

J U N E / 2 0 0 1



# housebeautiful

Weekend  
Getaway  
Decorating  
Outdoor  
Entertaining  
Giants  
of Design  
Awards

Pretty!





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and ELAINE WRIGHTMAN



George Smith's  
**Standard Chair**  
(#C001); 40"d. x  
32"w. x 33½"h.

{First prize at  
our flower show,  
the George Smith  
**Standard Chair**  
is the cream  
of the crop.  
By Carolyn Sollis}

## Garden Clubs

▼ Cowtan & Tout  
**"Botanique Spectaculaire"**  
in bleu (#401551);  
100% cotton; 53½"w.



▼ Rose Cumming  
**"Carisbrook"**  
in creme/grey (#0103-07);  
100% glazed cotton; 52"w.



▲ Carleton V  
**"Frances Perry"**  
(#9905-0); 58% linen,  
42% cotton; 54"w.





▼ Sandberg "Greta" (#188-62), through Country Swedish; 46% linen, 46% cotton, 8% polamide; 59"w.



▲ George Smith "Grayswood" in red/pink on oyster; 70% linen, 30% cotton; 54"w.

Prints with colored grounds give the chair more weight

▼ Steven Harsey Textiles "Concoran" in verte; 100% wool on 100% silk basecloth; 54"w.



**I**F WE WERE GIVING OUT BLUE RIBBONS, WE WOULD pin one on the George Smith Standard Chair. The quintessential club chair—its shape based on a classic mid-19th-century design found in English country houses—is made, like the originals, by hand. Stuffed with latex-covered boar bristles, the chair will last as long as the antiques, which means it will outlive all of us! "From the point of view of construction, comfort, and quality," says our upholsterer, Carl Dellatore of D & F Workroom, "this is the Rolls Royce of armchairs—expensive and worth it." Over 6,000 have been sold since George Smith was founded in 1982.

The Standard Chair, when upholstered in leathers, velvets, and kilim rugs, is often thought to be masculine in feeling. We took a more feminine approach and dressed it in flowers. Should it ever wear a skirt? "Never," says Dellatore. "Our motto here was restraint, restraint, restraint. A piece of furniture this venerable and recognizable deserves to have its lines respected."

Our summery fabrics—from tiny sprigs to overblown roses—are picked straight from the garden. Notice how the color, scale, and density of a pattern changes the character of the chair. Cowtan & Tout's "Botanique Spectaculaire," a carefully drawn botanical in blue





▲ Hinson "Samakand" in green/pink (#HCF70201-G00); 100% cotton; 51"w.



▼ Quadrille (#2438-03) in coral; 100% cotton; 55"w.

## Large-scale patterns require careful placement



▲ Robert Kime "Opium Poppy" in color 466, through John Rosselli; 100% linen, 54½"w.

and white, and Rose Cumming's "Carisbrook," one of their oldest prints in an offbeat gray and rose, are both large-scale designs that require careful placement over the chair frame. We also chose three smaller-scale prints on light grounds: "Frances Perry" from Carleton V, which has widely spaced small flowers; "Grayswood" from George Smith, an airy all-over floral; and Steven Harsey's "Concoran," with an embroidered floral vine winding around the chair. Prints with colored grounds give the chair more weight, although the flowery patterns lighten the look. Bold blossoms in the contemporary colors of coffee, mauve, and gold grow on "Greta" from Sandberg. Hinson's "Samakand" plants a garden in pink and green, and Quadrille's twiny print in red, white, and blue could flourish in any French country *jardin*. "Opium Poppy" from Robert Kime is a voluptuous floral whose grand repeat suits the chair to perfection, and the 100 percent linen is old world and luxurious.

Trims? Too showy for this elegant chair. Simple self-welting or solid color-contrasting cords from M & J Décor offer just the right discreet edging around this perennial-garden seat. ●