

SHOWCASE OF INTERIOR DESIGN · EASTERN EDITION

Vitae Public

SHOWCASE OF INTERIOR DESIGN™

EASTERN EDITION



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Grand Rapids, MI

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ACKNOWLEDGEMENTS

■ This book was not written by one person. Several fine editors, journalists, graphic artists and interior designers created the text and illustrations. However, *Showcase of Interior Design* does have a point-of-view. The team of publishing people who worked to make the book a reality and the interior designers who breathed life into the idea all share an interest in creating something useful and new. The common thread is that much trivialized and overused word, "creativity". Everyone I worked with on this project seemed to get caught up in the spirit of doing something that hadn't been done before. This book represents the work of many professional creative people who are committed to finding ways of doing things that are different and more useful, a combination of inspiration and discipline.

One of the first things you notice about top interior designers, graphic designers and writers is their curiosity. They ask lots of good questions. Mary Jane Pool, who gave us our inspiring introduction, asks especially penetrating questions.

Another thing that impresses me is the way designers tolerate the risks demanded by their endless pursuit of a better idea. They are independent and resourceful. As independent, for example, as the interior designers who agreed to be the first to show their work in this resource book. My thanks to John Saladino. Like Mrs. Henry Parish II, Mario Buatta, Billy W. Francis, Albert Hadley, and Mark Hampton, their names are in so many books and on so many awards that they hardly need the additional exposure we offer. The support of these leaders, all Interior Design Magazine Hall of Fame Members, is especially generous.

A team of marketing experts and editors searched the Eastern seaboard from Boston to Washington, D.C. to find interior designers who meet our requirements: an active and accessible interior design practice, professional credentials, proven performance on projects and book-quality installation photography. The production staff and art directors at Aves Advertising provided the skills needed to design, organize and produce the pages you are about to see.

Our job is finished—now you must begin yours by finding the interior designers in these pages who seem to fit your particular needs. Get on the phone or write them a letter. This is a working reference book and the people whose work is presented would like to meet our readers.

The following thought by the Roman philosopher Seneca was passed along to me by President Deihl of Kendall College of Art and Design: "The artist finds a greater pleasure in painting than in having completed the picture." We have to be moving along. Thanks for stopping to read this. ■

John C. Aves

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A NEED FOR THE NEW/WHAT WOULD MR. JEFFERSON DO?



Introduction by Mary Jane Pool

How would Montecello look if Thomas Jefferson were living there today? Would the crimson fabric in the bedroom be changed? Would it be forest green, sun yellow, or royal blue? Certainly he would need more bookcases, and not all portable. On his reading table there would be a new high-powered light of some ingenious design—his own, no doubt. What would he devise to hold the telephone, the television, the fax machine? If he were here, now, the cultured, inventive Mr. Jefferson would have fascinating ideas about design for modern life. He understood the importance of combining personal comfort with beautiful architecture and decoration, and he was always a step ahead.

No matter how hard we try to stand still time sweeps us along. Even if we live in the same rooms for a lifetime, the pressure of progress, or a need for new horizons, brings about a change in our tastes and surroundings. Sometimes the change occurs slowly, subtly, or sometimes in spurts—fresh color, papers, fabrics, a small object here, a large object there, new arrangements for comfort or convenience. We go more, we see more, and we bring a lot home. Influences come from the inside and from the outside—they are strong and steady. The lure of fashion is powerful.

It was my good fortune to work with Billy Baldwin on his book "Billy Baldwin Decorates." I find his observations from a lifetime in design always relevant. Billy often wrote about fashion versus what you like. For instance, he said: "...a room should begin beautiful and grow more so every year. Change for change sake puts far too much emphasis on fashion....fashion is merely the result of promoting a good idea—an idea that originally was unique and personal.... Every change you make—especially major ones—must be for a reason....I'd love to see less and less studied decoration and more things chosen because you love them....suitability always overrules fashion."

While Billy was writing this, he lived in a New York studio apartment that he described as "strictly a city room, full of shine: the floor, the walls, the windows." The walls were a glossy dark-brown paint. There was a black and gold lacquer screen, a large highly-varnished, eighteenth-century painting of dogs, and a set of the famous brass bookcases he originally designed for Cole Porter's apartment in the Waldorf

Towers. Three sets of slipcovers—blue denim, dark paisley, ivory cotton—periodically changed the scene and freshened the eye for the treasures he accumulated over the years. The room was handsome, welcoming, and always up-to-date without appearing too fashionable.

Billy wrote about how to trust the eye, about the boredom of perfection, and warned against the unhappy medium. He believed that lifestyles and locales should always be considered in decoration. And, he felt that nothing brings more warmth and personality to a room than the things you love: objects, pictures, books, photographs. He once said to Cleveland Amory: "If you can tell I did a house, I didn't.... I help. I assist. I do.... People come to me the way they do to a doctor or a lawyer—there must be trust." Billy Baldwin was a master of the unique and personal. His writings and the rooms he created for clients continue to instruct and inspire.

Mrs. Henry Parish II is another interior designer who has never let the fashion-of-the-moment stand in her way. She has a tremendous talent for using the expected in unexpected ways, or bringing the world's beautiful things together in one room and making them look like they have always been there, to everyone's utter delight. Mrs. Parish's rooms are never disappointing, never out-of-date.

The three lives of a marvelous room for entertaining Mrs. Parish once designed for her own apartment were documented in *House & Garden* during my editorship. The room started with aubergine vinyl walls. The sofa, a big chair, and a chaise were covered in white damask, the curtains were pale, too. These were the comfortable and practical elements of a room enriched with a few choice antiques, including French chairs, a splendid writing table, and a gold-encrusted mirror that almost reached the ceiling. Handpainted silks, in modern brush stroke patterns, on several chairs and pillows, and a handsome linen rug in slightly softened colors were a surprise and very stylish. Later Mrs. Parish decided she wanted the room to have more glamour for nighttime parties. A silvery-gold tea paper was put on the ceiling, creating a most luminous effect. The linen rug was replaced with an antique English needlepoint oval in rich colors. The curtains became an "outrageous pink taffeta," and the French chairs were splashed with the most delicious rose chintz. Time went on. In the room's