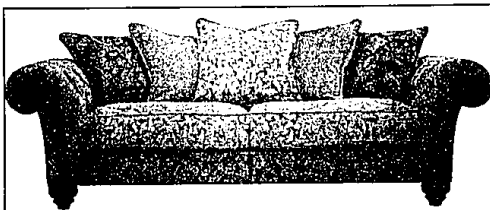


Fabulous FURNITURE

Fabrics from page J3

major upholstery lines, which add up to several thousand fabrics. "Most people find the furniture first, and then select the fabric, often from the samples provided by the furniture's manufacturer. But some do find the fabric first, and then select the furniture piece," says Buzenberg.

According to Pat Roubic, who trains the Detroit District design staff for Ethan Allen Home Interiors, Inc. including stores in Birmingham, Livonia and Novi, the eclectic look is "hot." The suite of matching furniture has gone the way of the little black dress. It's safe, but not very interesting. What is interesting is an eclectic look, as if you've inherited interesting pieces from several well-traveled aunts.



Remaining neutral: Earth tones give a European, Old World look that consumers appreciate and provide a cozy look.

PHOTO COURTESY OF WALKER/DUTZBERG

now," says Roubic. "It's not a simple thing to do. The old rules no longer apply, but the mix-and-match look requires a discerning eye, or it can be an expensive disaster. You can avoid a chaotic look by allowing a trained designer to help you achieve a slightly formal but relaxed atmosphere."

Roubic recommends mixing textures and patterns to enhance the collected look.

"For example, let's say you have a large leather chair and you want to use it as the focal point of the room. Leather is shiny; it has a 'cold' finish. To warm up the room, you'll want

to use softer, warmer, more tactile fabrics - chenille, damask, wovens, perhaps, in lighter colors. Use pattern for visual interest: Plaids, florals, or a mix of bold and petite prints. "It's a look that's more thought out, but if done right, it's worth the effort."

Glossary of popular fabrics aids selection

Brocade - A patterned fabric, usually of fine silk or synthetic yarns, made to resemble embroidery. Suitable for fine upholstery.

Calico - A printed cotton made to resemble antique textiles. Patterns are small and colors simulate those of natural dyes. Often used with provincial

furnishings. **Chenille** - (The French word for caterpillar.) Traditionally made of cotton, now a rayon weave used for upholstery. Not as cozy as cotton, but more durable. Characterized by a fuzzy nap.

Chintz - A fine plain weave cotton, frequently glazed, usually with a printed design. Often used to cover light-scale furniture where crisp lines are desired.

Cretonne - A plain or twill weave fabric, heavier and larger in scale of pattern than chintz. Used with furnishings of larger scale than chintz.

Leather - Treated animal hide used as a fabric. Top grain or top cut from the hide is most desirable.

Mateclasse - Figured double weave cloth with raised design. Used for upholstery where some

thickness is required.

Tapstry - Originally, a ribbed material produced on a heavier warp by finer wefts.

Machine-made tapstry cloth is a complex single weave fabric designed to imitate some of the effects of the hand-loomed tapstries. Used to cover heavier pieces.

Toile de Jouy - Cottons delicately engraved with monotone printed designs, originally produced from 1760 - 1815 in the town of Jouy, France. Good imitations are available, to cover fine scaled furniture.

Velvet - A collective name for all pile fabrics produced by some form of the velvet weave, including: Velvetreen, a cotton velvet; Corduroy, a waled velvet; Panne velvet, with pressed pile; Velour, a velvet with a short compact pile, and Flush, a long pile velvet.

DESIGNER'S CORNER

In order to design a successful living room, you need to know what your needs are, and you need to make sure that each decision you make is honoring those needs.

When choosing items make sure you select those you really love, and not just because they match. Know that the more input you look for others to give about your selections, the more uncertain you will feel about your choices.

You will know that you've succeeded in creating the perfect living space when it reflects who you are and how you live.

What do you do in your living room? I get up in the morning and I meditate, then I may pull out my books or some paperwork and make a few notes.

But for the most part the living room sits vacant most of the day, then I come back in the evening and join my son or my husband and lounge around and watch TV and talk about the day.

That's how I use my living room on a day-to-day basis. Other times my husband and I throw parties for two to 45 guests. Then I move the furniture around and add some mobile chairs (chairs on casters), pull up several small tables that I have placed throughout the house, and put the television back down into the cabinet (a remote hydraulic system is hidden in the cabinet).

My lighting consists of two totem style floor lamps. Each lamp has three lights that can be operated individually. They provide enough light for the entire room.

All my fabrics and finishes can all be wiped down or easily cleaned: two white leather sofas, a dark wood bench, a large glass coffee table, sever-



Eileen Jewell

al small, lightweight steel tables, a thick area rug, blackened wood floors, mobile chairs upholstered in a soft ultrasuede fabric, and a silver glass entertainment center.

I am very passionate about art work and have favorite pieces in my living room.

Dropped on my mantel are a Joan Miro, a black and white photo of my granddaughter, a beautifully framed silver mirror and a black and white piece by Anne McCauley.

Another wall holds a large paper cast, about 5 by 4 feet, of *Oriental Girl* by Gallo. It is housed in an acrylic frame about 5 inches deep.

My windows have no drapery treatments but look out onto a large backyard.

For my living room I've selected each item carefully and thoughtfully to ensure that I would be creating an elegant, easily maintainable, clutter-free room.

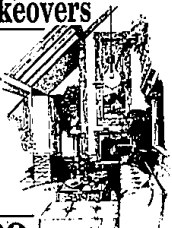
Column written by Eileen Jewell, American Society of Interior Designers, Allied Member.

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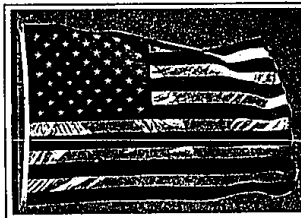
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