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Selecting and Making CURTAINS AND DRAPERIES

planning ideas
buying guides
construction aids

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When You Select Curtains and Draperies

TODAY'S homemaker has a world of new ideas and new products to choose from when she plans window treatments for her home. She finds tremendous stress placed on the number, size, shape, and placement of windows in rooms in order that they may serve a number of purposes. Among these are, of course, the basic functions of windows—light, air, and vision. In addition windows often are the focal point, or gathering place for people in a room. All these points must be considered when planning windows and window decor.

Whatever your light, air, vision, or activity problems, remember that good window treatment will be restful, it will harmonize with the room, and lend distinction to the furnishings used there. This means that good window treatment will take its place as a satisfying part of the room furnishings and will also allow flowers, books, works of art, and hobby interests of the family to accent the character of furnishings in the room.

How Will It Look at Home?

When you shop—be careful for the design that seems most startling will draw your attention first. This may be just what your room needs, but the test really lies in the way a striking design will look with the other furnishings.

"How will it look at home?" should be the determining factor when you choose window treatments. This question can be answered to some extent by the store display of suggested room settings.

In addition, successful shopping calls for accurate information about your room requirements. You supply this by carrying with you a sketch of your room, preferably with wall and floor space indicated in ¼-inch scale.

Salespeople count on this when they prepare merchandise for your selection. They must know about the architectural effects in your room—size, number, and location of doorways, windows, and niches.

They will also want a description of the wood trim, the floor treatment, and, if possible, a sample of the wall covering. They will ask about the exposure to determine the effect of natural light on fabrics, and will consider the amount, kind, and placement of artificial light you use.

They welcome a description of your furniture and often use it to find a fabric which carries a subtle repetition of the dominant lines in the furniture.

FIG. 1 (left) The warm color and pleasing pattern of fabric used to curtain windows of this north-facing living room add to the comfort of steady north light for desk work. FIG. 2 (right) Balance between the appeal of view from this south-facing window and the total effect of furnishings is apparent. Delicate design and color in the fabric support the entire plan.

When You Plan the Color Scheme

Color is a matter of relationship so before you shop take account of the interplay of established room furnishings, the colors of the floor covering, the walls, upholstery, and slip cover fabrics, and the light exposure. You can save yourself much shopping for color matching if you select paint or wall color after the curtain fabric has been chosen. Often it is barely possible to match a drapery color to a wall, yet it is quite easy to paint to a certain color in fabric.

Exposure Affects Color

A room with windows facing north might seem cheerless unless warm colors are used. Temper the north light with shades of yellow and red in the curtains and repeat tints of these colors on the wall. Count on tints of green and blue to absorb the warm light coming in the south windows. Windows facing east have more cold than warm light so use warm colors there to modify the light. Choose cool colors to temper the warm light of west windows.

How Many Colors?

Generally, it is well to restrict colors to three—a main color, a secondary color of pleasing blend or contrast, and a third accent color. Contrasts of tints and shades of a main color with careful blending of an accent color make pleasing color schemes.

Plan your color scheme from furnishings which will be used longest in the room. Try out a shade which repeats a color in the floor covering or keynote an accent color from the upholstery or slip cover fabrics and see how it can carry all the needed color elements in a room. Pictures and art objects may give you ideas.

When a window fabric is brighter and lighter than the floor or floor covering, but related to it in color, it will attract an easy movement of attention from the floor to the curtain and wall. The fabric can be darker, lighter, or a little stronger in shade than the wall and achieve this same effect.

There is an ever-recurring cycle in fabrics and color schemes for room furnishings. For some time window fabrics have been prints of definite color and pattern. Among them you will find many diversified prints that are keyed to country living. The scenics, calico-types, and small documentary prints are examples. Any of them are effective when used with maple and pine furniture. They are also highly desirable with informal colonial furnishings and take their place equally well with French Provincial styles.

Now plain and semi-plain woven fabrics are available in an abundance of varied tones of single colors. This great variety of solid colors offers a welcome change. They have been pre-color-correlated for ease in color matching and selection.

Texture blending is just as important as color. Coarse meshes, like the heavier marquisettes, nets, and scrim, are best used with other coarse fabrics in rugs, upholstery, slip covers, and wall finquisettes and ninons are used with furnishings of corresponding smoothness.

Check Your Lighting for Color Effects

Have you had an unpleasant shock in seeing your draw curtains or draperies take on a mysterious change in color when your lamps or light fixtures were used?

Such experience proves that choosing color is only part of completing the window treatment plans. You must be sure the lamps and light fixtures show off the scheme to best advantage.

If your color scheme accents warm colors, reds and yellows, and your lighting is incandescent, you're probably satisfied with the color effects because incandescent bulbs bring out the warmth and richness of red and yellow colors.

If standard warm white or daylight fluorescent tubes are your main source of lighting, you will have found the colors of your furnishings considerably darker at night than during the day. Now new fluorescent tubes can be had which soften and enrich the colors of furnishings. These are the deluxe cool white and deluxe warm white tubes. While not available everywhere, they are worth asking or watching for. The list below indicates the type of fluorescent tube to use in your home.

Purpose	Type Fluorescent Tube
Good over-all color appearance	Deluxe cool white
Best over-all color appearance, for a warm color scheme	Deluxe warm white
Best over-all color appearance, for a cool color scheme	Deluxe cool white
Most efficient light (most light per dollar)	Standard warm white
Efficient lighting of a cool color scheme	Standard cool white
Efficient lighting of a warm color scheme	Standard warm white
Combination of fluorescent and incandescent lighting in one area of a home	Standard cool white for contrast; standard warm white for blending
Blending with natural daylight	Standard cool white or deluxe cool white

Exterior Effect Is Important

Window curtains decorate the outside of the house as well as the inside. If color is used it should blend harmoniously with the exterior color plan or affect an interesting accent to it.

Stand in front of the house and note the effect of the windows. Uniform appearance is desirable, especially in the front windows. This is quite possible when you use the same color in roll shades or blinds, the same or similar color for all the curtains and uniformity in the style of the curtains, shades, and blinds.

Pleasing use of color on the exterior can be realized from several sources other than curtains. Among these are the roof color, the window sash, window louvers, flower boxes, and the flowers themselves, awnings, door steps, walks, and terraces. Relate your curtain plan to these features if you wish to add to the appearance of your home.

Changing Window Size and Shape

Windows in remodeled or old houses often seem too short and narrow for today's curtain styles. Such windows needn't be a handicap. You can change their proportions quite easily by fastening board extensions or metal extender plates to the top and sides of the frame to gain height or width as needed. Try to have the same height measurement for all windows in a room. Then fasten the fixtures before measuring for curtains.

TO GAIN HEIGHT—add a wooden extension of required height above the window frame (figure 3A). Fasten the fixtures on this extension. Hang a valance or install a cornice board in this area to cover it.

TO GAIN WIDTH—extend the top effect of the window with wooden blocks fastened to the wall. Place extension curtain rods or traverse extension rods at the top outside corners of the blocks and hang your draperies to hide the wood additions (figure 3B).

Swinging extender rods attached to the outer edge of the frame will also widen a window if the rods swing clear of the frame so that fabric hung on them will be outside of the sash.

Try combining two or more adjacent windows to make them look like one large window by installing a narrow slat roll shade over the entire space. Or hang glass curtains over all the windows and intervening space with draw draperies at either end.

Valance Boards also add width. You can make them out of ½-inch lumber or plywood. Usually they are cut 8 inches deep on windows that have no proportional peculiarities. On short wide windows use less deep valances and on long high windows make them deeper in proportion. A good test is to pin up pieces of paper and from them work out your measurements. Make the side projection as deep as necessary to accommodate your drapery hardware. The front of the board will be as long as the overall width of the window or possibly longer to conform to the width for a specific curtain style.

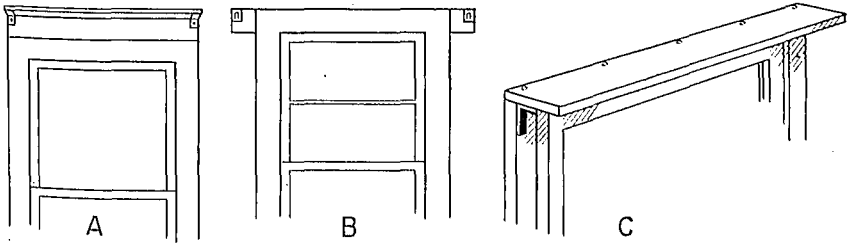
Fasten the board horizontally at top of window frame and fasten the fabric valance on it (figure 3C). Valance boards can also be attached to the wall beyond the window frame to create a wider effect. Install angle irons at ends of board for support especially if heavy fabric is used.

Cornice Boards are often used in rooms where horizontal lines are emphasized. They are very effective when made of wood and are best when painted to resemble other woodwork in the room or to blend closely with wall color (figure 4).

If size and shape of window are satisfactory, place cornice board at least 2 inches outside the top frame on each side. Usually 4½ inches are allowed for projection at the sides to accommodate fabric hanging on single extension rods. (If traverse rods are used, the side pieces will project 7 to 8 inches or more to allow the window fabric to be carried back and forth.)

You can increase the apparent width of the window by fastening the cornice to a strip of wood extending beyond the side frame. Then hang the draw curtain or drapery fabric so that most of it is against the wall.

FIG. 3. A. Wooden extension added to increase height. B. Wooden blocks added to increase width. C. Valance board with angle iron support.



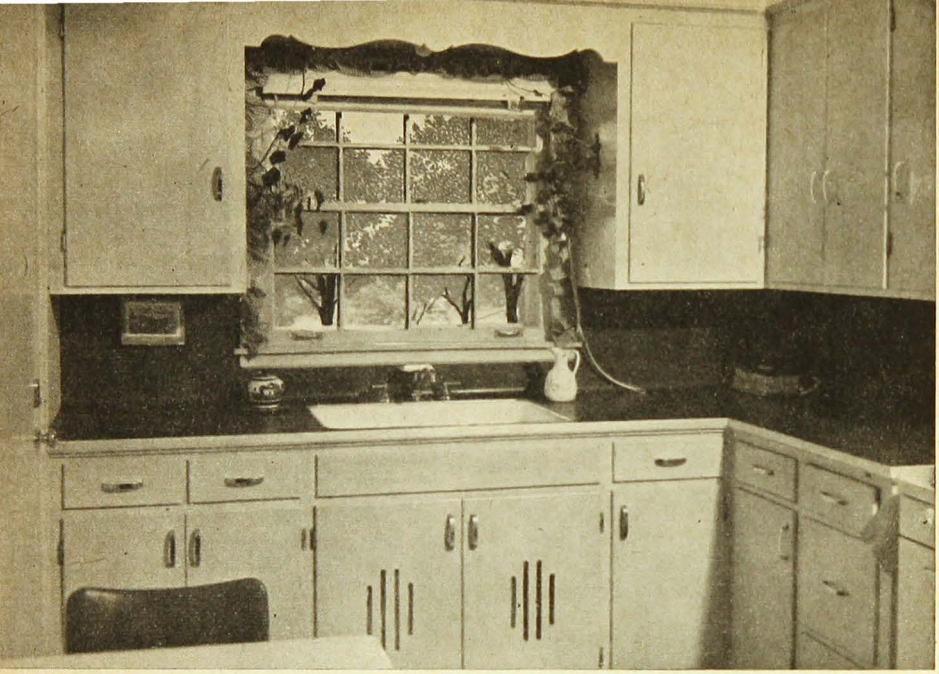


FIG. 4. A shaped cornice helps to frame the view and unify the wall cabinets at this kitchen window.

Ready made cornice boards are available in a wide range of materials, such as wood, metal, plastic, and combination fibers. Colors and finishes vary from brilliant to dull. If used, they should have a counterpart in other furnishings of the room—for instance, a plastic cornice with plastic slip covers; a metal cornice with metal lamp bases and book ends.

Curtain Fabrics

You'll really feel enthusiastic about window curtaining when you see the new cotton and rayon fabrics, and those made of nylon and glass fiber, the Orlon, Dacron, and Dynel fabrics and plastics. They are shown in wide widths, pleasing weaves and textures, interesting patterns, and harmonizing colors. Reasonably priced, they can't help but make home sewing of curtains and draperies a profitable and interesting experience.

Nylon Fabrics

Nylon has been produced for use in practically all types of window treatment. You will find today's nylon of various deniers, in sheer marquisettes, and airy ninon fabrics. Blends of nylon and rayon fibers can also be had in marquisettes, which have a large color range and drape well.

Nylon yarns are used in casement cloths where light-controlling qualities, great strength, and drapability are needed. For crisp rustling draperies, you'll see taffetas woven of nylon. Nylon organdies are also available. For luxurious use, consider the mohair blends, the damasks, and the brocades.

Used alone or combined with other fibers, nylon yarns make curtain and drapery fabrics which are strong, soil repellent, easy to clean, and resistant to mildew and insects. However, the finish on some nylon materials may at-

tract moths and some kinds of fungi.

Since nylon has relatively low resistance to heat, use lukewarm water and a mild soap to launder it. Rinse and hang up wet without squeezing. Light-weight nylon curtains need little or no ironing and no stretching. They will dry smooth if hung straight. If pressing is necessary iron at moderate heat, 275° F. Set indicator at the "rayon" setting on your iron, or use a steam iron. Unless the manufacturer gives special instructions, handle part-nylon fabrics as if they were made entirely of the fiber mixed with the nylon. If dry cleaning use any standard cleaning fluid which is safe on other fibers.

Pure nylon melts when exposed to a flame, but it is normally self-extinguishing when the flame is removed. However, some dyes, finishes, or other materials will make nylon burn.

Nylon offers little resistance to the damaging effect of sunlight, so shift your curtains at regular intervals.

Plastics

Color, style, and design appeal have been added to the other virtues of plastics—durability, ease in cleaning, and resistance to soil, mildew, cracking, peeling, and flame.

Light-weight and heavy plastics can be had by the yard and in ready-made curtains and draperies. They are available in a variety of stripes, prints, plaids, and solid colors. By the yard, widths are 25, 27, 34, and 54 inches. Ready-made drapery panels measure 24 and 27 inches wide. You may need two pairs for an average window so as to achieve needed fullness for each panel.

There are reinforced plastics which are cotton backed for draperies and slipcovers; also film or non-fabric backed plastics for unlined draperies and casement, kitchen, and bathroom curtains. Sturdy film plastics give better wear, resist soil and stains, and stay supple longer than light-weight film plastics. Only the lightest weight plastics curl at the edges.

Clean plastics with a damp cloth or suds them lightly, then rinse in lukewarm water and they will retain their soft effect. No ironing is required.

When preparing plastic for sewing, use paper clips instead of pins. To sew plastic, apply a small drop of oil to a number 11 machine needle, use mercerized or nylon thread, loosen the tension, and lengthen stitch to 7 or 8 stitches per inch.

Glass Fabrics

Curtain and drapery fabrics of glass fiber now on the market do not have the brittleness of the early glass fabrics and are more varied in color, texture, and pattern. Glass fiber fabrics are decorative, soft, and drapable. Those labeled "Coronized" have been submitted to a process which imparts softness and draping ability to the fabric.

Tests on glass fabrics which have been given new treatments indicate these fabrics are shrinkproof, color-

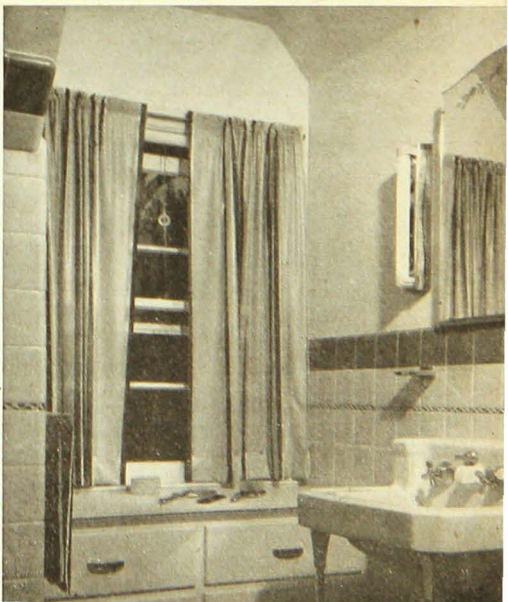


FIG. 5. In this bathroom, a film plastic material provides an easily cleaned and attractive curtain. Note that the curtain hangs straight and does not curl.

fast, wrinkleproof, nonflammable, and resistant to soil. Because fabrics of glass fibers are rot- and mildewproof as well as insectproof, they wear well in damp climates.

In addition to sheer marquisette curtains, you can take your choice of glass fiber prints in heavy fabrics from a wide range of geometric, scenic, and over-all designs. Light coming through these gives an attractive effect.

New multi-filament marquisettes of glass fiber can be washed by hand or machine. Just pat them dry, shake out moisture, and rehang on your rods. All but the heaviest will be dry and wrinkle-free in a few minutes. No stretching or ironing is necessary.

Orlon, Dacron, and Dynel Fabrics

Orlon is a new fiber on the market. It resists sun, smoke, fumes, and gases better than any other natural or man-made fiber.

"Fiber V," renamed "Dacron," is a new fiber used in glass curtain fabrics to produce filmy beauty with great strength. This sheer fabric feels soft and drapes beautifully. It resists sun damage, smoke, gases, and dirt. When soil settles on Dacron, a swish through mild suds and several rinses cleans it. It dries quickly, keeps its shape, and needs a minimum of ironing at 275° F.

Dynel is another new chemically manufactured fiber, which may soon be released widely in drapery materials.

Metallic Fabrics

Metallic fabrics are the rayon, cotton, or wool warp fabrics with metallic filling yarns of silver or copper-colored aluminum. Most widely used are the continuous strands of thin aluminum foil which can be woven, braided, or knitted into fabrics for decorative effect. This foil will not tarnish, can be cleaned and laundered.

Rayon Fabrics and Cotton Fabrics

Rayon fabrics are constantly in the limelight for their up-to-date styling, service qualities, and reasonable price range. New nonwoven rayon fabrics have appeared in plain colors and in printed patterns. There is no wrong side. They are shown in 74-inch widths and have the suppleness of woven fabrics. They are said not to fade and to be nonflammable. Manufacturers recommend a shaking out or light brushing to clean them.

Cotton fabrics offer a wide range of choice for window treatment. Among the sheers for glass curtains are organdy, dotted swiss, marquisette, voile, and dimity. For draperies and draw curtains there are smooth cottons such as glazed chintz, glo-sheen, muslin, and gingham, also heavy cottons such as cretonne, corduroy, and homespuns.

Ninon

Ninon is the name used for a smooth, sheer glass curtain fabric. Rayon ninon comes in a range of deep and pastel tones and in ivory and eggshell. Be sure you know whether the ninon you are buying will fade. Ninon drapes well. It is moderately priced, washable, and needs only light pressing.

Casement Cloths

The new casement cloths have an iridescent quality which diffuses light. They come in a wide range of colors and widths. They may be made of mixtures of cotton and rayon or mohair. Some made with part bouclé yarns have a rough texture and are good for use with colonial or provincial furnishings.

Trimmings

Trimmings such as brush fringe, guimpe braids, eyelet embroideries, cording and tasseled effects are not necessities but can be correctly used to blend curtains and draperies with room furnishings. If successfully han-

dled they will show a close relationship in color, design, and texture to the fabric on which they are applied and to other furnishings in the room.

Note the definite turn to the "decorative" which window treatments take when used with the more elaborate furniture styles of the Empire periods. With lavish and formal furnishings, you can expect to find trimmings featured which add color and interest in braids, loops, fringe and tasseled effects.

Because furniture is modern doesn't mean your curtains have to be trimless. Brush binding in contemporary colors or flecked with metallic yarns can be used. It must be remembered, though, that untrimmed, straight-hanging curtains of adequate color, design, and texture serve best in modern rooms. If your furniture is provincial you could find a "trim-mate" in the gay-colored boucle yarns, provided such treatment tends to develop the decorative effect desired. If you use trimming, select it right along with the window curtain material.

Blinds and Shades

The extensive use of glass in modern homes makes control of daylight extremely important. Both blinds and shades control daylight from the inside but are more effective if exterior devices are used also. A deep overhang of the roof, solid or partly open to admit light and air; a set of louvers, like an outside Venetian blind; an awning, roll-back canvas, or shutters all offer exterior control. On the inside, roll blinds, window shades, and draw curtains offer practical and flexible control.

Venetian blinds can be adjusted easily to allow light and air to penetrate into a room. They are inexpensive and easily hung. Used in modern rooms they accentuate the horizontal lines of modern furnishings. But the general overall effect they create requires a fairly large room. Once made mostly of wood, today you find them of steel, aluminum, glass fibers, and plastic.

Removable slat blinds are in the market. Easy cleaning and the fact that the slats operate in a track on either side so a strong breeze cannot swing the blind away from the window make them attractive.

Vertical Venetian blinds with slats which draw from side to side instead of up and down are new. They are very useful in creating needed height effect in low-ceiling rooms and are frequently used for the same purpose on corner windows.

Roll-up blinds come in slender strips of woven-wood bamboo, plastic, and other texturally interesting materials. While not as practical for controlling light and air as Venetian blinds, they offer color and texture interest often necessary for rounding out the furnishing plans in rooms.

Blinds are a form of curtain which can be developed as a structural part of any window treatment. Install them in long, uninterrupted slats, rather than broken up into small units. Try unifying two or three windows that are close together with them so that the window frames and the wall space between them are covered. Or if you have two windows that are different in size and shape, make them look alike by using a roll-blind, with end draperies or draw curtains hung under a cornice board.

Roller shades have always been useful to control light and air at windows. Usually they are of standard shade cloth in white and eggshell colors. But they can serve as the decorative feature of the window if made of glazed chintz, patterned or plain cloth, oil cloth, or reinforced plastic material.

Fire-resistant window shades, coated with vinyl plastic, which promise safety and easy cleaning, are available.

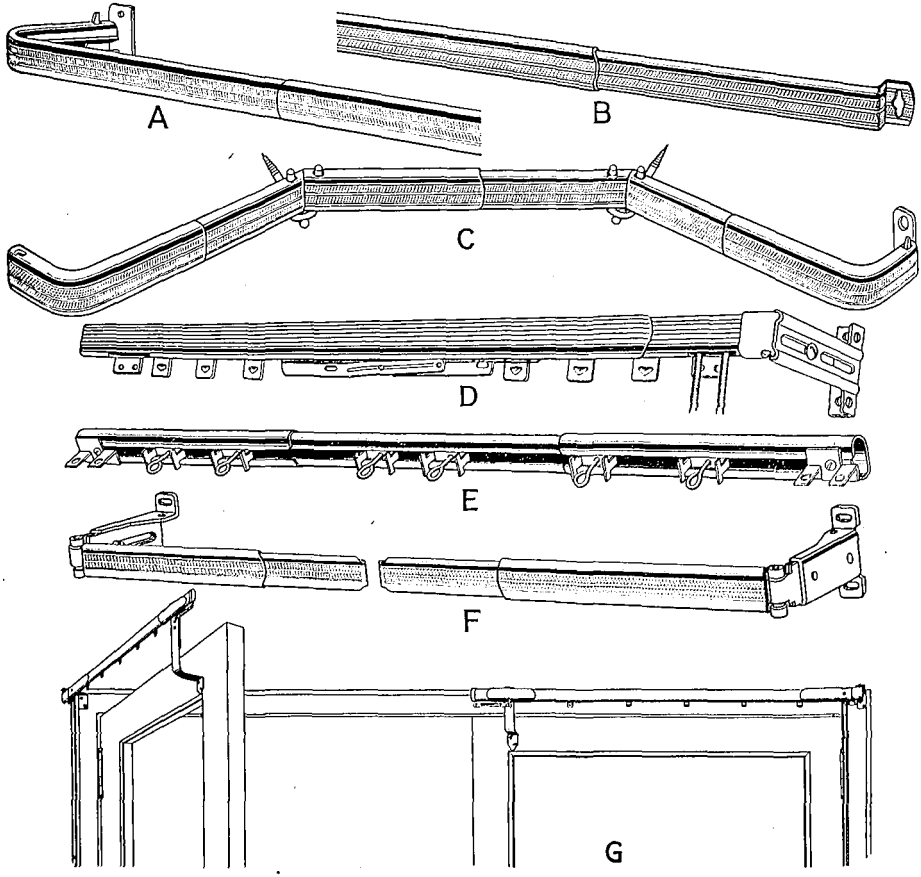
New Hardware Helps Your Windows

Now you can buy adjustable flat rods of single, double, and triple extension

types which are useful for widening the effect of windows. These are metal rods, invisibly reinforced for greater strength, and their enamel finish is baked on to insure long use. The old round brass rods for hanging sheer curtains and double rods for windows where glass curtains and side draperies are used are still good equipment.

Today many rooms feature double, corner, picture, and bay windows where the new design for curtaining (the "out-doors-in" idea) makes a type of easily drawn curtains and draperies necessary to control light, air, view, and privacy needs. Traverse draw-cord rods are used for this purpose where a pull of the cord closes the draperies at the center, overlapping them for privacy, and another pull opens them evenly a desired distance from the side casings.

Swinging extension rods for side drapery use and swinging door rods for cord-drawn curtains at single or double doors are available. Poles with rings are featured for doorways and windows where draperies are to be hand-drawn. Many types of heading hooks are



stocked to attach the curtain or drapery to the rings or rods.

Whatever your hardware choice, be sure to get correct size and good structure to carry the weight of fabric you are using. If you want satisfaction plus economy, buy good hardware from the supply of steel and brass fixtures now available in the stores. Avoid ornate fixtures which attract attention away from the window treatment. Figure 6 shows some of the popular and useful types of drapery hardware.

Drapery Hardware Accessories

Hook tape is available to reinforce the heading where pin hooks are inserted. Sew it on by hand or machine. (If the traverse rod has more slides

FIGURE 6

A. Extension curtain rods, flat or rounded, are available in single, double, and triple styles to fit windows 18 to 86 inches in width and in projections from 1½ to 4½ inches. One piece extension sections can also be had.

Extension rods curved to fit bay windows, arches, and similar settings are available. Curtaining hung on these rods stays put.

B. Sash and door rods come in extensions varying from 12 to 50 inches, with ¼-inch projection. Some styles are available with no projection for installation between casings.

C. Rods for corner and bay windows are offered in single and double extension rods fitting windows up to 86 inches wide. Cut-to-measure, bay and corner extension rods can be made to fit your windows. Angle supports come with the rods to support corner weight. Single rods project 2½ inches and double rods 3½ inches from the window frame.

Other types of rod assemblies for corner windows include hand-drawn or cord traverse installations. The sides of bay windows can also be handled with traverse rods if two one-way draw cord traverse rods are used.

D. Extension traverse rods with hand-drawn or draw cord installations come in a wide range of combinations. Practically any drapery problem for windows ranging in size from 28 up to 120 inches can be solved with extension traverse rod installations. Note the overlap master slides which permit a 3-inch overlapping of draperies to insure exclusion of light.

E. The hand traverse track is useful for curtains and draperies installed in window recesses or for portieres in doorways. If you are using heavy draperies at wide windows install the heavy weight rods. Otherwise regular weights should be sufficient.

Traverse tracks can also be made to fit curved bay windows. They provide flexibility so that curtains fastened to them either hang in place or draw easily back and forth. These tracks are often installed in window walls where they serve to space material evenly and also to keep fabric in pleasing folds when it is hung at right angles in a room.

Traverse tracks can be attached near the ceiling for floor-to-ceiling use of curtain fabric. They are moderately priced and offer effective solutions for special window problems.

F. Swinging extender rods are useful as side drapery supports to widen the effect of a window that is too narrow or too high for attractive draping.

G. Swinging door rods are available in draw cord or hand traverse assemblies for right- and left-hand doors and for single or double doors. With these rods the door or doors can be swung back to the wall without disturbing the position of the rods or draperies.

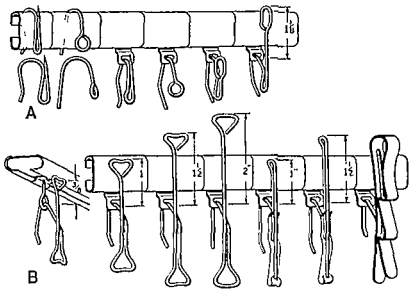


FIG. 7. Heading hooks are sewed to the curtains or draperies, then hooked over the rod or into the slides. Pin hooks which require no sewing are shown in row A, number 1, and row B, numbers 5 and 6. Clip hooks also need *no sewing. The last hook in row B is a clip* hook.

than are needed, place them at ends of the rod where they will not interfere with operation of the draw curtains or draperies.)

A valance pleater is a device which pleats the fabric between the fingers of the pleater and fastens them into a swag. Use it if your room requires a formal window treatment and you want to achieve a swag effect in the drapery.

Weighted tape will help traverse draperies to hang more evenly if it is fastened in the hem. This tape is available in several sizes and weights for use in light, medium, and heavy weight draw curtains and draperies.

Pin-on weights prevent corners of draperies from rolling or curling and are easily removed for cleaning. Sew-on weights in various sizes are also available.

What Type of Fabric?

In window curtaining, as in all furnishing, your first thought should be of *the interests, habits, and tastes of the people who live in your home.*

Suppose you want a cozy room—then select plain fabrics with rough texture, or try gay prints which radiate warmth.

Be sure to buy plenty of material and use it generously (see pages 17-19 on estimating yardage.) You'll get a better effect with yards of cheap material, such as muslin, than with one expensive width split lengthwise. Weight and scale in fabric are also important. Too much heavy material in a small room is as undesirable as too little. Try semi-sheer fabric of some nubby texture for use with contemporary furnishings.

Draw curtains help to soften structural lines in a room and make it cozy and inviting. Sometimes ruffled curtains are used, then ruffled finishes may also be seen on slip covers and pillows.

Warm and cheerful colors belong in the cozy room. Try using shades of yellow and red; for example, light yellow-green with rust and brown, or soft pink and rose with a touch of dark green for accent.

If it's a cool effect you want—use fabrics of smooth texture. Rayon gabardines and sharkskins give this effect in draw curtains.

Patterned fabrics look cool when the design is widely spaced on a white or light background. In the informal room, draperies made of these fabrics are hung full and straight to the floor. For more formal decor, they are often tied back.

Light tints of blue, gray, or green will give your room a cool feeling. Add accent by working in touches of deep, warm colors in trimmings and linings.

For informality in a room—you'll find that fabrics of gay color and pattern or dull texture will give you just the effect you're looking for. Combine

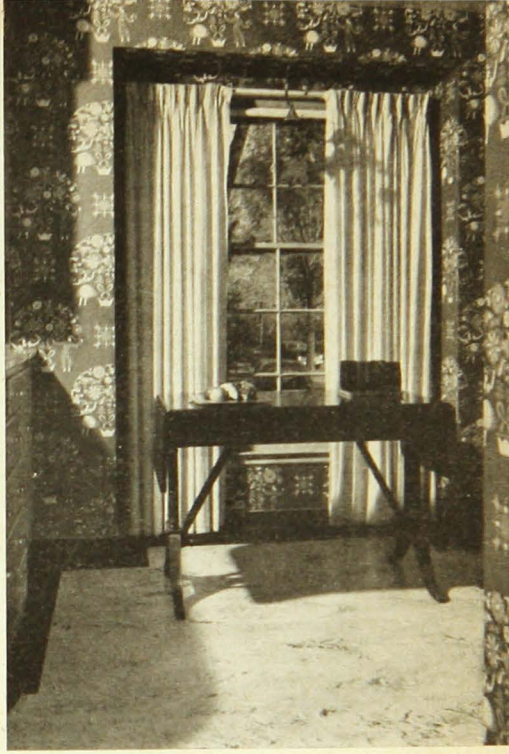


FIG. 8. Here color, design, and texture of floor covering, cabinet wood, and wall paper are successfully accented by the draw curtain of unbleached muslin—proof that muslin is a first-rate fabric for window curtaining.

your colors freely. Work with three or less colors and the various shades and tints of those colors.

Try unifying the decorative plan by using the same gay fabric for draperies and slip covers. Then get contrast by using a dull-textured fabric in a related color on an upholstered piece.

Combine striped fabrics and floral prints with a plain fabric of dull texture which blends in with the color scheme. Be sure, though, to use a plain fabric if you have figured rugs or wallpaper. Here, you can use dull-textured fabric—hopsacking, basket cloth, novelty twill, or nub-like weaves—for draw curtains and draperies.

Unlined draperies are often used in an informal room. These are hung under valance boards or from traverse rods or wooden poles without glass curtains. Plain glass curtains are made to hang full and straight to the floor or to the bottom of the window frame.

Ruffled curtains are good for informality when used on standard sash-type windows. They hang either full-length or apron- or sill-length.

Sash curtains made in one or two sections for the upper and lower sash, offer many attractive and interesting combinations.

Perhaps you prefer a formal decor—then your curtains and draperies will be elegant, in keeping with the dignified effect.

You will want rich brocades, failles, velveteens, or damasks, in fully lined draperies. These will hang floor-length under valance or cornice boards.

Use restful color schemes, with clear, deep hues. You might like to try different shades of one color, or different tones of two related colors.

Is Yours a Problem Room?

Maybe there is little you can do toward actually changing the size and shape of your rooms. But you can use fabrics in window hangings to point up the room's best features. Your window curtains can also be used to camouflage any size and shape problems you might have.

If your room is too large, use a striking window treatment. Heavy fabrics of warm color, large pattern, and bold design are effective here.

Try some of the recently developed blinds (horizontal, vertical, and roll types) or valance or cornice boards with draw curtains. These should tie in

with the color, pattern, and texture of the hangings, and they will help to pull the walls of the room together.

Are high ceilings your problem? Use horizontal effects to break the height of the walls and windows. Choose a fabric with horizontal design or use plain draw curtains with horizontal trimming bands at the bottom. Deep valance and cornice boards will also break the height of the ceiling. If used, they should blend closely in color with the draperies and floor covering. Try narrow-slat roll shades at the windows with draw curtains at the ends, operating on extender rods against the wall.

With so much attention drawn to the windows you will have to be careful in using color and pattern. Blend your patterned curtains closely in color with plain rugs and vice versa.

Low ceilings are a problem, too. To create a feeling of height, use straight-hanging, floor-length curtains and draperies. Vertical stripes or a vertical effect created in the pattern of curtain materials also add to apparent height.

The rich folds of draw curtains, when made of fabrics with subtle patterns and soft colors, permit the eye to travel easily up and down the walls of the room. Full hanging panels of contrasting colors give height and variety and interest. Try green and turquoise or biege and pale rust side by side and note the effect.

To make a small room look larger paint your window frames the same soft color as the walls. Use simple draw curtains, straight-hanging draperies, or sheer floor-length curtains.

Tie backs, valances, swags, or large-patterned draperies overshadow a small room. Draw curtains and draperies matching or blending closely with wall color present a unified effect which makes the room seem larger. Light colors convey a spacious feeling when used in small rooms.

In a square room draw interest to the windows with brilliantly colored or unusual hangings. Valances, cornice boards, interesting trimmings, and linings attract attention away from boxy walls. Use a valance to connect two windows on one side of the room. Under it install full-length curtains of definite print or striking color.

In a long, narrow room avoid skimpy draperies which make it look narrower. Widen the narrow wall by extending the curtain rod beyond the window frame and add a valance board. Choose fabrics of medium-sized design. Dull-textured draw curtains that blend closely with the wall color extend the effect of the short wall; sharp color contrasts shorten the long wall. Bamboo or narrow-slat Venetian blinds add horizontal effect.

FOR YOUR SPECIAL WINDOWS

Many homes have special windows which cannot be curtained in the ordinary way. Arched windows, for instance, require different treatment. Here you can hang curtains on shaped rods, cut to fit the arch (figure 9). The lock slides on the rod permit fastening the curtain in any position desired.

Transoms may be curtained with materials shirred on rods placed near the top and bottom of the frame. Sometimes they are painted the color of the woodwork or walls to be less conspicous.

Casement windows are hinged to open in or out or to slide in a track on the window sill (figure 10).

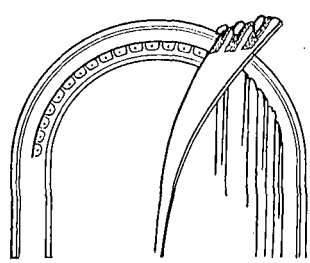


FIG. 9. Shaped rodding for arches. Note use of hook tape at positions where hooks are inserted into the fabric.

Draw curtains, sill- or floor-length, are frequently used where casement windows or doors open in. Use floor-length where the heightened effect will balance other high furnishings. Hang your draw curtains from rods which extend well up above the actual line of opening (figure 6G). Then when the window or door swings, the edge of the frame will clear the heading of the curtain.

In-swinging casements can also be hung with glass curtains shirred on upper and lower rods which you would fasten inside the sash. Another choice might be use of casement fabrics made as draw curtains and hung from swinging extender rods.

Casement windows which open out are completed with draw curtains (figure 11). The point is not to have the curtain swing out with the window.

French windows usually open in, and if curtained, are hung with glass fabric shirred on rods placed at the top and bottom of the window frame.

French doors between rooms or leading to a porch are often counted as architectural features and are not curtained. If draw curtains are used at the windows they might also be installed at the French doors on hand-drawn traverse rods. Or these doors can be treated as units with side draperies at the outer edges, connected with a cornice or valance.

Many older homes have *small, high windows* on either side of a sideboard or fireplace. Build a frame around such windows, then add shelves or cupboards between them in the sideboard or fireplace recesses. Usually these small, high windows are not curtained, but you may want to use glass or draw curtains styled like other curtains in the room.

If you have *bay windows* to curtain, hang wide, floor-length draperies over the wall space at the ends of the windows. Use a valance or cornice board at the top to tie the unit together.

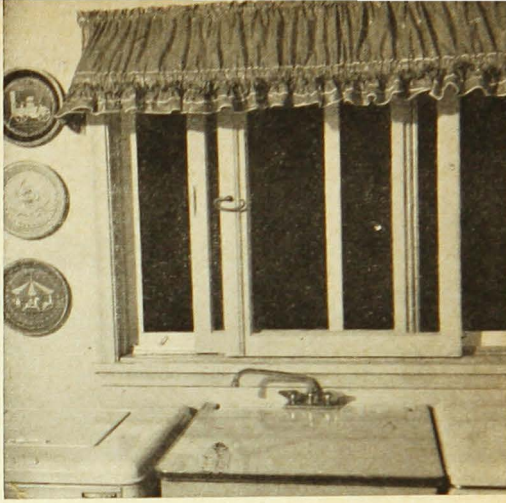


FIG. 10. Sliding casement windows can be lifted out easily for complete ventilation during warm weather. As shown, they permit flexible ventilation for year-round use. A canopy curtain or fabric shirred on rods softens light glare.

You might also fill in the space of the bay window itself with floor-length glass curtains. Be sure to use full widths so that the curtains cover the entire space and hang in easy folds.

Sash curtains could also be used to cover the entire bay unit. Hang these in two sections from two sets of rods,

FIG. 11. Here a distinctive and cool effect results from using a chintz of light background with large pattern to contrast with the dark wall trim and bed-covering.

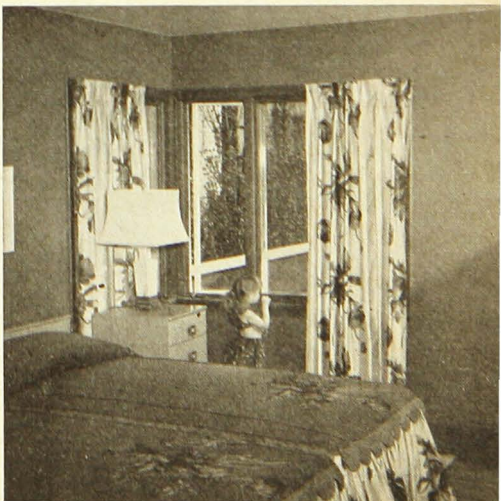


FIG. 12. The north-west exposure of this kitchen corner window brings steady light to the sink area. Straight-hanging muslin curtains, shirred on a rod, complement the design and color scheme.

one at the top of the casing, the other at the middle sash of the window.

Group windows and *double windows* which are fairly close together are treated as one unit. Floor-length glass curtains or a roll-up shade can be used to control daylight. Draw curtains or end draperies with a valance or cornice board across the tops of the windows and intervening space create a unified effect.

Corner windows are usually treated with straight-hanging curtains (figure 12). Use glass curtains or roll-up shades to soften the large amount of light coming in and complete them with draw curtains or end draperies to make a single-unit effect. A cornice board or valance treatment is often included to frame the tops of the windows and unify them with end fabrics.

Draw curtains are desirable for kitchen and bedroom corner windows where ventilation and light are to be controlled.

Perhaps your *view windows* look out on a drab or unsightly scene and you want to distract attention away from the outside. Use draw curtains and continue them across the wall area so there is no obvious concealment of the window. The fabric might be the same color as the wall finish and nearly the same texture. Or substitute for the view by using a plant life print or choose a scenic or documentary design.

Just as the view from some windows should be excluded, others should be framed. If you have a view, use it. Make it an integral part of the room furnishings, using print or plain fabric to keynote room needs.

When You Make Curtains and Draperies

Often windows in a room are not identical so measure each window separately for curtains and draperies. Fasten curtain fixtures, then measure with a yardstick figuring length from top fixture down, plus heading allowance. Width is measured according to fixture length, which includes the end projections and style of curtain.

Length Measurement

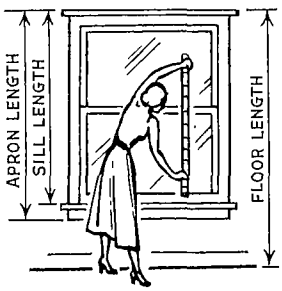


FIG. 13. Measure all lengths from the top of the window frame or cornice.

Measure for length of curtains and draperies as indicated in figure 13.

Glass curtains can be made to cover the casing leaving the frame in view or to cover the frame to the bottom of the apron. Where used with side draperies of floor-length they should cover the entire window as full-length hangings.

Casement curtains should be measured for length the same as glass curtains.

Draw curtains and draperies require full-length measurements unless some structure under the windows prevents them from hanging to the floor or unless hemline meets a prominent dado.

To these measurements add sufficient allowance for raw-edge turns, hem widths, casings, headings, shrinkage and "bouquet repeat". Suggestions for these additional measurements are:

For Glass Curtains—add 9¾ inches to the length measurement; 3 inches for 2¾-inch bottom hem, allowing for ¼-inch turn-under; 5¾ inches for 1½-inch casing, having ¼-inch turn-under and 1¼-inch heading; 1 to 2 inches per yard for shrinkage, depending on material (see page 18).

For Draw Curtains and Draperies—hem and heading allowances are deeper than for glass curtains.

Bottom hems added to length measurement vary according to the weight of fabric used. Four to six or as many as twelve inches are allowed.

Headings for draw curtains and draperies vary according to length of the curtain and the depth of stiffening used in the heading. Use 3-inch stiffening if curtain is under 7 feet in length and 4-inch stiffening if it measures over the 7-foot length.

Washable crinoline and lightweight buckram are stiffening materials. Fold crinoline two or three times to get needed thickness.

If you are using 3-inch crinoline, add 5 inches to the length measurement. For 4-inch crinoline add 6 inches, and if 6-inch crinoline is used (as for floor-to-ceiling draw curtains) add 8 inches. These additions provide 2 inches of fabric to turn under the stiffening and

keep it in place. Be careful to have the top fold of the heading come to the top edge of the window frame. Check your measure from the point where curtain or drapery is fastened to the rod and on up to top of the frame.

Width Measurement

Width in curtains and draperies is determined by the weight and design of fabric plus requirements of window size and curtain styling.

Sheer, fine fabric should hang quite full. For long, glass curtains allow at least double the width of the window and plan on 1¾ the window width for short ones. Very sheer curtains of nylon, ninon, or orlon, if hung straight, should measure 2½ to 3 times window width.

Heavier fabrics hang well if each panel is 1½ to 2 times the width of the window.

Drapery and draw curtain width is also determined by the projection of the fixture from the window frame and by type of pleating used. Pinch- and box-pleats should be at least 4 inches deep in light- and average-weight fabrics. In heavy fabrics, use 5-inch pleats. See page 21 for division of panels for pleating.

If you have an average window and plan to use draw curtains use 1 or 1½ full 50-inch widths of fabric at each side of the window. Measurements for draw curtains should include a 3-inch lap at the center of the traverse rod.

Ready-made plastic and paper draperies usually require additional fullness to establish harmony between the window treatment and other furnishings in the room. The narrow effect of ready-made plastic draperies which are 48 and 54 inches wide to the pair, and of paper draperies which are 58 inches wide to the pair can be overcome if two or more pairs are bought for each side panel of the drapery. To sew them together, top-stitch one panel to the other on the machine using a lap seam.

Shrinkage Allowance

Shrinkage allowance can be taken care of by basting a tuck in bottom hem to be let out before washing or dry cleaning.

Tests indicating maximum percentage of shrinkage are often printed on the selvage or labels attached to the fabric. These percentages in terms of yardage mean: 1 per cent, shrinkage less than ½ inch per yard; 2 per cent, shrinkage of about ¾ inch per yard; 3 per cent, shrinkage of about 1 inch per yard. If no claims are made about shrinkage, allow 1 to 2 inches per yard.

Frequently the terms "vat dyed" and "guaranteed fabric" appear with shrinkage data. "Vat dyed" means the color has been developed on the fiber and is part of it. "Guaranteed" usually indicates a more satisfactory fastness to laundering than to light.

Bouquet Repeat

Patterned material with a large repeated bouquet or other motif is called "bouquet repeat" and requires extra yardage to space the pattern so that it falls in an identical position on each hanging. If you have a large pattern, plan to have the lower part of it near the floor. Measure depth of the pattern from top of one bouquet or motif to the corresponding point on the next motif. This depth must go evenly into the amount of yardage allowed for each curtain. If it does not, you add the extra inches. For example: If the size of the bouquet repeat is 25 inches and the amount needed for each curtain is 95 inches, you increase the 95-inch allowance to 100 inches, the next larger figure evenly divisible by 25 inches.

Valance and Tie-Back Allowance

A ruffled or flat valance can do much to camouflage the proportions of a window not pleasing in shape.

Fabric valances, whether gathered on a rod or stretched flat over a padded board, give most curtained windows a substantial, finished look. (See page 5 for making a valance board.) Valances do not work well in small rooms with low ceilings.

The depth of the valance material depends on the size and shape of windows, height of the ceiling, and effect you want. A pleasing depth measures 1/6 the length of the window casement. However, a valance can vary from 1/5 to 1/8 of this measurement.

To figure material, start with valance depth, then determine the length of the strip as indicated in the following sections. Allow for 1-inch seams.

For a gathered valance, measure the over-all width of the window frame, then allow 2½ times this measurement for needed fullness. Add the depth required, plus bottom hem, heading, casing, and seam allowance. Make this valance the same as a glass curtain, preferably with heading, side, and bottom hems all the same depth.

A plain, flat, or shaped valance will require a muslin or paper pattern which covers length of the board plus end projections and 1-inch seam allowance. Thumb-tack this pattern to the valance board to test it for size and shape.

A plain straight-edge valance is always good. Avoid sharp contrasts in the lower hem line. Even lines or a slight difference in curves are more restful than high and low curves or large and small curves joined together (figure 14).

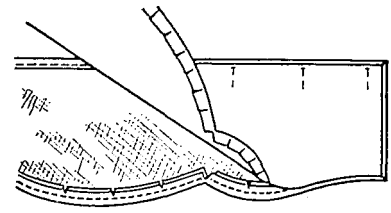


FIG. 14. A curved valance.

If you are using a patterned material which has "bouquet repeat," center the repeat motif at the middle of the valance, then work out minor attractions to suit fabric and curtain type.

Tie-backs are made from a shaped piece of material, usually 4 inches wide at center fold, 18 inches long, and tapered to about 2½ inches at the rounded end (figure 15). Add ½-inch seam allowance. You can allow enough material to make tie back double, but this depends on weight of the fabric.

The modern treatment of long, easy folds in curtains offers guidance for position of tie backs. Usually this is at a point marking the top third of the window length or at midsash.

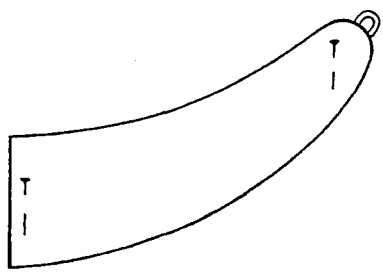


FIG. 15. A curtain tie-back.

Construction Aids

Buy large spools of thread and fill several bobbins before you start machine work. Use 8 to 10 stitches per inch for machine work on all curtain and drapery fabrics with the exception of plastic materials where 8 stitches per inch work well.

Mercerized sewing cotton can be had in a wide color range. It is made only in one size, approximately No. 50.

Heavy-duty cotton, sizes 30 to 36, also comes in many colors. It should be used for stitching pinch-pleats in draw curtains and draperies.

Before cutting, straighten material. Lay a yardstick parallel to the selvage and clip the selvages every 6 inches. Then catch one crosswise thread and pull it gently out of the fabric. This will make square corners along both selvages from which you can measure length. Keep the material stretched flat on a board, table, or on the floor while you are measuring and cutting. Draw a chalk line between length points on each selvage. Then cut on this line, being careful not to draw or lift the material as you cut.

Glass Curtains

1. *Make side hems.* Before you start, cut the selvage off. A 1-inch hem is usually a good side hem width; however, width is determined by the material and the size of the window. Doubling bottom and the side hems on sheer materials hides raw edges inside the hem. Side hems may be single or double.

Use a cardboard gauge for turning hems. Place pins at right angles to the edge of the fabric, and press.

Turn and pin lengthwise hems, working from the center down to lower hem. For uniform appearance make the side and bottom hems the same width, or make the side hems narrower, if you like. Similar width in side hems permits you to interchange the curtains at the window, alternating parts faded by the sun. Hems in most cottons and some rayons can be pinned, pressed, and stitched without basting.

2. *Make the heading and casing.* If you want just a casing, make it deep enough for the rod to slip in easily. Crease a ¼-inch turn-under and stitch a plain hem, leaving ends open for inserting the rod. Carry your stitching out to ends of the hem and back ¾-inch to prevent it from pulling out.

If a casing with a heading is to be used, the top hem must be folded down the depth of the casing, plus the heading, plus the ¼-inch turn-under. A flat rod requires at least a 2½-inch casing, a round rod at least a 2-inch casing. Always check the shape and thickness of the rod, and then make a casing which permits the fabric to move easily.

Shrinkage allowance of 2 inches can be put in as a basted tuck just under the casing on the wrong side. If 3 or more inches are allowed for shrinkage, divide the amount in half and baste tucks at both top and bottom hems.

When making the heading and casing in ruffled curtains, carry stitching out through the ruffle, keeping crosswise grain of ruffle in line with crosswise grain of curtain fabric (figure 16).

A stiffened heading for glass curtains is used for a wide heading or material which is very soft and sheer and will not stand in position. Then use lightweight, washable crinoline or heavy organdy to stiffen the heading. Cut stiffening the finished width of the curtain. Lay it ½-inch from the top edge with the ends in from both sides the depth of

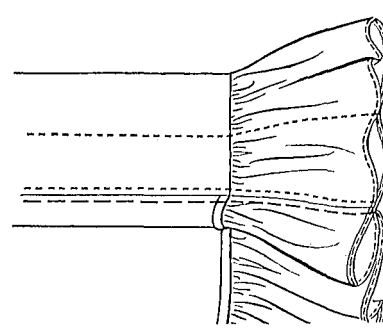


FIG. 16. Stitching a ruffled curtain heading.

the side hems. Turn the ½-inch top edge of the curtain over the edge of stiffening and stitch. Make the side hems, then turn top hem in position and complete with a stitching of the casing and heading lines.

For ruffled curtains, sew ruffles on both sides so they may be interchanged. Ruffles made of crisp materials such as organdy or gingham should be cut on the bias. Limp materials—marquisette, and ninon—should be cut crosswise of the material. Plan on 1½ yards of ruffling for each yard of curtain length. Ruffles are easily made with the smallest hemming foot. Join them to the curtain with either a french-fold or flat-fell seam.

3. *Next, the bottom hem.* Make a ¼-inch turn-under. Then fold bottom hem to desired depth and crease on a thread line. Before you turn this hem up over the side hem, fold outer corners on a slant the depth of the side hem. This eliminates rough edges yet gives all of the hem allowance for lengthening the curtain if necessary later on.

To weight glass curtains, lay round string weights along the fold of the bottom hem, catching one end in the side hem and the other on the inside of the hem fold.

Unlined Draperies

Unlined draperies, draw curtains, or so-called traverse curtains are made the same way. Cut the wide selvage away to prevent tightening of the edges or if it is a narrow selvage, clip it at 6-inch intervals.

Cut the lengths of the draperies or draw curtains so they are square at both ends with crosswise and lengthwise threads running straight. Refer to length measurement page 17.

If you use a patterned fabric, plan your draperies carefully for best effect in the room. After the first length is cut and checked, cut another matching length. If your windows are all the same length complete cutting the panels.

If a short drapery is also needed in the room, measure and cut it so that the design matches other lengths, thus bringing all designs in the same place in the upper part of the room.

Plan the width needed, remembering that a skimpy drapery is worse than none at all. A width and a half are usually required in 48- to 50-inch material for each panel of the average window. Sometimes two, four, or five widths are used. Before pleating, the curtain panel must total at least twice the width of the area to be covered. Seam the sections of each panel where you cut the selvage off.

1. Make the side hems. In firmly-woven draw curtain or drapery material, crease a ¼-inch turn-under; in loosely-woven material make it ½ inch. Then turn 1¼-inch hem. Pin and press side seams and sew by hand with the slip stitch or stitch by machine.

To make the slip stitch, work with the hem side toward you. Fasten thread in the hem. Directly above this fastening, pick up 2 threads on the body of the fabric. Point your needle directly back into hem in a vertical line to it. Then slip needle to the left just under top fold of the hem for ½ inch. Repeat this stitch being careful not to draw the thread tightly.

2. *Stiffen and make heading.* To make a stiffened heading, cut washable crinoline or lightweight buckram in strips the finished width of the curtain.

Lay crinoline on wrong side of fabric 1½ to 2 inches down from top, pin in place. Turn fabric down over crinoline, then fold over the whole top, crinoline and fabric. Pin heading in place at bottom—pins at right angles to hemfold.

3. *Divide the panels for pleating.* For draw curtains requiring double fullness, figure twice the over-all space to be covered. If curtains are made of one and a half widths of fabric, figure one and a half times that space.

Let's say the space to be covered by each curtain panel is 20 inches, making an over-all measurement of 40 inches. The draw curtains you are making require double fullness (2 x 40 or 80 inches). Now add 3 inches for the rod projection, plus 3 inches for overlap at the center on each panel, making a total of 12 inches to be added to 80 inches. Thus, fabric width for the entire space will be 92 inches. Therefore, with 48-inch material you need two widths to cover 40 inches of space. With 39-inch material, two and a half widths are needed to cover the same space.

We'll figure pleating directions for 48-inch material which is the width most frequently used.

To divide the panels for pleating we add the over-all measurement of space to be covered (40 inches) plus 12 inches (allowance for overlap and rod projection) which gives 52 inches as necessary panel width. Divide 52 by 2, leaving 26 inches for each panel pleating space.

Next consider the side hem allowance. Let's say ¼ inch selvage has been cut off. With a 1-inch side hem and a ¼-inch turn under, we take 1½ inches from each side of the panel. The 48-inch material with both side hems in place now measures 45 inches.

To get the actual amount of fabric to be put in pleats subtract the pleating space for the panel (26 inches) from the panel width after side hems are made (45 inches). This will leave 19 inches of material for pleats.

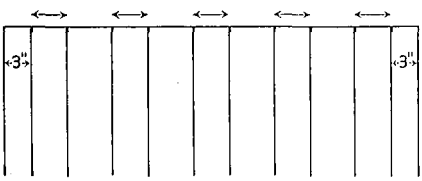


FIG. 17. Measure and pin pleat spaces as indicated by arrows, allowing for rod projection and center overlap. See step 3 for dividing panels for pleating.

For good appearance plan on 4 to 5 inches of material for each pleat. Usually 5 pleats are made in 48-inch material so we will divide our pleating space (19 inches) by 5. The result indicates that we will have 3⅘ inches in each pleat. Remember that the first pleat is set 3 inches in from the inner hem and also 3 inches in from the outer hem so that it falls at the bend of the rod projection.

To figure the space between pleats, deduct the center overlap (3 inches) plus rod projection (3 inches) from the pleating space (26 inches) which leaves 20 inches, as the total space left. There will always be one less space than there are pleats so with five pleats we have four space measurements left. These are figured as ¼ of 20 inches or 5 inches for each space between pleats.

When wider material is used follow the same procedure to divide the panels for pleats and space between pleats.

4. Make and stitch the pleats. As you measure for pleats, mark their position with pins at top and bottom of the heading (figure 18). Bring the two pin marks together to form pleats. Pin and stitch with heavy-duty thread from top edge the depth of the heading. This stitching holds heading in place. Then divide each pleat into a cluster of three or four even pleats. Pinch together and tack in position on right side at the hem line just below stiffening. Start stitch in right fold. Point needle through all folds to left, then back to right fold. Repeat several times.

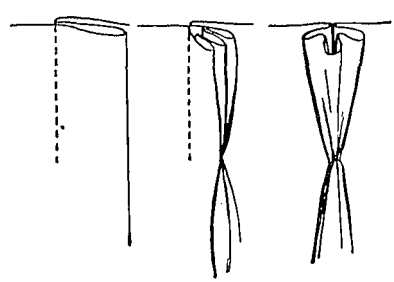


FIG. 18. Make and stitch pleats.

Draw thread to back of pleat and fasten in fold.

5. Make the lower hem. Use a ½-inch turn-under; then fold up the amount you have allowed for the hem (3 to 6 to 9 or more inches).

Insert and tack string weights in lower corner of the hem. "Pin-on" and "sew-on" weights in various sizes are also available.

Pin hem in place, turning it over side hem. Press and slip stitch. When you come to the corner, slant a fold approximately the width of the side hem.

Lined Draperies

Buy lining material of same width as drapery or curtain fabric. Remove selvages from both.

Cut lengths of drapery fabric to allow for hems plus a 5-inch turn-under allowance at the top to cover the stiffening.

Cut linings the finished length of your drapery plus hem allowance. This allowance is usually 3 inches for the bottom hem. Machine-stitch a 3-inch hem at the bottom of the lining.

1. Make outer side hem. Turn and press side hem allowance of 1½ inches on drapery fabric. Machine-stitch back or outer side hem of drapery and lining, laying right sides of both together. Start stitching 2 inches from the bottom hem and make this side seam ½-inch deep. Stitch to top of lining.

Turn lining over drapery fabric so that side hem which had been pressed back lies flat in place. Cat-stitch raw edges of lining and drapery fabric seam to wrong side of drapery fabric. Use a single heavy-duty thread which matches background of fabric, and work from left to right. Pick up one thread of drapery fabric just above seam. Keeping thread to left of needle, take a small stitch 1 to 2 inches to the right near the seam. Point needle vertically down into the seam. Repeat, always keeping thread to left of needle and fairly loose.

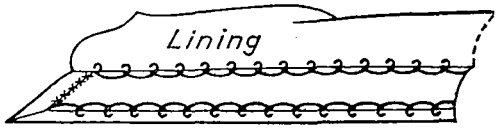


FIG. 19. Cat-stitch lining to seams of drapery fabric and outer hem.

2. Cat-stitch lining to seams of drapery fabric. This is necessary if you have used a width and a half or more of fabric. Press drapery seam open, then cat-stitch on one side of seam. (figure 19).

3. Finish inner side hem. Turn lining over drapery fabric at inner side hem line which has been pressed back 1½ inches and cat-stitch in place. Slip-stitch lining to front side hem of the drapery.

4. Make the stiffened heading. Place stiffening, cut the finished panel width 2 inches down from the top of the fabric on the lining. Keep lining and fabric under the stiffening. Turn 2 inches of fabric down over the stiffening. Fold whole top, stiffening and fabric, down and pin in place at bottom.

Divide and stitch panels for pleating as described on page 22.

5. Turn bottom hem of the drapery fabric the depth you have allowed and catch-stitch it in place.

To make the catch-stitch, fasten thread at the left-hand edge where the raw edge of the bottom turn and the rest of the drapery fabric meet. Carry the needle to a point on the body of the fabric a little to the right and above the raw edge. Pointing needle to the left, pick up two or three threads and return to the raw edge side. Here pick up two or three threads to the right of the last stitch taken. Repeat this criss-crossing all the way on the bottom hem. In heavy fabrics loop the thread around the needle each time it is crossed over the raw edge. This adds strength. Do not allow stitches to show on right side.

Place and fasten string weights or

round weights at corners of hems and always at seams if there are any in the drapery panel. Slip-stitch end folds of hem in place.

6. Swing tack lining to hem; fasten swing tacks. To keep the drapery and lining together fasten a swing tack between both bottom hems every 18 inches apart. Use a double thread and sew back and forth four times, making a bar of stitches 2 inches long. Fasten the bar threads together with a slip knot every half inch.

Plain flat or shaped valance. Use your paper or muslin pattern which allows for 1-inch seams and cut buckram or folds of crinoline the exact shape and size finished valance is to be.

Cut interlining ¾ inch longer than stiffening material all around. Lay interlining over fabric on wrong side an even distance from the edge—pin and stitch together. Center stiffening on interlining. Turn edges of fabric over it, notching where needed and catch-stitch in place (see figure 14).

A twill tape sewed across the top of the fabric valance makes good reinforcement for tacking it to the valance board.

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