

house beautiful

DECORATING DIRECTIONS

OUR 1995 SHOWHOUSE
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Potatoes



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SHOWHOUSE WINNERS 1995



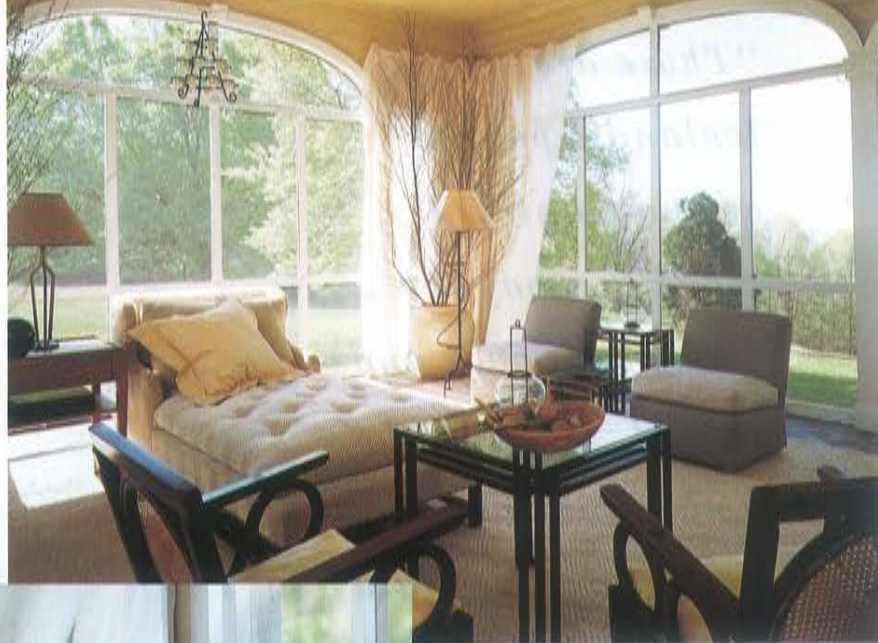
BY DYLAN LANDIS

Crisp and utterly composed, this master bedroom by Lee Bierly and Christopher Drake thrived partly on what it did not have. No brooding antiques; furnishings won admittance for comfort. No seven-layer glazes; walls got their polish from steel wool and paint. And no printed fabrics, an omission that heightened the romance between the white materials and sage backdrop. The restraint stood out at the Junior League of Boston 25th Anniversary Decorator Show House, where visitors, says Bierly, expect richly traditional settings. Instead, the designers used serene Scandinavian grace notes, then let the room reveal its complexity in layers—yellow lamps stirred in like lemon zest, a flash of glamour from the 1920s mirrored chest. “We rely on proportion and mood,” says Drake, “to bring a room to fruition.”



ERIC ROYER

“The gauze curtains help define the screened walls, but they also give the room life. Instead of just listening to the wind and feeling it on your skin, you can see it”



Officially, it was the porch. But what Carey Reid Kirk designed for the Southern Maryland Decorators' Showhouse in St. Mary's County, Maryland, was more of an outdoor living room. Its walls consisted of ceiling-high screening, each wide panel crossed with mullions and rising to an arch. To play up these stately forms, Kirk chose furnishings that repeated the straightaways (like the Billy Baldwin gridded tables) and the curves (circle-back chairs by Mariette Himes Gomez). The chaise, Kirk's own design, joins the sloping shoulder of a wing chair to a twin-bed-sized seat. "Most of these pieces are both modern and classical," he says. "They support the architecture of the arched screens without coming across as hard." To hint at solid walls where none existed, he floated curtains—lengths of gauze clipped at the top to taut wires and left unseamed, like separate veils, so each panel stirs individually in a breeze. But the most critical element of this interior is its imperceptible weatherproofing. Fabrics were specially treated, surfaces are metal and tight-grained oak, and the berber-style rug is woven of olefin. In this room, the rain makes the rules.