

february 2001

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Living with Style



\$3.50



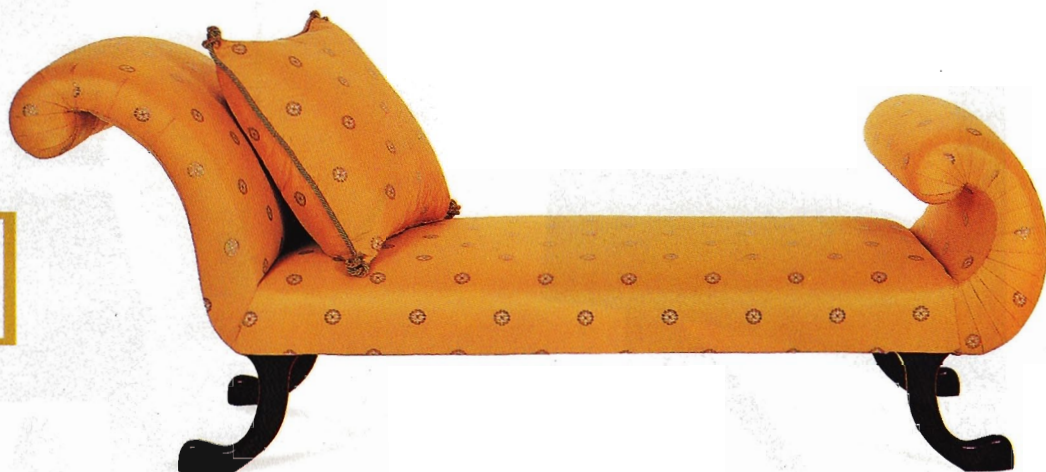
Luscious Colors Timeless Chic Comfy Modern



goldrush (A Regency-revival
chaise goes glam! By Carolyn Sollis)



Cowtan & Tout,
"Nimes Check" (#F1915-07);
from Colefax & Fowler;
100% cotton; 54" w.



Christopher Hyland Inc.,
"Fiore Tresor" (#SR466/2);
70% viscose/25% silk/
5% metallic lurex; 55" w.

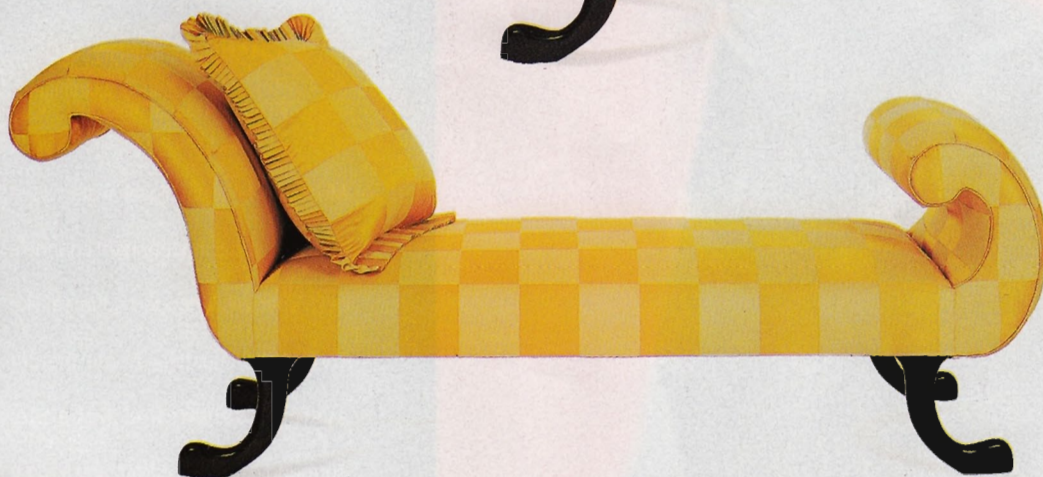


Bergamo, "Grandeur"
(#21806-1);
73% cotton/27% viscose;
53" w.

Stroheim & Romann,
"Lindy Hop Figured Woven"
(#4714B-0130); 54%
viscose/46% cotton; 54" w.

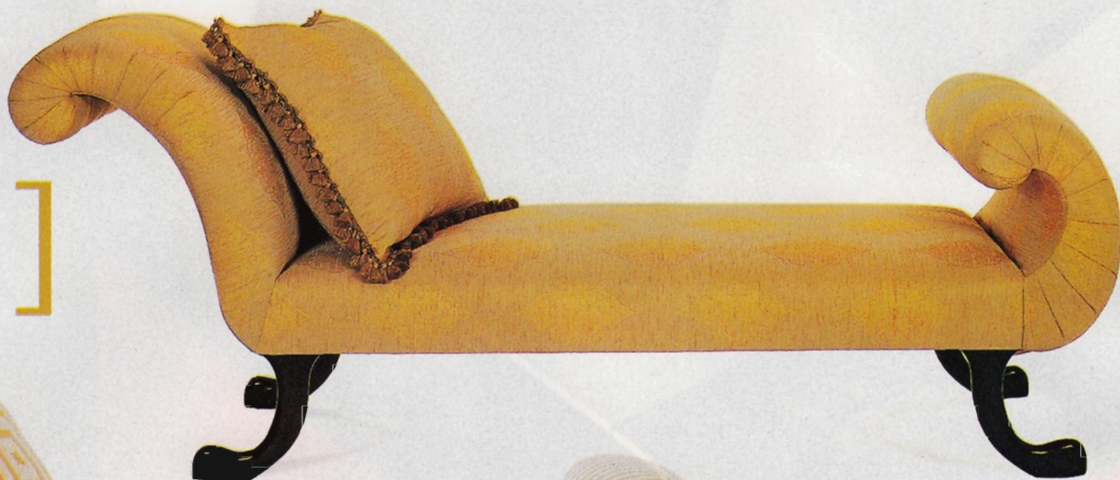


Travers, "Agrabah"
(#403104);
80% cotton/20% silk;
51" w.



When the **silhouette** is so strong, you don't need a lot of tricks

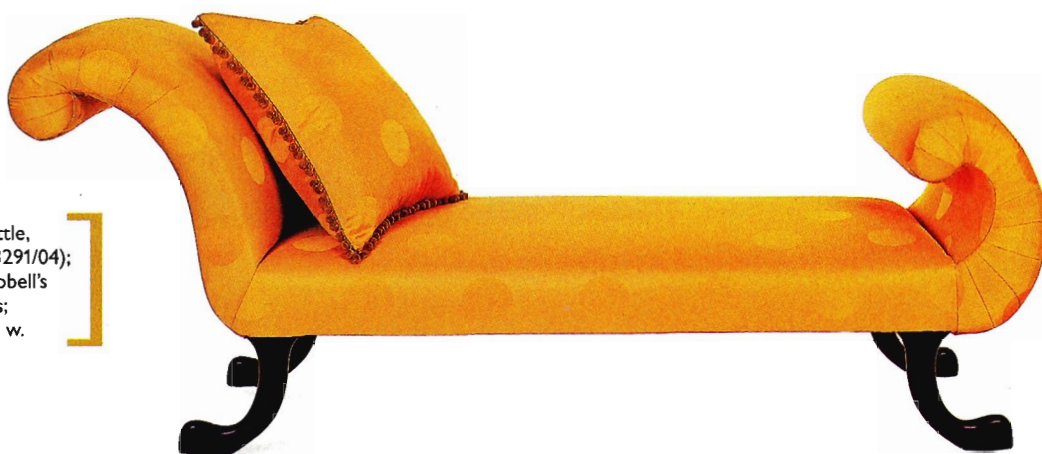
Donghia, "Bindi"
(#9416/03);
95% polyester/
5% linen; 130" w.



Hinson & Co., "Vence Silk"
(#HW-0650-Y);
69% silk/31% wool;
54" w.



Osborne & Little,
"Leontes" (#NCF3291/04);
from Nina Campbell's
Perdits Silks;
100% silk; 55" w.



Fonthill Ltd.,
"Lola" (#Lola-0098);
from Otilie Stevenson;
100% cotton; 54" w.

STRIKE A POSE ON THIS CURVY DIVAN AND YOU'LL instantly feel like Madame Récamier. The "Lord Byron" chaise, designed by Rose Tarlow for Melrose House, updates a neoclassical form, giving it contemporary glamour. Dressed up nine different ways in tones of gold, it becomes a full-blown Hollywood star.

"When I upholster a piece that is this dramatic," notes Carl Dellatore of D & F Workroom, "I take my cues from the silhouette. This is a real case of 'less is more.' The shape is so strong, we don't need a lot of tricks."

While we upholstered each chaise with a tight seat, there were two choices where the scrolled head- and footboards were concerned: flat panels or pleats. Cowtan & Tout's "Nimes" gold-and-white ikat check and Travers's "Agrabah" tone-on-tone square have geometric patterns that would have been lost if the fabric on each chaise's curvaceous head and foot was pleated. In both instances we used self-welting on the edges to define the shape.

In contrast, pleats create additional interest with simpler, overall patterns like Fonthill's miniprint "Lola" or Christopher

Hyland's gilded medallion "Fiore Tresor." The voluptuous "Grandeur" from Bergamo has a huge repeat, so here we used a minimal amount of pleating to allow the pattern to fall gracefully over the frame. "Lots of pleats give a more traditional look, fewer a more modern one," explains Dellatore. "For a softer appearance, we also eliminated the welting on every chaise that had pleated treatments."

The chaise's pillow provided the only opportunity for real embellishment. This was our chance to be inventive and have some fun. Tassels, trims, fringes, and dressmaker details add an element of wit and fantasy. Donghia's "Bindi" gilded paisley gets a double row of tassels. "Lindy Hop Figured Woven" by Stroheim & Romann has a dancing gold tassel at each corner. Hinson's "Vence Silk" stripe was cut on the diagonal and mitered, while the big square from Travers was given French pleats, and Cowtan & Tout's check embellished with a simple surrounding flange.

"For an outrageous finale," says Dellatore, "the pillow in Nina Campbell's big polka dot just begged for pom-pom trim!": Madame Récamier meets Bette Midler. ●