

11.2 11.11.11

11.11.11

11.11.11

11.11.11 11.11.11 11.11.11

11.11.11

kansas city



public library

kansas city, missouri

Books will be issued only
on presentation of library card.
Please report lost cards and
change of residence promptly.
Card holders are responsible for
all books, records, films, pictures
or other library materials
checked out on their cards.

HOW TO MAKE
CURTAINS AND DRAPERIES

HOW TO MAKE CURTAINS AND DRAPERIES

by Barbara Baer



MEDILL McBRIDE COMPANY

NEW YORK

HOW TO MAKE
CURTAINS AND DRAPERIES

Copyright 1950 MEDILL McBRIDE Co.

Manufactured in the United States of America

By GANIS & HARRIS, New York

Published simultaneously in Canada

By GEORGE J. McLEOD, LIMITED, Toronto

Contents

	<i>Page</i>
I. Windows—from the Inside Looking Out	9
II. Deciding on Style	13
III. Selecting Your Fabric	30
IV. Measuring for Good Tailoring	47
V. Cutting and Sewing	54
VI. Valances, Cornices, Swags—and That Built-in Look	76
VII. Ingenuity with Hardware	87
VIII. Life-saving Hints for Curtains and Draperies	97
IX. Some Additional Decorator Ideas	100

1, 50

NOV 14 1950

HOW TO MAKE
CURTAINS AND DRAPERIES

CHAPTER ONE

Windows—From the Inside Looking Out

WHETHER you live in a new little G.I. house of Colonial design, a California ranch house, an old Victorian home on a shaded village block, or a city apartment, you are probably more window-conscious than you ever were before. For today, as never before, architects and builders are providing us with houses that furnish more big windows. Across the country, home owners are remodeling their houses to provide for picture windows, corner windows, and other large expanses of glass to allow more sun and light inside, and to bring indoor living in closer contact with the out-of-doors.

If you are lucky enough to have this kind of window area in your house, you are probably concerned

with the problem of providing the right curtains and draperies to obtain suitable privacy and still make the most of your windows. You want to frame your windows and make them an exciting part of your room, and yet you want this large space to be a pleasant drapery that you can draw across the window at night. Draperies and curtains on this large scale are expensive to buy ready-made, and hard to find in the right materials, colors and patterns for your room. Making them yourself will prove a satisfying experience.

And because you are more conscious of the more important windows in your home today, you are probably looking around with a new eye at your other windows. Once you have mastered the art of measuring, cutting, sewing and trimming described in this book, you will probably want to start improving all your windows, from the dormers in your expansion attic to the windows in your master bedroom, bringing to all your rooms the softness and pleasing privacy that only draperies afford.

Had this book been written as little as five years ago, there would not have been much to tell you that you couldn't have picked up from your mother or grandmother. But today there are many new things being made to beautify your windows, from glass curtains made of nylon and Fiberglas (mildew resistant, crease resistant, easy to wash and unnecessary

to iron) to ready-made valances, complete with fluorescent light for illuminating the draperies and bringing out the beauty of their color or pattern.

In addition, styles in home decorating have changed—or perhaps the word is “increased”—since today besides the still lovely traditional styles, there is a modern and corresponding emphasis on newer colors and textures. Now decorators tell us that the large areas in a room, the walls, floors, ceilings, and drapes as well, must not be distracting—colors should be neutral, and the most successful decorating is that which relies on the accessories and one or two carefully-chosen spots in the room for vivid color. While this remains a matter of taste, no matter what period your room is decorated in, you will want to select modern fabrics that are dust-resistant and easily cleaned or laundered, and you will want to achieve enough skill with your sewing machine and scissors to get that clean-cut, authoritative, contemporary look to your creations.

You have probably discovered that a change of draperies adds new life to your house, changing its entire mood and atmosphere. Once you have learned what there is to know about such details as mitered corners and how to cut swags, you will probably want to do creative sewing—the best way to style your windows for your room, whether it means a new kind of ruffle trim to match the flounce on your dressing

table, or finding a somewhat different and original way to cover a valance board. You will want to change your window styling with the seasons, finding crisp sleek fabrics and treatments with restful, cool colors for summer, and warmer, livelier patterns and color and nubbier fabrics for winter.

And you may want to extend the techniques of window styling to other parts of your house, to curtains for exposed closet spaces, wall-to-wall curtaining for windowless walls that could use a fabric background.

CHAPTER TWO

Deciding on Style

DECIDING what style of curtains you want is not too easy if you want to be sure of having at the same time the most functional and the most attractive draperies or curtains possible. You must answer these questions first: 1) Do you have a pleasant view from your window, one that you want to bring into the room, make a part of the decoration? 2) What style of architecture is your house? 3) What style of architecture is your window? 4) What period or decorative effect is your room, and how much does the furnishing of one room depend on that of another? 5) What exposure does your window have? (This question influences your choice of fabric and color.)

The question of outlook is fundamental. Primarily what one remembers about a window is what it looks

out on, not how it is draped. If your room looks out on a beautiful private garden, you can afford to have glass curtains that offer a minimum of privacy, a maximum of bringing nature into the house. If your windows look out of a front yard and a quiet street, lovely in themselves but not too private, you can still have glass curtains which permit a maximum view of the outdoors and yet offer privacy from the person looking in.

Suppose, however, that you live in the country where the general effect is pleasant, and yet that ugly house across the street, the new housing development, or the neighbors' childrens' sandpile spoil the view. Or suppose you live in the city and have a view mainly of ugly roof tops, although you do get an expanse of sky and changing panoramas of sunsets and sunshine! In both these cases you will want a window treatment that offers glimpses of leaves or sky while obscuring details. Marquisette or net glass curtains will do this, as will Japanese bamboo blinds or Venetian blinds.

On the other hand, you may have a distinctly unpleasant view into a dark courtyard, or smack up against a neighbor's garage or house in the suburbs. Then you may as well decide to turn your window wall into an attractively hung and draped expanse. You may want to extend your draw curtains from wall to wall, and have them drawn open at night for ventilation, or you may want opaque glass curtains that

let in light and appear pleasantly translucent in the day without giving a view, with the interest created by the overdraperies.

Styling and Architecture

The architecture of your house will have a lot to do with your decision on window treatment, as you will want to use your draperies and curtains to bring out the best qualities of the architecture from the exterior as well as from the interior. Thus, white ruffled tied-back organdies and other sheer materials are still, perhaps, the most effective curtains for a Cape Cod Colonial house. But today many young couples who really want modern small houses are forced to accept the modified Colonial types, since in most sections of the country small modern houses are not yet within reasonable price brackets. It is possible to give such a home an intriguing modern appearance with, for example, vivid plain fabric drawdraperies across a breezeway, a modern print at the picture window, and so forth. But caution should be used in combining decorating styles as expressed by your curtains, and architectural styles. Certainly it is incongruous to hang looped-back damask draperies in a ranch style house, just as it is inappropriate to have ruffled organdie in an Italian villa.

As far as possible, without making the interior dull, it is a good idea to make the curtains alike in both

shape and general style, since it is distracting to see in one façade looped-back, straight-hanging, Dutch style, and various other treatments. If your styles do vary from room to room, however, use glass curtains of the same color throughout the house, and this will help achieve unity on the exterior.

From the interior, too, the window treatments should have a certain amount of uniformity, especially in those houses where rooms open into one another, or where there is a dining area as part of the general living space, as in many new, small homes. This is especially true of the ranch type house, where all the rooms are on the same floor. It does not mean that you need use the same print throughout, or the same fabric or color, but there should be a correlation of materials and textures, and a blending of colors. If, for example, draperies are featured in the living room, of linen of smoke gray with chartreuse and hunter green leaf patterns in the print and a chartreuse moss fringe, the adjoining dining area can have plain smoke gray linen drapes with chartreuse fringe, or chartreuse draperies with gray fringe, and possibly a valance and tiebacks that repeat the leaf pattern.

Casement cloth, or glass curtains, as mentioned, give the house not only uniformity from the outside, but also on the interior.

Window Architecture

The window architecture itself has much to do in determining treatment. Your window may be an important decorative asset, if it is a picture window, a whole window wall, a bay window, or a corner window; you will want to make the most of it, and yet at the same time not have it stand out so vividly in the room that it is a disquieting factor. The windows must seem a natural part of the room's architecture.

On the other hand you may have two or three windows that by themselves do not seem important architecturally, but that will seem much more important and make your room smoother if you pull them together by your window treatment (that is with a cornice for the group, or a swag or valance tying them together, and by hanging your overdraperies as though you were dealing with one window, with a panel at each end).

But also you may have problem windows where, for example, heights vary, or framing styles differ, giving your room an uneven appearance. Or in an older house the architect may have used a definite style, such as a Palladian window, which would give your room a perhaps unwanted classical atmosphere. In such cases it is quite possible to disguise the architecture, and with rods and fabric to transform the dimensions of the window.

The single two-sash window is today, and has always been, the most common type. The sash window may be long and high and narrow, and this may seem to give your room a smaller appearance as it will make the walls seem higher. In this case you will want to make the window seem wider by extending the top frame with blocks of wood and then hanging your draperies and curtains from rods that extend the full width of the extended frame. A deep valance or swag will also cut down the apparent height of your window.

If, on the contrary, the window is wide and low, and seems to make your room too large for its low walls, heighten the frame with a board which you can top with a valance board, and hang your draperies as though they began at this point. Still another way to increase height is to hang your valance board just below ceiling height. A short festoon draped over a pole, combined with filmy, deep-pleated glass curtains, will also give an illusion of height.

In addition to the sash windows are bay windows, which are two or more windows placed at angles to each other. Perhaps the most pleasing and uniformly successful way of treating this window style is to drape it as a single unit and have a continuous valance extend all the way across it. When there is too much wall space between the windows which form the bay, treat each window as a separate unit; but be

careful not to have too much fabric in this space. Rods can be purchased which curve to conform to the curve of the bay. Another bay-window treatment is to have double sash curtains at each window with a continuous valance of the same material over them all.

Dormer windows, rising from a gable in a slanting roof, may be found in many extension attic-type G.I. houses, and may be treated quite informally. Simple ruffled window curtains of muslin, organdie or some other sheer material are always appropriate. Sash window curtains help a bedroom window under a sloping room to seem larger, particularly if used as glass curtains with ruffled tie-back draperies.

Double-sash windows give one a better chance to exercise imagination and ingenuity. Consider them as one unit, with valances or cornices helping to increase the illusion. The glass curtains may be caught together in an hour-glass shape with a bow at the center, although this treatment is apt to be more distracting and over-elaborate than it is pretty. Or the overdraperies can be looped back over Venetian blinds, Japanese blinds, or a wide painted shade. Any number of decorative treatments come to mind.

Corner windows may seem to offer problems, but actually they make very attractive window treatments possible, and give a great feeling of space to the room. Again, they are most successful when no drapery

is hung in the corner and they are treated as a single unit (which they actually may be in modern homes and apartments). Blinds with lightweight curtains hung over them to soften the light with draperies at the side are always effective. Another way to tie such windows together is to obtain the feeling of a continuous drapery with festoon valances and long side panels. Or you can outline the entire window with a frame of double ruffles. Corner windows lend themselves to draw draperies.

Casement windows are those windows which swing on hinges at the sides, opening out like doors. They can be single or double, and open in or out. It is customary to curtain them with casement cloth, shirred on rods at top and bottom, but you may also wish to provide them with a pair of traverse curtains. A French window, or a door hung as a casement but extending to the floor, may be treated in the same way. Cranes or swinging rods are practical for casement draperies, as are traverse curtains.

It is only since the 1930's that architects have placed great emphasis on using natural ventilation (or heat from the sun's rays). Architects then turned the rooms in the house that were most frequently used to the south, and the south wall was in effect one huge window. This idea has become increasingly popular, and today most new homes feature at least one large "picture" window, while windows throughout are

larger. In the most advanced modern homes whole sides of the house are virtual sheets of glass.

Actually, a true picture window is a large window with an uninterrupted frame of glass, with no muntins (or crossbars that break the window up into small panes). This is preferable because a view improves when seen through an uninterrupted expanse in which the frame of the window frames the view just as it would a picture. But the term has come to mean any very large window. In both window walls and picture windows the glass may be fixed so that the window never opens, and ventilation comes from slats beneath the window.

Most popular draperies for large windows are the traverse or draw types. These range from fine-count marquisette (44 x 30 threads per square inch) and shimmering glass-fiber yarns to stately floral-print failles and finely-textured satins. Drapery materials should not be too heavy or bulky, so that they may be drawn back and forth easily. Sturdy traverse rods help make these draperies practical. Draw draperies are particularly suited to bedrooms because ventilation, light and privacy are very important in these rooms. In bedrooms it is more necessary that the draperies rather than the glass curtains be of the traverse type.

It stands to reason that if you have a large window you have a good view, and you will not want to obscure it with curtain fabric hung over any portion of

the glass. Have your draperies hung at the sides, like portions of the frame, ready to be drawn when you choose. One way of treating a picture window with east or west exposure (where glare is not so great a problem) is to frame the window with a rodless valance on all four sides—that is, with shirred and ruffled material attached to parallel rods or one rod, or with a backing of pleated heavier material such as mattress ticking tacked to the frame.

Exposure is important, as glare and light vary, depending on the way the window faces. A southern exposure, which affords heat and maximum light, is favored in modern homes, and glass curtains are important with this exposure as an aid to cutting glare. If your materials are not sunfast, it is wise to line draperies hung at this exposure, as the lining may be renewed thus adding years of service to the fabric. Soft mellow tones may be selected, as the sunlight itself adds brilliancy. For northern exposures warm tones of yellow, orange, and brown are the best choice, especially in bleak northern parts of the country. Light filtering through warm-toned glass curtains may cheer the darkest corners. East light is colder than west light, and warm colors should predominate.

Decoration and Styling

Your decorative scheme is bound to influence your choice of fabric and the way you drape your windows.

Today it becomes increasingly difficult to label a room as Modern, Provincial, Directoire, or anything else. Modern rooms, no matter what the period is, have in common a smoothness and directness that separates them sharply from the cluttered rooms of other periods. Modern colors give them a contemporary feeling, no matter what the source of design. Some of the loveliest rooms combine the best in furniture and accessories from more than one period. You too, in all probability, have not felt that it was necessary to stick slavishly to any one period or style. It is much more likely that your home has taken its cue from the part of the country in which you live, whether you live in a city apartment or country house, and from your family's tastes and needs.

Nevertheless your window styling can pick up whatever style idea is dominant in your home, and in each room. Let's take the living room first.

Suppose you have a modern room. Limitless possibilities emerge as to pattern or fabric and color, but in draping you are more or less confined to straight-hanging draperies and glass curtains. You will want to avoid ruffles, shirrings, festoons, and fancy tiebacks. If you have Chinese modern furniture, for example, glass curtains of raw silk shantung and draperies of solid-color damask with a weave that brings lines that resemble bamboo to the surface are possibilities. Or if you live in the Southwest, or in the country, and

have a Modern room in which natural colors and textures predominate (such as exposed stone walls, great fireplaces, rush matting, bamboo blinds) you will want one of the modern hand-blocked or screen-painted fabrics, perhaps in a Peruvian, Mayan, Guatemalan, or some other primitive print in one color against a natural ground. If your room is a more sophisticated kind of Modern, as in a city apartment, you may want one of the exciting abstract Modern designs. When tiebacks are necessary, use chunky pieces of brass, clear plastic, or simple wood, and avoid anything gadgety or fussy. In Modern fabric patterns, look for something simple that is, at the same time, not obvious—a pattern that, because the artist has been clever, does not seem too repetitive.

Modern in feeling, but at quite the other end of the scale, is the classic style, in which the patterns suggest Grecian urns, classical columns, and figures. This style calls for delicately-draped hangings, swags, or festoons, falling in soft folds down the sides and sometimes lying along the floor. They can be created in sheer materials and in richer brocades and hammered failles.

If your room is Provincial, ruffles are very good, of course, and they can be deep, wide and plentiful. Sash glass curtains on a brass rod are attractive in a Provincial room, echoing the brass accents of accessories. There are very many attractive small-patterned fabrics

on the market for Provincial rooms, in *toile de Jouy* and other documentaries and in Americana. Large curving cornices padded and covered with fabrics of the same pattern are attractive.

For formal rooms of period style, as Italian Directoire, Empire, Louis XV, or Georgian, draperies may be looped back in a more elaborate manner, and richer smooth-faced fabrics such as pure silks, antique taffetas and damasks may be used, as well as the newly fashionable laces and nets. Windows for these rooms are lavishly covered by lightweight glass curtains topped by contrasting valances which sweep across wide areas, or for narrow windows are made up of crisscrossed asymmetrical fabric lengths. Overscaled brass or dark mahogany rods with minaret ends give an impressive air to these treatments.

If your family uses the living room for quiet evenings at home, for reading, sewing, and other activities of this nature, avoid patterns and colors that are too gay or lively. If on the other hand, you do much entertaining, and your living room is more formal, you can afford more exaggerated draping styles, and bolder, more dramatic color.

In the bedroom, patterns and colors should be restful. Here, of course, you will want to choose draperies that are most attractive to the member of the family whose room it is. Sturdy cottons, ranging from sailcloth and duck to monk's cloth, can be used in chil-

dren's rooms, and in your son's and daughter's rooms where modern prints will be appreciated. Your teenage daughter may prefer a room which is more of a study and entertaining area, decorated in simple Modern styles with abstract-patterned draperies, to the conventional young girl's frilly room. Your own room may be as soft and inviting and luxurious as your wish can make it, with lustrous rayon satin or taffeta draperies to match quilted flounced spreads and dressing table.

Kitchens, as always, can be curtained informally with sash curtains, Dutch curtains and short, straight-hung curtains of lightweight materials, with gay trimmings. Kitchens are becoming less clinical, and now Provincial small-patterned drapery curtains will go with pine-panelled walls, and candy-striped chintzes, semi-abstract fruit and flower designs, and other bolder patterns and fabrics are used, particularly in a kitchen which has a dining space.

Color

Still one problem remains in deciding on style—that of color. Since light and shade change color, it does not pay to be overly fastidious about the degrees of color used, but the choice of a hue is important, since this alone can change the architecture and the mood of your room. You can, for example, make a small room appear larger if you use different values of

one color with a pale tint on the walls, a darker tone for the rug and a tone somewhere in between for the draperies. Also, red, orange, yellow and red-violet are "advancing" colors and tend to bring walls forward, making a room smaller, whereas cooler colors, blue, blue-violet, yellow-green, and green seem to recede, and give an illusion of space.

Monochromatic rooms are pleasant and fashionable, and in addition they make spaces seem larger. In any color there is a wide range of tints and shades. 'Tints' have white mixed with normal, pure colors, and 'shades' have darker tones by means of black mixed into the pure hues. Also, you are closer to the monochromatic idea if you use the secondary colors that are next to the primary colors on the spectrum. That is, with blue have green and violet-blue, violet and yellow-green. With red have yellow-orange, orange-red and red-violet. Depend on accessories for your vivid splashes of contrasting color.

Contemporary rooms favor large areas of white, natural color or gray in walls and fabrics, with patterns in color laid over this as a background. If you find a fabric in a color scheme that delights you, you can build your room around the colors in it.

Colors are said to produce certain emotions and reactions, although this, of course, depends on what colors are matched, and how they are used. Red, for instance, is considered the most lively color. In its

very vivid forms it is effective in small amounts to add sparkle to a room. Tones of red that fit in with modern nature colors and can be safely used in large quantities are terra cotta, shell-pink, rust and tangerine. Yellow in its paler, muted forms in glass curtains gives bright cheerfulness to a room, as does orange. Yellow glazed chintz can be attractive, but in rougher materials, gold, beige, and other off tones are better. Green is considered very restful, the opposite of red. Green becomes the basis for a group of correlated earthy tones, when olive green is the basic color, and primrose yellow, cucumber, pale chartreuse, sage, pale celadon, Lincoln green and scarab green are used. Blue was for a long time avoided, as a cold color; but now blue is once more important, especially in rooms where elegance is desired, as in Regency and Directoire, and is used with white and gold. Dusty colors, that have gray mixed in them, and gray itself, bring an element of peaceful repose into a room; and grays and near-black colors such as black plum, smoke gray, and black are used with china white, sky pink, tangerine, pearl gray, mocha and pomegranite for sophisticated interiors. Black abstractions on white or neutral ground are seen more and more in draperies.

Numerous nontarnishing metallic yarns, some glinting subtly, others bright and shining, are now avail-

able, ranging from metallic lamé to nubby materials with gold and silver highlights in the weave.

Provincial and Early American rooms use *toile de Jouy* fabrics in single colors of blue, green, faded blue, wine, red or amethyst on off-white backgrounds. Butternut is another provincial background color, successful with the painted woods, fruit woods, and generally lighter furniture of this type of room.

You have a greater opportunity to use color at your windows than in the past, since fabrics are easier to wash and clean, and easier to keep clean. This fact also makes it possible to use white in a carefree manner. While decorators have cut down the palette for any one room, they have not become afraid of color. Dyes are increasingly varied, and it is possible to find very pure bright colors and subtle tints and shades in fabrics, ranging from gossamer gauze to sturdy duck.

CHAPTER THREE

Selecting Your Fabric

THE fabric department of your department store with its vast assortment of materials, colors, weaves, and patterns competing for your attention, is apt to prove bewildering unless you understand something about fabrics before you go out to buy them. With some knowledge of fabrics you are not so likely to be swayed by bargain prices or tricky patterns, and to buy something that is not really what you had in mind. A good precaution is to get a swatch to take home and to place it near your other furnishings to see how it goes with them. If you like it is much when you get it home, it will probably continue to satisfy you.

In purchasing curtain materials it is necessary to consider their durability, texture, color, design, and how easy they will be to care for. Sometimes the cost

of the fabric itself is not large, but the trouble and expense of making it up warrants getting a fabric that will wear, even at a higher price. The new synthetic finishes that make fabrics shrinkfast, colorfast and sunfast, glass and plastic fibers, and plastic sheeting materials, have gone a long way in disposing of many of these difficulties. But often a room calls for a traditional material, and in such a case durability is a consideration. If you find you have fallen in love with an expensive chintz or print that you just can't afford, get a plain material that correlates well with it and use it for trimming, or for a valance or cornice covering.

Sheers

Glass curtains, or thin sheer curtains, have come to be more and more popular hanging alone, with no overdraperies. New concepts in light and space have inspired spider-web techniques in gauze with the merest suggestion of plaid; strong glass fibers spun into shimmering fabrics, woven into curtains that seem to shed dust and soil, that launder ready to hang without stretching; soft glowing weaves of acetate rayon, remarkably sturdy for all their look of delicacy; gossamer wool, nylon and vinyon weaves. These sheers are screens that, when used as casement cloths, cut glare from strong daylight, providing a decorative yet unobtrusive accent. They maintain that look of maxi-

mum space and close contact with the out-of-doors that modernists treasure.

What are some of the familiar types of materials you encounter when you go to buy fabric for sheer or glass curtains? Most prevalent are the marquisesettes—in silk, cotton, rayon, nylon, glass fiber, or any similar yarn, square meshed or open meshed, open weave, lightweight fabrics. The newer nylon and fiber glass marquisesettes may be more expensive than cotton or rayon, but their makers claim better lasting powers, explaining that they make for economy in the long run since they need less frequent laundering than ordinary marquisesette. They won't shrink, and consequently need no alterations. Also, since they won't absorb moisture, they won't wrinkle or rot.

Ninon, in both cotton and rayon, differs from marquisesette in that it is heavyweight (rather than lightweight), closely-woven, (rather than loosely-woven), filmy, and extra fine. Ninon is a type of voile, a plain weave in a cotton or rayon, usually fine and sheer, although it is available in many grades from coarse-open to fine, veil-like material.

Choosing between these two materials in draw draperies for large window expanses in modern rooms can be of more importance than it would seem at the first consideration. If your room is based on rough textures, earthy colors, with an emphasis on natural woods, potteries, and California styles, the filmy

smoothness of nino might look just a trifle wrong; whereas it would be just the thing—far preferable to marquissette—in a room with sleek surfaces, the Far Eastern touch, lacquered ebony, polished brass, spun aluminum, and shining taffeta, or upholstery with metallic accents, taffeta or satin. And again, when choosing between a voile and a marquissette for a glass curtain, think how it will look paired with the over-drapery. A filmy smooth, translucent voile would conceivably look better next to a more formal rayon faille; a marquissette better next to a chintz.

Grenadine is a fabric similar to marquissette made of silk, mixed with cotton. Loosely woven, it is fine, more transparent than marquissette and made with a dot or figures.

Muslin is a glass-curtain fabric, with an old-fashioned charm that is being brought back by decorators, especially in Dutch curtains for den, kitchen and dinette. Muslin is a firm, plain-weave cotton cloth ranging in weight from thin batiste to heavier sheetings such as percale. Lawn is a sheer muslin, slightly stiffened, with the pattern printed on.

Organdie, which is a sheer stiffened muslin, holds ruffles and flounces better than most sheers, and is a favorite for achieving a fresh, crisp, feminine look, for little girls' rooms, for cottagey interiors, for pretty boudoirs. Used as a trimming with eyelet embroidery on chintz it is dainty and appealing.

Lace and Nets

Another returning vogue is lace, especially with a renewal of home fashion interest in Victorian styles. But the newer lace curtains have more delicate designs than the older styles. Although lace is available in a great variety of patterns, familiar laces for draperies include "antique lace," which is hand-made bobbin lace of heavy thread with large, often irregular, square-knotted net on which designs are darned. It is the imitation antique lace, which is the fabric sold for draperies. Battenburg lace, a coarser form of Renaissance lace, made by hand or machine, of linen, braid or tape and linen thread brought together to form various designs, is machine-made for draperies. Brussels lace is now being made by machine in delicate patterns. But the more contemporary lace fabrics have sheer ground areas, clearer designs, and free placement of design motifs.

Fish net, cotton or linen twine knotted together with big open loops, is often recommended by decorators for seashore or country houses, for covering big open window spaces, or as a wall drapery, where it can provide a pleasing pattern of white threads against a vivid background. To provide privacy with fish net it is necessary to have overlapping lengths. For some reason an illusion exists that this is an inexpensive window treatment; actually fish net, obtained

from commercial fishing supply houses at best, is relatively expensive.

Ordinary net, usually in beige colors or tan, is often sold as a dining room or living room curtain material and is considered durable, although in actuality its shrinkage rate is high. Breton lace, net which has designs embroidered on it with heavy, often with colored, thread, is also sold. Tambour curtain fabrics (embroidered on a drum-like device) and filet nets from England, Switzerland and France are available, and provide a filmy glass curtain through which soft sunlight filters.

Just announced is a method of weaving nylon on looms, and lace curtains of nylon are said to be light in weight and easily laundered. After the water has drained off, the curtains may be hung back on the rods to finish drying. A light pressing is only necessary at the hems.

Gauze, a thin, sheer-woven cotton fabric similar to cheesecloth, is made in different weaves of silk, cotton, rayon and synthetics. Theatrical gauze, now being produced in charming pastel plaids of green, pink and white, yellow, white and rust, hunter green, and chartreuse and white, among other color combinations, can be used for play rooms, dining rooms, or any room where a subtle, gay touch is wanted.

Another nylon fabric now available is a gauze of

such transparent delicacy that a hundred yards of it weighs less than five pounds. Remarkably strong and dirt-resistant for all its sheerness, it is described as ideal for casement curtains, as it lets in a slightly softened light, while from the outside the close weave reflects the light and reveals nothing.

Serim, a lightweight, stiffened, coarse gauze, with an open weave, usually in ecru or white, used to be preferred to net and marquisette, since it had less tendency to shrink on washing but, as explained, this need no longer be a prime consideration, since you can get other materials which will not shrink. The rule still holds good, however, that for fabrics which are not shrink-proof, the coarser the mesh, the more chance of shrinking. Some fabrics with a coarse mesh will shrink so much at the first washing as to be practically useless.

Dotted swiss, a sheer, crisp, cotton fabric with either embroidered or raised polka dots on a plain weave, is effective for informal curtains, and for bedrooms, kitchens, etc.

Glass curtains that are more opaque include the already-mentioned handkerchief or finer linens, cambrics or lawns; natural silk, which is naturally creamy-white or yellow, depending on its source, or dark tan if from a wild silkworm; pongee, which is a thin natural tan-colored silk with a rough, knotty weave, or shantung, which is much like pongee and was orig-

inally woven of wild silk in China but is now often mixed with rayon and cotton. All of these silk or silk-based materials have a natural resiliency and do not crush easily. There is also madras, familiar in a heavier weight as men's shirting material, which is a woven cotton fabric with a stripe, a corded or a checked effect. Nylon and other rayon fabrics that resemble silk closely can be had too, and rayon dress fabrics in interesting prints may make unusual-looking curtains.

Over-drapery Materials

In draperies by far the largest group is the cottons. Beginning with calico—sized, plain-woven cotton with the pattern on one side—these prints, which seem subdued, are fine for country homes. Cretonne was originally the French version of calico, and it is made with a heavier yarn. Usually cretonne, which is the same material as unglazed chintz, has larger designs than the unglazed chintz. Because of its lack of glaze, it gives a pleasantly subdued look to the print; in antique florals an authentic look, in modern designs perhaps a more subtle one.

Chintzes are cretonnes glazed with a dull or high gloss. This gloss is acquired by a wax glaze or a starch glaze, (both of which come out in the laundry) and, today, by a chemical, durable glaze. Choose this type of finish for long use. Glosheen is the name of

mercerized cotton with the satin weave reversed. This gives a permanent sheen, too.

All the printed cottons lend themselves to a wide variety of colors and designs, varying from those reminiscent of the past such as *toile de Jouy* to the free contemporary patterns by modern painters.

Familiar shirting and dress cotton fabrics are highly suitable for informal interiors. Among these are chambray (originally used in Chambray, France, for sunbonnets), a fabric woven with a colored warp and a white woof, resulting in a changeable colored surface. Percalé, which is highly recommended as a summer curtain or drapery material, is a cool, crisp-looking fabric similar to chambray but finer. Originally hand blocked in India, percalé has a dull finish, and comes in plain solid colors and printed patterns. Gingham, another plain-weave cloth, has figures made from yarns which are dyed before weaving, and is woven in stripes, plaids and checks.

A fabric borrowed from working-day life is denim, made in lighter weight for draperies, and in a variety of colors and patterns. This long-wearing, sturdy, fabric dyes to vivid colors and is always stylish. Of firm, twill-weave cotton, it often has a whitish tinge obtained by using white woof yarns with colored warp yarns.

Another suiting material that is very smart for draperies is gabardine, which is a tightly-woven twilled

cotton, rayon or wool, with a marked diagonal raised weave on the right side.

Homespun is the designation given loose rough fabrics imitating tweedy materials formerly loomed at home. The homespun look is obtained by using unevenly-spun fibers of cotton, rayon or wool. Monk's cloth, a heavy basket-weave cotton fabric, usually seen in its natural off-white or beige color, is used too, to achieve a homespun quality.

Piqué, a heavy cotton with a corded surface is highly suitable for summer draperies, as it launders well and wears well.

Among those materials which have a lustrous appearance, and which may be made of cotton, rayon, silk or synthetics, you will find poplin, a fine, durable fabric which drapes beautifully and resembles broadcloth. Made with a plain weave it has fine cross ribs made by using warp threads finer than the woof threads.

Rep, which is heavier than poplin but quite similar, has a more distinctive surface texture produced by heavier woof threads than warp threads. It is produced in silk, rayon, mohair or cotton yarns in plain or printed fabrics. Jaspé is a mottled looking rep, made by having a series of faint, broken stripes woven into it.

Faille, a popular drapery fabric, has a rep weave which gives a heavy corded surface to what is, in

reality, a soft, slightly glossy silk, rayon or cotton fabric. Faille drapes and tailors well.

Ottoman is a heavy corded silk or rayon with larger, rounder ribs than faille. The ribs, or filling, of the cloth are usually cotton, but they are completely covered by the silk or rayon warp. Moiré, another rep fabric, has a heavy watermark impressed by engraved rollers when the material is damp, and this results in the material reflecting light differently on the crushed and uncrushed parts. This pattern is not permanent except on acetate rayon. Bengaline is similar to faille, too, but heavier, with a fine weave.

Satin, of silk or rayon, another glossy fabric, sometimes with a cotton filling, has a smooth, lustrous face and dull back. The luster is obtained by the weave, and the finish produced by running it between hot cylinders. Made in many varieties and qualities, it can be screen-printed and antiqued, and makes a soft, rich material when quilted.

Taffeta, which is also effective when quilted, is smooth on both sides, usually with a sheen on the surface. Of silk, rayon, cotton or synthetic yarns, it may be woven in such a way that its colors seem changeable, its texture crisp.

Certain fabrics have an almost undeviatingly formal manner, and among these are the heavy brocades, brocatelles, and "pile" fabrics like velvet, velour, etc.

They should only be used as side drapes, or in cases where no light is wanted.

Damask, a firm glossy-patterned fabric with a Jacquard weave, is woven so that the right side usually has satin face designs that are reversed on the other side. Damask is similar to brocade, but flatter and reversible. It may be of linen, cotton, rayon or silk.

Brocades, which have been having an influence on wallpaper designs, have subdued patterns made of mixed yarns against a plain background. Satin weave, an all-over pattern resembling embroidery, marks this fabric. Brocatelle is a fancy damask, with stuffer threads under the raised design making a thickness that looks like heavy-handed embroidery.

A variation on the plain weave in which an additional warp thread is looped on the surface and then cut, produces velvet. Velours is a further variation on velvet, in which the additional thread is made in a plain or twill weave of a different color. Plush is another kind of caught pile woven from mohair. Velveteen is a cotton fabric with a short, close pile made to look like velvet.

Toweling materials also sometimes are appropriate as curtains, when a coarse fabric with a rough, irregular surface is required. Crash is such a fabric. Usually of cotton or linen, it is obtained by weaving uneven yarns.

Synthetics

Increasingly you will find fabulous synthetic curtains and drapery fabrics in the stores. Whether it is a "concealed" plastic—that is, a plastic you would never dream was plastic unless you were told, such as a velvet pile of nylon or a filmy lace—or whether it is a fabric more easily recognized as synthetic, such as rubber-like shower curtain material or plastic film, there are certain advantages you should appreciate and certain things you should know about these test-tube materials. First of all, not all plastics have the same properties; try to get a brand name plastic or synthetic that is labeled and tells what it will do. Follow directions for laundering, cleaning and care. Inquire as to the fiber blend if the material is not a pure plastic.

In sewing plastic film materials, handle them lightly. Try not to baste, tack or pin, as you won't be able to repair the holes made. Use Scotch tape instead for preliminary marking, or try paper clips or weights. Don't press or crease your plastic fabric, either. Plastics of this type are easily stitched. Use a fine needle and a mercerized thread, or if sewing a nylon or other plastic fiber fabric, use nylon thread. These threads are said to possess the pliability of cotton, with the strength and elasticity of nylon.

Newest of the synthetics is orlon, a synthetic fiber which is said to be virtually indestructible by the ele-

ments—that is, by sun, light and heat. Orlon can be hung at windows that get strong sunlight or over radiators without fear that this will ultimately weaken them. While nylon has what is called “static electricity” and has a tendency to stick to the windows, orlon is not affected in this way. Orlon is little sheerer than nylon, with a trifle more body, and because of this you can get a good drape with it.

Nylon today is being produced in a wide range of traditional weaves and in many beautiful colors; in its sheer and marquisette forms it leads the other synthetics in sheerness and softness and in the delicacy of its colors. Nylon marquisette is the most practical of the nylon fabrics, taking the place of conventional sheer cottons and rayons, but bringing a new laundering ease. Nylon ninon, more opaque than the marquisettes, is a favorite for draperies, glass curtains used without draperies, and for wall-to-wall draw curtains. Nylon lace retains its shape after washing and need not be stretched. Lighter and sheerer than lace woven of conventional cottons, it has an almost silvery sheen. Other glass curtain possibilities of nylon include a new tricot novelty weave, white on white Jacquards, satin weaves, sheer plain weaves embroidered in white with little flowers, very sheer novelty striped taffetas, and faille. There is also a closely-woven voile.

Deterioration is not a serious factor with plastic

fibers of a glossy type, and strong sunlight affects nylon, for example, less than taffeta and silk. But dull yarns are more quickly harmed by exposure to sunlight, and nylon velvets and other pile fabrics should not be hung at windows that get long exposure to sun.

Fiberglas is heavier than nylon or orlon, but because it is spun from actual marbles of limpid glass, it has a quality of translucence and a delightful shimmering quality. It is available in many pastel shades, and makes an effective wall-to-wall drapery.

You can put draperies of plastic or fiberglas away for winter or summer without fearing mildew. Plastic and glass fabrics are easy to keep clean because they shed dirt and dust. If the dyes and finishes are color-fast, then washing presents no problem, and since the fibers are smooth and don't hold water, the fabrics dry quickly. The spun nylons, cut into soft, fuzzy yarns, dry more slowly.

As you can see the subject of fabrics is a vast one, with many variations and possibilities offered the discriminating. It is foolhardy to make rules about which fabrics go with which styles of decorating, as contemporary decoration increasingly adopts materials associated with periods and schools of design no longer fashionable, and brings them up to date with modern colors and methods of manufacture. Thus brocades, taffetas, matelassés (which are made of soft

double compound fabrics with a quilted appearance) are in high style once more as decorative fashion takes its cue from far-away places or the past.

Today, for example, there is new interest in documentary fabrics. Documentaries are not merely the small, repetitive patterns of calico for use in French Provincial or Early American rooms, that many people think them to be. They are rather those fabric designs that were worked out long ago by craftsmen as, for example, a French artist in Paris during the time of Louis XVI, or by a pioneer farm woman in the days of the settling of our own country. Those from abroad may have found their way into American hands with our clipper ships or Nantucket whalers, wrapped around some jewel or ornament a sailor was bringing home. They are, in other words, documents of the past, and in color and pattern they bring back the flavor of other days and ways of life, and so they include not only the small-scale cretonnes but the large-scale chintzes, elegant damasks and brocades. If you have a period room, the good documentary fabrics will complement the mahogany, fruitwood, walnut, maple, pine or whatever wood you have that was used by cabinetmakers of the period you have adopted.

On the whole, however, for modern rooms, we might sum up by stating that nylon, fiber glass, marquise

and ninon nets, gauze, taffeta, satin, raw silks, moirés, denims and sailcloths, monk's cloth and homespun, are good. Metallic accents are used.

For French Provincial in the country, use homespun colors, calicos and cottons, *toile de Jouy* and documentaries. For city French Provincial use, silks and deeper colors, more decisive patterns should be employed.

For Early American use small quiet chintzes, calicos, ginghams and other cottons of this type, hand-blocked linens and cretonnes. For Victorian consider lace, the pile fabrics and brocades.

Queen Anne, Chippendale, Hepplewhite, Sheraton and other 18th century styles can associate well with richer satins, silk brocades, damask, moiré, and chintz—although Queen Anne is more simple than Chippendale.

General principles when selecting a fabric are: When you shop for fabrics ask what special qualities the fabric has, whether it should be washed or cleaned, and how to care for it. If it is labeled, read the label before buying it.

CHAPTER FOUR

Measuring for Good Tailoring

IF there is any one single key to turning out tailored, professional looking curtains and draperies, it is measuring accurately before you start. Count on having enough material to avoid a skimpy result, so that you won't be haunted as you go along by that nervous feeling that you're not going to have enough material to provide full hems and ample trim. Remember particularly that if you use a hard-to-match color or an exclusive print, your fabric supplier may not have any more material in stock when you discover that you've underestimated your needs; and to avoid needless delays once you've begun, be sure you have sufficient yardage. You can always use material you have left over for pillow

frounces, slipcover trim, valances, tiebacks, and so forth. On the other hand, when measuring don't be too lavish, or you may end up with too much material in your draperies or curtains—with that clumsy, home-made look. As with every other art—from cooking to painting—the trick is to strike a happy balance.

Use a steel tape or yardstick for measuring your windows. A dressmaker's measuring tape will not assure an accurate measurement. But when you come to measuring your material, a yardstick or steel tape may stretch your fabric, so use your cloth tape. Lay the tape measure right on the material so that it will be in line with the edge you are measuring.

It goes without saying that you've made your decision as to what type of draperies you plan to have before you purchase your fabric. And before you shop for materials you want to have your measurements very firmly in mind. In fact, you will benefit from keeping a little notebook for measurements—window measurements, size of valance, cornice, or swag you'll want to make, and how much material you'll need for the glass curtains, the draperies, the valance, the lining, etc. You can also enter in this book comparative prices on fabrics and hardware. Before you shop then, you will have measured the window and approximated the length and width of curtains and draperies, and in addition the allowance you will want to make for casings, headings, shrinkage, hems, and other details.

The first step in measuring is to measure *each* window in a room. Sometimes even windows right next to one another are of different heights, especially in older apartments and often even in new homes where some structural detail may have caused the builder to place the windows at different levels. You may find as great a variation as two inches, and since one advantage in having draperies is that they can conceal structural unevenness in a room, you will want to know whether you have such a problem.

Measurements you will need for each window are 1) the width from trim to trim; 2) the length from top window sash to sill; 3) the length from top window sash to just below the apron; 4) the length from top window sash to floor; 5) the length from above the window frame to floor; and 6) for draperies, the width from outside the window frame to baseboard or floor. Measurements will depend on what type of window treatment you plan. On the whole, it is possible to generalize that glass curtains generally require measurements for within the window frame, whereas draperies, which are hung from above the window, also extend below it.

Measuring Glass Curtains

Glass curtains traditionally were hung close to the glass to assure privacy and diffuse light, even when the draperies were drawn open, and consequently

they were placed just inside the window frame, next to the top window sash, either to just above or just below the apron, or mouldings, of the window sill. But it is also proper to have glass curtains hang to the moulding or just clear the floor when no draperies are used. And, increasingly, the new popular window sheer curtains, used by themselves, hung on traverse rods, fall to the floor. If you have built-in window seats, bookshelves, or radiators just below the sill, don't try to conceal them with a glass curtain, but have your curtain extend only to the sill or built-in surface.

After obtaining the length, you will want to add to it extra inches for hems, casings, headings and shrinkage. For your double top hem you will need 4 inches (this includes a double fold-over for stiffness or for your heading). For your double hem on the bottom, you will want at least $2\frac{1}{2}$ inches, although it is currently fashionable to have a generous 5-inch hem at the bottom. If you plan to buy a ready-made trim you need only one-half inch to use for the turn. Then also allow at least 1 inch to each yard of curtain length for shrinkage, unless you buy a shrinkfast material. Generally speaking, as has been said, the problem of shrinkage is more serious with a coarser weave.

Curtain fabrics usually come in 36, 50, 72 and 90 inch widths. For under-curtains or glass curtains you will want soft folds for which you plan to have $1\frac{1}{2}$

times the width of the window in material. If your fabric is very sheer, allow for twice the width. (This is the case with voile, orlon, nylon, fiberglass, etc.) Measure the window from jamb to jamb for the average doublehung window where you will want the glass curtain to come within the framework of the overdraperies. But in the case of picture windows or window-wall glass curtains, your traverse rod will extend beyond the window frame work some 3 or 4 inches.

Measuring Over-draperies

Length of draperies depends, like that of glass curtains, on the style of window treatment and the type of window you have. Very formal draperies call for a drape of 6 to 12 inches along the floor, whereas less formal draperies should just escape the floor. A word of caution: if you live in a sooty city where cleaning is a matter of constant vigilance, avoid the more formal draperies, which may act as dirt catchers, and remember that there is nothing elegant about a dirty drapery dragging along the floor. Also if you have very young children, this type of drapery is apt to prove a menace. Draperies may also be sill length, particularly in recessed windows, or may come to the bottom of the window apron. In measuring the length make the following allowances: 1 inch for the rod; 2 or 3 inches for the heading or stiffened pinch-pleated top, if you

are not counting on a swag or valance; 3 inches for the top hem to turn under the linings or buckram; $3\frac{1}{2}$ inches for the bottom hem, or if you plan to add trim, $\frac{1}{2}$ inch for the bottom hem.

The average drapery fabric usually comes 36 and 50 inches wide, and you will not usually want to split this width. Use one width for each side of the average window. The drapery should conceal the frame of the window. The width is always at least twice the completed width to allow for pleats and drapery effects.

If you are using the curtain-wall idea with the draperies going clear across the room, you will want to measure the entire length of the wall, and your height should be from just below the ceiling moulding.

With figured fabrics it is necessary to allow for repeats of patterns. These must be counted and arranged to come exactly opposite one another on the same line for every piece of drapery in the room. This may require about 20 inches of additional material, according to the size of the design.

Measuring Linings

Linings are 4 to 5 inches narrower than draperies, and 6 inches shorter. The lining is attached below the top hem. If you plan an interlining buy this 3 to 6 inches shorter than the lining. The lining should come out the exact measurement of the draperies when completed.

Measuring for Valances

When you are planning your windows as a unit, you will plan to buy your valance or swag material at the same time as your curtain or drapery fabric, especially if you are going to use the same material.

In figuring how much yardage to get for a valance, plan on a depth of at least 12 inches for a shirred valance or one with a flounce. To this add 2 inches for the bottom hem, plus 2 inches for the turn around the rod, plus 2 inches for the heading above the rod. If you are using a shaped valance, plan on about 15 inches of depth, although there are no hard and fast rules on this, as the length of your window and your wall should be taken into consideration. But as the valance will tend to reduce the light afforded by the window and will make the window seem smaller, bear in mind the ruling that the valance should not take up more than one-eighth of your curtain length.

It is generally agreed that the fuller a pleated valance looks the more attractive it is, so to have a starchy, dainty valance measure twice double your width; in fact for a full pleat or a box pleat try $2\frac{1}{2}$ to 3 times the width.

Measuring for a swag is easy if you follow this formula: take the length of your window from top frame to floor, add the width of the window, and the length of the other side from top of frame to window sill.

Cutting and Sewing

Cutting and Sewing Glass Curtains

ALWAYS measure and cut from a perfectly straight edge. To straighten the edge in a glass curtain pull a thread and cut along this. Be careful, however, if you are not accustomed to sewing, that you don't end up by making a wide tear in your fabric. If this first thread does not appear to be a straight edge, don't keep trying; it is safer to mark your line with tape pinned to the material and to keep measuring as you go along. Be sure your scissors are sharp, to avoid pulling threads. Cut the sel-vage off, as this material shrinks faster than the rest, and will tend to draw the fabric to the edges.

Sew your side hems first, before finishing top and bottom. Hems at the side can be narrow, although currently it is fashionable to have at least 1 inch for

large windows. It is also customary to make those hems of each panel that meet at the center of the window facing one another, at least 1 inch wide. Double stitching at the side hems insures long wear. For wide hems, turn the raw edge under one quarter inch, and crease, measuring every few inches to make certain the hem is even. Pinch, baste and then hem. Go through the same steps with your bottom hem.

When you have your bottom hems basted do not sew to the edge where the two hems overlap. Instead, pull out the loose triangular piece left at the corner, pin it on the diagonal, and cut above the pin, leaving just enough on each side of the seam to turn under. Sew the turned-over edge, starting at the lower edge and sewing toward the center. This is what is known as a mitered corner.

Allow a double turn of material for very sheer fabrics. If you need weights in the bottom of your curtains, the recommended kind are the round string weights, and they can be laid along the bottom, tacked on behind the hem.

Several alternatives are possible for the top hem of your glass curtain. First, if yours is a tailored curtain, you may want just a plain casing for the rod to slip through. Allow enough material for the rod to slip in and out easily. And if you intend to attach the curtain to a brass pole, as in a sash curtain, with small brass rings, a simple, wide hem, 1 to 2 inches, will do.

Or you may want a plain heading with a plain casing. For this make a simple hem with open ends. Double your line of stitches on your side hems to prevent the stitches pulling out. Take a tuck on the wrong side of the curtain, just under the casing, for your shrinkage allowance, and if your allowance for shrinkage is large, divide the total sum in half and put half at the bottom hem in the same way, on the wrong side, just above the hem. Use basting stitches for the tuck. If you are making a heading and casing in ruffled curtains, extend the stitching through the ruffles.

If your material is too pliable or your heading is too wide to stand up by itself, then you may want to add some buckram or crinoline to stiffen it. Draw a thread on the stiffening and cut along it, making the stiffening slightly less than the finished width of the curtain. Lay it along the top edge of the heading and fold over, folding the sides in two to make them equalize with the width of the side hems. Stitch the heading and stiffening at the top and then fold over and stitch at the bottom of the stiffening again. This time you will be stitching in the stiffening and at the same time making the seam that divides heading and casing.

Another possible heading for glass curtains is to make a series of rows of fine shirring, and then hang the curtains from the back with small brass rings attached to the back. This makes the heading stand out a little, and if you cord your shirring it gives a pleas-

ingly stiff impression. If you are using a sewing machine you can get an attachment such as the Singer gathering foot, which pushes the fabric into even folds under the needle for this work; if you are sewing by hand use fine running stitches, spacing even rows. To make corded shirring, another attachment is useful, the cording foot, which makes it possible to stitch close to a raised surface. Crease or baste evenly-spaced rows across the fabric and lay a cord along the creased line on the wrong side, folding the material over it and stitching close to the cord. For either the plain shirring or the corded shirring, the procedure is the same: make a group of three or more rows of shirring, at least 1 inch from top of curtain, then skip about $2\frac{1}{2}$ inches, fold, make more rows of shirring, and fold over so that the two groups are even and can be stitched together.

In glass curtains various types of fancy stitching are often used at the hem or heading, as particularly with simple gauzes and muslins they are felt to add to the effect of the material. Currently, however, with the vogue for straight hanging, softly-tailored styles, an even hem or double bottom hem with, perhaps, a soft ruffle at the top, is sufficient, and the beauty of the curtain lies rather in the color and texture of the fabric than in any applied ornamentation. But there is still room for hemstitching and Italian hemstitching in informal Provincial rooms, and this type of needle-

work in threads of contrasting color provides a gay detail.

A plain woven fabric is necessary for hemstitching since it depends on the cross-hatch pattern of the weave. You begin by pulling out about 5 parallel woof (horizontal) threads. Sometimes in pulling a thread you may have to prick at it with your needle as you go across the length of your material, and you should be careful not to get careless and make a hole. Then, beginning at the left, fasten your thread to the top of the hem by sewing the hem and body of the curtain together. Catch up several of the vertical (warp) threads (some four or five) starting with the furthest thread and coming back towards the left, and fasten this stitch by stitching a bit of the curtain and hem together. The Italian hemstitch is one in which you pull your thread in two directions, leaving some untouched, solid fabric in between.

Next in popularity to straight-tailored glass curtains are Priscillas, or looped back, ruffled, cottagy-looking curtains. Ruffles may also, of course, be used as trim for the straight-hung types. Whiles ruffles may be bought by the yard ready-made, they are easy to make, particularly with a sewing machine attachment that both gathers and pleats. Generally the more sheer the fabric, the fuller the ruffle should be. It is considered proper to cut strips for ruffles the length of the material, since crosswise ruffles eventually lose

their stiffness. This also eliminates the problem of seams. But for pleated ruffles it is necessary to cut on the crosswise thread. The Singer Company makes the suggestion that when using the Singer ruffler it is wise to test this attachment with a scrap of your fabric and adjust it to gather up just the amount of fullness you wish. Figure on having 3 times the length of your finished ruffle for a moderately full ruffle.

It is customary to hem the edges of ruffles. For an even, narrow hem, effective in a sheer fabric, use a flange hemmer, if sewing by machine. To apply ruffles to the curtain, stitch them to the first row of stitching on the hem. Crowd the gathers up slightly at the corners. This results in a heading, or row of gathered tucks, on the portion of curtain which overlaps the ruffle overlapping the curtain. To attach a ruffle without a heading, stitch it to the curtain, placing the wrong sides together as for a French seam, turn the material over the seam, bring the right sides together, and stitch on the wrong side through the first row of stitching. Double rows of ruffles are very feminine and pleasing, and if the ruffles are narrow, as many as five rows may be used.

Cutting and Sewing Draperies

Cutting your overdraperies does not differ greatly from cutting glass curtains. Much depends on understanding your material. Just as a good carver under-

stands his wood, you must work with the weave of your fabric, hanging your curtains straight with the warp and woof. Many materials come from the factory with the fabric rolled more tightly at one end than at the other, so that the horizontal (woof) threads are crooked, and this happens particularly in the case of loosely-woven materials and linings. When you have removed the selvages, it is a good idea to ask some one to take the other end, holding the fabric with both hands as you would a blanket you wanted to shake out, and pull it gently from corner to corner. Be careful not to injure or wrinkle the material. This will straighten the threads. Press the fabric before sewing, so that it will be easier to work with.

As with glass fabrics, cut on a woof thread: keep verifying your measurements with a tape measure as you go along. You will probably save time if you cut all your panels at once.

Casings, headings and hems on draperies are made in the same way as outlined in the discussion on glass curtains. Hems at the bottom for draperies may be wider if a heavier fabric is used to hide metal weights.

Lining Your Draperies

It is generally agreed that unless draperies depend on sheerness for effect, they should be lined. Linings not only protect the fabric from exposure to weather and sun, but also help the draperies to add warmth to

the room. Even though nowadays windows are weather stripped, frames fit better than in the past, home insulation methods have improved, and fabrics can stand up against the aging effects of weather, linings are still valid in older homes and are still good for many fabrics. Besides, linings help the draperies to fall in richer folds. Sateen, the most widely used lining material, is usually a cream color, but if your drapery is very white, you can get white sateen. For richer fabrics you can use taffeta, and for taffeta draperies use a silk mull or taffeta lining. Satin is recommended as a good lining fabric for velvet, but it is costly.

As mentioned in the chapter on measurements, your lining fabric is, to begin with, the same width and length as your drapery material. You will want to cut it so that it is 2 inches shorter at the top than the drapery fabric, and 3 inches shorter at the bottom hem, as well as at least 2 inches shorter than the sides. Cut all the lining panels to these measurements at the same time, and cut the selvages from the lining. To insure that the lining and drapery will hang straight and not be drawn at the edges, notch both materials about every 5 or 6 inches. Now fold your lining in half and lengthwise, so that it is divided evenly. Crease down the middle and baste a seam down the crease. Then lay the basted lining on the wrong side of the fabric, still folded, so that the basted line will be

centered on the fabric. If the lining were open to its full width at this time, you would have 2 inches of drapery fabric extending beyond the lining on either side, 3 inches at the top and 2 inches at the bottom. Now with the lining still folded, catch stitch your creased, basted line to the center of the drapery fabric, thus anchoring your lining into place. Unfold and turn the top edge of the material over the lining and baste, using long and short stitches. Turn the side edges in, and baste. Turn up the bottom hem, not in a single turn, but a hem, and catch-stitch this into place, using a strong thread if your material is heavy. Use a mitered corner. Your lining will now fall below the top of the hem and it, too, gets turned up and stitched. The lining should end, when finished, less than an inch from the bottom of the curtain. Catch the sewing line of the lining hem and that of the material together with long loops, so that the drapery and lining can be detached easily for cleaning.

For an even warmer and heavier drapery, you can interline with cotton flannel. To do this, cut your interlining to finished drapery dimensions, and fold in same manner as the lining, tacking the interlining loosely to the wrong side of the drapery material in the exact center. Then divide each side of interlining, basting the edges and catch stitching the bottom hem. The outside lining can then be tacked to

the center of the interlining, and slip stitched to the interlining material along the hem edge. Interlinings, however, are rarely used, as they make a drapery difficult to clean and are very heavy. They are used in very formal rooms, and add considerably to the draping quality of the fabric.

For picture-window draperies special treatment is needed, since it is necessary to seam together enough widths of fabric to draw the draperies together. To do this, measure twice the width of the window and seam together enough sections of fabric to cover it. Cut a matching number of lining panels, seam them together, and sew to the fabric along the top edge and outside edges. Hem the lower edges separately.

With this type of drapery or any heavy drapery, such as one with interlining, there may be a tendency for the material to sag away from the lining unless caught at intervals every few inches with loose tackings. This tacking can be put on after the lining has been pinned in, with a long, lengthwise stitch. To do this, unpin the lining on one side and fold it back so that the two wrong sides are exposed. Catch the two together with a basting stitch that won't show on the right sides of either lining or drapery. Make knots frequently. Then repin and sew lining and drapery hem as described.

Pleats

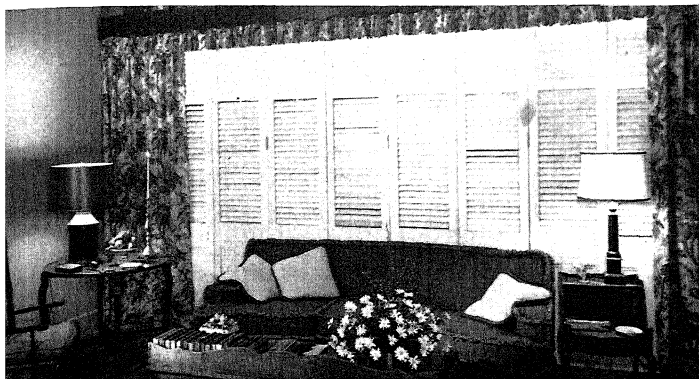
With successful pleats you can finish your draperies gracefully, with evenly spaced, controlled folds. Variations of types of pleats you can make include pinch pleats, box pleats, cartridge pleats and pipe-organ pleats. The most popular is the pinch pleat, widely used on traverse curtains.

It is unnecessary to go through complicated processes to determine where your pleats should be and how many pleats you can make. Simply fold the width of the fabric in half, and put a pin in the center. Then measure one-half the width of your pleat on each side of the center for the center pleat.

Pin at intervals at each side to the end of the fabric, leaving room at each end for the corner pleat and the distance from your rod to the wall. Keep in mind that your pleats must not be too wide or the intervals between them too large, so that your curtain will be the width you want it on completion.

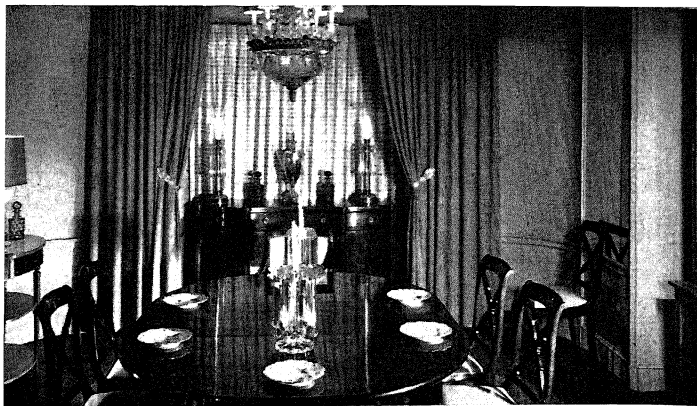
To make pinch pleats make a tuck about two inches wide, and as long as your buckram heading, if you have one, or about 3 inches deep if you haven't one. Divide this tuck into 3 even pleats, and stitch them securely across the back. Sew the curtain rings through the stitching that catches the pleats together.

Local sewing centers and drapery departments also carry tapes that facilitate pinch pleatings. These have holes in groups of 3 through which you catch the



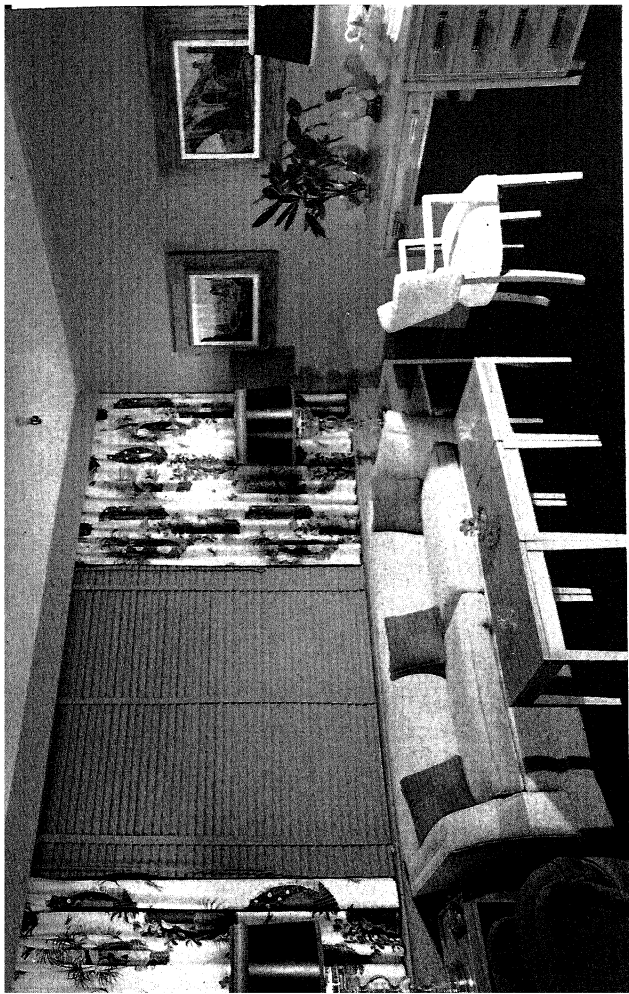
A gracious provincial sitting room has pale yellow shutters extending the full length of the rear wall, framed by a French provincial cornice and cretonne draperies in provincial styling. Copper and brass ornaments over the cornice are highlights of the room. Note how the curve of the long American provincial coffee table in front of the sofa, echoes the line of the cornice. *From the Neiman-Marcus Decorative Galleries, Dallas, Texas.*

This living room of a model house has large window area on both sides of room, covered with draperies of textured cotton with abstract pattern of gold and black on gray background. Off-white glass curtain is used. Short length of window treatments helps keep uncluttered look in room. *Draperies and room designed by Paul McCobb for Revere Quality House Institute key home in Springfield, New Jersey.*



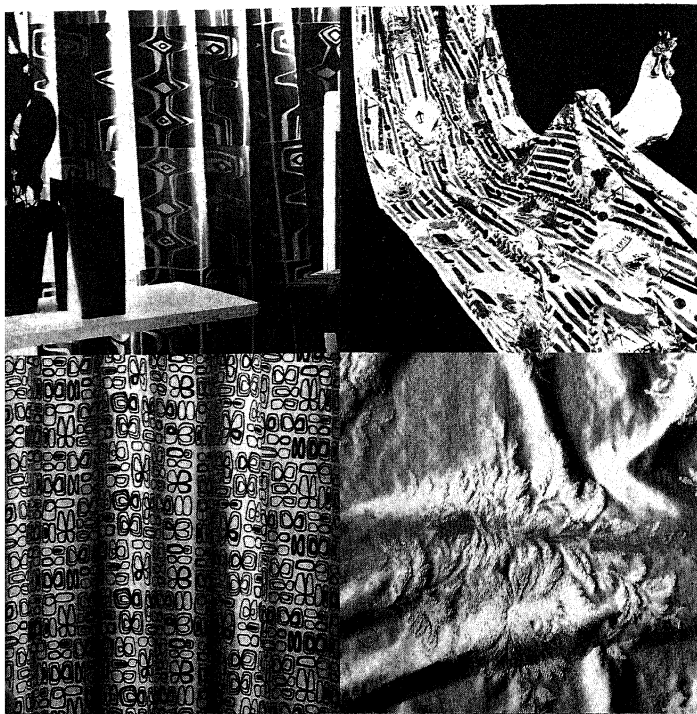
A brass rod with brass loops lends air of formality to dining room window. Novelty rough-textured turquoise drapery fabric has Lurex gold thread running through it, as has green and tan striped net glass curtain, hung over Venetian blinds. Gilt tie-backs carry through gold theme. *From House of Years, W. & J. Sloane, New York.*

An elaborately styled window for an elaborate living room uses full swag effect. Drapery and swag are of pure silk antique taffeta in tangerine. Molded ball fringe with silk covering is in combination matching tangerine and turquoise. Note how one panel hangs straight while the other is tied back. *From House in Town, W. & J. Sloane, New York.*



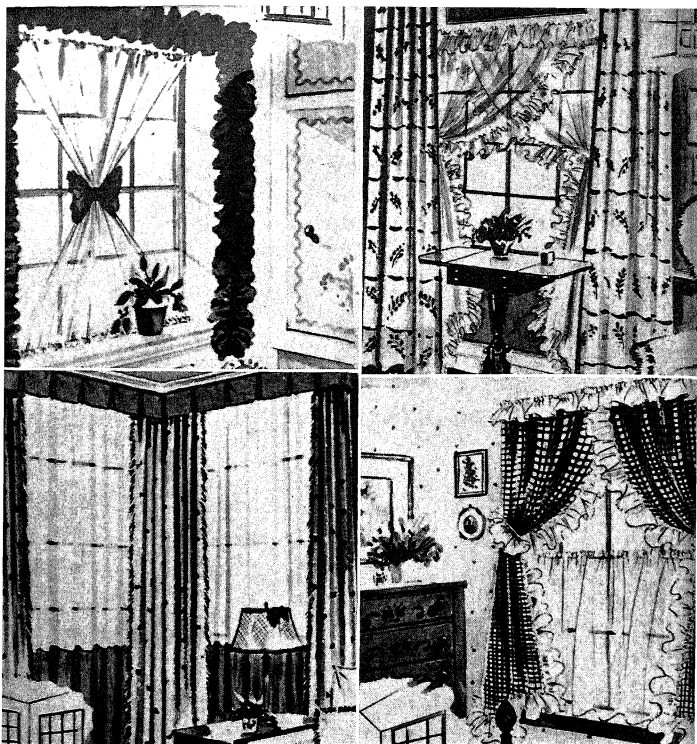
Upstairs sitting room uses a gay glazed chintz with brightly colored South Sea island pattern on white ground. Valance is painted color of wall. Sill length treatment maintains smooth, semi-formal appearance of room. *From House of Years, W. & J. Sloane, New York.*

Four fabrics for draperies: a) "African Primitive" by Ben Rose, Chicago, in a cotton studio loom in green and yellow, gray and blue, sand and rose and aqua and gray, with design drawn from African primitive motifs. 50 inches wide. b) "Marseillaise," a documentary by Greeff Fabrics, Inc., a highly individualized 19th century design, with a pattern of smallish medallions, wreathed in laurel against a background of broken stripes. Forts, cocks, ships, embattled sans-culottes are shown in the medallions. Colors are strong, turquoise and bright blue, red, and blue, sepias, carmine, rose and turquoise, on a natural ground. The fabric is 36 inches wide of unglazed chintz. c) "Pieces of Eight," by Ben Rose is printed on linen on a small scale, in pewter, copper, silver and gold. 45 inches wide. d) "Varenne," an imported damask from a group of "Mandarin Silks" by Greeff Fabrics is a 50 inch fabric available in pastel shades of peach, sand, gold, celadon, gray blue and pale olive.





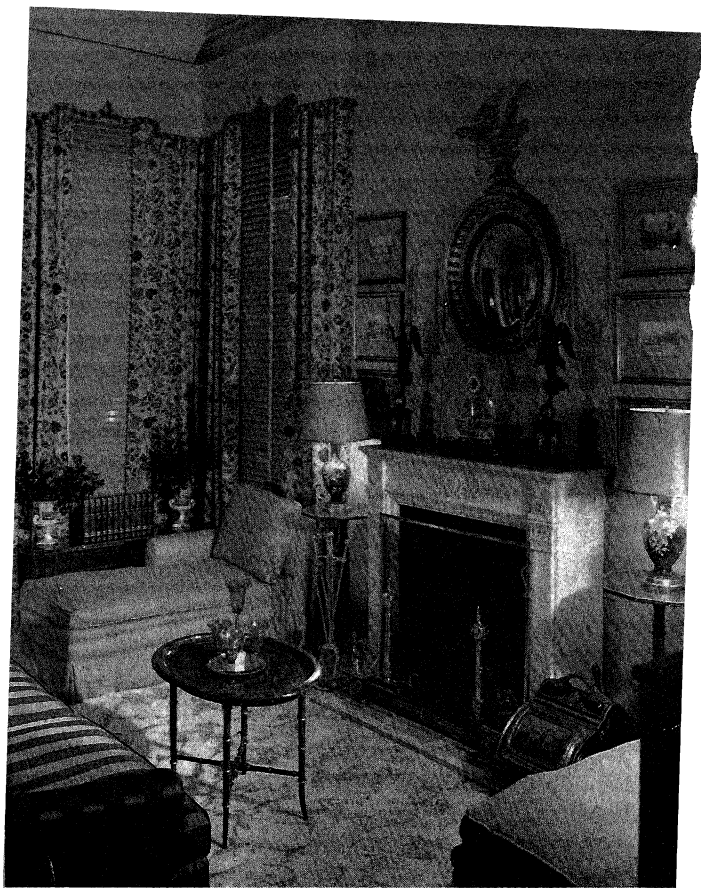
Coördinated wall paper and drapery fabric make effective window wall for this California guest-study. Pattern shows California activities, oil wells, and orange groves with California poppies. Coördinated valance, wall and draperies make entire wall a frame for picture window covered by a bamboo window shade hung like a curtain. Bright colors blend with furniture in the tropic mode. From house built as case study by "Living for Young Moderns," in Palos Verdes, California.



Four problem windows are given novel treatments. Top, left; a recessed window is dramatized in shadow-box fashion with sash-type curtain of sheer fabric tied in center with generous bow. Matching ruffled border is around window frame. Below, left; off-side corner windows, uses valance to join windows in one unit. Top, right; the window that is too narrow and short for the size of room gains height and width with valance board just below ceiling and extending beyond window frame. Side panels are hung from outside edge of valance board, just covering window frame at side. Below, right; for bedroom window placed directly under sloping part of roof, detract from abrupt ceiling contact by hanging a ruffle-trimmed tie-back curtain over a sash-type glass curtain. Cut straight lengths to window measurement plus hem allowance. Trim with ruffled effect. *Photograph courtesy Singer Sewing Centers.*

Nylons used in curtain fabrics: at right, filmy Nylon marquisettes in white bedroom curtains with eyelet-embroidered ruffles, need little ironing. At left, lace curtains woven of Nylon, have simple geometric pattern, need no stretchers to keep in shape after washing. Photographs courtesy Du Pont Company.





Federal living room employs another formal treatment. Pure silk bourette with dull finish has small floral pattern on a pink background. Curving valance is covered in heavier plain pink antique satin. Note narrow matching trim. *From House of Years, W. & J. Sloane, New York.*

pleats, helping you to space them evenly.

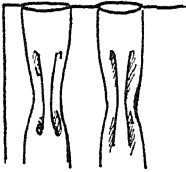
French pleats are like pinch pleats except that the pleats are not pressed in as firmly, and flatten out at the top.

Box pleats require 3 times the width of the finished piece. To make a box pleat make a tuck and then spread it so that the sides are equidistant from each side of the stitching. Press it flat so that it is straight in front, and the pleats are equally distant from the stitch at the center. This type of pleat should be tacked firmly at the top and bottom. Try to get the pleats spaced evenly.

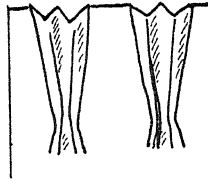
Cartridge pleats are round pleats stuffed with cotton for fullness. They usually measure about $2\frac{1}{2}$ inches. Use some small object such as a pencil to make each pleat the same thickness. A pipe-organ pleat is similar to a cartridge pleat but larger and longer, measuring from 3 to 5 inches in width and 6 to 8 inches in length, especially if the window is high. The stores sell buckram molds around which you can sew the fabric. Secure these pleats by catch-stitching above the seam to the top of the drapery hem and about 2 inches down, with a row of about 5 stitches on either side of the seam.

Tiebacks

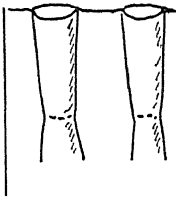
Whether a tieback should stand out as a bright ornament on a drapery or be composed of the same



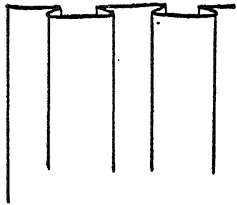
FRENCH PLEATS



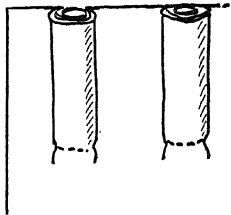
PINCH PLEATS



CARTRIDGE PLEATS



BOX PLEATS



PIPE ORGAN PLEATS

fabric, blending in with the drapery to make a harmonious whole, depends on the type of window treatment you have. A room that uses white organdie and chintz lavishly and has red gingham ruffles and flounces, would be benefited by gilt tiebacks; a room with white accents would be enhanced by white tiebacks on draperies of a plain bright color. In other words, tiebacks offer a good chance to use your ingenuity. But, on the other hand, if you have a busy chintz or print fabric for your drape, you will want to avoid any element that might clutter or confuse your room.

You can buy lucite plastic tiebacks for night use that offer a curved arm to hold draperies and curtains when the windows are open and that fold back out of sight when not in use. Other tiebacks include clear plastic and painted ivory or gold-finished plastic, or metal holdbacks in leaf and other traditional designs. There are also fabric and wood dolls, flower pots and other such ornamental tiebacks. On the whole these are apt to look gadgety rather than anything else. Carved lucite tiebacks are attractive, however. If you have old bronze or wood tiebacks around your house or in your attic, why not paint them to match your draperies or to correlate with your other accessories or furnishings? Still another possibility is to use planter pin-ups, planted with ivy, as tiebacks.

Valances, Cornices, Swags—and that Built-In Look

TODAY when a smooth, unified look is one of the things we expect from a good room, built-in bookcases, desks, and even furniture, are designed to suit it. We attempt to make furnishings seem so natural to the room that they are actually part of its architecture. Curtains and draperies help to achieve this smooth-flowing atmosphere, and when they too appear to be built in, the feeling is enhanced. Cornices and valances go a long way towards uniting the drapery with the wall, relating the window to the rest of the room.

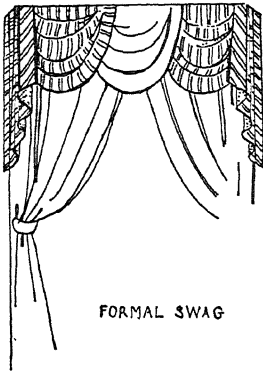
They not only conceal the mechanics of the drapery

operation, the rods and hooks, and the window frame itself (which is apt to be anything but ornamental in an older house or apartment), but they unite two or more windows, making them seem one large unit, and they can be used decoratively to echo a color or wallpaper or fabric pattern in the room. As they are, in a way, part of the architecture of the room, they must be used judiciously.

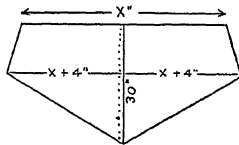
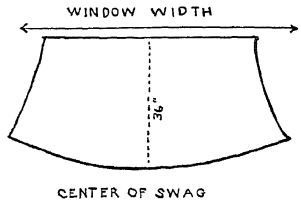
You can actually use your wall paper to cover a wood or metal cornice or valance board, or you can cover the boards with a correlated drapery material. Many firms are now producing wallpapers and fabrics in exact duplicates, and some fabric houses have groups of three correlated fabrics so that you can match your valance and drapery in complementary colors and weaves.

Other ideas include mounting a group of small framed prints or photographs on your valance; using stripes on a bias to match vertically striped draperies; using the expensive fabric you could not afford for draperies in your valances; covering them with the new wallpapers that simulate marble, brick, etc. If you make a hobby of finishing woods, you might give an interesting wood finish to a plain pine cornice.

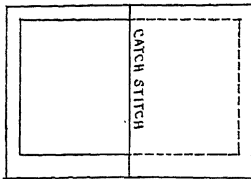
You can buy unpainted hardwood cornices and valance boards at the hardware counter of the drapery section of your department store. Some stores even have assembled cornices with traverse rods installed.



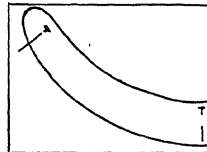
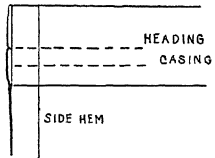
FORMAL SWAG



SIDES OF SWAG



LINING

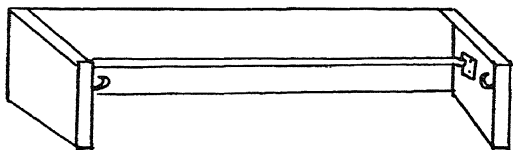


TIE BACK

If you buy a ready-made cornice, it is safest to get an adjustable one.

Just to make things clear, valances, cornices and swags are variations of the same thing, the top finish of the window. A valance may be either hard or soft, depending on whether it hangs from a wooden board or not. When it is a curving piece of material with draped ends it is a swag, and when a swag is held at either corner by rings it is a festoon. A cornice is usually a valance of straight rectangular shape with the board parallel to the window—whereas the valance board is at right angles to the window like a shelf. Valances are often used to make a tall window seem shorter, and to make a high ceiling lower. Swags provide color contrast and interest to draperies without headings.

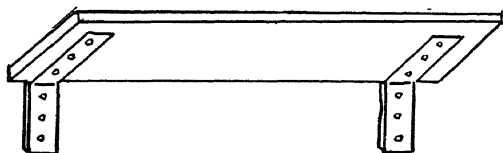
If you or your husband are at all handy with carpentry tools, it is simple enough to make your own cornice, however, since you need only nail together three boards, each about $\frac{3}{4}$ inch thick. The two side boards will be about 6 inches long, the front board the width you wish the cornice to be. If you want to make your cornice adjustable, take 3 boards for the front piece, and nail them together with the center one on top, and overlapping the other two. To make the cornice shorter, increase the amount of overlapping. Decrease it to make it longer, pulling out the nails. Cornice brackets for attaching the cornice, or



CORNICE



CORNICE



VALANCE

valance, to the wall, may be bought in hardware stores and many stores carry them. One part of the bracket plate is attached to the wall; the other to the cornice, and a screw fits through holes in each.

Valances

Stiffened valances seem to go in and out of style. Just a few years ago a formal valance was considered very old-fashioned, but today with increasing use of elaborate period *décor*, the more formal valances are good once more. This also holds for the draped valance with jabots, a treatment most adaptable to formal rooms using satins, taffetas, and other rich fabrics.

A valance board is very easily constructed by mounting a shelf about $\frac{3}{8}$ inch thick and four inches wide on a 4 inch metal corner, which is fastened to the wall with screws or toggle bolts. (For information on which type of screws to use, see chapter on hardware.)

To make a stiff valance, cut a pattern the width of your window from a piece of stiff brown paper or muslin. Make it as deep as you think correct, remembering that deep valances cut down the appearance of height and may seem overwhelming in a small room. The usual depth is from one-sixth to one-eighth the length of your draperies.

Fold at the center to make the curve symmetrical; if you want a curved valance, make the curve deeper at the center and cut a graceful swirl. With your paper

pattern as a guide cut your buckram or canvas stiffening the same size and shape. Cut the side piece the width of the side of your shelf, or valance board. Bind the raw edges of the buckram so they won't pierce the fabric of the covering later. Place this buckram pattern on your fabric and cut around it, leaving about an inch-wide border all around, that you will later turn over. You can then cut a matching piece of cotton padding, although this is optional, and a matching piece of sateen lining, the size of your buckram pattern. Lay all together, placing the fabric right side up, the lining right side down, and the stiffening on top. Stitch along the lower edge, and turn so that the stiffening lies in between. Overcast the top and ends, tucking in the raw edges as you sew.

A welting along the edge of a shaped valance increases the look of good tailoring. Baste the welting between the fabric and the lining before machine-stitching all the layers together. The welting should be turned so the round edge is inside and all the raw edges outside, in order to have it fall correctly when it is turned right side out. Another finish for this type of valance is a moss fringe, applied along the front four edges to give a boxy look.

Sew a strip of twill tape across the back of the lining with strong thread, and then use this tape to tack the valance to the valance board with wood snappers or thumb tacks.

You can use a rod instead of a valance board for a softer effect, using a plain rod, or a double rod on which your curtains hang, too. In this case you leave a slot or opening for the rod to pass through, or provide a casing with heading as for a curtain. For a gathered or shirred valance of this type make the valance about twice the length needed for the width of the window. Double the depth needed, and add a seam allowance. Crease the material down the center and fold on the crease lengthwise, turning the right sides together. Sew one side and the top, leaving an opening large enough for your rod to pass through at each side, near the top. Turn inside out, so that the fabric is now on the right side on both front and back, and sew the remaining side. Then seam a casing for the rod. When adjusted to the rod this should result in a generously shirred valance, with heading.

Ruffled valances may hang from a rod in much the same manner. If you wish to have two or three rows of ruffles, apply them to a plain foundation of muslin or sateen, made in the same manner as a plain valance.

The pleated valance is made in the same way as a regular plain valance, except that you must allow at least a full length more of material for the width. Take the width of your valance and allow another full length for pleating. Allow sufficient fabric at each end for a seam and for the sides. That is, if your valance is to be 36 inches, your fabric should be

72 inches wide. From that width, subtract the width of each side (let us say they are each 3 inches deep). This leaves 66 inches for pleating, and means that 30 inches of pleating can be used in the pleats. It is clear that the length of the fabric allowed for each pleat must be twice what you wish the pleat to be. If in our assumed valance we wish to have 10 pleats, by dividing 10 into 30, we have 3 inches to use in each pleat, and each pleat can be one-half of 3 inches deep, or $1\frac{1}{2}$ inches.

Next divide the numbered pleats into the width of the valance. This will give us the distance between each pleat. In our valance this would mean dividing 36 by 10, or $3\frac{3}{8}$ th inches between pleats. The first and last pleats will be at the corners of the valance. After pinning the first pleat at top and bottom, the center of the next pleat will be equal to one-half the width of the pleat plus the distance we have already found necessary to leave between pleats.

Fold the pleats in on the pin marks, pressing them as you fold them. Then stitch them so that the folded edges facing one another are caught firmly together, and to reinforce this make two rows of stitching across the back of the entire valance. Hooks for attaching this type of valance to a cornice board can be sewn into the stitching reinforcing the pleats.

Swags

A swag or draped valance should be made of a material that drapes easily, as it is a formal treatment. A silk or taffeta is good. It may be lined in the same fabric or in a contrasting color, as the lining will show in some folds. It is made in three sections, and it is best to start with the center section. Cut a straight piece of muslin the width of your window and 36 inches deep at the center. Curve the bottom gently so that it is wider than the top. Drape it on the valance board and tack it in place, or place it on a table and arrange the folds, tacking them down with pins. Study the effect; if you want a deeper drape, adjust it accordingly.

Sides for the swag are made by cutting a piece of fabric, widening it 4 inches on each side to its widest point and narrowing at the bottom, 30 inches from the center of the top width. Such a piece will make two sides. Cut a piece of lining of the same size and dimension as the drapery fabric and place the two fabrics, right side down, on it ready for sewing. Stitch all around the piece, but not across the top width. At this point, you will have a bag-like piece of fabric, coming to a point at the bottom but open at the top. Now, starting from the center of the top, the open part, cut the entire piece in half, down through the point. You now have two sides. All that remains to be done is to slip stitch the top portion closed, leaving

what was the center of the larger piece open. Turn right side out, fold in the appropriate folds, and hang by tacking to the valance or cornice board. You can get varied effects depending on whether or not you wish to press your swag.

Trimmings for valances and swags, as well as for curtains and draperies, are available in a wide assortment of fabrics and styles. Your choice naturally depends on your curtain or drapery style, your fabric, and your room. As with valances, tassels, braid, fringe, and other elaborate forms only recently thought to show old-fashioned bad taste, trimmings have suddenly become high style in some quarters, and stiff valances with gold braid, appliqué in metallic thread, and fringe in bold colors are seen in many period rooms and, if anything, are even more ornate than in the past. In addition, you'll find such ambitious treatment as pleating of contrasting color shown under draped valances.

More conservative trimmings such as glazed chintz piping, coarse cotton-looped fringe, striped cotton braiding, and cotton ball trim are always good however and, in contrasting color, pick up and accent the lines of draperies and the colors of fabrics in much the same way that a black line will sharpen and improve a painting.

CHAPTER SEVEN

Ingenuity with Hardware

THE hardware used with your draperies and curtains is an integral part of the whole design of your window treatment, and should be decided upon before you start to make the draperies. If you own your own home it pays particularly well to have correctly fitted, securely fastened rods and other fixtures, and even if you rent you will want efficient hardware, for beautifully made curtains deserve to be correctly hung. In addition, often the rod or loops are ornamental and enhance the appearance of your drapes.

Like most other aspects of window styling, window hardware shows today a new ingenuity, and with the help of the right rods and equipment, you can go a

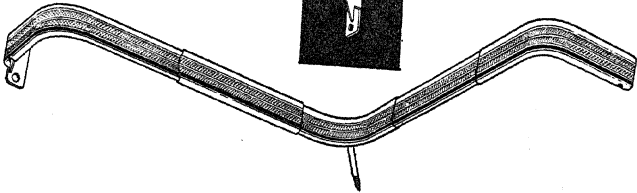
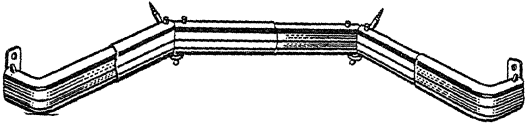
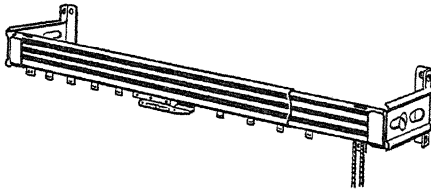
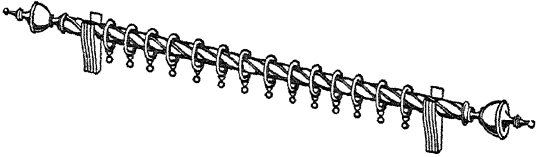
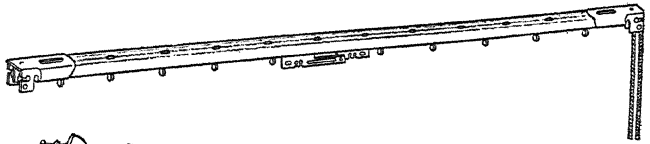
long way towards improving the drape and give an air of professional tailoring to your draperies.

Draw-drapery equipment, particularly, offers an advance. You may have admired rooms in which the draperies control ventilation, privacy and regulation of light. Well, now there is available traverse equipment which makes it possible to have a new flexibility at modest expense and without sacrificing the beauty of the drapery effect.

Functional traverse equipment solves the problem of appearance by concealing within the rod all operating parts and eliminating unsightly drooping cords. In the latest equipment cords don't tangle and slides don't stick. You can pull your curtains open and draw them about endlessly without difficulty.

Extension traverse rods come in a wide range of combinations so that practically any draping problem in connection with any window ranging in size from 28 inches up to 120 can be taken care of. Traverse rod sets with portière draperies help divide a room into an optional two rooms. In this way you can make a pleasant private guest room out of the study or library portion of your dining room; divide the dining portion of a combination living-dining room; or make a one room apartment more functional.

Traverse swinging door rods permit the doors to be swung back to the wall without disturbing the posi-



tion of the rods or draw curtains, which makes this a practical way to curtain French doors. Bay windows and curved corner windows present no problem in using draw draperies, since traverse rods are made particularly for these types.

Double rod sets make it possible to operate both glass curtains and overdraperies from one cord with draw cords from one set.

Most practical it is to buy a completely assembled rod set, ready to put up. You simply attach them, install the track, attach the draperies with hooks and they are ready for use.

An idea of draw rods to come is offered by one manufacturer who is producing rotor traverses—that is motorized rods. You push a button at the side of the window and the curtains draw apart, an invisible motor causing the rod to revolve. As yet this is too costly a project for the average home, but for large glass window walls, it offers an interesting possibility.

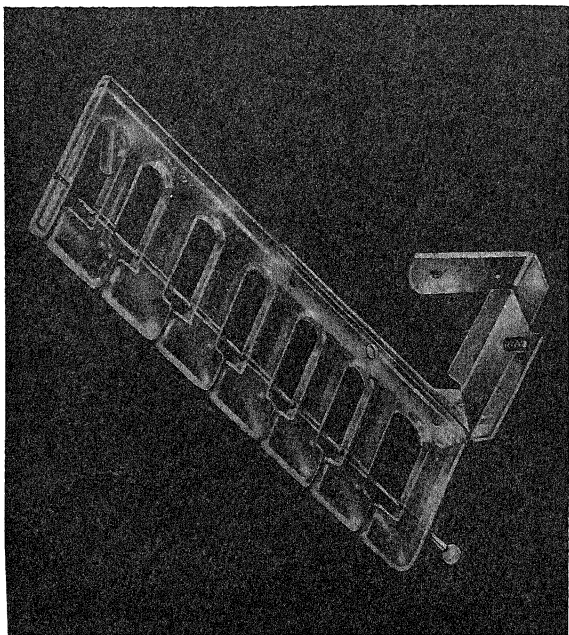
To get back to more prosaic rods, the traditional extension remains highly practical since the average rod of this type will fit windows from 18 to 86 inches in width and extends from the wall $1\frac{1}{2}$ to $4\frac{1}{2}$ inches. Curved extension rods give a three-dimensional effect to ordinary curtains. Swinging extension rods may be used as side drape rods or singly. Rods are also available for corners and bays, and for swinging doors.

Oval rods are suitable for top-and-bottom-shirred curtains.

Wood and metal pole sets are usually available in rope or fluted styles. These seem to suggest a Directoire, Regency, or other formal decorative treatment, especially when they are finished with minaret ends. Brass poles and brass rings are smart when used with Modern, and smaller poles are pleasing when used with crisp white organdy or muslin sash curtains, suggesting the old saloon windows of the gaslight days.

Ornamental swinging metal and plastic cranes today have built-in leveling devices to prevent sagging. While somewhat ornate these cranes, with their ivy leaf and traditional scroll decorations, harmonize with Provincial of both French and Venetian types, and sometimes even with Contemporary floral chintzes and patterned fabrics.

An invaluable new hardware device is the valance pleater, which makes it much easier for you to create tailored valance treatments by locking the folds into place, and holding them taut. Automatically installed at a 45 degree angle, it assures that both sides of the valance will hang in the same way, with draperies falling in folds of equal length. Constructed of durable polystyrene clear plastic, the pleater gleams slightly through delicate fabrics, is concealed by opaque fabrics, and won't warp.



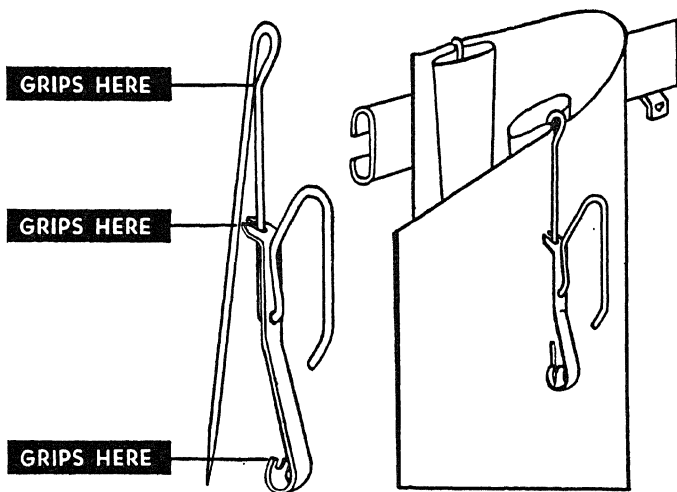
Other attractive hardware to dress up your curtains include chunky crystal-like plexiglas tiebacks with engraved colored flowers, and clear or opaque plastic festoon rings.

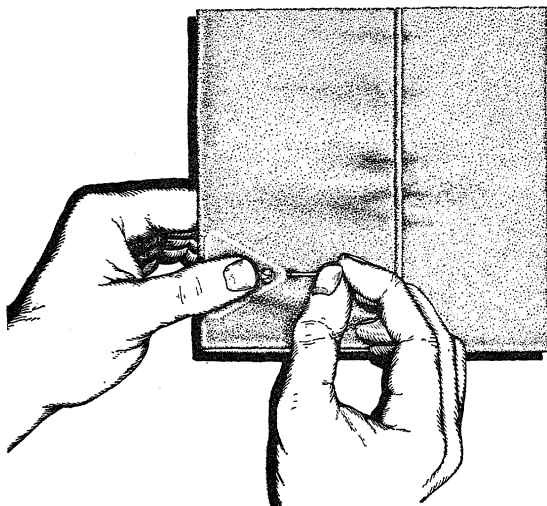
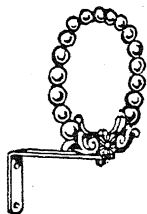
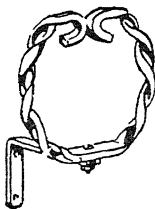
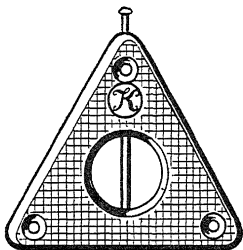
Installation of Drapery Hardware

Determine what the material is upon which your hardware is to be attached. In this case when measuring it is always best to use a folding rule or yardstick. Don't use a cloth measure. Determine where you want to screw the brackets, making pencil holes through the screw holes on the frame. Putting brackets up before you do anything else means you get them placed exactly where you want them, and you will be able to gauge drapery lengths from them, as well as the length of your rod, if you are having the rod cut to measure.

Drapery hardware is most commonly mounted on wood, and wood screws are accordingly recommended for installations. Nails should be used only for putting up lightweight curtain rods. Use an awl to make the holes for screws or nails in soft wood, but in hard wood you should use a drill. Concrete and brick walls require molly bolts for the plugs you drive in. Plaster, which looms as a formidable problem to the uninitiated, can be made a firm support for your rods by using molly bolts or toggle bolts and plaster screws, fiber plugs, lead plugs, or wood plugs. Moisten the

screw or drill to make a clean installation. Your hardware shop will show you how these bolts operate. Wallboard, used in many G.I. homes, and plaster board, offer firm support, too, when used with molly bolts or toggle bolts. Many casement windows are of steel construction, in which case the drapery hardware is installed on the casement. Most standard steel casement windows have holes punched for No. 10 x 24 x $\frac{1}{4}$ inch self-tapping screws.





Brass Festoon Rings, Wood Festoon Rings, Holders, and Metal Holdbacks

Little devices that make tailoring easier include: hooks for light curtains which require no sewing; bar sew-on hooks which support pleats; and devices for anchoring curtains. Sew rings to the hem of curtains, top and bottom, also to the valance, if used. Then screw ordinary cup hooks, facing downward, into the wall or baseboard, and catch the rings over the hook. This will hold the edge of the curtain taut.

Weighted tapes and pin-on weights as well as regular lead weights for sewing into the hems are also available.

CHAPTER EIGHT

Life-Saving Hints for Curtains and Draperies

A FEW precautions in storing, cleaning and laundering your curtains and draperies will add to their attractiveness and prolong their usefulness.

Curtains may be kept up and hung in cotton bags during the summer, which is an effective way of keeping them clean when windows are open, or when the family is away on vacation, or storage space and help are limited.

If the unwashable draperies are taken down, they should be brushed, aired and packed away in large boxes. Never pack curtains tightly, since it is hard to get the creases out again. Pile fabrics should be sent to the cleaner to be steamed if they are badly crushed. With sheers that you wish to put away for the sum-

mer, wash them first, and then in the fall dampen and iron them before putting up.

When laundering glass curtains, let the tucks out first so that you can correct the length afterward, using your shrinkage allowance if you have to, and leaving a smaller tuck than the original one for the next tubbing.

Instead of attempting to shake out dust, rinse the curtains in a preliminary tubful of clear, lukewarm water. You will discover that you have loosened black dirt too, especially if you live in the city. For delicate materials use lots of suds to cushion the material, more than you would with apparel. If yours is a sturdy fabric, it can be washed in a machine. Use a mild soap. Squeeze the water out, don't rinse, and hang the curtains straight. If the fabric is net or lace and is not shrinkproof, you will need to use a stretcher. With many shrinkable materials, no matter what precautions you take you will have shrinking, and the only course remaining will be to add a new heading—that is, of course, unless you have included plenty of room in your shrinkage allowance. A little starch used with most glass fabrics will help to make them look crisp after washing. Ruffles particularly need stiffening for attractive starchiness.

With delicate fabrics and colors, rolling in a towel after washing will help to preserve both the color and the fabric.

Color-fast heavy fabrics may be laundered, if care is exercised. Curtains and draperies may be dyed or tinted each season, as you will find they do not keep their color.

Iron curtains lengthwise with a warm iron, stretching them evenly, and when you are through hang them immediately, or lay them on a bed as, again, creases are hard to take out. Sometimes ironing causes curtains to hang unevenly, and there is not much you can do about this. Automatic ironers do a better job of ironing, since the pressure is even.

Curtains and draperies that are faded, soiled or sun-burned irremediably at the bottom may be turned upside down, and the damaged part can be covered with cornice or valance, or carefully pleated so that it does not show.

Luckily, curtains and draperies that are somewhat worn always look much better once they are hung than they do in our hands. And trimmings and ruffles over worn edges will work wonders. Also panels may be reversed quite easily, with the right-hand side changed to the left, so that the outside edge which is worn or faded can be next to the trim and tucked under as much as possible, the other edge which was formerly protected by the trim now appearing quite fresh and unfaded.

CHAPTER NINE

Some Additional Decorator Ideas

WE have been concerned with the basic problems of curtain and drapery making. But you may want to use your imagination, and window treatments lend themselves to the fanciful touch.

Decorating your shades may prove amusing. Use regular canvas paint, available at art-material stores, and trace or free hand whatever gay design you like, whether it is a sophisticated abstraction or a quaint Pennsylvania Dutch or peasant motif. You can paint your entire shade to match or contrast with your walls or fabrics. If your draperies have a pattern, trace the pattern on the shade. With a broad window treat the shade as a mural, and paint a rural scene or seascape,

thus enlarging the horizons of your room. Or, if you have found a stunning fabric that is too expensive for draperies, use it for shades that you make yourself.

Take your old shade as a guide, adding 2 inches for a hem and 2 for tacking the shade to the roller at the top. Hem the sides with a narrow hem. Use your old shade rod for your hand-made shade, binding it in with firm stitches.

Although bamboo blinds are very handsome in their natural state, if you have an elegant room, with metallic fabrics, echo the glint of the gold or silver with metallic paint, or better still with gold or silver leaf, brushed or streaked, very thinly, on your blinds. The effect seen from the outside is entrancingly rich. Another idea is to paint your blinds the color of your room. This also applies to the wider porch or slat type of blind which may be used on a large picture window.

When hanging bamboo blinds simply use large hooks at either end of the window to hold the top bamboo pole. Use cleats, like those used on sailboats, to fasten the rope that pulls them up. Attach these on the inside of the blind, and they will not be seen. Venetian blinds, now available in aluminum or galvanized steel, won't rust, sag, warp or break. They last for years.

On the subject of valances and unorthodox treatments: almost anything goes from full tassel-trimmed

lambrequins, to the swags a well known artist made for the doors and windows in his roccoco room. He dipped wet sheeting of plain muslin in heavy wet plaster of Paris, and while it was still wet hand-draped it in full swag folds. It hardened into shape. If you attempt a similar trick, be sure you spread down lots of newspaper; nothing is messier than plaster. When the swags harden you might like to paint them. Such a treatment has an element of humor in it, and should be used for game rooms, or other rooms where you do not take your decorating over-seriously.

In a small room with a high ceiling, you might continue your valance all the way round three walls, directly under the ceiling. This will help to focus attention on the window, and will seem to expand the walls.

If you have television, remember that plain white spaces make it easier to concentrate on the screen. Try a three-quarter length white opaque glass curtain, hung from a bold black or brass pole, and used with draperies that can be drawn aside when your set is in use.

The very newest idea in window styling is that of the fabric vertical blind, for average windows or for large picture windows and window walls. They are custom-made to varying designs by a handful of companies, but the hardware is not as yet available for making these blinds yourself. They are fairly reasonably priced in a wide range of modern bold and pastel

colors, come in fabrics such as corded acetate faille, and can be drawn back from the window by one control, and set at angles by another. They are proving a handsome addition to sun-shielding devices for large glass areas.

Finally, use your imagination when it comes to tying in your draperies with your other fabrics. Use the same patterns or colors for portières, slipcovers, spreads, lampshades. Ensembles, particularly for the bedroom, are more popular than ever.

CREDIT

Thanks for help in the preparation of this book is due to the following companies:

Kirsch Company, Sturgis, Michigan

Singer Sewing Centers

F. Schumacher & Co., New York City

UNIVERSAL
LIBRARY



122 620

UNIVERSAL
LIBRARY