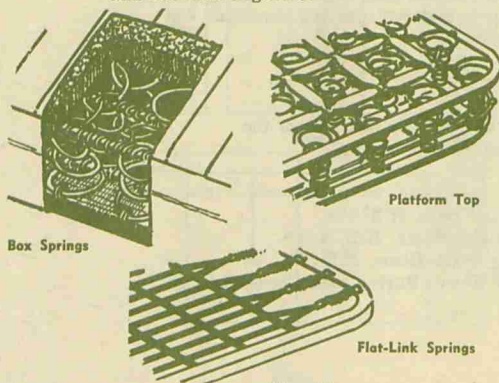


Figure 5

Box springs, the most commonly used, have steel spring-wire coils mounted to a wood-frame base and are padded and covered with ticking. The best ones have coils tied securely to each other and to their base and border.

Most bedding experts strongly recommend that mattress and springs be purchased at the same time. In the coil-on-coil units there are the same number of coils in both box-springs and mattress. Other springs are specially engineered for the foam mattress.

The cover used on the spring should be of a firmly-woven, durable fabric. Since the same type of fabric is used to cover both spring and mattresses, they make an attractive set when purchased together.

Metal coil springs may also be purchased without the covering. Some have steel bands placed over the top of the coils to form a semi-closed surface over which either an innerspring or solid upholstered mattress may be used. Stabilizers are needed to prevent sagging and squeaking. This type of spring is difficult to keep clean.

Link springs are used primarily on cots and fold-away beds. They are inexpensive and tend to sag with use.

## Mattress Maintenance

A quality mattress should last 10 to 15 years, depending on the kind of use it gets.

Always use a pad or pad and cover on the mattress and, if you prefer, a cover on the boxspring. These help protect bedding from dust and soil.

The major purpose of the mattress pad is to absorb the moisture your body produces during a night's sleep. Without the pad, this moisture goes directly into the mattress.

When the pad and mattress cover are combined into a single unit, the pad is held firmly in place and does not shift on the bed.

## Bedstead

If you must budget, most of your money should go into the purchase of good springs and mattress. These can be mounted on inexpensive legs or a frame until you can purchase the headboard or bedstead of your choice.

This may be one of a variety of attractive designs in wood to match or complement other bedroom furniture. Or, you may wish



to consider one of the other materials, such as brass, rattan, woven cane or wicker and wrought iron.

There is no rule that says you must have a headboard. There are any number of imaginative and attractive backdrops you can use for the bed, such as oversized bolsters, colorful pictures, swags of fabric, wallpaper and similar materials.



Figure 6

## Pillows

A good pillow is light-in-weight, resilient, odorless and free from stiff quills and lumpiness. It should spring back to a plumpness readily and hold its shape when balanced on the outstretched hand. Figure 6.

The filling materials may be down, feathers, foam or one of the man-made fibers. Down and goose feathers are the best of the feather fillings. Foam may be either molded or shredded. Like mattresses, foam pillows vary in firmness.

Man-made fiber fills have become increasingly popular. The Textile Fiber Products Identification Law provides helpful information as to content and care. Foam pillows and man-made fiber fillings are recommended for persons with allergies.

Ticking should be a closely-woven fabric, feather-proof, free from sizing and fast in color.

Pillows should be protected with a cover over which the pillowcase is slipped. In this way the pillow is easily kept clean.

## Summary

A good night's sleep is a necessity for your personal sense of well-being and attractiveness. Keep in mind that the most important constant factor that determines how well you sleep is your sleep equipment. The selection of just the right comfort is a personal matter. Buy the best bedding you can afford because it is an investment that will pay big dividends for every family member through the years.

Acknowledgment: Manuscript was reviewed by members of the  
National Bedding Association

Other References: Linens for Bed and Bath, H.E. 106  
Bedspreads You Can Make, H.E. 6  
Furnishing Your First Home, H.E. 76  
Furnishing Your Home: Buying Case Goods, H.E. 78





Prepared by Mrs. Lillie B. Little, Extension Housing and House Furnishings Specialist

Published by  
THE NORTH CAROLINA  
AGRICULTURAL EXTENSION SERVICE

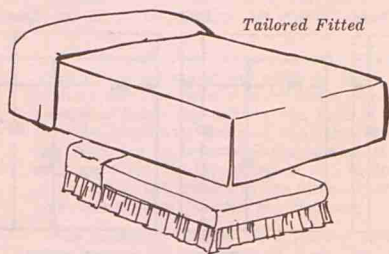
North Carolina State University at Raleigh and the U. S. Department of Agriculture, Cooperating. State College Station, Raleigh, N. C., George Hyatt, Jr., Director. Distributed in furtherance of the Acts of Congress of May 8 and June 30, 1914.

4-69-5M

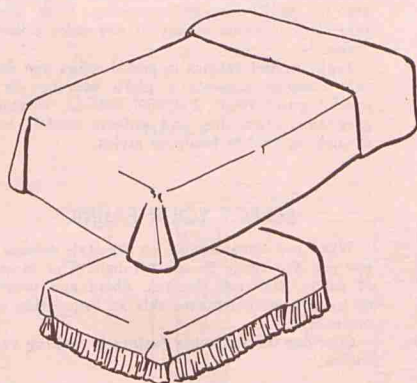
Home Economics 107

# Make Your Own BEDSPREADS

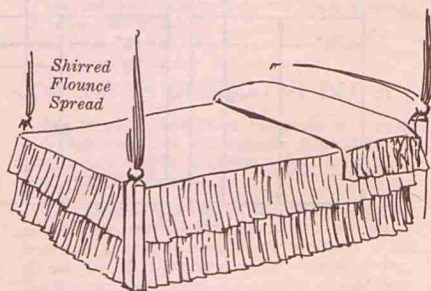
SELECT YOUR STYLE



*Tailored Fitted*



*Throw Style*



*Shirred  
Flounce  
Spread*

## MAKE YOUR OWN BEDSPREAD

A handsome bedspread easily can be the center of interest for your bedroom. It may serve as covering or it may provide an important decorative touch. Often, it does both.

Before selecting a bedspread, study your needs. The type of room, the people using the room, and the style of furniture will help determine the kind of spread you should use.

While there is a wide variety to consider, bedspreads usually fall into one of the four following classifications:

1. Tufted—chenille, candlewick, or punch work.

2. Woven—The color and pattern are woven into the fabric.

3. Coverlets and quilts.

4. Custom tailored—made of firmly woven fabrics (antique satins, linen, chintz, glosheen, denim, percale, etc.) with custom detail as quilted top, ruffles, flounces, applique, or embroidered designs.

Each kind may be purchased ready made or may be custom made. This discussion is designed specifically for the last group—the tailored or custom made type bedspread.

By making your own spread, you can not only save money but you can choose the exact fabric, color, and style to harmonize with other bedroom furnishings. The fabric and the style of spread will be determined by the type of room and the way the room is used.

A boy's room usually needs strong colors, bold patterns, and sturdy fabrics. Denims, twills, corduroy, linens, and bulky weaves are good examples. These fabrics would also be appropriate for multi-purpose bedrooms. With these fabrics, you would expect to use more tailored styles.

Light weight fabrics in pastel colors and delicate designs suggests a girl's bedroom or a special guest room. Polished cottons, chintzes, ginghams, organdies, and taffetas usually lend themselves well to feminine styles.

## SELECT YOUR FABRIC

When you have decided on the style spread to use you are ready to select fabric. The variety of colors, textures, designs, fibers and weaves on today's market makes this an interesting experience.

Consider the following factors in making your choice:

1. A firm weave of sufficient weight to hold its shape will be easy to work with and will wear much longer. Loosely woven fabrics ravel, stretch, and pull out at the seams.

2. Since the bedspread covers a large area, choice of color is important. Color may be chosen to blend with other colors in the room or to give contrast.

3. Pattern is often used to add interest in the room. Stripes, florals, or geometric designs may be used satisfactorily, depending on the effect you wish to create.

4. Consider texture in selecting fabric for your spread. The nubby textured fabrics express a feeling of informality. The smooth, shiny textures are used for more formal rooms.

5. Look for fabrics that will launder or dry clean easily. The label which reads "Sanforized" or "Pre-shrunk" means that the fabric will not shrink more than 2 per cent.

6. Color fastness to light, washing, and dry cleaning is desirable for a cover you use every day or for a long period of time.

7. New finishes which repel moisture and soil and resist wrinkles are used on many fabrics. These qualities are highly desirable in a bedspread.

## ESTIMATE THE YARDAGE

Make up the bed with sheets, blankets and pillows to take measurements. Measure each bed individually to determine length and width for finished spreads. These measurements will help you estimate the amount of fabric you will need and will help you cut and use the fabric to best advantage. Although standard beds can vary an inch or two, the following chart shows accepted measurements for standard mattress sizes. (Figure 1)

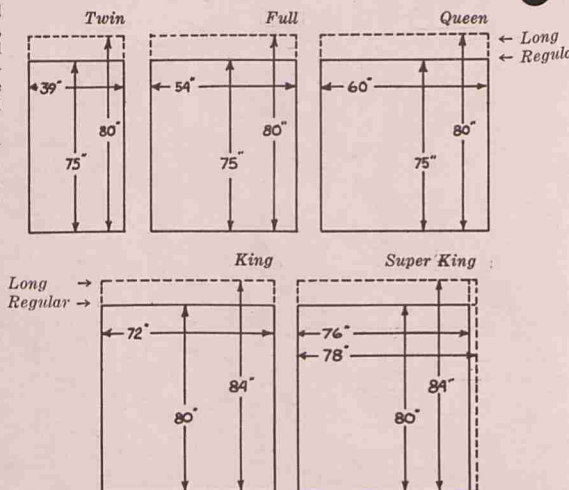


Figure 1

In addition to measurements for width and length of the mattress, you will need to measure for the overhang of the spread on the sides and at the foot and make allowance for covering the pillows.

Amount of overhang will vary according to the style of the spread and the distance from the top of the mattress to the floor.

A minimum of 20" extra length is needed if the spread is to tuck under and cover the pillows. If pillow covers are separate from the spread, the style of the cover will determine the amount of fabric needed.

The following measurements will be helpful in computing fabric needs:

Width of mattress \_\_\_\_\_ inches

Length of mattress \_\_\_\_\_ inches

Overhang on sides (2 sides) \_\_\_\_\_ inches  
(top of mattress to bottom of spread)

Overhang at foot \_\_\_\_\_ inches  
(top of mattress to bottom of spread)

Allowance for pillows \_\_\_\_\_ inches

Allowance for cording \_\_\_\_\_ inches  
(Allow for  $\frac{1}{2}$ " seams. Hem allowances will depend on the style of the spread.)

You can make your own layout chart by fitting these measurements to the width of fabric you wish to use. This chart will determine the exact amount of fabric you need to buy. Keep in mind that the lengthwise grain of the fabric should run from top to bottom of the spread. If the sides are fitted, the type of weave and/or design of the fabric will determine the direction of the length-wise grain line for the overhang.

For adequate fullness in a shirred flounce, allow two to two-and-one-half times the combined measurements for the length and width of the bed. Self cording requires approximately an extra yard of fabric.

## DECIDE ON DECORATIVE DETAIL

The trend in decorating bedrooms is to use matching draperies and spreads. Repetition of fabrics and styling provides a feeling of harmony and coordination.

The choice of trims and finish details provides variety and individuality. Braids, fringes, bindings and decorative accents are available to fit almost any fabric, style of spread or room decor. Cording not only comes in a variety of sizes but may be self-covered or covered in contrasting fabric.

## SUGGESTIONS FOR CONSTRUCTION

The same good sewing techniques used for making seams, bindings, hems, etc. on other items are applied to making bedspreads. Good workmanship is always an earmark of quality. Fabrics should be pre-shrunk and straightened so there is no evidence of "off-grain."

The style of the bedspread will determine the seam lines, finishing details, and trim. The width of the fabric will also influence the finishing detail of the top. If more than one width is needed for the top, the first width is centered and a second width is cut to fit on either side to provide the amount required to make the top. All seams should be at least  $\frac{1}{2}$  inch and should be finished neatly.

All custom-tailored spreads will wear longer, will wrinkle less, and look better if they are lined. It is almost essential to line light-weight fabrics. Quilting will also add to the wearing quality of many fabrics. Use a firmly woven pre-shrunk muslin or other fabrics especially designed for lining. When a lining is used, be sure that it has been pre-shrunk. The two fabrics may be cut and handled as one. (Figures 2 and 3)

## DIAGRAM OF SECTIONS OF BEDSPREADS

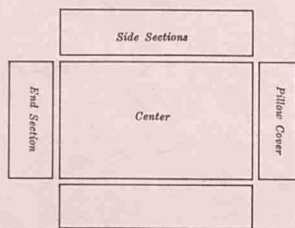


Figure 2

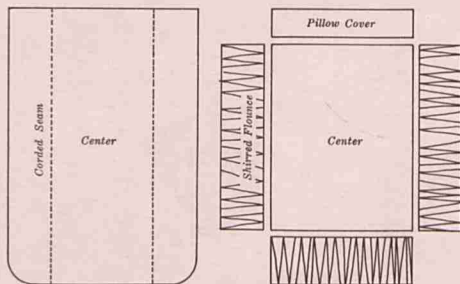


Figure 3



## DUST RUFFLES

Dust ruffles may or may not be used according to the style of spread. If they are used, the material used for them and the style should be appropriate and pleasing with the spread.

There are two usual ways of fitting the dust ruffle. A round rod with spring socket suction-cup ends may be made to fit between the bedposts. A casing is made at the top of the dust ruffle to fit this rod. Or, the dust ruffle may be attached to a sheet fitted between the mattress and springs.

## COVERING THE CORD

Covered cording may be purchased in a variety of colors or plain cording may be covered with fabric of your choice. If you cover the cord, both the fabric and cord should be preshrunk.

The covering should be cut on a true bias. Several yards of bias may be cut in a continuous piece by the following method:

Take a 30 inch square of material, fold diagonally and cut on the fold. (Figure 4)

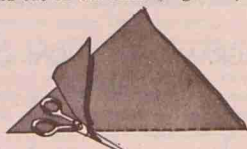


Figure 4

With right sides together, turn the top piece a quarter turn and match the lengthwise edges. Make a  $\frac{1}{2}$ -inch seam and press open. (Figure 5)

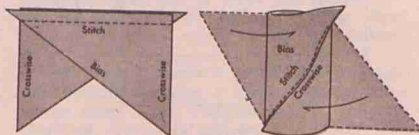


Figure 5

Lay the fabric flat, wrong side down. Fold each triangle in half to form rectangle. Put the crosswise edges together so that the edges extend  $1\frac{1}{2}$  inches at each end. Sew  $\frac{1}{2}$ -inch seam and press open.



You now have a continuous cylinder with a  $1\frac{1}{2}$ -inch extension at each side, which starts and ends the bias strip. Fit this over the end of an ironing board and use a measuring gauge to cut the strip evenly. (Figure 6)

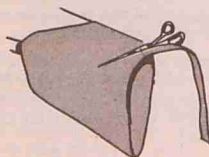


Figure 6

Use an adjustable cording foot to stitch the cord into the bias strip. Keep the edges of the strip together and guide the fabric without either pushing or pulling. (Figure 7)

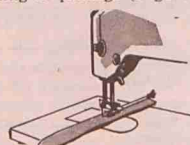


Figure 7

## OTHER REFERENCES

Better Bedding for Better Sleep, North Carolina Agricultural Extension Service, Home Economics 7.

Selection of Household Linens, Mimeo, House Furnishings Department, North Carolina Agricultural Extension Service.

Decorating With Slip Covers, North Carolina Agricultural Extension Service, Home Economics 20.

Revised by  
Lillie B. Little

Housing and House Furnishings Specialist

Published by  
THE NORTH CAROLINA

AGRICULTURAL EXTENSION SERVICE

North Carolina State University at Raleigh and the U. S. Department of Agriculture, Cooperating. State College Station, Raleigh, N. C., George Hyatt, Jr., Director. Distributed in furtherance of the Acts of Congress of May 8 and June 30, 1914.

12-66—10M

(Revised)

Home Economics 6

COLOR

COLOR

# SOURCES OF

# COLOR

# SCHEMES

When planning a color scheme, whether for a room or for an entire house, there has to be a starting place. Pinpointing this beginning, and then proceeding to combine colors harmoniously, can make the difference between a beautiful, distinctive color scheme and one that leaves much to be desired.

Six possible sources or starting points for color schemes are: a work of art, fabric, wallpaper, a view, your favorite color, or what you already have. In many cases, two or more of these sources may be used together to create a color harmony.

## WHERE IS COLOR USED?

Areas of color that must be planned for fall into three groups: backgrounds, furniture, and accessories. Background areas include floor, walls and windows, and ceiling. These colors are usually selected first. The next largest color areas are furniture -- sofa, chairs, bedspread, and wood. Don't ignore the color of the wood in floors and furniture in making up your color scheme. The last group of color areas are sometimes called accents. They include lamps, pictures, ash trays, vases, throw pillows, etc.

## HOW ARE COLORS COMBINED?

Keep several things in mind as you select and put together colors. It is usually best to keep the colors of backgrounds and large pieces of furniture soft. Brilliant colors are hard to live with when used in large amounts. Bright splashes of color can be used in the small areas, such as accessories. The larger the area of color, the duller it should be; the smaller the area of color, the brighter it can be.

Rooms of a home will seem to belong together if colors are "keyed." This means that one color is used in some way in every room. The color need not be used in the same way in every room and it needn't be exactly the same shade or degree of brightness in every room.

In every color scheme, one color should dominate. This color is used in greater proportion than any other color in the plan. This dominance

of one color keeps the color scheme from becoming confused and chaotic. On the other hand, it is wise to use enough variation of color to prevent monotony.

Your choice of a dominant color in a particular room will be affected by these factors:

- 1) Size of room -- Warm colors make a room seem smaller and more intimate; cool colors make a room seem larger.
- 2) Amount of natural light -- If there is little natural light, keep the dominant color light; a darker shade may be used in a room with much natural light.
- 3) Exposure -- Use warm colors in rooms with northern exposures, cool colors for southern exposures.
- 4) Use of room -- The number and ages of the people who will use the room and the activities that will take place will influence colors used.
- 5) Adjoining rooms -- Select a color which will harmonize with colors used in rooms which open off this room.

## WHAT ARE SOME SOURCES OF COLOR SCHEMES?

1. Work of Art -- This may be a painting, a wall hanging, or possibly an unusual accessory. Place this object in a prominent spot in the room, and let all colors stem from it. Study it carefully: What colors are used? How are they combined? What are the proportions of one color to another? What colors are placed next to each other for certain effects?

The colors in the painting or wall hanging will be used in different areas of the room. Shades and intensities can be varied, however. Proportions of color in the picture can be copied, or other proportions can be used. You can choose which color to emphasize, which ones to use in small amounts, and which to eliminate.

2. Fabric -- This is perhaps the easiest source from which to develop a color scheme. When fabric is the source, it is usually a patterned fabric. It may be the drapery, upholstery or slip-cover, or even the rug.

As with the work of art, the colors used in the fabric will comprise the color scheme of the room. Select those you wish to use; decide on the dominant color. Copy or vary proportions and tones of colors to suit the room.

3. Wallpaper -- Patterned wallpaper sometimes covers all the walls, or can be used effectively in small areas, such as one wall in a dining room or under the kitchen cabinets. Use wallpaper as the source of a color scheme in much the same way as described for the work of art and fabric.

Colors used in the wallpaper should determine the background colors for other walls and floor or floor covering, and suggest secondary and accent colors. If the colors in the wallpaper are subdued, they may be used in bolder tones elsewhere. If the wallpaper colors are strong, use lighter and duller tones in order to emphasize the paper.

4. A View -- The lovely view from your window can be made an integral part of the interior. However, this is one of the most difficult sources of a color scheme. Because of the changing seasons, it will be necessary to decide upon a particular scene. This may be the longest season, or your favorite one. Methods used for studying a painting will be used here. Determine what colors you see and the proportions in which they are used. Then use nature's colors to build the color scheme of your room.

5. Favorite Color -- Your likes and dislikes in color will often dictate the starting point of a color scheme. A favorite color may be used in a soft tone as the dominant background color; or, it may be the brilliant accent in a room. It may help to first select a paint, wallpaper, floor covering, fabric, or accessory in the shade you want to use. Then choose the rest of your furnishings to complement and blend.

Since a favorite color is personal, this source can be used better in private rooms, such as bedrooms, than in rooms used by all family members. This source is often combined with another one.

6. What You Already Have -- Seldom is it possible to throw out everything in a room and start from scratch. Most of us find it necessary to work around a few furnishings that must be kept. This may be a carpet, hard-surfaced floor covering, or pieces of furniture; it could be the wall if it is a permanent color, such as wood paneling or brick. If the object retained is multicolored, use it to build a color scheme in the same way you would use a fabric. If plain, it can become the dominant color; or you can use it as a less important area, and select other colors to harmonize with it.

7. Dinnerware -- The color scheme for a dining room might well be taken from the colors used in the design on your dinnerware. This method proves to be a dramatic decorating device. It will be especially effective if a few handsome pieces are displayed in a china cupboard. The main colors used in the room are lifted from the china design and adapted in the same way as if the source were fabric or a painting.

While planning your color scheme, it is helpful to collect samples of colors you expect to use in the form of fabric swatches and paint chips. This will let you see how the colors look when placed next to each other as they will be in the room. Remember, however, that colors in larger areas will look brighter and darker than they do in small swatches.

Beware of copying a color scheme you see in a magazine or someone else's house. These may provide ideas, but they should be adapted to your situation, not copied.



Prepared by Jean Black, Extension Housing and House Furnishings Specialist

Published by

THE NORTH CAROLINA AGRICULTURAL EXTENSION SERVICE

North Carolina State University at Raleigh and the U. S. Department of Agriculture, Cooperating. State College Station, Raleigh, N. C., George Hyatt, Jr., Director. Distributed in furtherance of the Acts of Congress of May 8 and June 30, 1914.



## CO-ORDINATING COLOR THROUGHOUT THE HOUSE

Color, when used effectively, is one of the most important ways to enhance the beauty of a home. Color can make a home gay, soothing, bright, homey, dramatic, or just plain comfortable.

Planning the proper use of color in the home can be a delightful adventure to any woman who has a knowledge of how to use color. Before walls are painted or furnishings are selected, the color scheme for your entire house should be considered. Colors, when co-ordinated throughout the home as well as in one room, give greater unity and are much more pleasing than when each room is treated as a single unit. Although very few decorate a home throughout at one given time, planning is necessary if the end results are to be satisfying. Whether you plan to furnish your home completely or just want to add a few touches of new life to your old home, COLOR is the answer.

How can this be done? You may feel that this is an impractical and impossible assignment, but it really is not.

You need to keep in mind some basic color principles and use them to achieve the color effect you and your family like and will enjoy living with.

### CONSIDER BASIC COLOR PRINCIPLES

Pale Colors Make Rooms Seem Larger. Soft pale colors seem to carry the eye out into the distance, making any room seem larger. They are ideal, too, in rooms with a view, where you want to take the eye outdoors. These pale tones will minimize the size of an ungainly piece of furniture, if placed against an equally pale wall. The colors you use can be any among your favorites, not just neutral gray or beige. The same receding color used in every room will give an illusion of real space throughout a small home.

Strong Colors Make Rooms Seem Less Spacious. Strong, bold colors give the illusion of bringing things closer, making them appear larger. The stronger tones are particularly effective used for background in very large rooms, or used to bring down the ceiling in a high room. If you want vivid colors in a small room, they may be used effectively in small areas or as accents.

Colors Based on Yellow and Red Give Warmth to a Room. Red and yellow are the colors of sun and fire, of excitement, and of danger. They suggest warmth and, at their brightest, should always be used as accents only. In paler tones they become cheerful, yet retain their warmth. Lemon yellow brightens up the darkest kitchen; pink is friendly and flattering. Use in cool exposures, or as accents.

Colors Based on Blue and Green Give Coolness to a Room. Green and blue are the colors of grass and sky, or ever-changing cool waters. Combined with white, they are also the colors of ice and snow. They need to be balanced and warmed with sharp, hot accessories and accents in the red and yellow families. Pale tones of these colors make south and west rooms seem cooler. Grayed, they join beige and gray as perfect neutral background colors.

One Color Should Be Dominant. You will find the total effect of the colors in your room much more pleasing if you choose one color to be dominant--letting all others accent or complement it. The one color can be varied, however, by using different shades and tints--as, a dark green rug, pale green walls, and a slightly deeper green for draperies. Sharp accents give even more variety.

The Bigger the Area of Color the Stronger It Looks. When you are choosing a color for walls or for draperies, always look at as big a sample as possible; for the larger the area, the more intense the color will seem. Bright orange or red colors are lovely in small doses, but frightening in a whole room. A good rule of thumb method of selection is to pin a big sample on one of your walls, then study it from across the room under daylight and under lamp light in the evening, to see how bright it really will be to live with.

With an understanding of color and the few, simple principles of color harmony, you are now ready to begin applying them to your own home, using the colors of your choice. It is easy to achieve the pleasing results you want.

## PLANNING COLOR SCHEMES FOR YOUR HOME

### Consider Your House Plan.

Size of House--A more spacious effect can be achieved in a small home by using one dominant color throughout the house. Light colors also can be used in a large home, but too many unrelated color schemes are quite displeasing.

Relation of Rooms to Each Other--Rooms connecting with a large opening are more pleasing if treated with the same or with related color schemes. Adjoining rooms are more attractive if colors are repeated from one room to another.

Exposure of Rooms--A room with windows facing north, east, or northeast has a cool exposure. At least one of the major areas in the room should be a warm color. A room with windows facing south, west, and southwest generally needs a cool color to dominate. Where you have balanced exposure, either warm or cool colors are suitable.

Size and Shape of Each Room--Since color and design affect the apparent size, consider your room size before making a choice. A large room can take a bold pattern and as many as three colors with variations and not appear cluttered. Solids and small designs are more desirable in rooms less than 12 feet by 18 feet. Dark colors make rooms appear smaller. Where the proportions of a room are not pleasing, colors can be used to help create certain effects. For example, warm colors are advancing and would be a wise choice on a wall which you wished to bring in, to keep a room from looking long and narrow.

Height of Ceiling--In most homes built today, ceilings average about 8 feet high. Lighter colors have traditionally been desirable for ceilings. But in a room with a ceiling above 8 feet, a ceiling the same value as the wall will appear lower, and often a darker tone or contrasting color may be used to lower even more the apparent height of a ceiling.

Number, Size, and Placement of Windows and Doors--Broken areas in a room tend to make it look smaller. Using walls and woodwork the same color gives a feeling of spaciousness and unity to a room. The amount of natural light in a room will also influence your choice of colors.

Type of Wall and Floor Finishes--Smooth surfaces reflect more light than rough surfaces. Paneled walls in a natural finish often make a room appear darker. Consider these finishes as you decide on the background colors for your room.

Amount and Type of Woodwork--Wood trims for windows, doors, and molding vary in homes as to type and amount. Usually, these are more effective if treated to blend with walls. Sometimes a contrasting color or white may be used, but it will emphasize the broken areas.

Make a Master Plan for Colors Throughout Your Home. Bear in mind that it may take several years to complete the work in your home. By having and using such a plan, each addition will be right to harmonize with your present furnishings.

Shop Around for Colors--Avoid impulse buying. Often a clerk will make definite recommendations without knowing your needs. If you shop around and know what is available, you can better decide what you want and be happy with your purchase after it is made.

Collect Samples--Plan ahead by collecting samples of fabrics, floor coverings, wallpapers, paint color chips, and furniture coverings. Many stores have sample lengths which may be borrowed. Remember that the natural and artificial lighting in your home will be different from that in a store, so colors may appear quite different from what they are. Even if you have to buy a few inches in order to feel assured of the colors in a design, it will be a good investment.



Work in Your Home--Take your samples away from the confusion of many bolts of materials and furnishings which you find in the stores. Try them with the pieces of furniture and colors you may have on hand and wish to continue to use.

Build Your Color Scheme--Now that you know the simple rules for using color, the size and exposure of your rooms, and have selected samples of colors in fabrics, paints, and floor coverings which you like, you are ready to begin on your Color Plan for Your Home.

Start with a pattern you like:

In a fabric

If the pattern you like best is in a fabric--either for draperies or upholstery--follow the same procedure. Select first a soft tone for the walls and floor, then a brighter color for chairs and sofa, and last a sharp accent note. For best color balance, repeat either the pattern itself or the colors in it, on the opposite side of the room in pillows or a small upholstered piece.

In a wallpaper

Again, the technical work of selecting colors that go together has been done for you. From the wallpaper pattern select wall and floor colors, then upholstery pieces, and finally a bright accent note. Repeat the colors of the pattern in pillows or in accessories somewhere around the room, to give color balance.

In a floor covering

Strong pattern on the floor can be both dramatic and beautiful. To get the most pleasing results, select a soft tone from the pattern, in either the same color as the background or in a shade of one of the other colors. Use this color for your walls. If the wall space is cut up by many windows, use this same shade for drapery or curtain fabric. Select one or two brighter tones from the rug to use on sofa and chairs. Add a really bright note from the pattern in your accents and accessories.

In a picture

Oftentimes a meaningful picture with your favorite colors can serve as a basis for a color scheme. Let the artist's use of colors guide you in the proportions of color you use in your room. The dominant color in the picture can serve as the dominant color in your room.

Consider the Three Areas of Color:

Walls--Floors--Ceilings

Since these represent a large area and are the background for furnishings, keep colors soft and grayed. The floor covering, which represents a major investment, should be a primary consideration. Choose a color which will blend with your chosen design, is practical to keep, and will wear well.

If walls and ceilings are to be painted, the exact tone of the walls should be determined after the other furnishings are chosen, since paint can be mixed to any hue, value, and intensity. When a design is used at the windows or wallpaper is selected for certain areas, the background of either of these is usually most desirable for the walls.



### Large Pieces of Furniture

Large pieces of furniture represent the second greatest area of color. For pieces you want to emphasize, use contrasting colors to the background. Blending colors are desirable for pieces to which you wish to call less attention.

Don't forget wood tones. Select your colors to harmonize with the wood finishes of your furniture. It is not necessary, or even desirable, to try to match every piece.

### Accents and Accessories

These are the bright sparks for your home. Sharper and more vivid colors will add interest to your room. Just be sure these accents relate to the dominant and secondary colors in your room.

### Adapt Colors to Your Home:

In a small house, an effect of spaciousness can be achieved by repeating the background color throughout the home. This will be pleasing if the color is varied in value.

Accent colors are used for variety. For example, if a patterned fabric is used for draperies, the background can be repeated on the floor and walls and large pieces of furniture. Small pieces of furniture may be used to repeat one of the colors in the design. When the same color scheme is carried to adjoining rooms, another color from the design may become the secondary color.

For a large home, several harmonious colors may be coordinated throughout the home. The use of colors for adjoining rooms will be determined by the relation of the rooms in a home. There are several factors which you may want to consider.

-In homes with an entrance hall and adjoining rooms, or with two rooms connected with a large opening, a spacious and pleasing effect can be achieved by using the same background color.

-For rooms connected with a standard door, use the same colors, but reverse them where the secondary color from the first room would become the dominant color in the second room. The other colors used in the first room would be used in varying amounts, intensity, and values.

-In a home where several rooms open off a central hall, the hall should be of a neutral color. Individual rooms can repeat colors already used elsewhere in the home or harmonizing colors, to give a coordinated effect throughout the home.

Now that you have at your finger tips your choice of colors:

-Look at the overall plan.

-See that a plan is made for each room.

-Analyze your selections to see that--

- a) only one design is used in a room.
- b) your choice of design is in keeping with the atmosphere you wish to achieve.
- c) the textures of materials are pleasing together.
- d) your colors blend for a harmonious effect.
- e) in each room you have something dark, something light, something dull, and something bright.

Buy with the idea that you furnishings are an investment and that you will get several years of use from them. Remember that you are making your home the setting for comfortable family living.

100% COTTON  
POWER BOND  
250 COPIES PER  
SHEET

# Designed for Dining



# Designed for Dining

The atmosphere of the dining area and how meals are served strongly influence individual behavior and the pleasure of dining.

In keeping with today's trend toward casual living, family meals and entertaining of guests are often informal. Meals may be served in a separate dining area, the kitchen, family room, on the patio or in other areas of the house.

Regardless of location or the degree of formality, always serve food in an attractive way; keeping in mind that dining furniture, decorative background, china, silver, glassware, table linens and decorations all contribute to dining pleasure.



## Space for Dining

Dining space should be adequate for comfortable seating and convenient serving. The following dimensions are basic in planning eating areas and selecting and arranging furniture.

- Allow: 21-24 inches of table space per person  
32 inches to rise from chair at table  
36 inches between wall or piece of furniture and table to edge past seated person  
44 inches between table and wall to serve comfortably.

The way your family lives and entertains will help dictate the amount of space needed, whether you will have one or more planned eating areas, and also the type of furniture needed.

## Tableware

Since tableware will probably be used several times a day for a long period of time, it should be functional and pleasing to the eye. Various items should harmonize with one another, should be in keeping with the general spirit and background of your home and should complement the way your family lives.

### Dinnerware

Choosing a design in dinnerware from a beautiful display of china is difficult. It helps to visualize how food will look on each plate. Elaborately decorated plates are lovely for display, but the simple designs are more adaptable for food service. Some embossed designs require extra care in washing.

China is often bought in place settings. A five-piece setting generally includes: 1 dinner plate, salad plate, bread and butter plate, cup and saucer.

Some patterns are sold by the set; others may be purchased in "open stock." China usually costs less by the set. Open stock, however, allows you to add pieces over a period of time or to replace pieces as long as the manufacturer continues to make the pattern.

Dinnerware comes in a variety of materials and a wide range of prices. Most widely used are the ceramics including porcelain, bone, china, earthenware, stoneware and pottery.

Because porcelain was first made in China, all dinnerware is often incorrectly called china. Porcelain is a fine type of china made from a special white pottery clay called kaolin. It is partly transparent and nonporous.

When bone is added to kaolin, the result is a strong, highly transparent china especially suitable for decoration under the glaze. These materials are used in some of the finest china, such as Spode, Wedgwood, Royal Doulton and others.

Earthenware ceramics are not transparent. They are more porous than the fine porcelains. However, the degree of porosity varies widely.

Some clay mixtures can be fired to temperatures that make them very hard and nonporous. Ironstone is an example.

The term pottery is usually associated with rough textures and earthy colors. It is also used in referring to all ceramics.

There is a growing trend toward the use of plastics. These are light in weight and almost unbreakable. They are now available in a range of pleasing solid colors and designs.



Traditionally, most families have at least two sets of dinnerware; one for family use and another for special occasions. In selecting two or more patterns, decide if you will wish to combine them occasionally. If so, will they look well together?

### Glassware

The formality or informality of your dining should help determine the glasses you choose for table use. Design of glassware should harmonize with other table appointments. Simple china and plain silver suggest simplicity in glassware.

Glasses are made in a variety of sizes and shapes. The amount and kind of entertaining you do will help determine your needs. In keeping with today's mode of living, glasses are often adaptable to different uses.

Tall, long-stemmed water goblets are lovely in full-sized dining rooms where there is plenty of table space. The short-stemmed glass of another type is less likely to tip and, therefore, is more practical and suitable for most uses.

Different kinds of glass are produced by varying the raw materials and the methods of heating and cooling. Three general types of glass are lime, lead and borosilicate.

The first type, lime glass, is used for window panes, jars, bottles and inexpensive tableware. It is low in cost and high in durability. Basic ingredients are sand, soda and lime.

Lead glass is expensive and beautiful. It has luster, sparkle and a bell-like tone when tapped. These qualities are produced from a mixture of sand, potash and lead.

When boric oxide is added to sand and soda, glass takes on a heat-resistant quality. This type of glass, called borosilicate, is useful for cooking utensils.

A piece of sparkling glass beautifully formed needs little or no additional decoration. However, there are a number of processes often used to add decorative qualities. These include the addition of color or bubbles; the application of enamels or metals, such as gold, platinum and silver; frosting; etching and cutting. Decoration usually adds to the cost.

### Flatware

Flatware refers to the knives, forks, spoons and other pieces of silver used in eating and serving meals. Sterling, silverplate and stainless steel are the most usual types. However, there are other variations, such as Dirilite or Vermeil, gold-colored flatware, and combinations of wood, ivory and other materials.

The most expensive and treasured flatware is sterling silver. Over the years beautiful silverware

has reflected family sentiment and prestige. Selecting a pattern of silver is usually considered one of the first steps toward furnishing the home.

Actually, silver is a soft metal and depends on the addition of another metal, usually copper, to add strength. A product marked sterling must have 925 parts of pure silver in every 1000 parts. This is required by law.

Plated ware is made by using a base metal of nickel, copper and zinc. A coating of silver is deposited on the base material. Durability of silverplate depends on the thickness of the coating and how carefully it is applied.

With proper use, a high-quality of silverplate will give satisfactory service for many years. Since there is wide variation in quality, it is wise to deal with a reputable firm.

Stainless steel has developed wide popularity for table use. It has some very practical advantages, even though it does not have the sentimental or prestige value of silver. Since it does not tarnish and resists stains from foods, it requires little care. It is made in a wide range of patterns and costs less than sterling silver.

There are several ways to purchase flatware. You can buy individual place settings or you can buy a set of four, six, eight or twelve settings.

Basic plate settings vary in number and types of pieces. A five-piece setting usually includes a knife, fork, teaspoon, soup spoon and butter spreader. In some patterns, knives and forks are offered in both dinner size and a smaller luncheon size. Most designers now make one all-purpose size.

Choice of design is a matter of individual preference; however, silver should harmonize with other tableware. Handle pieces to be sure they are well-balanced for use.

### Hollow ware

Hollow ware includes bowls, pitchers and serving dishes. As a rule, they do not match flatware in design. Silver, silverplate and stainless steel are used. Sometimes these are combined with crystal. You would use the same criteria in selecting hollow ware as you use for flat silver. It, too, should blend pleasingly with other table appointments.

## Table Linens

The term "linen" is used to describe any fabric used for the table regardless of fiber content. Linen has long been the favorite even though a variety of other fibers are in popular use.

Your needs for table linens vary according to the way you live and entertain.

Table linens serve as the background for china, silver and crystal and thus should be selected care-

fully. They are chosen to completely cover the table or to serve for one or more place settings.

Every family needs at least one good, preferably linen, tablecloth. It is durable, beautiful and makes a handsome background for almost any occasion. This can be supplemented with less formal cloths, mats or more elaborate cloths, according to variations in family entertaining.

To get the greatest satisfaction from any of these, there are certain factors to keep in mind:

- The label should tell fiber content and care the linens will need. Labels often give you some indication as to the service you can expect.
- A firmly woven fabric will usually give more satisfactory wear than a loosely woven one. Amount of sizing is also an indication of quality. Some low-quality linens are given a better appearance when sizing is left in. However, this will come out during laundering, leaving a thin, sleazy fabric.
- Examine hems to see if they are hand- or machine-sewed. Mitered corners and neatly finished hems are an indication of quality.

For dining, a tablecloth should cover the table and hang over the sides 10 to 12 inches. The same amount of overhang is desirable for a round cloth. However, the cloth for a party table may have a larger overhang.

Colored cloths have become popular and make a smart background for table settings. Attractive designs made by printing, weaving, embroidering or appliqueing often add beauty and individuality to a table. It is important that table linens should be colorfast since they will be laundered often.

Since most persons serve meals quite informally, placemats have become popular. They are appropriate for breakfast, luncheon and informal dinner settings. They should be made of fabrics that launder easily.

Size of mats is an important consideration. In order to accommodate the china, glassware, silver and napkin for one place setting, the mat should be at least 13½ by 20 inches.

Napkins often are of the same fabric as the tablecloth or of a harmonizing fabric. When choosing, consider the same construction features as for tablecloths.

Size of napkins should be checked carefully, as the size needed may vary according to when it is used. For breakfast, a napkin 13½ by 13½ inches will be sufficient. Luncheon napkins should be at least 16 inches square. However, for formal dinners the napkin should be 18 to 24 inches square.

The new no-iron and soil-resistant finishes for table linens are becoming increasingly important.

## Centerpiece

An arrangement of fresh flowers, greenery, fruit, berries or other interesting materials can be used to make the table setting complete. Colors, design and material should be in keeping with other table appointments. The arrangement should fit the space without crowding and be low enough to permit easy conversation by those seated at the table. If the arrangement is for a special occasion, rather than dining, a much taller centerpiece may be used.

Candles are often added for evening meals and for late afternoon and evening entertaining. Fresh flowers and candles add a festive feeling and a pleasant touch of hospitality.



### References:

**Furnishing Your Home:** Buying Case Goods, H. E. 78

Faulkner, Ray and Sarah Faulkner. **Inside Today's Home.** New York: Holt, Rinehart and Winston, revised 1968.

Prepared by Mrs. Lillie B. Little, Extension Housing and House Furnishings Specialist

Published by

THE NORTH CAROLINA AGRICULTURAL EXTENSION SERVICE

North Carolina State University at Raleigh and the U. S. Department of Agriculture, Cooperating. State College Station, Raleigh, N. C., George Hyatt, Jr., Director. Distributed in furtherance of the Acts of Congress of May 8 and June 30, 1914.

F A B R I C S

FABRICS



## FABRICS FOR THE HOME

"Fabrics link together people, furniture and architecture in a way unequalled by anything else. Carpets and other fabrics fastened to the floor and walls adhere strictly to the architecture of the house. Upholstery and table linens adapt themselves to seating or tables on which they are used and at the same time relate these pieces to our clothes. Curtains and draperies can partake of the architectural quality of windows as well as relate openings to the enclosing structure and the furniture in the room." Taken from Faulkner and Faulkner.

From the dish towel in the kitchen to the decorative pillow on the living room sofa, you can use color, texture and design in fabrics to add convenience, beauty and individuality to each room in your home. Never has there been such a wide variety of beautiful fabrics to choose from. However, few if any have every desirable characteristic. Therefore, you need to know how each fabric will be used and you need to be able to decide which has the most desirable characteristics to serve your purpose.

Fibers differ widely in properties and serviceability. The suitability of any fiber for a particular end use depends upon the characteristics of the fiber itself and upon the manufacturing processes involved in making it into yard goods. Therefore, the consumer needs to become familiar with the names of the fibers as they are identified on labels, the manufacturing processes used and any special care requirements needed. Textile terminology and rapid developments in the textile industry make this a continuous learning process.

The following is designed to identify the basic characteristics of fibers in concise chart form and the distinctive qualities desired for certain end uses and contains a glossary of the most often used fabrics for decorating the home.

### FIBER CLASSIFICATION

All fibers fall into one of the two major classifications - natural and man-made. The man-made fibers are often subdivided into the cellulosic (rayon and acetate) and the synthetic groups because their characteristics differ in so many ways. Each fiber is known by a generic, or family, name. In addition, many manufacturers also use their own trade names.

It is impossible to identify many fabrics by the way they look, feel or perform. For this reason, there are Federal laws to control the labeling of textile products "to protect producers and consumers against misbranding and false advertising."

If trade names are used, the Federal Textile Fiber Products Identification Act requires that both family and trade names appear on ready-made garments and yard goods. For example, the polyester fiber (family name) is manufactured by several companies. DuPont calls it Dacron; Eastman calls it Kodol; Celanese calls it Fortrel. To be a satisfied shopper you need to know the characteristics of the polyester fiber. (See fiber chart)



The Textile Fiber Products Identification Act of 1960 requires that garments and fabrics sold by the yard carry a label or hang tag listing by name all fibers which make up 5 percent or more of the total fiber weight. They must be listed in order of predominance. Fibers which make up less than 5 percent by weight may be identified as "other fibers." The act was so written that the stamp, tag or label should remain on the product until it is sold or delivered to the ultimate consumer.

Ideally, a good label will carry both mandatory and voluntary information including:

- \* Fiber content
- \* Special finishes used
- \* Colorfastness
- \* Shrinkage information
- \* Cleaning and laundering instructions
- \* Name of manufacturer and/or brand name

#### FABRIC FINISHES

Finishes include all the processes that follow the weaving of the fabric until it is ready for use. They contribute so much to the final characteristics and appearance of fabric that it is often said, "It's the finish that makes the fabric."

The following are the finishes most often desired in household fabrics:

Crease-and-Wrinkle-Resistant Finish - Resins are used to impregnate fibers to give textiles firmness, better draping qualities and a pleasant touch. Dyes become more permanent and shrinkage is reduced in spun rayons, light cottons, linens and velvets.

Flame-Resistant Finish - A chemical treatment is used on fabrics to prevent them from supporting a flame. Some of these finishes are removed in drycleaning and must be reapplied.

Glazed Finish - Resins are used to give a more or less permanent smooth, lustrous surface that resists soils and improves draping qualities. Glazing is usually limited to textiles used for curtains, draperies and slip covers.

Mildew-Resistant Finish - A chemical finish is applied to prevent growth of mildew and mold. It is used on fabrics such as rayon, cotton and linen, which are subject to attack in moist, humid climates. This finish is often combined with other finishes, especially the water-repellents.

Shrink-Resistant Finish - Wrinkle-resistant treatments with resins very often provide this control. Resin impregnation helps to stabilize a fabric, thus controlling shrinking or stretching of the fabric in laundering or drycleaning.

Stain- or Spot-Resistant Finish - These finishes may be the same as crease-resistant or water-repellent finishes. Some resist water-borne stains; others resist oily type stains; still others resist both.

Water-Repellent Finish - This finish makes a fabric resistant to wetting, but not water proof. Some are "durable", others are "non-durable" in drycleaning.

Anti-Static Finish - This finish reduces the tendency of fabrics made of synthetic fibers to accumulate static electricity. It is used effectively for carpeting made of synthetic fibers.

Permanent Finish - This finish insures that during the normal period of wear fabrics will retain specific properties, such as glaze on chintz, crispness of organdy, smoothness of cotton table damask.

### SELECTION AND USE OF FABRICS

Your choice of fabric is governed by where and how it is to be used. For example, a fabric that is suitable for filtering the light at the window would not be appropriate for upholstering a chair. Nor would you choose a silk damask for the sofa in the den. You might find it easier to think of home furnishings textiles in these major groupings: rugs and carpets; curtains and draperies; upholstery fabrics and slipcovers; wall coverings, bedspreads; and accessories.

Rugs and Carpets - Their method of construction is completely different from the other fabrications and is discussed in a separate publication.\*

Curtains and Draperies - Fabric for windows is influenced by the type of window, the style of drapery and the general effect desired. It may be chosen to filter the light, provide privacy, soften the background for your furnishings, frame a lovely view or create a center of interest. In any case, window treatments are an important part of the decorating plan and should be in harmony with other furnishings. A satisfactory fabric for use at window areas:

- . is colorfast to light, laundering and drycleaning.
- . will not shrink or stretch.
- . will resist soil.
- . has resistance to deterioration from light or heat.
- . has excellent draping qualities.
- . will resist abrasion (fibers will not break easily).
- . resists fire - an important consideration in public buildings.

To a wide selection of traditional fibers have been added many unorthodox yarns such as lucite, glass fiber, cellophane, bamboo, grass and metallic threads.

Upholstery Fabrics - Upholstery fabric should be strong and closely woven. Pull it both lengthwise and crosswise to see that the threads do not shift. Scratch the fabric with your fingernail to see if there are threads that catch or pull easily. Rub with white tissue or cloth to see that dye does not rub off (crocking).

Most upholstery has a backing finish which is latex, a synthetic rubber or one of the newer foam products. This is used to make the upholstery remain smooth and firm over the padding. It increases durability by preventing yarn shifting and also makes it easier to handle in application.

One of the critical tests for upholstery is whether or not the fabric is colorfast to light. Spot- and stain-resistant finishes give increased resistance to wear. This information should be on the label.

\* Selection of Rugs and Carpets, H. E. 1

All of the traditional types of fabric are being made and used for upholstery. In addition, a whole group of plastic-type materials are in popular use. Many such as vinyl are not fabrics in the true sense of the word. Some are sheets or films of plastic material; others are made of backings of traditional types of woven or knitted fabric with coatings of plastic on the surface.

Wall Coverings - Just about every kind of fabric has been pasted to walls. Some of the durable stand-bys are burlap, denim, grass cloth and canvas. In addition, a host of new plastic-coated, plastic-impregnated or just plastic fabrics are now available. These provide a relatively low-cost way to make frequent changes or perk up a room. The choice of these is determined primarily by the decorative effect desired and the ease of maintenance.

Bedspreads - The selection of fabric for a bedspread will be determined by the style or spread, the type of room in which it will be used and the effect desired. However, there are basic characteristics desired in the fabric choice:

1. A firm weave of medium to heavy weight which will hold its shape and wear well.
2. Good color, texture and pattern, which are important considerations for the bedspread since it covers a large area.
3. Colors fast to light, washing and/or drycleaning.
4. Soil- and wrinkle-resistant finish.
5. All fabrics lined, for better performance.

Accessories - The present trend in decorating is toward increased use of fabric for finish on decorator furniture items and accessories. For example, it is not uncommon to see a fabric-covered table or the exposed wooden parts of upholstered pieces of furniture wrapped in fabric.

A fabric carefully chosen to harmonize or contrast for screens, pillows, lamp-shades or other accessory items, is often the means to carrying out a coordinated color plan or to achieving individuality. The color, texture and pattern of the fabric are usually basic considerations.

#### GLOSSARY OF FABRICS

Fabrics are being used in many new and special ways in decorating today's homes. The following is a list of those used most often for furnishings.

Art Linen - A heavyweight, plain-weave fabric made of linen fiber. It is used for tablecloths and many embroidered household items.

Batiste - A soft, lightweight fabric usually made in a plain weave of cotton or a blend of polyester and cotton. Popular for glass curtains to soften and filter the light.

Bedford Cord - The lengthwise rib is made by interweaving the filling in a plain or twill weave. Stuffing yarns are introduced to make a raised cord. Used for draperies and slip covers.



Brocade - A rich-looking fabric made with a Jacquard weave. A floral or conventional pattern in slight relief is produced by the filler thread. May be made of cotton, silk or man-made fibers. Excellent choice for upholstery or drapery - especially for traditional rooms.

Brocatelle - An elaborate fabric made with a Jacquard weave. Resembles damask except the pattern appears embossed - the designs stand in relief from the ground. Used chiefly as an upholstery fabric or for wall covering.

Buckram - A plain-weave cotton or jute cloth with glue sizing. It is used as a stiffening material.

Burlap - A coarse, loosely woven fabric in a plain weave. Unfinished burlap is used for backing of carpets and inside upholstered furniture. The finished type makes durable curtains and hangings. It is usually made of jute but may be of cotton or hemp.

Casement Cloth - The general term is used for lightweight, closely woven fabrics, sheer or semi-sheer, used for window curtains and screening purposes. It may be made of cotton, linen, rayon, silk or a blend of these.

Chenille - The fabric is named for the chenille yarn used in weaving. It is a fuzzy yarn with pile protruding around the edges used both for knitted fabrics and woven fabrics. Chenille is popular for heavy draperies, rugs, bedspreads, fringes and tassels.

Chintz - Includes a large group of gaily printed or solid-color glazed cotton fabrics. They are usually woven with a hard, fine, lengthwise yarn and coarser, slack twist crosswise yarn. Some are fully glazed; some are semi-glazed. Chintz makes colorful draperies, bedspreads and slip covers.

Corduroy - May be identified by the raised cut pile that runs the lengthwise direction of the fabric. Until recently it was a cotton fabric but today it may be made of other fibers such as polyester. It is also given special finishes to make it more durable and desirable for upholstery, bedspreads, draperies.

Crash - The term applies to various rugged long-wearing fabrics made from cotton, linen, spun rayon or a blend of several fibers. Crash comes in a variety of weights and may have a crisp or a soft weave. It is used for upholstery, draperies, slip covers, table linens and toweling.

Cretonne - A plain-, twill- or satin-weave fabric usually made of cotton or linen. The dull finish helps to distinguish it from chintz. It is firmly woven and usually printed with brightly colored designs. The chief use is for draperies and slip covers.

Damask - A Jacquard-woven fabric with elaborate floral or geometric patterns similar to brocade. The design is flat with lustrous motifs apparent on both sides making the fabric reversible. Damask is generally firmly woven and durable, and it resists soiling. Made from any of the natural fibers and many of the man-made fibers, it can be inexpensive or costly. It is used as upholstery, draperies, napkins, tablecloths, wall coverings and bedspreads.

Denim - A serviceable cotton twill fabric made of coarse, hard-twisted ply yarns. The lengthwise yarns are colored; the filling yarns are white. It is popular for inexpensive draperies, bedspreads and wall coverings.



Frieze - A heavy upholstery fabric made from a variety of fibers. The face is rough and nubby looking due to the tightly twisted, uncut loops. It is made of a variety of fibers and is used primarily as an upholstery fabric.

Homespun - The term was originally applied to fabrics spun or woven at home and is now retained to denote fabrics with coarse uneven yarns used in a plain-weave fabric. Made of cotton, spun rayon, wool or wool-blend fibers and used primarily for inexpensive draperies and bed linens.

Hopsacking - An open, basket-weave fabric woven of coarse cotton, linen or rayon yarns, alone or in combination. An informal fabric often used for draperies.

Marquisette - A sheer leno-weave fabric of cotton, silk, rayon or other man-made fibers. It may be crisp or soft. A favorite for sheer curtains. Laundered well and generally gives good service.

Matelasse - A true matelasse may be described as two distinct fabrics united in weaving to produce a quilted-surface effect when the fabric is relaxed after weaving. It may be made from cotton, rayon, acetate or other man-made fibers. It is primarily an upholstery fabric.

Moire - May be identified by its water-marked design or finish. The rippled watery pattern is produced by passing the fabric between engraved cylinders which imprint the design. The heavyweight moire is used for upholstery, bedspreads and draperies.

Muslin - Includes a large group of plain-weave fabrics. The sizing may range from light to heavy. They may be solid-colored or printed. They are used for bed linens and for inexpensive curtains.

Ninon - A sheer, filmy fabric of acetate, nylon or other synthetic fibers used primarily for curtains.

Organdy - A sheer, plain-weave fabric of cotton, silk or nylon. Cotton organdy is sized to be crisp; silk organdy is called organza. Frequently used for curtains and bedspreads.

Osnaburg - A rough, strong, plain-weave cotton fabric. The yarns are uneven, producing a rough texture. It is an inexpensive, informal fabric often used for curtains and bedspreads.

Satin - A name for both a weave and a fabric. Satin fabrics may be made of any fiber or combination of fibers. One of the most common types used for home furnishings is antique satin, and it is identified by the cross-wise slub which breaks up the smooth surface. It is popular for draperies, slip covers, bedspreads and pillows.

Taffeta - Originally made of silk, it is now woven of man-made fibers and can be plain, printed or woven in stripes, plaids and patterns. It is a fine, plain-weave fabric with a smooth, crisp and usually lustrous surface. Used for curtains, draperies, linings and bedspreads.

Tapestry - Originally a hand-woven fabric with a ribbed surface. The design is woven in. Machine-made tapestry can be distinguished from hand-woven by its smooth back and limited number of colors.

Ticking - Refers to a group of tightly woven cotton fabrics made in twill, sateen or Jacquard weave. It was originally a feather-proof covering for pillows and mattresses. Is now used also for slip covers, bedspreads and upholstery.

Toile - A French word for fabrics made of vegetable fibers, particularly hemp or linen, in a plain or twill weave. Today the term is commonly used to describe a type of scenic print executed in a single color on various fabrics - most frequently fine cretonne. Toile prints are used for slip covers, bedspreads, draperies and wall fabrics.

Velvet - Is identified by the short, soft, thick pile surface - usually of silk or rayon and cotton. The heavier quality with special finishes is desirable for draperies and upholstery.

The cut velvet has a raised brocade-like design on a twill or plain-weave ground. The uncut pile pattern stands out against the flatter, closely sheared or "cut" background.

Velveteen - Sometimes called "cotton velvet." It has a closely set pile which slopes slightly, making the surface appear lustrous. It is strong and durable. Used for draperies, bedspreads and decorative pillows.

SEE PAGE 8 FOR CHART

PROPERTIES OF MAJOR FIBERS USED IN FABRICS FOR FURNISHINGS

N A T U R A L F I B E R S

FIBER	APPEARANCE	MAJOR USES	CARE	RESISTANCES		
				<u>Poor</u>	<u>Good</u>	<u>Very Good</u>
Cotton	Pleasant hand; soft, dull surface; fair drape; excellent color range.	Bed, bath and table "linens." Bedspreads. Draperies. Upholstery. Slip covers.	Dryclean or wash. Irons easily.	Soil Mildew Fire Shrinking Wrinkling unless treated Insects	Fading Sunlight Abrasion Stretching	Pilling Static electricity
Linen	Clean, fresh, lintless; fair drape; good color range.	Curtains. Slip covers. Draperies. Household linens. Upholstery.	Washes and irons beautifully.	Soil Shrinking Fire Wrinkling unless treated Insects	Sunlight Stretching Mildew Abrasion	Aging Static electricity
Silk	Lustrous, smooth. Drapes well. Excellent range of colors.	Curtains, Draperies. Upholstery.	Dryclean or handwash. Irons easily.	Fire (but self-extinguishing) Static electricity Sunlight	Abrasion Insects Mildew Shrinking Stretching Wrinkling	
Wool	Soft, dry, warm hand. Drapes well. Good color range.	Blankets Draperies Carpets	Dryclean or wash in cold water. Press using press cloth.	Insects Shrinking Felting	Mildew Abrasion Stretching Static electricity Sunlight Fire	Wrinkling

# MAN-MADE FIBERS

FIBER	APPEARANCE	MAJOR USES	CARE	RESISTANCES		
				Poor	Good	Very Good
Rayon	Bright or dull luster. Pleasing hand. Drapes well. Good color range.	Blankets Curtains Draperies Table "linens" Upholstery	Dryclean or wash. Iron like silk depending on type and finish.	Mildew Shrinking Wrinkling	Sunlight Abrasion Insects Stretching Aging	Pilling Static electricity Insects
Acetate	Pleasant hand and luster. Drapes well. Good color range.	Bedspreads Curtains Draperies Upholstery	Dryclean or wash. Dries quickly. Moderate iron.	Sunlight Heat Aging Abrasion	Wrinkling Fire Shrinking Stretching Static electricity	Insects
Nylon (each manufacturer has own trade name)	Pleasant hand, natural luster. Good drape. Good color range.	Bedspreads Carpets Upholstery	Dryclean or wash. Dries quickly. Little or no ironing (low temperature).	Soil Pilling Static electricity Sunlight	Fire (melts) Stretching Wrinkling	Abrasion Mildew Shrinking
Polyester (Dacron, Fortrel, Kodel, Vycron)	Crisp or soft pleasing hand, depending on fabric construction. Good drape. Fair color range.	Curtains Draperies Upholstery Carpets	Slow to soil. Dryclean or wash. Dries quickly. Little ironing.	Oil-borne stains Pilling Static electricity	Abrasion Fire Sunlight	Felting Insects Mildew Shrinking Stretching Wrinkling
Acrylic (Acrilan, Creslan)	Warm hand, bulky. Wool-like to touch. Wide range of color.	Blankets Carpets Draperies	Slow to soil. Dryclean or wash. Dries quickly. Little ironing.	Pilling Static electricity	Abrasion Fire Shrinking Stretching Sunlight Wrinkling	Insects Aging Mildew Sunlight



MAN - MADE FIBERS  
(continued)

FIBER	APPEARANCE	MAJOR USES	CARE	RESISTANCES		
				Poor	Good	Very Good
Modacrylic (Dynel, Verel)	Warm hand. Bulky. Wide range of color. Good drape.	Blankets Carpets Draperies	Slow to soil. Dryclean or wash. Dries quickly. Little ironing.	Heat-shrinking (unless stabilized)	Pilling Abrasion Static electricity Wrinkling	Felting Fire Mildew Sunlight Insects
Glass fiber (Beta, Fiberglas)	Lustrous, silky and heavy. Good drape. Fair color range.	Curtains Draperies Bedspreads	Hand wash and hang. Dries quickly.	Abrasion Flexing increased in Beta		Aging Chemicals Fire Felting Sunlight Mildew Insects Stretching Wrinkling
Olefin	Warm hand. Bulky. Wool-like touch.	At present, rugs and carpets.	Slow to soil. Wash or dryclean.	Heat Shrinking Sunlight	Soil Fire Aging Abrasion Stretching Wrinkling	Insects Mildew Pilling Static electricity

Prepared by Housing and House Furnishings Department, North Carolina State University at Raleigh and the U. S. Department of Agriculture, Cooperating, North Carolina Agricultural Extension Service, Raleigh, N. C. 27607  
January 1971

## SELECTING FABRICS FOR REUPHOLSTERING

New fabrics to re-cover upholstered furniture may be found in many textures, designs, qualities, and colors. In selecting new material it is very important that the following points be considered:

### COLOR, DESIGN, AND TEXTURE

Plan and buy the color and design that will fit into your room setting. You will feel better about your finished product if the color for your furniture looks right.

Select a fabric that is suitable for your decorative purpose, and is appropriate for your style of furniture. Texture is an important factor to consider. Many interesting results may be produced through texture variation. Smooth-textured fabrics give a dressy appearance and are thought of as being more formal than rough textures. Rough textures lend interest to casual living. Most coarse textures, if firmly woven, usually wear better for everyday use than the soft, smooth textures.

### FABRIC CONSTRUCTION

Select fabrics which will not stretch, shrink, fade, or deteriorate in sunlight, and which will resist soiling. A tightly-twisted yarn is more durable than a soft, loosely-twisted yarn. The tight twist will not allow soil penetration so readily as the loose twist. A firm and closely-woven fabric should hold its shape, and it should resist soiling and wear. Loosely-woven, sleazy materials will stretch and show wear quickly, especially on the corners and sharp edges. Beware of long loops or large-slab yarns, which pick easily.

### FINISHES

New treatments and finishes have been added to make fabrics more beautiful and more durable.

Some of the treatments are:

1. Crease-and-wrinkle-resistant treatment, used to add strength, to give crease resistance quality and to prevent penetration of soil.
2. Water-repellent treatment, which is applied to many fabrics to retard absorbency of water. This is done by treating the woven fabric or by applying a rubberized coating on the back. The rubberized coating also anchors the yarn and prevents soil as well as moisture penetration.
3. Stain or spot-resistant treatment. These finishes may be the same as crease-resistant or water-repellent finishes. Some resist water-borne stains; others resist oily stains; others resist both.

4. Anti-static treatment. One objection many people have had to nylon and other synthetics is the fact that they produce static electricity. This is being overcome in the manufacturing process.

#### POPULAR FABRICS

Upholstery materials are available in many types of popular fabrics. These fabrics may be made of cotton, mohair, wool, silk, rayon, nylon or many other fibers. Many fabrics are combinations of two or more different fibers. Some of the popular fabrics on the market are:

1. Frieze -- looped, spring-pile fabric; cut pile, designs of looped pile. This fabric is found in mohair, wool, nylon, rayon, cotton and fabrics made of two or more fibers.
2. Velvet or velour -- cut loops, thick dense pile. Mohair, wool, cotton and synthetic fibers are used in their construction.
3. Damask, brocade and brocatelle -- woven in elaborate designs. These more formal fabrics are found in cotton, rayon, nylon and silk.
4. Rib weaves, including tapestries, reps and tweeds -- These are made of many grades of cotton, mohair, rayon and silk.
5. Plain weaves, such as chintz, cretonne, and crash, are made of many grades of cotton, mohair, rayon and silk.
6. Plastics, which are of several grades -- A plain sheet of plastic which has no fabric backing is not very durable. In better grades, the plastic is bonded to a fabric backing. The grade depends on the backing and on the finish of the plastic front.

#### ESTIMATING THE MATERIAL NEEDED

The four factors which will influence the amount of material needed are style of chair, size of furniture to be reupholstered, width of fabric and the design repeat. Add from  $1\frac{1}{2}$  to 2 extra yards for loss in centering a design. A tailored skirt requires an extra yard. The average chair will need  $\frac{3}{4}$  yard extra for covering cord.

With this in mind, take the lengthwise and crosswise measurements of each section of furniture. Length goes up and down (seat to top back; seat to top of arm; front to back of seat; bottom of chair to top of arm; bottom of chair to top of back).

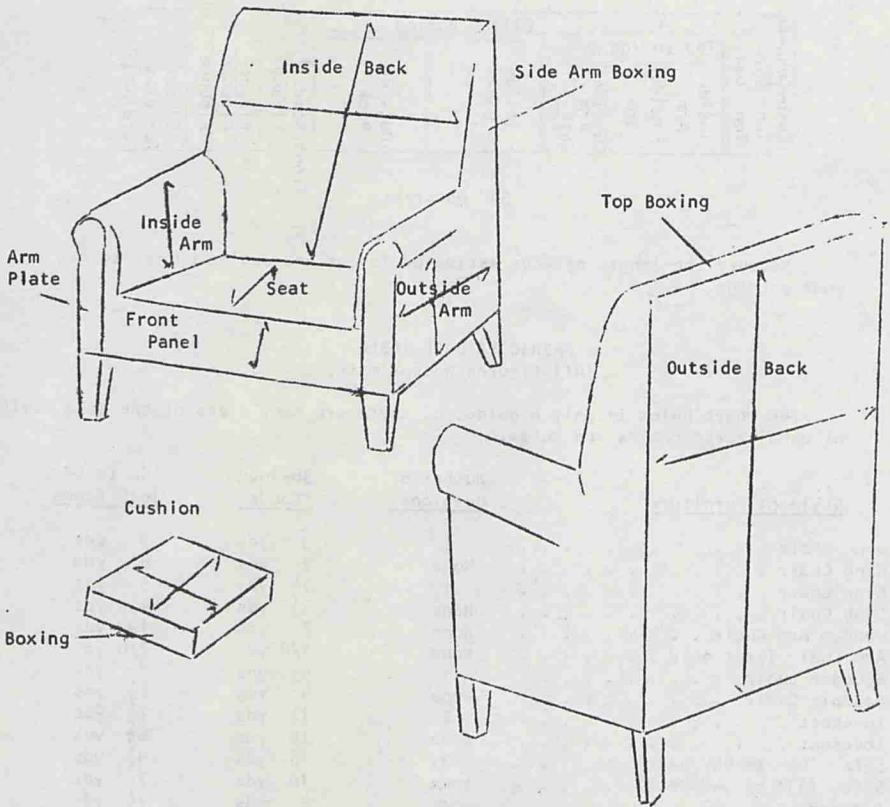
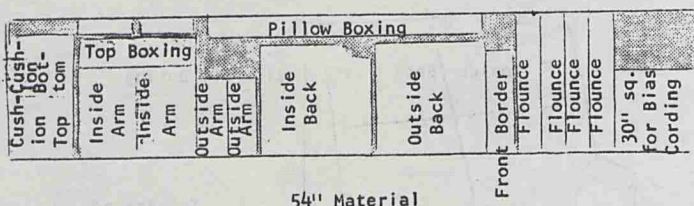


Diagram for Measuring Chair

	<u>Lengthwise</u>	<u>Crosswise</u>		<u>Lengthwise</u>	<u>Crosswise</u>
Inside back	_____	_____	Arm plates (2)	_____	_____
Outside back	_____	_____	Front panels	_____	_____
Seat	_____	_____	Skirt	_____	_____
Inside arm	_____	_____	Cushion (2)	_____	_____
Outside arm	_____	_____	Boxing	_____	_____



Allow 3 inches for tuck-in and pull-throughs. Newspapers taped together with these measurements marked on it.



Measure the length of your estimated layout and divide by 36" to get your yardage.

FABRIC YARDAGE TABLE  
(All figures approximate)

The chart below is only a guide, as there are many sizes of the same style of upholstered chairs and sofas.

<u>Style of Furniture</u>	<u>Number of Cushions</u>	<u>36-Inch Goods</u>		<u>50 to 54 Inch Goods</u>	
Wing Chair . . . . .	1	9	yds	5	yds
Wing Chair . . . . .	None	7	yds	4	yds
Club Chair . . . . .	1	7½	yds	5	yds
Club Chair . . . . .	None	5½	yds	4	yds
Wooden Arm Chair . . . . .	None	2	yds	1½	yds
Arm Chair (seat only . . . . .	None	7/8	yd	7/8	yd
Boudoir Chair . . . . .	1	5½	yds	3	yds
Boudoir Chair . . . . .	None	4	yds	2½	yds
Loveseat . . . . .	2	12	yds	7½	yds
Loveseat . . . . .	None	10	yds	6½	yds
Sofa (69" to 84" back) . . . . .	3	16	yds	9½	yds
Sofa (69" to 84" back) . . . . .	None	10	yds	7	yds
Ottoman . . . . .	None	2	yds	1½	yds
3-Piece Suite . . . . .	5	32	yds	19	yds

**PRICE**

The price of an upholstered piece of furniture will vary with the quality of the fabric and of the fiber from which the fabric is made. It is an economy to buy the very best material you can afford. This does not necessarily mean the most expensive. A very good grade of cotton might be more durable and cheaper than the poor grades of silk or other fibers.

It would be helpful to see the sample books. The fabric swatches should be large enough to see the overall design and to examine closely for firm weave. These samples are available at some reliable furniture stores.

Mill-end stores have limited supplies and qualities of materials at low prices. Watch these materials carefully for soiled spots and defects in weave.

Many of these do not have a finish or backing on them. If these are purchased, buy extra yardage to take care of discoloration and badly-woven spots in the fabric.

---

Prepared by Edith B. McGlamery, Extension Housing and House Furnishings Specialist, North Carolina State University at Raleigh, U. S. Department of Agriculture, Cooperating, North Carolina Agricultural Extension Service, Raleigh, N. C. 27607

August 1967

6/18/69  
out of date

SOURCES OF HOUSEHOLD FABRICS

By

Housing and Furnishings Department

The following list will give you some of the available sources for household fabrics. There are others you may know about or learn from your friends.

In addition to these places, you may find good fabrics at your department stores. You will be able to order fabrics from samples found at the furniture stores, decorator shops and reupholstery shops.

Educational kits may be borrowed by the Home Economics Agent from the following companies.

Eastman Chemical Products, Inc.  
260 Madison Avenue  
New York 16, New York

American Viscose Corporation  
1617 Pennsylvania Boulevard  
Philadelphia 3, Pa.

National Cotton Council of America  
Post Office Box 9905  
Memphis 12, Tennessee

Sources from Which Samples may be Ordered upon Request:

Spindale Mills, Inc.  
Remnant Shop  
Spindale, N. C.  
(Cotton, dress weight, Drapery  
Lining)

Piedmont Fabrics  
2537 Wilkinson Boulevard  
Charlotte, N. C.  
(Drapery and Upholstery Fabrics)

Knott Fabric Shop  
Mt. Vernon Park  
U. S. Hwy. 70 - West  
Kinston, N. C.

Homespun House  
291 S. Robertson Blvd.  
Beverly Hills, California  
(110 inch widths - Drapery and  
Bedspreads)

White's Fabric Shop  
Calrendon, N. C.

Mrs. W. M. Henson  
Greenville Highway  
Hendersonville, N. C.  
(Nylon Curtain Fabrics)

The Decoration Shoppe  
103 E. Peyton Avenue  
Kinston, N. C.  
(Drapery, Casement and Upholstery)

Corn's Hand Bags  
Haywood Road, N. C.  
(Nylon Curtain Fabric)

Glover's  
Corner Jackson & 2nd Street  
Roanoke Rapids, N. C.

F. Schumacher & Company  
60 W. 40th Street  
New York, New York

Alexander Textile Shop  
625 King Street  
Anderson, S. C. (Unbleached Sheetting -  
46, 81, & 90")

Brandon Stores, Inc.  
Box A Brenwood  
Greenville, S. C.

Joanna Mills  
Joanna, S. C. (Unbleached Muslin)

Itasca Weavers Guild  
Itasca, Texas  
(Curtain and Bedspread)

Star Mercantile Co.  
Ninety Six, S. C.

Textile Stores, Inc.  
203 King Street  
Anderson, S. C.

Mill Outlet Stores -- Purchases Made from Store for Slipcover, Drapery and Upholstery Fabrics:

Mount Hope Finishing Co.  
Butner, N. C.

The Remnant Shop  
1303 Tarboro Street  
Wilson, N. C.

Becky's Fabric Shop  
204 E. Ward Road  
Wilson, N. C.

Remnant Shop  
125 E. Gordon Street  
Kinston, N. C.

The Fabric Center  
Yadkinville, N. C.

The Remnant Shop  
Haw River, N. C.  
Raleigh, N. C.  
Fayetteville, N. C.  
Goldsboro, N. C.

White's Stores  
Greenville, N. C.

Glen Raven Fabric Shop  
Box 144  
Glen Raven, N. C.

Payne's Fabric Shop  
1811 N. Church Street  
Burlington, N. C.

Margrace Mills  
Kings Mountain, N. C.

Dover Mills  
Shelby, N. C. (Curtain  
(Curtain & Draperies)

Esther Mills  
Shelby, N. C.  
(Curtain & Draperies)

Dan River Mills  
Main Street  
Danville, Virginia

Fabric Center  
123 East Market Street  
Greensboro, N. C.

N. C. Fabric Shop  
2142 Lawndale Drive  
Greensboro, N. C.

Remnant Shop  
1815 Battleground Ave.  
Greensboro, N. C.

Remnant Shop of H.J.M., Inc.  
1237 Montlieu Avenue  
High Point, N. C.

Fabric Center  
Thomasville Road  
High Point, N. C.

Leonard's Drapery Shop  
Highway 56 - East  
Louisburg, N. C.

Fabric Discount House  
1375 Headquarters Drive  
Greensboro, N. C.

Sedgefield Fabric Shop  
High Point Road  
Greensboro, N. C.

Ronnette Fabric Center  
High Point Road  
Greensboro, N. C.

Mill Fabrics  
West Lexington Avenue  
High Point, N. C.

Braided Rugs  
Fletcher Rug Outlet  
Fletcher, N. C.



F L O O R S

FLOORS

## FLOOR FINISHES

A properly finished and maintained floor enhances the beauty of the entire house. A durable finish is easy to care for and adds to the comfort, health, and safety of the home.

Types of wood used for flooring are divided into two classifications:

1. Open grain--such as oak, walnut, pecan, hackberry, ash and elm.
2. Close grain--maple, pine, beech, birch, fir, gum, poplar.

### PREPARATION OF FLOORS

Open grain woods have large pores, which the finishing process must fill in order to obtain maximum beauty and service. With many finishes no attempt is made to fill the pores of close grain woods. However, the degree to which these fine pores are filled in any process is the determining factor on the service obtained from the completed job.

The preparation of the surface of the floor is important in securing desired results. This is usually accomplished by use of sanding machines.

1. Remove old finish--unless it is a new floor. Make floor level. Set or remove all nails above surface; fill cracks, if necessary.
2. Sand to obtain smooth finish.
3. After sanding, remove all dust.
4. Apply the finish according to the instructions on the container.

### FLOOR FINISHES

Some of the old French and English castles have floors that are centuries old. These floors, though old, are of exceptional beauty and to this day retain the grain characteristic which gives personality to a wooden floor. The method used was time consuming, for they used 3 applications of hot raw linseed oil over a period of six weeks. After drying, the floors were waxed with beeswax by ironing into the floor with a hot iron. The present day floor finish has cut this time from a matter of weeks to a matter of hours.

Characteristics of a good floor finish are:

1. Attractive appearance.
2. Hard, smooth and easily cleaned and maintained.
3. Durable (Does not show signs of wear too quickly.).
4. Easily refinished.
5. Water repellent.

Basically, floor finishes can be divided into 2 general classifications:

1. Surface type, such as varnish and shellac.
2. Penetrating seal type--both pigmented and unpigmented.

The surface type finishes, as their name implies, rest upon the surface of the flooring and are subject to scratching and marring. Thus, when scratching or flaking of the finish occurs, the wood is not protected--moisture and dirt have easy access. Penetrating seal finishes penetrate the surface and immediate subsurface of the wood, sealing out the moisture and dirt. With unpigmented penetrating seals the open grain woods should be filled, either after the application of the seal or before the application of the seal. With the primary object of the penetrating seal being to seal the surface and immediate subsurface of the woods, it is better to apply the seal first and not have its access barred by the filler.

The pigmented penetrating seal finishes do not require filling application. These pigmented sealers are so designed that even small pores of the close grain woods are filled with pigments. This ability to fill the fine pores with pigments now makes possible the production of beautiful shades on the close grain soft woods as well as on hardwoods. As a rule the method of application of these pigmented seals is simpler than with the unpigmented seals and have the further outstanding advantage that the time required before waxing is comparatively short.

#### ADVANTAGES AND DISADVANTAGES OF THE DIFFERENT TYPES OF FLOOR FINISHES

<u>Finish</u>	<u>Advantages</u>	<u>Disadvantages</u>
1. <u>Shellac</u>	<ol style="list-style-type: none"> <li>1) Easy to apply (dries rapidly).</li> <li>2) Attractive (high gloss) appearance.</li> <li>3) Less tendency to darken with age.</li> </ol>	<ol style="list-style-type: none"> <li>1) Hard, brittle, chips, peels and scratches easily.</li> <li>2) Slippery when waxed.</li> <li>3) Not water repellent (moisture causes shellac to turn white).</li> <li>4) Wears off easily.</li> <li>5) Does not repair easily.</li> <li>6) Must be removed before refinishing.</li> </ol>
2. <u>Varnish</u> (There are two general types: oil varnish & spirit varnish.)	<ol style="list-style-type: none"> <li>1) Easy to apply (takes longer to dry than shellac).</li> <li>2) Attractive, glossy appearance.</li> </ol>	<ol style="list-style-type: none"> <li>1) Coats surface of wood.</li> <li>2) Slippery when waxed or wet.</li> <li>3) Scratches and shows line of traffic.</li> <li>4) Not water repellent.</li> <li>5) Does not repair easily.</li> <li>6) Must be removed before satisfactorily finished.</li> </ol>
3. There are <u>new synthetic materials</u> in the paint and varnish industry that may develop excellent floor finishes.		
4. <u>Floor enamel</u>	<ol style="list-style-type: none"> <li>1) Same as varnish.</li> </ol>	<ol style="list-style-type: none"> <li>1) Same as varnish.</li> </ol>
5. <u>Penetrating seal</u>	<ol style="list-style-type: none"> <li>1) Attractive in appearance. May have high gloss or soft luster.</li> <li>2) Helps preserve wood.</li> <li>3) Most satisfactory finish for hardwood floors.</li> <li>4) Maintenance and wear vary with woods--satisfaction if maintenance program is worked out to fit requirements of finish.</li> <li>5) Easily repaired.</li> <li>6) Can be refinished by removing wax, but without removing old finish.</li> <li>7) Not slippery when waxed as other finishes.</li> </ol>	<ol style="list-style-type: none"> <li>2) Requires more work to apply than either varnish or shellac.</li> </ol>

## F l o o r   S e a l

It is difficult to give specific directions for applying floor seal, inasmuch as directions of manufacturers vary. In general, however, seal is applied across the grain first, then smoothed out in the direction of the grain. A wide brush, or a wool applicator, may be used. After a period of 15 minutes to two hours, depending upon the directions of the manufacturer, the excess seal should be wiped off with clean cloths or a rubber squeegee. For best results the floor then should be buffed with No. 2/00 steel wool. An electric buffer makes this task relatively simple. If a power buffer is unavailable, a sanding machine equipped with steel wool pads may be used; or the buffing may be done by hand. Although one application of seal is sometimes sufficient, for new floors or those which have just been sanded, a second coat or third coat usually builds up a good finish. Allow a day or two before waxing.

-----

By Extension Housing and House Furnishings Specialist  
North Carolina State of the University of North Carolina at Raleigh and  
the U. S. Department of Agriculture, Cooperating; George Hyatt, Jr.,  
Director; North Carolina Extension Service, State College Station,  
Raleigh, N. C. 27607

June 1964



## FLOORS AND THEIR CARE

By Housing and House Furnishings Specialists

New equipment, new cleaning materials, and new finishes in the home have taken much of the drudgery out of housekeeping. Yet floor care still takes more time and effort than we like.

The correct tools, the right cleaning supplies and the proper methods of using them will enable you to have floors that you will be proud of.

### HINTS FOR SAVING ENERGY

- Meet the dirt halfway. You can provide good paths to the house, place a scraper or mat near the door, and plan a place for muddy rubbers.
- Remove dirt frequently. A little dirt is easier to remove than much dirt that has penetrated the surface.
- Store your cleaning supplies close to the place where you use them, even if it means more than one cleaning closet and some duplication of supplies.
- Plan your cleaning closet storage to prevent extra handling and long reaches. Store the supplies you use most where they are easiest to reach.
- Get your family's help in keeping the floor clean.
- Use energy-saving motions such as side-to-side strokes when dry mopping. You can avoid stretching, stooping, and too much reaching while you work.
- Avoid prolonged work. Take short, frequent rests to postpone fatigue. Rests can mean sitting down to relax, stretching out for a few minutes, or just changing pace or jobs.

### USE CORRECT TOOLS

Floor care need not put you on the floor. Choose long-handled tools and learn to use them. The right-length handle for you is one that is long enough for you to keep good posture while working and short enough so that it doesn't get in the way.

- USE - A wet mop that is large enough to cover the surface quickly and is easy to clean, to wring, and to dry. Sponge and string-type mops are available. Choose one that you can control and that will not spatter and mark the baseboards.
- Self-squeezing mops or a scrub pail with a shaped section for wringing the mop. Good wringing is important. It helps keep excess water from the floor.
  - A dry mop that will remove the dust efficiently. It should cover a large area at one time, have a long handle, and have a mop head which may be removed and machine washed. Do not use an oily mop. Oil dulls and softens the wax finish, and dust clings to it.

Over . . .

## USE

- A dustpan with a long handle to eliminate stooping. Find one with a smooth edge that fits tightly to the floor.
- A soft-bristled floor brush or broom. The brush will not scatter the dust as much as the broom and will cover larger areas at one time. It will not reach into all the corners as well as a broom. If you use a broom, learn to sweep so that you don't raise the dust. Wash a floor brush or broom periodically in warm water and soap or synthetic detergent rinse, and hang to dry or store.
- A wax applicator with a long handle whenever possible. One which may be washed is preferable. Avoid using the same tool for cleaning and waxing, since detergents and wax do not mix and make the applicator difficult to clean completely.
- Your vacuum cleaner floor brush to remove dust and grit. It will not polish, but is excellent for removing dirt.
- An electric floor polisher to develop a hard, protective coating with wax. Heat developing from motion helps to fuse the particles of wax and gives a hard coating. Small home models may be purchased. Rental machines are a help if pick-up and return to the store are not problems. Several hardware stores rent them on a 24-hour basis. The time you save makes them well worthwhile.

## USE THE RIGHT CLEANING SUPPLIES

The floor covering or finish determines the kind of wax you use. It also tells you the method to use in cleaning the floor, for it is the wax job that determines the rest of the cleaning methods. This is true whether you are considering care of new floors or upkeep of old floors.

## CLEANERS

Water should be used sparingly on all types of floors. Water is necessary with some types of cleaners and cleaning methods.

- When mild household soaps or a synthetic detergent is used in washing, a thorough rinsing should follow, before they are waxed.
- Some commercial floor cleaners are especially prepared for floor coverings on which water-base wax is used. When added to cool water, these cleaning mixtures are used for surface cleaning. A higher concentration in hot water gives a solution suitable for removing wax and discolorations.

For floors on which only a solvent-base wax has been used, choose:

- Commercial floor cleaners with a solvent base. These cleaners usually contain some wax which helps to maintain the wax finish on the floor. They should not be confused with a solvent-base liquid wax.

More . . .

## WAXES

There are two types of floor waxes:

- A water-base wax (sometimes called self-polishing wax). This is a floor finish which dries shiny and is composed of fine wax particles in water, which serves as a carrier.
- A solvent-base wax (sometimes called polishing wax). This wax comes in both liquid and paste forms and gives a floor finish which requires polishing after drying. It is composed of wax particles dissolved in a naphthalike solvent.

The label on the container will tell you which type of wax you are buying.

## USE PROPER METHODS

### Important!

A water-base wax should be used on asphalt, vinyl asbestos, and rubber tiles. The solvent-base waxes should be used on wooden floors and unsealed cork tile. Either can be used on printed floor coverings, linoleums, and vinyl.

Masonry floors may be of: marble, terrazzo, indoor concrete, pavement brick or quarry tile (which should be sealed), glazed or unglazed ceramic tile, terra cotta or floor brick, slate, flagstone, or bluestone. Either of the cleaners and either of the waxes can be used on these floors.

Each of the waxes gives floors a finish that protects their surface, makes them easier to clean, and makes them more attractive. The following steps will help insure a satisfactory wax job:

### WATER-BASE WAX

### SOLVENT-BASE WAX

#### Step I. Cleaning Floors and Removing Old Wax

- |  |   |
|--|---|
| <ol style="list-style-type: none"> <li>1. Use commercial floor cleaners in hot water for complete removal of wax.</li> <li>2. Apply according to directions on the container. Scrub the surface, using a stiff brush. Use No. 00 steel wool for stubborn spots.</li> <li>3. Rinse with clear, warm water, removing all soil and detergent.</li> <li>4. Let floor dry thoroughly before re-waxing.</li> </ol> | <ol style="list-style-type: none"> <li>1. Use a commercial floor cleaner in a solvent base to remove heavy soil. If the floor is only lightly soiled, use a solvent-base liquid wax for cleaning. This leaves a thin film of wax on the floor.</li> <li>2. Shake the container of cleaner or wax before using. If the mixture has solidified, heat by placing container in pan of hot water. (Do not put on range.)</li> <li>3. Pour a small amount of cleaner or wax on the floor and work into a clean, dry cloth until it is saturated. Rub cloth on floor, folding in as dirt is loosened. Add more cleaner or wax as needed. Use a second cloth to complete cleaning if floor is very dirty.</li> <li>4. For stubborn stains, use No. 00 steel wool, being careful not to remove the finish on wood floors.</li> </ol> |
|--|---|

Over . . .



## WATER-BASE WAX

## SOLVENT-BASE WAX

:5. A long-handled brush may be used  
:to move the cloth or steel wool  
:around and keep you off the floor.  
:6. Let floor dry 20 to 30 minutes  
:before machine polishing. It is  
:easier to rub by hand if you let the  
:wax dry only a few minutes. This  
:cleaning method leaves only a thin  
:layer of wax. For a complete wax  
:job, additional wax coats are needed.  
:

### Step II. Applying Wax

1. Make sure the floor is dry,  
clean and free from detergent.

2. Dampen wax applicer slightly with  
water to avoid wasting wax.

3. Hold wax can close to the floor  
and pour a small amount on the  
floor. Avoid "bubbling" the wax.  
A pool of wax 12 inches across  
should cover an area about 3 feet  
square.

4. Speed is important when you  
apply wax. Spread the wax evenly  
and quickly, pushing a long-  
handled applicer through the pool of  
wax. Use light, easy strokes. Do  
not retrace or rub over the same  
spot, as this will dull the shine  
and cause streaks.

5. Spread wax smoothly, completing  
one area at a time. Allow 20 to 30  
minutes to dry. While there are  
other methods for applying water-  
base wax, this one is easy and  
gives good results.

:1. After the floor is cleaned and  
:dried, you are ready to build up the  
:wax coat.

#### :Paste Wax:

:a. Apply a small amount to a soft  
:cloth or long-handled applicer and  
:rub onto surface. Paste wax may  
:be spread on the applicer with a spatula.  
:Or you can fold a soft cloth into a  
:pad, wipe across the wax, and then  
:across the floor.

:b. Apply the wax in as thin a coat  
:as possible. One tablespoonful should  
:cover an area 5 feet square. A thin  
:coating is easy to polish, gives a  
:harder, drier finish, and doesn't  
:smear.

:c. Allow 20 to 30 minutes to dry.

#### :Liquid Wax:

:a. Apply with a long-handled applicer.  
:Pour a small amount on the floor and  
:spread as thin as possible. Or place  
:wax in a shallow pan, dip applicer into  
:wax, and apply it to the floor in long,  
:smooth strokes.

:b. Allow 20 to 30 minutes to dry.  
:



WATER-BASE WAX

SOLVENT-BASE WAX

Step III. Polishing

1. Water-base waxes are self-polishing. No buffing is required, but you may want to use a polisher. For a high gloss, apply a second coat of wax.
2. Buffing between waxings will help remove scuff marks.

- : 1. For hand buffing: Use a clean soft cloth or buffer pad on a handle. A dry, clean dust mop may also be used.
- : 2. For machine polishing: Use a small home model or rent a machine from a paint or hardware store. Follow directions for using the machine. It is the heat generated that does the job. On wood floors, polish with the grain.

BETWEEN WAX JOBS

For easier floor care, you will want to make the complete wax job last as long as possible. The wax coat protects the floor beneath it. Choose cleaning methods with this in mind.

Taking up Dust and Grit

Sweeping clears floors of dust and dirt, but does not polish. The vacuum cleaner is the most efficient tool for sweeping, since it removes the dirt completely. A wide floor brush is sometimes used and is well adapted for large open areas. A soft broom is better than a brush for hard-to-get spots.

Dry mopping is effective with any type of wax and removes dust as well as doing some polishing. Never use a mop that has been treated with oil, since oil softens the wax. This gives the floor a dull appearance and leaves a film that traps the dust. It may make the floor slick and hazardous to walk on.

Damp sweeping may be done by placing a damp cloth under a long-handled brush and pushing it over the floor in one direction. You may also damp sweep with a slightly moistened sponge mop. By this process, you can remove the fine dirt and dust that cannot be swept up dry. This fine dirt works into wax, discolours it, and finally makes the removal of wax necessary. Damp sweeping is particularly desirable between waxings with water-base wax.

Removing Stubborn Dirt

Floors on which water-base wax has been used may be washed. Make a light suds with a mild soap or synthetic detergent or with a commercial floor cleaner. Use lukewarm water. Wash the floor surface with a mop, rubbing only as hard as needed to remove the dirt. Use as little water as possible. Rinse with clear, cool water and wipe the surface dry. Use two pails and wash only a small area at a time so that you will not leave water standing on the surface.

Linoleum and other floor coverings are quickly ruined by harsh detergents, too much water, and too hard scrubbing. The pitting which results makes the floor care problem much more difficult.

Floors on which paste wax or solvent-base liquid wax have been used may be cleaned with solvent-base wax or a wax floor cleaner with a solvent base.

Over . . .

### Spot Treatment

Wiping up spills as soon as they occur will postpone the harder cleaning jobs. A spill on the floor is a hazard. For safety's sake, wipe it up immediately.

Heel marks on floors which will take a solvent-base wax may be removed with a liquid wax of that type. Place a small amount of wax on a cloth and wipe the spot.

No. 00 steel wool is used to remove spots on asphalt tile, rubber tile, and vinyl asbestos tile. Solvent-base wax will damage these floors.

### Renewing Areas of Heavy Traffic

The wax job may be renewed as heavy traffic leaves a path. Use the same type of wax as you originally used on the floor. Clean the worn area before applying more wax. If solvent-base wax has been used, buff until the spot blends with the rest of the floor. This procedure is particularly successful on wood floors. Never allow the wax to wear down until the bare wood is exposed.

Repeated waxing with water-base wax will build up a film which darkens and is difficult to remove. Since the water-base wax is easier to apply than a solvent-base wax, you may completely re-wax more frequently.

### SPECIAL CASES

#### If Your Inlaid Linoleum Is Hard to Clean

If your inlaid linoleum is hard to clean, the factory finish has probably been worn away or strong cleaners and hot water have opened tiny pores that hold the dirt. When this has happened, remove the old wax and apply a penetrating seal -- the same type you would use on wood floors. Then use wax to maintain it. Use this only on inlaid linoleum. The seal will damage asphalt, rubber, and vinyl asbestos tile.

#### Renewing Felt Base Floor Covering

When felt base becomes worn, renew it with a coat of high-grade paint or enamel. Then maintain it with wax. Do not use penetrating seal on felt base.

### PROTECT YOUR FLOORS

Some types of smooth surface floor coverings are dented by heavy loads or small or sharp surfaces. Protect your floors by taking the following precautions:

1. Remove all metal domes from under the legs of furniture.
2. For heavy furniture (desks, tables, chests, pianos, ranges, refrigerators) provide furniture cups not less than 2 inches wide.
3. For furniture that is moved often (desk, chairs, beds, etc.) use broad-surfaced rubber casters 2" in diameter and at least 3/4" wide with easy swiveling, ball-bearing action.

4. For light furniture (straight chairs, coffee tables, etc.) use metal or plastic glides with a flat surface, rounded edges, and a flexible pin that keeps the glide flat on the floor when a chair is tipped. These glides should be at least one inch in diameter and may be as wide as 2½ inches in diameter, depending on the load they must carry.

Some types of metal chair or table legs make black marks on the floor. Although not a sure cure, waxing the part of the metal that touches the floor may help. Use the same kind of wax that you have on the floor. When possible, use furniture cups under metal furniture.

#### FOR SAFETY'S SAKE

Wipe up spills as soon as they occur.

Choose a wax that is not too slippery when polished.

Apply correctly. Softened or smeary wax is slippery.

Do not wax a stairway.

Remember that falls are more frequently caused by what comes between you and the floor -- a rug which is not anchored, a child's toy, a loose heel, food spilled on the kitchen floor.

---

The material contained in this mimeographed leaflet was taken from the bulletin "Floors and Their Care," a Pacific Northwest Cooperative Extension Publication, prepared by Hilda Frederick, Mary Beth Minden, and Helen Noyes, Extension Home Managements Specialists, Idaho, Oregon, and Washington Agricultural Extension Services, Respectively.

---

North Carolina State of the University of North Carolina at Raleigh  
U. S. Department of Agriculture, Cooperating  
North Carolina Agricultural Extension Service  
Raleigh, N. C.

Revised 1963



a

# resilient Floor

for every use,  
taste and budget



Whether you are building a new house or remodeling an older one, the selection of flooring is one important decision a homeowner has to make. One of the hardest-used and most-abused building materials is the flooring. The floor must be able to withstand heavy wear and at the same time retain an attractive appearance. Therefore, it is important to choose a new floor with an eye to practicality, good looks and cost.

## Why Choose Resilient Flooring?

Homemakers today continue to choose resilient floors because they suit their demands of beauty in design and color, practicality, long wear, easy care and economy. The wide choice of patterns, colors, textures and materials makes it possible to use resilient flooring in any room of the house. With the variety in choices you can select flooring materials to match any room requirements and to meet individual tastes.

Resilient flooring is tough and resistant to wear. With some care it will last for years. Homeowners often place more emphasis on this point than it merits. Modern manufacturing techniques and improved materials have produced resilient floors with superior qualities at relatively low cost. It is very seldom that a properly installed and maintained resilient floor wears out in home use. Replacement is usually done to create a change in interior decoration.



This does not mean that all resilient floors wear the same. The heavier gauge, particularly the inlaid products whose design extends completely through the wear thickness, can be expected to wear longer than materials that rely on a surface effect for design. Any of the permanently-installed floors should provide satisfactory wear for several years.

Resilient flooring is sanitary and easy to keep clean. Dusting or a quick once-over with a damp mop or vacuum cleaner is the only daily care required. An occasional washing and waxing will keep the floor bright and shiny indefinitely.

Considering its long-service life, resilient flooring is an economical material for home use. Many resilient floors can be installed inexpensively by the do-it-yourself homeowner. Modern installation methods have helped to speed up the job for the professional installer, reducing labor cost.



### Choose Sheet or Tile

Resilient flooring is available in two basic forms: (a) tiles which are cemented in place as a permanent floor; and (b) sheet material which may be cemented or, in some cases, installed without attaching to the floor.

Tiles are available in several sizes. The most popular is a 12-inch square. Tiles can be installed by many homeowners, thus saving labor costs. Where the floor area is irregular in contour because of juts and recesses, tiles can sometimes be installed with less waste. Worn or damaged tiles can be replaced without removing the entire floor. An infinite variety of designs and color combinations can be worked out with tiles. Tiles do not usually have a backing; however, some are self-adhesive.

Sheet flooring for permanent installation is available in rolls 6-feet wide and up to 100-feet long. This allows a minimum number of seams and places for dirt and germs to collect. The seamless look creates a spacious wall-to-wall effect.

Sheet flooring, with its minimum of seams, is an advantage in areas where water is likely to be spilled, such as near laundry equipment or bathroom fixtures. Installation of sheet material usually requires the services of a professional.

### Types of Resilient Floors

Asphalt tile is the least expensive of all the permanent floors. It is a blended composition of asphalt and/or resinous binder, asbestos fibers, pigments and fillers.

Asphalt tile offers durability; but compared to other types of resilient floors, it ranks low in grease- and soil-resistance. For this reason, it is not recommended for kitchens or other areas where grease spillage or heavy soiling is likely. Asphalt is highly resistant to alkaline moisture and can be installed at any location in the house, including basement floors in direct contact with the ground. Asphalt requires more waxing and cleaning than other resilient materials.

When a concrete floor is suspended; that is, has an 18-inch air space beneath it (as over a basement or crawl space), moisture is not a problem if the concrete is allowed to dry thoroughly before installation is made. All concrete subflooring must be thoroughly cured before any resilient flooring or an adhesive is applied.

### Underlayment

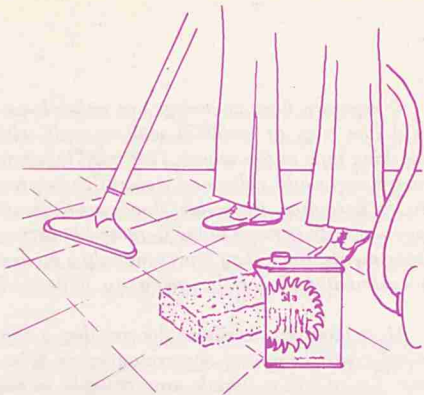
For good installation of resilient flooring materials, the underflooring must be smooth. This can be achieved by placing an underlayment (mastic, hardboard or plywood) on top of rough concrete subfloors or wood subfloors. The underlayment also helps to prevent the finish-flooring materials from cracking or splitting due to movement of the subfloor. Changes in temperature and moisture conditions can cause the subfloor to expand and contract. The underlayment for a concrete floor is always mastic.

Hardboard or plywood, when used as an underlayment, should be nailed to the wood subfloor with ring-groove nails, spaced not more than six inches apart in all directions and at all edges. Nails should be driven flush with the underlayment.

Generally, because of costs, interior grade plywood is preferred. However, since this plywood comes apart if constantly subjected to water, exterior grade plywood is recommended if excessive water spilling is expected. The top surface of plywood should be as nearly perfect as possible. Wood subflooring should not be used on-grade or below-grade.

### Care

Care of resilient floors may never be as easy as they show it in the TV commercials. But some homemakers work harder at keeping up their floors than they need to. Taking care of floors can be an easier chore if you follow a few basic suggestions. The size of your family and the amount of activity in a room affect the time



required for floor care. The more people and the busier they are, the more time it takes to clean up after them.

### Day-to-Day Care

Sweep, dry mop or vacuum to remove dirt particles. Don't use an oil mop because oil softens the wax coating. Wipe up spills as they occur, especially grease and oils. Remove black heel marks with fine steel wool or special pads designed for this purpose. Rub just enough to eliminate the mark, then rinse and apply a fresh coat of wax.

Clean the floor with a wet mop as needed. Use cool water for washing or damp mopping; hot water removes the protective wax coating.

### Waxing

Determine the frequency of waxing by the way you want your floor to look. Wax wears off faster if there is lots of traffic. You do not need to wax the whole floor whenever there is a path through the middle or a dull spot in front of the sink. Wax can be applied when needed at the points of wear to forestall the need for waxing the entire floor. Besides, wax builds up to give an unsightly appearance that nothing but a wax removal job will correct. The "patched-in" wax, when dry, can be blended with the rest of the waxed floor by buffing with a dry mop or buffer. All resilient floors should receive regular applications of a protective floor polish to prevent excessive scratching and soiling.



Vinyl-asbestos tile is one of the most versatile and economical of all resilient floor tiles. It is made of vinyl resins and asbestos fillers. Vinyl-asbestos is very durable, is easy to clean, resists soiling and is unaffected by grease. Vinyl-asbestos tiles can be installed in any area of the house, and are available in a wide selection of designs and colors. Vinyl-asbestos tiles are the favorite for do-it-yourself jobs.

Homogenous vinyl tile is made of strong, durable vinyl resin. It is one of the most flexible of all resilient tiles. Because of its high vinyl-resin content, colors are exceptionally bright and clear. Luxury vinyl tile is available in .050-inch wear layer thickness for home use. Heavier gauges are available for commercial use. The high vinyl content gives a natural gloss that holds up under heavy use. It is easy to clean and requires little or no waxing.

Sheet vinyl is among the more popular flooring materials. The high percentage of vinyl allows it to be made extra colorful and adds to its ability to resist wear, grease and alkalies.

The surface of the better grades is made of multilayered material forming an inlaid vinyl. This feature means that the design extends completely through the thickness of the wear surface to the backing for maximum durability. The wear layer thickness may vary from .025-inch to .050-inch. The backing used on sheet vinyl will affect the price and also determine where it should be installed.

Felt backing is used for lightweight vinyl and must be installed on a suspended subfloor. Asbestos, a moisture- and alkali-resistant material, is used as vinyl backing and may be installed in any area of the house.

Cushioned vinyl is one of the newest developments in resilient sheet flooring. It produces a hard surface with underfoot comfort, sound absorption, reduction of sound transmission and insulation. Three types of cushioned vinyl

are currently available. One has a thick vinyl foam sandwiched between a vinyl top and a felt back. Another offers a thick vinyl surface with a foamed interlayer and asbestos backing. The third has a heavy-weight surface and thick latex or vinyl foam backing, topped with a vinyl wear layer. This type incorporates a glass fiber mesh interlayer for reinforcement.

Rotovinyl is a type of low-cost, lightweight vinyl flooring material which employs a printed surface design. The use of color photography and rotogravure printing techniques, similar to newspaper printing, offers unlimited design opportunities. Virtually any design, color or material can be photographed and reproduced. A thin, clear wearing surface of vinyl is applied over the printing. The top vinyl layer is available in three thicknesses. The thickest layer gives the best wear. Rotovinyl printed material is available with a felt backing or an asbestos backing, making it useful for all areas of the house.

Linoleum, the oldest and best-known of the resilient floors, is still preferred by many homeowners for its durability and economy. Linoleum is made of a combination of oxidized linseed oil, resins, wood flour and coloring material pressed into a felt base. Linoleum is extremely long wearing and resistant to grease. The design and color are inlaid, which means they run through the wear layer. Quality in inlaid linoleum is determined by the thickness of the wear layer. Service gauge—about .050-inch wear layer thickness—is used in the home. Heavy gauge—.110-inch wear layer thickness—, known as battleship, is used for industrial purposes. One limitation of linoleum is: it cannot be used on subfloors in contact with the ground. Linoleum should be installed only on suspended subfloors at least 18 inches above ground.

Today's linoleum ranks high in style and decorative appeal. Patterns range from handsome brick and wood designs to delicate reproductions of handset ceramic tiles.

Temporary floor coverings are either loose-laid like rugs or installed wall to wall with masking tape at the seams. This is an inexpensive way to add color and decorative interest to the floor area. Loose-laid floor coverings are popular with persons living in rented houses or apartments, since they represent only a modest investment and can be taken up if desired.

Most loose-laid resilient flooring has a thin vinyl coating applied over rotogravure printing. Loose-laid materials are available in rug sizes or continuous rolls 12 inches to 15 feet wide.

### Grade Levels

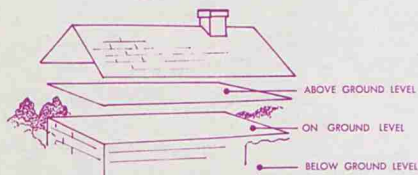
The type of floor construction influences the choice of flooring materials. If the flooring is to look and perform at its best, it must be installed on the recommended grade level and over the right kind of subfloor.

Grade level is the physical location of the floor in relationship to the ground. There are three grade levels in building construction: suspended, on-grade and below-grade.

- A suspended subfloor is at least 18 inches above the level of surrounding soil. It may be over a basement or a well-ventilated air space.

- An on-grade subfloor is at or slightly above ground level, with no ventilated air space below.

- A below-grade subfloor is all or partly below ground level and is in direct contact with the ground or with a fill that is in direct contact with the ground.



- All kinds of resilient flooring may be laid over a suspended subfloor which has 18 inches or more of well-ventilated air space below.

- Resilient flooring which is moisture- and alkali-resistant may be laid over subfloors that are on or below grade.

No resilient flooring is suitable to use where there is excessive alkali or hydrostatic pressure.



### Subfloor Types

Resilient flooring may be installed over a wood or monolithic subfloor. Monolithic floors include concrete, metal, ceramic and terrazzo. Metal, ceramic and terrazzo surfaces require special treatment to prepare them for resilient flooring. A wood subfloor should be well ventilated below. Both on-grade and below-grade concrete subfloors should be installed on well-drained ground over a gravel or crushed-rock fill, preferably with a properly-installed sheet-plastic moisture barrier.

Concrete slabs laid directly on the earth, either below or at ground level, require a flooring material that is resistant to moisture and alkali. Moisture from the ground penetrates the concrete, setting up an alkaline salt. The alkali and moisture cause deterioration, discoloration and brittleness in some materials; they will also prevent the adhesive's setting up properly.



Material	Characteristics	Where to Use	Wear Layer Thickness (inches)	Price Range Per Square Foot Installed
Asphalt Tile Standard and grease resistant	Inexpensive. Oil and grease cause softening and color bleeding. Dents and scratches easily. Exposure to prolonged sunlight will fade, soften, dry out and curl at edges. Hard to clean. High noise level. Grease-resistant type is not affected so much by grease as standard asphalt. Waxing required.	All grade-levels	1/8 3/32	25c-30c
Vinyl Asbestos Tile	Long-wearing if proper care is given. Highly resistant to grease, stain and cleaners. Less brittle than asphalt. Easy to keep clean. Dents somewhat less than asphalt. Many vivid colors.	All grade-levels	3/32	35c-45c
Homogenous Vinyl Tile	Very durable. Easy to care for. Excellent for heavy traffic. Highly resistant to grease, stains and cleaners. Wide range of colors and designs. Inlaid design. Little or no waxing.	All grade-levels	.050	50c-65c
Vinyl Resins (sheet)	Excellent quality. Long-wearing. Inlaid design. Highly resistant to grease and alkalies. Easy to keep clean. Resists scratches. Many colors and designs. The thicker the vinyl wear layer thickness the longer the material will be expected to wear. Little waxing needed.	All grade-levels	.025 .050	55c-\$1.40
1. Asbestos back. Medium gauge Heavy gauge				
2. Asbestos cushion back	Same quality vinyl resins as number one plus foam cushion for comfort. Easy to stand on. Low noise level.	All grade-levels	.030 .050	\$1.10-\$1.25
3. Felt back	Quality vinyl. Medium wear layer thickness. Will last many years with proper care.	Suspended	.025	45c-55c
Rotovinyl (sheet)	Durable vinyl coating. Easy to clean. Resists grease and alkalies. Many colors and designs. Low cost.	All grade-levels	Vinyl covering over printed design Same	55c-65c
1. Asbestos back-cushioned				
2. Felt back	Same characteristics.	Suspended		45c-55c
Linoleum (sheet)	Long-wearing. Excellent resistance to grease. Poor resistance to alkali. Easy to keep clean. Needs to be waxed. Subject to indentation by heavy furniture. Retains color for life of floor. Many colors and designs. Suitable for all rooms.	Suspended	.050	50c-60c
1. Standard gauge				
2. Battleship	Same characteristics but longer-wearing.		.110	65c (+)

### Types of wax for resilient floors:

Liquid water-base wax is recommended for resilient floors because it can be removed with cleaners that are not harmful to the flooring. There are two types of water-base wax suitable for use on resilient flooring. One is the conventional self-polishing liquid wax, which requires cleaning the floor before applying the wax. The other is a cleaning wax that cleans and polishes in one step.

In general, cleaning wax is recommended for lightly to moderately soiled floors or for touch-up jobs for heavily traveled areas. Self-polishing wax is used after the floor is thoroughly washed and dried. More time is needed for using self-polishing wax; however, this makes it possible to remove ground-in dirt more readily from heavily-soiled areas. Two thin coats of self-polishing wax gives a more durable finish. The floor should not be used for 20-30 minutes after each coat of wax is applied. Both types of wax give deep, durable shines. Follow directions on the can or bottle for using all brands of wax.

### Removing wax build-ups:

If washing fails to clean the floor, there may be excessive build-up of wax on the floor. If this is the case, it will be necessary to strip away the old wax layer. Stripping is not intended as a substitute for routine cleaning procedures and should not be done more than once or twice a year. Warm water and a detergent may be used to strip off the old wax. Use No. 00 steel wool on stubborn spots. Wax-removing cleaners are available from local stores. Use these according to directions.

If you have used a solvent-base wax on your resilient floor, do not switch to water-base wax until you have completely removed all the old wax from the floor.



Prepared by  
Charlotte Womble, Extension Housing  
and House Furnishings Specialist

Published by  
THE NORTH CAROLINA AGRICULTURAL EXTENSION SERVICE

North Carolina State University at Raleigh and the U. S. Department of Agriculture, Cooperating. State College Station, Raleigh, N. C., George Hyatt, Jr., Director. Distributed in furtherance of the Acts of Congress of May 8 and June 30, 1914.



*Selection of*

**RUGS &  
CARPETS**



# Selection of RUGS & CARPETS

Carpets and rugs perform many functions in the home. They are not only decorative, but their cost and longtime use can't be overlooked as a major furnishing investment. It is important that you should select them carefully.

In their functional role rugs and carpets:

- Absorb and deaden noise.
- Give warmth—act as protective insulation against cold and drafts at floor level.
- Provide underfoot comfort by absorbing shock and reducing the jar of walking.
- Increase home safety—give sure footing, prevent slipping and break falls.
- Make housekeeping simpler with easy-care fibers that are soil resistant and crush-proof.
- Reduce floor care.

In the decorative role, rugs and carpets can do these things for your home:

- Give visual softness and texture to floors; add color, texture and pattern to the home.
- Alter the apparent size, shape and character of a room.
- Relate the floor to other furnishings and give rooms a unified, completely furnished appearance.
- Conceal disfigured, unattractive floors.
- Provide a basis for the choice of other furnishings such as fabrics, wallpaper, paint and accessories.
- Give individuality to a room and add a feeling of richness, beauty and order.

## Planning Carpet Selection

If you are interested in buying a rug or a carpet, you are probably confused by the wide selection on today's market. Rugs and carpets are being manufactured in an ever increasing variety of styles, fibers, colors, textures and designs. Regardless of the type you are considering, the following points will guide you in making the choice that will be appropriate for you.

1. **Size of room:** The size and shape of the room or area to be carpeted are important items in rug choice. Both room-size rugs and wall-to-wall carpet have advantages and each one should be considered in relation to your needs.

*Wall-to-wall* carpet gives a beautiful, unbroken expanse throughout a room(s). It is an excellent choice for small rooms where a feeling of spaciousness is desired and for homes with an open type plan in which rooms flow into each other. Likewise, it creates a beautiful and dignified background for furnishings in a large room. Wall-to-wall carpet unifies color and design in a room or area, and completely conceals unattractive floors.

However, you must consider the fact that wall-to-wall carpet requires extra cost for its special type of installation. The tackless method of installation must be done professionally. The tacks used in securing the carpet to the floor are entirely concealed.

Since wall-to-wall carpet is cut and fitted to the exact size of the room, it cannot be turned periodically to distribute wear, moved from one room to another, or from one house to another without recutting and re-installing.

*Room-size rugs* are practical in that they do not require installation costs and can be easily turned and moved about. Naturally, they do not provide the feeling of spaciousness and background unity that wall-to-wall carpet gives.

To avoid a skimpy appearance in the room, be sure that room-size rugs come within 12 inches of the wall in a large room and within 6 to 8 inches of the wall in a small room. Standard sizes such as 9 x 12 feet and 12 x 15 feet are available. Other sizes can be ordered to fit your particular needs. The standard widths of 3, 6, 9, 12, 15 and 18 feet can be had in any length. Seaming, sometimes necessary for special sizes, can be done so that it is practically invisible.

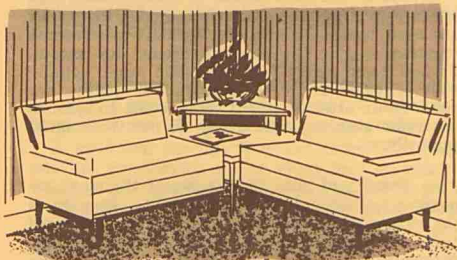
Carpet is desirable on stairs and in halls where traffic is often heavy and noisy. Hall and stairs can be covered wall-to-wall or in the standard 27 or 36 inch widths. The yardage sometimes left over from wall-to-wall installation in a room can be used in halls or on stairs.

Allow extra length when carpeting stairs so that the carpet can be slipped up or down to distribute the extra hard wear it receives on the edge of the stair tread.

*Room-fit rugs* are an adaptation of wall-to-wall carpet and give much the same feeling of wide and beautiful expanse. They follow closely the contour of the room and conceal all the floor except a very narrow border. They are especially planned for rooms with irregular shapes, can be easily removed and are cut from standard widths.

*Area rugs* can be used effectively as a substitute for, or in preference to, room-size rugs. Used on a polished wood or tile floor, an area rug emphasizes and unifies a grouping of furniture and defines a section of the room. For example, a dining area or a conversation grouping in the living room

can be made more interesting with an area rug. Square, rectangular and round shapes are available as well as custom cut free-form shapes. Generally smaller than room-size, area rugs can give distinctive pattern and color to a room.



Well chosen carpet can coordinate all furnishings.

After considering the various methods of carpeting, measure your floor space and make a rough estimate of the yardage and cost of the carpet you are thinking about buying. This information will help you in comparing costs and in making decisions about your rug choice. When you are actually ready to buy, the dealer will need to take accurate measurements.

**Follow these simple instructions:**

- (1) Measure the width and length of your room. (9 feet wide by 12 feet long)
- (2) Multiply length by width to get the square feet of floor space. ( $9' \times 12' = 108$  square feet) If the room is irregularly shaped, divide it into rectangles and then add these together. ( $9' \times 12' = 108$  sq. ft. +  $2' \times 3' = 6$  sq. ft. = 114 sq. ft. total)
- (3) Divide square feet by 9 to get square yards because carpet is sold by the square yard. ( $108$  sq. ft.  $\div 9 = 12$  square yards)
- (4) Multiply square yards by carpet price. (12 sq. yards  $\times$  \$8 = \$96)

**A reminder:** The term broadloom does not refer to rug quality, construction or style. It is seamless carpeting, woven or tufted, produced on broad looms or machines from 6 to 18 feet wide. Carpet is the general term for soft floor covering fabric, especially that which covers the entire floor and is fastened to it. The term rug designates a soft floor covering that is neither fastened to the floor nor large enough to cover the entire floor.

**2. Traffic:** The kind and amount of traffic will influence your floor covering choice. Regular traffic is the most serious cause of carpet wear. If your rug will be placed near an outside entrance, in a hall, or a room regularly used for passage, a good quality, soil-resistant rug will be the best investment for long, satisfactory service. Bed-

room and living areas that get only moderate wear can take the less durable qualities. Multi-tone, rough texture carpet is excellent for concealing soil and tracks in areas that get hard wear. Light colored, smooth texture rugs naturally show soil and tracks more easily. However, with regular care and cleaning they should be satisfactory for reasonably hard wear and soil.

**3. Furnishings:** Study the room to be carpeted. What is the character or feeling of the room? What activities are carried on there? What is the style of furnishings in the room? Some thought given to these questions will make rug selection easier and give unity to your room. Well chosen carpet can express and emphasize the character of the room and co-ordinate all furnishings.

**4. Color and design:** Even before you think about fiber content and construction, you should be concerned about color and design.

As a general rule the colors for floor coverings should be subdued since they are a background for furniture. However, you may use brighter colors in rugs when the other colors in the room are grayed and soft or when you want the floor to be the center of interest.

If you are planning new furnishings for a room, choose the carpet first and let it be the guide for selection of furniture, fabrics, colors and designs. Or, a carpet can be successfully worked into your present scheme if you use the furnishings as a basis for deciding the carpet choice.

Amounts and proportions of color should be planned carefully. Too many colors are distracting. Colors combined in equal amounts are uninteresting.

Let one color dominate and choose two or three others to contrast or blend in varying amounts. A solid color rug may well be the dominant color in your room and a beautiful background for other colors and patterns. However, a patterned carpet might be an excellent guide for planning the entire color scheme.

Medium dark colors show soil least. Light colors show dark soil easily and dark colors show lint and dust tracks readily.

A floor covering the same color as the walls creates a feeling of spaciousness. This is usually desirable for smaller rooms. If rugs in adjoining rooms are related or alike, they contribute to a feeling of unity and spaciousness.

Solid colors, small multi-colored patterns, tweeds, striped patterns, textured, and abstract designs usually look well in modern rooms.

Tweedy carpets, nubby twists, small patterns, and tone on tone designs are good backgrounds for casual rooms. The tone on tone designs and small patterns are also suitable for combining two of the more elegant periods of furniture.



Handsome floral rugs are generally used with traditional or period furnishings.

There is an almost unlimited choice of color and design to be found on today's market. There are solid colors in a wide range of pastel, vivid and subtle tones. Lovely color combinations are found in scroll, floral, abstract, geometric, striped, tweed and novelty patterns.

Sculptured designs, tone on tone, frieze, twist and various combinations of high-low cut and loop pile provide interesting surface texture.

You want to make the choice that will most adequately provide for your individual carpet needs.

**5. Lighting:** Artificial and natural lighting in the room should be considered when planning rug color. The exposure of the room, warm or cool, has a bearing on the color scheme. Artificial light changes color, so be sure to test rug color with electric light as well as day light.

## Carpet Quality

All carpets, despite their wide variety of fiber, construction, texture and color, have certain basic quality factors in common.

Regardless of the type of rug you are considering, the following factors will guide you in determining and comparing rug qualities and will help you make the best use of your money.

**1. Type of fiber:** Carpets are made of many types of fibers. Different fibers are sometimes used together in a blend to produce a rug that possesses the desirable features of each fiber. Carpet fibers must be sturdy and of good quality to stand up under severe wear.

While man-made fibers are relatively new in the carpet field, they now account for most of the carpet found in today's market place. They have greatly widened the range of carpet available and have added much in decorative appeal.

You are often confused because companies have trade names for their fibers and often advertise by these rather than fiber names. For example, you may see Kodel and Fortrel carpeting advertised. These are polyester fibers.

Acrlan, Creslan and Orlon are trade names for acrylic fibers. Verel and Dynel are modified acrylic fibers.

Research has made many improvements in the appearance of fibers and their performance.

Each of the fibers has desirable characteristics. The homemaker's job is to weigh the comparative qualities of each one in relation to the type and amount of wear the rug will get and to the amount of money she can afford to invest. The fiber must be given careful consideration since it determines to a great extent the durability, resilience, color-

fastness, care and economy of the rug. The chart on page 7 compares some of the characteristics of rug fibers.

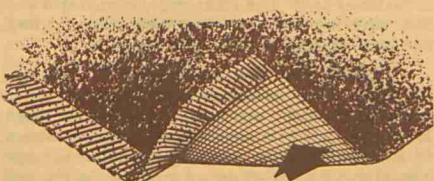
**2. Yarn:** The yarn should be strong, bulky and springy to make a crush-resistant pile. Ply yarns are used for carpet. Several strands are twisted together to give the strength needed for carpet. Straight and twisted yarn should wear equally well provided all other construction points are good. In an attempt to cut costs, some companies use light weight yarns. These do not wear satisfactorily.

**3. Density of pile:** This is one of the most important indications of carpet quality. Density is the closeness of the rows and of the individual tufts of surface pile. This, plus depth of pile, makes up the total amount of yarn in the surface of the carpet. A good rule to remember—the more yarn pile per square inch, the better the quality.

To test a carpet's pile density, take a sample in your hand and fold it back, right side out. Study the closeness of the rows and tufts. If a lot of the backing shows between the rows and if the tufts are rather sparse, be wary of the quality. Push your fingertips into the pile; work a sample back and forth in your hands to test the amount and compactness of the surface pile. This simple test will tell you much more about rug quality than will a lot of high-pressure sales talk.

Deep pile alone doesn't necessarily mean quality. However, if two carpets are equal in quality in every other respect, the one with the deeper pile should wear longer, and feel more luxurious under foot. There is little difference in the wearing quality of cut and loop pile. However, uncut pile tends to show tracking and soil a little less. Again, the more pile per square inch, the better the quality.

**4. Carpeting backing:** After studying the amount of surface pile, turn the sample over and look closely at the construction of the back. The underside of the carpet must hold the pile yarns in position and provide firm foundation. Quality woven backing should be sturdy material and



The backs of tufted carpets are often covered with latex.

flexible enough to roll without cracking or bending. Traditionally, this material has been cotton, jute, carpet rayon or kraft cord. Polypropylene has recently been added to this group. The backs of tufted carpets are often covered with latex and you can't see the construction. If latex is not used, look for closely spaced stitching.

**5. Resilience:** This refers to the ability of pile to spring back into place. Kind of fiber and amount of yarn in the pile determine resilience.

A good test for this is to put samples of rugs you are considering under chair legs overnight. Observe the depth of depression and how rapidly it disappears after you remove the chair. Does it spring back naturally, or does it require brushing and rubbing?

**6. Carpet construction:** There are four entirely different methods of constructing carpets and rugs—weaving, tufting, knitting, and a felting or non-woven process. The tufting and non-woven methods have greatly widened and changed the choice of carpets and rugs for today's homes.

Woven carpet is constructed on a loom. There are four standard carpet weaves—Wilton, Axminster, velvet and chenille. Due to cost and production limitations, a small percentage of carpets in the market place are woven.

Tufting permits broad width of carpet to be produced on a wide scale. It is a process by which pile yarns are inserted into a jute or cotton canvas backing. After the tufting is completed, the back of the carpet is coated with latex. The face yarns or tufts in the pile may be looped, cut or a combination of both.

Good quality tufted rugs have a thick, dense pile that feels luxurious and wears well. They are available in 9-, 12-, and 15-foot widths.

You may select carpet of different grades made on the traditional loom or on the newer tufting machines. Each has its own characteristics and advantages. The well-made tufted carpet compares favorably in quality to the woven carpet.

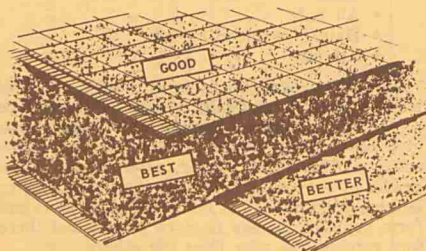
The non-woven carpets are a recent addition to the market. These are made by a felting process using for the most part polypropylene olefin fibers. Both the fiber and method of production are relatively inexpensive, thus resulting in a less costly type of carpeting. It is widely advertised for both indoor and outdoor use. Color range and styling have been limited but many improvements have already been made and others are on the way.

Only a very small percentage of the carpets on the market are knitted.

There is, however, another process used by

those companies selling directly to you, the consumer. This process results in rugs that have pile on both sides and can be reversed as well as turned around. They are less expensive because of the materials that are used in them.

Because of continuous improvements in method of manufacture, "weave" is no longer considered a determining factor in quality.



It is wise in the long run to buy quality carpeting.

**7. Buy wisely:** It is economical in the long run to buy quality carpeting and be assured of long and satisfactory use. Rugs and carpets place themselves roughly in low, medium and high price ranges. You should be realistic in your expectations of quality and performance at a given price level.

Just about all fibers are made into rugs and carpets in varying qualities. The established manufacturer labels his products. This is an indication to customers he has definite standards of quality. A reputable dealer will carry well known brands and stand back of his merchandise.

In general, buy the best you can afford. When you divide the cost of rugs and carpets by the number of years of use, the annual cost is surprisingly low. The extra value you receive in beauty, comfort and service compensates for the extra dollars. The final test will be making the choice that will most adequately take care of your individual carpet needs.

**8. Rug cushions:** Cushions greatly increase the service of rugs and carpets and also add to the feeling of luxury. They absorb the pounding of heels and part of the furniture weight. They add to the resilience of the rug and allow the surface to "breathe".



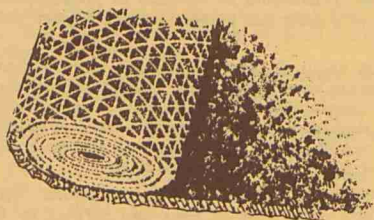
Most carpet sales are accompanied by a sale of carpet cushion (also called underlay or padding). The industry recommends a cushion which does not cost less than 15 percent of the cost of the carpet. If a customer spends \$10 a square yard on carpet, he should spend at least \$1.50 a square yard on cushion.

There are six types of carpet cushion:

- Foam rubber
- Sponge rubber in waffle construction
- Foam rubber on a hair/fiber blend
- All hair
- Hair/fiber blend or felt
- All jute

Jute is the least expensive. Although it is resilient at first, it gradually breaks down and becomes thin in spots. Sponge and foam rubber give basically the same performance for carpet cushion. The foam rubber, all-hair and upper grades of sponge are the most expensive. Sponge is the softest underfoot but foam gives more uniform support. Sponge is more porous and therefore retains less odor than the others.

There is a good possibility you may be offered a "packaged price," including your carpet, cushioning and any installation cost involved. Don't take the package without investigating the quality of the cushioning and the method of installation.

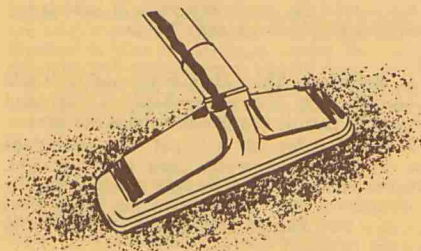


A rug cushion adds years to the life of your rug.

## Rug Care

Your rug will retain its handsome appearance for many years if you care for it regularly.

A light daily cleaning with a vacuum or carpet sweeper is recommended. A thorough weekly cleaning removes both surface soil and embedded grit that cuts fibers and hastens wear. Periodic professional cleaning is advisable. This cleaning completely removes the deeply embedded soil that even the best home cleaning can not do. The origi-



Clean your rug daily with carpet sweeper or vacuum.

nal beauty of the rug is restored and wear is lengthened.

There are two methods of home cleaning—the dry method and the wet method. The dry method consists of sprinkling an absorbent powder over the area to be cleaned, brushing it into the carpet and then vacuuming thoroughly. The wet method involves application of a light neutral detergent either by sponge, cloth or special shampooer. The dry method is not considered so thorough as the wet method. Do not use alkaline cleaners, as they damage fiber and cause colors to run. Avoid excessive moisture in cleaning rugs, and wet only the surface pile, not the backing, to prevent mildew and rotting of fibers.

Clean top and back of rug cushions once or twice a year. Vacuum hair cushions carefully so as not to dislodge any of the hair and wipe off rubber cushions with a damp cloth.

Remove spots and stains as quickly as possible to prevent permanent damage. Get professional help for serious stains that don't respond to home treatment.

Change the position of the rug and heavy pieces of furniture occasionally to distribute wear.

Fluffing or shedding is a characteristic of new carpet. It is simply loose bits of fiber left in the carpet that work up to the surface. Use and vacuuming will gradually remove them.

Small, clean plastic cups placed under furniture legs prevent deep depressions in the rug surface.

Most wool rugs are treated at the factory for moth resistance. However, you need to check this carefully and if this has not been done, your rug can be treated after purchase.

# COMPARATIVE PROPERTIES OF MAJOR PILE FIBERS

CHARACTERISTICS	WOOL	NYLON	ACRYLIC	OLEFIN	POLYESTER
Appearance	soft, warm, luxurious	dull to lustrous	warm, soft, fluffy	subdued luster, waxy feel	soft, luxurious
Resilience	good	very good	good	reduced	good
Soil Resistance	good	fair (Antron excellent)	good	excellent	good
Cleanability	good	good	good	excellent	good
Spot Resistance	may stain	good	very good	excellent	very good
Fuzzing-Pilling	some when new	some with staple fibers	some when new	not a factor	some when new
Static Electricity	in low humidity	high static (except Antron)	not a factor	not a factor	in low humidity
Dyeing-Colors	good	good	excellent	good in solution	good
Allergy	some	none	none	none	none
Usual Price Range	\$8.00-\$20.00	\$2.95-\$7.95	\$6.00-\$13.00	\$5.00-\$10.00 indoor \$4.00-\$6.00 indoor-outdoor	\$7.00-\$13.00
Trade Names		Caprolan Cumuloft Dupont 501 Tycora Enkaloft Antron	Acrilan Creslan Orlon Zefran	Herculon Marvene Patlon Polycrest Polyloom Vectra	Kodel Fortrel

(Amount of cotton and rayon in use is negligible. Modacrylic only used in combination with other fibers)



## Special Carpeting

Indoor-outdoor carpeting and specialized indoor carpeting are available for use in areas such as kitchens, baths, patio and other areas that have not until recently been carpeted. The fibers and construction methods are selected to provide special qualities for these carpets.

Acrylic and polypropylene fibers are used for the pile surface of the indoor-outdoor carpets. These fibers are not affected by moisture, have good resistance to abrasion, stains and mildew. Since they are solution dyed, they are colorfast to sunlight.

The construction usually includes a surface layer or pile of one of these two types: Solution dyed acrylic or polypropylene yarns tufted in loops to a strong, inorganic, woven or non-woven, primary backing; or solution dyed acrylic or polypropylene fibers needle-punched and fiber-locked into a durable, inorganic, woven web foundation. The back of the pile layer is coated with latex to lock the tufts and fibers into place. The third layer is a moisture resistant backing of woven or non-woven fabric.

The specialized indoor carpet is designed primarily for use in kitchens and bathrooms and does not resist prolonged exposure to sunlight and moisture. The qualities of nylon fibers, solution

dyed polypropylene, acrylic and polyester fibers make them appropriate for this carpet.

Construction for these specialized carpets includes: A surface layer or pile of the appropriate fiber tufted in loops, flocked or needle-punched to a strong, woven or non-woven backing; a second layer of latex to hold the fibers in the backing and bind this unit to a third layer; a back layer of high density foam rubber or a polypropylene fiber.

Both the indoor-outdoor carpet and the specialized indoor carpet are finding wide usage because of their visual appeal, comfort underfoot, noise absorption and safety features.

Indoor-outdoor carpets may be used for patio, porch, terrace, rooms below grade, on concrete floor, kitchen, bath and all rooms where conventional carpet is used. Specialized indoor carpet is suitable for kitchen, bathroom and other rooms in the home where you would use conventional carpet.

These carpets can be cut with a pair of large shears. They will lie flat as placed on the floor but preferably are secured with double-faced tape or a liquid adhesive. Installation does not require a pad. However, a pad may be used, except for the indoor-outdoor type, outside or below grade where moisture is a problem. The backing of high density foam used on some specialized indoor carpets eliminates the need for a pad.

Like the more traditional carpets, the indoor-outdoor and specialized carpets will last longer and maintain good appearance if cleaned often.

Prepared by Mrs. Lillie B. Little  
Housing and House Furnishings Specialist

Published By

THE NORTH CAROLINA AGRICULTURAL EXTENSION SERVICE

North Carolina State University at Raleigh and the U. S. Department of Agriculture, Cooperating. State College Station, Raleigh, N. C. George Hyatt, Jr., Director. Distributed in furtherance of the Acts of Congress of May 8 and June 30, 1914.



## RESILIENT FLOOR COVERING

One of the hardest-used and most-abused building materials in the house is flooring. Selection of attractive and durable flooring material which can be maintained easily is important to today's home owner.

The wide choice of pattern, color and texture permits resilient material to be used in any room in today's home.

No one covering is ideal under all installation conditions or for all uses. The choice of flooring material depends primarily on:

1. Color, texture and design.
2. Ease of maintenance.
3. Where the material is to be used--amount of traffic which it must bear, degree to which it must be resistant to moisture, grease and indentation.
4. Type and condition of underflooring.
5. Noise at impact.
6. Cost.

### COLOR, TEXTURE AND DESIGN

The floor is an important part of the background for a room. The walls and window treatment form the remaining background. The range of styling effects that can be achieved is practically unlimited.

Matte finishes are less likely to show scratches than are glossy finishes. Embossed textures and patterns aid in camouflaging dents, heel marks and spills. Deeply embossed or indented material may be harder to keep clean.

In considering design and color of flooring material, get at least three to six tiles or a square of sheet material, place on the floor and live with it for a few days. Be sure you will enjoy the color and design for many years, for resilient flooring material will be relatively permanent.

### CARE

Resilient floors vary in the amount of care they need, and relative ease of maintenance is one important factor to consider in specifying a floor. One of the main reasons for the popularity of resilient floors is the ease in cleaning. They never need costly refinishing. Occasional washing and polishing, along with regular sweeping, are all the maintenance they normally require.

All resilient floors, including vinyls, look better and wear longer if properly cleaned and coated with a thin layer of water-emulsion floor wax on a regular basis.

## SELECTION AS DETERMINED BY UNDERFLOORING

The type of floor construction influences the choice of flooring materials. If the flooring is to look and perform at its best, it must be installed on the recommended grade level and over the right kind of subfloor.

### Grade-Level

The grade level of the subfloor is important. There are three grade-levels in building construction: suspended, on-grade and below-grade.

A suspended subfloor is at least 18 inches above the level of surrounding soil. It may be over a basement or a well-ventilated air space.

An on-grade subfloor is at, or slightly above, ground level with no ventilated air space below.

A below-grade subfloor is all, or partly below, ground level and is in direct contact with the ground or with a fill that is in direct contact with the ground.

All kinds of resilient flooring may be laid over a suspended floor which has 18 inches or more of well-ventilated air space below.

Resilient flooring which is moisture- and alkali-resistant may be laid over subfloors that are on or below grade.

No resilient flooring is suitable to use where there is excessive alkali or hydrostatic pressure.

### Subfloor Types

Resilient flooring may be installed over a wood or monolithic subfloor. Monolithic floors include concrete, metal, ceramic and terrazzo. Metal, ceramic and terrazzo surfaces require special treatment to prepare them for resilient flooring. A wood subfloor should be well ventilated below. Both on-grade and below-grade concrete subfloors should be installed on well-drained ground over a gravel or crushed-rock fill, preferably with a properly-installed sheet-plastic moisture barrier.

Concrete slabs laid directly on the earth, either below or at ground level, require a flooring material that is resistant to moisture and alkali. Moisture from the ground penetrates the concrete, setting up an alkaline salt. The alkali and moisture cause deterioration, discoloration and brittleness in some materials; they will also prevent the adhesive's setting up properly.

When a concrete floor is suspended; that is, has an 18-inch air-space beneath it, as over a basement or crawl space, moisture is not a problem if the concrete is allowed to dry thoroughly before installation is made. All concrete subflooring must be thoroughly cured before any resilient flooring or an adhesive is applied.



### Underlayment

For good installation of resilient flooring materials, the underflooring must be smooth. This can be achieved by placing an underlayment (mastic, hardboard or plywood) on top of rough concrete subfloors or wood subfloors. The underlayment also helps to prevent the finish-flooring materials from cracking or splitting due to movement of the subfloor if changes in temperature and moisture conditions cause the subfloor to expand and contract. The underlayment for a concrete floor is always mastic.

Hardboard or plywood, when used as an underlayment, should be nailed to the wood subfloor with ring-groove nails, spaced not more than six inches apart in all directions and at all edges. The nails should be driven flush with the underlayment.

Generally, because of costs, interior grade plywood is preferred; however, since this plywood comes apart if constantly subjected to water, exterior grade plywood is recommended if excessive water spilling is expected. The top surface of plywood should be as nearly perfect as possible. Wood subflooring should not be used on grade or below grade.

## TYPES OF RESILIENT FLOORINGS

### Temporary, or Loose-Laid

There are two types of loose-laid floor coverings: felt-base and rotogravure vinyl.

Flat-base flooring is available in rug sizes and in 6-, 9- or 12-foot widths. Designs include carpet and linoleum effects, as well as simulation of other materials. Cost is about 10¢ a square foot.

Rotogravure vinyl is longer lasting than felt-base. It has a layer of clear vinyl over a pattern printed on a vinyl-coated felt base. The length of expected wear depends on the thickness of the plastic coating. Foam backing or an inner layer of vinyl foam are used with many roto-vinyl coverings. This backing improves the underfoot comfort, quietness and resistance to denting and probably increases its durability. It is sold in rug sizes and by the foot in 6-, 9- and 12-foot widths. Cost range is from 25¢ to 30¢ a square foot.

All loose-laid resilient flooring should be used on suspended floors.

These loose-laid floor coverings can be very attractive and relatively inexpensive. They appeal to homemakers in rented houses or apartments, who will wish to take their flooring investment with them when they move.

### Permanent Sheets

Sheet materials; i.e., linoleum and vinyl plastic, come in rolls six feet wide and up to 100 feet long. This allows a minimum number of seams and a minimum number of places for dirt and germs to collect. Sheet flooring with its minimum of seams has an advantage around laundry equipment, lavatory fixtures and other areas where water is likely to be spilled.



The seamless look creates a spacious effect.

The backing used on the sheet material will affect the price and also determine where it can be installed. Felt backing is used on linoleum and lightweight vinyl. It must be installed on a suspended subfloor. Asbestos, a moisture- and alkali-resistant material, is used as vinyl backing and may be installed below grade, on grade or on a suspended subfloor.

Cushioned vinyl is one of the newest developments in resilient sheet flooring. It produces a hard surface with underfoot comfort, sound absorption, reduction of sound transmission and insulation. Three types of cushioned vinyl are currently available. One has a thick vinyl foam sandwiched between a vinyl top and a felt back. Another offers a thick vinyl surface with a foamed interlayer and asbestos backing. The third has a heavy-weight surface--a thick latex or vinyl foam backing, topped with a vinyl wear layer; this type incorporates a fiber-glass mesh interlayer for reinforcement.

Installation of sheet material usually requires the service of a professional. (Refer to chart for characteristics.)

#### Permanent Tiles

Tiles are available in several sizes. The most popular are 9- and 12-inch squares. Tiles can be installed by many home owners, thus saving labor costs. Where the floor area is irregular in contour because of juts and recesses, tiles can sometimes be installed with less waste. Worn or damaged tiles may be replaced without removing the entire floor. An infinite variety of designs and color combinations can be worked out with tiles. However, tiles do not usually have a backing. Some tiles are self-adhesive. The following types of tiles are for floor covering: asphalt, vinyl asbestos and homogeneous vinyl.

#### GAUGE

Gauge is a measure of thickness. It indicates durability when comparing flooring of the same type. Thicker gauges are usually more durable and more expensive. The thickness of the wear layer is important. For home use a thinner gauge will, under normal use and care, give satisfactory use as long as a homemaker will be satisfied with the color and design.

#### COST

Included in the total cost of an installed floor covering job are: cost of material, floor repair and labor.

The price of floor covering is influenced by the gauge or thickness, quality of material, type and style, type of backing, whether it is standard or special size, and color and graining of the material. The job is usually figured by the square foot or square yard. Labor cost will vary to some extent in different locations.

For good service, follow manufacturer's directions for installation, use and care.

# SHEET MATERIAL

MATERIAL	CHARACTERISTICS	WHERE TO USE	PRICE RANGE PER SQ. FT. INSTALLED
<u>Linoleum</u>			
Light, standard, heavy gauge.	Long-wearing. Excellent resistance to grease. Poor resistance to alkali. Easy to keep clean. Needs to be waxed. Subject to indentation by heavy furniture. Re. ins color for life of floor. Many colors and designs suitable for all rooms.	Suspended.	Low to medium. 50¢-60¢ sq.ft.
<u>Vinyl</u>			
1. Asbestos back. Light and medium gauge.	Excellent quality. Long-wearing. Highly resistant to grease and alkalies. Easy to keep clean. Resists scratches. Many colors and designs. The thicker the vinyl (gauge) the longer the material will be expected to wear. Little waxing needed.	All grade-levels.	Medium to high. 60¢-90¢ sq.ft.
2. Asbestos + cushion back.	Same quality vinyl as No. 1 plus foam cushion for comfort. Easy to stand on. Low noise level.	All grade-levels.	High. \$1.10-\$1.25 sq.ft.
3. Felt back, light gauge.	Quality vinyl. Medium gauge. Will last many years with proper care.	Suspended.	Medium. 50¢-60¢ sq.ft.
4. Felt back + cushion.	Quality vinyl. Medium-gauge, plus cushion for comfort and low noise level.	Suspended.	Medium. 50¢-60¢ sq.ft.

(OVER)

# T I L E S

MATERIAL	CHARACTERISTICS	WHERE TO USE	PRICE RANGE PER SQ. FT. INSTALLED
<u>Asphalt Tile</u> Standard and grease resistant.	Inexpensive. Oil and grease cause softening and color bleeding. Dents, and scratches easily. Exposure to prolonged sunlight will fade, soften, dry out and curl at edges. Hard to clean. High noise level. Grease-resistant type is not affected as much by grease as standard asphalt. Use water-base wax.	All grade-levels.	Low. 25¢-30¢ sq.ft.
<u>Vinyl Asbestos</u>	Long-wearing if proper care is given. Highly resistant to grease, stain and cleaners. Less brittle than asphalt. Easy to keep clean. Dents somewhat less than asphalt. Many vivid colors.	All grade-levels.	Low to medium. 35¢-45¢ sq.ft.
<u>Homogeneous Vinyl</u>  1. Heavy gauge.	Outstanding durability. Has unusual three-dimensional beauty and translucent quality (appearance of marble). Excellent for heavy traffic. Highly resistant to grease, stain and cleaners. Easy to keep clean. Expensive--for prestige home or commercial use. Vivid color. Little or no waxing.	All grade-levels.	High. 80¢- \$2.00 sq.ft.
2. Medium gauge.	Very durable. Easy to care for. Excellent for heavy traffic. Highly resistant to grease, stains and cleaners. Wide range of colors and designs.	All grade-levels.	Low to medium. 80¢-\$1.25 sq.ft.

Housing and House Furnishings Department, North Carolina State University at Raleigh and U. S. Department of Agriculture, Cooperating, North Carolina Extension Service, Raleigh, N. C. 27607

January 1969

## SEAMLESS PLASTIC FLOORING

### Liquid--Applied

#### WHAT IT IS

This is a surfacing material which is applied as a liquid and hardens in place. Pattern comes from color chips scattered on a liquid base. The wear surface is formed from a series of clear plastic layers. While it is used mostly on floors, you can put it on tables, counters and stairs also. Some brands are too low in heat resistance to make good counter tops. In homes it is usually used in kitchens, bathrooms, utility rooms and halls. It is also used in office and industrial buildings, schools and hospitals.

This flooring can be put on almost any sound smooth surface which is clean and free from water, grease and paint. Use over asphalt tile is questionable. It can be laid above, on or below grade if there is a vapor barrier below. It should not be put on any subfloor subject to hydrostatic pressure.

The basic chemical in different brands may be polyurethane, epoxy, polyester or silicone. Since these floorings are comparatively new, improvements are still being made in them. Examples of brand names are: Torginol, Flex-Coat, Monosaic, Selbaflor, Poly-Flec, Armiton, Sancoura, Dura-Gems, Tweed-Tex, Endura, Quartzite. The cost per square foot installed is between \$1.00 and \$2.00.

#### WHO SHOULD APPLY

The quality of this flooring is related directly to the ability and desire of the ones who install it. The manufacturer supplies the raw materials but the finished product is in the hands of the applicator. It should be laid only by well-trained and experienced persons. Reliable dealers and good guarantees are most important. Most manufacturers maintain quality by training and licensing local dealers. Some dealers say that you can master the basic phases of the trade in six months but that full training generally takes longer.

Some brands now are being made in kit form for use by the amateur. However, there are so many difficult installation problems that it is doubtful if the amateur should attempt it. Previous experience and skill are most important in getting a high-quality floor. Also, the materials used are both toxic and flammable and could be dangerous when used by an inexperienced person. Adequate ventilation during the work and for some time afterwards is absolutely necessary. Examples of brand names of kits are: Dur-a-Flex, Ceem-less and Flecto-Seamless.

#### ADVANTAGES

The main advantages claimed for this seamless flooring are: good durability; high resistance to indentation and abrasion; a non-porous surface which is easy to care for; no waxing needed; a non-slippery surface; and resistance to heel damage, scuffs, most household chemicals, grease, water and staining. It has no seams to collect soil. The thickness can be varied according to traffic conditions but is usually between 1/16" and 1/8". Almost any color combination is possible. It has an interesting three-dimensional texture. It can be recoated with the original material. If you ever wish to cover it, almost any type of floor can be nailed, cemented or laid over it.



## LIMITATIONS

A major disadvantage of this flooring is its hard surface which is noisy and which may be tiring to one who stands or walks on it for long periods. Some kinds can now be installed over a "cushion coat" to increase resilience. It is scorched by a burning cigarette. It can be expected to crack if cracks develop in the subfloor. Damaged areas can be replaced but patches are likely to show.

## COLOR

The choice of color should be suited to the location and amount of wear the floor will get. Wear in traffic routes will show less if there is good contrast in the color chips. If the color is too uniform or too light it may be difficult to wash off traffic soil before reglazing. Also, some polyurethane types will "amber" or "yellow" where exposed to direct sunlight. This is particularly evident where light colors are partly covered by rugs or furniture. You can reduce "ambering" by using ultraviolet absorbers in the mix and selecting darker colors. If the floor "ambers" it can be recoated.

## SUBFLOOR

The subfloor on which it is applied must be absolutely clean, free of depressions, and free of any color which may bleed. Knowledge of how to recognize, anticipate and correct subfloor problems is gained only by training and experience. Preparing the subfloor may cost as much and sometime more than the surface application. A well-prepared subfloor contributes to a long-lasting surface. Improper preparation may mean total failure.

## CURING TIME

The floor must have enough time to cure properly. At the present time, that usually means 2 days at 70 degrees F. It should not be given hard use for several weeks. Improper use of treatments to hasten drying can lower quality.

## TEXTURE

Texture affects quality. Too heavy a texture makes maintenance harder and too flat a floor scratches and develops traffic patterns quickly. A high-quality floor has uniform smooth wrinkles produced by a heavy application of the right-size chip (not too large or too small).

## TOP OR WEAR COAT

The durability of the top or finish coat depends on the kind and quality of materials used, the thickness and number of coats used, the way it is applied and the time and method used for curing. A high-quality top surface is formed by a series of thin films, each applied after the other has dried enough for the solvent to evaporate.

A urethane coating may be aromatic or aliphatic. The aliphatic type costs more but wears better and resists ambering from sunlight better. You can get a good finish with 2 or more coats of aliphatic coating over a base of aromatic materials. Where greater durability and resistance to sunlight is needed, all coats should be the

aliphatic type.

A wear layer, made up of ten coats, each applied about 3 mils thick, wet, are now used for greatest durability. No less than 4 coats, each 3 mils thick should be used on any floor.

#### OVER-ALL THICKNESS

At the present time most authorities agree that a flooring no less than 35 mils thick is needed to get the resilience, adhesion, durability, texture, elasticity, scratch resistance and beauty needed for a high-quality floor. Thin coatings are not much better than a number of layers of paint.

#### MAINTENANCE

Give this floor the same routine daily cleaning you give other resilient floors. Keep it free from soil and abrasives. Most manufacturers agree that it is not needed.

The floor should be reglazed before the texture is worn off. Reglazing is usually less expensive than waxing of other floors over the same period.

#### EXTERIOR USE

Some seamless floorings, when properly applied over suitable subfloors, can be used outside. It is essential, in this case, that moisture from below be controlled and that materials that resist sunlight be used.

#### GETTING QUALITY INSTALLATION

A seamless plastic floor covering can be attractive, resistant to hard use and long lasting. You can expect to get a floor of this kind only when you have the work done by a dealer who sells a high-quality product and understands and uses correct methods of preparing the subfloor and laying the flooring. A wise consumer will choose a reliable dealer with a reputation for standing back of his product. Also, he will inquire about and inspect other work the dealer has done.

This material was prepared from "Seamless Floors--Fact or Fancy" (16 authors), FLOORING, July 1968.

---

Housing and House Furnishings Department, N. C. Extension Service and the U. S. Department of Agriculture, Cooperating, N. C. State University at Raleigh, Raleigh, N. C. 27607

## CARE OF UPHOLSTERED FURNITURE, CARPETS AND RUGS

By House Furnishings Specialists

The methods for cleaning upholstered furniture, carpets and rugs at home are similar.

Allowing upholstery, carpets and rugs to become heavily soiled can be an expensive mistake. They will keep their attractive appearance for many years if a regular care plan is followed. A good maintenance program will include:

- Regular removal of dirt and litter.
- Occasional surface brightening.
- Professional rug cleaning when needed.
- Quick attention to spots and stains.

### TYPES OF SOIL

The types of soil that accumulate on upholstered furniture and rugs and carpets are:

1. Surface litter--hair, lint, fabric scraps, food crumbs, paper and other deposits that cling to surfaces and are difficult to remove.
2. Gritty dirt from mud and sand. This dirt sinks into and cuts the fabric of furniture and the pile of rugs and carpets. To prolong the life of either, it is important that this dirt be removed regularly.
3. Ordinary dust which settles on rugs and other furnishings dulls the appearance, causes color change, and may even rot the fabric.
4. A sticky substance called "dirt grease" comes from cooking, tobacco smoke, and furnace exhausts. This oily element may make up five percent of the total carpet dirt and act as a binder, making all dirt difficult to remove.

### REGULAR CARE

An efficient vacuum cleaner is the best tool for regular care of upholstered furniture, rugs and carpets.

Carpet sweepers may be used for quick pick-up of lint, crumbs, and litter on floors. Carpet sweepers do not remove embedded soil.

For the average family, a daily quick vacuuming is recommended for heavily-lived in areas. At least once or twice weekly a complete and thorough cleaning is needed to keep upholstered furniture, rugs and carpets at their best. This should include vacuuming the edges of furniture under removable cushions, under all light furniture, and the edges of wall-to-wall covering.

Regular and thorough cleaning of furniture, rugs and carpets is also the most effective method of preventing damage from moths and carpet beetles.



Even though the vacuum cleaner is used regularly, in time the surface becomes soiled and colors are dulled.

There are three methods of home cleaning: the dry cleaning method, the dry-powder method, and the shampoo (dry foam) method, all of which will improve this condition. However, none of these will replace professional cleaning (particularly of rugs and carpets). Today there are many products, applicators, and machines to help with this kind of cleaning.

Whichever method is used, vacuum thoroughly first.

Decide whether or not you should attempt the job yourself or have it done by an expert. If upholstery or rugs are too badly soiled, you may not be able to clean them evenly. The method used depends on the kind of material to be cleaned and how soiled the article is. Better results are obtained if the article is cleaned before it becomes too soiled.

### HOME CLEANING

Use the dry-clean way or powder way for touch-up cleaning of any upholstery fabric or carpet. Use the shampoo way for heavy soil but only on fabrics and rugs not harmed by water.

The Dry-Clean Way. Use only non-explosive dry cleaning fluids. Grocery and paint stores sell cleaners of this type. Some solvents are sold by some gas service stations under brand names. Pour dry cleaner into a shallow pan. Dip a sponge into the fluid, shake off excess, and with long, even overlapping strokes go over the surface of the fabric.

**CAUTION:** Cleaning fluids can damage foam rubber. If possible use one of the other cleaning methods for furniture and rugs with foam rubber padding. If you do use dry cleaning fluids, do so very sparingly so as not to saturate the rubber. Plastic foam padding is not damaged by dry cleaners.

The Dry-Powder Way. Use commercial cleaning powder made for upholstery and rugs. Sprinkle the powder over the fabric and brush it in thoroughly. Leave the powder on the fabric for as long as suggested by the manufacturer, or until it feels dry. Vacuum thoroughly to remove.

Shampoo Way. Use a commercial liquid upholstery and rug cleaner or suds made from laundry detergent. Follow the directions for commercial cleaners. First, test the solution on the back of inconspicuous place on the upholstery. Allow it to dry; then examine to make sure the fabric is not changed in color or texture.

If you use a detergent, put enough in warm water to beat up thick, creamy suds. Beat with a rotary beater. Apply the dry suds with a sponge or brush. (A stiff brush may damage delicate fabrics.) Avoid soaking the padding. Shampoo a small area; then wipe away soil and suds with a bath towel wrung out of clear, warm water.

**CAUTION:** Do not use soap instead of detergent, since all soaps contain some alkali, which may harm some rug and upholstery fibers and may cause colors to run. Do not use washing soda, ammonia, or other alkaline cleaner for this same reason.



## PROFESSIONAL CLEANING SERVICES

Professional cleaning services are required for rugs or carpet if you wish to remove embedded soil. Professional cleaning services may include: 1) plant cleaning, 2) on-the-floor cleaning (in the home), 3) dry cleaning, and 4) spot removal.

1. Plant shampoo cleaning means the rug is removed from the home and taken to the cleaning establishment. This service gives the most satisfactory results if the rug can be easily removed. The professional rug cleaner is usually equipped to dust, shampoo, thoroughly rinse, and completely dry the rug if he can take the rug to his plant. He may be able to restore firmness which was lost in previous rug shampooing. He can use frames or other equipment designed to reduce shrinkage of the rug. Sometimes the professional cleaner may reduce your problem of shading. ("Shading" is the variation in color tone of the rug. It frequently occurs after the rug has been on the floor awhile. Walking on the rug pushes the tufts in different directions. Light is then reflected from the tufts at different angles with different intensity. This creates the variation in color tone.) Shampooing lets the fibers relax. While the fibers are wet, the professional cleaner can brush the pile in one direction and let them dry undisturbed.

2. On-the-floor cleaning in the home is convenient and more economical for wall-to-wall carpeting than having it taken to the plant. The professional cleaner is equipped with a vacuum cleaner (more powerful than ordinary home cleaners), has commercial detergents (not available for home use), and the technical know-how for using them, and the experience in setting up conditions for speedy drying of the rugs. Seek cleaning services of a trustworthy firm for wall-to-wall carpeting before the carpet is quite soiled.

3. Plant dry cleaning of rugs keeps shrinking to a bare minimum, but it is not recommended for rugs which have a rubber backing. The cleaning solvent will soften and deteriorate the rubber. Whereas dry cleaning may be satisfactory for many rugs, there are not many dry cleaning plants equipped to handle a large, room-size rug.

## SPECIAL SPOTS AND STAINS

Remove Spots at Once. The dangers of spots and stains can be minimized if the homemaker will: 1) Act quickly when anything is dropped or spilled on a carpet or upholstery. Remove spots and stains before they dry or "set" themselves. 2) Have necessary cleaning equipment always at hand. 3) Try to identify what caused the spot or stain, and remove it by following directions carefully.

There is a type of stain known as the "delayed action" stain. It can result when anything containing sugar, such as fruit juice, soft drinks, or coffee, is spilled. At first, there is an invisible sugar stain. Months later, after being exposed to sunlight or heat, a brown spot will suddenly appear because of a process known as caramelization.

To be prepared for almost any carpet spot you need only two simple materials which you probably already have among your household supplies. One is a good dry-cleaning fluid. The other is a solution of one teaspoonful of neutral detergent and one teaspoonful of white vinegar added to one quart of warm water. Other materials may be required for some spots and stains, but these are safe only in the hands of skilled cleaners.

Basically, all stains are either water or oil borne. The detergent-vinegar-water solution is helpful in removing water-borne stains, while a solvent is used for stains which are oil borne. Such stains will require a procedure using a combination of these materials. (See chart on last page.)

If you do not know what kind of stain is on the carpet or furniture, follow this procedure:

1. Remove excess materials. In the case of liquids, absorb with a clean, white cloth or other absorbent material. If it is semi-solid, scrape with a knife or spatula, or use a sponge.
2. Apply the detergent-vinegar-water solution. Use a clean cloth and wipe gently from the edge of the soiled area toward the center. At intervals blot with a dry, clean cloth to absorb excess solution. Dry.
3. Apply a dry-cleaning fluid, again wiping gently and working from the edges of a spot or stain toward the center.
4. Dry and brush the pile or fabric gently to restore the original texture. You may need to repeat the procedure. Avoid getting the carpet too wet, and be sure to dry the carpet as quickly as possible.

The following types of spots require special comment:

Nail Polish. The so-called "nail polish remover" is also a satisfactory spot remover for nail polish spilled on a carpet and upholstery fabric. However, both nail polish and polish remover will seriously damage any carpet or upholstery fabric containing acetate fibers and such cases require professional service. It is also true that some dyestuffs are not completely "fast" to polish remover, so test it first by applying it sparingly in some inconspicuous area. If no damage appears, then proceed as follows:

1. If the stain is still wet, absorb as much polish as possible on a dry cloth, taking care not to spread it.
2. If the stain is dry and hard, apply polish remover to the area with an eye dropper and allow a few minutes for it to penetrate and soften the mass. Repeat if necessary.
3. Using a spoon with a dull edge, scrape off as much polish as possible. Then apply polish remover to the stained area and mop up the excess. repeating this procedure until the last traces of the nail polish have been removed.

Cigarette Burns. Cigarette damage cannot be completely remedied except by re-weaving. However, an area of carpet charred in a superficial manner can be improved by this procedure.

1. Carefully clip off blackened ends of tufts, using small, sharp scissors.

2. Follow this with an application of the detergent-vinegar-water solution as described in the general procedure for spot removal.

Acid Substances. Weak acids, such as are found in fruit juices, will not damage a carpet or upholstered fabrics, and these stains should be treated as described in the section on Stains in the spot removal chart.

Strong acids are not in common use, but if these should be spilled on a carpet, prompt action is necessary. Flush the affected area with water. Sponge up the excess and repeat several times until the acid has been diluted and washed away. Finally, sponge the area with a dilute alkaline solution prepared by adding one tablespoonful of baking soda to a quart of warm water and rinse again.

By this time the carpet will be very wet, so be sure to dry it as quickly and as thoroughly as possible.

Rust. Rust stains almost always require professional service because the cleaning agents required are dangerous when not properly used. In some cases, especially if the stain is fresh, the general cleaning procedure, using the detergent-vinegar-water solution, may be successful.

Permanent Ink. Permanent inks are strong, fast dyes and cannot be removed by any spotting procedure. However, prompt action in blotting up ink stains and washing with water may be successful.

When ink has been spilled on a carpet, try to determine if the ink is a washable type. If so, the procedure described in the chart under Stains will be helpful.

#### SPECIAL UPHOLSTERY CARE

Plastic Upholstery. For general cleaning of your plastic upholstery, use warm water with a mild soap and apply soapy water to large areas. Let it stand a few minutes to loosen the dirt. Then rub briskly. Rinse and wipe with a damp cloth until it is nearly dry. A light coat of hard paste wax kept on your furniture will make it more resistant to stains and also make stains you do get easier to remove. But even though plastic is almost a "miracle" material as far as cleaning is concerned, it doesn't mean it is indestructible. Like other things, it must be treated properly. Even though you can wash it, you should not clean it with scouring powder, steel wool, or dry-cleaning fluid. And, of course, it should not come into contact with burning cigarettes or hot cooking utensils.



Leather Upholstery. Your leather upholstered furniture can be washed with saddle soap or a thick suds of mild soap or detergent. Be sure to use as little water as possible. You can protect real leather from drying out and cracking by rubbing it with such things as castor oil, neat's-foot oil, or a good commercial leather conditioner. Wipe off every trace of oil, however, with another cloth. This is for real leather only--never use oil on artificial leather. And never use furniture polish or wax on leather furniture.

#### ADDITIONAL RUG CARE

1. Choose Your Carpet Wisely. Choose the best that money allows for areas with greatest traffic. Design and color determine to a large extent the care that is required. Neutral colors, tweedy mixtures, and twist weaves are better where dust, soot, and footprints are a problem.

2. Protect from Accidents. Rugs can be protected from accidents of spilling and dropping by the use of trays for informal food service, mats at outside door, and plastic under high chair and tubs with plants.

3. Use Good Pads Under Rugs and Carpets. Good pads will serve as a buffer against wear as well as contribute to comfort.

4. Protect Your Carpet by Using Casters. Plastic wheels are better for nap surfaces. Rubber wheels, while best on hard floors, can leave marks on carpeting and also impede casters' swivel action. For heavy furniture use a wheel at least two inches in diameter and one inch in tread width.

5. Distribute Wear of Rug. Change the position of rug and location of heavy furniture occasionally. Use small rugs in places likely to show wear, but don't put left-over pieces of carpeting on top of other carpet unless a piece of felt is put between. Buy an extra foot of carpet for the stairway and fold it under against one or two risers at the top. As necessary, shift the excess carpet downward before the edges look worn.

6. Protect from Moths and Other Pests. Daily use of vacuum cleaner, fresh air, and light help to prevent pests. Clean out-of-the-way places periodically, also the back of the rug. Cotton and man-made fibers are mothproof. Moth-repelling treatment by a reliable carpet cleaner is convenient and effective protection. If carpet is damaged by pests, it can usually be repaired by a carpet-cleaning or repair establishment. Or, if you have the number and grade of your carpet, the manufacturer will usually supply yarns and sewing needle for repair purposes.

7. Shading of Carpet. As the carpet is walked on, the tufts are pushed in different directions and light reflects from them differently. Shading is more apparent on solid colors than on patterned carpet and on smooth-surface types than on frieze and textured rugs. There is less shading when you use your vacuum cleaner or carpet sweeper in the direction of the pile. Rug cushions help.



8. Fluffing of New Carpet. Fluffing, sometimes referred to as shading, consists of loose bits of material left in the carpet during manufacture. As the vacuum cleaner or carpet sweeper is used, fluffing gradually disappears.

9. Provide Moisture in the Air. In winter provide needed moisture in the air by placing open containers of water in each room, such as radiator pans, flower vases, fish bowls. As humidity rises, static electricity is reduced. For carpet longevity, have the installation of a carpet checked after two or three months to see if re-stretching is needed. A slack fit increases wear. With tack strips re-stretching can be done without harm to carpet.

10. Save Carpet Labels. The information on pattern and grade number will be valuable if you need to seek advice from the manufacturer.

REMEMBER:

- Always use a good pad underneath soft floor coverings.
- Daily go over surface to keep it free from loose dirt and litter.
- Weekly clean thoroughly with a vacuum cleaner.
- Yearly, or as required, plan for complete and thorough professional cleaning.
- Immediately attend to spots.

Over . . . . .

# REMOVAL OF SPECIFIC SPOTS AND STAINS

TYPE OF STAIN	PROCEDURE
<u>Foodstuffs, Starches, and Sugars</u>	
Candy	
Soft drinks	
Alcoholic beverages	Blot up liquids or scrape off semi-solids; apply *detergent-vinegar-water solution, if necessary; dry carpet and brush pile gently.
<u>Stains</u>	
Fruit stains	
Urine	
Washable ink	
Excrement	
<u>Oily Materials</u>	
Butter	Remove excess materials, apply a dry-cleaning fluid; dry the carpet;
Grease	repeat application of solvent if necessary; dry the carpet and gently brush pile.
Shoe polish and dye	
Furniture polish	
Ball-point pen ink	
Cooking oil	
Oil	
Hand cream	
Fats	
<u>Oily Foodstuffs, Animal Matter</u>	
Coffee Vomit	Remove excess material, absorbing liquids and scraping semi-solids;
Tea Salad dressing	apply *detergent-vinegar-water solution; dry the carpet; apply dry-cleaning solvent; dry the carpet and brush pile gently.
Milk Ice cream	
Gravy Sauces	
Chocolate Egg	
Blood	
<u>Heavy Grease, Gum</u>	
Gum Lipstick	Remove excess material; apply a dry-cleaning fluid; apply *detergent-vinegar-water solution; re-apply dry-cleaning fluid; dry carpet and brush pile gently.
Paint Crayon	
Tar Eye shadow	
Asphalt Rouge	
Heavy grease	

\*One teaspoon of neutral detergent, one teaspoon of white vinegar, one quart of warm water.

North Carolina State University at Raleigh  
and the U. S. Department of Agriculture, Cooperating  
North Carolina Agricultural Extension Service  
Raleigh, N. C. 27607

March 1966

FLOWERS

FLOWERS

## FLOWER ARRANGEMENT

Arrangements of flowers and foliage in your home, your church, or your club house can add interest and charm. You may become an artist of still life by learning to arrange flowers. Flowers arranged by set rules, however, lose their naturalness. Still, there are certain principles which you may apply that will aid you in getting pleasing effects. Your arrangements should be lovely and individual. They should satisfy you.

### Cutting and Keeping Flowers

Choose freshly-opened flowers and buds and cut them early in the morning or late in the afternoon. Place them in deep containers of cool water and keep them in a cool, dark place at least two hours.

Stems cut at an angle will not stick to the container and block the flow of water. Wood stems should be crushed, or the bark scraped off, if they are to be arranged in a non-transparent container, so that they will absorb the maximum amount of water.

Some flowers become slimy and give a murky look to the water. A small amount of laundry bleach in the water will help to keep the water clear. Flowers that are arranged in low containers should be put in a deep jar in a cool place at night.

### Containers

You should be careful in your choice of containers for flowers and shrubs. The chief purpose of containers is to hold water.

Simplicity in design is the first consideration in choosing a container. Scallops, handles, applied decoration and bright colors may attract so much attention that the flowers are entirely eclipsed.

The relation between flowers and container should be as nearly perfect as you can make it. Therefore, use containers that are (1) subdued in color, (2) simple in design, and (3) large enough to hold an adequate amount of water.

Soft tones of green, brown, blue and gray are pleasing. Ivory and black are suitable. Metals add dignity. You will find that copper, silver, and pewter are good for certain types of arrangements. Glass can assume fragile beauty.

Holders should be heavy enough to support the blossoms and branches of shrubs. You will find many holders on the market today. Before you buy one, check it and see that it will hold flowers in the desired positions, and that it does not block the flow of water. You can use stones and branches of shrubs to hold flowers in position. Many designs of heavy lead holders are now available. A good holder should not rust.



## HOW TO DRY FLOWERS

### Housing and House Furnishings Specialists

January and not September is the time to start collecting materials for dried arrangements. Early in January, you can collect sprays of pussy willow, and from then on you will find many interesting materials. Look through seed catalogues and select the seeds of the flowers of your choice. Plant some of the flowers that dry easily.

Many people think of brown as the predominating color in dried arrangements, but one can have lovely yellows, oranges, greens, blues, reds, purples, grays, whites, and blacks. Materials gathered a few days apart will give different textures and colors.

Cultivated and wild flowers, grasses, seed pods, berries, leaves, unusual branches, cones, cypress knees, and driftwood can be used successfully in dried arrangements.

The Up-Side Down Method: Gather seed pods when first formed, and flowers in bud or freshly bloomed; strip off all leaves, bunch together without letting heads touch; hang up-side down in a dark, dry place. No moisture should be in the flowers, as it will cause rot. There should be free circulation of air around each bunch.

Flowers with large heads, such as hydrangeas and marigolds, should not be bunched together. Each head should be dried separately.

The time required for drying varies from a few days to several weeks. After the materials are thoroughly dried, store them in a box.

The Borax Method: Combine 1 part borax with 6 parts cornmeal or clean sifted sand (some people use more, some less). Spread this material in a shallow box to a depth of one or two inches.

You may remove the original stem and replace it with wire. Hold the flower upside down and gently sprinkle more of the borax mixture over it. Keep petals in position and cover with at least an inch of the borax material.

Or you may use a grocery carton. Punch holes in the bottom of the box, and put flower stems or wires through the holes so that the blossoms rest on the box. Then cover blossoms with at least 1 inch of the mixture. You will need to cover the table or floor with papers to catch the mixture that comes through or is spilled from the edges of the box.

Put the date on the boxes so you will know when to see if flowers are dry. If the weather has been dry, and you are drying a delicate flower, look at one the third day. Otherwise, wait a few more days. You will soon learn about how long each one takes.

When they are dry, remove from the borax. Brush with a slightly dampened soft brush. Hang upside down for a day. Store in a pasteboard box.

The Glycerin Method: Leaves should be gathered after they are fully developed. Dried leaves are very brittle, but often they may be used effectively in an arrangement. Ferns and many other leaves may be pressed between two pieces of blotter. Arrange each piece of leaf carefully, place in a protected place, and weight down.

This method is used for leaves. Gather branches of fully developed leaves. Remove any defective leaves and wash to remove dirt and dust. Pound the stem with a hammer until the bark is well split.

Mix  $\frac{1}{3}$  part glycerin and  $\frac{2}{3}$  part water in a jar. Place branches of leaves in the glycerin mixture. The stems should be submerged in at least five inches of the mixture. Let the branch stay in the glycerin until the

leaves have absorbed the glycerin. They will change color and texture. It usually takes two or more weeks for the change to take place. Thin leaves may be wiped with a cloth dampened with the glycerin to delay the drying of the leave so that it can absorb more of the glycerin. Wipe off each leaf and store in boxes.

Leaves of plants that grow close to the ground, such as ivy or Lily-of-the Valley, should be placed in a container and covered with a mixture of ½ part water and ½ part glycerin. They should stay in the mixture from 5 days to 2 weeks. When the leaves are taken out, each one should be wiped carefully and allowed to stand in a well-ventilated place for a few days before storing.

## MATERIALS AND FLOWERS

### Seeds, Berries, and Burs

Castor bean	Crepe Myrtle	Iris
Lillies	Mimosa	Burs from evergreens
Okra	Palm Berries	Poppy
Sumac	Sweet Gum Balls	Wisteria
Hollyhock	Magnolia	Sunflower-Sorghum
All types of grain	Grasses	Gladiolus
Gourds	Jimson-Weed	Milkweed
Orchard Grass	Ligustrum	Crotalaria

### Cultivated Flowers

### Wild Flowers

Calendula	Corn Tassels	Pussy Willow	Goldenrod
Roses	Dusty Miller	Dock	Tansy
Marigold	Zinnia	Clover	Queen Anne's Lace
Chinese Lantern	Scarlet Sage	Bear Grass	Bittersweet
Cockscomb	Blue Sage	Foxtail	Joe-Pye Weed
Hydrangeas	Straw Flowers	Cattails	Pokeberry
Money Plant	Garlic	Polk Berries	Snow-on-the Mt.
Peonies	Baby's Breath	Rabbit Tobacco	Chigger Weed or
Princess Feathers	False Dragonhead		Butterfly Weed
Cornflowers			

### Foliage

Iris	Dogwood
Lily-of-the-Valley	Maple
Magnolia	Beech
Rhodendron	Pittosporum
Yucca	Oak
Fern	Ivy
Galax	Forsythia
Snake Plant	Aucuba

-----

North Carolina State College of Agriculture and Engineering  
 U. S. Department of Agriculture, Cooperating  
 North Carolina Agricultural Extension Service  
 Raleigh, N. C.

## DRYING FLOWERS WITH SILICA GEL

Gather flowers freshly bloomed or in half-opened buds. Cut two-inch stems. Remove leaves.

Mix 1/4 pound of 6-16 Tel-Tale silica gel with 5 pounds of 28-200 mesh silica gel, or use the ready-mixed silica gel. (At all times, keep the mixture in an airtight container.)

Pour the silica gel mixture into a container until the bottom of it is covered to the depth of 1 1/2 inches.

Insert the flowers face up, so spaced that they do not touch one another.

Sprinkle the mixture over the flowers until they are completely covered.

Place cover on and seal with freezer or masking tape.

Place container where it will not be disturbed for one week.

Pour the mixture off the flowers slowly. Gently lift each flower and with a soft brush, brush away any particles that adhered to the flowers.

Store flowers in large-mouth containers that can be closed tightly. Glass containers are especially good.

When ready to use flowers in an arrangement, make stems of florist's wire and floral tape.

The blue Tel-Tale crystals turn pink when the maximum amount of water has been absorbed. When this occurs, spread the mixture out in a large open pan.

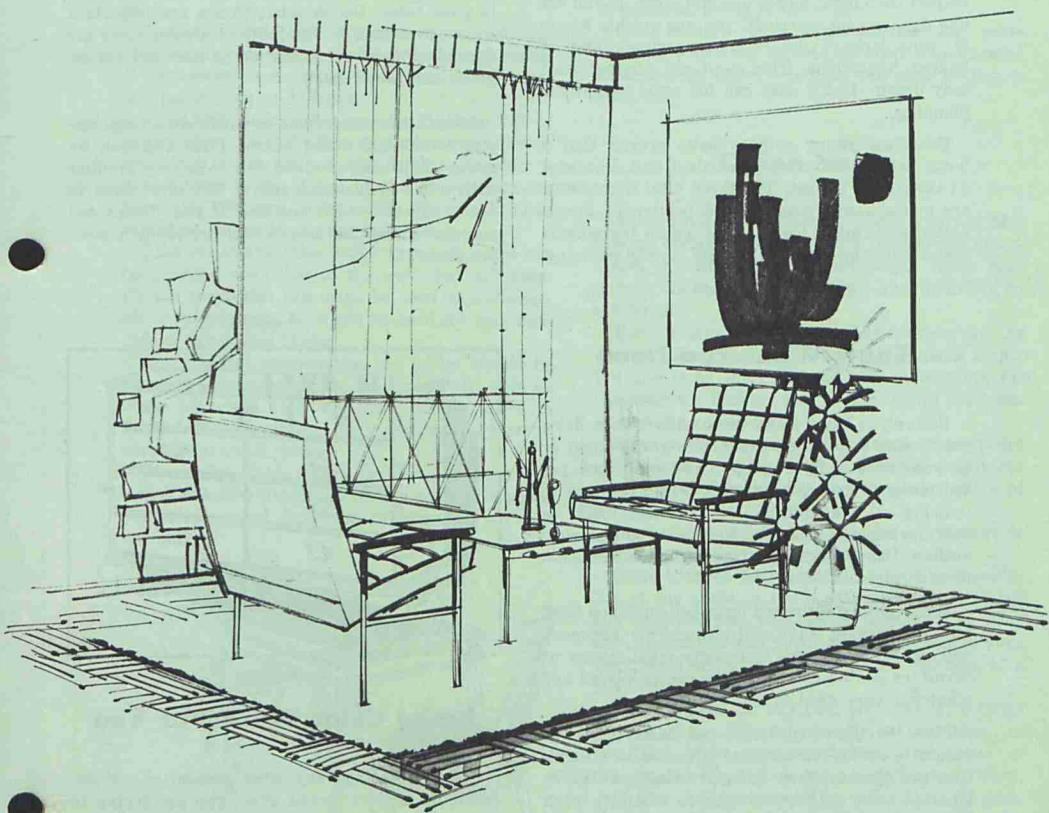
FURNITURE

EDWARD L. BOND

FURNITURE



# FURNISHING YOUR FIRST HOME



# FURNISHING YOUR FIRST HOME

Marriage and planning your first home go hand in hand. This home may be a small apartment, a rented dwelling, or if you are fortunate you may buy or build. In any event, if you are starting with nothing but the bare walls you will have this decorating problem: to transform hollow, impersonal space into cozy, comfortable rooms that meet the needs of two people for daily living.

This is an exciting challenge and one that brings you face to face with the reality of how much you need to know. It is a period of learning to make decisions with your new partner and learning to respect each other's opinions and ideas. If you are like most young marrieds, you are quickly aware of your lack of decorating experience and of budget limitations. This need not shatter your rosy dream. But it does call for some thoughtful planning.

Countless young couples have proven that a home can be tastefully furnished and decorated on the tiniest budget. The three vital ingredients are a long-range plan, a good portion of imagination and smart use of color. These ingredients cost nothing but they do require careful planning.

## Know What You Need

Before you buy a single piece of furniture, draw your rooms to scale on paper. Use graph paper or do your own scale drawing; one-fourth inch per foot is an easy scale to work with. Be sure to indicate all the architectural features, such as doors, windows, offsets in the walls and electrical outlets. Draw a scale pattern, called a template, of each piece of furniture.

Move templates around on paper until you have an arrangement that suits you. This approach will enable you to know exactly what pieces of furniture you need, where they can be placed and what size they need to be.

Place templates of large and basic pieces of furniture first. Add wedding presents and furniture you already have. Then it is easy to decide what pieces you need to buy to complete each room. With this done, list the items of furniture you cannot do without—pieces you must buy first. A second list should include your future needs.

Even couples with ample income would do well to begin cautiously. If selected wisely, many of the first purchases can be the nucleus of furniture chosen for a larger or more elaborate home later on.

Furnishing a home means more than deciding what style of furniture to buy or what color the carpet should be. It provides an opportunity to create surroundings where people who love each other can live happily, express themselves and grow together. Therefore, you and your groom should talk about the things you like and want in your home. Decide what things are important to you as a family. The roots of a good home are dependent upon consideration of personal values, needs and preferences.

Make a few excursions to furniture stores, display rooms and model homes. Read and look together. This is an excellent way to become familiar with what is available and at the same time to decide together what you like. If your tastes and personal values differ you can arrive at a compromise.



## Make Color Work For You

Color, more than any other element in a room, can build or destroy the effect you are trying to achieve. You must consider it in your choice of nearly every item of furnishings. Therefore, you need to know how colors affect you, what they

can do for your rooms and how to combine them effectively.

You already know the ABC's of color. Red, yellow and blue are primary colors, from which all other colors are derived. Equal parts of any two of these give the three secondary colors: orange, green, purple. Then a wide range of intermediate colors can be created by varying the ratio of primary colors in the mixture.

Technically, black and white are not colors. However, they have an important function in decorating. Any color with white added becomes lighter, paler; any color with black added becomes darker, quieter.

Keep in mind that reds and yellows are warm colors. They are gay and exciting. On the other hand, blues and greens are considered cool and restful. Intense hues are advancing and command attention. As they are lightened and grayed they become receding and less conspicuous.

If you feel uncertain about color choices for your house, try this simple exercise. Collect a hundred or more samples of all of the colors in a variety of light and dark values and bright and dull intensities. These may be paint chips or small strips cut from magazines, fabrics or any colored materials you have around the house.

Separate them into four groups: the three primary color families—red, yellow, blue and a neutral group. Put black, white and gray into the neutral group, since they may be combined with any color. Look carefully at those you are not sure of and decide what the predominating color is. Beige is sometimes thought of as neutral but it usually belongs in the yellow group as do ivory, eggshell, cream and buff. Work with these samples and learn to recognize color gradations and relationships.

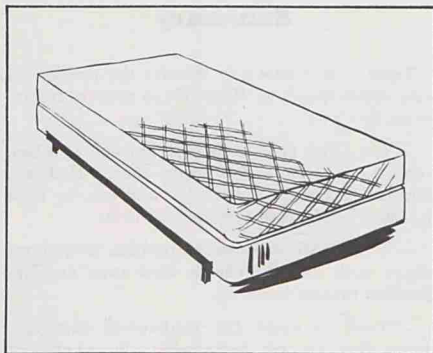
Begin to decide how you would like to combine colors in your rooms. Walls of rooms, including windows and their treatment, doors and fireplaces, are the largest areas of color. Floors and ceilings come next in size, then furniture and accessories. These relationships applied to the use of color suggest:

—Floors moderately dark in value and low in intensity to give stability and to simplify upkeep.

—Walls lighter in value than floors to provide a transition between them and the ceiling and neutral in intensity to keep them as background.

—Ceilings light in value and low in intensity for a sense of spaciousness and efficient reflection of light.

This approach, of course, should be altered according to your particular problems and situa-



tion. Your dominant color is the one that appears most often in the room, muted in large areas, and more intense in small areas. Other colors, if any, are used for variety and contrast.

Some of the experts suggest that you keep these economies in mind as you plan colors for your rooms:

—A coat of paint on one or more walls of a room will change the atmosphere at less cost than any other single device.

—Old, battered, nondescript furniture takes on renewed vitality with new paint.

—A dominance of light-value colors can cut the electric bill and you'll probably see better.

—Warm colors in your home make you feel comfortable at lower, probably more healthful, temperatures.

—Colors that do not fade, or fade gracefully, minimize replacement.

—Nature colors, especially if patterned, not only reduce daily and weekly maintenance but remain good looking longer than do most clear, sharp colors.

—A unified color scheme throughout the house makes for economical mixing-and-matching of furniture, draperies and rugs.

As you begin to put together the colors for each scheme, try to use them in the same proportion that they will be used in the room. For example, background color will represent the largest area and be the largest in size. This will help you to visualize the total effect. It pays big dividends to collect samples of paint, fabrics, wall covers and flooring materials and to carry them with you as you shop.



## Buy The Basics First

In spite of wedding presents, if you are like many newlyweds, you will not be able to furnish your first home all at once. You will need to select with extreme care the items you cannot afford to "scrimp" on. For most couples the basics include furniture for sleeping, storage, dining and seating. This usually means a bed, chest of drawers, a comfortable sofa, a man's upholstered chair, a dining table and at least two to four pull-up chairs. These are your first investments. If you have a choice, you will do well to buy a few good things rather than to spread your money thin and have nothing of lasting value.

Basics should not be bought solely for the first apartment but for the larger apartment or house you will move into later. Many pieces of furniture on today's market serve more than one purpose and fit into any room. Therefore, it is wise to do a little crystal ball gazing and try to project 10 to 20 years into the future. You may be wrong, but it is good to start with a long view.

Keep in mind that your goal is to create a background for living that fits the way you plan to live. Once you have a mental picture of your first home and a mutual understanding of your needs and resources, as well as your values and goals, you are ready to think about buying furniture.

## Furniture Needs For Sleeping

Bedding should top the list of basics. Bedding experts say \$100 to \$120 will buy a good set of standard mattress and springs. Twin beds will cost twice as much. Extra large beds cost more and also necessitate extra-size linens. A difference of \$2 per sheet can strain the limited furnishings budget.

A headboard is not a must for a good night's sleep and may be purchased at a later date. In fact, you can practice economy and ingenuity by designing your own. If you have not made up your mind about style, this approach will leave you a free choice of design should you decide to purchase a headboard later.

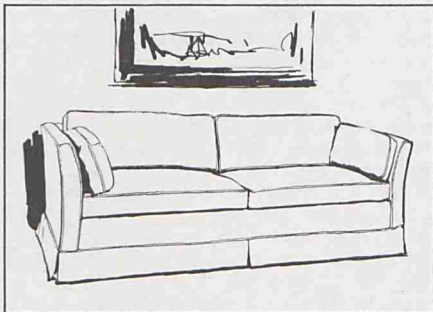
Since you cannot see the inside of a mattress and springs, your choice is made primarily by visual quality and a dependable label. The names of the dealer and manufacturer are also an indication of quality. However, you need to make your own test for firmness to be sure you are getting

the comfort you desire. Don't be embarrassed to lie down on the mattress to be sure of your choice.

If you like a firm bed, you can use a foam or innerspring mattress on a wooden frame. A flush plywood door and four wrought-iron legs topped with a mattress can serve very nicely for both seating and sleeping.

Two of these placed side by side will take a standard width double mattress.

What you save on the bed frame you can, perhaps, apply to the price of a good-looking cover or spread.



## Furniture For Seating

A sofa or a sofa and upholstered chair are basic buys for the family living area. The amount of money needed for these can vary widely, depending on style, size and quality.

Straight lines cost less to build than curved ones; basic sizes and dimensions can be mass produced readily; unusual proportions and details require individual work. Therefore, if you are offered two sofas at the same price—one with straight lines and one with curves—you will get a better buy for your money in the straight-lined model.

If you can't quite manage the cost of a good-quality sofa, two inexpensive armless webbed chairs can make a love seat; three a sofa. Later, when you can buy the desired sofa, the chairs can be used as occasional chairs in the living room or bedroom. You can fit off-season purchases of rattan or other porch furniture into the underfurnished living room. This type of furniture can also serve quite nicely for dining. When you can afford a set of good dining chairs, move the indoor-outdoor chairs to the patio or yard.



## Table Needs

Preparing, serving and enjoying family meals is a vital part of home life. In today's homes, eating may take place in the dining or living area, kitchen or patio. However, there is usually one relatively permanent place planned for daily use. The amount of space and the entertaining you plan to do will influence selection of dining furniture.

Furniture for dining should be comfortable and attractive, but need not be expensive. The atmosphere may be restful or gay and exciting.

You need table space to serve at least two people comfortably. Keep in mind that each person seated at the table needs about 24 inches of space.

A sturdy card table is a wise investment for most newlyweds and can take care of many needs. It can serve as a dining table until the budget will permit you to do better.

Your first dining table may be the drop-leaf or expandable type that takes up a minimum of space when not in use. Or you may wish to consider a casual table made of one of the easy-to-care-for materials that can move easily into the kitchen or out on the patio of your next house.

Like the dining table, other types of tables can be grouped according to the way they are used. Chests and tables can often be used interchangeably; for example, both can be used for end, bedside or occasional tables.

For greatest convenience, end tables should be about the same height as the arm of the sofa or chair by which they are used. Where space is limited, stacking tables may add to the ease of serving informal meals.

The coffee table seems to have become the center of sociability. However the amount of space you have should determine whether or not you use one.



## Storage Needs

Few apartments or houses have the type of storage space that will allow you to store items within easy reach and near the spot of first use. Only home owners can consider building ideal storage walls. But tenants can use adaptations of the idea.

Many furniture companies are making modular units that can be arranged, stacked and added to fit your space. This type of storage can take care of a multitude of needs and can be moved easily to your next home.

If you need drawer space, you may consider buying one of the versatile chests or commodes that can be shifted around and is equally at home in bedroom, living room or den.

Odd corners offer opportunities for extra shelving which can be both decorative and useful. Low shelves under windows can also be put to good use.

## Other Needs

As you consider furniture needs, you are also making decisions about window treatments, accessories, lighting, carpets and rugs. These contribute character, individuality and livability to the home.

Keep in mind that inexpensive fabrics, such as muslin, theatrical gauze, and voile, made amply full and hung imaginatively can do wonders for the windows. Bamboo and plastic shades are other interesting possibilities.

Some couples would rather invest in sculpture or a painting and live with improvised furniture; others would like to play up one elegant piece of furniture.

Inexpensive prints and samples of high-style wallpaper can be used to cover bare walls.

Some kind of floor covering is not necessarily out of the question for your first home. An area rug or room size rug can do wonders for your living room and can move along with you to your next home or be transferred to the bedroom at a later date.

By all means, do buy that one wonderful thing—an antique mirror, an original painting, or beautiful chest that symbolizes the home of dreams. It helps to keep your goal clearly in mind.

If you find you just can't make these choices, you would be smart to seek assistance. The fee for a professional decorator, at least on a consult basis, may save money in the long run.

## Summary

There is no single way to solve the problem of wise initial spending. Many of the experts recommend that you:

—“Get a few good basic objects, such as a bed, comfortable sofa and storage chests that are durable, pleasing in character and can be used flexibly. Concentrate spending on these.

—“Fill in with inexpensive, perhaps temporary, things such as cane chairs, fiber rugs and unbleached muslin draperies.

—“Tend to avoid the moderately expensive things that are not quite what you want—not really excellent in design, structure or material—but which cost too much to be discarded later. In

short, hit high and low in the beginning, fill in the scale as you go along.”

Furnishing your home will be a continuous process. It has a beginning but it rarely has an ending. Additions and subtractions are made as your needs change and as your taste matures.

Additional references:

Furnishing Your Home:

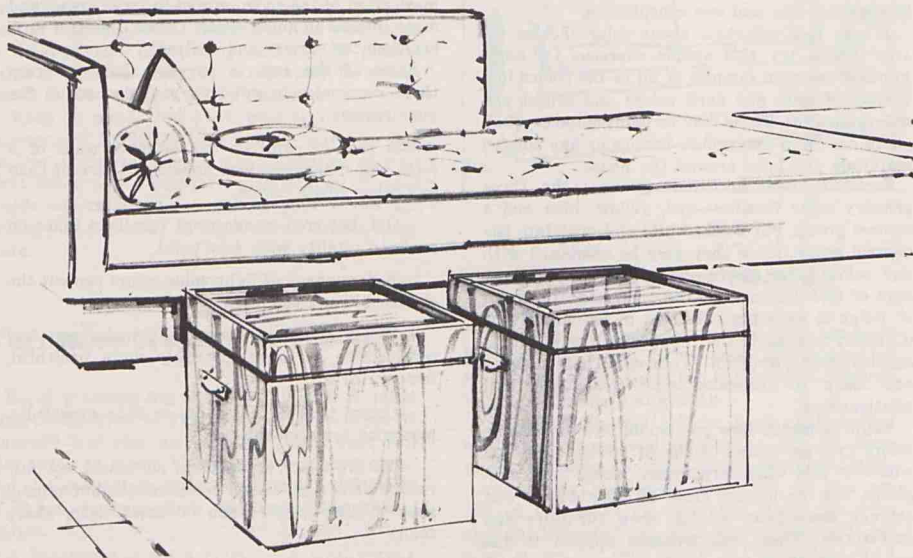
H.E. 75: Begin with a Plan

H.E. 79: The Furniture Story: Periods and Styles

H.E. 78: Buying Case Goods

H.E. 81: Buying Upholstered Furniture

H.E. 80: Arranging Furniture



Prepared by:  
Mrs. Lillie B. Little  
Housing and Home Furnishings Specialist

*Grateful acknowledgement is given for critique of manuscript by panel members of Southern Furniture Manufacturers' Association and by Miss Elizabeth Hathaway, Professor of Home Economics of the University of North Carolina at Greensboro. The art work was provided by S. F. M. A.*

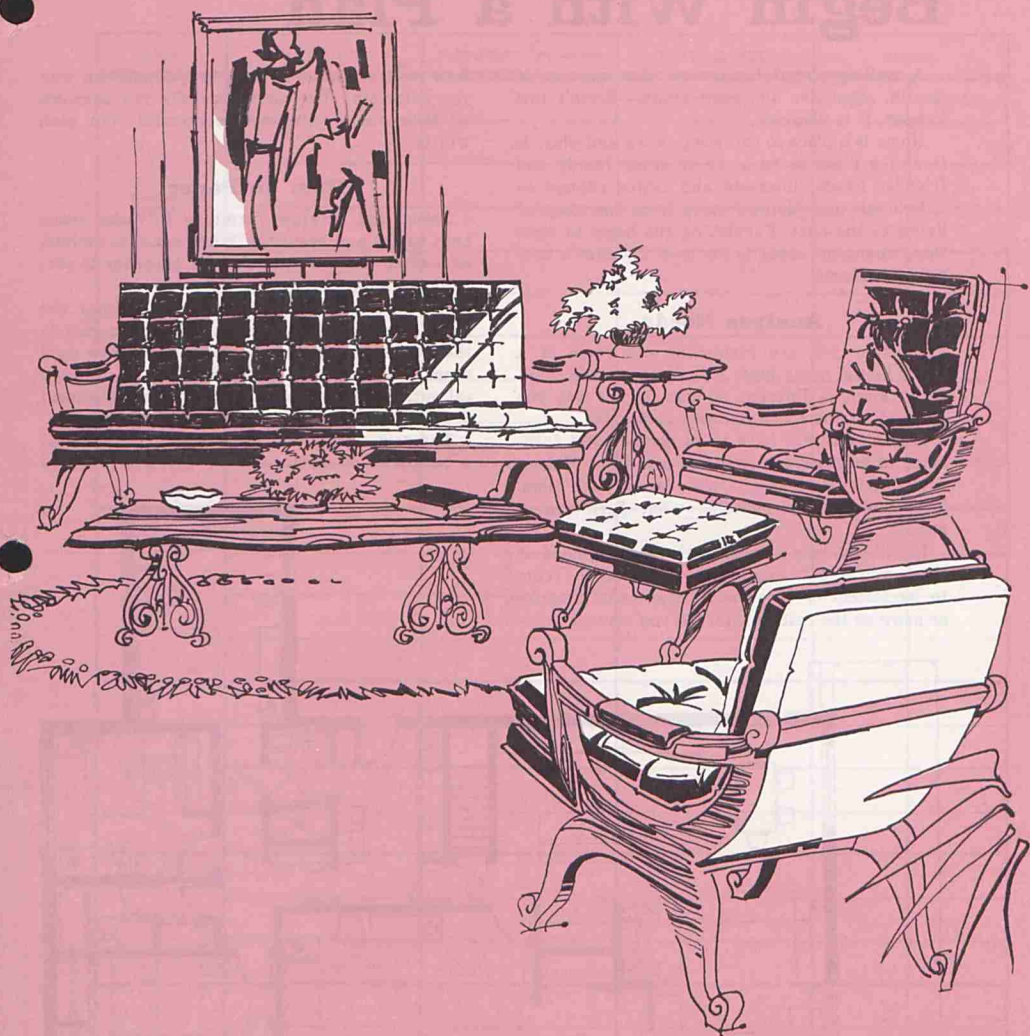
Published by

THE NORTH CAROLINA AGRICULTURAL EXTENSION SERVICE

North Carolina State University at Raleigh and the U. S. Department of Agriculture, Cooperating. State College Station, Raleigh, N. C., George Hyatt, Jr., Director. Distributed in furtherance of the Acts of Congress of May 8 and June 30, 1914.

June, 1968

Home Economics 76



furnishing your home

**Begin With a Plan**



# Begin With a Plan

A well-appointed home—one that is easy to live in, attractive and comfortable—doesn't just happen. It is planned.

Home is a place to eat, sleep, work and play. It is also a place to be alone or enjoy family and friends. Needs, interests and tastes change as individuals and families move from one stage of living to the next. Furnishing the home to meet these changing needs is for most families a continuous process.

## Analyze Needs

Whether you are furnishing one room or a whole house, many basic principles are the same. Each family is different, so plan for the way you live and for the space you have to furnish.

Most rooms will have to be planned and furnished to meet several needs or activities. Make a list of activities that will take place in each room. This will help you decide what furniture is needed.

It will also help determine the general mood or theme you wish to express. Do you want the room to be formal or informal? Bright and cheerful or more on the restful side? Do you want it to re-

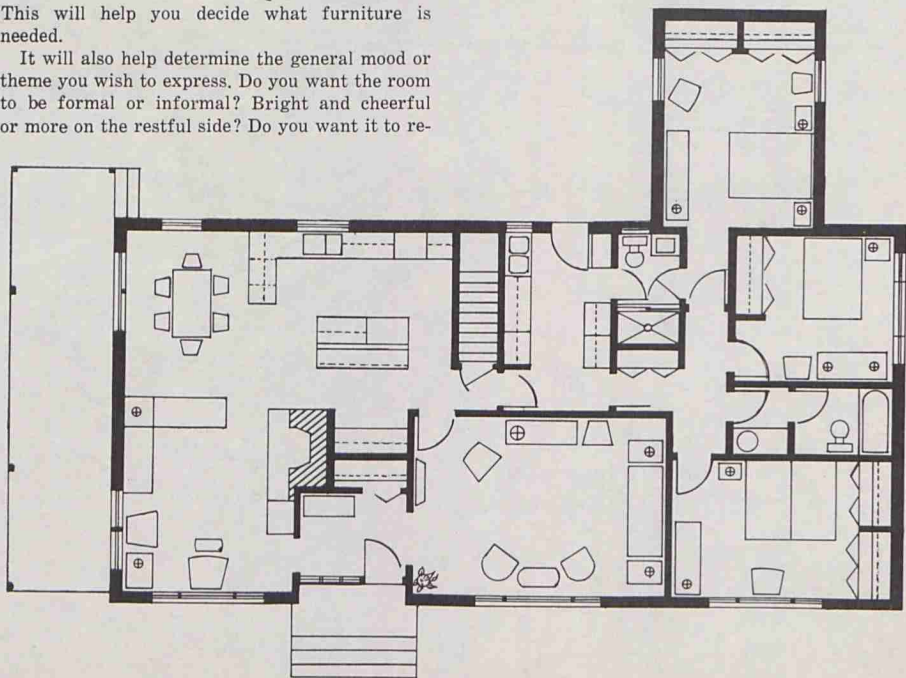
flect your interests, hobbies or perhaps the way you entertain? The more carefully you consider all these factors the more successful your plan will be.

## Plan on Paper

Select and arrange furniture to make space both useful and beautiful. When space is limited, as is often the case, planning for efficiency is particularly important.

A scaled drawing is worth many times the small effort it takes to make. One-fourth inch to the foot is a good scale to work with. Draw each room. Show location of windows, doors, electrical outlets, heating units and other architectural details that will affect placement of furniture.

The next step is to draw a scale pattern, called a template, of each piece of furniture. Locate





larger pieces of furniture first. Then fit in smaller supporting pieces. Move the templates around until you find a satisfactory arrangement.

After you complete the layout, study it carefully to see if traffic lanes are open and if furniture is grouped for convenient use. Be sure the room is not cluttered.

### Make an Inventory

Your first inventory will include the furniture you already have. Very few persons have no furniture to start with. Even newlyweds have wedding gifts, hand-me-downs or carry-overs.

The second list will be the furniture you need to buy. If the list is long, you may have to make a buying plan to spread the purchases over a period of three to five years. Families rarely have large sums set aside for cash purchases but can budget for some furnishings each year.

While most persons consider furniture a long-term investment, there is a growing trend to consider short-term investments also. Families who move often or foresee a higher income in the future may wish to buy furniture with the idea of replacement.

### Decide on Furniture Budget

The amount of money available for furnishings varies from family to family and must be determined on an individual basis. The income, size of house, size of family, stage in family cycle plus values and goals, influence the furnishings budget.

There is no rule of thumb that can be applied to all situations, but some authorities suggest that an amount equal to one-fourth the cost of the house or an amount equal to one-half one year's income should be invested in furnishings. If income fluctuates, use an average of income over a period of years. Most families must budget such a sizable investment over a period of time.

The logical approach to acquiring furniture is to invest the greatest sum possible in those items that receive the hardest wear and are of a more lasting nature, such as sofas, upholstered chairs, chests of drawers, bedsprings and mattresses. Spend lesser amounts on accessory furniture that goes in and out of fashion more quickly and is less expensive to replace, such as lamps, and lamp, coffee and end tables. This method of budgeting not only gives the greatest return for the money but also adapts beautifully to the two main periods of furniture buying: the bride-and-groom stage, when family hand-me-downs are often used

for temporary fill-ins, and the middle stage, when parents replace some of the original furniture after children have reached a responsible age.

### Decide on Style

You need not be confused by the emphasis placed on different styles of furniture on today's market. Very few homes are furnished by hard and fast rules. One of the easiest ways to learn what can be successfully combined is to separate furniture into two basic classes—heavy and light.



Provincial

We all recognize that certain pieces look heavy while others have a feeling of lightness. Any piece that falls within one class will automatically harmonize with another from the same category, since both pieces share common traits.



Contemporary—Modern

Once you recognize these broad classifications, it is time to look at details—straight and curved silhouettes, plain and ornamented surfaces. Here the same principle for combining applies.

If this rule is followed too rigidly, it will lead to monotony. The present trend is to let one style predominate and use other styles for interest or variety.

A short study of furniture styles is usually enough for a beginner to learn how to group pieces harmoniously; to recognize what goes with what; and to select the style best suited to your home and the way you live.



Traditional

### Functional Requirements

Function in furniture means furniture must serve its intended use. Some major functional requirements are:

1. Comfortable, supporting chairs for family members, since height, weight and proportions usually vary.
2. Additional seating to accommodate guests.
3. Beds long and wide enough for family members.
4. Storage pieces right in size, shape and quantity for storing varied possessions of family members.
5. Tables for the various purposes of eating, writing, reading, pursuing hobbies, or keeping conveniences such as lamps, books and ash trays close at hand.

If space is limited or you are temporarily situated, you should give thoughtful consideration to dual-purpose furniture and modular construction.

### Look for Quality Construction

Quality depends not only on quality ingredients, but the combination and application of these within the completed piece of furniture. Today we have a wide range of construction methods and compositions—all the way from custom-order hand crafting, through partial machine making with hand assembly and finishing, to complete mechanization for mass production.

Wise shoppers should learn to read labels, ask questions and examine each piece of furniture carefully. While construction of case goods (wood furniture) and upholstered furniture are discussed more fully in other publications in this series, the following are some general features that indicate quality:

1. **Label.** The manufacturer who offers you quality furniture is proud to identify himself and stand back of his product. A label should provide information about the wood or other materials used in the piece of furniture.
2. **Finish.** Examine the finish of wooden parts in a good light to see if it is even and smooth. Insides of drawers and backs of quality furniture are also smooth and finished.
3. **Decorative detail.** While decoration does not add to the functional quality, it does add to the cost of production. Carving, inlay, special finishes and tailoring details used to individualize furniture are indications of more expensive furniture.
4. **Construction detail.** Examine furniture to see whether pieces are constructed solidly of substantial woods, if parts are securely joined, if movable parts fit well and operate easily. Is tailoring of covers neat and secure? These visible details are usually some indication of the quality of inside construction.

### Develop Shopping Skills

You can develop shopping techniques which will help you find the best values for your money. Before making a purchase, you should shop around and compare prices as well as quality in merchandise. Good design in furniture is available in every price range.

Gather helpful information about the items you intend to buy. A good label should provide many useful facts. Look for written guarantees and warranties. Additional information is available

# FURNISHING PLAN

ROOM	ACTIVITIES	FURNITURE ON HAND	ADDITIONS NEEDED	WHEN	
				NOW	LATER
LIVING ROOM					
FAMILY ROOM					
DINING ROOM					
MASTER BEDROOM					
BEDROOM #2					
BEDROOM #3					



from magazines, consumer publications and by asking questions of well-informed home economists or salespersons.

Shop in stores that provide the goods and services you want for the price you can pay. Find out about delivery, installation, servicing and adjustments for unsatisfactory service.

If you are trying to keep furnishing expenses at a minimum, you may wish to explore the possibility of second-hand furniture, unfinished furniture, furniture seconds and furniture sales.

In addition to the initial investment, the furnishings budget must provide for maintenance, replacement of items no longer useful and the addition of new furniture as needed. Thoughtful

planning will help you to acquire furniture that best meets your needs and fits the budget.

In short, the following motto aptly expresses the procedure for becoming a satisfied consumer:

*"I want to see the inside, outside  
and backside of furniture.  
I want to touch it, rub it, open  
all the doors and drawers and brood  
about what to put into them.  
I want to squeeze the upholstery  
and examine the tailoring.  
I want to lift and shove furniture  
myself to see if I can move it.  
And even then I want to think  
it over before I buy."*

#### Additional references in Furnishing Your Home Series:

H.E. 78: Buying Case Goods

H.E. 81: Buying Upholstered Furniture

H.E. 80: Arranging Furniture

H.E. 79: The Furniture Story: Periods and Styles

*Grateful acknowledgement is given for critique of manuscript by panel members of Southern Furniture Manufacturers' Association and by Miss Elizabeth Hathaway, Professor of Home Economics of the University of North Carolina at Greensboro. The art work was provided by S. F. M. A.*

Prepared by:  
Mrs. Lillie B. Little  
Housing and Home Furnishings Specialist

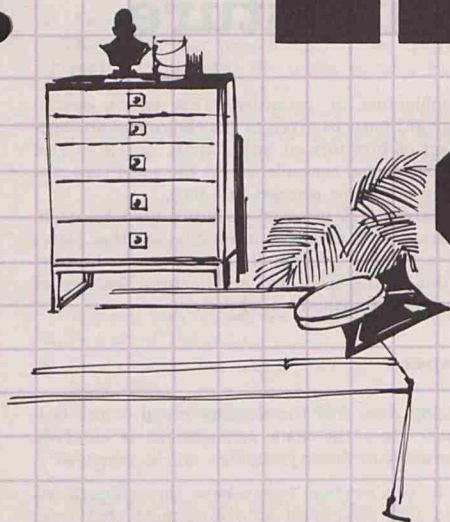
Published by  
THE NORTH CAROLINA AGRICULTURAL EXTENSION SERVICE

North Carolina State University at Raleigh and the U. S. Department of Agriculture, Cooperating. State College Station, Raleigh, N. C., George Hyatt, Jr., Director. Distributed in furtherance of the Acts of Congress of May 8 and June 30, 1914.

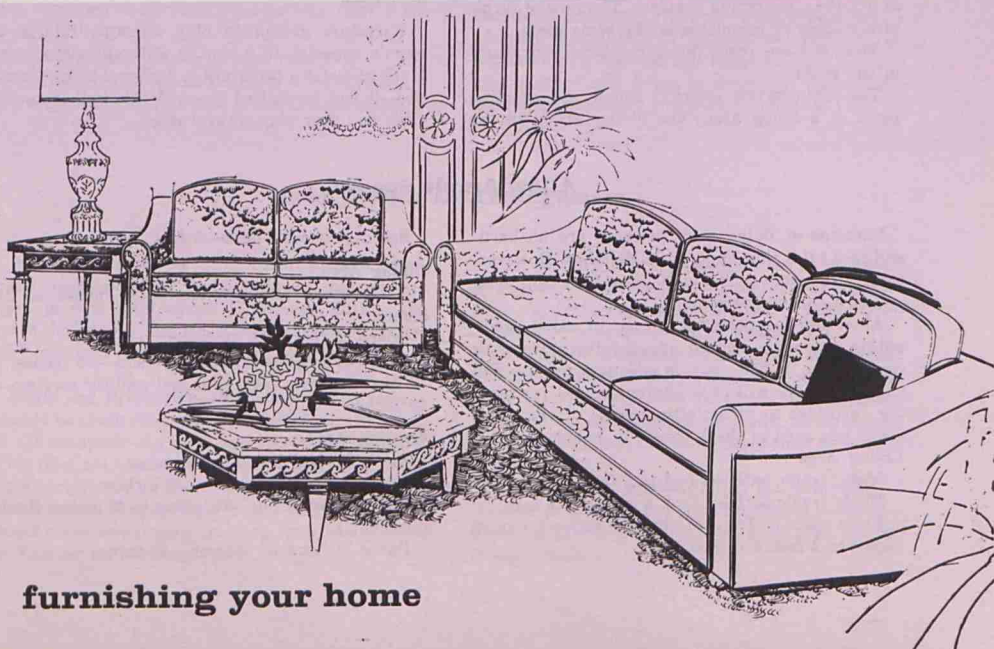
June, 1968

Home Economics 75





## Arranging Furniture



furnishing your home

# Arranging Furniture

The final appearance, convenience and comfort of any room depends largely upon the furniture arrangement. This is a matter of properly coordinating furnishings with family activities and the floor space you have for each room.

Every family differs in interests, hobbies and activities. So you need to take a look at what your family does; making a list of the activities that take place in each room.

In today's homes, most rooms are used for a

combination of activities. This means special thought must be given to the choice and arrangement of furniture so each activity can be carried on with equal convenience. At the same time, the room should be planned as a unit.

Rarely is a piece of furniture used by itself. Instead, it is arranged in relation to other pieces to achieve comfort and convenience and in relation to the space and architectural features of the room to achieve good design.

## Plan On Paper

Floor space is already organized to some extent by partitions and architectural features of your house. Your task is to further organize this space to suit the activities that will take place in each room.

It is far easier to push a pencil than to push furniture. So try out arrangements on paper first.

Use graph paper or measure and draw your rooms to scale, allowing one-quarter inch per foot. Be sure to indicate the architectural details, such as windows, doors and fireplace. Then make furniture models or templates in the same scale.

Now you are ready to start placing furniture in the room.

The conversation group is usually the starting point in a living area; the dining group in the

dining room and the sleeping group in the bedroom. Once the main arrangement is carefully worked out, other groupings can be arranged.

Remember that rooms have three dimensions and that sometimes an arrangement that looks good on flat paper is not balanced properly when the height of the furniture is considered. To check this, the side wall and furniture elevations can be drawn to scale in the same way as you did the floor plan.

Furniture groupings play a major role in a room's capacity to adapt to different situations. Much of today's furniture is designed to be versatile—it can be shifted about, looks well from all sides and may play several roles.

## Allow Ample Space

Patterns of living vary so there are no hard-and-fast rules that apply to all families. However, there are some basic guidelines that will help you in furniture placement.

Allow ample space for people to move easily within the room and to use the furniture with convenience. If the space is adequate for use and cleaning, there will be a minimum need for moving furniture to fit activities. Some of the space needs you need to check carefully include:

### Living Area

Major traffic path—4 feet to 6 feet

Minor traffic path—1 foot, 4 inches to 4 feet

Floor space in front of chair or sofa—1 foot, 6 inches to 2 feet, 6 inches

Seating space at desk—3 feet

### Dining Area

Table space for each adult—21 inches to 24 inches

Space to rise from table—32 inches

Space to edge past seated person—36 inches

Space between table edge and wall for serving—44 inches

### Sleeping Area

Space for bed making—22 inches

Space in front of closet—36 inches

Space for dressing—36 inches to 42 inches (both directions)

Space in front of dresser—40 inches

## Guidelines On Arrangement

### 1. *Keep traffic lanes open.*

The paths that people take when walking through a room form the traffic pattern. Place major conversational groups so that they are not disturbed by traffic. If doors are so placed that traffic must bisect the room, you may be able to arrange a main group and a second smaller group.

It is sometimes possible to arrange furniture to redirect traffic and to make the room more usable and interesting.

### 2. *Place large pieces close to and parallel to the wall.*

They will take up less floor space and conform to the lines of the room.

### 3. *Each room should have a center of interest or focal point.*

This can be a fireplace, a window area, an important piece of furniture or a beautiful accessory. The way furniture is arranged can dramatize your choice.

### 4. *Group together the pieces that are used together.*

A work corner with supplies close to the work surface adds to the pleasure and efficiency of sewing, home study or a hobby. Comfortable chairs and a sofa grouped in a semi-circle are comfortable for conversation. Group furniture according to the way it will be used.

### 5. *Arrangement can determine function.*

Furniture can often function as a divider or partition between different areas. Bookcases, cabi-

nets and chests are often finished on back and front so they can be seen from all sides. Much of today's modular furniture can be stacked and added according to need and use.

Standing screens, shutters and shades are often used to make furniture groupings more effective.

### 6. *Create a spacious look.*

When rooms are small, your problem is to make them seem as large as possible. Items of furniture should be kept to a minimum. Lightweight pieces with slender legs and open arms give a feeling of spaciousness. Arrange furniture close to the walls to leave floor space open. Avoid too many small accessories. A large mirror carefully hung can work wonders in increasing the apparent size of a room.

### 7. *Harmony of scale, line and color contributes more to unity than choice of specific furniture styles.*

Almost any styles of furniture can be combined if the pieces have a common unity of character or form. In the final analysis, color is the element that may determine the success of the combination.

The total room should reflect thoughtful use of the elements of good design. Tying lines together is important. Not all surfaces should be the same height, but some uniformity does contribute to the feeling of harmony. Furniture lines should have a pleasing relationship to the architectural features, such as doors, mantels and windows. Arrangement of furniture also helps to carry out the general feeling or character you wish to achieve.

## Good Design In Arrangement

**Balance**—Heavy pieces of furniture and dominant colors must be distributed so that no one area is over-emphasized. Groupings within the room should also balance. A combination of formal and informal balance is usually pleasing.

**Scale and Proportion**—Each piece of furniture should be proportioned to suit the room, the space it will occupy in the room and the other furniture. This does not always mean one should select large furniture for large rooms and small furniture for small rooms. For example, a full-length sofa in a small room looks more spacious than would three or four separate chairs.

Poor proportion in a room can often be improved by the way furniture is arranged. A long, narrow room, for instance, will appear better proportioned if heavier furniture is placed at the ends.

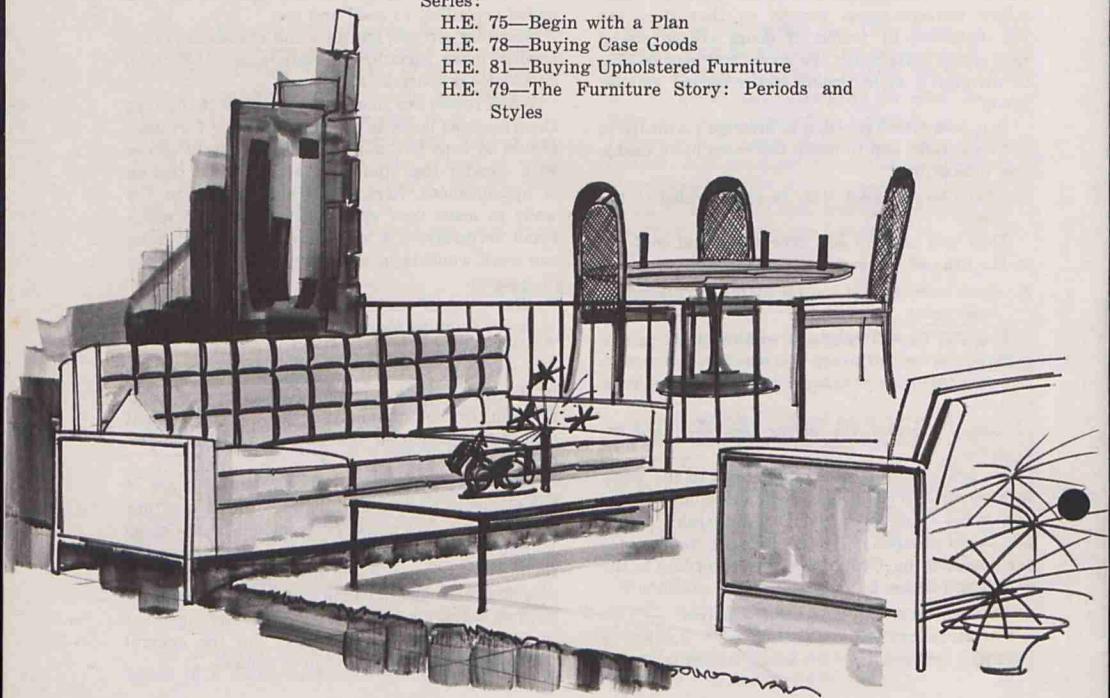
**Contrast or Emphasis**—Eye appeal is achieved by use of variety in shape, size, color and texture. Some high and some low furniture adds interest. Likewise, a combination of some straight and some curved lines is more pleasing than either one alone.

**Unity**—Proper application of the principles of balance, proportion and contrast should result in a blending effect—a feeling that each part belongs to the whole.



Additional references in Furnishing Your Home  
Series:

- H.E. 75—Begin with a Plan
- H.E. 78—Buying Case Goods
- H.E. 81—Buying Upholstered Furniture
- H.E. 79—The Furniture Story: Periods and  
Styles



*Grateful acknowledgement is given for critique of manuscript by panel members of Southern Furniture Manufacturers' Association and by Miss Elizabeth Hathaway, Professor of Home Economics of the University of North Carolina at Greensboro. The art work was provided by S. F. M. A.*

Prepared by Mrs. Lillie B. Little and Mrs. Edith McGlamery  
Extension Housing and Home Furnishings Specialists

Published by

THE NORTH CAROLINA AGRICULTURAL EXTENSION SERVICE

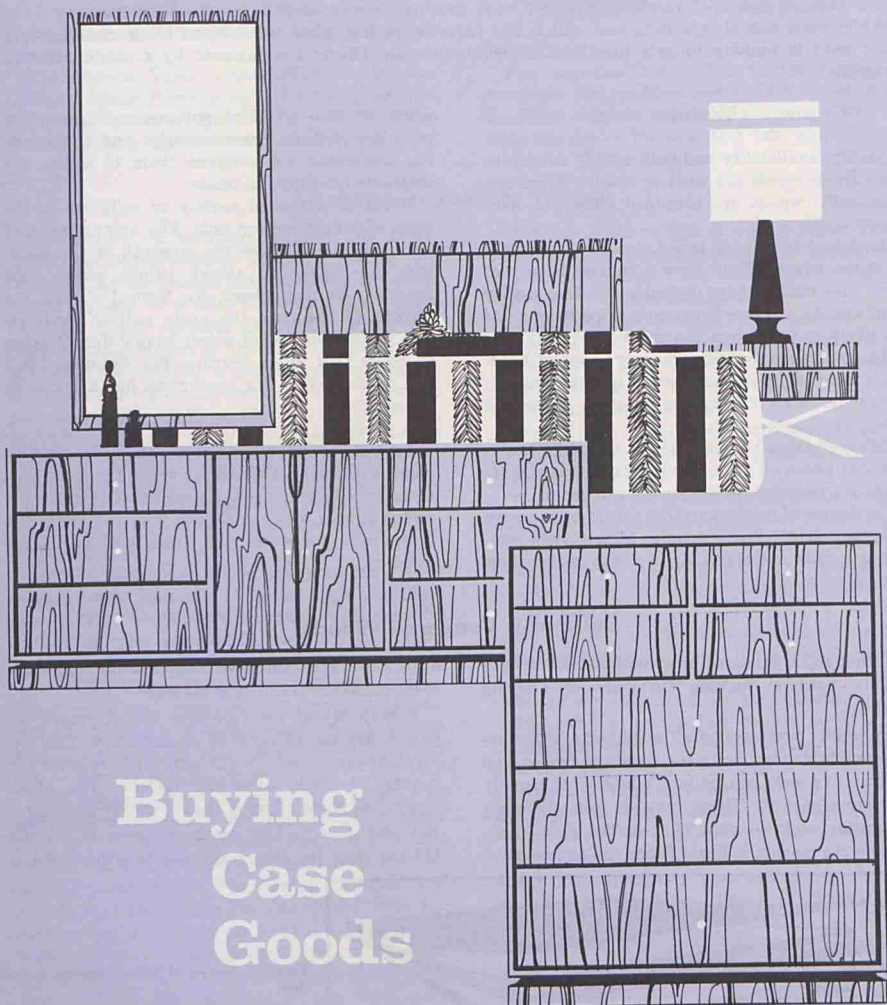
North Carolina State University at Raleigh and the U. S. Department of Agriculture, Cooperating, State College Station, Raleigh, N. C., George Hyatt, Jr., Director. Distributed in furtherance of the Acts of Congress of May 8 and June 30, 1914.

JUNE, 1968

HOME ECONOMICS 80



furnishing your home



Buying  
Case  
Goods

# Buying Case Goods

Wood furniture is usually referred to as case goods. This category of furniture includes chests, dressers, tables, headboards, desks and similar items. Recognizing good quality in case goods requires a knowledge of different woods and wood finishes as well as good construction features.

While wood has always been and still is the favorite, metals, glass, plastic and other materials are being used in making today's furniture. Often, interesting effects are achieved by a combination of materials.

## Woods

Quality, availability and cost usually determine how various woods are used in making furniture. Botanically, woods are classified either as hard or soft.

Hardwood trees have broad, flat leaves that fall off in the winter. They have a natural beauty of grain that makes them desirable for fine quality furniture. As a group, hardwoods are stronger and less likely to dent than the softwoods; they also hold screws more securely. The more popular hardwoods for furniture construction include: walnut, mahogany, birch, cherry, maple, gum, pecan and oak.

Softwood trees have needles or scale-like leaves that stay green all year. The most often used softwoods are redwood, pine, cypress and cedar.

The degree of hardness of the woods within each category varies. For example, some hardwoods, such as poplar and aspen, are actually softer than

some of the so-called softwoods. Each wood possesses definite characteristics and the knowing craftsman will combine them to utilize the desirable qualities he needs.

Wood is composed mainly of cellulose in the form of long fibers or cells. The arrangement of these fibers influences the strength of the wood, and the ability to absorb paints, stains and finishes. As new fibers are formed during the growth of the tree, the grain pattern develops. The various species of woods have different types of fibers that affect texture. For example, birch and maple have a fine grain; oak has a coarse or "open" grain.

A cross-section of a tree trunk shows fibers arranged in "annual rings." When the fiber arrangement is distorted, twisted or curled, the grain patterns may be enhanced. Examples of this are the crotch figures, knots and burls. The way the trunk is cut also influences the grain pattern of the wood.

## Solid and Veneered Woods

Either solid, veneered or a combination of both can be used in making furniture of varying qualities.

In "solid" construction all wood parts, including case and table tops, end panels, drawer fronts, and headboard panels, are made of whole wood, usually the same species. There may be some surface decoration such as inlay. Most of the solid furniture on the market is Early American and colonial

style furniture with some Scandinavian and eighteenth century traditional pieces.

A majority of the furniture manufactured today makes use of plywood construction. The top layer, or face veneer, is cut from wood selected for beauty of grain, color and texture. The other layers are made of wood that is strong and stable but less costly. The center or core is usually thicker than the others and can be either solid or

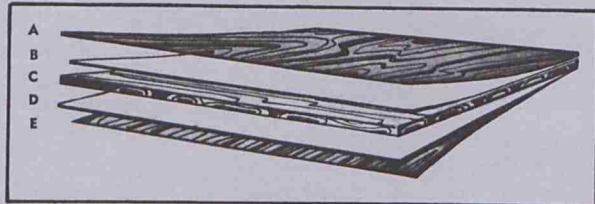


Figure 1. Sample of 5-ply veneer construction.

- A—Face Veneer (of fine hardwood)
- B—Crossband (usually poplar or gum)
- C—Core (lumber, chips)
- D—Crossband (poplar, etc.)
- E—Back Veneer

chipcore. All layers are glued with synthetic resins that provide a secure bond. Improved methods of gluing and alternating grains provide strength, both crosswise and lengthwise, and therefore maximum strength in construction. Plywood is used in much of the finest furniture. Rare and exotic woods are often used for the exposed surfaces.

The Federal Trade Commission in 1963 established Trade Practice Rules for the Household Furniture Industry. This ruling prohibits false and misleading representation of wood and wood



imitation.

Two organizations in the United States, the American Walnut Manufacturer's Association and the Mahogany Association, Inc., supply and promote the use of identification tags and labels.

## Favorite Furniture Woods

The history of furniture reflects the availability and use of various woods in making fine furniture. At the present time designers are using a wide variety of woods. The woods are chosen for their colors, textures and grains which become an integral part of the furniture design.

**MAHOGANY**—Master craftsmen of the past often preferred mahogany because of its strength, beautiful grain and workability. Genuine mahogany grows in tropical regions of Central America, the West Indies, South America and Africa. Luan, known as Philippine Mahogany, and the Primavera, known as white mahogany, are both used in making furniture but are not true mahoganies.

Natural mahogany varies in color from a light golden brown to a deeper brown with a reddish cast. Today's finish is often chosen to enhance the natural light brown color. Or the wood is bleached and finished a lighter tone.

**WALNUT**—The popularity of walnut for fine furniture is due primarily to its natural beauty. It is a hardwood with high strength that can withstand stress and strain. It has a medium grain and can be finished in a variety of ways.

The different species vary in color range. The native American walnut, or "black walnut," ranges from light to dark rich brown tones. It is named for the color of the nut shells. Butternut, often called "white walnut," is lighter in color. The crotch, burl and stump wood produce a wide variety of beautiful grain patterns.

**OAK**—Because of its availability and its hard durable qualities, oak has been widely used for both architectural design and furniture since medieval days. Many species of the oak tree grow in North America, Asia, Europe and Africa. About fifty varieties are native to the United States. The white and red oak are best known.

Oak has a characteristic coarse "open grain." This makes it especially suited to special color effects and finishes. The natural color varies from light yellow to a deep amber.

**MAPLE**—Maple wood is close-grained, hard, strong and durable. It shapes easily and has high resistance to splitting. Its fine texture has a natural smoothness; its color range is from almost white to a reddish brown.

The grain of maple is normally straight but the wavy, curly and bird's-eye grain patterns are beautiful variations.

The sugar maple, or rock maple, of the northern United States was used extensively for making furniture during colonial days. The color and texture of this variety of maple are still closely associated with the colonial early American styles of furniture.

**BIRCH**—The general characteristics of birch are similar to maple. Since it is durable and relatively low in cost, it is often used in plywood construction and for structural parts of furniture.

The color is light golden brown, but it can be bleached or stained to resemble other woods.

**FRUITWOODS**—Since there is no one fruitwood, this term is often misunderstood. The term covers the group of woods coming from trees that bear fruits. The most common are cherry, apple and pear. Other woods are often given a fruitwood finish. This finish is a light brown tone to simulate that used in making French Provincial furniture of actual fruitwood.

**CHERRY**—Is the most widely used in the fruitwoods. It has a natural reddish color. The grain is close and suited to a variety of finishes, but the grain pattern is less distinctive than that of some of the other hardwoods.

Due to the waste in cutting, cherry wood is expensive. Apple and pear woods are rare and used



chiefly for trim and inlay work on fine furniture. Both are light in color and have fine smooth grain. **TEAK**—Teak wood is imported from India, Burma and surrounding areas. It is a moderately hardwood with a natural color that ranges from light to dark brown with fine black streaks. It is usually finished a dark brown, almost black.

Since it works easily, it has been a favorite with furniture designers over the years.

**ROSEWOOD**—The color gradations from light to dark reddish brown make this an interesting wood. In modern furniture the finish is chosen to capitalize on the dark streaks often found in rosewood. It is an imported wood from Brazil and India.

**GUM**—This is a native wood that is readily available and relatively inexpensive. However, it must be seasoned properly under controlled conditions or it will split and warp. It has a close smooth

grain that is easy to work with. It can be finished to resemble walnut, mahogany and other woods.

Gum is often used for framework and solid parts, such as posts and legs.

**ASH**—White ash is the most common variety used in furniture construction. It is a hard, strong wood with a grain very much like oak. Ash is used mostly in frames and unexposed parts. The natural color varies from white to light brown.

**POPLAR**—Several types grow in eastern and southern states. They range in color from white through yellow to light brown. The woods are easy to work, lightweight, and take well to paints and finishes.

**PINE**—Pine is a softwood and is not widely used in furniture construction. It is used in certain styles of furniture and in making unpainted furniture.

## Construction

Many of the construction features that indicate quality are easy to see in wooden furniture. You should ask the salesman about the points you cannot examine.

**Rigidity**—Test for rigidity by placing your hand firmly on the top of the table or chest and try to "rock" it back and forth. It should be sturdy enough to withstand firm pressure. If it rocks or is not sturdy, low-quality construction is indicated.

**Unexposed Parts**—The finishing of underneath and unexposed parts is often a clue to the manufacturer's standards. These areas need not be of the same quality as the exposed parts, but they should be sanded smooth and stained to match the rest of the piece. Back panels should be precisely fitted and smoothly finished.

**Moving Parts**—Doors and other movable parts should operate properly and with ease. Drawers should fit perfectly and operate smoothly when pulled from only one side. Center guides are desirable. A drawer stop or tiny lock on the back of the drawer will prevent it from pulling all the way out unexpectedly.

Tables and desks that open out often require some sort of support for the extended surface. Extension tables should usually have extra support when additional leaves are used.

**Construction Joints**—The various sections of a

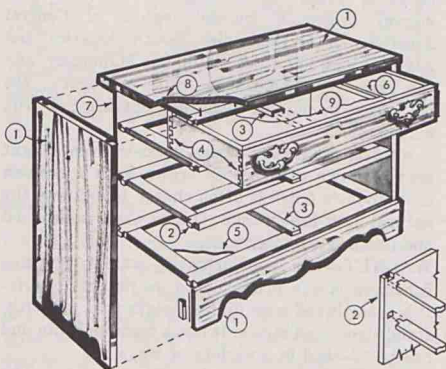


Figure 2. Inner characteristics of furniture determine durability. 1. Selected hardwoods; 2. Mortise and tenon joints; 3. Heavy-duty center drawer guides; 4. Drawers dovetailed front and back; 5. Durable dust panels between drawers; 6. Durable drawer bottoms held rigidly in grooves; 7. Strong case backs recessed into ends; 8. Well mounted top and sides; 9. Drawer interiors sanded and sealed.

piece of furniture must be joined firmly and securely. In furniture of superior quality, the joinings are as near perfectly matched as possible and are smooth and tight. Crevices and gaps filled in with glue reflect inferior workmanship.

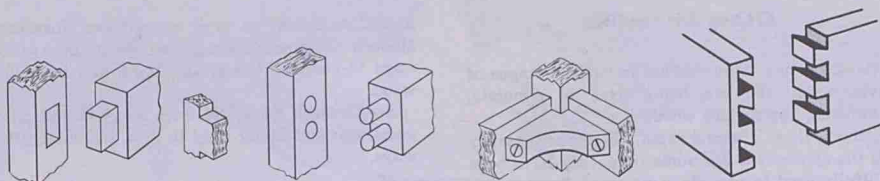


Figure 3.

A—Mortise and Tenon

B—Double Dowel Joining

C—Corner Block

D—Dovetail Joint

Here are some construction features to look for:

- Mortise and tenon or double dowel joining necessary to hold outer frame securely.
- Triangular-shaped corner blocks should be used to reinforce joints where rigidity is

important. They should be glued and fastened with screws.

- All four corners of drawers should have interlocking dovetail joints.

## The Finish

Many types of finishes are used today. Woods are often given an entirely new look through their finish. For example, we usually think of mahogany as a dark reddish wood. With one of the new finishes it can be a soft brown color resembling walnut or fruitwood. Woods may be bleached and stained, made dark or light and given a glossy or dull finish.

Finishes are applied to wood furniture:

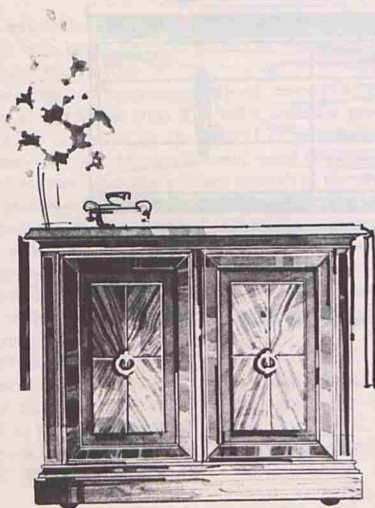
1. To produce or develop color.
2. To seal the pores, to prevent moisture movement and to provide a smooth even surface.
3. To protect the wood.
4. To decorate the surface.

Fine wood finishes require a series of processes that cannot be hurried. Many manufacturers maintain that a lovely patina can be developed only by the time-consuming hand method. Naturally, the number of operations and cost of labor affect retail cost.

Plastics have been developed to match wood grain and are being used by many manufacturers. Improved printing or engraving wood techniques have also made these processes gain in consumer acceptance. Each season finds these finishes being used on better furniture.

You should inspect any finish in a good light. It should be smooth and free from rough spots. Some finishes are resistant to heat, alcohol, water and other types of wear.

Labels concerning finishes are extremely important. Don't be misled by the label that reads "walnut finish," or any other kind of wood finish. It means that the piece of wood has been finished to look like walnut and does not refer to the type of wood. Manufacturers develop their own finishes and name them for customer appeal.



## Other Materials

Several other materials are in various stages of development and are being used to simulate, complement or replace wood.

Among those growing rapidly in use and quality are the synthetics. For some time, they have been skillfully used to provide scuff-proof, wear-resistant tops for tables, chests and other pieces of furniture. In addition, they are molded into items of furniture, such as a chair or table; into parts, such as legs or drawer fronts; or into intricate decorative designs. Both the laminates and molded plastics can be finished to look like beautiful woods.

Because plastics are light in weight, durable, easily maintained and comparatively inexpensive they are likely to play an increasingly important role in furniture production.

The metals are strong, durable materials suit-

able for indoor as well as outdoor furniture. Modern designers have found many interesting ways to combine brass, aluminum and iron with wood.

See-through materials, such as glass and plexiglass, are also being used in new and interesting ways.

## Decoration

Dollar for dollar you can expect better quality in furniture that has little or no decoration. If furniture has good line, good proportion and is of good quality, fancy decoration is not necessary. However, some styles of furniture require embellishment. Veneer is often used as a form of decoration. Carving, marquetry and inlay are expensive and are seldom found in low-cost furniture. Low-quality imitations are quickly detected.

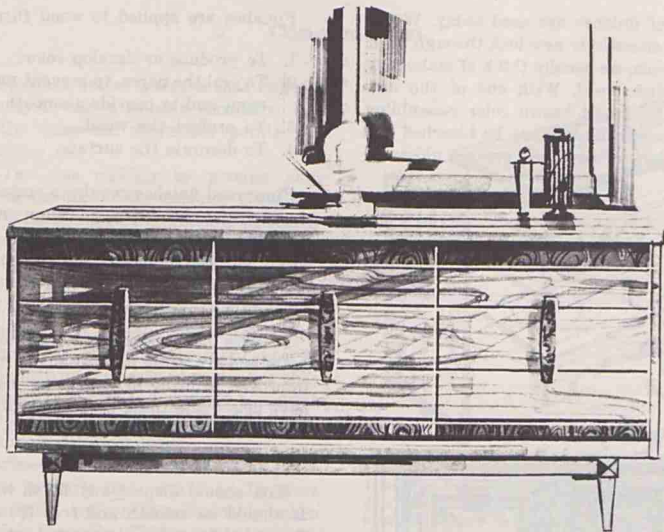


Figure 4. Decoration includes the use of matched veneer, molding and choice of hardware.





## Hardware

Drawer pulls, handles and hinges should be in keeping with the style of furniture. Pulls and handles should be easy to find and use, carefully detailed and well attached. They should be strong enough to stand pull and strain. Metals should be rust- and tarnish-resistant. Metal or plastic glides or rubber tips may be needed to avoid scratching floors.

## Furniture Terminology

It is helpful to learn the terminology used by the people who make and sell furniture. These terms are used most often:

**Grain**—Size and arrangement of the cells and pores of the living tree. The most common grain character is caused by the annual growth rings.

**Figure**—The pattern or design of wood created by the abnormal, than the normal, growth of the tree.

**Lamination**—The process of gluing or bonding the components of the plywood into a single permanent unit.

**Veneer**—Refers to the layers of wood that go into a plywood construction. The top or face is usually of a wood with an interesting grain pattern and is referred to as veneer.

**Cross-banding**—Layers of hardwood used on either side of the core with the grain running at right angles to the grain of the core. They are used to provide strength.

**Core**—The strong, thick center of wood or timber used in modern plywood. Usually chosen for

strength rather than beauty. It may be solid wood, chip or flake board.

**Fruitwood**—The group of woods coming from trees that bear fruit, such as cherry and apple.

**Nutwoods**—The group of woods coming from trees that bear nuts, such as walnut, beech and oak.

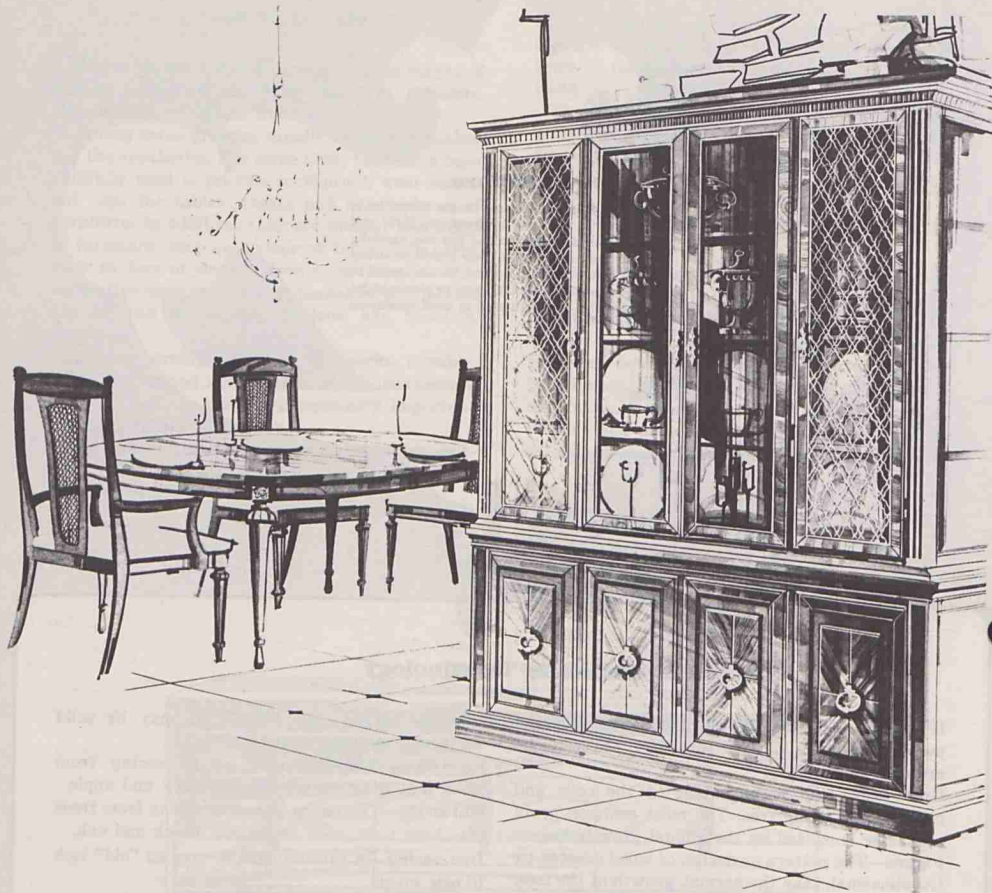
**Distressing**—A process used to give an "old" look to new woods.

**Inlay**—A design in the surface of furniture formed by inserting woods, ivory, metal or other materials of contrasting color.

**Marquetry**—A term applied when an entire surface, such as a table top, is covered with veneers or inlays in a close fitting pattern.

**Burl**—A curly-grained wood surface or veneer cut from irregular growths of the tree, such as roots or crotch.

**Crotch**—A thin sheet of wood cut from the intersection of the main trunk and branch of a tree, showing an irregular effect of graining.



Grateful acknowledgement is given for critique of manuscript by panel members of Southern Furniture Manufacturers' Association and by Miss Elizabeth Hathaway, Professor of Home Economics of the University of North Carolina at Greensboro. The art work was provided by S. F. M. A.

Prepared by:

Mrs. Lillie B. Little

Housing and Home Furnishings Specialist

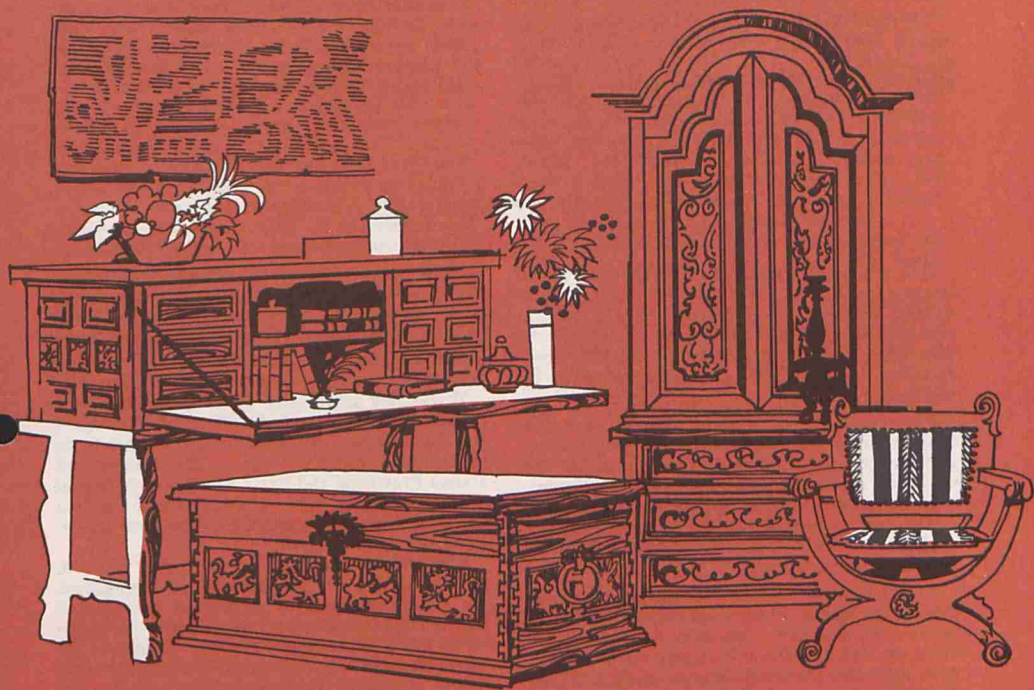
Published by

THE NORTH CAROLINA AGRICULTURAL EXTENSION SERVICE

North Carolina State University at Raleigh and the U. S. Department of Agriculture, Cooperating. State College Station, Raleigh, N. C., George Hyatt, Jr., Director. Distributed in furtherance of the Acts of Congress of May 8 and June 30, 1914.

June, 1968

Home Economics 78



Furnishing Your Home

# Periods and Styles



# Periods and Styles

Throughout the ages furniture designs have represented a way of life. Whether an authentic antique, a reproduction, an adaptation, or this year's modern, furniture tells a story about people and their cultures.

The best designs of each era have lived, been copied, modified and used again and again. You are fortunate to live in a period when there is such a variety of furniture from which to choose.

The styles being designed and produced offer almost custom choice—never before known.

There is furniture of good design in every price range if you know what to look for. The choice is much easier if you begin with a furnishings plan—one that fits your home, your family and the way you wish to live. Such a plan not only helps you to know what pieces of furniture are needed but will also help guide the selection of just the right styles for your home.

## Style Terminology

Due to differences in interpretations, terms relating to styles are often confusing. *Style* usually refers to the use of certain design characteristics. *Period* designates a measure of time when these characteristics were popularized. However, these terms are used interchangeably in the furniture world.

*Fashion* should be thought of as a changing thing which comes and goes with the seasons. Acceptance of a fashion is determined by the customers desire for something new and different.

Design characteristics help identify furniture of the various periods. These characteristics are copied or adapted by designers and manufacturers in creating today's styles.

Each manufacturer identifies his products with descriptive names which may also be confusing to the consumer. However, there are three broad areas on which the furniture world, in general, does agree on the basic characteristics: *Traditional*, *Provincial* and *Contemporary-Modern*.

Traditional includes those styles with design characteristics typical of master craftsmen of past generations. The terms period and style

usually refer to either an original or a reproduction which contains enough of its characteristics to make its origin clear. Much of the traditional furniture was first designed for royal courts and nobility. Through the years it has been associated with elegance and formality.

It was only natural that the court styles of each country should be copied in simplified versions for the masses. This furniture is referred to as provincial, country, or rural. The French and Italian Provincial and Early American are typical examples of this style. Each of them has two qualities in common: simplicity and comfort designed for informal living.

Contemporary and its counterpart, Modern, include a broad group of designs that are adapted for modern methods of production and present day living. Contemporary is inspired by traditional styles while modern breaks completely all ties with previous designs. The beauty of both lies in simplicity of line, smooth contours, and effective use of time-proven as well as new materials and new technology. Much of it is small in scale, light in appearance, versatile in use and easy to care for.

## Selecting a Style

The task of selecting the right style furniture for you and your family is made simpler by first deciding on the atmosphere you wish to create. Is it one of formality, of casual informality or

something in between? With this decision as your guide, you are not likely to limit your choice to any one style but to select a combination of compatible styles that seem to belong together.

# Development of Furniture Styles

Styles of furniture have developed gradually over a long period of time and have reached different areas of the world at widely spaced intervals. The forces that influence the way people live also influence their furnishings.

Economic status, artistic development, religion, politics, technology, communications, the climate and available materials have affected the development of the furniture of each era and country.

Current furniture designs usually date back to about the fifteenth century. However, ideas and motifs are often borrowed from the ancient Greeks, Romans and Egyptians.

As the nations of Europe developed, their peoples began to erect large buildings; chiefly castles, churches and monasteries. Architecture became an important mode of expression and architectural details were applied to furniture. By the thirteenth and fourteenth centuries the Gothic style flourished and furniture followed the same theme. Furniture was large and heavy with extensive carving. It was characterized by architectural detail, pointed arches and religious motifs.

A new movement called the Renaissance, meaning new birth, began in Italy during the four-

teenth century and reached its height during the last half of the sixteenth century. The Renaissance spread to each country and stimulated an era of cultural development.

Furniture designs reflected the new interest in the arts by becoming more refined in form and more graceful in proportion. The techniques of ornamentation followed the development of an appreciation of the artistic.

Following the Renaissance, the decorative arts flourished in France; then in England and surrounding countries. The early settlers of America were predominantly English but there were also Dutch, Scandinavian, German, French and Spanish. They brought with them furniture and ideas from their homelands. American furniture styles are a blending of many influences.

The styles you see today in stores, homes and showrooms have been largely influenced by furniture designs of the last three centuries.

Therefore, an overview of the seventeenth, eighteenth and nineteenth centuries, followed by a summary of the important furniture styles of each era, will provide a better understanding of the different styles, their relationship to each other and their influence on today's furniture.

## Seventeenth Century

The seventeenth century was a brilliant and boisterous era. Bold and adventurous men were exploring and settling new lands. In Europe there was religious and political unrest. A new wealth was changing the style and manner of living, especially for the upper class.

During the first part of the century, furniture design was dominated by the elegance of the Renaissance but gradually changed to the Baroque; a massive, ornate style, which had its origin in Italy. The Baroque reached its height in France under Louis XIV and moved on to Holland, England, and then America, changing as it spread by taking on regional or national characteristics.

For the first time people began to expect furniture to be comfortable. They also began to think about beauty. By the end of the century most the pieces of furniture we know today had made their appearances.

In America the colonists were devoting all their time to getting established. Their furniture was of necessity simple and often crude in construction. Local woods were used, especially pine, oak and fruitwoods. Typical pieces are wainscot, slat and banister chairs, trestle tables, chests and the settle.

The style changes in Europe were reflected in America as the colonies grew and prospered. However, in the beginning, due to slow communications as much as two decades elapsed before new ideas of design were used by American craftsmen.

The styles that are today referred to as "Early American" are really based on those of the very last of the seventeenth century and the first of the eighteenth century. Outstanding styles of this era were the French Louis XIV; the English Jacobean and William and Mary; and the American Early Colonial.



## **Eighteenth Century**

In the area of decorative arts the eighteenth century was one of the richest the world has ever known. People were ready for houses and furniture designed to reflect the elaborate social customs of the day.

Industrial development and international trade created a prosperity that affected all nations. A great part of the wealth was spent on lavish living.

A rapid exchange of ideas was brought about by expansion in foreign trade and migration of craftsmen. The oriental influence and foreign materials, especially mahogany, played an important role in furniture designs of the first half of the century; the discovery of Pompeii and the use of satinwood influenced furniture designs of the latter half.

This century has been called the golden age of cabinet making. New pieces and new designs appeared to meet the needs of the social life of the era. This was the beginning of the elegant traditional furniture as we know it today.

Styles were set in France, migrated to England and then found their way to America.

In France the furniture styles changed from the massive, ornate Baroque of Louis XIV to the delicate decorated Rococo of Louis XV, then to the neo-classic of Louis XVI and Directoire.

The Queen Anne period, often referred to as the age of walnut, ushered in a golden age in English design. Then, there was a rapid succession of styles named after master craftsmen of the period. These included Thomas Chippendale, Robert Adams, George Hepplewhite and Thomas Sheraton. Furniture pattern books made their appearance along with these cabinet makers; so their furniture designs were widely copied. These styles are often referred to as Georgian since they enjoyed popularity during the reign of the three Georges.

The colonies were eager to adopt the rapidly changing manners and customs of their mother country. They readily accepted the idea of hierarchy of social rank. Aristocracy in America reached its height between 1750 and 1800.

Many wealthy colonists imported furniture. However, talented American craftsmen copied foreign versions with skill and imagination. Consequently, American homes had both original and American versions of Queen Anne, Chippendale, Sheraton and Hepplewhite during the Colonial and Federal periods.

America's most outstanding contribution to furniture designers of the period was Duncan Phyfe. While he was influenced by other crafts-

men, he developed a style of furniture that was uniquely his own. Goddard, Townsend, Savery and others also made fine furniture during this period.

## **Nineteenth Century**

The nineteenth century was one of decorative conflict. It was the era when families of social prestige and wealth, such as the Vanderbilts, and Astors, built and furnished elaborate homes combining styles with a free hand.

Industrially, mass production was replacing individual craftsmanship. Names like Hitchcock, Eastlake and Morris were associated with machine production.

A wave of classicism inspired by the discovery of the ruins of Pompeii and social unrest began at the end of the eighteenth century and continued into the early nineteenth century. This classic trend found expression in the Louis XV and French Empire styles, the Adams, Sheraton, Hepplewhite and Regency styles in England and the Federal furniture of the colonies. During this time design elements borrowed from ancient Egypt, Greece and Rome were used in American architecture and furniture.

About the middle of the century the Gothic influences reappeared. The Victorian and Louis XV styles of the later half century combined elements of both Gothic and Renaissance styles. Louis XV and XVI styles reappeared in Europe, England and America.

By the end of the century traditional methods and designs were yielding to a vogue for experimental forms of simpler lines, new processes and new materials.

## **Twentieth Century**

Every style of the past was at one time "modern" and each one had good and poor examples. While many contemporary designs draw upon ideas of the past, they are still a part of the modern style in its broadest interpretation.

The term *organic* is often used for those modern designs that attempt to break with past traditions. This style has evolved through a series of efforts to create beauty in a functional form. The effort began toward the end of the nineteenth century and was given impetus by the archi-



tectural designs of Louis Sullivan and Frank Lloyd Wright in the early part of the twentieth. By 1925 there was widespread interest in this new style of furniture, both in America and Europe.

At the present time there are many interpretations of the modern style. New shapes and forms have been introduced. Modern materials and technology have changed traditional construction methods. The functional emphasis has stimulated production of dual-purpose furniture, modular units, wall-hung furniture, and furniture scaled to fit apartment living and today's smaller homes.

Wood is still the most popular material, but glass, metal and plastics are also used. Beauty is provided through structure and materials rather than surface ornamentation.

Many artists and craftsmen have contributed to the development of the modern style. However, a few of them should be mentioned since their influence is so prevalent in the marketplace at the present time. Some of them are Mies van der

Rohe, Marcel Breur, Charles Eames, Eero Saarinen, Edward Wormley, Jens Risom, Bertola, Estelle and Erwine Laverne, George Nelson and T. H. Robsjohn-Gibbings.

Interest in traditional styles of furniture continues. The fine originals of the seventeenth and eighteenth centuries have become more valuable with the passing years. Many of these are now preserved for study in museums. "Antiquing" has become a fascinating venture for many people. Others actually prefer an authentic reproduction to the original.

Much of the furniture in the marketplace is traditional in styling. Designers have borrowed traditional characteristics but modified and scaled them to fit today's homes. These designs are referred to as contemporary.

There is a wide selection of furniture available in today's market place. You need to be able to select the styles that are most appropriate for your home and way of life.

## Combining Styles of Furniture

"Putting furniture together" may be compared to dressing for a party. The dress-up occasion calls for silks, satins, jewels and furs. The casual get-together suggests denims and play clothes or just everyday apparel.

Like parties, most furniture falls into three major classifications—*formal*, *semi-formal* and *informal*. On the formal side we find the stately elegance of most eighteenth century English, with Regency close behind. At the opposite extreme is Provincial furniture with varying degrees of formality.

By keeping the quality of formality or informality in mind, it is usually easy to achieve a pleasing combination of furniture pieces. To the formal styles you would add formal fabrics, such as satin, damask and velvet; rich wood finishes; full-length draperies and elegant floor coverings. With the informal styles, choose the gaily printed chintz; the nubby-textured fabrics; the softer tones of fruitwood, pine and maple; tweedy floor coverings and simple window treatments.

Since there is always overlapping of styles, the periods that follow each other in development can usually be blended safely. For example, Early American will combine nicely with Colonial American and the more elaborate Colonial with Federal.

By today's standards a room in one style of furniture is monotonous. There are no set rules for blending but these general principles can guide you in combining furniture successfully.

1. One style of furniture should dominate, but a few well-chosen pieces of another style for contrast will add interest.
2. The style of the house, the way you and your family live and your personal tastes may dictate the style you wish to have predominate.
3. A more interesting and lived-in appearance may be achieved by using some old pieces along with new furniture.
4. The woods may also offer a cue in combining. They do not necessarily have to match but they should be compatible.
5. Pieces of about the same characteristics and scale are usually compatible when used together.
6. Color can be the ingredient that unifies a grouping made up of different styles.
7. Don't copy someone else. Remember, you are selecting and combining furniture to fit your house and the way you and your family live.

Many styles offered by today's manufacturers combine with ease. The way you select and combine the styles is an important way to add individuality and a touch of personality to your home.

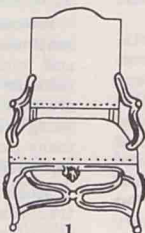
Furniture styles of the past three centuries are presented in a chronological order in the following chart. Those styles that have had the greatest influence on today's furniture are included. Additional references are given for those interested in a more comprehensive background and description of the various styles of furniture.

# I. SEVENTEENTH CENTURY

## STYLE CHARACTERISTICS TYPICAL PIECE AND DECORATION

### 1. Louis XIV 1643-1715 French Court Furniture (Formal)

- Built for grandeur rather than comfort
- Elaborately decorated
- Decorated with carving, gilding, inlaying, metal mounts (ormolu), Boulle work, lacquer
- Elaborate tapestries

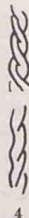


1. Louis XIV
2. Rayed Sun
3. Shell Motif
4. Boulle Work

### 2. Jacobean 1603-1689 English (Informal)

James I  
Charles I  
Cromwell  
Charles II  
James II

- Influenced by Elizabethan
- Early Jacobean—straight lines, strap work, split spindles
- Cromwellian—severely simple, undecorated
- Carolean—curvilinear influenced by Flemish Baroque; used caning
- Wood—primarily oak

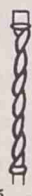
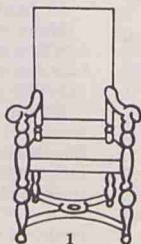


1. Wainscoat Chair
2. Elizabethan Legs
3. Jacobean Legs
4. Legs

## STYLE CHARACTERISTICS TYPICAL PIECE AND DECORATION

### 3. William and Mary 1689-1702 English (Informal)

- Simple, light, comfortable
- X stretchers with finial
- Spiral and trumpet leg
- Club, bun, scroll foot
- Veneering and cross banding
- Decorative elements—marquetry inlay, Chinese lacquer
- Wood—walnut



2

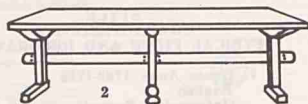


1. William and Mary Chair
2. Double Bonnet
3. S-Curve
4. Trumpet Leg
5. Rope Leg
6. Bun Leg

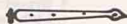
4. Early American 1620-1725  
(Informal)
- Simple straight lines
  - No decoration on early pieces
  - Tables—gate and trestle
  - Chairs—Banister, slat, ladder back
  - Settle



1



2



5



3



4

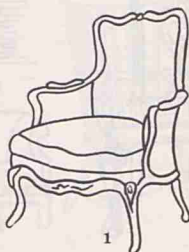
1. Slat Back Chair
2. Trestle Table
3. H-Hinge
4. L-Hinge
5. Strap Hinge

## II. EIGHTEENTH CENTURY

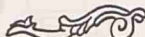
### STYLE CHARACTERISTICS TYPICAL PIECE AND DECORATION

5. Louis XV 1730-1760  
French  
(Formal)  
French Provincial based  
on this style  
(Informal)

- Decorative
- Light in scale
- Rococo—rock and shell was dominant motif
- Cabriole leg
- Curved scroll front
- Painted and gilded furniture popular
- Popular woods—walnut mahogany and ebony



1



2



3



4

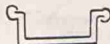
1. Louis XV
2. Asymetrical Detail
3. Rococo Motif
4. Cabriole Leg

6. Louis XVI 1760-1789  
French  
(Formal)  
Italian Provincial  
has same basic lines  
(Informal)

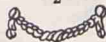
- Inspired by Grecian designs
- Graceful combination of straight and curved lines
- Legs without stretchers
- Motifs were rosettes, garlands, festoons, urns, lyre
- Shaped backs—design often woven to fit



1



2



3



4

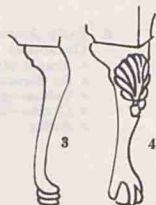
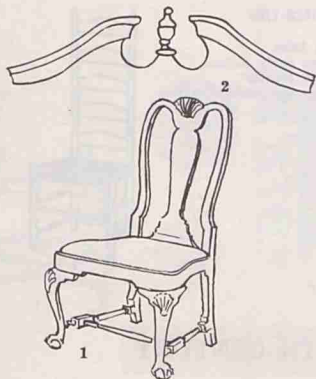
1. Louis XVI
2. Symetrical Mounts
3. Rosette
4. Fluted Leg



STYLE  
CHARACTERISTICS  
TYPICAL PIECE AND DECORATION

7. Queen Anne 1702-1712  
English  
(Informal or Formal)

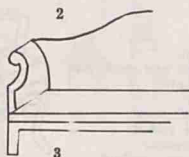
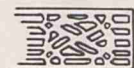
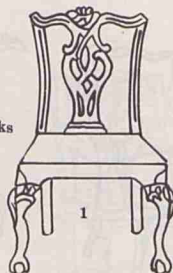
- Graceful curves
- Light scale
- Cabriole legs
- Pad, ball and claw feet
- Simple shell motif
- Wood—walnut



1. Splat Back
2. Broken Pediment
3. Cabriole Leg
4. Shell, Ball and Claw

8. Chippendale 1717-1779  
English  
(Formal or Semiformal)

- Graceful, medium scale
- Solid appearance
- Embellished with carving
- Early pieces had cabriole legs, fiddle back, ball and claw
- Later—straight legs carved cabriole, bow-shaped ladder backs
- Used shell motif, fret, ribbons, pagodas, "C" and "S" curves
- Wood—mahogany

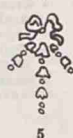
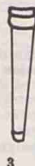
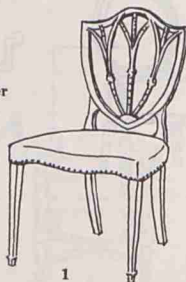


1. Yoke-Pierced Splat Back
2. Fret Work
3. Rolled Arm
4. Mount

STYLE  
CHARACTERISTICS  
TYPICAL PIECE AND DECORATION

9. Hepplewhite 1760-1786  
English  
(Formal)

- Graceful and light scale
- Usually square tapered legs
- Sometimes round with reeding or fluting
- Shield back was his trademark
- Decorated with wheat husks, swags, Prince of Wales feathers
- Extensive use of inlay and veneer
- Wood—mahogany was favorite
- Rosewood, stainwood, tulip wood inlay

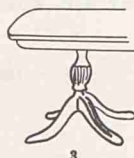
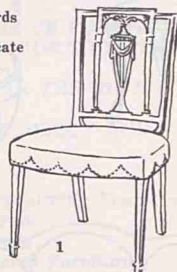


1. Shield Back
2. Reeded Leg
3. Turned Leg
4. Wheat Motif
5. Husk Motif

# 10. Sheraton 1751-1806

English  
(Formal)

- Simplicity was the keynote
- Seldom used stretchers
- Legs were round or square tapered, reeded or fluted
- Made specialty of sideboards
- Used veneering expertly
- Favorite motifs were delicate swags and small urns
- Wood—satinwood



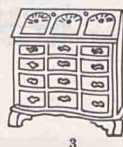
1. Vase Back
2. Light Scale Sofa
3. Pedestal Table
4. Mounts
5. Mounts

## STYLE CHARACTERISTICS TYPICAL PIECE AND DECORATION

### 11. Colonial 1720-1790

American  
(Formal and Informal)

- Influenced by Queen Anne, Chippendale, Hepplewhite and Sheraton
- Ranges from simplicity to rich ornamentation
- Motifs often shell, pendant, acanthus leaf, pineapple
- Block-front desk, rocking chair, low post bed, of American origin
- Informal pieces usually in pine, walnut, oak, maple, fruitwoods
- Formal pieces in mahogany or walnut



1. Windsor Chair
2. Card Table
3. Block-front Desk

## III. NINETEENTH CENTURY

### 12. Directoire 1789-1804

French

Empire 1804-1820

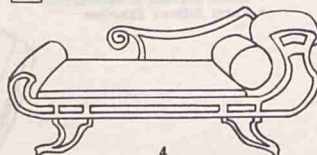
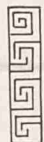
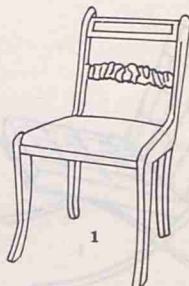
French

English Regency 1810-1820

American Federal 1781-1830

(Formal—had many characteristics in common)

- Used classic forms
- Combined straight lines and curves
- Large unadorned wood surfaces
- Legs often splayed
- Wood—mahogany, rosewood

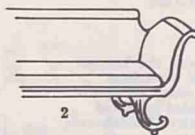
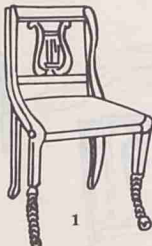


1. Chair—Curved Lines
2. Greek Key
3. Sphinx
4. Sofa—Rolled Arms

STYLE  
CHARACTERISTICS  
TYPICAL PIECE AND DECORATION

13. Duncan Phyfe 1768-1854  
American Federal  
(Formal)

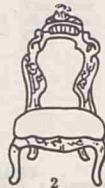
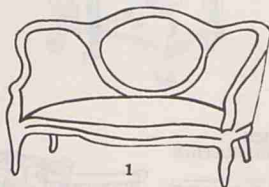
- Combined straight and curved lines
- Chair and sofa backs feature low, rolled top rails
- Lyre motif is distinctly Phyfe
- Decoration usually fluting or reeding
- Wood—mahogany



1. Chair—Lyre Back Splayed Legs
2. Sofa—Rolled Arms
3. Chair—Curved Back
4. Swag

14. Victorian 1837-1901  
English  
(Formal)

- Made in sets
- Favored carved motifs of flowers, leaves and scrolls
- Chair backs, oval horse shoe shaped
- Plush and mohair upholstery
- Marble tops on tables, dressers, chests
- Wood—walnut, mahogany and rosewood



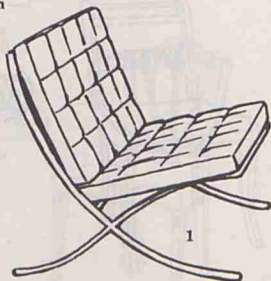
1. Victorian—American Style
2. Victorian—English Style

## IV. TWENTIETH CENTURY

STYLE  
CHARACTERISTICS  
TYPICAL PIECE AND DECORATION

15. Contemporary-Modern 1925-  
German  
(Informal)

- New shapes and forms introduced
- Modern materials and technology used
- Beauty provided through structure and materials
- Little surface ornamentation
- Form follows function



1. Mies van der Rohe
2. Charles Eames



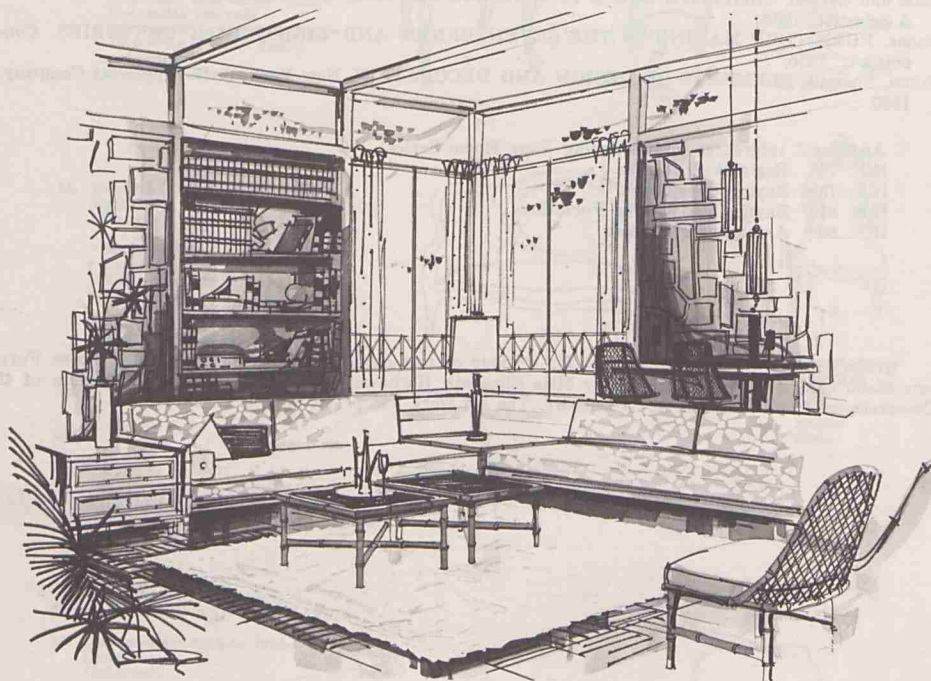
## ADDITIONAL REFERENCES

- Aronson, J. THE ENCYCLOPEDIA OF FURNITURE. New York: Crown Publishers, Inc., 1965.  
House and Garden. COMPLETE GUIDE TO INTERIOR DECORATING, Sixth Edition. New York: Simon & Schuster, 1960.  
Simons. FURNITURE MAKING IN THE SEVENTEENTH AND EIGHTEENTH CENTURIES. Connoisseur, 1955.  
Whiton, Sherrill. ELEMENTS OF DESIGN AND DECORATION. New York: J. B. Lippincott Company, 1960.

Additional references in Furnishing Your Home Series:

- H.E. 75: Begin With A Plan
- H.E. 78: Buying Case Goods
- H.E. 81: Buying Upholstered Furniture
- H.E. 80: Arranging Furniture

Grateful acknowledgement is given for critique of manuscript by panel members of Southern Furniture Manufacturers' Association and by Miss Elizabeth Hathaway, Professor of Home Economics of the University of North Carolina at Greensboro. The art work was provided by S.F.M.A.



Prepared by  
Mrs. Lillie B. Little  
Extension Housing and Home Furnishings Specialist

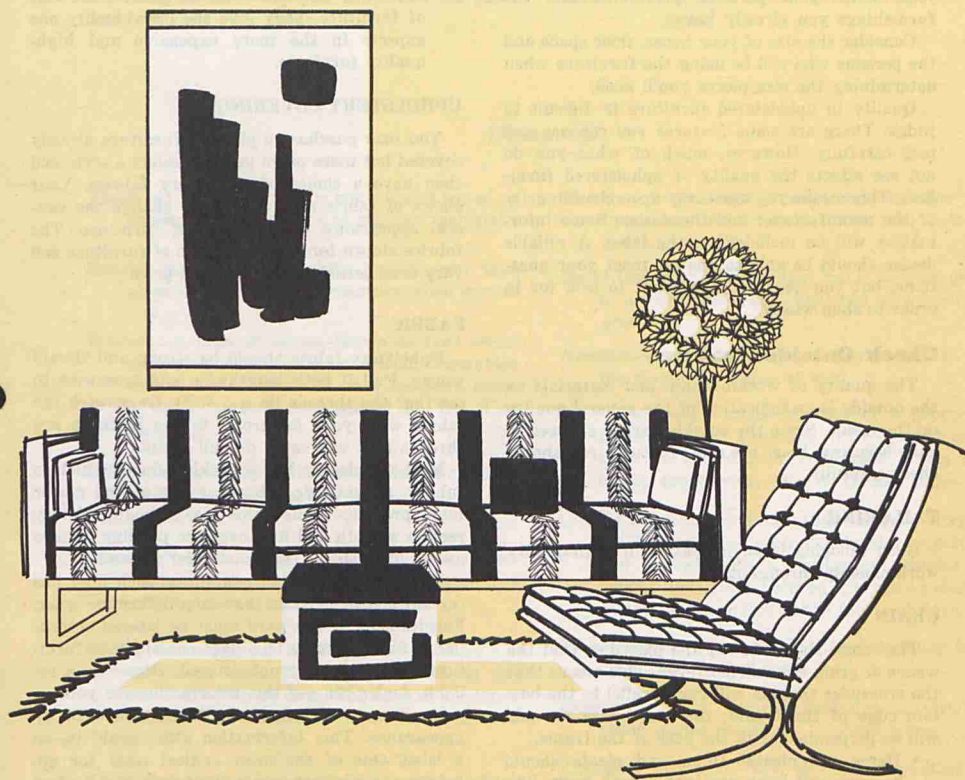
Published by  
THE NORTH CAROLINA AGRICULTURAL EXTENSION SERVICE

North Carolina State University at Raleigh and the U. S. Department of Agriculture, Cooperating. State College Station, Raleigh, N. C., George Hyatt, Jr., Director. Distributed in furtherance of the Acts of Congress of May 8 and June 30, 1914.

August, 1968

Home Economics 79

# Buying Upholstered Furniture



furnishing your home

## Buying Upholstered Furniture



# Buying Upholstered Furniture

Today's upholstered furniture comes in a wide variety of styles, sizes, qualities and prices. When you get ready to select a chair or sofa, you must decide which piece will best serve your needs and fit your budget. The choice of style is determined by the general atmosphere you wish to create in your home, your personal preference and the furnishings you already have.

Consider the size of your house, floor space and the persons who will be using the furniture when determining the size pieces you'll need.

Quality in upholstered furniture is difficult to judge. There are some features you can see and test carefully. However, much of what you do not see affects the quality of upholstered furniture. This means you must rely upon the integrity of the manufacturer and the dealer. Some information will be included on the label. A reliable dealer should be able to answer most your questions, but you need to know what to look for in order to shop wisely.

## Check Outside Features

The quality of workmanship and materials on the outside is an indication of the general quality on the inside. Since the outside part is exposed to daily scrutiny, there are some features you should check carefully.

## TAILORING

Good tailoring is an indication of high-quality workmanship throughout.

## GRAIN

The fabric should be cut and placed so that the weave or grain line will look even. This means that the crosswise threads will run parallel to the bottom edge of the frame; the lengthwise threads will be perpendicular to the base of the frame.

- Hems and pleats—Hems and pleats should be even and hang straight. Check grain line carefully.
- Pattern—Fabric patterns, whether large or small, should be centered and carefully placed. The placement of pattern, particularly bold patterns, on the back, cushion, front and arms should be placed to best advantage.
- Welting—The cording or welting should be smooth, straight and firmly stitched.
- Cushions—Cushions should fit snugly into seat corners and with adjoining cushions. Re-

versible cushions will help distribute wear.

- Use of fabric—In better quality furniture the areas under the cushions and across the back are of the same quality fabric as that used for the more exposed areas.
- Decorative detail—Tufting, trapunto, buttons and other decorative details add to the cost of furniture. They give the individuality one expects in the more expensive and high-quality furniture.

## UPHOLSTERY COVERINGS

You may purchase a piece of furniture already covered but more often you will select a style and then have a choice of upholstery fabrics. Your choice of fabric may completely change the general appearance of the piece of furniture. The fabrics shown for the same piece of furniture can vary considerably in quality and price.

## FABRIC

Upholstery fabric should be strong and closely woven. Pull it both lengthwise and crosswise to see that the threads do not shift. Or scratch the fabric with your fingernail to see if there are threads that will catch or pull easily.

Most upholstery has a backing finish which is rubber, a synthetic rubber or one of the newer foam products. This helps make the upholstery remain smooth and firm over the padding. It also makes it easier for the upholsterer to handle.

Learn about the fiber content as each fiber has certain characteristics that help determine wear. Fabrics sold by the yard must be labeled according to fiber content. This does not apply to furniture that is already upholstered. However, a reliable dealer can get this information for you.

You cannot tell about the fastness of color by appearance. This information also should be on a label. One of the most critical tests for upholstery is whether or not the fabric is color-fast to light.

Finishes are available to add spot- and stain-resistance to all fabrics regardless of fiber content. Some protect against water-borne stains; some protect against water and oily stains. They also give increased resistance to wear. If a fabric has been treated for spot- and stain-resistance, this information is usually included on the label. Permanent mothproofing prevents moth damage to wools and wool blends.

All of the classic types of fabric are being made and used—tapestry, damask, brocade, homespun, bouclé, frieze and plush as well as velvet, tweeds and chintz. See fabric glossary page 5. Each of these fabrics is made in a number of different fibers or combination of fibers. Many of the newer fabrics are described by textures, color combinations or the country of origin.

### LEATHER

Leather is an excellent though expensive upholstery material. Improvements have made leather softer, thus making beautiful tailoring detail easier. Leathers are available in a lovely range of colors and textures.

### VINYL PLASTICS

There are many qualities of vinyl plastics. Some look like leather; some like fabric. Some have a fabric backing; others do not.

Low-quality vinyl tears at the corners and splits at the seams. It also has low resistance to stains and fading.

Vinyl is easily cleaned. It is waterproof. Vinyl is difficult to repair once it breaks.

### EXPOSED SURFACES

If a piece of furniture has legs or a frame that is not covered, examine the finish carefully. The wood should have an even color and rich texture. Any carving or ornamental detail should be refined and smooth. The upholstery should be fitted attractively and joined evenly to exposed wood surfaces.

### Check Inside Features

The quality of features within the piece of furniture determines serviceability, durability and comfort. You need to know something about the way upholstered furniture is made in order to ask questions about the piece you are considering. You can learn much about quality from comparing upholstered pieces.

### FRAMEWORK

The basic frame must be designed and constructed to withstand stress and strain over a long period of time. A hardwood that is free from imperfections and that has been kiln dried is most desirable. Hackberry, elm, gum, maple and oak

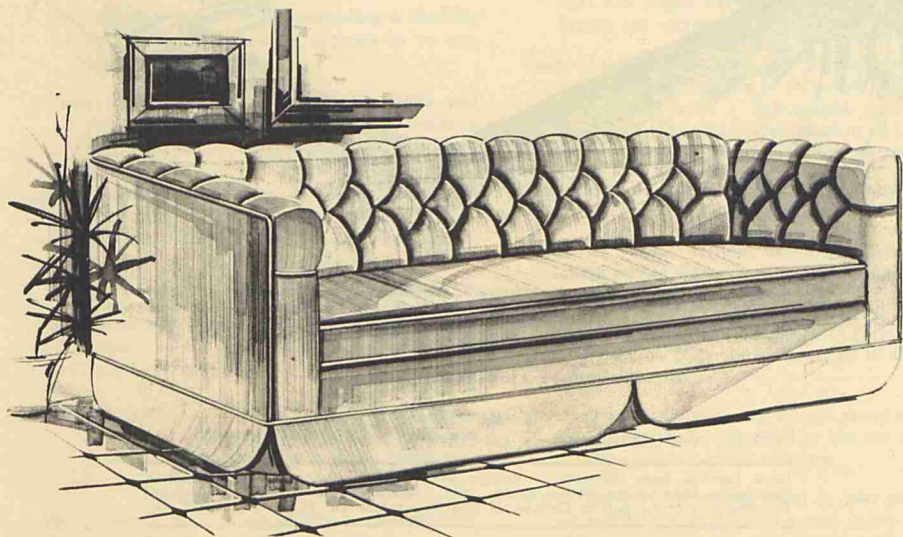


Figure 1. Good piece of furniture pointing out what to look for.



floor and the right depth so he has good back support.

The height, width and slant of the seat and the back should be tested carefully. The height of the arms will also affect comfort. Try sitting in chairs and sofas of different heights, with and without arms. Then make your choice in terms of the purpose the piece will serve.

No upholstered piece of furniture should be selected hurriedly. Each piece deserves careful study and thought. That way you will select the piece that best suits your needs.

Additional references in *Furnishing Your Home* Series:

H.E. 75: Begin with a Plan

H.E. 78: Buying Case Goods

H.E. 80: Arranging Furniture

H.E. 79: The Furniture Story: Periods and Styles

## Glossary

**Appliqué:** A pattern that is cut out and sewed or applied on the surface of another material.

**Bouclé:** An irregular, tightly looped yarn that gives a rough, nubby appearance when woven.

**Brocade:** A kind of weave, also a finished cloth, which, although made on a loom, resembles embroidery. It is woven on a Jacquard loom. A relief pattern is produced by the filler thread.

**Brocatelle:** A heavy fabric resembling a damask, except that the pattern appears to be embossed.

**Chintz:** Fabrics woven in a plain weave and finished with a glazing process to create a soft, lustrous appearance and hand.

**Crewel embroidery:** A kind of embroidery with a pattern of varicolored wools worked on unbleached cotton or linen. The designs are often inspired by the East Indian "tree of life" motif.

**Frisé (free-zay):** A looped pile fabric with designs created by cut or uncut loops, by use of different colored yarns.

**Guimpe (gămp):** A braid made of heavy yarns used as a finish, particularly for joining upholstery to the frame or exposed wood surface.

**Matelassé:** A woven fabric with a distinct puff design that creates a cushion effect.

**Mohair:** A particularly heavy and durable pile upholstery fabric made from the hair of goats.

**Moiré (mō' rā):** A fabric that has a watered grain or a wavy appearance achieved by a finishing process.

**Needlepoint:** A type of embroidery on canvas using diagonal stitches of wool.

**Pile:** The family name for any of a group of fabrics having a surface with upright ends that are looped or cut. Included in the pile family are velvets, velours, freizes, plush.

**Quilted fabrics:** Any fabric that has been sewn to a filling material, such as polyester or cotton, and backed with a lightweight canvas or muslin. This gives a puffed effect in an all-over design or an outline of the fabric pattern.

**Suede cloth:** A woven fabric with a close nap that gives the effect of suede leather.

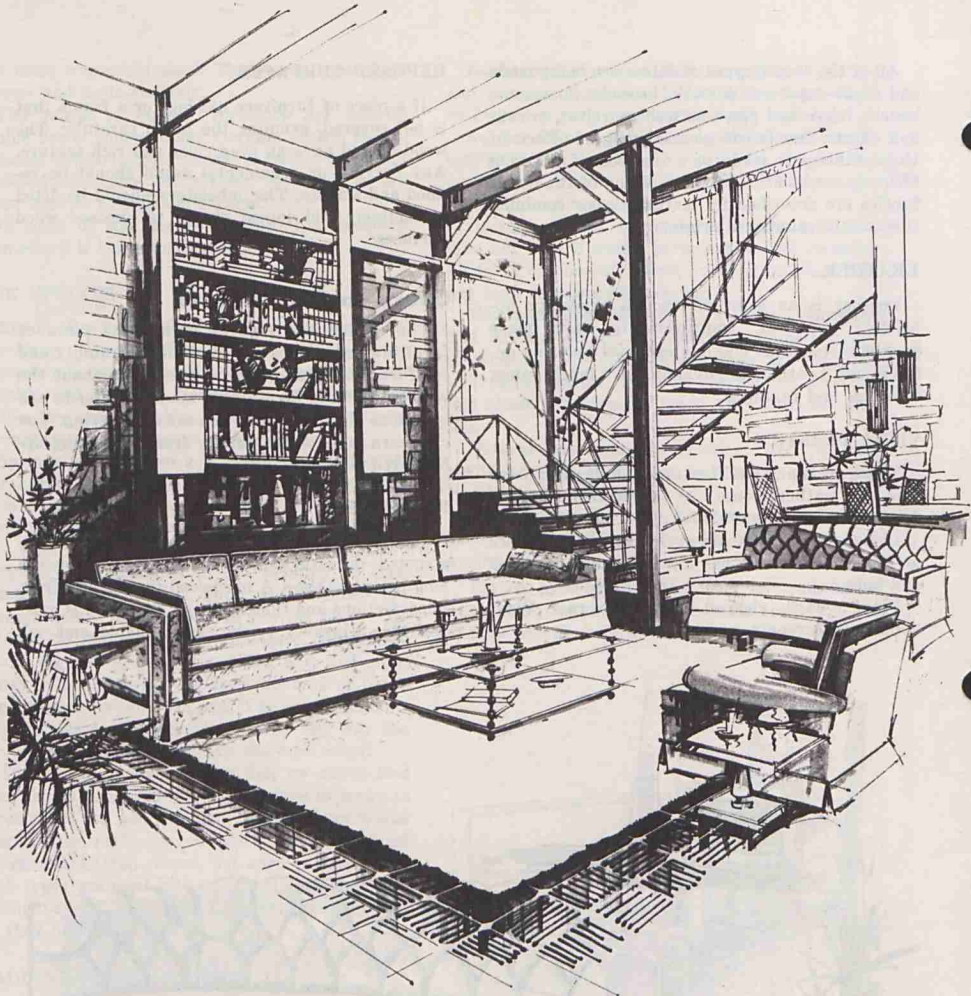
**Tapestry:** Fabric designs depicting historic or other scenes woven on Jacquard loom.

**Trapunto (tra-pōon' to):** A type of quilting in which the pattern is outlined to give a high relief effect. Only the quilted part of the design is padded.

**Tweed:** The family name for a large group of textured fabrics characterized by the use of two or more colors used in weaving.

**Welt:** The covered cording used to join sections of upholstery or to make a neat finish where upholstery joins exposed wood surfaces.





*Grateful acknowledgement is given for critique of manuscript by panel members of Southern Furniture Manufacturers' Association and by Miss Elizabeth Hathaway, Professor of Home Economics of the University of North Carolina at Greensboro. The art work was provided by S. F. M. A.*

Prepared by:  
Mrs. Lillie B. Little  
Housing and Home Furnishings Specialist

Published by  
THE NORTH CAROLINA AGRICULTURAL EXTENSION SERVICE

North Carolina State University at Raleigh and the U. S. Department of Agriculture, Cooperating. State College Station, Raleigh, N. C., George Hyatt, Jr., Director. Distributed in furtherance of the Acts of Congress of May 8 and June 30, 1914.

## CARE OF FURNITURE

The life and beauty of good furniture is lengthened by proper care. The best treatment for maintaining furniture's lovely sheen and beauty and for protecting it from daily wear is to keep it clean and waxed, remembering always to rub with the grain of the wood.

If your furniture had "care" directions when purchased, follow the manufacturer's directions.

Keep furniture away from open windows and artificial heat. Too much humidity may cause swollen and warped furniture. Dry air may cause cracks and loose joints in furniture.

### WOOD FURNITURE

#### Daily Care

A supply of good dust cloths is important. Old cheesecloths, flannel, wool, or chamois are most satisfactory.

Dustless cloths can be made by applying enough cleaning wax to make the cloth feel damp. Hang out to air several hours. Store in jar.

Waxed furniture is easily dusted because the surface is hard and dry. A slight amount of rubbing used in dusting enhances the beauty of the wood and the finish, giving the surface a soft sheen. Waxed furniture should be dusted often, using soft lint-free cloths. NEVER USE OILED OR TREATED CLOTHS ON WAXED FURNITURE. Oils soften the wax and make it stick, causing it to catch and hold dust and become dirty.

#### Periodical Cleaning

Shellacked finishes are sensitive to water, alcohol, and heat. Test your finish (inside of a leg) with alcohol. If the finish becomes soft or tacky, it is shellacked. Use turpentine or a solvent cleaner to clean. Rub dry with a soft cloth. Re-wax. Polish.

Other finishes may be cleaned by any one of the following methods:

- (1) Use cloth wrung out of a mixture of one quart of water, three tablespoons boiled linseed oil, one tablespoon of turpentine (Flammable. Heat in double boiler.); rub with the grain of wood until clean. Wipe surfaces dry. Polish with dry cloth. Wax with paste wax. Polish with grain of wood.
- (2) Remove dust, wax, etc., by applying a generous coat of cleaning wax. Repeat, if necessary. Re-wax with paste wax. (Do not use a liquid wax, as a water carrier will ruin wood finishes.) Let dry 15 minutes. Polish with the grain.

Note: There are on the market many polishes containing silicone. Polishes that contain silicone should not be used. It causes some finishes to disintegrate and will create a problem in refinishing.

## Waxing Furniture

Remove old wax before applying a new coat. Excess wax will collect soil and show fingerprints.

Don't wipe the wax off until the haze is completely dry, or it will streak. Buff with a soft, lint-free cloth.

For antique furniture or new finishes, use the type of wax which will give a soft luster rather than a hard, bright finish.

Paste Wax: Paste wax is good for all wood furniture surfaces, especially those that receive hard use. Apply the wax between two layers of cloth so that only a thin layer of wax comes through and coats the surface. Wax only a small area at a time and buff it immediately with a soft cloth until it is hard and dry. Thick under-buffed wax collects wax.

Liquid Polishing Wax: Liquid polishing wax can be used. However, it is harder to apply a thin coating of liquid wax. Always pour it on a soft cloth, never directly on the furniture. Let the wax dry according to directions on the can before buffing with a soft lint-free cloth.

Cleaning-Polishing Wax: Cleaning-polishing wax removes soil and it polishes because it contains more solvent than liquid or paste wax. Pour some on a clean, damp cloth and apply it to the furniture. Follow directions on the can for drying and polishing.

Cream Wax: Cream wax is much the same as cleaning-polishing wax. This wax is especially good for enameled surfaces and light-colored marble.

Wipe-on Wipe-off Wax: This wax dries to a haze which leaves a hard, dry dust-resisting finish when polished. Clean the furniture according to the directions in this circular. This is not necessary if the wax contains a cleaner.

Self-Polishing Wax: This wax contains water, which carries the wax paste. It is designed for smooth floor coverings and it should never be used on furniture, for it may soften the original finish.

## Repairing Furniture

You can often repair small marks, scratches, and dents without refinishing the entire piece of furniture. If the damage is widespread, a complete refinishing job may be necessary.

Cloudy, Milky, or Faded Marks on Varnished or Shellacked Finishes: If the wiping of the furniture recommended above does not correct these faults, use the following:

Wipe with a cloth that has been dampened with a mixture of 1/2 raw linseed oil and 1/2 turpentine. Rub with No. 000 steel wool with the grain of the wood. Polish with a clean cloth.

For foggy appearance, rub with a cloth dampened in/clear water to which one cup of has been added 1 to 2 tablespoons of vinegar. Rub with the grain of the wood. Dry. Wax.

Scratches: Many scratches on furniture can be prevented by using precautions, such as using trivets or by using felt or moleskin glued to the bottom of lamps



and other accessories.

Light scratches are made less noticeable if treated by one of these methods:

Rub with a little linseed oil or liquid or paste wax.

Or rub with a commercial scratch remover. Select one that matches the color of the finish. Follow the manufacturer's directions.

Or rub with the cut end of an oily nut meat such as pecan or walnut.

Or rub with a mixture of iodine and oil which will give sufficient color to stain.

Or rub with oil stain.

With any of these methods use a small brush or toothpick tipped with cotton to apply the stain. Wipe off excess and let dry for 24 hours. Wax.

Gouges, Holes, and Deep Scratches: Fill with plastic wood which has been stained to a color slightly darker (it will dry lighter) than the wood. Smooth down with No. 8/0 sandpaper and No. 000 steel wool dipped in oil. Go over the surface with pumice and oil. Clean and wax. Drawer pulls can be tightened by removing the pull and filling the hole with plastic wood. Replace the pull and its screw. Allow to dry for several hours before using.

White Spots Caused by Water or Heat or Alcohol: Remove by liquid cleaning and polishing wax. For persistent spots, dampen a cloth with one of the following: oil of peppermint, a few drops of ammonia, or a paste made of boiled or raw linseed oil and rottenstone, or pumice stone. Rub carefully with the grain. If the spots still persist, use No. 000 steel wool moistened with one of the oils. If they still show, it will be necessary to remove the finish and to refinish.

Candle Wax: Crumble off all you can. Remove surplus with a piece of stiff cardboard or scrape gently with the dull edge of a table knife. Applying ice to the wax will harden it and make it easier to remove. Wipe up the ice water immediately so there will be no water spots. Sometimes the residue can be washed off with a mild soapy water. Dry well and rub with a cloth dampened with cleaning fluid. Re-wax. Buff.

Checked or Cracked Varnish: (varnish with a crisscross of hairline cracks): A professional refinishing of the entire surface is the only remedy for this condition. The tiny cracks are caused by exposure to heat or cold. Waxing will improve appearance. Apply the wax as thin as possible and polish immediately. Always use a circular motion when working on a checked finish.

Grease Spots: Wipe off with a cloth dampened with cleaning fluid. Re-wax. Polish.

Mildew: The problem of mildew can be reduced with an alkali solution (washing soda, sal soda, trisodium phosphate). Follow the directions on the package. An abrasive cleaner, such as kitchen cleaner, is also used. Rinse carefully with water and dry thoroughly. If any mildew remains, apply a chlorine solution, rinse, and dry. Re-wax. Buff.

Cigaret Burns: Rub only the burned area with fine steel wool wrapped around a matchstick. When charred area has been removed, use one of the methods given for scratches. If a small hole is left, use one of the methods given for gouges, holes, etc.

## WICKER FURNITURE

Clean with a commercial cleaner that is recommended for woodwork. Rinse well. Dry upside down. This helps to retain the original shape.

For treatment of Mildew, see WOOD FURNITURE.

## MARBLE

Use a commercial porcelain cleaner. Follow directions on the package. A creamy paste of quicklime (unslacked lime) and skimmed milk is also an effective cleaner. Scrub marble surface. Flush with clean warm water. Polish with No. 000 steel wool using a circular motion.

## FURNITURE HARDWARE

Use a recommended metal polish. Follow the manufacturer's directions. No. 000 steel wool, if used lightly, also will restore the natural finish.

## UPHOLSTERED FURNITURE

Remove as much dirt as possible from the surface to be cleaned, using a whisk broom, brush, or vacuum cleaner.

Surface Soil: Foodstuffs, animal matter, starches, sugars, stains (coffee, tea, cream, milk, gravy, chocolate, eggs, ice cream, sauces, salad dressing, candy, soft drinks, fruits, alcoholic beverages, washable ink, blood, and others) may be removed. Wipe up the excess. Sponge with water. Use a spot remover, according to manufacturer's directions.

Embedded Soil: Use soapsuds method. To make soap, combine one part mild soap flakes, chips, or shaved soap with five parts boiling water, and allow to cool to a jelly. This will take about one hour in a cool place. Soap should be no stronger than safe for silks. (Only soap will jell!)

Beat a small amount of soap jelly to the consistency of stiffly beaten egg white. Scrub fabric with stiff lather, cleaning a small area at a time, working towards the center. Loosely woven materials without nap should be scrubbed gently with the weave, to prevent the breaking of threads, and with a sponge instead of a brush. Remove soiled suds with the dull edge of a knife. Wipe with a soft cloth wrung dry in clear water. Continue to wipe until soap has been removed. Soap left in fabric leaves a fatty substance which attracts soil and moths. Shampooing needs to be done in a warm place on a breezy day to dry the surface rapidly.

There are several types of commercial cleaners available for use with upholstered furniture. For best results follow the manufacturers' directions for using all of these.

## CARE OF UPHOLSTERED FURNITURE, CARPETS AND RUGS

By House Furnishings Specialists

The methods for cleaning upholstered furniture, carpets and rugs at home are similar.

Allowing upholstery, carpets and rugs to become heavily soiled can be an expensive mistake. They will keep their attractive appearance for many years if a regular care plan is followed. A good maintenance program will include:

- Regular removal of dirt and litter.
- Occasional surface brightening.
- Professional rug cleaning when needed.
- Quick attention to spots and stains.

### TYPES OF SOIL

The types of soil that accumulate on upholstered furniture and rugs and carpets are:

1. Surface litter--hair, lint, fabric scraps, food crumbs, paper and other deposits that cling to surfaces and are difficult to remove.
2. Gritty dirt from mud and sand. This dirt sinks into and cuts the fabric of furniture and the pile of rugs and carpets. To prolong the life of either, it is important that this dirt be removed regularly.
3. Ordinary dust which settles on rugs and other furnishings dulls the appearance, causes color change, and may even rot the fabric.
4. A sticky substance called "dirt grease" comes from cooking, tobacco smoke, and furnace exhausts. This oily element may make up five percent of the total carpet dirt and act as a binder, making all dirt difficult to remove.

### REGULAR CARE

An efficient vacuum cleaner is the best tool for regular care of upholstered furniture, rugs and carpets.

Carpet sweepers may be used for quick pick-up of lint, crumbs, and litter on floors. Carpet sweepers do not remove embedded soil.

For the average family, a daily quick vacuuming is recommended for heavily-lived in areas. At least once or twice weekly a complete and thorough cleaning is needed to keep upholstered furniture, rugs and carpets at their best. This should include vacuuming the edges of furniture under removable cushions, under all light furniture, and the edges of wall-to-wall covering.

Regular and thorough cleaning of furniture, rugs and carpets is also the most effective method of preventing damage from moths and carpet beetles.



Even though the vacuum cleaner is used regularly, in time the surface becomes soiled and colors are dulled.

There are three methods of home cleaning: the dry cleaning method, the dry-powder method, and the shampoo (dry foam) method, all of which will improve this condition. However, none of these will replace professional cleaning (particularly of rugs and carpets). Today there are many products, applicators, and machines to help with this kind of cleaning.

Whichever method is used, vacuum thoroughly first.

Decide whether or not you should attempt the job yourself or have it done by an expert. If upholstery or rugs are too badly soiled, you may not be able to clean them evenly. The method used depends on the kind of material to be cleaned and how soiled the article is. Better results are obtained if the article is cleaned before it becomes too soiled.

### HOME CLEANING

Use the dry-clean way or powder way for touch-up cleaning of any upholstery fabric or carpet. Use the shampoo way for heavy soil but only on fabrics and rugs not harmed by water.

The Dry-Clean Way. Use only non-explosive dry cleaning fluids. Grocery and paint stores sell cleaners of this type. Some solvents are sold by some gas service stations under brand names. Pour dry cleaner into a shallow pan. Dip a sponge into the fluid, shake off excess, and with long, even overlapping strokes go over the surface of the fabric.

**CAUTION:** Cleaning fluids can damage foam rubber. If possible use one of the other cleaning methods for furniture and rugs with foam rubber padding. If you do use dry cleaning fluids, do so very sparingly so as not to saturate the rubber. Plastic foam padding is not damaged by dry cleaners.

The Dry-Powder Way. Use commercial cleaning powder made for upholstery and rugs. Sprinkle the powder over the fabric and brush it in thoroughly. Leave the powder on the fabric for as long as suggested by the manufacturer, or until it feels dry. Vacuum thoroughly to remove.

Shampoo Way. Use a commercial liquid upholstery and rug cleaner or suds made from laundry detergent. Follow the directions for commercial cleaners. First, test the solution on the back of inconspicuous place on the upholstery. Allow it to dry; then examine to make sure the fabric is not changed in color or texture.

If you use a detergent, put enough in warm water to beat up thick, creamy suds. Beat with a rotary beater. Apply the dry suds with a sponge or brush. (A stiff brush may damage delicate fabrics.) Avoid soaking the padding. Shampoo a small area; then wipe away soil and suds with a bath towel wrung out of clear, warm water.

**CAUTION:** Do not use soap instead of detergent, since all soaps contain some alkali, which may harm some rug and upholstery fibers and may cause colors to run. Do not use washing soda, ammonia, or other alkaline cleaner for this same reason.

## PROFESSIONAL CLEANING SERVICES

Professional cleaning services are required for rugs or carpet if you wish to remove embedded soil. Professional cleaning services may include: 1) plant cleaning, 2) on-the-floor cleaning (in the home), 3) dry cleaning, and 4) spot removal.

1. Plant shampoo cleaning means the rug is removed from the home and taken to the cleaning establishment. This service gives the most satisfactory results if the rug can be easily removed. The professional rug cleaner is usually equipped to dust, shampoo, thoroughly rinse, and completely dry the rug if he can take the rug to his plant. He may be able to restore firmness which was lost in previous rug shampooing. He can use frames or other equipment designed to reduce shrinkage of the rug. Sometimes the professional cleaner may reduce your problem of shading. ("Shading" is the variation in color tone of the rug. It frequently occurs after the rug has been on the floor awhile. Walking on the rug pushes the tufts in different directions. Light is then reflected from the tufts at different angles with different intensity. This creates the variation in color tone.) Shampooing lets the fibers relax. While the fibers are wet, the professional cleaner can brush the pile in one direction and let them dry undisturbed.

2. On-the-floor cleaning in the home is convenient and more economical for wall-to-wall carpeting than having it taken to the plant. The professional cleaner is equipped with a vacuum cleaner (more powerful than ordinary home cleaners), has commercial detergents (not available for home use), and the technical know-how for using them, and the experience in setting up conditions for speedy drying of the rugs. Seek cleaning services of a trustworthy firm for wall-to-wall carpeting before the carpet is quite soiled.

3. Plant dry cleaning of rugs keeps shrinking to a bare minimum, but it is not recommended for rugs which have a rubber backing. The cleaning solvent will soften and deteriorate the rubber. Whereas dry cleaning may be satisfactory for many rugs, there are not many dry cleaning plants equipped to handle a large, room-size rug.

## SPECIAL SPOTS AND STAINS

Remove Spots at Once. The dangers of spots and stains can be minimized if the homemaker will: 1) Act quickly when anything is dropped or spilled on a carpet or upholstery. Remove spots and stains before they dry or "set" themselves. 2) Have necessary cleaning equipment always at hand. 3) Try to identify what caused the spot or stain, and remove it by following directions carefully.

There is a type of stain known as the "delayed action" stain. It can result when anything containing sugar, such as fruit juice, soft drinks, or coffee, is spilled. At first, there is an invisible sugar stain. Months later, after being exposed to sunlight or heat, a brown spot will suddenly appear because of a process known as caramelization.

To be prepared for almost any carpet spot you need only two simple materials which you probably already have among your household supplies. One is a good dry-cleaning fluid. The other is a solution of one teaspoonful of neutral detergent and one teaspoonful of white vinegar added to one quart of warm water. Other materials may be required for some spots and stains, but these are safe only in the hands of skilled cleaners.

Basically, all stains are either water or oil borne. The detergent-vinegar-water solution is helpful in removing water-borne stains, while a solvent is used for stains which are oil borne. Such stains will require a procedure using a combination of these materials. (See chart on last page.)

If you do not know what kind of stain is on the carpet or furniture, follow this procedure:

1. Remove excess materials. In the case of liquids, absorb with a clean, white cloth or other absorbent material. If it is semi-solid, scrape with a knife or spatula, or use a sponge.
2. Apply the detergent-vinegar-water solution. Use a clean cloth and wipe gently from the edge of the soiled area toward the center. At intervals blot with a dry, clean cloth to absorb excess solution. Dry.
3. Apply a dry-cleaning fluid, again wiping gently and working from the edges of a spot or stain toward the center.
4. Dry and brush the pile or fabric gently to restore the original texture. You may need to repeat the procedure. Avoid getting the carpet too wet, and be sure to dry the carpet as quickly as possible.

The following types of spots require special comment:

Nail Polish. The so-called "nail polish remover" is also a satisfactory spot remover for nail polish spilled on a carpet and upholstery fabric. However, both nail polish and polish remover will seriously damage any carpet or upholstery fabric containing acetate fibers and such cases require professional service. It is also true that some dyestuffs are not completely "fast" to polish remover, so test it first by applying it sparingly in some inconspicuous area. If no damage appears, then proceed as follows:

1. If the stain is still wet, absorb as much polish as possible on a dry cloth, taking care not to spread it.
2. If the stain is dry and hard, apply polish remover to the area with an eye dropper and allow a few minutes for it to penetrate and soften the mass. Repeat if necessary.
3. Using a spoon with a dull edge, scrape off as much polish as possible. Then apply polish remover to the stained area and mop up the excess. repeating this procedure until the last traces of the nail polish have been removed.



Cigarette Burns. Cigarette damage cannot be completely remedied except by re-weaving. However, an area of carpet charred in a superficial manner can be improved by this procedure.

1. Carefully clip off blackened ends of tufts, using small, sharp scissors.

2. Follow this with an application of the detergent-vinegar-water solution as described in the general procedure for spot removal.

Acid Substances. Weak acids, such as are found in fruit juices, will not damage a carpet or upholstered fabrics, and these stains should be treated as described in the section on Stains in the spot removal chart.

Strong acids are not in common use, but if these should be spilled on a carpet, prompt action is necessary. Flush the affected area with water. Sponge up the excess and repeat several times until the acid has been diluted and washed away. Finally, sponge the area with a dilute alkaline solution prepared by adding one tablespoonful of baking soda to a quart of warm water and rinse again.

By this time the carpet will be very wet, so be sure to dry it as quickly and as thoroughly as possible.

Rust. Rust stains almost always require professional service because the cleaning agents required are dangerous when not properly used. In some cases, especially if the stain is fresh, the general cleaning procedure, using the detergent-vinegar-water solution, may be successful.

Permanent Ink. Permanent inks are strong, fast dyes and cannot be removed by any spotting procedure. However, prompt action in blotting up ink stains and washing with water may be successful.

When ink has been spilled on a carpet, try to determine if the ink is a washable type. If so, the procedure described in the chart under Stains will be helpful.

#### SPECIAL UPHOLSTERY CARE

Plastic Upholstery. For general cleaning of your plastic upholstery, use warm water with a mild soap and apply soapy water to large areas. Let it stand a few minutes to loosen the dirt. Then rub briskly. Rinse and wipe with a damp cloth until it is nearly dry. A light coat of hard paste wax kept on your furniture will make it more resistant to stains and also make stains you do get easier to remove. But even though plastic is almost a "miracle" material as far as cleaning is concerned, it doesn't mean it is indestructible. Like other things, it must be treated properly. Even though you can wash it, you should not clean it with scouring powder, steel wool, or dry-cleaning fluid. And, of course, it should not come into contact with burning cigarettes or hot cooking utensils.

Leather Upholstery. Your leather upholstered furniture can be washed with saddle soap or a thick suds of mild soap or detergent. Be sure to use as little water as possible. You can protect real leather from drying out and cracking by rubbing it with such things as castor oil, neat's-foot oil, or a good commercial leather conditioner. Wipe off every trace of oil, however, with another cloth. This is for real leather only--never use oil on artificial leather. And never use furniture polish or wax on leather furniture.

#### ADDITIONAL RUG CARE

1. Choose Your Carpet Wisely. Choose the best that money allows for areas with greatest traffic. Design and color determine to a large extent the care that is required. Neutral colors, tweedy mixtures, and twist weaves are better where dust, soot, and footprints are a problem.

2. Protect from Accidents. Rugs can be protected from accidents of spilling and dropping by the use of trays for informal food service, mats at outside door, and plastic under high chair and tubs with plants.

3. Use Good Pads Under Rugs and Carpets. Good pads will serve as a buffer against wear as well as contribute to comfort.

4. Protect Your Carpet by Using Casters. Plastic wheels are better for nap surfaces. Rubber wheels, while best on hard floors, can leave marks on carpeting and also impede casters' swivel action. For heavy furniture use a wheel at least two inches in diameter and one inch in tread width.

5. Distribute Wear of Rug. Change the position of rug and location of heavy furniture occasionally. Use small rugs in places likely to show wear, but don't put left-over pieces of carpeting on top of other carpet unless a piece of felt is put between. Buy an extra foot of carpet for the stairway and fold it under against one or two risers at the top. As necessary, shift the excess carpet downward before the edges look worn.

6. Protect from Moths and Other Pests. Daily use of vacuum cleaner, fresh air, and light help to prevent pests. Clean out-of-the-way places periodically, also the back of the rug. Cotton and man-made fibers are mothproof. Moth-repelling treatment by a reliable carpet cleaner is convenient and effective protection. If carpet is damaged by pests, it can usually be repaired by a carpet-cleaning or repair establishment. Or, if you have the number and grade of your carpet, the manufacturer will usually supply yarns and sewing needle for repair purposes.

7. Shading of Carpet. As the carpet is walked on, the tufts are pushed in different directions and light reflects from them differently. Shading is more apparent on solid colors than on patterned carpet and on smooth-surface types than on frieze and textured rugs. There is less shading when you use your vacuum cleaner or carpet sweeper in the direction of the pile. Rug cushions help.

8. Fluffing of New Carpet. Fluffing, sometimes referred to as shading, consists of loose bits of material left in the carpet during manufacture. As the vacuum cleaner or carpet sweeper is used, fluffing gradually disappears.

9. Provide Moisture in the Air. In winter provide needed moisture in the air by placing open containers of water in each room, such as radiator pans, flower vases, fish bowls. As humidity rises, static electricity is reduced. For carpet longevity, have the installation of a carpet checked after two or three months to see if re-stretching is needed. A slack fit increases wear. With tack strips re-stretching can be done without harm to carpet.

10. Save Carpet Labels. The information on pattern and grade number will be valuable if you need to seek advice from the manufacturer.

REMEMBER:

- Always use a good pad underneath soft floor coverings.
- Daily go over surface to keep it free from loose dirt and litter.
- Weekly clean thoroughly with a vacuum cleaner.
- Yearly, or as required, plan for complete and thorough professional cleaning.
- Immediately attend to spots.

Over . . . . .



REMOVAL OF SPECIFIC SPOTS AND STAINS

TYPE OF STAIN		PROCEDURE
<u>Foodstuffs, Starches, and Sugars</u>		
Candy	:	
Soft drinks	:	
Alcoholic beverages	:	Blot up liquids or scrape off semi-solids; apply *detergent-vinegar-water solution, if necessary; dry carpet and brush pile gently.
<u>Stains</u>		
Fruit stains	:	
Urine	:	
Washable ink	:	
Excrement	:	
<u>Oily Materials</u>		
Butter	:	
Grease	:	Remove excess materials, apply a dry-cleaning fluid; dry the carpet; repeat application of solvent if necessary; dry the carpet and gently brush pile.
Shoe polish and dye	:	
Furniture polish	:	
Ball-point pen ink	:	
Cooking oil	:	
Oil	:	
Hand cream	:	
Fats	:	
<u>Oily Foodstuffs, Animal Matter</u>		
Coffee	Vomit	:
Tea	Salad dressing	:
Milk	Ice cream	:
Gravy	Sauces	:
Chocolate	Egg	:
Blood		:
<u>Heavy Grease, Gum</u>		
Gum	Lipstick	:
Paint	Crayon	:
Tar	Eye shadow	:
Asphalt	Rouge	:
Heavy grease		:

\*One teaspoon of neutral detergent, one teaspoon of white vinegar, one quart of warm water.

North Carolina State University at Raleigh  
and the U. S. Department of Agriculture, Cooperating  
North Carolina Agricultural Extension Service  
Raleigh, N. C. 27607

March 1966

**"FURNISHING YOUR HOME: BUYING UPHOLSTERED FURNITURE," H.E. 81**  
(Summary of Printed Publication)

Today's upholstered furniture comes in a wide variety of styles, sizes, qualities and prices. When you get ready to select a chair or sofa, you must decide which piece will best serve your needs and fit your budget. The choice of style is determined by the general atmosphere you wish to create in your home, your personal preference and the furnishings you already have.

Consider the size of your house, floor space and the persons who will be using the furniture, when determining the size pieces you'll need.

Quality in upholstered furniture is difficult to judge. There are some features you can see and test carefully. However, much of what you do not see affects the quality of upholstered furniture. This means you must rely upon the integrity of the manufacturer and the dealer. Some information will be included on the label. A reliable dealer should be able to answer most of your questions, but you need to know what to look for in order to shop wisely.

When selecting a piece of upholstered furniture consider the people who will be using it most often. The height, width and slant of the seat should be tested carefully. The height of arms also will affect comfort. Try sitting on sofas and chairs of different heights, with and without arms. Then check these features with the sales person:

1. Sturdy, hardwood frame, securely glued, doweled and braced.
2. Firmly-woven, closely-interlaced webbing, securely attached to frame.
3. Springs of tempered steel placed close together and firmly anchored.
4. Each spring tied eight times with strong twine which is securely fastened to frame
5. Firm fabric covering over springs to prevent seepage of filling.
6. A generous amount of a good-quality filling.

(Over)

(Cut along dotted line)

-----  
TO: \_\_\_\_\_ County Home Economics Extension Office  
\_\_\_\_\_, North Carolina

Please send the following bulletin: FURNISHING YOUR FIRST HOME: BUYING  
UPHOLSTERED FURNITURE, H.E. 81

Name \_\_\_\_\_  
Address \_\_\_\_\_

7. Protective padding of soft cotton to cover filling and to insure a smooth surface for cover.
8. Upholstery fabric resistant to wear, soil and fading.

\*\*\*\*\*

If you wish to receive the printed publication, fill in the blank at bottom of first page.

Prepared by Lillie B. Little, Extension Housing and House Furnishings Specialist.  
North Carolina Agricultural Extension Service, N. C. State University at Raleigh  
and U. S. Department of Agriculture, Cooperating. January 1969



FURNISHING HOME ON  
SHOESTRING

WILLIAM B. BROWN

FURNISHING YOUR HOME ON A "SHOESTRING"

6/19/69  
out of date

The House Furnishing Department

Home for you may be a room, an apartment, an older house, or a lovely new home. Whichever it may be, you will have some of the same problems in deciding on furnishings to make your home comfortable, attractive, and inviting.

The furnishings should be selected to suit the people using them, the kind of activities they participate in, and the amount of money to invest.

In order to provide for individual needs you should start with a plan. Good planning will help you select those furnishings that will contribute most to family living. The less money you have to spend the more important planning becomes.

Furnishing the home should be a family project. However, it is the homemaker who usually assumes the responsibility for initiating and coordinating the work that is done in this area.

The budget can often be stretched considerably by making the best use possible of furnishings already on hand. Many pieces can be refinished, re-styled, slip-covered, or upholstered to give additional years of satisfactory service.

After you have taken a critical look at what you have and can use, you are ready to decide what you need to buy. Most of the house furnishings dollars should be spent for good basic essentials. The extras that the family would like and enjoy can be added as the budget permits.

Before you go any further you should decide on the colors you want to use throughout the house. Your choice may be influenced by articles already on hand or those you wish to use. Color is the important tool that ties all of your furnishings together and makes them fit into the house.

In small homes it is especially important to limit background colors and keep them soft. It is less expensive and more pleasing to use one background color throughout the house, varying the shade and adding accent colors in the furnishings.

You should have a definite color plan in mind as you select each piece of furnishings.

The home might be divided into four areas that would include most of the activities of any family. These would be:

1. Work and utility area.
2. Sleeping area.
3. Bathing and dressing area.
4. Family living area.

### Work and Utility Area

When you think of the work area the kitchen is your first thought. This is where the family meals are prepared. In the less expensive home it is where the family eats, and in many instances where the washing, ironing, and a variety of other family chores are done. This means there should be sufficient room for the equipment and supplies needed for these activities.

A double sink is highly desirable for most homes. However, a simple one-compartment sink for some families may be a very good buy.

The sink, stove, and refrigerator take a considerable portion of the budget. Standard model refrigerators and stoves are much less expensive than deluxe models and provide dependable, adequate service.

The secret of a well planned kitchen is to arrange these three pieces of equipment in sequence so that you have adequate storage for the things to be used at each, with ample counter space so that the sequence of work progresses easily. (Refer to "You Can Build Kitchens With Confidence.")

The family needs a dining table of ample size with enough chairs to seat family members. These should be sturdy and with a finish that is durable and easy to care for.

A washing machine has almost become a standard piece of equipment in most homes. This is often placed in the kitchen but today's trend is to let this be an important part of the utility room. This relieves congestion in the kitchen. The utility room is a good place to put the freezer and freezer supplies, also.

### The Sleeping Area

The bedroom area of the house should provide some privacy for dressing and a place for sleep and rest. It would be desirable for not more than two persons to occupy the same room.

Each bedroom should have enough closet and drawer space to store the clothing for the persons using the room. A dresser with some drawer space and a mirror is a convenience for dressing. A bedside table with lamp and a simple chair are needed for comfort.

The most important item is the bed. Good health is dependent upon restful sleep and for a good night's sleep a comfortable bed of the right size is essential. Sleeping comfort is based on a good spring and mattress for the bed; plump, resilient pillows; smooth, clean sheets and pillow cases, and sufficient lightweight coverings.



It is wise to invest in a good mattress and spring. The mattress may be used on a frame or a second-hand bedstead. Your sleep is determined by the firmness of the mattress and spring. The spring and mattress should be firm enough to support the weight of the persons using the bed. At least 4 sheets per bed are needed. One pillow for each person, 2 pillow cases for each pillow, mattress pad, enough cover to keep warm, and a bedspread are needed.

### Bathing Area

At least one bathroom is a "must" for convenient living in today's home. Even with small families an extra half bath is desirable. One way that costs can be kept down here is to use white fixtures rather than colored fixtures. Color can always be added by using colorful towels and bathroom accessories.

### The Living Area

The living area of the home should provide a comfortable, attractive atmosphere for family members to gather as well as for entertaining guests. Ample seating space conveniently arranged is the first requirement for this. The size of the room, the wall space, and the placement of windows and doors are important factors in selecting the size or scale of furniture and its placement.

It is better to invest in individual pieces rather than to buy a suite of living room furniture. A sofa offers multiple seating space and is usually the most important single piece. Many times extra sleeping space is needed and the sofa can be chosen to serve two purposes.

You should decide what your needs are and select the size and style that will best meet them. In order to invest your money wisely, check these points:

1. Good construction features.
2. Closely woven, soil resistant, water repellent fabrics.
3. Colors that will fit in with your color scheme and wear well.
4. Manufactured and marketed by reliable dealers.

The extra chairs you need will be determined by the size of the room and the seating space needed. As a general rule, at least two or a pair of comfortable chairs should be used. Additional seating can be provided by pull-up or the dining type of chairs.

Small tables, lamps, and a few appropriate accessories will add convenience and a comfortable family atmosphere.

### Other Needs

Some type of window treatment is essential in every home to provide privacy. It is also important in controlling air and light, and certainly it adds much to the general appearance. Even on a "shoestring" you can use color effectively in your window treatment; the right "note" of color can make this an attractive part of the furnishings. Inexpensive fabrics such as unbleached muslin, osnaburg, dress weight fabrics, as well as inexpensive drapery and curtain fabrics can be well styled and trimmed with a variety of braids or fringes to carry out the color scheme of each room.

Rugs and carpets are not essential. A well finished floor or smooth floor covering that is attractive and easy to care for is important.

Some accessories add a great deal of convenience and beauty to the home. Good lamps should receive first priority. Other items such as pictures, vases, etc., can be added later.

### SUMMARY

1. Make a furnishings plan and stick to it. The attached home furnishings chart for each room is a way to keep a record of needs, plans, and costs.
2. Stretch the budget by making the best use possible of furnishings on hand.
3. Shop around before buying.
4. Invest in good basic essential furnishings first. Add other things as the budget permits.

These additional publications are available for more detailed information on selection of furnishings:

Furniture Selection Series (I Before You Buy; II Upholstered You Can Plan Your Kitchens With Confidence.	Furniture;
Selection of Rugs and Carpets.	III Wood Furniture).
Fabrics for Today's Home.	

-----  
By Lillie B. Little, Extension Housing and House Furnishing Specialist  
North Carolina Agricultural Extension Service, North Carolina State  
of the University of North Carolina and the U. S. Department of  
Agriculture, Cooperating; State College Station, Raleigh, N. C.

Revised May, 1963

picture  
yourself  
in a



home planned for

## *Comfort, Safety and Convenience*

Your later years may bring changes in your living arrangements ... your physical abilities and limitations ... your wishes and desires ...

The home you live in should keep pace with these changes, to help your retirement years be happy ones.

Whether you are moving to a new home ...  
remodeling a house to suit you ...  
or simply re-arranging a part of  
the house for your own use ...  
there are many things that wise planning can  
accomplish.

This pamphlet contains a check list of suggestions, some of which you may find appropriate and helpful in planning your home, so that it will be COMFORTABLE, SAFE AND CONVENIENT.

PUBLISHED BY THE  
NORTH CAROLINA  
GOVERNOR'S COORDINATING  
COMMITTEE ON AGING





## CONVENIENCE

&

## COMFORT

## SAFETY - from accidents

### ● LOCATION: Your day-to-day living can be more pleasant if your home is located —

- ☐ In a congenial and familiar neighborhood.
- ☐ In an area of stable property values.
- ☐ Near shopping facilities, church, and activity centers.
- ☐ Close to convenient transportation.
- ☐ Far enough away from objectionable heavy traffic or industrial noises.

### ● SPACE: Convenience and comfort can be aided by seeing that your living quarters —

- ☐ All center on one floor (preferably the ground floor).
- ☐ Have wide enough halls and doors to admit a wheelchair if you should need one.
- ☐ Provide privacy, indoors and outdoors.
- ☐ Have adequate storage space. (Space beyond comfortable reach of your arm should house only seldom-used articles.)
- ☐ Afford room for your hobbies or other recreation, and for your visiting friends and relatives.
- ☐ Allow space for gardening and tool storage, if you have a green thumb.
- ☐ Present a pleasing appearance, in color and arrangement.
- ☐ Have windows large and low enough so that you can enjoy a pleasant view even while sitting down.

### ● ARRANGEMENT: You will find it helpful if your home has —

- ☐ Bathroom close to your bedroom with storage place for bathroom supplies and sick room equipment.
- ☐ Kitchen planned so as to reduce walking, lifting and reaching, with adequate storage and work space.

☐ Added conveniences, such as sit-down space at work-counters. (26" from floor is an average level.)

☐ Dining area close to the cooking area.

☐ Rooms arranged so that traffic does not flow through the sitting area in the living room.

☐ House facing in the best direction to take advantage of sunshine and prevailing breezes.

### ● UTILITIES: Consider which of the following you can plan for:

- ☐ Hot and cold running water.
- ☐ Telephones conveniently located, with extension near your bed.
- ☐ Plenty of electrical circuits and outlets conveniently located.
- ☐ Enough outlets near your bed to connect night light, reading lamp, heating pad or electric blanket, radio, electric clock, etc.
- ☐ Floor-level outlets for essential night lights in bath and hallways as well as near bed.
- ☐ Outlets placed so they are not behind heavy furniture and high enough to keep cords from trailing on floor.
- ☐ Central heat, with capacity to maintain temperature of 75° – 80°. (Temperature in the bathroom should be 80° – 85°.)
- ☐ Adequate storm drainage to carry rain water away from house, and prevent flooding of basement or grounds.

### ● LIGHTING: Realizing that you require more light for good vision as you grow older, you will want to consider installing —

- ☐ Large glass areas to admit sunlight. (A minimum of 15% of each room's floor area is needed for windows.)
- ☐ Adequate artificial light, with switches easily reached.
- ☐ Three-way switches for controlling light from both sides of the room.
- ☐ Ceiling lights for work areas in kitchen—stove, sink and counters.

### ● KITCHEN: Have you planned for —

- ☐ Cupboards and other storage space within easy reach to prevent climbing or bending?
- ☐ Adequate ventilation?
- ☐ At least one counter built low for work in a sitting position?
- ☐ Oven at waist-level so that stooping is not necessary?

### ● BATH: Some of these features in your bathroom will help prevent dangerous falls:

- ☐ A seat in your tub or shower.
- ☐ Faucet control within reach of seat
- ☐ Grab bars at tub, shower, and toilet, to help you get up and down. (Two grips are safer for getting in and out of tub.)
- ☐ A rubber mat in the tub.
- ☐ Sturdy towel bars.
- ☐ A call bell to summon help in case of emergency.
- ☐ Light switch beyond reach of tub.
- ☐ Safe storage for medicines.
- ☐ Floor space sufficient for another person to assist you in bathroom if necessary.

### ● FINISHES AND FEATURES: Again, to prevent accidents, have you thought of —

- ☐ Resilient flooring with non-skid finish?
- ☐ Tacked-down or wall-to-wall carpets, rather than loose scatter rugs?
- ☐ Interior doorways without thresholds or sills?
- **Safety features at stairs:**
  - ☐ Handrails on both sides, indoor or outdoor stairs?
  - ☐ Abrasive treads on stairs?
  - ☐ Risers no higher than 7 inches; treads no narrower than 10½ inches?
  - ☐ Stairs well lighted with light switches at top and bottom?
  - ☐ Hand rails along halls when necessary?
  - ☐ Good lighting in cooking and other work areas?
  - ☐ Light switches located so that lights can be turned on before a person enters room or other area?
  - ☐ Easily operated hardware for windows and doors?
  - ☐ Storage space within reach between hip and eye so that climbing or bending is not necessary?
  - ☐ Sliding or folding doors on closets?



## SAFETY - from fire

### ● HEATING SYSTEM: For safer heating, can you plan for —

- ☐ Central heat, with furnace in enclosed room, and combustion air taken from outside?

If you do not have central heat, can you plan for —

- ☐ Some type of heating safer than floor furnaces? (A floor furnace in a central hall blocks your escape in case of fire from the furnace, causes additional hazards of stumbling over grate or falling if grate should be removed for cleaning.)

If you rely upon room heaters (electric, kerosene or gas), do you make sure that —

- ☐ Heaters are checked for overheating each year by utility company, service man or fire department?
- ☐ Heaters are vented to the outside?

If you heat with open fires, do you have —

- ☐ Hearth and screens for your protection?
- ☐ Elevated fireplace? (A good idea if you are remodeling or building.)

☐ In any case, is your fuel fed from outside storage?

### ● WIRING: Are you safe from electrical hazards by having —

- ☐ Adequate circuits to carry all the appliances you plan to use without overloading?
- ☐ Enough outlets located so that extension cords and multiple plug-ins are unnecessary?

### ● FINISHES: To help prevent fires, the following steps are now feasible:

- ☐ Fire-resistant materials for walls and ceilings. (Recommended types are plaster or gypsum board.)
- ☐ Treating wood paneling with a flame-retardant paint.
- ☐ Buying non-combustible curtains and draperies.
- ☐ Flame-retardant treatment for carpeting.

### ● FEATURES: In case of fire, your escape would be aided by —

- ☐ Fire detection or warning devices installed in basement, attic and near heating unit. (Devices should bear "UL" label of Underwriters Laboratories, Inc.)
- ☐ Front and rear doors.
- ☐ Tight-closing fire door between an attached garage and the house.
- ☐ Solid core flush-type wood door at the head of the basement stairs.

### ● SLEEPING QUARTERS: If a fire occurs, you will be safer if your sleeping quarters are planned with —

- ☐ Bedroom on first floor.
- ☐ A telephone beside your bed.
- ☐ Easy access to outside doors.
- ☐ At least one window in each bedroom with an opening low enough for emergency exit.

Dwellings located inside cities must comply with all ordinances. The minimum requirements for the construction are contained in the recommended Uniform Residential Building Code used by most cities and these requirements should be met regardless of where the building is situated.

### ● FOR MORE INFORMATION — Write or consult:

National Safety Council, Chicago 11, Illinois  
Safety Division, State Department of Public Instruction, Raleigh, N. C.  
Services to the Aged, State Board of Public Welfare, Raleigh, N. C.  
Accident Prevention Section, State Board of Health, Raleigh, N. C.  
Agricultural Extension Service, N. C. State College, Raleigh, N. C.  
North Carolina Insurance Department, Labor Building, Raleigh, N. C.  
Your local library  
Your local fire department  
Your local power and light company  
A local architect or builder  
North Carolina Governor's Coordinating Committee on Aging, P. O. Box 2599, Raleigh, N. C.