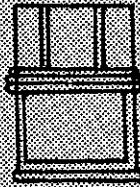
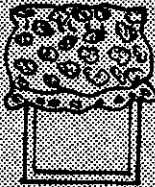
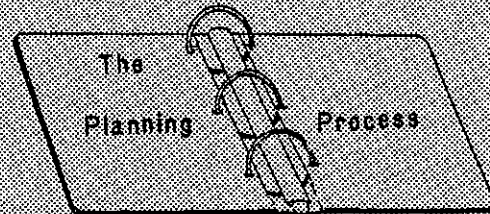


MEMBER'S MANUAL

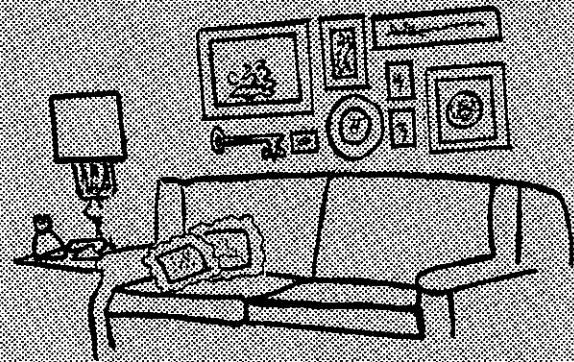
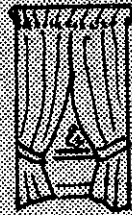
RURAL ORGANIZATION SPECIALIST

Clinton Old

HOME DECOR PLANNING



Window Treatments



RURAL ORGANIZATIONS
and SERVICES BRANCH

Home Decor Planning - Adult Homemaking Project

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Ontario Ministry of Agriculture and Food

HOME DECORATING PLANNING COURSE

Requirements

In this course you will be expected to:

- 1) Attend all the meetings.
- 2) Begin a home decorating file.
- 3) Complete sample techniques for at least one type of window treatment (shade, drapery, curtain or valance).
- 4) Complete a small candlewicking sampler. Make it into an article you could use to personalize your home.
- 5) Participate in the summary program at the end of the project.

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HOME DECOR PLANNING

Are you building a home or an addition and not sure how to plan the decorating look you want?

Maybe you feel your home looks a bit outdated and worn, and you want to make some changes without spending a lot of money.

In Home Decor Planning, we have included practical help for your decorating needs. You'll find a potpourri of decorating ideas.

In the first section, learn the steps to planning a pleasant home environment for the family. Find out when to call a decorator. Pick up some tips to help you plan your own decor. This section is geared to help you create an attractive home environment that suits your family's financial plans and needs.

In the second section, the focus is on home sewing as a money-saving idea for home decorating. Learn techniques for sewing curtains, draperies, balloon shades and roman shades. The techniques are simple. All you need is a basic knowledge of sewing and time to create your own window fashions.

The third section focuses on the decorator touches that personalize a home. Pick up tips on displaying accessories. Learn how to personalize your projects with candlewicking.

Welcome to this course!

The Planning Process

So . . . you feel your home is looking a little on the well-worn side, or maybe you have lived with bare-bones decorating long enough. Whoever you are, this section has something for you. This is not a section on how to paint and paper, but on how to plan. With a plan you get the results you want when you decorate.

By the time you have worked through this section, you will have a written plan to suit your own family situation. The information is vital if you are planning the decor yourself and an excellent basis for working with an interior designer.

There are four steps involved.

Step I - Look at what you need and what you have now.

Step II - Research the market.

Step III - Use the information from Step I to make a financial and time plan.

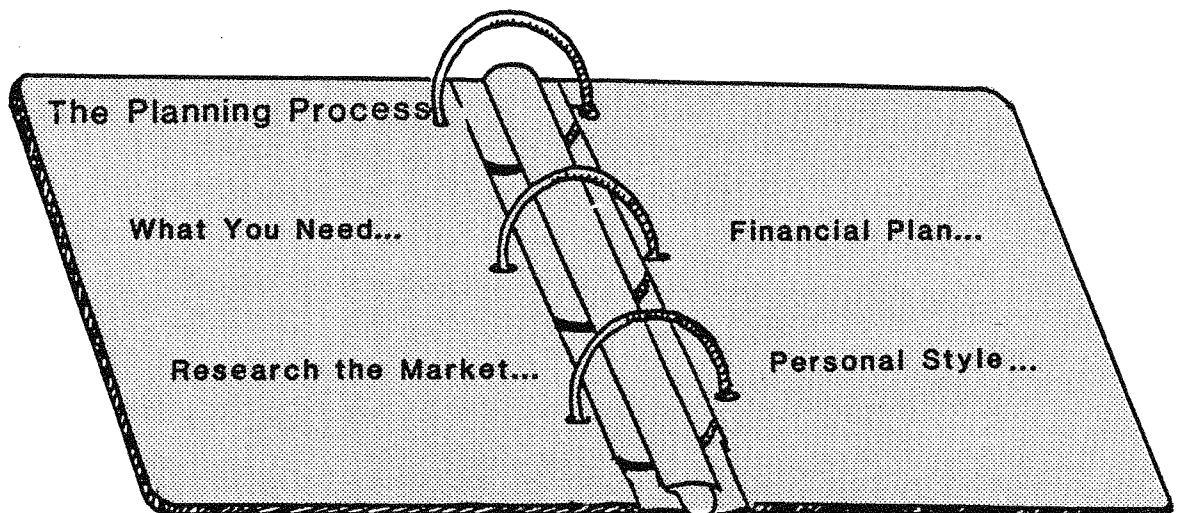
Step IV - Develop a style of your own.

Step I What You have Now What You Need

As home manager, you want three basic things from your home. A family needs shelter. We require a living space that suits our needs, i.e., an efficient kitchen or a place to study. We also need to surround ourselves with things that say who we are, i.e., colours we like, collections and artwork.

Are there areas in your home that could become more workable or more personable? Work through exercise A for one room in the house to see. Find out what you do, what you have and what you need in that room.

At home, we suggest you complete a similar chart for each room in the house. You may discover new ways to arrange activities to suit all the things your family does.



Exercise A

1. Begin by choosing one room in your home that you would like to redecorate, i.e., living room.
2. List the activities that occur in this room now. (See example.)
3. Cross out the activities you would like to move to another location in the house.
4. Add activities you would like to move to this room.

| | |
|--|---|
| Room _____ _____ _____ _____ _____ | Example: Room <u>Kitchen</u> <i>cooking</i> <i>food preparation</i> <i>eating</i> <i>clean up</i> <i>children's play area</i> <i>bookkeeping</i> |
|--|---|

Think in terms of activity centres, i.e., reading, conversation, bookkeeping. What furniture do you need to make these areas functional?

5. List all the items in the room that you want to keep, i.e., sofa, washstand, wallpaper.

This is a long-term plan, so do not include items that are "too good" to get rid of but that you do not like. They will be replaced gradually.

6. List items you need to add to suit your activity plan.

- Consider
- i) what you need to suit the activities in the room (from boxed chart)
 - ii) what you already own (from #5)
 - iii) what you still need to meet the requirements of the room.

Consider moving items from other rooms. For example a washstand from a bedroom may be just the thing to provide storage for hats and mitts in entrance hall.

Step II Research the Market

When was the last time you decorated? Are you aware of current prices and styles? Before you can make a workable home-design plan, you need to do some research.

In Step II you will learn where to go for information on products and services for home decorating.

1. Scan current magazines and catalogues for furniture styles, new fabrics, new colours, new window treatments etc. Borrow consumer magazines from your local agriculture office or library to see if consumer tests have been done on the products you want to buy.

Clip out information you may be able to use. In this section you will get some tips on setting up an interior design file so this information will be at your finger tips.

2. Visit stores or browse through catalogues to learn current prices - essential in budget planning.
3. Decide if you want to do the work yourself or consult with an interior designer. The information on interior designers in this section will help you make that decision.

A Definition of Terms

Decorator: Technically, a decorator is someone who paints and papers.

Designer: A designer works with you to plan a room or house decor. Designers work on a private business basis or in affiliation with a store. There is no accreditation for interior designers. Like the term, "nutritionist," anyone can call himself/herself an "interior designer." That means it is vital that you, as a consumer, be a "smart shopper."

How to Select an Interior Designer

The best way to begin the process of choosing a designer is to ask friends and neighbours who have used a designer's services. If that is not possible, check the yellow pages of the telephone book. The next step is to ask the right questions.

- A. What training have you had?

There are a number of very good interior design courses in Ontario and elsewhere, but do not discount those who have learned by experience. Ask more questions.

- B. How do you charge?

Some designers may be out of your price range (hourly fees can vary from \$15 to over \$100). Some contracts may restrict you to buying from one store. Some designers may charge for their time only and you do all the leg-work of looking for items.

Ask how they charge right at the beginning. Each way of charging has its pros and cons. Find someone who suits you and the long-term plan you and your family have made.

Common Methods of Charging Are:

- * Charge a modest consultation fee, plus the customer agrees to buy all or part of the home furnishing items from the store. This is often found with decorators in paint and paper, department and furniture stores. Free lance designers, with a showroom, may also charge this way.
- * In another method, often used by stores, the customer agrees to buy all the needed merchandise from that store. There is no separate designer's fee. The designer's time is included in the mark-up on the stores merchandise.
- * Designers may charge for consultation time only. You buy all items where you want.
- * Free lance designers may offer design advice plus a shopping service at wholesale rates. You pay for their time plus have the option of buying from them.
- * Be sure to take advantage of the free advice you can get from store personnel during the planning stages. Knowledgeable sales people will help you with ideas on what is fashionable, what styles and materials are available and what current market prices are.
- * If you are asked to sign a contract, read it carefully to make sure it suits your needs. If there is not a written contract, you should sit down with the designer and draft a letter of agreement signed by both parties. This protects you because you have the fee structure in writing.

C. Can I Work With This Person? Will He/She Do What We Want?

- * Do you feel comfortable talking to this designer? Does he/she listen to your ideas then offer suggestions or does he/she try to impose ideas on you?

There is an exception to finding a designer who gives you the "look" you want. Some top designers base their reputation on one style of decorating, i.e., ultra modern or oriental. People go to them to have their homes decorated in the "designer's look".

- * Ask for references of people they have worked for. Call those people and ask them questions like . . . "Are you happy with the result? Could you work easily with the designer? Did they stay within your budget? Did they decorate in your style or theirs?" If you view homes done by the designer, remember your taste may not be the same as that of the homeowner. Place more weight on the answers to the above questions than on the interior of the home.

According to the Social Planning Council of Metropolitan Toronto, 1983, a family of five (two adults and three children) needs to spend \$946.39 a year as a basic replacement cost for home furnishings and equipment. (See the appendix Table 18 for different age and family size categories.) These figures are based on Toronto prices and represent minimum replacement values.

Appendix, Table 1 shows replacement rates for home furnishings and equipment. Consider this the minimum amount you will need, and revise the figures according to 1) budget and 2) decorating needs.

Long Term Plan

If major changes are in your plans here are some suggestions to make the preceding Home Decor Plan work for you.

Make three copies for each room you plan to decorate. Label them Phase I, Phase II and Phase III.

Phase I: Do the things that have to be done and that you can afford within one year.

This may vary from rearranging the furniture to better suit the room's activities, to replacing a worn carpet, to slipcovering a worn sofa that you can't afford to replace right now.

Phase II: Look at your finances. How many years will it, realistically, take to get your home to the place you want it. Consider the dreams you have. Make a long term plan (3 to 5 years) that will bring you closer to those dreams. Plan to buy the best quality you can afford. Use the Home Decor Plan to determine monthly savings needed to reach your goals.

An interior design plan isn't written in stone. Periodically re-evaluate your plan. Change it as needs and circumstances change. For example a bad crop year may cause a farm family to change their priorities.

Phase III: It is natural for people to surround themselves with "personal" items. Phase III is the time to add articles that "finish" your dream room look. Add things like a chinese laquer screen for the corner or a limited edition print for over the sofa.

HOME DECOR PLAN
(Date Begun:)

| Remodelling, Repair, Decorating | Appliances, Furnishings | Estimated Cost | Targeted Date of Purchase | Amount to Save per Month* | Savings Period |
|---------------------------------------|----------------------------|-------------------|---------------------------------|---------------------------------|-------------------|
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Note Make three copies of this plan for each room of the house. Label them Phase I, Phase II and Phase III, and use them to develop a long-term plan. See previous page.

Step IV **Personal Style**

One of the most interesting things about interior design is the challenge to create a home environment that expresses the personalities of the family who lives there.

In this section, discover the secret of being creative. Discover how to express your personality (and your family's) in the home decor.

Thomas Carlyle said, "He is most creative who adopts from the greatest number of sources." Use this maxim and the suggestions below to create a style of your own.

Exercise D

1. Clip pictures of rooms you like from magazines.
2. Choose the ten pictures you like most.
3. List the things those pictures have in common. For example it may be the use of scatter rugs, the one hue colour schemes or the use of small prints.
4. Incorporate the items that show up consistently into your own decorating style.

Build a Decorating File

Our style changes as we experience new and different things. Why not create a decorating file that will help you develop that style.

File the pictures collected for the activity above and add others as you find them.

When you are looking for ideas, do not limit yourself to magazines.

Make mental observations of a friend's home whose style you admire. What do you like about it? Make notes and add them to your file.

Wander through furniture store displays to check the room arrangements. Look at nature, Persian rugs and paintings to see what colours go together. Use the same colours in the same proportions to get that effect. Check room photographs in wallpaper books for ideas too. Add these ideas to your decorating file.

Include the home decor plans made as a result of this meeting. Note room and furniture dimensions and put in the file.

Add pamphlets on sources of materials as you come across them.

You will have a wealth of information at your finger tips for home decor planning.

Dream a little. This list is not based on what you can afford now, but on how you would like your home to look in a few years. Later on in the planning process, you can mesh the reality of finances with the ideal of your dream home.

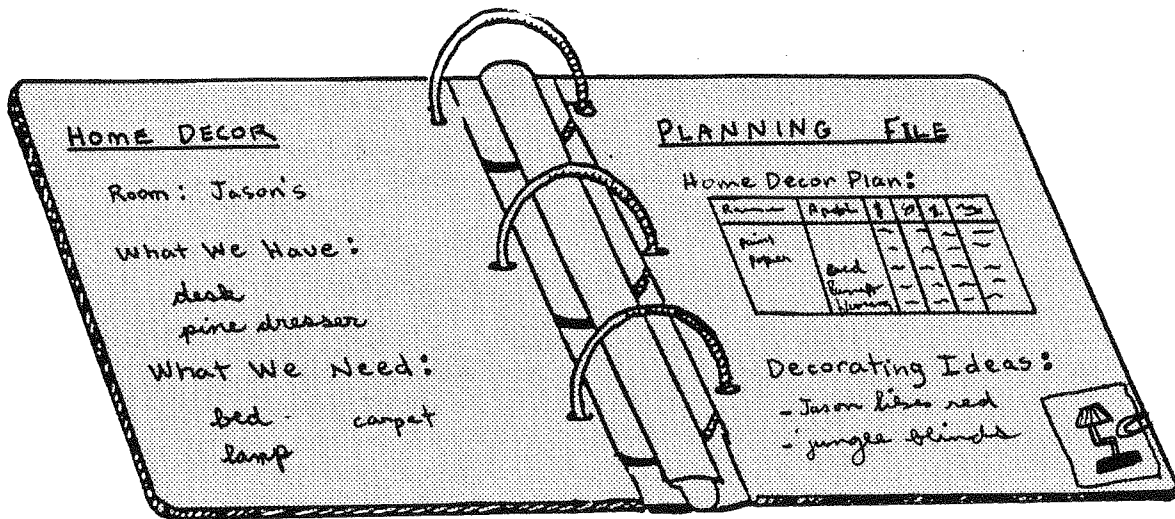
7. Discuss your ideas with family members. You may be surprised at the good suggestions they have and the interest they take in the project.

Do this exercise at home for each room in the house. Are you making the best use of space? Is there a place for all the activities family members are doing or would like to do? This is Step I in development of a long-term plan. Keep this in the Home Decor Planning file discussed at the end of this section.

Exercise A: An evaluation of what you have and what you need.

| | |
|--------------|-------------------------|
| Room | _____ |
| Activities | _____ _____ _____ |
| What We Have | _____ _____ _____ |
| What We Need | _____ _____ _____ |

Do this chart for each room in your home. Keep in the Home Decor Planning File.



When developing a style include a theme to unify the interior design of a house. Examples of theme ideas might be a carpet; colour; or furniture style used as a common element throughout your home.

When developing a style, keep in mind who you are and what your family is like. Make life easy on yourself. If your family is untidy, provide plenty of storage, i.e., lots of hooks in the entrance way for coats to be hung, instead of tossed on a chair.

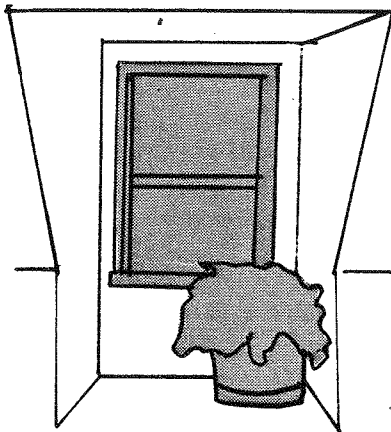
Beautiful Windows

In this section you will find directions for several popular window treatments of the 1980's - roman shades, balloon curtains, shirred curtains, draperies and valances.

IDEAS FOR SPECIAL WINDOWS

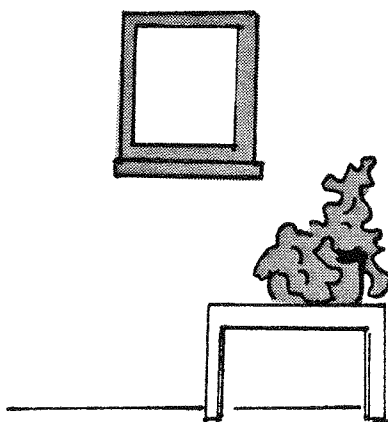
Here are ideas for those windows that create special design challenges - small windows, dormer windows, bow or bay windows, picture windows and patio doors. Consider these ideas when planning a window treatment for a special window.

Dormer



- * Emphasize the window with curtains, shades or drapes in a bright or contrasting colour.
- * Make the window area a fabric wall by hanging full length drapes from a rod attached near the ceiling. Tension rods are available that allow you to hang drapes in an alcove without having to put holes in the walls.
- * Use a print wallpaper for the alcove walls and corresponding fabric print for the window to make the angles disappear.
- * Install a wall-to-wall, ceiling to floor or ceiling to sill shade.

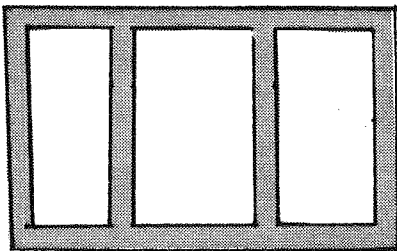
Small Window



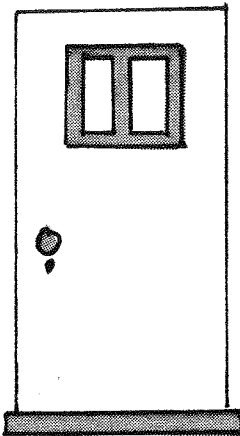
- * Use same colour shade, curtain or drape on the wall to make the window unnoticeable.
- * Make sheers on rods top and bottom. This is a common door treatment. Attach to the window if it opens or to window frame if window does not open.
- * Make it appear wider by installing draperies that stack completely on the wall when the curtain is open.
- * Make it into a picture window. Install a cafe curtain that falls to the floor or hang floor length sheers over the window. Add floor length drapes that will stack completely off the windows.

Picture Windows and Doors

- * Drapes hung on a hidden traverse rod with or without sheers are most popular.

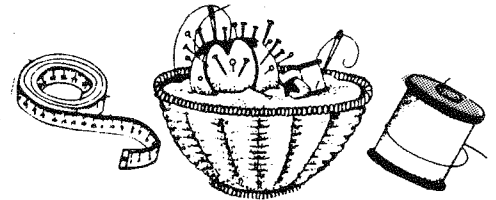


- * Use cafe curtains across the lower part of the window to give privacy. Add full length tie back drapes, full length drapes on a traverse rod, or a second set of cafe curtains to cover the upper window.
- * If a glass patio door is near a corner of the room mount one drape to cover the entire window on a one way traverse rod. This will allow you to pull the drapes to the side away from the corner.



- * Make sure patio or french door treatments go high and wide so they don't interfere with door opening and closing.
- * Special rods can be purchased to fit curved bow windows.
- * Treat bay windows (three or more windows set at angles to each other) as one window or three separate windows. Custom made rods are available to fit angles if you want one continuous drapery.

GENERAL INFORMATION ON SEWING WINDOW TREATMENTS



Equipment Needed

Gather together the equipment you need before you begin.

Measuring accurately is essential. Use a metre stick or metal tape measure. A cloth or plastic measure may stretch.

Shears for cutting.

Thread: Use polyester thread for most fabrics. A heavy duty mercerized thread is a good choice for heavy cottons.

Iron and ironing board

A large work area: table, freezer, floor. Use a big table to sew on as you may be working with great amounts of fabric.

Good quality materials: Draperies are an investment in time and money. Buy the best you can afford. (See page 4, Making Curtains and Draperies for drapery fabrics, their characteristics and care.) Other materials needed include hardware and special drapery aids.

Notebook: Record all measurements, care and cost and keep in your decorating file (from Section I).

Sewing machine: Use new sharp needles. One thread manufacturer recommends that you change needles after every two garments.

Size 80 needles are suitable for medium fabric. Use size 70 for sheers.

If the fabric is bulky, you may have to loosen the pressure of the pressure foot slightly, or change to a roller foot.

Sewing supplies: needles, thimble, pins, marking pencil.

It is wise to look at a sample of the fabric you plan to purchase in the light of the home. There may be a difference from what you see under store light.

Measuring

See the specific directions in this manual and in the publication Making Curtains and Draperies for measuring information. Install the rod before you measure.

If a rod is to be installed, consider where the draperies will stack. Stacking area refers to the amount of space curtains, draperies and shades take up when they are open. You can make a too-wide window appear narrower by installing the rod so curtains cover part of the window glass when drawn back.

Make a narrow window wider, or make the most of a beautiful view by installing the hardware so that the window surface is completely exposed when drapes are open.

To determine stacking area, measure the glass width, divide by three and add 30 cm. To get the rod length, add stacking area to the glass measurement. For bulky fabric, add 10 to 25 cm to the stacking area measurement.

STACKBACK CHART

| If the glass is | The stackback* should be | Your rod length and finished drapery width should be (Add for overlaps and returns) |
|-----------------|--------------------------|--|
| 38" | 26" | 64" |
| 44" | 28" | 72" |
| 50" | 30" | 80" |
| 56" | 32" | 88" |
| 62" | 34" | 96" |
| 68" | 36" | 104" |
| 75" | 37" | 112" |
| 81" | 39" | 120" |
| 87" | 41" | 128" |
| 94" | 42" | 136" |
| 100" | 44" | 144" |
| 106" | 46" | 152" |
| 112" | 48" | 160" |
| 119" | 49" | 168" |
| 125" | 51" | 176" |
| 131" | 53" | 184" |
| 137" | 55" | 192" |
| 144" | 56" | 200" |
| 150" | 58" | 208" |
| 156" | 60" | 216" |
| 162" | 62" | 224" |
| 169" | 63" | 232" |
| 175" | 65" | 240" |
| 181" | 67" | 248" |
| 187" | 69" | 256" |

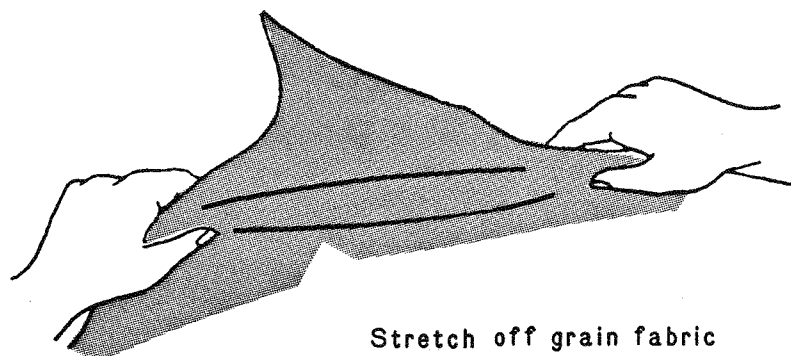
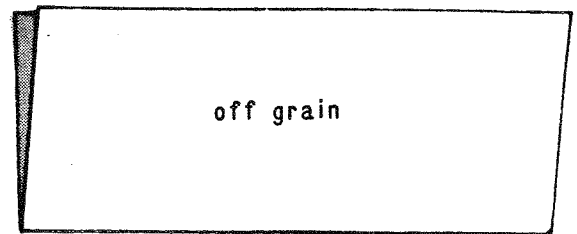
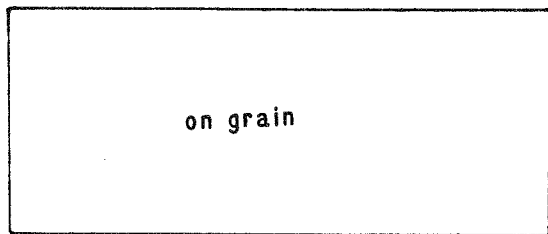
Note: Figures are based on average pleating and medium weight fabric. For extra bulky fabrics, add to stackback to compensate for the additional space they require.
*For one-way draws, deduct 7" from stackback.

Credit:

Kirsch Canada Inc.

Fabric Preparation

- * Avoid fabrics printed off-grain. Follow a thread across the pattern, and notice if the pattern angles up or down from this line in a way that is not an intentional design-line. If you accidentally purchase off-grain fabric, cut the fabric according to the pattern, not to the grain.
- * Usually the selvedge is trimmed away. For fabrics that ravel, you may wish to retain the selvedge. Clip every few centimetres to prevent uneven shrinking.
- * Wash fabrics that have not been preshrunk. For drapes, this may not be practical, so we have included a shrinkage allowance in the construction directions.
- * It is important that fabric hangs on the straight of grain.* To make the fabric thread-perfect, pull a thread close to the cut edge and cut along the line formed. Do not tear; the edge may stretch. If pulling a thread does not work, mark a line straight across with a metre stick and chalk. Cut along this line.
- * The new finishes and fabric blends make it very difficult to straighten off-grain fabrics. First, try to pull it back onto grain by tugging on the short corners. If this doesn't work and the fabric can be dampened, repeat while the fabric is slightly damp.



Stretch off grain fabric

in the direction of the short corner.

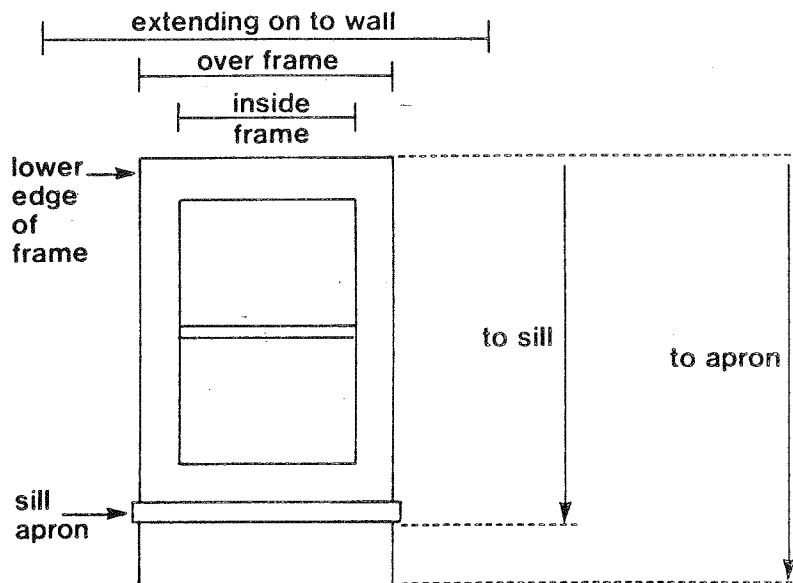
BALLOON CURTAINS WITH SHIRRED TOP (UNLINED)

Unlined balloon curtains are suitable for medium weight cottons and cotton polyesters.

Measure

Use a rigid tape measure to insure accuracy. Measure window width using inside frame or over frame, depending on amount of window unit you want covered.

Measure length of window to bottom of sill or apron, depending on length you want.



Width of window x 2 (for gathering) plus 8 cm (for side hems)
 = Total width of fabric needed
 = W.

Length of window + 30 cm (for fullness and hems)
 = Total length of fabric needed
 = L.*

* If using a ruffle, subtract the ruffle depth from total length (L). Ruffle length is 1-1/2 to 2 times the total width (W).

What to Buy

1. Fabric: Use the L and W measurements from above to calculate the amount of fabric to buy.

$$\frac{W}{\text{width of fabric in store}} = \# \text{ panels (P)*}$$

*Round (P) to the nearest whole number, i.e., 3.5 becomes 4.

$$\frac{L \times P}{100 \text{ cm}} = \# \text{ metres needed (M)}. \text{ Buy M.}^{**}$$

** Allow extra fabric for matching if a large pattern is used and fabric will be pieced to get the desired width.

2. **Curtain Ring Tape:** Rows of ring tape are applied to back of curtain. Cords are run through these rings to raise and lower shades.

To calculate the amount of tape, divide the curtain fabric width into even spaces (see Fig. 2). Suggested space width is 30 cm. You now have the number of tapes required.

The length of tape needed is:
 L (see #1) x number of tapes =
 R (amount of ring tape)

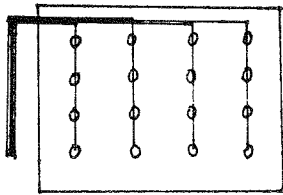
3. **Drapery or Nylon Cord:** Length of window x number of rows of ring tape (from #2 above) x 2.5 = cord length needed.
4. **Mounting Board:** There are two ways to mount this shade to the window.

Option A: Attach velcro type fastener or snap tape directly to top of window casing.
This requires no extra hardware.

Option B: Mount a board to the window casing or wall. This is used to hold shade away from window or to keep shade from covering part of glass surface when it is up. (See Figure 3.)

5. **Angle Irons:** If using a mounting board buy two angle irons.
6. **Eye Screws:** One for each row of ring tape. One should be larger than the others for all cords to pass through.
7. **Awning Cleat:** One (1). This will secure cords when shade is raised. An alternative is to weight the shade pull cord to counterbalance the shade.
8. **Velcro or Snap Tape:** Width of finished curtain (use window width measurement) for amount of velcro tape. Width of window plus 3 cm equals the amount of snap tape to buy. Another option is to tack or staple shade to board.
9. **Shirring Tape:** Length of tape is total width of fabric needed, plus 3 cm for turn under.

Directions

1. Sew panels to get desired fabric width. French seams make a nice finish for raw edges use standard seam allowances (1.5 cm).
2. Press under 2 cm on each side. The raw edges will be covered by ring tape.
3. Place shade on a flat surface, wrong side up. Cut ring tape so each strip has a ring 3 cm from bottom edge. Top of tape ends 10 cm from top of shade. The two outside tapes cover the raw edges of the side hems. Tapes should be spaced equidistant across shade (see Figure 2) Pin or baste. Using zipper foot, stitch to fabric.
4. Bottom Edge: Hem to cover raw edges of tapes OR apply pregathered ruffle.
5. Turn under 2 cm at top of shade.
6. Top Edge: Pin shirring tape to wrong side of fabric, so raw edge of top turn down is covered. Turn under one cut end so it covers the raw edge of shade's side hem. Stitch between each cord. End stitching lines 2.5 cm from edge.
7. Pull shirring tape cords until shade is the width of the window. Secure with a row of stitching 2 cm from end, through cords and fabric. Trim cords and turn under raw edge.
8. Stitch velcro or snap tape to shade at top edge of shirring tape.
9. Lay shade flat, wrong side up. Cut cord so each cord runs 2 X the length of fabric and across top to left side (see Figure 3). Tie cords to bottom ring of each tape and thread through rings.A diagram showing a rectangular window shade with four vertical cords. Each cord has a ring at the top and a ring at the bottom. The cords are spaced evenly across the width of the shade. The top edge of the shade is slightly curved, and the bottom edge is straight.
10. Attach angle irons to window frame. Attach board to angle irons.
11. Secure one side of velcro or snap tape to board or window frame with glue or staples.
12. Attach shade. Mount eye screws on underside of board or frame at each ring tape. Largest eye screw goes at right edge of shade.
13. To mount shade, snap or velcro in place. Thread cords through rings to right. To finish the pull cord, use one of two methods:
 - a) braid or twist all cords together
 - b) tie cords in a knot large enough so they will not slip back through large eye screw. One cord is left as the pull cord. The rest are trimmed near the knot.
14. Attach the awning cleat to side window frame at midpoint OR weight the drapery cord so it will balance the shade's weight.

ROMAN SHADE (LINED)

The roman shade is a popular window cover choice for the home sewer. Depending on the fabric you choose, it can look tailored, elegant or arty. It is inexpensive because you buy only enough fabric to cover the window.

Measure

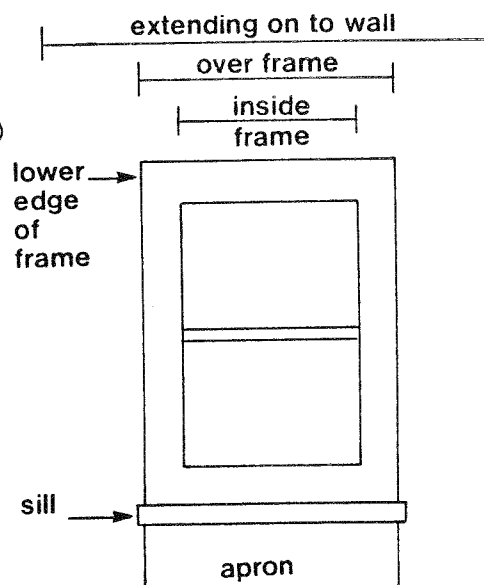
Use a rigid tape measure to insure accuracy. Measure window width using inside frame or over frame, depending on the amount of window unit you want to cover. Width = _____

Width of window plus 9 cm (for seams and turning)
= total width of fabric needed
= FW (fabric width)

Width of window minus 2 cm
= total width of lining needed = LW.

Measure length of window to bottom of sill or apron, depending on length you want.
Length = _____

Length of window plus 20 cm (for hems, casing and seams)
= total length of fabric needed
= FL (fabric length)



What to Buy

1. Fabric: Use the FW and FL measurements.

$$\frac{FW}{\text{Width of fabric in store}} = \# \text{ Panels (P)*}$$

*Round P up to nearest whole number, i.e., 3.5 becomes 4.

$$\frac{FL \times P}{100 \text{ cm}} = \# \text{ metres needed**}$$

** Allow extra fabric for matching if a patterned fabric is used.

2. Lining: Use the LW and L measurements.

$$\frac{LW}{\text{Width of fabric in store}} = \# \text{ lining panels (LP)*}$$

*Round up to nearest whole number, i.e., 3.5 becomes 4

$$\frac{FL \times LP}{100 \text{ cm}} = \# \text{ metres needed}$$

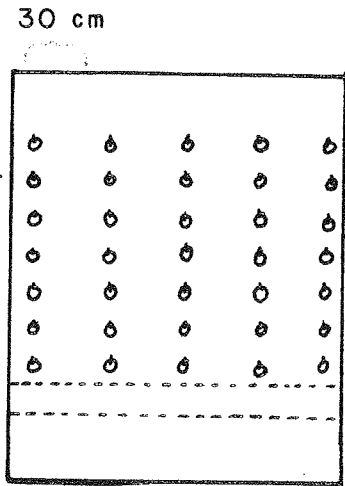
3. Rings: The rows of rings should be approximately 30 cm apart. To calculate the number of rows of rings needed, use this formula:

$$\frac{\text{width of window}}{30} = A + 1 = \# \text{ rows or } R.$$

Rings should be about 15 cm apart. To calculate the number of rings,

$$\frac{\text{length of window} \times \# \text{ rows } (R)}{15} = \# \text{ of rings needed.}$$

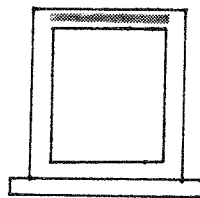
15 cm {



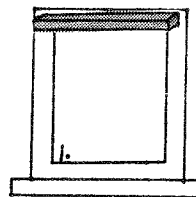
(Figure 2) Placement of Rings

4. Drapery Cord: Length of window x # rows of rings (from #3) x 2.5 = cord length needed.
5. Velcro or Snap Tape: Width of window plus 3 cm = length snap tape needed.
Width of window = length of velcro tape needed. Another option is to staple or tack the shade to the mounting board.
6. Interfacing: Heavyweight iron-on interfacing (optional).
7. Mounting Board: There are two ways to mount this shade to the window.
Option A: Attach velcro or snap tape directly to top of window casing. Use heavy duty staples, tacks or glue.

Option B: Mount a board to the window casing or wall. This is used to hold shade away from window or to keep shade from covering part of glass surface when it is up. (See Figure 3.)

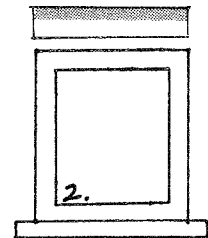


Option A



Option B

1. A 2.5 x 5 cm piece of pine is mounted on angle irons.
2. Wide board is mounted flat against wall so drawn shade will not cover window.



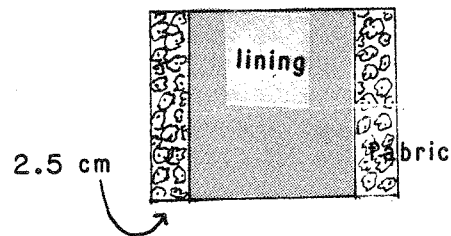
8. Angle Irons: If using a mounting board purchase two angle irons.
9. Eye Screws: One for each row of rings. One should be larger than the others for all cords to pass through.

10. **Awning Cleat:** One awning cleat to wrap cords around when shade is up. An alternative is to weight the cord so it counterbalances the shade.
11. **Curtain Rod:** Rod with decorative ends to use as a weight. The rod should be the width of the window.

Directions

Use regular seam allowances throughout (1.5 cm).

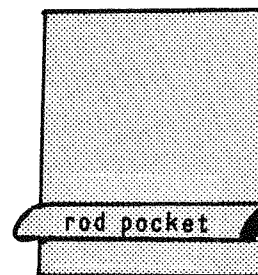
1. Sew lining and fabric panels together if needed.
2. Pin right sides of lining and fabric together. Sew side seams.
3. Press seam allowances open. Turn to right side. Press so fabric extends 2.5 cm onto lining side. (See Figure 4.)



4. Turn inside out and stitch across end. You may wish to sew or press interfacing to the bottom 15 cm of fabric to provide extra stiffening before you stitch end.
5. To make rod pocket decide on channel size (10 cm has been allowed in the fabric length). Lightly mark fabric at 15 cm line and at 25 cm line. Fold fabric so marked lines meet. Pin or baste. Stitch.

If you make the rod pocket narrower the length of the curtain should be adjusted by the same amount.

Allow 10 cm for the rod pocket.



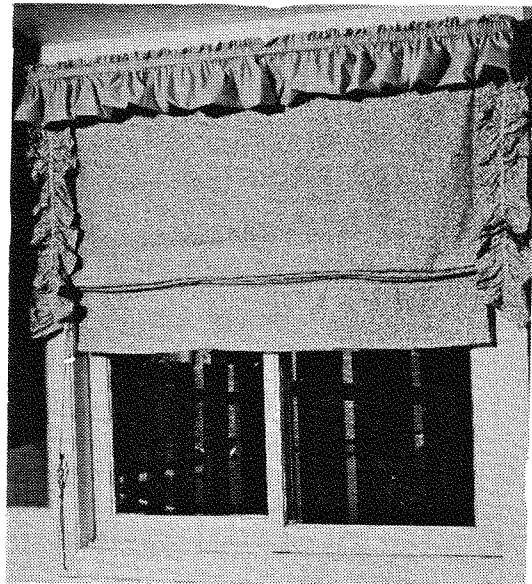
Rod pocket can be on right or wrong side of fabric.

6. Lay shade on a flat surface, lining side up. Make sure top edge is even. Baste. Lightly mark placement of rows (approx. 30 cm apart). Sew rings using whip stitch or machine zigzag. (Not all machines may be able to sew over the rings.) Begin just above rod pocket. Space rings 15 cm apart and end approximately 10 cm from the top edge.
7. Turn under 2 cm on top edge. Press. Pin or baste. Sew velcro or snap tape to cover the raw edge.

8. Lay shade flat, lining side up. Cut cord so each cord runs length of shade, across top to left edge and back to the bottom of the shade. Tie cord to bottom ring of each tape and thread through rings.
9. Option A: If using a mounting board, attach to window casing or wall at this point. Glue or staple velcro or snap tape to board. Attach shade.

Option B: Glue or staple velcro or snap tape directly to window casing. Attach shade.
10. Mount eye screws to underside of window casing or mounting board, above each row of rings. The largest screw is placed above the far right row.
11. Thread cords through rings to right. To finish the pull cord, use one of these two methods:
 - a) braid or twist all cords together.
 - b) tie cords in a knot large enough so it will not slip back through large eye screw. One cord is left as a pull cord. The rest are trimmed near the knot.
12. Attach the awning cleat to side window frame at midpoint or attach a weight to the pull cord that will counterbalance the weight of the shade.
13. Insert rod into rod pocket.

Note: The shade may have to be raised several times to "learn" its folds.



CORNICES AND VALANCES

Valances and cornices are decorative treatments used at the top of a window. They can be used to hide the top of a roman or roller shade. They can improve energy efficiency by stopping air exchange at the top of a window. (To significantly improve energy efficiency, window treatments should be sealed at the top, sides and bottom).

Cornices project from the window. They are usually made of wood and mounted on angle irons. Cornices have a straight or shaped bottom edge.

Valances are soft treatments usually hung from a rod.

Directions are included here for two cornices and two valances. A is a box type, B is flat, C & D are mounted on rods.

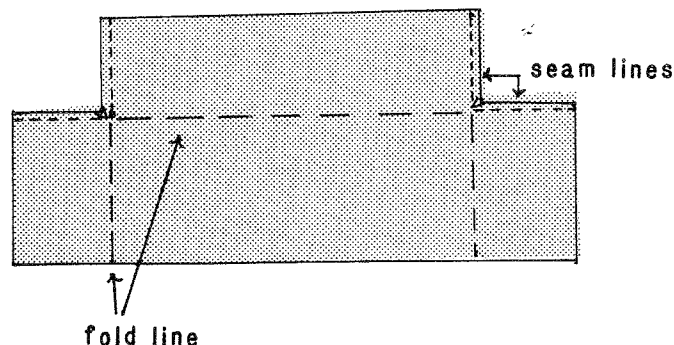
A. BOX CORNICE

Measure

1. Measure outside width of window frame. Add 7 cm for clearance.
2. Decide on depth of cornice to allow for stacking (usually 15 to 20 cm).
3. The length is usually $1/6$ to $1/9$ of the height of the window.

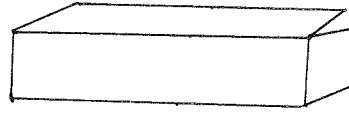
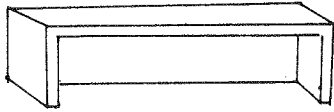
What to Buy

Heavy cardboard, fabric to co-ordinate with the window treatment, lining fabric, quilt batting or fleece, fabric marker, ruler, masking tape, utility knife, staple gun or household glue, see #7 under directions for mounting supplies to buy.



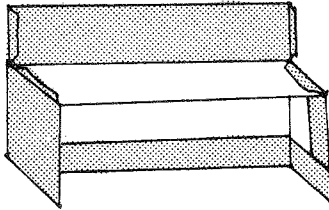
Directions

1. Mark the cardboard as shown above. Cut. Score along dotted lines.
2. Use cardboard as a pattern for batting. Add 2 cm on all sides. Cut.
3. Use cardboard as a pattern for fabric. Add 5 cm on all sides. Cut.
4. Use cardboard as a pattern for lining. Add 3 cm on all sides. Cut.



Fold cardboard and tape edges

5. Assemble the cardboard cornice. Tape edges.
6. Attach batting to box with glue or staples on long edges. Batting should extend to underside. Trim away extra batting at corners so edges butt.
7. Drape fabric over cornice so it extends 5 cm to underside. Trim corner joins to 2.5 cm. Clip corners so it is flat. Turn under one raw edge and sew or glue in place.



Glue fabric to cornice box.

8. Glue lining, turning in edge. Cover the raw edge of the decorative fabric.
9. Light weight cornices can be mounted with angle irons, velcro or magnetic tape. An alternative is to attach a mounting board with angle irons and set the cornice on top.

B. FLAT CORNICE

For a cornice that will fit within the window frame or in a dormer window where the walls extend at right angles to the window use this simple flat design.

Measurements

Measure the width of the opening. Decide on the length (usually 1/6 to 1/9 of the window height).

What to Buy

Light weight plywood or heavy cardboard, fabric to co-ordinate with the window treatment, lining, utility knife, quilt batting or fleece, ruler, staple gun or household glue, fine nails, velcro or angle irons.

Directions

1. Cut the plywood or cardboard to the measurements taken.
2. Use as a pattern for batting and fabric. Add 5 cm on all sides. Cut.
3. Use as a pattern for lining. Add 1 cm on all sides. Cut.
4. Wrap padding and fabric around plywood or cardboard form. Trim batting at corners. Staple or glue.
5. Press under 2 cm on all sides of lining. Glue or staple to cover raw edges of fabric.
6. Attach to window frame or wall with fine nails, velcro tape or angle irons.

C. CAFE CURTAIN VALANCE (use with cafe curtains or roman shades)

Construct this valance as a short curtain or drapery. See Making Curtains and Draperies. It should be $\frac{1}{6}$ to $\frac{1}{9}$ the window height.

D. POCKET VALANCE

A simple valance can be made by shirring a fabric tube onto a curtain rod.

Measure

The window width x 2. The curtain length is $\frac{1}{6}$ to $\frac{1}{9}$ of the window length. Allow twice this measurement plus 15 cm.

What to Buy

Fabric to co-ordinate with window treatment, curtain rod.

Directions

1. Hem short ends of fabric.
2. With right sides together stitch the long edge using regular seam allowances.
3. Turn to right side. Press.
4. Stitch a casing the length of the tube. The first stitching line should be 4 cm from the top edge. The casing should be wide enough for the curtain rod to pass through.
5. Gather onto the curtain rod.

SECTION III

A Style of Your Own

GENERAL GUIDELINES FOR USING ACCESSORIES

The children's artwork, family photos, a collection of old lamps or the craft articles you have made . . . these are the things that let visitors to your home know who you are. They display the tastes and interests of family members. The accessories you choose and the way you display them can be a conversation sparker in a room that would be dull without them.

In this section study the use of accessories in personalizing a home. The section begins with general guidelines. Craft items can enhance and personalize any home decor. Candlewicking is featured in this project with directions for several items that can be candlewicked. Tips on how to display pictures complete this section.

Accessories are important. They can make or break the final effect of a decorating scheme. They can also be an inexpensive way to change a room as the seasons change or when the budget doesn't allow major changes.

ACCESSORIES CHECKLIST (Use this checklist to evaluate the use of accessories in your home)

Color

- ___ Colors are in the same color family as the main colours in the room, i.e., choose colors from a dominant print.
- ___ Colors are neutral (black, white, brown and grey) and suit the other neutrals used in the room.
- ___ Contrasting or bright colors can be accents if used in odd numbers in room, i.e., cushion, lampshade and dried flower arrangement with pink predominating, in a green room.

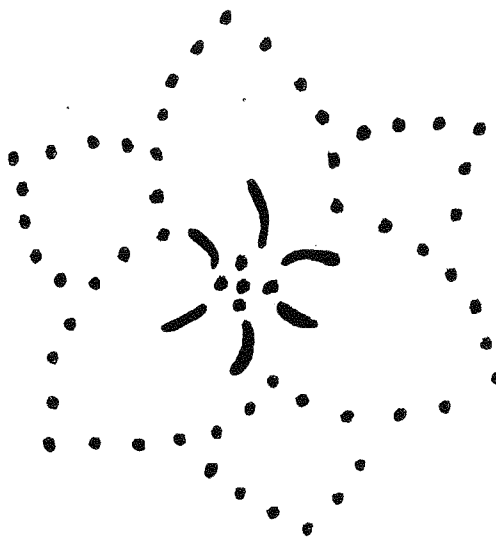
Texture

- ___ Textures suit the textures of the style of decorating chosen, i.e., country decorating uses rough wood, brick and canvas textures. Smooth shiny textures like satin and plastic are out of place in this setting.
- ___ A variety of textures are used, within the boundaries defined above.

Arrangement

- ___ Accessories enhance the room's focal point, i.e., sofa and fireplace.
- ___ Accessories do not compete with the room's focal point (care must be taken when using a lot of accessories that they don't look cluttered).

- Accessories create minor focal points that people begin to see after they have been in the room for a time, i.e., plants, a picture grouping over a chair and small desk, and a collection of small objects on a sideboard.
- Accessories displayed in a grouping have a common theme, i.e., all country style, all made of wood or they all share a color.
- Collections are displayed all together in a special display spot or only a few items are set out at one time.



Trillium Pattern For Candlewicking Project

Candlewicking

Candlewicking, a nostalgia craft, is the latest and easiest embroidery to become popular in the 1980's.

One of the many forms of white-work embroidery, it was traditionally done using off-white thread (or the cotton wicks used in candles) on off-white fabric. Now there are pastel factory cottons and beautiful, soft colonial shades of candlewicking thread available.

The two most common types of candlewicking to survive are tufting (a fast and easy craft and the inspiration for machine-made chenille bedspreads and accessories) and embroidery, which is the form best suited to our modern fabrics and equipment.

CANDLEWICK TUFTING

Tufting was first done on huge looms by slaves belonging to wealthy American families in the mid-18th century. The loom method, an ancient one, is also found in the near-eastern countries of Europe and Asia. Fine, soft, white cotton thread produced geometric patterns on the surface of a tabby-weave cloth.

When slavery ended, American women began candlewicking in a new way - by hand. That method continued to be popular until the present time. Using candlewicking cotton thread, a small, even basting is stitched loosely, following a geometric or flowing design on unbleached cotton. The loops between the stitches are then cut so that the threads stand up in a tuft over each stitch.

If the basting stitches are done close together, a solid mass of tufts is formed. If they are done farther apart, a dotted line is formed.

The piece is washed by machine in hot water, shrinking the cloth which then grips the tufts firmly. As it dries, the tufts fluff up, creating the chenille look.

Drying in the machine gives best results, but line drying, with a good shake to help fluff the tufts, also works. The finished piece is shaken, but NEVER PRESSED. Pressing flattens the tufts. A slightly unpressed look gives a traditional appearance to the cushion or bedspread.

Fabrics

- unbleached muslin or factory cotton - most popular and easy to find
- 100% cotton barkcloth
- homespun
- basketweave monk's cloth.

The best fabric is one which will shrink at least 5%. Make the piece large enough to allow for shrinkage later. DO NOT PRESHRINK FABRIC!

Thread

- 8-ply thread or any cotton candlewicking thread
- off-white is traditional, but colors are now available
- 15 strands of 8-ply make a 2 cm (3/4") tuft.

Needle

- darning or couching needle with a large eye.

Hoop - optional

To Transfer Markings

- WASHABLE dressmakers' carbon
- WASHABLE fabric marking pen.

Shears

- for cutting between stitches.

METHOD

1. Mark design lines on fabric using washable carbon or marking pen.
2. Thread needle with several strands of thread. Use double thread with no knot.
3. Work a row of evenly spaced running stitches (Fig. 1).



Figure 1

4. Cut halfway between stitches (Fig. 2).

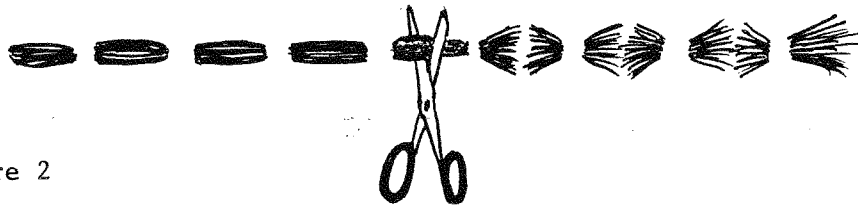


Figure 2

5. If pen has been used, rinse piece in cold water to remove markings.
6. Wash in hot water to shrink fabric.
7. Dry and shake.

CANDLEWICK EMBROIDERY

This version of candlewicking is best suited to our fabrics which shrink less than the fabrics did many years ago and to our threads which fluff less than the older threads. The tufted look is produced using an embroidery knot and then other decorative stitches, such as couching, backstitch, stem stitch, chain stitch and satin stitch can be added as well.

Fabrics

- 100% muslin and 100% broadcloth are best.

DO NOT PRESHRINK! After the stitching is complete, the work will be washed in very hot water to shrink the fabric and hold the knots firmly in place.

Thread

- candlewicking cotton, available in 4 strands. Separate or combine to get desired number of strands.
- embroidery floss - 6 strands doubled for knots, fewer strands (2 - 4), for stem stitch etc.
- crochet cotton
- pearl cotton.

Try a few test knots with various numbers of strands to see what size you like best.

Four strands of candlewicking thread (1 skein) = 12 strands (2 skeins) of embroidery floss.

Needle

- must have large eye and sharp point
- chenille, size 20
- crewel, size 1 or 2
- darning needle.

Hoop - optional.

To Transfer Markings

- WASHABLE dressmakers' carbon
- WASHABLE fabric marking pen

Embroidery Scissors

- for snipping threads.

METHOD

1. Cut or tear a piece of muslin large enough for the design you have chosen, allowing at least 10 - 15 cm of fabric beyond the design on all sides for mounting and shrinkage.
2. Transfer the design to the fabric. The easiest way is to place the fabric over the design, centring it carefully, and trace the dots which show through the muslin. Taping the design to a window sill makes it easier to see. (Just hold the fabric up over the design to trace it.)

An alternative method is to pin the pattern on the fabric over a piece of washable dressmakers' carbon, then go over the dots firmly with a pencil.

3. Make some test knots. Start with four strands of candlewicking thread in the needle. Then double the strands to eight. Decide which one you like best, and prepare the threads.

4. To prepare threads, cut a piece twice the length you need (about 36 or 40 cm) with half as many strands as you need, thread the needle, bring the cut ends together and make a knot. This gives a more even tension than threading a 20 cm (18") piece with the full number of strands.
5. There are two schools of thought on beginning to stitch:
 - a) Always begin with a knot on the wrong side of the fabric. Bring needle up from the wrong side in the first dot.
 - b) Never begin with a knot. Insert the needle down through a dot from the right side of the fabric, leaving a 2 cm (1") tail of thread on top. Come up in the next dot and make a candlewicking knot. Make the second knot over the dot where you left the tail of thread. Proceed to other dots, and clip the tails only after piece has been washed in hot water.

Both methods are satisfactory. Use the one you like best.

6. Embroider the knots. There are two types of knots which can be used. They look almost the same, so choose the one you find easiest to do.

a) French Knot

- i) Bring needle up in marked dot.
- ii) Holding thread that comes from fabric in left hand, wrap thread around needle twice or once for a small knot (Fig. 3).
- iii) Still holding thread taut with left hand, insert point of needle back down into fabric close to where it first came up in dot.
- iv) Pull needle to wrong side and come up in next dot.

once

twice

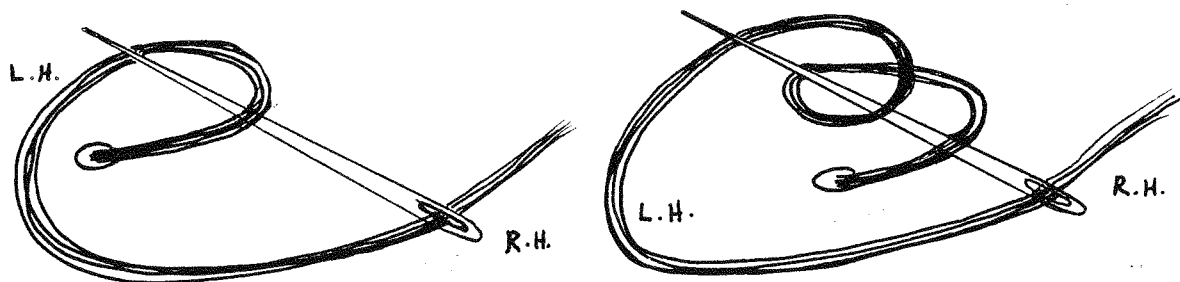


Figure 3

b) Colonial Knot

- i) Bring needle up in marked dot.
- ii) Holding thread that comes from fabric in left hand and needle in right hand, cross needle over thread from right to left, then pass point of needle under thread from left to right (Fig. 4 & 5).
- iii) With left hand, wrap thread around point of needle in a figure 8 design (Fig. 6).
- iv) Still holding thread taut with left hand, insert point of needle back down into fabric close to where it first came up in dot.
- v) Pull needle to wrong side and come up in next dot.

Figure 4

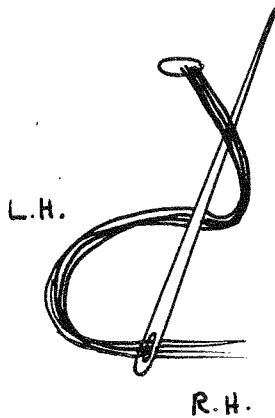


Figure 5

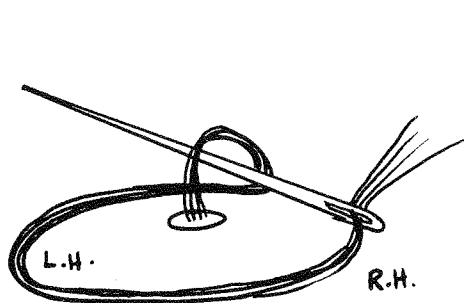
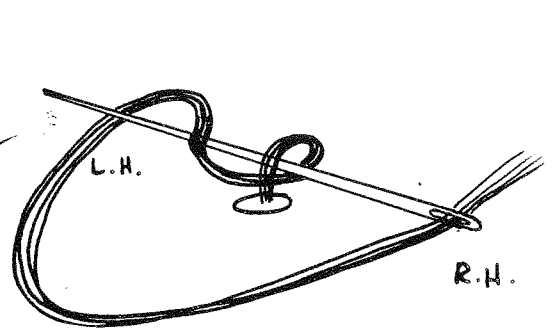


Figure 6



Hints

- i) When doing either French Knot or Colonial Knot, take care that you do not pull the thread connecting knots on the back of the piece too tightly or puckering will occur. This is less likely to happen if you use a hoop.
 - ii) Let the needle and thread dangle from the work every few stitches. This will untwist the thread resulting in more uniform-looking knots.
7. End off the knots - the method is the same for all types of knots or stitches. Run the needle along into three or four stitches on the back of the work. Cut thread leaving 1 cm or 1/2" tail of thread. After it has been washed and the fabric has shrunk, the threads will be tighter and the ends can be clipped.
 8. Rinse completed piece in cold water to remove the washable pen markings, then wash in very hot water to shrink the fabric.
 9. Roll in a towel to remove excess moisture but DO NOT WRING! Press with a warm iron with piece face down on a terry towel so the knots are not flattened. Press until the fabric is dry.
 10. Trim the ends (tails) close to the stitching.
 11. Finish the project as a cushion cover, sachet etc.

Candlewicking Projects

Practice Project

1. Cut or tear a piece of muslin 20 cm x 20 cm.
2. Trace the trillium design onto the fabric with washable fabric marking pen, centring it carefully.
3. Work the candlewicking knots using either the Colonial or French Knot.
4. Rinse in cold water.
5. Wash in hot water.
6. Press.

This small design can be used for a potholder, mini-pillow or sachet. Use the following directions for the project of your choice.

Potholder

Materials

- 1 square with candlewicking design for top
 - 1 square fabric to match or coordinate with top, same size as top, for backing
 - 1 square thermolam or polyester fleece padding, same size as top for insulation
 - wide double-fold bias binding for edge (optional) - 1 metre.
1. Pin polyester fleece padding to under side of decorative top.
 2. Place backing right side down on decorative top. Pin so all edges are even.
 3. Beginning on one side and backstitching where you start to secure thread, stitch around the square using the width of the presser foot as a seam allowance guide. Leave an opening about 8 - 10 cm long to turn potholder, backstitching when you end to secure thread.
 4. Trim thermal padding close to stitching line to reduce bulk in seam. Trim off corners close to stitching line (Fig. 7).
 5. Turn right side through opening, poking out corners with a knitting needle or ruler until they are pointed and sharp.
 6. Turn in raw edges and slipstitch opening shut.
 7. Sew a plastic ring to one corner of the potholder for hanging, or affix a strip of sticky magnetic tape to the back in one corner or along one side (Fig. 8).



Figure 7



Figure 8

If you wish to bind the potholder rather than stitching and turning the edges, omit steps 3 - 6 and apply double fold, wide bias tape to the raw edges. Rounding the corners of the potholder makes the bias tape easier to apply (Fig. 9). Ease bias around curves.

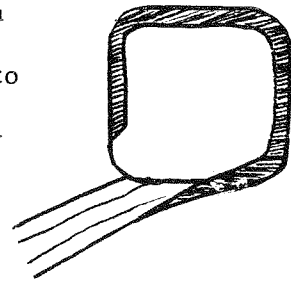


Figure 9

Mini-Cushion

This cushion is small (approximately 18 cm square) and does not have a removable cover.

Materials

- 1 square with candlewicking design for top
- 1 square fabric to match top, same size as top, for back of cushion
- polyester fibrefill for stuffing
- lace, pre-ruffled, to match or coordinate with fabric, approximately 2 - 4 cm wide, 1 metre.

1. Lay ruffled lace, right side down, around edges of right side of decorative top. Ruffled part of lace should extend in towards centre of cushion. Overlap raw edges 1 cm for crocheted lace, or make a seam in cotton eyelet. Baste in place so basting is approximately 1 cm from raw edge of fabric (Fig. 10).

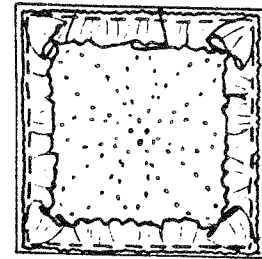


Figure 10

2. Place backing right side down over decorative top and lace. Pin in place.
3. From side where basting shows, stitch by machine just inside basting line, leaving an opening 8 - 10 cm long for turning and stuffing. Backstitch at beginning and end of seam (Fig. 11).

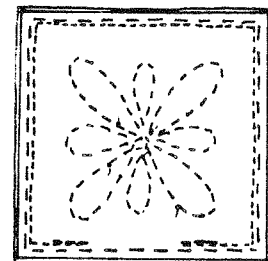


Figure 11

4. Trim corners to reduce bulk.
5. Turn cushion cover right side out, poking out corners with a knitting needle or ruler.
6. Stuff cushion with polyester fibrefill.
7. Close opening with slipstitch or whipstitch.

Sachet

The sachet can be made the same way as the cushion with two changes.

1. Make the sachet smaller (approximately 10 cm square). The lace should also be narrower (approximately 1 - 2 cm wide).
2. When stuffing the sachet, add a handful of your favourite sachet fragrance - potpourri mixture, dried lavender etc.

Hoop Wall Hangings

Your practice project can be framed in a small hoop (no larger than 14 cm diameter).

Materials

- one 20 cm square with candlewicking design
- one wooden or plastic hoop, no larger than 14 cm diameter

Optional

- lace - enough ruffled lace to go around hoop (approx. 0.6 m)
- single-fold bias tape - at least 1/2" wide - enough to go around hoop
- cord for drawstring - 1 metre
- ribbon for a bow.

METHOD 1 (Glued)

1. Centre fabric over small inner section of hoop.
2. Slide outer section of hoop over inner section, keeping fabric taut and even. The hoop closing or screw should be at the centre top or the centre bottom of the circle. Tighten the hoop.
3. Spread glue on back edge of inner hoop and glue excess fabric to hoop. When dry, trim away excess fabric beyond hoop (fig. 12).

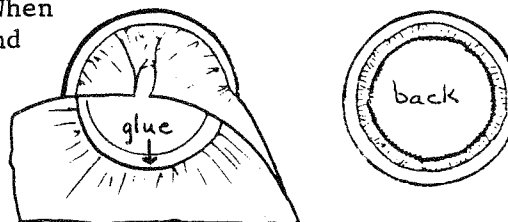


Figure 12

A lace ruffle may be glued to the back of both sections of the hoop. The ruffle will extend outwards to frame the hoop.

A fabric or ribbon bow may be added to the front to hide the hoop closure.

This is a permanent decoration. Fabric cannot be removed for washing.

METHOD II (Washable)

To make a washable hoop wall-decoration, a casing is used to draw the fabric up tightly on the back.

1. Place large outer section of hoop over design, taking care to centre design. Trace around outside of hoop with pencil, lightly. Remove hoop. Add a uniform amount beyond the drawn line all around the circle (add as much as possible without going off the edge of the fabric). Trim off extra fabric at corners.
2. Sew single-fold bias tape around the outside edges of the circle, right sides together. Turn under raw edges of bias tape where ends meet (Fig. 13).

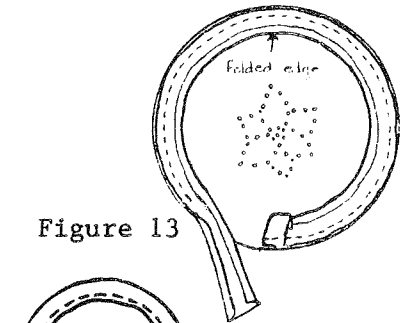


Figure 13

Turn the bias to the inside on the seam line, pin flat to fabric, and machine stitch along the free edge, forming a casing. Leave an opening where folded ends of bias tape meet so a drawstring can be threaded through (Fig. 14).

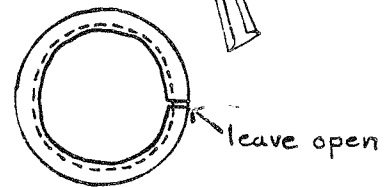


Figure 14

3. Insert the drawstring with a bodkin. Centre hoop over design, tighten hoop, pull up drawstring and tie securely.

A larger project can be mounted in a larger hoop in exactly the same way.

A lace ruffle can be hand-stitched to the fabric just behind the hoop where the fabric leaves the hoop. The ruffle should extend outwards from the hoop.

Cushion Cover - (Removable, envelope style) - 36 cm square (14" square)

Materials

- 1 square with candelwicking for top, 38 cm square (15" square)
- 2 pieces fabric to match top, preshrunk, for back, 38 cm x 29 cm and 38 cm x 24 cm
- 1 cushion form, 36 cm (14") or an old 14" cushion which you would like to re-cover.

Optional

- lace, preruffled, to match or coordinate with fabric, 2 - 4 cm wide, 1 metre
- or
- fabric ruffle, cut 14 cm wide (6 cm doubled + two seam allowances) and 154 cm long (double distance around cushion + two seam allowances).

1. Ruffle - You may have to piece the ruffle. Try to piece it in two or four sections so the seams can be used to position the ruffle on the cushion.

- a) Join ends of ruffle with a 1 cm seam, press seam open and press ruffle in half lengthwise, with wrong sides together.
- b) Gather raw edges. Place two rows of large machine stitches through both layers of ruffles, 1 cm and 0.5 cm from the raw edge.
- c) Divide ruffle into quarters, using seam as one quarter marking, and mark each quarter with a pin. Place ruffle on candlewicked top, right sides together, matching quarter markings on ruffle to centres of each side of cushion. Adjust ruffle so there are extra gathers in the corners. Ruffle should extend into centre of cushion. Baste 1 cm from raw edge. Pin ruffle out of the way so it won't be caught in final seam (Fig. 15).

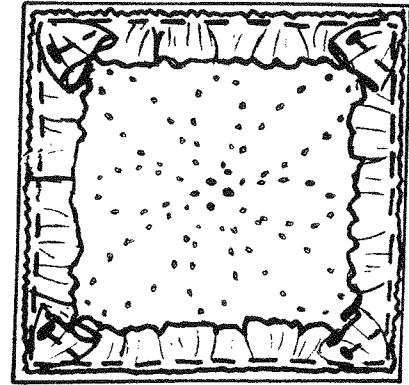


Figure 15

If a lace ruffle is used, place it right side down around edge of cushion top, with ruffle extending towards centre of cushion. Overlap edges of lace 1 cm if crochet-type lace is used. Baste in place.

Both fabric and lace ruffles can be used together on the cushion. Lace should be basted between cushion top and fabric ruffle.

2. On one long edge of each backing piece, press under 0.5 cm then 3 cm. Stitch hem down, close to folded edge, by machine (Fig. 16).

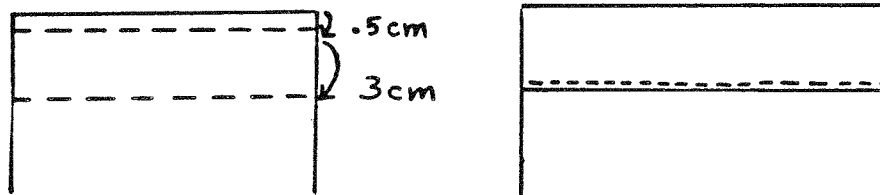


Figure 16

3. Overlap backing pieces with the smaller one on top so they measure a total of 38 cm square. Baste sides at overlap to hold in place (Fig. 17).

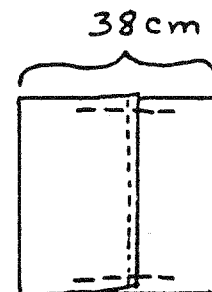


Figure 17

4. Place backing section and candlewicked piece right sides together. Stitch around outer edge by machine with a 1 cm seam, over stitching about 1 cm where you begin and end. Trim corners close to stitching to reduce bulk. Overcast seam if possible (Fig. 18).

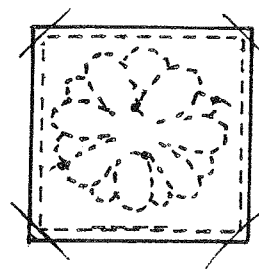


Figure 18

5. Turn to right side through the lapped opening. Poke out corners so they are sharp and square.
6. Press lightly and insert cushion form.

Cushion Cover with Zippered Closing - (Removable) 36 cm square (14" square)

- same as for envelope style with the exception of
 - backing - cut or tear two pieces of prewashed fabric to match top of cushion
 - 38 cm x 36 cm and
 - 38 cm x 9 cm
 - zipper.

Inserting the Zipper

1. Press under 1 cm on long edge of large piece.
2. Lay the folded edge over one side of closed zipper and pin with fold close to zipper teeth. Tab should be at the right. The zipper should be centred so that the ends of the teeth and tab are at least 1 cm in from each side of fabric to leave room for a seam around cushion. Stitch by machine using a zipper foot through folded fabric and zipper tape (Fig. 19).

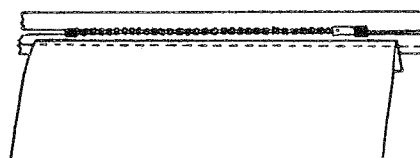


Figure 19

3. Press under 3 cm on long edge of small piece.
4. Lay folded edge over zipper so that the first line of stitching is covered. Baste in place.
5. Stitch by machine, using the zipper foot, through folded fabric and zipper tape, close to the teeth.

Lap will cover zipper and first stitching and should lap from small section of fabric towards the larger one (Fig. 20).

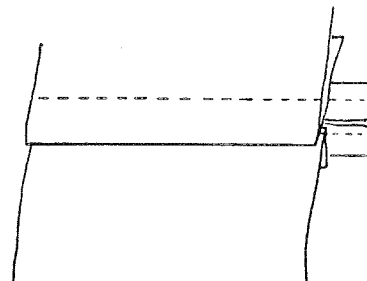
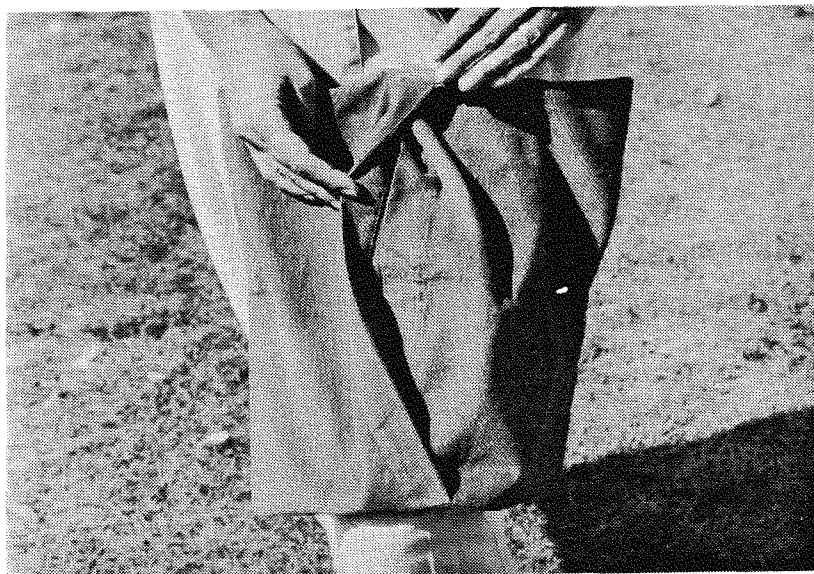
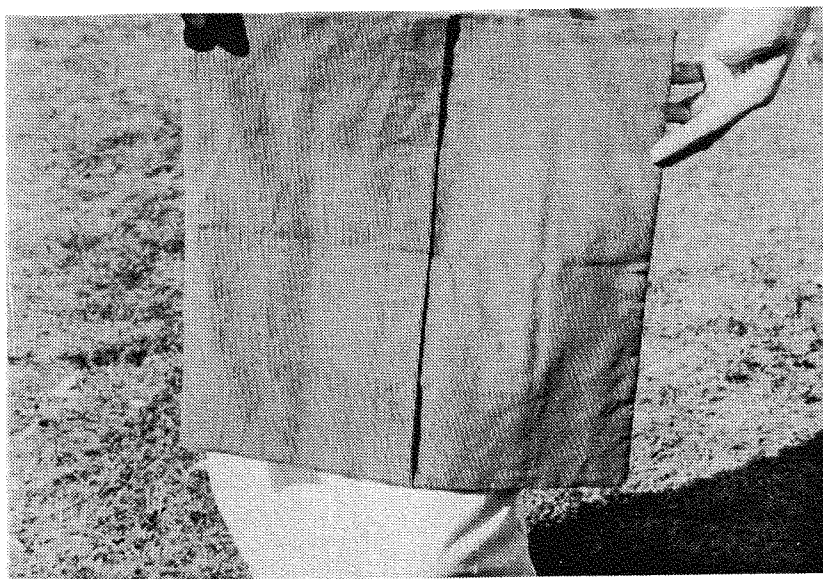
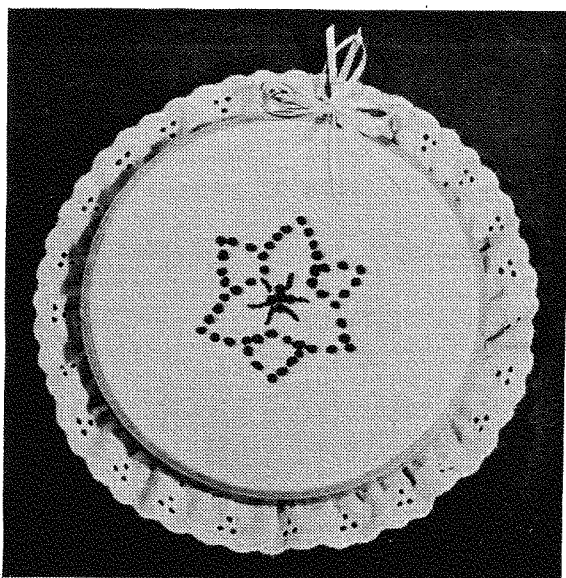


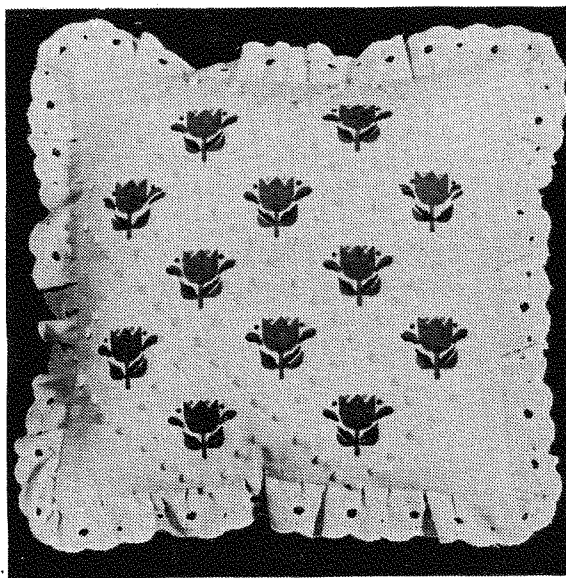
Figure 20

6. Measure backing piece after zipper has been inserted. It should be 38 cm square. You may have to trim one edge if it is larger than 38 cm.
7. Place backing with zipper and candlewicked piece right sides together. Stitch around outer edge by machine with a 1 cm seam, overstitching about 1 cm where you begin and end. Trim corners close to stitching to reduce bulk. Overcast seam if possible.
8. Turn to right side through zippered opening. Poke out corners so they are sharp and square.
9. Press lightly and insert cushion form.

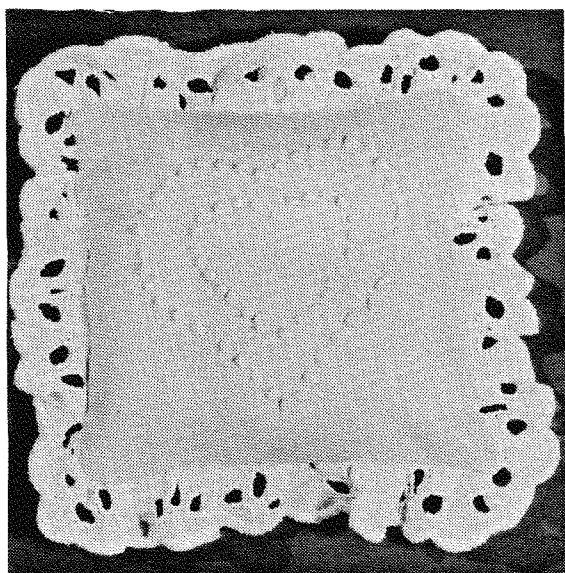




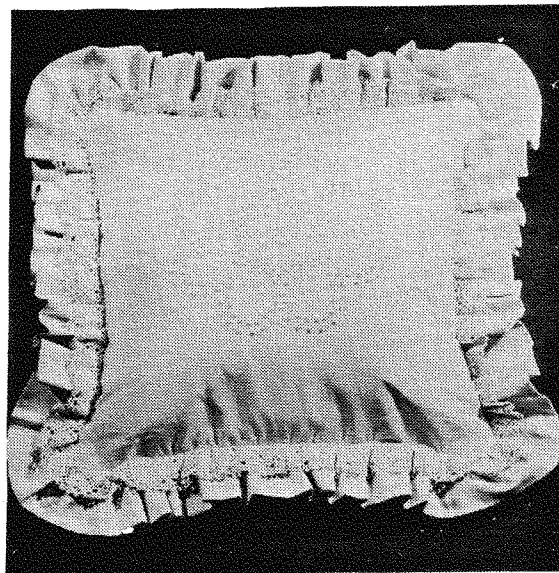
Hoop Wall Hanging p. 37



Mini Cushion p. 36



Sachet p. 37



Cushion Cover p. 38

DISPLAYING ACCESSORIES WITH FLAIR

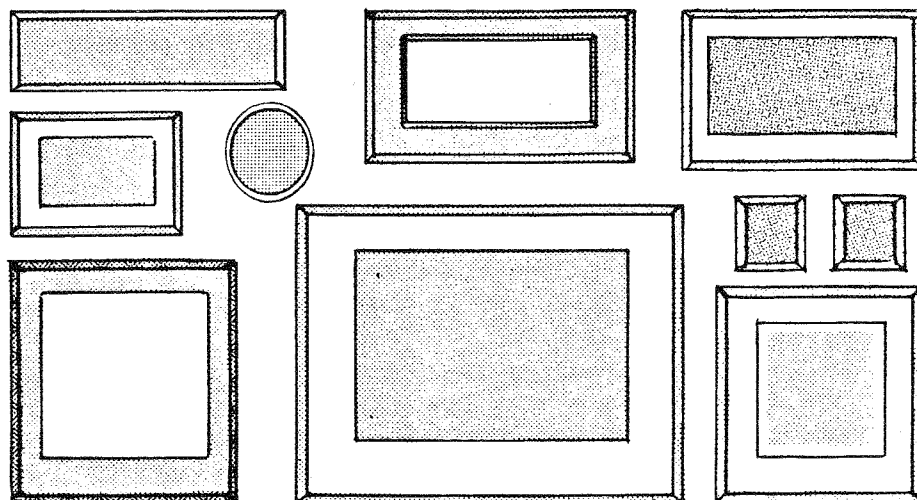
Hoops, cushions, children's art, collections - these are all accessories that help to enhance our homes. The way you display them can make a big difference in the "finished" look of the home.

Wall Accessories

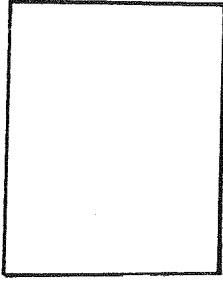
Choose ideas from here to help you display wall accessories (pictures and objects).

- * Use them to emphasize major furniture groupings. For example, in many homes you see a large picture placed over a sofa.
- * Use wall accessories to emphasize natural focal points in the room. Natural focal points are doorways, fireplaces, windows and stairwells. Take advantage of this by displaying items you want people to see in these locations. For example, a collection of old kitchen utensils above the kitchen door.
- * Use wall accessories to turn a blank wall into a focal point. Display a collection of items on a large blank wall or put a shelving unit there to display small items.
- * If you are hanging items on the wall, don't leave them "floating." They'll appear that way if there is nothing to carry the eye to the floor. Use a small table, or chair and table to "anchor" the wall display.
- * Place it low enough that it appears to be part of the furniture items it is grouped with.
- * When displaying items keep the centre of interest at eye level or lower. If it will usually be viewed when people are seated, place it at seating eye level.

Place the centre of interest at eye level.

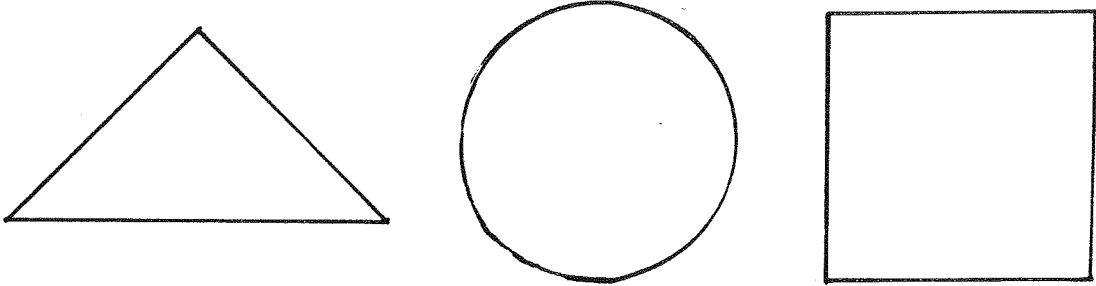


Use this easy method to hang a grouping of pictures or accessories.



* Place the items on the floor. Arrange and rearrange until you like the effect. Create a geometric shape with the arrangement (a square, circle, triangle or rectangle). Use the edge of the picture frame as a guide.

Arrange pictures in a geometric shape.



- * Balance the grouping by evenly distributing the heavy-looking pictures. Visual weight may be due to size or colour. Elaborate frames, oils and dark mats "look" heavier than watercolours, pen and ink, simple frames and light colour mats.
- * There should be less space between the pictures than the dimension of the pictures. On the other hand, don't crowd them too closely.
- * Check position of pictures with those on other walls. They should be at approximately the same level. Keep in mind that it is more important for a picture (or pictures) to be part of a furniture group than at the level of a picture on the other wall.
- * Pictures hung in groups need a theme. It can be the picture subject (i.e., barns), the medium (watercolours), the matt colour (i.e., gray) or the frames (i.e., black).

Hint: If you are grouping pictures that appear to have no theme and are a variety of sizes, use the same size of frames for all, with different sizes of matts in one colour.

- * Many homes have patterned wallpaper. You can still hang pictures, but use wide matts to set them off.

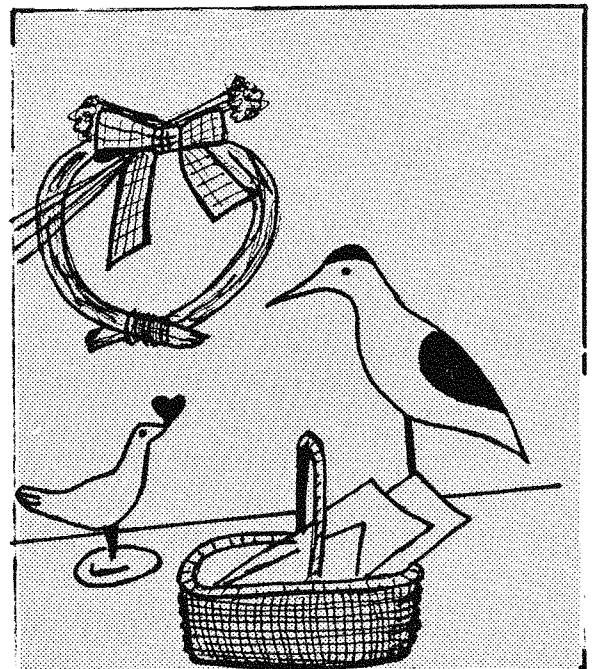
DISPLAYING COLLECTIONS

Stamps, tea cups, antique biscuit jars . . . these are just a few of the things we collect. How can our collections be displayed to show them at their best and still fit into the room decor?

- * Set large pieces on a surface with space surrounding them to make them highly visible. This is the art on a pedestal idea used by galleries and museums.
- * Display small objects in a special display cabinet, shelves or as groupings around the room, i.e., a collection of dolls in an antique doll carriage or a collection of Ukrainian easter eggs in a wicker basket.
- * If you have a large collection display only a few items at a time. Change the objects you display periodically so your whole collection will be displayed eventually.
- * Group objects together where the room has an obvious focal point, i.e., near large furniture pieces, by a window or on a fireplace mantle.
- * If you put items in a small grouping place them so there is a dominant secondary and accent article. Use the accessories checklist at the first of this section for putting accessories together. Uneven numbers of objects are visually pleasing.
- * Tie together unrelated accessories with a theme, i.e., color, material used (i.e., wood), type of object (i.e., ducks).

When grouping accessories
choose a common theme.

Here natural fibres are used
(wooden birds, wicker baskets
and a grapevine wreath).



HOME DECOR PLANNING - TEST YOUR KNOWLEDGE

Circle the correct answer or fill in the blanks.

1. Use a valance or cornice to
 - a) make a tall window appear shorter
 - b) hide the top of a roller or roman shade
 - c) improve energy efficiency
 - d) all of the above

2. The four steps in a good interior design plan are:
 - a) _____
 - b) _____
 - c) _____
 - d) _____

3. An interior designer can help you when . . .
 - a) you are building a new home
 - b) need ideas for a long-term plan
 - c) want to redo a kitchen
 - d) you don't have the time to do your own shopping
 - e) none of the above
 - f) all of the above

4. What are the most pleasing lengths for window treatments?
 - a) to the window sill
 - b) to the floor
 - c) between the sill and apron
 - d) to the bottom of the window apron

5. Stacking area refers to the amount of space the window treatment takes up when it is open.

True False

6. You are decorating a room for a little girl who loves pinks and frills. What window treatment might you use?

7. Name two stitches used in candlewicking
 - a) _____
 - b) _____

8. List three points to consider when planning an accessory grouping.

a) _____

b) _____

c) _____

9. How could you use accents to make this room look cozy and warm? The room is big. The walls and ceiling are offwhite. The floor and furniture are pine. The upholstered furniture is beige.

10. Measure for draperies before installing the drapery rod.

True False

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Costs of maintaining an adequate inventory of homefurnishings and equipment are shown below, by family size and type.

Appendix Table I (i)

STANDARD COST OF HOMEFURNISHINGS AND EQUIPMENT

| <u>Non-Elderly Families</u> | | | <u>Replacement Costs</u> | | |
|-----------------------------|---------------|-----------------|--------------------------|--------------|-------------|
| <u>Size</u> | <u>Adults</u> | <u>Children</u> | <u>Year</u> | <u>Month</u> | <u>Week</u> |
| | | | \$ | \$ | \$ |
| 1 | 1 | 0 | 472.57 | 39.39 | 9.09 |
| 2 | 2 | 0 | 507.25 | 42.28 | 9.76 |
| 2 | 1 | 1 | 586.94 | 48.92 | 11.29 |
| 3 | 2 | 1 | 673.82 | 56.15 | 12.95 |
| 3 | 1 | 2 | 746.05 | 62.17 | 14.35 |
| 4 | 2 | 2 | 833.50 | 69.46 | 16.03 |
| 4 | 1 | 3 | 886.17 | 73.84 | 17.04 |
| 5 | 2 | 3 | 949.39 | 79.12 | 18.26 |
| 6 | 2 | 4 | 1,065.27 | 88.77 | 20.49 |
| 7 | 2 | 5 | 1,181.12 | 98.43 | 24.94 |
| 8 | 2 | 6 | 1,296.96 | 108.08 | 24.94 |
| | | | | | |
| <u>Elderly Families</u> | | | | | |
| Owners: | | | | | |
| 1 | 1 | 0 | 490.50 | 40.88 | 9.43 |
| 2 | 2 | 0 | 543.15 | 45.26 | 10.44 |
| Renters: | | | | | |
| 1 | 1 | 0 | 426.21 | 35.51 | 8.19 |
| 2 | 2 | 0 | 478.85 | 39.91 | 9.21 |

Note: Replacement costs include 7 per cent provincial sales tax.

* For Non-Elderly family home-owners, add \$58.04 annually (\$4.84 monthly) for cost of a refrigerator and stove.

Annual replacement rates required to maintain adequate inventories of homefurnishings and equipment are shown in detail in Table 19 for families of specified sizes and types. The replacement rates shown reflect the expected durability of various articles. Thus an item lasting five years is shown as 1/5. These replacement rates also reflect a means of pro-rating costs to an annual basis.

Appendix Table I (ii)

REPLACEMENT RATES FOR HOME FURNISHINGS AND EQUIPMENT

Quantity Standards

| Item | One Person | | Two Person | | Four Person | Eight Person |
|--------------------------------------|------------|------|------------|------|-------------|--------------|
| | FBG | BGE | FBG | BGE | FBG | FBG |
| <u>Living Room & Dining Area</u> | | | | | | |
| Bed Chesterfield | 1/15 | 1/15 | 1/15 | 1/15 | 1/15 | 1/10 |
| Stuffed Chair | 1/20 | 1/15 | 1/10 | 2/15 | 1/10 | 1/10 |
| Reclining Chair | 1/20 | 1/15 | 1/10 | 2/15 | 1/10 | 1/10 |
| Footstool (hassock) | 1/20 | 1/15 | 1/10 | 1/15 | 1/10 | 1/10 |
| Wall Unit/Shelves | 1/20 | 1/20 | 1/20 | 1/20 | 1/10 | 1/10 |
| Book Case | 1/20 | 1/20 | 1/20 | 1/20 | 1/10 | 1/10 |
| Coffee Table | 1/20 | 1/15 | 1/20 | 1/15 | 1/10 | 1/10 |
| End Tables (2) | 1/10 | 1/15 | 1/10 | 1/15 | 2/10 | 2/10 |
| Table Lamps (2) | 1/10 | 1/15 | 1/10 | 1/15 | 1/8 | 1/4 |
| Floor or Pole Lamp | 1/10 | 1/15 | 1/10 | 1/15 | 1/5 | 1/5 |
| Floor Covering/Rug - 9' x 12' | 1/15 | 1/15 | 1/15 | 1/15 | 1/10 | 1/5 |
| Window Covering/Draperies | 1/15 | 1/15 | 1/15 | 1/15 | 1/10 | 1/5 |
| Dining Table | 1/20 | 1/20 | 1/20 | 1/20 | 1/15 | 1/10 |
| Dining Chairs (6) | 1/20 | 1/20 | 1/20 | 1/20 | 1/15 | 1/10 |
| Sheer Curtains | 1/5 | 1/15 | 1/5 | 1/15 | 1/5 | 1/2 |
| <u>Adult Bedroom</u> | | | | | | |
| Double Metal Frame/Head Board | 1/20 | 1/20 | 1/20 | 1/20 | - | - |
| Box Spring and Mattress | 1/15 | 1/15 | 1/15 | 1/15 | - | - |
| Double Dresser | 1/20 | 1/20 | 1/20 | 1/20 | - | - |
| Night Tables (2) | 1/20 | 1/20 | 1/20 | 1/20 | - | - |
| Table Lamps (2) | 1/15 | 1/15 | 1/15 | 1/15 | - | - |
| Framed Mirror | 1/20 | 1/20 | 1/10 | 1/20 | - | - |
| Bench or Chest | 1/20 | 1/20 | 1/20 | 1/20 | - | - |
| Area Rug | 1/15 | 1/15 | 1/15 | 1/15 | - | - |
| Runners (2) - 6' x 27" | - | 1/15 | - | 1/15 | - | - |
| Mattress Pad - double | 1/10 | 1/10 | 1/10 | 1/10 | - | - |
| Sheets, pair (double) | 1/2 | 1/5 | 1/2 | 2/5 | - | - |
| Blankets: | 1/10 | 1/10 | 1/10 | 1/10 | - | - |
| - lightweight (double) | 1/10 | 1/10 | 1/10 | 1/10 | - | - |
| - thermal (double) | 1/10 | 1/10 | 1/10 | 1/10 | - | - |
| Quilted Bedspread (double) | 1/15 | 1/15 | 1/15 | 1/15 | - | - |
| Window Covering/Draperies | 1/5 | 1/15 | 1/5 | 1/15 | - | - |
| Sheer Curtains | | | | | | |

Appendix Table I (ii)

REPLACEMENT RATES FOR HOME FURNISHINGS AND EQUIPMENT

Quantity Standards

| Item | One Person | | Two Person | | Four Person | Eight Person |
|-----------------------------|--------------------|------|------------|------|-------------|--------------|
| | FBG | BGE | FBG | BGE | FBG | FBG |
| <u>Bathroom Accessories</u> | | | | | | |
| Laundry Hamper | 1/15 | 1/15 | 1/15 | 1/15 | 1/12 | 1/10 |
| Bathroom Scale | 1/15 | 1/15 | 1/15 | 1/15 | 1/12 | 1/10 |
| Towel Bars (2) | 1/20 | 1/20 | 1/20 | 1/20 | 1/20 | 1/20 |
| Space-Saver Shelf Unit | 1/20 | 1/20 | 1/20 | 1/20 | 1/20 | 1/20 |
| Wooden Drying Rack | 1/20 | 1/20 | 1/20 | 1/20 | 1/20 | 1/20 |
| Waste Basket | 1/10 | 1/10 | 1/10 | 1/10 | 1/5 | 1/5 |
| Portable Soap Dish | 1/10 | 1/15 | 1/10 | 1/15 | 1/5 | 1/5 |
| Toilet Brush and Stand | 1/10 | 1/15 | 1/10 | 1/15 | 1/5 | 1/5 |
| <u>Children's Bedroom</u> | | | | | | |
| | Number of Children | | | | | |
| | 1 | 2 | 3 | 4 | 5 | 6 |
| Single Metal Frame | 1/20 | 1/10 | 1/8 | 3/20 | 1/6 | 1/5 |
| Box Spring and Mattress | 1/15 | 1/8 | 2/13 | 3/16 | 2/9 | 1/4 |
| Single Dresser | 1/20 | 1/10 | 1/8 | 3/20 | 1/6 | 1/5 |
| Desk - 18" x 36" | 1/20 | 1/9 | 1/7 | 1/6 | 3/14 | 1/4 |
| Night Table | 1/20 | 1/10 | 1/8 | 3/20 | 1/6 | 1/5 |
| Desk Lamp | 1/15 | 1/10 | 1/8 | 3/20 | 1/6 | 1/5 |
| Chromed Desk Chair | 1/15 | 1/9 | 1/7 | 1/6 | 3/14 | 1/4 |
| Area Rug (small rugs) (2) | 1/20 | 1/10 | 2/15 | 1/6 | 2/9 | 1/4 |
| Mattress Pad (twin) | 1/10 | 1/5 | 1/5 | 1/5 | 1/5 | 1/5 |
| Sheets, pair (twin) | 1/2 | 1 | 3/2 | 2 | 5/2 | 3 |
| Blankets: | | | | | | |
| - lightweight (twin) | 1/5 | 1/3 | 1/2 | 2/3 | 5/6 | 1 |
| - thermal (twin) | 1/5 | 1/3 | 1/2 | 2/3 | 5/6 | 1 |
| Quilted Bedspread (twin) | 1/10 | 1/3 | 1/2 | 2/3 | 5/6 | 1 |
| Window Covering/Draperies | 1/15 | 1/8 | 2/13 | 3/16 | 2/9 | 1/4 |
| Sheers | 1/5 | 1/3 | 3/7 | 1/2 | 5/9 | 2/3 |

* Budget costs apply only in the case of homeowners.

FBG -- Family Budget Guide (Rates for non-elderly persons)

BGE -- Budget Guide for the Elderly (Rates for elderly persons)

METRIC EQUIVALENCY CHART

CONVERTING INCHES TO CENTIMETERS AND YARDS TO METERS

This chart gives the standard equivalents as approved by the Pattern Fashion Industry.

mm — millimeters cm — centimeters m — meters

INCHES INTO MILLIMETERS AND CENTIMETERS (SLIGHTLY ROUNDED FOR YOUR CONVENIENCE)

| inches | mm | cm | inches | cm | inches | cm |
|--------|-------|-----------|--------|------|--------|-------|
| 1/8 | 3mm | | 7 | 18 | 29 | 73.5 |
| 1/4 | 6mm | | 8 | 20.5 | 30 | 76 |
| 3/8 | 10mm | or 1cm | 9 | 23 | 31 | 79 |
| 1/2 | 13mm | or 1.3cm | 10 | 25.5 | 32 | 81.5 |
| 5/8 | 15mm | or 1.5cm | 11 | 28 | 33 | 84 |
| 3/4 | 20mm | or 2cm | 12 | 30.5 | 34 | 86.5 |
| 7/8 | 22mm | or 2.2cm | 13 | 33 | 35 | 89 |
| 1 | 25mm | or 2.5cm | 14 | 35.5 | 36 | 91.5 |
| 1 1/4 | 32mm | or 3.2cm | 15 | 38 | 37 | 94 |
| 1 1/2 | 38mm | or 3.8cm | 16 | 40.5 | 38 | 96.5 |
| 1 3/4 | 45mm | or 4.5cm | 17 | 43 | 39 | 99 |
| 2 | 50mm | or 5cm | 18 | 46 | 40 | 101.5 |
| 2 1/2 | 65mm | or 6.5cm | 19 | 48.5 | 41 | 104 |
| 3 | 75mm | or 7.5cm | 20 | 51 | 42 | 106.5 |
| 3 1/2 | 90mm | or 9cm | 21 | 53.5 | 43 | 109 |
| 4 | 100mm | or 10cm | 22 | 56 | 44 | 112 |
| 4 1/2 | 115mm | or 11.5cm | 23 | 58.5 | 45 | 114.5 |
| 5 | 125mm | or 12.5cm | 24 | 61 | 46 | 117 |
| 5 1/2 | 140mm | or 14cm | 25 | 63.5 | 47 | 119.5 |
| 6 | 150mm | or 15cm | 26 | 66 | 48 | 122 |
| | | | 27 | 68.5 | 49 | 124.5 |
| | | | 28 | 71 | 50 | 127 |

YARDS TO METERS

(SLIGHTLY ROUNDED FOR YOUR CONVENIENCE)

| YARDS | METERS | YARDS | METERS | YARDS | METERS | YARDS | METERS | YARDS | METERS |
|-------|--------|-------|--------|-------|--------|-------|--------|-------|--------|
| 1/8 | 0.15 | 2 1/8 | 1.95 | 4 1/8 | 3.80 | 6 1/8 | 5.60 | 8 1/8 | 7.45 |
| 1/4 | 0.25 | 2 1/4 | 2.10 | 4 1/4 | 3.90 | 6 1/4 | 5.75 | 8 1/4 | 7.55 |
| 3/8 | 0.35 | 2 3/8 | 2.20 | 4 3/8 | 4.00 | 6 3/8 | 5.85 | 8 3/8 | 7.70 |
| 1/2 | 0.50 | 2 1/2 | 2.30 | 4 1/2 | 4.15 | 6 1/2 | 5.95 | 8 1/2 | 7.80 |
| 5/8 | 0.60 | 2 5/8 | 2.40 | 4 5/8 | 4.25 | 6 5/8 | 6.10 | 8 5/8 | 7.90 |
| 3/4 | 0.70 | 2 3/4 | 2.55 | 4 3/4 | 4.35 | 6 3/4 | 6.20 | 8 3/4 | 8.00 |
| 7/8 | 0.80 | 2 7/8 | 2.65 | 4 7/8 | 4.50 | 6 7/8 | 6.30 | 8 7/8 | 8.15 |
| 1 | 0.95 | 3 | 2.75 | 5 | 4.60 | 7 | 6.40 | 9 | 8.25 |
| 1 1/8 | 1.05 | 3 1/8 | 2.90 | 5 1/8 | 4.70 | 7 1/8 | 6.55 | 9 1/8 | 8.35 |
| 1 1/4 | 1.15 | 3 1/4 | 3.00 | 5 1/4 | 4.80 | 7 1/4 | 6.65 | 9 1/4 | 8.50 |
| 1 3/8 | 1.30 | 3 3/8 | 3.10 | 5 3/8 | 4.95 | 7 3/8 | 6.75 | 9 3/8 | 8.60 |
| 1 1/2 | 1.40 | 3 1/2 | 3.20 | 5 1/2 | 5.05 | 7 1/2 | 6.90 | 9 1/2 | 8.70 |
| 1 5/8 | 1.50 | 3 5/8 | 3.35 | 5 5/8 | 5.15 | 7 5/8 | 7.00 | 9 5/8 | 8.80 |
| 1 3/4 | 1.60 | 3 3/4 | 3.45 | 5 3/4 | 5.30 | 7 3/4 | 7.10 | 9 3/4 | 8.95 |
| 1 7/8 | 1.75 | 3 7/8 | 3.55 | 5 7/8 | 5.40 | 7 7/8 | 7.20 | 9 7/8 | 9.05 |
| 2 | 1.85 | 4 | 3.70 | 6 | 5.50 | 8 | 7.35 | 10 | 9.15 |

AVAILABLE FABRIC WIDTHS

| | | | |
|---------|-------|---------|-------|
| 25" | 65cm | 50" | 127cm |
| 27" | 70cm | 54"/56" | 140cm |
| 35"/36" | 90cm | 58"/60" | 150cm |
| 39" | 100cm | 68"/70" | 175cm |
| 44"/45" | 115cm | 72" | 180cm |
| 48" | 122cm | | |

AVAILABLE ZIPPER LENGTHS

| | | | | | |
|----|------|-----|------|-----|------|
| 4" | 10cm | 10" | 25cm | 22" | 55cm |
| 5" | 12cm | 12" | 30cm | 24" | 60cm |
| 6" | 15cm | 14" | 35cm | 26" | 65cm |
| 7" | 18cm | 16" | 40cm | 28" | 70cm |
| 8" | 20cm | 18" | 45cm | 30" | 75cm |
| 9" | 22cm | 20" | 50cm | | |