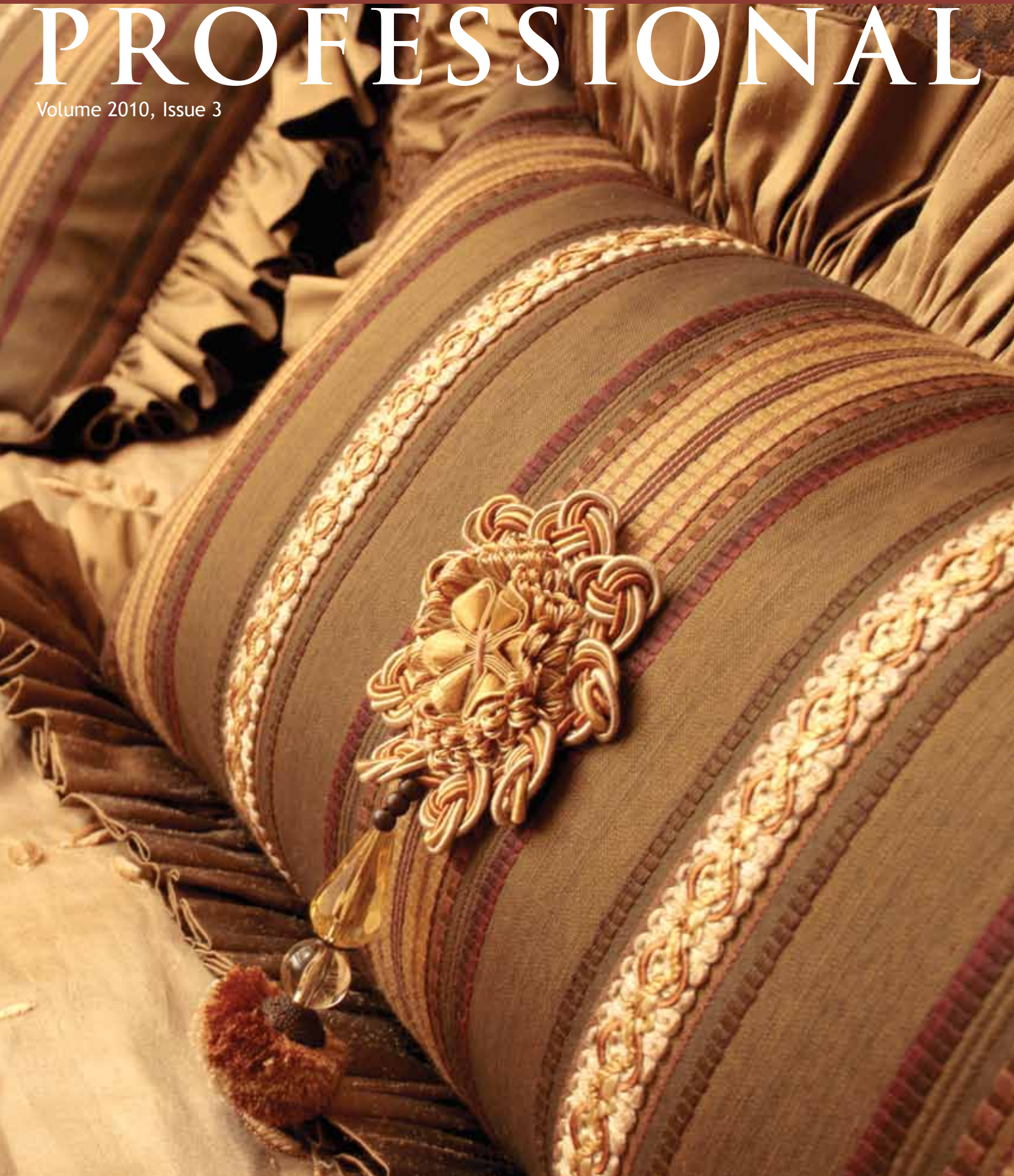


DRAPERY & DESIGN PROFESSIONAL

Volume 2010, Issue 3



Serving the Custom Home Furnishings Industry since 1993

*Take a
Closer
Look*

VOLUME 2010
ISSUE 3



7



16



19



26



37



57



63

DRAPERY & DESIGN
PROFESSIONAL

D&D
2010
NETWORK

DRAPERY & DESIGN PROFESSIONAL

a publication of the
CUSTOM HOME FURNISHINGS ACADEMY

Editor-in-Chief

Margie Nance

Margie@DRAPERYmagazine.com

Communications Director/Sales

Michele Williams

Michele@DRAPERYmagazine.com

Layout Editor

Steven Nance

Steven@DRAPERYmagazine.com

Director/CEO

Jeanelle Dech

Jeanelle@CHFschool.com

DRAPERY & DESIGN PROFESSIONAL is a bimonthly trade publication specifically for those who sell, design or create custom window treatments, upholstery, slipcovers and related services. Contributions from readers are welcomed. We look for articles that teach new techniques, inspire readers to tackle new projects and inform readers of current trends in fabrication and design.

To request submission guidelines, please e-mail Editor@DraperyandDesignPro.com.

To request a media kit, please contact the communications director.

Magazine Advisory Board

Holly Buccarelli, Sue Sifakis, Wayne Chaif,
Khindu Blessing Elke-spiff (Kiki),
Kelly Geraghty, Tony Hollingsworth,
Charlene Jones, Kate Kissell, Kelly Meuller,
Marc Pelot, Angela Schneier, Linda Shearer

CHF ACADEMY
13900-F South Lakes Dr.
Charlotte, NC 28273
704-333-4636 phone
704-333-4639 fax



From the Editor-in-Chief

Today I was going through some old photos of our magazine's founder, Cheryl Strickland, and it still amazes me the vision she had for this industry. Cheryl worked hard to bring workrooms together. I am referring to the time when the letters *WWW* didn't mean a thing. She knew if she traveled all over the country and looked hard, she would find people who make window treatments and get them connected. She knew she could create this connection by sharing knowledge and, as we all know, she was right.

I remember Cheryl at a regional trade show back in 1994, handing out a small, pink eight-page newsletter. I thought I had hit the jackpot finding this jewel. Inside that newsletter I found out how to string a bottom-up shade, how to make a working balloon shade look like a swag with tails and where to purchase a screw eye driver. I was hooked on this very first issue and from that day, the *Sew-What? Magazine* became a part of my required reading. Little did I know back then that 12 years later, I would be leading the next generation of workrooms to the path of this wonderful resource.

I was so blessed to have known her as an industry icon and as a personal friend. She taught me so many lessons. When things happen, I can still hear her voice tell me how to handle it. She and I would go away for a weekend once or twice a year and talk endlessly about the industry. She was my mentor and passed on to me all the little bits of wisdom in her head. She was amazing.

Cheryl taught a generation how to stand up and proclaim that they are professionals. She could command a room filled with those who wanted to hear her every word. She inspired so many of us to step outside our workrooms and teach others through classes, seminars and writing. She raised an industry, showed us how to share, made us laugh and made us cry. Sadly, Cheryl passed away in April 2008 after a four-year battle with breast cancer. She is greatly missed. Her work, legacy and dreams still live on through the CHF Academy and all those who knew her.

Margie Nance



We'd like to put you on our map!
Submit your article ideas to Michele@chfschool.com.

In preparation of this magazine, every effort has been made to offer the most current, correct, and clearly expressed information possible. Nevertheless, inadvertent errors may occur. DRAPERY & DESIGN PROFESSIONAL and its representatives disclaim any responsibility due to typographical errors and accuracy of the information that may be contained in this magazine. No part of this magazine may be reproduced in any form without written permission from the publisher.

Table of Contents

Volume 2010 Issue 3

Learn

- 7. Inverted Box Pleat Panel with Embellishments - D. Cash*
- 19. The Installer's Toolbox - C. Gulliver*
- 38. Molding Cornice - D. Preston*
- 47. Making a Curtain Sample with Decorative Pleated Heading - P. Bruce*

Share

- 6. From the Bookshelf - J. Abbott*
- 16. The Future of Lighting - K. Gregory*
- 25. Colorize Your World - J. Turner*
- 43. Protecting Your Assets - J. Abbott*
- 54. Shoptalk - S.W. Schurz*

Inspire

- 36. Construction Zone 2010*
- 58. Curtain Chronicles - J. Braxton*
- 64. From D&D Professional Network*

Prosper

- 10. The Evernote Effect - D. Green*
- 51. Is Blogging Right for Your Business? - S. Devaney-O'Neil*

Meet

- 14. Spotlight On - P. Winecoff*
- 24. Career Professional Graduates*
- 28. Spotlight On - P. Dominique*
- 30. Vendor Profile - Minutes Matter*
- 56. Meet a D&D Pro - S. Stouffer*
- 66. Meet the Writers*

Fabrication for Cover Photo by Sheri Stouffer



Molding Cornice

By Diane Preston
Murfreesboro, TN

A couple of years ago I made window treatments for a local parade of homes. The designers wanted the treatments to reflect the Tudor theme of the home, so they designed wooden cornices decorated with moldings and wooden embellishments to mount on top of the treatments. This style of cornice is an amazing — yet not-too-difficult — way to make a simple treatment more elaborate or to put an already-elaborate treatment "over the top." By the way, we won Best of Show, Best Interiors and People's Choice Best Window Treatments.

Tools and Supplies

- Compound miter saw
- Brad nailer
- Pin nailer
- Wood putty
- Wood glue
- Primer (spray can for faster application)
- Paint (latex interior paint with a flat or satin finish) or a water-based wood stain
- Rub 'n Buff metallic finish (found at Hobby Lobby or Michael's)
- Medium- and fine-grit sandpapers
- Steel wool
- Furniture-grade 1x4- and 1x6-inch lumber
- Crown molding of choice
- Smaller decorative moldings
- Optional: Kitchen cabinet knobs or wood embellishments

Sources for moldings and embellishments:

- White River - www.whiteriver.com
- Cumberland Woodcraft Co. - www.cumberlandwoodcraft.com
- Fretworks International (Victorian moldings) www.fretworks.com
- Architectural Depot - www.architecturaldepot.com
- Crafts Etc./Hobby Lobby (wood embellishments) www.craftsetc.com

Cut the cornice dust cap 1 inch longer than the dust cap of the soft treatment. You may need a wider board to clear any fullness (gathers or thick pleats) created on the face of the window treatment. For example, if the treatment is mounted on a 1x4, you may want to use a 1x6 for the cornice so the treatment will hang freely. The cornice dust cap is the base from which you'll build the cornice.

Miter the ends of the face board to 45 degrees where the face board meets the returns.



Use the outside measurements of the dust cap for the inside miter measurement for the face boards. For this example, I'm using a 1x6 board for the face. Cut the face board first. To cut the returns, lay the face board facedown, place the dust cap on top of it in the proper position, then hold the mitered return section next to the dust cap return and mark where the return is to be cut.



If you're staining the cornice, apply a furniture-grade stain to all the pieces you've cut so far. After that's dry, glue and nail the returns to the face board.



Then nail them to the dust cap.



Cutting crown molding can be a very intimidating process. Oftentimes the manual that comes with your saw will give you a better understanding of how to cut these difficult angles on your particular piece of equipment. This article from www.extremehowto.com offers step-by-step miter cutting instructions for both miter saws and compound miter saws. You'll also find angle tables that are very helpful. The link is http://www.extremehowto.com/xh/article.asp?article_id=60354. Practice on some scrap pieces first to get the hang of how to cut compound miters. For this sample I used a compound miter cut for the outside corners of the crown molding. I set the bevel

setting (blade tilt) to 33.9 degrees and the miter setting (angle) to 31.6 degrees.



Miter cut the decorative moldings at 45-degree angles where the face section joins the return section. Remember to use the outside measurement of the face board for the inside cut of the miter.

A pin nailer is essentially a small brad nailer. It shoots very thin nails that are barely noticeable. The holes usually don't require any filling or sanding. Cabinet-makers use this tool regularly. Glue and pin-nail the crown molding to the top edge of the face boards and the decorative molding to the bottom edge of the face boards.



Add any embellishments in the desired locations using the pin nailer. This photo also shows a brad nailer on the left and a pin nailer on the right.



Fill any holes and seams with wood putty and let dry. Sand with sandpaper and steel wool. Remove any sawdust with a slightly damp rag.

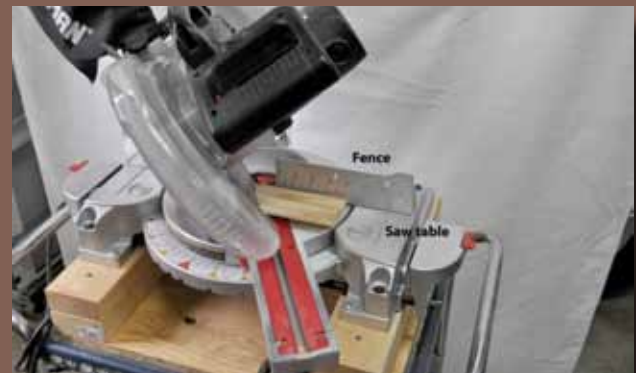
Prime the molding cornice. After it's dry, apply a total of two coats of paint. If you want, lightly highlight the moldings with a very small amount of Rub 'n Buff on a piece of lint-free cloth. (Practice first on some scraps until you get the feel of how this product goes on and what effect you want to achieve. If you happen to get too much on an area, paint thinner will decrease the intensity.) Place the finished cornice on top of the window treatment, screw together through the dust cap of the soft treatment and mount normally.



A. Outside corner – left side. Lay the molding face side up flat on the saw table and the bottom of the molding against the fence. Set the bevel setting at 33.9 degrees. Set the miter table at left 31.6 degrees, the molding to the right of the blade is the finished piece.

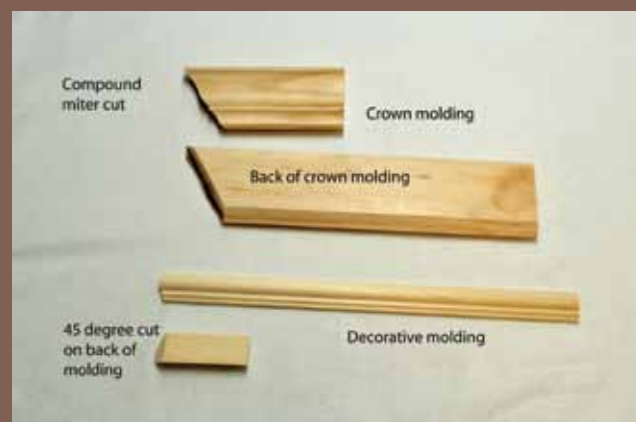


B. Outside corner – right side. Lay the molding face side up flat on the saw table and the top of the molding against the fence. Set the bevel setting at 33.9 degrees. Set the miter table at right 31.6 degrees, the molding to the right of the blade is the finished piece. ✨



Compound Mitering Up Close

Compound mitering is often a confusing topic, but once you know a few basic tips the process becomes much easier. A compound miter is the combination of a miter (horizontal) cut and bevel (vertical) cut. In our case, when crown molding on the face of the cornice meets with the crown molding on the return, a compound miter cut needs to be made in order for the two to fit together properly. Normally when two pieces of wood that are flat on the back come together to make a 90-degree angle, each end is cut at 45 degrees to join them. Crown molding, however, sits up against the cornice at an angle with the top of the molding protruding out farther than the bottom. In order to create an outside 90-degree angle, each piece needs a compound miter cut to make the top and bottom of both the right and left sides of the crown molding fit properly (see photo at right.) The following shows you how to accurately cut the majority of crown moldings successfully each time. Note: Always practice with two scrap pieces of a particular molding to ensure a proper fit before cutting the actual pieces.



Meet the Writers



Jenna Abbott is the sole proprietor of Sew Elegant by Jenna, a to-the-trade workroom founded in 2001 and located in Sacramento, CA. She is a founding member of the Northern California Chapter of the WCAA, the Executive Director of the National WCAA, and a proud alumnus of the Custom Home Furnishings Academy in Charlotte, NC.



Joanna Braxton is the owner of Braxton Drapery Design in Westerville, OH. She's a graduate of the Sheffield School of Interior Design and has been in the window coverings industry for the last 26 years. She's a member of WFCP and WAA, and a board member of the Industry Guidelines panel with WCAA. Her website is www.braxton-draperydesign.com



Penny Bruce is a professional curtain maker with her own soft furnishings business in the United Kingdom specializing in handmade curtains using traditional methodologies serving both trade and domestic customers. She is a member of the Association of Master Upholsterers and Soft Furnishers and of the Association of Soft Furnishers. Penny established Denton Drapes in 1997.



Donna Cash operates a workroom in Flowery Branch, GA. She's a 20-year veteran of the window coverings industry and has an associates degree from the Art Institute of Atlanta. She's a WFCP Associate, member of WCAA, Drapery Pro and the Designers Workroom Council in Georgia. Donna is also a certified yoga instructor.



Sarah Devaney-O'Neil is the owner of Storibook Designs Inc., a custom home furnishings and design business providing design and advice for both residential and commercial clients. She has 20+ years of leadership experience, including sales training and upper management positions for two large home furnishings retailers.



Debbie Green is the owner of Dandelion Interiors and founder of Minutes Matter. Her philosophy is "Systematize your business by doing the same thing the same way." She's conducted seminars at D&WC conferences and International Window Covering EXPOs. She is also a Certified QuickBooks Pro Advisor.



Kristine Gregory is principal of Bedeckers Interior Effects Inc. Kristine is an Allied Member of American Society of Interior Designers, Past President of the Richmond Chapter of WCAA and a WFCP - Specialist Level. She is the only designer in the Richmond area who is an expert in both the psychology of color and personal organization. Visit her website at www.bedeckers.com



Cathie Gulliver owns Sew Simple Elegance, a wholesale studio located in Guelph, Ontario. She enjoys a lifetime passion for sewing, is both U.K. and U.S. trained and creates window treatments using the best of European and North American techniques of fabrication. She is a CHF Academy Advanced Career Professional and a member of the Canadian Workroom Association.



Diane Preston has owned Diane's Interior Creations, an award-winning workroom, since 1993. She's a member of WFCP, WCAA of Middle Tennessee and WAA. Diane is "committed to excellence and elegance" in every window treatment, bed ensemble, pillow or cushion made. See her online portfolio at <http://picasaweb.google.com/dianesinteriorcreations>.



Susan W. Schurz has owned Tavern Hill, a professional custom drapery workroom since 1988 working primarily to the trade. She's an instructor for the CHF Academy and the Brand Experience Manager for Rowley Company. Susan is a popular industry speaker and has been featured in many books and magazines. She's a member of the WCAA and a WFCP Expert.



Judi Turner started her business while in Germany 1991-1992. It began with a client base of expatriates who wanted the American style of window treatments for their German homes. Upon relocating stateside, Judi chose to remain in the home décor field and now, 17 years later, works with clients in several states and three countries.