

Designing for Baby and Beyond

By Bob Hansen
McKinney, Texas

It's one thing to design a nursery, but another thing altogether to design a nursery that would grow with its occupant, in this case a baby girl. Carl McGowan of Shaun Christopher Designs in Dallas was the designer, and he accomplished this goal by using a wonderful combination of fabrics that were pastel in color, but weren't "babyish." So many things were geared toward evolving as the girl grew older. For example: Instead of having the treatment under the corona be sized only for the crib, he designed it so that one day it could frame a queen-size bed. Even the window treatments were classic, banded panels.

The main workroom on this project was Zelma Enloe, a dear friend and mentor, who is owner of Angel Designs in McKinney and 50-plus-year industry veteran. Zelma had worked with the designer previously, and we had jointly worked on several rooms in this new Dallas home. She worked on the window panels with box-pleated valances, and I fabricated the corona, Roman shades and crib skirt.

The centerpiece of this room was the corona with tied-back draperies that frame the crib. The corona has a projection of 7½ inches, is 36 inches wide and has a long point of 21 inches. I used 1x8 pine for the dust board and legs, and 5/8-inch MDF for the face. We used white, textured cotton for the corona; a floral print cotton for the front drapery panels; a companion cotton with honeycomb design for the leading edge banding; and faux satin for the back panels as well as the lining for the floral front panels. A 5/8-inch flat scroll gimp created the motif on the face of the padded and upholstered corona.

Making the Bedding

The first step in fabricating the corona was to create a pattern to scale based on the sketch the designer provided (see Image 1 at the top of the next page). I



Image 1



Image 2

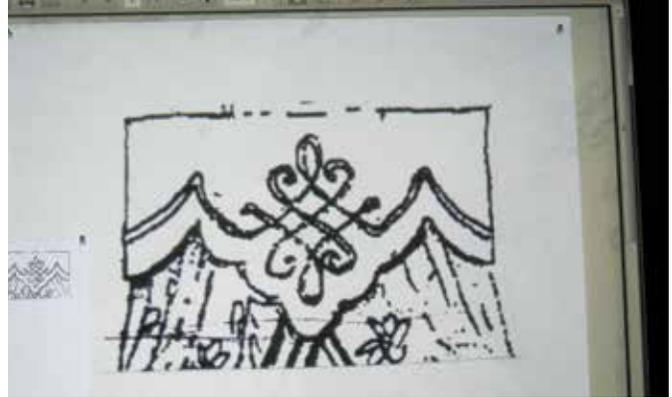


Image 3

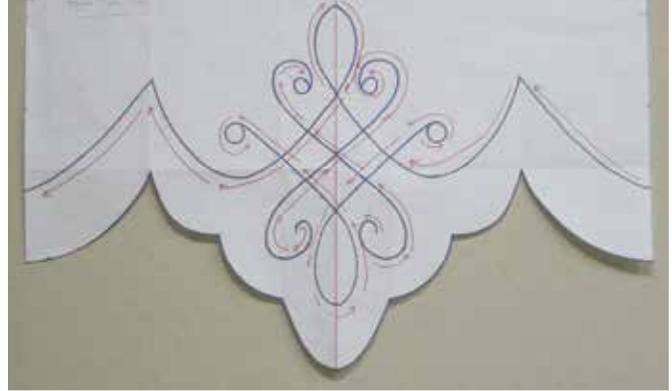


Image 4



Image 5



then enlarged it several times on my copy machine to the point that I could scan it and save it as a PDF file. I then connected a projector to my laptop and projected the image on a wall with white pattern paper, moving the projector away from the wall until the desired width was achieved (see Image 2). I used the projection technique not only to replicate to scale the corona bottom edge shape, but also to trace the design motif for the face of the corona (see Image 3). The various details for the two sets of drapery treatments were also in the same sketch provided by the designer.

Construction of the wooden corona then followed. I padded and upholstered it as I would any cornice, and trimmed the edges with self-covered cording. The inside was upholstered with lining, and then gimped.

The scroll motif was next. Using a nail set punch — with a block of wood under the paper pattern — I punched holes ½ inch apart on the pattern's blue line (see Image 4). I laid the pattern on top of the upholstered corona, and used a disappearing fabric pen to mark "dots" through the punched holes. I then followed the red arrows on the pattern — which indicated the direction for tracing the design — with fringe adhesive and then adhered the flat scroll gimp (see Image 5).

The draperies under the corona were fairly straightforward — the key was the fullness to get that ball gown effect. The pink layer was a single panel of 4 WOM, and the floral layer was a pair of 2-WOM panels, with contrast banding on the leading edge, and lining to match the single solid layer beneath. Both layers were made with rod pockets to hang inside the corona on flat curtain rods. Considering that both layers were 6x full, it was an effort to compress the fabric onto the curtain rods.

The Installation

Instead of using the usual angle irons, I used a headboard cleat. First I inset a 1x4 piece of lumber ¼ inch in from the back edge of the dust board. Then I attached the top part of the headboard cleat to that piece, and then the bottom piece to the center of the wall. This allowed for easy lifting and placing of the corona, as well as easy side-to-side adjustment. At the same time I attached the cleat, I installed the

sheer rod brackets (TV804/0 from Rowley Company) to the inside of the corona returns. Both were 2 inches from the top of the corona, with one pair just inside the cleat board, and the other pair toward the inside face. Even though the weight of the treatment would hold the corona in place, I inserted screws down through the dust board and into the wall to make sure it didn't move.

When it came time for dressing, my tag gun became my best friend to secure the various swoops and poufs. Carl completed the ensemble with tiebacks and the rest of the crib dressings. The designer and client were happy with the finished treatment, which coordinated with matching draperies, valances and Roman shades on the bay windows. ✂

Photos by Bob Hansen and Carl McGowan

Green is just one of the colors in our rainbow.

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