



INTERIORS
LUXURY NOW
BY MARILYN BETHANY

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THE SCOOP ON MORT

Who Is Zuckerman and What Would His *Daily News* Be Like?
By Edwin Diamond and Jeanie Kasindorf



LUXURY DESIGN

BY MARILYN BETHANY

NOW

It was an eighties buzzword—shorthand for all the excess, ostentation, and playacting that passed for chic in the Decade of Greed. So naturally, now that the candles have guttered out and been replaced by reality's harsh fluorescent glare, right-thinking people are tending to reject the whole idea: *Luxury* has become the L word, decidedly non-P.C. ■ But in fact—though all sorts of pretentious shenanigans may be blessedly behind us—luxury is here to stay. Kill one version of it, and another pops up in its place. Rooms that prompt the question "Say, what century is this?" may be passé, but the lessons we learned from them linger, packaged in more reasonable ways. Likewise, the notion of feminine taste hasn't disappeared, but the little old ladies and gentlemen who once shaped it have been supplanted by a new generation of designers whose views on the subject are markedly different, if no less luxurious. Perhaps the most heartening change is the decline in the status of Purchased Taste. To be luxurious in the nineties, a room needn't—in fact, mustn't—reveal a famous decorator's paw prints or appear as if it were done in one fell swoop.



"THE DEB CHAIR," BY JUNE GOLDFINGER, IS AVAILABLE AT THE KATONAH GENERAL STORE. THE PAINTING, AT THE GALLERY, 1980, BY CLAUDIO BRAVO, IS FROM A PRIVATE COLLECTION.

■ ANDREW
PHOTOGRAPHED BY
GARN

DREAM LUXURY NOW LOVERS

Interpreting dreams, not imposing taste—that's a suitable role for a designer today. "I

asked my client what she liked, and instead of telling me about furniture, she told me about the ocean and flowers and the baby she was about to have," says Victoria Hagan. ■ As Manhattan families go, they're not all that unusual—two business-
es (his and hers), two teenage children (his), a newborn (theirs). A certain level of luxury and sophistication goes along with who they are and how they live. The challenge for Hagan was to marry her client's love for the natural and the sim-

IN THE DINING ROOM, A BIEDERMEIER CABINET CONTRIBUTES AN ELEMENT OF HEFT TO AN OTHERWISE ETHEREAL SCHEME THAT'S MOSTLY MISTY GLASS.



SHARPLY CONTRASTING SILHOUETTES GIVE A VIGNETTE IN A CORNER OF THE LIVING ROOM ITS GRAPHIC APPEAL. ORGANIC SHAPES AND AN ELEMENT OF SENTIMENT (THE CHRISTENING GOWN) CONTRIBUTE ROMANCE.

DREAM LUXURY NOW LOVERS

IN THE BEDROOM, A DISCONTINUED FORTUNY DAMASK PATTERN WAS PAINTED ON THE WALL BY THE DECORATIVE ARTIST MARLA WEINHOFF. THE BEDSPREAD AND PILLOW SHAMS ARE FROM FLORENCE DE DAMPIERRE.