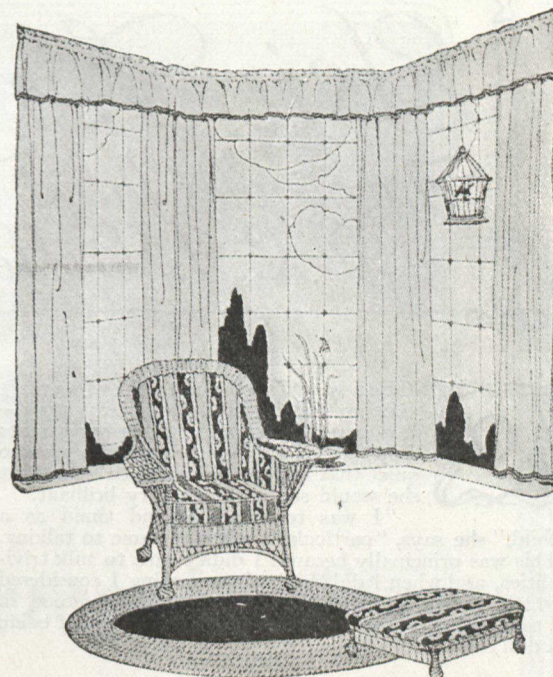




Your Curtains

The Art of Making and Hanging Them and a Word About Rugs

By
E. H. MORAN



NO amount of furniture in a room will make it look homelike until there are curtains at the windows. Curtains are like good clothes. We do not have to have them, but they make an amazing difference in our peace of mind.

Three types of curtains are in ordinary use, the roller shade, casement, or inner curtains next the glass, and over-draperies.

The roller shade is the most universally used type of curtain. Its wide use is explained by its great utility. The color of the roller shade should be selected from the outside of the house rather than the inside. A soft, medium tone of green is particularly good if the house is painted white. Brick red or dark blue roller shades are seldom a safe investment. Tan is an inconspicuous color which harmonizes well with many other tints.

Where roller shades must be used, two sets of them will be found to work admirably, a dark shade toward the street and a white Holland shade next the room. By the use of the two pairs it is possible to regulate the light pleasantly at all hours and seasons. Where the home-maker does not care to use two sets, a duplex shade is good. This is of double-faced material, showing two colors; say green on the outside and white on the inside.

If the furnishings of your room are severe, a roller shade made of glazed cretonne in a bright pattern is charming. This material can be used to particular advantage in a white kitchen.

Casement curtains should be made of sheer material, and simply hung. Over-draperies necessitate the use of heavier material which will hang in pretty folds.

Choice of Materials

FOR casement curtains white should not be used unless there is a good deal of white in the furnishings of the room. In bedrooms, and in a breakfast room, or sun-parlor, white is often desirable. In every other case some variation of ecru or cream is preferable. Where the light is cold, as in a northeast room, a pale shade of pink or of sunshine yellow will be found to bring a surprising amount of warmth into the effect of the whole room.

Over-draperies may be of a shade which harmonizes with both wall and furniture. For instance, if you have mahogany furniture and a buff wall, choose curtains with a buff ground and a pattern showing mahogany tints.

If the color effect of a whole room is monotonous, the needed accent of variety may be supplied by the over-draperies. Suppose you are seeking over-draperies for a dining-room which has a dark brown rug on an antique oak floor, the walls a lighter shade of brown, and the furniture Flemish oak. Here the over-draperies might be made of cretonne in a foliage pattern with a brown and buff ground and small, fairly bright figures of blue, green, and burnt orange.

Much depends upon the texture of the material. Mercerized fabrics are quite successful, and wear extremely well.

THE thrifty housekeeper will practically always find it an economy to make her curtains at home. For casement curtains a simple hem about two inches wide, ladder stitched, is a durable and desirable finish. Another excellent way to provide an edge is to crochet a simple half-inch lace into the material. Knitted lace also is delightful. Imitation Cluny can be used if you do not care to do the hand-work.

Here casement curtains of some thin material should be made with a heading and a run at both top and bottom.

One's mind need not be carried far to pass from curtains to rugs. In fact, at this time of year, the whole artistic scheme of interior decoration plays an important part in the average housekeeper's plans. June brings visions of summer cottages and all their attendant requirements—painted furniture, wicker-work, hangings, and—rugs. Whether they be the cheaper summer variety or the more expensive weaves of richness and elegance designed for the plutocrat's country home, they are interesting, all and sundry.

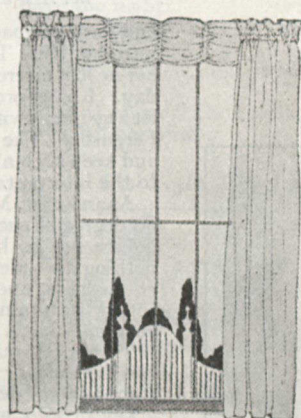
Recently there has been to some extent a revolution in floor decoration. This has had its basis in the same idea that scissored off our mother's skirts: hygiene and practicality. The old interlined carpets, which were considered necessary to every well-regulated household, and which in some cases lay from one May 1st to another, accumulating the sandstorm of dust and germs which their annual resurrection and renovation gave forth, have gone.

In their place has come a great variety of rugs, each new kind, as a rule, worse than the other so far as any artistic and decorative value is concerned; always excepting of course the higher types of Orientals, which were originally designed for divan and even table covers and were not, in the Occident, trodden upon until late in the sixteenth century, and then rarely.

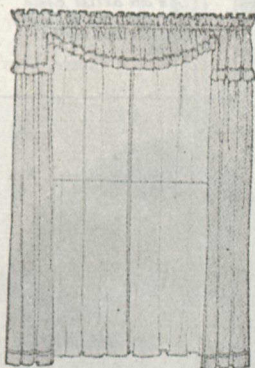
With the advent of the modern painted furniture an entirely new problem has arisen; and this can be met only with something as new as the furniture itself, and new in the same sense, i.e.: the modernization of a mid-Victorian idea. Decorators have tried the braided rug, and the plain velvet rug, in suitable tones. But these both lack something. Now they are experimenting with the Colonial hook rug.

During the last six months this innovation has been rapidly coming into its own. It is of an utterly different texture from the old-fashioned rag carpet, although it is usually made from cotton rags. It can also be made of new woollen material and in the latter case the finished product has a thick pile, soft and deep—indeed, even deeper than that of the Chinese or French velvet carpet, though of course not so fine. The more you walk on a hook rug the more splendid its texture becomes, the more definite and yet more delightfully blended the pattern grows. The foundations of these rugs are of canvas, coarse and loosely woven, and preferably of linen fibre. By a simple mechanical process the material that is to form the mat is pulled through the foundation. The best method is the steel hook, which looks like a small bent screwdriver, with which the endless strips of rags are pulled through the mat in loops, working from the front. Rugs so made are almost as good on one side as on the other. When wool is used, the loops may be cut and a pile results. But in the case of linen or cotton rags, the material frays too easily and a more lasting quality is obtained by leaving the loops intact.

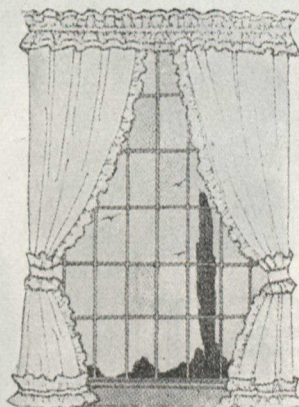
Hook rugs are really the salvation of the interior decorator, who has to deal with painted and wicker furniture. As time goes on they will become more general and more easily secured.



Colored shades which pull up and down may be used with side drapes to match.



Crisp curtains of white muslin edged with colored rick-rack braid.

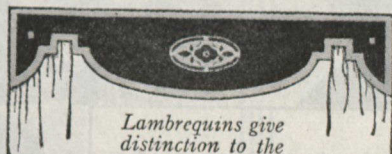


A shaped valance dresses up a plain room and adds to its homelike effect.

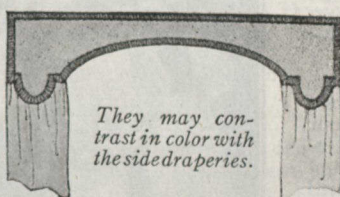
Over-draperies usually have some sort of dressing for the window which runs across the top. It may be a lambrequin, or it may be a valance. A lambrequin is a straight piece, usually stiffened and shaped. It is used only in large and formal rooms. The valance is the more usual finish for the top. This may be box plaited, gathered, or shirred.

The day of the conspicuous pole or rod has gone by. When over-draperies are used the "goose-neck" rod is best.

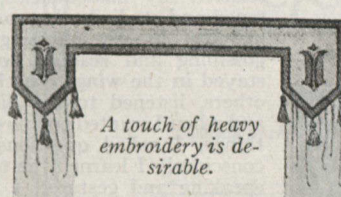
Another use which calls exclusively for flat rods is found in the French door.



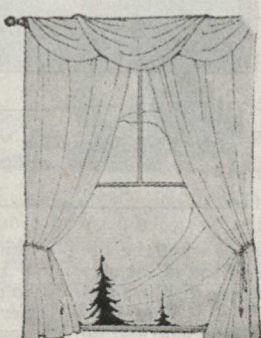
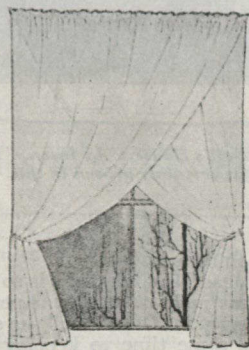
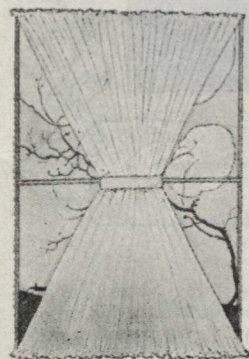
Lambrequins give distinction to the formal room.



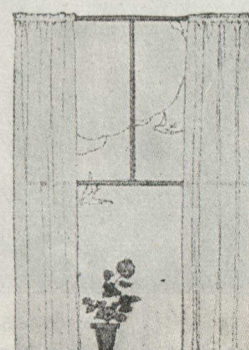
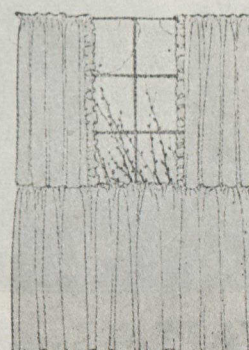
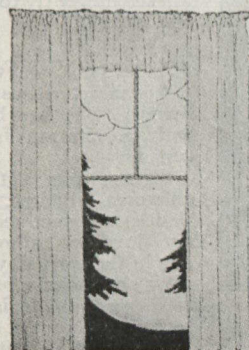
They may contrast in color with the sidedrapes.



A touch of heavy embroidery is desirable.



The
Right
and
The
Wrong
Way



These three arrangements are in bad taste. They fail to harmonize with the structural lines of room or window. Hour-glass construction, crossed widths of fabric, and poles swathed as if for sore throat are all undesirable.

Turning from the group on the left we breathe a sigh of relief. Quiet, good taste is evidenced in these three. Where the view through the lower sash is ugly the middle arrangement is especially useful.