

housebeautiful

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Pella's Tilt double-hung window (#PTD4171), 3'5"w. x 5'11" h.

Tired of the
barely-there look?
Liven things
up with some
spirited window
dressing

Curtain Time

THE HARD-EDGED APPROACH WITH BLINDS or shutters has had its turn, and *House Beautiful* is casting a vote for pretty windows. "There is nothing like a pair of beautiful curtains to change the aesthetics, ambiance, and allure of a room," says our upholstery guru Carl Dellatore, of New York's D & F Workroom. "People want their surroundings to feel warmer and more romantic, but they don't want them to be fussy." To give these window treatments a modern appeal, we chose graphic fabrics, hung as simple panels either from dark-stained wooden rings on a matching pole by Kirsch or with soft valances. Minimal trimmings appear when needed.

Sister Parish, always practical, once said, "The money is in the curtains," and they *are* a significant investment. So make sure they suit your window and room and are made of a good fabric in a reputable workroom. If you are ready to embark on your own window project, Dellatore suggests that you "look at lots of styles in magazines, stores, and showrooms. Follow tradition or have some fun with the unexpected. Follow your impulse, but *hang curtains.*"

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Kvadrat's Divina in colors 684 and 742 through Maharam; 100% wool; 59"w. We created our own wide-wave stripe using two contrasting solids. The fabric was cut with pinking shears and rejoined in horizontal bands. Curtain tops have no pleats; we attached them to the rings at 8-inch intervals. This substantial wool did not have to be lined.



Zoffany's #SCB36007 in linden; 52% linen, 36% cotton, 12% nylon; 54" w. We used a standard 3-prong pinch pleat for these panels, inserted 4 inches from the top. We placed the pleating in the middle of each stripe to emphasize the color contrast and verticality.



Alan Campbell's Potalla (#AC804-10) for China Seas through Quadrille; 55% linen, 45% cotton; 48" w. Dark-brown bands outline and ground this modern floral print (the top is 1½ inch wide, the bottom 6 inches). Panel tops have 1½-inch pinch pleats that are caught at the top by the wooden rings. M & J Decor's Le Pilat cable tiebacks blend into the fabric's ground.



Brunschwig & Fils' Birds of a Feather (#51278-01); 100% cotton; 54" w. These traditional curtains bow to the English country-house look. They are interlined with flannel, pencil-pleated at the top, and have an attached 18-inch valance trimmed with multicolored Bellagio Bell fringe from M & J Decor.

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Silk Trading Company's Taffeta Solid in copper and **Kopla Silk** in blue; 100% silk; 54" w. Panels of blue silk taffeta were bordered with a 3-inch band of copper silk on the inner edge and along the hemline. Tiny tuck pleats at the tops of the panels give luxurious billows to the unlined fabric.



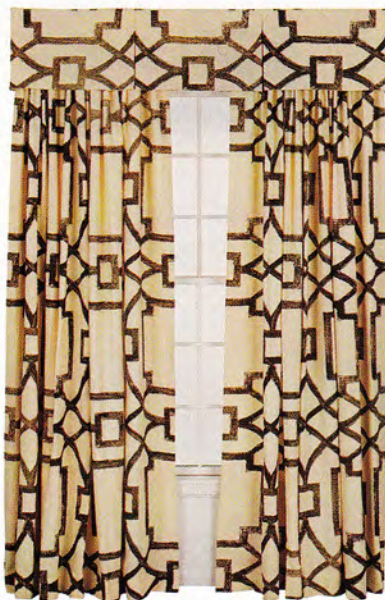
Hinson's Ming Toile (#HF-0740-B) in blue with charcoal; 100% cotton, 54" w. We took our cue from the pagodas and umbrellas in this toile to create the shape of the soft valance. Each scallop is outlined with brown cord and each point punctuated by a brown silk tassel. Self fabric tiebacks are interlined and edged with brown cord.



Raoul Textiles' Ananas (#201B18) in ciel through AM Collections; 100% Belgian linen; 45" w. The wavy movement in the fabric's pattern was the perfect line to follow in the valance, which is trimmed with a self cording to accentuate the scallop shape. Panels are untrimmed to allow the print to speak for itself.

nuts and bolts

- We worked with three types of fabric patterns: tight repeats, large-scale repeats, and solids. For large repeats, use less fullness across the window so that the design can be seen. Panels made from smaller patterns and solids can have more width.
- The usual rule for the ratio of valance to curtain length is 1 to 5. Use your eye and the fabric design to adjust this formula.
- Light control, climate control, and sturdiness are all good reasons for lining curtains. The desire to have a billowing effect or filtered daylight are reasons not to.
- For a traditional hemline, panels should break 1½ inches on the floor; for a “puddle” effect, leave 3 inches on the floor. Clean, modern styles should just skim the floor. Do-it-yourselfers should measure hems on the rod.



Michael Devine Maison's Fretwork-Wainscot in brown; 100% linen; 27" w. To make the 3-panel box-pleated soft valance, we cut and matched the fretwork pattern so that the design would fall symmetrically. Careful planning was also needed to make sure the pattern matched properly at the inner edge of each panel.



Designers Guild's Corazon (#F1031/09) in hyacinth through Osborne & Little; 60% linen, 30% cotton, 10% polyamid; 54" w. We used an inverted box pleat on each panel, which places most of the gathering and fullness on the back side of the curtain and works well with large repeats and modern patterns.

Open Invitation

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