

Shuttlecraft Bulletin: Weaving for Drapes and Curtains

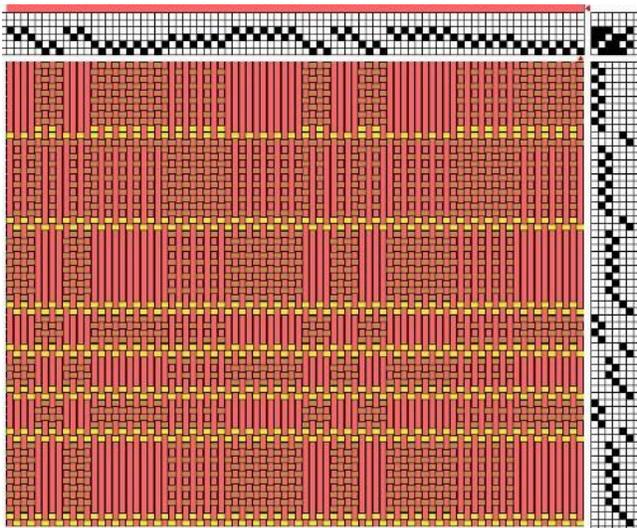
In the August 1929, and April 1931 Shuttlecraft Bulletin issues, Mary Meigs Atwater covered weaving for drapes and curtains. The purpose of drapes, she wrote, is to soften the outlines of windows, soften and diffuse incoming light, ensure privacy, and add color to the decorative scheme. She recommended several considerations when designing drapes for a room: the room size, shape and color; the window size, shape and number; the amount of light desired in the room, and the need for privacy.

Mary then evaluated options based on the window type. She called the modern window (this is 1929, remember) made up of small panes and recommends fine curtains covering the glass for privacy, with a narrow panel of heavier fabric on either side for color. For Victorian era windows, those that are long and narrow, she recommended the use of fine glass curtains, presumably sheer fabric over the window glass, and side draperies and valances across the top where the windows are not too tall. But for most of us, she described the “ordinary” window of 2 moderately sized panes divided by a sash, as the easiest to design drapes for. She warned that any borders used on the drapes must be placed with the line of the window sash in mind.

In terms of drape color, Mary recommended that it be bolder in a neutral decorated room and restrained in a more colorful room. She says to select one color from the room color scheme and make that a dominant one in the drape fabric.

For weave and pattern considerations, Mary recommended the use of an open work weave for the glass curtains, in fine linen for example. See the sun ray fabric shown here.

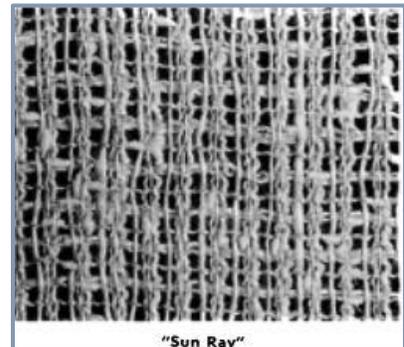
For the drape fabric, she recommended the use of stripes done in a combination of heavier and lighter threads. She again mentioned the use of linen, or rayon, or a combination.



In the drafts in the 1929

issue, Mary included several of what she called the “Scandinavian weaves”. The first one, a, is recommended to be woven in 10/2 perle cotton with a sett of 24 ends per inch. It gives a lace like tracery over a different fabric. As it has long floats on the back side, it should be lined.

The drafts b and c are also Scandinavian weaves, treadled as drawn in for a Colonial effect, or woven with 2 colors in the tabby.



These may be done in several colors.
Draft d is Monk's belt, also recommended
to be done in several colors.

In 1931, Mary repeated the advice for
planning and design and gives additional
drafts for material she recommended be
woven in linen or rayon. Draft a is a
simple threading with variable spacing.

Other drafts presented are for Ms and Os
and Crackle weave, with suggested color
combinations. Mary advised above all
else to sample with plenty of color and an
entire lack of caution.

