

JUNE 2002

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Window Workshop 101

Fantastic Curtains, Blinds, Shades



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Andersen's Tilt Wash double-hung window (#TW30410); 38 1/8" w. x 61 1/4" h.



9 window treatments that are made in the shade

A SIMPLE ROMAN SHADE REQUIRES MINIMUM YARDAGE BUT YIELDS maximum impact. "Roman shades offer an answer for every design aesthetic, from traditional to modern," says Carl Dellatore of New York's D & F Workroom. "When you're designing a roman shade, ask yourself five questions: How much light do you want to block out or allow in? Do you need privacy? Do you need to hide an ugly view? Do you need soundproofing? Do you just want to soften the window and add decoration? Once you've narrowed down how the shade must function, you can be creative."

We hung our shades, patterned in everything from super stripes to graceful palm trees, on a standard Andersen double-hung window and mounted them two different ways: with inside brackets (more architectural) and outside brackets (more feminine). With these nine easy variations, you won't ever have to close the window on style.

Sandberg's Melker (#189-92) through Country Swedish; 100% cotton; 57" w. We ran this big stripe horizontally, but reengineered it so that all the colors in the repeat would appear in the folds when the shade was pulled up. We seamed the pink stripe at the top and made sure the brown stripe fell at the bottom to give the shade visual weight. The shade also has a blackout lining, which adds body and helps the stripes hang straight.

Photographer Joshua Sheldon
Writer Carolyn Sollis
Producers Carolyn Sollis and Elaine Wrightman



Clarence House's Vortice (#33911-11); 50% linen, 37% cotton, 13% nylon; 54" w. To echo the swirls in the design, we scalloped the bottom edge of the shade and added a wooden-bead trim from M & J Decor for fun. Because the fabric's ground is white, we added a flat black half-inch welt to define the top.



Luciano Marcato's Soli e Lune (#08013) by Piero Fornasetti through Paula J. Inc.; 100% linen; 55" w. We left this sheer fabric unlined to allow light to shine through. Since the sun and moon design is so pale and the fabric so delicate, we added spark and strength by stitching half-inch blue-striped grosgrain ribbon up and down the shade.



Rogers & Goffigon's Somerset (#910038) in ruby 09 and porcelain 01; 100% linen; 56" w. This design was created with two colors of glazed linen seamed together, red on top of white. We made templates of the pattern, blew them up, and traced them onto the fabric. Then we stitched the tracing, cut out the interior, and finished the edge with a pearl stitch (a tight zigzag). When the shade is raised, the repeat folds neatly in half.



Jim Thompson's Ranong (#132 808) in Fairy Gold; 70% cotton, 30% silk; 54" w. Because silk is fragile and fades easily, we lined and interlined this fabric. For a graphic accent, we added a 2½-inch fabric tape with a Greek-key design from M & J Decor. It was inset ¼ inch along the sides and bottom edge. In order to have the Greek keys line up, we made the center panel slightly wider than the sides.

"Roman shades offer an answer for every design aesthetic, from traditional to modern"



Sahco Hesslein's Pictura (#7792) through Bergamo; 58% linen, 42% cotton; 55" w. We laid out this fabric before sewing in order to place the large oval motifs gracefully. We centered one at the top of the shade so that the repeat formed a diamond pattern. The heavy linen needed only a simple lining; to provide for a more attractive series of folds when the shade is raised, we added four extra pleats at the bottom.



Schumacher's Rajasthan Paisley (#169602) in pink and green; 100% cotton; 53" w. We lined this cotton paisley to give it a bit more structure. To complement the exotic motif, we stitched a half-inch green satin ribbon to the bottom edge and added glamorous beaded trim. The weight of the beads gives the hem a slight scallop when the shade is raised.



Scalamandré's Palmier (#16307-001); 100% cotton; 54" w. The most feminine of all the shades we tried, this traditional English design was lined and interlined; drop-tail edges and elegant silk tassels, also from Scalamandré, add extra embellishment. Note that the palm trees' drop repeat falls unevenly on the shade, but because of the busy pattern, it's not obvious.



Lulu DK Fabrics' Moondance (#11115-1) in beige background with red through Decorators Walk; 100% cotton; 54" w. This fabric has borders on each selvage, which we wanted to highlight, but the window was too narrow for both borders to show. We cut them off and restitched them to the shade like tapes on a Venetian blind. The shade's bottom has drop-tail edges that fall gracefully on each side when the shade is raised.

tips

Nuts & Bolts

- Think about what function your roman shade will perform before you create the design.
- Sunlight affects many fabrics. Before selecting a material for a shade, note which direction the window faces. Line and interline delicate fabrics, or place them only in windows that aren't exposed to direct sunlight.
- Consider what your shade will look like both up and down. Designs can be adjusted and folds embellished to make the shade work both ways.
- For an affordable couture look, use inexpensive solid fabrics for the shade and splurge on luxurious trim.
- You won't have to add trim at all if you use fabrics with borders, which can stand alone as edging or be cut and reapplied as hems, stripes, or valances. For more details, see Resources.

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