

**DESIGNING THE FURNISHINGS FOR A NEWLY BUILT HOUSE**

**By**

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## I INTRODUCTION

Home furnishing is an approach to express one's personality and a definite idea or theme in the home. The appearance of the home should be worthy of its high purpose. Beautiful home surroundings influence greatly the joy of living and the development of good taste and values. Through the daily contact with beauty in the furnishings, lasting appreciation can result. Holmes (1951)<sup>1</sup> states that beauty is an essential part to utility. A well furnished home also caters to both beauty and functionalism. Planning and furnishing the home should therefore be based on the functions of the family and reveal the tastes of the homemaker.

Lewis (1942)<sup>2</sup> claims that decorating a home means more than putting paint on walls, rugs on floors, moving in a suit of furniture and hanging ready made curtains. The home should not only provide space and protection but also be the source for radiating happiness and contentment as a way of life. As Rutt (1967)<sup>3</sup> and Aman (1939)<sup>4</sup> opine the ultimate goal to be attained in home furnishing is the successful integration of the three objectives - beauty, expressiveness and functionalism.

Furnishing a home has many facets, some of which are often ignored or merely looked at, by the zealous owner. They are concerned primarily with the creation of a desired effect either modernistic or traditional. Jakway (1924)<sup>5</sup> points out that when furnished well or ill, the house constitutes the environment in which one spends the greater part of the life. Hence a well furnished home is a great

need for deriving the fullest satisfaction for family living. Such a home appeals greatly to the members within and makes evident that their aesthetic sense is highly developed. Besides, a well furnished home affects the mood of the environment. The views expressed by many home economists and home decorators reveal that a properly furnished house is an important corollary to basic essentials of life. Therefore knowledge of how to furnish a house properly is very important. Decorating the home requires thought and study since it involves scientific planning and careful execution.

The advancement of science and technology has made possible the availability of various materials to be used in home furnishing such as wall and floor finishes and furnishing fabrics. The present study was undertaken to study the trends in the home furnishings in and around Coimbatore and plan for furnishing a newly constructed house belonging to a high income family, giving due consideration to the preferences of the owner and aesthetic and economic factors.

## II REVIEW OF LITERATURE

The available literature on furnishing is reviewed under the following headings:

- A. Meaning of furnishings,
- B. Need and importance of furnishings,
- C. Types of furnishings,
- D. Major considerations involved in furnishing,
- E. Importance of colour in furnishing,
- and F. Cost for furnishings.

### A. Meaning of Furnishings:

Parker (1946)<sup>6</sup> states that the furnishings are the tools of daily living, the means whereby the daily activities of an individual are carried out. Faulkner et al (1956)<sup>7</sup> opine that home furnishing is a problem for which there are no trust-worthy, ready-made solutions but one in which common sense, imagination and ingenuity play their part along with sensitivity to human needs to form, colour and materials.

Nystrom (1929)<sup>8</sup> states that home furnishings include all equipment for making a home out of a dwelling place. Kennedy et al (1958)<sup>9</sup> remark that home furnishing is the continuation of the art problem of interior decoration which does not require dexterity of hand or skill in craftsmanship for its successful practice but rather skill in selection and arrangement. This art ~~is~~<sup>is</sup> considered by Jakway (1924)<sup>5</sup> as an art of selection and arrangement working, under

the guidance of the faculty of taste.

### B. Need and Importance of Furnishings:

The level of home furnishings indicate the economical status and in general the standard of living. One of the marks of an advanced standard of living is the increasing interest in and effort to follow the current fashion in home furnishings. The use of furniture, fabrics and accessories create a pleasing atmosphere within the home. It is important that an expression of their unique qualities should be made more creative, together with an understanding and acceptance of function and utility.

Shultz (1931)<sup>10</sup> and Trilling et al (1945)<sup>11</sup> are of the view that the home and its furnishings form the abstract aspects of cheer and hospitality and hence the same is of vital concern. Agan (1939)<sup>4</sup> aptly states that a study of the expressions of man's artistic taste expressed within the home enables the creation beauty.

### C. Types of Furnishings:

The types of furnishings have been described by Gillies (1949)<sup>12</sup> under the following headings:

1. Floor and wall finishes,
2. Furniture,
- and 3. Furnishing fabrics and accessories.

## 1. Floor and wall finishes:

Floor is regarded as art of the background of a room since it serves as a basis upon which the whole decorative structure above it rests. The coordinating role of floors in interior decoration scheme either as background for furnishing or as design creator is expressed by Rutt (1967)<sup>3</sup>, Dalsell (1956)<sup>13</sup>, Ball (1956)<sup>14</sup>, Lainton and Miller (1954)<sup>15</sup> and Trilling et al (1953)<sup>11</sup>. Davidson (1958)<sup>16</sup> considers that it is only by examination of the present and future requirements of a building, the most suitable type of floor can be chosen. Sane (1966)<sup>17</sup> and DSIR (1961)<sup>18</sup> list out the general properties of a good floor finish as appearance, comfort, safety and durability. Sundaram and Vaish (1966)<sup>19</sup> add tastes and preferences, prestige, fashions, availability and cost to factors of consideration.

The floor finishes have been classified by Pickering (1949)<sup>20</sup> under two main headings natural and man made. Natural ones include mud, wood, granite and marble and the man made materials include cement, tiles such as mosaic, asphalt and ceramic, glass, metal and linoleum. Gals (1962)<sup>21</sup> is of opinion that the treatment of floors will depend on the type of material, they are made of. Dalsell (1956)<sup>13</sup> and Morton (1953)<sup>22</sup> opine that the wrong care or lack of care can ruin the appearance and shorten the life of a floor surface. Kirkpatrick (1958)<sup>23</sup> views that proper maintenance of floors need not be a burden if the right type to suit the purpose is used. Though flooring finishes are constantly being improved to minimise maintenance, even the best floor requires periodic cleaning to prolong its life and to preserve its beauty.

According to Humphrey (1950)<sup>24</sup>, walls represent the foundation of any decorative scheme and offer the greatest opportunity for improved appearance, consisting sixty per cent of the visible area of the room. Deriux and Stevenson (1956)<sup>25</sup> opine that the treatment given to the walls can make or break successful backgrounds. Kaye (1955)<sup>26</sup> classifies themodern wall coverings under tapestries, wood paneling, paper, distemper, white wash, paint and enamel, tiles, vitrified brick and synthetic wallings. The nature of a particular wall finish decides to a great extent on the job for which it is suitable. Phillis and Davidson (1960)<sup>27</sup> opine that it is wise to buy only reputable brands since the cheaper kinds are not fully satisfactory and do not stand up under wear and cleaning.

The need for good primer is pointed out by the Imperial Chemical Industries paints Division<sup>28</sup> for it is the foundation which supports the following coats.

## 2. Furniture:

### Materials:

According to Rutt (1967)<sup>3</sup> wood is commonly used for furniture. Craig and Rush (1965)<sup>29</sup> point out that walnut, mahogany, hard maple, oak and gum wood are the five hard woods most commonly used for furniture. Plywood, teak wood and rose wood, are some of the other woods in vogue.

Metal furniture is satisfactory in many respects—Rutt (1967)<sup>3</sup>. It is highly utilitarian, for, it is fire proof, durable and light in

weight. Steel in the form of sheets, rods and tubes is widely used for furniture. In contemporary furniture, steel is often combined with wood as a decorative feature. Brass, aluminium, silver, chromium, magnesium are also popular for decorating furniture.

Other materials such as glass is used to make table tops or to protect table and chest tops, ceramics and marble are used to some degree in furniture construction. Use of cane or plastic for the seat and back is in vogue.

Points to be considered while selecting furniture:

A "suitable combination" is suggested by Parker (1946)<sup>6</sup> in selecting furniture. A first consideration in selecting furniture is adequacy in number and space. The furniture should be big enough and yet not too large in scale for the room which is to receive them. The scale should be more closely related, that is, there should not be great difference between the largest piece and the smallest.

Smith (1965)<sup>30</sup> suggests that the furniture should be chosen with care to satisfy the tastes of the owner to fill the fundamental needs of home and to avoid high cost and maintenance problem. Furniture parts that require strength such as chair arms, legs, bed posts and table legs should have straight grain or they may fall. Each of the wood materials out of which they are made should be finished in its natural colour. Finishing wood helps to seal the pores to protect from changes in humidity and also from vermin, dirt and wear; to facilitate cleaning and to add a pleasing luster. No surface should

arranging furniture:

Agan (1939) <sup>4</sup> lists 11 points to be noted carefully while

of the group is less than the size of the pieces.  
group of furniture should be such that the distance between the pieces  
balanced effect and to create interesting groups. The individual  
room. The smaller ones should be arranged in units to produce a  
furniture should be placed in line with the structural lines of the  
decided is the exact number of pieces desired. Large pieces of  
According to Miller (1954) <sup>32</sup> one of the first things to be

the room a pleasing appearance.

3. Arranging furniture for comfort and convenience and to give
2. Using furniture which is useful, meaningful and beautiful.

and needs.

1. Planning the various rooms on the basis of interests, tastes

important points to be considered while arranging furniture:

Hecher and Andrews (1959) <sup>31</sup> bring out the following three

planned furniture arrangement is just as important as planned buying.  
objective of home decorating. To insure this result in any room,  
a happy mingling of beauty, convenience and comfort is the

Arrangement of Furniture for Livability:

be decorated with quality looking stains or polishes.

1. The furniture should always be arranged with the purpose uppermost in thought.
2. Each individual piece should be placed so that it is convenient and not interfered with, by other pieces nearby.
3. Pieces should be distributed so that circulation is not interfered with, keeping furniture away from door openings or passageways.
4. Furniture should be practically placed in its relation to the architectural or mechanical features.
5. The location of movable furniture should be carefully studied for their compositional relationship to the fixed architectural features.
6. The quantity of furniture used should not give the effect of either under furnishing or over crowding.
7. The distribution of the pieces should be relatively even.
8. Opposite walls should have similar groupings, or they should appear evenly balanced in quantity and arrangement.
9. Pictorial wall surfaces should not be hidden by furniture or other objects to such a point that their visibility is marred.
10. Furniture should be related in scale to the size of the room.
11. Furniture placed with lines in parallel to the walls gives a greater effect of unity than when placed in diagonal positions.

Butler and Patton (1944)<sup>33</sup> suggest drawing a plan of the room to scale (letting  $\frac{1}{4}$  " represent one foot) indicating windows, doorways and any permanent or built-in features and then cutting out coloured pieces of paper to represent the parts of the floor space covered by pieces of furniture and the rugs. Craig and Rush (1965)<sup>29</sup> suggest that this planning method can be done prior to actual arrangement so that alterations can be done. They suggest use of a check list for the evaluation of the furniture arrangement by the family members.

According to American Public Health Association Committee in the Hygiene of Housing (1950)<sup>34</sup> the area for furniture for a family consisting of four members is 1250 sq.ft.

### 3. Furnishing fabrics and accessories:

The furnishing materials are discussed under curtains and draperies, upholstered materials and rugs and carpets.

#### Curtains and draperies

Miller (1954)<sup>32</sup> recommends use of curtains and draperies to add decorative note to the room, to regulate light, to shut out an ugly view and to provide for privacy. Well chosen curtains improve the appearance of the room by adding quietness and dignity. Drapery as differentiated by Brandt (1955)<sup>35</sup> generally refers to heavier type of the fabric that hangs over the window frame.

Goldstein and Goldstein (1966)<sup>35</sup> suggest hanging of curtains straight to extend to a structural line in the room. Wingate (1953)<sup>37</sup>

and Rutt (1967)<sup>3</sup> suggest that curtains of all types should be made very full, allowances being made for the width of the window, lining and trimming are essential principles involved.

Hansley (1965)<sup>38</sup> states that the general appearance of a curtain when hanging, depend on the fixture that supports it. Cornices and valances are used at the top of the curtain to give a finished appearance to the window.

Cornices may be made of wood, plastic or mirror glass. Valances may be made of gathered or pleated cloth and have a backing of plywood or masonite which is shaped in different designs. These shaped valances may be covered with cloth and edged with fringe or with a plywood backing to harmonize with the room decoration. While the width of the cornice should be a little less than one eighth of the over-all length of a floor length drapery, the width of a gathered valance should be about one seventh of the length of the drapery.

The criteria for the selection of drapery fabrics given by Barraclough *et al*<sup>39</sup>, Miller (1954)<sup>32</sup>, Humphrey (1950)<sup>24</sup> and Rutt (1967)<sup>3</sup> are as follows:

1. The cost of fabrics for curtains must be low compared with other furnishings.
2. Samples of wall colours, upholstery materials and paints used within the room need consideration.
3. Delicate rooms require flimsy material while sturdy rooms require

textures which provide a contrast to the modern smoothness.

4. The pattern in the drapery material should depend on the amount of pattern already in the room.
5. The scale of the pattern should be adopted to the size of the room and to the size of the windows.
6. The colour of the curtains should harmonise with the interior of the house.

#### Upholstery fabrics:

Fabrics used for covering stuffed furniture and cushions and for slip covers are termed as upholstery fabrics.— Wingate (1953)<sup>37</sup>. Any textile fibre can be used for upholstery provided the fabric is sturdy enough to resist friction, sunlight dry cleaning and in some cases laundering. Rutt (1967)<sup>3</sup> and Parker (1946)<sup>6</sup> state that the size and material of the furniture affect the choice of upholstery. The other considerations according to Agran (1939)<sup>4</sup> are style, size, use and exposure of the rooms.

#### Rugs and carpets:

Rathbone and Tarpley (1959)<sup>40</sup> and Carmo and Winslow (1924)<sup>41</sup> proclaim that the use of rugs and carpets makes rooms look larger and are made to fit irregularities. They produce architectural unity and conveys feeling of quiet, warmth and luxury. While rugs produce a scattered affect all carpets form a pleasing and formal effect.

Rutt (1967)<sup>3</sup> is of opinion that a rug or carpet must agree in expressiveness with the room where it is to be used. They must conform to the style of furnishings in a room. Selection must be made before purchasing paints or fabrics as the ranges of colour are limited. Occasionally patterned ones are desirable and usable. Texture variations are needed for contrast.

Goldstein and Goldstein (1966)<sup>36</sup> explain that a large plain carpet gives a room the maximum appearance of size whereas a small rug makes a room look smaller.

#### Accessories:

Accessories are the elements that bring charm individuality and vitality to a room. Goldstein and Goldstein (1966)<sup>36</sup> state that it is through well chosen accessories that the greatest amount of charm and intimacy comes into the home, although much individuality is expressed in the selection and grouping of furniture. Accessories should be chosen to express the same idea as the home itself. In line, form and colour the accessories should conform to the general design of the home. They should be placed at the important points in a room.

To Kaye (1955)<sup>26</sup> and Rutt (1967)<sup>2</sup> books are the most interesting and decorative of all accessories. Stream lined book shelves or book cases to hold them within accentuate their use and importance.

Pictures reveal the aesthetic development of the period. The types of pictures are many, ranging from oil paintings, water colour paintings, prints, original pictures to reproduction of contemporary

and noncontemporary ones. Rutt (1967)<sup>3</sup> states that quality in picture should be the yard stick used in their selection. According to Kennedy et al. (1958)<sup>9</sup> and Rutt (1967)<sup>3</sup> both aesthetic appeal and subject matter appeal are important in a picture. The colour of a picture must be considered in relation to the room where it is to be hung.

Flower arrangements add cheer, life and beauty to the surroundings, Goldstein and Goldstein (1966)<sup>36</sup> define flower arrangement as the art of organising flowers and other plant materials in receptacles into compositions having harmony of form, texture and colour.

Rutt (1967)<sup>3</sup> points out that the use of flower arrangement should suit the personalities and tastes of the family. The arrangement should be expressive of the occasion for which it is made. The three types of arrangement commonly used are line arrangements, mass arrangements and the combination of line and mass arrangement.

Artificial light is decorative as well as functional and must be treated as an art element to be employed and controlled so as to enhance the beauty of a room.

#### ① Major Considerations involved in furnishing:

Rutt (1967)<sup>3</sup> considers expressiveness and functionalism as the major considerations in furnishing:

Expressiveness is the character of a home, or the personality of a home. One way to approach the subject of selection, decorating

and furnishing a home is to seek to express some definite idea or theme in it. The typical themes that may be expressed in homes are formality, informality, naturalness and modernism. Formality is revealed through unbroken lines. A home that expresses formality also expresses dignity, strength, reserve and impressiveness. Bright, warm colours and simple comfortable furniture have the informal characteristics. Houses express informality through modest size, asymmetrical balance and broken lines. A house which has the characteristics of naturalness expresses simplicity, handmade quality, sincerity, thrift, playfulness, unpretentiousness, originality or protest against artificiality. Modernism is interested in a style which is expressive of their own day.

The functionalism gives the maximum of service, comfort and pleasure for the minimum of care. Every phase of home planning and furnishing should be based on function.

The consumer taste and preference and the personality of the individual are the characteristics expressed by Chambers (1953)<sup>42</sup>. The fashion changes and economic changes as factors attributing to the principle consideration in furnishing, have been expressed by Nystrom (1929)<sup>8</sup> and Craig and Rush (1968)<sup>29</sup>.

#### Importance of Colour in Furnishing:

Home furnishing is the continuation of the art problem of interior decoration. Hardy (1947)<sup>43</sup> points out that interior decoration is one of the creative arts. It is obvious that such an art

does not require dexterity of hand or skill but skill in selection and arrangement.

Takway (1924)<sup>5</sup> and Barraclough *et al*<sup>39</sup> give the following three steps in interior decoration:

1. Ascertain the functions of the various rooms and apportion each depending upon its importance in the scheme.

2. Formulate a plan

and 3. Reserve with the centre of interest in the arrangement.

Garzo and Winslow (1924)<sup>41</sup> state that one element of decoration that is always present in objects of utility is colour. All objects must possess colour if they are to be visible to the human eye. To Kirkpatrick (1953)<sup>23</sup> colour is a matter of personal taste.

Goldstein and Goldstein (1966)<sup>36</sup> state <sup>that</sup> Law of areas and suitability to the purpose are the main considerations with regard to the use of colour:

According to the law of areas, large areas of colour should be quiet in effect while small amounts may show strong contrasts. The larger the amount used the quieter the colour should be and the smaller the amount the more striking the contrast may become.

The major principles involved in the use of colour are:

Colour combinations are more beautiful when the amounts are varied than when they are equal.

Colour should be related to form, space and materials.

Colours should be organised coherently.

Rhythm and balance is introduced through repetition which enables the eye to be carried from one colour to another.

Emphasis in colour can be gained through contrasts of hues.

Colour combinations giving the most pleasure are likely to be those having harmony or unity.

The sources for colour harmonies are two as recorded by Goldstein and Goldstein (1966)<sup>36</sup>. They may be adopted from a beautifully coloured picture or fabric and fitted to a special need, they may be made by combining related or contrasting colours according to the principle of colour use.

Faulkner et al (1956)<sup>7</sup> suggest means to contact colours in home furnishing as follows: Colours should be chosen and organised purposefully; colours should be related to form, space and materials; colours should be organised coherently; and large areas should generally be low in intensity and small areas bright.

Colours may be keyed with each other, according to Goldstein and Goldstein (1966)<sup>36</sup>, by neutralising them; mixing them to introduce a colour in common; glazing, veiling or topping them; tying them together by means of a neutral colour and by the use of a rough texture.

The use of colour has been clearly pointed out by Rutt (1967)<sup>3</sup> in various fields namely house exteriors, rooms, accessories, centre pieces, dishes, fabrics, flower arrangements, glassware, landscaping, rugs, slip covers, table settings and walls. She adds that an experimental

attitude is conducive to success in the use of colour in the home and that it is much better to make mistakes than to stick to dull, stereotyped colour schemes, for through courageous use of colour a person develops colour sensitivity.

Chambers (1953)<sup>42</sup> when dealing with colour and fashion mentions that psychological effect of colour is so pronounced that the proper colour scheme can even increase the production in a factory without causing undue fatigue to the workers. Correct use of colour in the home gives a cheerful yet restful effect in the living room and pleasing interplay of colours for each room to suit the age, sex and personality of all members of the family. Colour can change the apparent size of a room and if rightly used can improve proportions. Wrong colours or psychologically irritating colours can make persons physically ill.

#### F. Cost of furnishings:

Rutt (1967)<sup>3</sup> points out that the needs, activities, objectives and social status of families as well as their financial situations modify the amounts to be invested in home furnishings. Nystrom (1929)<sup>8</sup> proclaims that the percentage of expense for furniture and furnishings in the high income families is high.

Agan (1948)<sup>44</sup> is of opinion that in families having small and moderate incomes approximately 25 per cent of the cost of <sup>the</sup> house should be invested in furnishings. It is the problem of individual family to decide if this recommended amount is sufficient or whether a larger

or smaller amount is desirable.

The architectural features of the house to be furnished, the number and size of the rooms, the size of the family and its habits, the tastes and education and activities of the household members affect the amount regarded as desirable to spend for home furnishings.

### III EXPERIMENTAL PROCEDURE

The procedure adopted for this study on 'Designing, furnishings for a newly built house' consisted of the following steps:

- A. Assessing the taste, preferences and budget provision of the home maker regarding furnishing,
- B. Measuring the area and structures to be furnished,
- C. Selecting materials for wall and floor finishes, furniture and furnishing materials for the different areas.
- D. Furnishing the house
- and E. Evaluating the furnishings.

A. Assessing The Taste and Preferences of the Homemaker regarding Furnishings:

Finding out the taste and preferences of the homemaker regarding furnishings included: preparation of an opinionnaire and gathering information using the opinionnaire.

To collect information regarding the preferences of the homemaker regarding the furnishings, an opinionnaire as shown in Appendix I was used calling for information regarding her family background, type and colour choices for wall and floor finishes; type of furniture and furnishing materials and accessories preferred for the different areas; and the budget allotted for furnishing the house.

Colour charts (indicating the various colours) were also given to the homemaker along with the opinionnaire to indicate her preferences.



The homemaker preferred distemper for the wall finish.

Among the colours preferred Broken white found first place for all rooms except in the study and the bedrooms, where Satin blue and Aqua-marine respectively were indicated. In the store room and servant's room white wash was preferred.

The floor finish preferred was mosaic for the whole house except the store, pantry, water closet and servant's room. In the latter areas cement was mentioned.

The colours preferred for the floor are listed below:

Verandah and living room	-	Rose
Study and bed rooms	-	Biscuit
Bath room	-	Green
Kitchen	-	Yellow

### 3. Furnishing materials:

Khadai was preferred as the major furnishing material. The investigator was given a free hand in choosing the places where the draperies were to be used. Floor carpets were not preferred by the homemaker.

### 4. Furniture

Table II indicates the homemakers's choice of furniture.

**TABLE II**  
**FURNITURE REQUIREMENT OF THE HOMEMAKER**

Area	Items	Number
Verandah	Cane chairs (ready made)	6
Study room	Table and chair	1 each
Bed room A (Guest)	Cot	1
	Dressing table	1
	Wardrobe	1
	Table and chair	1 each
Living room	Sofa set	1
Dining room	Dining table	1
	Chairs	6
Master bed room	Cot	1
	Dressing table with stool	1
	wardrobe	1
	Table and chair	1 each

Furniture had to be newly made. Accessories by way of decorative objects (such as vases, pictures, dolls) were already in the possession of the homemaker. Hence new purchases were not necessary.

#### 5. Budget allotted:

The total budget for furniture and furnishings were to be within Rs.4,000.

The budget allotted for floor and wall finishes was Rs.6,000/- as per the estimate submitted by the engineering contractors.

**B. Measuring the Area and Structures to be Furnished:**

The newly constructed house as shown in Figure 1 was measured for the area and structures. It consisted of an enclosed verandah, study room, two bed rooms each with an attached bath and W.C., living room, pantry, kitchen, store room and servant's room. It had a carpet area of 140 sq. m.

**C. Selecting Materials For Wall and Floor Finishes, Furnishing Materials and Furniture:**

The homemaker's references as given were tabulated. To collect information regarding the wall and floor finishes which are in vogue, ten selected houses, built within the last four years (1965 and later) were surveyed (Appendix II). These families belonged to the upper income group.

**1. Wall Finishes**

The survey revealed that oil-bound distemper and snowcem were used in six and two of the houses respectively. In the rest snowcem was used for verandah, living and dining room and distemper for the other areas.

The visits, paid by the investigator to leading concerns dealing with wall finishes (Appendix III) were profitable and revealed that washable distemper is preferable from the point of view of utility, beauty, and economy.

Hence it was suggested that the washable distemper be used in all the areas but the servant's room and store room since they are less frequently used.

The colours indicated by the homemaker for wall finish (Table I) were not available in washable oilbound distemper. Hence a few modifications had to be made regarding the colour.

The colour charts available for distemper and collected during the shopping visits were again given to the homemaker to make the final choice and the selected colours were as given in Table III.

TABLE III  
COLOURS CHOSEN FOR THE WALL FINISHES

Area	Colour of wall finish
Verandah	Pale cream
Living room and study room	Ivory white
Bed room A (guest)	Pale lilac
Bed room B	mau-de-nil
Kitchen, pantry, bath and W.C.	white

These colours were finalised by first applying them on a small area in each room and testing its suitability for general appearance.

## 2. Flooring material:

The survey revealed that in six houses the entire floor area

was covered by mosaic tiles. In two houses cement was used for flooring, besides mosaic. In eight houses the mosaic tiles used differed in design and colour from area to area whereas in the case of two houses, the same design and colour was used in all the areas. The most popular shades for the mosaic background were yellow, grey, cream and white. Black and red were rarely used in the verandahs.

The homemaker's preference was in consonance with the findings of this study--preference for mosaic tiles for flooring. Mosaic is preferred because it is durable, economical, resilient and easy to clean. Therefore mosaic was selected for flooring in the verandah, study, living room, bed rooms, bath and W.C., pantry and kitchen. In the less used areas - store room and servant's room - cement flooring was decided on.

Leading manufacturers of mosaic tiles were visited and selected samples of tiles were brought for the homemaker to make her final choice with reference to patterns and colours.

The tiles finally preferred for the various areas are given below:

Verandah	..	White background with grey and black cloudy pattern
Living room	..	Marigold background with white and black chips.
Study and bed rooms	..	White background with chips of brown, mustard and moss green colours.
Pantry and kitchen	..	Orange background with black and white chips.
Bath room and WC	..	Grey with white and black chips.

Cost, attractiveness, stability and suitability were the factors responsible for the change made by the homemaker from her original preference indicated earlier.

### 3. Furnishing Materials:

In the selection of fabrics for furnishing four factors had to be taken into consideration: cost, fabric, colour and design. Since the homemaker had already given her choice of fabric namely Khadi and the overall budget was also decided, the factors to be considered were the colour and design.

Samples of furnishing fabrics of various colours and designs in Khadi were brought for the homemaker's approval. From those samples, the final selection was made by the investigator in consultation with the homemaker.

### 4. Furniture:

The furniture for the newly built house, consisted of both the built-in and movable furniture.

#### a. Built-in furniture

Two built-ins-a show case and a crockery cupboard had to be designed for the living cum dining area and one for the study room for books.

The space available and the size of the different items to be stored, were the major factors which guided the procedure in designing.

1. Show case:

Figure 2 shows the design suggested for the above case. Care was taken to develop a design without curves or ornamentation, since the homemaker did not like it and also to make dusting easy.

11. Crockery cupboard:

A design which would be suitable to store crockery, cutlery and table linen had to be designed to fit the allotted space.

A design as shown in figure 3 was developed for the crockery cupboard.

iii. Book shelf:

Figure 4 presents the book shelf designed for the study.

b. Movable Furniture:

The designs for the furniture pieces listed in Table II were drawn by the investigator taking into consideration the size of the rooms and the homemaker's preferences. Figures 5 to 10 represent the designs suggested for the dining table, chair, cot, dressing table, wardrobe for guestroom and bed room respectively.

The designs were presented to the homemaker for approval. A carpenter who was specially employed for making the furniture, prepared an estimate for the furniture, approved by the homemaker. The total estimated cost is given in Table IV.

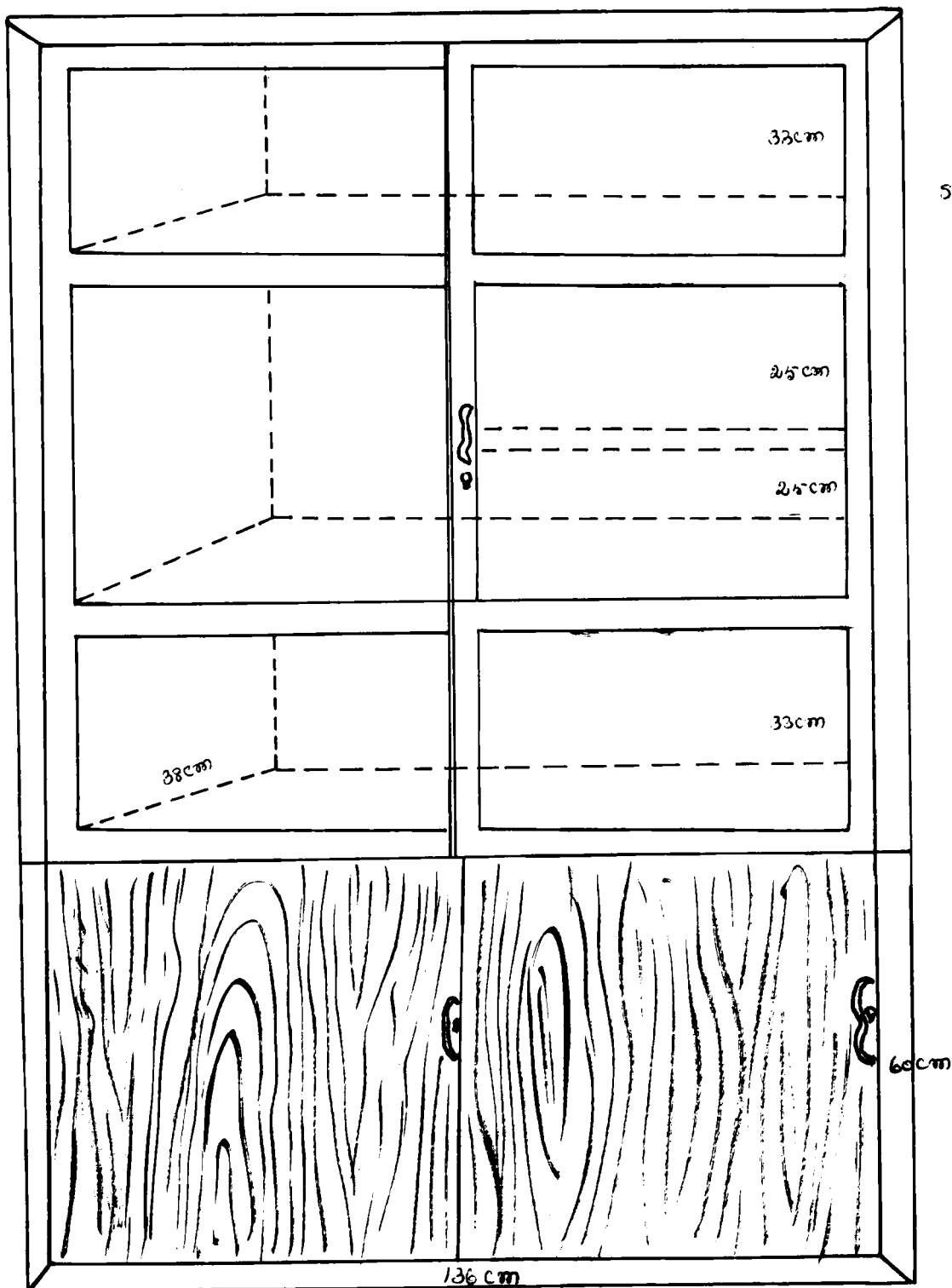
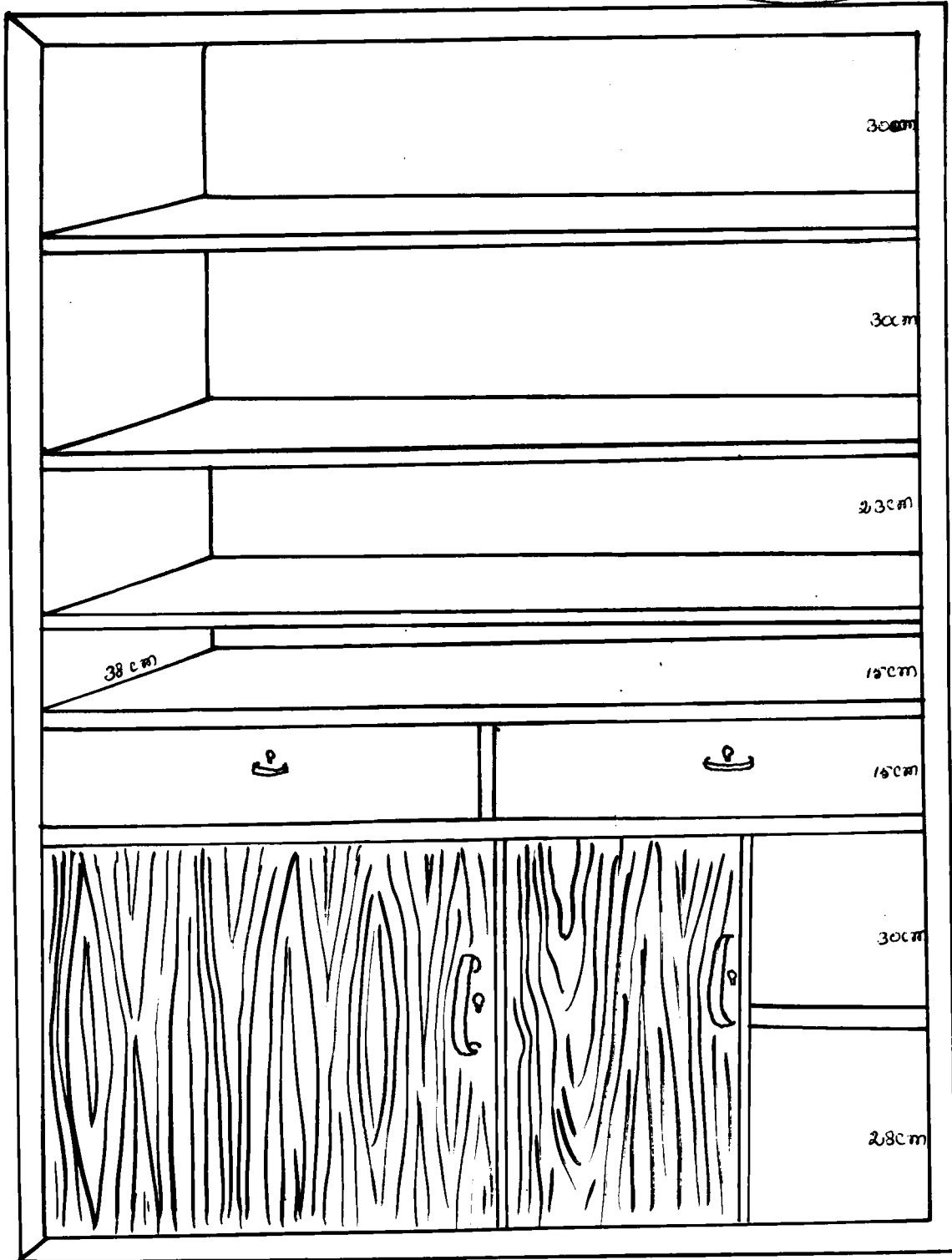
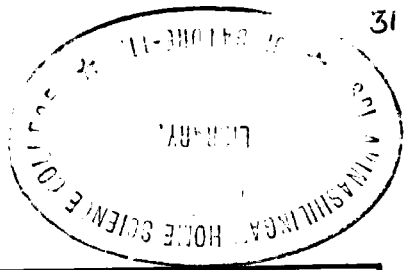


FIGURE 2

DESIGN DEVELOPED FOR THE SNOW CASE

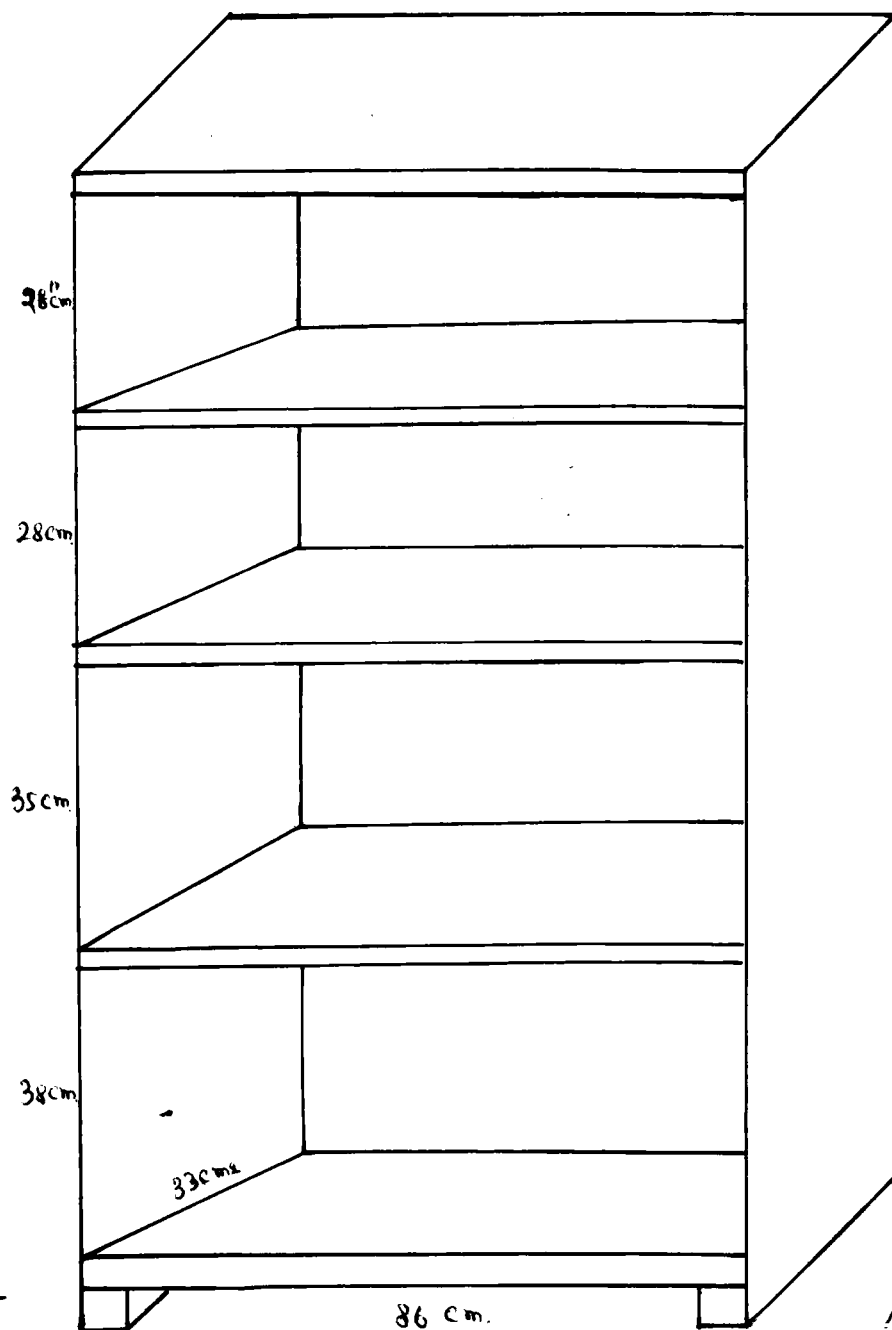


Scale:  
1:2 = 10cm.

141cm

FIGURE 3

DESIGN DEVELOPED FOR THE CROCKERY CUPBOARD



Scale: 1cm = 10cm.

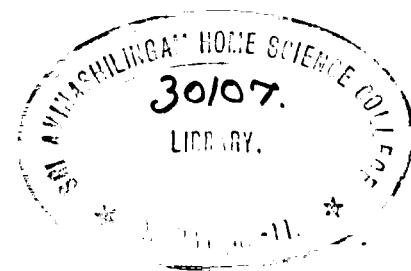


FIGURE 4

DESIGN DEVELOPED FOR A BOOK SHELF  
FOR THE STUDY ROOM

Scale:  
10cm = 1cm.

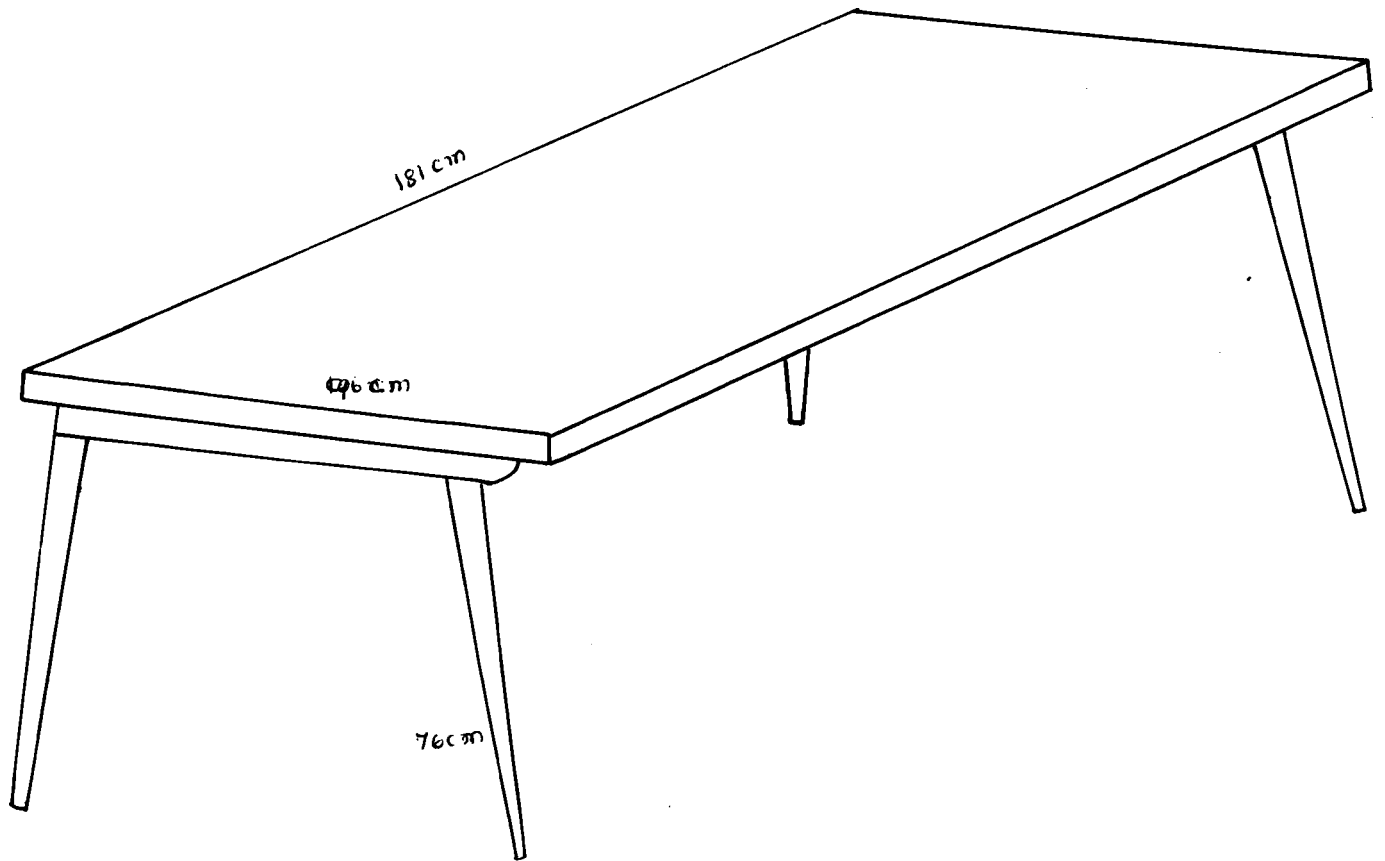


FIGURE 5  
DESIGN DEVELOPED FOR THE  
DINING TABLE

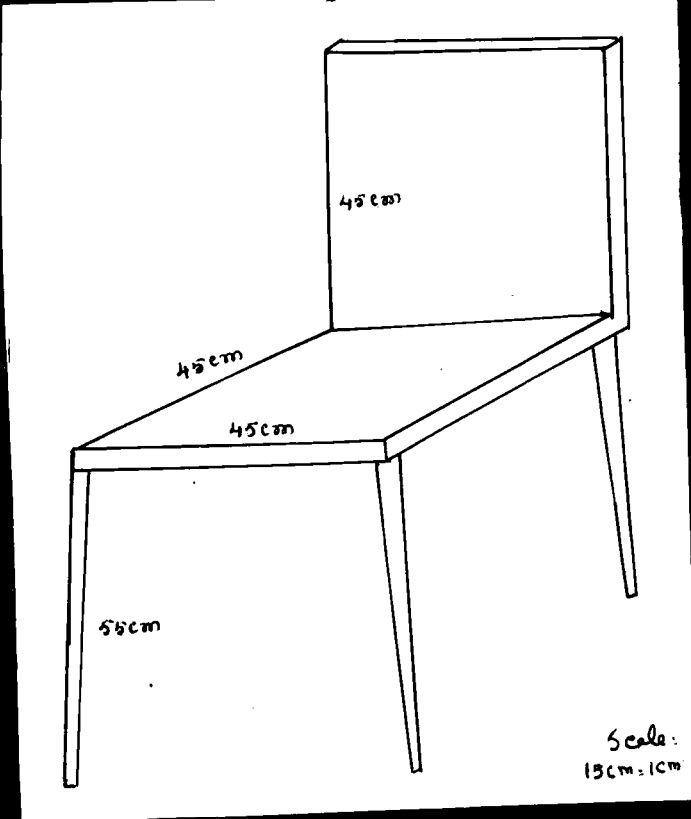


FIGURE. G

DESIGN DEVELOPED FOR CHAIR

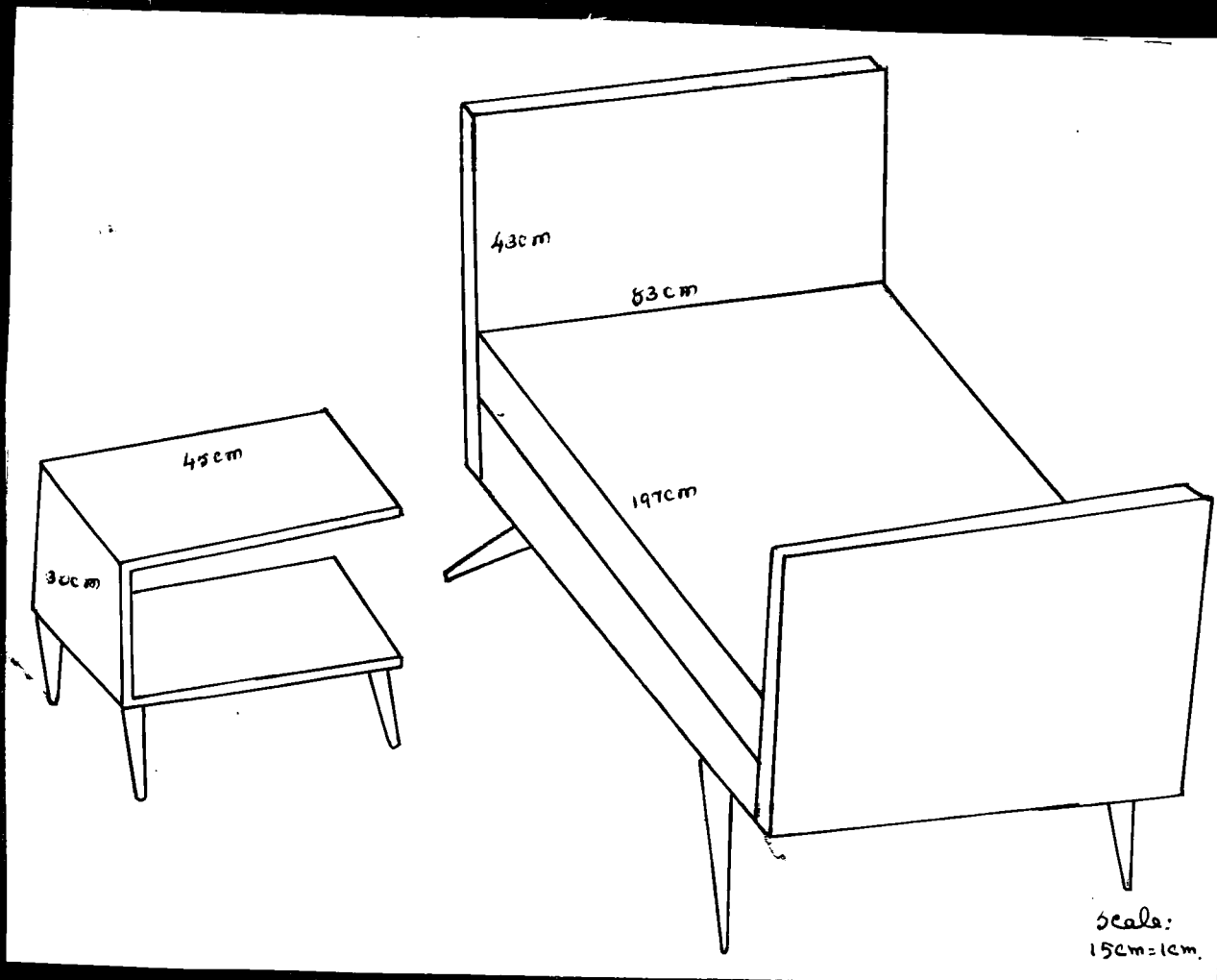


FIGURE. 7

DESIGN DEVELOPED FOR

COT AND SIDE SHELF



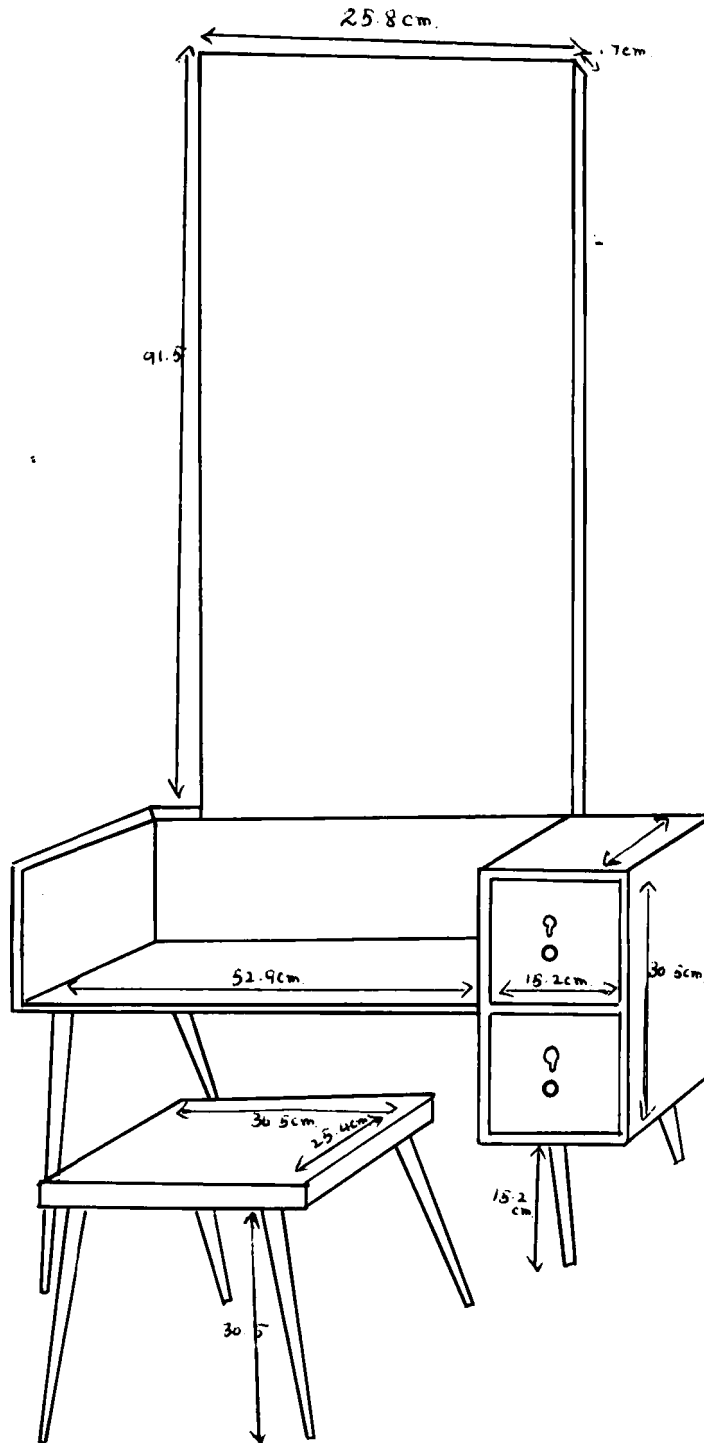
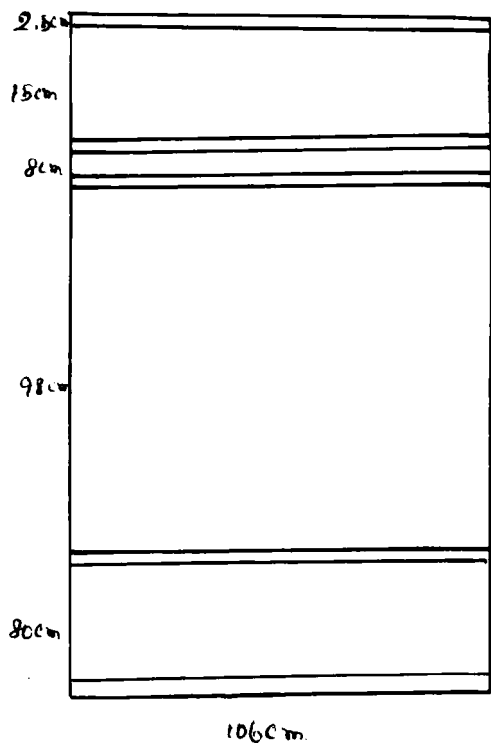


FIGURE - 8

DESIGN DEVELOPED FOR THE DRESSING TABLE.



Scale:  
10cm = 1cm.

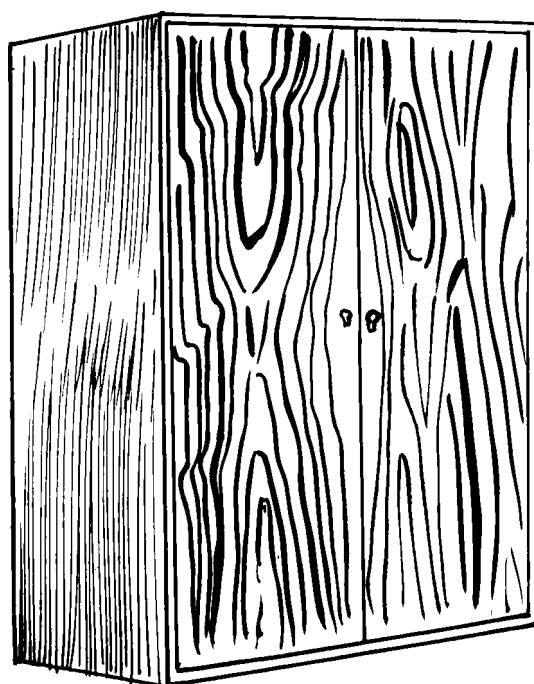
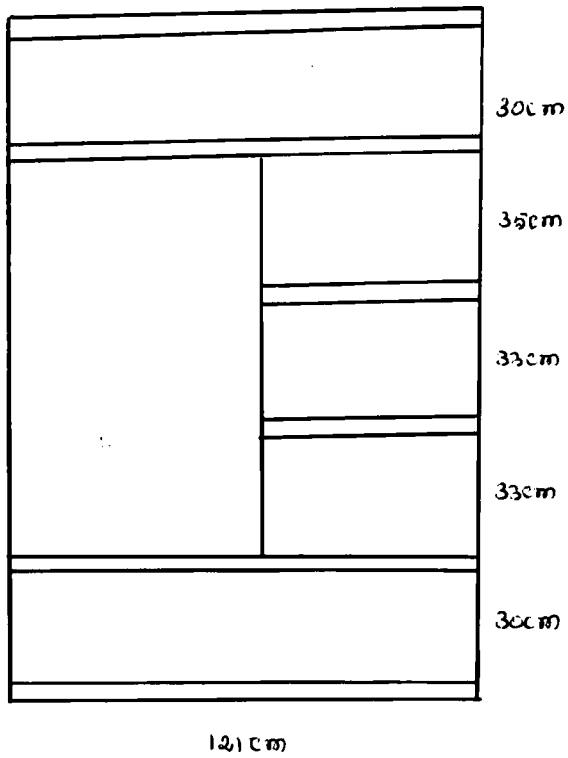


FIGURE 9

DESIGN DEVELOPED FOR A WARDROBE FOR THE GUEST ROOM.



Scale:  
20cm = 1cm.

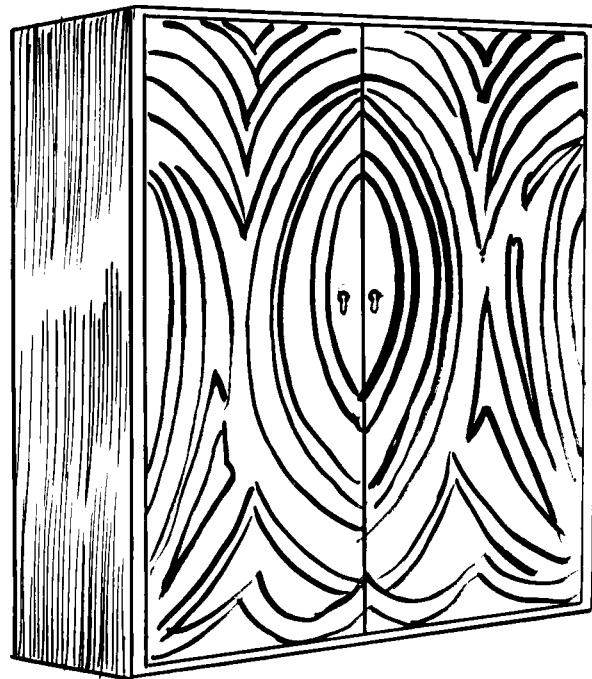


FIGURE 10  
DESIGN DEVELOPED FOR A WARDROBE FOR  
THE BED ROOM

**TABLE IV**  
**TOTAL ESTIMATED COST OF FURNITURE**

Item	No.	Size in c.cm.	Cost/ unit Rs.	Total cost Rs.
Cot	2	197 x 83 x 43	263	526
Side shelves	2	50 x 25 x 25	88	176
Dining table with Decolum top	1	181 x 106 x 76	398	398
Chairs with cane botton and back	9	45 x 45 x 45	80	720
Dressing table with mirror and stool with Decolum top	2	50 x 45 x 20	288	576
Tables for study room	1	121 x 76 x 50	420	420
Tables for bed rooms	2	100 x 76 x 50	400	800
Built-in cupboard (Living cum dining room)	2	131 x 90 x 30	494	988
Guest room	1	120 x 181 x 25	400	400

The total estimated cost of furniture amounted to Rs.5004.

To test the suitability of the built-ins, dummies were made in cheap wood which were evaluated by the investigator after which the pieces were made.

#### D. Furnishing the House:

The process of furnishing was initiated with laying of flooring tiles. This was followed by applying the wall finish. The first primer coating was applied using white cement after which the first coating

of distemper was applied followed by the second coating.

The procedure suggested by Butler and Patton (1944)<sup>33</sup> was adopted for finalising the furniture arrangement. Out-outs of furniture pieces were made to scale and their arrangement was shown in the room drawn to the same scale. The furniture arrangements using out-outs as indicated in Figure 11 was evaluated by the investigator using a score card presented in Appendix IV and then the final arrangements were made.

The furnishing materials selected were tailored by an experienced tailor.

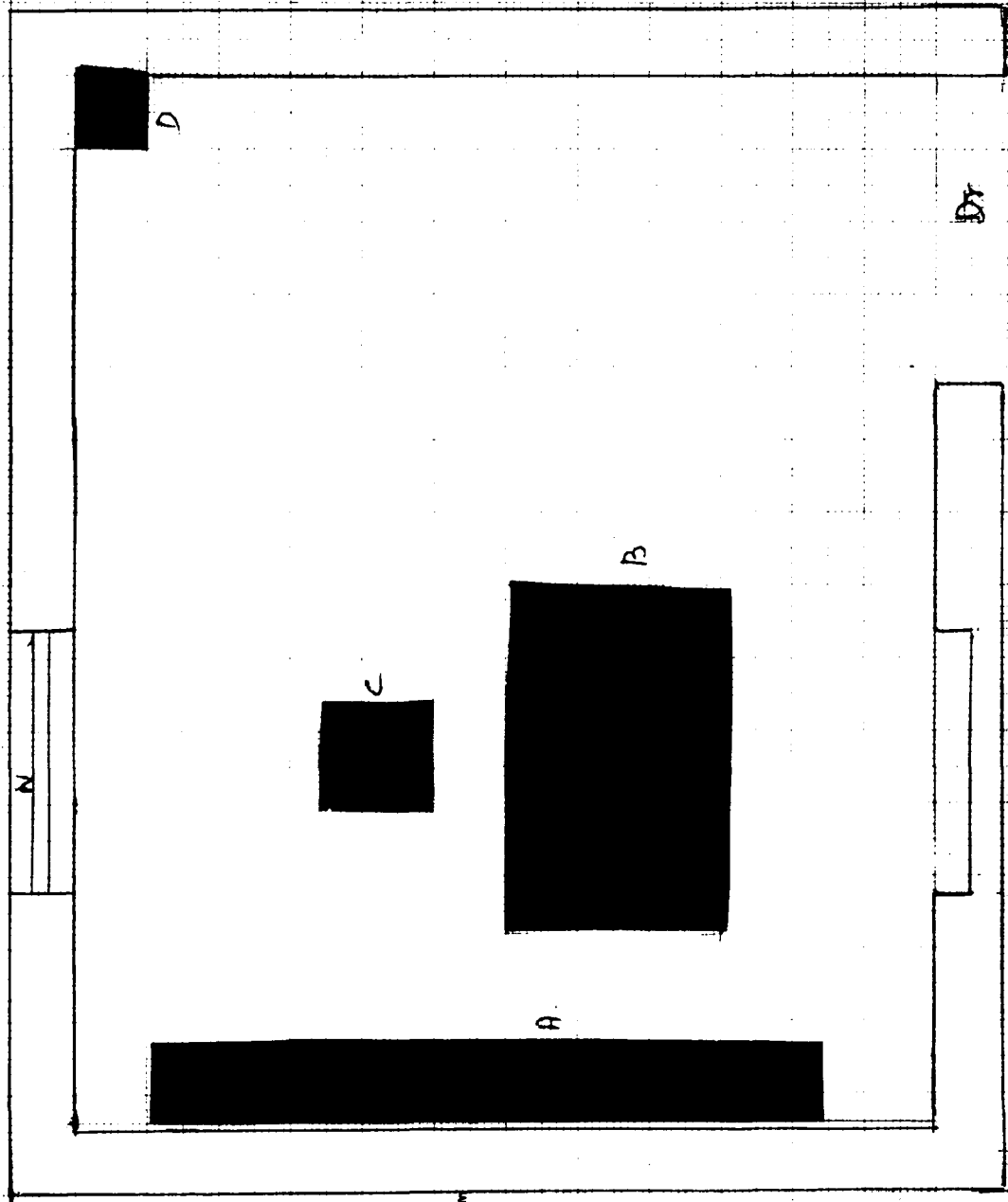
The other aspects included were provision of nails for hanging pictures at points of interests. Other accessories in the form of art objects were also introduced. Figure 12<sup>a and b</sup> presents the colour and design of the finishes used for the floor, wall and furnishing fabrics.

#### E. Evaluating the Furnishings:

The evaluation of the furnishings was carried out by the homemaker and ten experts in home management using a check list as presented in Appendix V. The check list included important aspects of furnishings such as beauty and utility.

The results of the evaluation are presented in Chapter IV.

363 cm



Scale:

2.5.4 cm = 1 cm

Key:

- A - Bark table.
- B - Table.
- C - Chair.
- D - Teapoy.

FIGURE - II

FURNITURE ARRANGEMENT IN THE STUDY ROOM USING COUNTS FOR EVALUATION.

#### IV RESULTS AND DISCUSSION

The evaluation of designing the furnishings for a newly built house is presented under the following headings:

- A. Cost of the finishes and furnishings
- and B. Evaluation of the finishes and furnishings.

##### A. Cost of the Finishes and Furnishings:

The total cost of furnishing the house includes,

- 1. Floor finishes,
- 2. Wall finishes,
- 3. Furniture,
- and 4. Furnishing materials.

##### 1. Cost of floor finishes:

Table V presents the total cost of floor finishes which includes the cost of base, tiles and cement and the cost of polish.

TABLE V  
TOTAL COST OF FLOOR FINISHES

Area	Size in Sq. ft.	Cost of base		Cost of tiles in Rs.	Cost of polish	
		100 sq ft. in Rs.	Actual cost in Rs.		100 sq. ft. in Rs.	Actual cost in Rs.
Verandah	11' x 11'	45	54.45	315	40	48
Living cum dining room	22' x 14'	45	138.60	814	40	123
Study room	12' x 10'	45	54.00	315	40	48
Bed room A	14' x 12'	45	63.00	365	40	50
Bed room B	14' x 10'	45	75.60	375	40	67
Pantry	14' x 8'	45	50.40	227	40	44
Kitchen	7½' x 7½'	45	20.50	220	40	23
Bath room A	10' x 5'	45	22.50	210	40	20
Bathroom B	6' x 7½'	45	20.25	315	40	18
Utility area (near Bedroom A)	7' x 8'	45	25.20	226	40	22
Servant's room	8½' x 8'	15	10.50	Cement 30	--	--
Store room	8½' x 8'	15	10.50	Cement 30	--	--
Stairway	15' x 9'	45	60.75	350	40	54
Bathroom (beneath stairs)	9'5 x 5½'	15	7.42	21.60	--	--
			613.68	3813.60		525.25
			Total -	Rs.4952.53		

\*Square feet is used since the cost is available for 100 sq. feet.

The total cost of floor finishes alone was Rs.4952.53. On labour Rs.252.50 was spent bringing the total cost of flooring to Rs.5205.03.

Seventy three per cent of this was incurred on mosaic tiles and cement alone.

## 2. Cost of wall finishes:

The cost of wall finishes included the cost of the primer and the finishing material as indicated in Table VI.

TABLE VI

### TOTAL COST OF FLOOR FINISHES

Area	Size in sq. ft.	Colour	Cost of primer		Cost of wall finish	
			/100 sq.ft. Rs.	Actual cost Rs.	/100 sq.ft. Rs.	Actual cost Rs.
Verandah	11' x 11'	Ivory white	9.75	11.79	17.25	20.87
Living cum dining room	22' x 14'	Pale cream	9.75	30.03	17.25	53.01
Study room	12' x 10'	Pale cream	9.75	17.40	17.25	20.70
Bed Room A	14' x 12'	Sau-de-nik	9.75	13.50	17.25	24.15
Bed Room B	14' x 10'	Pale Lylac	9.75	16.38	17.25	28.98
Pantry	14' x 8'	White	9.75	5.46	17.25	19.32
Kitchen	7½' x 7½'	White	9.75	6.95	17.25	6.01
Bathroom A	10' x 5'	White	9.75	4.37	17.25	8.62
Bathroom B	6' x 7½'	White	9.75	4.44	17.25	7.76
Utility area	7' x 3'	White	9.75	5.46	17.25	9.66
Stairway	15' x 9'	White	9.75	13.16	17.25	23.28
Bathroom (beneath the stairs)	9' x 5½'	White wash	9.75	4.91	17.25	8.53 23.28
Store room	8½' x 8½'	White wash	-	-	14	9.52
Servant's room	8' x 8½'	White wash	-	-	14	9.52
			Total	134.35		249.93

Total Rs. 384.28

\*Square feet is used since the cost is available for 100 square feet.

The amount spent for the purchase of wall finishes for the whole house was Rs. 384.28. A sum of Rupees 90.00 was incurred on labour. The total expenditure on finishing the wall amounted to Rs. 474.28.

### 3. Cost of furniture:

The expenditure on furniture included the cost of wood finish and other miscellaneous items required for constructing the furniture. The expenditure pattern is shown in Table VII.

TABLE VII

TOTAL COST OF FURNITURE

Item	No.	Cost of			Cost/ unit in Rs.	Total cost in Rs.
		Wood/ unit in Rs.	Polish/ unit in Rs.	Others/ unit in Rs.		
<u>Movable</u>						
<u>furniture</u>						
Cot	2	174.00	10.00	64.85	248.85	497.70
Side shelves	2	50.00	8.00	5.00	63.00	126.00
Dining table	1	120.00	2.50	216.50	338.00	538.00
Chairs with cane bottom and back	9	45	2.00	13.00	60.00	540.00
Dressing table with mirror and stool	2	160.00	10.00	28.00	248.00	496.00
Table for bed room	2	200.00	10.00	20.50	230.00	462.00
Table for study room	1	210.00	5.50	20.50	236.00	236.00
Wardrobe	2	260.00	15.00	121.50	396.50	793.00
<u>Built-in</u>						
Crockery cupboard	1	424.00	24.00	60.00	508.00	938.00
Show case	1	406.00	24.00	50.00	480.00	
Bookshelf	1	352.00	25.25	35.50	462.75	462.75
<b>Total</b>		<b>2401.00</b>	<b>134.25</b>	<b>735.35</b>		<b>4939.45</b>

A sum of Rs.5479.45 was spent on furniture which included the labour charges also. The built-in furniture constituted 26 per cent of the total expenditure. Teakwood and plywood were used for the construction of furniture and hence the high expenditure incurred.

#### 4. Cost of furnishing materials

The expenditure on the furnishing materials involved the cost of furnishing fabrics used for draperies. The number of doors and windows where they were used and their cost are shown in Table VIII.

TABLE VIII

#### COST FOR DOOR AND WINDOW DRAPERIES

Draperies for	No.	Quantity in metre	Cost/metre in Rs.	Total cost in Rs.
Door	2	4.50m x 2	6.36	57.24
Window	9	3.75m x 9	4.28	142.31
				199.55

The total cost of furnishing fabrics was Rs.199.55. The cost of tailoring amounted to Rs.30.75 thereby bringing the total expenditure to Rs.229.80.

#### B. Evaluation of the Furnishings:

The furniture and materials for furnishings were evaluated in terms of utility and beauty by the housemaker as well as by ten experts in home management using a check list specially drawn up for the purpose of evaluating the furnishings as given in Appendix V.

The check list included features of floor and wall finishes, furnishing materials used, window treatment, colour scheme, accessories and special features such as show case and crockery cupboard and the furniture pieces designed.

1. Evaluation by the homemaker:

The homemaker's evaluation showed that she was highly satisfied with the type of materials and designs used for floor. She considered the material highly suited to the function of the rooms.

According to the homemaker, the colours used for walls were pleasing in appearance and suited to the rooms. She was not satisfied with the general appearance since the poor texture of plaster left an uneven surface.

The furniture designed were fully approved by the homemaker, who found them simple, adequate and suited to their purpose.

2. Evaluation by the experts

The same check-list used by the reference homemaker was used by the experts for evaluation.

Floor finishes:

All the ten experts were of the opinion that the flooring materials and designs were suited to the function of the room, but for two who viewed that mosaic tiles were not suitable for kitchen and bathroom owing to its slippery nature. As expressed by eight experts the designs of the flooring materials show off the stains.

Nine homemakers considered the flooring having neat appearance and appreciated the design selected. The one who did not accept it viewed that the patterns were not pleasing. The black and white design used for verandah which is a new pattern gradually coming into vogue was not approved by two experts.

#### Wall finishes:

The wall colour in all the areas were considered to be pleasing in appearance by all but for two experts. One of them did not like the colour of the wall finish in bed room-A and the other one disliked the wall colour in bed room-B. This indicates the individual difference in colour preference.

#### Furnishing fabrics:

The general expressions about the furnishing fabrics as viewed by the ten homemakers are tabulated and presented in Table IX.

TABLE IX

## EVALUATION OF THE FURNISHING FABRICS BY THE EXPERTS

Qualities	Verandah	Living room	Bedroom A	Bedroom B	Study room
Dignified	8	9	9	9	9
Simple	10	10	10	10	10
Adequate	4	4	4	4	4
Sophisticated	4	4	4	4	4
Modern	10	10	10	10	10

The simple and modern nature of the furnishing fabrics were liked by all the experts.

But for one, all viewed that the pattern was suited to the material and that it was subdued and beautiful.

The colour scheme of the different rooms were critically evaluated as in Table X.

TABLE X

## EVALUATION OF THE COLOUR SCHEME BY THE EXPERTS

Qualities	Verandah	Living room	Bed room A	Bedroom B	Study room
Cheerful and stimulating	10	9	8	9	10
Conservative	3	3	2	2	2
Dignified	8	8	8	8	8

Colour schemes of verandah and study room were considered to be cheerful and stimulating by all the experts.

It was emphasized by eight experts that there was harmony among floor, wall, furniture and furnishing materials in all the rooms. The accessories selected were regarded to be adequate, suitable and beautiful by nine of them.

Build-in cupboards:

All the ten experts agreed upon the simplicity and suitability of the built-in cupboards.

Movable furniture:

All the furniture pieces were evaluated for their simplicity, beauty, comfort and convenience and workmanship. Table XI presents the qualities of the furniture pieces as expressed by the experts.

TABLE XI  
EVALUATION OF FURNITURE BY EXPERTS

Furniture	Qualities appreciated by (No. of experts)			
	Simplicity	Beauty	Comfort	Good work- manship
Chair	10	10	10	10
Cot and side shelf	10	10	10	9
Table	10	10	10	10
Wardrobe	8	8	7	9
Dressing table	10	10	10	10
Dining table	9	10	10	10

The chair, table, dressing table and dining table were regarded simple and suitable by all the experts.

## V SUMMARY AND CONCLUSION

This study was planned to prepare a newly constructed house for furnishing. It included, finding out the tastes and preferences of the homemaker, selecting floor and wall finishes and designing the furniture and furnishing materials. These aspects were evaluated by the reference homemaker and ten experts in homemanagement in terms of the cost involved in relation to the budget and the designing.

The findings of this study are:

The cost incurred in preparing the floors and walls and procuring the materials for furnishing the newly constructed rooms was Rs.11388/- against the budget of Rs.10000/-. The difference was due to the fact that the prices went up between the time the budget was made (one year earlier) and the time of purchase.

The floor and wall finishes were appreciated by the homemaker and the experts as highly pleasing and suited to the purpose of the rooms.

The designs of the furniture pieces were appreciated for their simplicity, beauty, adequacy and suitability.

The designs, quality and elegance of the Khudhi furnishing fabrics were liked by the homemaker and all the experts.

The homemaker and the experts remarked that the colour schemes in all the rooms were cheerful and stimulating and the accessories used adequate, suitable and beautiful.

It is hoped that when the furnishings are completed according to the designs drawn in this study, the selected family will find comfort, convenience and beauty in the new home.

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**APPENDICES**

APPENDIX I

SRI AVINASHILINGAM HOME SCIENCE COLLEGE  
COIMBATORE .11

QUESTIONNAIRE TO ELICIT INFORMATION REGARDING THE HOME MAKER'S LIKES  
AND DISLIKES REGARDING FURNISHINGS FOR THE NEWLY BUILT HOUSE

Name of homemaker:

Date:

I. Family Background

S.No.	Relation to the Homemaker	Age	Educa- tion	Occupation	Income/month	Other sources of income
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Total income:



III. Indicate the type of flooring you prefer

Areas	Type of flooring
Verandah	
Living room	
bed rooms	
Kitchen	
store room	
Servant's room	
Pantry	
Bath room	
Water closet	

IV. Indicate the type of wall dressing you prefer

Areas	Stucco	Distemper	Oil paint	White wash	Colour wash
Verandah					
Living room					
bed rooms					
Kitchen					
Store room					
Servant's room					
Pantry					
Bath room					
Water closet					

**V. Furnishing**

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Place  
where furnishing is  
needed

Material for furnishing

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**VI. Would you like to use floor carpets for your house?**

Yes

No.

If yes,

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Area

Type

Size

---

**VII. Furniture**

Rooms	Name of furniture you have planned to have for the new house
Verandah	
Living Room	
Dining Room	
Pantry	
Bed Room	
Study Room	
Guest Room	

**VIII. List out the accessories you possess**

**IX** Do you think what you have at present is sufficient to decorate the new house?

Yes

No

If not list out things you want with reference to each area of the house

Different areas	Decorative objects needed

**X. How much of money would you allot for:**

- A. Furniture**
- B. Furnishings**
- C. Accessories**
- D. Flooring**
- and E. Wall finish**

**XI. Other remarks:**

APPENDIX II

SRI AVINASHILINDAM HOME SCIENCE COLLEGE  
COIMBATORE - 11

AN INTERVIEW SCHEDULE TO ELICIT INFORMATION REGARDING STRUCTURAL  
FINISHES SELECTED BY HIGH INCOME GROUP HOUSEHOLDS IN COIMBATORE CITY

Name of the interviewee:

Name of the head of the family:

I Family Background:

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S.No.	Members of the family	Age	Educa- tion	Occupation	Monthly Income	
					Main source	Other sources

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Total Monthly Income

**DETAILS REGARDING FLOOR MAINT. AND CEILING FINISHES**

Finish for	Area	Material and colour	Design plain patterned	Number of years used	Reason for using Material colour	Mainten- ance problems	Number of times repaired	Nature of repair	Cost of repair	Remarks
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**A. Floor**

**B. Wall**

**C. Ceiling**

APPENDIX III

SRI AVINASHILINGAM HOME SCIENCE COLLEGE  
COIMBATORE.11

DATA SHEET TO COLLECT INFORMATION ON WALL FINISHES FROM SELECTED SHOPS IN  
THE CITY OF COIMBATORE.

I Name and Address of the shops:

Date:

II. Details regarding finishes:

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Type	Brand	Form	Colour	Cost per unit	Remarks
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III. Do you provide any special service to your customers?

Yes  No

Types of services rendered:

- 1.
- 2.
- 3.
- 4.
- 5.

IV. Details regarding quantum of sales:

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Types	Brands	Forms	Colours	Quantity sold per year	Remarks
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V. Which are the types and colours mostly preferred by the customers?

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Types	Colours	Reasons
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VI. Given the colours and types of flooring as follows:

Living cum dining room and pantry : Merry gold - Mosaic  
Study room and bed rooms : White with multi colours - Mosaic

Verandah	:	White with black	-	Mosaic
Kitchen, store, bath room, v.c. & servant's room	:		-	Cement

Which colours <sup>w</sup>ould <sup>you</sup>suggest for wall finishes

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Room	Colours
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Verandah

Living cum dining room

Bed Room A

Bed Room B

Study Room

Pantry

Kitchen

Store room

Servant's room

Bath and v.c.

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**APPENDIX IV**

**SCORE CARD TO EVALUATE THE FURNITURE ARRANGEMENT  
IN THE BED ROOM**

<b>S.No.</b>	<b>Particulars</b>	<b>Maximum scores</b>	<b>Scores awarded</b>
<b>A.</b>	<b>Furniture pieces:</b>		
1.	Size is proportionate	10	
2.	Can be easily shifted	10	
3.	appear simple and beautiful	10	
4.	type is suitable to the room	10	
5.	provide for ease of maintenance	10	
6.	number is adequate	10	
<b>B.</b>	<b>Furniture arrangement:</b>		
1.	enough space in the room for extra pieces, if required	10	
2.	occupies enough space and still provides free movement	10	
3.	flexible enough to provide for alternative arrangements	10	
4.	avoids too many large bare places	10	
5.	creates an impression of maximum space	10	
6.	does not seem overcrowded	10	
7.	furniture placed in conformity with the general structural lines	10	
8.	furniture grouped according to its use	10	
9.	carries the eye towards the centre of interest	10	

S.No.	Particulars	Maximum scores	Scores awarded
10.	prevents hindrance from one piece to another	10	
11.	well placed to provide for good circulation	10	
12.	evenly distributed	10	
115.	appears balanced in quantity and arrangement.	10	

APPENDIX V

CHECK LIST FOR EVALUATING THE FURNISHINGS IN A NEWLY BUILT HOUSE

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S.No.	Particulars	Verandah		Living room		Bed room A		Study room		Pantry		Kitchen		Store room		Bath W.C.	
		Yes	No.	yes	No.	yes	No.	yes	No.	Yes	No.	Yes	No.	Yes	No.	Yes	No.

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I Floor

- A The flooring material is
1. suited to the function of the room is non slippery.
  2. is non slippery
  3. shows off stains
  4. provides a neat appearance
- B. Is the design of the tile pleasing?

II Wall

- A The colour of the wall
1. is pleasing in appearance
  2. is suitable to the room
  3. does not flake
- B. The wall finish
1. is evenly applied to avoid spotty patches
  2. provides a pleasant background.
-

S.No.	Particulars	Verandah		Living room		Bed room A		Bed room B		Study room	
		Yes	No	Yes	No	Yes	No	Yes	No	Yes	No

### III Furnishing Materials

#### A. The furnishing materials appear

1. dignified
2. simple
3. delicate
4. sophisticated
5. Modern

#### B The pattern is

1. suited to the material
2. subdued and beautiful

### IV Window Treatment

- A. Simple
- B. Informal
- C. Uniform

### V. Valance

- A. Satisfactory

### VI. Colour Scheme

- A Cheerful and stimulating
- B Conservative
- C Dignified

### VII Harmony between wall, floor furniture and furnishing materials.

### VIII <sup>S</sup> Accessories are

- A Adequate
- B suitable
- C beautiful

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S.No.

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Yes

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No

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**IX**    Show Case

- A.    Simple
- B.    Adequate
- C.    Suited to the purpose
- D.    Can hold tall and short objects
- E.    Provides for an interesting arrangement

**X**    Cookery Counter

- A.    Simple
  - B.    Adequate
  - C.    Suited to the purpose
  - D.    Drawers for cutlery are adequate
-

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S.No.	Particulars	Chair		Cot		Table		Ward robe		Dinning Table	
		Yes	No	Yes	No	Yes	No	Yes	No	Yes	No.

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**XI**      Furniture

- A    Simple
- B    Rigid
- C.   Beautiful
- D.   Comfortable
- E.   Indicates good  
workmanship