

February 2002

housebeautiful

50
of Our
Favorite
Decorating
Short
Cuts
How to
Personalize
Your
Home



60 Pages of Pretty Rooms

\$3.50



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◀ **Jeffrey Bilhuber** For almost two decades, Manhattan-based Bilhuber has been designing residential and commercial spaces for modernists and classicists alike. In this issue he applies his design savvy to the wonderful world of carpet, helping readers choose the ideal type, style, and placement for their homes ("Tread Brightly," page 110). His first book, *BilhuberBasics*, is due for publication this fall.

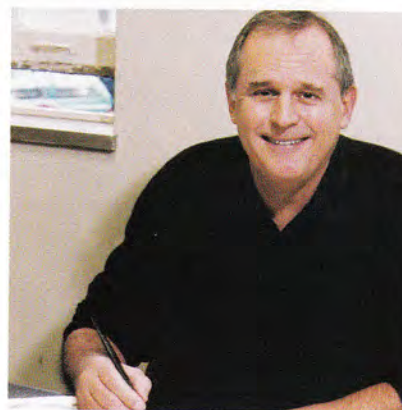


▲ **Kristin Smith** *House Beautiful's* associate art director is a magazine superwoman by day and moonlights as an actress by night. For the past decade, she has worked as a designer in the art departments of several publishing houses in New York. She is especially happy to be associated with *House Beautiful*, as it reminds her of a childhood spent creating furniture arrangements and stylish rooms in her dollhouse.

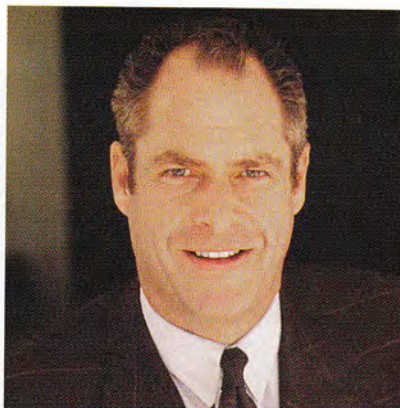
▶ **Carl Dellatore** *HB* is celebrating its first anniversary with Dellatore, a master upholsterer who whips up the fabric coverings that grace the pages of "Swatch Watch" each month. In 1997 Dellatore and his partner, Colleen Foo, opened D & F Workroom, a popular resource for New York's design trade. This month's challenge: using fabric to personalize a piece of back-to-back furniture (page 32).



◀ **Hugh Stewart** A New Zealand native, Stewart began his photography career in London, relocated to Australia, and eventually set up shop in New York. For this issue he turned his lens on a cozy Greek Revival house in upstate New York ("Hudson Yankee," page 102). A specialist in celebrity portraits and fashion, he publishes his work regularly in such magazines as *Vanity Fair* and *Elle*.



▶ **Carey Maloney** New York-based decorator Maloney penned this month's story about hostess extraordinaire Dorothy Rodgers ("They're Back," page 52). "I have admired her books for years," he says. "*My Favorite Things* was on the bookshelf in my childhood den, and the title always reminded me of the song from *The Sound of Music*." Maloney is a partner in M (Group) with architect Hermes Mallea.



▲ **Michael Witte** After publishing nearly 7,000 illustrations in magazines including *The New Yorker*, *Time*, and *Rolling Stone*, Witte is adding *HB* to his portfolio with caricatures for our newest feature, "Dueling Designers" (page 40). The artist's first assignment: renderings of decorators Alison Spear and William Hodgins. He is currently at work on *Classic Mechanics*, a book and video about the inner workings of baseball.

Photographer: JOSHUA SHELDON

Writer: CAROLYN SOLLIS

Producers: CAROLYN SOLLIS and ELAINE WRIGHTMAN

▼ Greg Jordan
New York for
Scalamandré
(GJ No. 3509);
31"h. x 51"d. x 23½'l.



Double Take

{Greg Jordan's **dos-à-dos** goes back to the future}

► Travers's **Rollins Stripe** (#101933)
in red/white;
100% silk; 52"w.



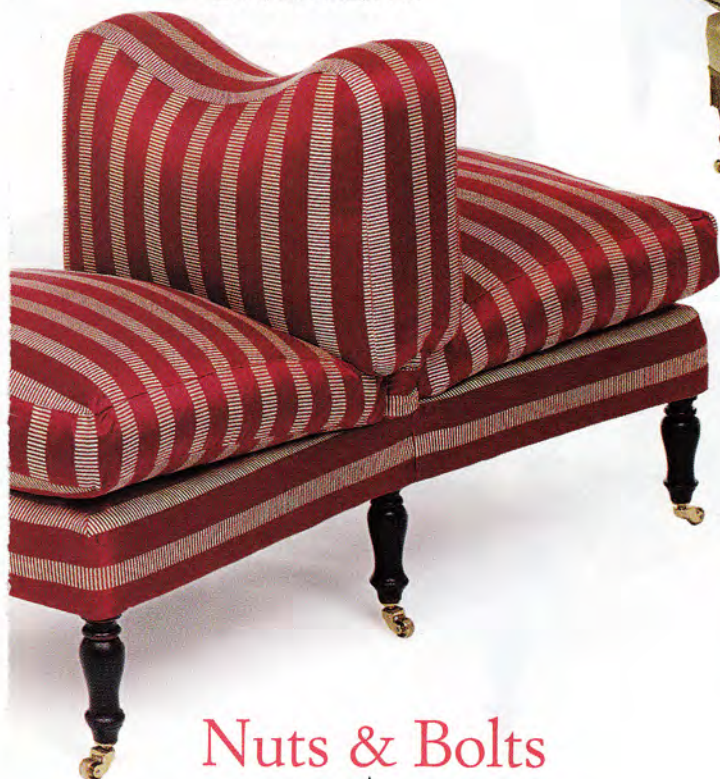
INSPIRED BY PILLOWED MOROCCAN BANQUETTES, DESIGNER Greg Jordan's modern dos-à-dos has multiple personalities. The dos-à-dos (literally "back to back") dates from the era of Napoleon III and was actually called a *boudeuse* in French (from the verb *bouder*, "to sulk"). To separate two seated persons who did not wish to speak to each other, the Victorians also favored the small settee with the unconventional twist. But Jordan's update, part of his new furniture line for Scalamandré, is hardly something to sulk over; rather, it makes a cozy perch for two, in front

of a fireplace or on one side of a coffee table. The dip in the center and the comfortable cushions actually facilitate long, friendly chats.

"A piece like this just oozes personality," says *HB*'s upholsterer, Carl Dellatore. That personality improves nine times over when the dos-à-dos is covered in different fabrics, from Park Avenue proper to Champs-Élysées chic. "When you select fabrics for quirky furniture like this, the choice is either to be a little crazy or to stay in control." Stripes star as big blocks of color with

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▼ Rose Cumming's
Scalinatta (#5362-1)
in red; 100% silk; 54"w.



► Bergamo's **Prisca**
(#22004/5);
65% cotton,
30% silk, 5%
polyacrylic; 55"w.



◀ Scalamandré's
Puntini
(#26578/008) in
coral; 60% linen,
40% silk; 55" w.



Nuts & Bolts

- Decorator Sister Parish said, "Every room needs to have a personality chair." This piece has charm, character, and actually starts conversations.
- Experiment with both traditional and modern patterns. A fabric can give a contemporary kick to a stuffy piece or tame an avant-garde shape.
- Play with stripes. Running them in a variety of directions accentuates a piece's different planes.
- A stripe cut on the bias makes great trim. Jim Thompson's gold and white Regalia stripe is cut on the bias and is used as welting and as a tape around the base.
- We used self welting as well as solid grosgrain ribbon for trim. If you use grosgrain ribbon, it needs a bias clip with scissors at one-inch intervals so it will round a corner smoothly when it is stitched.
- For a modern finish, eliminate welting and allow the fabric to speak for itself. >

▼ Jim Thompson's
Regalia (#1045/04) in
Sutter's Gold through
Zimmer + Rohde;
100% silk; 48"w.



► Christopher Hyland's **Platessa** (#SB15523/4) in navy; 100% silk; 56"w.



▼ Clarence House's **Hommage à Cocteau** (#33949/5); 69% linen, 31% silk; 55"w.



► Mulberry's **Flute Fringed Silk** (#FD396/K42) through Lee Jofa; 83% acetate, 17% silk; 55"w.



▲ Fonthill Ltd.'s **Malmaison** (#1909/06) in sky; 57% bemberg, 43% cotton; 55"w.

Travers's pink and white Rollins Stripe, run horizontally to pump up the piece's shape. Rose Cumming's red and white Scalinnatta, though more traditional, looks hip when upholstered in several different directions. Mulberry's Flute Fringed Silk, a fabric with double rows of sexy red eyelash stripes, is positively racy by comparison.

Grand, formal patterns in silks and damasks required careful planning in order to engineer them over the frame. The motifs were placed and matched to fall gracefully as well as highlight the designs. Trims were kept to a minimum, although they do add definition and punch, and simple welting was the norm. A tasteful fringe from M&J Décor was added to Bergamo's mossy-green Prisca floral, just enough, Dellatore says, to "let the ankles show"; on Scalamandrè's Puntini polka-dot pattern, a fuzzy row of moss fringe takes the dos-à-dos from demure to divine. ●

For more on Swatch Watch, go to www.housebeautiful.com.