

MANUAL III

*Window Fashion
Products & Styles - Part I*



Window Fashions Certified
Professionals Program

Briefcase Course



WINDOW FASHION

VISION

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St. Paul, MN 55110 • www.wf-vision.com



Published by
Window Fashion VISION

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Cover photo: Susan Ashley; Ashley Interiors, Brockville, ON, Canada. Envision Design Competition winner: 1st place, Decorative Hardware & Trims

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WINDOW FASHIONS

Certified Professionals Program™

Briefcase Course

Congratulations!

By deciding to take this course, you have taken the first step toward distinguishing yourself as a *Window Fashions Certified Professional™*. Custom window fashions and sales offer an opportunity to develop or expand a successful design business.

Because we realize that not everyone has easy access or the time to attend our Regional and National conferences, we have developed this self-direct learning experience. It offers short, high impact courses targeted at the busy practicing professional who is trying to stay ahead of the learning curve and cope with today's time constraints and workplace demands.

The *Window Fashions Certified Professionals™ Briefcase Course* features five manuals, each consisting of three to five lessons that cover a wide range of topics to aid your understanding of the specialized niche of window coverings in the interior design industry. Manuals may be purchased as a complete set or individually. Lessons cover elements of the windows themselves, basic window fashion design, fabrics and textiles, measuring and installation, specific options in products and styles, and information to help you develop a profitable business. Each lesson will feature learning objectives, application exercises/practice questions and a glossary of terms relevant to a specific aspect of custom window fashions. Additional reading will be recommended. As the student works through the manuals and submits the exercises, they are graded and a final exam is sent to be completed and mailed back for review and critique. If satisfactory, the student receives the next manual. After completing all five manuals, and upon completion of a final exam, the student is qualified for Specialist level certification of the *Window Fashions Certified Professionals™* program.

Because lessons may build upon previous information covered, manuals must be completed in order and your exams must be approved by the WFCP board to confirm your understanding of the principles and concepts of custom window fashions and allow you to achieve full WFCP specialist credit.



WFCP

Mission Statement

To provide window fashion designers, retailers, workrooms, and installers with a superior advantage through continuing education, industry knowledge, and access to resources that will distinguish these WFCP™ professionals as the best in their field.

In this manual, we will cover specific types of window fashions, including such soft treatments as curtains and draperies, top treatments and soft shades, as well as decorative hardware and trims. After you have a basic understanding of your product options, you will be able to select appropriate designs and products to recommend to your clients. Combined with your knowledge of window fashion essentials and the design process from earlier lessons, these subjects will enable you to work with greater confidence.

Lesson 9 Curtains and Draperies

- Pleated headings
- Shirred headings
- Rod pockets
- Tiebacks

Lesson 10 Top Treatments

- Valances
- Swags
- Cornices

Lesson 11 Soft Shades

- Balloon shades
- Roman shades
- Austrian shades
- Construction technique

Lesson 12 Decorative Hardware and Trims

- Decorative hardware
- Metal and gems
- Measuring and Installation Considerations
- Trimmings



MANUAL III Window Fashions Products and Styles, Part I

Introduction

Consumers now have their choice of ready-made, made-to-measure and custom draperies. However, only custom-made draperies provide the rich fullness and luxurious soft folds that truly embellish any window. Custom draperies also allow you to unify the room's design, soften the hard edges of windows and change the proportions and sizes of unsightly windows.

There is no universal criteria, but custom drapery workrooms usually have certain standards for constructing window treatments. Here is a partial list of custom and couture drapery standards.

Custom Drapery Standards

1. Seams are serged.
2. Pattern repeats match.
3. Bottom hems are 4" double.
4. Side hems are 1½" finished and doubled.
5. Covered weights are on all seams and corners.
6. Corners are closed by hand stitching.
7. Seams are placed to back of pleat in an attempt to hide the seam.
8. Pleats have three folds and are 4" high and stabilized with buckram.
9. Pleats are tacked at base of buckram.
10. Side and bottom hems are blind stitched.
11. Lining will be 1" shorter than the drapery.
12. Minimum fullness is 2½ to 1 and 3 to 1 on sheers.
13. Lining will be to the top, back of drapery.
14. When possible, pleat by pattern match.

A Step Beyond Standard

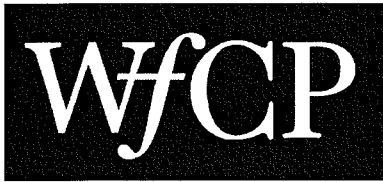
1. Buckram and pleated headings are 6" or more on draperies over 100" finished length.
2. Using medium to heavy fabric, the bottom hem would be a double 5", and on lightweight fabric a double 6" hem.
3. Welt on lead edge.
4. 3 to 1 fullness on medium to heavy fabric.
5. Use 4 or 5 fold pleats rather than 3 fold.
6. Custom labels (your company name, address, and phone #).
7. Drapery care labels.
8. Interlining.
9. Hand sewn trim.
10. Dress-making details.
11. Stack drapery on floor by adding 1 ½"-3" to the finished length so the panel breaks at the hem.

CHAPTER NINE

Curtains and Draperies

OBJECTIVES

- Discover basic standards for fabricating custom treatments
- View common drapery styles
- Understand which styles are appropriate for various rods
- Learn basic construction considerations



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CURTAINS & DRAPERIES

Headings & Pleated Headings

The workroom standards above are only guidelines. You can expand on these to add a couture look to your treatments.

When designing curtains and draperies, always check with your fabricator to determine their standards, but as a general rule, as a window fashion designer you will specify the following:

Heading: A number of options are available, but you will specify heading type, type of rod, size and depth, buckram or not.

Fullness: Minimum fullness on custom draperies is generally 2.5. This will vary depending on fabric and treatment. Be sure to specify fullness to workroom.

Finished Length: Specify finished length of treatment. Make sure you have taken take-ups and ring allowance into consideration.

Rod Face (B to B): This is the measurement from bracket to bracket of rod or board you will be using. The workroom generally adds for overlaps and returns based on your instructions.

Lining/Interlining: You will need to inform the workroom if you are lining or nit, interlining, and what type and color of lining. Take your choices seriously as it can make or break the treatment. The choices range from poly/cotton to blackout, thermal suede, sateen to contrasts and colors.

Headings

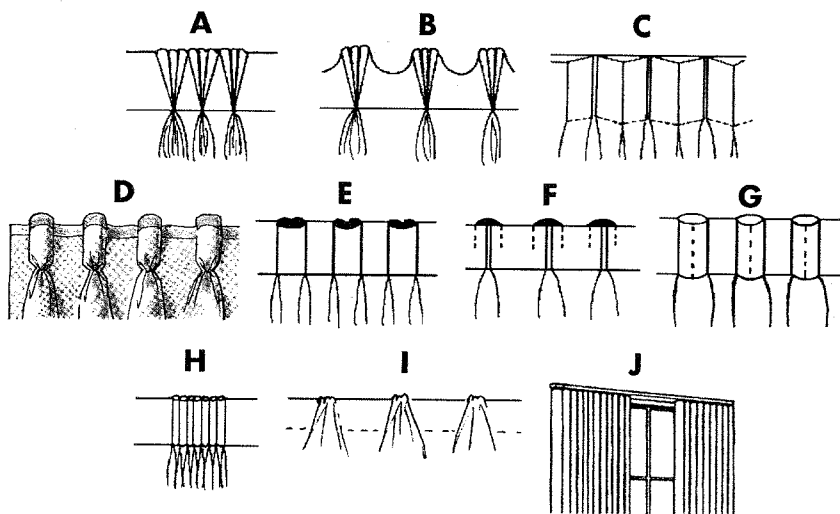
One of the most distinctive features of custom draperies is the craftsmanship and attention to detail that goes into the *heading*. Your clients will recognize the superior quality of their finished custom draperies if you specify appropriate headings and work with a precision staff of workroom and installation professionals.

You can choose from a variety of headings: one of the pleat styles illustrated here; headings shirred on various rods; or headings attached with tabs, rings or clips.

Pleated Headings

Pleated headings are used most often on traversing draperies. The three-finger pinch pleat is the standard with most workrooms; however, you can also request four-finger butterfly pleats, cartridge pleats or box pleats. Cartridge and box pleats give an interesting look to the heading on stationary panels, but they don't work with traversing draperies.

Headings can be made with machine tape or can be hand-sewn. Machine tape is available in many styles and sizes; it saves time but is not as adaptable as hand-sewing, which allows custom spacing of pleats.

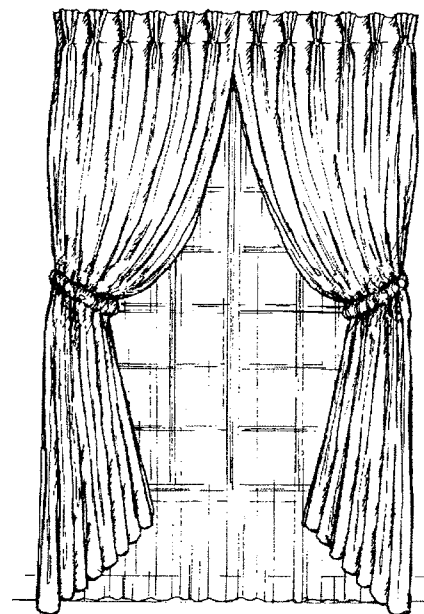


Pleat styles make a dramatic difference to the look and function of the drapery. The pinch pleat (**A**) is standard and allows for easy traversing and stacking. A variation on this (**B**) is to add scalloping between the pleats. The accordion pleat (**C**) requires a special track and gives a minimal stack. The goblet pleat (**D**) is similar to a cartridge pleat but is cinched at the bottom of the pleat. It resembles a wine goblet, thus its name. The box pleat (**E**) is primarily a stationary treatment. The inverted box pleat (**F**) has a neat appearance but does not allow for traversing. The cartridge pleat (**G**) gives a contemporary look. Smaller and more tightly grouped, the pencil pleat (**H**) produces a more delicate effect and is usually created with a shirring tape. The Euro pleat (**I**) has gained popularity recently with the increased interest in decorative hardware. It is formed like a pinch pleat but tacked at the top instead of the bottom. The roll pleat or ripple fold (**J**) is a soft, rounded pleating pattern that looks attractive from the room or street. It has less stackback than pinch pleat systems. Headings will not sag or tip and are created with snaptape and pendants.

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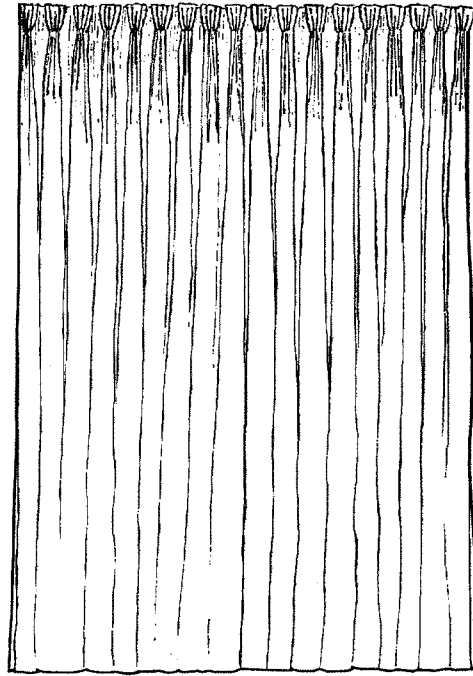
CURTAINS & DRAPERIES Headings & Pleated Headings



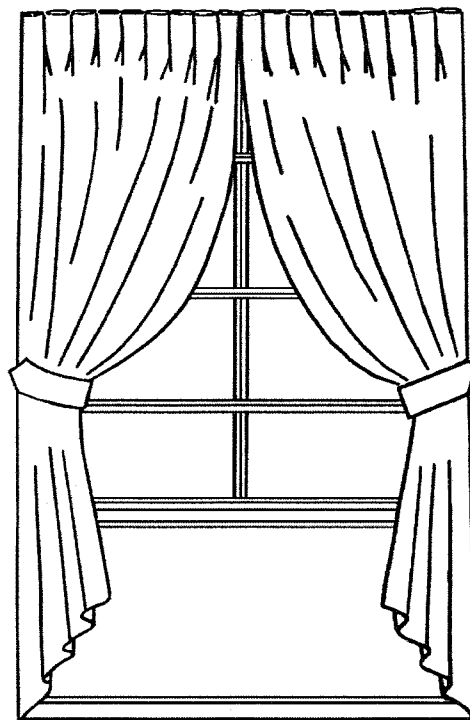


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CURTAINS & DRAPERIES **Pleated Headings**



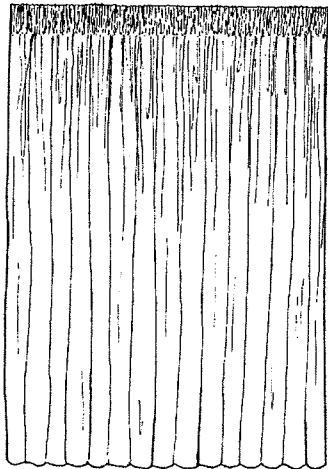
Pinch pleated draperies are window coverings topped with decorative pinched folds, also known as French pleats. Generally there are 3 fingers creased, folded, and tacked at the bottom to be held in place. Although it is a simple treatment on its own, it creates a complete look when used under valances or over sheers. Pinch pleated draperies serve as functional or decorative treatments.



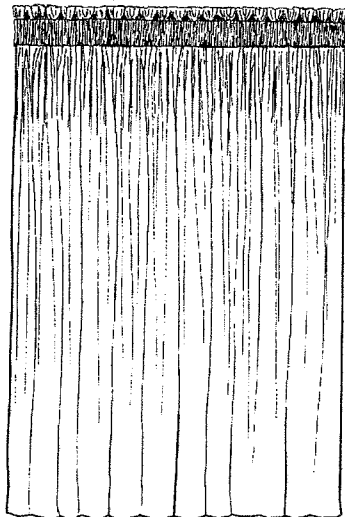
Box pleated draperies are an interesting alternative to the traditional pinch pleat. Box pleats create the very tailored styling of this drapery. For optimum effect and function, use them either as a stationary treatment with tiebacks, with a decorative rod, or Italian strung.

Shirred Headings

Shirred headings are created by sewing a *rod pocket* into the heading of a drapery panel, inserting the drapery rod through the rod pocket and gathering the fabric along the width of the rod. You can create a tailored contemporary look or a ruffled country style simply by varying the size of the rod pocket, its header, and the rod used. Be sure to consider the rod take-up when specifying shirred headings.



Shirred draperies form an attractive heading that creates even gathers across the width of the draperies. It adds a soft, romantic look to a simple window treatment.



Flat rod draperies are drapery treatments where a shirred heading look is created by gathering fabric onto a flat rod that is 2½" or 4½" wide. Two flat rods can be used to create the look of a deeper heading. Dauphine rods by Graber® are common flat rods.

Ruffles

Ruffles, sometimes called headers, are created on shirred draperies by leaving space above the rod pocket for a heading. When the panel is gathered on the rod, a ruffle automatically forms. It is up to the designer to specify whether or not there is to be a ruffle and how deep it is.



CURTAINS & DRAPERIES Shirred Headings & Ruffles



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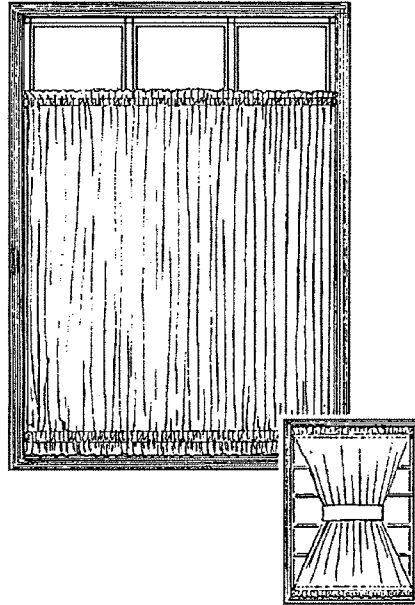
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CURTAINS & DRAPERIES

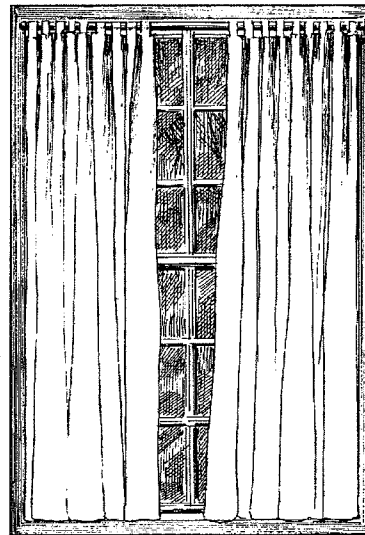
Multiple Rod Pockets

Multiple Rod Pockets

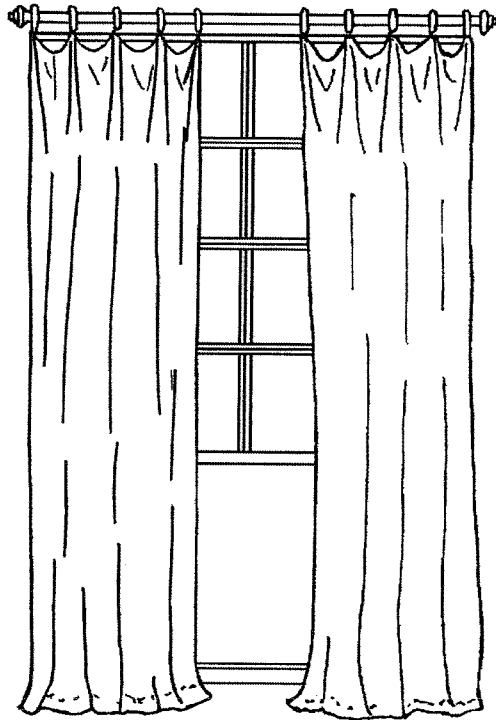
Multiple rod pockets can be sewn into a drapery to create the look of a *top treatment* without the additional expense.



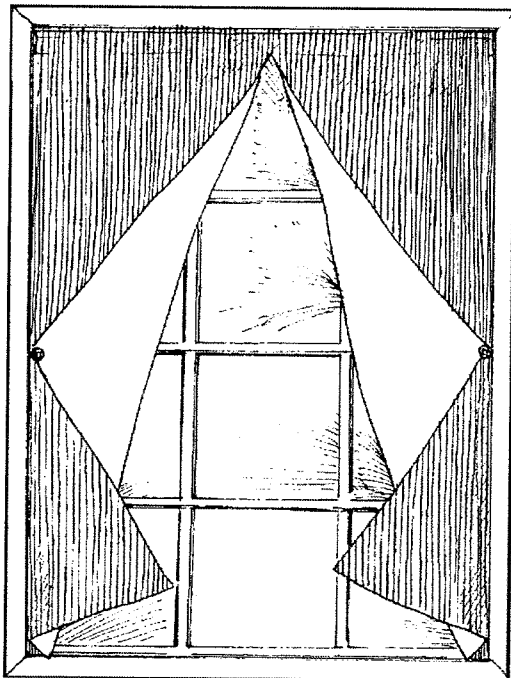
Rod Pocket top and bottom draperies (RPTB) are created when the fabric is stretched between two rods creating an all-over shirred effect. They make an excellent treatment if privacy is required or if working with a narrower window. Add a tieback and cinch to create an hourglass effect. Use sash rods either in white, brass, or lexan to create this.



Tab-top draperies offer an alternative to the standard pinch pleat. Tabs can be combined with scalloped headings, tied with strings, or embellished with contrast trim or buttons. The simple styling of this treatment enhances the beauty of a decorative rod. Fabric loops (tabs) sewn to the top of a flat panel give this treatment a very contemporary look. This treatment works better as a stationery treatment because tabs don't move easily across the rod. Be sure to ask your fabricator if their "finished length" includes tab. Remember there is a gap between the top of the panel and the rod on tab-top draperies. Place your rod to hide any under-treatments.



Slouch draperies are created from a flat panel. This elegant style is created by hanging fabric from rings or brass clips attached sufficiently apart so as to produce a softly swagged effect at the heading when on the rod. The draperies can also gracefully puddle on the floor. A facing of self or contrast fabric is required so that the lining will not show at the heading. Slouch draperies usually are less full than other custom draperies; varying between $1\frac{1}{2}$ and 2 x full.



Tuxedo draperies consist of a flat panel, folded back to reveal contrasting lining. Consider sandwiching blackout or interlining between the face and lining to give body and eliminate color distortion.



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CURTAINS & DRAPERIES Multiple Rod Pockets



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CURTAINS & DRAPERIES

Swing Arm Designs & Tiebacks

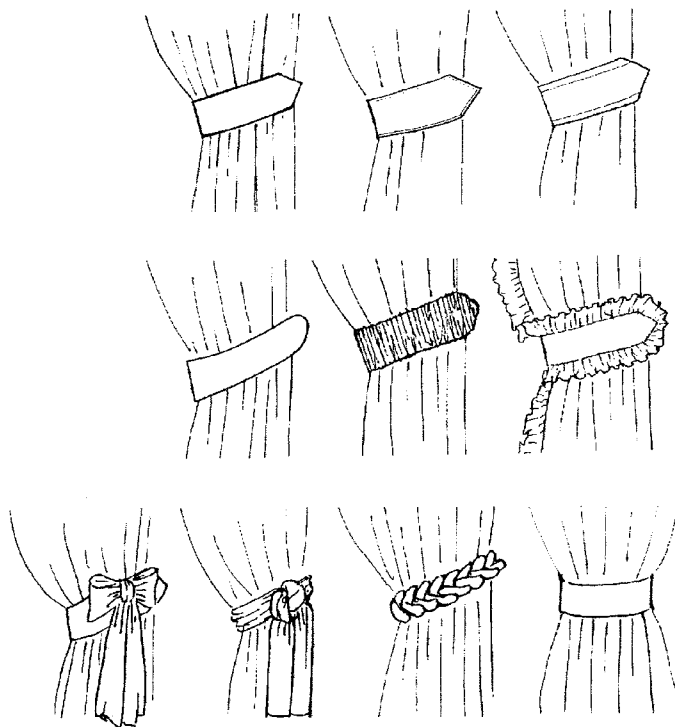
Swing Arm Designs

Swing arm curtains are ideal for windows in tight spaces such as dormers. The metal curtain rod is a hinged arm that swings away to uncover the window fully. A window can accommodate one or two swing arms, each of which is attached to a bracket mounted on the wall. If two are used, they should barely touch where they meet. Since either side of the curtain will be seen, depending on the arm's position, both sides should be made of curtain fabric and not lining. A ruffle at the top can add decorative interest. A single arm is also effective to cover glass in doors.

Swing arm curtains have become even more popular with the introduction of many decorative hardware options where attractive rods can be exposed with curtains hung by rings, tabs or clips. Swing arms work best on narrow windows.

Tiebacks

Pleated, shirred and other draperies can all hang as straight panels or pairs. They can also be tied back in soft folds as stationary treatments that frame a window. Tiebacks can be made in styles that mirror drapery headings, giving you the opportunity to use them as an added decorative element. By embellishing tiebacks, you can provide limitless options with custom draperies. A few ideas are shown below:



Many decorative hardware options and trims can also add to the custom look of your drapery design. Metal **holdbacks**, for example, are attractive alternatives to fabric tiebacks. Braided cords attached to decorative hardware mounted on the wall can similarly be used to tie back a drapery. Coordinating such holdbacks and smaller pieces of decorative hardware to decorative rods with **finials** has become even easier with the options provided by many manufacturers and custom hardware designers. Remember to always use concealed tieback holders to prevent draperies from crushing.

Name _____
 Address _____
 City _____ State _____ Zip _____
 Telephone w/area code _____
 ID# _____



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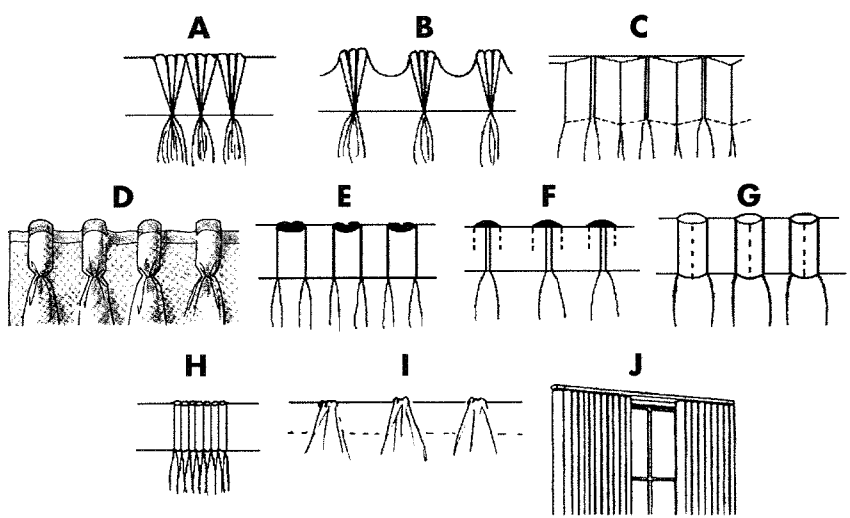
1. List a drapery heading that is appropriate for use on:

traverse rods _____
drapery poles _____
swing arm _____

2. What fullness is standard for custom treatments?
 Explain how fabric fullness is calculated.

3. Match the pleats with the appropriate sketch:

- | | |
|------------------------------------|---------------------------------|
| _____ <i>accordion pleat</i> | _____ <i>box pleat</i> |
| _____ <i>cartridge pleat</i> | _____ <i>inverted box pleat</i> |
| _____ <i>pencil pleat</i> | _____ <i>pinch pleat</i> |
| _____ <i>ripplefold pleat</i> | _____ <i>euro pleat</i> |
| _____ <i>scalloped pinch pleat</i> | _____ <i>goblet pleat</i> |



**APPLICATION
 EXERCISE(S)/
 PRACTICE QUESTIONS**

Return this completed exercise to *Window Fashions* magazine with lessons 10, 11 & 12's to receive the Manual III final exam.



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**APPLICATION
EXERCISE(S)/
PRACTICE QUESTIONS**

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4. Why is lining important? When is it not used?

5. Name the advantage hand-sewn headings have?

6. List 3 things that you can do when fabricating custom draperies to make them "couture."

7. Should tap-top draperies traverse? Explain.

accordion pleats—Drapery pleats folded like an accordion. They require a special rod and give minimal stack.

Athena draperies—A drapery created from a flat panel which hangs from rings or brass clips attached sufficiently apart so as to create a softly swagged effect at the **heading** when on the rod.

box pleat—Flat pleat created by folding fabric back at each side of a pleat.

cartridge pleat—A pleat which creates a cylinder at each gathering of fabric.

finials—An ornament affixed to the ends of a decorative rod which serve to keep drapery rings from falling off the rod.

flat rod draperies—A drapery treatment where a 2½" or 4½" shirred heading look is created by gathering fabric onto a flat rod.

fullness—The additional fabric over and above the amount necessary to cover the window opening; the greater the fullness, the deeper the folds of the drapery and the more luxurious the appearance.

heading—The top portion of a window treatment; various looks can be achieved by pleating or shirring the heading.

holdbacks—Various designs of decorative hardware, usually in a U-shape, which can hold curtains and draperies away from the glass of the window.

inverted box pleat—This pleat is the reverse of a **box pleat**. The edges of the pleat meet in the center on the right side of the fabric.

lining—Additional fabric sewn to the window-facing side of the drapery fabric to protect it from the damages of sunlight. Lining also increases energy efficiency. Lining can add to the aesthetics of the drapery treatment as the extra weight helps the draperies hang better and provide a uniform backing to lighter weight draperies so seams are less likely to show through.

pencil pleat—Very narrow, closely spaced, straight pleats resembling pencils. These pleats add substantial fullness to the drapery.

pinch pleat—Narrow, closely spaced pleat hand-sewn and usually separated by unpleated areas of fabric on the drapery heading. The pleats appear to be pinched at the base of the pleat. Three-finger or four-finger refers to the number of pleats gathered between each unpleated area.



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GLOSSARY OF TERMS



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GLOSSARY OF TERMS

- railroad**—To turn the fabric as it comes from the bolt so that the width becomes the length; railroading is most often done with wide width fabrics (100–118") to create seamless draperies.
- rod pocket**—Created by sewing two parallel seams through the heading of a drapery panel; also called **casing**.
- ruffles**—A strip of frilled or closely pleated fabric used for trimming or decoration at the edges of window fashions.
- seamless drapery**—A drapery that is fabricated from a wide width of fabric (100–118"); usually **railroaded** to eliminate seams.
- sheers**—Lightweight, translucent fabrics often hung under other draperies, closer to the window. Sheers allow in light while still providing some privacy.
- swing arm**—A hinged metal curtain rod that swings away to uncover a window fully. Ideal for use in tight spaces such as **dormers**.
- tab-top draperies**—Draperies consisting of fabric loops (tabs) sewn to the top of a flat panel.
- tieback**—A decorative element used to gather drapery panels to the center or sides of a window opening to allow light and ventilation.
- top treatment**—Any decorative design at the top of a window. Top treatments can sometimes stand alone or be incorporated as part of a larger window treatment design. This definition includes **cornices**, **lambrequins**, **valances** and some standard designs such as **swags**.
- tunnel draperies**—A drapery treatment which creates a shirred heading look by gathering fabric onto a rod.
- tuxedo draperies**—A flat panel simply folded back and tied to reveal contrast lining.



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The Basic Textbook of Window Fashions. St. Paul, Minnesota: G & W McNamara Publishing, Inc., 1992.

The Curtain Sketchbook, by Wendy Baker. Crans-près-Céligny, Switzerland: Deco Books, 1994.

All these references are available through *Window Fashions Resource Library*. For more information, call 651/293-1544 or visit our website at www.window-fashions.com.

**RECOMMENDED
READING**

Introduction

The term *top treatment* refers to a wide range of window fashions that quite literally top a window treatment. Types of top treatments include valances, swags, cornices and lambrequins. Top treatments are primarily decorative, although treatments such as cornices and lambrequins, which are closed at the top, can also improve energy efficiency and light control. Top treatments are stationary and do not provide much privacy at the window. They can be used alone, over a blind or shade or as the finishing touch to a custom drapery.

Top treatments fill a variety of decorating functions. They can provide continuity of design, color or pattern throughout a room. Top treatments can be used to hide the drapery hardware, disguise uneven window lines or alter the dimensions of a window. They can camouflage architectural shortcomings, such as variations in window height, width, style and wall location.

CHAPTER TEN Top Treatments

OBJECTIVES

- Discover common styles of top treatments
- Learn suitable applications of each style
- Understand basic design and construction considerations



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TOP TREATMENTS

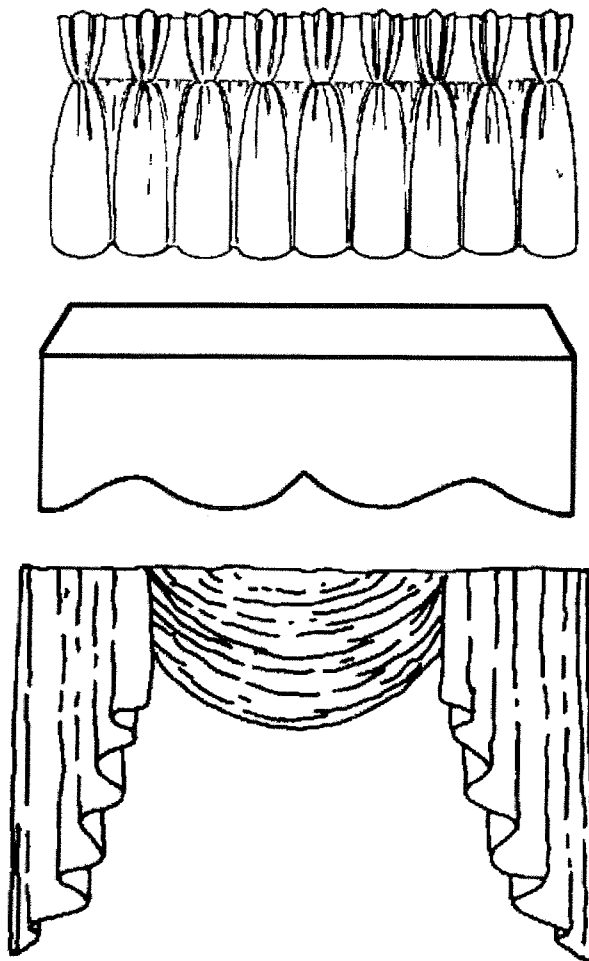
Valances

VALANCES

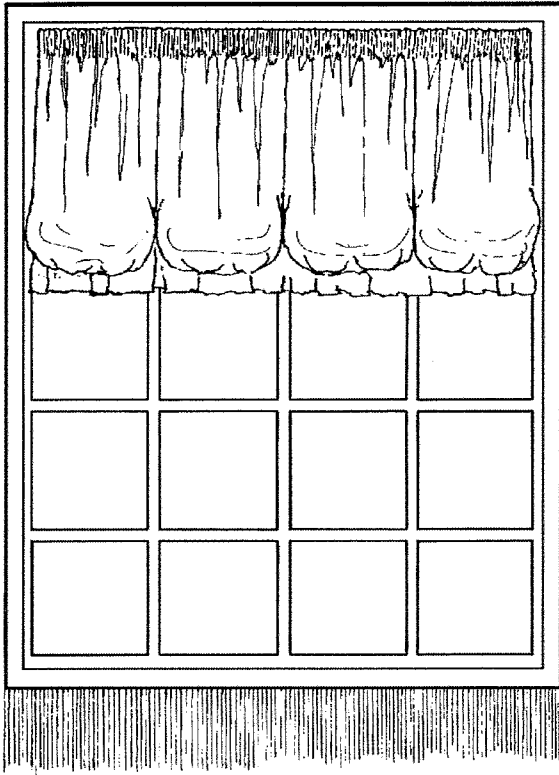
Valances are soft top treatments that are often pleated or shirred similarly to the heading of a drapery. You can use pleats almost any time. Hand-sewn smocking and gathers are other possible choices. Most fabric shades can also be fabricated as stationary valances. Valances can be installed on rods or boards, depending on how the valance is made.

When light is of the utmost importance and a valance is still desired, consider using an attached valance. This looks like a valance over draperies when closed, and opens with the drapes to completely expose the window. Contrasting trim around the valance and draperies will draw the viewer's eye. Since the hardware is prominently exposed, decorative rods should be carefully chosen.

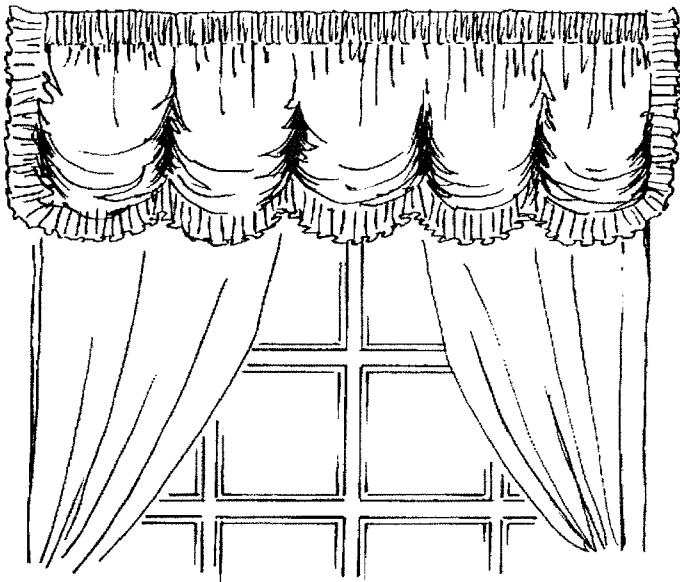
There are many valance styles and trim possibilities. The following sketches give you some examples to consider.



Simple variations in top treatments: standard pinch pleated valance (top); shaped cornice (middle); and formal swag with cascades (bottom).



A *cloud valance* is a window treatment that suggests a cloud shade that cannot be raised or lowered. Used for its softening effect on the window, the gathered heading falls into soft poufs that can be finished with or without a skirt. A cloud valance can be used alone if privacy is not a factor or as a decorative finish over such other window treatments as vertical or horizontal blinds, draperies, and pleated or cellular shades.



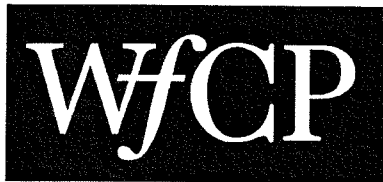
A *festoon valance* gives the same romantic softness of a cloud valance but is constructed with a separate ruffle that flounces the sides and around the scallops. A festoon valance can be used over other standard window fashions.



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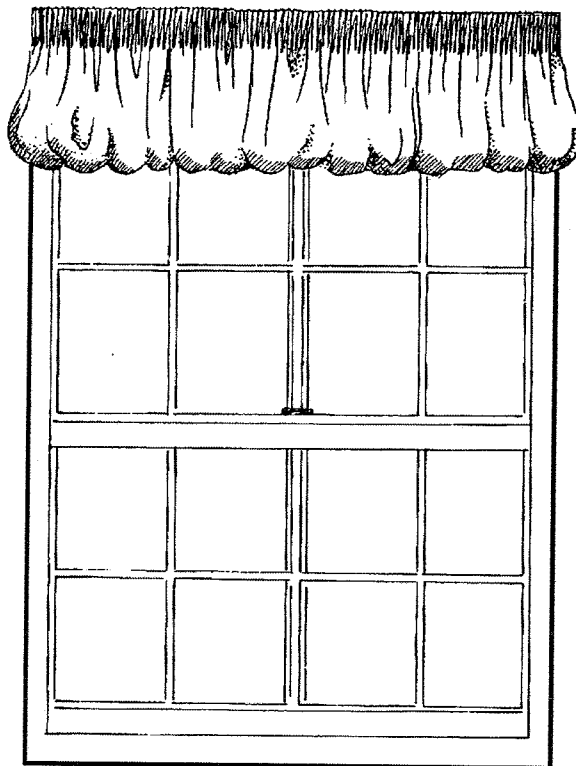
TOP TREATMENTS

Valances

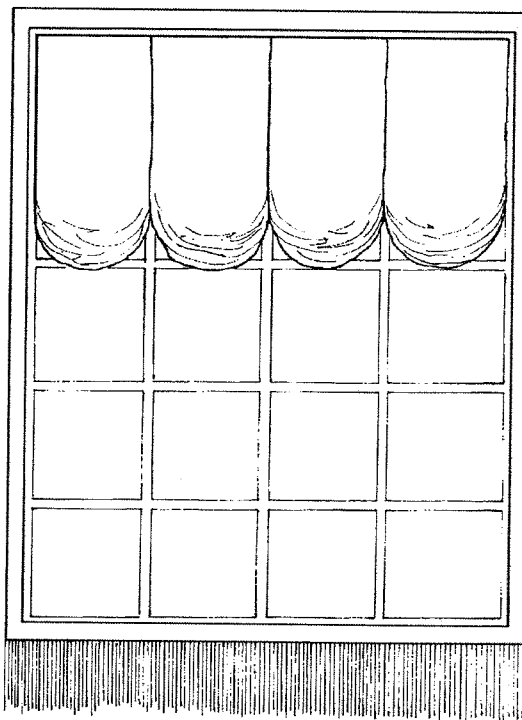


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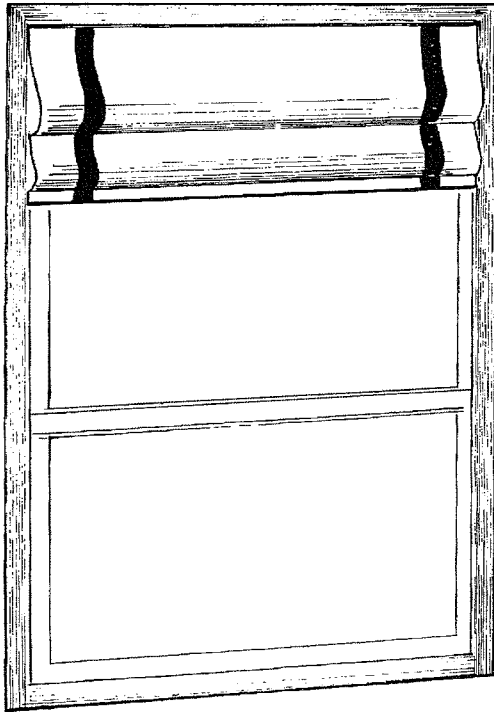
TOP TREATMENTS
Valances



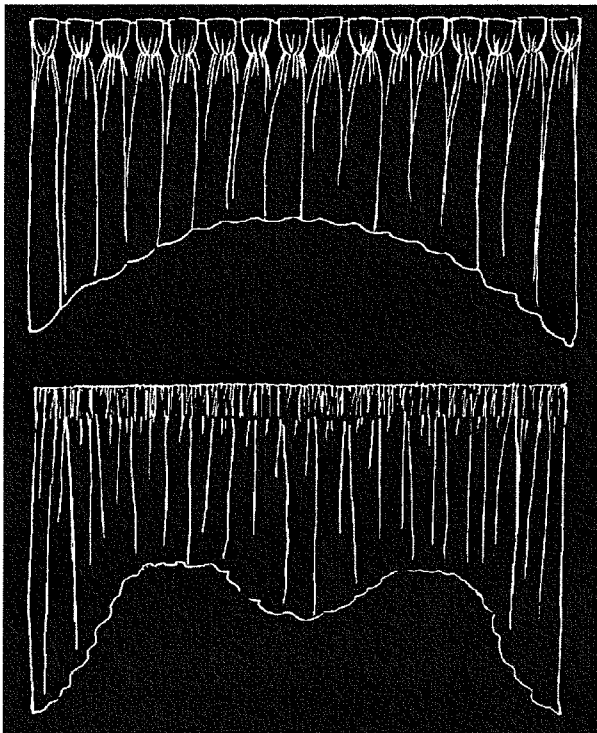
A *pouf valance* is a soft billowing valance, similar to a cloud valance, but the effect is one continuous pouf rather than separate poufs, and the pouf valance does not have a skirt.



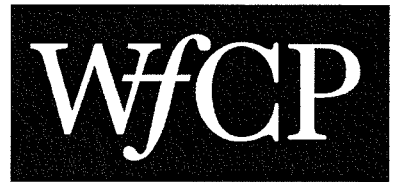
A *balloon valance* is a window treatment that suggests a balloon shade that cannot be raised or lowered. Large inverted pleats create a more tailored effect that is softened by billowing poufs. It can be used alone if privacy is not a factor or as a decorative finish over other window treatments.



A *Roman valance* is a window treatment that suggests a Roman shade that cannot be raised or lowered. A variety of decorative trims or contrast bands could be used to add interest. Because a roman valance is stationary, it can be finished with permanent pleats.



The *Savannah valance* and *Legacy valance* are softly shaped valances that add an interesting touch to a window without distorting the view. A legacy valance differs from the Savannah valance with a dip in the center. The heading may be pleated or Shirred.

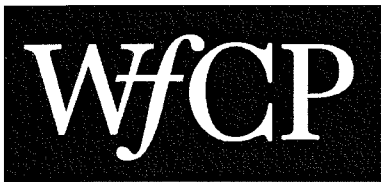


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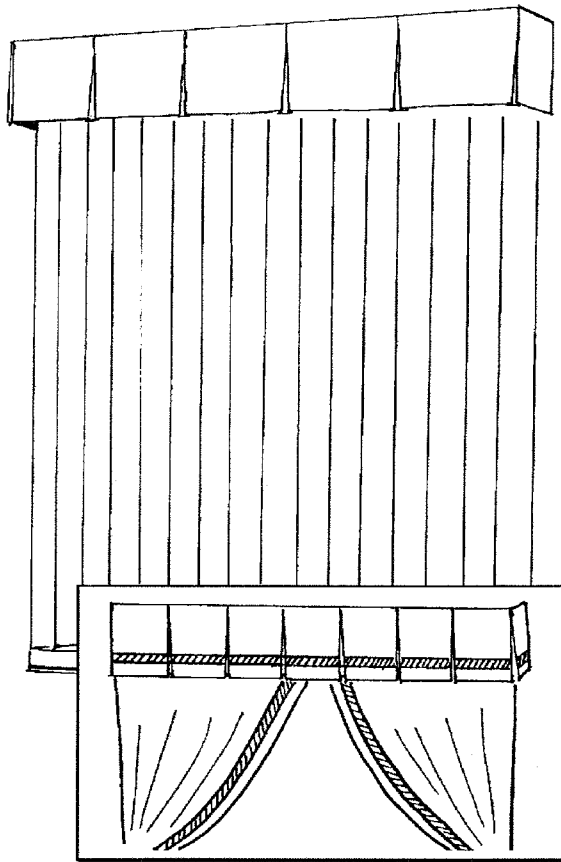
TOP TREATMENTS

Valances

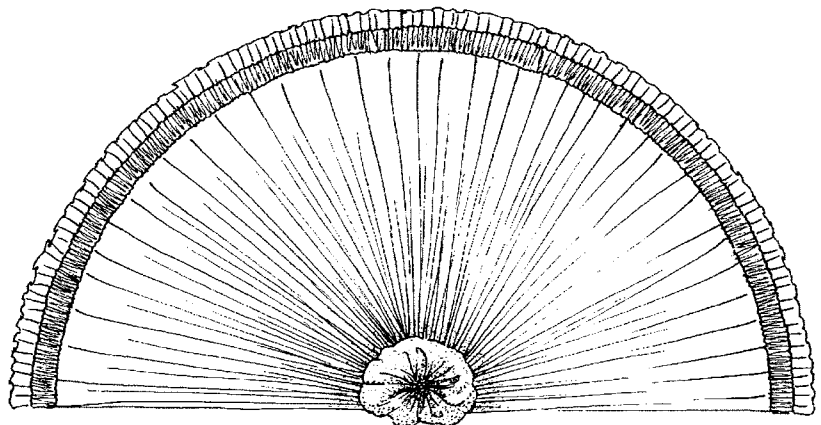


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TOP TREATMENTS Valances

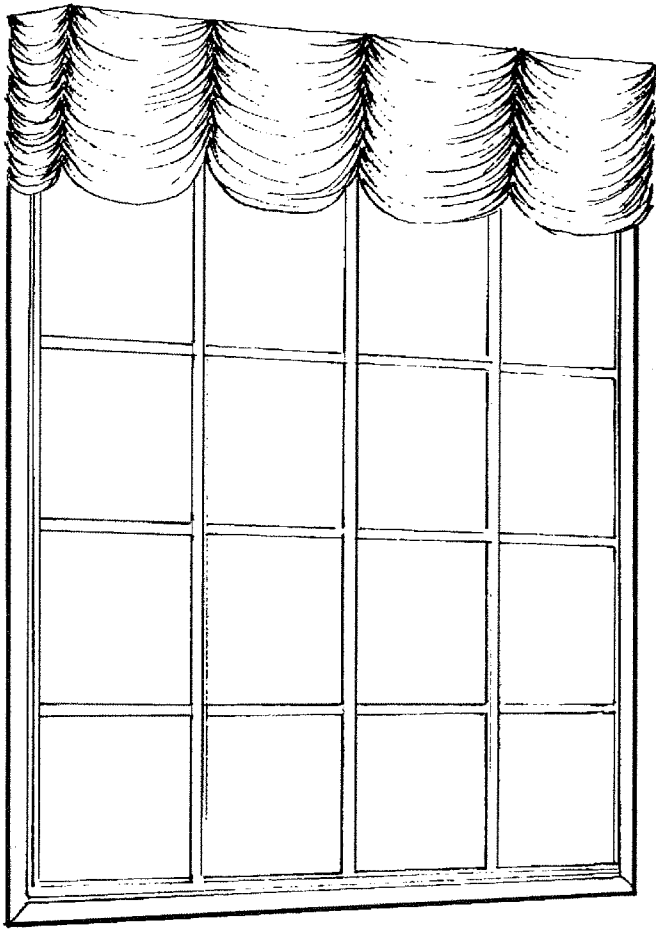


A *box pleated valance* is a very tailored style that lends itself well as an overtreatment for vertical and horizontal blinds, or tied-back draperies. Contrast banding adds a crisp look.



A *sunburst* is a decorative accent for an arched window. The sunburst is softly gathered into the center and usually made in a sheer or lace fabric to enhance the window and filter the light. A rosette may be added as an accent and to conceal the area where the gathers meet. If space allows, such a treatment could be mounted on the wall over a rectangular window to draw the eye up and simulate the presence of an arched window.

Sunbursts also work on other speciality windows like hexagons or octagons. Keep in mind that sunbursts are permanent and stationary, and inform your client.

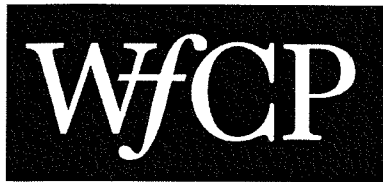


An *Austrian valance* is a soft formal valance created by vertical shirring between scallops. The Austrian valance suggests an Austrian shade that cannot be raised or lowered.



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TOP TREATMENTS
Valances



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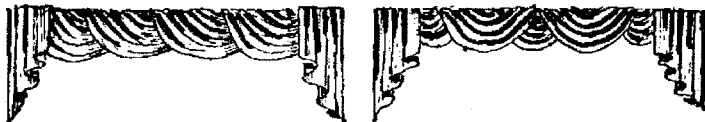
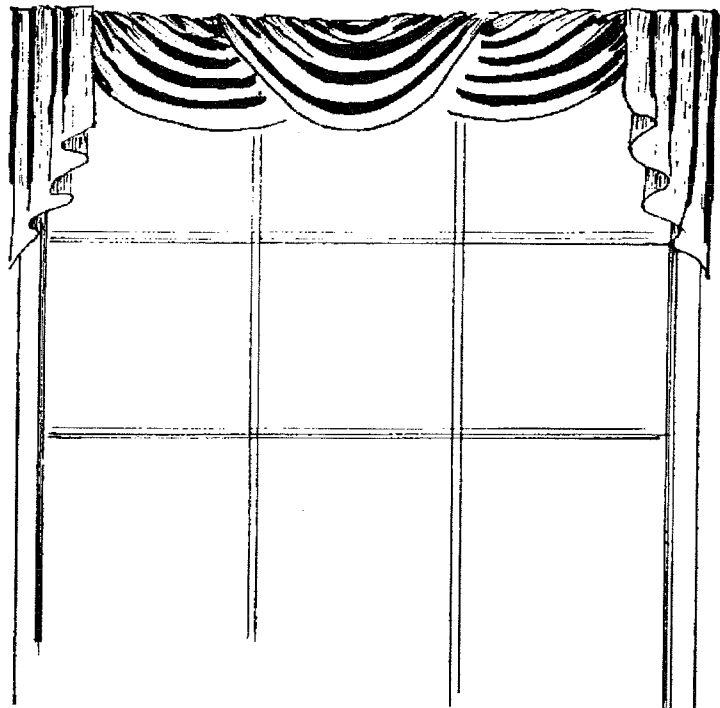
TOP TREATMENTS

Swags

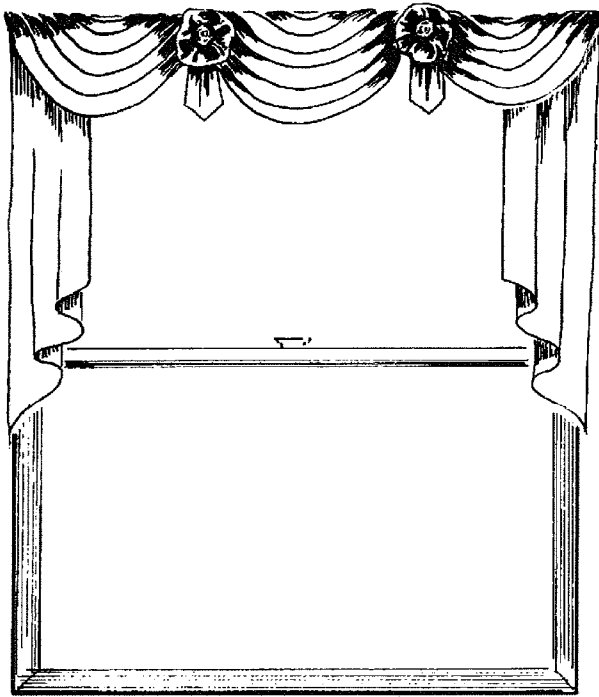
SWAGS

Fabric that swoops and overlaps itself across the face of the window is called a *swag*. Swags are usually installed with tapered side pieces called *cascades* and *jabots*. These terms are sometimes confused. Cascades are the end pieces that hang down on either side from the top of the swag. Jabots are the pieces that are generally used between swags as decoration and to hide seams. A jabot is often shaped like a tie, cone, cylinder or even mini-cascade.

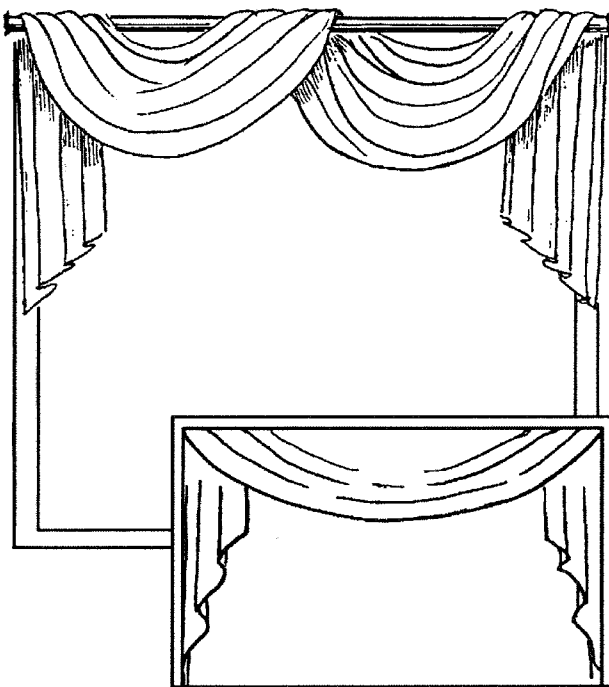
Traditional swags are mounted on boards and installed with angle irons. More casual “throw” swags are draped over a pole. These throw swags can be fabricated in pieces that are attached to the pole with hook and loop tape, or they can be made as a single self-lined piece of fabric that is hand-draped at the time of installation.



These *traditional swags* and *cascades* create very elegant and formal window treatments. Overlapping swags are draped gracefully across the width of the windows. Cascades, the decorative side pieces, are constructed to create a cascading effect.



Linear swags, jabots and *cascades* are most commonly used in a bay window where overlapping swags are inappropriate. Swags are butted together and sewn end-to-end. Decorative jabots and/or rosettes are used to conceal the seams of the swags and the heading of the underdraperies. Cascades are still used as the finishing touches on each end. Notice how the cascades are installed underneath the swags.



Contemporary swags and *cascades* are shown here draped beautifully across the window. They can be used with a decorative rod and constructed to appear as if the fabric is casually thrown over the rod, or constructed as one large swag that is mounted on wood (inset).



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TOP TREATMENTS

Swags

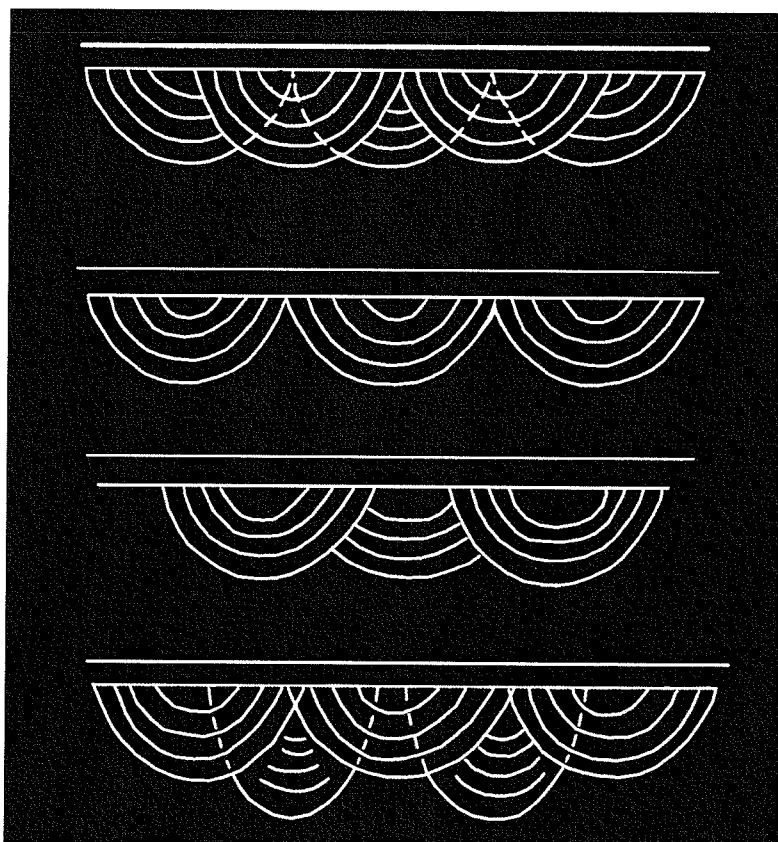


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TOP TREATMENTS
Swags

To determine the number of swags needed, use the following chart.

Board Face	Number of Swags	Yards@1½ per Swag
Up to 50"	1	1½
51 to 67"	2	3
68 to 72"	2	3
73 to 100	3	4½
101 to 150"	5	7½
151 to 200"	7	10½
201 to 250"	9	13½
251 to 300"	11	16½

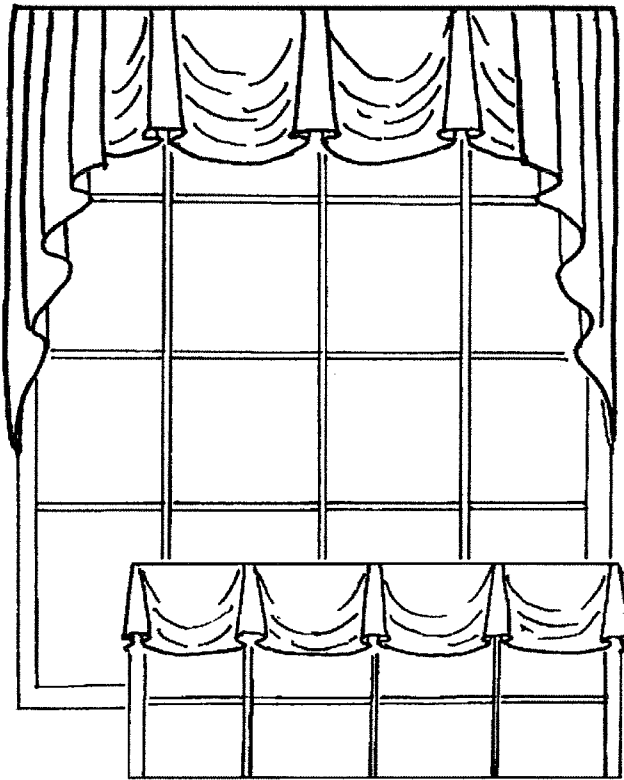


Mixed

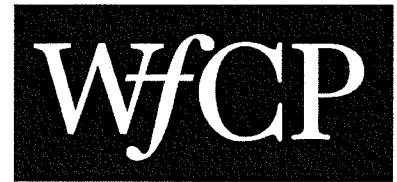
Swags can be fabricated to:

1. Overlap from center point to center point
2. Butt together—tip to tip
3. Overlap pleat to pleat
4. Mix

- Always draw a sketch to determine design intent.
- Use the rules of proportions for the length of the swag drop.
- Cascade rule of thumb: generally at least 2 x swag drop, never break a window in half.
- Long point and short points can vary, sketch for design intent.
- Remember that the return often makes the cascade appear shorter when installed, so specify the cascade 3-4 inches longer than the eye dictates.



The *Windsor or Kingston valance* is a graceful variation of the ever popular swag valance. Soft swags gather into conical pleats. It creates a complete look on its own (inset) or cascades may be added for extra decoration. Self- or contrast-lining is required.



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TOP TREATMENTS Swags



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TOP TREATMENTS

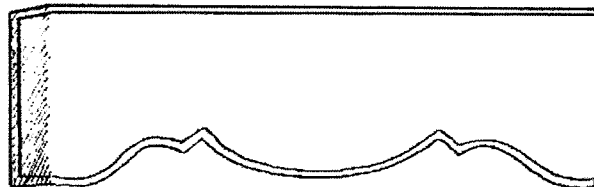
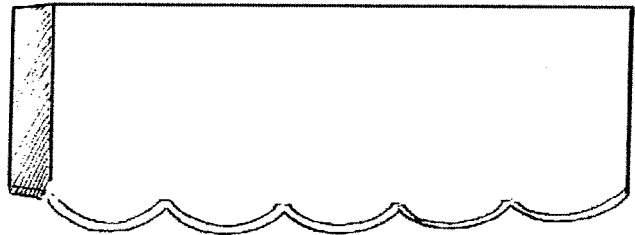
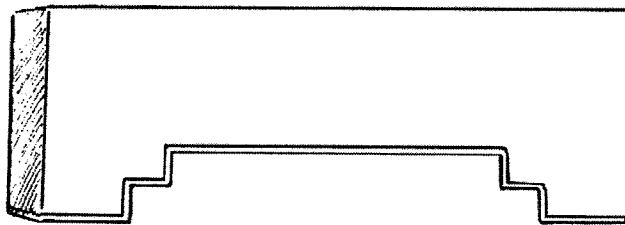
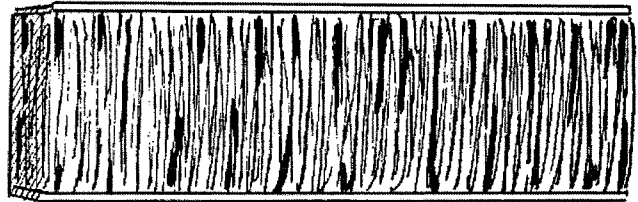
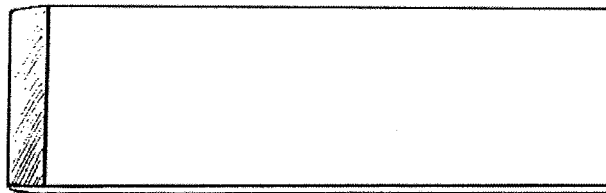
Cornices

Cornices

Plywood bases that are often upholstered with fabric, similar to a piece of furniture, are called *cornices*. The bottom edge of a cornice can be straight, curved or angular, allowing many opportunities to repeat lines used elsewhere in the room. Cornices are generally installed with angle irons for added support. Cornices can be hinged to fit bay or corner windows and may even have arched or shaped tops.

Cornices provide a classic topping for windows of any size and make an excellent overtreatment for draperies, vertical or horizontal blinds, and pleated or cellular shades. The cornice is constructed of a wood frame which is padded and upholstered in a decorative fabric and often finished with piping or other decoration on the top and bottom edges. But as a custom window fashion designer, your creativity is unlimited on this "canvas" at the window.

Lambrequins are cornices that have side legs that are straight or shaped. Sometimes this term is interchanged with *cantonnière* which is a cornice that has legs that extend to the floor.



Design Considerations

Keep in mind the following considerations when measuring for top treatments and you may save yourself a considerable amount of time, money and embarrassment.

For the width of a top treatment always add 3" to the bracket-to-bracket width of the drapery, as the top treatment will need to be mounted beyond the edges of the undertreatments. Remember the projection too—this is easy, but very costly, to forget. The projection should be at least 5½" if the top treatment covers draperies and 7½" if it covers draperies and sheers. And more importantly; make sure your returns are ½" larger than your projections to prevent light gaps.

Also check out the ceiling, particularly in older homes. Cornices mounted against an uneven ceiling will fit better if weltcord is planned for the top so it can mold itself to the ceiling's shape. Always evaluate the surrounding area for other impediments such as outlets, lights, vents, trims, and operable doors and windows.

The length of top treatments is a bit more difficult to determine. As a general guideline, consider the following proportions of valance length to drapery length that are commonly used: for rooms with low ceilings and top treatments mounted just above the window, the top treatment should be one-sixth of the total drapery length; for rooms with high ceilings and ceiling-mounted top treatments, the top treatment should be one-fifth of the drapery length. Be sure to make the shortest point of the treatment long enough to fully cover any window treatments, hardware or window frame which might otherwise show from underneath the top treatment.

Of course, each design must be judged by looking at all factors, including the style of the top treatment, size of the window and room, and your client's wishes.

Rules of Proportion

Rule of Threes—Our eye finds things grouped together in threes or multiples of three are the most visually pleasing. Translate this to your window treatments. Using three of something allows you to use one as a statement, one to contrast, and one to compliment. In window treatments use to figure finished width of stationary panels, swag number, spacing in Kingstons, etc.

Rule of 5ths, 6ths—When designing window treatments ratios of 5 and 6 are the most pleasing. Figuring lengths mathematically using these ratios is a good starting point in figuring proper lengths for treatment. For example; a ceiling mounted treatment with side panels measures 96" (8' ceiling). By figuring lengths mathematically, you create a range as a guideline for the valance lengths. If divided by 5 = 19.5". If divided by 6 = 16". Long point and short point guidelines are 19" l.p. and 16" s.p.—a good place to start. Always sketch to scare for design intent.

- Swag and cascades—Swag drop is ½ of total length and cascade is ⅓ of total.



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TOP TREATMENTS Cornices



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**APPLICATION
 EXERCISE(S)/
 PRACTICE QUESTIONS**

**Return this completed
 exercise to *Window
 Fashions* magazine
 with lessons 9, 11 &
 12's to receive the
 Manual III final exam.**

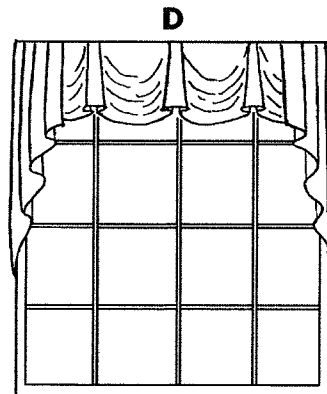
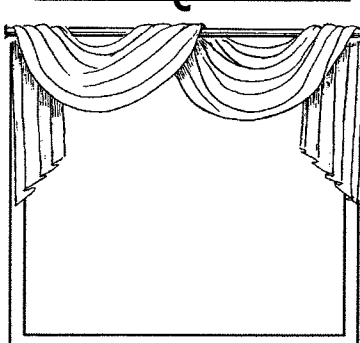
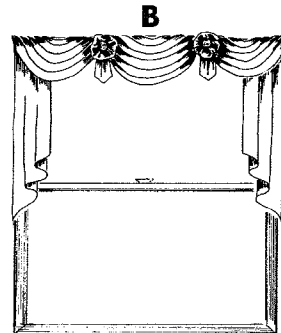
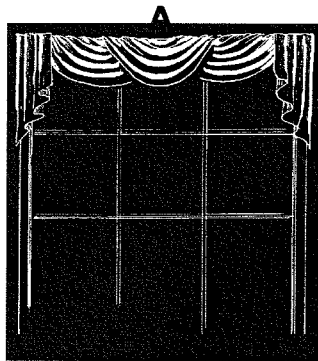
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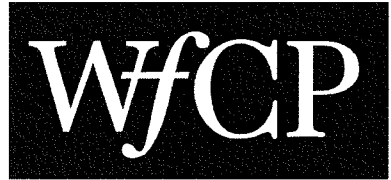
1. Discuss ways in which top treatments can be used for function and decoration.

2. Define and distinguish between cascades and jabots.

3. Match these swags with the appropriate sketches:

- _____ traditional swags and cascades
- _____ linear swags, jabots, and cascades
- _____ contemporary swags and cascades
- _____ Windsor swag





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4. What top treatments might help save energy and cover light gaps?

5. List the proportions of valance length to drapery length that are generally used for:

- rooms with low ceilings/top treatments mounted just above the window _____

- rooms with high ceilings/ceiling-mounted top treatments

6. Distinguish between a lambrequin and a cantonneer.

7. Name 3 things a designer should keep in mind when specifying shirred headings.

**APPLICATION
EXERCISE(S)/
PRACTICE QUESTIONS**

Return this completed exercise to *Window Fashions* magazine with lessons 9, 11 & 12's to receive the Manual III final exam.



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GLOSSARY OF TERMS

Austrian valance—A soft, stationary valance fabricated similarly to an Austrian shade, with vertical rows of Shirred fabric that form a scalloped bottom edge.

balloon valance—A soft, stationary valance fabricated similarly to a balloon shade, known for distinctive billows at the bottom edge.

box pleated valance—A soft, stationary valance fabricated similarly to a box pleat drapery, with crisp, square pleats placed at regular intervals.

cascade—A “fall” of fabric that descends in a zigzag line from a drapery heading or top treatment. Usually used in conjunction with **swags**. Cascades are always self-lined or lined with contrast fabric since the display of the fabric reveals both sides of the cascades.

cloud valance—A stationary top treatment that suggests a cloud shade that cannot be raised or lowered. Used for its softening effect on the window, the gathered heading falls into soft poufs that can be finished with or without a skirt.

cornice—A top treatment constructed on a wood frame; in some areas of the United States, this term also refers to this frame padded and covered with fabric. See also **lambrequin**.

festoon valance—A top treatment constructed with a separate ruffle that flounces the sides and around the scallops.

jabots—Additional, optional pieces of a top treatment, often shaped like a tie, cone, cylinder or even mini-cascade, which are generally used between and over swags as decoration and to hide seams.

lambrequin—A top treatment that is constructed on a wood frame, padded and covered with fabric. In some areas of the United States, a lambrequin only refers to such a top treatment with “legs” that extend to the floor; a cornice that completely frames the window. Sometimes used interchangeably with **valance** or **cantonnière**.

legacy valance—A softly shaped, fabric top treatment that “dips” in the center. The heading may be pleated, Shirred or tunneled.

linear swags—A top treatment in which swags are butted together and sewn end-to-end. Commonly used in a bay window where overlapping swags are inappropriate.

pouf valance—A top treatment similar to a *cloud valance*, but the effect is one continuous pouf rather than separate poufs, and the pouf valance does not have a skirt.

Roman valance—A soft, stationary valance fabricated similarly to a Roman shade, generally with large horizontal pleats.

rosette—A fabric accent constructed to resemble an open rose. It is often used to accessorize a window fashion or disguise an area of construction (such as at the center gathering point of a *sunburst* or at the corners of *top treatments*).

Savannah valance—A softly shaped, fabric top treatment that arches in the center. The heading may be pleated, Shirred or tunneled.

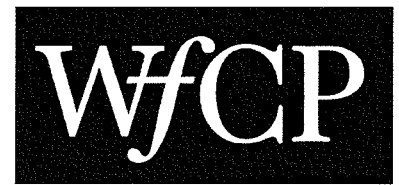
sunburst—A semicircular window fashion used in arch-top windows or above rectangular windows to give the appearance of an arch-top window. Fabric is Shirred around the circumference of the circle and gathered at the lower center.

swags—A top treatment fabric that drapes and overlaps itself across the face of the window; usually installed with side panels. Also known as a *festoon*.

top treatment—Any decorative design at the top of a window. Top treatments can sometimes stand alone or be incorporated as part of a larger window treatment design. This definition includes *cornices*, *lambrequins*, *valances* and some standard designs such as *swags*.

valance—A horizontal top treatment constructed from fabrics; may be flat, pleated or gathered; may hang from a board or rod.

Windsor swag—In this top treatment, soft swags gather into conical pleats. Self- or contrast-lining is required as areas of both sides of the fabric will be displayed.



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GLOSSARY OF TERMS



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Introduction

The luxury of fabric softly draped at a window draws people to the elegance and romance of custom soft shades. Fabric shades originated in Europe, and some of today's most popular styles date back to the 1800s. Their popularity is no surprise as Balloon, Roman and Austrian shades can be adapted to harmonize with every decorating style. These versatile shades can also be designed to work on a window alone or with almost any other style of overtreatment. And while just a few examples are shown here, your creativity in creating custom soft shades is unlimited.

CHAPTER ELEVEN

Soft Shades

OBJECTIVES

- Discover common styles of soft shades
- Learn suitable applications of each style
- Understand basic design and construction considerations



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SOFT SHADES

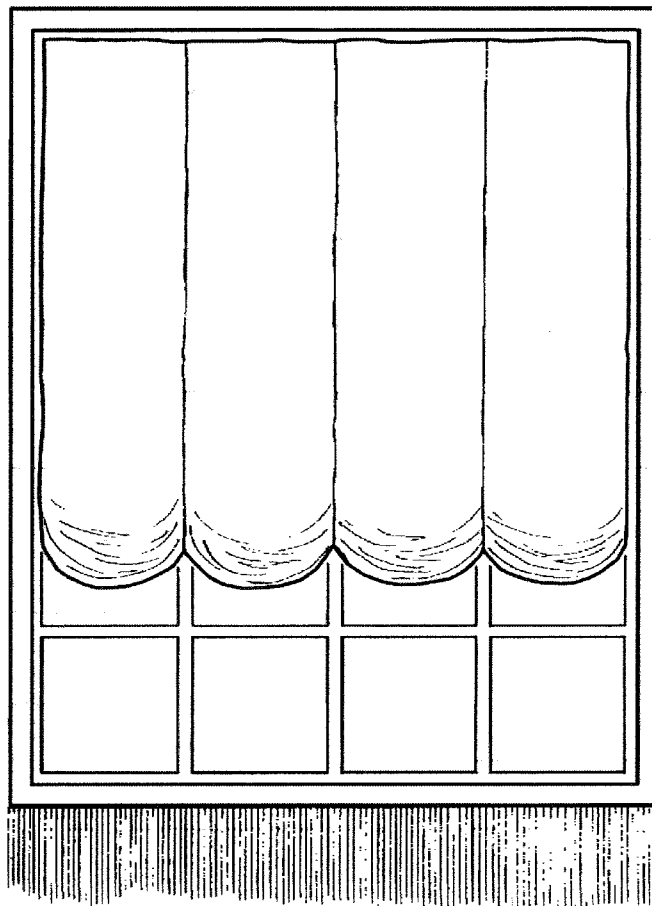
Balloon Shades

BALLOON SHADES

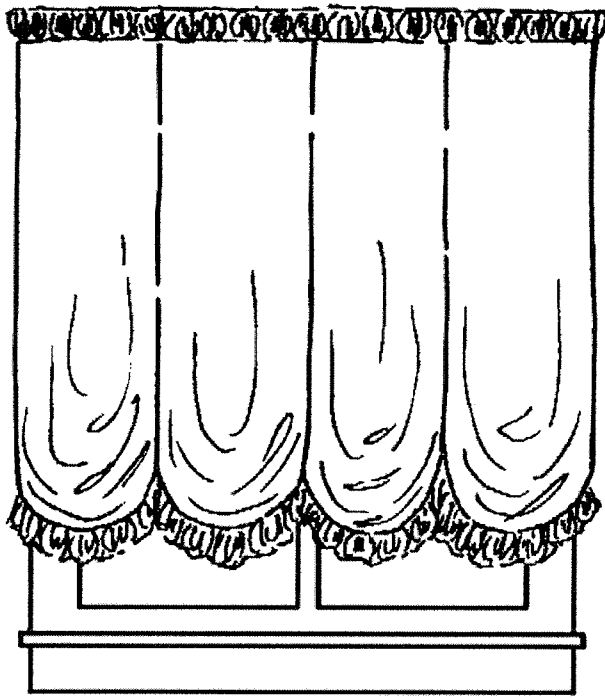
Balloon shades are known for the distinctive billows that form as the shade is raised. Combining the privacy of a blind with the beauty and fullness of a drapery, it can be used on its own as an operating shade; in lieu of a sheer with tied-back draperies for a rich, layered look; or as a stationary valance.

Both box pleated and Shirred styles are additional options. The *pleated balloon shade* has a more tailored appearance, while the *shirred balloon shade* or *cloud shade*, with its Shirred top, is softer and more feminine. Balloon shades are generally fabricated with a 2½-to-1 or 3-to-1 fullness. The bottom scallops are from 10" to 15" wide, depending on the overall width of the shade. There is also 18 to 30" of additional length to create the bottom scallop.

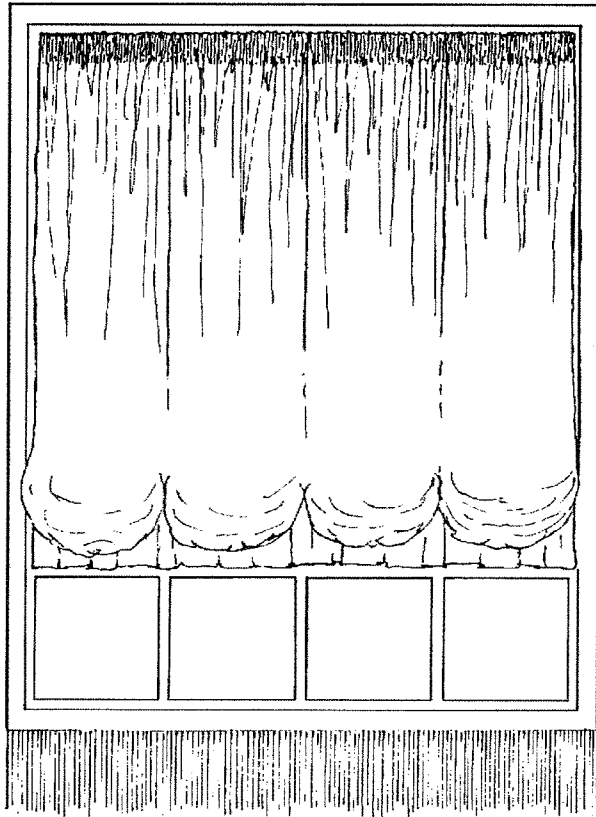
Balloon shades can be made from soft, drapeable fabrics as well as crisp, lightweight fabrics. If the shade is raised and lowered frequently, wrinkles may show in fabrics such as chintz, which tends to retain creases. A stationary shade is recommended for these types of fabrics. Patterns and motifs should be centered on each scallop which might require more fabric.



A *tailored* or *box pleated balloon shade* is a fully functional shade with large inverted pleats for a more tailored look that is softened by billowing puffs.



This variation shows a *shirred, ruffled balloon shade*, sometimes referred to as a *festoon shade*.



A *cloud shade* is a fully functional shade with a gathered heading that falls into soft poufs which can be finished with or without a skirt. A cloud shade is similar to a *balloon shade*, except that it does not have inverted pleats, giving it an even more flowing appeal.



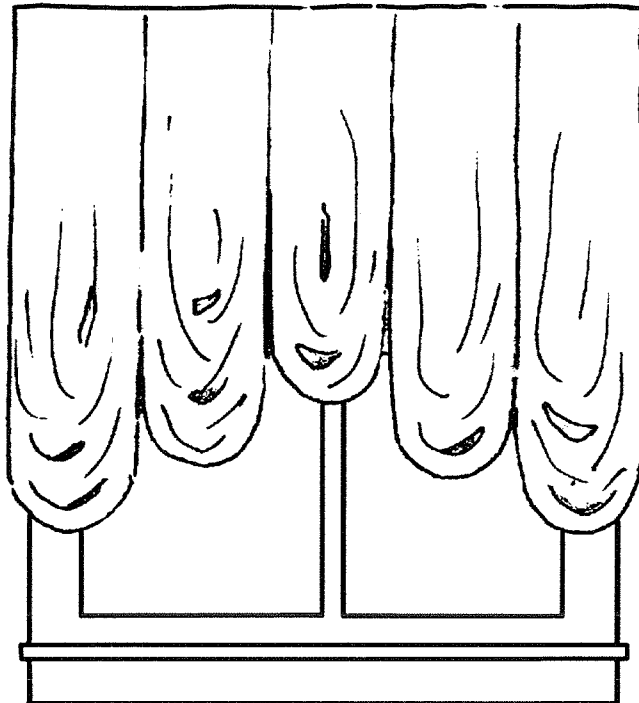
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SOFT SHADES Balloon Shades



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SOFT SHADES
Balloon Shades
Roman Shades



Somewhat similar to cloud shades, *opera shades* have a pleated or gathered top. When raised, the free bottom forms scallops, with the widest and highest in the middle and progressively smaller, lower scallops to each side. This style works well for Palladian or arch-top windows. Opera draperies look like standard draperies in their lowered position, but when raised they gather into an arched soft treatment.

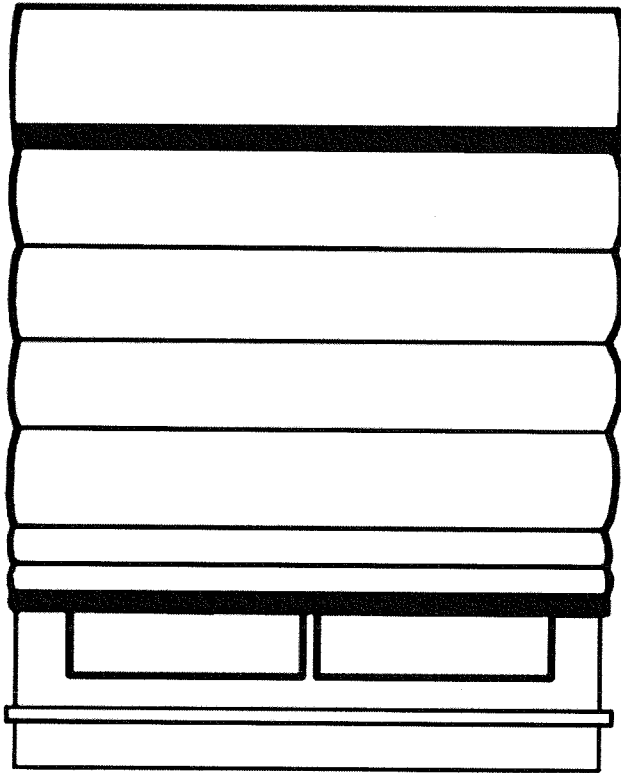
There are many additional designs and embellishments you can offer as a custom window fashions specialist.

ROMAN SHADES

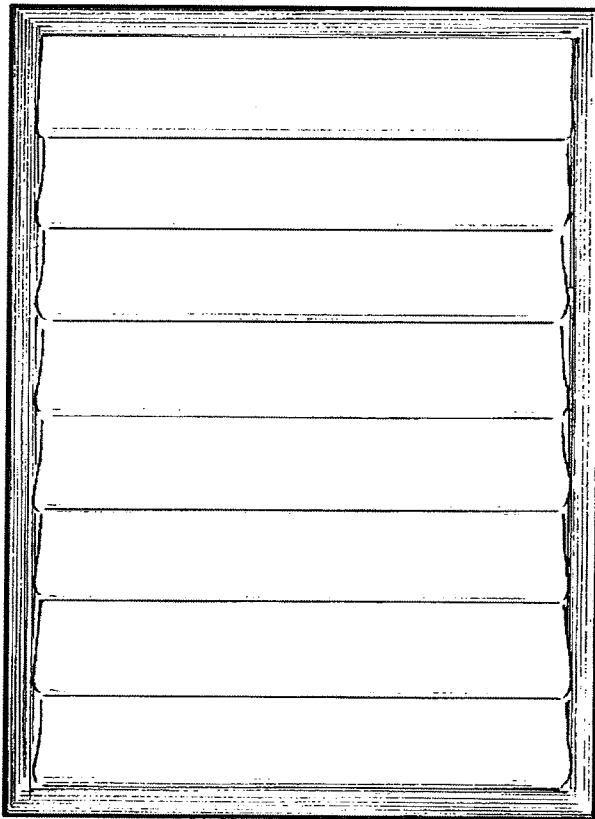
The simple flat *Roman shade* needs a minimum of fabric and can be used in all decors—including transitional, traditional, contemporary or country. When fully lowered, the shade is flat; when raised, large pleats (approximately 3" each) stack on themselves, creating a tailored fullness. However, some clients may prefer the softer texture of Roman shades without these stiffeners.

The variation of the Roman shade known as pleated, stitched or tucked has pleats, usually 4" to 8" deep, accented by stitching at the front and back of each pleat. These tucks sharpen the edge of the front creases for a crisp appearance. Small dowels are often placed horizontally through the pleats in the shade to reinforce the straight lines.

A softer version is known as a *folded, soft-fold or hobble Roman shade* and has horizontal folds across the full width of the shade to create texture and dimension even when the shade is fully lowered. This tailored, yet elegant look is striking on its own or when teamed with drapery side panels. When specifying, be aware that soft-fold Roman shades require nearly twice as much fabric as standard Roman shades.



The more tailored look of a *Roman shade* makes it a classic choice for nearly any interior. (Shown with matching valance.)



A *hobble* or *waterfall Roman shade* is designed with overlapping folds, cascading down the full length of the shade.



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SOFT SHADES
Roman Shades

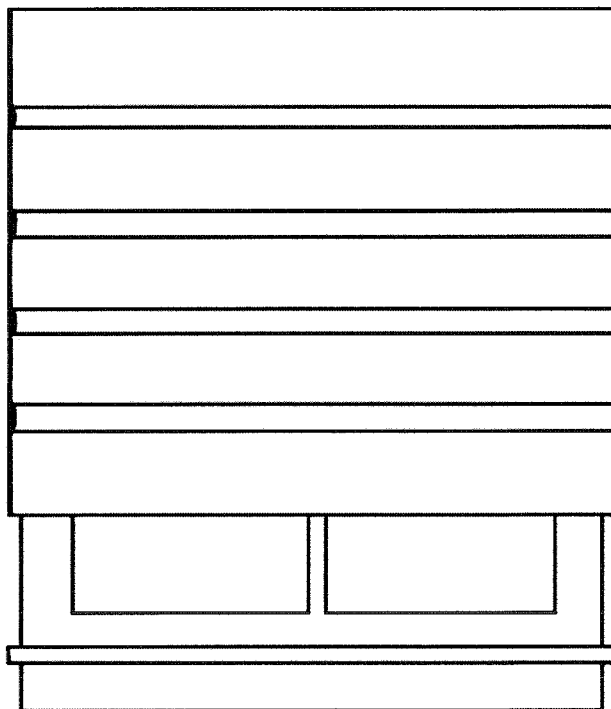


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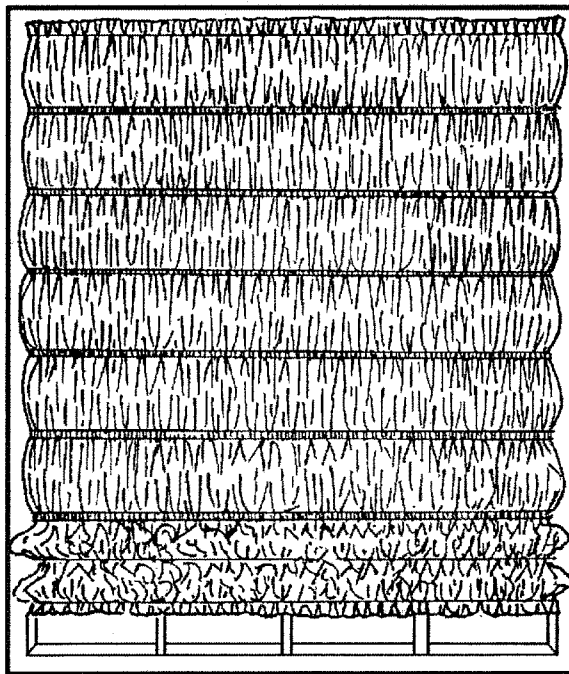
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SOFT SHADES

Roman Shades



Soft miniature folds alter the appearance of this *Roman shade*.



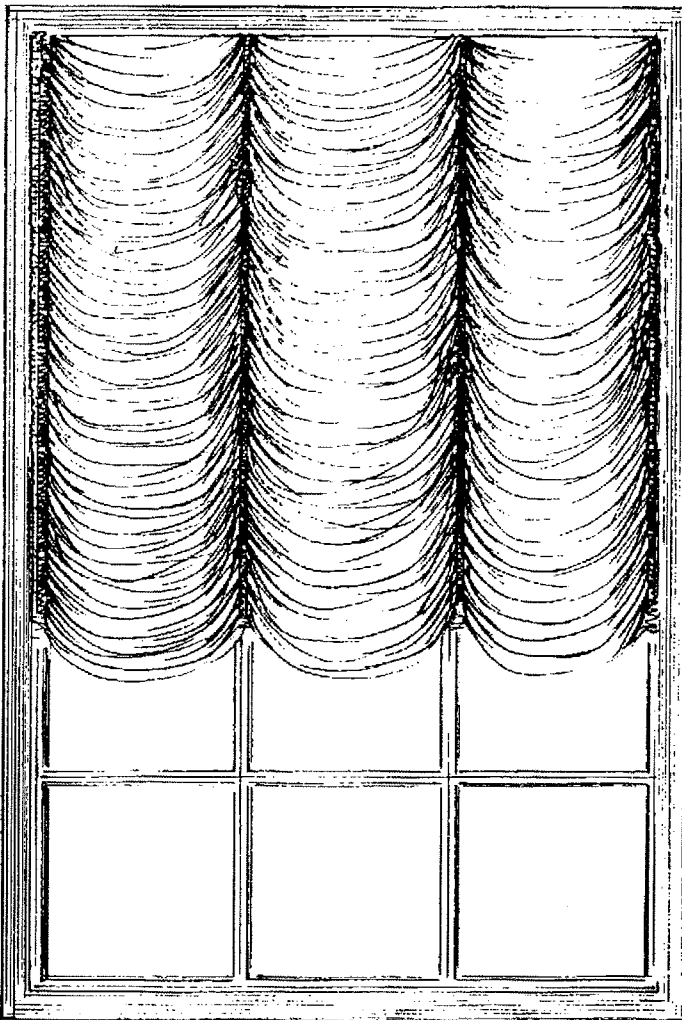
A *shirred Roman shade*, with its soft gathers, adds romance to the look of a traditional Roman shade. Fabric is shirred onto rods to create this very elegant yet functional shade.

Most Roman styles can be fabricated as operating shades or stationary valances. They look best in crisp, medium weight fabrics. A loosely gathered, scalloped bottom edge can also be created with separate bands of fabric set in on each side of the shade. The bands give the effect of gently drawing up the shade. For numerous other design ideas with roman shades, check the sources listed in the Window Fashions Resource Library.

AUSTRIAN SHADES

Austrian shades, with their soft scallops, are the most traditional and formal soft shades. Their rich appearance has been a popular choice in elegant settings for centuries. The heading can be gathered or pleated. For variety, the first vertical shirring can be set in from the side; this allows the sides on the bottom to drop, forming a tail at each end to set off the scallops.

This style is generally made with 2-to-1 fullness across the width and 3-to-1 fullness in length. This extra fullness creates a scalloped bottom and ruching across the face of the shade. The width of the scallops is from 10" to 15" depending on the overall width of the shade. While Austrian shades are most commonly made from sheer fabrics, they can also be striking in cotton prints and other medium weight fabrics, especially when used as valances.



An Austrian shade is a soft, formal treatment created by vertical shirring between scallops. Use heavier fabrics for privacy, or sheer or lace fabric for a more decorative look.



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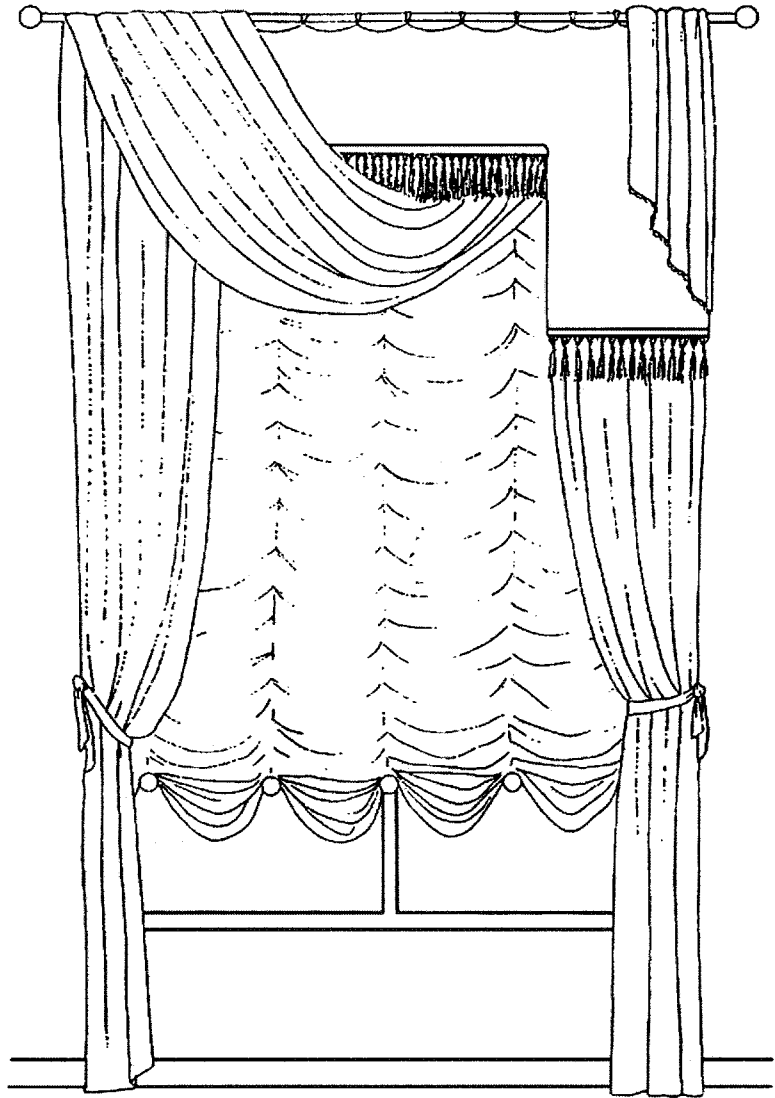
SOFT SHADES

Austrian Shades



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SOFT SHADES
Austrian Shades



Austrian shades can be used as a single treatment or in combination with overdraperies and valances.

CONSTRUCTION TECHNIQUES

While every workroom has its own specific method for fabricating soft shades, there are some specifications and options that are generally considered industry standards. Some workrooms have more flexibility than others and will accept orders with a number of special requests. Always check with your fabricator to be sure changes from their standard procedures can be accommodated. You may be able to specify such items as mounting, headings, lining, fullness, returns, controls, and trims or embellishments.

Mounting

Shades can be pre-mounted on boards by most fabricators. Board sizes vary and can usually be specified with your order within limits. Boards should be covered with either a white lining fabric or the same fabric as the shade. Hook and loop fasteners are also available so the shade can be removed from the board for cleaning. Some fabricators will also make balloon shades with headings and casings for installation on drapery hardware.

Headings

A number of options are available for the headings of balloon shades. You can use shirring tapes or create a heading by gathering the shade on a pole. Check your fabricator's options before ordering.

Lining

Balloon and Roman shades should be lined to give body to the shade and provide a neutral appearance outside. Austrian shades are typically unlined since they are frequently ordered as sheer treatments.

Fullness

Both balloon and Austrian shades have standard fullness specifications that can be adjusted within limits. Romans are flat shades, so fullness options do not apply. But it is important to remember here seam placement and fabric widths when specifying flat shades. It is usually best to follow your workroom's guidelines on fullness as changes may not always be possible.

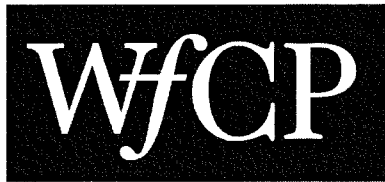
Returns

Returns are available on balloon and Austrian shades. They are not available on Romans as they inhibit the operation of the shade. Generally returns must be specified on your order and are added for outside-mounted shades only. Projections are deeper when clutch systems are used for fabric shades. Shade valances may be specified to cover projections.



SOFT SHADES

Construction Techniques



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SOFT SHADES

Construction Techniques

Controls

Lift controls are standard on the right side of the shade but can be specified left. Many workrooms offer self-locking pulley systems for ease in raising and lowering shades. Cord cleats are recommended with all size shades. A cord cleat will add life to the shade and ensure fewer operational problems. Clutch systems are also available for soft shades. They are usually recommended for larger or very long shades. Check with your fabricator for details about fabrication. Most workrooms place limits on the size of shades as oversized shades are very difficult to operate. For large windows it is better to use multiple shades than one large shade.

Trims and Embellishments

The number of decorative options for fabric treatments continues to grow. Consider adding ruffles, banding, fringe, cording or contrast fabric to make your shades unique. Always check with your workroom regarding possible fabrication problems and the costs involved. The addition of any trim is an add-on charge with most workrooms.

Safety

Recent guidelines for child safety have been issued by the WCMA. Become familiar with them as cord locks, tension devices, and cords for fabric shades fall within these guidelines, and your workroom should provide safety labels.

CREATING SOFT SHADES

This lesson illustrated just a few common soft shade styles and designs. Advanced levels of training in our certification program demonstrate fabrication methods in seminar format where you can observe techniques firsthand.

Name _____
Address _____
City _____ State _____ Zip _____
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ID# _____



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1. Name and describe three styles of balloon shades.

**APPLICATION
EXERCISE(S)/
PRACTICE QUESTIONS**

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exercise to *Window
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2. Name and describe four styles of Roman shades.

3. Compare and contrast Austrian shades to Balloon shades.



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4. Describe the lift controls generally recommended for soft shades.

5. Is lining necessary for soft shades? Why or why not?

6. Describe 3 items a designer would specify when designing soft shades.

Austrian shade—A type of fabric shade noted for its formal appearance and recognized by its vertical shirring between scallops. Often specified as a sheer undertreatment.

balloon shade—A type of fabric shade noted for the billows that form at the bottom edge as the shade is raised; the heading can be formed with box pleats or gathers.

cloud shade—Similar to a **balloon shade** but without inverted pleats. Billows form at the bottom edge of the treatment as the shade is raised.

cord cleat—A piece of hardware attached to the wall around which window treatment cords can be secured. They can be used to keep a window fashion at a desired level (as with **Austrian**, **Roman** or **balloon shades**), and also to keep window treatment cords at a safe distance from young children and pets (to prevent accidents).

festoon shade—A shirred, ruffled **balloon shade**.

flat Roman shade—A tailored fabric shade that hangs flat at the window; soft pleats form at the bottom as the shade is raised; also called simply a **Roman shade**.

folded Roman shade—See soft-fold **Roman shade**.

opera shade—Draperies with a gathered top; when raised, the bottom forms scallops, with the widest and highest in the middle and progressively smaller, lower scallops to each side.

pleated balloon shade—A **balloon shade** made with box pleats.

pleated Roman shade—A **Roman shade** with pleats, usually 4" to 8" deep, accented by stitching at the front and back of each crisp pleat; also called *tucked Roman shade* or *stitched Roman shade*.

prefolded Roman shade—See **soft-fold Roman shade**.

Roman shade—A tailored fabric shade that hangs flat at the window; soft pleats form at the bottom as the shade is raised; also called *flat Roman shade*.

shade—A device used to reduce or screen light or heat.

shirred balloon shade—A **balloon shade** with a shirred top.

shirred Roman shade—Fabric is shirred onto rods and operates as a **Roman shade**.

soft-fold Roman shade—A **Roman shade** with horizontal overlapping folds, cascading down the full length of the shade; also called *folded Roman shade* and *prefolded Roman shade*.

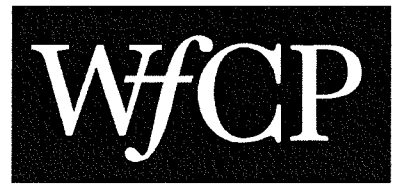
stitched Roman shade—See **pleated Roman shade**.

tucked Roman shade—See **pleated Roman shade**.



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GLOSSARY OF TERMS



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Introduction

Window fashions can incorporate two kinds of hardware: drapery and decorative. **Drapery hardware** is functional hardware that is either used to support hard or soft window fashions (such as tracks, traverse rods, curtain rods, rings, hooks, etc.) or to support other hardware (such as end brackets, center supports, angle irons, screws, bolts, pulleys, etc.). Drapery hardware is usually concealed from view and is an essential part of the installation process. While it usually serves a functional purpose (for example, rods, poles, swagholders, **tiebacks**, **holdbacks**, rings, hooks, **swing arms**, even **finials**), **decorative hardware** is specified to add appeal and beauty to a window fashion. Some pieces are added to a design purely for aesthetic reasons. Hard and soft window treatments can be easily customized and greatly embellished by selecting the proper decorative hardware and/or trimmings. The variations are endless, limited only by the designer's imagination.

CHAPTER TWELVE

Decorative Hardware and Trims

OBJECTIVES

- Discover common styles of decorative hardware and trims
- Learn basic design and usage considerations



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DECORATIVE HARDWARE

Decorative Hardware

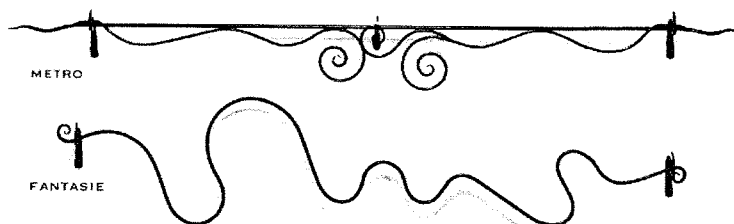
Decorative Hardware

Decorative rods may be of metal or wood, with finials from the same materials or a heavyweight plastic. Metal rods are usually adjustable; wooden rods must be purchased in the proper length and cut to fit. The principles of operating a decorative traverse rod are the same as a standard traverse rod.

Today, both of the major drapery hardware companies have introduced a new ringless style of decorative traverse rod available in many styles and colors. Their operation is just as with the standard traverse rod, however, the carriers are concealed within the drapery rod.

Decorative hardware is an area of continual growth in the custom window fashions arena. New companies are springing up all over the country, and long-time manufacturers have added decorative hardware to their lines. Through the mediums of wood, resin, metal, porcelain, hand-blown glass and many others, artists are giving new looks to decorative rods and brackets. Handcrafted medallions and finials are being designed with ornamental craftsmanship equal to that of the Renaissance. There are many new creations, as well as many traditional designs copied from or inspired by antique sources. No longer are we dealing with metal rods that only differ in color. Today's designs are cherubs, lions, spearpoints, flowers, cut glass and handpainted porcelain.

While the options are endless, you need to consider how appropriate new hardware designs will be to your clients' individual situations. The hardware's style must harmonize with and may even determine the room's decor. Remember that a number of these products are hand-drawn, not traversing. This opens up a whole new arena for the designer. Do you need to specify batons? How much does the client want to open/close the treatment? Is it feasible? What is the rod clearance? New rods and rings come in sizes up to 4" in diameter and the scale can create operational problems. It's probable that you won't want to specify a freeform, wrought-iron rod draped with a gauzy fabric in a room that is primarily of Victorian vintage. You may even have a difficult time helping some clients visualize the more artistic approaches some of these window accessories can take. But don't worry, decorative hardware still comes in the tried-and-true versions too—coordinated poles, finials and tiebacks in attractive but simple designs which work well with standard draperies and curtains; stylish but conservative drapery holdbacks to add a glint of metal amidst folds of fabric; swagholders that will do their job without too much fuss or attention.



Decorative hardware, such as these hand-crafted wrought iron rods from Studio Soleil, add character and detail to any room.

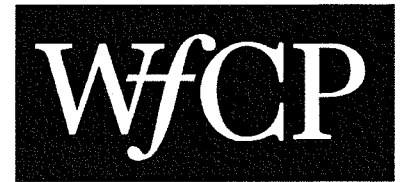
One of the wonderful attributes of decorative hardware is its versatility, and not just the choices between products. For example, a company may offer such holdback designs as cherubs, birds, grape clusters, leaves, flowers and fleurs-de-lis, and these designs may be finished in silver, brass, gold, white, pearlized tones or even a rainbow of colors. Each piece may also coordinate with other hardware to create a complete look at the window. Wood can be finished with paint, stain or gilding to highlight a design. Metals come in many colors and finishes. Any way you look at it, outstanding decorative hardware can elevate even an inexpensive fabric to an art form.

Metals and Gems

One factor in the growth of decorative hardware is the trend toward the use of metals. Gold, bronze, copper and silver have always been desirable as they connote wealth and sophistication. At the window, metal catches the eye and can even add a bit of polish to a soft fabric look. Today polished nickel and stainless steel are seeing a resurgence. The designer can accent the space without having to include the excessive fabric yardage of traditional designs.

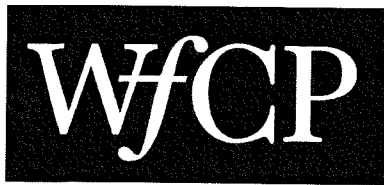
And while elaborately painted wood and resin designs, porcelain and cut crystal are all still selling strong as beautiful finials at the ends of drapery and curtain poles, consider suggesting hand-blown glass for those clients who demand a one-of-a-kind richness that can't be shopped at the home stores. These unique finials may cost a bit more than other options on the market, but your high-end clients may never stop getting compliments on the wonderful window fashions designed by you (and such glowing praise might make for a healthy referral business).

Cable systems and **window jewelry** are seeing a surge of popularity as well. Strings are used as an alternative to a curtain rod and are supported by anchors mounted into the wall at either side of the window opening. A curtain can be hung from the cable by hooks, clips or rings.



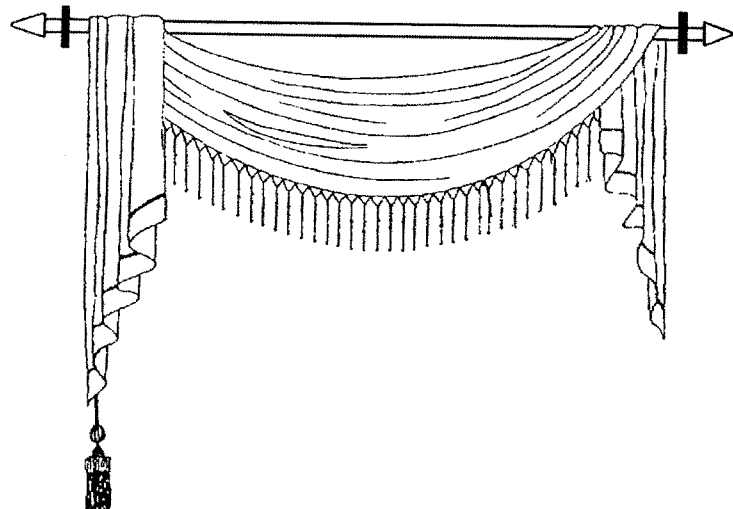
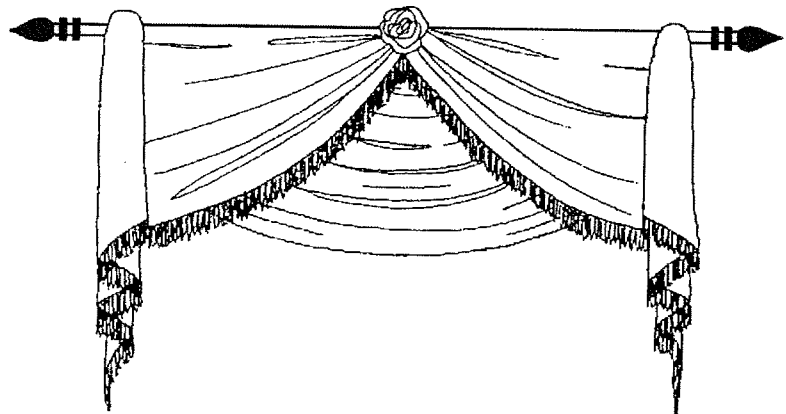
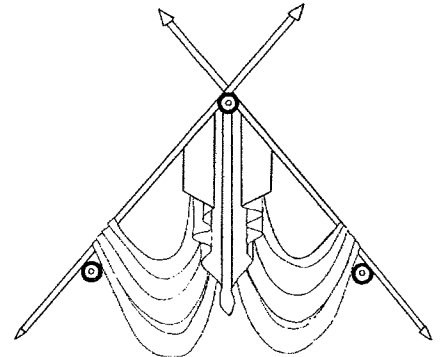
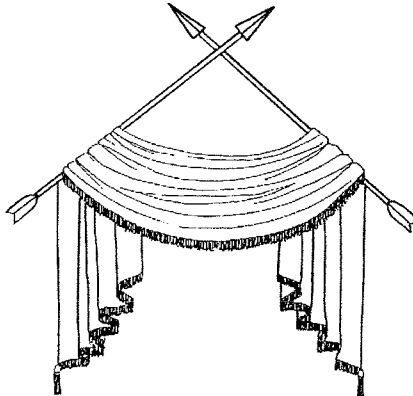
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DECORATIVE HARDWARE Metal and Gems



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**DECORATIVE
HARDWARE
Metals and Gems**



Window jewelry is a term which describes small pieces of decorative hardware used as accents on the fabric, usually in multiple places and spaced in patterns; they serve no functional purpose but add interest and often color to an area of fabric. Tear drop-shaped crystals in a variety of sizes, hand-blown glass fruit and flowers and out-of-the-ordinary (for windows, at least) objects such as silverware can turn a window treatment into a unique personal statement.

Besides truly custom hardware and the stock coordinates available, your design creativity comes into play just by breaking away from ordinary window treatment designs. Consider a few of the following ideas:

Measuring and Installation Considerations for Decorative Hardware

With the diversity in decorative hardware it is important to remember that every style requires careful consideration when measuring. Each specification changes in relation to the position of the brackets and construction of the rod. Often moldings and trims come into play when the brackets are mounted. Since the drapery on a decorative rod hangs below the rod, there is no room for adjustment to the pin set position. Freeform designs may have to be calculated to avoid gaps or exposing undesirable portions of the window frame or wall. Measurements must be precise.

When it comes to the installation of decorative hardware, keep in mind some of the iron rods sold today are very heavy. It is essential that they be installed directly into wood and not into drywall alone. The designer should use a density analyzer to determine where the studs are before determining the width of the treatment.

The brackets for imported iron rods do not have the same location flexibility as the conventional traversing rod that we have grown accustomed to using. With standard Kirsch® and Graber® hardware, most installers have extra brackets in case they are needed. With fine imports, the extra brackets must be ordered with the purchase of the hardware. There are also times when extra brackets cannot be added. For example, hand-drawn draperies with rings can only have one bracket at the center and one at each end of the rod; extra brackets would interfere with the traversing of the rings. This emphasizes the reason why the brackets need to be mounted into wood for stability. Some manufacturers are now offering “c” rings, allowing the ring to by-pass supports.

On wide windows the brackets for decorative rods should be concealed behind stationary panels. A rod with a small diameter would not expand a great distance without sagging; a wrought-iron rod would be an excellent choice for a wide expanse. With freeform swags the expanse is not as crucial because the weight is much lighter.

The more practice you get in measuring for and specifying decorative hardware for window fashions, the better you will become at predicting trouble spots and avoiding them. For an advanced education, consider taking a seminar with an industry expert through the Window Fashions Certified Professionals program conferences.



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DECORATIVE HARDWARE Measuring and Installation Considerations



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**DECORATIVE
HARDWARE
Trimmings**

TRIMMINGS

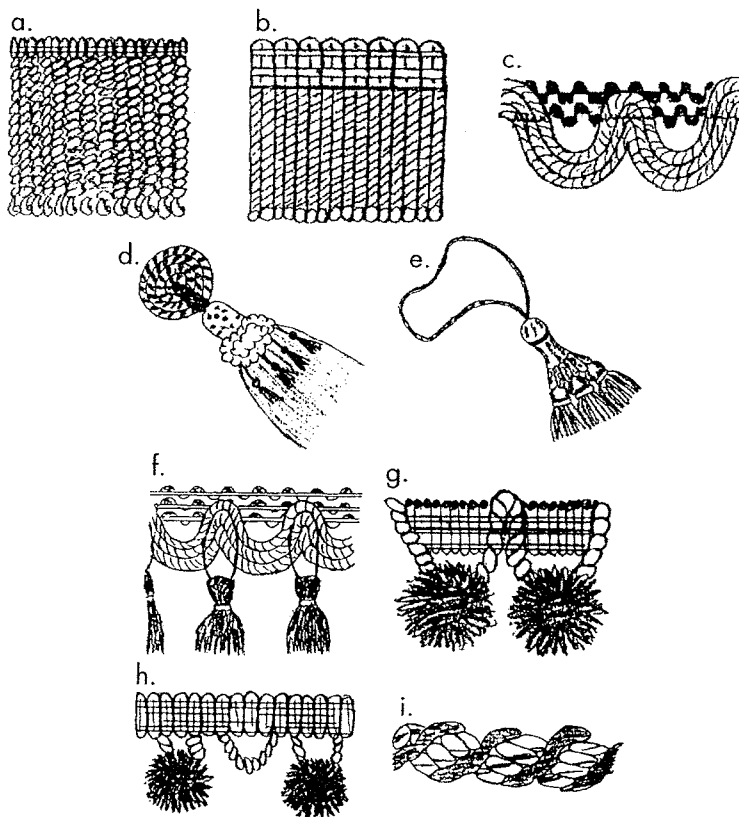
You can enhance window treatments with any number of trims and embellishments.

Passementerie, the French term for this category, includes a broad range of trimmings such as fringe, tassels, braids, cording and gimp. These types of trimmings are usually made of silk or rayon, both of which combine rich, subtle color with an elegant luster. High-quality silk trims have been a finishing accent to European interiors since the Renaissance, and many are imported from Europe. Rayon trims are a less costly alternative to silk but still capture much of silk's sheen and nuance of color. Both produce an elegant, formal feeling.

Cotton trims are not normally available in as many colors as silk or rayon trims. Their color range is usually limited to neutral tones of cream, ivory, and taupe, but growing.

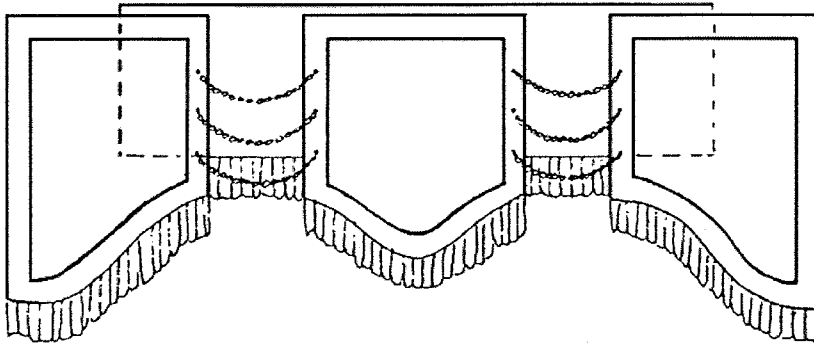
When designing with trims, consider the following:

- **color**—well-chosen trims can accent, combine or echo colors of the room.
- **scale**—large, heavy tassels may not be appropriate for delicate sheer drapes.
- **proportion**—a long fringe on the bottom of a cornice will make it more dominant while drawing the eye horizontally.
- **texture**—trims can add depth and interest to a fabric such as satin.
- **definition**—trims may be used to emphasize certain features, such as side, top or bottom drapery edges.

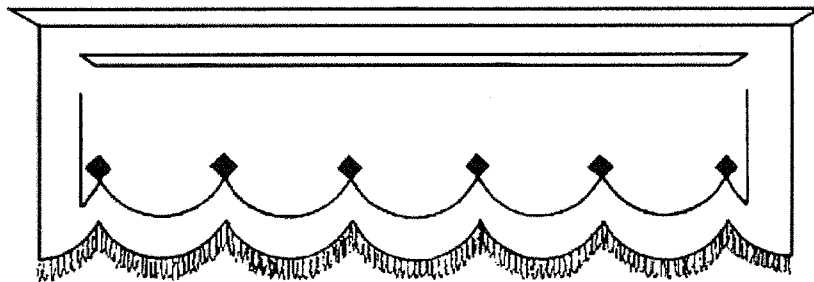


a. chainette; b. bullion; c. rattail loop; d. tassel w/rosette; e. tassel; f. loop/ tassel fringes; g. ball fringe; h. loop ball fringe; i. cording

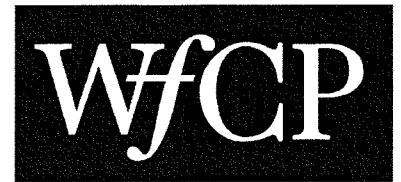
The following illustrations demonstrate some creative uses of trimmings. Consider how the suggested design options could create entirely different looks, giving you many opportunities to offer fresh ideas to your clients.



This expandable cornice features ruffles and chains. Options for altering the design include: replacing chains with swags, bullion fringe or cording; using contrasting colors on the cornice; and adding detail to the center of each top panel.

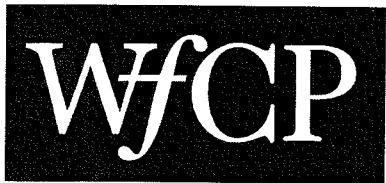


This scalloped cornice is accented with diamonds; they could be metal, resin or plastic gems. Other design options include: making each bottom scallop larger; removing the fringe and replacing it with rattail loop fringe; replacing the diamond accents with rosettes and tassels; and extending cording around the cornice to accent the sides and top.



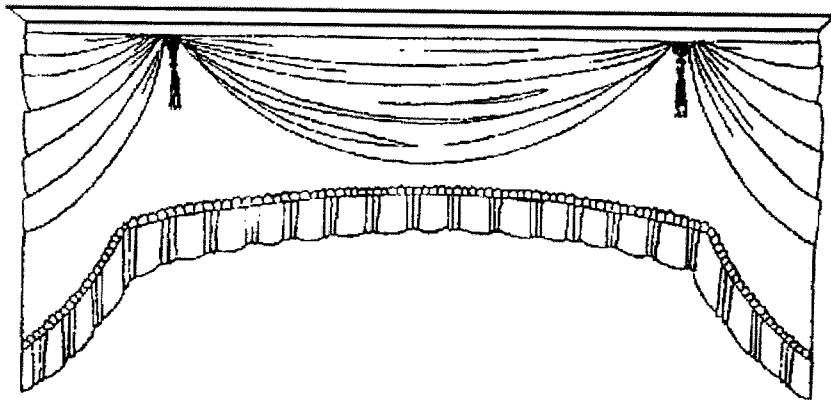
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**DECORATIVE
HARDWARE
Trimmings**

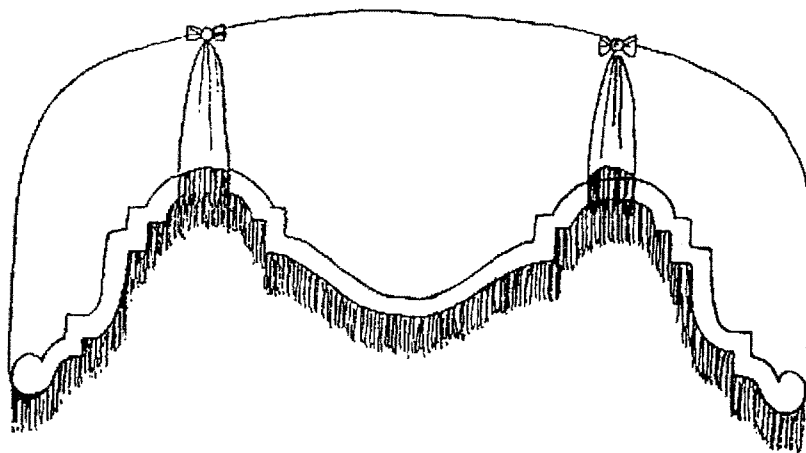


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**DECORATIVE
HARDWARE
Trimmings**



This cornice features swags and pencil pleated trim. Design options include: replacing tassels with rosettes; adding fringe to the swags and the bottom of the cornice; replacing trim with another set of swags under the cornice; and eliminating the tapered sides of the cornice and adding cascades.

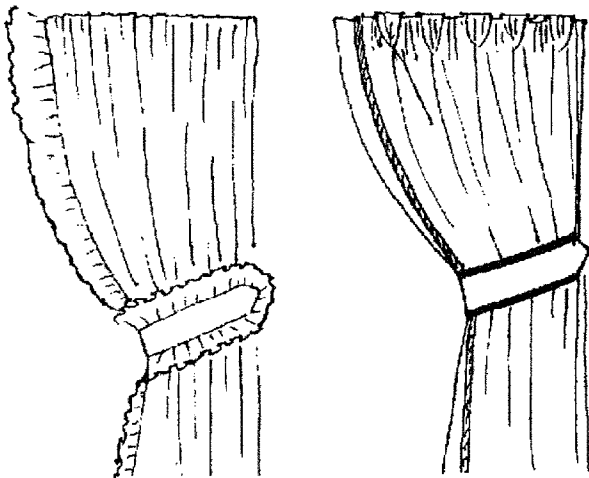


This shaped cornice is highlighted with decorative bows and fringe. Design options include: replacing bullion fringe with rattail loop fringe; replacing goblet pleats and bows with tassels; extending the sides of the cornice to create a cantonnière; and adding swagged fabric to the center section of the cornice.

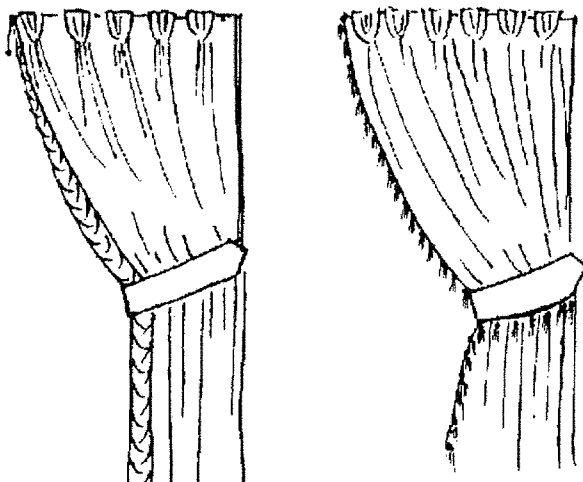
There is also a category of fabric called dressmaker details which includes banding, striping, piping, welting and ruffles. These can be custom made to suit individual applications. This category can also include appliqué, embroidery or other stitched designs.

In fact, there are many details that may be added to personalize a window treatment. Ruffles add charm and romance to the look of a room. Use them on drapes, tiebacks, cushions or comforters for a country look. Inset banding adds dramatic contrast to a window treatment; a band of 2" or more can be sewn inset from the edges. Reverse lining can be a decorative facing sewn to the lining, then folded outward to reveal the contrast fabric and held in place with tiebacks. Fringe and braids used decoratively on a window treatment can echo the elegance of past eras.

As you have seen, tiebacks add function and beauty to window fashions, being used to hold back draperies and curtains while also enhancing the design. They may be made in many styles of the same, coordinating or contrasting fabric, or composed of decorative cording, all with various accents. Longer tiebacks will give a tailored look, while shorter ones produce a more flowing, puffed look.



Tiebacks are decorative accents by which drapes and curtains are pulled away from the glass of the window.



Simple variations in styles can change the look of the window fashion.

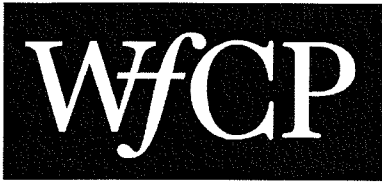
CREATING WINDOW FASHIONS WITH DECORATIVE HARDWARE AND TRIMS

This lesson illustrated just a few of the many options for incorporating decorative hardware and trimmings into your window fashion designs. Advanced levels of training in our certification program demonstrate fabrication methods in seminar format where you can observe techniques firsthand, whether it be to learn how to add cording or welting to a cornice, to attach fringe or braids to a top treatment, or to dress a freeform swag on a decorative pole. For many additional design ideas and style options, see any of the sketchbooks or other resources listed at the end of this lesson.



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**DECORATIVE
HARDWARE
Trimmings**



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**APPLICATION
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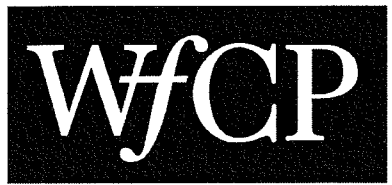
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Name _____
 Address _____
 City _____ State _____ Zip _____
 Telephone w/area code _____
 ID# _____

- 1. What is the French term for a range of trimmings used on window fashions and furnishings which give definition or add decorative detail?**

- 2. List some of the materials used for decorative rods, brackets, holdbacks and finials.**

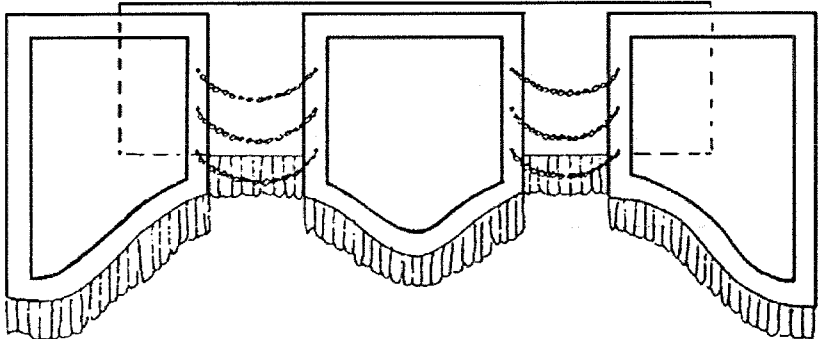
- 3. What should you consider when designing window treatments using trims?**



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4. For each of the following designs, list three of your own design ideas for changing the look of the window fashions.

A.



• expandable cornice with ruffles and chains:

- 1.

- 2.

- 3.

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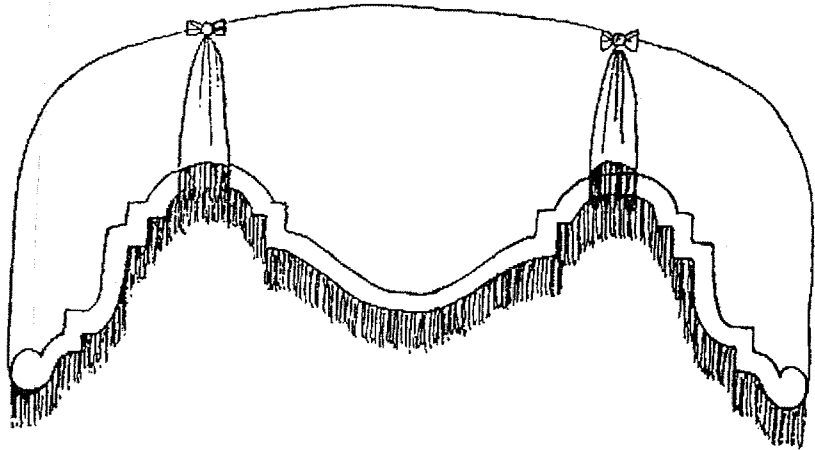


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B.



• **shaped cornice with decorative bows and fringe:**

1.

2.

3.

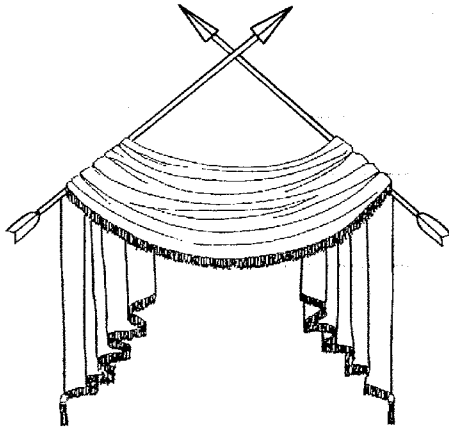


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C.



• **open swags over crossed arrows:**

1.

2.

3.

7. What are some considerations when specifying decorative hardware?



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GLOSSARY OF TERMS

- cantonnière*—A top treatment that is constructed on a wood frame, padded and covered with fabric. Sometimes used interchangeably with lambrequin.
- color*—An element of design. The appearance of objects or surfaces described in terms of an individual's perception of them, whether hue, lightness or intensity.
- decorative hardware*—Hardware (such as rods, poles, swagholders, tiebacks, holdbacks, rings, hooks, finials) that can serve functional purposes and add aesthetic appeal to a window fashion.
- drapery hardware*—Functional hardware that is either used to support hard or soft window fashions (such as tracks, traverse rods, curtain rods, rings, hooks, etc.) or to support other hardware (such as end brackets, center supports, angle irons, screws, bolts, pulleys, etc.).
- finials*—An ornament affixed to the ends of a rod which serve to keep drapery rings from falling off the rod.
- holdbacks*—Various designs of decorative hardware, usually in a U-shape, which can hold curtains and draperies away from the glass of the window.
- passementerie*—The French term for a range of trimmings used on window fashions and furnishings which give definition or add decorative detail.
- proportion*—A principle of design. The size relationship of one part of an object to other parts of the object.
- rosette*—A fabric accent constructed to resemble an open rose. It is often used to accessorize a window fashion or disguise an area of construction (such as at the center gathering point of a sunburst or at the corners of top treatments).
- scale*—A principle of design. Relates the size of an object when compared with the size of the space in which it is located.
- strings*—An alternative to a curtain rod, strings are supported by anchors mounted into the wall at either side of a window opening. A curtain can be hung from the string by hooks, clips or rings.
- swing arm*—A hinged metal curtain rod that swings away to uncover a window fully. Ideal for use in tight spaces such as dormers.
- texture*—An element of design. The appearance and feel of a surface. In designing window fashions, visual texture is more important than tactile texture.
- tieback*—A decorative element used to gather drapery panels to the center or sides of a window opening to allow light and ventilation. It is also used for aesthetic purposes as part of the design process.
- window jewelry*—A term that describes small pieces of decorative hardware used as accents on the fabric, usually in multiple places and spaced in patterns; they serve no functional purpose but add interest and often color to an area of fabric.



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- drapery hardware*—Functional hardware that is either used to support hard or soft window fashions (such as tracks, traverse rods, curtain rods, rings, hooks, etc.) or to support other hardware (such as end brackets, center supports, angle irons, screws, bolts, pulleys, etc.).
- finials*—An ornament affixed to the ends of a rod which serve to keep drapery rings from falling off the rod.
- holdbacks*—Various designs of decorative hardware, usually in a U-shape, which can hold curtains and draperies away from the glass of the window.
- passementerie*—The French term for a range of trimmings used on window fashions and furnishings which give definition or add decorative detail.
- proportion*—A principle of design. The size relationship of one part of an object to other parts of the object.
- rosette*—A fabric accent constructed to resemble an open rose. It is often used to accessorize a window fashion or disguise an area of construction (such as at the center gathering point of a sunburst or at the corners of top treatments).
- scale*—A principle of design. Relates the size of an object when compared with the size of the space in which it is located.
- strings*—An alternative to a curtain rod, strings are supported by anchors mounted into the wall at either side of a window opening. A curtain can be hung from the string by hooks, clips or rings.
- swing arm*—A hinged metal curtain rod that swings away to uncover a window fully. Ideal for use in tight spaces such as dormers.
- texture*—An element of design. The appearance and feel of a surface. In designing window fashions, visual texture is more important than tactile texture.
- tieback*—A decorative element used to gather drapery panels to the center or sides of a window opening to allow light and ventilation. It is also used for aesthetic purposes as part of the design process.
- window jewelry*—A term that describes small pieces of decorative hardware used as accents on the fabric, usually in multiple places and spaced in patterns; they serve no functional purpose but add interest and often color to an area of fabric.

WfCP

WINDOWfashions

CERTIFIED PROFESSIONALS PROGRAM™

GLOSSARY OF TERMS

- cantonnière**—A top treatment that is constructed on a wood frame, padded and covered with fabric. Sometimes used interchangeably with lambrequin.
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