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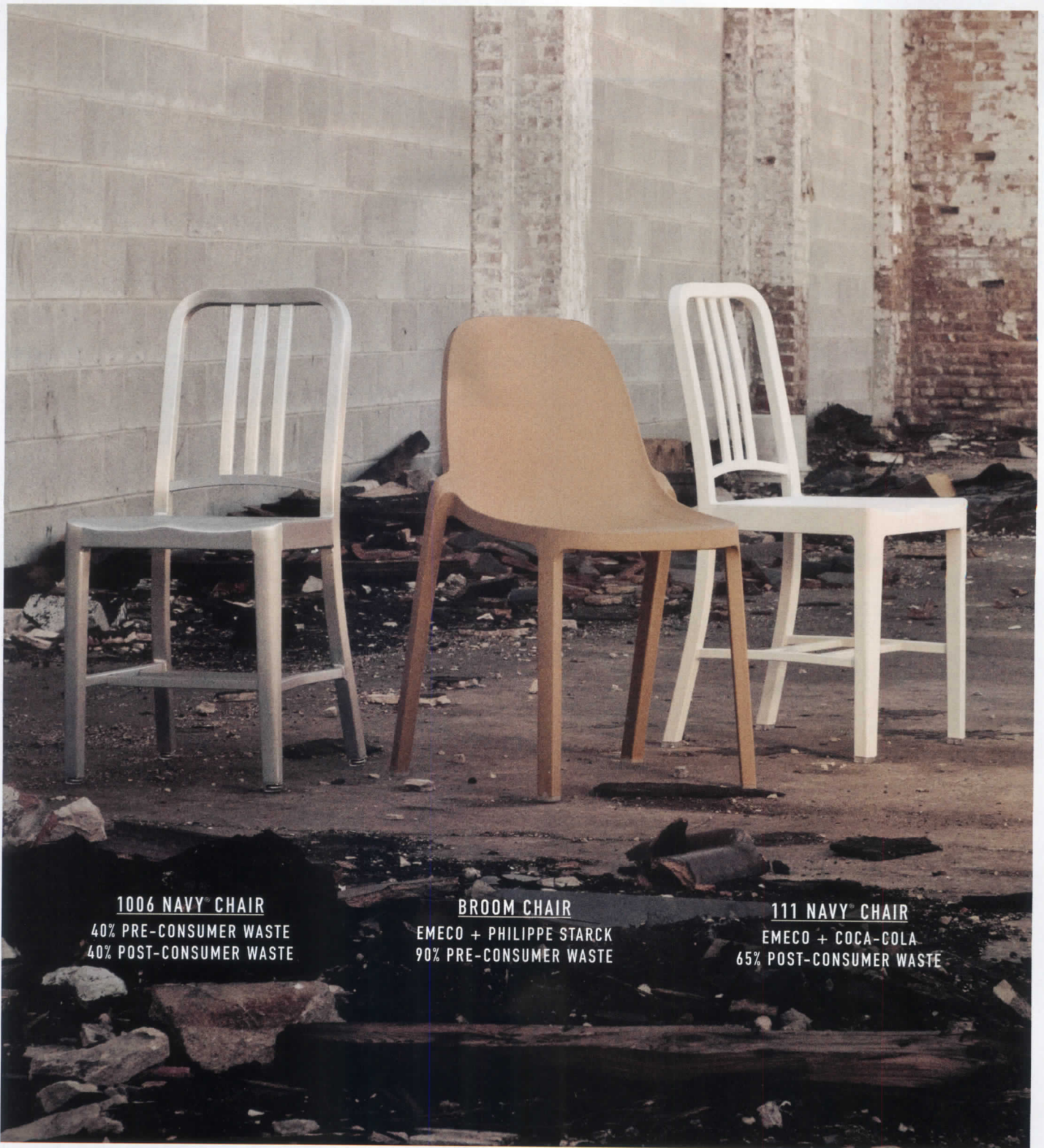
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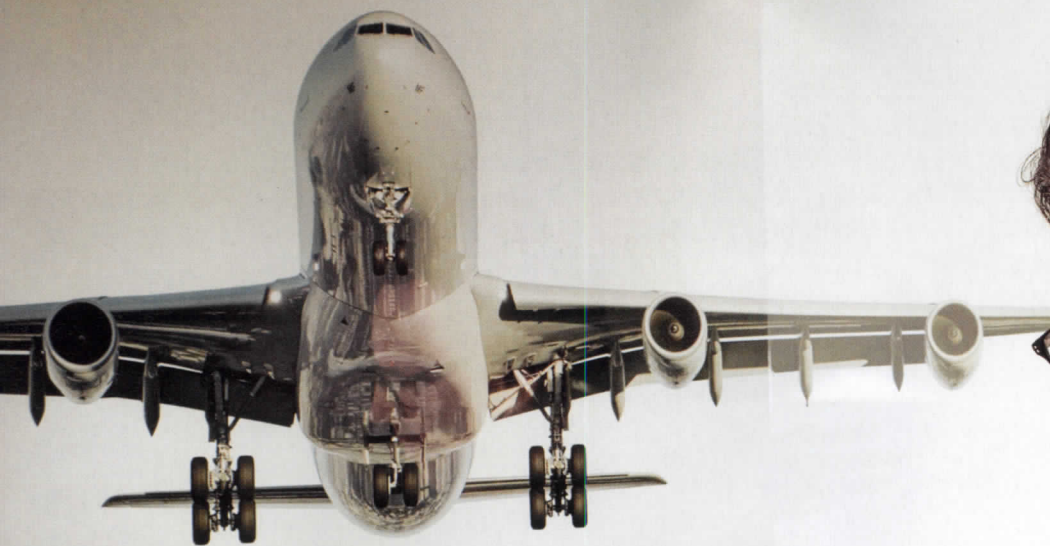


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By Alissa Walker

Photos by Catherine Ledner

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San Francisco architect Cass Calder Smith invites us to his Manhattan pied-à-terre to talk about making the most of limited square footage, living a bicoastal lifestyle, and creating a most excellent tower of shellfish.

By Kevin Sintumuang

Photos by Brian Finke

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In the San Diego County desert town of Borrego Springs, Doug Paton and Stacey Chapman entertain their local friends and family in a house that was built—quite literally—for a party.

By Erika Heet

Photos by JUCO



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Cover:

Alexander Calder lithographs add a dose of color to Kenneth Montague's Toronto penthouse, p. 54.

Photo by Naomi Finlay

dwell

This page:

Cass Calder Smith pours a toast as he plays the host in his New York apartment, p. 88.

Photo by Brian Finke

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In Good Company

I remember visiting a friend's house when I was a kid and catching a glimpse of a hermetically sealed sitting room with plastic-covered furniture and vacuum lines like freshly mown grass in the carpeting. "We can't go in there; that room is for company *only*," my friend whispered, uncomfortable even lingering at the threshold. I wondered if my family was strange for not having a room in our house that was off limits. At home, we enjoyed flexible informality—at times the living room was our dining room and vice versa. And when there were parties—and there were a *lot* of parties—people would spill into every room of the house, with furniture getting shoved to the side to make way for impromptu bouts of jousting, oration, or dancing. (To say that we were not buttoned-up people would be a huge understatement.) Even though we lived in a structurally traditional house (in that it featured a series of smallish rooms rather than an open floor plan), we made it work for us—never the other way around. As I look back now, I realize it was very "modern" of us to have a place that could morph into whatever we needed it to be at a moment's notice.

This issue is a riff on entertaining at home, and we approach the concept from various directions in the pages that follow. The common denominator is the notion that anyone can rely on good design to make life easier. In each story, the residents' proclivity for inviting guests over figured prominently in their architectural decisions. We decided to invite ourselves over to these homes, which, while aesthetically and regionally diverse, all turned out to be incredible party houses.

Good design to me suggests invisible orchestration—some sort of preplanning that results in something honest and comfortable. The important questions are always the hardest to answer: How do I want to live? How do I make my guests feel as at ease as I do when I return home after a long day? For those featured in this issue, the answers are evident. The best parties, like the best houses, are the ones that address needs before desires are voiced or even felt.

Today's modern home is closer to the idea that an unused room is a waste of space. We no longer receive visitors in the drawing room, and we have more leeway to express our values than ever before. Shouldn't our homes reflect that same sense of freedom?

Amanda Dameron, Editor-in-Chief
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WINNER ANNOUNCEMENT//

Rethinking Preservation Contest

Recently, we teamed up with Sub-Zero to host a contest dedicated to places worthy of restoration to past glory. Dwell readers submitted over 71,000 votes! The unanimous decision: The Union Depot in Keokuk, Iowa. Built by renowned turn-of-the-20th-century architectural firm Burnham and Root, the once-bustling depot had long since fallen into disrepair. We applaud Christen Sundquist, the preservation graduate student who submitted the winning entry, and The Keokuk Union Depot Commission, the organization that received \$10,000 towards preservation. Stay tuned as the story continues in our October issue, Modern Across America. With film crew in tow, Deputy Editor Jaime Gillin journeyed to Iowa to dig deeper into the history of the depot.



dwell.com/rethinking-preservation-winner



EXTENDED CONTENT//

Hidden House Revealed

Go behind the scenes of our "American Pastoral" story, which spotlights a Los Angeles house and farm engineered for entertaining, in our new extended slideshow. In it, we reveal more of the house, property, and the quintessentially Californian party the residents recently threw for friends and family. Plus, check out additional photos of the lush garden over several seasons.

dwell.com/farmhouse-la



NEW CONTEST//

Ready-Made

Join Dwell and Marimekko in a digital toast to our first-ever Entertaining Issue! Together, we are launching a contest that explores your entertaining tastes and celebratory style. One winner will receive a Dwell-produced party for twelve complete with table settings and serving pieces, courtesy of Marimekko. Now that's a party favor. Enter today.

dwell.com/ready-made

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Lara Hedberg Deam
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Editor-in-Chief

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Dwell Insights Group

Vice President
 David Cobb
 415-373-5114, david@dwell.com
Client Services Director
 Michele Gerus
 619-564-6066, michele@dwell.com

Dwell Media LLC
 550 Kearny Street, Suite 710
 San Francisco, CA 94108
 Phone 415-373-5100
 letters@dwell.com

Subscription Inquiries

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 Outside the U.S. and Canada:
 515-248-7683
 Online: dwell.com

Vice President / Publisher

Brenda Saget Darling
 917-210-1732, brenda@dwell.com

New York

Brand Directors / East

Kathryn McKeever
 917-210-1730, kathryn@dwell.com
 Suzanne Mitchell
 917-210-1731, suzanne@dwell.com
Sales Operations Manager
 Regina H. Flynn

Northwest

Brand Director Diane Barrett
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Southwest

Brand Director Nancy Mors-Ramos
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South / Southeast

Nuala Berrells Media
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Midwest

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Detroit

Steele Inc.
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International

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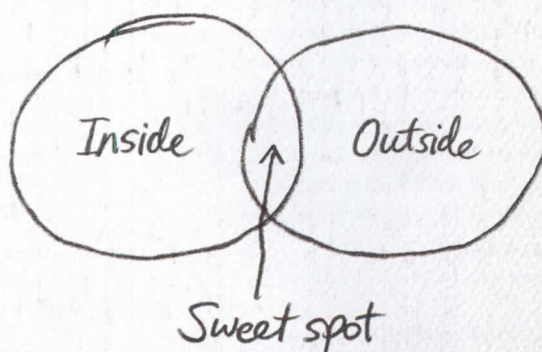
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Sponsorship Brand Manager / East
 Joanne Lazar
 631-320-3185, jlazar@dwell.com
Sponsorship Brand Managers / West
 Meredith Barberich
 415-342-8830, mbarberich@dwell.com
 Diane Barrett
 415-888-8765, diane@dwell.com
 Kelly Reade
 415-888-8825, kreade@dwell.com
Brand Specialist / East
 Lisa Brummel
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Brand Specialist / Los Angeles
 Sunshine Campbell
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Senior Modern Market Manager
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Brand Manager / East
 Joanne Lazar
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Brand Specialist / Northern U.S., Canada
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Brand Specialist / California
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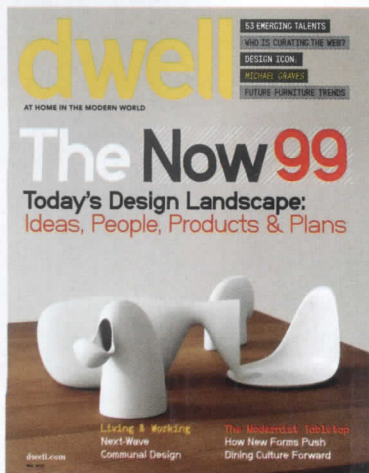
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Featured typeface: Neubau Antiqua Display

The Now 99

I was just going through the new Now 99 issue (May 2012)—which is great!—and was wondering what font you used for the titles.

Stephen Kelly
Brooklyn, New York

Editors' Note: The May 2012 issue was the first time we used that font, Neubau Antiqua Display, by Stefan Gandl. For more details, see neubauberlin.com.



I did a double take when I read "Hope Floats" (May 2012). In 1946, architect Henry Hebbeln designed a similar project in Sherman, Connecticut. My wife and I own a house of Hebbeln's design and had it placed on the National Register in 2003. Doing research for our nomination took us to several of his projects, including this one. A falling-down farmhouse when he found it, the house was featured in *Life* magazine (February 16, 1948).

Frank Baylor
Sent via email

In the story "Hope Floats" (May 2012), you write, "The original wavy-glass windows have been hung with an additional layer of coated

compression-fit glass, making them as airtight as new double-pane units." I am unable to find out anything about the process. Could you elaborate?

Joe Gauss
Sent via email

Editors' note: We sent your query to the resident and designer, Tom Givone, who says: "The process is called an Innerglass Window System, which is a pane of low-emissivity coated glass installed in the interior of the home—essentially a storm window on the inside instead of the outside. The company that fabricates them is located in Connecticut." stormwindows.com

I recently received your May 2012 issue and was particularly drawn to the "Architecture for Humanity" (p. 78) story. Giving back to others and helping people locally and abroad were the main reasons I started my own construction company. I love how the two Norwegian architects incorporated design, lifestyle, and resources to help communities.

Josh Berghuis
Grand Rapids, Michigan

I do so enjoy your magazine and was excited to read your Outdoor issue (Spring 2012). I must, however, comment on one of the most ill-conceived chicken coops I have seen in quite some time. A good backyard coop is almost always raised off the ground. This prevents the entry of rats and mice. I also noticed the perch location in the coop. Perches or roosts must always be higher than nest boxes, or the hens will roost in their nest boxes, thus soiling them.

Randa Wright
Sent via email

In "Salvage Love" (Best Homes in America, Fall 2011), Blake Dollahite's wonderful comment about not wanting his grandmother to feel like an astronaut when she is visiting speaks volumes about his desire to create a livable, warm space. Those are my favorite kinds of stories and homes, and I was so happy to find it among some of the other, snobbier voices profiled in the issue. Thank you so much for sharing this space with us!

Julia Caron
Posted on dwell.com

Featured typeface: Grace Jones

INSPIRED RENOVATION

Could you tell me the name of the cool, condensed, angular typeface with very thin serifs you use in certain feature stories? I'm working on a design project and hoping it might work in my layout. I'm a longtime subscriber and big fan of the mag—both the content and the design! Keep up the great work.

Dave McLaughlin
Portland, Oregon

Editors' note: We love the typeface, too! It's Grace Jones by German designer Hugo Hoppmann. hugohoppmann.com

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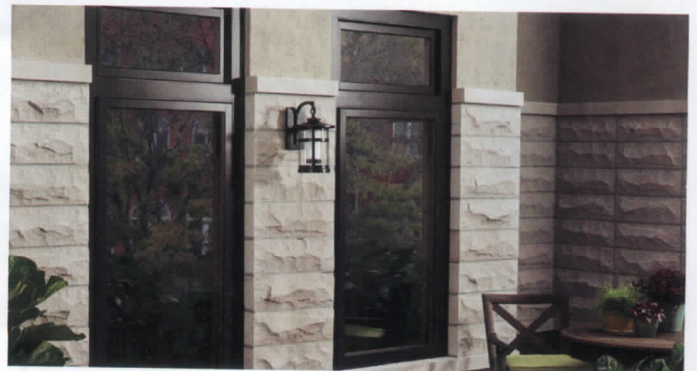


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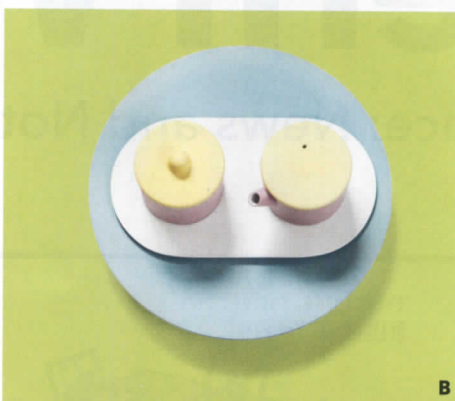
Ready, Set, Go



Forks need to be heavy, said hip-hop mogul Jay-Z while planning the VIP booths for Brooklyn's Barclays Center, opening this month. We concur—the modern tabletop is all about tactile details.



A



B

A. Rondo Flatware by Cutipol
\$85

Stainless steel may be the modern flatware standard, but warm-toned metals are making a comeback. This line is designed by a Portuguese company schooled in the fine art of cutlery craftsmanship. shopphorne.com

B. Colour Porcelain by Scholten & Baijings for 1616 Arita
Price upon request

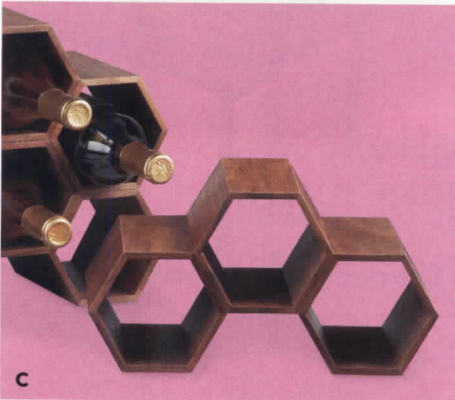
One of Japan's oldest porcelain manufacturers, Arita, hired the Dutch duo to design a minimalist tabletop collection using traditional Japanese glazes like yellow ochre and aquarelle blue. 1616arita.jp

C. Hexa Stacking Wine Rack by Crate & Barrel
\$25

The modular storage unit is made of walnut veneer and, like a beehive, can pack a multitude of storage nooks into a small space. crateandbarrel.com

D. Revolution Tagine by Revol
\$300

Made in France, Revol cookware is known for its durability. Its new Revolution line can withstand any temperature, which makes it a breeze to serve and display food from stove to tabletop to freezer to dishwasher. revol-usa.com



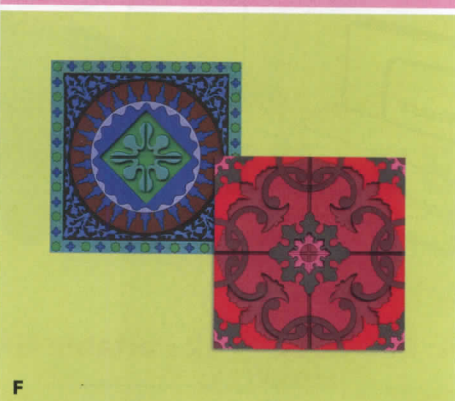
C



D



E



F

E. Sushi Queen Flatware by Pinti
\$24

The elongated stems of this set suggest chopsticks with the function of Western cutlery. Choose among five types of wood handles, including ones in wenge and teak. pinti.it

F. Coasters by Stylevisa
\$35 for six

These PVC coasters by Lebanese designer Peggy Raphael Dabar recall Mediterranean mosaic patterns called *zelliges*, while keeping things 21st century (heat-resistant, dishwasher safe). stylevisa.com



G

G. Puzzle Tray by Materious for Newton Vineyard
\$499


A limited run of 112 trays was commissioned by the Napa Valley winery, each equally suited to serving hors d'oeuvres as wine. Asymmetrical cross-hatching references the region's terraced topography. newtonvineyard.com

H. Gold Matte Flatware by VivaTerra
\$59

Stainless steel and matte gold on one utensil? The effect is far from Frankensteinian when the silhouettes are this streamlined. vivaterra.com



H



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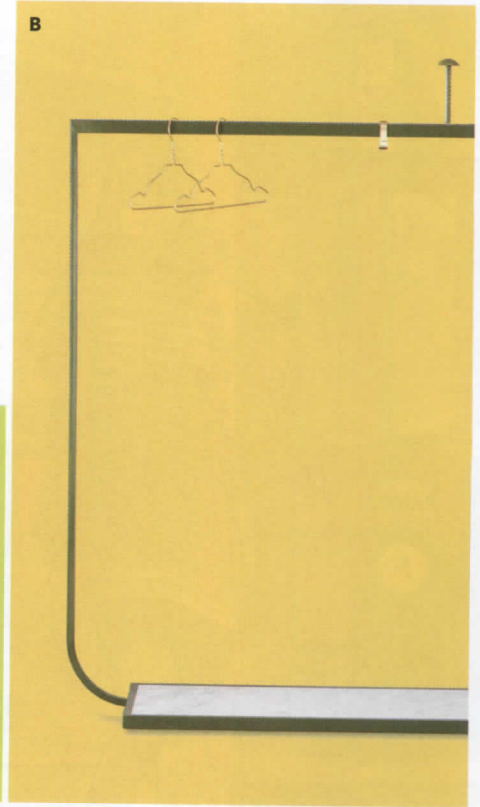


A. Transforming Coffee Table MK1
by Duffy London
\$930

The MK1 morphs from a coffee table into a dining surface twice the size, all in two swift motions.
duffylondon.com

B. Tati Coatrack
by Broberg & Ridderstråle
for Asplund
\$970-\$1,020

Tati epitomizes how Swedes design best: Form meets function with the help of quality materials—in this case, metal frame, stone base, and brass details.
justscandinavian.com



C. Spin Stackable Stools
by Staffan Holm
for Swedese
\$413

These lightweight stools stack up in a rainbow spiral for easy storage. Two newer iterations—an upholstered version and a barstool—were introduced at this year's Stockholm Furniture Fair.
swedese.se



D



E

D. Block Table
by Simon Legald
for Normann
Copenhagen
\$270

This kicky mobile console is a blank slate for the home: What exists by day as an unassuming side table is a devilish bar cart by night.
normann-copenhagen.com

E. Log Bench
by Six Point Un
\$670

This bench-turned-table is the ultimate in Québécois design: made of unstained maple and initially built to store firewood. It can store magazines, towels, or shoes and sports a removable tray top to boot.
sixpointun.ca



F

F. Layered Side Table
by West Elm
\$149

This multilevel piece is a chip-'n'-dip writ large: ideal for displaying a variety of party snacks. Bonus points for its cherry-red, powder-coated finish.
westelm.com

G. Barstool 02
by Matej Chabera
\$400

Chabera disassembles and reconstructs the wood barstool archetype, inserting a diagonal stick through the seat and legs that functions as structural reinforcement, backrest, and coat hook.
lugi.cz



G

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Total interior volume: 2012 Genesis sedan (125.3 cu. ft.) vs. 2012 Chrysler 300C (122.6 cu. ft.), 2012 Lexus ES 350 (110.2 cu. ft.), 2013 Lincoln MKS (125.0 cu. ft.) and 2012 Cadillac CTS (111.6 cu. ft.). Based on manufacturers' 2012 websites. Hyundai is a registered trademark of Hyundai Motor Company. All rights reserved. ©2012 Hyundai Motor America.

The Little Gadget That Could



A seated 12-course dinner may still exist in some corner of the universe, but our favorite kind of to-do is the one that keeps a host out of the kitchen. These gadgets take the work out of food prep, leaving more time to party.



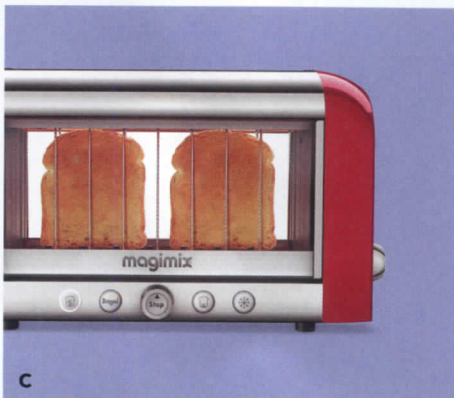
A. Silver Art ZX800 Juicer by Krups
\$80
 Decked out in chrome, steel, and wood, the cord-free juicer is equipped with a cone sized to press 1¼ quarts of any citrus fruit from lemon to grapefruit.
krupsusa.com

B. Tonga Electric Mills by Richard Sapper for Alessi
\$120 each
 These jaunty, tapered mills are designed for a comfortable grip on the exterior and a smooth grind on the interior, thanks to ceramic grindstones.
alessi.com



C. Magimix Vision Toaster by Robot-Coupe
\$250
 Though burned toast has its proponents, most people prefer a perfectly crisp, lightly browned slice. Cue the world's first see-through toaster, designed for peeking.
williams-sonoma.com

D. Arti Kitchen Scale by Escali
\$50
 Arti's low-profile glass surface looks simple but weighs up to 15 pounds. It comes in a dozen colors, and the digital display is large enough to read across a countertop.
escali.com



E. SodaStream Source by Yves Béhar
\$99
 SodaStream has been carbonating tap water since 1903 to the delight of seltzer devotees and plastic-bottle haters alike. Now, Yves Béhar has slimmed its profile and introduced three strengths of carbon bubbles.
sodastreamsource.com

F. Yogurt Maker by T-fal
\$40
 This contraption may look like a Storm-trooper, but its mission is more benevolent: Add milk and starter cultures into the machine, and it whips up seven serving sizes of additive-free home-made yogurt.
t-falusa.com

G. Bistro Pour Over Coffee Machine by Bodum
\$250
 Cutting-edge baristas have been promoting a pour-over brewing method of late, and this machine brings it all home. The bonus? A titanium-plated, stainless steel filter eliminates the need for wasteful paper filters.
bodum.com





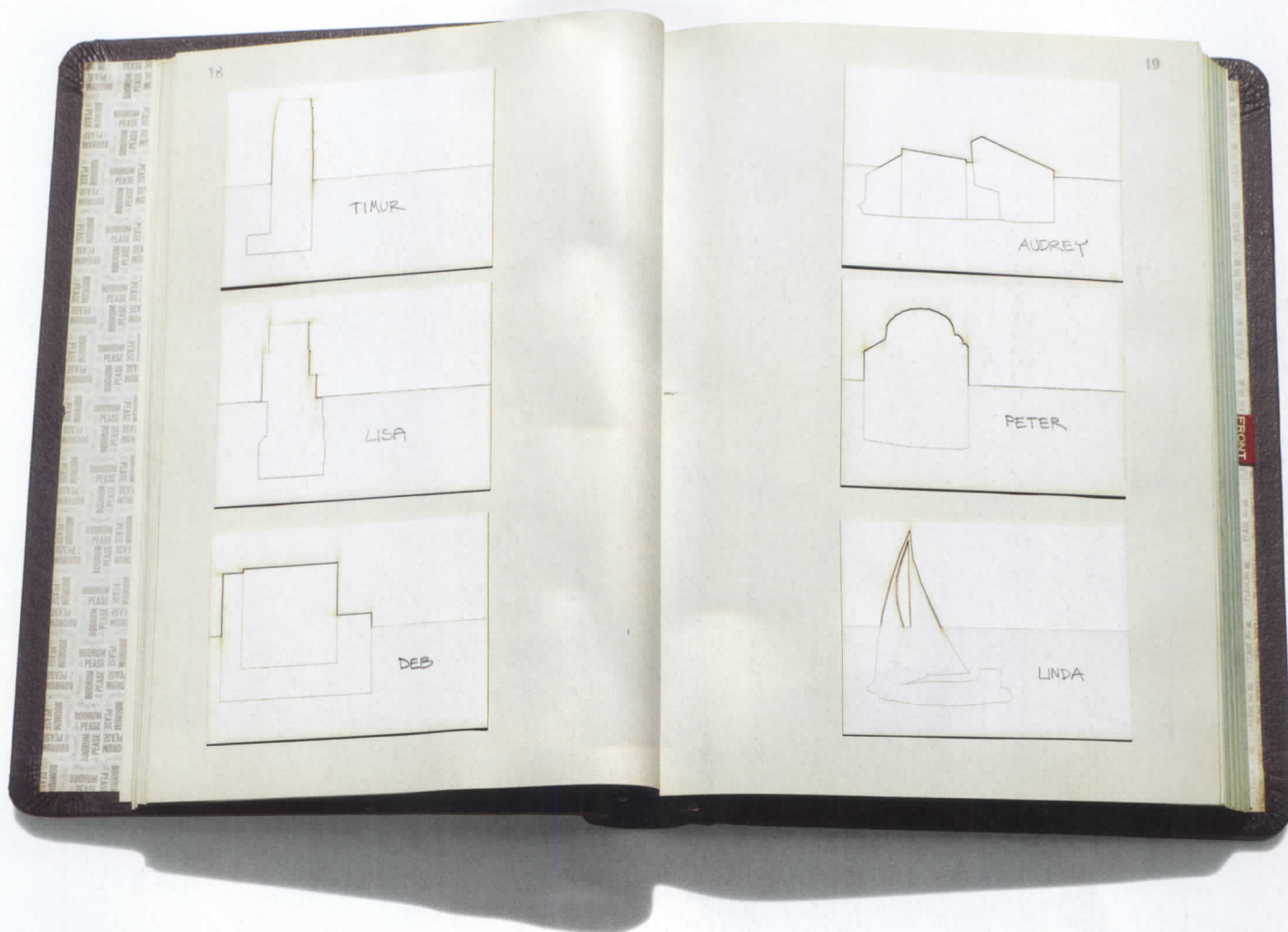
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By the Book



Architect Deborah Berke has maintained a ledger full of ephemera that details memories of every dinner party she's hosted for the past fourteen years. Here she shares a few pages and stories of evenings past.



“The summer I built my house on Long Island, in 1999, we went to dinner at the home of a professor who’d collected notes or sketches inside chemistry notebooks after every party he’d attended for the past 30 years.

When we got back home I said to my husband, ‘What better way to inaugurate our new house than to document all the events that will happen there?’ So we began keeping track of our own get-togethers, pulling out the camera at the end, when the table was a mess and everyone had had a bit to drink. My then-four-year-old daughter was given the task of making the place cards. We drew diagrams and talked about who should be next to whom. We make it

family affair. Now, we look back through the book, and we have Polaroids of the same people—in some images they have brown hair and in the later ones they are all gray—and we can chart the evolution of a lot of friendships.

The place cards shown here were laser-cut in my office. When folded in half, each one becomes the outline of a signature structure or object relating to that particular person, like a pop-up book. Our system for entertaining is ever-evolving—we’ve been working on it in some fashion for 18 years now. We’re pretty good at it. We can throw a smart dinner party together quickly and have it look special. Most architects I know like to entertain.”

Architect Deborah Berke in the sun porch of her Long Island home, next to a teak table of her own design, surrounded by vintage Bertoia chairs.

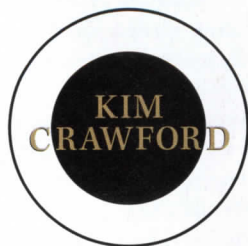


Photos by Tom Schierlitz

No. 2 of 3
ALL A-FLUTTER AT THE PIANO BAR
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Alberta Aerie



Edmonton architect Vivian Manasc's 19th-story rooftop penthouse is a bright spot—and a model green building—in a city where downtown living is rare.

Project: Cambridge Lofts Penthouse
Architect: Vivian Manasc,
manascisaac.com
Location: Edmonton, Alberta



A 2011 visit to the New Cambridge Lofts building in Edmonton, Alberta, started out as purely business for architect Vivian Manasc. Her firm, Manasc Isaac Architects, had been hired to do a technical evaluation of the former office building-turned-condo complex. But while looking for heat leaks on the roof, things got personal.

Manasc spotted a long-vacant shell of a mechanical room, took in the views—of the North Saskatchewan River and city skyline—and her design mind started reeling. “I’d been an architect for 30 years and had never done something for myself,” she says. “We’d been looking for a place to live downtown, and this was an amazing space.” After a return visit with her husband and a bit of wrangling over the price, the rooftop plot was theirs.

She stripped the mechanical room down to its steel frame, rebuilding it as a 2,500-square-foot two-bedroom loft that horseshoes around an existing elevator core. The penthouse is designed for near net-zero energy consumption: Solar panels generate electricity and waste heat emitted by the elevator core warms the space passively. Manasc then clad the exterior with triple-glazed windows and colorful back-painted glass panels that help achieve her central goal: a house that’s “striking from a distance, and also delightful to live in.” The idea, she says, is to show a new approach to housing in Edmonton, where inner-city dwelling is still a relatively new concept. “We want people to pay attention,” she says. “We want to start a conversation about living downtown.”

DESIGN PORTRAIT.



Anne, the creative director, and the two loves of her life: Jacob and Michel. Michel is designed by Antonio Citterio.

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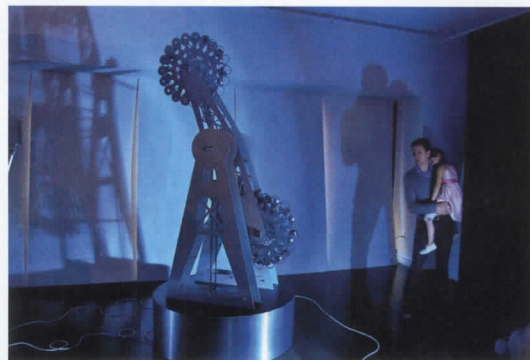
The Ringmaster



In February, Murray Moss closed his landmark SoHo design emporium to open a smaller headquarters. Now he's pursuing a new agenda: marrying art and design in a 21st-century *Wunderkammer*.



Visitors watch Cathy McClure's *Midway* installation at Moss Bureau (below). An auction that Moss is planning for October is "the most hugely complicated thing I've done," he says. He'll be pairing objects like a Doug Argue painting and a Julien Carrettero bench (bottom), which both work in a "similar vocabulary of imperfect striation."



How are you using this new office, Moss Bureau?

I'm consulting, representing artists' works and finding new outside venues for them, and using the bureau as an exhibition space. During ICFF, we installed *Midway*, by Cathy McClure: a spinning carousel and a giant Ferris wheel, each 10 feet in diameter with strobes. It's all motorized, and the flashing lights project shadows so it looks like a circus. It's kind of complicated, and it turns out I couldn't load it into the elevator.

You're going to force a lot of interactions by creating a performance arena out of such a small space.

It's much more private. When we had the store, 2,000 or 3,000 people would show up to events—obviously we can't do that now. But because we are not a store, we don't have to follow the rules. We are more one-on-one here, which is the point of the bureau.

So what's next for Murray Moss?

I will be consulting with Baccarat about their DNA and core identity. With the

team in France, I'll go through and edit the product lines, culling work from their glorious past and exploring new technologies for future applications.

What project are you most excited about now that you have time to play?

Moss, the auction. This will be me pairing 100 lots of something "design" with something "art." It's what auction houses call a celebrity sale, and they are giving me total control. I will write the catalog, which will be a trip because I decided not to go with an art director and just do it in-house. I'm not an academic.

How do you define the relationship between design and art?

I have to break that barrier. I want to end the argument that art does not equal design. This segregation has to stop because it's false. A design object can become a wall piece, and art, which is flat, can be seen in two or three dimensions. When you take it off the wall, does it become design?

And I want to make an example of decorating where you match a Damien

Hirst [painting] to your chair and vice versa. What's wrong with it? I want to have that conversation. I'm going to get into a lot of trouble.

Any plans to host a salon series at Moss Bureau?

I was scheduled to do a salon, then I canceled, because where am I going to sit if I have 24 people over, plus a Ferris wheel?

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Trailer Flash



Most folks who kit out a vintage Airstream intend to take it on the road, but Burton Baldrige's design—a hip new green room for one of the most respected music venues in Austin, Texas—is happy to stay put.



The long sofa, bar, and television (above and inset) were obvious choices for a pre-show hangout, but how to achieve the continuous curve of the revamped Airstream's interior was not. Baldrige and his team labored to find a kind of wood that would accept the serious bend before hitting on mahogany veneer. As for the new entry, he imagined it as a "modern *I Dream of Genie* bottle."

In 2011, the venerable downtown Austin club Stubb's asked architect Burton Baldrige to turn a decrepit trailer it owned into a green room. Then, after some initial deadlines came and went, the bar's brass called to say they would need the new lounge by the time the first group took the stage at the Austin City Limits Festival—just three weeks away in the middle of the hottest summer in Austin's history.

Stubb's—with its outdoor and indoor stages and a barbecue restaurant—is housed in a 19th-century building that just happens to sit in a floodplain. So any changes to the existing green room setup would mean either meeting 21st-century building codes or creating a temporary structure. "That doesn't mean the green room has to be easy to move, it just has to be able to," Baldrige says. The 31-foot 1970s Airstream with a rotten floor would have to do.

Baldrige teamed up with fellow Austinite Branson Fustes of Pilgrim Building Company to cover the interior walls with long strips of mahogany veneer that would show off the trailer's retro curves. They also built

a bar in one end, secured a flat-screen TV to one wall, and lined the other with two narrow couches.

But Baldrige's most impressive architectural move is the arresting new doorway. "I hated having to crouch down to walk inside an Airstream," he says. So his team took out the original door and cut a six-by-six-foot square in the side of the trailer. Using quarter-inch plate steel, they built a commanding entryway with a door made out of tempered glass, which lets in daylight and helps the small interior feel less cramped.

The new doorframe was so heavy that when Baldrige and his crew towed the trailer to Stubb's he feared it might roll over. "I was even more worried about the crane," he says, which lifted the Airstream from the street, over the building, and into the patio behind the outdoor stage. But that maneuver too went without major incident.

As directed, construction finished just before global superstar Manu Chao was scheduled to arrive. "We were sweeping it out at 4:45 p.m.," says Fustes, "and the band was supposed to walk in at 5." —Addie Broyles

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In the Hearthland



Hufft Projects carves out a sunken seating area in an outdoor scheme designed for entertaining.

Project: Curved House
Architect: Hufft Projects, hufft.com
Location: Springfield, Missouri



For the residents of Curved House—so named for its U-shaped plan that wraps around an expansive, Japan-inspired patio—a summertime shindig typically involves splashing around the pool in the afternoon, barbecuing in the evening, and gathering around a custom fire pit as the sun goes down. “Climbing down into the pit feels very intimate,” says architect Matthew Hufft, who modeled his design after the recessed conversation areas popular in 1960s and 1970s interiors.

“We didn’t want the pit to be an obtrusive contraption sitting in the center of a zen-like courtyard,” he explains. Its low profile complements the outdoor area, designed in collaboration with Weston, Missouri-based landscape architecture firm 40North. Taking cues from a slatted screen applied to the house’s facade, Hufft Projects applied a ring of ipe wood around the perimeter of the pit and designed and fabricated removable powder-coated aluminum benches upholstered in Sunbrella fabric.

Edwin Blue’s Rise Lounge chair and ottoman are made from FSC-certified machiche and polished stainless steel.

BLUE STEEL

Edwin Blue debuted its first collection at ICFF in May, though it’s been in the works since 2008. Longtime friends Matthew Hufft and Clayton Vogel were designing so many custom pieces for their architectural projects that they decided to create a line of furniture inspired by mid-century design. “We

saw a lack of timelessness in contemporary American design,” says Vogel. “There’s a lot of playfulness and whimsy—and that’s great—but we didn’t want to stand out that way.” The enduringly crisp result is a line of detail-driven, craft-oriented furniture, all made by hand in their Kansas City, Missouri, workshop. edwinblue.com





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Home Cooking



What if anyone could set up a cafe or a bar in their home, serving strangers specials du jour from their own kitchens? In Finland and beyond, a grassroots movement called Restaurant Day is growing.



On Restaurant Day, customers find restaurants' addresses online, and pay around \$12 per person. Residents serve anything they wish, ferrying the food by any number of ways—from lowering sandwiches by basket to inviting patrons into their homes and handing them plates.



“There are a lot of regulations in Finland, particularly for establishments serving food,” says Timo Santala, who alongside friends Antti Tuomola and Olli Sirén decided to hatch a plan that would allow any citizen, for one day only, the chance to indulge in a very common daydream—opening a restaurant of one’s own—without worrying about the rules. “We were three people who were good at getting people excited about things, organizing everything from festivals to urban interventions.”

The trio planted the idea on Facebook and watched it explode. “We didn’t ask permission; we just encouraged normal people who are enthusiastic about food,”

Santala recalls. “It could be referred to as a sort of slight civil disobedience.”

The first Restaurant Day in May 2011 launched with 40 pop-up food depots springing up in 11 different Finnish cities. “People were serving everything from frozen pizza and ‘candies of the season’ to experimentations in molecular gastronomy served from a hot-air balloon. Great creativity happens when there are no limits.”

Today the movement has grown to a four-times-per-year event, and Restaurant Day has spread to 19 countries and counting. “The whole atmosphere is about creating a one-day carnival, something extraordinary,” says Santala. “It’s a chance to see how people really live, see how people really eat. The very concept of a traditional Finnish home is changing, and that’s a good thing. We’re trying to change the face of Helsinki completely.”



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This Week from Dwell

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This week we bring you a **little red house** in Seattle that makes a big statement. Next, check out the **highlights** from our first ever **Dwell Design Lab!** We love the architecture and style of the **Hotel Americano** in New York City, but for one New Yorker a small **getaway** outside the hustle and bustle of the city is just the ticket. And join us in **conversation** with **ArtSpace** founder, **Catherine Levene**.

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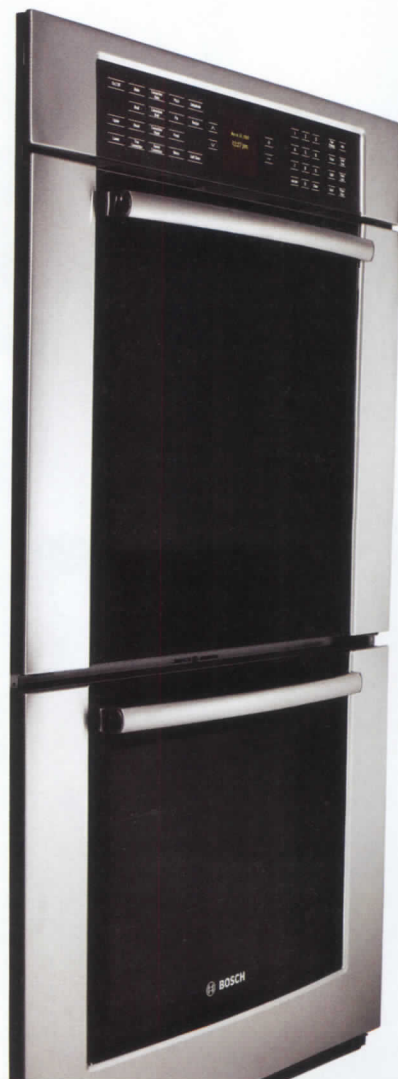


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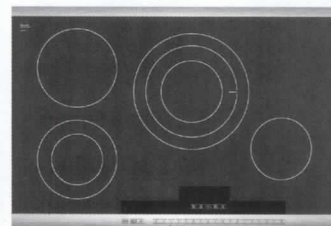
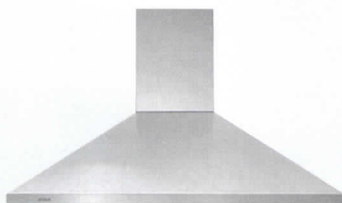
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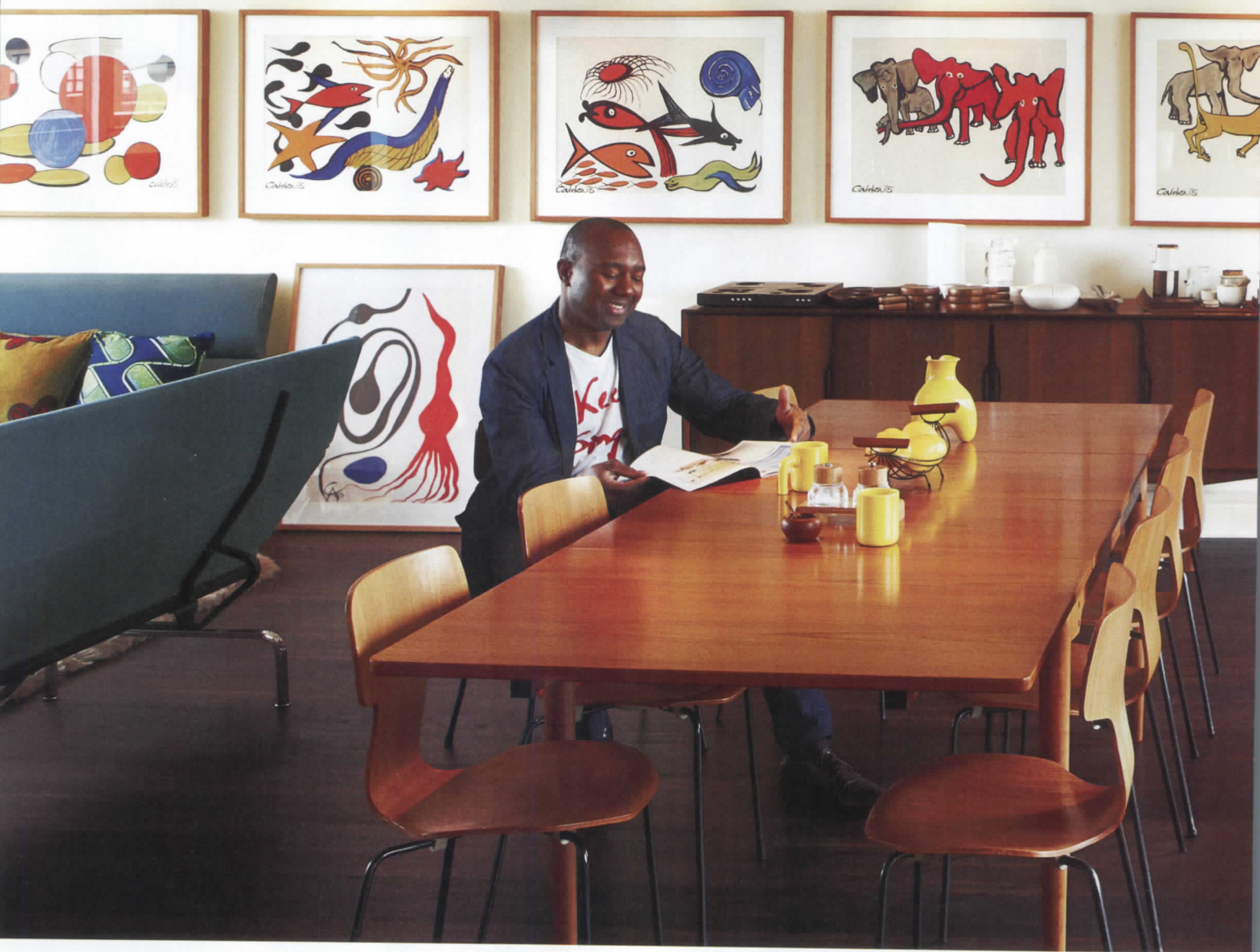
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Designed for Dialogue

Dr. Kenneth Montague's Toronto loft is both home and art gallery—and the ultimate party house, thanks to two kitchens, a rooftop deck, and no shortage of conversation pieces.

As told to Alex Bozikovic
Photos by Naomi Finlay



A Vespa-riding dentist and curator, Dr. Kenneth Montague is one of a kind—and his home is equally unique. His office treats top Canadian creatives, and after hours he heads Wedge Curatorial Projects, which produces exhibitions and discussions with artists who focus on black identity. Here, he tours us around his penthouse near downtown Toronto.

This place is a reflection of the duality in my life. I'm a dentist, and also I have this work with Wedge as a collector, curator, and collaborator. I started the gallery in another apartment, where I lived in the late '90s, a really minimal loft. It was awesome, but it didn't work for me. I'm a collector, and I've gotten to a certain age where I just accumulate things. Then I found David Anand Peterson,

an architect who was designing this six-story courtyard building. I worked with him to customize my place, basically to design it from scratch. He came up with a layout based on how I live that makes the house a mixture of public and private and inserts living and gallery space throughout the two levels.

We made an early design decision to reverse the traditional order of the

A suite of framed Alexander Calder lithographs, commissioned from the artist by Montague's aunt and uncle, holds court in the open-plan living room, dining area,

and kitchen, alongside a Finn Juhl dining table, vintage Arne Jacobsen chairs, a Nelson Platform bench, and a sculptural chandelier by Omer Arbel for Bocci.



space, to guide people right upstairs, bypassing the private first-floor bedrooms. That was because the roof deck and garden, that very big public area for entertaining, was on the second level, so we put the open-plan living room, dining area, and kitchen up there. There are two kitchens, actually: one outdoors on the roof, and one indoors, with this really industrial-looking Bulthaup island where I'm able to have a dialogue with guests while I'm cooking. I've got art in there on the counter, too. I really want to say to people, "Don't take art so seriously."

The rooftop deck was originally going to be for the entire building, but I made a deal to have it all for myself. There's a barbecue out there, and this sauna that David designed. When I have friends over, we might go outside, have a drink, and go into the sauna.

Being a dentist and a collector are both important parts of who I am. I'm also on several boards of local and international institutions like the Art Gallery of Ontario, Tate Modern in London, and the Toronto Photographers Workshop. Last year I had a fundraiser for TPW at the house and had 60 or 70 people up on the roof. With all the lights and that view of the Toronto skyline, it's a special place for a presentation.

Like most collectors, I have a lot of stuff: photography, paintings, sculpture, design objects, my collection of salt and pepper shakers, my records. I've got valuable paintings and historic photos next to tear-outs from magazines. These things all together tell stories and reflect my passion about black culture and about modernism. It's a very intimate experience that I hope will help people leap to the idea that they can do it themselves. It's not about income; it's about a certain openness and a certain creativity in your life.

Even though this is an apartment, I think of it as a house; it has those qualities, with two levels and all the outdoor space. At 1,950 square feet, it's large, but it doesn't have many divisions. It was David's idea to make the office double as a guest bedroom. If I have guests staying with me for a week, I give them their own wing of the house. They can sleep

"I've got art on the kitchen counter. I really want to say to people, 'Don't take art so seriously.'"



At a recent gathering, a reception for the staff and friends of the Ryerson Image Centre, a photography gallery and research facility set to open in Toronto in

late September, guests mingled on Montague's 1,600-square-foot roof deck (top) and admired his collection of contemporary art. Montague, an avid musician,

keeps his guitars at the ready (above right) and approaches parties as "a hybrid experience where the music mix goes from Alice Coltrane to Afrobeat to Arcade Fire."



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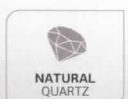
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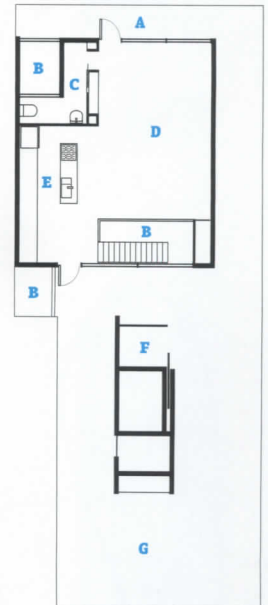
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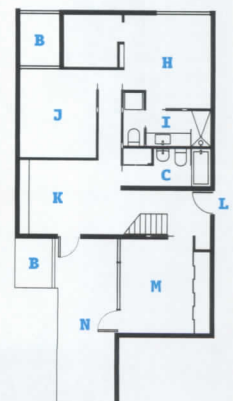
“When I have parties, there’s always something to get people talking.”

**Montague Residence
Floor Plans**

- A Patio
- B Open to Below
- C Bathroom
- D Living/Dining Area
- E Kitchen
- F Sauna
- G Outdoor Dining Area
- H Master Bedroom
- I Master Bathroom
- J Study
- K Library
- L Entry
- M Bedroom
- N Balcony



Upper Floor



Lower Floor

Architect David Anand Peterson designed the custom millwork and shelving in Montague’s kitchen. The stainless steel island is by Bulthaup. The stools are vintage and

were designed by Erik Buck. Montague was thrilled to spot the same ones adorning Don Draper’s apartment in the latest season of *Mad Men*.



Tango



California Armchair



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Pera Stool, El Beso Restaurant, Bosphorus in Istanbul



there, enjoy the books in the library, get their food in the kitchen, smoke cigarettes out on the deck. It has worked well for family members, for friends, and for visiting artists.

I have two rooms devoted to books. The art library is by the front door, with books arranged by subject—African art, photography, and so on—plus a credenza by Castor Design and a collection of stools, a few of them from Africa. One is an Ashanti animal stool from Ghana and another is by a contemporary artist from Senegal, and it's made out of an oil drum. Kids tend to hang out here on the stools. They're comfortable, and they also say something about where contemporary art is at in Africa. The second bedroom, which also functions as a library, has Vitsoe shelving and houses my design book collection.

There's a tour of the collection that I give that takes you from the front door, through the library, and ends in the living-dining area, where you see my Calder lithographs. Then I tell the story about my Uncle Charles and my Aunt Edith, who knew Calder and commissioned these pieces just before he died.

Along the way you pass my guitars, bass, and stereos. A lot of people—including my architect at first—don't understand why I have the stereos out. He said, "Hey, why don't you build them in?" But it's a joy to me to have a place to put out these old tube amps. Music is an important part of my life. I have been in multiple rock bands and used to be in a reggae-rock group called One, playing guitar and trombone and doing some toasting.

When I have parties, there's always something to get people talking. Just as often as it's the art, it's somebody looking at the album covers in my record collection. The house is a very naked expression of my self, and people relate it to their own lives. Gatherings here can be a very rich experience, a collective discussion around art history, music, food, and fashion. It takes on a sort of salon atmosphere. But the space is very homespun, even though it is also very contemporary. And that's by design. It's supposed to be a home first. ▮

The kitchen (top left and right) takes on a gallery feel. *Shopping Mall Fruit Basket*, a painting by Peter B. Hastings, shares space with a special-edition Royal Copenhagen

tea set and a photograph by Tokyo-based artist Keith Ng. In the library (above left), Douglas Coupland's *Spectra* sculpture sits next to a century-old helmet mask

from Burkina Faso. Montague arranges his objects with a sense of humor. Custom shelves (above right) display his collection of salt and pepper shakers.

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“Gatherings here can be a very rich experience, a discussion around art history, music, food, and fashion.”



Montague's office (top) doubles as a guest room thanks to a Murphy bed that folds out to reveal shelves stocked with design magazines. The painting is *Untitled*

(Corner Rainbow) by Elizabeth McIntosh. Books pepper the apartment, but most are housed in two libraries, one of which is dedicated to art and photography (above

left and right). It also features a Palms lounge by Dutch designer Frans Schrofer and the painting *Any Number of Preoccupations* by Lynette Yiadom-Boakye.

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Conversation Starter

To create an instant sense of warmth and intrigue in the entryway (right), Montague hung a remarkable artwork by Paris-based photographer Meyer that shows three African moviegoers looking upward. Just above it is a chandelier from Bocci, designed by Montague's friend Omer Arbel. "That installation is really an encapsulation of my interests; it always inspires discussion," he says. bocci.ca tendancefloue.net



Welcome Routine

Architect David Anand Peterson designed inset shelving right inside the front door to hold Montague's bike helmet, hats, and keys. The coat closet, however, is around the corner near the guest bedroom; this allows Montague to immediately escort guests away from the threshold, avoiding crowding by the front door. dpstudio.net

Hidden Storage

The Murphy bed in the guest bedroom sits behind Montague's desk, allowing the compact room to function comfortably for working and sleeping at different times. It's made with customized millwork, Häfele bed hardware, and an Ikea mattress. When it's open, it reveals hidden shelving. hafele.com ikea.com



Going Vertical

In the guest bathroom, a mirror, soap dish, hand towels, and a tray hang from a modular floor-mounted Auto-pole shelf system by Alu. The hardware adds an industrial note to the look of the room and takes up less area than a cabinet. The wall and floor are clad in a stone called Indian granite. alu.com



Art of Lighting

In warm weather, Montague's parties spill onto the roof deck. To encourage guests to explore, Peterson designed two built-in light fixtures, made from LEDs behind white acrylic panels, that cast a dramatic glow across the sauna's custom-made wood door, designed by Peterson and crafted by carpenter Daniel Liebster. dlfc.ca



Make It Yours

For more information and resources, see Sourcing on page 118.

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▶ multi-slide door ▶ pocket door ▶ bi-fold door ▶ sliding glass door ▶ hinge & pivot door ▶ window wall

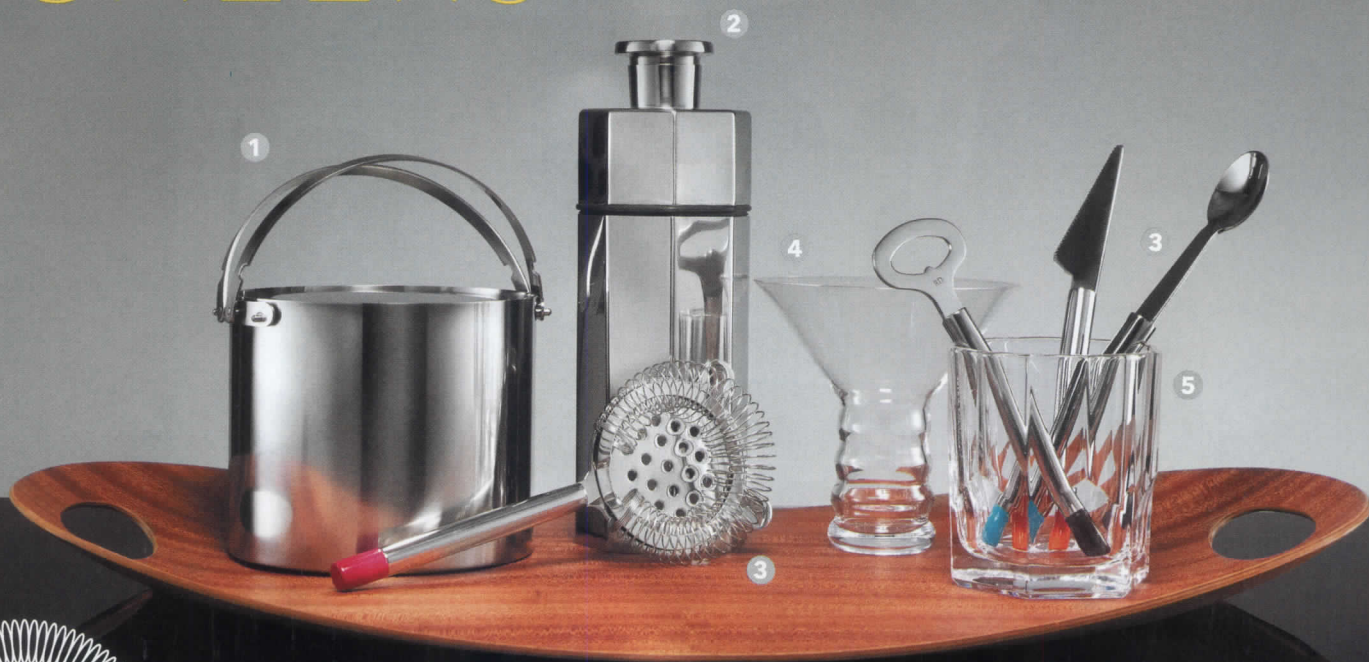


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By Diana Budds and Kelsey Keith
 Photos by Spencer Higgins

THREE CHEERS

The main course of a meal might receive the oohs and aahs, but as any host or hostess will attest, it's the beverages that fuel a party and get the conversation going. This selection of barware will surely make your next gathering the talk of the town.



COCKTAIL HOUR

1 Cylinda Ice Bucket
 by Arne Jacobsen
 for Stelton
 \$299

Danish designer Arne Jacobsen first created the Cylinda in 1967, and mid-century barware has never looked better. If you're a die-hard modernist and uniform sets are your thing, you might like to know that the collection includes a plethora of other pieces (ice tongs, coasters, serving trays, and more).
steltonusa.com

2 Cocktail Shaker
 by Nick Munro
 \$80

Most cocktail shakers are variations on the same tapered silhouette. Buck the norm with this octagonal option. The vessel boasts a rubber lip to ensure a tight seal with the cap, so shake, shake, shake away.
shopohrne.com

3 Cocktail Collection
 by Royal Doulton
 \$72 per four-piece set

Yes, the same Royal Doulton known for traditional floral-printed china churns out these mod stainless steel cocktail utensils. The set doesn't skimp on utility (it includes a strainer, stirrer, knife, and bottle opener) but also doesn't take itself too seriously, as witnessed by the colorful handles.
royaldoulton.com

4 O Martini Glass
 by Riedel
 \$30 per pair

The classic martini glass gets an unconventional treatment from Riedel, a brand renowned for its dramatically thin yet surprisingly durable pieces (this one happens to be dishwasher safe). Both the thick stem and the bowl hold liquid, bringing the total capacity to nearly nine ounces—which is both a pro (more to drink) and a con (worse hangover).
riedel.com

5 Aspen Whisky Tumbler
 by Nachtmann
 \$63 per set of six

We love the chiseled good looks of this faceted design, in which a series of angular cuts transitions the hexagonal base to the dodecagonal rim. Who would've thought you'd get a geometry lesson along with your nightcap? It's substantial and feels great to hold.
nachtman-online.com

The image features two modern ceiling fans against a solid blue background. The larger fan in the foreground has a spherical, brushed metal motor housing and five wide, flat, light-colored blades. A smaller, similar fan is visible in the upper left corner. The background is decorated with faint, concentric white circles centered around the larger fan's motor.

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WINE TASTING



1 Resin Champagne Bucket
by Tina Frey Designs
\$190

This bucket looks ceramic, but appearances deceive—it's constructed from a super-lightweight resin. The dimpled surface, rough edges, and leather handles lend nice tactile qualities. shophorne.com tinafreydesigns.com

2 Hex Bottle Opener
by Jacoli & McAllister
\$48

It's brass, geometric, made by one of our favorite up-and-coming studios, and it's not attached to a key chain. Need we say more? shop.thefutureperfect.com

3 Lempi Glass
by Matti Klenell for
Iittala
\$65 per pair

A casual wine goblet, Lempi has a wide mouth that lets in major air flow. Serious oenophiles might turn up their noses at the thick tinted glass, but we're tipping our hats to the

funky, low-slung silhouette and the blue, lilac, clear, and smoky gray (shown here) colors. iittala.com

4 Compose Champagne Flute
by Oneida
\$20 per pair

Okay, okay—while we do appreciate an out-of-the-box champagne flute, we admit traditional silhouettes exist for a reason. This glass has a slightly squared-off base—a detail that says, "I respect the classics but am open to something different." oneida.com

5 Socks Rolled Down Flute
by Marimekko
\$39

This unexpected form is less precious than its blue-blood fluted counterpart. Plus, it comes in pale orange, green, turquoise, and clear. us.marimekko.com

6 Wine Breather Carafe
by Menu
\$50

Don't be fooled by this seemingly simple-looking carafe—the Wine Breather has a few tricks up its sleeve. It holds an upside-down wine bottle in place as it drains, and its silicone

seal functions as a funnel when you need to pour wine back into the bottle. Never fuss with extra gizmos again! surlatable.com

7 Kingsburgh Corkscrew
by Ralph Lauren Home
\$195 per set

This gadget might take some getting used to if you're accustomed to a levered or winged corkscrew. The silver-plated tool made from brass is as heavy as it sounds—good for showing off feats of strength as you strong-arm your bottle of wine open. It also comes with a matching bottle opener. ralphlaurenhome.com





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COFFEE BREAK

1 Borosilicate Espresso Cup by CB2 \$4

Borosilicate is the same type of glass used in chemistry beakers. The cup is lightweight and affordable, but the single-walled glass doesn't offer much protection from heat. cb2.com

2 Porcelain Demitasse Spoons by Studio Nathalie Lahdenmäki \$155 per set of four

The contrasting matte and glossy glazes on these handmade sculptural spoons elevate the everyday coffee or

tea service. They come in round or straight versions (essentially stirrers) and a range of subtle colors (green, pink, charcoal, white, and black) that you can mix and match. muhshome.com

3 Fiesta Mini Disc Pitcher by Homer Laughlin \$14

Fiesta is the sturdy workhorse of tableware and has been around since 1936. We were thrilled to see their new glaze, the reddish-coral "Flamingo" hue released this spring. Disc's petite, anthropomorphic form is shown here in the smallest, five-ounce size. fiestafactorydirect.com

4 Bulky Sugar Pot by Jonas Wagell for Muuto \$48

The oversize proportions of this whimsical sugar bowl and its companions (coordinating teapot, creamer, cup, and cookie jar) evokes a grown-up version of a child's tea set. shop.thefutureperfect.com

5 Oskar SoftBrew Coffee Pot by Sowden for Design House Stockholm \$50

A micromesh filter within this ceramic design ensures a nearly foolproof brew and will give you good earth karma for abandoning paper filters. designhousestockholmusa.com

6 Macaroon Espresso Cup with Saucer by Bodo Sperlein for Nikko \$220 per set of four

Despite the fact that these fine bone china cups feel light and fragile, they survived some not-exactly-delicate handling. The "Macaroon" moniker comes from the glaze, which is saturated in the center and thinner toward the edges, just like its namesake. nikko-bodosperlein.com



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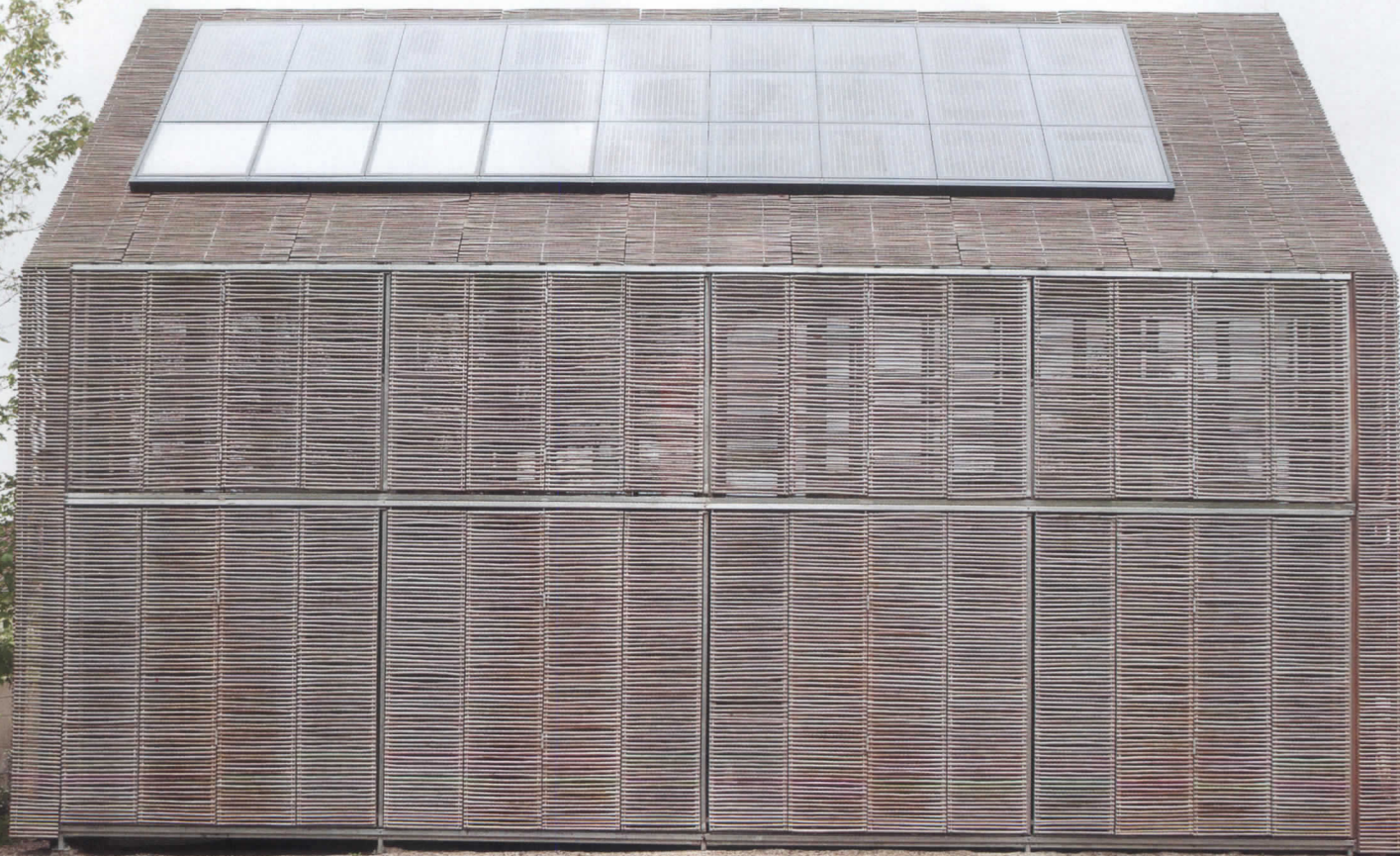
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Among the first Passive Houses in France, this bamboo-clad farmhouse by the Parisian firm Karawitz Architecture brings a bit of green to tiny Bessancourt.

Passive Progressive

By Anne Stark Ditmeyer
Photos by Nicholas Calcott



When architects Milena Karanesheva and Mischa Witzmann—the married couple behind Paris-based Karawitz Architecture—decided it was time for more space, they knew that they’d have to move their private lives outside of the French capital. After much research they settled on the small town of Bessancourt, about 17 miles northwest of Paris,

because it offered an easy train ride into the city and a five-minute walk to the Montmorency Forest, ideal for their two young kids. But as for the house they’d live in, as Karanesheva puts it, “We wanted to use the opportunity to experiment.”

They commenced building in 2008, with German Passive House standards as their sustainability

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polestar. By construction's end they had created a 1,733-square-foot home that uses only 4,200 kilowatt-hours per year—about a tenth of what a conventionally constructed house in France might use. With no other means of heating or cooling than those generated by the structure—a tenet of Passive House design—the new home is modeled on the French country dwellings of the area. Regional aesthetic codes also made their presence felt—out went any plans for a terraced roof, in came the barnhouse slope—but the resulting bamboo-clad abstraction of a farmhouse makes a strikingly modern addition to the rural landscape.

Though there are now more than 20,000 Passive Houses worldwide, when the Bessancourt abode was completed, it was just one of a few in France. And in an effort to further spread the green gospel,

Sun Volt

With the roof angled at 43 degrees, the architects lined the southern slant of the house with solar panels to collect as many rays as possible. Karanesheva and Witzmann started with four, but then added 23 more, all by Systaic; the company gave them a deal since theirs was its first installation in France. The panels now collect far more energy than the home actually needs, a precious resource that the pair sells back to the power company. systaic.com



Karanesheva and Witzmann have hosted many open houses for guests (including the mayor of Bessancourt and visitors from 20 countries) interested in learning more about the unusual structure. Three years later, Karanesheva smiles when she says, "The neighbors just covered their roof with photovoltaic panels." »

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Dividing Line

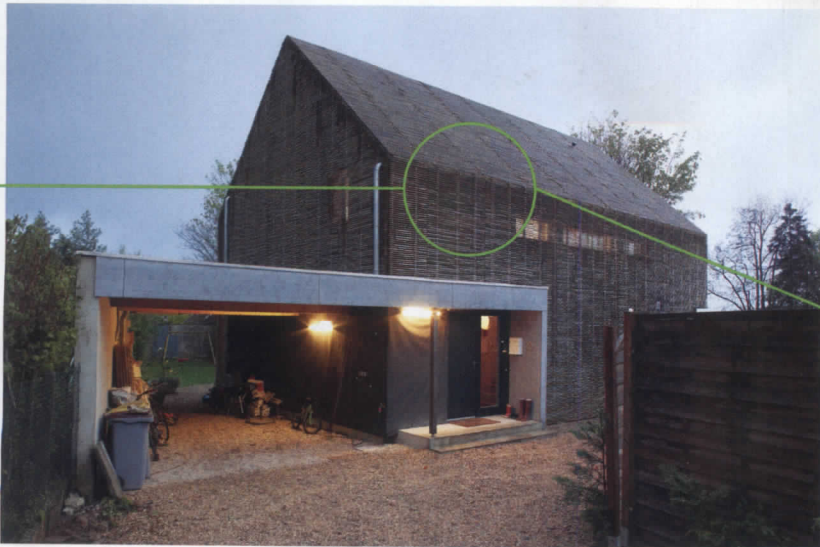
The home's central "spine," which Witzmann describes as "the backbone of the house at a load-bearing and technical level," serves as the structure's organizing principle. It groups the ventilation system and the majority of the electrical networks together and centralizes much of the home's storage. By siting the living spaces on the south of the house so that they take advantage of the natural light, and placing the sanitary and service rooms on the north, the architects make the most of a smart passive solar layout.



Silvered Screen

Stunning bamboo covers the house on all four sides, its lattice making up a striking set of adjustable screens that allow the residents to modify the facade to suit the weather. Karanesheva and Witzmann tested a host of materials, but bamboo had the aesthetic and green cred they were after.

All told, they hung some 28,000 linear feet of the material with the larger sections composed of around 250 stalks. Each pole is threaded with galvanized steel wire and separated from the next by a small aluminum spacer. A highly renewable resource, the untreated bamboo has aged over time; what started as yellow-green has turned into a muted gray just a year after completion. ▶▶



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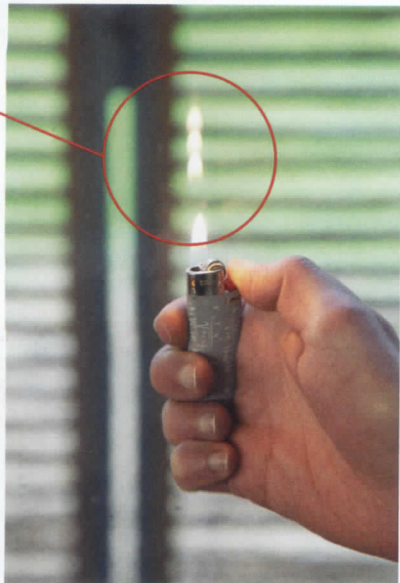
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Triple Plays

One key to the home's efficiency is a tight building envelope that keeps the heat inside. Triple-paned windows by Optiwin (check out the three reflections of the flame below) and well-sealed frames do the trick. optiwin.com



Showing Off

In a nod to what they describe as "constructive truth," the couple made the decision not to hide the technical elements that contribute to the home's green attributes. And by displaying all the sustainable features in the walls, it's "easier for our clients to understand the system when they visit the house," says Witzmann. They incorporated the Genvex ventilation system's double-flow ducts into the

home's interior, exposing them at various points as they run through the house. In addition to looking pretty, they distribute clement fresh air; temperatures hover around 66 degrees Fahrenheit in the winter and 71 degrees in the summer, never going higher than 78. And yes, Karanesheva assures, "you can open the windows of a Passive House." genvex.co.uk



Light Line

The pair selected fluorescents in the kitchen and dining area for their energy efficiency, low cost, and clean aesthetic, echoing the bamboo screens outside. The Spina pendant above the table is from Ribag Licht and complies with very green Swiss Minergie standards. ribag.ch



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American Pastoral

By Alissa Walker
Photos by Catherine Ledner

Project: Hidden House
Architect: Standard
Location: Los Angeles,
California

Laura Gabbert and Andrew Avery relax on a vintage sofa beneath large-format photos of juniper bushes by Maegan Hill-Carroll. Their home (opposite) is clad in stucco and redwood, evoking the rustic charm of their lush seven-acre site.



@ Extended slideshow with more photos of the house and garden at dwell.com/magazine



It was that idyllic moment every party host savors: the electrified hush right before the first guests arrive. The food was plated, the wine chilled, the iPod cued. Ingrid and Jane Avery, seven and ten years old, were handling the flower arrangements. Standing at a long stainless steel island that runs the length of their kitchen, they tucked candy-colored ranunculus, anemones, and scabiosa into wide-mouthed mason jars.

About 25 guests—many of them writers, filmmakers, and designers, plus their children—began to gather in the warm April afternoon. Their cars rolled slowly down the dusty canyon road scented with pine needles and citrus blossoms toward Laura Gabbert and Andrew Avery's home in the hills of Glassell Park in Los Angeles.

The couple bought the seven-acre property in 2003 and hired architects Jeff Allsbrook and Silvia Kuhle of L.A.-based firm Standard to reimagine the existing ranch house as a sustainable home engineered for entertaining. The place had been marketed as an "artists' residence" in real estate ads. "I had never seen a piece of property like this in northeast L.A.," says Gabbert of its rustic charm. "People who have lived here forever told us that they used to see horses here," adds Avery. The horses are gone, but it's still technically an artists' residence: Gabbert is a documentary director who has made the films *No Impact*

Man and Sunset Story, and Avery is a writer who also works for a native-plants wholesaler.

Standing among party guests in the kitchen, helping themselves to gluten-free sandwiches, lasagna "cupcakes," and garden-fresh cocktails, architects Allsbrook and Kuhle describe how, using the L-shaped footprint of the existing home, they laid out two long rooms—a living area and a kitchen—that blend the social hubs of the house into the natural environment. "We created outdoor rooms on either side of the house," says Allsbrook, pointing to large pivot doors that bracket the living room and open onto patios set with upholstered outdoor furniture and a long wooden dining table. In the kitchen, sliding doors disappear completely into the walls. Windows in the bedrooms and office are placed on the top third of the wall, a trick Allsbrook and Kuhle gleaned from Le Corbusier. "He would put windows high to cut out the foreground and give you a view toward the distance," Allsbrook says.

In a house built for entertaining, durable materials are key, according to the architects. The kitchen countertop is made from industrial-quality stainless steel so it can take a beating from cooking and crafts. Flooring is reclaimed end-grain block wood from Oregon Lumber that creates a rich texture and hides those inevitable scratches from shoes and the family's three dogs. Much of the furniture comes from

A family room off the kitchen (above) is stocked with pieces from Room & Board, including the Wells sofa and gray Cable rug. The hanging sculpture is by Rebecca Niederlander and the quartet of paintings is by Babak Emanuel.



Hidden House
Floor Plan



- A Master Bedroom
- B Master Closet
- C Master Bathroom
- D Kitchen
- E Playroom
- F Entry
- G Bedroom
- H Living Room/Dining Room
- I Bathroom
- J Laundry
- K Garage
- L Office
- M Deck

The sliding doors on either side of the living room (top) and along the kitchen (below) open all the way, allowing the breeze from the canyon to spin right through the house. Standard arranged the two main living spaces in an L-shape to maximize a sense of transparency.





Gatherings at the house tend toward the casual, with kid-friendly hangouts on the back patio (left) and floral arrangements plucked from the family's flower farm (below). Daughters Ingrid and Jane catch up with their grandparents on the Room & Board-furnished front deck (opposite, top left) and play on a bedroom floor made from reclaimed end-grain parquet from Oregon Lumber (opposite, top right). In the open-plan kitchen (opposite, bottom), bowls and platters by Heath Ceramics and bamboo trays and tongs from Design House Stockholm decorate the farm-to-table buffet on the steel-topped ApplePly island.

Minneapolis-based Room & Board, owned by Gabbert's parents, Martha and John.

As the house neared completion, Gabbert and Avery tried to tame the lot, a hodgepodge of fire-hazardous scrub, black walnut trees, elderberry bushes, and neglected tropicals. But the land was uncooperative. "We tried to seed the field with wildflowers," says Avery, shaking his head. "It was us against the weeds."

A serendipitous force intervened a few years later when Gabbert and Avery met urban farmer Tara Kolla, who was looking for a plot of land exactly like theirs. Kolla's Silver Lake Farms is legendary in Los Angeles for its jewel-like cut flowers, sold at area farmers' markets and offered to locals through a "flower share" community supported agriculture (CSA). With limited growing space in her own backyard, Kolla relies on generous homeowners to volunteer their real estate as supplemental acreage. "We develop growing grounds that are totally productive to us but still look lovely so the residents can enjoy them," she says.

In 2010, Kolla deposited 75 tons of compost at the Gabbert-Avery residence, and with the help of a backhoe, an irrigation system, and dozens of volunteers, she transformed nearly a quarter-acre of their property into a flower farm. "This was a perfect solution for us. It's a beautiful way to have it landscaped," Gabbert says as party guests meander about the neat rows of sweet-pea blossoms and electric-pink snapdragons on a garden tour led by Silver Lake Farms volunteers. ▮





Gabbert and Avery pose with Ingrid in their "growing ground," planted and tended by urban farmer Tara Kolla (opposite, bottom) and a fleet of volunteers. Another perspective on the house (opposite, top) reveals a surprising sense of lightness; from certain angles, the structure appears to float above the landscape.





Rolling plucked lavender blossoms between their fingers, cocktails still in hand, the guests return to the kitchen and pick up their conversations. After snipping blooms to sell at the next day's farmers' markets, the volunteers join them, toasting their harvest with mason jars of hibiscus iced tea. As revellers move comfortably through the kitchen, living room, and myriad outdoor spaces, Gabbert marvels at how the house transforms a party into a collaboration with her guests. "Throwing parties is more fun when we get everyone involved," she says. "It's not always organized, but people just jump in and help. We're not super-precious about anything—so why should we be about entertaining?" ■■■



Gabbert Gimlet

Makes 6

- ½ cup fresh flat-leaf parsley
- ½ cup fresh mint leaves, plus extra for garnish
- ½ cup freshly squeezed lime juice
- ½ to 1 cup superfine sugar
- Ice
- 6 shots vodka or gin (Gabbert uses Reyka Vodka or Broker's Gin)
- Club soda (Gabbert uses Gerolsteiner sparkling mineral water)

SIGNATURE DRINK

Whether it's a favorite wine or a memorable cocktail, a house drink makes for a powerful party ritual. Here's a Southern California variation on the Bootleg, a drink that was a Gabbert family standard when they lived in Minnesota.

► Puree parsley, mint, lime juice, and sugar in a blender until smooth. Fill 6 cocktail glasses with ice and shots of vodka or gin. Divide pureed mixture among the 6 glasses.

► Top each glass with a splash of club soda for a bit of saltiness. Stir and garnish with whole mint leaves.





HOW A BAY AREA ARCHITECT WHO TOGGLES HIS TIME BETWEEN THE COASTS FOUND HIS HOME AWAY FROM HOME IN A MODERN MANHATTAN HIGH-RISE

ABOVE THE FRAY

Architect Cass Calder Smith embarked on a gut renovation to join two apartments inside a SoHo building, resulting in a 1,600-square-foot residence. He redid the floors in oak and redesigned the wall of windows that frames views to the east. In the seating area (this page and opposite), a David Weeks armchair is next to a vintage console and Italian coffee table that Calder Smith found on 1stdibs. »

By Kevin Sintumuang
Photos by Brian Finke

Project: Calder Smith Residence
Architect: CCS Architecture
Location: New York, New York





The openness of the space is underscored by largely neutral furnishings. The window wall (left) is surrounded by a Benjamin Moore hue that matches the dark, bronze-colored aluminum frames. In the restrained Bulthaup kitchen, a large-scale photograph of a jet by Jeffrey Millstein is a major focal point. The Saarinen table is from Knoll; the Eames chairs are from Herman Miller. Calder Smith created the custom bookcase (opposite) to delineate the seating area and the entrance hallway. The bathroom, closet, and laundry facilities are on the other side. Once the sun sets, the main spaces are illuminated via pieces from No. 8 Lighting, recessed within a three-inch-deep slot in the ceiling (opposite bottom and this page).

When San Francisco architect Cass Calder Smith decided to expand his practice in the mid-2000s, he needed to establish a New York base where he could both live and work. The move was a return to the bicoastal lifestyle of his childhood—a son of separated parents, he split his time between his mother, who lived on a commune in Northern California, and his father in New York, a writer for the *Village Voice*. After looking at lofts in the Flatiron district and deciding they were too big and expensive for his bachelor self, he stumbled upon a modern building in the then no-man's-land area of Manhattan south of the West Village and north of Tribeca. Calder Smith bought the smallest one-bedroom on a top floor of the building, with views of practically every inch of SoHo in all its water tower-topped glory.

For a while, the space was the ideal pied-à-terre, but then his business grew. After a couple of years,





Calder Smith was spending more time in New York than in San Francisco. It was time for more space. On a whim, before hitting the open-house circuit, he decided to walk down the hallway and knock on his neighbor's door with an offer for his one-bedroom place. The neighbor almost immediately said yes (it was the height of the real estate boom in New York). "I bought it, but for probably more than I should have," Calder Smith admits.

Still, the offer meant he could keep and expand his modern high-rise apartment, located in the quiet, slightly off-the-map, almost-secret neighborhood just blocks away from where he had grown up in the West Village. No need to give up the short walks to Hudson River Park that he loved or the views, which became the focal point of the gut renovation and merger of the two apartments. "Five large windows along one wall allowed me to situate the bedrooms in the far corners of the apartment and have one large space" ▶

"WHEN I ENTERTAIN, I WANT THE KITCHEN TO BE A KIND OF PEOPLE MAGNET."

—CASS CALDER SMITH



For a recent cocktail party, Calder Smith served white and red wine in Alessi glassware. Thad Vogler, of Bar Agricole in San Francisco, devised a custom cocktail

served in tumblers from Spiegla. White platters from Crate & Barrel allowed the food—lox, crudité, and cornichons—to stand out atop the Saarinen table.

in which to relax, entertain, and work," says Calder Smith. Pocket doors to the bedrooms also mean that, when they are tucked away, all five windows allow wider views. "It was really perfect for me," he says.

Visitors naturally gravitate toward the view, so Calder Smith made sure that each window has built-in seating. "Like so many condos, that's where the heating is located," Calder Smith explains. "The units were originally covered with metal, which just looked bad. The bottoms of the windows were around seating height, so I made them into benches."

But an apartment can't be defined by what's outside its windows. "I've worked on a lot of condominiums that have similarly huge views. It's easy to concentrate on them, but if you don't design something as a counterpoint, you really end up with a space that feels *kind of one-dimensional* and mono. You need something more stereo."

Therefore Calder Smith placed "the monolith" directly opposite the windows: It's a kind of multi-purpose room divider, painted in the architect's signature dark blue, that hides some mechanicals and is both a bookshelf and storage space. Its placement fractures the openness of the apartment's main area, creating a hallway where Calder Smith displays his art in a light-controlled setting. The monolith also obscures the entrances to the bathroom and laundry. On the other side, Calder Smith created a seating area around a 1970s chrome-and-glass coffee table scored online and placed a David Weeks sofa within arm's reach of the architect's many tomes. "When guests are sitting there, they're not looking at doors," Calder Smith says. "They're looking at a library."

Though only 1,600 square feet, the apartment's main space feels vast and loftlike, thanks to the minimalist cooking space. "Traditional kitchens aren't





Seafood Tower
 Giorgio DeLuca, the founder of Dean & DeLuca, stopped by the party to build a seafood tower delivered straight from his restaurant Giorgione on Spring Street. Here he shares his tips and tricks of the trade.

- ▶ When buying, establish a relationship with someone with integrity. You gotta know your fishmonger the way you know your hairdresser.
- ▶ When learning to shuck, wear steel mesh gloves for extra protection. And practice to develop the skill. It's not complicated.
- ▶ Know that East Coast oysters—Fisher Island, Wellfleet, Blue Point, Malpeque—are saltier than West Coast varieties.
- ▶ A good oyster knife has to have a beveled edge thin enough to slip into the shell but strong enough not to break. Get a wood handle. It makes a difference.
- ▶ Don't go crazy with garnishes. It numbs the palate and you lose the experience of the seafood.
- ▶ Be prepared to smell every oyster closely.
- ▶ Keep a good supply of crushed ice.

really proportioned to be featured," Calder Smith says, "and upper cabinets are usually clunky, so why show them off? That's why everything in the kitchen is white and as simple as it can be." The architect selected sleek Bulthaup cabinetry, complemented by a large stainless steel island that anchors the space. "I wanted it to be a kind of people magnet."

Speaking of areas that root people in place, there's no formal dining room. Instead, Calder Smith uses Eames chairs and a large Saarinen Tulip table with a black base. "I needed something that could float without relating to a defined space—the ellipse shape allowed this. I typically keep it near the windows as a place to spread out work, but for a dinner, I move it away from the windows and put chairs around it." During a party, of which Calder Smith has had more than a few, the eight-seater is substantial enough to hold everyone's drinks and several towers of fresh seafood and handle kids playing underneath it and even the odd bump or two.

It's easy to forget that what made this apartment possible was an unprompted knock on a neighbor's door. Next came the decision to bookend the space





Calder Smith uses his elliptical table, designed in 1956 by Eero Saarinen for Knoll, as a place for both dining and working. "It's not as heavy as you might think, so it's easy to move around," says the architect. "Plus the base allows room for lots of legs—we've had up to eight people sitting around it at one time."

"WHEN YOU HAVE A GREAT VIEW, IT'S EASY TO CONCENTRATE ON IT, BUT IF YOU DON'T DESIGN A COUNTER-POINT, YOU END UP WITH A SPACE THAT FEELS TOO MONO. YOU NEED SOMETHING MORE STEREO."

-CASS CALDER SMITH

with what are essentially two master bedrooms, resulting in a large and flexible enough space to accomplish any number of environments for living or working. But luckily, for Calder Smith, it functions best for entertaining, and that suits him just fine. "My *real* office is just four blocks away." ■■■

Calder Smith Residence
Floor Plan



- A Entry
- B Bathroom
- C Bedroom
- D Gallery
- E Living/Dining Area
- F Kitchen
- G Laundry
- H Master Bathroom
- I Master Dressing Rooms
- J Master Bedroom



BORREGO SPRINGS ETERNAL

A STORIED 1980 PARTY HOUSE ENTERS A MELLOWER CHAPTER OF INTIMATE GATHERINGS FILLED WITH CANAPÉS, CROONERS, AND COCKTAILS.

By Erika Heet
Photos by JUCO

Project: McKenzie Residence
Architect: Maurice McKenzie
Location: Borrego Springs, California

A long low response to the rugged landscape (opposite), Doug Paton and Stacey Chapman Paton's house is a linear white exercise in modern entertaining.





Every third weekend, Doug Paton and Stacey Chapman Paton leave the bustle of San Diego and head over to their second house at the foot of the craggy Santa Rosa Mountains in the idyllic little Anza-Borrego Desert resort town of Borrego Springs. The open-plan house was built in 1980 in a style that references Le Corbusier's white planes and deep overhangs. Fronted by a swimming-pool courtyard that might have been borrowed from Luis Barragán if he suddenly eschewed color, the small abode is a low-slung stucco love letter to late modernism.

The home's creator, Maurice "Maurie" McKenzie, built only a handful of structures, including offices for his family's duplicating-machine business and houses across California in Mendocino, Pasadena, and San Clemente, where he lived until his death in 2008. Even in 1980, McKenzie's design was radical among

Borrego Springs's Spanish- and Southwestern-style structures. Its 2,500-square-foot layout is perfectly symmetrical: a tennis-court footprint with the living room and kitchen in the center and identical bedroom suites at either end.

In the home's early years, McKenzie and his wife were not only the talk of Borrego Springs—San Diego County's more relaxed answer to Palm Springs—they were consummate, even legendary, hosts. "The daughter of the man who owned the liquor store here told us that when she was younger, she used to deliver a lot of booze to this house," says Doug. "Many neighbors told us there were some wild parties here," adds Stacey. "There are tales of Maurie being spotted from the golf course walking around the house naked. People would fall in the pool a lot at his parties. It was pretty crazy." ■



“GOOD MUSIC AND STACEY’S
COCKTAILS—PREFERABLY MADE
WITH THE GRAPEFRUIT FROM
HER PARENTS’ BACKYARD TREES—
ARE A MUST.” —*DOUG PATON*



Architect Maurice McKenzie designed not just the home’s symmetrical form (seen from the back, above) but the seating in the living room (opposite) too. Warren Platner, though, gets the credit for the Wire series lounge chair for Knoll in the bathroom (left).

STACEY'S PLAYLIST

"I play music 24 hours a day," says Stacey, who has more than 52,000 songs in her digital library. Here, she offers her top-15 swinging cocktail-party songs.

- 1 **Lujon** Henry Mancini, *Mr. Lucky Goes Latin*
- 2 **Soul Bourgeoisie** Jazz Crusaders, *Chile Con Soul*
- 3 **Movin' Wes, Part 1** Wes Montgomery, *Movin' Wes*
- 4 **Jive Samba** Sarah Vaughan, *Viva! Vaughan*
- 5 **Captain Bacardi** Antonio Carlos Jobim, *Wave*
- 6 **Fried Bananas** Cal Tjader, *Solar Heat*
- 7 **The Girl from U.N.C.L.E.** Dave Grusin, *The Girl from U.N.C.L.E.*
- 8 **13 (Death March)** Jimmy Smith & Wes Montgomery, *Jimmy & Wes: The Dynamic Duo*
- 9 **Peel Me a Grape** Anita O'Day/Cal Tjader, *Time for Two*
- 10 **Chitlins Con Carne** Kenny Burrell, *Midnight Blue*
- 11 **Alfie's Theme Differently** Sonny Rollins, *Alfie* (soundtrack)
- 12 **The Cylinder** Milt Jackson, *The Ballad Artistry of Milt Jackson*
- 13 **Un Grão de Areia** Kenny Clarke & Francy Boland Big Band, *Three Latin Adventures*
- 14 **Soul Sauce** Shirley Scott, *Latin Shadows*
- 15 **Fuji** Cal Tjader, *Several Shades of Jade/ Breeze from the East*



Stacey and Doug have assembled a series of vintage vignettes throughout the house: a McKenzie-designed bed and a retro wall-hanging in one bedroom (above); a pair of posters by op-art master Victor Vasarely in the other (left); a side chair by Norman Cherner with its back overlooking the golf course (far left).

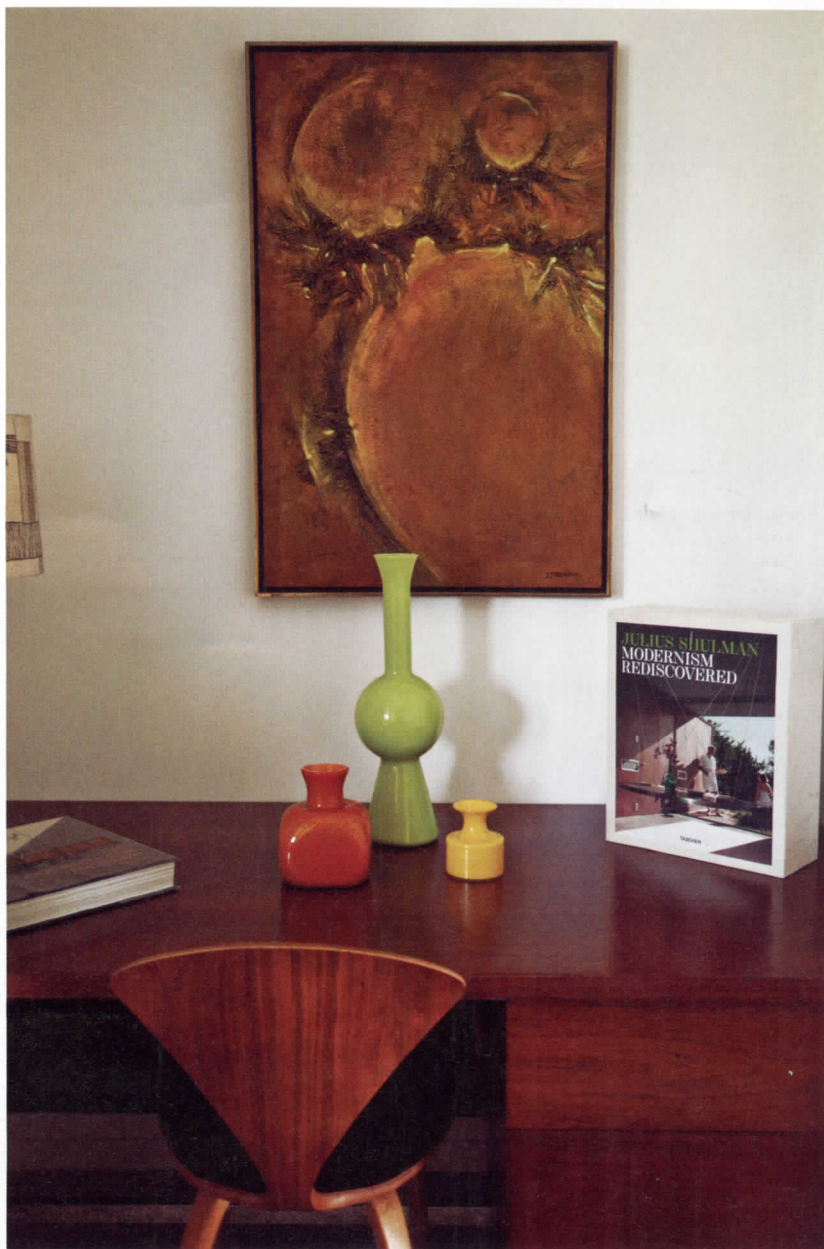
Stacey, whose parents used to have a condo just across the golf course from the McKenzie house and now own a home in the same neighborhood, has been coming to the Borrego Springs area all her life. But the house she used to see from the condo particularly bewitched her in the 1990s, more than a decade after its glory days as party central. By that time, McKenzie was a far less frequent visitor to Borrego Springs and the house went largely unused. Stacey couldn't shake it, however, and recruited Doug, with whom she runs her family's commercial kitchen appliance repair business, to help investigate.

"We used to sneak in—which was quite easy because the gates were stuck open and no one was around—and sit in the courtyard and say, 'Wouldn't it be nice...,'" says Doug, who met Stacey more than 30 years ago while stationed in San Diego with Great Britain's Royal Navy. Stacey began writing to McKenzie, expressing her desire to buy the place and after several years of letters, phone calls, and visits to San Clemente, McKenzie finally agreed.

Doug and Stacey, who are empty nesters with their daughter Jennifer off working and traveling in central Asia, have ushered in the second act of entertaining in the house, hosting intimate gatherings with family, friends, and fellow modernists. "I remember Maurie telling me, 'I built this house the way I wanted it—I wanted people to come party in it, but I didn't want them to stay too long,'" Stacey says, laughing. "I think when we bought it in 2003, the house breathed a heavy sigh of relief," says Doug, who notes that he and Stacey's gatherings tend to start around sunset and are limited to around a dozen guests.

Stacey, who is preternaturally chic and often decked out in a festive, floor-length vintage hostess gown that complements the bossa nova she favors, has left McKenzie's vision intact, save for a few necessary upgrades. The carpet is original, as are the clean-lined camel-colored sofas that were made for the house. The Japanese-style pocket doors separating the main room from the bedrooms are lined not with delicate rice paper but another of McKenzie's clever visions: industrial-strength craft paper that has withstood decades of visitors with no rips or punctures.

Stacey has incorporated pieces she grew up with (a diaphanous glass decanter she sits with in a childhood photo, a bold, early-1960s ceramic lamp in a sea of nubby turquoise and blue) and objects left in the house (a 1955 copy of a faceless Cycladic bust and tiny Roly Poly cocktail glasses etched with MWM—Maurice Wyeth McKenzie—in which Stacey serves her signature cocktails) into the groovy interior. The low teak cabinets that line the main room are festooned with Stacey's fantastically well-shopped collection of California pottery—for which she has an impeccable eye—found at San Diego flea markets and a variety of antique stores. ▮



Tucked into one end of the house, a desk by Florence Knoll (above) displays Stacey's mid-century pottery. Elsewhere, secondhand finds and cool ceramics jazz up shelves and countertops (right).



SHAKEN, NOT STIRRED

"I've always collected vintage barware and cocktail recipe books," says Stacey, who is so spoiled by her own from-scratch cocktails that she rarely has one outside the house. "They're never cold enough," she says. Ever on the lookout for drinks in which she can add Borrego's famous lemons, limes, and grapefruits, Stacey offers up a few favorites, including the Comet, invented in 1952 to commemorate the maiden flight of the de Havilland Comet jet airliner from London to Johannesburg; the Hey Hey, which was popular in the 1940s; and the Mainbrace. To soak up the libations, Stacey forks over her favorite victual: smoked salmon on pumpernickel. "It's all about the alchemy and chemistry," Stacey says.

Mainbrace Cocktail

- 1 ounce gin
- ½ ounce Cointreau
- ½ ounce grapefruit juice

► In a cocktail shaker, shake with ice, then strain into chilled cocktail glass.

Stacey's recipe is taken from the 1963 cocktail guide Shaking in the 60's by Eddie Clarke.

Salmon à la Stacey

- Pumpernickel points
- Thin-cut smoked salmon
- 4 tablespoons Dijon mustard
- 1 teaspoon dry mustard
- 2 tablespoons sugar or agave nectar
- 2 tablespoons vinegar
- ⅓ cup olive oil
- 1 large fennel bulb chopped or one bunch dill

► Combine Dijon, dry mustard, sugar or agave nectar, vinegar, olive oil, and chopped fennel or dill in food processor to make mustard sauce.

► Place a piece of smoked salmon on pumpernickel point; top with mustard sauce and garnish with fennel or a sprig of dill.





The pair of bedroom suites best reflect McKenzie's penchant for indulgence. In the master bedroom, the bed is tucked into a recess in the center of the room flanked by two low stairs and fronted by a teak headboard and cabinet. "Maurie told me he saw this in a 1977 issue of *Architectural Digest* and wanted to replicate it," says Stacey. The guest suite is an exact copy, but overnight visitors are treated to the original sunken waterbed. "We weren't sure about the waterbed, but our daughter made us keep it," says Stacey. Both bathrooms retain their shallow tiled showers contained in skylit rooms without doors.

Though perhaps less used than in years past, the kitchen cupboards are still well stocked with liquor, now chosen for the cocktails Stacey has perfected (the Comet, the Hey Hey) or invented (the Borrego Blue and the Gimlet Girl). The worn kitchen counters were replaced with creamy-white Corian countertops "of the era in a color from the time," says Stacey, who also made a centerpiece of the wide kitchen wall by covering it with serene blue-gray tiles from Heath Ceramics meant to conjure a cooling waterfall.

But the visual and gustatory highlights merge in Stacey's collection of vintage cocktail shakers—a must, she insists, for creating the perfect drink and atmosphere. "You've gotta whip out your shaker to get a drink right," she says. And so she does every third weekend, amid McKenzie's perfectly retro backdrop, before she and Doug sit in the same spot in the courtyard like they did years ago before the house was theirs, and toast to the moon rising over the mountains just beyond. "It's all part of the theater," he says. ■■■

Stacey and Doug get down to business making drinks and eats (below) before the kitchen's massive wall of soothing tile from Heath Ceramics (opposite). Guests arrive and gather around the pool (above), a necessity with Borrego Springs's hot summers.





Chandra Greer opened her shop in 2005 to showcase old-school letterpress and screenprinted design. It's a gallery-like place that celebrates both the tactile and the visual—displays are textured and eclectic, and the gigantic Ingo Maurer Zettel's lamp is a commanding counterpoint. Greer's motto—"civility is not a sign of weakness"—also translates to her passion for correspondence. "We like to think of ourselves as a lifestyle store grounded in stationery. We're not interested in 'what sells'; we're interested in what allows our customers to express themselves and to make deep, personal connections in the most lovely, distinctive, and powerful ways possible. There's a lot in the world that can bring people down. We want to lift people up." ▶▶

To the Letter

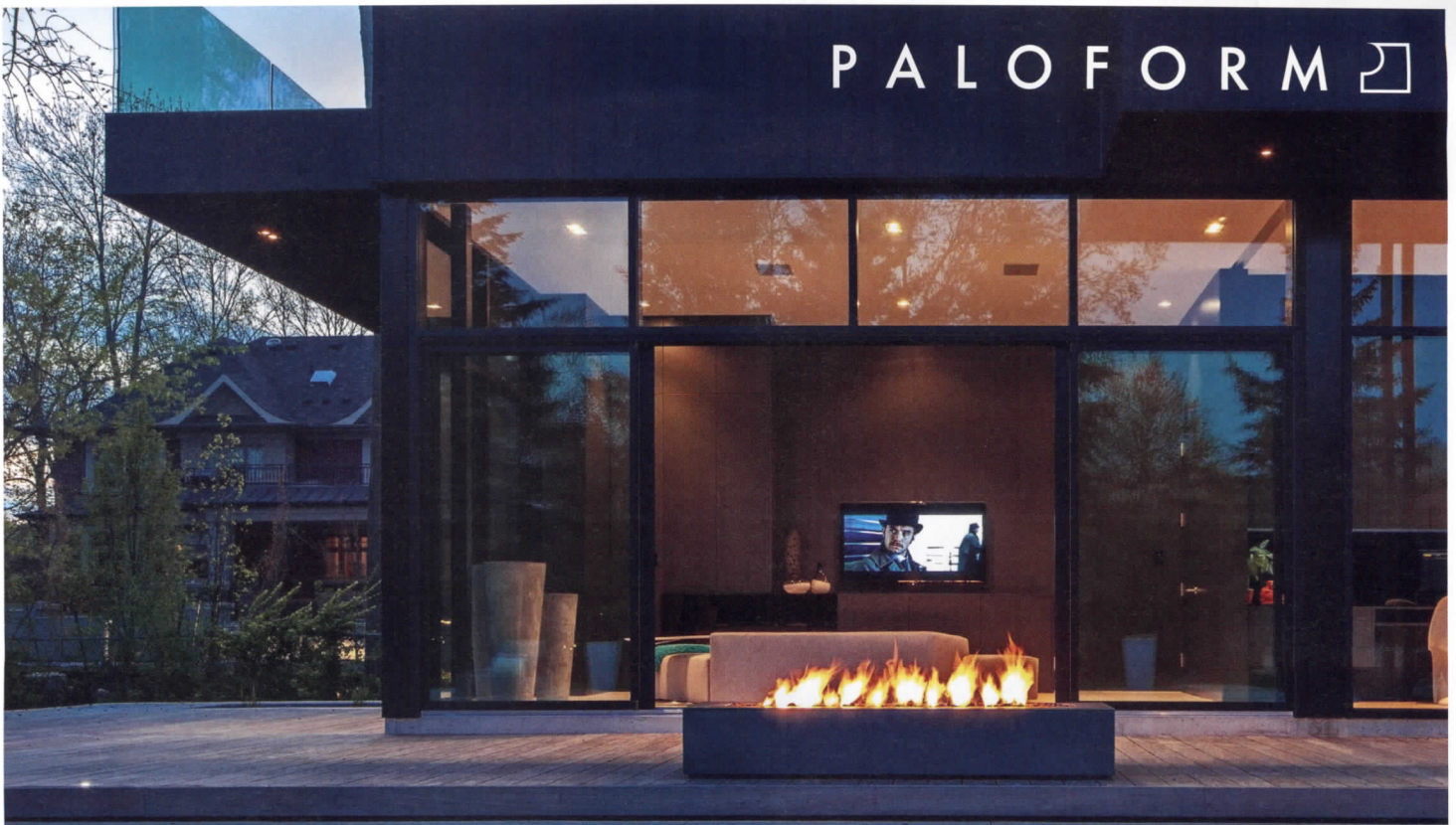
By Anna Goldwater Alexander
Photos by Nathan Kirkman

In this digital age, invitations arrive in our inboxes and are promptly deleted. Luckily, there's Greer, a Chicago stationery depot that's dedicated to ink and paper created by independent designers.



At left, an assemblage of best-selling inventory, much of which is produced in small batches by designers and letterpress artisans.

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What led you to start Greer?

I'm a former advertising executive enchanted by creativity. I learned much about design and communication and, perhaps most important, was deeply influenced by my firm's late founder, Leo Burnett, and his ability to richly articulate a vision and broader purpose for what we were doing. It inspired me to create a company based on my own sense of what I want to put out into the world.

Who are your customers?

They tend to be thoughtful, appreciative, intelligent people with a strong aesthetic sense. We serve some of the nicest people in Chicago.

Where do you find the designers you feature?

We receive about a dozen submissions a month, and we attend the National Stationery Show in New York, which is the industry trade show. We're also active on Twitter and Facebook. I don't pursue blogs or shop other stores' inventories because I like to keep our vision pure, and those sources tend to have particular points of view.

What's your favorite card?

It's a card from Blue Barnhouse featuring an image of a pretty young Muhammad Ali and the greeting "I hear you're talkin' around that you can whup me. Well, here I is." Ali has a defiant, gentlemanly yet authentic charm, and we'll keep buying that card as long as they keep printing it. That it's letterpress-printed in silver on heavy black stock makes it that much more ironic. Plus, it just makes me laugh.



"If you're hosting a serious party, you send a serious invitation and that's on paper," says Greer. "It shows you care, and it delights the senses."

Can all of your wares be purchased online as well?

Almost. It's very difficult to have everything up there. The drawback of the website is that you can't feel what you're buying.

Do you dabble in letterpress?

Currently, anything we design for letterpress is printed by professional artisans. However, I recently purchased a small press, and once we learn how to use it, look out!

Tell us about your monthly column on Felt & Wire, Mohawk Paper's blog.

It's called "On the Wire," and it's about small but extremely talented stationery designers. It came out of my belief that people should take a chance on the small guys. If I find someone and they're talented, I don't care if I'm the first store to carry them. That's the purpose of my column, to sort of nudge other people in that direction. Even my competitors. ■■■

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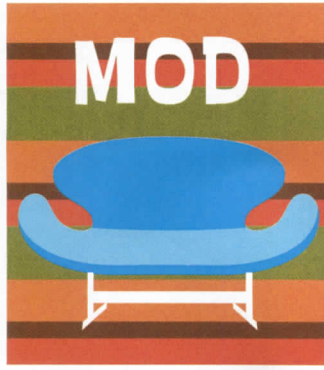
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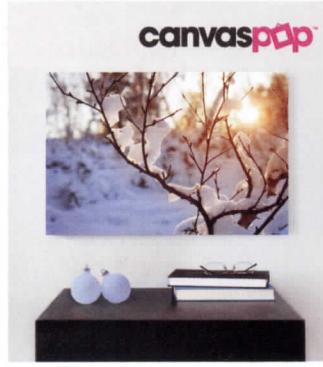


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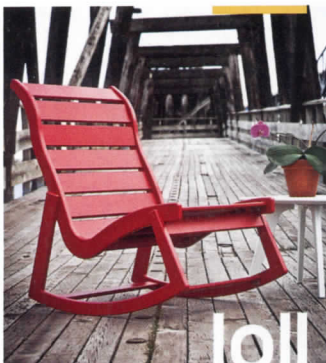
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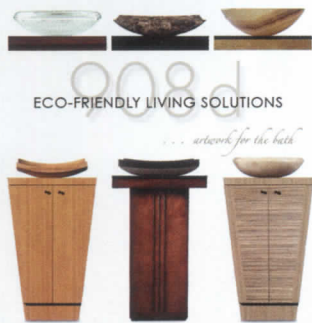


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The Dinner Party
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dinnerpartydownload
Restaurant Day
restaurantday.org

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Wedge Curatorial Projects
wedgcuratorialprojects.org
Architecture and interior design
by David Anand Peterson,
DP Studio
dpstudio.net
Green roof and garden
by Eric Klaver
416-556-4804
Kitchen island
from Bulthaup Toronto
toronto.bulthaup.com
Refrigerator by Sub-Zero
subzero-wolf.com
Light fixture in front foyer
by Omer Arbel for Bocci
bocci.ca
Nelson Platform bench
by George Nelson
for Herman Miller
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Bookshelves by Vitsoe
vitsoe.com
Sauna door and deck carpentry
by Daniel Liebster
Fine Carpentry
dlfc.ca
Ryerson Image Centre
ryerson.ca
Palms teak lounger
by Frans Schrofer
studioschrofer.com

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COCKTAIL HOUR
Cylinda ice bucket
by Arne Jacobsen
for Stelton
steltonusa.com
Cocktail shaker
by Nick Munro
shophorne.com
Cocktail Collection
by Royal Doulton
royaldoulton.com
O Martini glass
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nachtmann-online.com
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Macaroon espresso cup with saucer
by Bodo Sperlein
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Octagonal tray
by Susumu Seto
for Muhs Home
muhshome.com

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Karawitz Architecture
karawitz.com
Heating consulting
by Solares Bauen
solares-bauen.de/en
Energy efficiency consulting
by Manexi
manexi.com
Passive House
passivehouse.us
Flourescent lightbulbs
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osram.com/flourescent
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Tongue chair
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for Artifort
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Pipe floor lamp
by Herzog & de Meuron
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by Egon Eiermann
for Richard Lampert
richard-lampert.de
Charles sofa
by Antonio Citterio
for B&B Italia
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80 American Pastoral

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Redwood siding
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Photos over living-room sofa
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Paintings over family-room sofa
by Babak Emmanuel
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Pouffes from Lawson-Fenning
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Hanging sculpture
by Rebecca Niederlander
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Bookcases in kids' rooms
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88 Above the Fray

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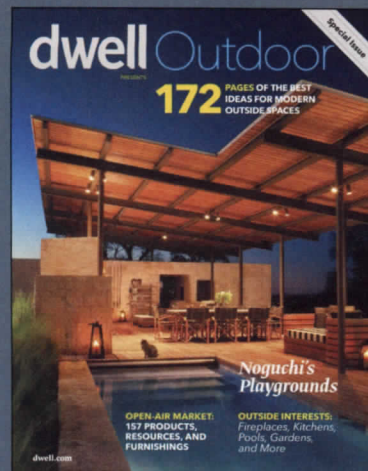
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A Movable Fête

Flash back to the 1970s for visionary Italian designer Joe Colombo's Living Center, a mod take on a casual soirée.

By Diana Budds

Joe Colombo hit the industrial design scene in the 1960s and made his name by forecasting a future that upended traditional perspectives on furniture. One such invention is Living Center, a family of pieces designed in 1970 for the German company Rosenthal. The lounge chairs include slide-out trays and movable cushions that can be used as footrests, backrests, or booster seats for meals. A compact service console features compartments that can hold all the trappings of a party—playing cards and games, glassware and bottles, books and magazines, and speakers for a record player. Not shown—but equally important—is a unit that morphs from a makeshift kitchen (complete with an electric hot plate, drink cooler, and enough tableware and cutlery for six people) to a dining table. Each element is set on wheels or casters to easily usher people through a get-together, from aperitif to after-dinner conversation. ■■■