

defining style

Biedermeier  
furniture still turns  
heads almost  
200 years after  
it was made.

BY ANN E. BERMAN  
PRODUCED BY  
DORIS ATHINEOS

# blond & beautiful

Sir Elton John once owned this beautiful Biedermeier chest of drawers and chaise longue, which sold at Sotheby's last year for \$5,976 and \$7,569, respectively.

Looking for Mr. Biedermeier? Call off the hunt. No single Teutonic genius in a frock coat was responsible for the sleek, Neoclassical furniture produced in Austria and Germany between 1815 and 1848. The Biedermeier style takes its name from a short but fruitful era of Austro-Hungarian life characterized by bourgeois prosperity and domestic tranquility. ➤



**Left:** This satinwood and ebony *secretaire*, circa 1820, belonged to Sir Elton until Sotheby's knocked it down for \$27,888 last year. **Bottom:** Vienna's va-va-va-voom spirit is captured in a *secretaire*, also circa 1820. Ebonized, with a maple interior, it owes much to Neoclassical architecture. The center mirror slides back to reveal hidden compartments. "Biedermeier *secrets* often have secret drawers and compartments," says dealer Adam Brown, owner of Iliad Antik in Manhattan.

Strong and sturdy, with clean lines, classical motifs, and eye-popping veneers, Biedermeier pieces are versatile additions to almost any interior—at prices that don't spoil the fun.

#### THE DISCREET CHARM OF THE BOURGEOISIE

It was 1815. Napoleon had just been defeated at Waterloo and forced into exile for the second time. In Vienna, the capital city of the Austro-Hungarian Empire, foreign minister Prince Clemens von Metternich organized the Congress of Vienna, where he and the rulers of Prussia, Russia, Britain, and France hammered out a new European order. For powerful Austro-Hungary, the Congress marked the dawn of an era of economic expansion and middle-class prosperity—but also severe political repression. The revolution of 1789 was fresh in everyone's mind, and Metternich was determined that nothing of the sort would happen under his watch. With censorship rampant and spies everywhere, Austrians retreated from public places and carried on their social lives in the privacy of their own homes.

This bourgeois idyll was shattered by the working class revolutions of 1848. In the more proletarian climate of the 1850s, the good burghers of the preceding era became figures of fun. In particular, they were mocked by two poets writing in satiric periodicals and signing themselves "Biedermeier," evoking an image of a smug, plodding everyman who never rocked the boat. (Bieder means "plain," and meier was a common surname.) The name stuck, and by the end of the century, it had lost its pejorative slant and came to stand for the cultural era that produced Franz Schubert, Johann Strauss, Johann Wolfgang von Goethe—and a memorable style of furniture.

#### IT'S ALL A VENEER

It was an era ripe for aesthetic change. The current fashion in furniture—the Empire style—was no longer the right stuff. Heavy, pompous, and bristling with gilt mounts, it didn't suit the scale of merchant-class homes or their owners' desire for functionality and discreet luxury. Cabinetmakers responded ►



# Biedermeier makes everything you put with it look good.

—ANTIQUES DEALER KARL KEMP



with a new look—still Neoclassic in design (with pediments, scrolls, columns and other “Greek” motifs and forms)—but simpler and cleaner, with little ormolu in sight. These pieces celebrated the subtle beauty of the wood itself, emphasizing the honey colors and decorative grains of indigenous fruitwoods like cherry and walnut. Makers took full advantage of the new band saw, which could cut veneers to an unheard-of thinness of  $\frac{1}{8}$  inch. Surfaces dazzled with these decorative slices of grain, carefully “book-matched” to mirror each other, fanned out from the center of a table, or arranged in patterns with names like “butterfly,” “sun disc,” and “fountain.” On other pieces, ebonized (black) and blond veneers contrasted to great decorative effect. Makers lavished their artistry on such practical pieces as armoires, secretaries, compartmented worktables, and all kinds of seating.

The new style spread quickly through the German-speaking world and far into Russia and Scandinavia. Demand seemed endless, resulting in the organization of more than 900 registered cabinet shops in Vienna alone. Because few makers signed their work, most of their names are now unknown. An important exception is Josef Danhauser (active from 1804 to 1838), a trained sculptor with a light, imaginative touch. His published catalog of furniture designs influenced makers all over Europe and still stands as the bible of Biedermeier style. In Berlin, another important maker, the architect Karl Friedrich Schinkel, used luxurious mahogany or elaborately grained birch for austere, monumental pieces that were derided as “tombstones” by fans of Viennese Biedermeier.

## GONE BUT NOT FORGOTTEN

After 1835, the first, pure manifestation of the style began to fade, replaced by transitional pieces with Rococo elements, and by 1850, Biedermeier was thoroughly out of fashion. ➤



Top: “Craftsmen in Russia were influenced by Biedermeier style, too,” says dealer Elizabeth Rice, who points out the Russian armchair’s Austrian roots: lyre-shaped back splat, turned-out feet, and veneered crest rail. “The cabinetmaker used figured mahogany veneer rather than solid wood. The gilt was aimed at Russian patrons, who required the golden touch.”  
Above: Flaming walnut veneer pedestal table was made in Vienna circa 1825.





Although its reign was short, its influence would blanket the 19th century and reach far into the 20th. In 1896, an exhibition of Biedermeier furniture at the Museum of Art and Industry in Vienna revived interest,

inspiring contemporary Austrian designers like Josef Hoffman and spawning a production of a whole range of new, Biedermeier-like pieces, now known as Second Biedermeier. In the 20th century, echoes of Biedermeier's Neoclassic simplicity could be seen in everything from Art Deco to the architecture of Michael Graves in the 1980s.

#### HOT, HOT, HOT . . . THEN NOT

But well into that century, the style that had started it all was still unknown to most American collectors. "After World War II," speculates Chicago dealer Michelle Bucheit Miller, "there was not great openness to German design." By the 1970s, a few pioneering New York dealers had begun to stock Biedermeier pieces, but little attention was paid. Then came *Vienna in the Age of Schubert*, a groundbreaking exhibition at London's Victoria and Albert Museum in 1979, and suddenly Biedermeier was hot. "That show put the style on the map," says New York dealer Angus Wilkie, author of the 1987 book *Biedermeier*. In the bull art market of the 1980s, its sleek, traditional elegance seemed to hit a nerve, and decorators and collectors everywhere jumped on the bandwagon. Examples flooded the market, and prices rose sharply, climbing into the mid-five-figure range. In 1984, a lyre from an Austrian walnut *secretaire* (now in the Metropolitan Museum of Art in New York) brought a whopping \$154,000 at Christie's in New York. (It had been estimated to bring \$50,000 to \$70,000). "It became a fad," says Niall Smith, one of the first dealers to sell Biedermeier furniture in Manhattan. "People were ➤

These circa-1830s Biedermeier pieces are from Austria. The side chair, from Vienna, is one of a set of five with walnut veneers, tulip-shaped backrests, and pinched waists. Details of the walnut *secretaire* include a lively walnut veneer with an arrowhead pattern indicative of the Biedermeier era and a cast-brass escutcheon.



# Eye popping veneers, characteristic of the Biedermeier era, add liveliness.

paying astronomical prices for anything made of blond wood, regardless of quality. By the mid 1990s," he continues, "it was 'been there, done that,' and the crowd went on to something else."

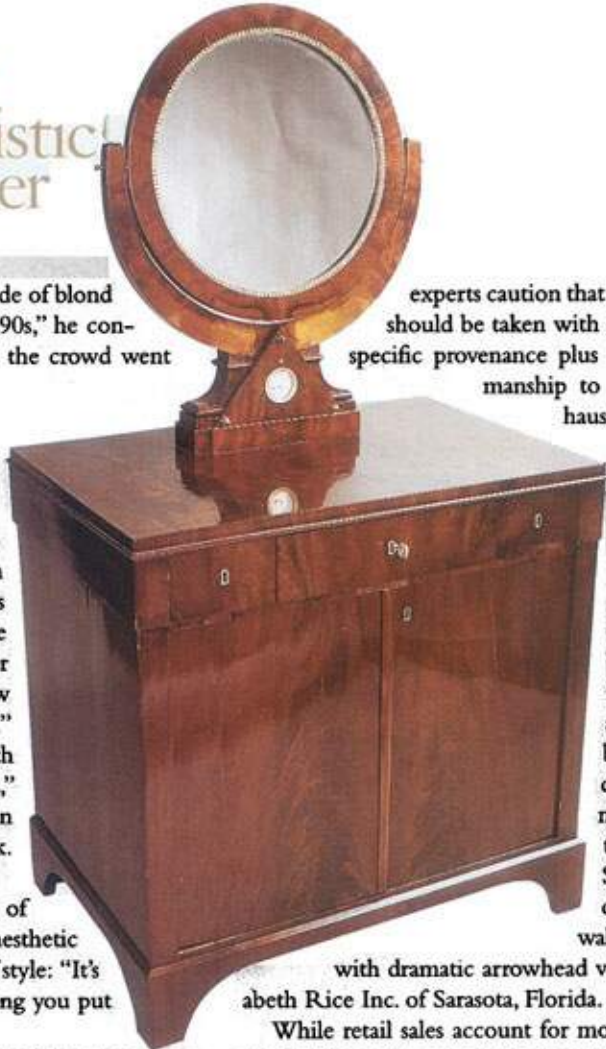
## ATTENTION, SAVVY COLLECTORS

Left behind was the smaller, more stable market that continues to exist. There is still a good supply of material available and, while the best pieces have retained the values of the '80s, prices have not risen much in recent years. As a result, Biedermeier is now a comparatively moderate, accessible choice, with most pieces priced under \$50,000—and many under \$20,000. "Now that Biedermeier is no longer such an 'in' thing, there are fewer people decorating with it and more opportunity for real collectors," according to Jessica Segal, a specialist in European furniture at Christie's New York. "It's a great time to buy."

New York dealer Karl Kemp, coauthor of *The World of Biedermeier*, says that for many aesthetic mavens, Biedermeier has never gone out of style: "It's simple, architectural, and it makes everything you put with it look good. It has timeless appeal."

Of course, some pieces are more appealing than others. "If a piece has great veneers and an elegant form, it will fly out of the gallery," notes Andrea Zemel of Iliad Antik of New York and Los Angeles. A pair of graceful Austrian mahogany armchairs (\$22,000 at Karl Kemp) scores with slim ribbons of pearwood inlay; a German walnut column cabinet charms with ebonized accents and a subtle wreath of inlaid fruitwood (\$20,000 at Rita Bucheit Ltd. of Chicago).

An attribution to Josef Danhauser also adds to a piece's luster; a tilt-top pedestal table, attributed to the maestro, in cherry veneer with mahogany inlay, circa 1830, was recently sold for \$42,000 by Iliad Antik. But



experts caution that such claims of authorship should be taken with a grain of salt: "You need specific provenance plus a certain level of craftsmanship to say a piece is by Danhauser," says Bucheit Miller.

"A shape like one in his catalog is not enough."

*Secretaires*—those elaborate, multicompartmented, pull-down desks where Biedermeier papas locked away their private lives—are a different ball game. Design and veneer quality count, but "the price goes up, depending upon how many secret compartments there are," explains Niall Smith. With three hidden compartments, an Austrian walnut example (1820–40)

with dramatic arrowhead veneers is \$18,500 at Elizabeth Rice Inc. of Sarasota, Florida.

While retail sales account for most of the market, Biedermeier pieces also come up at auction. Check out Christie's monthly house sales, where a walnut center-pedestal table, ►

This handsome Biedermeier mahogany dressing table was made in Germany circa 1820. Bronze and bone details and a tiny built-in clock show that the original owner was a man of substance.

## READ ALL ABOUT IT

- *The World of Biedermeier* by Linda Chase and Karl Kemp (Thames & Hudson, 2001) is a lavishly illustrated treatment of the entire decorative era.
- *Biedermeier* by Angus Wilkie (Chatto & Windus Ltd., London, 1987) is out of print but worth searching out through used book dealers and Web sites.

## WHERE TO SEE IT:

No American museum has an important collection of Biedermeier furniture, but things are changing. The Milwaukee Museum of Art is currently organizing *Biedermeier: The Invention of Simplicity*, the first American exhibition to focus on the style, opening in fall 2005.



Vienna is home to some of the best Biedermeier. This walnut *recamier*, made in Vienna circa 1820, is priced at \$19,800.



circa 1830, sold in July 2002 for \$4,780 (estimated at \$4,000 to \$6,000). "We have Biedermeier in almost every sale," says Tim Hamilton, Sotheby's assistant vice president of Arcade Furniture, who sold a figured walnut Biedermeier chest on chest in October 2003 for \$6,600 (estimated at \$3,000 to \$5,000). "A lot of it was made, so it's not terribly expensive," he explains. "And it's very chic." Superstar Elton John apparently thought so. The contents of his London townhouse, sold in September 2003 by Sotheby's London, included a slew of Biedermeier pieces, among them a striking satinwood and ebony *secretaire* that sold for \$27,888 and a birchwood chaise longue that went for \$7,569.

#### HOLD THE ZAMBONI: FINISH AND CONDITION

To make sure those dramatic Biedermeier veneers pack the proper wallop, the right finish is key. There are two schools of thought. Some experts swear by a shellac finish, hand-rubbed for hours to produce a deep, almost glassy shine. "Biedermeier pieces were polished to a high sheen when they were first made," says Bucheit Miller. "It allows the beauty of the wood to shine through." Others beg to differ: "A mirror finish takes away all the years of patina," according to Niall Smith. And, adds Angus Wilkie, "No one really knows how the furniture was finished in 1820. Pieces with that high sheen look like somebody ran a Zamboni over them."

On other condition issues, experts agree: Chips happen. "With veneers, you are always going to have restoration," Smith points out. "You can't be a purist." But some losses are worse than others. "You don't want a big chip in a prominent spot, like the middle of a table," notes Bucheit Miller. "That's like a big mole in the center of someone's face." The same goes for replacement parts. While a new foot is permissible, the alteration of a more important part will detract considerably from a piece's value.

#### LOOKS LIKE BIEDERMEIER

Want the look for less? Provincial examples, made in the countryside by local craftsmen—often of solid wood, rustic in design, and not veneered—are generally less expensive than their urban cousins. Another budget alternative—Second Biedermeier pieces—are worth only "50 percent to 60 percent of examples from the 1820s," says Karl Kemp. You'll know you are looking

at a circa-1900 piece when the veneers, cut with industrial saws, are very thin, and the piece is put together with dowels, not handmade mortise-and-tenon joints. For those more concerned with practicality than period, these pieces may be just the ticket.

"You find more 'modern' forms in this period," notes Hakan Groth, of Rupert Cavendish Antiques in London. "You can get large, comfortable armchairs, coffee tables, and open (not glass-enclosed) bookcases."

While Second Biedermeier pieces are easy to spot, outright fakes can be tricky. "People take the old veneers off less popular forms, like beds, and use them to make chests or chairs that they pass off as being from the 1820s," Angus Wilkie explains. Reportedly, many such pieces are now coming from Eastern Europe, where labor is inexpensive and material plentiful. Check any potential purchase for true signs of age—like natural darkening inside drawers and on the undersides of chairs—and be on the lookout for marks left by 21st-century tools. ■

For more information, see sources on page 180.

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# Reader's Resource

trade only. **Trim paint** ("Dauphin" #54, high gloss): Farrow & Ball, 888/511-1121, farrow-ball.com. **Stenciled bird picture** (antique): Sybil Colefax & John Fowler, 011 44 207 493 2231, colefaxantiques.com.

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## ART SEEN: BEGIN THE BIENNALE

Dates:

September 14 through September 28, 2004.

www.biennaledesantiquaires.com.

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## DEFINING STYLE: BLOND & BEAUTIFUL

**Elizabeth Rice Fine Art & Antiques**, 1467 Main St., Sarasota, FL 34236; 941/954-8575.

**Iliad Antik**, 237 E. 58th St., New York, NY 10022; 212/935-4382, www.ilidantik.com.

**Karl Kemp & Assoc. Ltd. Antiques**, 34 & 36 E. 10th St., New York, NY 10003; 212/254-1877; 212/228-1236, email: info@karlkemp.com.

**Rita Bucheit Ltd.**, 449 N. Wells St., Chicago, IL 60610; 312/527-4080; fax, 312/527-3316; email, info@ritabucheit.com.

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## A FRESH SHADE OF BUNGALOW

**Architect:** Jim Winer, Menefee and Winer, 887 W. Marietta St. N.W., King Plow Arts Center, Atlanta, GA 30318; 404/876-0793. **Interior designer:** Lana Sachsenmaier, 141 The Prado, Atlanta, GA 30309; 404/892-1648. **Kitchen designer:** Jim Winer, Menefee and Winer, 887 W. Marietta St., King Plow Arts Center, Atlanta, GA 30318; 404/876-0793. **Landscape architect:** Spencer Tunnell, Tunnell & Tunnell Landscape Architecture, 1143 Zonolite Rd., Atlanta, GA 30306; 404/874-8430. **Contractor:** Tom Blalock, Blalock Construction Co., 432 Eighth St., Atlanta, GA 30309; 404/881-0288.

Pages 120-121. Dining room—**Carpet** (reproduction of Egyptian antique): owner's collection. **Buffet:** Henredon, 800/444-3682. **Table:** Mayo Wholesale Furniture Inc., 404/605-9500, trade only. **Side chairs** ("Soleil Side Chair" #6711, ebonized); armchairs ("Flute Armchair" #6601, ebonized): Donghia Furniture/Textiles Ltd., 800/366-4442, donghia.com, trade only. **Side-chair fabric** ("Bristol" #35035-189): Création Baumann, 516/764-7431.

**Armchair fabric** ("Fiesole"/Sky #1009-02): Donghia Furniture/Textiles Ltd., 800/366-4442, donghia.com, trade only. **Table centerpiece** (by Michael Cohn); **chandelier** (special consignment from Murano, Italy): owner's collection. **Drapery** ("Amphion" #40046-102): by Jakob Schlaepfer for Création Baumann, 516/764-7431, trade only. **Candlesticks** on buffet (antique): Jerry Pair, 800/367-7247, trade only. **Wall paint** ("Tomatillo" #AC115N): Duron Paints & Wallcoverings, 800/723-8766, duron.com. **Ceiling and trim paint** ("DaVinci's Canvas" #208): Benjamin Moore & Co., 888/236-6667, benjaminmoore.com. **Painting** (*Woman With Guitar*, by Stephanus Heidacker); **sculpture** (*Hush Man*, by Kimo Minton): Gallerie Timothy Tew, 404/869-0511, timothytew.com.

Pages 122-125. Foyer—**Flooring** (limestone with tumbled marble inserts): Zumpano Tile, 404/237-6001. **Carpet** (reproduction of antique Egyptian): owner's collection. **Paint** (walls, "Dorset Gold" #HC8; ceiling, "Precious Ivory" #185): Benjamin Moore & Co., 888/236-6667, benjaminmoore.com. **Demilune table** (antique): owner's collection. **Art** (dog sculpture by Mary Engel): Marcia Wood Gallery, 404/827-0030. **Painting** (*Sweet Moon*, by Oleg Dzubenko): Gertsev Gallery, 404/352-2660, gertsevgallery.com. **Candlesticks** (antique): Jerry Pair, 800/367-7247. **Bowl** on demilune: Laliq North America, 888/488-2580. **Chandelier:** Georgia Lighting, 866/544-4861. Living room—**Carpet** (reproduction of

antique Egyptian): owner's collection. **Flooring** (oak): Randall Brothers, 404/892-6666. **Sofas** ("Le Corbusier" #003-24, chrome and leather): Cassina USA, 800/770-3568, cassinausa.com. **Chest** to left of fireplace (Chinese herb chest); **chest** to right of fireplace (antique): owner's collection. **Tables** between sofas ("Zig Zag Occasional Tables" #8711, ebonized finish): Donghia Furniture/Textiles Ltd., 800/366-4442, donghia.com. **Painting** over fireplace (by Chris Bolton): Gallerie Timothy Tew, 404/869-0511, timothytew.com. **Paint** ("Dorset Gold" #HC8): Benjamin Moore & Co., 888/236-6667, benjaminmoore.com. **Millwork** (designed by architect Jim Winer, Menefee and Winer, 404/876-0793. **Lighting:** Georgia Lighting, 866/544-4861. **Sculpture** in bay window (by David Landis): Sandler Hudson Gallery, 404/350-8480. **Drapery fabric** ("Apertif"/Henna #99084-08): S. Harris, 800/999-5600. **Blinds** (Plantation shutters, custom): American Woodcrafters, 800/269-5697. **Acrylic pedestal** (by Laurel Clark Fyfe): Gallery of Sculpture, 561/659-7557. **Art** on wall to left of entrance to music room (*Matisse Remembering Russia in his Paris Apartment*, by Alexander Shevchenko); **art** on wall to right of entrance to music room (*One Famous Artist*, by Alexander Shevchenko): Gertsev Gallery, 404/352-2660, gertsevgallery.com.

**Table** to left of entrance to music room (Chinese): owner's collection. **Vase** at left on Chinese table: Laliq North America, 888/488-2580. **Vase** at right on Chinese chest (by Dale Chihuly): Lowe Gallery, 404/852-3114. **Stool** to right of entrance to music room (Chinese): Lakewood Antiques Market, 404/622-4488. Music room—**Piano:** Baldwin Piano Co., 800/876-2976. **Art** behind piano (*Encaustics*, by Joanne Mattera): Marcia Wood Gallery, 404/827-0030. **Bench** (Indonesian): Royal Baht Imports, 800/651-9559; email, walterbaht@prodigy.net. **Carpet** (reproduction of Egyptian antique): owner's collection. **Dog sculpture** (by Mary Engel): Marcia Wood Gallery, 404/827-0030. **Drapery** ("Kusumam" #F392/05, and "Condotti" #F564-01, by Designers Guild, discontinued): Osborne & Little, 212/751-3333, osborneandlittle.com, trade only. **Paint** ("Lime Ice" #7682W): Duron, 800/723-8766.

Pages 126-127. Kitchen—**Flooring** (white oak): Randall Brothers, 404/892-6666. **Cabinetry** (custom, maple): Tom Blalock, 404/881-0288. **Faucets** ("Domo" high-arc swivel with pull-out spray): KWC Faucets Inc., 888/592-3287, kwcfaucets.com. **Dishwasher; cook-top; ovens:** Viking Range Corp., 888/845-4641, vikingrange.com. **Microwave:** KitchenAid, 800/422-1230. **Refrigerator:** Sub-Zero Freezer Co. Inc., 800/222-7820. **Wine cooler:** U-Line Corp., 414/354-0300, u-line.com. **Paint** ("Dorset Gold" #HC8): Benjamin Moore & Co., 888/236-6667, benjaminmoore.com. **Cubes:** Sandler-Hudson Gallery, 404/350-8480. **Chandelier** at end of kitchen ("Goti Luminosi" by Barovier & Toso): London Lighting Co., 011 44 207 589 3612. **Other lighting:** Georgia Lighting, 866/544-4861. **Plantation shutters:** DeVenco/Americana, 800/269-5697. **Countertops:** through Menefee and Winer; 404/876-0793. **Painting** in dining room seen through door (*Hello Ladies*, by Lan Phuong Nguyen): Noho Gallery, 212/367-7063, nohogallery.com. **Drapery** ("Kinsho" #F547/01, by Designers Guild): Osborne & Little, 212/751-3333. **Glass bowl** on counter: Vespermann Gallery, 404/266-0102. **Paint** ("Da Vinci's Canvas" #208): Benjamin Moore & Co., 888/236-6667, benjaminmoore.com. Pages 128-129. Upstairs hallway—**Carpet** (Egyptian Oriental Rug): owner's collection. **Paint** ("Antique White"): Duron Paints & Wallcoverings, 800/723-8766, duron.com. **Painting** in clerestory (*Patchwork*, by Anke Schofield): Lansdell Galleries, 404/876-4466. Master

bedroom—**Painting** over fireplace (*Lady in Green Dress*, by Kimo Minton): Gallerie Timothy Tew, 404/869-0511, timothytew.com. **Bed** ("Plantation Bed"): Hickory White, 828/322-8624. Available through Mayo Wholesale Furniture Inc., 404/605-9500, trade only. **Sofa:** Henredon, 800/444-3682. **Chaise** ("Le Corbusier" #004-01, chrome and black leather chaise longue); **glass tables:** Cassina USA, 631/423-4560, cassinausa.com. **Pot** next to fireplace: Maison de Provence, 404/364-0205. **Window treatments** (custom woven shades): DeVenco/Americana, 800/269-5697. **Paint** ("Desert Tumbleweed" #8723M): Duron Paints & Wallcoverings, 800/723-8766, duron.com.

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## BRINGING UP BABY

**Architect:** Cosmo Venezia, Murno & Venezia Architects, 1 Wall St. Ct., Suite 680, New York, NY 10005; 212/422-5316. **Interior designer:** Amanda Nisbet, Amanda Nisbet Design Inc., 1326 Madison Ave., Suite 64, New York, NY 10128; 212/860-9133; fax, 212/860-9104; email: amanda@amandanisbetdesign.com.

Pages 130-131. Child's bedroom—**Headboard:** Amanda Nisbet Design Inc., 212/860-9133. **Headboard fabric** ("Ninon"/Cerise #4460-10 by Manuel Canovas): Cowtan & Tout, 212/647-6900, trade only. **Linens:** Nancy Stanley Waud Fine Linens, 310/273-3690. **Walls** (custom color): Amanda Nisbet Design Inc., 212/860-9133. Den—**Chair fabric** ("Clark"/Chocolate Brown #11206-5); **pillows:** LuLu DK, 212/223-4234, luludk.com, trade only. **Television bookshelf:** Amanda Nisbet Design Inc., 212/860-9133. **Tableskirt fabric** ("Catwalk" #11121-21): Hinson & Co., 212/688-5538, trade only. **Stool fabric** ("Camelhair"/Natural #92801-01): Rogers & Goffigon Ltd., 203/532-8068. **Paint** (custom): Amanda Nisbet Design Inc., 212/860-9133. **Chairs; lamp; stools; planter:** owner's collection.

Pages 132-133. Living room—**Drapery** ("Dubarry Taffeta"/Gold #C2-101-08, silk); **drapery lining** ("Brittany Plaid"/Beige #A2-102-06, silk): Christopher Norman, 212/644-4100, christophernorman.com, trade only. **Armchairs** by mantel ("Regency Sabre" #3-131): Rose Tarlow-Melrose House, 323/651-2202, rosetarlow.com, trade only. **Striped fabric** on armchairs: John Rosselli, 212/772-2137, trade only. **Tall chair** by sofa at window: owner's collection. **Tall chair fabric** ("Knotty Knotty"/Meringue #10012/10): Donghia Furniture/Textiles Ltd., 800/366-4442, donghia.com, trade only. **Sofa** by window: Mecox Garden, 212/249-5301. **Sofa fabric:** discontinued. **Sofa by wall** (custom): Amanda Nisbet Design Inc., 212/860-9133. **Sofa fabric** ("Manhattan"/Greige #4458-97): Cowtan & Tout, 212/647-6900, trade only. **Pillow fabric** ("Brown Dot" #F503-08, discontinued): Osborne & Little, 212/751-3333, osborneandlittle.com, trade only. **Twisted crystal accent lamp:** Hinson & Co., 212/688-5538, trade only. **Black lacquer etagère tables:** Todd Romano Interior Design, 212/879-7722. **Coffee table** in front of sofa by wall (Lucien Rollin Collection): through William Switzer & Assoc. Ltd., 212/207-8332, lucienrollin.com, trade only. **Walls** (custom): Amanda Nisbet Design Inc., 212/860-9133. **Flooring:** original to home. **Vase and sculpture** on coffee table; **floor lamp; metal bench-like coffee table** in front of sofa by window; **tall chest; firescreen:** owner's collection.

Pages 134-135. Dining room—**Chairs:** Tui Pranich & Assoc., 212/980-6173, trade only. **Chair fabric** ("Lust"/Fudge #9902-03): Pollack, 212/627-7766, trade only. **Table; paint** (custom color); **bench** (custom): Amanda Nisbet Design, 212/860-9133. **Bench fabric** ("Hyland Stripe"/Rose Oro #QT1000.18): Christopher Hyland Inc., 212/688-6121, christopherhyland.com, trade only. **Flooring:** original to home. **Chandelier; mirror; buffet; hurricane lamps; vase** on buffet; **painting; glass vases and candlesticks** on table: owner's. ➤