



**COLORADO STATE UNIVERSITY
EXTENSION**

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Member's Manual



Home Design & Décor

Unit 3

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Home Design and Décor

Unit 3

CHAPTER 1 — SHARING YOUR WORLD WITH OTHERS

We all share our homes, schools, and communities with others. When we practice good citizenship, we become informed about how others feel, think and act, and we take others into consideration as we live within our communities. 4-H members are encouraged to do a community service activity each year which enables the members to learn more about their community. It also expands others' knowledge about 4-H and does something good for the community.

Project Expectations

Exhibit

1. A refinished or refurbished piece of furniture. To refurbish is to restore a furniture piece to a new look by repairing damage and/or replacing seating or upholstery caused by heavy wear or neglect. Refinishing is when you strip off the old finish and apply a new finish or color that was not original to that piece of furniture.
 - a. Attach pictures showing the original piece, one during the refinishing or refurbishing process, and one of the completed pieces. These photos are in addition to the photos required in the e-record.
 - b. A brief description of how the piece(s) fit into the room.
2. Select from one of the items below to exhibit:
 - Window Treatment
 - Bedcover
 - a. A brief description of the window treatment or bedcovering you made or purchased that includes how it fits into the design of the room and, if purchased, why?
 - b. Attach up to 4 photos showing the exhibited item(s) in use in the room. These are in addition to the photos required in the e-record.

3. An emergency weather plan for your family. Where would you go? What type of items would you have in case of emergency? What personal items would you take with you?

Some examples of community service projects include:

- ❖ Make items and donate them to nursing homes, senior citizen centers, child care centers, hospitals and so forth.
- ❖ Give a demonstration on something learned in the project to a senior citizen center, nursing home, or club within the community.
- ❖ Donate decorating skills to the community center or local library. For example, design bulletin board displays about upcoming community activities.
- ❖ Can you think of other community service projects?

Action Step

Plan and carry out a community service project by following these steps.

1. Look at your community and decide what needs to be done that you or your group could do.
2. Look at what resources you will need to do the project. Think about where you can get what you need (i.e. money, supplies, more people, etc.)
3. Set a goal for what you want to get done. Define what you need to do to achieve it and when it needs to be done.
4. Carry out your plan using the resources you have.
5. Keep track of what you did by taking photographs, keeping a journal/diary, etc.
6. Evaluate what you accomplished. Did it work out the way you had planned? What changes did you need to make? What would you do differently if you were to do it again.

What did you learn about working as a group to complete this project? Was it easy to do? How do you personally feel about what you accomplished? What response did you get from others within your community concerning your accomplishments?

Will you do another community service project?

CHAPTER 2 – EMERGENCY PLANNING

Your home may be pleasant and safe. However, when severe weather strikes, families need to have an emergency plan. Everyone needs to know what to do if a bad storm hits.

Colorado weather can range from the very best (sunny, warm, very pleasant) to the very worst (below freezing temperatures, high winds, snow, tornados). All residents therefore, need to be prepared to deal with weather conditions as they occur.

Winter Storms

A substantial supply of nonperishable food, candles, batteries, firewood, etc., can help a family at home survive a winter storm.

Blowing snow, snowdrifts, white-outs, bitter winds, ice and subfreezing temperatures are all part of Colorado's winter weather. Driving in these conditions requires special care.

It is recommended that the following items be kept in your car during the winter months. They could save your life!

- | | |
|------------------------------|--|
| ❖ Flares/reflectors | ❖ Flashlight with extra batteries |
| ❖ Blanket or sleeping bag(s) | ❖ Matches/lighter, candle |
| ❖ First aid kit | ❖ Booster cables |
| ❖ Shovel | ❖ Tow chain/rope |
| ❖ Ice scraper, snow brush | ❖ Tire chains |
| ❖ Nonperishable food | ❖ Sand, gravel, traction mats, or kitty litter |

Summer Storms

Beware of weather conditions around you. Watch for dark heavy clouds which appear threatening. Listen to the radio in your area for severe storm warnings or tornado sightings. You need to take cover if one is in your area.

If you live in a tornado-prone area, you need to have a family plan as to where to go in case of an emergency. It is suggested that you have a flash light, first aid kit, and battery-powered radio stored in this area.

The following is recommended if you hear a tornado warning siren, a sighting is reported on the radio, or you see one yourself.

At home:

- Go to the basement or a small interior room such as a closet or bathroom.
- Stay away from windows, doors and outside walls.
- Get under something sturdy such as a staircase or pool table to protect you from falling debris.
- If not stored in the designated safe area, take a flashlight, first-aid kit and battery-powered radio with you. Also take a pillow or blanket and any needed medications.
- Cover you head with the pillow or blanket.
- If you live in a mobile home, get out immediately! Go to a sturdy shelter if one is available. If not, lie flat in a ditch or low spot in the ground.

In a car:

- Never try to outrun a tornado. Get out of your car. Take shelter under a concrete overpass, or lie flat in a low spot away from trees and power lines. Cover your head.

Action Step

Develop severe weather emergency plans with other family members. Know where you are to go and what you are to do. Take steps to have needed supplies available.

Discuss the following:

- What to do if a severe storm develops.
- Where should you go in your home in case of tornados.
- What supplies are currently available and what would need to be purchased.
- After the storm has passed, who should you call if you are home alone.
- If you have emergency sirens near your home, what should you do if you hear them?
- If you have no sirens nearby, how do you learn about severe weather conditions?
- What should you do differently if you are at school, on the school bus, or at the grocery store when a storm comes up?

CHAPTER 3 – CHOICES

When you think about redecorating a room by changing a window and/or a bed cover, you need to decide whether you will purchase the items or make them yourself. Following are some considerations to help you make that choice.

1. Do you have the sewing skills needed to construct the item yourself? Basic-to-advanced sewing skills will be needed depending on the complexity of the project.
2. Do you have the necessary resources (i.e. time, equipment, space and availability of fabric stores)?
3. Can you find what you want in commercial outlets in your community? Do they offer sales where you can purchase items at lower costs?
4. How long do you plan to use the new pieces? If you re-decorate often or plan to move away from home shortly, you may not want to invest a lot of resources in the pieces.
5. How is the space used? Is it your room where you study, visit with friends, dress and sleep or is it a seldom used guest room? The more a room is used, the more durable decorative pieces must be.
6. What are the sizes and shapes of the windows and beds? It is easier to purchase coverings for standard-sized windows and beds. If unusual in size and shape, you may need to make the coverings yourself.
7. How much care do the coverings need? If heavily used, washable pieces may be more practical and less expensive to use than dry clean only coverings. Are the items and services available near your home?
8. How much money do you have to spend? Sometimes it is cheaper to purchase fabrics and notions and make items yourself, especially if you have the sewing skills and time available. However, it may be more economical to shop at discount or outlet stores and take advantage of sales.
9. Do you have items available you can reuse or recycle in your project, such as an old light-weight blanket for a quilt filling or used curtain rods?

Determine Quality

Quality standards help us evaluate the potential durability of an item. Depending upon the degree of use, the following guidelines may be helpful whether you purchase a ready-made window treatment or bed covering or if you make them yourself.

Window Treatment

- Material is suitable, durable and attractive.
- Seams and hems are smooth, even in width and straight.
- If hand stitched, it is neat and durable. Slip stitch preferred.
- Suitable hem choice: double for sheers, single for heavier fabrics, usually 3 or 4 inches finished bottom hem and 1 ½ -inch side seam.
- Adequate headings: back stitching for strength on heading, casing or pleats.
- Headings on café curtains should be evenly turned and pressed scallops.
- General appearance neat, clean and attractive.
- Article is suitable to its intended purpose.
- It is worth the time and money spent.
- Color and design are suitable for the article and for the room.

Bed Covers

- General appearance neat, clean and attractive.
- Article suitable to its intended purpose.
- It is worth the time and money spent.
- Color and design are suitable for the article and for the room.

Quilts and Comforters

- Appealing overall appearance.
- Fabrics and threads similar quality throughout.
- Design and colors pleasing and well balanced in placement.
- Pieces accurately stitched and joined.
- Quilting stitches are small and even.
- Lacks visible knots or obvious pattern marks.
- Binding neat and even.
- Corners mitered.
- Backing: soft, fluffy and uniform; smoothly distributed, extends almost to outer edge.

Bedspreads

- Color and texture combination pleasing.
- Design suitable for fabric chosen.
- Fabric: soil resistant finish, durable and firm; combinations of fabrics and/or trim pleasing; matching thread.
- Construction: seams appropriate for fabric; gathers or pleats evenly decoration simple and attractive; long enough to cover pillows, unless shams are used; clears floor about 1 inch.

Action Step

Go to the library, your club leader or Extension office and look through 4-H clothing construction manuals, commercial sewing books or sewing machine manuals and learn about proper stitching methods. Look at five different clothing and home furnishing items. Is the construction correct, such as the seam finished, tension accurate, free of puckers, etc.? How might this impact use? Can it be corrected? How would proper construction methods impact durability of your clothing garments?





CHAPTER 4 – WINDOW TREATMENT

If you are thinking about changing a window treatment in your home or choosing draperies and curtains for a new home, becoming an “aware” shopper can give you the confidence to make the right choices.

Purpose

Before shopping, ask yourself what the purpose is of the window treatment and what you want it to do for a room.

Is privacy desired? Sheer curtains will give privacy plus light and see-through quality by day. Adding opaque draw draperies will provide privacy at night. In this combination, the curtains can act as the drapery lining.

Do you want to shut out an undesirable view? Again, the sheer curtains may be the answer to soften the view, yet allow light entry.

Do you want to frame a view? In this case, unless privacy is needed at times, why use either curtains or draperies? Let the outdoors become a part of the decorating plan. Omit any type of treatment. If privacy is required, either window shades or simple, unobstructive draw draperies hung to clear the sides of the window would do the job.

Is protection from sunlight needed? For this purpose, a lined draw drapery probably is the answer.

Are you concerned about conserving energy with the window treatment? If so, one is needed that traps air between itself and the window. To accomplish this, the curtains or draperies could extend from floor to ceiling or reach the sill or floor and be topped with a closed cornice board. In either case, the curtains or draperies should be fastened to the sides of the window frame or wall in some manner to prevent air leakage. The closer the weave and the thicker the drapery fabric, the more effective the treatment is in reducing the amount of air transmitted between inside and outside.

Regardless of its other purposes, the chosen drapery or curtain must enhance the attractiveness of the room. Window treatments are an important part of room décor and can make or break a decorating scheme.





What general atmosphere is desired in the room?” For an informal feeling, considered textured, easy-care fabrics, shades, shutters, etc. For a room on the formal side, more elegant materials are appropriate.

Every line in a design gives the feeling of action. Each added line or design in a room will intensify the feeling of action that can build up to be quite overwhelming. If the room already is rather “active” with design, a window treatment of a plain fabric in a color that enhances the color scheme is recommended.

Small rooms can give the illusion of spaciousness when window treatments blend in color with the walls. On the other hand, a contrasting color or bold design can result in an exciting window cover for a room large enough to handle the feeling of action.

Window Treatment Alternatives

There are four options available to you when you need to select a window treatment:

-  A *custom-made* cover is made especially for a certain window. A specialist takes measurements, constructs the window covering and then installs it, making adjustments if any are necessary. A custom-made window cover usually is the most expensive, but the consumer gets considerable service and convenience. Also, there usually is an unlimited choice of materials and styles available.
-  A *made-to-measure* cover, like custom-made, is made especially for a certain window, but the consumer provides the measurements. The consumer installs and makes any adjustments that might be necessary, unless they are due to construction error. Made-to-measure window coverings usually are less expensive than custom-made. The difference in cost is attributable to payment for fabric and construction only, since the consumer is responsible for accurate measurements and final installation.
-  *Ready-made* window coverings are limited in choice of fabrics and styles. It is possible to find just what is needed in this group of less expensive coverings. Prices depend on quality of fabric and construction. Ready-made come only in standard sizes. If windows are non-standard in shape, size or placement, a person may have to choose a custom cover rather than a stock ready-made cover.
-  *Do-it-yourself* covers usually are the least expensive option available. A person can spend the full amount budgeted for window covers on high-quality fabric, because construction and installation costs will be eliminated if you have the time to do it.

Types of Treatments

There are numerous alternatives available for use in window treatments. The one you select should reflect the look which meets your tastes and needs.

Draperies

Draperies are window treatments usually made of heavier materials which hang in loose folds or pleats. Select fabrics that are firm and closely woven for more durability and sun resistance. They will admit less heat and cold than loosely woven fabrics. Linings are optional, but worth considering in a new drapery purchase. If the drapery is anything other than a sheer or casement, a lining fabric can be an advantage. Linings do more than add to the cost of the drapery; they help draperies hang more smoothly

with deeper folds, add a measure of insulation to the window cover, protect the drapery from sun damage and make draperies more opaque.

Some drapery fabrics have a “self-lining” that consists of a stain face woven on the back of the fabric. This provides a smooth, opaque appearance.

Other backings or self-linings available include acrylic-foam and insulation linings. Both add drapability, increased thermal performance and light and noise barriers.

Remember when choosing draperies that they are also seen from outside the house. Here, lining can give all windows a uniform appearance. So, before deciding to save a few dollars, take another look at the list of assets for lined draperies.

Curtains

Curtains are window treatments usually made of light- to medium-weight material which are shirred onto a rod.

The style of curtain selected will depend on many variables.

- Mood you wish to create
- Location of room in the home
- Amount of privacy desired
- Fabric used
- Amount of light desired
- Used with or without shades or blinds
- Personal preference

Window Measurements

When planning to use curtains or drapes, carefully measure the window to determine the size. Decide if you want the covering to hang to the sill, the apron or the floor. This decision will determine the length of the window covering you will need to buy or make.

Measure windows carefully; the final appearance of draperies depends on accurate measurements. When using rods, have them in place before you measure, or know exactly where they will be positioned. No two windows are alike, so measure each window by using a steel tape or yard stick (not a cloth tape, because it might stretch). As you measure, make sketches of the windows and fill in the dimensions, double-checking for accuracy.

To figure fabric width, measure between rod brackets, adding an extra 12 inches for center overlap and returns (the space the rod projects from the wall). Draperies should be at least twice the width of the space to be covered and draw draperies should be $2\frac{1}{2}$ times the space.

When you buy ready-made draperies, the width listed is the finished width of the pleated top.

Estimating Yardage

If you choose to make your curtains or draperies yourself, the following information will prove helpful.

Because fabric widths vary, yardage cannot be figured until the fabric has been selected. After you have taken the necessary measurements and determined the finished size of the curtain or drapery, (see Fig. 1) you must add to the length and width for seams, hems, headings and fullness. This is the *cut length*. Use the cut length to estimate the amount of fabric you will need. For curtains and draperies, use

the amounts listed below and transfer the correct amount to the chart (right).

Determining Length

To the *finished length*, add the amount needed for lower hems, casings, headings, and patterns repeat.

Lower hems. Add double the desired hem to the finished length. For medium weight fabrics, use a 4" double-fold hem (8" total) on floor-length curtains or draperies. On short curtains or valances, use a 1" to 3" double-fold hem (2" to 6" total). For sheer and light weight fabrics, a deeper double-fold

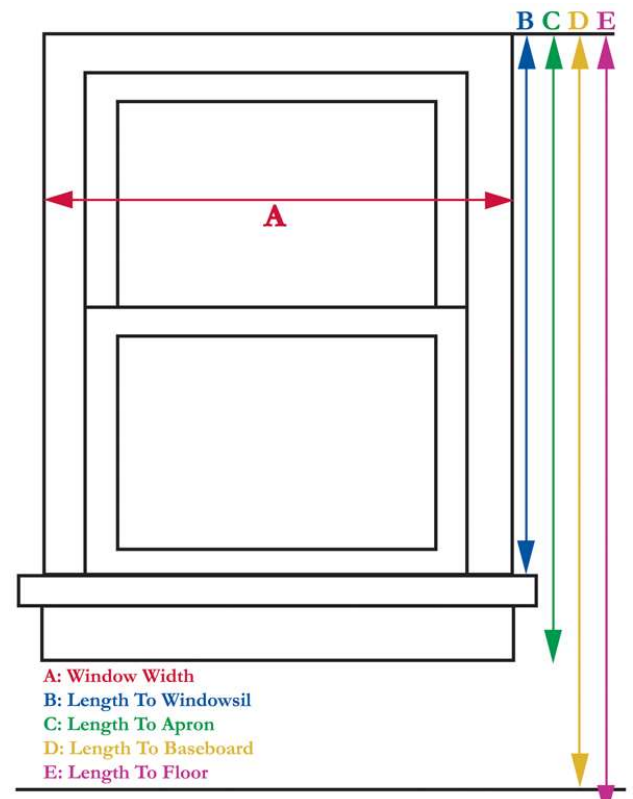


Figure 1: Measuring for draperies and curtains

hem of 5" to 6" may be used (10" to 12" total).

Cut Length	Inches
<i>For fabrics not requiring pattern match:</i>	
1) Finished length	
2) Lower hem (double for most fabrics)	
+	
3) Casing/heading	+
4) Cut length for each width or part width	
=	
<i>For fabrics requiring pattern match:</i>	
1) Cut length (figure as above)	
2) Size of pattern repeat	+
(distance between motifs)	
3) Number of repeats needed*	=
4) Cut length for each width or part width: multiply size of repeat by number of repeats needed.	+
Cut Width	

1) Finished width	
2) Fullness (how many times the finished width)	x
3) Width times fullness	=
4) Side hems	+
5) Total width needed	=
6) Width of fabric	
7) Number of fabric widths: total width needed divided by width of fabrics*	
Total Fabric Needed	
1) Cut length (as figured above)	
2) Number of fabric widths (as figured above)	*
3) Total fabric length	=
4) Number of yards needed: total fabric length divided by 36"	yards

*Round up to the nearest whole number.

NOTE: Add extra fabric for straightening ends.

NOTE: Half of the width (determined above) will be used for each curtain panel. To piece panels, adjust width measurement to include 1" for each seam

Casing and headings. For simple casings with no heading, add an amount equal to the diameter of the rod plus ½" to turn under and ¼" to 1" ease. The amount of ease depends on the size of the rod and thickness of the fabric. Lightweight fabrics require less ease; casings for large rods require more. If you wish to add a heading, add the depth of heading times two (i.e., for 2" heading, add 4" total).

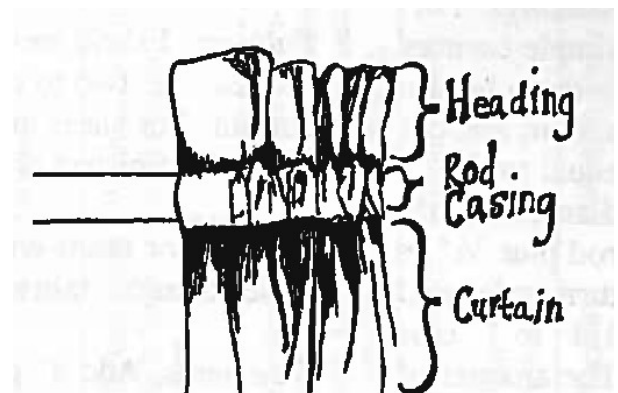
Pattern repeat. Fabrics with motifs (flowers, uneven plaids, animals, etc.) need to be matched. Measure the distance between motifs and add that amount to the length of each panel.

Determining Width

To the *finished width*, add the amount needed for seams, side hems and fullness.

Fullness. Fabric weight determines fullness. For medium to heavyweight fabric, add two to two and one-half times the finished width of the curtain. For sheer and lightweight fabrics, add two and one-half to three times the finished width.

Seams. For multi-width panels, add 1" for each seam. Panels that are not wider than the fabric do not require an extra amount for seams.



Sides hems. Add 4" per panel for a 1" double-fold hem on each side of the panel.

Make a copy of the chart on page 18 and fill it in to help you figure the correct amount of fabric needed for each window. If doing both draperies and sheers, use a different chart for each covering. You will need to add totals together prior to purchasing fabric.



The following chart provides characteristics of common fibers used for window coverings. You will want to consider these characteristics as you shop for window coverings options.

Generic Term	Physical Characteristics	Heat Resistance	Fire Resistance	Abrasion Resistance	Durability	Effect of Sunlight	Care
Cotton: natural fiber	Drapes well	Excellent	Poor	Good	Good	Fade resistance fair	Machine and hand wash; need to iron unless drip-dry or no iron finish.
Acetate: solution-dyed acetate	Soft, lustrous drapes well	Loses strength	Fair	Fair	Fair to good, depending on construction	Fade resistance in solution dyes; average for regular acetate	Dry clean usually; iron
Triacetate							
Acrylic	Soft hand, drapes well	Highly susceptible to heat; iron at low heat.	Does not support combustion	Fair	Excellent	Very little effect; will darken after long exposure	Wash as directed or dry clean; iron at low temperature
Modacrylic							
Glass Fiber	Weighty fabric; translucent, lustrous; drapes well	Excellent	Fireproof	Fair	Excellent	None	Wash as directed or dry clean; do not iron
Nylon	Soft hand; adaptable to both sheers and heavy fabrics.	Melts at 480F	Melts before burnings	Excellent	Very Strong	Is affected; losses strength from exposure	Wash as directed or dry clean
Polyester	Drapes well; wrinkle resistant; wool-like hand	Melts at 480F	Melts before burning	Excellent	Excellent	Excellent resistance; can lose strength after long exposure	Wash as directed; hold creases when wet; needs little ironing.
Rayon; solution-dyed rayon	Drapes well	Loses strength at 450F decompose above 500F	Burns relatively fast; depends on construction	Fair	Fair	Fade resistance average; excellent for solution dyes	Hand wash or dry clean
Saran: solution-dyed saran	Drapes well; soft, sturdy hand.	Melts above 340F	Does not support combustion	Excellent	Excellent	Unaffected	Wash in water under 140F or dry clean

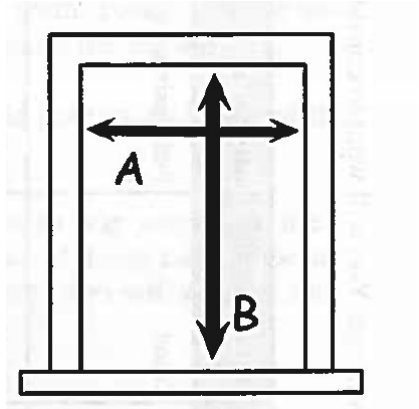
Blinds

Blinds may be either horizontal or vertical in construction. The blinds you select will influence the overall use of line within the room. Blinds may be made of fabric, metal, wood, plastic, or vinyl.

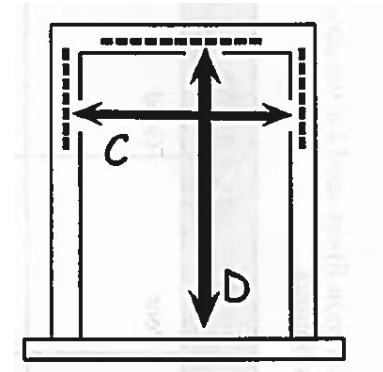
How to measure for horizontal blinds

The head rail protects the mechanism that raises and lowers the blind or shade.

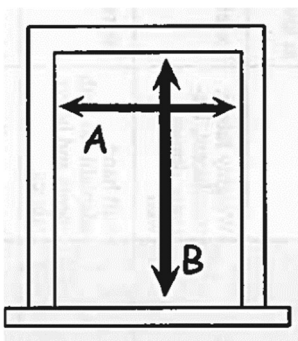
- For inside casing installation:
Width: Measure (A) where head rail will be installed (window casing must be at least 1 ½" deep to install head rail).
Length: Measure (B) from top of inside casing to sill.



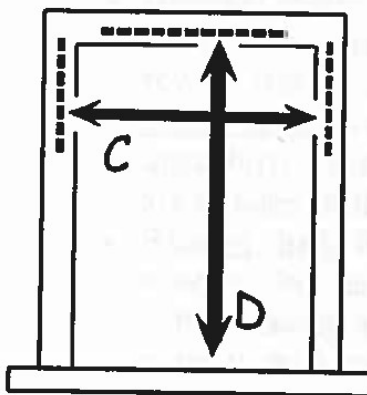
- For outside casing installation:
Width: Measure (C) where head rail will be installed. (Head rail must overlap window 1 ½" on each side). Length: Measure (D) where top of head rail will be installed to sill or floor.



How to measure for vertical blinds



- For inside casing installations:
Width: Measure (A) where head rail will be installed (window casing must be at least 4" deep to install head rail).
Length: Measure (B) from top of inside casing to sill.



- For outside casing installation:
A head rail is installed and the vanes are attached.
Width: Measure (C) where head rail will be installed. Head rail must overlap windows or door opening at least 3" on each side for proper stacking of vanes when blinds are opened.
Length: Measure (D) from where head rail will be installed. These blinds are available in various lengths.

Shades

Shades control light and provide privacy when used alone or with curtains. Because they fit close to windows, shades are also energy efficient.

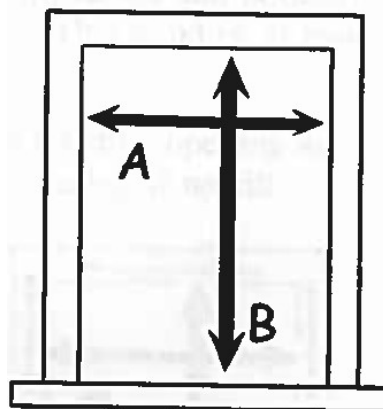
How to measure for window shades

(when measuring, use a rigid ruler, not a flexible tape)

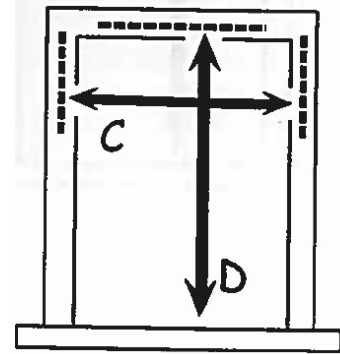
- To replace shades that fit: Measure old roller from end to end, including metal tips, and order that width.
- For new shades: Decide if you will install shade inside or outside window casing. The roller for shades is held in place by brackets. The shade fabric is $\frac{1}{2}$ to 1" narrower than the roller. See diagram and instructions below.

Shades can be mounted either inside or outside the window frame.

- For inside casing installations:
Width: Measure (A) where brackets will be installed, subtract $\frac{1}{8}$ " from total measurement; order that width. Measure each window separately—widths may vary slightly.
Length: Measure (B) from top of inside casing to sill.



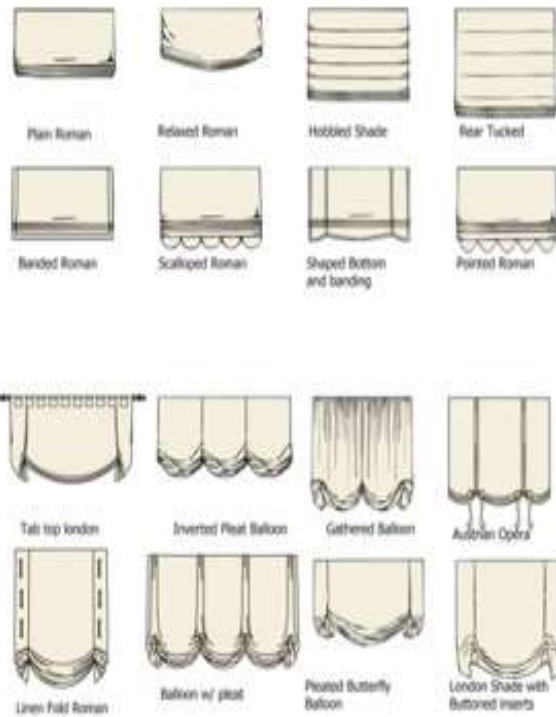
- For outside casing installation:
Width: Measure (C) where head rail brackets will be installed. Shade should overlap window at least 1 1/2" on each side.
Length: Measure (D) from top of casing to sill.



Shades are available in many different styles. Following are some currently available:

Roman shade is the basis for stitched-tuck, hobbled, cloud, balloon and insulated shades. These shades are raised and lowered by a system of cords and rings which cause the shade to pleat into soft folds when raised.

- Stitched-tuck shade has small, topstitched tucks along the folds of the shade. These tucked rows alternate between the front and the back of the shade, giving the pleats a crisp look.
- Hobbled shade is two times the length of a flat roman shade. Excess fabric is taken up in permanent soft folds between each row of rings, giving the shade a bubbled look when lowered.
- Cloud shade is cut two to three times the width of the window, then shirred across the upper edge to create a soft heading. The lower edge of the shade falls into gentle puffs.
- Balloon shade is also cut two and one-half times the width of the window, but its fullness is folded into oversized inverted pleats at the heading and lower edge. This shade also has permanent puffs at the bottom.
- Insulted shade is a basic Roman shade made with insulated lining and a magnetic edge seal. These shades block out heat or cold, and help regulate temperature extremes at windows.



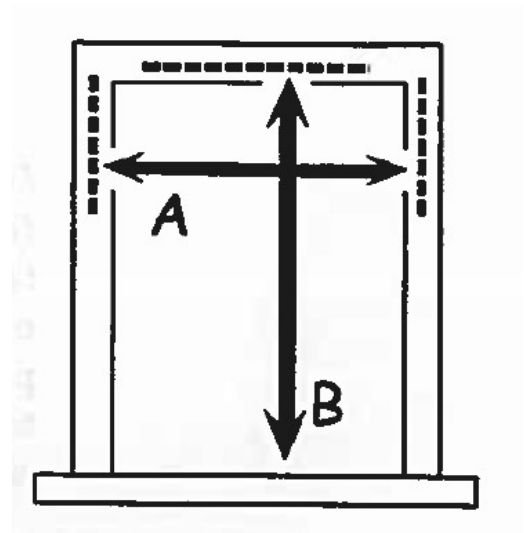
Roller shades open and close by rolling around a horizontal rod at the top of the window. They take on a custom look when made to coordinate with fabrics in the room. These shades, stiffened with a fusible shade backing, are easy to make because they require very little sewing.

Shutters

Shutters are another window treatment alternative. They may be plastic or wood with moveable or permanent slats.

Measuring for shutters:

- Outside casing installation
Width: Measure width (A) in three places (top, center and bottom), use the widest measurement. Shutters must overlap window at least 1" on each side for proper installation.
Height: Measure height (B) at least 1" above window opening to sill (if present) or at least 1" below window opening if no sill. Measure in three places (slightly to left of window opening, at the center of the window opening, slightly to the right of window opening), use the largest measurement.
- Single hung installation: Order height desired
- Double hung installation: Order two sets whose combined height is equal to or slightly greater than the area you want to cover.
- Inside casing installation: Because of the difficult nature of properly measuring for and installing shutters inside the window casing, it is recommended that you consult with a professional.



COMBINATIONS

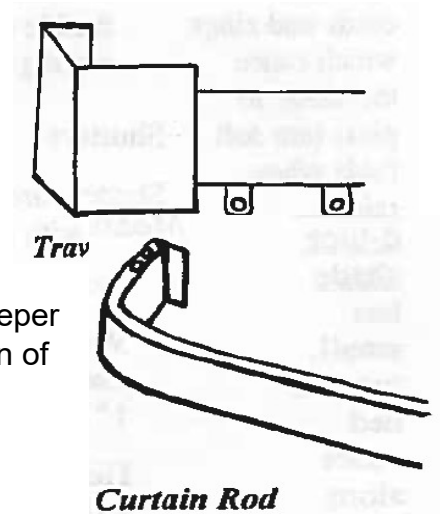
You can create very interesting and exciting window coverings by combining different styles of fabrics, textures or colors to create the desired look.

Rods

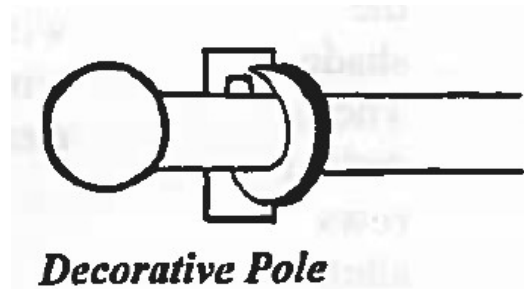
When selecting draperies or curtains, don't forget about the rods! Creating the look, you desire will require you to select a rod that matches the drapery or curtain design.

There are four basic types:

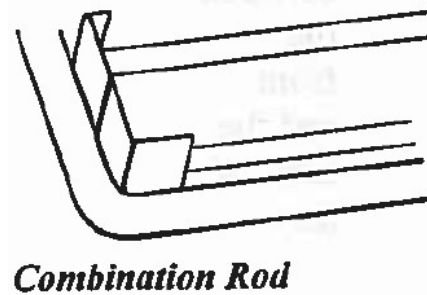
- *Travers rods* have a cord control that draws draperies right, left or center to open or close. Use with pinch-pleated styles that attach to carriers with hooks.
- *Curtain rods* have no cord control and are stationary. Rod-pocket coverings shirr onto these rods and, as the fabric gathers, create a deeper draped effect. Rod-pocket styles shirr to a fraction of their original width.



- *Decorative poles* add an attractive finishing touch for either rod-pocket, tap top or pinch pleated styles. If you use pinch-pleated treatments, rings and pin hooks are needed to attach drapery to pole. Finials (decorative end pieces) add a stylish touch.



- *Combination rods* allow you to layer window coverings with considerably fewer holes in your walls.



Action Step

Tour a furniture or department store and look at the samples window treatments on display. Select three examples you like. Could you make them for less cost? Why or why not? Would each example set the same mood in a room? How would each fit into your current décor?

CHAPTER 5 – BED COVERINGS

Bed coverings are defined as the top coverings for a bed. Because of a bed's size, the covering selected is often the primary focal point in a bedroom.

There are a wide variety of options currently available. Bed fashions such as comforters, comforter covers, pillow shams and dust ruffles can be ruffled or tailored to suit the décor. Chintzes, polished cottons and sateens are good choices for most bed coverings. Sheets are another practical fabric choice: their width makes seaming unnecessary for comforters and covers.

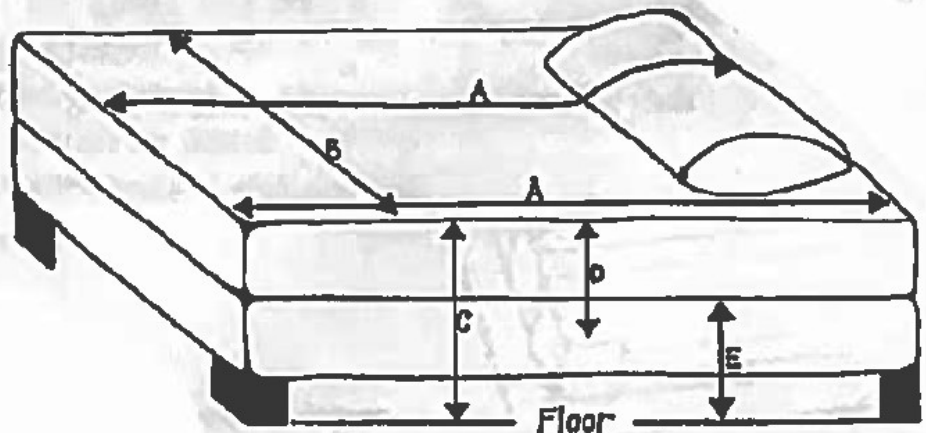
Permanent press fabrics with soil resistant finishes are advisable in a child's room. Select fabrics that will launder well without fading.

An individual's choice would depend upon some of the following factors:

- **Safety.** Select fabrics that do not have loose weaves or design holes in which an individual could become entangled. A fabric with fire retardant finish may be a wise choice as well.
- **Warmth factor.** Select a cover which will provide warmth due to the fiber content, fabric weave, weight, or might add a layer of insulation.
- **Coordination with other fabrics.** The bed cover should coordinate with and/or compliment other fabrics used in the room (i.e. carpet, window covers, table covers, etc.).
- **Quality.** Bed coverings are available in a wide range of fabrics and construction quality. Look for one that is well made compared to the cost.
- **Expected life span.** If a room is redecorated every two to three years. The bed cover can be less durable than one which will be used for a longer period. Select a higher quality cover for a bed used by active children as it will receive greater wear.

Measuring a Bed

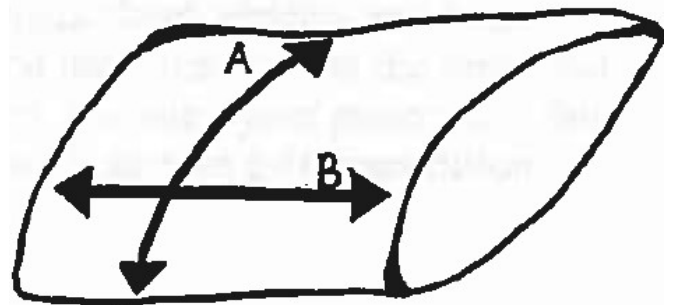
To determine the finished length and width of the bedspread or coverlet, measure the bed over the blankets and sheets that will be normally used. As shown below, measure the length of the bed from the head to the foot [A]. Allow an extra 15" to 20" in length if the bedspread or coverlet will be tucked under and wrapped over the pillows. Measure the width of the bed from side to side [B]. For a bedspread, measure the drop length [C], from the



top of the mattress to the floor, then subtract $\frac{1}{2}$ " for clearance. For a coverlet, measure the drop length [D], from the top of the mattress to the desired finished length, 1" to 4" below the top of the box spring. For a dust ruffle measure the drop length [E] from the top of the box springs to the floor.

Pillows

Pillows sizes are 20" x 26" standard, 20" x 30" queen and 20" x 40" king. Pillow puffiness varies, however, so make the best fitting shams by measuring the width [A] and length [B] of the pillow with a tape measure across the center of the pillow.



Types of Bed Coverings

- A *Comforter* is a heavy bed cover filled with batting. It may be reversible, flat or puffy depending upon the desired look.
- A *Comforter Cover* (also known as a duvet cover), is removable. It provides protection for a comforter much as a pillow case does for a pillow. It also enables you to change the room décor while continuing to use your comforter.
- An *Afghan* is a crocheted or knitted bed cover in a multitude of patterns and styles.
- A *Bedspread* is a fabric cover spread over the blanket on a bed to protect the blankets and provide ornamentation.
- A *Quilt* is a cover stitched together with soft filling between two fabrics. The stitching pattern may be machine or hand sewn.
- A *Dust Ruffle or Bed Skirt* is used with comforters to cover the box springs and bed legs. It may be gathered or pleated and attached to a "deck" (a piece of fabric which fits between the mattress and box springs).
- A *Pillow Sham* is a removable, decorative pillow cover.
- A *Throw* is a coverlet for draping over a bed.
- A *Blanket* is a decorative or pattern blanket used as the top bed cover.

Action Step

Borrow five bed coverings of different textures, color and types from family and friends. Cover your bed with each option. What affect does it have on your room? Does it fit into your scheme? Why or why not? What impact does it have on the apparent size of the bed? Does it make the bed look longer? Smaller? Which option do you like best? Why?

CHAPTER 6 — REPAIR

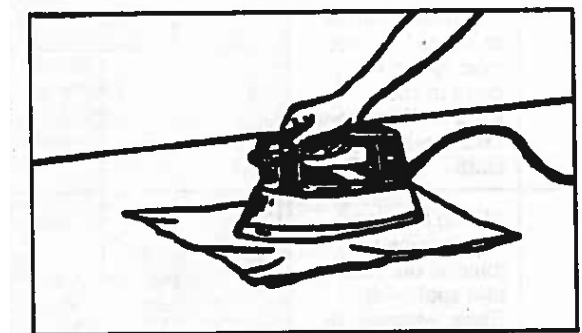
It may be necessary to make simple repairs to improve the appearance of a piece. Since the original finish on a piece can be one of its greater assets, there are remedies for spot repairs and minor repairs that will not destroy the mellow patina (natural wood coloration caused by age and use) that enhances the furniture's value.

Repairing Minor Scratches

For some simple remedies for spot repair, try ordinary furniture oils and polishes. This may be all that's needed to darken minor scratches to match the surrounding area. If this does not work, try colored furniture polish, an oil-based stain, or dye-impregnated felt-tipped pens. Sometimes, the simple home remedy of a nutmeat rubbed over a scratch may conceal the scratch. Iodine may disguise a scratch in red-stained mahogany, or shoe polish may do the job. With any one of these coloring products, begin with a light amount and continue adding color or a darker color as necessary. Refer to the Repair Chart on the following page.

Removing a Dent with Steam

Minor dents are often not removed, especially if the furniture is old. Dents and warps can sometimes be steamed back into shape. Apply a damp cloth to the damaged area and hold an iron set at low heat against it for approximately 15 seconds. Check the dent and repeat the steaming process if necessary. If the dent does not respond to this treatment, prick the surface with a pin so the steam can get into the wood fibers. Try to raise the crushed fibers slightly above the level of the surrounding surface.



Repairing Deep Scratches

For deep scratches, some type of filler is usually needed. Sometimes a simple remedy is to fill in the scratch with a crayon. For painted or varnished surfaces, a slight depression can be built up with several coats of the same finish. Refer to the Repair Chart for additional methods.

REPAIR CHART

Material	Problem				
	White rings or water spots	Minor scratch	Deep scratch	Small burn	Small chips in finish
Furniture polish		Apply to entire furniture surface with clean cloth. Rub well into scratch. Buff.			
Colored furniture polish		Rub into scratch with cotton swab. If desired, apply to entire surface with clean cloth.			
Furniture dye		Apply to scratch with brush or felt-tipped applicator. Wipe away excess with a clean cloth.			
3/0 steel wool	Dip in mineral oil or linseed oil, rub over spot with grain in short strokes. Wipe away excess with clean cloth				
Rottenstone	Mix to creamy consistency with mineral oil. Rub into spot with finger wrapped in clean cloth. Wipe off excess mixture with damp rag. Dry with soft cloth.				
3/F pumice	Mix to creamy consistency with mineral oil. Rub gently over spot with grain, using well-padded sanding block. Wipe off excess with				

	damp rag. Dry with soft cloth.				
Furniture-wax stick		Rub into depression to fill it. Wipe away excess with a clean cloth.	Choose color that matches light grain of finish. Melt wax into depression with a hot knife. Cool, scrape smooth. Paint in darker grain with artist's oil or watercolors. Seal with spray varnish.	Scrape out charred material with utility knife. Choose color that matches light grain of finish. Melt wax into depression with hot knife. Cool, scrape smooth. Paint in darker grain with artist's oil or watercolors. Seal with spray varnish.	
Polyethene varnish or enamel			Use artist's brush and fill with successive coats of finish color. Build up higher than surrounding areas. Smooth down with very fine abrasive paper on a sanding block.		Use artist's brush and fill with successive coats of finish color. Build up higher than surrounding areas. Smooth down with very fine abrasive paper on a sanding block.
Denatured alcohol (for shellac finish)	Wet a small lintels pad with solvent, wring out. Stroke damaged area, remoistening pad, until spot disappears.				
Lacquer thinner (for lacquer finish)					

Special note: The solutions for correcting damage are listed in order of mild at the top of the chart to more extreme at the bottom. Source: Patsy Keller, Extension Home Furnishing Specialist, Cooperative Extension Service, University of Arkansas.

Material	Problem			
	Stubborn wax or grease silicone haze	Scuffed, dull surface, multiple light scratches.	White haze	Cracking, alligating
Furniture polish		Apply with a clean cloth. Buff		
Colored furniture polish		Apply with a clean cloth. Work into marred surface to color it. Buff.		
Mineral spirits or turpentine	Rub in with clean cloth, changing cloth as needed until all traces or coating are removed.			
Mixture of 3 parts boiled linseed oil to 1-part turpentine		Rub in along grain with lintless cloth. Wipe away excess with dry cloth.		
3/0 steel wool		Dip in mineral oil. Rub with grain over entire surface. Give special attention to scratched areas. Remove excess oil with clean cloth.	Dip in mineral oil or linseed oil. Rub with grain in long strokes over entire surface. Remove excess oil with clean cloth.	
Rottenstone		Mix to creamy consistency with mineral oil. Apply with clean cloth. Rub with grain. Give special attention to damaged areas. Wipe off excess mixture with damp rag. Dry with soft cloth.	Mix to creamy consistency with mineral oil. Apply with clean cloth. Rub with grain. Wipe off excess mixture with damp rag. Dry with soft cloth.	
3/F pumice		Mix to creamy consistency with mineral oil and apply with padded sanding block. Rub along wood grain. Wipe with damp rag. Dry with soft cloth.	Mix to creamy consistency with mineral oil and apply with padded sanding block. Rub along wood grain. Wipe with damp rag. Dry with soft cloth.	
Denatured alcohol (for shellac finish)		Use varnish brush to apply in light strokes with the grain until scratches have melted away. Work horizontally.	Use varnish brush to apply in light strokes with the grain until haze disappears. Work horizontally.	Use varnish brush to apply in light strokes with the grain until cracks are smoothed out. Work horizontally.
Lacquer thinner (for lacquer finish)				

Special note: The solutions for correcting damage are listed in order of mild at the top of the chart to more extreme at the bottom.

Source: Patsy Keller, Extension Home Furnishing Specialist, Cooperative Extension Service, University of Arkansas.

Loose Joints in Chairs and Tables

Causes

- Wool shrinks so the end of the rung or leg may no longer fit snugly in the hole –or glue breaks down.
- Braces have worked loose.

How to Repair by Re-gluing Joints

A wobbly chair or table may need to be completely disassembled to do a proper job of re-gluing. Label parts with masking tape so they can be reassembled correctly. You may have to force some joints apart. To loosen, tap gently with a hammer covered with a rubber crutch cap (a pad of newspapers may be substituted). To remove a piece that is not loose, try working warm vinegar into the joint.

Use a dull knife to carefully scrape off old hardened glue. *Do not use sand paper*; this will reduce the size of the piece and close the pores. Remove remaining glue with steel wool and *warm* vinegar. Rinse thoroughly. The wood must be perfectly clean for proper adhesion. Dry slowly. If surfaces to be glued are very smooth, slash the surface with a knife to give a better surface for bonding (see Figure 1).

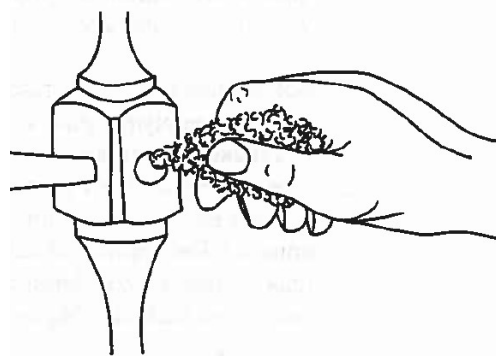


Figure 1

Open pores of the wood by laying pieces in a warm oven (not over 200F), on or near a heating vent or in the sun.

When pieces are dry, test to see if they fit tightly. Joints that fit poorly will never hold. If the original hole is too large, use one of these methods to insure a better fit:

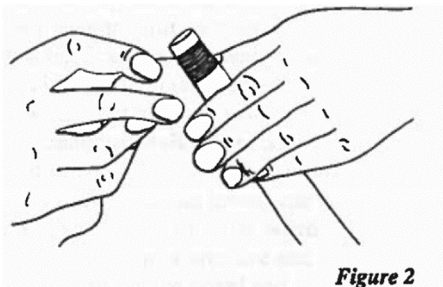


Figure 2

- Wrap sewing thread coated with glue around the end of the piece before re-gluing (see Figure 2).
- Glue one or two strips of cloth or steel wool over the end before re-gluing.

- Saw a slot in the end of the rung or leg. Wedge a small piece of wood into the slot to spread the sawed end apart slightly (the end of a wooden clothespin makes a good wedge). (See Figure 3)

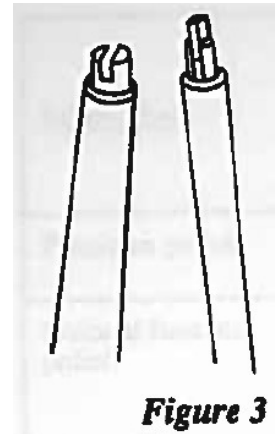


Figure 3

Both furniture and glue should be at room temperature when gluing (70° -75°F). A polyvinyl acetate white glue is recommended for light furniture assembly. These glues are not entirely water-proof and would not be suitable for outdoor furniture. Plastic resin glue is satisfactory for high grade construction. It is light tan in color and must be mixed with water four hours before using (follow direction on containers).

Spread glue over all surfaces that touch each other. Press pieces in place and apply pressure with clamps or a rope tourniquet. (To make a tourniquet, slip a spike into a knot in the rope after it has been wrapped around glued parts. Tighten the rope by turning the spike around and around.) The pressure should be directly over or under joints. Protect furniture surface underneath with paper pads (see Figure 4).

Use a pointed stick to remove excess glue around joints. Wipe surface with a clean damp cloth. Allow ample time for glue to dry before removing pressure—at least 24 hours.

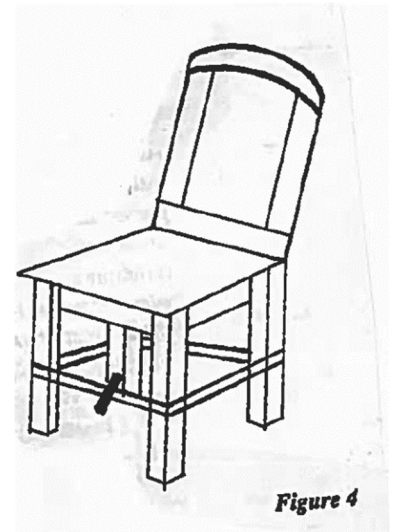


Figure 4

NOTE: It may be impractical to take some pieces completely apart, especially if only one joint is loose. In this case, try to work glue into the crevice around the loose joint. You may be able to pry the joint open far enough to scrape out most of the old glue with a thin knife blade, an artist's palette knife, or a narrow screwdriver. A hypodermic-type glue injector (available in hardware stores and lumber yards that stock cabinetmaker's supplies) may be used to force glue into the joint. Or position the piece so that glue can work its way in by gravity while you push it in with a piece of wire or flat toothpick.

How to Repair Loose Braces

A chair or table may get wobbly because the frame to which the upper part of the legs is fastened works loose. Turn the chair or table upside down to see how the legs are secured. A table may have metal braces in the corner with a nut or wing nut that locks the leg in place (see Figure 5). A chair may have either a metal brace or a wooden corner block that serves the same purpose.

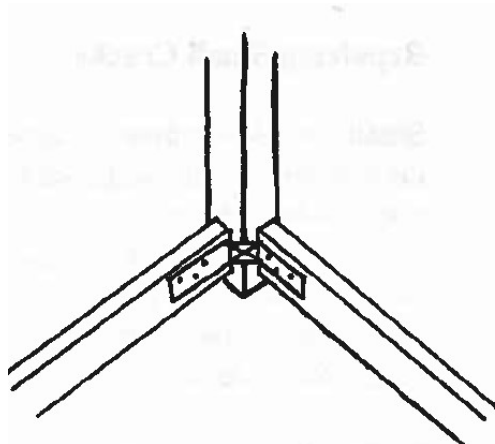


Figure 5

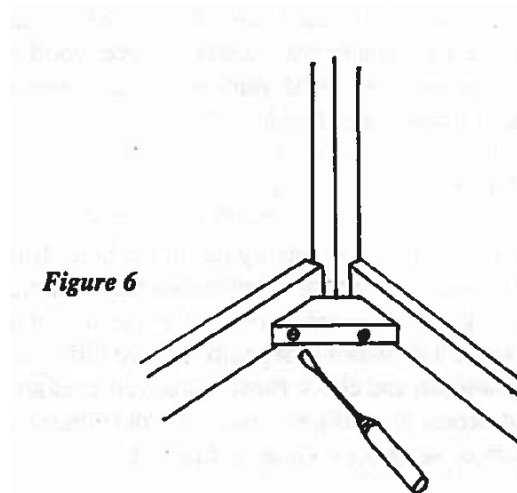


Figure 6

Work each leg to determine which joint is loose. Tighten all nuts, bolts, or screws. If wooden corner blocks have been glued in place, check to see if any of them have broken loose. Remove the block and scrape off old glue. Replace it with fresh glue and long wood screws (see Figure 6). If necessary add metal corner irons or

braces to strengthen the joint where the frame meets the legs.

Breaks, Cracks, and Nicks

Repairing Simple Furniture Breaks

Diagonal breaks in furniture are fairly simple to repair, but breaks across the grain require special tools and skill.

A new break needs no special preparation for gluing. If the break has been glued before, the old glue must be removed before more is added. Use warm vinegar to dissolve old glue and dry thoroughly. Work glue into break with a thin knife blade or spatula. Use C-clamps to apply pressure. An extra board placed on top of the break will give more even distribution of pressure and prevent marring the wood. Place a piece of paper between the board and furniture

surface so they will not adhere if excess glue is squeezed out. Do not remove pressure until glue is completely dry.

Repairing Small Cracks

Small cracks like those in the ends of table leaves can be glued. You will need several small wedge-shaped pieces of soft wood to force the cracks open. Using a hammer, gently tap the point of the wedges into each crack starting with the crack nearest the edge of the board. *Be careful not to make the split any larger.* Work glue into the crack with a slim stick or small brush. Remove the wedges and clamp tightly.

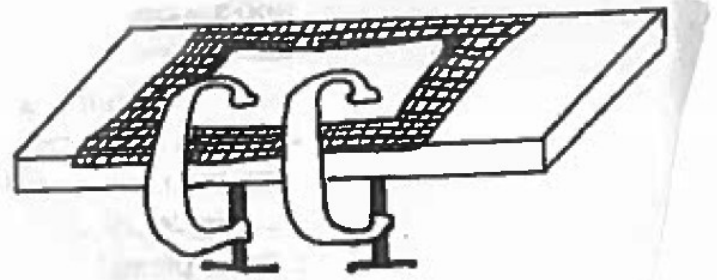


Figure 7

Filling in Nicked Edges

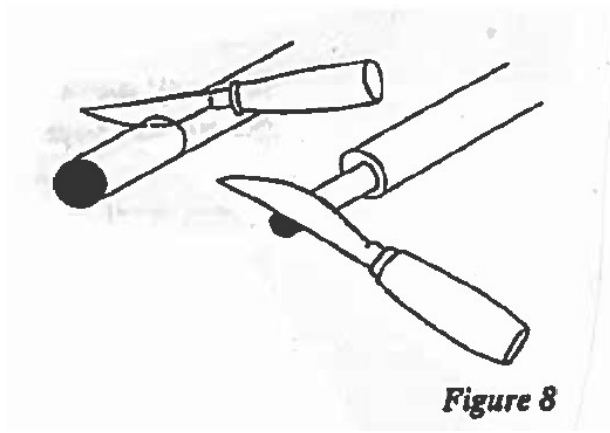
Wood putty can be used to repair some edges. Rub paraffin or wax crayon on a scrap of wood that is long enough to span the damaged area. Clamp the waxed surface against the furniture edge. Use a spatula or putty knife to force wood putty into the nicked edge. When the putty has dried, remove the scrap wood and sand the putty. Apply stain, if needed, and finish.

Repairing Broken Dowel Joints

When a dowel pin breaks, a portion of it is usually left in the hole. Bore it out using a bit that is slightly smaller than the pin. Cut out the remainder of the pin with a small chisel or knife. *Be careful not to alter the size of the hole or remove any extra wood.* Use warm vinegar to remove old glue. Dry thoroughly. Insert a new dowel pin and check for fit. Grooved pins are best because they let out air and excess glue. If a pin is too long, cut a piece off one end and round it with a knife or sandpaper. Glue as directed.

Replacing Chair Rungs with Dowel Sticks

Select a dowel stick as close as possible to the size of the original rung. Measure the exact distance between the legs and add the depth of the holes into the rung that it fits. Cut a dowel stick to this length. Measure up from each end



of the dowel the depth of the holes in the chair legs and draw a line around the stick at this measure. With a sharp knife, cut straight down around this line.

Fasten the dowel in a vise and use a chisel or sharp knife to cut from the dowel end toward the cut on the pencil line (See Figure 8). When the dowel fits

snugly in the hole, round off the ends slightly and glue in place. (Be sure all old glue has been removed before gluing.)

Repairing Veneer

Replacing Loose Veneer

CAUTION: Extensive repairs on veneered surfaces should be left to a professional. Simple repairs can be done successfully if care is taken. Generally, crystallization of the glue is the cause of loose veneer surfaces.

How to Repair: Lay the loose piece of veneer face down on the flat surface and scrape off the hardened glue. Do not wet the veneer. Apply glue to the furniture—*never on the veneer*. Press loose veneer in place and wipe away excess glue. Lay a paper pad over the surface and apply pressure with a clamp or weights. Do not remove the pressure until veneer is completely dry.

Veneer Blisters

Following the grain of the wood, cut a slit at the *side* of the blister. Use an eye dropper to fill the blister with warm vinegar and let stand for several hours to dissolve the glue. Empty any vinegar that remains and let the blister and surrounding wood dry thoroughly before adding glue. When dry, work in plenty of glue using the tip of a knife blade or a cotton-tipped swab. Wipe off excess glue. Place a thin paper pad over the blister and apply pressure.

Replacing Missing Veneer

It is difficult to replace a piece of missing veneer with one that matches. This process may be best left to a professional. However, several possibilities that you might try are:

- If area is small, try patching with a matching colored wood plastic (sold in most paint stores).
- If area is large or in a prominent location, it is best to find a piece of the same veneer. Try lumberyards which cater to cabinetmakers or mail-order houses that stock materials in the wood-working field for hobbyists and craftsmen. If necessary, remove a piece from an inconspicuous place and use it to replace the missing veneer. Trim the veneer to fit the spot and glue.

Sticking Drawers

- Remove the drawer and examine the slides or guide strips on the inside of the cabinet. Dust, dirt, or other foreign matter jammed into the guides will interfere with free operation of the drawer. Clean with a stiff brush or vacuum attachment and apply lubricant to the guides and edges of the drawer itself. Paraffin (an old candle) works well, but the new silicone sprays are easier to apply uniformly.
- Look for shiny places on the top and bottom edges of the drawers or on the sides. Sand these areas being careful to *remove no more wood than is absolutely necessary*.
- Look for marks to indicate where rubbing occurs. If you cannot tell by looking at the drawer, shine a flashlight underneath the partly opened drawer. Sand or plane again being careful not to remove excess wood.
- Sometimes one or more guides will work loose and out of position. Use a flashlight to determine if the guides are out of alignment or if screws or fasteners are loose.
- A drawer may not close all the way if glides are badly worn. If the drawer front strikes the frame when closing, it needs to be lifted. Remove the drawer and insert two or three large smooth head thumbtacks along the front of each glide.
- Joints in the drawer sometimes work loose, especially at the corners. When this happens, the drawer is no longer square and will not fit smoothly between the guides. Re-glue loose joints reinforcing the corner with one or two small brads if necessary. Wrap with rope to form a tourniquet while glue dries.
- On large pieces, drawers sometimes fail to work properly because the whole framework of the chest is out of plumb. Usually, the floor underneath is wavy so that the legs do not support the chest properly. Use a carpenter's spirit level to check the chest from side to side and front to back. If uneven, wedge thin strips of wood or heavy folded cardboard under the low side until chest is level.
- If drawers stick only in damp weather, wait until weather is dry and coat the unfinished wood with a penetrating sealer or wax.

CHAPTER 7 — REFINISHING

After the piece has been cleaned and stripped of its original finish and repaired, the surface is now ready to sand, seal, and finish. Refinishing puts a new surface on the furniture piece.

Sanding

The surface must be free of any trace of roughness prior to staining, finishing and polishing. If it has not been adequately sanded, or has been sanded across the wood grain, the stain and final finish will only emphasize all those bad spots.

Abrasive

STEEL WOOL

There are two kinds of abrasives used in smoothing wood. They are steel wool and sandpaper.

Steel Wool is used to smooth a wood surface that has a beautiful color caused by age, called patina. Using steel wool, carefully smooth the wood surface to take out the rough spots without sanding through the patina (See Table 1).

Grade	Classification	Common Uses
0000	Super Fine	Smooths between finish coats and final coat
000	Extra Fine	Removes spots, smooths between finish coats
00	Fine	Smooths veneers and preserves patina
0	Medium Fine	Removes old finish
1	Medium	Removes marks
2	Medium Coarse	Removes residue of paint and varnish remover
3	Coarse	Removes residue of paint and varnish remover

Table 1. Uses of steel wool according to grade.

SANDPAPER

Sandpapeer is a general term used to describe flexible sheets of paper or cloth coated with natural or synthetic abrasive particles. The size of the abrasive particles determines the grit size (See Table 2).

Grit	Classification	Uses
600-500	Super Fine	Polishing
400-350-320	Extra Fine	Sanding between finish coats and final coat
280-224-220	Very Fine	Sanding between finish coats and final sanding on hard woods.
180-150	Fine	Final sanding on soft woods and preliminary sanding on hard woods
120-100-80	Medium	Preliminary sanding on rough wood
60-50-40	Coarse	Rough sanding to remove paint and finish

Table 2. Uses of sandpaper according to grit size.

Pointers

1. Always sand with the grain of the wood in even strokes and pressure. Sand until it is of the same degree of smoothness all over.
2. For curved areas, such as turnings, legs or rungs, use 000 steel wool or emery cloth cut into narrow strips.
3. Start with 100-150 grit size sandpaper if surface is in bad shape, and work up to the finer grit.
4. Use steel wool on veneer to avoid sanding through the thin veneer.
5. Do not extend sanding strokes too far past the edge as it will round the edge.
6. After sanding, clean the surface with a vacuum cleaner, followed with a tack cloth or a cloth dampened with paint thinner to remove fine dust.

Finishing

Sealers

In the wood refinishing process, sealers are used to:

- Reduce the quantity of stain absorbed into bare, soft or hard woods.
- Prevent a knot hole from gum-bleeding into the top finish.
- Produce more even staining.

Fillers

Wood refinishing experts disagree on the use of wood fillers. Some feel it is a necessary step in refinishing, while others believe it gives the finish a flat look.

In general, only new unfinished open wood needs filling. Most old pieces of furniture have already been filled. To determine if your piece needs a wood filler, drag a fingernail across the wood grain. If your fingernail catches in several spots, a filler may be needed. Check your local market for available fillers.

Stains

The use of a stain can:

- 1) Enhance the natural beauty of the wood.
- 2) Add color and character to the wood.
- 3) Make one wood type look like another.
- 4) Color different woods to look similar to each other.

When you walk into a paint or hardware store to purchase a wood stain, you will be amazed at the many kinds of stains that exist.

Select one which provides the color you desire and meets your needs. Follow product instructions carefully to obtain the desired result.

Finishers

A finish is used on wood for protection and beauty. The choice of finish material depends on the following:

- ✓ The type of wood.
- ✓ The use of the furniture.
- ✓ Time available to do the finishing job.
- ✓ How you want the wood piece to look when you are through.

Select the finish you want to use and follow product instructions carefully.

Reattach Hardware

Reattach the hardware, if any, to the piece when the finish is completely dry. Be careful not to scratch the new finish!

CHAPTER 8 — RESTORING

Restoring a furniture piece is to bring the piece back to its former condition. Two very common restoration techniques are recaning and upholstering.

Recaning Chairs

There are two distinct types of cane seats: those with cane woven through holes in the seat rail to form a “hand-woven” pattern; and those woven by machine, pressed into a groove in the seat frame, glued and then fastened with a piece of reed called spline. This is the “pressed seat.”

Prepare Furniture for Recaning

Repair and refinish the chair as needed before starting to recane. All holes in the seat rail should be entirely open. Bits of old cane lodged in the holes can be removed by using a pick or an awl. Any broken holes should be mended and any missing ones added.

Select the Cane

Cane is available in bundles of 1000 feet. Select the width – coarse, medium, fine or superfine – to fit the holes in the chair frame. Medium-sized cane is often used for $\frac{1}{4}$ ” holes which are $\frac{3}{4}$ ” apart. This fine is used more often than any other size.

One bundle will recane 3 to 4 ordinary sized chair seats.

Equipment Needed for Caning

You will need:

cloth	pan for water	ice pick
towel	awl	scissors
screwdriver	sharp knife	hammer
pliers		

Wooden pegs, about 3” long, and tapered from $\frac{1}{4}$ ” in diameter to a blunt point can be whittled from soft wood to fit the holes. About 24 of these will help hold the ends of the cane while weaving.

A square pointed wedge is used to push strands together (See Figure 9).

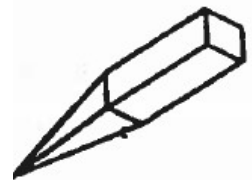


Figure 9

Prepare Cane for Weaving

Cane should be damp and pliable, but not wet, while weaving. Soak one strand in warm water about five minutes before using. It may split or become discolored if left in water too long.

Directions for Weaving

Some suggestions to remember at all times:

- Always weave so the glossy side of the cane is up.
- Keep strands straight since twisted cane breaks easily.
- Hold each strand tight when carrying it across from one rail to the other.

Cane tightens as it dries.

- Weave no more than 2 or 3 inches before pulling strands through.
- Keep strands of cane running straight and in the same direction parallel to first ones.

There are seven steps in the weaving process.

➤ Step 1

Begin at center hole of the back rail. Leaving 4" of end of cane for tying, bring strand up through center hole, and use wooden peg to hold in place.

Bring strand of cane across to front rail and down through center hole, draw tightly, and insert peg.

Pass the cane up the adjoining hole to the right, across to the back rail and down through the opposite hole, being careful to keep cane flat.

Weaving Step 1 on a irregular shaped mat.

Insert a peg. Repeat until all holes on the right side are filled. Repeat pattern on left side until all holes in back are filled.

The unused holes at each end of front rail are filled by weaving holes in the side rails.

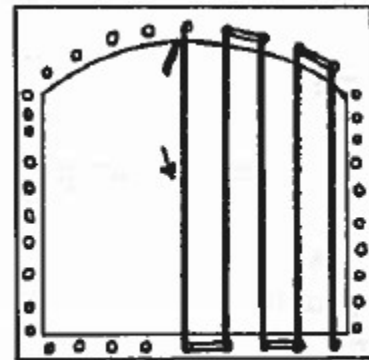


Figure 10

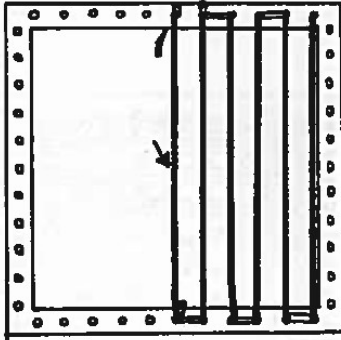


Figure 11

If the seat is a perfect square or rectangle, the weaving may be started from the first hole on one side of the back rail.

Weaving Step 1 where the chair is a square with the same number of holes in both back and front rails.

When the end of the strand is reached, peg the last hole through which the cane has passed and the next one through which a new strand is started. The loose ends may be tied together in a flat knot if they do not block passage through the hole or they may be fastened to the loop next to the hole, on the underside of the frame, as follows: push the end under the nearest strand without crossing any holes, then push the end over the strand and under again. Cut the strand 1/4 " from the loop. This is the same as a half hitch. The cane must be damp in order to be pliable enough to tie. Tie as you go.

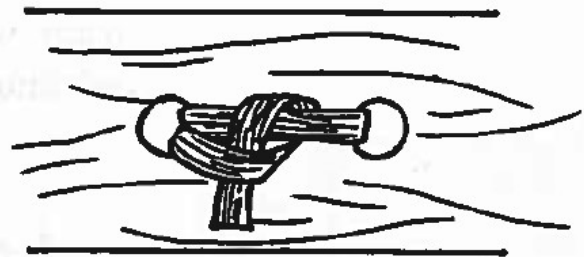


Figure 12

➤ Step 2

Start at the hole next to the corner hole on the side rail in the rear, pass the strands across the seat from side-to-side passing the strands over the weaving already done. Corner holes in front are used only if the front rail is curved.

If weaving is a round seat frame, start at center side holes, weaving to the back, then to the front.

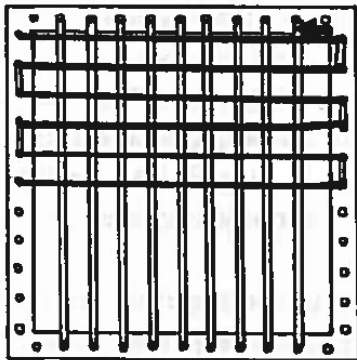


Figure 13

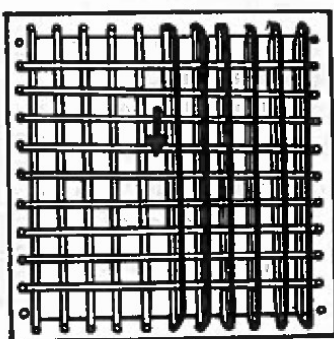


Figure 14

➤ **Step 3**

Repeat Step 1 exactly, passing cane across the frame in the same direction and in the same holes. Strands of Step 2 lie between those of Step 1 and 3. Keep No. 3 strands a little to the right of those in Step 1.

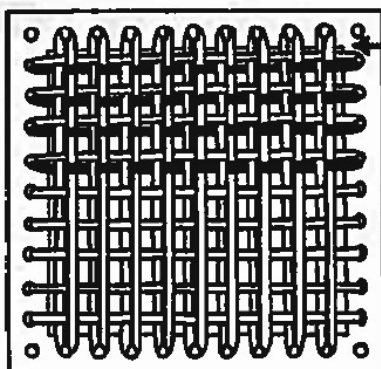


Figure 15

➤ **Step 4**

Using the same holes as in Step 2, weave canes parallel to those woven in Step 2. Real weaving begins with Step 4.

Start weaving at hole next to the one in the right back corner. Carry the strand in front of Step 2 – over the strands of Step 3 – and under the strands of Step 1 – pushing strands of Step 3 to the right each time.

Weave a few strands and pull the cane through straight without breaking. Peg cane in place the same as in Step 1.

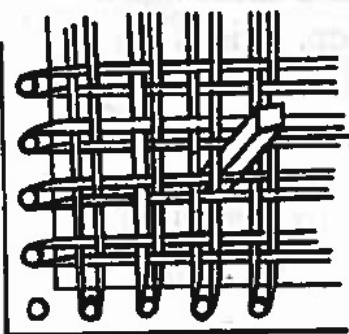


Figure 16

Weaving back, the strands are under Step 1 and over Step 3 again.

Use the wedge to push the strands together.

Keep the strands as near each other as possible and in front of rows in Step 2. Use the wedge to push strands together.

If the strands fail to come out at the corner hole on irregular shaped chairs, use one hole for several strands. Sometimes holes in the sides need to be skipped. No rule can be given to take care of situations such as this. But the general rule that is safe to follow is that all strands should run straight and be parallel with those running in the same direction.

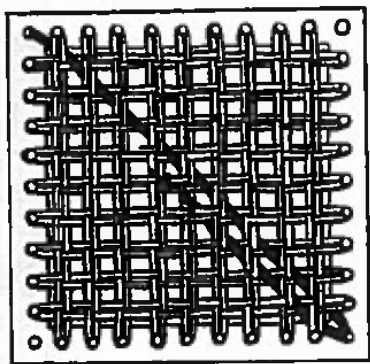


Figure 17

➤ Step 5

The first diagonal strand begins at the right-hand corner hole in the back. Use one hand over and one hand under the frame to direct the weaving. Pass the strands under the Steps 2 and 4 and over Steps 1 and 3. Weave to the left front corner of the frame. Continue diagonal weaving until the entire surface is covered.

➤ Step 6

This diagonal step is the same as Step 5, except the strands run at right angles to those in the preceding step. Start at the left-hand corner hole in the back and weave diagonally to the right-hand corner in the front of the frame. The strands should pass under Steps 1 and 3 and over Steps 2, 4, and 5. Cover the entire surface. Strands will run from each hole. The diagonals should run in a straight line. This step completes the hexagonal shape of the hole.

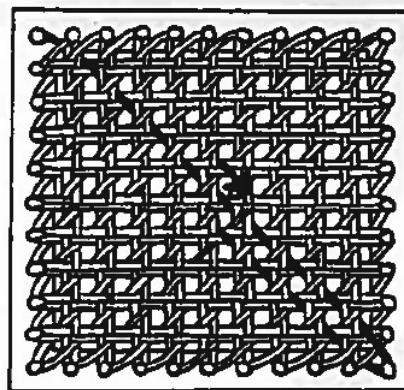


Figure 18

➤ **Step 7**

Before beginning the binding, be certain that all ends of the cane are fastened. The binding cane is used to cover the holes and give the seat a finished appearance. A strand of cane the same size as that used in the seat is used to tie the binding cane. Insert the end of the binder into a corner hole and peg temporarily. Place the binder along the rail over a row of holes. Fasten the end of the weaving cane underneath. Pull it up through the nearest hole over the binder, and down through the same hole. If the holes are extremely close together, one hole may be skipped between each looping. Repeat around chair frame, keeping the binder flat, and the cane tied tightly.

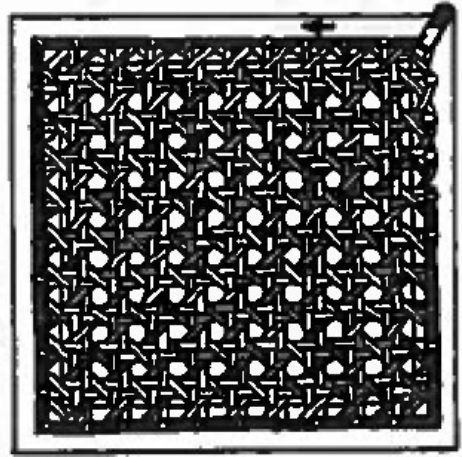


Figure 19

When the hole is reached at which the binding started, raise the next loop in the tying cane and slip the binding cane through. Fasten securely. Clip the end of the binding cane at the edge of the loop.

Square-cornered chairs may be finished by carrying the ends of binding down through and driving in a soft wooden peg which can be cut off even with the tying strand as the other holes. This cane should be very damp to be pliable enough to loop, turn corners and tie.

Upholstering

The following guidelines are merely suggestions to help you determine if you want to do an upholstery project. It is strongly recommended you obtain additional resources or attend an upholstery class before beginning your project. Decide if the piece is worth the time, effort and expense involved in upholstery.

Here is the Test:

1. Is the piece basically a good design?
2. Is the piece soundly constructive and sturdy enough for intended use?
3. Is the piece the family choice for comfort?
4. Will the piece outlast the new fabric?
5. Does the piece have sentimental value?

6. Do you have the time and effort it will require to repair and refinish it? Do you have a place to work? A place where you can leave the piece undisturbed till completed?
7. Can parts be reused?
8. How much will supplies cost?

Equipment

1. Sewing machine (heavy enough to stitch several thicknesses of heavy fabrics). Cording foot or zipper attachment for machine.
2. A place to cut out fabric – a table is desired.
3. Hammer (may be magnetic, double headed); heavy stapler, if available.
4. Needles and pins.
5. Ripping tool, tack puller, screw driver, chisel or pliers.
6. Shears – well-sharpened.
7. Cloth or steel tape measure.
8. Tailor's chalk or marking pencil for cloth.
9. Thimble

May need: screws, glue, angle irons, corrugated fasteners or plastic wood for repairing frame, refinishing supplies to finish exposed wood parts.

Materials

1. Upholstery material—amount depends on type and size of the furniture piece. Select very carefully. Measure carefully as allowance must be made for variation in style and size of pieces.
2. Webbing—8 to 9 yards for average chair if it needs repairing. More will be needed for larger pieces.
3. Stuffing—upholstery cotton, foam rubber, plastic foam, resin treated polyester fiber coil are examples.

May need: twine, upholsterer's tacks, cardboard tacking strips, denim or burlap, muslin, cambric, welt cord, and thread.