



## About Curtain Pricing

Thank you for your interest in curtain fabrication at Limelight Productions.

We frequently get requests for the price of a "typical curtain." Unfortunately there is no such thing as a "typical curtain." All applications have some variations. Every drape we fabricate is a custom order – a custom manufactured job that meets the particular needs of a valued customer.

Curtain fabrication is specific to an intended use including the dimensions of the area to be covered; installation method - whether the curtain is permanently fixed or needs to be operated (opened and closed) and how the curtain is to be operated; local fire and safety codes; aesthetic concerns including the material and fullness of the finish; as well as budgetary concerns.



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### Our drapes are built to your specifications.

If you are replacing an existing curtain or curtains, you should be able to find a label/tag attached to the top. This label should have most of the information that you will need to provide specifications. If you can not find a label, you may use our curtain specification form and by careful examination and measuring, you will be able to provide most of the necessary information.

If drapes have not been used in the space before, someone must create specifications including:

- size of each panel
- material (type, weight, color, flame retardancy)
- fullness
- hemming option on all four sides
- hardware required for hanging

These are called **Build To Specifications**. Build to specifications for the manufacture of drapery panels are usually provided by a theatre consultant, architect or other theatre expert.

*Limelight Productions cannot specify the size of finished drapery panels or installation hardware without a site survey of your facility.*

Build To Specifications look like this:

*MAIN DRAPE BIPARTING TRAVELER: 2 Panels at 14' High x 24' wide; sewn with 75% fullness out of 26oz IFR velour in Black. Finish with grommets and black tieline. Standard hems on sides. Lead weighted tape or chain in pocket.*

### Looking for "ball park" numbers?

If you are simply trying to understand the costs of large curtains made from materials typically used in theatre and display applications you may find the following price examples helpful. These prices do not include installation.

**Example # 1 – Flat Black Velour Curtain to be used as a backdrop** (probably behind a scrim) or masking on a traditional proscenium stage. 2 panels 30' high by 29' wide (would probably be used to cover an area approximately 26' high by 50' wide) Specifications: 21 oz. flame retardant treated Black Velour; sewn flat (no sewn-in pleats/fullness); with grommets and ties at the top and lead weight tape sewn in the bottom hem. *Keeping in mind that every detail affects the price, a ballpark figure for a curtain like this is around \$3,800.*

**Example #2 – Red Velour Curtain to be used as a front curtain** (on a traditional proscenium stage). Specifications: 21 oz. flame retardant treated Red Velour; sewn with 50% fullness (pleats sewn in the top to create a richer fuller appearance – typical of a main drape); 2 panels 30' high by 29' wide (would probably be used to cover an area approximately 26' high by 50' wide) with grommets and ties at the top and lead weight tape sewn in the bottom hem. *Keeping in mind that every detail affects the price, a ballpark figure for a curtain like this is around \$5,100.*

**Example #3 – Beige Velour Curtain to be used as room divider in a karate studio** Specifications: 1 panel 12' high by 48' wide (to divide an area approximately 46' wide) 21 oz. flame retardant treated Beige Velour; sewn flat (no sewn-in pleats/fullness); with grommets and s-hooks at the top and lead weight tape sewn in the bottom hem. *Keeping in mind that every detail affects the price, a ballpark figure for a curtain like this is around \$1,300.*

In order to provide accurate information about materials, options, alternatives, delivery times and/or pricing we need specific information about your intended use and installation.

We offer the following guide to help you accurately describe your needs.

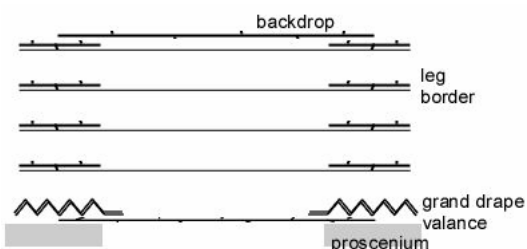
## Purpose of the curtain

### Stage

1. **Front curtain** (used to close the stage off from the audience area) – Also called the grand drape or act curtain. If this curtain travels up and down it is a “guillotine.” If it opens by moving horizontally on a track, it is referred to as a “traveler.” When installed as a traveler, a front curtain usually is a “bi-parting” traveler - that is it opens in the middle and stacks to each side. There must be adequate clear space to allow the drape to stack to each side of the stage area. Typically a valance or teaser - the decorative panel across the top width of the proscenium that hides curtain hardware – is specified to match the front curtain.
2. **Backdrop** (used behind the performance area to cover the back wall and enclose the space) - usually black with no fullness.
3. **Masking** (used to hide areas to the left or right or above the stage) – Masking is almost always black. Legs are the tall vertical units on each side of the stage used to hide offstage areas while still allowing performers access to the stage. Legs are usually 8’ - 12’ wide and few feet taller than the proscenium opening. They may be sewn flat or with sewn-in fullness. Legs sewn flat may be bunched for fullness. Borders are the long, skinny pieces of masking that hide the overhead areas of the stage. Borders are typically between 4’ and 12’ deep by a few feet wider than the proscenium. Legs and borders are traditionally used together as sets with the border hanging in front of the legs to hide the attachment to the pipe. Sometimes borders – not paired with legs – are used to provide additional masking for overhead electrics or scenery storage.

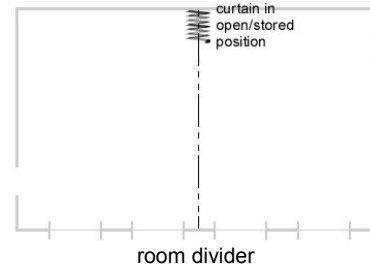
*Examples of stage curtain applications – traditional theatres, auditoriums, cafeteriums; normally with a raised stage area, however in some cases the stage is simply a designated end of the room.*

*A typical “set” of stage draperies might include a main drape and valance; a backdrop; 4 pairs of legs and 4 borders.*



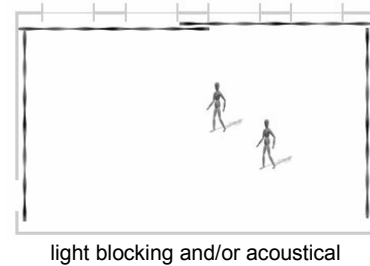
**Room Divider** (used to divide a large space into smaller areas)

*Examples – showrooms, gymnasiums, studios, etc where a large area may need to be divided into smaller areas on a temporary/occasional basis.*



**Light Blocking** (used over windows or doorways to block out external light sources)

*Examples – video or photography studio, art gallery, room used occasionally as a movie theatre, etc.*



**Acoustical Applications** (used to modify the acoustics of a room)

*Examples – walls of a room or auditorium used for musical presentations or recording*

## Method of Installation

### Attachment method

1. Ties – used to tie curtain to pipe or carriers on a traveler track
2. S Hooks – used to hook curtain on a traveler track
3. Snap Hooks - used to *securely* hook curtain on a traveler track
4. Hidden Snap Hooks – used to securely and invisibly attach curtain

### Attached to

1. Pipe
2. Curtain Track
3. Architecture (railing, etc)

## Fabric Type

**Velour** (typical of main drapes, masking curtains, display curtains etc)

Fabric weight:

1. 21 oz. velour (our most frequently requested weight)
2. 26 oz. velour (more substantial, better light & sound blocking)
3. 16 oz. velour (not appropriate for most applications)

**Muslin** (typical for backdrops that will be lit with color, or as a surface to be painted)

Key factors are the number of seams and flame retardant treatment. Typically large drops are made with one or more horizontal seams. The fewer the seams, the more expensive the fabric. Drops to be painted are not typically made of flame retardant fabric.

**Scrim** (a mesh/net like fabric used for theatrical purposes; selectively “see-thru”)

Key factor is size, as scrims are typically seamless with larger sizes having exponentially higher pricing. Scrim is opaque when lit from the front and transparent when lit only from behind. In many professional applications a black scrim is placed in front of the cyclorama to tone the light from it.

**Other** - There are many other specialty fabrics available and appropriate for various applications. If you have a unique request, please call us to discuss your situation.

## Color

**Velour** – available in black or more than a dozen colors. May also be custom died for a premium price.

**Muslin** – available in natural, white, light blue, light or dark grey and black.

**Scrim** – available in white, black, light and dark blue, light grey, and black.

## Flame Retardancy

For most theatrical and commercial applications curtain fabrics will be required by code to be “flame retardant.” You should confirm with your local authorities what regulations apply to your situation.

**Flame Retardant (FR)** – refers to fabrics which have had a flame retardant applied to them after manufacturing. Most curtain fabrics are manufactured from these types of fabrics. These fabrics will require retreating at some interval.

**Inherently Flame Retardant (IFR)** – refers to fabrics manufactured from inherently flame retardant threads. Generally these curtains will remain flame retardant for life.

**Non-Flame Retardant (NFR)** – in general, these fabrics would only be appropriate for use as “canvas” for painted scenery which would be flame retardant treated either in the painting process or after the painting is complete.

## Lining

Velour curtains are sometimes made with a backing or lining to increase their opaqueness (ability to block light and sound) as well as for aesthetic reasons.

## Bottom Finish

Bottom finishes or treatments vary by curtain type and use.

**Pipe pocket** – a pocket may be sewn on the back of the bottom hem to accommodate the insertion of a pipe in order to assure that the curtain hangs flat. This most typically applies only to either scrims or muslin drops.

**Sewn-in Lead Weight Tape** – weight in the form of a special fabric/lead tape is sewn into the bottom hem in order to assure that the curtain “drapes” nicely and to minimize movement caused by moving air from scene changes, ventilation systems, etc.

**Sewn-in Chain** – a chain is sewn into the bottom hem in order to assure that the curtain “drapes” nicely and to minimize movement caused by moving air from scene changes, ventilation systems, etc.

**Hemmed Only** (no weight or provisions to add weight) – Some masking curtains, as well as smaller display curtains, etc, may not require accommodations for weighting.

## Side Finishes

**Turnback** - The vertical seams on a velour curtain may be larger or smaller depending on the application. In general the offstage (trailing edge) of a velour curtain has a minimal 4” hem, however the leading edge where the two halves overlap will normally have a larger hem, or turnback, between 12” – 72” in order not to expose the unfinished side of the curtain as it moves.

**Grommets & Pockets** – For some applications of a scrim or muslin drop, webbing and grommets, guide pockets, or some other treatment may be necessary to facilitate stretching the surface tautly.

## Top Finish

In order to accommodate the weight of the finished curtain, a jute webbing is sewn into the top.

**Exposed Grommets** - typically the webbing will be sewn tight to the fabric and grommets will be punched through both fabrics. In use, the grommets are hidden by either masking curtains or the stage proscenium.

**Hidden Grommets** – where the top of a drape will be exposed (usually in architectural or studio applications) the webbing can be applied in a manner to accommodate “hidden” grommets without piercing the face of the curtain.

**Pipe Pocket** – in the case of display/trade show type applications it may be appropriate to eliminate the webbing in favor of a pipe pocket.

## Fullness

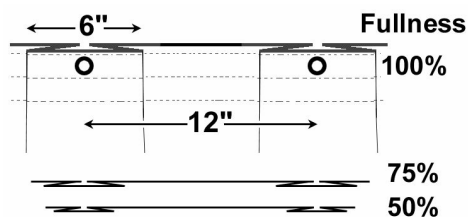
Fullness refers to the amount of fabric in addition to the actual finished size. This extra fabric is sewn in pleats into the top seam creating a pleasing, traditional draping. While this is not applicable to scrims or muslin drops, it is almost universally applied to theatre main drapes and most other decorative drapes made of velour. In general, the more fullness, the richer the appearance. The pleating created by sewing in fullness, breaks up the plane of a flat curtain, providing more depth of visual field and absorbing more extraneous light. Normally all seams can be hidden behind the pleating which creates a “cleaner” looking curtain.

**Flat** – refers to drape with no extra fabric sewn in. Curtains used for masking are frequently made this way. Curtains meant to be “seen” usually are not.

**50% Fullness** – fabric is 50% wider than the finished dimension

**75% Fullness** - fabric is 75% wider than the finished dimension

**100% Fullness** - fabric is 100% wider (twice as wide) than the finished dimension



Note: While fullness enhances the appearance of a curtain, it also adds to the weight and “packing” size. Weight may be a consideration relative to installation and operation. A fuller curtain will also take more storage space which may be an issue where a curtain will travel on a track to a limited offstage space (i.e. - behind the proscenium).

## Overlap

For curtains with more than one panel – for example a main drape in a theatre is normally comprised of two identical panels with a center opening – you will ordinarily want to have the panels overlap so as not to incidentally expose activity or light behind the curtain. Depending on your circumstances (anticipated activity and environmental conditions) this overlap between 12” – 72” may be desired.

## Dimensions

Although this would seem to be the most straight forward consideration, it frequently is not.

**For Replacement Curtains** - If you are replacing existing curtains the most reliable method of determining dimensions is to carefully measure the existing curtains. When measuring a curtain with more than one piece (i.e. a main drape in a theatre), measure one piece and then indicate how many identical pieces there are. This method will account for any center overlap. If you measure the curtain in the closed position as if it were one solid piece you will not be accounting for the necessary center overlap.

You may get a reasonable estimate of percentage of fullness by measuring the top and bottom dimensions of a curtain. For example: if the top of a curtain measures 16’ and the bottom measures 32’ when spread out, the curtain has 100% fullness.

**For New Applications** - considerations include:

### For theatrical applications

Consider how much larger – width and height wise – does your curtain need to be in order that the top

and/or sides can be masked. For example: if your proscenium curtain is the same height as your proscenium and hangs on a track only a few inches upstage of the proscenium – without the addition of a border or teaser curtain - many audience members will see over the top of the curtain and any stage work lights will leak into the audience during scene changes. The same applies to the sides of the curtain. This consideration applies to backdrops as well as front curtains.

Hanging limitations – if your curtain will hang from a fixed object – track, pipe, rail, etc. – you will need to allow for depth of the hanging hardware. In the case of track for example, you must allow for the track, the carriers, the dimensions of the s-hooks or tie line know, etc. In addition your curtain dimension should allow for variations in trim due to stretching or shrinking which may be effected by weather conditions, weight of materials etc.

### For architectural/studio applications

If you are using your curtain to divide a room, you must allow for the space necessary to accommodate your rigging solution. In other words you must allow for the dimensions of the attachment to the building, and the dimensions of the curtain hardware (track, pipe, s-hooks, etc). If you are dividing a 14’ room with a curtain, your curtain won’t be 14’ tall – it will be closer to 13’ 6”.