

House Beautiful

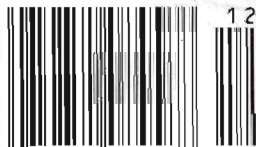


clever
chic
gifts

deck the
halls,
walls,
tables,
mirrors...

festive!

DECEMBER 2000 \$3.00



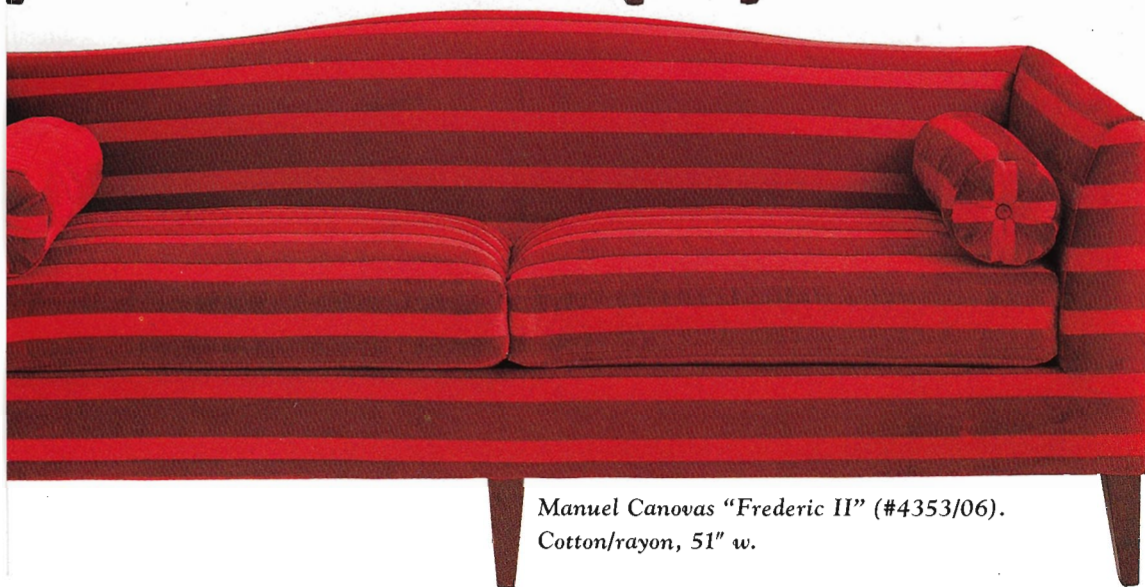
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Clarence House "Arche de Noe" (#33687-6). Cotton/silk, 54" w.



Osborne & Little, Designers Guild "Kashipur, Tilara" (#F516/03). 100% cotton, 54" w.



Manuel Canovas "Frederic II" (#4353/06). Cotton/rayon, 51" w.



1 sofa, 14



Sofa #6386-80 from Archetype Collection by Baker Furniture

For a new monthly decorating feature, we totally transform a single sofa with nine different fabrics. The 80" long x 33" deep x 33" high sofa designed by Michael Vanderbyl for Baker Furniture has a

silhouette that works in traditional or modern spaces. To prove it, we use silks, satins, cottons, and velvets that change the mood completely. Our color palette—warm reds, deep burgundies, corals, and hot pinks—is perfect for the season

BY CAROLYN SOLLIS



Scalamandré "Chinese Disc" (#20331-008). 100% silk, 54½" w.; trim #V589-016; fringe #FM23-023.



Bergamo, Sahco Hesslein "Delicia" (#1808-3). Cotton/silk/poly, 55" w.



Brunschwig & Fils "Sconset" (#32831.01). 100% reversible cotton, 55" w.

yards, 9 lives

We've given the sofa multiple personalities with the help of an upholsterer extraordinaire, Carl Dellatore, of D & F Workroom. The gentle curve of the back is either accentuated or camouflaged by the choice of fabric. "For example," says Dellatore, "the average person would see a stripe and immediately think vertical. But 'railroading' the Canovas velvet stripe horizontally across the sofa highlights the form of the piece as well as giving it a chic contemporary look. [Running a striped fabric vertically is what professionals term 'waterfalling.'] On the other hand, Lee Jofa's red-and-white wool crewel (overleaf) is an all-over design with such visual impact that the sofa's shape is de-emphasized and its character becomes sophisticated country."

Dellatore, an enthusiastic accomplice when we play with pattern and texture, alerts us to the danger points: "The

critical thing to remember when working with a patterned fabric is how it must be engineered over the frame. For stripes and plaids, nothing is as glaring as a mistake in the matching. And with prints the repeat is key." A case in point: Clarence House's animal print "Arche de Noe" is enormous fun, but the challenge is to show the maximum number of birds and beasts sitting in all the right places.

Details make a big difference and are achieved through dressmaker touches. Quadrille's red velvet check is accented with covered buttons. An amusing silk fringe dresses up the bolsters on Scalamandré's "Chinese Disc" fabric. "Sconset," a quilted floral from Brunschwig, is reversible, so we use the contrasting side for the bolsters. "However, never assume a fabric is reversible, even if it looks like it," warns Dellatore. "Especially when it comes to wovens, always double-check." >

JOSHUA SHILTON: PRODUCED BY CAROLYN SOLLIS AND REIMUND WRIGHT/STYLING FOR HOME DETAILS. SEE READER INFORMATION



Schumacher "Arabesque Taffeta" (#170790). 100% silk, 54" w.



Quadrille "Domino" (#102822). Cotton/viscose/poly, 54" w.



Lee Jofa "Jammu Crewel" (#2000177 19). Cotton, wool, 59" w.



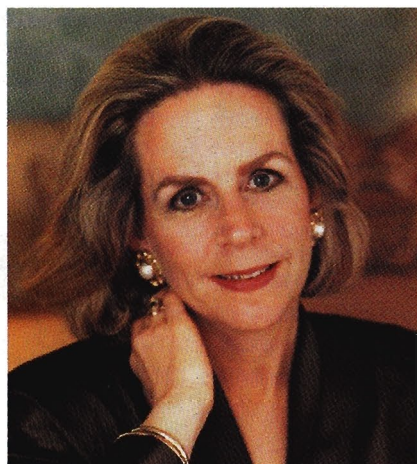
Carl Dellatore "Textiles have always been my passion," says Carl Dellatore who, with partner Colleen Foo, runs D&F Workroom, in New York City, which supplies the trade as well as the television and movie industries with custom upholstery, window treatments, bedding, tablecloths, and furniture. Dellatore not only advised us on the nine different upholstery fabrics used to cover one sofa in Swatch Watch (page 40), he also did all the work.



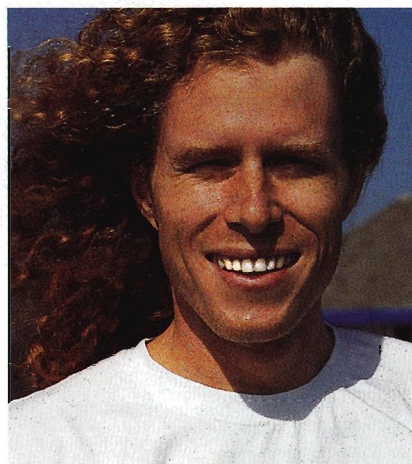
Carolyn Sollis "Working on Swatch Watch, I learned that a perfectly proportioned sofa, like a woman with a perfect figure, looks fabulous in everything," says Carolyn Sollis, House Beautiful's Executive Editor, who produced the feature that makes its debut in this issue (page 40). Sollis wears as many hats as her sofa wears fabrics: Besides producing decorating stories, she also liaises with the business side of the magazine.



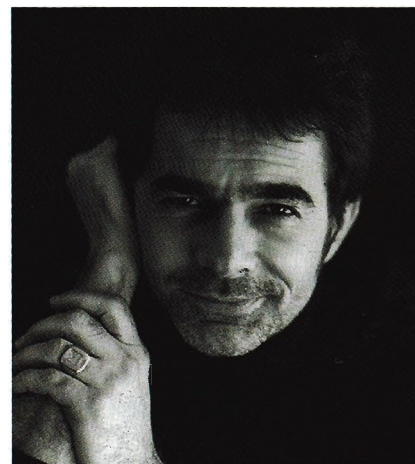
Craig Kellogg While Manhattan-based architecture critic Craig Kellogg didn't think twice about accompanying designer Nannette Brown to Pier 1 Imports for Designer Challenge (page 138), he admits he hadn't shopped the chain in years ("I'm allergic to their scented candles"). So he was pleasantly surprised by the chic merchandise Brown selected. A frequent House Beautiful contributor, he has also written for *Wallpaper* and *The New Yorker*.



Bunny Williams Last month, House Beautiful named Bunny Williams one of the nation's top 100 designers. This month, the veteran decorator whose trademark is relaxed, intimate, inviting spaces shares her wisdom about what is perhaps the coziest element of the home: the fireplace (Dos and Don'ts, page 80). "Use real logs to build a fire," she advises. "Throw a few pinecones in, too—they crackle and smell good."



James Baigrie While most of us are happy devouring a tasty dish, James Baigrie would rather preserve it—on film, that is. The Cape Town, South Africa, native found shooting New York's Brasserie 8½ (page 134) to be "great fun because I saw how the delicious food is complemented by the attention to detail in the restaurant's design." Baigrie also photographed the products for Designer Challenge (page 138).



Thibault Jeanson "I only photograph houses with soul," says Jeanson, who continued his almost 15-year-long association with House Beautiful by shooting the Sam Blount apartment (page 100). "Sam's home is like a little theater in that everything is about the decor and how well it looks," adds the German-born Jeanson, who now lives in Paris and Manhattan. "He has a very Madeleine Castaing attitude toward decorating."

JOSHUA SHELDON; SUSAN JOHANN; KAREN STEAD; ZINATASHA MILNE