

DRAPERY & DESIGN PROFESSIONAL



Serving the Custom Home Furnishings Industry since 1993



Michele Williams
Communications Director
CHF Academy

From the D&D Pro Network

Do you know it all? Of course not! Do you sometimes face the fear of starting a new project where you're challenged beyond what you've constructed before? Yes! Well, no matter how many years we've been in business, we can all have these challenges and fears. We will never know it *all*. This is custom and, as such, each job can be different and challenging.

Recently my mom asked me to re-cover an ottoman with an attached cushion. Now, I have been in business since 2000 focusing primarily on window treatments and bedding. Upholstery has never really been something I've tried (unless you count dining room chairs — and those are easy). My first thought was, *Sub it out*. My second thought was, *I can do this because there was an article in Volume 2010, Issue 1, written by Laurie Medford that provides a step-by-step process*. So, I decided to challenge myself to something new and face the fear that I might mess it up. Guess what, I did it! The directions gave me the information I needed, and where I had to improvise a little based on the ottoman I was working with I was able to do so because of my prior experiences.

Every day professionals are learning from our webinars, classroom and online Forum. Every day professionals are facing their fears — no matter how small or how large. Every day we are all accepting the challenge of a new job, and then rising to the task. Every day we learn a little something new — even if it is to try a new technique and face our fear. How cool is that?

Keep learning. You won't regret it. ↪

Michele Williams



Table of Contents

Volume 2011 Issue 5

DraperY & Design PROFESSIONAL

Learn

- 16. *The Low Down on Lightbulbs* - K. Gregory
- 20. *Pendant Lampshades* - C. Collard
- 28. *Dressmaking Details Pt. 5* - D. Cash
- 43. *Triangle Tab Panels* - N. Letts
- 52. *Making a Feather Seat Cushion Insert Pt. 3* - L. Cox

Share

- 6. *From the Bookshelf* - M. Nance
- 10. *Blogfest 2011* - S. Devaney-O'Neil
- 14. *Challenge - Giving an Austrian Legs* - J. Moore
- 18. *Grommet Tape* - S. Woodcock
- 34. *Vacation Inspiration - Massachusetts NE Chapter, WCAA*
- 38. *One Way to Make Expensive Treatments Less Costly* - J. Britt

Inspire

- 8. *Spotlight On* - L. Hawkes
- 50. *Spotlight On* - E. Gerdes

Meet

- 58. *Getting to Know your WCAA Board* - L. Principe
- 63. *Career Professionals*
- 64. *Meet the Writers*

Cover photo - Window Treatment by Elizabeth Gerdes of Stitch Above the Rest, photographed by Brandy Stoesz

One Way to Make Expensive Treatments Less Costly

By Jan Britt
Marietta, GA



Do you or your client have expensive taste in window treatments? There is certainly nothing wrong with that! As an interior designer or workroom, you can choose your dream window treatments for your home. But sometimes your clients' budgets may not allow them to purchase their first choice in window treatments. Many times it's the hardware that drives up the cost. If the client's "dream" treatment isn't in the budget, it is possible for you to make the window treatment more affordable by, for example, eliminating most of the hardware.

To illustrate this concept, let's take a look at Pate-Meadows Designs' Cuff Top valance pattern. By switching out the hardware, you can change the pricing of the valance without compromising the style of the window treatment. In photo 1 above, you can see this Tuscan style of window treatment as it was originally intended to be fabricated and installed. In general, the pricing for a finial or medallion starts at \$10 and can run up to \$200 each. (If you need 10 of them or more, that adds up.) This window treatment has a dual focal point of the finials and the window treatment itself.



Photo 2 above shows the cuff top valance with much smaller finial hardware — drawer pulls, actually. A drawer pull can be purchased at any hardware store for \$3 up to \$100 each. This window treatment appears to be more dominant, and the hardware only accents the treatment while still being functional. Photos 3 and 4 show the cuff top valance without



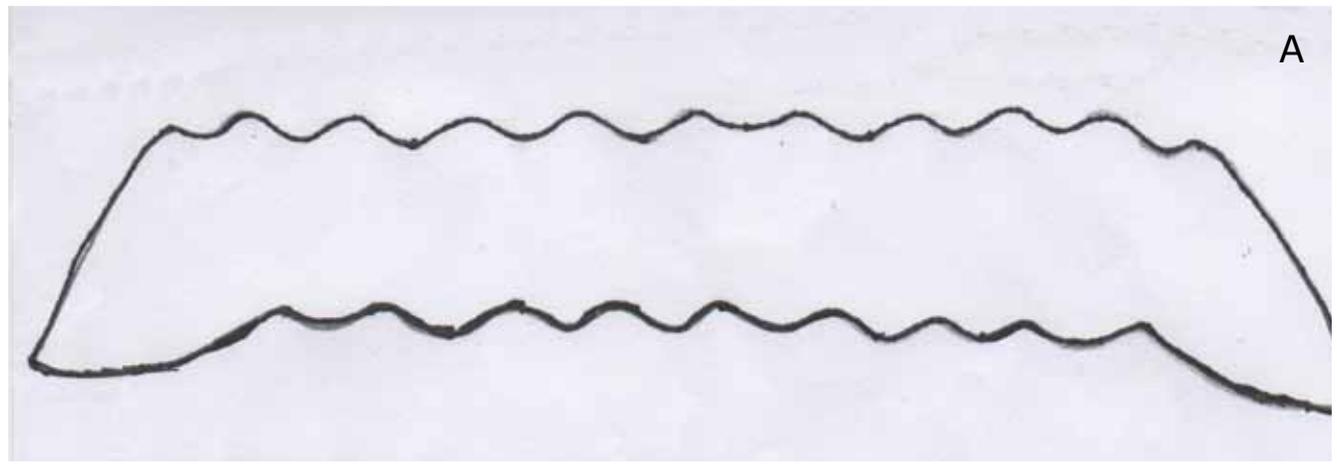
any finial hardware, loops or ties, which gives the treatment a different look. Instead of using finials to install or hold up the window treatment, I used 1x4 lumber covered with the contrast fabric. After you've covered the board, measure the space needed to mount this window treatment on the 3/4-inch edge of the 1x4 board.

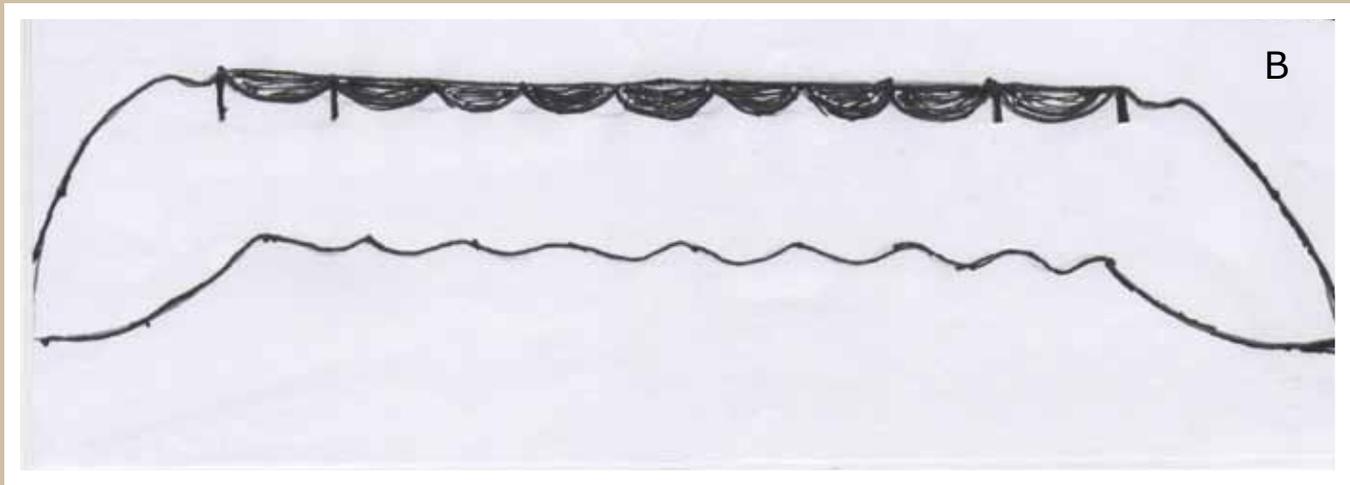
Calculating fabric for a board-mounted cuff top valance is almost the same as if you were measuring for a medallion mount. The only differences are that you will *not* need the ties and you *must* cover the returns of the board with the same cuffed look as the front.



Many Happy Returns

When you use finials, medallions or drawer pulls, the edge of the last cuff hugs the wall at the cascade, as you can see in Photos 1 and 2. With a board mount, you have that extra projection. So as you calculate the amount of fabric needed for this valance, you'll need to add one more cuff for each return section of the board. The extra cuff will allow the cascade to drop a little longer. If you don't add the extra cuffs, the cascades will be pulled up higher to cover the return. Diagram A below shows a valance pattern with nine cuffs. Once I mount it to the board, two of the cuffs will be used for the returns, with the remaining seven being used for the board face (Diagram





B). While I didn't add a full extra cuff for the valance in Photo 5 (bottom), I did add enough extra fabric to cover the return.

If the outside cuffs seem a little large for the return space, simply push in a small tuck at the wall section of the returns and staple into place.

Mounting to the Board

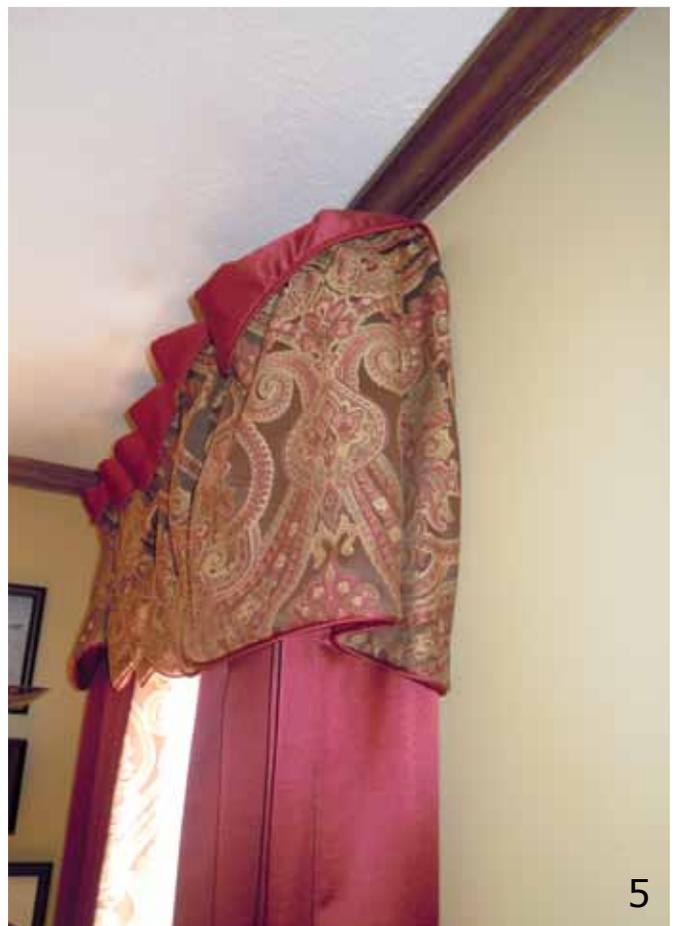
You have two options for mounting this valance to the board: You can staple the window treatment on the board with the contrast fabric already flipped down into place, or you can staple the treatment to the board *under* the cuff. If you choose to staple the window treatment on the board *over* the cuff, the staple will show. You can, however, cover a button with the face fabric or the contrast fabric and glue it over the staple to conceal it, as I did in Photo 4. To staple the treatment under the cuff, flip up the cuff and then measure down 1 to 2 inches from the "valley" of each cuff. Staple into place through the face fabric. Flip the cuff back into place so that no one can see the staple, as I did in Photo 3.

I always do a trial fitting of this treatment by using workroom pushpins placed where I'd staple the window treatment to the board. After I've stapled the valance to the board, I'm ready to install the 1x4 or 1x6 board above the window molding using 3-inch L brackets. (Note: The only time I use a 1x6 board is when I'm planning to include drapery panels under the valance.)

Simple Solutions

This particular installation technique of the cuff top valance is the perfect solution for tight drywall areas between the window and the ceiling. Plus, installing a window treatment on a board instead of installing individual finials substantially reduces the total price of the window treatment: First you have the cost

of the finials, medallions or pulls; then on top of that, an installer will charge you a fee to install each individual piece of hardware. No matter what the walls or windows look like, you can make this window treatment look great for you or your client! ↵



Meet The Writers



Jan Britt is the owner of Jan Britt Interiors, located in Marietta, Georgia. She has worked in the interior design and window treatment industry for over 20 years and has worked as an instructor at Kennesaw State University, made multiple appearances on HGTV, and has written articles that were published for local newspapers and magazines. Jan specializes in window treatments, interior design, and staging.



Liz Cox is the owner of Signature Interiors, a custom soft furnishing and upholstery business providing bespoke service to residential and commercial customers in Bermuda and the United Kingdom. Liz specializes in the use of traditional materials and methods while also meeting the needs of the modern market. Liz is a member of the Association of Master Upholsterers and Soft Furnishers.



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, and a member of WCAA, DraperyPro 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-plus years of leadership experience, including sales training and upper management positions for two large home furnishings retailers.



Carol Collard Since 2005, Carol Collard, the owner of Creations by Carol located in Medway Massachusetts, has been creating custom soft furnishings including window treatments, bedding, custom slipcovers and lampshades. She is a career professional in both slipcovers and window treatments. As a WCAA member, Carol became Treasurer of her local chapter in 2010, and was recently appointed to the WCAA Board of Directors as a director at large.



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. 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.



Nancy Letts is the owner of Pine House Drapery, a full service workroom started in 2001 that serves interior designers and a few retail clients in beautiful northern Michigan. Nancy and husband Rob fabricate everything from window treatments to upholstery. Nancy is a member of the D&D Pro Network, DraperyPro, WCAA, and is a CHFA Career Professional in Slipcovers.



Linda Principe is the owner of Linda Principe Interiors in Monroe, New Jersey, specializing in interior design and window treatments. Linda was involved in the formation of the WCAA Central NJ Chapter and is the Immediate Past President of that Chapter. Linda is currently the President of the WCAA National Board of Directors.



Jo Moore has operated Jo's Sewing Studio since 2004, but began specializing in home-décor fabrication in 2007. She's a CHFA Career Professional in Window Coverings and Cornices, was featured at the 2010 IWCE Alumni Showcase, made Cincinnati Magazine's Best of the City 2010 list, and serves on WCAA's Education Committee.



Susan Woodcock is Brand Experience Manager for Rowley Company. Prior to joining Rowley, Susan owned Tavern Hill, a professional drapery workroom founded in 1988. She is an instructor for CHF Academy and a popular industry speaker. Susan has been featured in many books, magazines and CHF Academy workroom videos. She's a member of the WCAA and a WFCP Expert.



Margie Nance started her workroom in 1992, then began teaching at the CHF School with Cheryl Strickland in 2000. Just five years later, she and her husband, Andy, purchased the school and moved it to its current location in Charlotte, NC as she took on the position of CEO until mid 2009. Margie is a master artisan and educator. In 2010 she received her certification training as a Life Coach and specializes in working with people in creative industries.



Massachusetts North East Chapter, WCAA The Massachusetts Northeast Chapter of the WCAA is a group of 35 window treatment professionals (workrooms, designers, installers, and vendors) from RI and MA who meet monthly in the Littleton, MA area. In addition to education and networking, the group has been actively involved in local and national charity projects. See wcaa.org for more info.

Want to be seen on this page?
Submit your article ideas to:

Michele@CHFAcademy.com