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DECOR | GARDEN | TRAVEL

OCTOBER | NOVEMBER | 2008

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Fantastic LIVING SPACES





Dear Subscriber

AS THE vibrant colors of autumn begin to redecorate the outside landscape, our thoughts turn to ways of transforming the inside living spaces of our homes. We want our homes to be welcoming, beautiful places where family and friends can find comfort and warmth in the chillier days ahead. The living room is often the first stop along the way. Will your family gather here often during this season? Do you want to bring some of the colorful, autumnal beauty of nature inside? Now is a good time to consider how you would like to make use of the features of your living room. Making those decisions now will help you enjoy your living room more as the season progresses.

"NO SPRING NOR SUMMER BEAUTY
HATH SUCH GRACE AS I HAVE SEEN IN
ONE AUTUMNAL FACE." ~JOHN DONNE

This issue of *Home By Design* is dedicated to living rooms. If you want to make large or small changes to your living space, you are bound to find an idea here. You will also be treated to an authentic Italian menu and will travel to the Bar N Ranch, an elegantly rustic retreat near Yellowstone National Park.

Please enjoy this issue of *Home By Design* as a token of appreciation for your support, business, and friendship. If you know someone who would like to receive this magazine, do not hesitate to call. Your feedback or questions are welcome, whether they are regarding *Home By Design* or business matters. You can be assured that professional assistance is just a phone call away.

COLORS OF AUTUMN



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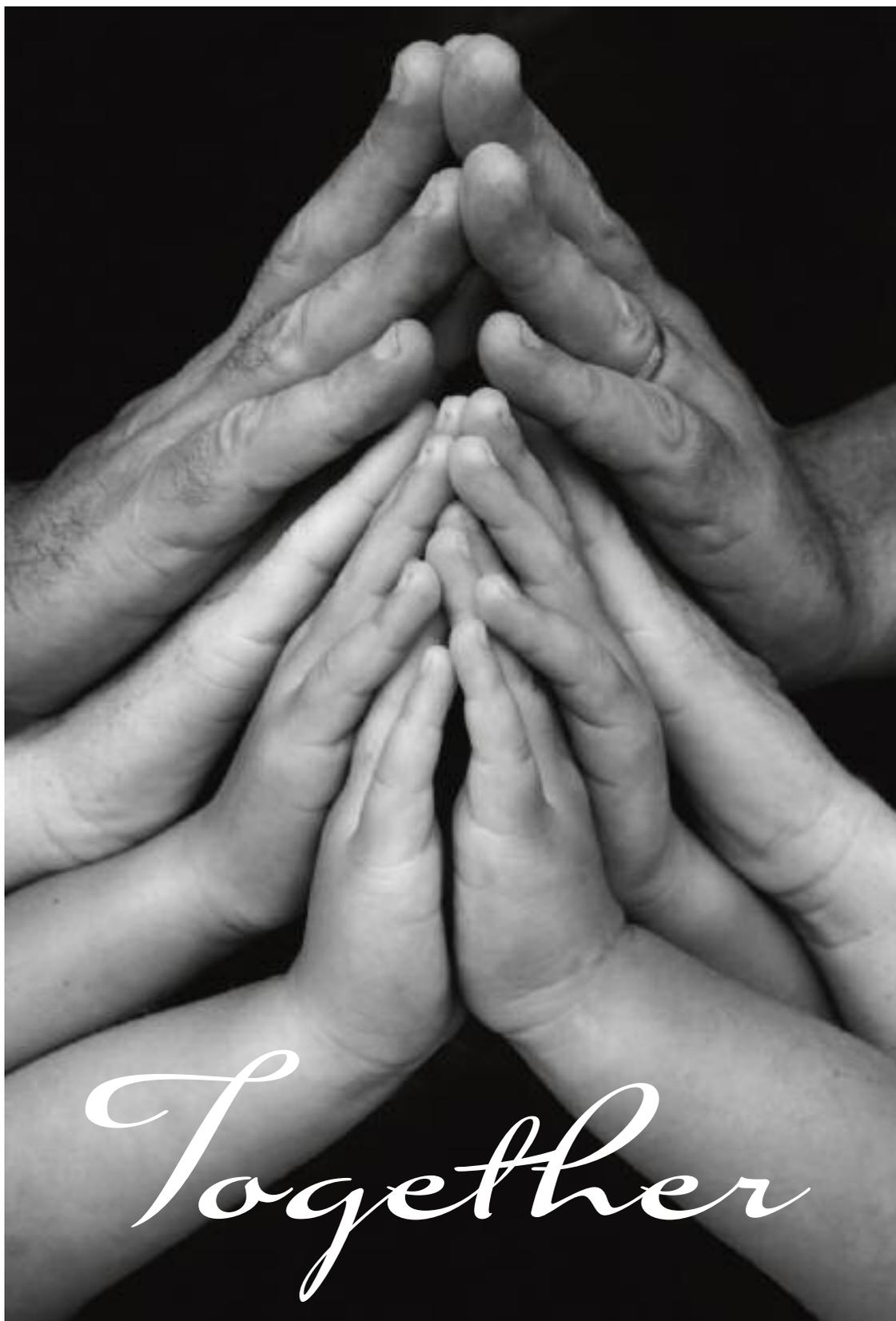
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“I think we dream so we don’t have to be apart so long. If we’re in each other’s dreams, we can be *together* all the time.”

~Hobbes from Calvin and Hobbes



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PATTERNS

A Few of Our Editorial Staff's Favorite Finds from the World of Patterned Design



Filled with movement, color, and texture, the bi-level Swirl Rug with cut pile accents is a striking décor addition.

SWIRL RUG IN SUMMER
www.dpstudiousa.com



Add a bright accent with patterned pillows made of recycled polyester and handprinted with environmentally friendly inks.

FOLIAGE PILLOWS IN SUNSHINE
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Crisp white melamine plates are contrasted with rich, vivid colors and organic, abstract patterns of foliage and trees.

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MELAMINE PLATES
www.uncommongoods.com



Bold florals on a brown background create panache with this amply sized carry-all.

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Classic Queen Anne style pairs with a two-tone damask pattern to create a subtle touch of flair.

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Greetings!

Letter from the Editor

As I flip through the pages of this issue, I feel inspired.

The designs we have chosen celebrate what I appreciate most in interior design: personality. I strongly believe that any style of décor can look great as long as it is done well. Bold patterns, unexpected materials, and innovative seating arrangements add depth and character to a room that most often acts as the thesis of a home's décor style.

As cooler autumn weather ushers you inside this season, I hope you will be as inspired as I am by this issue. There is something magical about this time of year—the tapestry of colors on the trees and the warm days with cool breezes at night cause a transition from spending time outside to retreating to the insides of our homes. I seem to spend more time with family and friends during autumn, as if I am preparing for the social nature of the holidays. The living room is the gathering point in most homes, making it the ideal place to focus on creating a welcoming, well-designed space.

Be sure to read “View Master” for additional design inspiration (page 36). This stunning home capitalizes on amazing views of Los Angeles with walls of windows that blur the lines between inside and outside living. You also will enjoy reading about the Bar N Ranch, a luxuriously rustic retreat set in West Yellowstone, Montana (page 42). And when hosting friends and family for dinner this autumn, celebrate the flavors of Italy with Kim A. Fuqua's five-course menu, complete with wine pairings (page 6).

I hope you will take the time to savor this season and to enjoy this issue. Please also be sure to thank the kind person who sends you *Home By Design*.

Enjoy!

Amber Lindros

Amber Lindros
Editor, *Home By Design*



MANGIA! MANGIA!

ENJOY THE FLAVORS OF ITALY WITH THIS FIVE-COURSE MEAL

WRITTEN BY KIM A. FUQUA | PHOTOGRAPHY BY SUZANNE FARMER | FOOD STYLING BY LORI K. GREGORY

Pan: Crusty Italian Bread with Extra Virgin Olive Oil
Antipasto: Insalata Caprese
Primo: Linguini Puttanesca
Secondo: Veal Piccata with Artichokes
Contorno: Oven-Roasted Asparagus
Dolce: Tiramisu

I wouldn't want to say that the word *mangia* sums up Italy completely, but it certainly does play a large role in the daily life of the Italian people. The preparation and enjoyment of fresh and flavorful meals consumes a generous part of the day. How do they find the time? Italians eat only two meals a day, typically skipping breakfast in favor of a nice cup of cappuccino. If you've ever spent time dining in Italy you know that Italians do not rush through those two meals. Rather, they slowly savor each course over a bottle or two of wine and good conversation. The pacing of a meal is purposefully leisurely so that one can fully enjoy and digest the wonderful food.

The typical Italian five-course meal allows for a good balance of flavors, textures, and colors: fresh tomatoes and basil, homemade pasta with a deeply flavored sauce, oven-roasted vegetables, a savory meat dish, and a beautiful dessert. Don't forget the crusty bread with olive oil, a staple of every Italian meal. You may choose to make your own bread from scratch using the recipe provided or, if short on time, pick up a freshly made loaf at the market. The dishes chosen for a meal

are typically dependent upon what's fresh in the garden and at the market on a given day.

Wine is also a must; the Italians drink wine much like we do water, and in fact many sip it from small water glasses. Keep in mind that the family table wines consumed in Italy tend to be lower in alcohol than a lot of what we drink in North America. I've suggested wine pairings for each course to enhance your Italian dining experience. Start with a bubbly white, move on to some more robust reds, and finish with a sweet dessert wine.

For this five-course Italian meal, I've chosen dishes showcasing a variety of flavors, textures, and colors following the simple rules of an Italian meal. You'll find the recipes surprisingly simple, as the freshness of the ingredients is the key to all the wonderful flavors of this meal. Two ingredients you'll be utilizing quite a bit in preparing this menu are extra virgin olive oil and sea salt. Best not to compromise on quality for either of these items!

Buon appetito!



Crusty Italian Bread

Serve with small dipping bowls of extra virgin olive oil. Feel free to add your favorite herbs and spices to the oil, such as crushed red pepper and oregano.

Prep Time: 5½ hours
Cook Time: 40 minutes
Servings: 2 loaves

- 2½ cups warm water
- 2 tablespoons active dry yeast
- 8 cups all-purpose flour
- 1 tablespoon salt
- butter
- yellow cornmeal
- 1 tablespoon water
- 1 egg white

Pour warm water into a warm mixing bowl; sprinkle with the yeast. Let stand for 5 minutes, then stir in about 2 cups of the flour. Beat well; add salt and gradually beat in all but about 2 cups of the flour. Turn out onto a lightly floured surface and cover with a clean dish towel; let rest 10 minutes. Knead by hand for 20 minutes or until dough is very elastic, kneading in as much of the remaining flour as necessary for smooth dough. Place dough in a lightly buttered bowl, turning to grease the entire dough surface.

Cover bowl with foil then cover with a dish cloth and let rise in a warm place for about 1½ hours or until doubled in bulk. Punch dough down and let rise to double again, about 1 hour longer. Turn out onto a lightly floured surface. Divide in half and form each portion into a ball. Cover with a dish cloth and let rest for 10 minutes. Roll each half of dough into a 15-by-8-inch rectangle about ½-inch thick. Roll up tightly, starting with the short side, sealing as you roll. Taper ends by rolling out with hands until loaf is 10 to 11 inches long.

Place loaves seam side down on buttered baking dishes that have been sprinkled with yellow cornmeal. Add 1 tablespoon water to egg white in a bowl and beat lightly; brush over and along sides of loaves. Cover the loaves with a damp cloth without touching dough by placing glasses or cups around loaves and placing the cloth on the glasses. Place pans in a warm place to rise until doubled in bulk, about 1 hour.

Place a shallow pan on bottom rack of oven; fill with boiling water. Bake loaves in center of preheated 375 degree oven for 20 minutes. Brush with egg white mixture again and continue baking for 20 minutes longer, or until well-browned and done.

Insalata Caprese

This light salad of tomato, basil, and mozzarella is the perfect start to a multicourse Italian meal. Known in Italy as Insalata Caprese, the name literally means “salad of Capri,” which is where it originated. Use the best sea salt you can find to bring out the flavor of the tomatoes.

Prep Time: 10 minutes
Serves: 4

- 4 large, ripe tomatoes
- 1 pound fresh cow's milk mozzarella cheese
- 1 cup fresh basil leaves, washed and dried
- sea salt, to taste
- freshly ground black pepper, to taste
- 2 tablespoons extra virgin olive oil

Wash and slice tomatoes into ¼-inch-thick slices. Slice fresh mozzarella into



¼-inch-thick slices. Place one tomato slice on a serving plate. Top with a few basil leaves and a slice of fresh mozzarella. Repeat layers and sprinkle with salt and pepper. Drizzle with ½ tablespoon extra virgin olive oil. Repeat on three additional plates with remaining tomato, basil, fresh mozzarella, and olive oil. Serve immediately.

Mozzarella Twist: Feel free to use buffalo mozzarella instead of cow's milk mozzarella if you prefer.

Wine Pairing: Prosecco di Conegliano. Kick off your meal with this crisp, clean Italian sparkler, similar to Champagne; it pairs wonderfully with salads and other light meal starters.

Linguini Puttanesca

The chopped anchovies in the sauce practically dissolve into the oil when sautéing them, so you don't have to worry about tasting anchovies if you have an aversion to them. But please do not leave them out or you will miss the depth of flavor they bring to this sauce from the Campania region.

Prep Time: 10 minutes

Cook Time: 30 minutes

Serves: 4

- 2 tablespoons extra virgin olive oil
- 1 clove garlic, chopped
- 6 anchovy fillets, chopped
- 1 35-ounce can imported Italian plum tomatoes, crushed, with their juices
- 1 tablespoon capers
- 12 Kalamata olives, pitted and chopped
- ½ teaspoon dried oregano
- ½ teaspoon crushed red pepper

- freshly ground black pepper, to taste
- ½ cup water
- 1 pound linguini

Heat olive oil in a large sauté pan over medium-high heat. Add garlic and anchovies and cook until garlic is lightly browned. Add tomatoes and bring to a boil, stirring occasionally, then reduce to a simmer. Add capers, olives, oregano, red pepper, black pepper, and ½ cup water. Simmer for 20 minutes.

While the sauce is simmering, bring a pot of generously salted water to a boil. Add the linguini and cook uncovered over high heat until al dente. Drain pasta, toss with sauce, and serve garnished with a sprinkle of oregano.



Wine Pairing: Barbaresco. The robust intensity of this wine holds up well to the strong flavors of the puttanesca sauce.

Veal Piccata with Artichokes

Who doesn't love artichoke hearts? I love them so much I add them to my Veal Piccata recipe—the flavors of the hearts, capers, and lemon meld beautifully with the veal.

Prep Time: 10 minutes
Cook Time: 30 minutes
Serves: 4

- 1½ pounds veal cutlets, pounded to about ¼-inch thick
- ½ cup flour
- sea salt, to taste
- freshly ground black pepper, to taste
- 2 tablespoons olive oil
- ½ cup dry white wine
- 1 cup chicken stock or broth
- juice of 1 lemon
- 2 tablespoons capers
- ½ cup artichoke hearts
- 1 lemon, cut into thin slices

Chef's Hint: Pound the cutlets by placing them between two sheets of plastic wrap and pounding them with a mallet or the back of a large spoon. Pound them until they are about ¼-inch thick.

In a wide bowl or pan, mix the flour with some salt and pepper. Dip the cutlets into the flour and coat them thoroughly. Pat off the excess flour.

Heat oil in a large sauté pan over medium-high heat. Place the cutlets into the pan (in batches if necessary; do not overcrowd the pan) and brown on both sides. Remove from the pan and keep warm.

Pour off the excess fat, leaving just a thin film and the browned bits on the bottom of the pan. Add the wine and stir with a wooden spoon until the browned bits come off the bottom and begin to dissolve. Add chicken stock and continue cooking and stirring until reduced by half (you only want a couple of tablespoons of sauce per serving).

Add lemon juice, capers, artichoke hearts, and salt and pepper to taste. Cook until all the ingredients are heated through. Add the cutlets to coat with the sauce.

Garnish each portion with a couple of lemon slices and serve.

Wine Pairing: Brunello di Montalcino. The persistent bouquet of this ruby-red wine nicely complements the flavors of the tangy Piccata sauce.

Oven-Roasted Asparagus

The asparagus gets a slightly nutty flavor from roasting, which makes this easy and elegant dish even more appealing.

Prep Time: 10 minutes
Cook Time: 15 minutes
Serves: 4

- 1 pound asparagus
- 1½ tablespoons olive oil
- ½ teaspoon sea salt

Preheat oven to 425 degrees. Cut off the woody bottom part of the asparagus spears and discard. To prevent the asparagus from being stringy, use a vegetable peeler to peel off the skin on the bottom 2 to 3 inches of the spears.

Place asparagus on a foil-lined baking sheet and drizzle with olive oil. Sprinkle



Combine coffee and remaining brandy and Marsala.

Arrange half the ladyfingers in an 11-by-7-inch glass baking dish; brush with half the coffee mixture. Spread with half the cream mixture. Repeat layers. Top with chocolate.

Cover and refrigerate overnight.

Wine Pairing: Malvasia. This sweet white dessert wine pairs wonderfully with the Tiramisu.

Timeline

One Day Ahead:

Prepare Tiramisu and refrigerate overnight

Day of Dinner:

- 11:00 AM Prepare and bake bread; chill Prosecco and Malvasia
- 5:30 PM Prepare Linguini Puttanesca; cover and set aside
- 6:15 PM Set the table; open red wines; prepare presentation details
- 6:45 PM Prepare Insalata Caprese; slice bread and prepare dipping oil
- 7:00 PM Serve bread and Insalata Caprese with Prosecco
- 7:20 PM Gently heat Linguini Puttanesca for serving; prepare asparagus
- 7:30 PM Serve Linguini Puttanesca with Barbaresco
- 7:50 PM Prepare and cook Veal Piccata
- 8:15 PM Roast asparagus (inactive)
- 8:30 PM Serve Veal Piccata and Oven-Roasted Asparagus with Brunello di Montalcino
- 9:20 PM Remove Tiramisu from refrigerator and plate for serving
- 9:30 PM Serve Tiramisu with Malvasia

with salt. Roll asparagus around until they are evenly coated with oil and salt. Roast for 10 to 15 minutes, depending on the thickness of your stalks and how tender you like them. They should be tender when pierced with the tip of a knife and the tips should be browned.

- ½ cup granulated sugar
- ⅓ cup brandy
- ⅓ cup Marsala
- 1 pound mascarpone
- 1½ cups whipping cream
- ¾ cup strong coffee
- 24 giant Italian ladyfingers
- 4 ounces semisweet chocolate, finely chopped

In a large bowl, beat egg yolks with sugar until light, about 5 minutes. Whisk in ¼ cup each brandy and Marsala. Transfer to double boiler over gently simmering water; whisk for about 7 minutes or until thickened. Let cool.

Beat mascarpone until smooth; fold in egg mixture. Whip cream; stir ¼ of it into cheese mixture. Fold in remaining cream.

Tiramisu

Literally translated, Tiramisu means “pick me up,” which probably refers to the jolt you get after eating espresso- and alcohol-laced ladyfingers! This is a great make-in-advance dessert recipe, as it can be frozen for up to 2 weeks; just let it thaw in the refrigerator for 24 hours before serving.

Prep Time: 45 minutes

Chill Time: overnight

Serves: 4

- 6 egg yolks

At the Market

All the Ingredients Needed to Make the Italian Menu

Staples

- sea salt
- pepper
- flour
- yellow cornmeal
- granulated sugar
- extra virgin olive oil
- butter
- eggs

Crusty Italian Bread

- 3 packages active dry yeast

Insalata Caprese

- 4 large, ripe tomatoes
- 1 pound fresh cow's milk mozzarella
- 1 bunch fresh basil leaves
- Wine Pairing:*
Prosecco di Conegliano

Linguini Puttanesca

- 1 clove garlic
- 1 13-ounce tin anchovy fillets
- 1 35-ounce can imported Italian plum tomatoes, crushed, with their juices
- 1 small jar capers
- ½ pound Kalamata olives
- 1 small jar dried oregano
- 1 small jar crushed red pepper
- 1 pound linguini
- Wine Pairing:*
Barbaresco

Veal Piccata with Artichokes

- 1½ pounds veal cutlets
- 1 bottle dry white wine
- 1 16-ounce carton chicken broth

- 2 lemons
- 1 small jar capers
- 1 small jar artichoke hearts
- Wine Pairing:*
Brunello di Montalcino

Oven-Roasted Asparagus

- 1 pound asparagus

Tiramisu

- 1 750-milliliter bottle brandy
- 1 750-milliliter bottle Marsala
- 1 pound mascarpone
- 1 pint whipping cream
- 1 pound coffee
- 1 large package giant Italian ladyfingers
- 1 semisweet chocolate baking bar
- Wine Pairing:*
Malvasia



Tasting Notes

Join Us as We Journey through the World of Wine



Townshend Cellar

WRITTEN BY AMBER LINDROS

*Wines Tasted:**2004 Syrah**2002 Cabernet Franc**T3*

As the weather gets a bit colder, most wine drinkers' thoughts turn to red wines. There is something about a good red wine that has the power to warm up even the chilliest of evenings. If you are looking for a quality red wine this autumn at an excellent value, look no further than Townshend Cellar. This prolific producer of delicious Columbia Valley wines surprisingly has been selling its creations to the public for a mere seven years, but in that time it has quickly garnered the attention of wine aficionados and critics throughout the Northwest. From Townshend's gorgeous hilltop property on Greenbluff in north Spokane, Washington, tasters enjoy a flight of one delicious wine after another, each with its own distinct personality.

Within the last year, Townshend Cellar has released a series of table wines—red, white, and, most recently, pink—that embodies the consistent quality of this winery. Choose the Pink Table Wine for passing a warm afternoon with a few appetizers, the White Table Wine for a light dinner during an early-autumn evening, and the Red Table Wine to pair with a bold entrée such as steak or linguini puttanesca. You will not be disappointed.

Though Townshend makes numerous quality whites and dessert wines, we focused on reds during our tasting, beginning with the 2004 Syrah. This fruit-forward, bold wine has notes of plum and blackberry that open to a finish that dances between pepper and tobacco. Consistent with the bold style of Townshend's wines, the subtle earthy notes of the Syrah are a great balance for its full aftertaste.

Next we tasted the 2002 Cabernet Franc, made from 100 percent Cabernet Franc grapes and aged in small French and American oak barrels for more than 30 months. This is a fantastic wine with a light start and a smooth finish. Notes of cinnamon and blackberry create an enticing harmony of flavors.

Finally, we enjoyed Townshend's T3, which has developed a cult-like following throughout the Inland Northwest. A non-vintage blend of Cabernet Sauvignon, Merlot, and Cabernet Franc varieties, it is well-structured, offering tasters aromas of oak and chocolate rounded out with a full finish. As one taster aptly said, "This is the perfect balance of flavors to satisfy me and yet make me crave more." ■



Harmony and Style in the Garden

PROFESSIONAL TIPS FOR ACHIEVING THE LANDSCAPE OF YOUR DREAMS

WRITTEN BY ROBYN ROEHM CANNON

Chicago-based landscape architect Brian Kay gets right to the point when it comes to talking about garden design.

“Allow us to clear up a landscaping myth right away,” he says in the introduction to his book, *Yard and Garden Makeovers: Your Guide to Creating a Beautiful, Logical Landscape* (2008, Ball Publishing, www.ballpublishing.com). “Good garden design is not limited to the rich and famous. No matter what size your property, the design process is the same. We can’t say it enough: Good design is for everyone.”

Kay and his father, George Kay, with whom he’s been designing residential landscapes since 1979, collaborated on the book, in which they share professional strategies for creating outstanding yards and gardens within practical limitations. “There is a logical process to achieving your personal landscape vision,” notes the design team. “With thoughtful planning, the enjoyment of a warm, welcoming entrance, a wonderful patio setting, and the beauty of plants and nature can be attained by all.”

Good garden design principles are timeless. What is the difference between landscapes that are uninspired and ones that are great? The designers contend that the differences are functionality, proportion, and a sense of belonging. “Each element in the landscape contributes to a grand sense of harmony and affects the beauty and balance of your garden,” says Kay. “The layout and location of each one—patio, walk, wall, sculpture, planter, bench, grill, furniture, play set, pool, gazebo, storage building—must have a meaningful place in your landscape.”

But how to achieve it? There’s no need to guess, says Kay. Here are some simple principles to bear in mind as you embark on your landscape renovation:

Focus on function.

How do you use your yard? Answering this question is the first step in determining how to arrange the hard surfaces and planting areas, so think about your lifestyle. Do you play with kids in your backyard? When you’re walking a visitor to her car, where do you pause for that parting conversation? Remember, “form follows function” is the time-honored essence of design. But even when your yard is functional, it can still be beautiful.

Consider the hardscape.

Once you figure out where your walls, patios, and structures will be placed, you’ll be left with planting areas. The subtle balance between hardscape and planting pockets is what creates the sense of meaning in your landscape.

Plan the composition of plants.

Which plants are most important? Start with big plants and then move to shrubs, vines, ground covers, and beds of flowers.

Shade trees and large evergreens are tremendously important to the vibe of a landscape—they add warmth, depth, and a comforting feeling of enclosure, not to mention a cooling breeze on a hot summer day. But because they take the longest to mature, you’ll want to start with them first.

Strike the right proportion and add depth.

Where will each plant thrive? The answer is another question: How big does the plant get? Think long-term when you plant, especially with trees. Avoid planting too close to the house, lest you have to butcher your beautiful tree in a few years. Learn the mature height and width of your trees and plants before you place them in the ground.

Create focal points and enhance views.

What do you see when you look out your windows? If you’re on a large property, you may look out on a beautiful wooded area or an attractive open space, which may not require any enhancement. But if you’re on a smaller lot with neighbors close at hand, unsightly views can be plentiful. Rather than planting everything so close to the house that you can’t see it when indoors, arrange your plants to improve your views from inside, and your landscape will look better from every angle.

Match the landscape style to your house’s architectural style. Does your home have a distinctive architectural style, such as Greek Revival, Classic Farmhouse, Mediterranean, or Victorian, to name a few? If so, you’re fortunate indeed, as fewer and fewer homes have architectural integrity or style. If the design of your home is symmetrical, it may lend itself to a formal landscape. If it’s contemporary, large architectural or tropical plantings may suit its style. Consider the overall impact of the design—it will be stronger if you’re consistent throughout.

Maintain your privacy.

Only you can determine how much privacy you need. Feelings range from “I like being able to see the cars go by” to “I don’t want to talk to my neighbor every time I go outside.” If you plant along your property line, you can feel comfortable in your own space and screen objectionable views. But privacy plantings should be creatively placed to do their job yet avoid sending the message: “Keep out!”

Avoid making mistakes.

Unlike the construction of a home, everything doesn’t have to be done at once. Take your time, live in your space, and consider your options as you develop a master plan that can be executed in phases if necessary. The Kays’ book—filled with accessible, practical, and creative tips for a stunning residential landscape—is a great tool to help you achieve your goals. ■



FANTASTIC LIVING SPACES

More than any other room, a living room has to be adaptable. Especially as more people embrace small-space living, the modern-day living room has myriad functions, serving as everything from a place to entertain to a spot to relax after a long day. The rooms on the following pages take advantage of every bit of square footage, showcasing personality and style at their best.





COMFORTABLE CHIC

DESIGNER STEVEN ZELMAN'S FINESSE HELPS VISUALLY EXPAND THIS SMALL LIVING AREA

WRITTEN BY JEANINE MATLOW | PHOTOGRAPHY BY BARRY GROSSMAN PHOTOGRAPHY

Steven Zelman knows a thing or two about small spaces. The president of FineDesign Interiors, in Fort Lauderdale, Florida, is from New York, where less-than-large living quarters are the norm.

So, when the designer was called upon to create a plan for a South Beach condo with limited square footage, he was up for the challenge. "When I walked into the space," Zelman says, "I knew what I would do with it."

What he did with the high-rise apartment, in a curved structure complete with sweeping ocean views, is what the designer calls "comfortable contemporary."

Since the condo is a vacation residence for clients who love to entertain, the living room had to perform many functions. It was also essential that nothing compete with the views. The designer turned to neutral tones to visually expand the modest space. "The lighter the tones, the bigger it looks," says Zelman, who chose the pale but pleasing palette to make the views, not the furniture, become the focus.

A custom rug covers a portion of the marble floors, helping to define the main seating area. "The elongated stripe on the rug pulls the focus to the end of the room," says Zelman of the ripple pattern that mimics a wave. A round column became the perfect spot for a bar. The unique design includes a storage area for glassware above the counter. Nearby, the designer carved out an intimate conversation area to sit and enjoy the view.

Since the living room was designed with a number of functions in mind, a pop-up television was part of the plan. Other inconspicuous pieces include a stainless steel cocktail table with a glass top that allows you to see through the space, Zelman says.

Even the draperies get in on the act. The subtle sheers use a simple yet stylish approach to soften the hard edges in the

room. A drop ceiling panel features electronically operated shades that block the sun without blocking the view. The shades are programmed to open and close automatically each day. "They keep out 95 percent of the sun's rays that would damage the furniture," Zelman says.

Wood panels add contrast along with architectural detail to the subdued surroundings. The clients, who are from Europe, were drawn to the dark cherry wood. "They wanted very rich-looking woods," the designer says. Scones provide soft lighting at night, while Jamali paintings help to personalize the space.

A shelf holds a handful of accessories along a wall without windows. Those who are seated facing that direction are

given interesting pieces to ponder. Grass cloth adds a touch of texture to the walls where there is no wood. "It was made to blend in with the sofas and ottomans," Zelman says.

The clean-lined furniture needed to be comfortable, too. Thanks to the sofas, chairs, and an oversized ottoman, the central conversation area can easily accommodate a dozen guests. Ottomans always come in handy where extra seating, footrests, and surface space are concerned. But in South Florida, they serve another

purpose as well. "You don't want to see the back of something when you walk in the room," says Zelman of the spectacular dwellings with waterfront views. The ottoman helps the eye move across the room to the bar and beyond.

The same can be said for keeping other elements, such as art and window treatments, clean and simple. "With a view like this, you've already got a canvas," Zelman says. The canvas may come with billowing breezes, but the designer has that covered. "The window treatments are weighted down underneath. This way they move but they won't fly in the air."

Floor-to-ceiling windows bathe the living room with light, as do sliding glass doors that lead to a terrace

IT WAS ESSENTIAL
THAT NOTHING
COMPETE WITH
THE VIEWS.



that acts as an extension of the living room. Outdoor furniture is kept to a minimum because severe weather can become a factor. “All of the furniture has to come in during a hurricane,” Zelman explains.

Another popular choice in warm weather climates, particularly vacation homes, is the use of silk plants, which add color without demanding special care. One thing you won’t see in the well-thought-out plan is any hardware on the furniture. This helps to emphasize the uninterrupted flow of the space. Other details, such as the baseboards, add a note of distinction to the décor. “The dark wood baseboards add a little bit of drama,” Zelman says.

Not only was the designer able to deliver the elegant entertaining area his clients were after, but he also enlarged the visual footprint of the living room through the clever use of color, scale, and texture while giving them the clutter-free space they craved. “Space is space,” Zelman says. “It’s what you do with the space that makes it look bigger.” ■

The living room was designed with a number of functions in mind. Defined seating areas and a neutral palette help to visually expand the space.





SMALL-SPACE PERSONALITY

A RENOVATED HOTEL APARTMENT REPRESENTS NEW YORK SOPHISTICATION WITH A TWIST OF LOS ANGELES GLAMOUR

WRITTEN BY MARESA GIOVANNINI | PHOTOGRAPHY BY MICHAEL STRATTON PHOTOGRAPHY

“Big isn’t always as beautiful as something small done to the nines,” says designer Gail Shields-Miller.

And based on her glamorous renovation of her 850-square-foot New York City apartment, she knows how to dress a room for any occasion. Since moving into what she calls her “jewel box,” a hotel apartment on the East Side, the veteran designer and her husband have relished the simplicity and elegance of city life.

After discovering the petite co-op building, which Shields-Miller describes as “very European,” the couple jumped on the hotel living trend and purchased the apartment as a second residence in 2006. “Because you’re in a hotel, there is a level of service,” says Shields-Miller. “It’s very sweet and mindless living.” With cleaning, laundry, and food services available daily, the functions of traditional spaces change. For example, the kitchen, especially in the city, becomes less of a necessity. In fact, Shields-Miller agrees with nearly half her clients who renovate their Manhattan kitchens and ultimately realize the space would be better utilized as a walk-in closet.

Still, Shields-Miller chose to renovate her own kitchen and the rest of the dated interior with a complete gutting. “I like good bones,” Shields-Miller says. “I like the structure of the apartment so then you can put almost anything in there.” The transformation of the quiet back-facing space took six months to complete and ultimately reconfigured the layout into two large rooms, a small walk-in closet, a bathroom, a kitchen, and an extended hallway.

The designer made major structural changes, including expanding the master bedroom, yet she kept the attached living room its original size. At 14 by 20 feet, this multipurpose space acts as a dining area, a mini office, and a living room for lounging and entertaining—limited to simple cocktails for a few people, Shields-Miller explains. Because this is a second residence, entertaining and office work can be done elsewhere and therefore were less of a factor in the design; however, comfort and privacy were deciding factors. “One of the successes of small spaces is you need to be able to leave someone and have a private moment,” Shields-Miller says. “That is really important.”

"GOOD DESIGN IS
A LAYERING
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ELEMENTS."

Another success of a small utility space is maximizing the appearance. Shields-Miller accomplished this ultimate goal in the remodel by laying wall-to-wall carpeting and adding depth to the ceilings. "The ceiling architecture enhances the elegance of the room by creating interest above," says Shields-Miller. "There is already interest below with the furniture." For additional elegance, she fearlessly added oversized moldings. And this room was not about the tiny details. By featuring minimal oversized décor, Shields-Miller gave importance to an otherwise diminutive living room.

People tend to be shocked by the intimate space, but Shields-Miller is content with the size for a city dwelling. "The children are gone; we are empty nesters," she says. "No children. No dog. No cats. It's more than enough space."

Shields-Miller often spends time with her son in Los Angeles, where she was inspired by the glamour of old Hollywood for her new space. "I wanted it to be New York sophistication with a twist of Los Angeles in it," she says. By using bold patterns, heavy materials, and classic lines, she set the glamorous tone and made it modern with the addition of primitive furnishings—porcupine quills, Murano urchin-like lighting fixtures, and a steer-horn table base.

"Good design is a layering process that

sparkles when you mix and match many different elements," says Shields-Miller. Following her own advice, the designer combined mohair, chenille, cut velvet, white marble, metal, walnut, and rosewood to create an enticingly exotic appeal.

Most of the furnishings were reinvented for this design but already existed in Shields-Miller's life. It was important for her to incorporate her treasured art and possessions, such as the two original Warhols hung stately above the couch. So important, in fact, that to include an oversized art deco sideboard that she purchased in Dublin, Ireland, Shields-Miller opened the ceiling at the entrance to get it in the apartment. Because the ceiling was the first step in the renovation, the sideboard stayed hidden under plastic in the middle of the living room for the entire six months of construction. "I guess when I sell the apartment I'll have to sell the piece," Shields-Miller muses. For the designer, there seem to be no physical limits to making a statement with classic bold furniture, and her grandiose approach facilitated the stylish final product.

"Good is always good," Shields-Miller likes to say. "If you buy something that is tasteful or classic in a good way, then it transcends time and can be used over and over." ■







HOUSE IN THE HILLS

A HOLLYWOOD HILLS HOME GOES FROM '70S DISCO TO MODERN BEAUTY

WRITTEN BY **BLAKE MILLER** | PHOTOGRAPHY BY **WILLIAM MACCULLUM**



In order to keep the '70s feel while also modernizing it, designer Steve Hermann added a white shag rug and covered the built-in, custom sectional with a synthetic suede in a contemporary chocolate brown. Slate-colored terrazzo surrounds the sunken living room and adds another modern element to the mix.

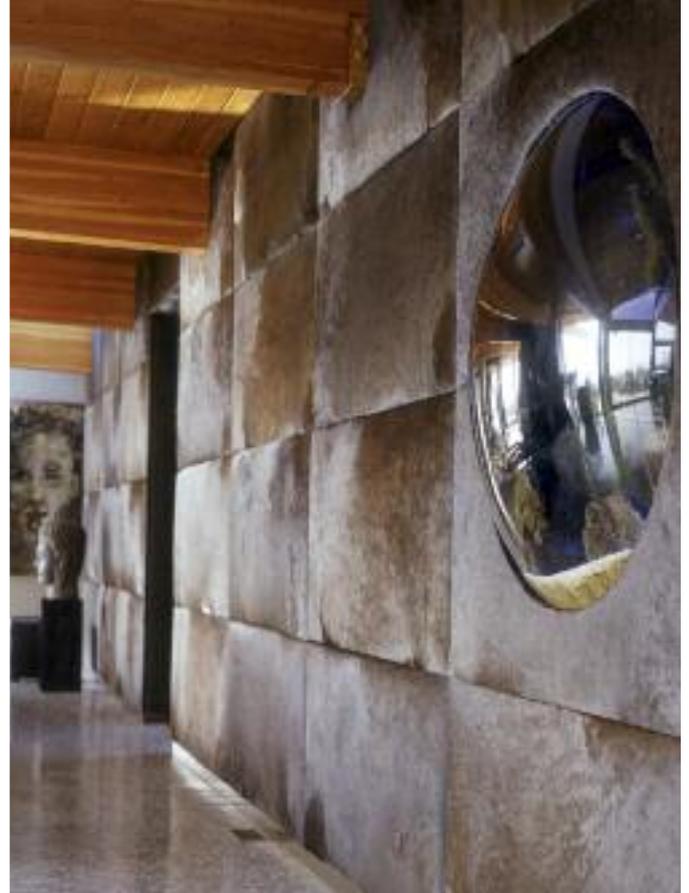
For months, friends and colleagues told Steve Hermann about a Hollywood Hills home he had to see. But like many things in real estate, the price and timing were off. Nevertheless, Hermann, a well-known architectural designer whose niche is catering to young celebrities who are drawn to his clean lines and simplistic yet dramatic architecture and interiors, was intrigued. So after months of prodding and an exceptional cut in asking price, Hermann “decided to go and take a peek at it, more out of curiosity than anything else,” he says.

Within five minutes of walking through the space, he was sold. “I made the agent an offer right there,” says Hermann. “I just knew that this was a very special house and that I’d regret passing it up.”

In spite of its “fantastic bones and great character,” he says, the 30-plus-year-old home was in serious disrepair. The original owners, actress Liza Minnelli and her then-husband, Jack Haley Jr., were known to throw extravagant house parties during the ‘60s and ‘70s. “Supposedly they were some of the wildest, star-studded parties in Hollywood,” says Hermann. But when Haley passed away, his family inherited the home and was unable to maintain the property, resulting in rotted wood, faulty plumbing and electrical, not to mention outdated aesthetics.

Hermann knew this project would be very different from the minimal, modern residences he’d become accustomed to creating, but the challenge piqued his interest. “I had some anxiety over the project because the usual tricks or elements that I’d apply weren’t going to work here,” he says. “I really had to sit down and think what direction to take it. I didn’t want to mold it into the house I wanted it to be. I wanted to relive some of the swinging ‘60s and ‘70s feel that it had but also modernize it at the same time.”

One room where Hermann abandoned his signature crisp lines and minimal décor in favor of a more “playful and striking” look was the living room. Outfitted with a wet bar, expansive views of the Los Angeles basin, and a sunken living area with an enormous triangular fireplace and built-in sectional sofa, the living room functioned more as a great room where homeowners could host a cocktail party and keep everyone in one area, if necessary. Striking glulam poplar wood beams, which lined the ceiling and jutted from



the inside through the glass and out and above the outdoor living area, were one feature Hermann adamantly wanted to restore.

The triangular fireplace was another feature Hermann chose to keep, albeit with some changes. “The fireplace was originally lava rock,” he says. “It was very cool. But at the same time, I wanted to add some meaty elements to it.” Hermann covered the fireplace in stainless steel, which provided a cool, contemporary edge, but he also made sure the lava rock was preserved underneath, “so if someone wanted to turn it back in 20 years, they could,” he says.

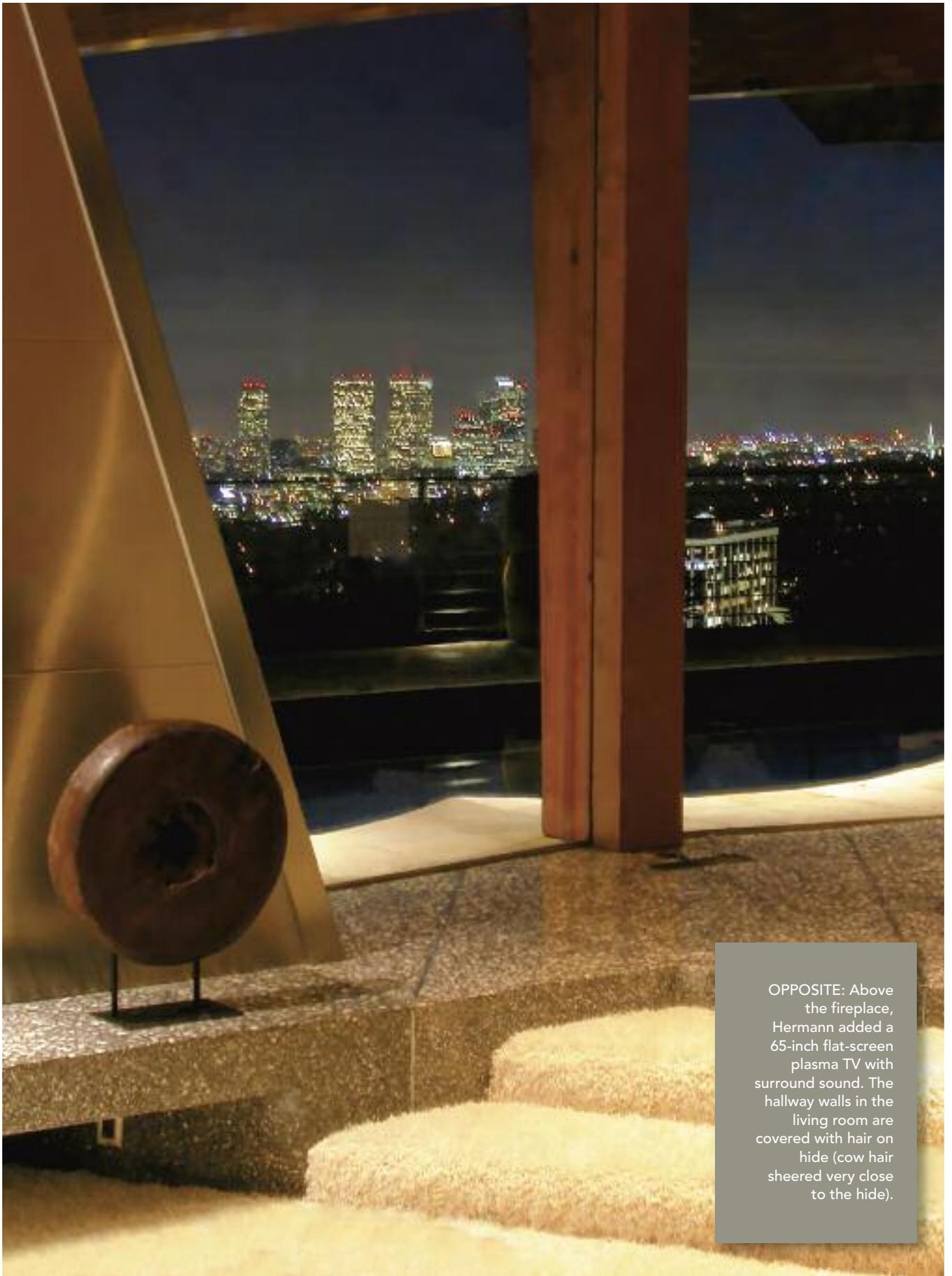
To complement the edgy look of the fireplace, Hermann opted for slate-colored terrazzo flooring, which runs throughout the living area and the rest of the house. The sunken living area, though, was furnished with a significant white shag rug, a retro nod to the home’s ‘60s origin. “The rug created a nice contrast between the terrazzo and the couch,” Hermann says. “It added a punch to it.” The aforementioned built-in sofa was a usual fixture in ‘70s-era homes, and Hermann again was set on keeping it but modernizing it at the same time. To customize the expansive, three-piece sectional, Hermann swathed the piece in a rich, chocolate brown synthetic suede, which works well with the brown, gray, and white color palette he established in the room. To further enhance the color scheme but

also add some texture to the room, Hermann covered the wall along the backside of the living space and in a hallway leading to the sleeping quarters with hair-on-hide panels with round, convex glass fish tanks. “It created a very sexy, very fun, very entertaining house,” he says.

After an 18-month renovation of the property, Hermann and his then-fiancée finally moved in and enjoyed the fruits of his labor, even by having their wedding reception there. Just eight months later, though, Hermann decided to sell after seeing the opportunity to cash in on his extraordinary design.

First it was *Friends* star Courteney Cox Arquette who fell in love with the home and its unique design. But with two dogs, Arquette had to pass because of the small size of the home’s yard. But it was the second potential buyer, Grammy-winning recording artist Christina Aguilera, who could not resist. Aguilera purchased the property in its entirety—artwork, furniture, candles, silverware, and all.

Since the completion of what Hermann calls one of his most challenging projects, he has designed homes for other hot, young Hollywood types from executives to producers to actors to musicians. But this home will forever remain unique. “The house had a strong personality of its own,” he laughs. “You couldn’t make it minimalist. It wasn’t an option.” ■



OPPOSITE: Above the fireplace, Hermann added a 65-inch flat-screen plasma TV with surround sound. The hallway walls in the living room are covered with hair on hide (cow hair sheered very close to the hide).



TRIO OF PARADOXES

WRITTEN BY BETHANY BRADSHER | PHOTOGRAPHY BY KUATRO DESIGN

In the Las Vegas living room designed by Lorena Gaxiola, the true story is found in the paradoxes.

The first paradox: a traditionally appointed room with hints of Ralph Lauren located in a tract neighborhood just off the Vegas strip. In a development where it's hard to distinguish one exterior from the other within a city defined by flashiness, it's a room that you might sooner expect in Williamsburg, Virginia, than just blocks away from Glitter Gulch.

Of course, that's just the type of contradiction that fuels the creative juices of a designer like Gaxiola, the owner of Kuatro Design, in San Diego. She embraced the opportunity to craft a distinctive room that also reflected the homeowners' preferences.

"In Vegas, the homes are pretty much driven by the environment, so we really wanted something completely different," says Gaxiola, who has designed interiors in locations from Phoenix to China. "We like our clients to feel that the formal area is where they can make a statement with their home.

"We just really wanted to make it feel very luxurious and old-world."

Paradox number two: the zebra-print ottoman at the hub of the room, flanked by four armchairs. The ottoman, standing in contrast with the more traditional fabrics and woods throughout the room, defines one of Gaxiola's favorite principles: Every good design theme should be meddled with from time to time.

The homeowners in Las Vegas liked Ralph Lauren fabrics and styles and wanted to incorporate those into the living room. But the Ralph Lauren influence, while strong, wasn't the only theme of the room, and the zebra ottoman, which was a piece the owners loved, was the perfect way to express individuality.

"They liked Ralph Lauren but they didn't want it to scream Ralph Lauren," Gaxiola says. "I think in this case this is how you break that pattern. It's the residential way of merchandising to try to match everything. Homes don't usually match. I always like to tell people that they don't have to feel they have to match everything."

The ottoman was a pricey piece, Gaxiola says, but she encourages people to choose one accent piece that they really love to build their room around, even if it takes a good chunk of their budget. The rest of the room can be low budget, and

she cites the tapestry hanging over the fireplace of this living room as an example of a low-priced item that carries a lot of weight in the décor. The bottom line for Gaxiola was that the homeowners loved the distinct ottoman, and that was enough to make it work with the two-story stone fireplace and the distressed oak lining the walls and the center column.

Another preference of the homeowners that loosened the design reins for Gaxiola was their desire for four chairs as the central seating area rather than the more traditional

EVERY GOOD
DESIGN THEME
SHOULD BE
MEDDLED WITH
FROM TIME TO TIME.



couch arrangement. Couches are hard to place aesthetically, and the chairs and zebra ottoman create an openness that highlights the other aspects of the room.

“People usually want a sofa,” she says. “This was a freeing idea of them to be open to having just four king-sized chairs as the only seating in their living room.”

And the final paradox: the unique arrangement of paintings on the mantel. A large framed tapestry forms the centerpiece of the group and is flanked by two historic and traditional oil paintings. The grouping exemplifies Gaxiola’s belief that diverse art styles can work together when the matting and framing are consistent.

“I’ve had clients say, ‘I love this style of Indian art, but my husband likes Thomas Kinkade,’” she says. “What I tell my clients is, you can have Thomas Kinkade and you can have Indian art. But as long as you frame and mat them the same you make them a pair. So there’s always a way to make sure all styles blend together.”

Gaxiola, who became the sole proprietor of Kuarto Design five years ago and is one of the youngest Hispanic business owners in the San Diego area, also has a line of contemporary furniture called Kuarto Living. She has designed interiors for residential and business clients and also works with model merchandising and staging. ■



ARTISTIC HISTORY

AN 1896 DUTCH COLONIAL IS TASTEFULLY RESTORED TO ITS ORIGINAL GRANDEUR

WRITTEN BY CAROLYN M. RUNYON | PHOTOGRAPHY BY KEVIN BAUMAN, JUSTIN MACONOCHE

The West Village section of Detroit, adjacent to Indian Village and located three miles east of downtown Detroit, is a national historic district and holds a mix of single- and two-family architecturally significant homes built between 1890 and 1920. It appeals to an eclectic population including many area artists, musicians, and other lovers of city life and amenities.

It is no wonder that the West Village location attracted Douglas McIntosh and Scotty James when they were looking to invest in and restore a historic old home in which they planned to live. In 2001, they bought a neglected 1896 Dutch Colonial originally built by a well-known painter, Gari

Melchers, for his parents. Melchers' father, Julius T. Melchers, was a celebrated artist and sculptor who was known for his carvings on many historic buildings in and around Detroit. The nearly collapsed back wing of the house, the 20 layers of paint on the exterior wood clapboard, the rotted perimeter eaves and soffits and failed Yankee gutters were challenges rather than deterrents to McIntosh, partner in McIntosh Poris Associates architectural firm and a dedicated Detroit preservationist.

McIntosh was passionate about rebuilding Detroit's historic neighborhoods. "Douglas loved Detroit, its mature buildings, and its history, and he enthusiastically approached this major renovation," explains Michael Poris, partner in the architectural firm. "Scotty and Douglas bought the house in 2001 for \$160,000 and immediately began researching everything they could find on the period and the history of the home."

Interestingly, the previous owner of the home was an architect with Albert Kahn Associates Inc., a prestigious architectural firm in Detroit. Kahn, who founded the company in 1895, had coincidentally served as an apprentice to Julius Melchers. In fact, Kahn had engaged Melchers as a sculptor on several of the buildings he later designed. The firm's archives had photos of the Melchers house and many other homes of the period. Photographs of the home were also found in the definitive book on local architecture, *The Buildings of Detroit: A History* by W. Hawkins Ferry, originally published in 1968.

"The photos were a tremendous help in







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the renovation,” adds Poris. “They gave Douglas not only pictures of the original exterior and interiors but also of details like lighting fixtures of that period and architectural touches that were unfortunately often missing from the house.” The restoration and renovation project involved a complete overhaul of internal mechanics, restructuring of dilapidated areas, new construction, and a detailed restoration based on the historic photos. Vintage replacements for parts that could not be restored were purchased from architectural salvage companies with an emphasis on authenticity. Woodwork and walls had a century of paint on them. Amazing hand-carved architectural details were revealed once the moldings and walls were stripped.

The restored foyer is graced by an Art Moderne prismatic light fixture from the 1930s and leads, through pocket doors, to the music room on the right and a sitting room on the left. Since many of the Yankee gutters had failed, there were severe watermarks on the walls of both of these rooms. McIntosh repaired the gutters and replaced the three old roofs on top of the original pine roof with a new cedar and copper roof to prevent further deterioration of the interior.

The music room is serene and refined with its wonderful gold-leaf ceiling, restored natural yellow pine floors, and a 1920s-era Steck baby grand player piano. A 17th-century richly stained and intricately carved Jacobean chest, used to store the historic piano roll collection, anchors the room. The chandelier, with finely etched glass shades, is vintage and was purchased from an antique supplier in the area. The simplicity of the chairs and the calm of the cream walls and woodwork complement the architectural quality of the pictures in the room and the ornate detail of the chest and chandelier. The six over nine double-hung windows are original, as is the attractive diamond-patterned window light over them.

Across the foyer is the sitting room, which has a look and feel similar to the music room. A gold-leaf ceiling again contrasts beautifully with the monochromatic walls and woodwork. An antique carved chest stands weightily on one wall and resembles a chest that Julius Melchers had once carved. Elegantly uncluttered, the living room contains only two simple cream club chairs and a cleanly designed dark wood coffee table that sit across from the chest. But as you look past the simplicity of these pieces, a magnificent fireplace with a multitude of assorted original antique Delft tiles commands your attention. The 17th-century tiles that make up the surround were brought back from a trip to Holland by Gari Melchers. After surviving 400 years, they are still radiant and imposing against the 100-year-old hand-carved corbels and the mantel. The windows in this room are original to the house, as are the yellow pine floors that flow into the formal dining room next door.

Scotty James and Douglas McIntosh started the renovation and restoration in 2001 and completed it by mid-2006. “Douglas was intent on locating authentic architectural and décor details for the home, and it was impressive when it was completed,” says Poris. “Douglas and the firm received several architectural and design awards because of the project.” Sadly, Douglas McIntosh was not to enjoy the fruition of his design and work for long. He passed away suddenly in July of 2006. “Douglas loved the process and got lots of satisfaction working through all the details and designs. That’s the part of urban design that captivated him, and he was very good at it,” adds Poris. McIntosh Poris Associates, located in Birmingham, Michigan, is a full-service architectural, interiors, planning, and urban design firm, whose goal is to transform buildings, communities, and urban centers with architecture created through vision and dialogue. ■



A modern living room with a large window overlooking a city skyline at night. The room features a dark grey sofa, a coffee table, and a large potted plant. The floor is white and reflective. The ceiling has recessed lighting. The window is framed by white curtains and provides a view of a city skyline at night with many lights.

WRITTEN BY KAREN BUSCEMI
PHOTOGRAPHY BY WILLIAM MACCULLUM

VIEW — MASTER

STEVE HERMANN'S LATEST DESIGN INCORPORATES
GORGEOUS SIGHTS OF THE LOS ANGELES SKYLINE

S

teve Hermann had plans to spend some time in his latest home set high in the Hollywood Hills. That is, until someone made him an offer he couldn't refuse.

"It was the highest price ever paid for a house in Los Angeles, based on cost per square foot," says the owner of Steve Hermann Design. The 4,900-square-foot home sold for \$12.6 million, and though the sale gave Hermann two weeks to move into a quick rental for the time being, the self-taught designer and builder isn't complaining.

The concept of the three-bedroom, four-bathroom house, originally a ranch that the designer took down to the foundation, was to take some references of mid-century modernism—including ample windows, an open floor plan, and bringing the outdoors inside—and translate them to today. The result is a New York-style loft that blends perfectly with a California lifestyle.

"I used to live in New York City—I went to school at NYU—and the ultimate dream I had in New York was to live in a loft," says Hermann, whose high-profile clientele includes Christina Aguilera, Courteney Cox, and Frankie Muniz. "I always wanted to live in some type of loft where you have very tall ceilings and wide open space. It was communal living instead of everything being sequestered in lots of little rooms." He accomplished this by putting more than half the square footage into the living room, dining room, and kitchen, housed in a 70-by-35-foot space with 13-foot ceilings and glass on three sides. The view: downtown Los Angeles all the way to the ocean, which Hermann calls "emotional."

The house begins with a 130-foot-long hallway, with glass on one side and a natural stone interior wall with insets for vases, and opens up to the great room and the view of the city, which figured prominently into the design. "When you're standing inside, it's hard to tell the difference between the inside and outside," says Hermann. "They became one."

Hermann found creative ways to define the rooms without adding walls. In the kitchen, he dropped the ceiling six inches, and between the living room and the dining room, the designer added a custom bench that became part sitting area, part orchid display. The area rugs also add to the separation.



LEFT: The hallway, 130 feet in length, features an entire wall of glass.

RIGHT: Hermann dropped the ceiling six inches in the kitchen to define the space from the great room without using walls.





ABOVE: Hermann used references of mid-century modernism—including ample windows, an open floor plan, and bringing the outdoors inside—to create a New York-style loft that blends perfectly with a California lifestyle.

BELOW: The master bedroom boasts a telescoping slider that opens the entire width of the room, revealing breathtaking views of Los Angeles.





Hermann sourced many of the fixtures and materials for the house from Italian designers. In the master bathroom, he chose fixtures from Agape. The glass sink is set in a high-gloss lacquered countertop, with only a glimpse of the sink's edging visible.

In the great room, the kitchen cabinetry is from Varenna, an Italian manufacturer, and the thin countertop is a brushed stainless steel. Hermann also wrapped stainless steel around the outside of the drop ceiling to unify the kitchen. The living room couches were custom-made from a Los Angeles-based company called Twentieth, while the dining room table is from B&B Italia, Hermann preferring the finishes and detailing of Italian design. The use of 4-inch recessed can lighting, lining the ceilings throughout the home, provides a sparkling, magical quality. "The effect from down below when you drive up to the house is quite impressive," says Hermann. "It looks like the house is ready to levitate off the cliff."

The flooring throughout the house is poured-in-place terrazzo, which Hermann says is the most expensive flooring available. "But the advantage is, it will last 100 years," he explains. "You can drop heavy equipment on it and it doesn't chip, splinter, or crack." The epoxy-based floor is mixed with marble chips and poured in place, then it's grinded down seven times to smooth it to a mirrored polish.

"It creates a sense of expansion in the house," says Hermann, whose career progressed from low-income housing real estate agent to flipping low-income houses to designing and building

multimillion-dollar homes. "You don't have changes in the flooring. You have the terrazzo and then you have area rugs to personalize it."

All the doors in the home are from TRE-Più, another Italian manufacturer. They are straight-grain oak with aluminum frames that have thin, hidden aluminum hinges.

The master bedroom offers one of the more intimate views, with a telescoping slider that opens the entire width of the room, sliding back into a hidden pocket inside the wall and revealing the deck and the city. The designer decided against a railing along the deck, not wanting to interrupt the view. "You have this feeling, sitting in bed, like you're flying over Los Angeles, coming down in a jumbo jet into LAX," Hermann says. The other walls in the room are a serrated limestone tile that was scraped with a wire mesh to create veins and texture. The furniture is by B&B Italia.

The master bath fixtures are from Agape, another Italian company. The countertop is high-gloss lacquer with an integrated glass sink that shows only a glimpse of the edging. The drain is cleverly hidden underneath the countertop. From the steam shower, the mostly glass room offers views of Century City and the ocean.

LEFT: A Jacuzzi with infinity edge is elevated inside the kidney-shaped pool, creating a fountain effect.

RIGHT: The theater features comfortably sleek seating and a built-in stage. Soundproofed walls add to the theater quality.





A movie theater boasts custom-built stadium seating, a built-in stage in natural straight-grain oak that frames the projection screen, and padded fabric walls to soundproof while creating the right effects inside for the theater's sound quality.

Outdoors, a Jacuzzi with infinity edge is elevated inside the kidney-shaped pool, creating a fountain effect. There is built-in seating lining the perimeter and three long fire pits placed in front, providing both warmth and a hypnotizing feel as the pool reflects the flames.

Hermann, who has been designing for more than 15 years, says he's never taken one class for his craft and prefers to create his own projects, such as this house, and then sell it once it's completely finished. "I don't have to make any compromises, and nobody is watering down my vision," explains Hermann, who primarily works in California. "Now I have quite a following here." ■



Off the *beaten path*

WEST YELLOWSTONE'S BAR N RANCH PUTS A LUXURIOUS SPIN ON WESTERN HOSPITALITY

WRITTEN BY ROBYN ROEHM CANNON | PHOTOGRAPHY BY KEN TAKATA

The first time I saw a moose, I was seven years old. It was an icy-cold early fall morning in Yellowstone National Park. There I was, in earmuffs and mittens, standing with my mother and waiting for Old Faithful to shoot its magnificent blast of steaming water nearly 200 feet into the freezing air.

Old Faithful has performed with nearly military precision every 90 minutes—day and night—for well over a hundred years. On a typical summer day, huge audiences pack circular boardwalks surrounding the world-famous geyser in anticipation of its awe-inspiring show. But on that special October morning in 1963, the two of us were all alone. Our family was in the last car allowed into the national park before roads were closed for the winter.

As we waited, we saw him—a quiet brown giant with a soft furry rack of antlers appeared at the edge of the woods. We stood motionless as he slowly approached, eyeing us curiously as to what we were doing there—last he had heard, the tourists were gone for the season. He stopped just a few feet from us, close enough to hear his warm breath as it hit the crisp air and see tiny icicles that formed on his nose. Before long, the earth began rumbling and the geyser started bubbling furiously, a signal that Old Faithful would soon be ready. Then, with a shriek of a steam whistle, a huge cloud of steam and a column of

boiling water shot for more than two minutes. And just as suddenly, it was over. Our friend took one last look at these wide-eyed humans and casually sauntered back through the mist into the forest. Once again, we were alone.

Forty-four years have passed since that magical moment. But it was an experience I've never forgotten. The time had certainly come for a return visit to Yellowstone National Park.

Yellowstone has shaped the American public's definition of nature since 1872, when President Ulysses S. Grant made it the first national park in the world for good reason: There are more geysers, hot springs, and other thermal features here than the rest of the planet combined. In the spring, pristine snowmelt cascades into dazzling waterfalls of every description, including one that is twice as high as Niagara Falls. Yellowstone has a canyon that is deep and colorful enough to fall into the "Grand" category. Best of all, a significant portion of the park's incredible terrain is accessible by a hiker of just average ability.

Then, there's the wildlife: Ever focus your telephoto lens on a wild, untamed grizzly bear grabbing a trout from a stream? Or a bald eagle spreading his wings? What about a mother bison, nursing her baby calf? Thousands of people experience these wonders in Yellowstone annually.

The park covers a mind-boggling 2.2 million acres. The most



popularly used entrance is adjacent to West Yellowstone, a classic tourist town that is home to the Museum of the Yellowstone and the Grizzly and Wolf Discovery Center. Both are worth a visit to get oriented on the extensive history, wildlife, and geography that are encompassed within the park.

For my return visit, I sought an authentic guest ranch experience removed from the bustle of town, and found the perfect spot just 5 miles from the park's west entrance on Buttermilk Creek Road—a beautifully restored lodge with private cabins called the Bar N Ranch. The location is superb: 200 private acres on the south fork of the famous Madison River, renowned for its world-class fly-fishing.

In 2003, the Gavagans left their professional lives in Chicago behind, where Gayle practiced residential interior design

and Mike was involved in film and video production, after Mike's employer spotted an ad in *The Wall Street Journal* and bought the property.

The Gavagans became sweat equity partners and assumed the role of managers. But they arrived in November to bitter-cold winter temperatures and extreme snowfall, discovering that the buildings were sadly neglected, needing drastic structural and cosmetic improvements. Undaunted, they moved into the attic of the main lodge and set to work. After months of back-breaking physical labor and carpentry, they've succeeded in creating a simple, beautifully appointed retreat like none other in the region.

Today, the massive lodge is an ideal place to sink into a cozy hair-on-hide sofa with a glass of wine and a good book, next to a crackling fire. Giant hand-hewn log ceiling beams are artfully



draped in Pendleton wool blankets. A massive handcrafted pine burl staircase was restored and leads to the guest wing, where creature comforts in seven guest rooms or one of seven cabins are top-notch—private baths, luxurious down comforters, silky sheets, and plush doeskin robes are standard issue.

Authentically chinked log cabins all have wood-burning fireplaces, supplied with an endless stack of split logs. Each cabin's four-person hot tub is perfect for a late-night soak after a day spent exploring Yellowstone—from fishing to rafting, kayaking, hiking, or horseback riding. It's all available, and the Gavagans are happy to arrange the details for their guests. We became addicted to sitting in our tub and watching a breathtaking show of stars appear after dark—literally so close and numerous that they felt within reach.

Each morning, guests enjoy a multicourse breakfast that may

include homemade blueberry pancakes or ranch hand Ron's French Toast—a truly divine way to start the day. A seasonally changing dinner menu is prepared each night by executive chef Jack Cole, whose pedigree is impressive—New York's Club 21 and The Waldorf-Astoria Hotel are among his former culinary stops. Here at the ranch, his philosophy focuses on showcasing outstanding regional ingredients, simply prepared in an unpretentious style that caters to a regular local clientele in addition to ranch guests.

Though I was there for a week, I never did spot my friend the moose again, although I waited early one morning by Old Faithful for him to return. Maybe magic never happens twice in the same way. But there's plenty of magic at the Bar N Ranch, where nature and luxury are perfectly mixed with authentic and warm Western hospitality. ■

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6 In the Kitchen

Townshend Cellar
www.townshendcellar.com
Colbert, Washington
509-238-1400

18 Comfortable Chic

Steven Zelman
FineDesign Interiors
www.fdesigninteriors.com
Dania Beach, Florida
954-456-6000

20 Small-Space Personality

Gail Shields-Miller
Shields & Company Interiors
www.shieldsinteriors.com
New York, New York
212-679-9130

24 House in the Hills

Steve Hermann
Steve Hermann Design
www.stevehermann.com
Montecito, California
323-868-6600

28 Trio of Paradoxes

Lorena Gaxiola
Kuatro Design
www.kuatrodesign.com
San Diego, California
619-231-8811

32 Artistic History

McIntosh Poris Associates
www.mcintoshporis.com
Birmingham, Michigan
248-258-9346

36 View Master

Steve Hermann
Steve Hermann Design
www.stevehermann.com
Montecito, California
323-868-6600

44 Destination

Bar N Ranch
www.bar-n-ranch.com
West Yellowstone, Montana
406-646-0300



TO CREATE a classic and beautiful room, consider using the concept of symmetry as you decorate. Living room décor should walk the line between comfort and formality. A balanced and clear definition of space creates a welcoming sense of order in any home.

Think of your space as a mirror and match one side of the room with the other. It is helpful to have a focal point in the middle. Lest you think this will produce a stuffy and boring room, consider the use of symmetry in nature. The bright autumn leaves gracing many of our trees right now are symmetrical. The snowflakes that may soon follow are symmetrical also, yet no two of them are the same.

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Creating symmetry is simple. For instance, center your sofa against a wall and flank your fireplace with two armchairs. Or try a pair of sofas facing each other, with two floor lamps on either side. Add a matching set of pillows and a large coffee table in the middle for a stylish area of conversation and relaxation. Create a symmetrical mantel arrangement with a large mirror in the center and matching sconces on either side.

If you don't have a fireplace, you can anchor the space with a large painting centered above the sofa and end tables on either side. Also remember to vary the scale of items as you decorate with accessories for a more pleasing display in the room.



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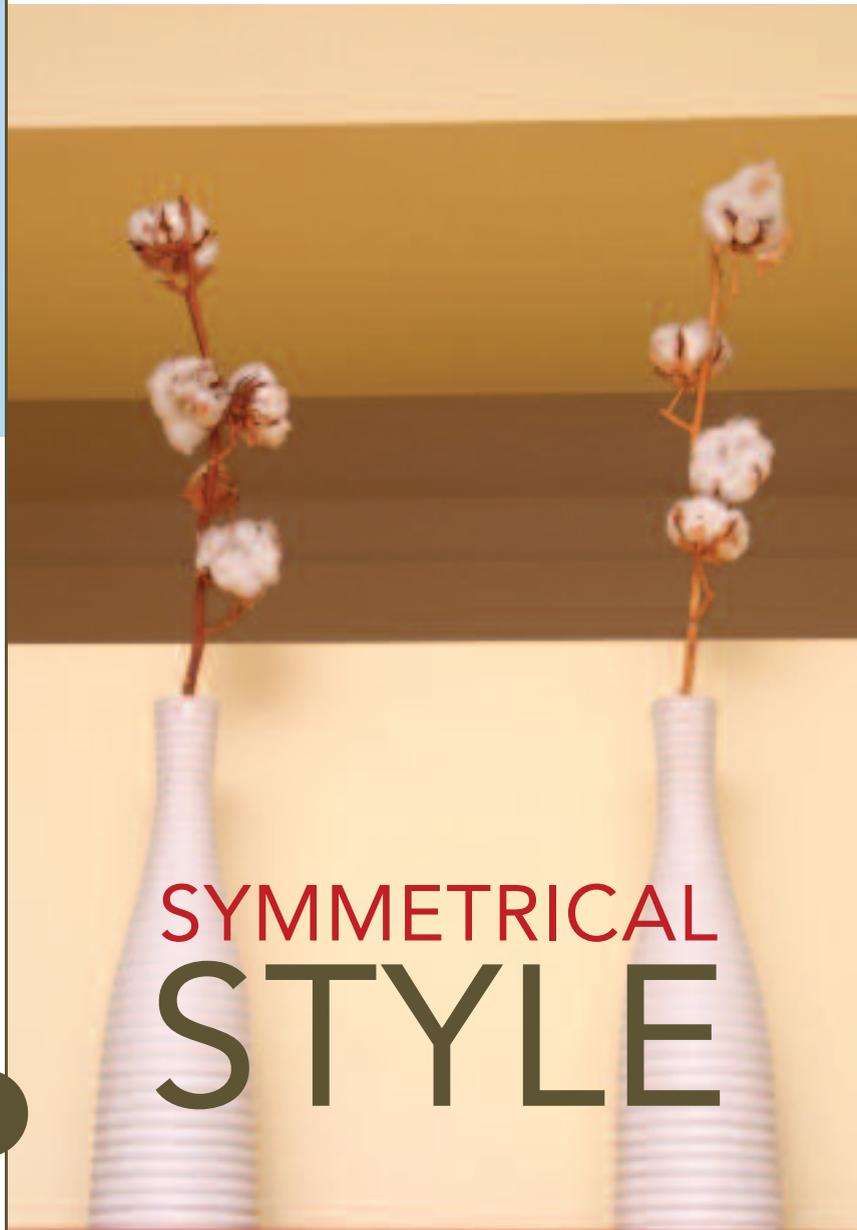
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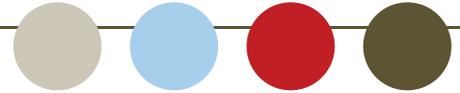
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FIREPLACE OPTIONS

THE FIREPLACE has long filled the primal need for warmth and comfort during chilly winters. Its traditional wood-burning task is declining, however, as the need for energy efficiency and environmental concerns are on the rise.

One environmentally friendly option is a flue-less, open fireplace. The unit can be installed almost anywhere and is fueled by clean-burning and renewable denatured ethanol. Visit www.ecosmartfire.com to see whether this is the right choice for you. A gas fireplace is another option for warmth without wood. Choices range from contained fireplace units mounted on a wall to freestanding gas stoves or gas logs. There are vented and vent-free gas log choices, so you will want to do some research to decide which is best for your home. One helpful Web site is www.fireplace.com.

If you have a fireplace that is not in use, some great decorating opportunities await you. For a welcoming presentation, fill a large wicker basket with Indian corn and gourds of various sizes along with stems of wheat, acorns, pinecones, and miniature pumpkins. Place this basket in the clean fireplace or on the hearth in front. Placing a tall, wrought iron candelabra on the hearth is another way to outfit your fireplace in style.

Whichever option you choose, remember that the fireplace is traditionally a symbol of welcoming warmth, and you can use it to your advantage.



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