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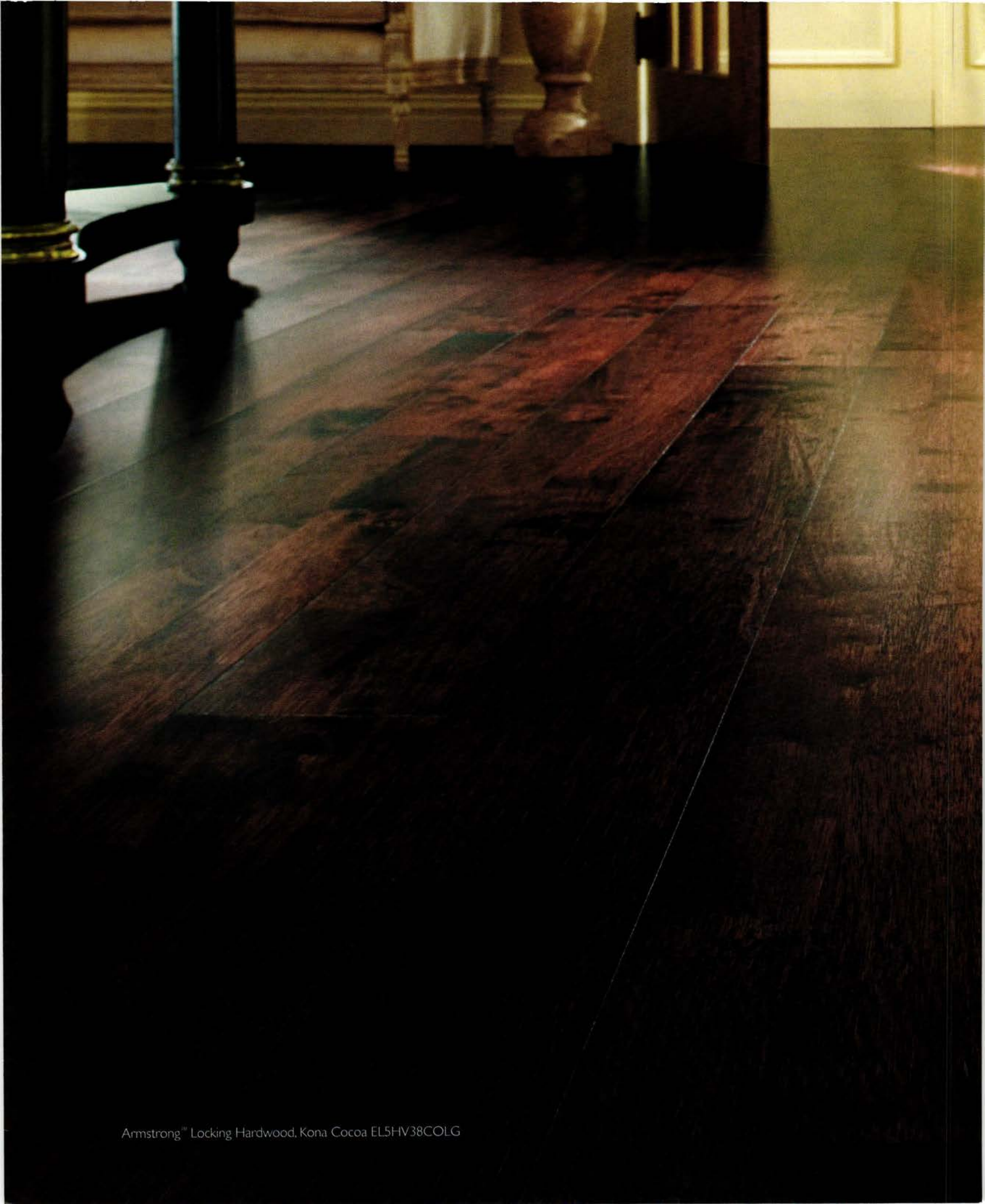
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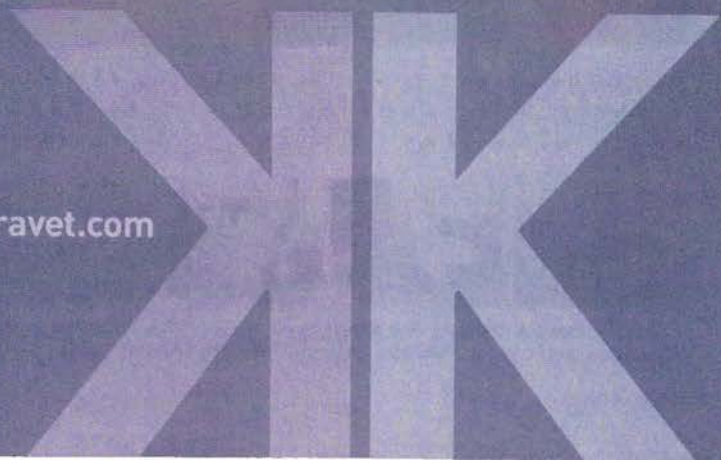
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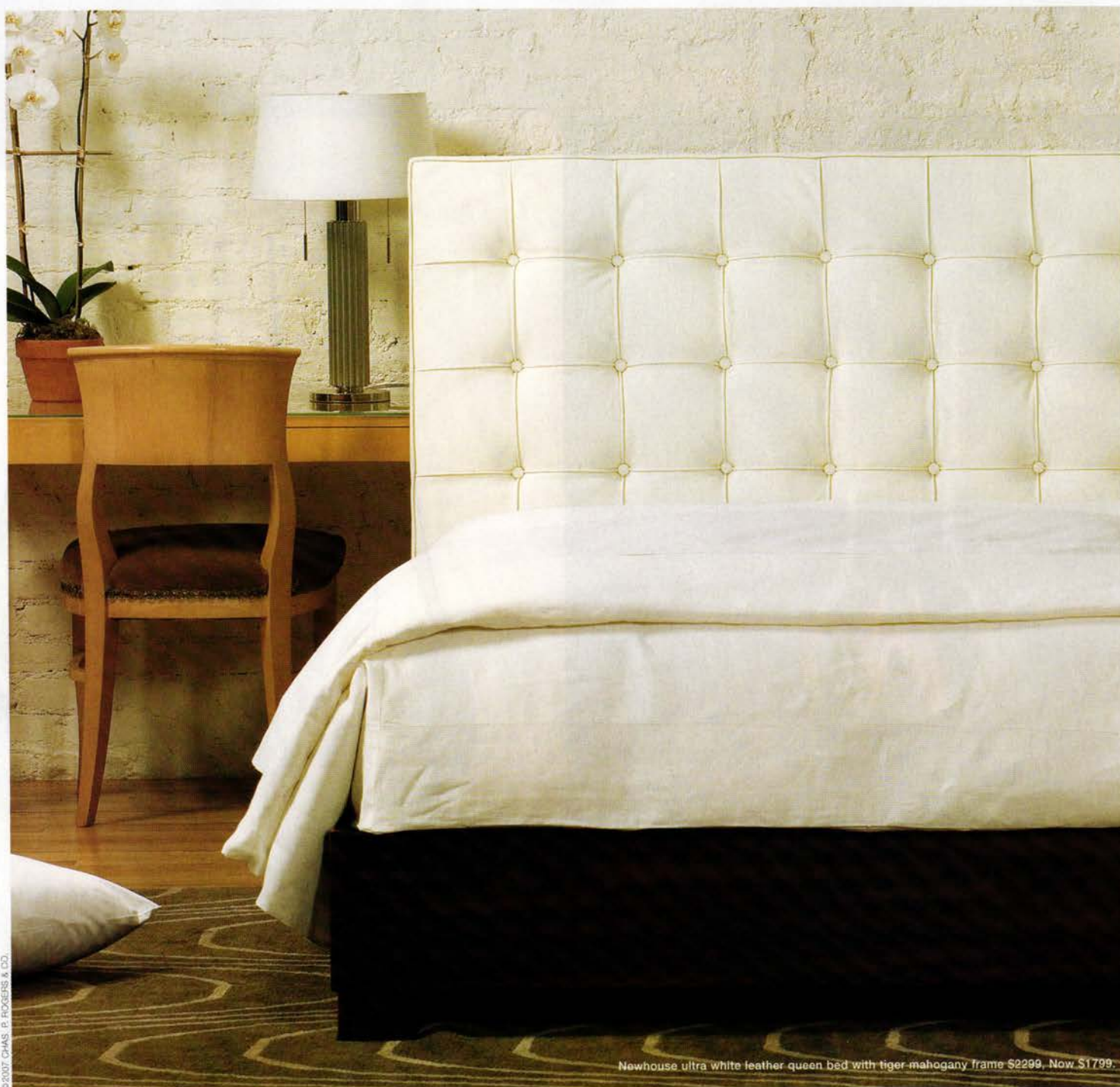
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Metropolitan Home rounds up the best of the best from architecture and design to travel, food and more.

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For the subtle taste of the sea, try bottarga, a Mediterranean caviar that's dressing up the best menus.

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A dreamer who delivers larger-than-life hotels, restaurants and stage sets talks about his latest venture into products.

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Architect Lisa Rapoport added industrial verve and layers of green to a steep and leafy Toronto backyard.

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An easy intro to the latest eco-friendly building materials you can find for your home.

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ON THE COVER

A lesson in calm from our L.A. show-house's master bedroom, page 133. Photograph by Grey Crawford. See *Resources*, last pages.

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www.MazdaUSA.com/CX-9



*2008 Model Year comparisons. Optional equipment shown.

**Always wear your seat belt and secure children in the rear seat. ©2007 Mazda Motor of America, Inc.

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Met Home looks at the state of the design art, from our very own show-house to homes by some of the nation's outstanding professionals.

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In Long Island, designer Betty Wasserman transformed a builder's spec house into a Zen retreat with a touch of Bali.

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By Donna Paul

Lunch at the French home of these two American chefs is simple yet sophisticated—and a meal to remember.

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Photograph by Jeff McNamara; Met Home, June 2007

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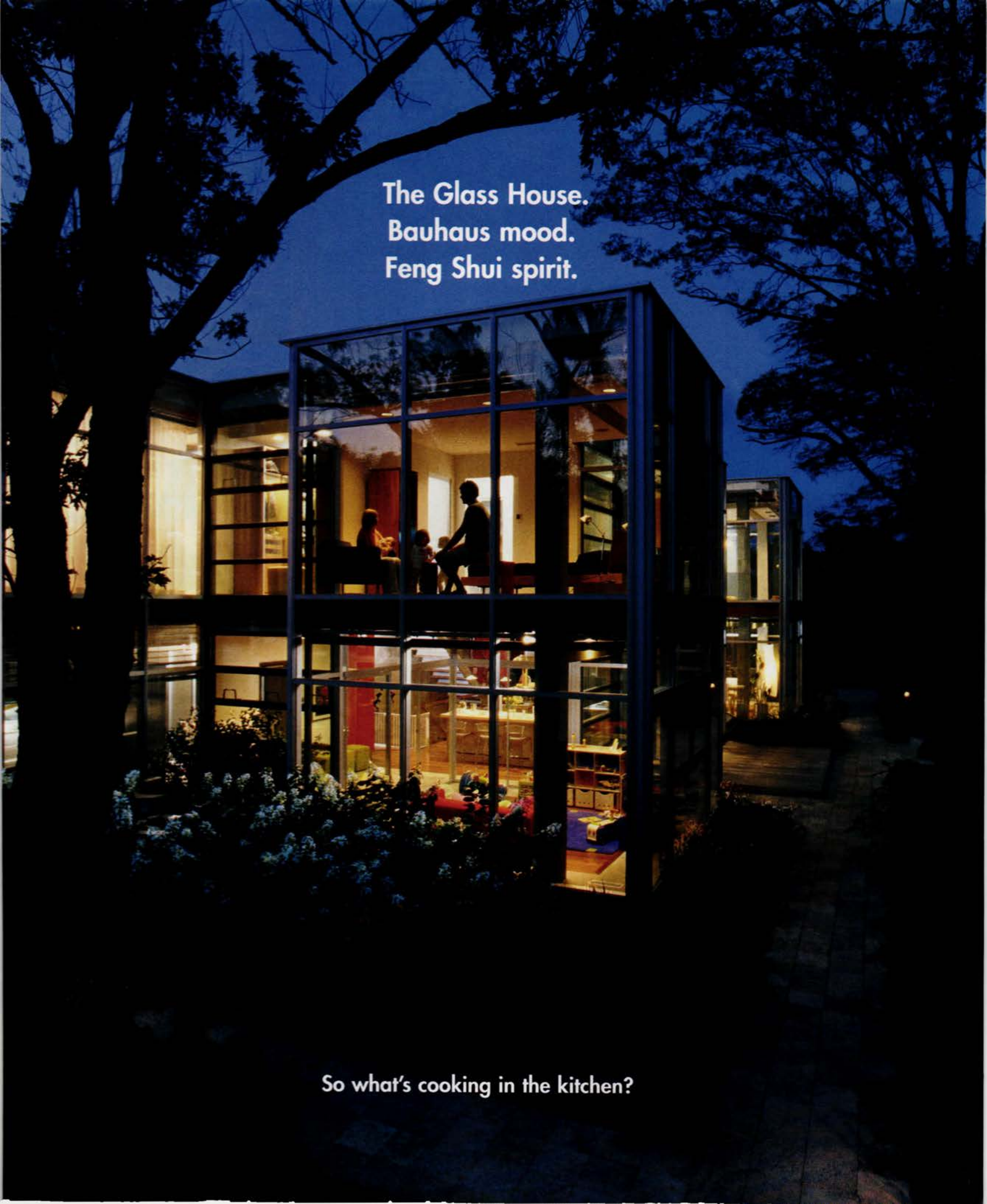
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A photograph of a modern glass house at night. The house is illuminated from within, showing people sitting on a bench in the upper level and a kitchen area in the lower level. The house is surrounded by trees and a dark sky. The text "The Glass House. Bauhaus mood. Feng Shui spirit." is overlaid on the upper part of the image.

The Glass House.
Bauhaus mood.
Feng Shui spirit.

So what's cooking in the kitchen?



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In this house of glass, outside and inside meet. Here we see Thomas Roszak, the architect and developer of "Sienna" in Evanston and "Vetro" in Chicago, with his wife Justyna and their children Calvin, Ettiene and Simon, in their clearly visible GE Monogram kitchen, Chicago.



imagination at work

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IFDA | Panel Discussion

The International Furnishings and Design Association sponsored a panel discussion entitled "What's Hot in the Kitchen" in the Exquisite Surfaces showroom at the A&D Building in New York City. Presenting some of the latest trends in kitchen design were representatives from *Metropolitan Home*, Wood-Mode and Electrolux.

www.ifda.com



The IFDA panel discussion featured (from left) *Metropolitan Home* Retail Merchandising Editor Jo-Anne Pier with Senior Vice President Global Design of the Electrolux Group Henrik Otto and Wood-Mode's Director of Design John Troxell, Jr. (At right) *Metropolitan Home* VP/Publisher Deborah Burns with IFDA New York Chapter President Susan Hirsh.



Photos by Amy Sussman

Baccarat | Arik Levy's "Intangible" Debut



(Above, from left) *Metropolitan Home* VP/Publisher Deborah Burns with the magazine's Director of Design + Architecture Linda O'Keeffe. (From left) Baccarat VP of Merchandising and Marketing Brent McDanel with *Metropolitan Home* Editor in Chief Donna Warner and designer Arik Levy.



Photos by Neil Landino Jr.

Metropolitan Home and Baccarat recently celebrated the U.S. debut of Arik Levy's "Intangible" collection with a VIP cocktail party at Baccarat's New York City store. More than 100 design industry insiders gathered to meet the renowned designer and get a first look at the extraordinary collection, which includes barware, rings and candlesticks.

www.baccarat.com



Trend House | Chicago, IL

Metropolitan Home will unveil The Metropolitan Home Collection to the public this fall at Macy's annual Trend House in Chicago. Designed by the illustrious Benjamin Noriega Ortiz, our new signature line of furniture was hailed earlier this year as "the collection to see at High Point." Pieces will be integrated throughout the Trend House, a 2,500-square-foot showhouse featured at Macy's on State Street. This distinctive furniture collection will be on display for a full year beginning September 27 with the launch of the Trend House.

www.visitmacyschicago.com



Benjamin Noriega Ortiz brings *Metropolitan Home*'s unique vision to life with the new Metropolitan Home Collection featured in this chic vignette.

For more information, visit The Modern Mix online at www.MetHome.com

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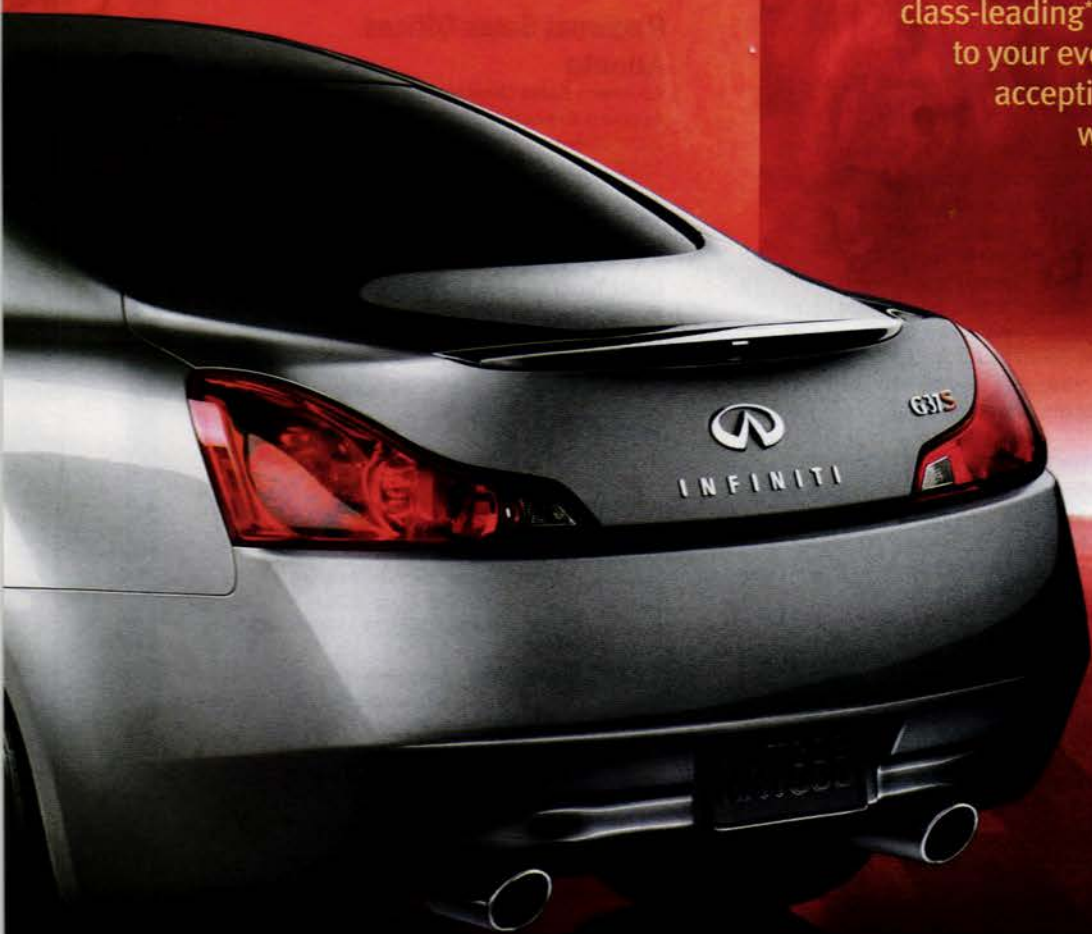
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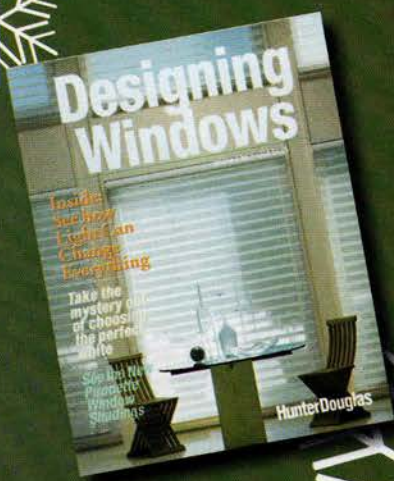
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KNOW THIS COULD BE CONSIDERED BLASPHEMY, BUT I'M NOT MUCH OF A SHOWHOUSE FAN. THEY ALWAYS SEEM ARTIFICIAL TO ME, AND MOST ARE TOO TRADITIONAL FOR MY TASTES. THERE ARE CERTAINLY EXCEPTIONS, LIKE THE LAST KIPS BAY (THE GRANDDADDY OF THEM ALL), WHICH WAS EXUBERANTLY DRAMATIC AND QUITE MODERN.

In 1989 and 1991, *Met Home* did two showhouses in New York City benefiting Design Industries Foundation Fighting AIDS (DIFFA). They were major undertakings and everyone on staff (including me) was involved. The rooms were amazing and truly innovative, designed by everyone from Mario Buatta, John Saladino, Michael Graves and Robert A.M. Stern to Tom Wolfe, David Hockney, Wolfgang Puck and Alice Waters. But it was a lot of sometimes-frustrating work. So when we started talking about doing one in Los Angeles almost two years ago, I was excited but a bit dubious about how it would all work long distance. And at first it didn't work: We waited for countless months for a house whose renovation was never-ending and when it finally fell through, searched forever for the next perfect place. Sound familiar? It was just like real-life house hunting.

Like most real-life scenarios, our saga ended well. Our Modern by Design house opened to the public for a month this past spring. It was a huge success, generating significant income for Project Angel Food and the UCLA AIDS Institute. Thanks to a generous homeowner and designer, Xorin Balbes, and his team; Tom Langevin, an amazing project manager; and the best designers in L.A. (see page 133), it was the smoothest transformation I've ever witnessed—and so much fun!

A showhouse, of course, is really a dream—different from a “civilian’s” renovating and decorating. For example, I got to choose not one but nine designers. Budget wasn't really my problem. Nor was

most of the day-to-day general contractor business. And the designers didn't have a client dictating or fussing. Just me, who only asked that their rooms be “*Met Home* modern” and include ideas visitors and readers could take home.

A

fter the first flurry of storyboards, all was quiet. Months passed. Magazine articles were planned, assigned and printed. I crossed my fingers and prayed everyone would be finished by photo deadline/opening night. I called occasionally, trying to sound cool. And, dream come true, it was done on schedule. The landscapers were still working while we were shooting (you can see the activity outside, behind me). But the interiors were picture-perfect. I could have moved in, and so could everyone else who came through. Each room was magical; there wasn't one I didn't love. The sad part was walking out and knowing it would only live on in these pages.

The very best part? I have a whole new group of friends—talented, warm, smart, generous and funny. I could move to L.A., be near my North Hollywood daughter and enjoy a ready-made designer social circle. But how would I choose just one to decorate my new dream house?

—Donna Warner, Editor in Chief

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Odegard | Award Winning Designs



Photo by Pamela Traynor

Stephanie Odegard (shown second from left) is joined by the winners of Odegard's Award for Excellence in Rug Design (from left) Jason Neufeld (silver winner), Laura Valentine (gold winner) and Beth Taylor (bronze winner).

Odegard recently announced the student winners of the company's Award for Excellence in Rug Design. Laura Valentine of Virginia Tech was honored with the top prize followed by silver prize winner, Jason Neufeld of Pratt Institute and bronze prize winner, Beth Taylor of the University of Texas. An impressive list of industry luminaries – including Dr. Barbara Bloemink, Sherri Donghia, Matilda McQuaid, Jack Lenor Larsen and Stephanie Odegard – judged 930 student submissions and were on hand to present the awards.

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■ In Texas, fledgling architect Christopher Robertson created stunning new effects with traditional materials.

■ Subtle interior design by Minneapolis's Bonnie Lindor cast "Midwestern" in a sophisticated light.

■ For a high-rise Manhattan condo, artful Amy Lau found the cutting edge of traditional handcrafts.

■ A French-born Chicago designer named Martial added minimalist restraint to the vibrant mix of Miami.

■ Architect Scott Slarsky renovated a 19th-century

Boston row house for his highly active young family.

■ In a Washington, D.C., home, Lori Graham found the pleasing balance between dark and light and East and West.

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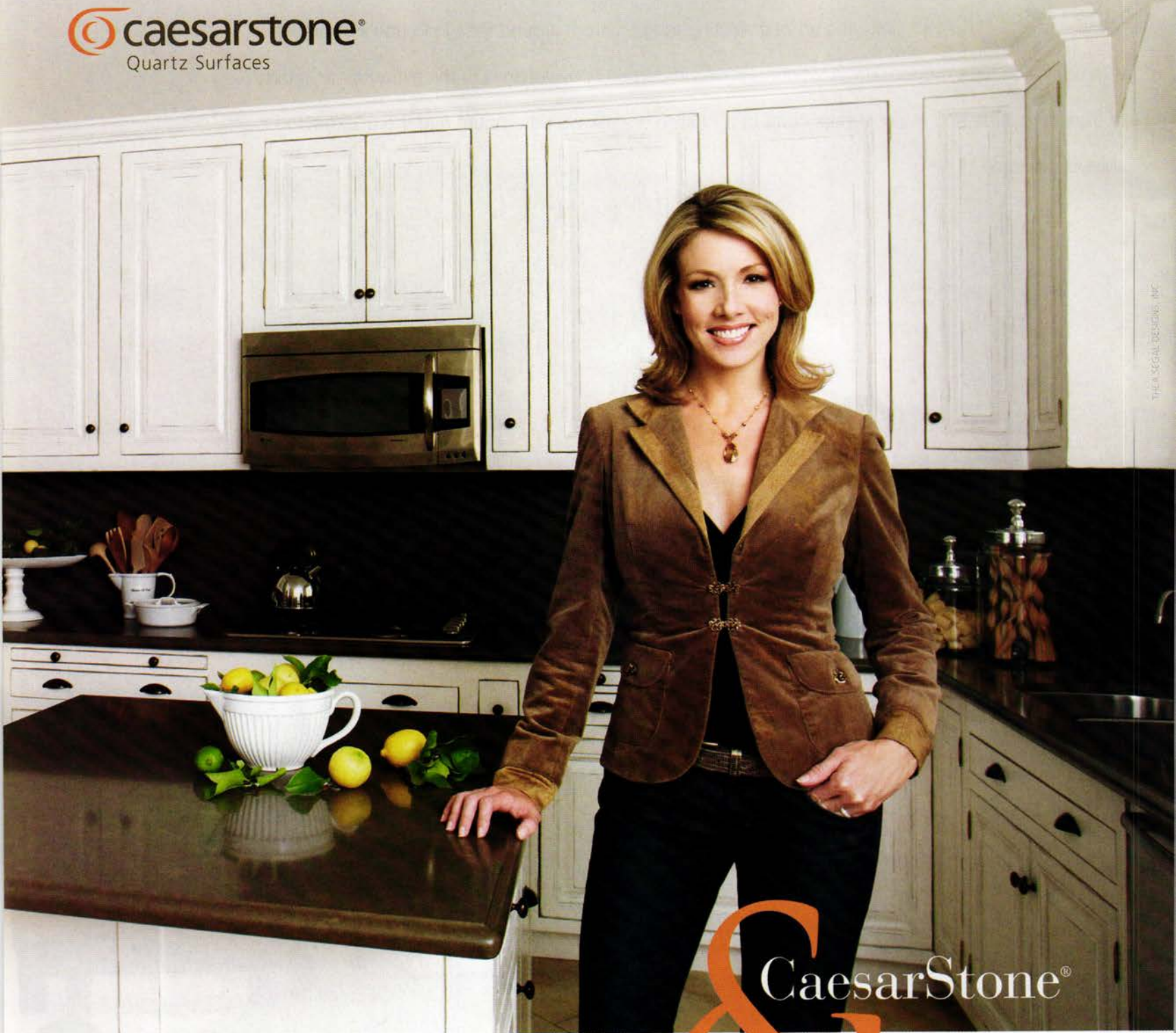
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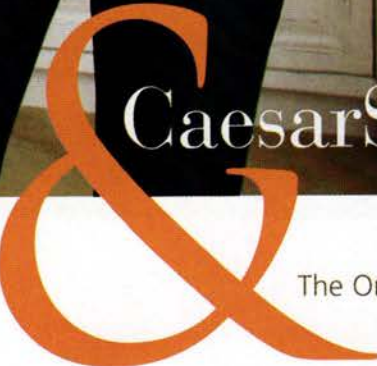
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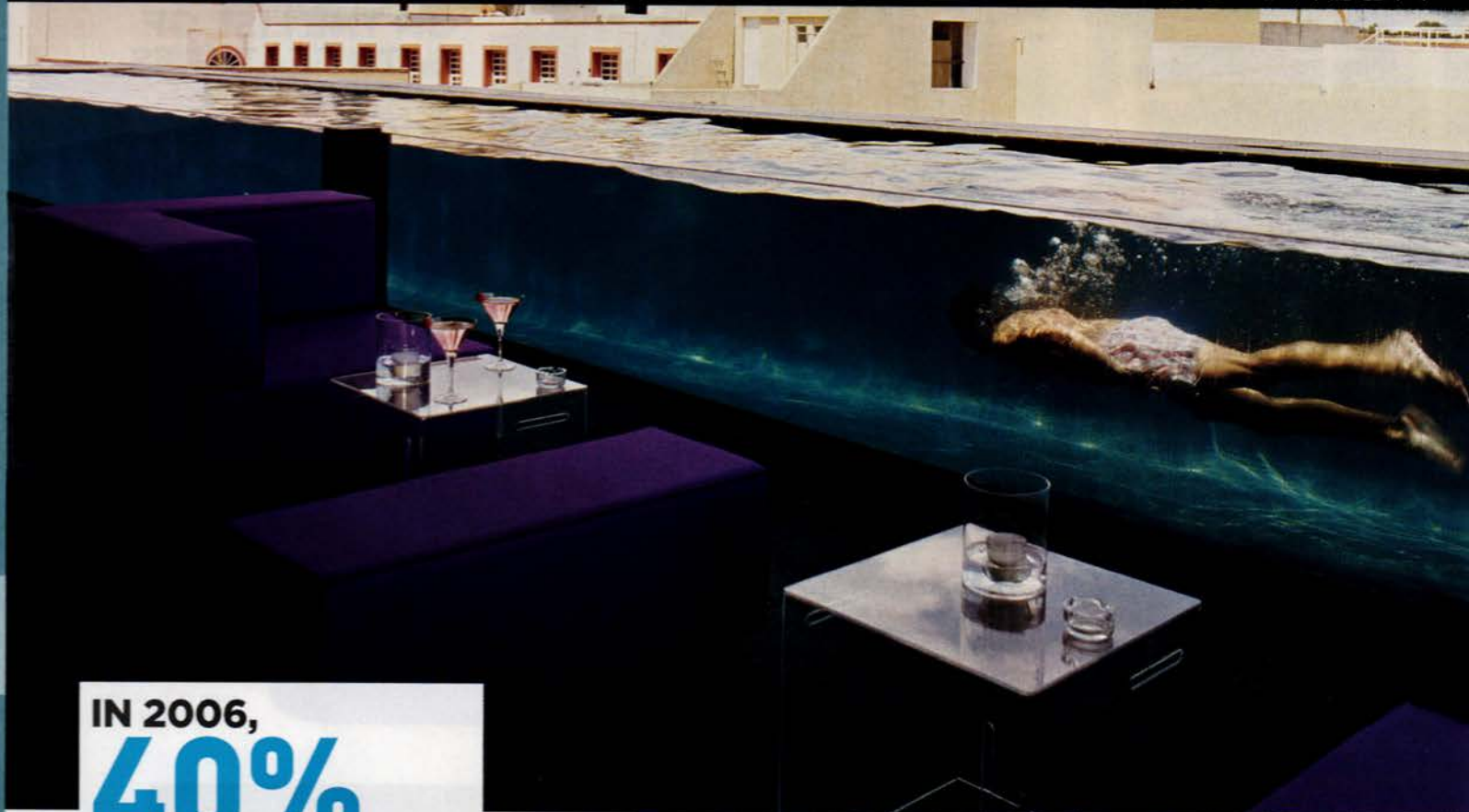
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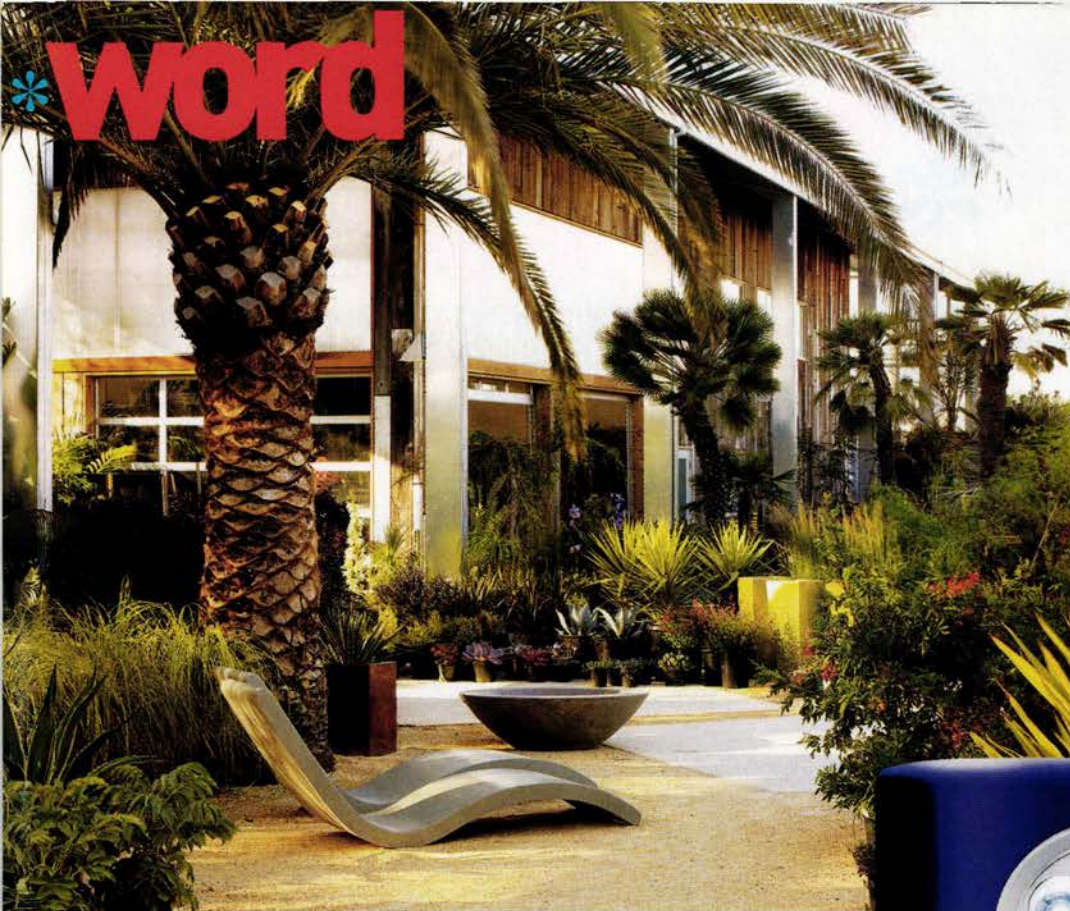
Housed in a former water-purifying factory, La Purificadora is the aptly named new hotel from Grupo Habita. The sleek design by renowned Mexican architect Ricardo Legorreta veers from his usual vibrant palette to more serene earth tones, black and “bishop” purple. Located in the historic district, the hotel offers spectacular views of the city from its roof deck (above) and is within walking distance of local attractions. Each of the 26 rooms includes a plasma TV, iPod stereo and Kiehl’s bath products. Rates from \$145 (Callejón de la 10 Norte 802, Paseo San Francisco, Barrio El Alto; 52+222/309-1920, LaPurificadora.com). —*Flannery Hoard*

INDULGENCE

• **[GEHRY’S FISH]** for Tiffany

In his latest collaboration with Tiffany and Co., architect Frank Gehry worked with Murano’s master glassblowers to create these future collectors’ items: smoothly rhythmic fish shot through with strips of black glass (approx. 18”l, \$10,000 to \$12,000; Tiffany.com). —*Arlene Hirst*





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• [FLORA GRUBB GARDENS] San Francisco

The Bayview district now has Flora Grubb Gardens, a nursery opened by the eponymous landscape designer offering a climate-conscious selection of plants. The 8,000-square-foot, solar-paneled structure built with recycled redwood timber was designed by Boor Bridges Architecture. Soaring ceilings shelter specimen palm trees and cycads, as well as succulents, all arranged to mimic garden layouts. Garden furniture by Janus et Cie and Fermob are also on offer along with classes to help gardeners navigate the Bay Area's quirky microclimates (1634 Jerrold Ave.; 415/626-7256). —Diane Dorrans Saeks



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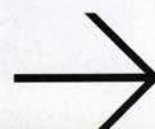


THE GOODS • [GREAT COVER-UPS]

1. **Parametre shades** are something new under the sun. The eight-foot-long screens are shipped rolled in cardboard tubes, work indoors or out and come in a range of patterns and colors. One hundred percent polyester, they're available in two-, four- and six-foot widths (\$250 to \$480/screen; Parametre.us). 2. The Braun Brush Company aptly describes its new **tiles** as *Brush Tile*. The graphic 12-inch square units come in a range of materials from synthetics to natural bristles and are backed in either wood or polycarbonate (from \$30 to \$60/sq. ft.; BrushTile.com).

3. Woven out of recycled audio tape, **Sonic fabric**, designed by Alyce Santoro, an artist who focuses on new uses for industrial waste, is an eco-wonder. It's extremely durable for use as upholstery or curtains and is 100 percent polyester (\$192/yard; 60"w; DesignTex.com). 4. Adam & Viktoria were inspired by memories of fantastical secret gardens in children's books to create the **Paradise Tree screen**. Made of laser-cut metal, it can be ordered in three-panel (\$4,650) or four-panel widths (\$5,500; 78²/₃"h; each panel 23¹/₂"w; LisaFontanarosa.com). —AH

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METRO//EAT

• [SKYLON] London

The Royal Festival Hall on the Thames's south bank has been smartly renovated by London architects Allies and Morrison. Among its new public spaces is Skylon, operated by D&D London, Sir Terence Conran's restaurant company. People will come for the views but will return for the food, which is both delicious and reasonably priced (for London). Don't miss spring pea and mint soup (\$10) and such main courses as grilled spring lamb with borlotti beans and monkfish bourride (\$26 to \$36) or a side of spinach with caramelized onions (\$6; Southbank Centre, Belvedere Rd.; 44+207/654-7800, DAndDLondon.com/restaurant/skylon). —Fred A. Bernstein

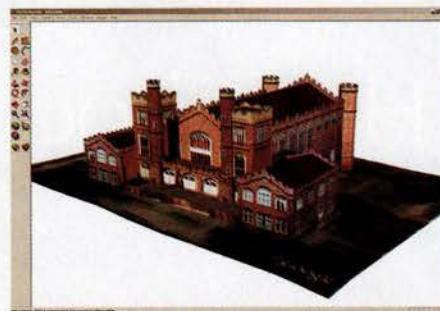


MET TECH

• [SMALL SPEAKERS]

With Sony's new DAV-IS10 micro home-theater system, you'll be hard-pressed to find the five golf ball-size speakers that surround you with terrific sound. The system comes with DVD/CD player/receiver and a large subwoofer that can be tucked neatly out of sight (\$800; Sony.com).

—David Elrich



LOGGING ON

• [SketchUp, Google.com]

If peering into your neighbor's backyard to glimpse their new addition wasn't cool enough with GoogleEarth, the search engine's new downloadable application can help you design one of your own. SketchUp is a free CAD-like drawing tool that lets you design and build 3D models. It's a fun way to get in touch with your inner Gehry.

—Callie Jenschke

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CITY REPORT • [THE BIG EASY DOES IT]

The only thing stronger than a category 5 hurricane is the determination of those left in its wake. Take that, Katrina! Although rebuilding New Orleans will take years, a fertile outcropping of new culinary ventures and home-design boutiques are making the city a fresh kind of sweet and savory. Call it category 5 reclamation!



■ The Edible Schoolyard/ NOLA

Chez Panisse founder Alice Waters has brought her Edible Schoolyard to the Samuel J. Green Charter School (K-8) in Central City. The only outpost of the Berkeley, California, model is growing strong, and the curriculum is in full swing. Students learn to create and sustain an organic garden, then head to the kitchen to discover ways to prepare



their harvest for the table (2319 Valence St.; 504/304-3532, ESYNOLA.org).

■ Perch

Nesting in a restored Victorian building in the heart of the city's bustling Magazine Street is Perch, a shop carrying a mix of classic and modern lines from designers such as Todd Hase, Barclay Butera and Solaria Lighting, along with antique and vintage objects. (Think a Kartell chair covered in a green damask.) Perch Privé, the store's private label designed by Reynaldo Gonzalez, features items

by local artisans (2844 Magazine St.; 504/899-2122, Perch-Home.com).

■ Lûke

"Alsace meets New Orleans" is how chef John Besh describes Lûke, his recently opened old-fashioned brasserie in the central business district. Executive chef Jared Tees masterminds traditional dishes such as house-made sausages with slow-cooked Berkshire pork belly (\$25). On tap is a substantial selection



of French, German and Belgian beers (333 St. Charles Ave.; 504/378-2840, LukeNewOrleans.com).

■ Sucré

Also on Magazine Street is Sucré, a new luxury dessert boutique full of handcrafted chocolates, fresh gelato and pastries by renowned pastry chef Tariq Hanna. Many of the shop's products are made with local ingredients. If you can't make it to the store, designed by Ledbetter Fullerton Architects, you can buy goodies online (3025 Magazine St.; 504/520-8311, ShopSucré.com). —Ellen Johnson



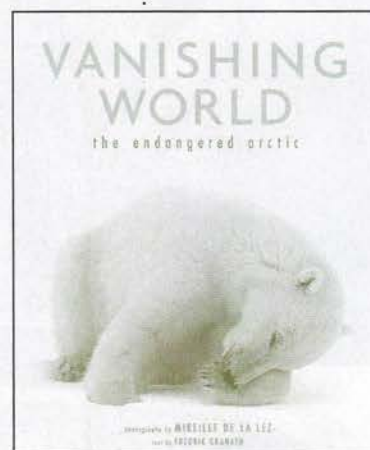
WHAT THE PROS KNOW Lamp Shades

"There is a time coming when we won't be able to buy incandescent lightbulbs. One trick that can make the light of a compact fluorescent bulb appear softer is adding a linen or silk diffuser up and under the shade. It hides the hardware of the lamp and also the bulb."

—Steven Wine, lamp shade designer, *And Bob's Your Uncle*

MET TOMES

• [VANISHING WORLD: THE ENDANGERED ARCTIC] Swedish photographer Mireille de la Lez's revelatory new collection should help convince us polluting humans to mobilize against the extinction of some of the planet's most threatened species. Publication coincides with the International Polar Year (IPY.org), a coordinated scientific effort to stem global warming and keep ice on the ends of the axis (Abrams, \$40). —Michael Lassell



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SURREAL ESTATE

• [ST. BARTHOLOMEW'S CHURCH]

Design gets religion: Maxim Velcovsky and Jakub Berdych (aka Qubus Studio, the hot young Czech design firm) reconceived St. Bartholomew's Church in Chodovice, a small village in Eastern Bohemia (about 80 miles from Prague), with audacious style. The team had the walls of the central nave stripped bare to expose the building's history, then added Persian rugs, chandeliers of rough-cut crystal (they cost less than polished ones) and—in a coup de theatre—Verner Panton chairs “customized” with a punched crucifix. —AH

COLLECT

• [CARL AUBÖCK]

The whimsical domestic objects from Vienna's Carl Auböck workshop popping up everywhere have origins in the Wiener Werkstätte and the Bauhaus, with which the original Carl Auböck (1900–57) was associated. But it's the designs of his son, Carl Auböck, Jr. (1924–93), that are sought after today. They include ashtrays, tobacco jars, corkscrews, swizzle stick holders, paperweights (shown, \$450) and bookends made of metal, horn, bamboo and leather. A third Carl Auböck (b. 1954) continues to produce some earlier designs. The vintage examples are more coveted, says Richard Wright of Chicago's Wright auction house, where prices start at \$250 for a bamboo-and-brass foot-shaped corkscrew and rarely exceed \$1,000 (Wright20.com, MondoModern.com, 1stDibs.com). —Cara Greenberg



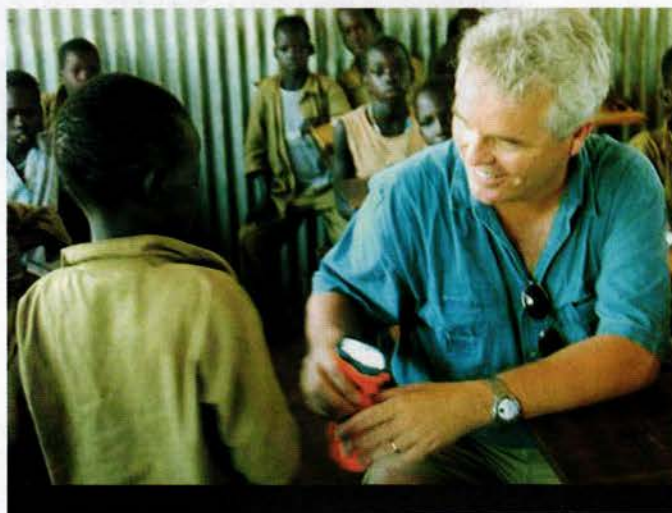
PROJECT WITH HEART

• [BOGO LIGHT PROGRAM]

Some two billion people worldwide have no access to affordable electricity, a fact Houston oilman Mark Bent witnessed while visiting an African village. Using oil-industry influence and \$250,000, he developed a solar-

powered flashlight shaped like a shampoo bottle. The solar panel charges three AA batteries for four to five hours of LED light. One set of batteries lasts two years. While corporations like Exxon Mobile have given more than 10,000 flashlights to

African-aid charities, Bent has launched BoGo (Buy One Give One) light, where purchasing a \$25 flashlight means another is sent to a developing country, along with a \$1 donation to the charity of your choice (BoGoLight.com). —KL



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An Aura of LUXURY

Macy's annual Trend House will debut in Chicago this fall featuring a vivid backdrop of paint selections from Benjamin Moore's new Aura line.

Metropolitan Home's signature furniture collection, created by celebrated designer Benjamin Noriega Ortiz, will be integrated throughout the highly anticipated Trend House, a 2,500-square-foot showhouse tradition for 70 years on State Street. "Versatility is essential in this collection because it's an important principle of modern contemporary living. Every piece has been designed to give people the freedom to create their own sensibility," Ortiz says.

The furniture's adaptability is something the Macy's Trend House designers considered when selecting paint colors from Aura's Affinity Color Collection. Lead Designer Stephen Barnes says his team chose to evoke a peaceful mood allowing the furniture's sensuality to shine. "The charcoal and cinder grays we used represent the concrete and steel of the city while the shades of amethyst, brown and spice add a natural element. The ivory is a cleansing color that connects everything. All of the colors work well with the rich wood tones Benjamin used throughout the collection."

"The Trend House designers selected colors that work beautifully with the collection," Ortiz explains. "As designers we always go right to Benjamin Moore," Barnes adds. "We loved the chance to work with the Aura line. The Affinity colors are going to be the new 'go to' collection. The assortment and finishes are fantastic."

To experience Aura in the Trend House and the Metropolitan Home Collection, visit Macy's on State Street in Chicago where the Trend House will be open through 2008.



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Room wall color: blue echo

Off the Wall

WALLPAPER AND MODERNISM DO MIX! HERE, DESIGNERS OFFER TIPS ON CREATING ROOMS WITH HOT NEW PAPERS. BY KATHERINE LAGOMARSINO

Karen Combs

wallpaper designer, Nama Rococo

“In a minimal modern interior, all you need is one sofa, one table and a wall of wallpaper and you look decorated. Wallpaper brings out the soul and life of a room. You don’t need all of the details, because the details are in the wallpaper. I’ve also seen it used as a headboard for a bed, and I have a friend who framed an entrance door with it. For the *Little Butterfly Loop* pattern [shown here], I took a Jasper Johns–like target and then mashed it together with 18th-century French flowers. I like to take things that are

seemingly different and marry them together. It’s bold and intense and certainly not for the faint of heart.”

Given Campbell

wallpaper designer

“I feel that wallpaper is about drama, so I tend to design oversize patterns. A lot of people use these patterns in powder rooms, which are often independent from the rest of the house. There, you can really go out of your comfort zone design-wise. You can go with big, oversize and dramatic patterns in colors like pink and orange, things you wouldn’t normally do.”

Barry Dixon

interior designer

“Wallpapering horizontal stripes on the ceiling of a long, narrow room can make it look dramatically wider. A striped rug or carpet would do the same thing, but the effect of the stripe will be hidden by the furniture on top of it. Only on the ceiling do you get the full effect of that geometry play. Also, for a garden room, I papered the ceiling with a very organic, leafy pattern. The paper was more about shadow play than pattern so it felt like you were sitting under the canopy of a big tree.”



Nama Rococo's
*Little Butterfly
Loop* in Chinese
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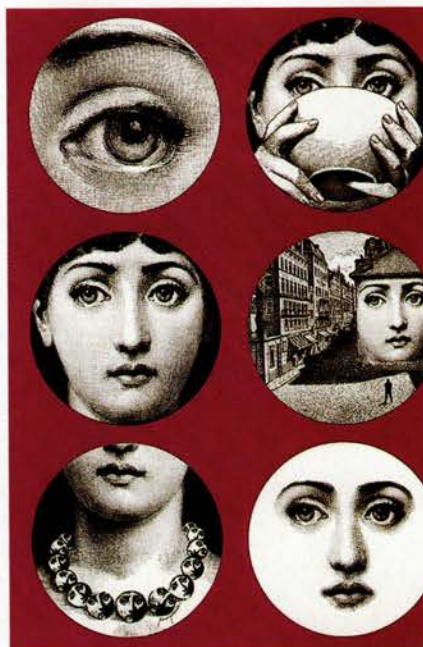
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Clockwise from top:
Tema e Variazioni
from Cole & Son's
Fornasetti line
(\$198/yd; LeeJofa.
com); Neisha
Crosland's *Sea
Thistle* (through
designers; Stark,
212/355-7186);
Sequin Dance 1
(\$716/square meter;
TracyKendall.com)



on a wooden board and pin that up on their apartment walls. When they move, they can take it with them."

Neisha Crosland

wallpaper designer

"A very small pattern in a large space can become more of a texture than a pattern. It becomes kind of a mist, which is nice. On the other hand, a medium-size floral can look humdrum in a large space. A wide pattern brings a ceiling down and makes a room look cozier. It gives a nice horizontal feeling."

Lulu de Kwiatkowski

wallpaper designer, Lulu DK

"People have laminated or lacquered my wallpaper so that it can hang in a bathroom. Normally wallpaper is not recommended there with the humidity, but laminating allows you to do that. I've seen people even put it on furniture, where it's been shellacked."

Amy Lau

interior designer

"I recently completed a seven-bedroom house in the Hamptons. I wanted each room to be different so I

Tracy Kendall

wallpaper designer

"I look for ways of making wallpaper come off the wall. I've been using a laser cutter to allow some of it to hang free and reveal what's underneath. I've also been adding things, like jigsaw pieces, buttons, Swarovski crystals and sequins. I'm getting more and more extreme—I'm now using two-inch sequins [left]. Some clients put my paper



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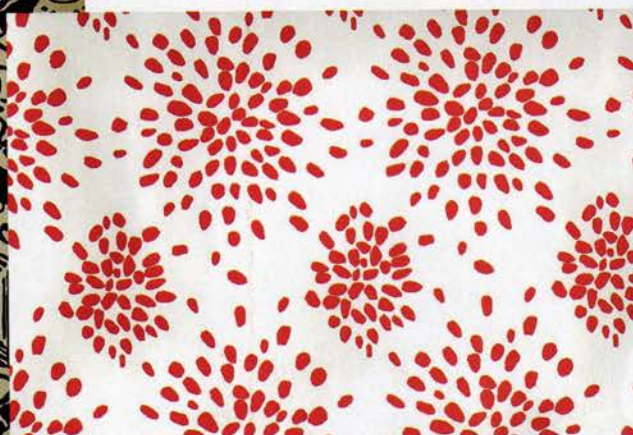
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Clockwise from left: Designer Jay Jeffers uses *Vase* Clarence House paper (to the trade; Clarence House.com); Albert Hadley's *Fireworks* for Hinson & Co. (\$57/roll; 212/475-4100); *Baroque* embroidered moiré (approx. \$200/yard; PhillipJeffries.com).



style chair in rubber and suddenly it became modern. *City Park*, a pattern by Dan Funderburgh [FlavorLeague.com], seems traditional because it's a floral, but it's been updated with parking meters and fire hydrants."

Casey Gunschel
wallpaper designer, *Palace Papers*

"I always tell people to do a screen with wallpaper. This is a good idea for someone renting an apartment who can't paper the walls." ❀

used wallpaper on the wall behind the bed in some rooms, and in others, depending on the pattern, I papered two, three or all the walls. The ones that were more powerful and vivid could handle only one wall."

Raji Radhakrishnan
interior designer

"You can have any image made into wallpaper. Last year, at the British Museum in London, I saw a pediment with six life-size classic figures. I took a photo of it. My husband said that photo

would make great wallpaper. So I took it to a photo lab and had them blow up the image and then plastered it in the bedroom of a showhouse."

Jon Sherman
wallpaper designer, *Flavor Paper*

"Transitioning wallpaper into the modern home doesn't require a change in pattern. We take traditional patterns and use them in foils and Mylars and vibrant water-based inks. It's like when Plastic Fantastic dipped the Louis-



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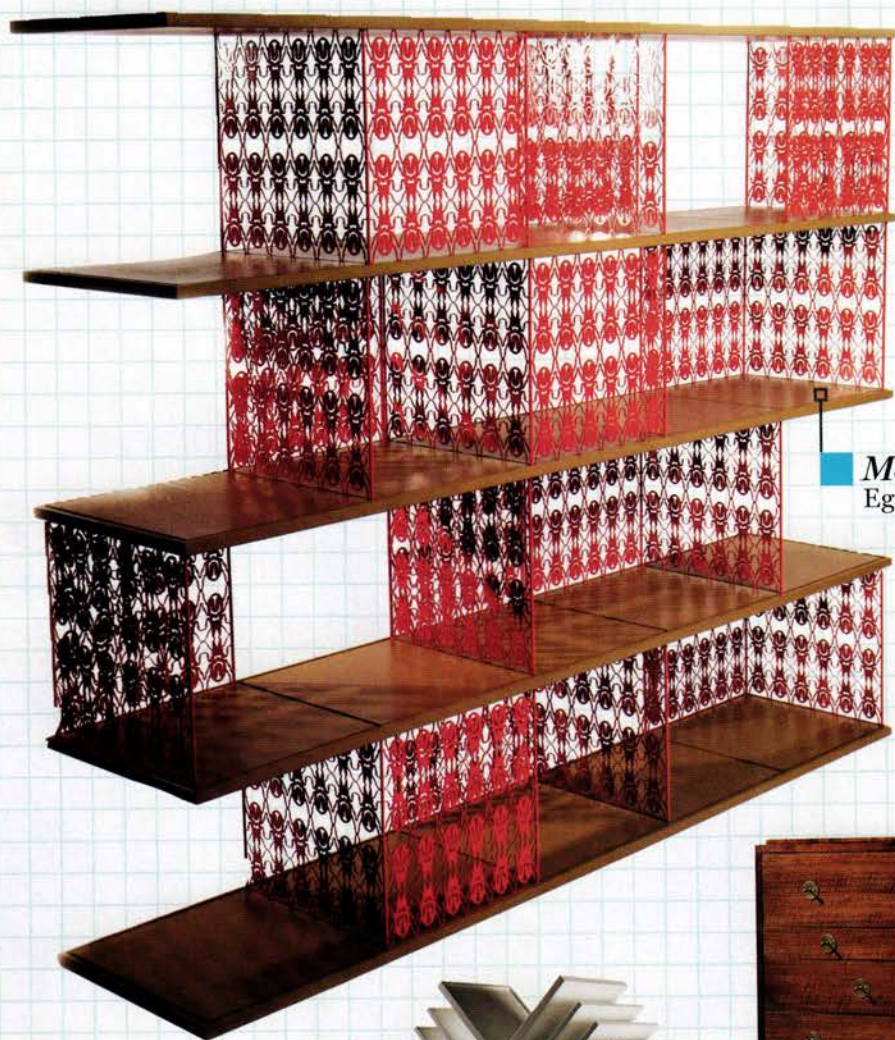
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Shelf Life

Egg Designs' *Modular* bookshelf, by Greg and Roché Dry, is comprised of laser-cut powder-coated steel units (\$650 each) and MDF shelves (\$400; as shown, \$9,800; AmaridianUSA.com).

Treasure Chest

The *Chest on Stand*, part of Baker's *Lexicon* collection by Shaun Melvin, is crafted from walnut solids and veneers. The varying-height drawers are fitted with hand-cast brass hardware (44"w x 17"d x 60"h, \$9,590; BakerFurniture.com).

The X Files

Laurie Beckerman's *Filing Tree*, which handily rolls around on heavy-duty casters, is fashioned in Corian by Evans & Paul (3'6"w x 5'6"h x 1'2"d, price not yet available; LaurieBeckerman.com).

Top Drawers

Thomas Moser's solid-ash-and-cherry *Vita* dresser has dovetail joints and double fluted tenons as well as a full-paneled back (6-drawer unit, 30"h x 54"w x 20"d; \$5,800; ThomasMoser.com).

Vita
Thomas Moser



Filing Tree
Laurie Beckerman

Chest on Stand
Baker





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Nido
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Modern Tramp
Mitchell Gold/Bob Williams



Real Good
Blu Dot

Affordable Style

Tramp l'Oeil

The Modern Tramp collection from Mitchell Gold and Bob Williams uses an antique silver finish to give a folk art classic a new and affordable look (9" candlestick, \$90; 12", \$110; MGAndBW.com).

High Chair

Arquitectonica's Laurinda Spear designed the perfect barstool, fashioning the *Nido* of white vinyl and powder-coated steel (\$295; 18"w x 16"d x 32"h; Appoggi.com).

Making the Cut

The *Real Good* chair by Blu Dot is as skinny as a supermodel but far sturdier. The powder-coated steel seat (in a range of colors) folds along laser-cut lines (\$99; BluDot.com).

Comfort Inn

The *Dylan* sofa sports nailhead trim and a 43-inch-deep luxurious seat. Upholstered in a linen-colored cotton, it comes with two contrasting pillows (92½"w x 34¼"h; \$1,300; Bernhardt.com).

Cover with Glory

Martha Stewart's all-cotton rugs will floor you with their moderate prices. A prime example: *Grove* (6' x 9', \$549; MarthaStewart.com).



Grove
Martha Stewart



Dylan
Bernhardt



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Christiansen
Hickory Chair



Henry IV
Ameico

Dual Function

Multiplication Table

The *Christiansen* mahogany dining table, by Alexa Hampton for Hickory Chair, extends from 72 to 216 inches—large enough to seat 20 guests (48" w x 30" h, \$6,300; HickoryChair.com).

It Grows on You

With its adjustable height, *Henry IV* is a high chair with a long life (ages six months to early teens). Its laminated-birch swivel seat sits on a steel base; designed by Wolfgang Sirch and Christoph Bitzer (\$1,170; Ameico.com).

An Open Book

Flou's *Book* sofa by Pinuccio Borgonovo opens like its namesake to become a comfy bed with a patented Memoform mattress and removable slipcovers (from \$8,656; Flou.com).



Book
Flou





LET'S TALK
COLORADO

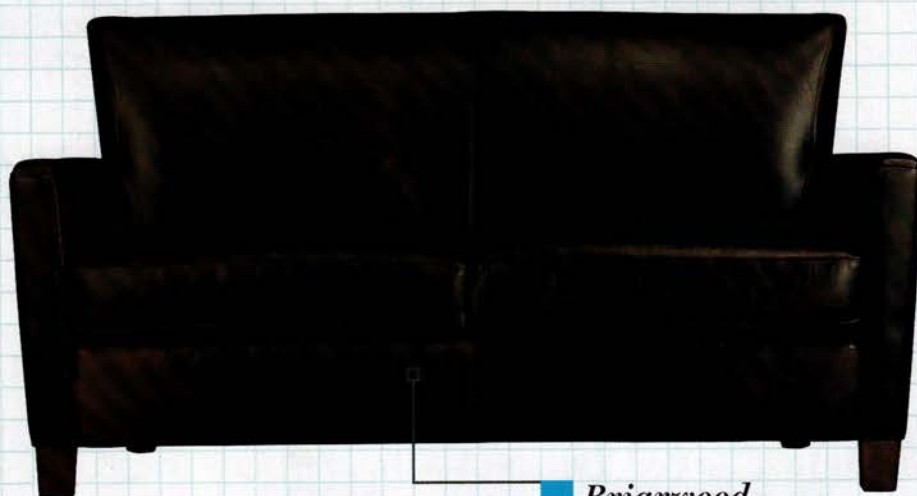
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Small-Space Solutions

Comfort Zone

Furniture scaled for urban living now abounds. Consider the *Briarwood* love seat, beautifully tailored in fine leather (\$3,000; 65" w x 34" d x 33" h; CrateAndBarrel.com).

Pouf Pieces

Rick Lee's *Luna* ottomans for AU (22" w x 18" h) neatly nest to take up less space (\$400 each; AUFurniture.com).

Back to Stool

Jack can do double duty as a stool or side table. It's made of water-jet-cut aluminum that is formed and powder-coated (\$620; 16½" w x 15" d x 14½" h; HaleFurn.com).

Hidden Assets

The *Marriott* platform bed, finished with ashwood veneers, has a hydraulic lift to provide loads of concealed storage space under the mattress (\$1,572/queen, \$1,644/king; Calligaris.it). ☎

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LIQUID GOLD

Acclaimed Photographer Bettina Rheims Glitters
With an Exhibition Celebrating the Allure of

WOMEN

Bettina Rheims, one of France's most well-known photographers, unveiled a captivating exhibition earlier this year celebrating the allure of women. Commissioned by Chablis Wines, nearly a dozen of Rheims' images are traveling to chic locations around the world for exhibitions in London, New York, Tokyo and Moscow.

The Liquid Gold collection features 11 stunning, large-scale photos printed on aluminum, including 10 portraits of the model Margarita Svezdaite, plus Rheims' first still life. After making its U.S. debut this summer at Bloomingdale's, Liquid Gold appeared at the New York Palace Hotel in July before moving to Charlie Palmer's Metrazur Restaurant in Grand Central Terminal where it will be on display from September 18 to October 14.

Acclaimed internationally for taking exquisite photos lauded for their depiction of femininity, Rheims is famous for her artistry, vision and ability to shoot intimate moments of the world's most glamorous stars.

Chablis Wines – the famous French wine often called liquid gold – is offering an exclusive look at Rheims' exhibition on its website.

Visit www.chablis-the-french-chic.com to experience a behind-the-scenes look at the photo shoot along with detailed information about the tour.

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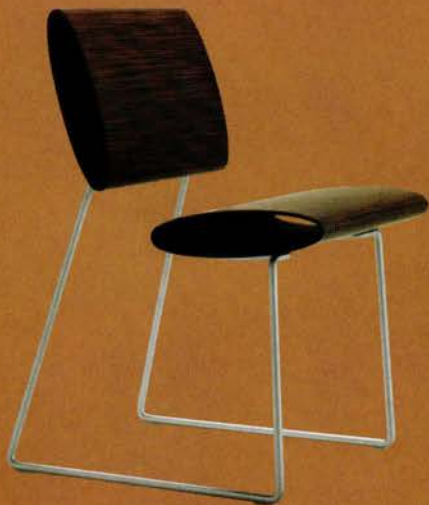
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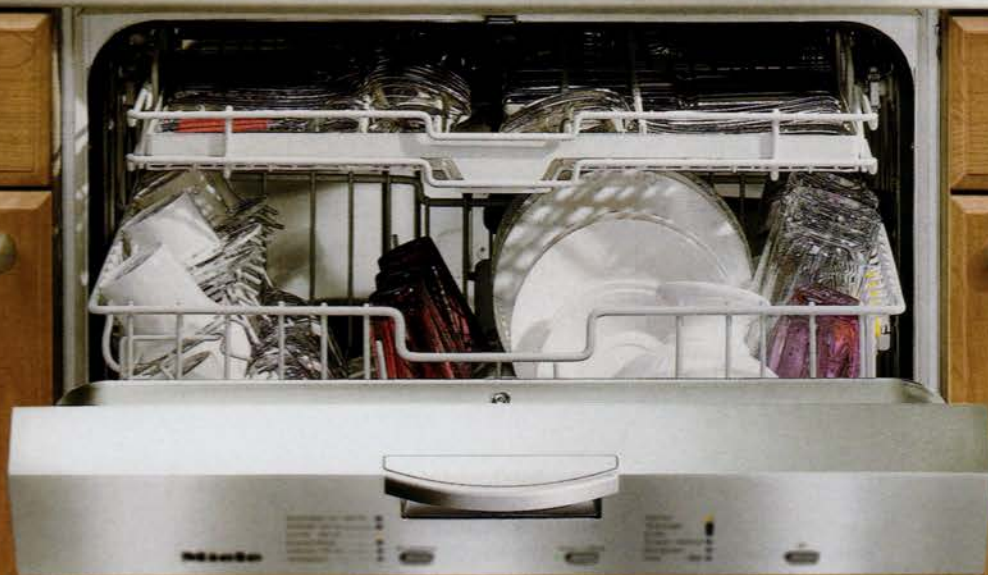
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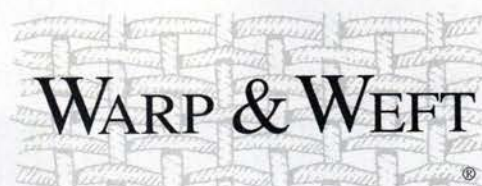
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Room for Thought

THANKS TO TIGHT EDITING AND ARTFUL INVENTION, DESIGNER RON MARVIN PACKED HIS TINY APARTMENT WITH LOTS OF STYLE. **BY JORGE S. ARANGO**

Designer Ron Marvin doesn't really want to be known as the king of affordable small-space decor. But he accomplishes it with such panache that it was inevitable clients would seek him out for this very specialty, one he developed purely out of necessity in creating his own home.

A former visual merchandising manager for Williams-Sonoma, West Elm and the now-defunct Hold Everything, Marvin is well trained in composing comely vignettes,

a talent that came in handy when he moved into a Manhattan studio apartment measuring less than 300 square feet—just a wee bit more than what is devoted to a single display at any one of the countless stores owned by his former employer. So tipping his hat to the mother of invention, he pulled out his bag of merchandising tricks.

A retail display must convey a clear message simply and succinctly, which means every component must work with the others. Likewise, a living space this small requires clarity of purpose, so the



Mirrors and mercury glass bounce light around the room; yellow lamps add pops of color. The vintage Lane buffet as well as the sofa and chairs are from secondhand sources; the leather cubes are from Crate & Barrel, the carpet from West Elm and the Kartell Jolly tables (by Paolo Rizzatto) from the Conran Shop.





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Photo by John Granen



Liquid Gold | New York, NY

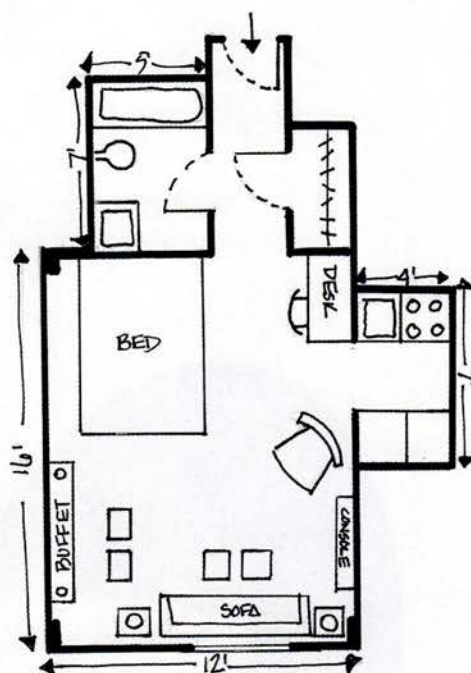
Metropolitan Home sponsored a VIP reception this summer celebrating the opening of Liquid Gold, an exhibition of images by Bettina Rheims, one of Paris' finest photographers. Commissioned by Chablis Wine, Liquid Gold features 11 stunning, large-scale photos printed on aluminum that evoke the allure of women. The exhibition spotlights the model Margarita Svegzdaite (at left) and includes Rheims' very first still life photo.

After making its U.S. debut this summer at Bloomingdale's in New York City, Liquid Gold will be on display at Métrazur Restaurant in the Main Hall of Grand Central Terminal starting September 18. The photos will then travel to chic locations around the world for exhibitions in London, Tokyo and Moscow.

(Far left) Designer Amy Lau with Bruce Ferguson. Bettina Rheims at Bloomingdale's for the unveiling of Liquid Gold.



Party photos by Corinne de Kover



first step was to determine precisely how it had to perform.

"When I started my business," Marvin says, "I needed an office more than I needed a dresser." Out went the bureau that occupied a corner of the 12-by-16-foot main room; in came a slender white lacquer Parsons-style desk. Attractive storage boxes stacked underneath hold files, and an upholstered panel crisscrossed with turquoise ribbon serves as a bulletin board. Each person's needs differ, he points out, noting that a friend who never cooks or entertains at home converted her entire apartment into "one big luxurious hotel room—and for her, that works!"

The contents of the now-absent dresser were dispersed behind the sofa, under the bed and into the hall closet. What remained was rigorously edited. "I had to pare down to the things I needed." Among the classic forms of these necessary items are a 1950s buffet (\$55 at a secondhand store) and a comfortable sofa, purchased with pink crushed-velvet upholstery (he replaced it with white leather).

Whatever could not be discarded or stored off-site—Marvin rents a small storage unit and rotates possessions when he needs a change—he displayed artfully. For instance, instead of stocking books in bulky bookcases, he says, "I worked them into interesting vignettes," piling them neatly and decoratively around the apartment. By keeping all the artwork to black and white and framing it all simply in black, the compositions seem harmonious, rather than chaotic to the eye, enhancing the sense of space.

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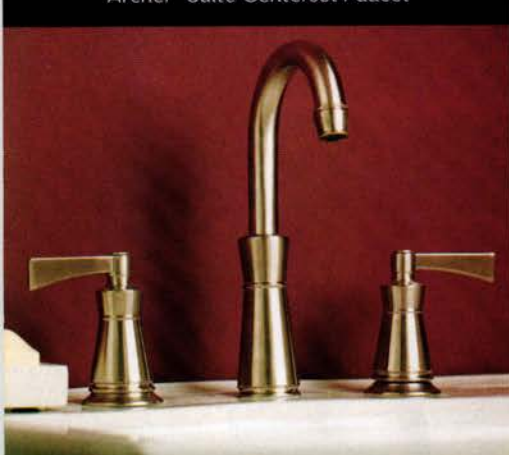


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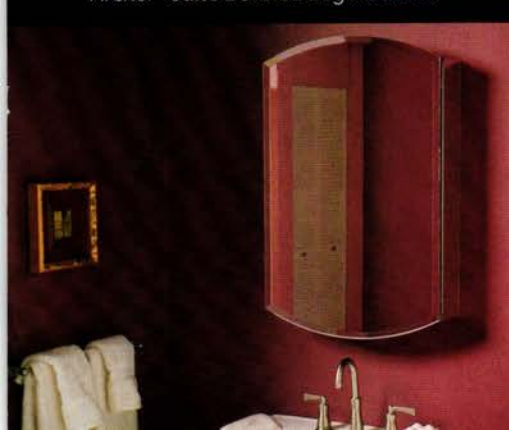
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[MORE] SMALL SPACES

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Marvin treated the existing kitchen cabinetry to a makeover. He removed the doors, covering the back of one cabinet with a mirror, and fashioned new doors for the facing cabinet from wood-framed mirrors. Mirrors, he explains, enhance the illusion of roominess. "I like using mirrors a lot," he admits. "It doesn't mean you're narcissistic necessarily. It helps you expand space." There's also a mirrored ceiling in the entry hall and framed mirrors behind the buffet and bed.

When space is tight, Marvin incorporates furniture that is entirely or in part either transparent or translucent. Two low Plexiglas tables used as a coffee table by the sofa, he observes, "don't take up any visual space but function for what I need." The white leather Klismos chair, yet another canny snag from a secondhand store, "is almost like a see-through chair propped up on legs." Scale is also important. Leather cube ottomans provide seating without the heftier volume of conventional chairs. Additionally, accents with shiny surfaces (i.e., lamps with mercury-glass bases) amplify light—usually a rare commodity in small spaces—by bouncing it around a room.

Mirror backing in one of the kitchen cabinets creates the illusion that an orderly plate and glass display continues into another room.



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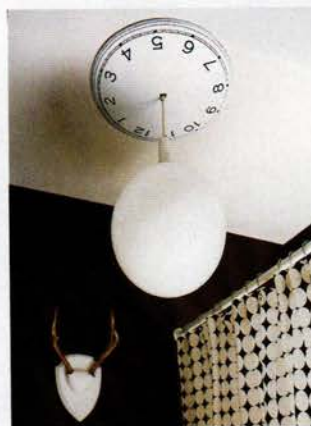
Another tactic Marvin employed in this man's diminutive castle was arresting the visitor's gaze with interesting groupings of objects strategically and selectively placed around the room, so the eye tends to linger longer over each tableau instead of focusing on the limited square footage. "People are amazed to realize that I have 12 lamps in this room," he says. "I think of lamps and light as sculptural objects that draw your attention to different areas of a room. Wherever there's light, I try to do well-curated vignettes so you have something compelling to see."

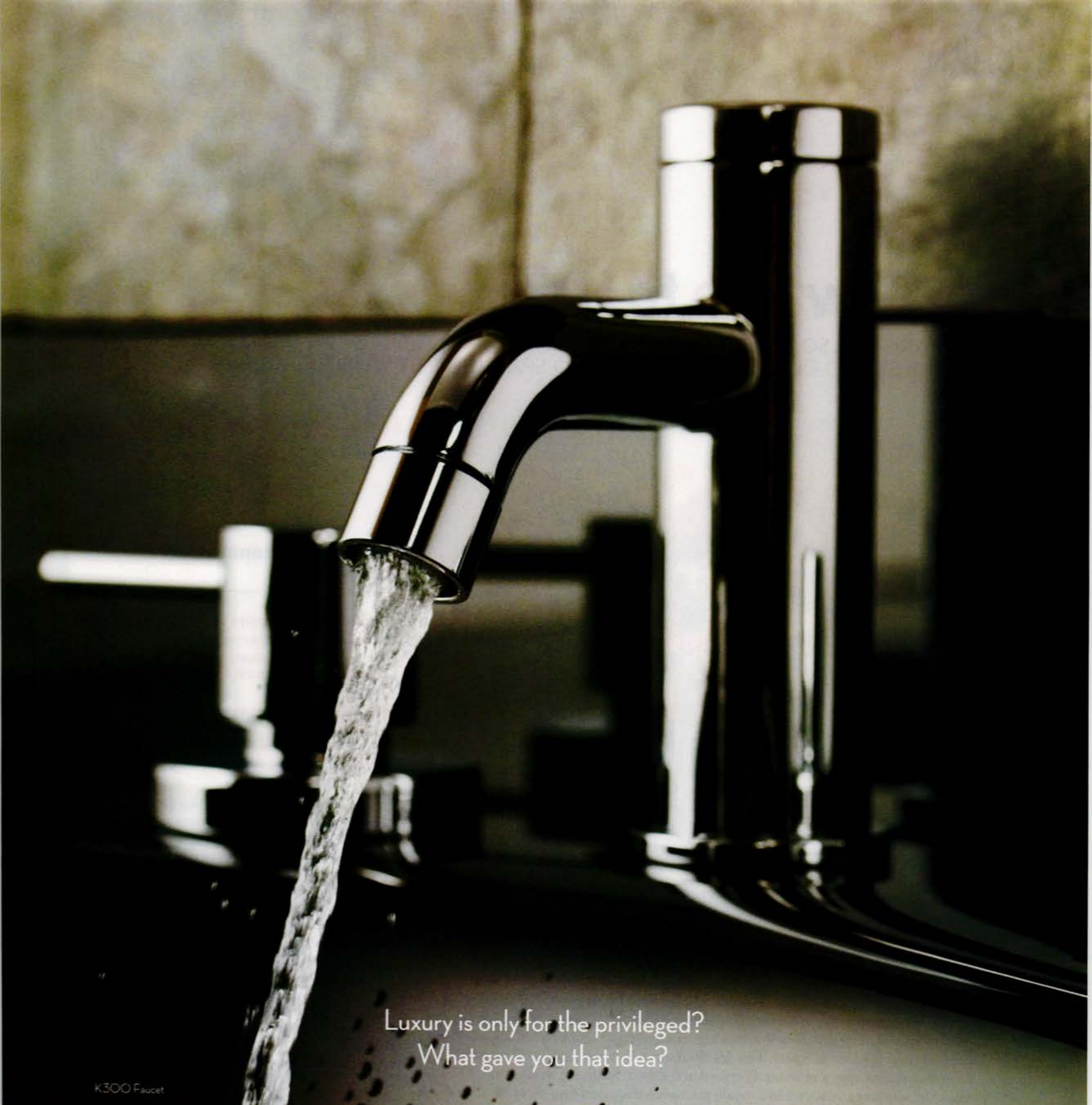
Lastly, the designer was wary of too much color in his tiny digs, so the walls and ceiling are painted "classic" chocolate (Davenport Tan and Classic Brown from Benjamin Moore) and white. "You have both light and dark," Marvin explains, "and every single color looks good paired with it. You can then use pops of color, which change out more easily if you get tired of them." ❧

See Resources, last pages.



Clockwise (from left): Designer Ron Marvin fitted his bed with an Ikea table top as a headboard (the mirror is from Z Gallerie); Marvin at his West Elm desk (the secondhand chair is upholstered in a West Elm shower curtain); to make the space seem larger, mirrored doors were made for some of the kitchen cabinets; a Pottery Barn clock was redeployed as a fixture plate in the bathroom.





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A New Roe to Hoe

BOTTARGA, ALSO CALLED MEDITERRANEAN CAVIAR, BRINGS THE BRINY TASTE OF THE SEA TO DISHES FROM SALADS TO SPAGHETTI. BY JANET FLETCHER



Shrimp and Fennel Salad with Bottarga

- 6 tbsp. extra-virgin olive oil
- 3 tbsp. lemon juice, or more if needed
- 1/4 cup very thinly sliced and loosely packed bottarga (about 3/4 oz.)*
- Kosher salt
- 1 lb. shrimp in shell (24 count)
- 1 small fennel bulb
- 2 tbsp. minced Italian parsley
- Freshly ground black pepper

1. In a small bowl, whisk together the olive oil and lemon juice. Add the bottarga and let marinate for 30 minutes.

2. Bring 1 quart of water to a boil in a small saucepan over high heat. Add 1 tablespoon kosher salt and the shrimp. Cook until the shrimp turn pink outside and white inside, about 1 1/2 minutes. Drain and let cool. Peel the shrimp and halve lengthwise; remove black veins if necessary.

3. Halve and core the fennel bulb. On a mandoline or other manual vegetable slicer, slice the two halves paper-thin. Alternatively, use a sharp knife and slice the fennel as thinly as possible.

4. In a serving bowl, combine the shrimp, fennel and parsley and toss. Add the bottarga and its marinade and several grinds of black pepper; toss gently. Taste for salt and lemon. Serve immediately. *Serves 4.*

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Prized and priced almost as highly as endangered sturgeon roe from the Caspian Sea, bottarga, the cured roe of bluefin tuna (bottarga di tonno) or gray mullet (bottarga di muggine), is now appearing on restaurant menus and in gourmet shops across the United States. This Mediterranean delicacy lends a saline, subtly fish-like note to pasta, eggs and beans. Prepared in Calabria, Sicily and Sardinia since ancient times, the whole egg sacs are cured in salt, pressed to shape and firm them, then air-dried. You can buy bottled bottarga already grated, but for peak flavor, shave, slice or grate as needed from a whole sausage-like slab (3 oz., about \$35). It's a costly luxury, but it lasts for months if wrapped airtight and refrigerated. Show bottarga off in streamlined dishes: Toss it with shrimp and fennel for a salad, combine it with a fried egg over hot pasta, shave over risotto or marinate in olive oil and spoon over warm toast. *See Resources, last pages.*

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Spaghetti with Bottarga and Fried Eggs

- 6 oz. spaghetti or spaghetti
- 2½ tbsp. extra-virgin olive oil

- 2 cloves garlic, peeled and halved
- 2 tbsp. minced Italian parsley, plus more for garnish
- Pinch hot red pepper flakes
- ½ oz. bottarga, finely grated
- 2 tsp. unsalted butter

- 2 large eggs
- Kosher salt and freshly ground black pepper

1. Bring a large pot of well-salted water to a boil over high heat. Add the pasta and cook until al dente.

2. While the pasta cooks, heat the olive oil in a 10-inch skillet over moderately low heat. Add the garlic and sauté until lightly browned on both sides. Remove the garlic. Reduce the heat to low and add the parsley, pepper flakes, bottarga and a couple of tablespoons of boiling water from the pasta pot. Simmer for about 30 seconds to blend the flavors, then set aside.

3. Reserve 1 cup of the boiling pasta water, then drain the pasta and return it to the hot pot over low heat. Add the contents of the skillet and toss well, moistening with some of the reserved pasta water. Keep warm while you fry the eggs.

4. Working quickly, melt the butter in a 10-inch nonstick skillet over moderate heat. Break each egg into a small custard cup, then slide the eggs into the skillet. Fry until the whites have just set, then turn the eggs and cook on the second side for 15 seconds, so the whites are firm but the yolks are still runny.

5. Divide the pasta among two warm bowls. Top each portion with a fried egg and garnish the eggs with parsley, a pinch of salt and freshly ground black pepper.

Serves 2. 🍴



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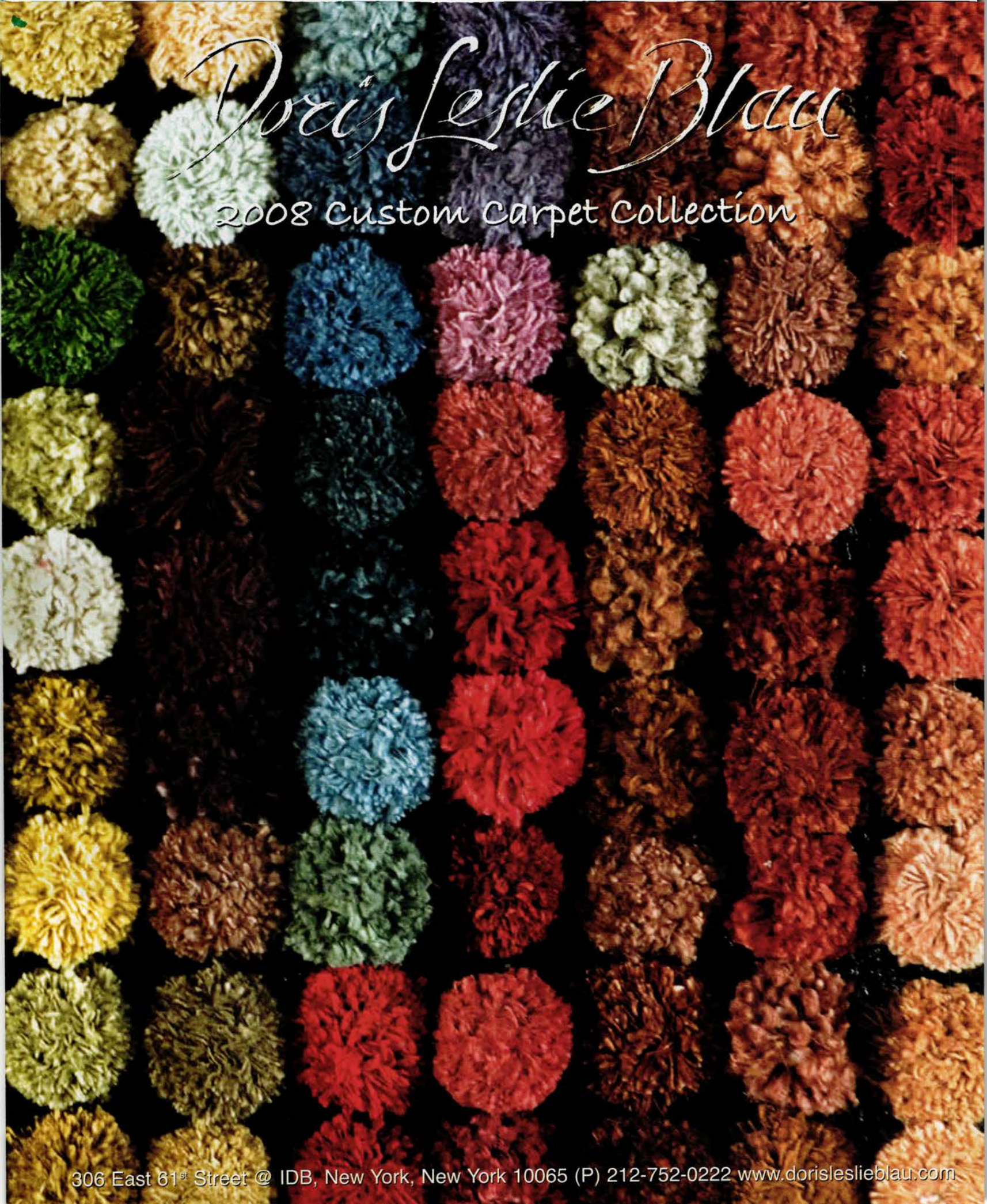


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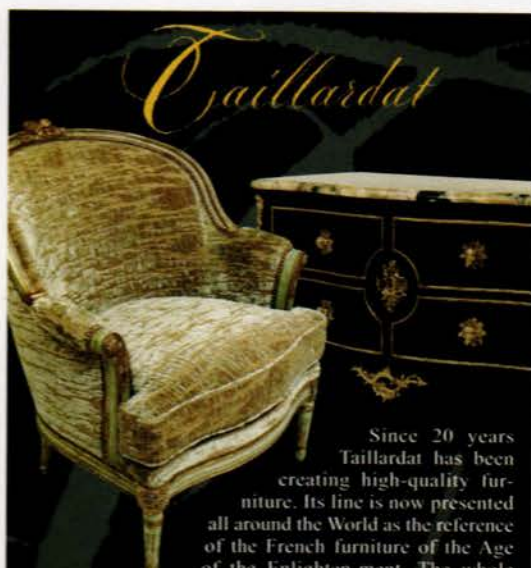
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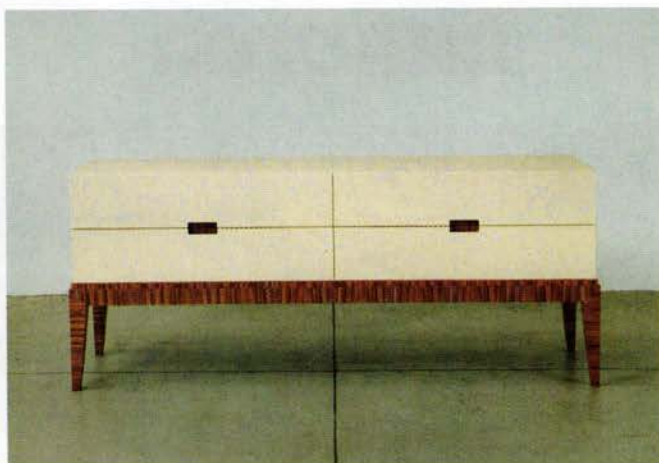


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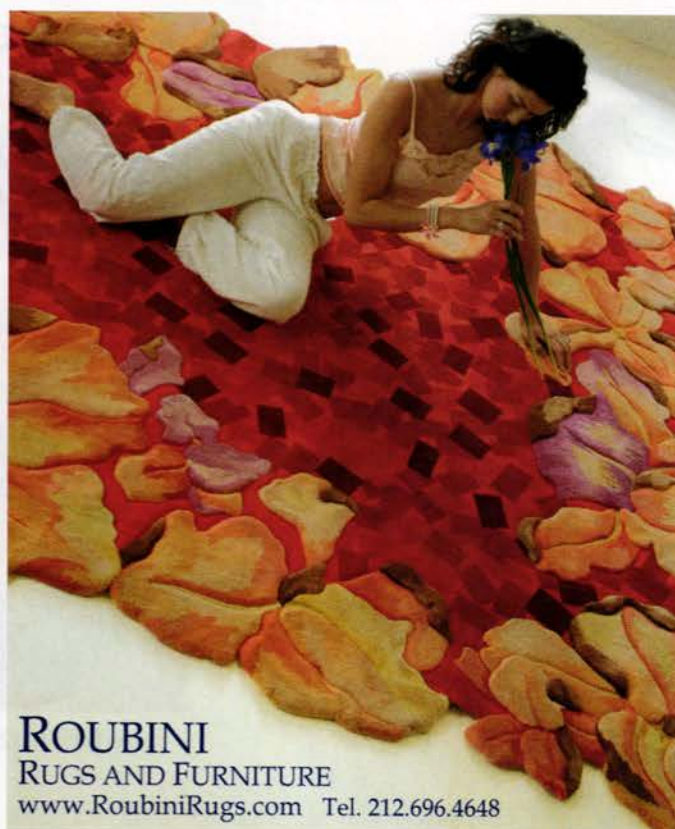


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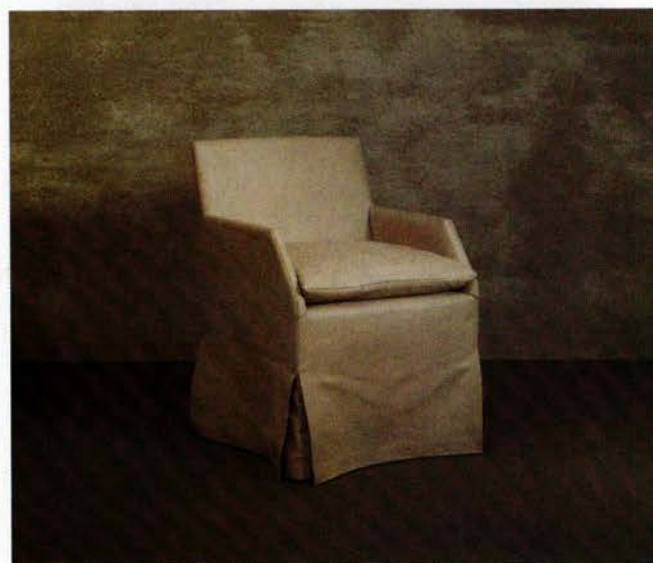
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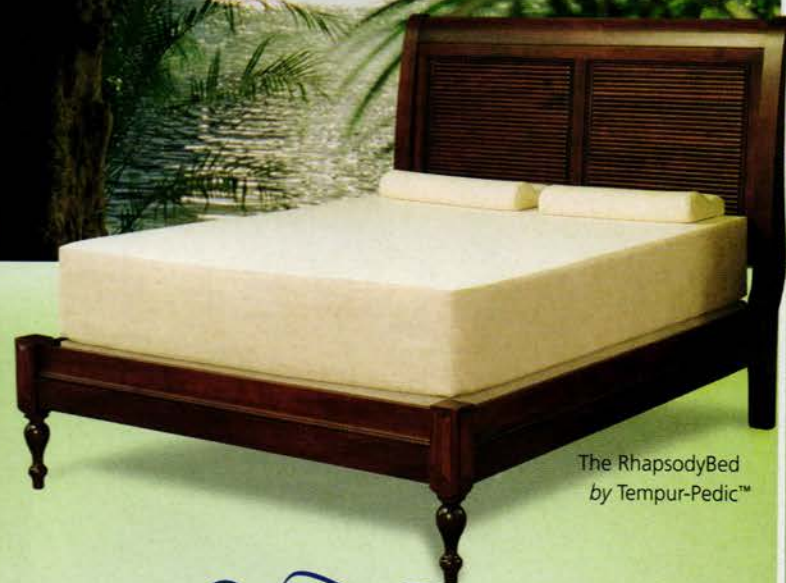
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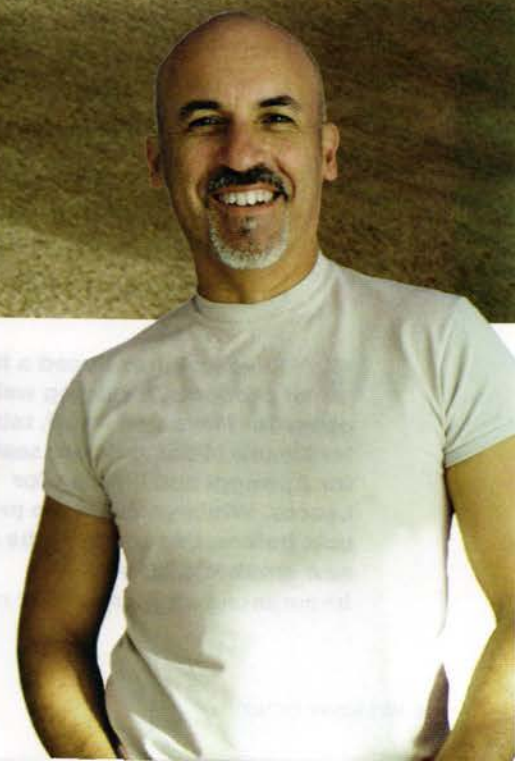
"The Metropolitan Home Collection appeals to anyone who wants contemporary design that makes sense without sacrificing comfort. They want to be able to mix their new pieces with those they have at home."

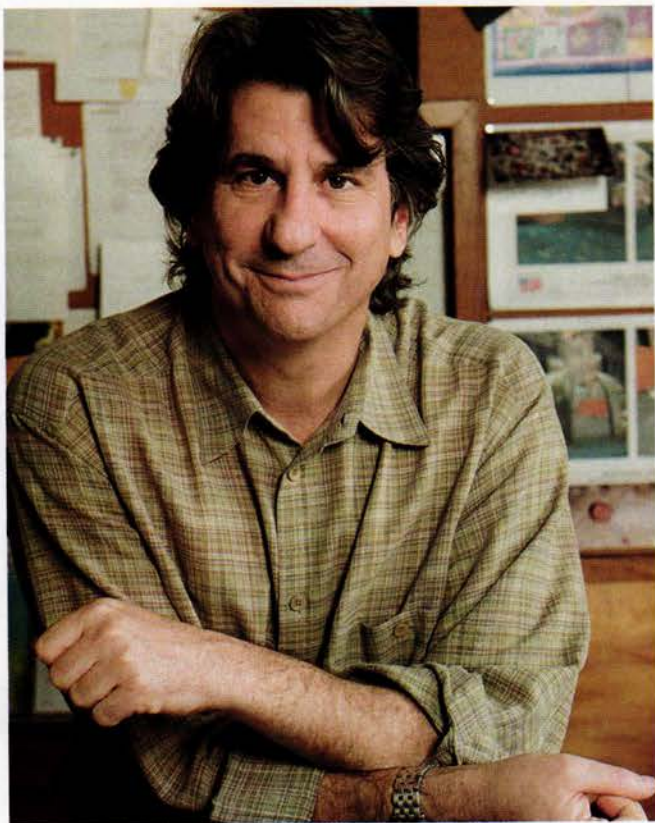
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David Rockwell's new lighting for Leucos, the Italian glass manufacturer, starts at \$2,995 (LeucosUSA.com).

David Rockwell

THE MASTER DESIGNER OF SPECTACLE FOR PUBLIC SPACES DISCUSSES HIS PASSION FOR PRODUCT AND LOVE OF STORYTELLING. BY ARIC CHEN

One of the world's most sought-after talents, **David Rockwell** has designed everything from hotels and restaurants to stage and movie sets to the Academy Awards and Cirque du Soleil theaters. Now he's onto lamps and furniture. A master of theatricality and thoughtful showmanship, he has helped reshape our experience of design—and he's hardly finished, as he revealed in a recent interview.

1 You've just introduced a flurry of products, including wall-paper for Maya Romanoff, tables for Dennis Miller, outdoor seating for Appoggi and lighting for Leucos. While you've done products before, this seems to be a new emphasis for you. It's just an ongoing interest. We've tried

to pick products that stretch our ability and knowledge in terms of craft. And I'm interested in collaboration, so they're done with people who have something to say about how things are made.

2 What makes your products David Rockwell products and how far do you want to go with

them? Is there a Target collection in your future?

I suppose I'm interested in there being a storytelling element—some element of delight and surprise. Like our interiors, we approach products from the point of view of the experience—a sense of choreography and progression. And they're all things you want to touch; the hand of the craftsman is visible. As far as Target goes, I believe in never saying never, but I don't have a burning passion to design every part of everyone's home. It's really about staying open to new and interesting opportunities.

3 You're often referred to as a master of design-as-entertainment, or a "theme designer." Do you like those labels?

I like entertainment and think mastery is good, though I don't feel like a master. If a theme means having a story that's legible,

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[MORE] TEN QUESTIONS

then that's certainly what we do. But we don't treat design as an add-on layer.

4 ■ You've become a brand. Is there a downside?

I don't think of myself as a brand. Branding to me feels like a position or identity that's frozen in time. I'm more interested in transitions.

5 ■ Your greatest claim to fame is with hotels and restaurants, like your new Adour restaurant at New York's St. Regis hotel. How do you see that industry evolving?

I think the ones that stand out will engage a sense of ritual. Adour, Alain Ducasse's new restaurant, is about connecting food and wine, which comes with this ceremony of uncorking, so we don't hide that; the restaurant becomes the wine cellar. I also think that technology will deepen people's relationship with a hotel or restaurant, rather than adding some layer between them and the experience.

6 ■ You're also designing apartments, like the green Riverhouse condominiums in Manhattan. What makes your interiors there eco-friendly?

There are a million small decisions—the type of wood, the type of glue, the way things are attached—that add up to big statements. It's also interesting to have something visible; at Riverhouse, there's a 12-foot-long, sinuous bench in the lobby made from reclaimed wood.

7 ■ How does your design of public spaces translate into your residential work?

There's a different kind of chair you want for a restaurant, where you'll spend an hour, versus a hotel you'll go to for a few days or a home where you'll want to spend every day of your life. The sense of journey and surprise does translate, but it's tuned to the amount of time you'll spend there.

8 ■ You're designing a playground in Manhattan, which some have suggested might be overprogrammed, with "play workers" and all. Do we sometimes risk overdesigning things?

That was really a misunderstanding. The playground is about unstructured, safe play that allows kids to explore at their own tempo—it's the opposite of programming. But I don't think we risk overdesigning, because design at its purest

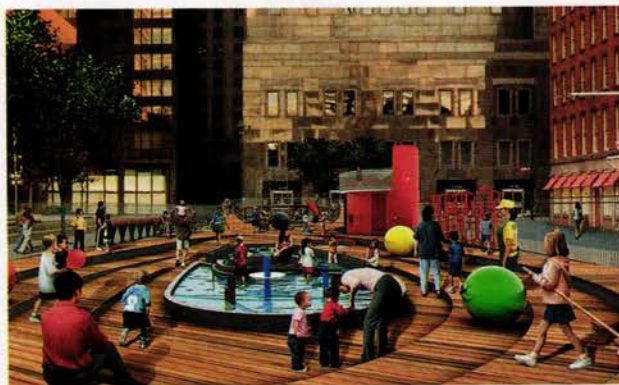
makes our world more understandable. However, it should be about the user, not the designer's grand statement.

9 ■ In your book *Spectacle* (Phaidon), published last year about festivals and other large gatherings, you refer to the "power of shared experience." How does design fit in?

One thing that emerged from the book was the idea that, no matter how much you plan, it's all about creating a few spontaneous moments. Design can encourage that spontaneity but also a million other things: exuberance, interaction, the relationship between audience and performer and what's permanent and temporary.

10 ■ What would you like to do that you haven't?

A while ago, the National Building Museum in Washington, D.C., asked several of us to propose a new incarnation of Shakespeare's old Globe Theatre. It was just hypothetical. But we came up with this demountable scaffolding theater for Central Park in New York (below) that really excites me. I'd love to actually do that, but there's not even a glimmer of a client for it. ☹

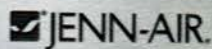


Clockwise from top left: Rockwell's latest work includes *Stitched* wallpaper for Maya Romanoff (\$60/yd.; MayaRomanoff.com); renderings for Imagination Playground, NYC, and a 21st-century Globe Theatre in Central Park; gold-grained Corian-topped side tables for Dennis Miller (from \$6,625; DennisMiller.com); Appoggi chair and ottoman (\$495; UnicaHome.com).





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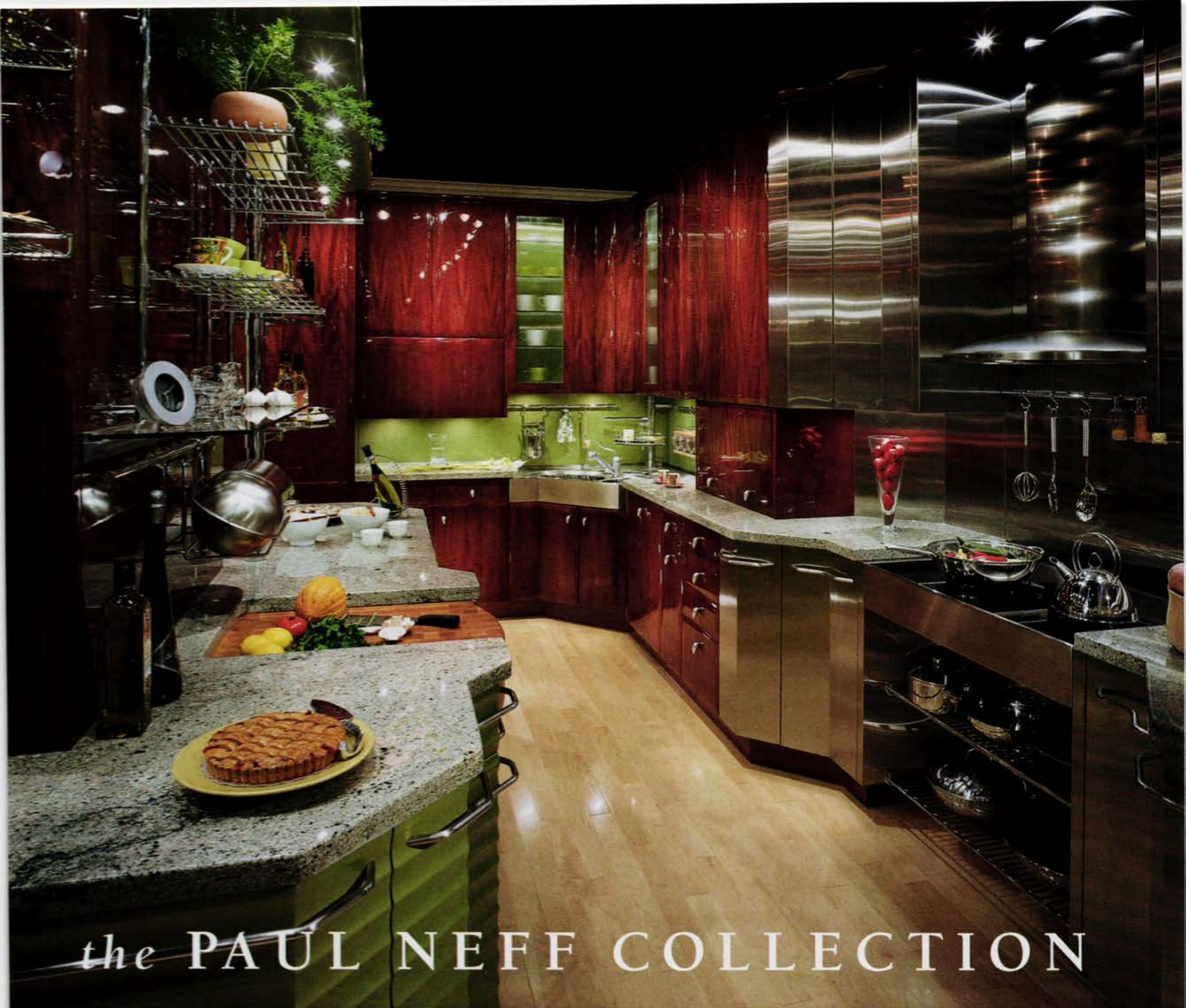


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Above: Mature maples and ailanthus shade the staircase and wooden benches that edge the space. Right: An aluminum staircase links the upper and lower parts of this city woodland garden; its industrial look provides contrast to the native flora.



Gorgeous Gorge

THIS TORONTO BACKYARD WAS TRANSFORMED INTO A LEAFY FOREST, COMPLETE WITH INTRIGUING INDUSTRIAL ELEMENTS. **BY BRAD KESSLER**

What do you do if your house backs onto a steep ravine and you want a bit of a backyard there? You work with the landscape, not against it. This at least was Lisa Rapoport's solution for her Toronto client whose Victorian home sat perched above Ramsden Park on one of the city's many ravines. Rather than try to level or terrace the area, Rapoport, an architect with Plant Architect, worked with the existing contours of the land. At the same time, she made something modern and unique in a tiny urban setting.

The client, Sheila Hockin, a television producer, was not a gardener. She wanted beauty and no maintenance. "I wanted to stand inside my house and look out onto a lovely scene. Yet I had no idea what I wanted. That's where Lisa came in."

Once Rapoport visited the spot, she came back with a plan. "When I saw her ideas," says Hockin, "I was completely knocked out. She made incredible use of a small space with an extreme grade. Her plan absolutely suits my house and personality—minimal but warm."



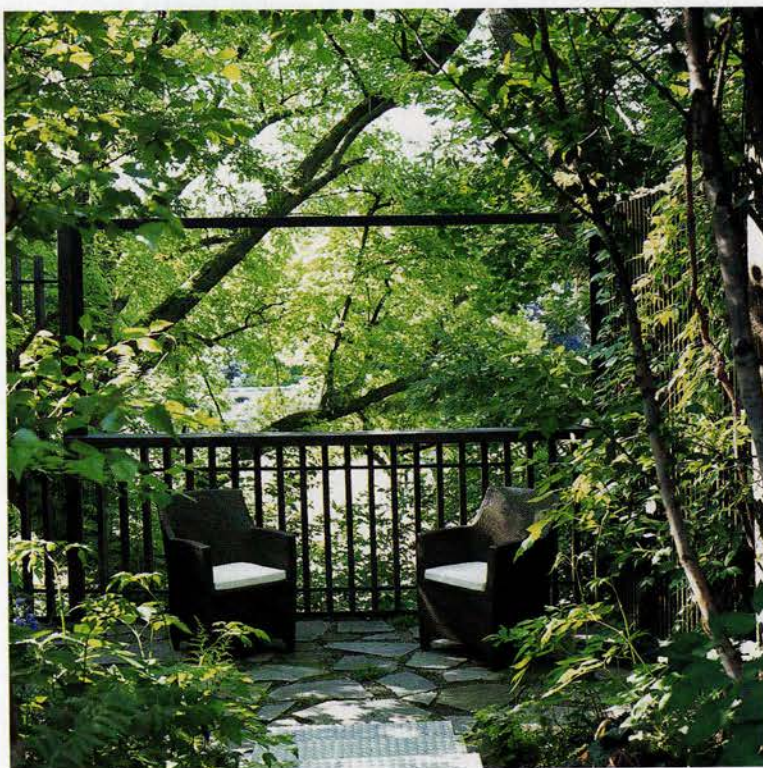


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WHAT GIVES
THE GARDEN
ITS EDGE
ARE ALL ITS
ARCHITECTURAL
ELEMENTS.



The existing backyard had several overgrown invasive trees. Instead of arguing with the trees, Rapoport did something radical: She planted more. Yet this time she cultivated an understory of native trees that would provide interest from the house, especially two or three stories above the ground. "It was all about how the bark and leaves would look from inside the house," says Rapoport. She chose the trees carefully with an eye toward unusual bark: paper birch (*Betula papyrifera*), paper-bark maple (*Acer griseum*), a shagbark hickory that would eventually outgrow and replace the existing ailanthus tree.

What gives the garden its edge are all its architectural elements. (Rapoport is an architect after all—not a landscape designer.) A bridge of polished diamond-plate aluminum descends from one level of the garden to the next. At the end of her property, a painted black steel trellis literally frames the park below. Galvanized steel cable offsets a wood wall, and a dramatic steel planter sits on the India-stone patio. All the industrial material—the aluminum and steel—make a clean contrast with the loose, leafy garden. "We like the juxtaposition of soft and hard," says Rapoport, "and we had a whole pallet of industrial material to work with."

As for the plants, Rapoport decided on mostly woodland perennials that would naturalize the

understory and require little maintenance. She chose a lot of ferns (cinnamon, Christmas, lady, fancy wood fern) and many forest natives (cohosh, bloodroot, Solomon's-seal). Since the land falls away from the house, she wanted the occasional blooming plant that would grow tall and "hover" above the ferns. (In this way Hockin could see the blooms from her house or patio.) For these Rapoport chose Virginia bluebells, foamflower and foxglove.

"I've got a beautiful dappled forest in my tiny backyard now," says Hockin, "and it's right in the middle of the inner city." She's done another thing as well: protected and preserved a fragile urban ravine. 🌿

See Resources, last pages.

Clockwise from top: An India-stone patio and path lead past native trees; criss-crossing galvanized steel cables add interest to the wood walls; a steel trellis frames the view of the natural ravine; owner Shelia Hockin relaxes in one of the garden's rooms.



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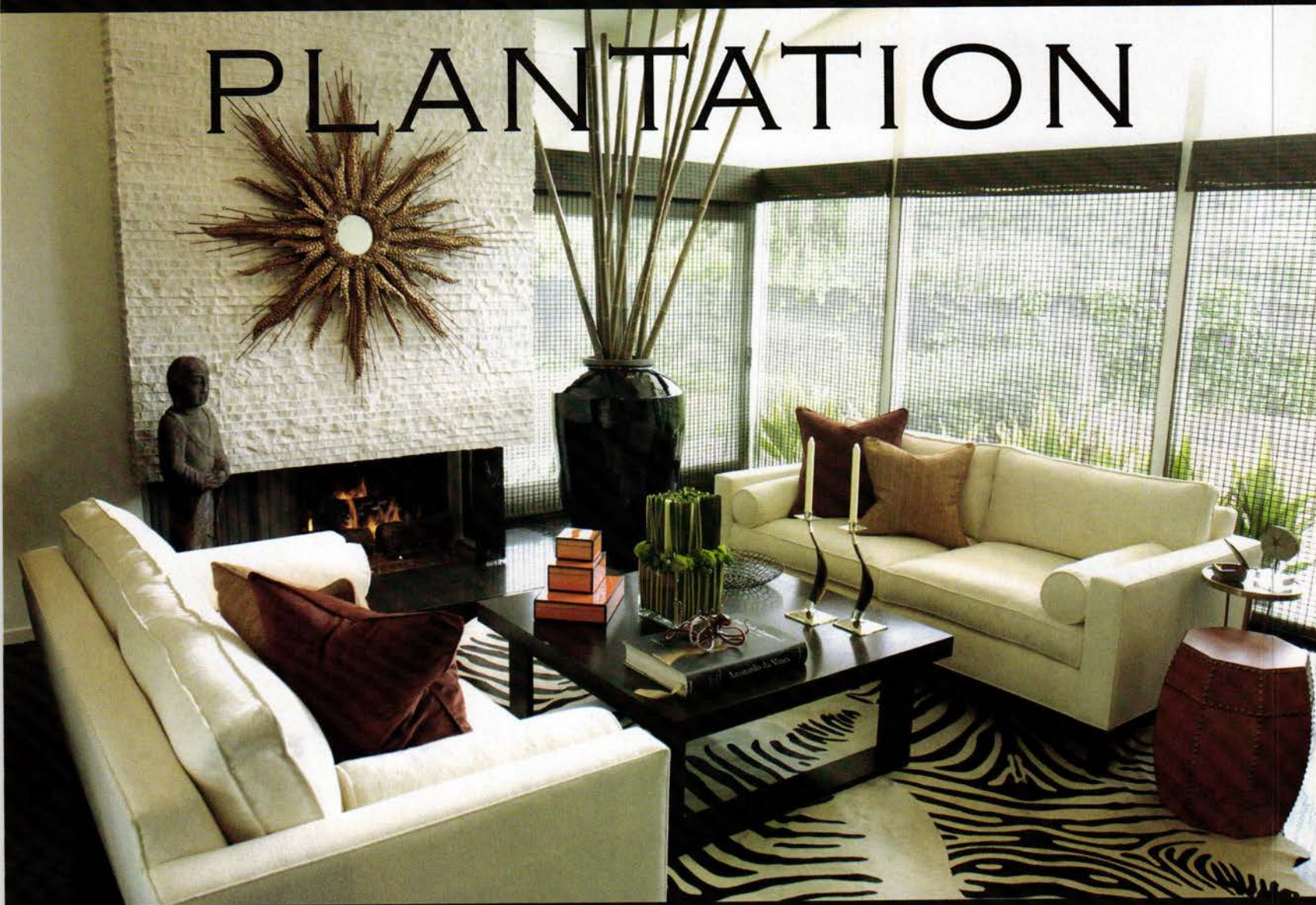
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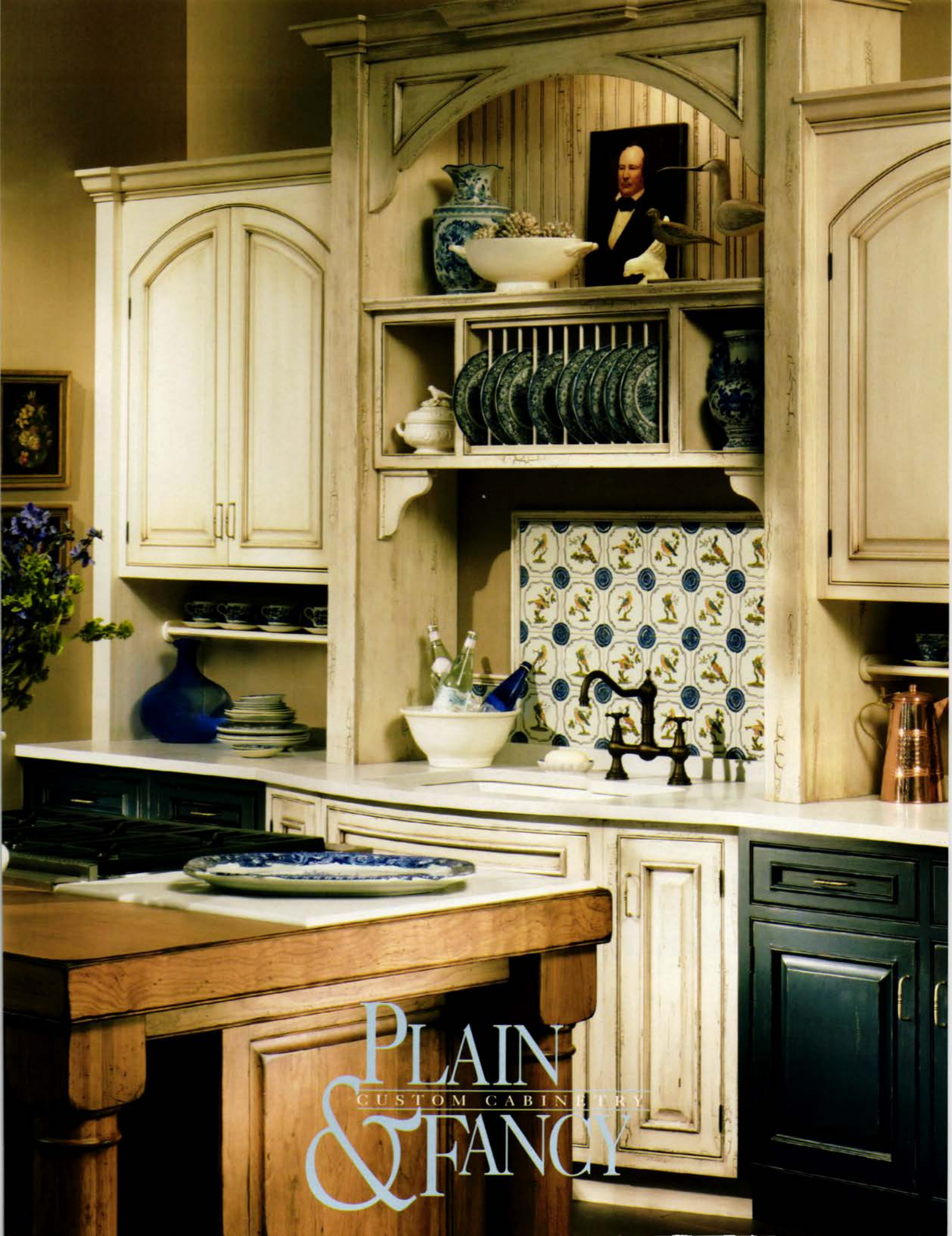


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Front: Kent Raised Panel Beaded Inset door style in Maple. Our White Wash finish meets our Tavern White and Century Blue Brushmark Crackle finishes and a Cherry island in a warm Town & Country get together.

Above: Mullion-window cabinets in Cornwall Beaded Inset door style and White Wash finish are townhome traditional. White Wash arched Kent door style wall cabinets atop Kent base cabinets in Century Blue Brushmark Crackle finish blend town and country manor style.

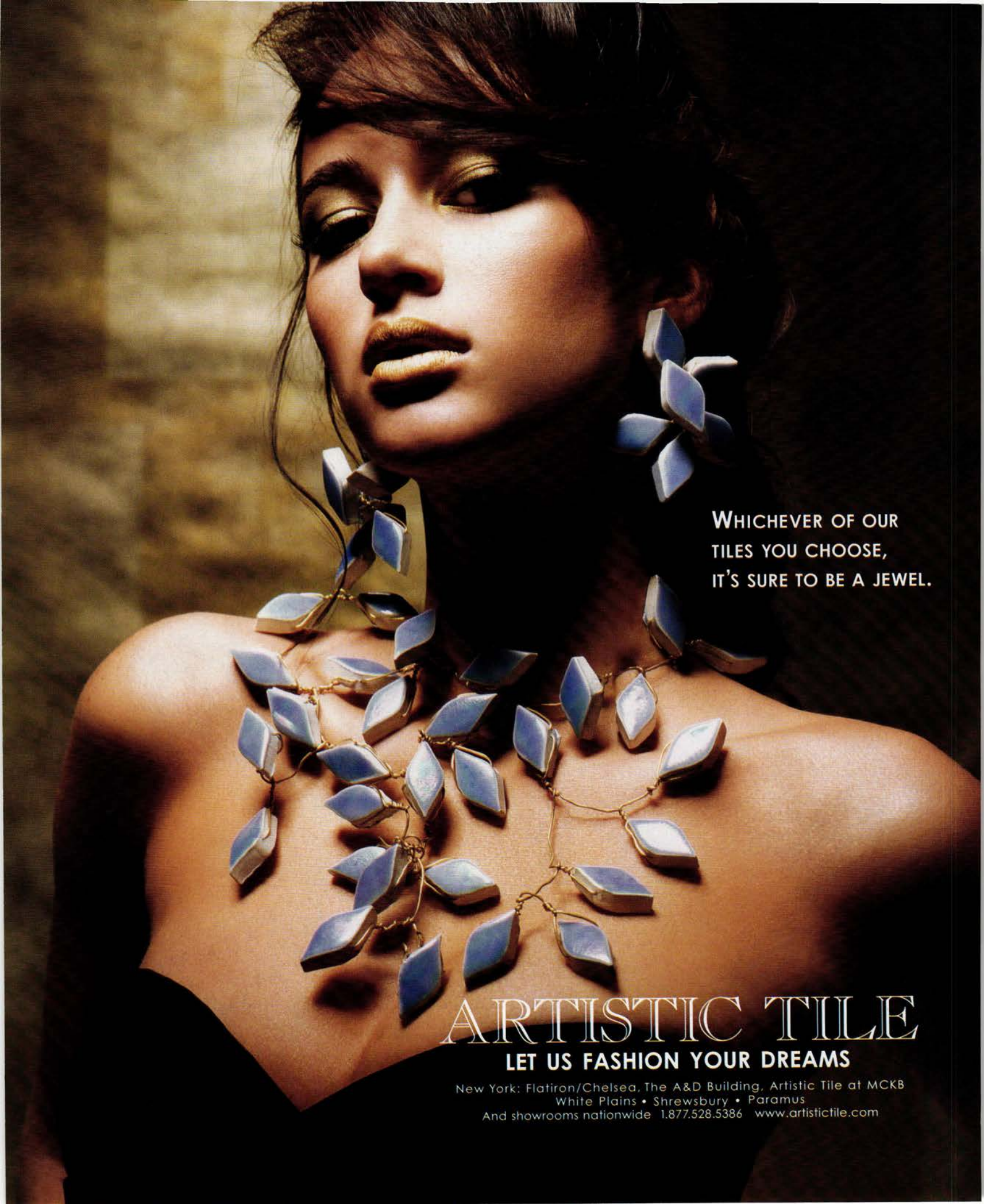
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A close-up portrait of a woman with dark hair and gold eye makeup, looking slightly upwards. She is wearing a large, multi-strand necklace and matching earrings made of blue and white tiles. The background is a textured, golden-brown wall.

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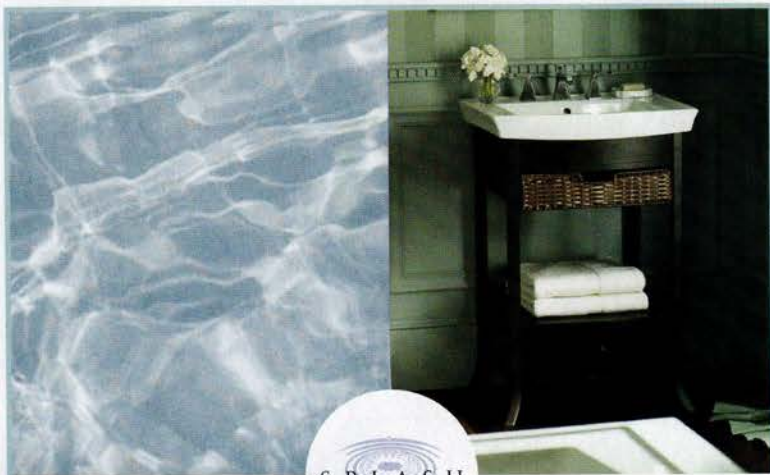
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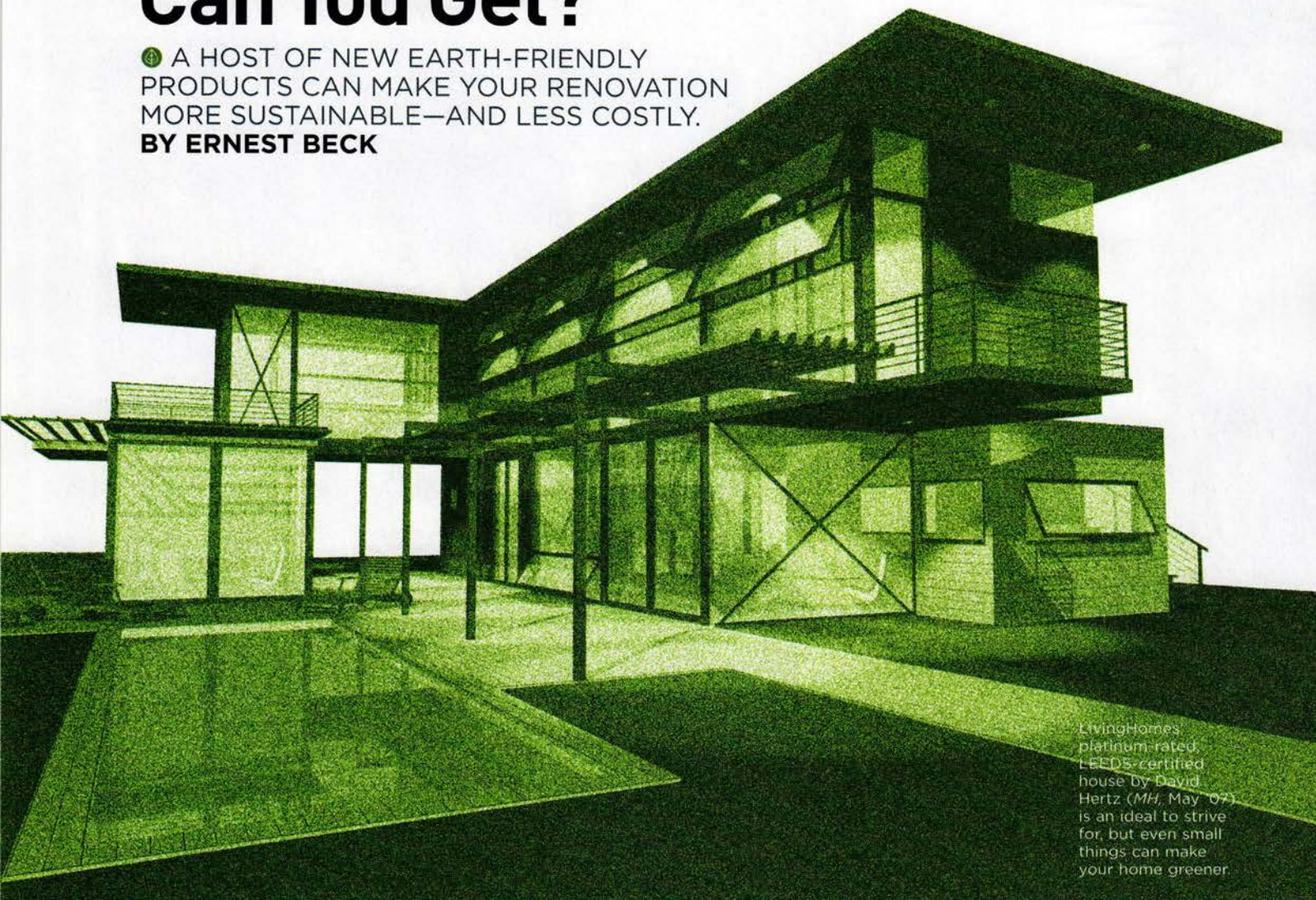
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How Green Can You Get?

④ A HOST OF NEW EARTH-FRIENDLY PRODUCTS CAN MAKE YOUR RENOVATION MORE SUSTAINABLE—AND LESS COSTLY.

BY ERNEST BECK



LivingHomes' platinum-rated, LEEDS-certified house by David Hertz (*MH*, May '07) is an ideal to strive for, but even small things can make your home greener.

Every home renovation entails a few nightmares, from dirt and debris to broken pipes and balky contractors. But anyone contemplating a remodeling project with green design elements in mind should be prepared to notch up the anxiety: Questions will arise that test not only your commitment to an eco-friendly lifestyle but your budget as well. Fortunately, a wider range of green home-building supplies is more readily available than ever before, and, in many cases, prices are coming down. The bad news is that many items still cost more than products that make no green claims

at all. So greening your home will involve knowing how green you want to be and evaluating a product's purported environmental benefits—and checking your bank balance before making the final decision.

A good place to begin is learning the often confusing new eco-lingo. As environmental awareness spreads, the “eco” label is showing up on flooring and fiberboard and in the aisles of Home Depot. Once mastered, you won't mistake Eco Options (Home Depot's new labeling system for its environmentally sound products) with EcoOption, a device on appliance maker Bosch's Nexxt line of

washing machines that monitor heating cycles for greater energy efficiency. Bosch washers are equipped with an eco-Sensor, while WaterSense is a new Environmental Protection Agency program identifying water-saving products. These include “high-efficiency” toilets, although what the agency really means is low-flow toilets that reduce water usage.

Still, decisions can be tricky, even for home-building products you won't even see, like insulation. Instead of more commonly used fiberglass, which critics regard as generally eco-unfriendly, especially to installers, there is insulation



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made from, yes, recycled denim. But when weighing the benefits of denim—made from factory-floor remnants, not old jeans—remember that it can be more than twice as expensive as fiberglass. For a kitchen counter, it's not price that tips the scales but green values. Granite can cost roughly the same as an alternative

material like PaperStone, depending on the quality and thickness. (PaperStone is made from recycled paper encased in formaldehyde-free, water-based resin.) Before choosing, though, think about the fossil fuels that have to be burned to ship that granite. Does it come from Italy or New Hampshire? (PaperStone, by the way, hails from Washington State.)

To simplify an extensive sustainable renovation, the best approach is to avoid knee-jerk green solutions. For sure, bamboo floors are beautiful and good for the planet and forests, but curbing energy use is "the single most important thing in going green," says Michael McDonough, an innovative green architect (and contributing editor at *Metropolitan Home*). That doesn't mean switching to an expensive solar heating system, which makes more sense in sunny Arizona or in California, with its generous tax incentives, than in many other states.

Instead, McDonough suggests "making sure the building is tight" by beefing up insulation on walls, doors and windows. Buy appliances with the EPA's Energy Star label, and switch to energy-saving compact fluorescent bulbs and, perhaps, a tankless water heater. McDonough believes these gestures, although small, will have both a local and a global impact because the cost of maintaining a home's energy supply is enormous.

For a longer-term environmental commitment, go for that bamboo or cork floor and check out building materials made of reclaimed, reused or recycled content. These will, in turn, be recyclable themselves, creating a virtuous cycle of use that spares landfills more junk. Besides denim, insulation is also made from recycled newsprint. Some tiles are formed from recycled glass, cement and porcelain. Look at cabinets made of wheat board, an agricultural by-product composed of wheat stems that would otherwise be burned. For wall panels and room dividers, brands like Varia, from 3-Form, are made of reclaimed postindustrial material. The panels look better than they sound, featuring textured and wood finishes and layers of hand-dyed shells—and when you tackle the next renovation they can be chucked without guilt.

Great Green Design Products

TO SIMPLIFY AN EXTENSIVE SUSTAINABLE RENOVATION

Green home-building supplies are available at a growing number of specialty stores in places like New York; Los Angeles; Chicago; Scottsdale, Arizona; Seattle; and Portland, Oregon, as well as nationwide chains, including Home Depot, and, of course, the Internet. Before buying, check labels for information on environmental claims, recycled content and place of manufacture. Remember that widely available products, such as bamboo flooring, are sold under many brand names, and that many major manufacturers, like Benjamin Moore, offer both green and nongreen products. For appliances and fixtures, select those with EPA Energy Star and new WaterSense labels.

ROOFING

GreenShield: plantable roofing to put greenery on the roof (GarlandCo.com/greenshield.html)

Majestic Slate: recycled rubber and plastic polymers (EcoStarInc.com)

INSULATION

UltraTouch: recycled denim (Bonded Logic.com)

Warmcell: recycled newspaper (ExcelFibre.com)

SIDING

James Hardie: fiber cement (James Hardie.com)

KITCHEN COUNTERS

Alkemi: 60 percent recycled aluminum scrap (RenewedMaterials.com)

Eco-Terr: recycled terrazzo slabs (CoveringsEtc.com)

EnviroGLAS: terrazzo from recycled glass (EnviroGlas.com)

IceStone: recycled glass (IceStone.biz)

PaperStone: recycled paper and new recycled bamboo (KlipTech.com)

Richlite: recycled paper (Richlite.com)

FLOORING

EcoTimber: bamboo (EcoTimber.com)

Expanko: cork and recycled rubber tiles (Expanko.com)

Marmoleum: linoleum from linseed oil, pine rosin and pine flour (Forbo-Flooring.com)

Plyboo: bamboo (Plyboo.com)

Restoration Timber: reclaimed wood (RestorationTimber.com) >



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Great Green Design Products

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Vida and Cortica: cork planks and tiles (EnvironmentalHomeCenter.com)

Vida Grandis: tropical hardwood made from Argentine eucalyptus (EnvironmentalHomeCenter.com)

WALLS, CABINETS

Kirei and Wheat Board: panels from sorghum stems and reclaimed agricultural fiber, respectively (KireiUSA.com)

Meditate II: medium-density fiberboard (MDF) bound with formaldehyde-free resin (EarthSourceWood.com)

Varia and Organics: resin panels from recycled industrial material and hand-dyed banana fibers, respectively (3-Form.com)

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All of the following brands are low- or zero-VOCs.

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AmericanPridePaint.com
BenjaminMoore.com
(Eco Spec or Aura)
BioShieldPaint.com
YoloColorhouse.com



Fiber cement, which is LEED-certified, is an environmentally friendly alternative to wood or vinyl siding. It's also resistant to heat, fire, rain, hail, termites, mildew and hurricanes. The material costs about 20 to 30 percent less than brick, stucco or high-end cedar, but 20 to 30 percent more than vinyl siding.

Picking paint is always troublesome, never more so than when evaluating competing eco-oriented brands with low levels of volatile organic compounds, known as VOCs, the nasty chemical solvents that can cause eye and throat irritation. Yet consumers are turning to green paints in growing numbers, despite a higher price tag.

"Paint is one of the most in-demand products, because it affects you directly," notes Bart Bettencourt, president of Bettencourt Green Building Supplies, in Williamsburg, Brooklyn. "You use it, you see it, you breathe it," he adds. At his store, Bettencourt sells two brands that cost around \$40 a gallon, or double that of basic landlord white: Yolo Colorhouse, a zero-VOC product "created by scientists and artists with nature in mind," the company's website says, and AFM Safecoat, which recently introduced an Ayurveda line that is not only green but also "mood-enhancing."

For a less spiritual experience, consider what a big paint maker like Benjamin Moore has to offer in the way of eco-friendly wall treatments. A decade ago the company launched a green line called Eco Spec; this year it brought out eco-aware Aura. The difference between the two reflects evolving green technology as well as the tough choices facing consumers. "Eco Spec is a great paint but not as tough and as durable as Aura and not with the same deep color palette," says Carl Minchew, a director of product development at Benjamin Moore. At around \$50 a gallon, Aura is premium paint "with environmentally friendly benefits thrown in," Minchew explains. And although only one coat is needed, Aura is not as green as Eco Spec, which costs about half as much.

Of course, the more you invest in

green the greater the benefits. Laura Turner Seydel, an environmental activist and daughter of media mogul Ted Turner, and her husband, Rutherford Seydel, an environmental lawyer, spent an estimated \$1.5 million on a 6,000-square-foot, luxury home in suburban Atlanta that is so green they have dubbed it the EcoManor. For that amount, the couple installed a photovoltaic-powered solar energy system, vegetable-dyed rugs and Forest Stewardship Council-approved hardwood kitchen cabinets. In this showcase green house, nothing is wasted: Dishwater is reused to water the lawn. A special software program constantly monitors the home's energy use and efficiency. "It's a big house," concedes Turner Seydel, but it saves energy, which means "we are giving back to the environment."

Greening needn't cost a mint, however. Figure paying up to \$50 more for a low-flow toilet by brand leaders Toto or Kohler equipped with a dual-flush system—one for liquid and another for solid waste—which cuts water usage and shaves an estimated \$20 and \$30 annually off water bills. For a few bucks, pick up a low-flow faucet aerator at your local hardware store. That's "the cheapest and most effective way to save money and water," says Rob Zimmerman, senior staff engineer for water conservation at Kohler. In the Chicago area, stop by Greenmaker Supply, a building supply retailer that is lowering prices with its own store brand green products, like formaldehyde-free particle board.

New York architect David Ling says an eco-label isn't always needed to reap environmental benefits. For high-end residential projects, he's added elements like local plants for landscaping and larger windows that let in more light. Dark masonry floor tiles absorb heat during the day, adding to warmth at night. Equally important, he suggests, is buying well-made products that are also aesthetically pleasing. That way, Ling says, "you get something that is good-looking and good for the environment because you'll want to keep it forever and won't throw it into a landfill." ☛



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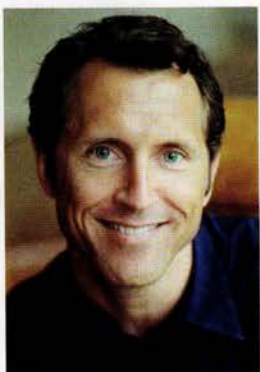
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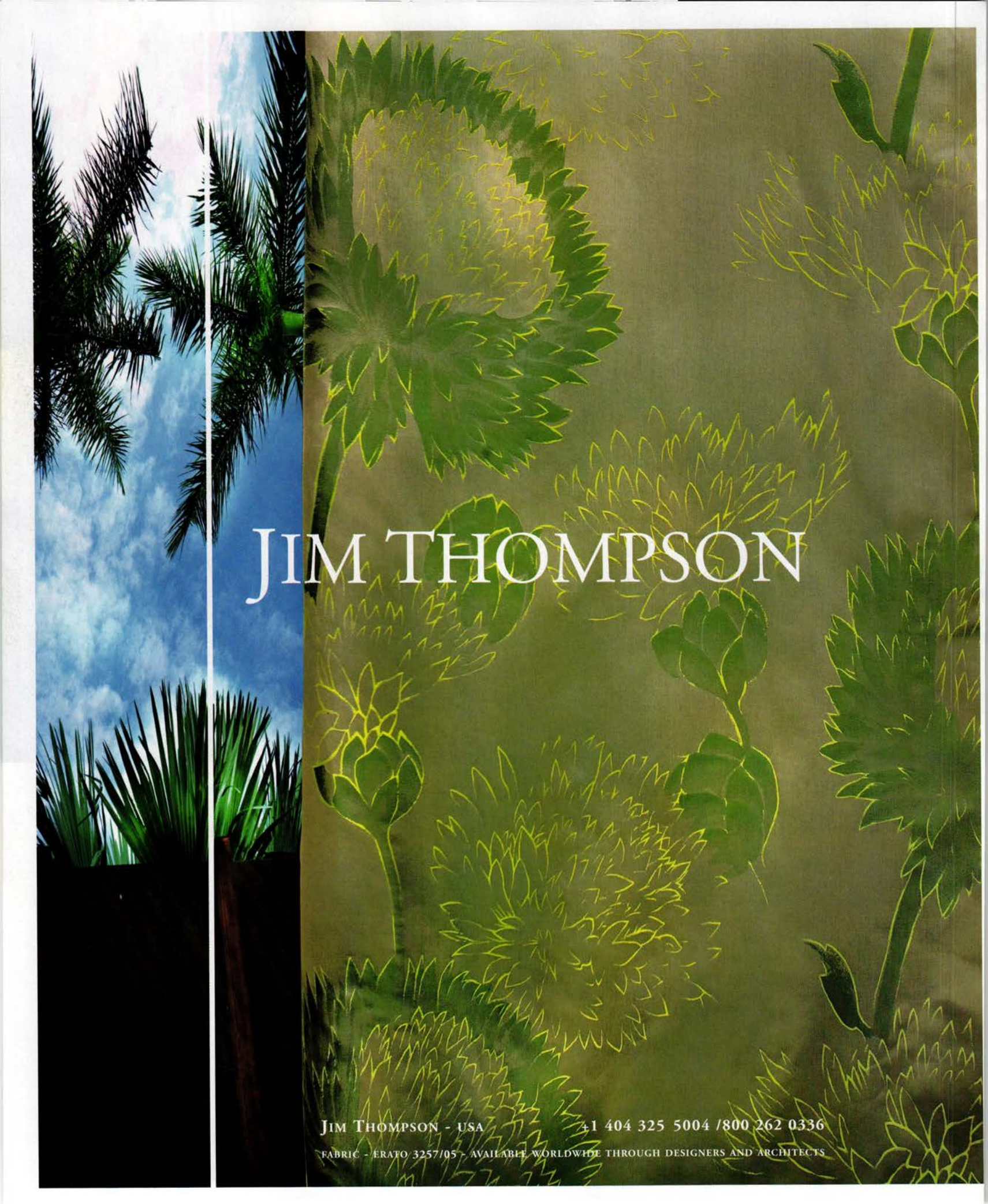
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modern by design



The Los Angeles Showhouse All-Stars

SHOWHOUSES ARE HARD WORK. They're expensive and inconvenient to produce. But people love them, for the dreams they inspire and the ideas they display. Designers like the chance to work at their most unfettered, and charitable beneficiaries—in our case Project Angel Food and the UCLA AIDS Institute—welcome the much-needed financial support. This year, we assembled a dream team of Los Angeles-area designers and architects to fill a brand-new modernist home in the hills above Sunset Boulevard with rooms that addressed the question: What's modern now? We think all the spaces, from the serenely understated living/dining area and all-white bedroom to the quirkier (and more overtly colorful) collector's room, cocktail room and dog's room, are tutorials in the state of the design art today. (Hint: There are many paths to the goal of modern design.) And because you can never have too many good ideas, we also offer in this issue an extraordinary transparent addition to a Tudor-style cottage in Washington, D.C., a Hamptons spec property that was personalized for a couple with discriminating taste, a masterfully tailored duplex in a developing area of South Boston and a sprawling Manhattan loft that makes family use and comfort as important as the architecture. So we hope you enjoy all the locations and find something you'll want to try at home. —The Editors

modern by design our los angeles showhouse

Met Home's L.A. fund-raiser
gave some of our favorite professionals
a chance to fill this house
with great modern design—
and to benefit
Project Angel Food and the
UCLA AIDS Institute.

Architect Paul Ashley and designer Xorin Balbes of Temple Home built this four-bedroom house in the hills above Sunset Boulevard. Then they opened the doors to a choice group of the most talented professionals in Los Angeles. "A showhouse inspires and allows one to dream," says Met Home's editor in chief Donna Warner. "Here we had the chance to give back and to make some dreams come true for others."





JARRETT HEDBORG

Cocktail Room

"Different rooms are about different moments," observes Jarrett Hedborg, whose virtuosic design repertoire ranges from an exuberant Bloomsbury-esque hideaway transplanted stateside to a contemporary Saudi Arabian palace in refined international style.

Here, just off the serene but formal foyer, Hedborg and his partner, Jeff Hiner, concocted an effervescently glamorous room where a minimalist candelabra is decked out in crystals and a pair of vintage Eero Saarinen stools sporting faux-tiger upholstery are as chic and cheekily hip as any leopard pillbox from Paris. The walls are a blazing vermillion (Tangerine Dream from Benjamin Moore).

"When Jeff first saw the room," recalls Hedborg, "he described the window looking out to the courtyard and the view to the street and hill beyond." Hedborg thought of Joni Mitchell's song "Car on

the Hill." "I knew this was a room where you sat—with your drink, cigarette and perhaps a crossword puzzle—waiting for someone to arrive," he says.

The handsome 1940s armchairs were designed by the legendary Billy Haines; the tart lime-green sofa is part of the Jarrett Hedborg collection for A. Rudin. L.A.-based artist Vadim Valikovski contributed the painted panels, scenes of a retro future. The 1966 Lobmeyr chandelier, originally designed for the Metropolitan Opera House at Lincoln Center, is pitch-perfect: all glittering gold and starry light.

For the cocktail room, Jarrett Hedborg chose tropical colors that proclaim the optimism of midcentury modernism and added shots of gleam and glitter to invoke Hollywood back in the days of supper clubs and scandal sheets. Hedborg designed the sofa and round end tables, but the coffee table is vintage Eero Saarinen. A series of art pieces, appropriately entitled "Cocktails on Pluto," is by Vadim Valikovski.

PHOTOGRAPHS BY GREY CRAWFORD. WRITTEN BY SUSAN MORGAN.



What Jarrett Hedborg Knows

- Abandon the timid, chromophobic viewpoint that modern rooms are tied to white. That idea is as dated as an antimacassar. Gather some dynamic inspiration from Luis Barragán, the great modern Mexican architect whose stunning buildings feature walls boldly painted in deeply saturated colors. In a small interior, stick to just one or two wall colors.
- If a room's square footage is small but the height of its ceiling is high, utilize furniture that's below average in height—a low-slung case study daybed or a Japanese settee will deliver a genuine sense of drama.
- For the very best in cool and modern looks, don't limit yourself to what's being produced by the current crop of designers. Take a peak at David Hicks: He was the man who introduced urbane interiors with a debonair style back in the pre-Rat Pack days.
- Don't forget the vibrant sense of optimism that remains at the heart of midcentury-modern design.

BARBARA BARRY

Living/Dining Room/Foyer

Since 1985, Barbara Barry's luxurious yet understated interiors have been defining a new idea of old-Hollywood glamour: Sophisticated and low-key, it's a dressy, grown-up style that values a string of pearls and studiously avoids rhinestones. Barry, a certified hall of famer, designs for living well—with a portfolio that includes a furniture collection produced by Henredon, glassware and china for Wedgwood and an impressive 350 fabric patterns drawn with her signature palette of muted, natural tones for the Kravet label.

In the expansive living room and dining area (which is open to the foyer), Barry introduced a subtle and inviting play of curves and comfort: In the living area, a pair of cane-backed lounge chairs flank a stump table, a minimalist oval of solid wood; alongside the glass wall, a sinuous palm tree accentuates the room's easy flow between indoors

and out; and two vintage leather chairs, worn to a dappled patina, add to the room's timeless allure. A folding screen patterned in silver leaf blocks the western sun and casts dramatic shadows across the plush ivory carpet.

An intermittent vein of silver runs through the rooms: Floor lamps feature glittering bamboo-style poles, and a sleek side table combines white marble with a polished stainless-steel base. The dark walnut dining table, designed by Barry, has the straightforward lines of a Parsons table, but the legs bow out with a slight curve, softening the table's linearity and echoing the curved sides of the tufted chairs.

Below: The harmonious architecture provides the ideal backdrop for Barbara Barry's effortlessly sophisticated design. Virtually all of the furniture was designed by Barry for Henredon. Opposite: The dining table (left) has a dark walnut finish; the delicate array of subdued colors—antiqued silver, dusty sage, celadon—starts at the front door (right) and complements the terrazzo floors and 14-foot-high Douglas fir ceilings.





What Barbara Barry Knows

- In designing a room, remember to go slowly and add only what you know is essential: A room does not need to be overdone to feel finished. Live simply and elegantly with well-designed essentials.
- Space and light are the great luxuries of all interiors.
- A genuinely modern environment incorporates both masculine and feminine sensibilities.
- Consider the overall shapes of objects, the sheen of surfaces and subtleties of a single color while you are selecting furnishings. When placed in a room, these aspects take on personality and fill the space.
- What is modern in design is an understanding and embrace of all that has come before and the desire to make it your own.
- Designing for an open-plan room requires the discipline of simplicity.





MARJORIE SKOURAS

Family Room

Marjorie Skouras, a second-generation designer who founded her own L.A. firm seven years ago, arrived on the scene with an inimitable style and irresistible humor. Having originally studied art history, Skouras had worked for 17 years in the film industry before she decided to focus her own talents—including a jubilant flair for color and the detective-like zeal of an avid and discerning collector—to producing memorable domestic interiors.

The family room is ideally situated at the house's most congenial intersection: Adjoining a generous kitchen designed by Xorin Balbes, the room also opens directly on to the pool area. It's a shrewdly amusing household hub with rare multigenerational charm: Durable and offbeat enough for kids and pets, the room also offers very grown-up allure, refreshing style and surprising twists.

The long-legged little red-lacquered side table, by Paul Marra, for example, is as bright and romantic as a love-struck valentine.

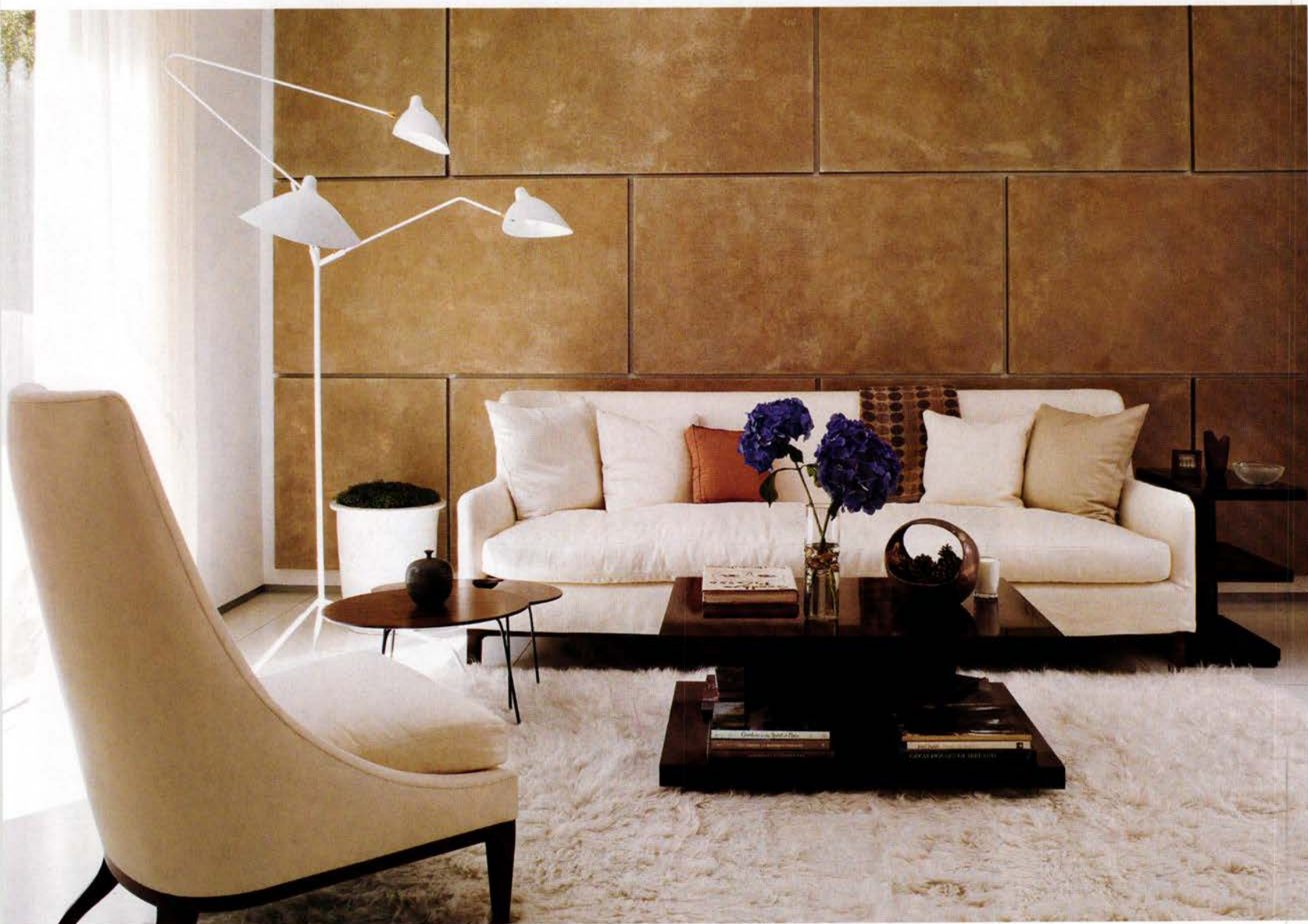
Skouras upholstered the vintage Milo Baughman chrome-frame sofa in a bold fabric, a mix of linen and velvet by Osborne & Little. "I'd always wanted to do a traditional Louis chair in cowhide and rhinestones," says Skouras, who previously mixed rhinestones with antlers to create a surrealistic "wild west" chandelier; Vivienne Westwood designed the rug in a wonderfully frenzied pattern called *Rubbish*, images of torn paper and scraps of fabric woven together to resemble an unswept floor.

Above: Marjorie Skouras likes to tweak tradition and favors runway-inspired mixed marriages—note the vintage chrome sofa upholstered in a bold linen and velvet and the furry *Pouf* beanbag chair from Sundayland. Opposite: Inspired perhaps by a country and western cotillion, Skouras costumed a prim French-style chair in cowhide and crystals; the self-proclaimed *Rubbish* rug is from the Rug Company.



What Marjorie Skouras Knows

- Humor is always modern.
- When collecting objects or art for yourself, be willing to work slowly.
- First and foremost, rooms need to be comfortable for everyone. Living rooms are intended for living.
- You don't have to sacrifice color and design when you choose fabrics that are durable and easy to maintain.
- There's no connection between good design and price at all. Don't be shy about mixing well-designed bargains with costlier pieces.
- Well-considered but startling combinations can produce astonishing results: A demure Louis chair—upholstered in pale gray cowhide and outlined in Swarovski crystals—takes on a thrilling new identity.
- Picture new ways to display old images: Skouras designed the *Swap* floor lamp with a shade constructed from four clear acrylic eight-by-ten-inch frames: Images of her daughter can slide in and out easily for a freestanding, ever-changing picture gallery.



KERRY JOYCE

Master Suite

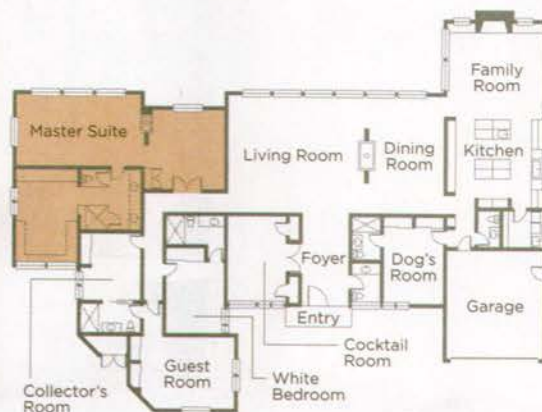
For the master suite, designer Kerry Joyce—whose award-winning career includes design for theater and television as well as architectural interiors and product development—devised the floor-to-ceiling sheer white wool drapes that dramatically cloak the room and transform the strong sunlight to a sugary, luminous glow.

“The drapery rod,” explains Joyce, “needed to accommodate all the pivot doors.” A glass wall runs along the entire back length of the house; each glass panel is configured as a pivot door, providing uninterrupted access to the landscaped back patio and pool area. “We were able to use one long rod—fashioned like a deep, angular C—and $\frac{3}{4}$ rings so the drapes could move past the doors. Those draperies turned the space into a softly enveloping light box.”

Among Joyce’s own furniture designs are the finely articulated

four-poster bed, nightstands and a coffee table that features interior bookshelves and the gently curving upholstered chair. Artist Kim Gordon created the small lavender painting and the branch mobile that hangs above a corner chaise; in the sitting room, the arms of a tripod lamp extend treelike, an industrial interpretation rhyming with the organic forms. The bedroom rug, from Joyce’s collection for Mansour Modern, features a pattern reminiscent of the whorls and knots found in a sheet of plywood. Eccentric objects and organic forms—a vintage twig table, a chair built out of wooden walking sticks—are delightfully complex and endearingly human.

Above: The sitting area off the master bedroom features furniture from the Kerry Joyce collection; the geometric wall was painted by Kim Gordon. Opposite (from top): Xorin Balbes and Paul Ashley worked together with a shared understanding of practicality and Zen aesthetics in the golden oak-encased master bath with its Hansgrohe tub; the bed is a room-within-a-room (bedside lamps are from Dessin Fournir).



What Kerry Joyce Knows

- Designing a room is more than bringing together a collection of good-looking objects: It's creating an atmosphere where people want to be.
- Storage matters! Always include cabinetry and furniture with extra shelves that will allow for "controlled clutter."
- Using older pieces provides a visual and often emotional connection to the past and makes an interior feel more "anchored."
- Mixing vintage pieces with new ones contributes to a timeless feeling.
- When selecting art for a room, stay true to your passion. Art is important and can transform a room and reveal individual character.
- To maintain a room's tranquility, be mindful of how a work of art will interact with the space. Like unwanted noise, art that is visually agitating can upset a calm atmosphere.
- Sheer wools are lustrous: They reflect light and drape beautifully.

MICHAELA SCHERRER

White Bedroom

Michaela Scherrer counts antique textiles, haute couture, Japanese aesthetics and the rigorous concepts of minimalist art as major influences on her artful design work. Growing up as the daughter of a high-fashion professional, Scherrer first imagined following in her mother's well-shod footsteps; at 22, however, she began designing interiors and discovered that her particular vision was best suited to creating unforgettable environments.

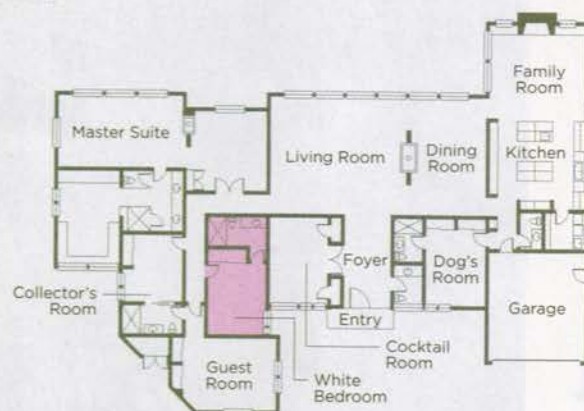
The low custom-made bed is mounted on a plain wooden platform, an island of simplicity and calm. A standing lamp created by Alison Berger, a Southern California-based glass artist, combines a handblown globe and a vintage automobile lamp, a mysteriously beautiful juxtaposition. A collection of crisply starched antique shirt collars and unfurled ribbons are arranged on a shelf.

The sheer window panel was produced by Nuno—the innovative Japanese textile company known for intertwining traditional aesthetics and computer technologies—and is part of their Chemical Lace series: Post-It-size fabric remnants fused together on a length of curtain netting.

The leather ottoman, designed by Dosa, the fashion and interior company committed to style and social conscience, is part of Dosa's recycling program: It's stuffed with polar fleece scraps. The delicate laser-cut bed pillows are from Scherrer's Living Inside Out 536 collection. Recycling through design is wonderfully transformative.

Below: Among the bedcovers in Michaela Scherrer's white-on-white bedroom are vintage French linens, an antique zari shawl sewn with pure silver thread and throw pillows filled with lavender. Opposite (from left): A smoothly modern side table contrasts with draperies made of recycled fabric scraps; finding the peace in an ethereal environment does not mean ignoring such practical concerns as well-organized storage.





What Michaela Scherrer Knows

- Expanses of white can contribute to a general sensation of light and space, especially in a smaller room.
- When using white, avoid the harshness of stark white. Blending various shades of white (what Scherrer calls "muddying") results in more soothing, complex tones. When selecting white paint, always be aware of the underlying tint (pink or yellow, for example) and whether the overall tone is warm or cool.
- Balance and harmony (not necessarily symmetrical) will produce an atmosphere of calm.
- Dress up a room with a combination of new and vintage textiles. A harmonious mix of fabrics—rumpled linens, smooth leather, raw silks—will add visual interest.
- What's modern now: Integrating sustainability with great design. Recycled materials are being used to produce gorgeous objects.





FERNANDO DIAZ

Collector's Room

Fernando Diaz, born in Cuba and educated in Canada, established his Los Angeles design firm in 1980. Since then, Fernando Diaz and Associates has continuously created award-winning interiors for projects ranging from contemporary villas to corporate offices, a diverse portfolio enriched by a keen understanding of architecture, classic style and collaborative spirit.

For the collector's room, Diaz and design associate Andrew Lucich invented a space to contain worlds, an entrancing cabinet of curiosities. The paint on the walls alternates vibrantly between a brisk Benjamin Moore green called Agave and Kalamata, a lush, deep purple. Custom-built white cabinetry was designed with both midcentury precision and Asian decorative influences in mind: Within a series of free-floating shadowboxes, an enchantingly

international magpie collection—including rustic wooden saints and glossy antique ceramics—is handsomely displayed.

The open shelving is constructed to expose the room's darkly colored wall. Mirrors are placed with almost magician-like forethought: At the back of each shadowbox, a mirror reflects the room at large, as does a mirrored toe kick; a vintage sunburst mirror hangs on the wall of the luxuriously curtained sleeping alcove. The rich colors of the room are captured in the transparent surface of a shimmering Lucite table. A pair of midcentury armchairs, with slender ebony frames and graceful swooping lines, are whimsically elegant.

Above: Designer Fernando Diaz created a color-rich room for an inveterate collector, featuring art by Gisela Colon. Opposite (from left): A custom-built, white-lacquered wall unit features an open fretwork of squares and rectangles for displaying small treasures; the sleeping alcove is resplendently curtained in luminous silks by Kravet (beside the daybed, a gold-leafed Buddha rests atop a red ceramic garden stool).



What Fernando Diaz Knows

- Don't be afraid of using strong colors. Even brilliant hues can be remarkably soothing. "Color really enhances people's lives," observes Diaz.
- A small space takes on greater dimensionality when an overall sense of openness is maintained: Transparent materials won't obstruct the view.
- Improvising on subtle color variations heightens visual interest: The Kravet fabrics used for the curtained bed range from a green-leaning turquoise to a sheer watery blue and play beautifully against the Agave green walls. Don't paint yourself into a futile corner with the outdated idea that everything in a room is supposed to "match."
- The key to successful eclecticism is recognizing the inherent sympathy between different objects. Look for a continuity of color or form and then find the balance.
- Light and reflective surfaces animate an interior. In a small room, seek out inventive ways to place mirrors that will amplify space.

MICHAEL BERMAN

Guest Bedroom

Michael Berman creates interiors that nimbly intertwine a generous knowledge of history and an assured sense of glamour. Berman—who established his own collection of furnishings and lighting in 1997—describes his signature style as “American trans-modern” and cites influences ranging from the hard-boiled cool of Hollywood film noir to designer Angelo Donghia’s sumptuous early-’80s chic.

Inspired by the showhouse’s serene, vaguely deco, midcentury style—its pure lines, well-proportioned rooms and vast picture windows—Berman viewed the guest bedroom as a clean, white gallery for living. “This room has phenomenal proportions,” explains Berman. “It’s almost a cube: It’s about as high as it is wide. We didn’t want our design to upstage the architecture.”

Berman opted for refined simplicity: furnishings with strong

sculptural lines and a predominantly black-and-white palette dosed with blasts of color. The striped rug, by irrepressible fashion designer Paul Smith for the Rug Company, flaunts a fabulous array of undiluted color—firehouse red, acid green and sharp citrus yellow.

In one corner, a marvelously asymmetrical chaise—designed by Harry Bertioia in the 1950s—is set alongside a Japanese table. It is a stunningly dynamic vignette, a finely calibrated balance struck between resolute forms. At the foot of the bed, two vintage Chinese stools are topped with green faux-crocodile pillows—a witty juxtaposition and a nifty spot to sit.

Below: The ivory-lacquered bed and night table, by Michael Berman for his Elgin line of furniture, feature cool geometric patterning; the carpet of many colors is from the Rug Collection. The art—inspired by the notorious Frolic Room bar on Hollywood Boulevard—is by Chase Langford. Opposite: The asymmetrical Bertioia chaise from Knoll finds an echo in the photograph by Chester Higgins hung above it.





What Michael Berman Knows

- Great architecture offers the perfect backdrop for great design: Respect architecture and don't attempt to upstage it.
- An area rug is a great starting point when designing a room: Its pattern and colors provide a visual platform for viewing the furnishings.
- Furniture that has a chameleon quality—like the bed and nightstand from Berman's Elgin series, which give off a sense of historical reference without actually re-creating a period piece—lends an air of familiarity.
- Keep things fresh and contemporary but slightly familiar and accessible, especially in a guest room; it is always much more comforting to see something familiar and easy to look at.
- If an interior is spare and sharply angled, introduce pieces that have a more rustic, organic quality into the mix: This will add texture and visual contrast to the room's austere geometry.
- Always consider a window offering a great view as a work of art.





ANTONIA HUTT

Dog's Bedroom

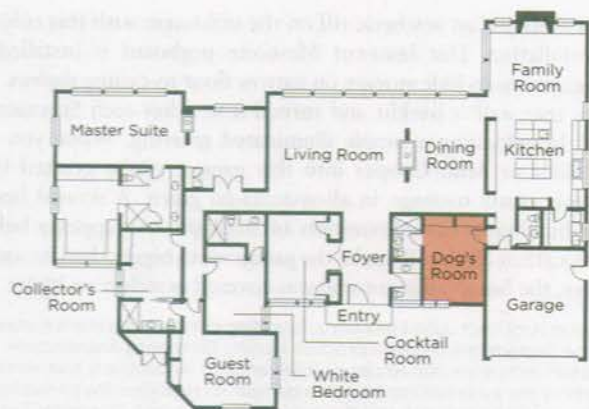
London-born designer Antonia Hutt has an encyclopedic knowledge of the decorative arts, a daredevil attitude toward color and an ingenious sense of fun. A former antiques dealer, Hutt received a degree in interior architecture from UCLA and established her design firm in 1992. Known for her exacting attention to detail and innovative design spirit, Hutt was a first-time pet owner, having acquired Amber Louise (above), a French bulldog with an award-winning resume, when she decided it was the perfect moment to imagine a couture bedroom *pour le pooch*. "I was horrified to discover how many things you need for a dog," says Hutt. "It was a whole design world that hasn't been explored with much refinement."

Hutt's high concept combines practicality and whimsy: Washable gray blankets are stacked neatly on high shelves, tennis balls are

stored in tough plastic buckets, and two custom-made dog beds—sleek as modernist sofas—are handsomely upholstered in gray fabric with sturdy black leather trim. Portraits of Amber Louise and her best friend, Bullitt, were commissioned from Galligan's Pet Portraits. A series of paintings features a few of a dog's favorite things: steak, lamb chops and bacon.

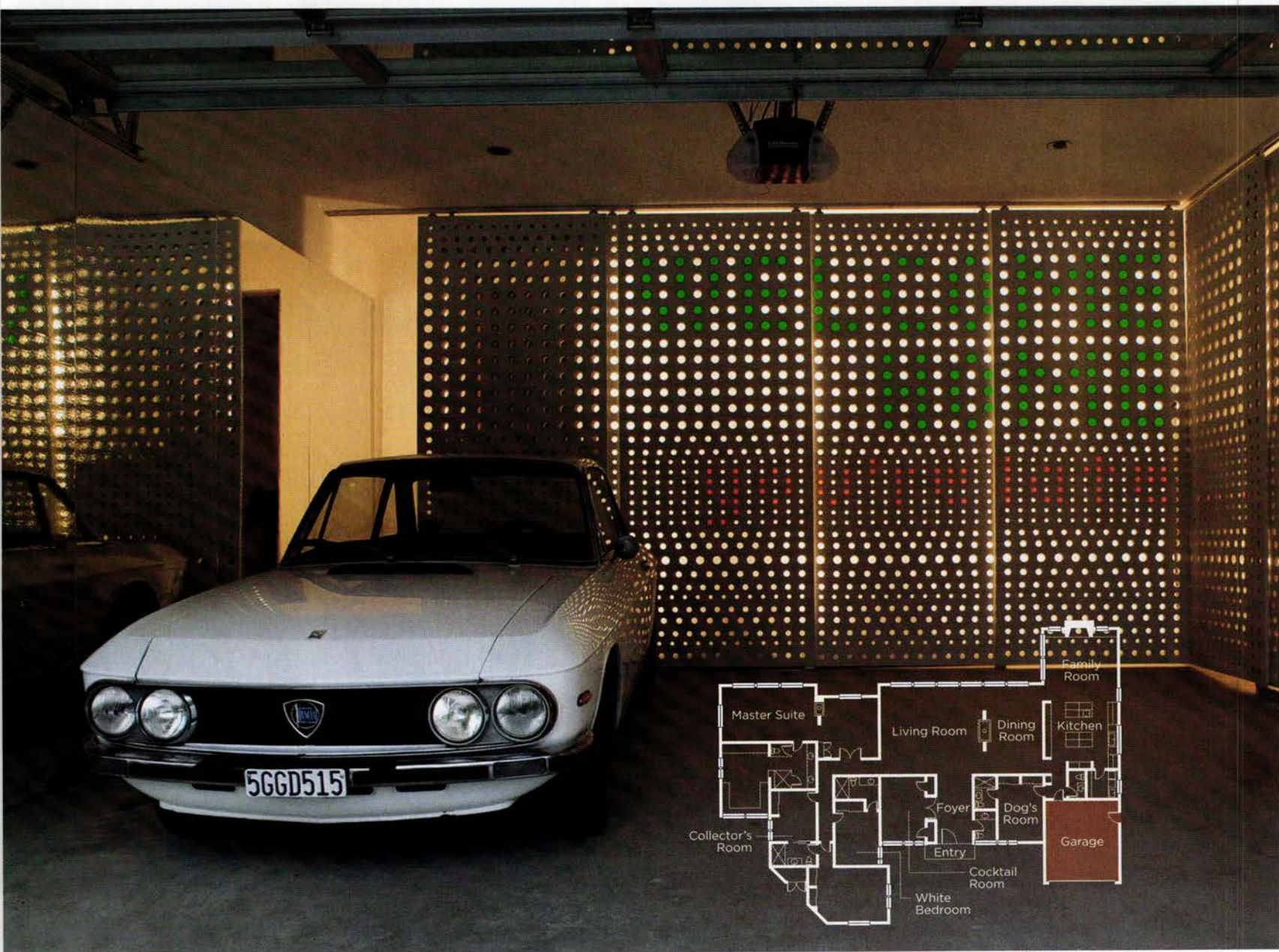
Hutt painted the walls black and red to give the room a strong graphic presence and a sense of order. Leashes hang from silver and red hooks. "Amber Louise likes black," the designer says. "She's comfortable with dark walls and thinks they show off her black coat."

Above: With plenty of deadpan humor and bold graphic style, Antonia Hutt created a dog's bedroom—a durable, stylish and entertaining boudoir/rumpus room for discerning canine clients. The tough-wearing AstroTurf carpet was placed over the room's existing terrazzo floor. Opposite: Dog food and blankets for bed become art in this double-barreled feeding station that has the doggie duo on their best behavior.



What Antonia Hutt Knows

- Designing a space for "a little animal who makes a big mess" requires imagination and careful organization.
- The red and black walls give the room a bold graphic look: High shelves, for storing blankets and food, are beyond a dog's reach.
- Make certain that fabrics—used for upholstery and blankets—are easy-care (i.e., washable and durable).
- The AstroTurf carpet plays on the house's sense of indoor and outdoor flow. Dogs prefer to be outside: A floor-to-ceiling glass door pivots open, accessing the courtyard.
- Create dedicated storage solutions for specific objects: Sticking to the old rule of "a place for everything and everything in its place" will make life simpler for owner and dog alike. Keep leashes within clear sight by hanging them from wall hooks. Set bowls and water dishes in stable trays to avoid the scattershot table manners of hungry canines.



JULIE EIZENBERG

Garage

Architects Julie Eizenberg and Hank Koning established their eponymous practice in 1981. Their award-winning work—with its striking commitment to environmental sustainability, pragmatic solutions and art-savvy outlook—has ranged from affordable housing and schools to museums and retail spaces. “We’re not so much about things as places,” explains Koning. “Others might be more interested in the objects that make things memorable; we’re more interested in the sensibility of an environment.”

For the showhouse, Eizenberg celebrates the garage’s essential role in everyday life by reimagining ordinary rituals as sharply observed, entertaining bits of theater. The pièce de résistance is the custom-made electric display on the back wall. Eizenberg, inspired by the pegboards used to hang tools in many garages—and her love of

circles—offered an aesthetic riff on the utilitarian with this colorful art installation. Her laser-cut Masonite pegboard is installed as sliding screens to hide storage on narrow floor-to-ceiling shelves.

The rear wall is backlit and turned into a low-tech Spectacolor board, broadcasting a simple illuminated greeting. When you roll your Rolls or Mini Cooper into this garage, you’re greeted by a WELCOME HOME message in all-systems-go green. A second line, a pesky but humorous admonition in stoplight red, appears below: YOU’RE LATE, it chides. To make the garage seem bigger than its square footage, the house-adjacent wall was covered in reflective Mylar.

Above: Architect Julie Eizenberg, founding partner with Hank Koning in the Santa Monica-based practice Koning Eizenberg Architecture, worked with associate Roderick Villafranca to innovatively and wittily address the essential concept of a garage: its relationships to modern lives, domestic settings and the ever-changing world. Opposite: The home’s front entrance, with its bridge over untroubled waters.

XORIN BALBES
PAUL ASHLEY, *architecture*

SEAN FEMRITE,
*landscape architect,
environmental design studio*

GLEN WILLMARD, *contractor*

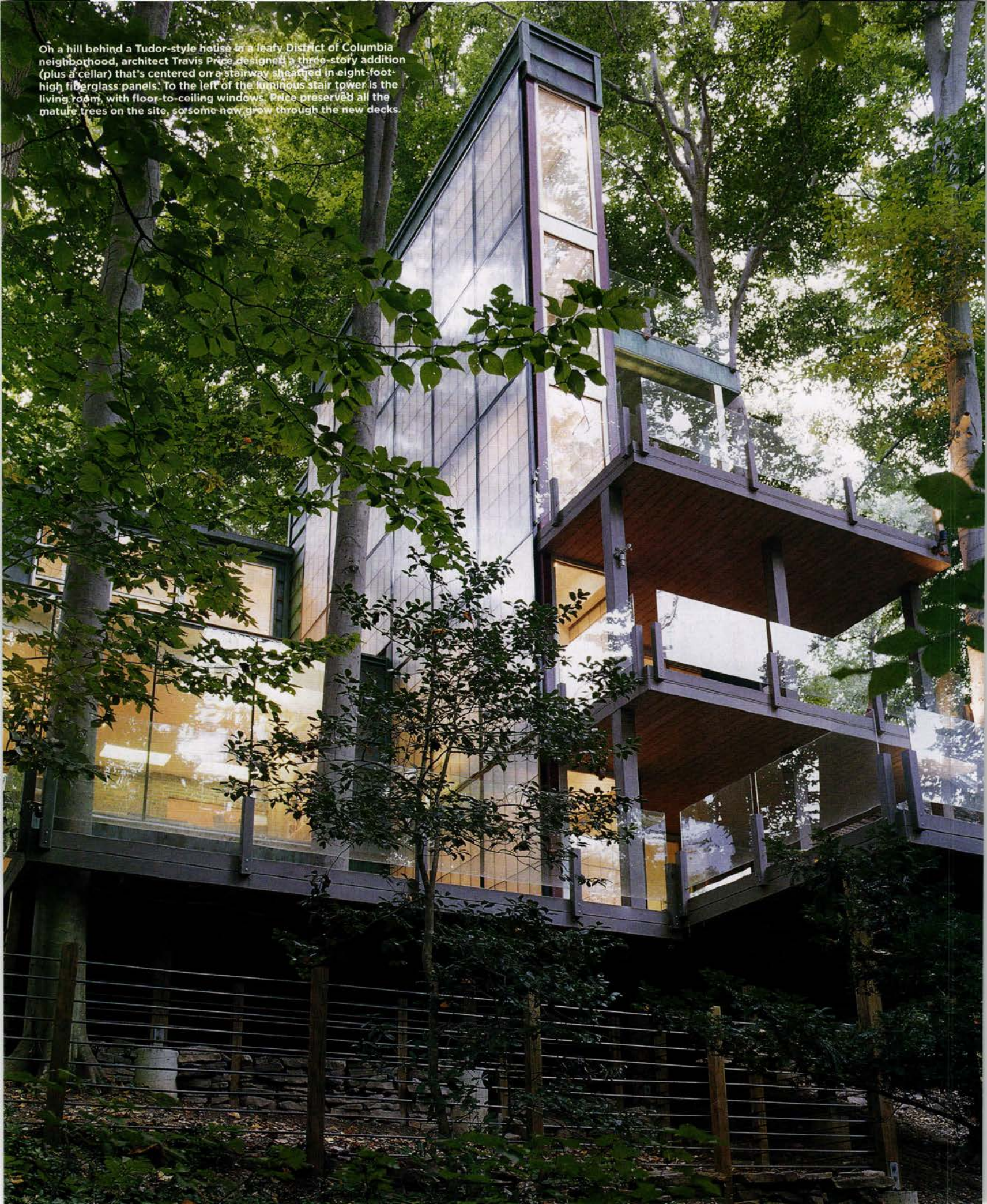
What Xorin Balbes Knows

- Clean architectural lines, simple design and beautiful finishes are essential to a feeling of balance and harmony.
- Establishing a strong connection between the interior spaces and the outdoor environment contributes to an overall sense of well-being.
- High ceilings and well-proportioned volumes create an exalted atmosphere that makes any design style look better.
- A wooden ceiling will add a warming tone to any room.
- When designing custom cabinetry, move beyond the limitations of using a single material; utilize materials in varying combinations for a more integrated and appealing look.
- A courtyard entryway separates the house from the street, establishing a transitional environment between public and private space. The textures, sounds, color and light of the courtyard introduce the elements of the house. The courtyard water feature and planked wooden bridge make entering the house a distinctive event. ☐



See Resources, last pages.

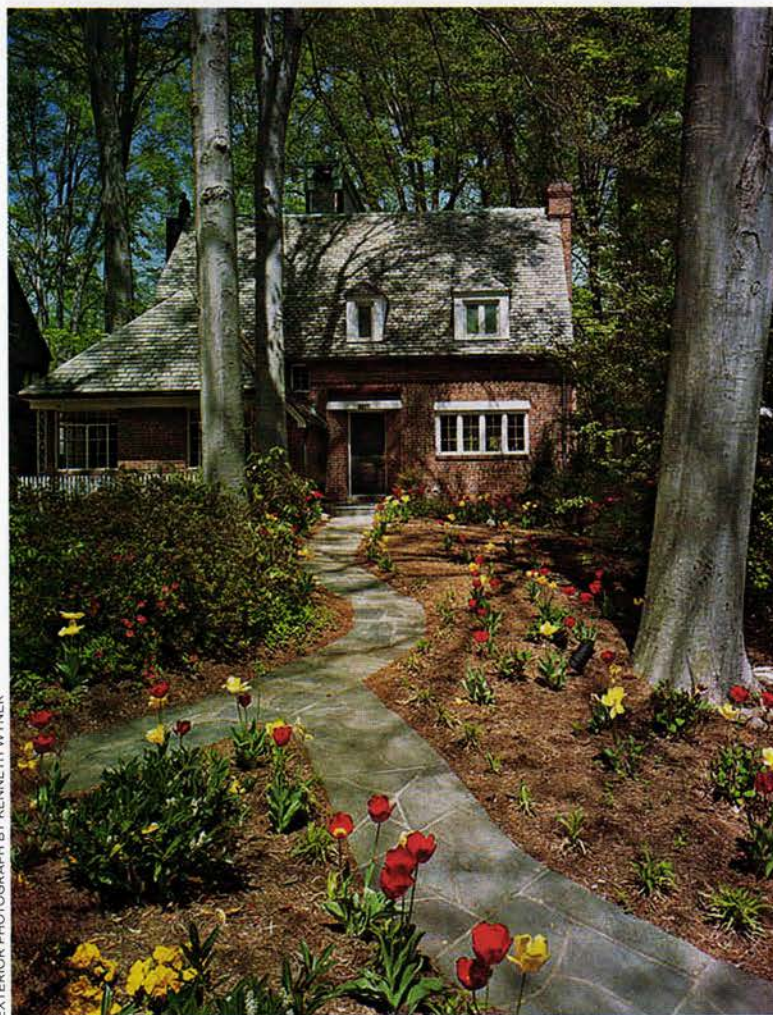
On a hill behind a Tudor-style house in a leafy District of Columbia neighborhood, architect Travis Price designed a three-story addition (plus a cellar) that's centered on a stairway sheathed in eight-foot-high fiberglass panels. To the left of the luminous stair tower is the living room, with floor-to-ceiling windows. Price preserved all the mature trees on the site, so some now grow through the new decks.





trees company

Architect-philosopher
Travis Price doubled the size of a
traditional Washington, D.C.,
home and introduced
it to a new century.



EXTERIOR PHOTOGRAPH BY KENNETH WYNER

In her short story "Blighted," Julia Slavin tells of Carla, a divorcée who goes to surprising lengths to save a tree that a neighbor wants to cut down to make room for a new master bedroom suite. "I've tried to work it into our plans. Hired and fired three landscapers," the neighbor assures Carla before he begins killing the towering oak.

The neighbor should have hired Travis Price, the Washington, D.C.-based architect who managed to more than double the size of Slavin's own house without cutting down any of the dozens of large trees that appear to embrace it. Not only did Price integrate the giant oaks, beeches and poplars into the floor plan of the house, but he also made sure that what he built didn't destroy their roots. (He accomplished that by avoiding a traditional foundation, instead placing the house on columns set into round concrete footings. Compared with foundation walls, which require gouging through entire root systems, the footings are like "a pinhole every 12 to 15 feet," says Price.)

But that's not the only miracle Price accomplished: He also hid almost the entire addition behind the original brick house. That's because Slavin and her husband, attorney John Arnholz—unlike the homeowner in "Blighted"—didn't want to irk their neighbors. And also, Price admits, because he likes a challenge. What could be more challenging than making 3,000 square feet of modern architecture disappear behind a tiny Tudor cottage?

Building houses that have minimal impact on the site is something Price teaches at Catholic University, both on campus and in remote outposts of the world, where he travels with students to build spiritual retreats.

The front of the cottage (left) gives only a hint—above the steep roof—of the addition, which steps down the hill in the back. In the glass-enclosed living room (above left and right), the floor and ceiling don't quite meet the window walls. Alex, the homeowners' hound mix, has plenty of chances to survey his domain from the Odegard rug and Donghia sofa and chairs. The painting is by Michael Mazur.

PRODUCED BY SUSAN TYREE VICTORIA AND BARBARA BOHL.
PHOTOGRAPHS BY GORDON BEALL. WRITTEN BY FRED A. BERNSTEIN.







What's Modern Now

- Storefront-size windows in residential projects blur the line between indoors and out; outside areas are furnished with as much style as indoor rooms. Floors stop before outside walls; walls stop before ceilings—which makes the container anything but confining.
- Textured materials—wood and stone for floors, copper sheathing for outside walls—are foils to sleek surfaces and help the architecture bridge the natural and the constructed.
- Travis Price's concern for nature is rooted in Eastern philosophy, but regardless of the path to green building, ecological responsibility is more and more the architectural norm. Price goes so far as to design homes around the existing trees, and to allow the trees into the living spaces.
- Fun is modern: Their stairway is so beautiful, Julia Slavin explains, that going up and down isn't something you have to do. "You want to do it."



It's easy to pick out the houses Travis Price has designed in the leafy northwest corner of Washington, D.C.: Most have facades of oxidized copper, panels of Kalwall (a fiberglass product that resembles Japanese shoji screens) and dramatic shapes, including barrel vaults and angled cantilevers. His own house, one of the most striking of the bunch, hangs from cables over Washington's famed Rock Creek (*MH*, Nov. '05), in just this kind of urban-forest neighborhood.

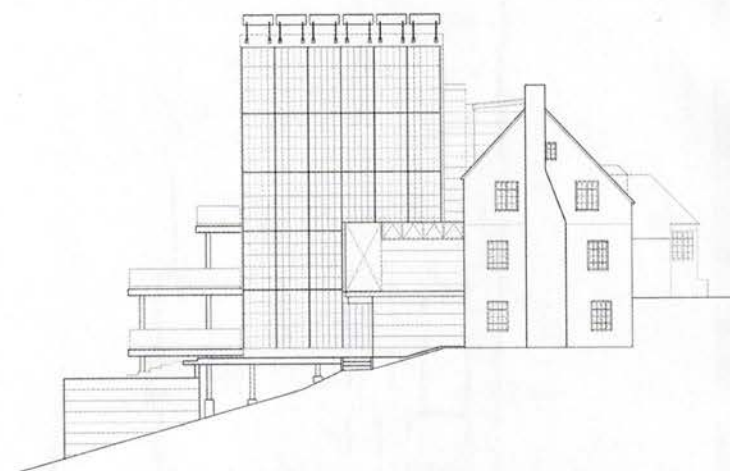
So the quaint street facade of the house Slavin shares with her husband and their children, Jack and Jesse, comes as a surprise. But walk around the back, and Price's talent is on full display. There, his addition rises like a beacon, centered on a four-story-high Kalwall-covered stairwell, its height echoing the trees that rise up from the property, which slopes down to a small stream.

On one side of the stairway is a living room—a ten-foot-tall glass box (previous spread) that's simply furnished in contemporary

classic pieces that echo the Kalwall's geometry. On the other side is a stack of rooms (kitchen, bedroom, office) connected to the first, second and attic floors, respectively, of the existing house, with a stunning rooftop balcony above.

Inside, Price preserved a few of the existing rooms, mainly to highlight the contrast between the tightness of the old construction and the lightness of the new. With the trees so close you feel you can touch them, migratory birds flying overhead, water rushing and wildlife rustling below, the effect is nothing short of mesmerizing. The house, says Slavin, "has made me agoraphobic. I never want to leave, and when I do, I want to come right back."

Above: The living room of the old cottage became an open dining room, with leather chairs by Knoll and a glass table from Contemporaria beneath a Marcel Wanders fixture. Opposite: In the kitchen, maple floors give way to tiles of Pennsylvania granite; the table and chairs are classic Eero Saarinen. The bold stairway is made of maple planks bolted to a beam of Baltic plywood.

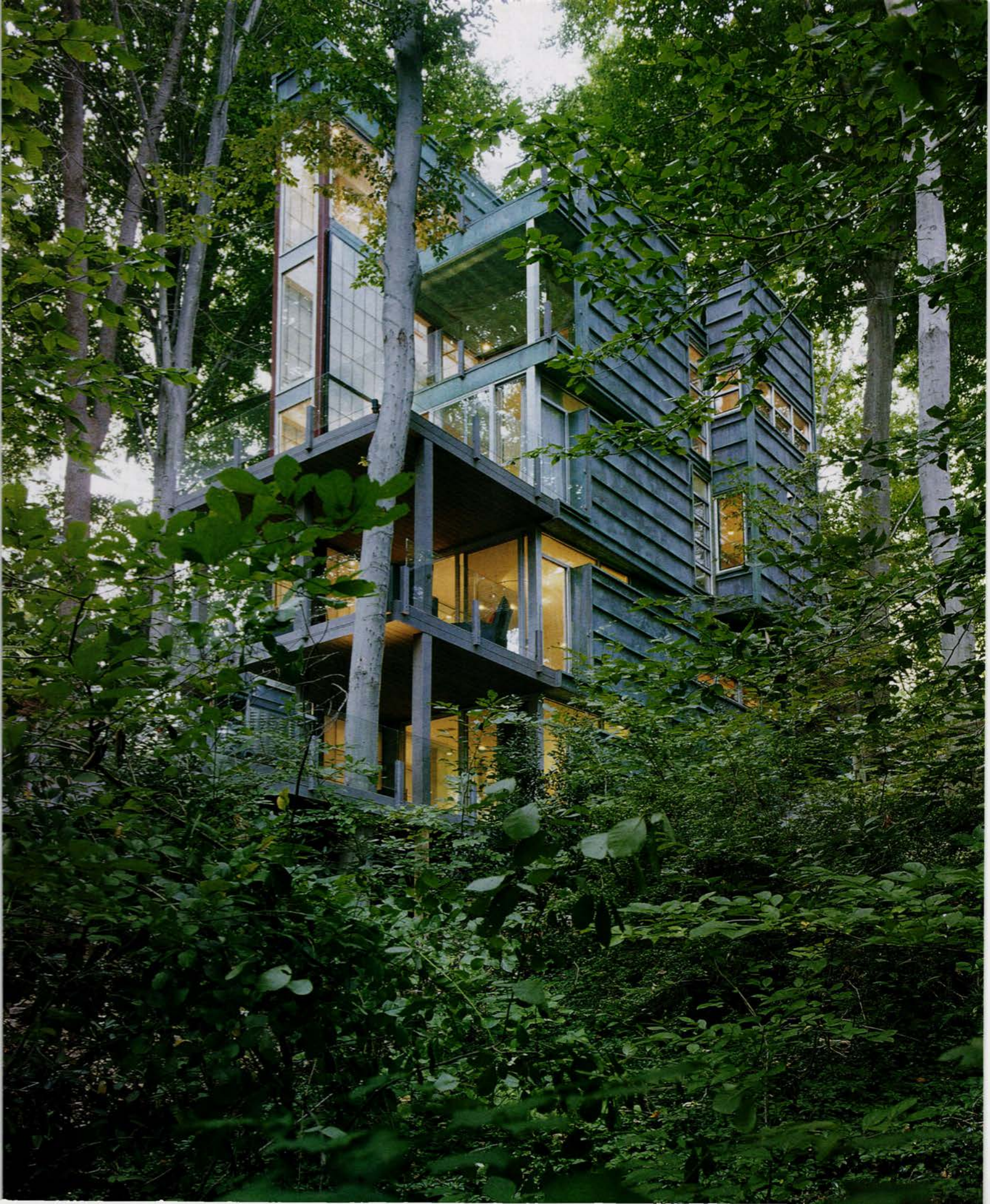


to Slavin, whose novels include *Carnivore Diet*, and Arnholz, working with Price was an adventure. After living in the cottage for ten years, the family desperately needed more space. But they had no intention of selling the place, just 20 minutes from the Capitol, yet in a strikingly unspoiled setting. A friend suggested they get together with Price. “I thought we’d talk about where the walls should go,” says Slavin. “Instead, Travis said, ‘Tell me about the things you love.’ And we told him about the woods and the stream and the rocks. And he said, ‘Okay, let’s set up another meeting.’” That time, Slavin was certain there would be talk of walls. “But Travis was more interested in metaphors,” Slavin recalls, adding that she vowed, “I’m not writing this crazy man a check.” But she and Arnholz were captivated by Price, a great thinker and raconteur. So they wrote a check and scheduled another meeting. When she finally came out and asked him, “Where are the walls going to go?” he said, “Let’s not worry about the walls.” And, like a character in one of her surreal short stories, Slavin decided to let events overtake her. Still not sure what the addition would look like, she says, “we allowed this man to demolish most of our house.”

As for the walls, they’re still hard to pin down. The house has edges that don’t quite touch—floors stop before walls, walls stop before ceilings—an arrangement that Price has perfected to make spaces feel expansive. “You may not see the detail, but you feel it,” he says. “You have the sense of floating in the landscape.”

See Resources, last pages.

Left (from top): The architect outdoors: Price treated the copper with an oxidation solution to “get it where it would be in ten years in six hours”; the homeowners enjoy one of their five new decks, which are floored in Trex, a wood-and-plastic composite. Right: Much of the house is clad in copper sheets, installed by a roofer (it’s the roofer’s familiar job, done vertically, says Price).





Steel-framed glass doors separate Sue Hostetler's light-filled office from the dining area. Works from her extensive and highly personal photography collection hang above an art deco daybed with built-in drawers. Opposite: Designer Valerie Pasquiou, with Hostetler at left, sits on a 1940s daybed by famed French designer Jean Prouvé that she reupholstered in white Ultrasuede. The Tibetan carpet is silk; the acacia-wood Pouf side table/stool is by Tucker Robbins.

photo finish

In just four months, interior designer and veteran set decorator Valerie Pasquiou turned a sprawling Manhattan loft into this comfortable home for a modern family.







She Hostetler never wanted to move to SoHo, much less to live in one of the industrial-chic, cast-iron loft buildings that give the downtown Manhattan neighborhood its landmark look. The writer and photo editor—and author of the books *Oceans* and *Hip Hollywood Homes*—had been happily ensconced with her husband, Jon Diamond, a bicoastal media CEO and entrepreneur, and their young daughter in a West Village flat overlooking the Hudson. They had their heart set on buying a house on one of that neighborhood's tree-lined streets. In fact, they looked at nothing but townhouses during almost three years of hunting.

On a lark, the couple went to see a loft in the heart of SoHo. The apartment had already been renovated and its wide-open interior at least partially divided into distinct rooms, some with tall glass doors or perforated screens to maintain the flow of light and space. Hostetler and her husband liked the 14-foot ceilings and the towering windows overlooking the treetops. The next thing they knew, they'd bought the sprawling, 3,000-square-foot apartment.

While producing *Hip Hollywood Homes*, Hostetler got to know designer Valerie Pasquiou, whose home for film producer Mary Parent appeared in the book. The two hit it off immediately. Just as Hostetler was getting ready to move into her new loft, Pasquiou was busy relocating from Los Angeles to New York. The timing was perfect: Hostetler hired Pasquiou to freshen up the loft's interior and tailor it to the family. "People imagine lofts are always cold," says the French-born Pasquiou. "The challenge is how to warm up such a vast space without cluttering it and keeping a modern sensibility."

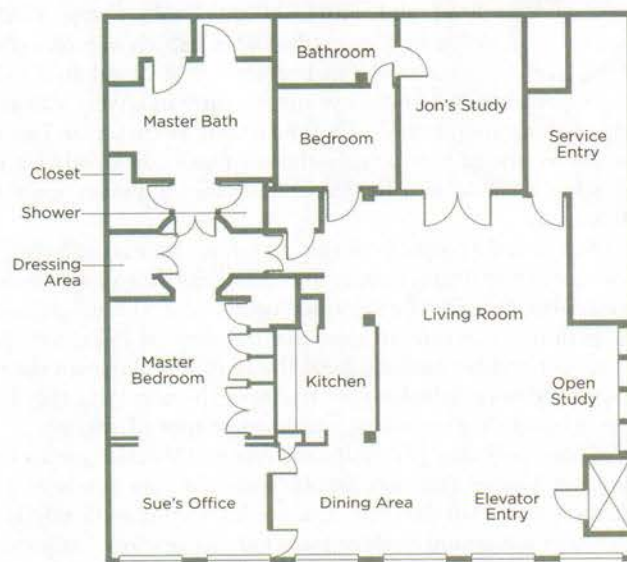
The loft's open living/dining room has 14-foot-high ceilings (with their original pressed tin) and refinished wood floors. Behind the 1940s sofa, found at a Paris flea market, a wall of painted perforated-metal panels screen the kitchen from view. Twin armchairs, cheekily covered in shades of Hostetler's favorite color, were inspired by French art deco pieces. The hand-carved walnut tripod lamp is by BDDW.

PRODUCED BY LINDA O'KEEFFE. PHOTOGRAPHS BY ANTOINE BOOTZ.
WRITTEN BY RAUL BARRENECHE.



What's Modern Now

- "I'm definitely trying to be more green. I think it's our responsibility as designers," says Valerie Pasquiou. "Three or four years ago you'd have to compromise on quality and pay more; now green products are comparable." This includes everything from the materials used to the means of production. Are the textiles natural? Can the plastics be recycled?
- Mixing furniture periods is the mode of the day. That includes surprises with upholstery: Putting retro patterns on contemporary pieces and very modern fabrics on vintage furniture and antiques seems fresh to the eye and enlivens rooms. Pattern is in.
- Think about space: Shelves don't have to be full; every wall does not need art. Compliment groupings with single statements; augment balance with asymmetry.
- Play subtle geometry against the strongly linear traditional lines of modernism. In the master bedroom, for example, a grid motif carries from the checkered wood closet doors to the rug, the lines of the bed-side tables and even the duvet cover.



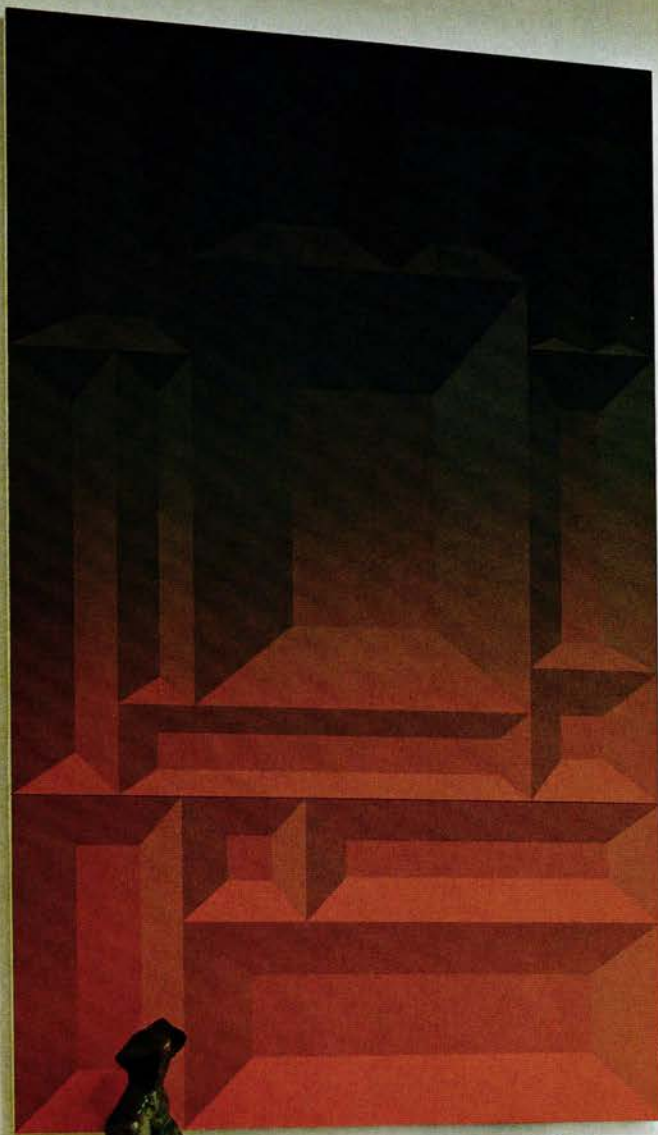
Hostetler was clear about what she and her husband had in mind for their unexpected new surroundings. They wanted to create a place where their daughter and her playmates would feel as at home as their own frequent dinner guests. "We wanted something that wasn't fussy but still had style," recalls Hostetler. "We wanted it to be comfortable and relaxed but elegant."

That spirit fit in perfectly with the laid-back glamour Pasquiou creates for celebrity clients like Lisa Kudrow, Sharon Stone and kd lang (*MH*, March/April '01). "I like that her interiors are very clean. They don't feel overly 'done,'" says Hostetler. That's exactly Pasquiou's intent: "I'm anti-showroom look. Having a mix of things gives a home more personality," says Pasquiou. "In Europe, you keep your family antiques and mix them up with contemporary pieces. That's where you can push the edge."

Vintage pieces from the owners' previous home became a starting point for Pasquiou's design. They weren't centuries-old family heirlooms, rather a mix of 1930s art deco pieces from the Paris flea markets, a knockout 1940s Jean Prouvé daybed bought at auction and a flashy but tasteful Paul Evans mirrored dining table. But the 1940s French sofa in the living room went from yellow to white, and a classic Eames lounge chair in Diamond's study changed from black to white leather. Hostetler started off wanting to do everything white, but Pasquiou had other ideas. "I wanted a little more edge, to give things a twist," says the designer.

The dining table, which came from the clients' previous home, is a 1970s Cityscape piece by Paul Evans. The surface is covered in a patchwork of mirror-polished chrome. The sheer scale of the apartment means that furniture can be large without overwhelming the space. The mirrored table and transparent chairs reflect light, minimize their apparent bulk and allow for an unimpeded visual flow.







Since the loft did not require structural renovation, only a quick paint job and floor refinishing, Pasquiou got right to work on the furnishings. (She did the project as a joint venture between Spacesmith, the Manhattan architecture, planning and interior design firm she joined as principal earlier this year, and her own practice, with offices in New York, Los Angeles and Paris.) Pasquiou breathed new life into some of the family's existing pieces by reupholstering them, including a Christian Liaigre ottoman in Hostetler's office, which Pasquiou covered in a lively floral pattern. "The flowers give it a sexy, feminine touch," says the designer.

As befits a trustee of the International Center of Photography, Hostetler is a longtime photo collector. Her personal collection, displayed throughout the loft, runs the gamut from classic black-and-white prints from the 1800s to edgy, contemporary conceptual work. "It's all things I like," she says. Pasquiou's interior design cap-

tures a similar variety of eras and styles. Besides the vintage French furniture, there are midcentury nightstands by the American design house Dunbar, Scandinavian ceramic lamps from the '60s, contemporary pieces by the likes of latter-day Parisians Christian Liaigre and Catherine Memmi and a stunning bronze table from the exquisitely edited L.A. design shop Blackman Cruz.

"I love that Valerie drew on so many different periods," says Hostetler, who was born and raised in Kansas. "We love the '60s, but our favorite era is art deco from the '30s." Pasquiou helped bridge the decades with flashes of '60s color and such post-deco fabric choices as the faux-cowhide print on two vintage armchairs.

Movable walls and doors of perforated metal veil the view of the living/dining room (left) from the kitchen (right), where Pasquiou added colorful Kartell stools by Philippe Starck. Opposite: Plexiglas shelves define an unobtrusive "open study" in a corner of the living area. A canvas by Ross Neher hangs above a Lucite console and a pair of custom ottomans. The marble-topped bronze table is from Blackman Cruz.



Pasquiou managed to give her clients' favorite pieces new life by pairing them with updated items. The dining table came with the owners from their previous home, but Pasquiou completely transformed it by switching out the homeowners' heavy mohair-upholstered chairs and replacing them with a dozen Z-shaped Lucite *Flou* chairs she bought at Twentieth, the chic Los Angeles design store.

"The dining area is slightly narrow, so I didn't want big, bulky chairs. I wanted to keep the transparency of the space," says Pasquiou, referring to the clear vista you get when stepping off the elevator and looking through the dining area to Hostetler's study beyond. Window treatments diffuse light but do not limit its flow.

Not having to spend too much time fixing the bones of the apartment allowed Pasquiou to delve into some custom pieces. The coffee table she designed for the living room is a hefty slab of wood on a raw steel base. She found the richly grained American walnut in the barn of a Pennsylvania furniture maker. She had the piece split, oiled and book-matched and set on steel legs.

Even with such custom detailing, the apartment took just four months to furnish. No doubt Pasquiou's training in fast-paced set design paid off. So did having supportive clients like Hostetler and her husband. "They were real troopers," says Pasquiou. "Design is such an intimate relationship. If there's no chemistry, it's no good."  See Resources, last pages.

Left (from top): Existing metal vanities and steel-framed doors give the master bathroom an industrial look; in the master bedroom, a wall of checkerboard wood conceals Hostetler's closet (the doorway leads to her husband's dressing area and master bath). Right: Matching Dunbar lacquer nightstands, pendant lights by Patrick Naggar and runners from the Rug Company frame the bed. The photograph is by Simon Chaput.



Against the south windows of her clients' Long Island living room, interior designer Betty Wasserman (standing) placed a room-wide sliding walnut shutter door—a happy reminder to homeowner Amy Jackson (seated) of Bali, where she spent her honeymoon. Wasserman custom-designed most of the furniture, including the sofa, with its stainproof pure white Pierre Frey upholstery. Opposite: The back of the house opens to welcoming decks, a pool and ocean views.



making it personal



In Bridgehampton, Long Island, designer Betty Wasserman turned a builder's spec house into a unique home that the artful owners might have built for their young family.



decorated with appealing restraint to harmonize quietly with the nearby woodlands, pastures and seashore, the rooms show lots of natural wood and stone along with plant motifs in the art and some of the textiles.



Big, luxurious houses are sprouting up in the farm fields of the Hamptons the way the famous Long Island potatoes once did. Some are unique custom designs; most are "builders' houses," erected on speculation for a wide spectrum of potential buyers drawn to the fine beaches and sailing, the star-studded social scene and the charming, well-preserved colonial villages of this enclave located a hundred or so miles east of Manhattan.

Lee and Amy Jackson, the young owners of this Bridgehampton shingle-style builders' house, liked its solid construction, generous spaces, acre-plus hilltop setting and distant view of the Atlantic. Its bland anonymity was a relatively minor problem because they were willing to expend the resources and time it would take to make it their own. ("Six very aggressive winter and spring months," recalls interior designer Betty Wasserman, who worked with architect Anthony Minichetti on the upgrade.)

Waiting half a year was more acceptable to the couple than the year and a half a custom house could have demanded. "Oliver started walking," Amy says of her son, "and we wanted him to have an outdoor life, something he doesn't get in our SoHo loft." When she went house hunting, she looked at a dizzying two dozen properties and narrowed it down to four or five to show her husband. Wasserman, who designed their loft, scanned the plans, then she and Amy, the architect and the contractor took a room-by-room walkabout.

Above: The breakfast area off the kitchen, with its wood blinds on six windows, is one of the family's favorite gathering places; the table and bench are by Heptagon Creations. Opposite: A standard-issue vaguely colonial mantelpiece was replaced with a modern limestone surround by architect Anthony Minichetti. Wasserman had him fill in a big niche to the left, substituting some open and closed storage.

PRODUCED BY SUSAN TYREE VICTORIA. PHOTOGRAPHS BY TRIA GIOVAN. WRITTEN BY ELAINE GREENE.



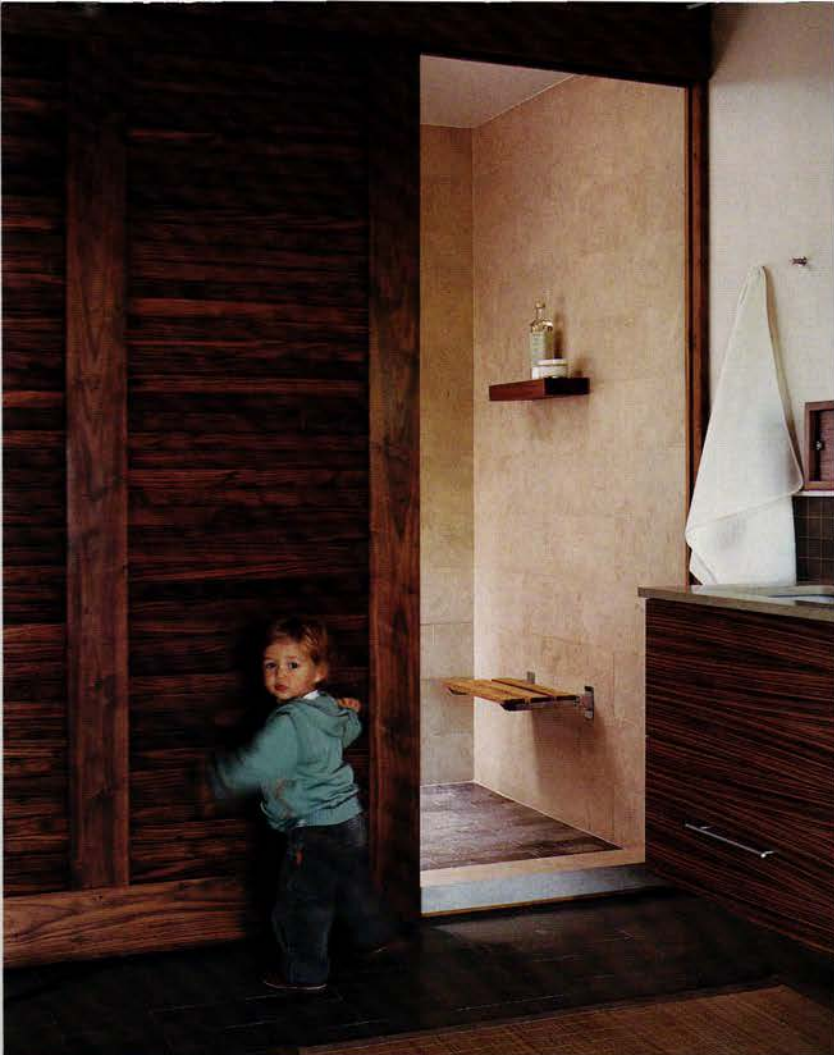


the couple had clear ideas for what they wanted in this second home. Living during the workweek in a hip SoHo loft with exposed pipes overhead (Lee is a New York financier), they wanted their country getaway to be modern in a different mode. It was to be as simple and serene as a spa—Amy uses the word “Zen.” And it was to be easygoing for both their immediate family, which recently expanded to include a baby daughter, and for the times when all six bedrooms are in use during visits from Lee’s Montreal relatives.

By far the most redesigned room was the spec house’s “country” kitchen, which Wasserman remembers had “cheesy stock wood cabinets with half-round moldings and a couple of glass-pane doors thrown in, cliché granite counters and pink subway-tile backslashes.” The excellent original major appliances were stored during the renovation, in which all the cabinetry, counters and work area walls were replaced and the island reconfigured.

Also presenting problems for the homeowners and the designer were a badly planned master bathroom (a suitably large space rendered cramped and inconvenient by a boxy room-within-a-room plus an oversize Jacuzzi) and three out-of-the-catalog painted wood mantelpieces. Wasserman replaced the standard-issue fireplace surrounds, two with limestone in a simple mitered three-slab design, and one, in the Balinese-inspired dining room, with natural teak. A niche of dubious use in the living room (perhaps for an enormous plasma-screen TV?) was walled in and given over to display and storage. The rest would be decorating—not just furniture and fabrics but a good deal of stone and tile.

Wasserman replaced every surface in the kitchen. The counters are now Luce di Luna quartzite, a mineral more durable than marble, from Stone Source, also the supplier of the marble mosaic Opus Brown covering the work-area walls. Opposite: The dining room features a new teak mantelpiece, a custom Balinese table and seating. The rug is by Odegard, the hanging fixtures by Donghia.



amy describes the beginning of a Wasserman decorating project: “Betty hauls out her bins filled with fabric samples, sits you down and tells you to rummage and pick out the ones that appeal to you—just for themselves, not specifically for curtains or chairs. It’s like being set loose in a candy store.” Amy is a graduate of an interior design school, and although she has not yet practiced the trade, the training has made her an especially enjoyable client, Wasserman says. Add to this their similar tastes and shared enthusiasm for the Balinese aesthetic, and, says Wasserman, “when we’re shopping, our eyes light up simultaneously.”

Wasserman pays close attention to her clients’ preferences, but she is firm about color schemes. Although she is at home in any part of the spectrum, in each room she confines color to a narrow slice of it. The master bedroom’s palette roams from pale lavender walls to a sweep of eggplant-hued sheers at the windows, which when drawn suffuse the space with the essence of purpleness. Edging toward a color cousin, Wasserman included a red chair and a cranberry glass chandelier. (Paints are from the Donald Kaufman Color Collection.)

The kitchen and the social rooms that flow from it—the core of the house—share a scheme of warm neutrals. Wasserman brings richness to the palette by layering tones and textures: kitchen walls of marble mosaic, kitchen counters of creamy quartzite; in the living room, walnut shutters, a taupe wool rug, white sofa, dusky ottoman, natural limestone mantelpiece. Zen indeed. ☛

See Resources, last pages.

||||| Clockwise (from top left): In the remodeled master bathroom, Oliver slides a teak panel that gives privacy to the shower or adjacent toilet; the master bedroom features a close palette of reds and purples; all surfaces in the main guest bath are replacements as is the Urban Archaeology tub. Opposite: New master bath cabinetry includes a wide zebrawood cabinet and new glass wall tile by Stone Source.



What's Modern Now?

- "My idea of modern today is to relax and enjoy it," says Betty Wasserman. "In a beach house, somebody is going to sit down indoors in a damp bathing suit or tip over a drink. So make it painless. For this, I love fake stuff. Take the white, velvety Pierre Frey fabric on the living room sofa—it's 98 percent polyester and has cleaned up perfectly after a red wine spill. The all-synthetic Elitis dining room curtain fabric, with its appliqué, could safely hang outside."
- "I take stone and tile very seriously these days and plan that part of my schemes first, choreographing shape and tone and texture," Wasserman says. "In the kitchen and several of the bathrooms here, these materials play a major role."
- Handmade objects mitigate programmatic modernism. "Modern decorating can be too precious and museum-like. In this house, you recognize that the owners are crazy about Bali."



boston by the yard

Menswear maven turned interior designer Frank Roop created a South Boston loft that fits his clients like a bespoke suit.



Frank Roop custom-designed all of the upholstered furniture in this 1,800-square-foot loft duplex, as well as the marble tables in the living room. The dramatic floor-to-ceiling drapes (blue linen sewn onto white sheers) that line the living room and adjacent den pull back to reveal gorgeous nighttime views of the city. Opposite: The painting above the slipper chair in the den is a two-sided canvas by Grandma Moses.





As a salesman and then menswear manager at the venerable clothier Louis Boston, Frank Roop mastered the fine art of mixing neutral fabrics with just the right pop of color, juxtaposing a traditional suit with an unexpected tie. When he decided to change careers from fashion to home furnishings, he brought those talents with him.

"I look at a space the same way a haute clothier puts together clothing," says Roop, who designed this loft for business executives Bill Sweat and Donna Morris in a purpose-built residential building in South Boston's Channel Center development. "I use menswear-inspired fabrics in classic, neutral colors and then get punchy and funky with the smaller notes."

Because his clients wanted a casual, comfortable space, Roop mixed but did not match the fabrics (think slacks and a blazer, rather than a formal suit). The living room chaise is covered in gray flannel, the sofas in woven brown linen and the slipper chairs in taupe raffia. Accents of blue and yellow silks add color and more texture, just as a great tie accents a gray suit.

Having learned well that fit matters as much as fabric, Roop designed every upholstered piece in the apartment just for this space. The result is not only furniture that has all the right proportions, but also modernism that doesn't look mass-produced.

"I like midcentury stuff," says Roop, "but you really have to mix it up if you want to do something unique for your client. For me, that means either designing things myself or finding vintage pieces that you don't see anywhere else. There is not one piece in this apartment that you are going to find in a catalog."

In addition to designing all of the apartment's upholstered

pieces, Roop created many of the light fixtures, as well as the living room's marble tray tables. "All the edges are mitered so that you can't see the seams," he says. "That way, it looks like the marble was cut from one slab of stone."

Roop's overall design for the apartment also included several Asian pieces that Morris and Sweat purchased when they worked in Tokyo several years ago. An old Chinese wedding cabinet now houses the stereo, and the bedside tables are Japanese antiques.

To highlight the mix of distinctive furniture, Roop chose textured wall coverings that make the space feel even more inviting, warming up the loft's industrial materials, such as exposed concrete beams. The downstairs den is papered in chocolate-brown corrugated paper, and the upstairs study's walls wear a green silk by Donghia. The 20-foot-high living room walls are covered in a Cannon/Bullock handmade paper cut into squares and applied panel by panel. "Everyone who walked into the apartment thought it was stone," Sweat marvels.

As elegant as the space is, it is also extremely comfortable and conducive to the kind of casual entertaining Sweat and Morris enjoy. Roop made sure to provide wine storage for his clients, who now own the Winderlea winery in Oregon.

"Frank paid attention to every detail of the way we live," says Morris. "This apartment fits us perfectly."  See Resources, last pages.



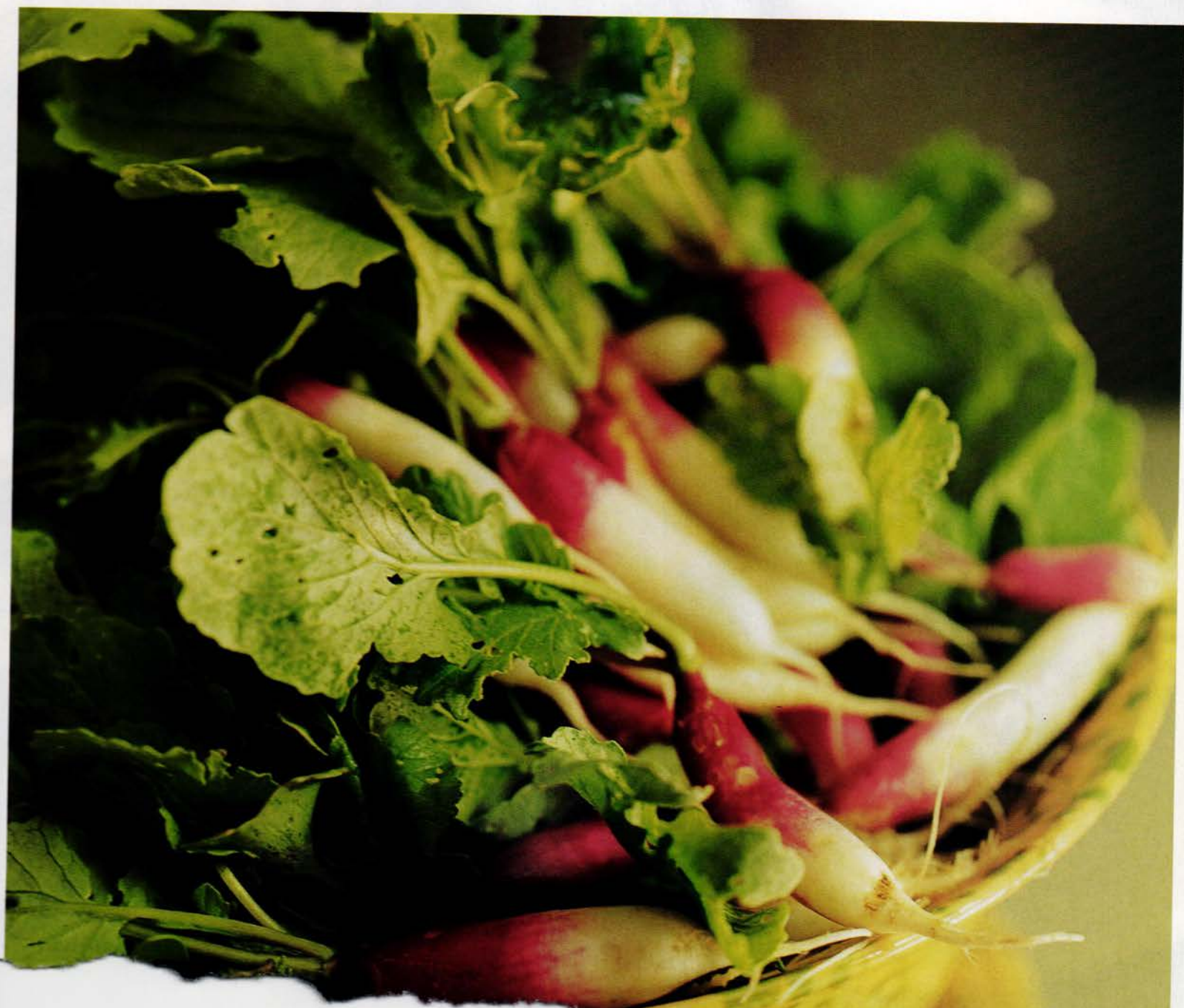
Above: The loft is in a new building set between renovated warehouses. Opposite (clockwise from top left): Frank Roop designed the suede-trimmed dining room light; in the upstairs study, a 1950s Philips lamp sits atop a vintage French desk; artwork above the linen-upholstered bed is by local artist Danna Ruth Harvey; twin poured-concrete sinks in the master bath are from Ann Sacks.

PRODUCED BY ELANA FRANKEL. PHOTOGRAPHS BY ERIC ROTH. WRITTEN BY SUSAN KLEINMAN.





FARFALLE
TOSSED WITH
YOGURT
CUCUMBER,
RADISHES
AND MINT

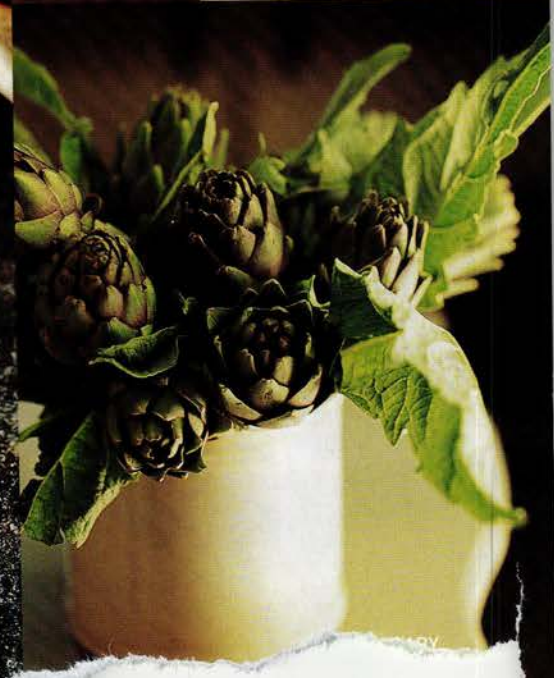


in Provence

Johanne Killeen and
ch in their
ance, they like their guests to linger,
d and the spectacular setting.



THE KITCHEN
WITH ITS
MARBLE-
TOPPED
CENTER
ISLAND



BRUSCHETTA
WITH
MARINATED
ARTICHOKES
AND HAM AND
ARUGULA



THE KITCHEN
ENTRY

in southern France, especially in Provence, you can still discover places that evoke such atmospheric perfection it's as if a 19th-century landscape painting has come to life. The tableau composed of vineyards, farmhouses and medieval castles is timeless. The Mediterranean sun—even in early fall—remains warm, casting a yellow-blue light across the fields.

The air is fragrant with lavender, jasmine and the hint of grapes recently taken from their vines. This is the setting where American chefs Johanne Killeen and George Germon are fortunate enough to have a second home. And where Sunday lunch, like the one pictured here, can be a truly memorable occasion.

The couple live in Rhode Island, where they own Al Forno, the acclaimed Italian restaurant in Providence. When in their home in Provence, near Isle Sur La Sorgue, the chefs create the best of all possible worlds. The meals they cook, inspired by frequent trips to Italy, embody the spirit of both Italian and French country food—rustic, full of flavor and impeccably simple.

Their 15th-century *mas* (farmhouse) was painstakingly restored from a near ruin. They even reused sections of ancient houses found at nearby salvage yards. Germon, literally, did the work by hand, assisted by several local artisans.

Outside, stone terraces are lined with hydrangea, all kinds of herbs and flower-filled pots. A remarkable 150-year-old olive tree that Germon gave Killeen for her birthday (it was hoisted into place by a crane) sits near the entry. Germon even designed a small outdoor food cellar built into one of the stone walls, where potatoes, onions, lemons and wine are kept naturally cool.

The kitchen is command central for the couple's recipe experimentation, and it's where they tested the dishes featured in their

recent cookbook, *On Top of Spaghetti . . .* (Morrow). It is a true Provençal kitchen, with two exceptions: They installed a custom Wolf range—with extra BTUs—to give them the heat they're used to at home. There are also restaurant-style stainless-steel counters near the stove, but the rest of the room is in the style of traditional

regional farmhouses, with lots of well-worn brick, stone and tile. Even the center island is old; it's an antique cabinet with an ancient marble top. Beyond the kitchen is an intimate dining room with a fireplace.

Not surprisingly, it is around food that the couple learned the local culture. Extended five-hour lunches with good friends provided an important lesson. "It's a committed time; it's about this moment and it's sacred. It's a true eating experience," explains Germon.

The best way to grasp the nuances of a different culture is to live within it, and in this region there is no choice but to slow down. One place the couple learned this is at the butcher shop. "There are always personal conversations with each customer, a particular greeting, a recipe exchange about

what you're cooking. If you're fourth in line, it can take 40 minutes. You can't be an impatient American. We just get into the rhythm and listen and learn," Killeen says. "It is the interaction that's most important about life here," Germon adds.



CHEFS
GEORGE
GERMON AND
JOHANNE
KILLEEN

PRODUCED AND WRITTEN BY DONNA PAUL. PHOTOGRAPHS BY BEATRIZ DA COSTA. STYLING BY SUSIE THEODOROU.



A GRAPEVINE
CLIMBS OVER
THE FRONT
DOOR



WEDGES
OF BLUE
CHEESES ARE
SERVED WITH
A SALAD
OF BITTER
GREENS.

trips to outdoor food markets in nearby villages, along with selective purveyors, are the sources for ingredients the couple use in their cooking. “Meals always start with an aperitif of some kind—sparkling wine or pastis—and a little food to munch on,” explains Killeen. For this lunch, the antipasti are two kinds of bruschetta: one, with arugula and ham, one with slivered marinated baby artichokes. They’re easy to make; you just toast slices of Italian bread, rub with garlic and layer the ingredients on top.

In a nod to Italy, the first course is a delicate pasta. Made with fresh radishes, cucumber and yogurt, it’s a medley of unexpected ingredients. Only the pasta is cooked, so it’s a simply made dish that’s perfect to include in a meal of several courses. Along with the surprising crunch from the vegetables, finishing it with fresh mint yields a bright and clean taste.

The main course of citrus-braised lamb exudes an intensity of flavor—both sweet and tart—from the tomato reduction mingling with the citrus. Fresh corn enlivened with cubes of zucchini (nearly the size of the corn kernels) sautéed in olive oil makes a delicate, nontraditional succotash.

In France, salads and cheeses are served after the meal. Often the couple like to combine the two, as they did here with three blue cheeses—Gorgonzola, forme d’Ambert, Roquefort—served with bitter greens and a hazelnut vinaigrette.

The finale, a raspberry crostata, includes an appealing addition. Killeen says she knew “a whisper of cinnamon would make the berries shine.” It’s a subtle gesture, yet it underscores the couple’s approach to cooking: In the search for ways to add dimensionality to dishes, the secret, they’ve learned, is knowing when to stop. 🍷

See Resources, last pages. Recipes follow.



A 150-YEAR-
OLD OLIVE
TREE



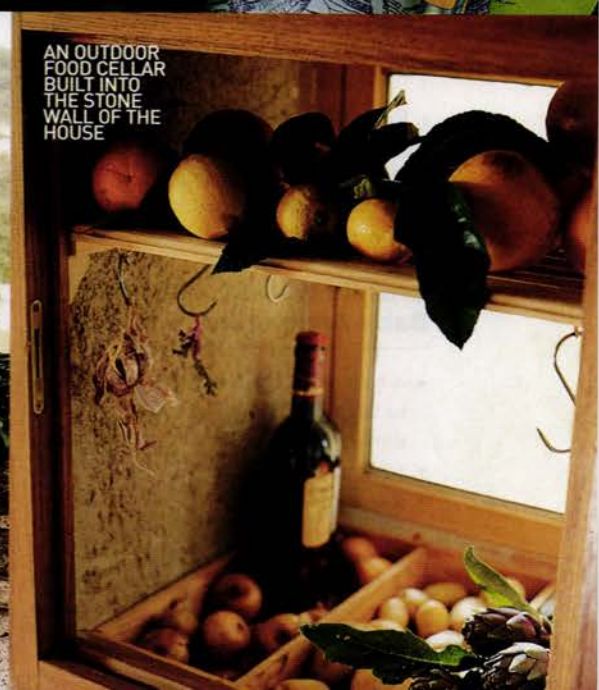
THE DINING
ROOM



CITRUS-
BRAISED
LAMB WITH
CORN AND
ZUCCHINI
CONFETTI



THE TERRACE
OVERLOOKS
THE SUR-
ROUNDING
HILLS



AN OUTDOOR
FOOD CELLAR
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SUNDAY LUNCH RECIPES

Bruschetta with Arugula and Ham

- 12 slices ($\frac{3}{8}$ to $\frac{1}{2}$ inch thick) good-quality Italian bread, toasted
- 2 to 3 plump cloves garlic, peeled
- Extra-virgin olive oil
- Sea salt or kosher salt
- 1 bunch young and tender arugula
- 12 to 18 paper-thin slices of prosciutto or jambon de Bayonne

1. Rub the bread with garlic. Place the slices on individual plates or a large platter.
2. Pour a generous amount of olive oil over the bread and sprinkle with salt. Top with arugula leaves and ham. *Serves 6.*

Bruschetta with Marinated Baby Artichokes

- 4 to 6 small artichokes, trimmed down to the hearts, chokes removed and thinly sliced
- 1 lemon
- 3 to 4 tbsp. extra-virgin olive oil, plus more to drizzle on the bread

- Sea salt or kosher salt
- 12 slices ($\frac{3}{8}$ to $\frac{1}{2}$ inch thick) good-quality Italian bread, toasted
- 2 to 3 plump cloves garlic, peeled
- Parmigiano-Reggiano (optional)

1. Place the artichokes in a small bowl. Cut the lemon in half and squeeze the juice from one half over the artichokes. Drizzle with 3 tablespoons of the olive oil and sprinkle with salt. Taste and add more lemon juice or olive oil if needed.
2. Rub the toasted bread with garlic and place on individual plates or on a large platter. Drizzle generously with olive oil and sprinkle with salt. Divide the artichokes among the slices of toast and top with shaved or grated Parmigiano-Reggiano, if desired. *Serves 6.*

Blue Cheeses with Bitter Greens and Hazelnut Vinaigrette

- 3 wedges (2 to 3 oz. each) of blue cheeses (Gorgonzola, forme d'Ambert, Roquefort)

- $\frac{1}{4}$ to $\frac{1}{3}$ cup sherry vinegar
- $\frac{1}{4}$ cup balsamic vinegar
- 1 egg
- $\frac{1}{2}$ tsp. fine sea salt
- $\frac{3}{4}$ cup finely ground hazelnuts*
- $\frac{1}{2}$ cup peanut oil
- $\frac{1}{2}$ cup extra-virgin olive oil
- 1 to 2 tbsp. hazelnut oil (optional)
- 1 head radicchio
- 1 head frisée
- 2 endives

1. Lay the cheeses out on a large platter. They are best at room temperature, so cover them and set aside for up to 3 hours.
2. Combine $\frac{1}{4}$ cup of the sherry vinegar with the balsamic vinegar in blender. Add the egg and salt and blend for 1 minute. Add half of the hazelnuts and blend together. With the motor running, add the peanut oil drop by drop. Then add the olive oil in a slow, steady stream. If the mixture becomes too thick, transfer to a mixing bowl and whisk by hand. Blend in the remaining hazelnuts and add hazelnut oil, if desired. Taste and add more sherry vinegar and/or salt if needed. If not using right away, cover and refrigerate for up to 4 days.
3. Make a salad either in a large bowl or platter or on individual plates. Separate and wash the leaves of the radicchio; rip apart. Wash the frisée, cut into bite-size pieces and add to the radicchio. (If you want small servings, you may not need all of the radicchio or frisée.) Cut the endives into thin wedges and add to the rest of the salad greens. You can toss with some of the dressing or serve it in a pitcher passed at the table. Serve with the platter of blue cheeses. *Serves 6.*

**Note: Hazelnuts can be tricky, as they become rancid with age. Be sure to buy nuts from a reputable supplier and taste them before you make the purchase.*

Farfalle with Yogurt, Cucumbers, Radishes and Mint

- 1 cup plain whole-milk Greek yogurt
- 1 large cucumber or $\frac{1}{2}$ large European cucumber (8 to 10 oz.)
- 1 bunch radishes, washed and trimmed
- Sea salt
- $\frac{1}{2}$ cup freshly grated Pecorino-Romano
- $\frac{1}{2}$ cup freshly grated Parmigiano-Reggiano
- 12 oz. dried farfalle
- 15 to 20 large mint leaves

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A Word About Resources

The information on the Resources pages is correct and current to the best of our ability, but things change fast in the design world. If you have a question about something you saw in our magazine, contact mkincaid@hfmus.com. Not everything in the homes we photograph, however, is available for sale. If you are interested in a product that is not included here, it is likely that the piece is antique, one-of-a-kind or out of production, and therefore not easily available.

CORRECTIONS

On page 202 of our September '07 issue, we printed the wrong phone number for Alno. The correct number is 888/896-2526.

COVER

Design: Kerry Joyce, 115 North La Brea Ave., Los Angeles, CA 90036, 323/810-8882, kerryjoyce.com; **Lamp:** Dessin Fournir, dessinfournir.com; **Floor lamps:** Palmer Hargrave, palmerhargrave.com; **Mobile, painting:** Kim Gordon; **Bed, bedside tables, chair:** Kerry Joyce Collection, kerryjoyce.com.

ROOM FOR THOUGHT

Design: Ron Marvin 208 W. 23rd St., New York, NY 10011, 646/320-0661, ronmarvin.com; **Page 88 (photo, bottom right) Sofa:** secondhand store, reupholstered by the Furniture Joint, 212/598-4260, furniturejoint.com; **Rug:** Tribal Diamond through West Elm, westelm.com; **Chair:** vintage; **Pillows:** Grey Key Silk Tivill from Williams-Sonoma, wshome.com; **Coffee tables:** Jolly by Paola Rizzatto for Kartell through Conran, 866/755-9079, conranusa.com; **Side tables:** West Elm, westelm.com; **Lamps:** second hand store; **Shades:** custom through Just Shades, justshadesny.com; **Console table:** Ikea, ikea.com; **(photo, upper left) Buffet:** 1950s Lane, secondhand store; **Lamps:** secondhand store; **Shades:** custom through Just Shades, justshadesny.com; **Ottomans:** Poco Leather Cube from Crate & Barrel, crateandbarrel.com; **Page 92 Mirror:** Z Gallerie, zgallerie.com; **Lamp:** Antifoni by Ikea, ikea.com; **Bed frame:** West Elm, westelm.com; **Headboard:** Ikea, ikea.com; **Duvet:** Williams-Sonoma Home, wshome.com; **Pillow (blue):** Silk Trading Co., silktrading.com; **Pillows:** Smith & Noble, smithandnoble.com; **Paint:** Benjamin Moore in *Classic Brown*, benjaminmoore.com; **Bedside basket, clock:** Pottery Barn, potterybarn.com; **Vase:** Jonathan Adler, jonathanadler.com; **(photo, upper right) Desk:** West Elm, westelm.com; **Page 94 Clock face:** Pottery Barn, potterybarn.com; **Light fixture:** secondhand store; **Mirror:** PlexiCraft, plexicraft.com.



Collector's Room
page 146

A NEW ROE TO HOE
Page 96 Plate: Calvin Klein Home, calvinklein.com; **Fork:** Victoria from Driade Miami, driadekosmo.com; **Page 190 Placemat:** Chilewich, chilewich.com.

GORGEOUS GORGE

Architecture: Lisa Rapaport, PLANT Architect Inc., 101 Spadina Avenue, Toronto, ON M5V 2K2, Canada, 416/979-2012, lisa@branchplant.com; **Landscape design:** Brent Yeates, 33 Hazelton Ave., Suite 1, Toronto, Ontario M5R 2E3, Canada, 416/488-4444.

MODERN BY DESIGN

LA Showhouse homeowner and pre-existing design: Xorin Balbes, Temple/Home, 5290 Wilshire Blvd. Los Angeles, CA 90036, 323/662-2220, templehome.net; **Pages 134, 135 Oak veneer doors:** Stock Lumber, stockbuildingsupply.com; **Door hardware:** Omnia Industries, omniaindustries.com; **Exterior doors, windows:** California aluminum; **Lighting:** Elite Lighting, iuseelite.com; **Design, Cocktail Room:** Jarrett Hedborg, Jeff Hiner, Jarrett Hedborg and Associates, 8811 Alden Drive, Suite 11, Los Angeles CA 90094, 310/271-1726; **Pages 136, 137 Sofa, chairs, end tables:** Jarrett Hedborg Collection at A. Rudin, arudin.com; **Coffee table:** vintage Saarinen; **Panels:** Cocktails on Pluto by Vadim Valikovski through Jarrett Hedborg and Associates, 310/271-1437; **Chandelier, candelabra:** Lobmeyr at A. Rudin, arudin.com; **Paint:** Tangerine Dream, Benjamin Moore Aura, benjaminmoore.com; **Lamps:** Reborn Antiques, 310/289-7785; **Tray:** Geary's of Beverly Hills, gearys.com; **Rugs:** Michaelian & Kohlberg, michaelian.com



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.com; **Upholstery:** Lloyd's Custom Upholstery, 310/652-0725; **Page 138 Design, Living room, dining room and foyer:** Barbara Barry, Barbara Barry Inc., 9526 Pico Blvd., Los Angeles, CA 90035, barbarabarry.com; **Screen, armoire, floor lamps, coffee table, sofa, chairs, vases:** Barbara Barry for Henredon, henredon.com; **Throw pillows:** Kravet, kravet.com; **Side table:** Barbara Barry for McGuire, kohlerinteriors.com; **Sofa fabric:** Kravet *Elegance* in Ivory #25406-1116, kravet.com; **Armchair fabric:** Kravet *Sanded* in Seamist #25374-15, kravet.com; **Side chair fabric:** Kravet *Elegance* in Sage #25406-23; **Page 139 (photo, upper left) Table, chairs, buffet, lamps:** Barbara Barry for Henredon, henredon.com; **Chair fabric:** Kravet *Sea Reef* in Delft #25416-5; **Tabletop items:** Barbara Barry for Wedgwood, wedgwood.com; **Chandelier:** Paul Marra Design, paulmarradesign.1stdibs.com; **(photo, bottom right) Runner:** Barbara Barry for Tufenkian, tufenkiancarpets.com; **Secretary, mirror, bench, lamp:** Barbara Barry for Henredon, henredon.com; **Bench fabric:** Kravet *Sanded* in Seamist #25374-15, kravet.com; **Page 140 Design, Family Room:** Marjorie Skouras, Marjorie Skouras Design, 6715 Hollywood Blvd. Suite 272, Los Angeles, CA 90028, 323/469-3636, marjorieskourasdesign.com; **Rug:** Vivienne Westwood for The Rug Company, therugcompany.info; **Pouf:** Sundayland, sundayland.com; **Fireplace tools, screen:** Lyle & Umbach, lyleandumbach.com; **Chair, table, lamp:** Marjorie Skouras Design, marjorieskourasdesign.com; **Sofa:** Milo Baughman for Marjorie Skouras Design, marjorieskourasdesign.com; **Side table:** Paul Marra, 310/659-8190; **Page 142 Design, Master Bedroom:** Kerry Joyce, 115 North La Brea Ave., Los Angeles, CA 90036, 323/810-8882, kerryjoyce.com; **Drapery, upholstery:** Classic Cloth, classicclothfabrics.com; **Couch, chair, coffee table, lamp, rug:** Kerry Joyce Collection, kerryjoyce.com; **Page 143 (photo, bottom left) Lamp:** Dessin Fournir, dessinfournir.com; **Floor lamps:** Palmer Hargrave, palmerhargrave.com; **Mobile, painting:** Kim Gordon; **Bed, bedside tables, chair:** Kerry Joyce Collection, kerryjoyce.com; **Page 144 Design, Bedroom:** Michaela Scherrer, 536 Rosemont Ave. Pasadena, CA 91103, 626/449-1242, michaelascherrer.com; **Lamp:** Crystal Sphere by Allison Berger Glassworks for Plug Lighting, pluglighting.com; **Bedding, drapes, bed:** custom from vintage French linens and lace, Michaela Scherrer, michaelascherrer.com; **Drapery panel:** Nuno, 858/551-0873; **Page 145 (photo, bottom right) Pendant light:** Plug Lighting, pluglighting.com;

Ottoman: custom by Dosa, 626/449-1242; **Closet:** Michaela Scherrer, michaelascherrer.com; **Page 146 Design, Collector's room:** Fernando Diaz, 13941 Chandler Blvd., Sherman Oaks, CA 91401, 818/989-2256; **Chairs:** Alie Waldman Home Couture, 310/278-0735; **Display case, banquette:** Bill Graefe Custom Furniture, **Painting:** Alan Silverstein; **Fabrics:** Kravet, kravet.com; **Drapery:** Ilona Drapery, 818/840-8811; **Accessories:** Silk Roads, silkroadsgallery.com; **Lighting:** Kenro Light, kenrolight.com; **Rug:** Aga John, agajohncarpets.com; **Paint:** Benjamin Moore Aura in Agave and Kalamata; **Page 148 Design, Bedroom:** Michael Berman, 7215 West Beverly Hills Blvd., Los Angeles, CA 90036, 323/933-0220, michaelbermanlimited.com; **Bed, night tables:** *Elgin* by Michael Berman Collection, 310/933-0220, michaelbermanlimited.com; **Lamp:** Michael Berman Collection, 310/933-0220, michaelbermanlimited.com; **Rug:** The Rug Company, 323/653-0303; **Art:** through Joanna Burke Art Consultants, 310/305-1313; **Paint:** Benjamin Moore Aura in Acadabo Mate; **Page 149 Chaise:** Knoll, 310/289-5800; **Page 150 Design, Dog's Bedroom:** Antonia Hutt, 755 N Kilkea Drive, Los Angeles, CA 90046, 323/782-4949, antoniahutt.com; **Dog portraits:** Galligan's Pet Portraits, galligan-gallery.com; **Prints:** Tony on the Web, tonyontheweb.com; **Dog beds:** Fineman-Brown Upholstery, 323/650-8692; **Bed upholstery:** Kvadrat/Maraham, 310/659-9550; **AstroTurf:** Design Spec Floor Coverings, 310/859-8861; **Toys, leashes, blankets:** Doggie Styles, 310/278-0031; **Page 152 Design, Garage:** Julie Eizenberg, Koning Eizenberg Architecture, 1454 25th St., 2nd floor, Santa Monica, CA 90404, 310/828-6131, kearch.com; **Cabinetry/installation:** Marina Woodwork, 310/677-2169; **Plastic components:** Allwest Plastics, Inc., 714/894-9922; **Lighting consultant:** Vortex Lighting, 323/393-7208

TREES COMPANY

Architecture: Travis Price, 1111 34th St. NW, Washington, DC 20007, 202/965-7000, travispricearchitects.com; **Page 154 Exterior materials:** Kalwall, kalwall.com; **Pages 156, 157 (photo, upper left) Sofa, chairs:** Donghia, donghia.com; **Rug:** Odegard, odegardinc.com; **Painting:** Michael Mazur; **Floor lamp:** Odegard, odegardinc.com; **Page 158 Cabinets:** *Frame* by Elmar Cucine elmarcucine.com; **Counters:** Concrete Jungle, concretejungleonline.com; **Range:** Viking, viking.com; **Refrigerator:** Sub-Zero, sub-zero.com; **Dishwasher:** Bosch, bosch.com; **Table, chairs:** Saarinen; **Light fixture:** Contemporaria, contemporaria.com; **Page 159 Chairs:** Knoll, knoll.com; **Table:** Bruno

Fattorini from Contemporaria, contemporaria.com; **Art:** Ray Charles White from Marcel Sitcoske Gallery, 323/650-0238; **Hanging fixture:** Marcel Wanders for Cappellini, from Contemporaria, contemporaria.com; **Page 160 Outdoor furniture, rug:** manufactured by Paola Lenti, from Contemporaria, contemporaria.com.

PHOTO FINISH

Design: Valerie Pasquiou Interiors + Design, 200 Spring St., #6, New York, NY 10012, 212/334-3871, vpinteriors.com; **Spacesmith,** 38 W. 21st St., New York, NY 10010, 212/633-0328, spacesmith.net; **Page 162 Chairs:** *Mart* by Antonio Citterio through B&B Italia, bebitalia.com; **Ottoman:** Christian Liaigre for Holly Hunt, hollyhunt.com; **Page 163 Sofa, Coffee table:** Valerie Pasquiou Interiors + Design, vpinteriors.com; **Lamp:** BDDW, bddw.com; **Wood pouf:** Tucker Robbins, tuckerrobbs.com; **Rug:** Fort Street Studio, fortstreetstudio.com; **Pages 164, 165 Wooden stool:** *Time Life* by Charles and Ray Eames through Design Within Reach, dwr.com; **Throw:** Hermès, hermes.com; **Table:** Blackman Cruz Workshop, blackmancruz.com; **Page 167 Chairs:** Flou from Twentieth Art & Design, twentieth.net; **Page 168 Ottomans:** Valerie Pasquiou, vpinteriors.com; **Painting:** Ross Neher, rossneher.com; **Page 169 (photo upper right) Stools:** *Charles Ghost* by Philippe Starck through Kartell, kartell.it; **Page 171 Night tables:** Dunbar, through Wyeth, 212/243-3661; **Runner:** *Cityscape Brown* by the Rug Company, therugcompany.com; **Pendant lights:** Patrick Naggar through Ralph Pucci Intl., ralphpucci.net; **Photograph:** Simon Chaput through Howard Greenberg Gallery, howardgreenberg.com.

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Design: Betty Wasserman Art & Interiors, Ltd., 236 West 26th Street #602, New York, NY 10001, 212/352-8476, bettywasserman.com; **Page 172, 173 Fireplace surround:** Stone Source, 212/979-6400; **Chair, ottoman, sofa:** design by Betty Wasserman, custom-made by Doreen Interiors, 212/255-9008; **Chair, ottoman fabric:** Donghia, 212/935-3713, donghia.com; **Sofa fabric:** Pierre Frey, 212/421-0534; **Ottoman (center):** designed by Betty Wasserman, custom made by Doreen Interiors, 212/255-9008; **Ottoman fabric:** Holly Hunt, 212/755-6555, hollyhunt.com; **Side tables:** Vladimir Kagan through Pucci, 212/633-0452, ralphpucci.net; **Console table, tray:** Heptagon Creations, 718/963-2616; **Lamp:** BDDW, 212/625-1230; **Throw:** Comerford Hennessy, 631/537-6200, comerfordhennessy.com; **Pillows (white):** Ann Ragbeer, 718/465-5950; **Pillow fabric**



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(colored, from left): Pierre Frey, 212/421-0534, Rogers & Goffigan, 212/532-8068; Bart Halpern, 212/414-2727; **Various vases:** Comerford Hennessy, 631/537-6200, comerfordhennessy.com; **Pillow (chair):** Bergamo, 212/888-3333; **Rug:** Odegard, 212/545-0069; **Paint:** Donald Kaufman Collection, #43 Flat, 800/977-9198; **Shutters:** Heptagon Creations, 718/963-2616; **Page 174 Photograph:** Alvin Booth through Betty Wasserman Art & Interiors; **Fireplace surround:** Stone Source, 212/979-6400; **Page 175 Blinds:** Doreen Interiors, 212/255-9008; **Pendant light:** The Lighting Center, 212/888-8380; **Accessories:** H. Groome, 631/204-0491; **Painting:** Joie Rosen through Betty Wasserman Art & Interiors, 212/352-8576, bettywasserman.com; **Table, bench:** Heptagon Creations, 718/963-2616; **Paint:** Donald Kaufman Collection, #43 Flat, 800/977-9198; **Page 176 Pendant lights:** Donghia, donghia.com, 212/935-3713; **Artwork, all accessories:** Comerford Hennessy, 631/537-6200, comerfordhennessy.com; **Rug:** Odegard, 212/454-0069, odegardinc.com; **Paint:** Donald Kaufman Collection, #16 Flat, 800/977-9198; **Bench, table, chairs:** Lotus Imports through Betty Wasserman Art & Interiors, 212/352-8476, bettywasserman.com; **Drapery fabric:**ELITIS, 800/916-2036; **Page 177 Barstools:** BDDW, 212/625-1230; **Page 178 (photo, upper left) Shutter doors, vanity:** Heptagon Creations, 718/963-2616; **Hardware:** Häfele, 212/679-7161, hafele.com; **Stone (walls and floor):** Stone Source, 212/979-6400; **Bamboo rug:** Merida Meridian Inc., 212/254-2939; **Paint:** Donald Kaufman Collection, #55 Satin, 800/977-9198; **Towels:** Calvin Klein, 212/292-9000; **(photo, bottom left) Blinds:** Doreen Interiors, 212/255-9008; **Bathtub, faucet:** Urban Archaeology, 631/537-0127; **Towels:** Calvin Klein, 212/292-9000; **Wall:** Stone Source, 212/979-6400; **Basket, bowls:** Lotus Imports through Betty Wasserman Art & Interiors, 212/352-8476, bettywasserman.com; **Paint:** Donald Kaufman Collection, #8 Satin, 800/977-9198; **(photo, upper right) Rug:** Odegard, 212/545-0069, odegardinc.com; **Drapery, chaise fabric:**ELITIS, 800/916-2036; **Chaise:** B&B Italia, 212/758-4046, bebitalia.com; **Table, coconut vessel:** Lotus Imports through Betty Wasserman Art & Interiors, 212/352-8476, bettywasserman.com; **Photo:** owners' collection; **Chandelier:** Barovier & Toso, +39/04-173-9049; **Mirror:** Room & Board, 800/301-9720; **Bed, TV cabinet, hamper:** Heptagon Creations, 718/963-2616; **Root vase:** Comerford Hennessy, 631/537-6200, comerfordhennessy.com; **Paint:** Donald Kaufman Collection, #36 Flat, 800/977-9198; **Linens:** Calvin Klein, 212/292-9000; **Pillow:** custom by Ann Ragbeer, 718/465-5950; **Pillow:**

fabric: Pierre Frey, 212/421-0534; **Page 179**
Wall tile, tub surround: Stone Source,
 212/979-6400; **Light:** John Wigmore through
 Betty Wasserman Arts & Interiors, 212/352-
 8476, bettywasserman.com; **Accessories:** H.
 Groome, 631/204-0491; **Basket:** Calvin Klein,
 212/292-0000.

BOSTON BY THE YARD

Design: Frank Roop Design + Interiors, 129 Newberry Street, Suite 201, Boston, MA 02116, 617/267-0818, frankroop.com; **Upholstery:** Kevin McLaughlin, McLaughlin Upholstery, 617/389-0761; **Drapery fabrication:** Designer Draperies, Judy Raup, 617/268-2391; **Page 180 Chair:** *Janey*, custom by Frank Roop, frankroop.com; **Chair upholstery:** *Juliette* by Rogers and Goffigon, 203/532-8068; **Pillow:** *Hocus Pocus* by Donghia, donghia.com; **Page 181 Tables, sofa, chaise:** custom by Frank Roop, frankroop.com; **Sofa fabric:** *Great Plains Crossroads* by Donghia, donghia.com; **Chaise fabric:** *Madison* by Rogers and Goffigon, 203/532-8068; **Drapery fabrics:** *Crosscurrent* in Ricepaper from Pollack's, pollackassociates.com, and *Great Plains* in Blue Lagoon by Donghia, donghia.com; **Wallpaper:** *Caravan* in Light Brown from Cannon & Bullock, through Fern & Co., 617/342-1500; **Lamps:** vintage; **Page 183 (photo, upper left) Table:** vinatage Paul McCobb; **Chairs, light fixture:** custom by Frank Roop, frankroop.com; **Banquette upholstery:** *Puttio* by Rogers and Goffigon, 203/532-8068; **(photo, upper right) Lamp, desk:** vintage 1950s; **Wall covering:** paper-backed silk in teal green from Donghia, donghia.com; **(photo, bottom left) Sinks:** Ann Sacks, annsacks.com; **(photo, bottom right) Bed fabric:** *Flair* by Dedar, dedar.com; **Pillow fabric:** *Ascot* from Donghia, donghia.com; **Night table:** owners' collection; **Art:** Dana Ruth Harvey.

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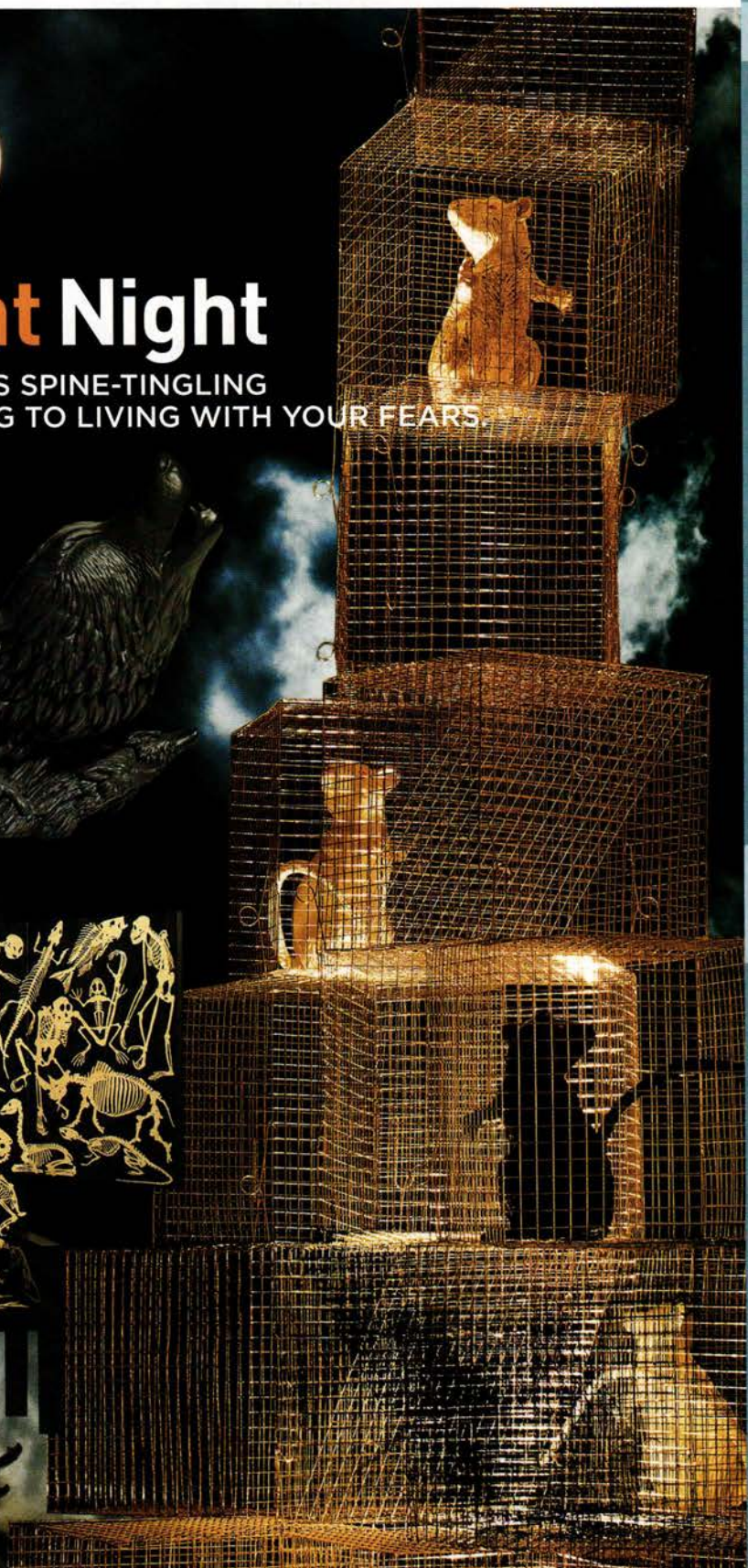
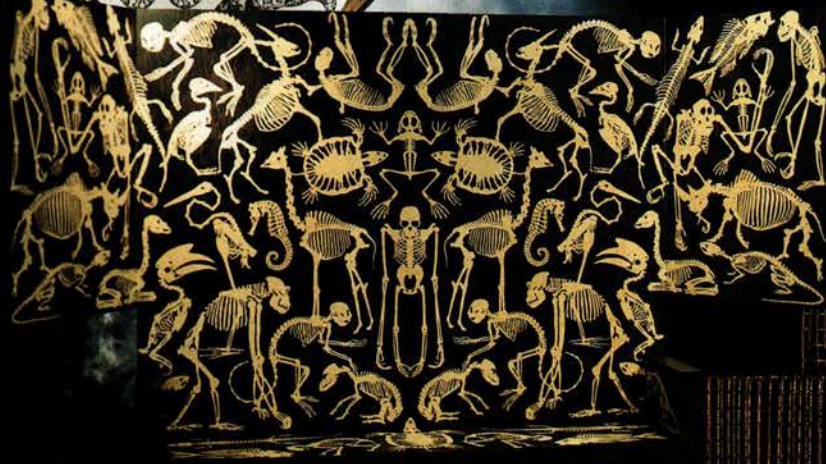
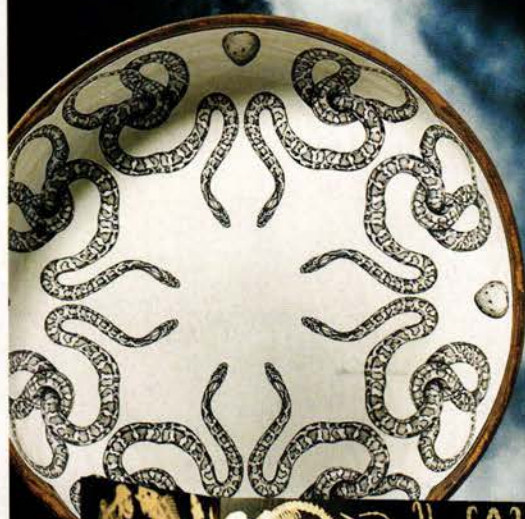
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Fright Night

A FASCINATION WITH THINGS SPINE-TINGLING BRINGS NEW MEANING TO LIVING WITH YOUR FEARS.



These phobia-inspired pieces will give you goose bumps—in a good way. Clockwise (from right): The *Seven Rats* towering **lamp** by lighting star Ingo Maurer puts the plastic pests under a new light in their steel cages (\$4,320, 13" w x 13" l x 33" h; Ingo-Maurer.com). Bone up on biology with the limited-edition Macassar ebony wood *Perished* **bench** by Studio Job (\$95,000, 79" l x 18" w x 79" h; MossOnline.com), or let the nightmarishly large 12-inch *Bicho One* ceramic **beetle** from Mexico's DFC bug you out (\$230; DFCasa.com). Present hors d'oeuvres with a slithering twist on the earthenware *Mexican Rat Snake* **platter** by artist Laura Zindel (\$225, 13" dia; Zindel Ceramics.com), and full moon or not, Sarah Cihat's black porcelain *Wolf* **figure** always provides a howl of a time (\$400, 12" h x 8" l x 6" w; MatterMatters.com). —Produced by Callie Jenschke. Written by Flannery Hoard.