

## Swag adds color

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When Vivienne McCracken of Southfield redecorated her living room, she had a large space on the wall over the new couch that needed something. Pictures wouldn't do. She wanted something "really eye catching." Something that matched her new color scheme.

The solution: a four-foot swag made with a large paper twist bow, preserved eucalyptus branches and silk flowers.

This remedy also worked for the bare space over the new gas fireplace in my recreation room. And, thanks to Vivienne who helped me with this project, the swag not only looks beautiful, but it perfectly matches the flowers in the drapes. Also, I have the satisfaction of knowing that I made it myself.

This swag creation takes less than three hours and materials are about \$30. (Of course, more expensive silk flowers will bring the cost up!) This compares to the \$100 and up that is charged for these wall hangings at craft shows.

"I am thrilled when my projects turn out so well," Vivienne said of her swag.

"I enjoy saving money," said the mother of two active sons, "but my homemade projects also have to look good."

**SUPPLIES NEEDED:** Six packages of eucalyptus branches; one 12-inch by four-inch by two-inch Styrofoam block;

### CRAFTS

one small package of paper twist ribbon; one package of Ting-Ting (spiky accent for floral arrangements); four large silk flowers; smaller silk flowers, berries, etc. for filler; florist wire.

#### TO MAKE BOW:

1. Soak paper twist and flatten, according to directions on pack.

2. Cut two two-foot lengths for streamers.

3. Make a small loop around palm.

4. Hold at back of loop, secure with florist wire. (This is center of bow.)

5. Make four large loops on either side of center, secure with florist wire.

6. Pull loops apart and arrange to make bow.

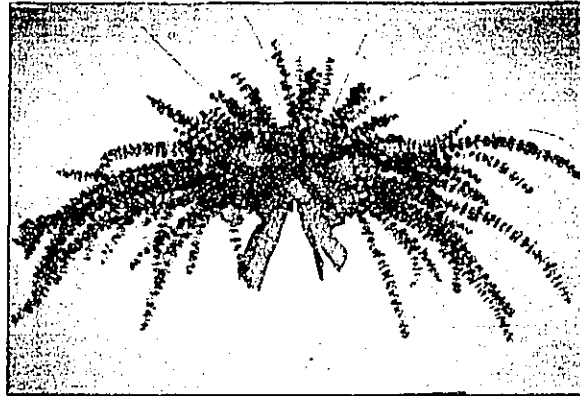
7. Fold streamers in half; trim bottom at an angle; attach to bow using the florist wire on the back.

#### TO MAKE SWAG:

1. Put bow up to center of 12-inch side of Styrofoam block and mark how far bow extends; remove bow and put aside.

2. Sort eucalyptus branches according to size.

3. Select the longest branches and place them in block on the bottom of four-inch by two-inch side, angling down. (There will be three layers deep



Special touch: A swag with large paper twist bow, preserved eucalyptus branches and silk flowers is a creative, colorful way to adorn a wall.

of eucalyptus, and at least six layers high.)

4. Select the next longest and insert them in next layer up.

5. Continue inserting branches, according to size (longest at bottom, shortest at top), until side of block is filled.

6. Insert small branches in top of block to form a semicircle.

7. Insert a long piece of florist wire

into back of bow. Place bow in center of block and secure by winding florist wire around block two to three times.

8. Decorate with Ting-Ting and large and small flowers, as desired, and keeping semicircle shape.

9. Make a hanger by wrapping florist wire first around the base of one eucalyptus branch near center top, then another.

## Area residents receive classic car honors

The 1995 Eyes on Classic Design Honorary Chairman's Award has been presented to Lee Munder of Birmingham for his 1961 Jaguar XKE Roadster.

Other award recipients from the area and their honors included Leo Pawloski of Lake Orion, an Automotive Design of Exceptional Merit Award (GM) for his 1949 Hudson Commodore Eight Coupe; Ted Cram of Rochester Hills, an Automobile As Art Award (American) for his 1957 Cadillac Eldorado Biarritz Convertible; Robert Sage of Franklin, a Beat of Show Award (Exterior) for his 1961 Mercedes Benz 300 SL Roadster; and John Denyer of Farmington Hills, the Eye of the Designer Award for his 1985 Porsche 911 Carrera Coupe.

Record crowds were on hand to honor

automotive designers, restorers and owners at the annual Eyes on Classic Design car show, which took place on the grounds of the Edsel and Eleanor Ford House in Grosse Pointe Shores.

Eyes on Classic Design is the only automotive design show in North America focusing exclusively on all aspects of vehicle design and on the designers themselves. Proceeds benefit the Detroit Institute of Ophthalmology, a non-profit organization conducting programs in research, education and services for the visually challenged.

1995 Grand Marshal "Willie G" Davidson of Harley-Davidson fame presented the Grand Marshall's Award to a 1947 Harley-Davidson FL74 Custom

Chopper owned by Dan Walters of Ann Arbor.

The most unusual award of the show was the Visually Impaired Young Adults Award, which was given to a 1929 Auburn Speedster owned by Terry and Rita Ernest of Port Huron.

New this year, the show recognized the top three artists participating in the annual art pavilion, "Through the Eye of the Artist." More than 30 professional artists displayed their work with first, second and third place honors going to Reagan Dukadonovic, Wu Huang Chin and Don Wieland respectively.

Spirit of the Marque Award to G.J. Billmeier Jr. of Memphis for his 1963 Studebaker Avanti R-1; Automotive

Design of Exceptional Merit Awards to Ted Zgrzemski of Riverview, Mich., for his 1951 Ford Custom Country Squire, and RM Classic Cars of Chatham, Ontario, for their 1931 Packard 840 Convertible Victoria by Walter House; the Gordon Buehrig Trophy to Fred Bruhn of Grand Haven for his 1955 Ford Thunderbird Convertible; an Automobile As Art Award (European) to Peter Davis of Sportiva Motorcars of Dearborn for his 1953 Aston Martin DB-2; Best Example of Craftsmanship Award to James Kymer III of Summit, N.J., for his 1952 Porsche Split Window Coupe; and a Beat of Show Award (Interior) to L. Jack Ruscilli of Columbus, Ohio, for his 1959 Ferrari California Spyder 250GT LWB No. 1603.

## Go under cover when buying upholstery

Next to your house and car purchase, furniture ranks right up there. So, it makes sense to spend some time getting up to speed on what makes for a smart upholstery purchase.

Workbench Furniture offers consumers these tips when buying upholstery:

■ Beauty is only skin deep.

While the fabric of the piece is important, you must look beneath the surface to see if your beauty will be around in a year or so.

"There are so many places selling inexpensive upholstery that is, to put it bluntly, pretty cheap," says Kendra Craig, the buyer for Michigan's Workbench Furniture stores. "Upholstery is an investment, so you should attempt

to buy the best piece you can afford at the time. It will definitely pay off in the long run."

■ So, what should you look for?

■ Do some heavy lifting.

The frame is the skeleton of your furnishing. First, lift one end. If it is lightweight, there's no way the frame can be adequate — a good one is made of thick, hardwood lumber. Next, twist the end you're holding. Any discernible change in alignment indicates some structural weakness. Third, while you have an end off the floor, look beneath it to see how the legs are connected. They should be attached directly and securely. Workbench's upholstered pieces use kiln-dried hardwood for optimal durability and fit.

■ Check the padding and fabric.

After testing the frame, check to see how the padding and fabric are applied over it. Pinch, poke and prod. There should be a healthy layer of padding under the fabric for comfort and durability. Fabric stretched directly over a hard frame wears out quickly. This is especially important on the arms. Another good test of upholstery involves bending your knees slightly and then quickly dropping into the seat. If you "bottom out," then the piece isn't adequately padded or cushioned.

■ A word about protectants.

Protective finishes like Scotchguard and Zepel are chemical finishes that are sometimes sprayed onto fabrics to help resist soiling. This protection does,

however, gradually wear off. You can buy these products in spray cans for use at home to refresh the finish. Once fabrics have been soiled, these sprays won't be useful in cleaning them.

■ Fibers and formation.

Should you buy upholstery with natural or synthetic fibers? That is your choice, but here are some of the facts. The synthetics, which are essentially petroleum-based fibers, are generally more durable than natural fiber upholstery such as cotton, wool, linen and silk. From a cost standpoint, synthetics were far less expensive but as petroleum-based chemicals become more expensive, the gap is decreasing. Generally speaking, the natural fibers are more pleasing.