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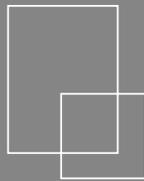


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[february]

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When splendor meets simplicity, the marriage can be brilliant. Turn to page 40 to learn how to pull it off. Photograph by Charles Schiller. Produced by Elana Frankel. See *Resources*, last pages.



Umbrā's silver-plated *Tilla* flowers are true perennials—and make a wilt-proof hostess gift (bouquet of 18/\$44, umbra.com).

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[february]

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White unites decorative elements in a Los Angeles loft.

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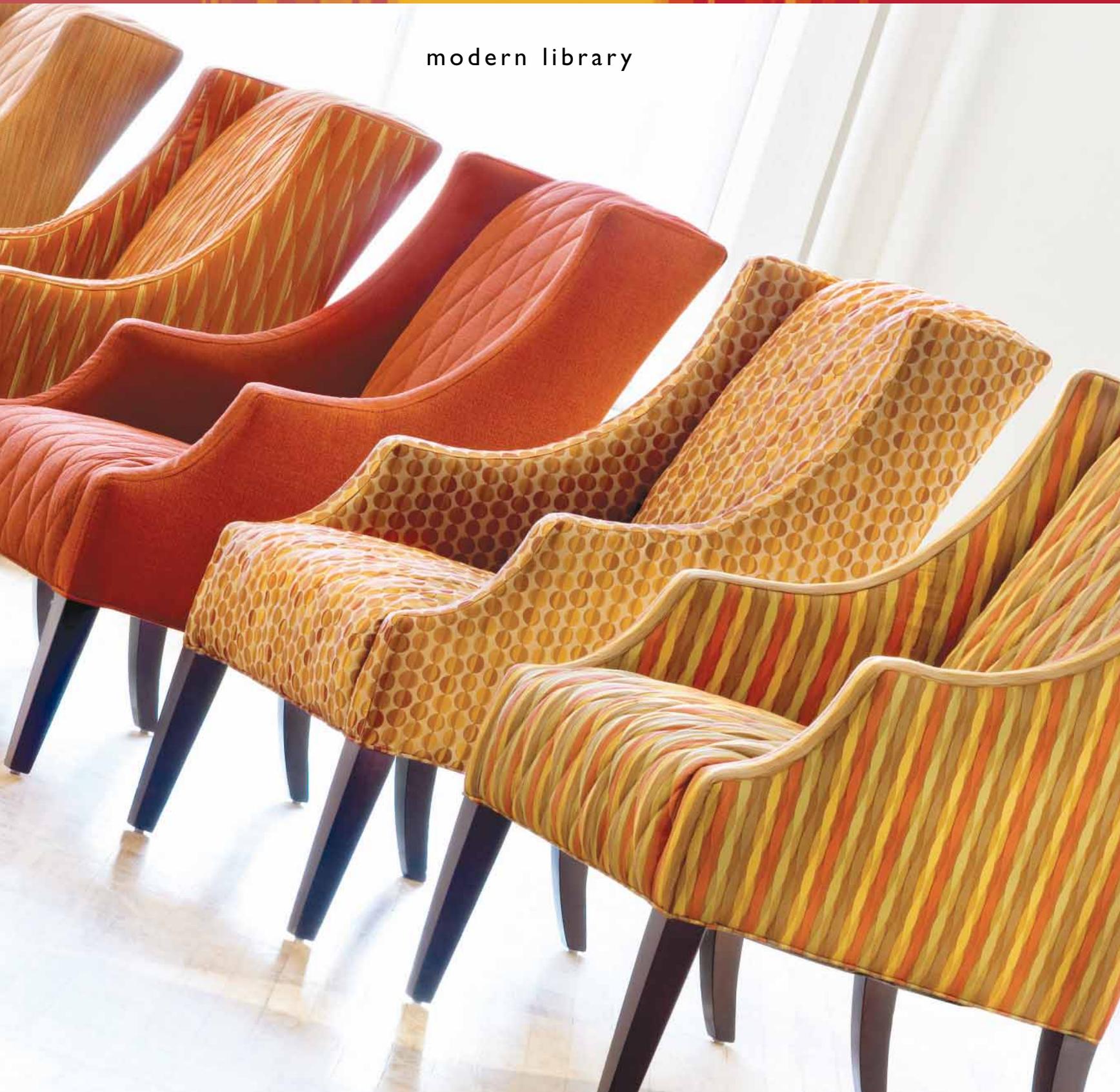
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SHIFT_style



Small Things, Bright and Beautiful

“People who live in small spaces learn not to keep things ‘just in case,’ the way we do in our house.”

Usually when you hear someone describing how small their home is, it's a complaint. True, “small” often has negative connotations, as in a small bank account or small-mindedness. Sometimes, however, small is good: a small heating bill or electronic device such as a mini-iPod. Contrary to the McMansion trend (a kind of architectural manifest destiny that holds all houses must aspire to the limits of their lots), small homes have much to recommend them, even beyond the obvious environmental benefits and easier maintenance.

For example, everyone I know who lives in a small space is extremely organized (which reminds me of my mother's “Necessity is the mother of invention”). Most can locate every shirt and piece of paper in a nanosecond. In fact, Michael Lassell, our features editor who lives in a New York City studio, tells me he doesn't even have a junk drawer in his place, since everything from votives to spare USB cables has its own little drawer. (Everything in my house has its own particular niche, too. Unfortunately, each one is highly overpopulated.)

People who live in small spaces learn not to keep things “just in case,” the way we do in our house. My first mentor, editor Tuny McMahan, who also lived in a NYC studio, had a common hard-and-fast rule: If you haven't worn something in the last year, it's time to get rid of it. I was always amazed she

had that much discipline; I surely don't. I've still got Hermès scarves and hand-knit sweaters from previous lives that I just can't give up.

Even those who live in decently sized houses often have small-space issues—a tiny bath or guest bedroom. At my house, it's the dining room, which is not really spacious enough for major family gatherings, so we always move tables into the living room or kitchen, where we can all sit together. The so-called dining room is now a book-filled passage from the kitchen to the rest of the house—and like many diminutive spaces, it's cozy and inviting.

My friends Mark and Sara, who have an arts and crafts house outside of San Francisco, were giving a huge sit-down party last year and moved their dining table and chairs into the larger living room (which meant moving the living room furniture to the dining room). When the party was over, they really liked the new arrangement and decided to keep it. The smaller space, complete with deep seating, sleek storage and great display, makes an intimate and comfortable living room. It's a warm, wonderful place to visit and nap (I know, I did both). And their long dining table, floating in front of generous windows, looks mega dramatic in the new high-ceilinged dining room. This change may be unorthodox, but it suits their lifestyle to a tee.

Which just goes to prove that thinking small can lead to big ideas. Doesn't it? —Donna Warner, *Editor in Chief*

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Mailbag

Big Uneasy

When I read the November Editor's Page, in which Donna Warner mused, "I wonder how many things will change before [this] issue hits newsstands," I thought, "Wow, isn't that eerie?" and about how different things were for the people of the Gulf Coast on those last lazy days before Katrina. I must confess I skipped the table of contents so turning the page to your story on the house in New Orleans, "Antebellum Modern," was even more poignant. I hope you will let us know how this beautiful house fared.

*Chris Penberthy
Rowayton, CT*

Because of the odd timing of magazine publishing, our November issue was printed before Hurricane Katrina hit the

Gulf. We appreciate the many letters we got about John Chrestia's home and are happy to report that it survived unscathed.

Father & Daughter Union

Thank you for your amazing October issue, and especially for "Family Ties," about Alan Golub's Long Island home. I can only imagine how gratifying the project must have been for both father and his architect daughter. What a spectacular home! It is luxurious and elegantly designed but still manages to express unpretentious comfort.

*S. Francis
Brooklyn, NY*

Fair World

It's great to see Rugmark-certified rugs appearing increasingly in *Metropolitan*

Home. For customers who want rugs guaranteed not to have been made with bonded child labor, companies like Rugmark partner Odegard are steadily blazing a (well-carpeted) trail we can all feel good walking upon. What I'd also love to see are Fair Trade goods in ethnic and modern designs. As Donna Warner suggested in her "Picture Imperfect" (Editor's Page, Oct '05), sometimes the "imperfection" of the unique is more enjoyable than "perfect" goods ever can be. Imperfection, she wrote, can even remind us of the divine. Handcrafted Fair Trade goods are one place where the perfectly unique warmth of a human hand comes together with affordability. Inviting Rugmark rugs and Fair Trade goods into our homes invites a little more justice into the world. Now, that's what I call divine . . . and maybe even "perfect."

*Brenda Miller
Orrville, OH*

For more information about Rugmark, see rugmark.org; for more about Fair Trade goods (including a directory of sources), check out fairtradefederation.com. For an introduction to the world's first Fair Trade sneakers, see page 37 of this issue.

Kudos for Akiko

To say that I love Akiko Busch's article, "A Modern Education" (Nov '05), would be an understatement. Her appreciation—a far better term than "article" in this case—is graceful, as light as a feather and loving. It evokes a time and place so perfectly that it ceases to matter that I (the reader) am male, went to public school and do not particularly care for modern architecture. Her writing transcends such petty differences.

*Lyman Parrigin
Los Angeles, CA*

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light blossoms

London-based designer Bodo Sperlein turns clay into poetry. His teardrop pendant light, an ethereal handblown Pyrex glass form, shows off the transparent quality of the individually crafted bone china flowers that float across the organic shape. About 20 inches long, 11 inches wide (\$3,800; 949/673-1302). >

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well-rounded

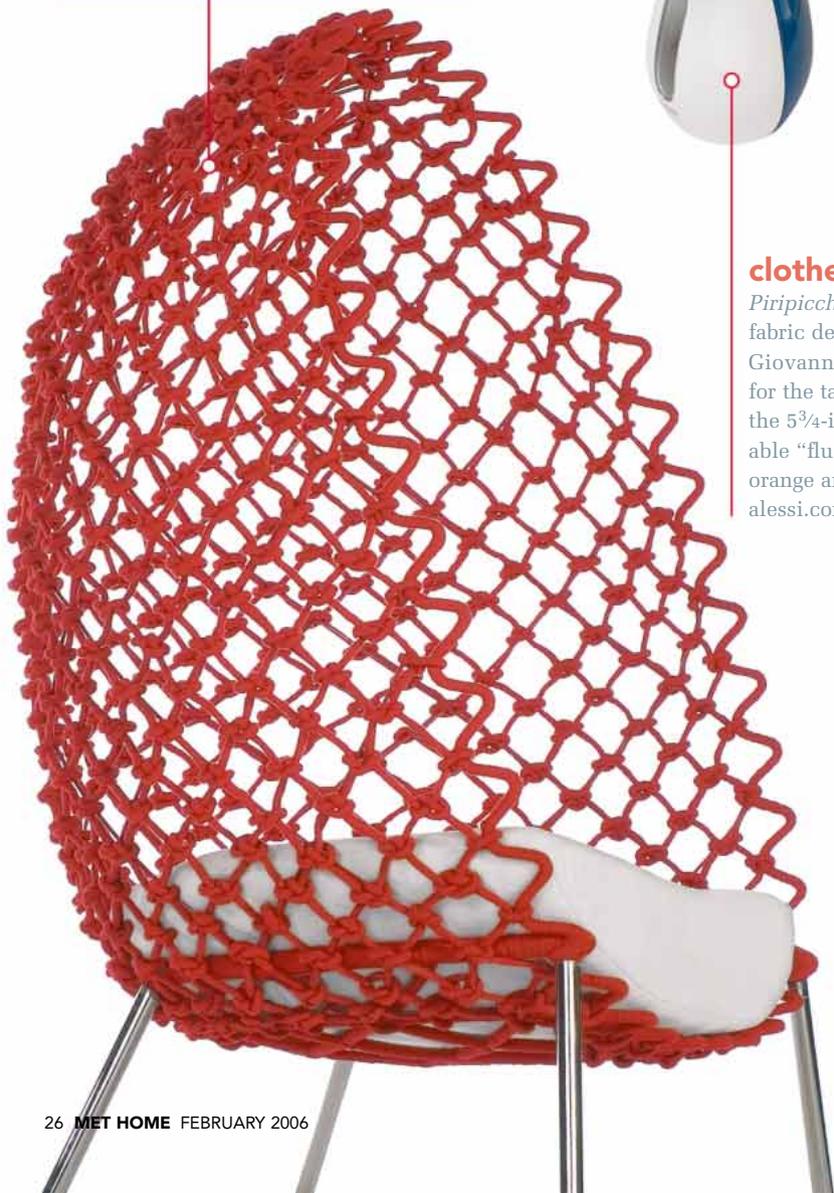
These bountiful 23-inch-diameter organic bowls from the Canadian firm of Gus Design effortlessly claim the spotlight in any setting—be they employed as a centerpiece or used to stash magazines (they stand five inches high).

Fabricated from strands of extruded plastic, they're also available in white (\$72 each; 612/375-7633, walkerart.org).



net gain

The basketlike galvanized-steel form that crowns Kenneth Cobonpue's *Dragnet* chair is wrapped in fabric. The indoor version (\$3,420) is finished in a polyester-cotton, the outdoor one in a Sunbrella acrylic (\$4,515). The chair stands 53½ inches high (888/889-9005, kennethcobonpue.com).



clothes shave

Piripicchio, the jaunty anthropomorphic fabric de-fuzzer designed by Stefano Giovannoni for Alessi, has a real nose for the task at hand. Battery-operated, the 5¾-inch-tall unit includes a detachable "fluff" container. Also available in orange and green (\$36; 212/431-1310, alessi.com).



the great hear-after

With the Geneva Sound System, you can say good-bye to multiple speakers. The piano-lacquered wood units, which include an FM radio, supply studio-quality sound (up to 600 watts) in one simple piece. Better yet, slots accept CDs as well as iPods and MP3 players (shown, 12"w, \$600; 24"w, \$1,000; stand, \$90; 877/436-3829, genevalab.com). >

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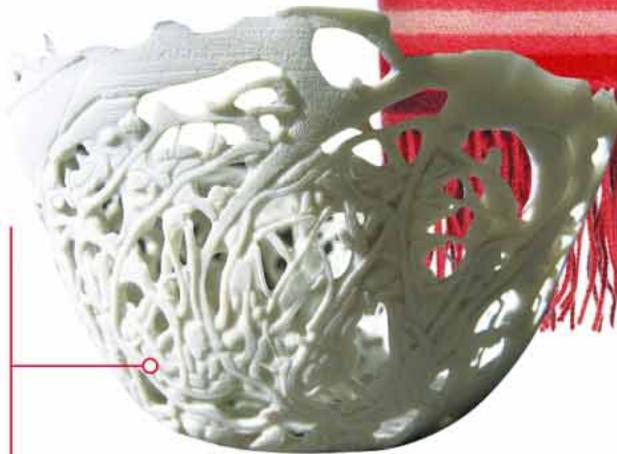
*Based on NPD Intellect market data for consumer plasma displays during the period 09/04-09/05.

takenote:



garden-variety design

Alain Passard, chef of the three-star L'Arpège restaurant in Paris, which is famed for *cuisine végétale*, is passionate about produce. So not surprisingly, he designed utensils inspired by a pruning knife and gardening fork. Dubbed *Earth Flatware*, the silver-plated pair for Christofle is \$207 (877/728-4556, christofle.com).



webmaster

This gossamer-like enameled porcelain bisque bowl is so deftly crafted by French ceramist Marc Albert that spiders are probably jealous. Each delicate, lacy piece is handmade so no two are exactly alike (prices range from \$80 to \$300 at Calypso Home; 212/925-6200, calypso-celle.com).



a double life

At first glance *Shanghai*, designed by Christian Duc for the new Jim Thompson Furniture collection edited by First Time, looks like an elegant sofa upholstered in silk with a wooden frame. But the upper frame can be removed in one swift movement, leaving a luxe bed in its place (\$9,300 as shown, through designers; 206/973-4473).

comfort zone

The latest products by Nina Campbell, the English interior designer whose trademark is elegant comfort, are these cozy lamb's wool throws for the Johnson Mill, distributed by T. Lockman. Shown here in luscious hues of pink, cranberry and camel, they measure 58 by 47 inches and range in price from \$300 to \$400 (800/544-5966, tlockman.com).



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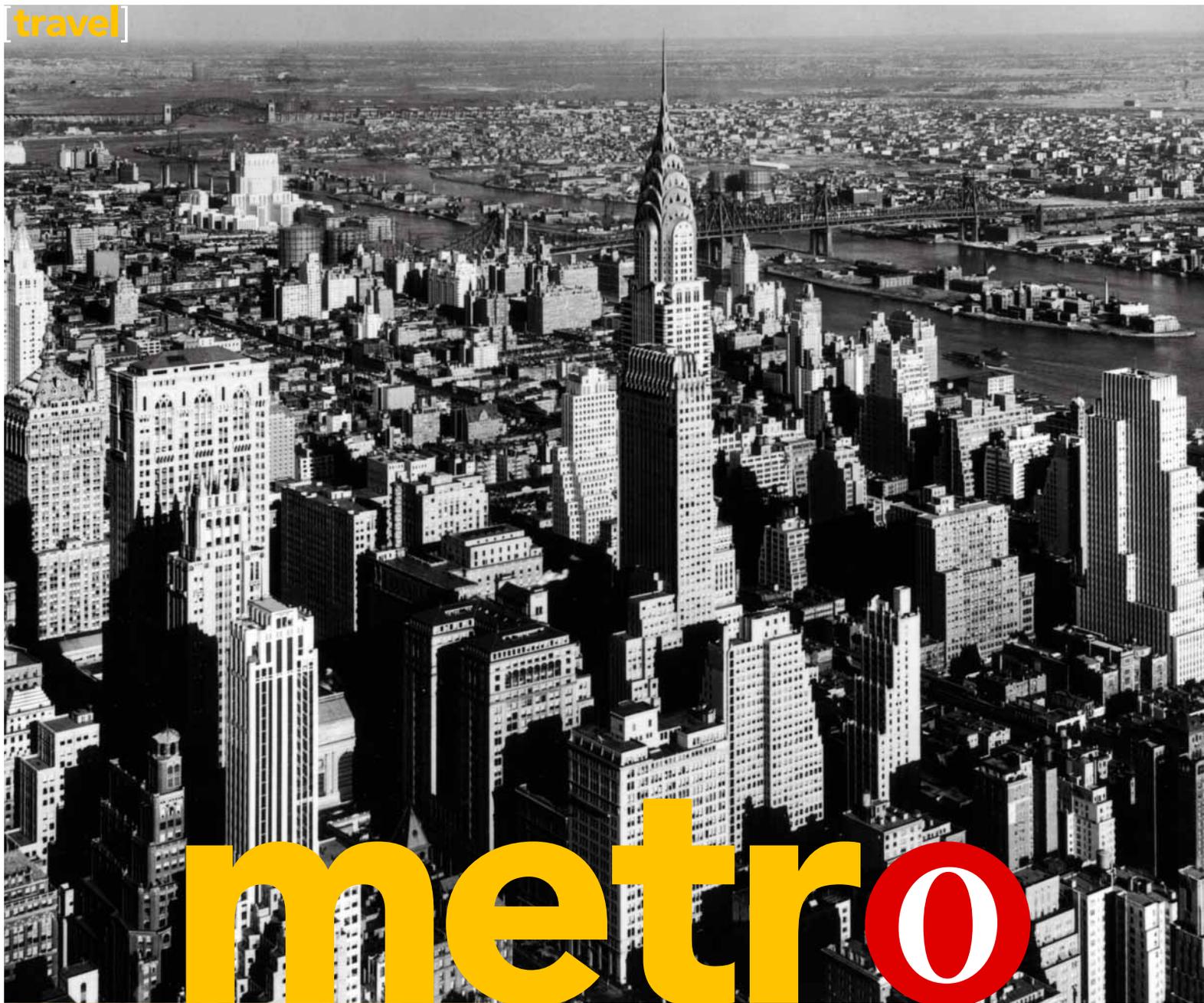


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new york Brooklyn-born photographer Samuel H. Gottscho, the artist who captured some of the most iconic skylines of Depression-era New York City, gets his first exhibit in 50 years with **The Mythic City**, through February 20 at the Museum of the City of New York. Some 130 images record in gorgeous chiaroscuro the construction of landmarks that went up during the interwar years, including Rockefeller Center, the George Washington Bridge and an electrified Times Square. Curator Donald Albrecht's accompanying catalog is available from Princeton Architectural Press (1220 Fifth Ave.; 212/534-1672, mcny.org).

las vegas With star chefs jockeying for position in America's newest culinary capital, the MGM Grand has upped the ante with **Joël Robuchon at the Mansion**, a showplace for the food of the legendary three-star Michelin chef. Pierre-Yves Rochon (of Paris's George V fame) designed the hushed and intimate 54-seat space in luxurious purple and black, with a shimmering Swarovski chandelier. Splurge on one of the tasting menus (5 courses, \$135; 16 courses, \$295), in which each dish (such as sea bass with lemongrass foam and baby leeks) is more intensely flavored—and beautifully plated—than the last (3799 Las Vegas Blvd. South; 702/891-7925). >

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metro

montreal sense of the city exhibit
hotel básico playa del carmen, mexico
gualala, ca placewares
gaya paris
boston vessel in person
brown's hotel london



1 montreal As visitors step inside the first of six galleries at the Canadian Centre for Architecture's **Sense of the City** show (through September 10), they come face to face with an image of a giant black rat—and are put on notice that this is no staid architectural exhibit. Curator Mirko Zardini has assembled drawings, photographs, models—even smells—that celebrate maligned aspects of urban living and the innovative, often beautiful ways that architects and designers have overcome them. To wit: the indoor biofilter (left), a wall of air-purifying ferns and mosses at the University of Guelph-Humber in Ontario (1920, rue Baile; 514/939-7000, cca.qc.ca).

2 playa del carmen, mexico R&R—recycling and relaxation—are the watchwords of the 15-room **Hotel Básico** in this trendy stretch of Quintana Roo on the Yucatán Peninsula. Partners Moises and Rafael Micha and Carlos Couturier made resourceful use of discarded materials (two rooftop pools are fashioned from old steel tanks; beautiful floor tiles were salvage from a factory) while ensuring chic comfort. Sliding glass doors overlooking the ocean and open-plan bathrooms keep the lines between indoors and out blissfully blurred. Rooms from \$150 (5ta. Avenida y calle 10 Norte; 52+984/879-4448, hotelbasico.com).

3 gualala, ca Lu and Maynard Lyndon opened their first **Placewares** store outside Boston in 1978 and pioneered a storage-solution trend that has since become a national obsession. This past summer the couple moved cross-country and opened an expanded, improved Placewares near the Sea Ranch, 100 miles north of San Francisco. The Lyndons' whimsical shelving, ingenious home-office furniture and sleek accessories make the tiny coastal town of Gualala a worthy homewares destination (39114 Ocean Dr. at Cypress Village; 707/884-1184, placewares.com).

4 paris Daring three-star chef Pierre Gagnaire has transformed **Gaya** on the Left Bank into the most captivating seafood restaurant in town. Gagnaire's dishes dazzle: pressed crab truffled with cauliflower and served with sorrel fondue and an already iconic dessert of pistachio Chantilly and grated green apple. Designer Christian Ghion's contemporary blue-gray decor heeds the call of the sea. Corian tables are imprinted with seaweed motifs while polished stainless steel, engraved like wavy fish scales, mirrors one wall. Three courses cost about \$68 (44 rue du Bac; 33+1/45.44.73.73).

5 boston Cutting-edge designers Stéphane Barbeau and Duane Smith (the team who invented *Candela* rechargeable candles) have opened **Vessel in Person**, a new store attached to their studio on the Big-Dig/Chinatown border. Inside the splashy orange, brown and white space customers can glimpse behind-the-scenes development of new items and buy Vessel's entire line (as well as products from And Bob's Your Uncle, Gus Modern and Cereal Art). Barbeau and Smith also host product-launch events and design exhibitions, making their storefront a hub of local design energy (125 Kingston St.; 617/292-0982, vesselinc.com).

6 london **Brown's Hotel** has been a posh Mayfair institution for 169 years—long enough that the buildings were in need of serious renovation. New owner Sir Rocco Forte invested \$33 million and placed his sister, Olga Polizzi, at the helm of a thoroughly refreshing redesign—original wood paneling and antiques blend with contemporary furniture and 21st-century amenities. Traditionalists will be relieved to hear the famous tea room remains. Rooms from \$525 (Albemarle Street; 44+207/493-6020, brownshotel.com). ☎

Edited by Kate Walsh. Contributors include Stafford Cliff and Jean Bond Rafferty.



reddot award
product design

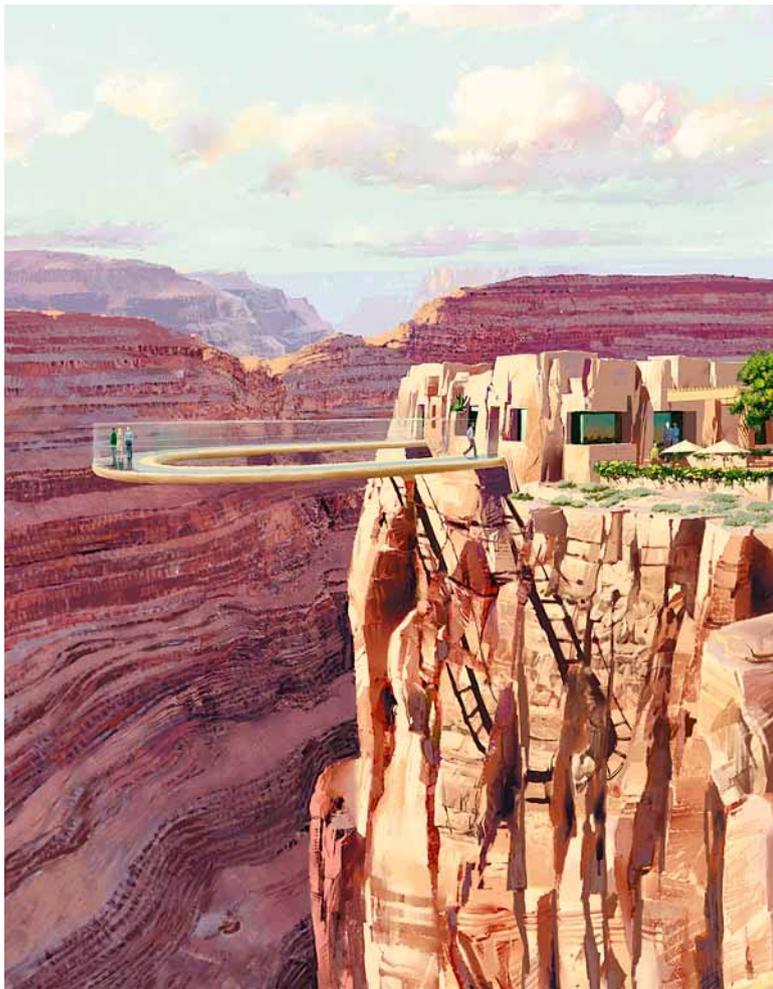
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In case standing at the edge of the Grand Canyon isn't thrilling enough, *by June you'll be able to view the wonder (for \$25) from a giant glass horseshoe jutting 70 feet over the Colorado River at a new tourist center that's perched on the brink.* *destination grandcanyon.com*

by the DIGITS

DENSE There are more people per square mile in New Jersey (1,165) than in India (914) or Japan (835).

PENCE A third of those who remodel their homes spend 30% of its value on the project (financial gurus advise 20% or less).

SENSE The energy saved from recycling one glass bottle operates a 100-watt bulb for four hours.

BOTTOM'S UP Nymphenburg's *Incognito Hidden Wealth* porcelain has its pattern applied to the back of the plate for security reasons—concealing the owner's assets. Since each dish costs \$1,400, the hostess will probably let you in on the secret (special order only, mossonline.com).



...IS PLASTIC THE FUTURE? THERE'S A TUPPERWARE PARTY



007 for Everyone!

Eye-scan security is now a reality—at least at the Amsterdam airport. Subscribers to a state-of-the-art iris-recognition system whisk through passport control in the blink of an eye (literally). The annual fee is about \$150.

What's in a Name

Colorful couturier Christian Lacroix is dressing up France's fleet of high speed railroad cars—tourist class included (above). Meanwhile, Tiffany & Co. has hired starchitect Frank Gehry to design jewelry (diamonds à la Disney Hall?). And what may be the last straw in brand extension: Donald Trump is creating a line of home products.

Green Feat

Meet the world's first Fair Trade sneakers. Made on a Brazilian coop from organic cotton and wild Amazonian rubber, the Veja kicks cost about \$140. Can edible laces be far behind? (scoutla.com).

LACROIX: CHRISTIAN RECOURA, SNEAKERS: MARK VIKER



Dressed to Chill
Unzip the skin-tight (and insulating) neoprene casing of this overdressed Veuve Clicquot La Grande Dame 1996 champagne, and you'll find that it *reverses to a classic Emilio Pucci* undergarment (\$220; veuve-clicquot.com).



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Marriage of Styles

Opposites attract, so when disparate periods form a union, a room gets to live happily ever after. Produced by Elana Frankel. Written by Linda O'Keeffe.

Utilitarian Glamour

When function and high style wed, it's smart as well as chic. Amtico's practical **vinyl floor** (from \$6 to \$7/sq. ft.) is the sense to the sensibility of Barbara Barry's flirty *Bracelet chair* for Henredon (center, from \$1,960) and its demure sister, Hickory Chair's *Piccolo* (left, \$1,000). The grid of the floor tiles provides a graphic counterpoint to their creamy upholstery, as does Donghia's fishnet-stocking-like *Cat's Cradle textile* (through designers). Mitchell Gold + Bob Williams's *Belladonna tea table* (\$655) reincarnates art deco elegance. Smoked glass gives Jeremy Pyles's *Solitaire hanging lamp* (\$350) a fashionably industrial look, complementing Planet's partially painted stainless-steel *vase* (\$55). >



chocolate dreams...



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Stately Kitsch

Substantial pieces of furniture are often taken too seriously. Access their lighter side with humor and complementary colors. We turned the stepped storage of China Antique Furniture's early-20th-century **tansu** (\$3,500) into a catwalk for a kennel of 1950s **ceramic poodles** attributed to Napco (about \$10 each on eBay). And Bob's Your Uncle concocted a flamboyant feather **lamp** (\$450) to hang above Jiun Ho's *Kasba*, a modern take on the **wing chair** (at Thomas Lavin, \$6,083). Carolyn Ray's *Snap* **wallpaper** (\$133.50/roll) picks up a darker shade of the upholstery, and Lizz Greer's silk-and-wool **carpet** (6' x 9', \$4,320) depicting swooping cranes continues the color narrative. >

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Minimal Baroque

Less is not always more. To create a dynamic interior it takes both. The laboratory-like *Starck X* ceramic **washbasin** (\$1,935) and chrome **console** (\$750) by Philippe Starck for Duravit and his *Axor Starck X* **faucet** for Hansgrohe (\$724) appear seductive against Artistic Tile's *Stilatto* **glass tiles** (\$52.70/sq. ft.), which crawl halfway up the wall. The curlicued frame of Anthropologie's etched *Coat of Arms* **mirror** (\$198), which is hung low to emphasize its fluid lines, and the cast-bronze base and plump glass seat of Alison Berger's **stool** for Holly Hunt (\$7,125) alchemize the fixtures from spare into spa. Patricia Urquiola's multifaceted stainless-steel *Orloff* **bowl** for Alessi (\$58) reflects the room's myriad shapes. ☞
See Resources, last pages.



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Maximizing Mini-Spaces

We called on the expansive brain power of these designers and architects for the biggest ideas in small-space living.

James Gauer, architect

Make sure your furniture is correctly scaled for your space. Most upholstered furniture is too big. A sofa as shallow as 28 inches (32 to 36 is standard) can be very comfortable. Don't be afraid to spend a little extra money on custom pieces when standard-size stuff just doesn't fit. The scale of our homes should derive from the real needs of our daily lives. *Home should be the setting for life, not the measure of it.*

Calvin Tsao, architect & designer

The first rule is: Stop thinking of your space as small! It's *intimate*, and that can bring a host of positives. We think of oversize (rooms, furniture, meal portions) as the standard, when in fact that's a terribly contemporary idea—**today's small would have been sizable for most of human history.** To make the most of your space, use the classical ideas of the vertical and horizontal. Create visual niches that lead the eye around: wall cutouts into other rooms, furnishings with reflectivity (mirrors, lacquers, gleaming metallics), course-textured fabrics for contrast and open storage to suggest depth. Think of your furniture in terms of lines rather than planes.

Azby Brown, author of The Very Small Home (Kodansha)

An essential idea—both physical and psychological—for small spaces is to **avoid the urge to do everything.** Instead, focus on one really big idea: **How, essentially, do you live? What do you care about?** If you love cooking, then go for a great kitchen and dining table, and maybe forgo a sofa altogether. If you never cook, don't build a gourmet kitchen! Maybe all you need is a coffeemaker, a microwave and bins for disposing of take-out containers. A tiny kitchen could allow for a larger, nicer bathroom. If that's how you best enjoy the space, it's not really a compromise.

Amanda Moore, designer

There's a wonderful market of smaller kitchen appliances that counterbalance the McMansion world of double dishwashers. Summit makes a refrigerator (the 375SS, 81" h x 24" w x 24" d) that is taller and skinnier than a standard model and gives an additional foot of counter space. Likewise with Viking's 24-inch ranges. The LG toaster-microwave oven combo (LTM9000) provides a great way to save countertop space.

Betty Wasserman, designer

If you're living in a studio and want to sleep on a sofa every night, there is precisely one model that is good enough to use as a bed: Todd Hase's *Gerard* sofa (toddhase.com). It's custom, so it's not

cheap but you can order it to fit your space precisely. **A bench is also an indispensable piece of furniture for a studio.** It takes up little space, but provides extra seating, a makeshift buffet for cocktail parties and a good general plunking space for books, clothes, etc. >



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Jay Shafer, founder of Tumbleweed Tiny House Company

Several years ago I moved into a 6 ½-by-10-foot home that I designed for environmental and economical reasons—but mostly because I didn't have the time or patience to maintain a large house anymore. Simplifying my living space has made my whole existence seem simpler and more manageable. My best advice for people looking to pare down is to *get rid of everything that's not contributing to your happiness*. Think of it this way: A small house is a big house with all the unnecessary parts removed.

Victoria Meyers, architect

1. Smooth out bumps and edges. Build storage flush with the wall, limit structural details and minimize clutter. The clean lines will allow your eye to "slip" around the space, making it feel larger.

2. Play with perceived depths. Dropping your ceiling a foot may seem antithetical, but in one project I did just that and then cut punch-outs in the ceiling.

extended one foot or 12 feet above the punch-outs; that height ambiguity makes a space feel larger. **3. Make sure there's connectivity between your indoor space and your outdoor space.** Even if you have a view of a brick wall, put something near your window that picks up the color and texture of the brick. It will lead your eye out the window and expand your sense of the room.

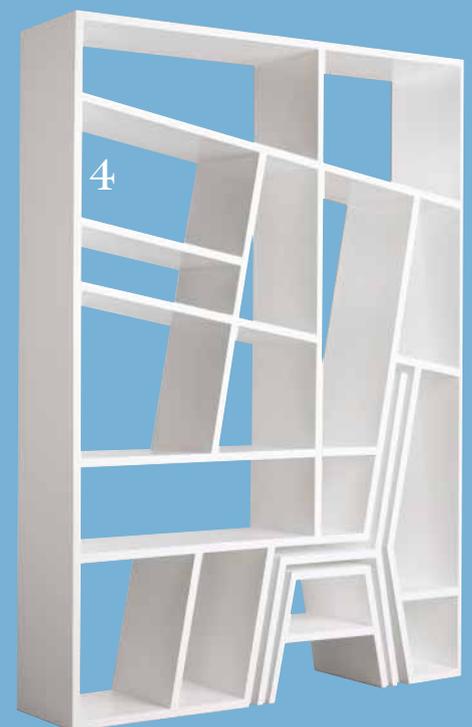
Mark Dyson, architect

Rather than fill your precious space with big storage units, *look around to see how you can make use of existing nooks and niches*. In my own home, I looked at the stairway and thought, Wouldn't it be great if those were stacked drawers? So I removed the risers, supported each tread with brackets and then installed custom drawers with a simple pull for each stair. It's nearly invisible and a perfect place to hide shoes.



Editor's Choice

1. The wall-mounted *Enköping* table by Anna Larsson for Ikea takes up no floor space at all and opens to reveal one of four expansive images (31" h x 22" w x 23" d, \$50). 2. Pierre Frey's *Colette* folding chair, beech upholstered in muslin, is an elegant version of a classic space-saver (34" h x 20½" w x 15½" d, about \$425). 3. French designer Bertrand Pinemin's anodized aluminum *Articulated Shelf 01* expands on rotating pivot joints to adjust to tight corners or curved walls (95" h x 12½" w x 10" d, \$1,745). 4. Shelving system, chair, table and room divider in one, space-saving *Shelflife* by London-based designer Charles Trevelyan is a marvel in lacquered MDF (70" h x 55" w x 14" d, \$5,000). See Resources, last pages.



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HE IS / HE ISN'T

When he arrives at your door...

He Is If he looks professional.

He Isn't If you can tell he had a chilidog for lunch.

When he enters your home...

He Is If he puts shoe covers on to protect your carpet and floors.

He Isn't If he gives you the number of a carpet cleaner and says, "You'll be needing this."

When you ask for an estimate...

He Is If he hands you a pricing menu that shows what every repair will cost.

He Isn't If he says, "How about a guesstimate instead?"

When he finishes the job...

He Is If he leaves his work area as clean as when he started.

He Isn't If he glances around at the mess and says, "Looks like you're the one who has a job to do now."



When you ask for an explanation of the problem...

He Is If he gives you a clear and detailed answer.

He Isn't If he says he'll need to speak to his lawyer before answering any questions.

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- * "You don't need hot water for the next week or two do you?"
- * "Wow. My estimates aren't usually this far off."
- * "Holes or not, it's still my lucky shirt."

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[colorways]

Make light work of computer tasks with a mouse bedecked in sparkling Swarovski crystals, from Neiman Marcus (\$100).



Dauphine, a hand-screened stylized floral wallpaper from Flavor Paper, comes in 27-inch-wide, 15-foot rolls, here in silver on chrome (\$150).

High-Glow Silver

New home designs prove that the sterling standard never goes out of style.
Produced by Katherine E. Nelson. Written by Kate Walsh.

“Silver is a fabulous way of bringing light into a room without hitting you over the head. It’s all about levity—it adds **lightness, but it can also give an upbeat, tongue-in-cheek feeling.** Silver has a **chameleon quality;** because it picks up and reflects whatever is around it, **silver can be as subtle as it can be glitzy.** For city apartments with great views, I like to hang simple window panels of silver Lurex. The panels frame the view and make the city seem to glow day and night.”
—Brett Beldock, designer



McGuire's classic *Butterfly* chair, designed in rattan by Edward Tuttle, gets the silver-leaf treatment, one of dozens of finishes available (35" h by 32½" w by 21" d, \$2,905).

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[colorways]



Who knew?

1 Colonial American women saved the silver paper in which loose tea came wrapped and used the sheets to cover the ceilings of their homes. These “tea paper” ceilings reflected light and brightened interiors.

2 During World War II, strips of silver foil called chaff were dropped from Allied planes to confuse German radar scanners. British wallpaper company Graham & Brown, hampered by a postwar paper shortage, reinvented leftover chaff as wallpaper—and silver became a fashionable mid-century wall color.

3 Because silver doesn't corrode, it is the metal of choice for electrical circuits and can be found in nearly every appliance in your home. A typical washing machine alone requires 16 silver parts.



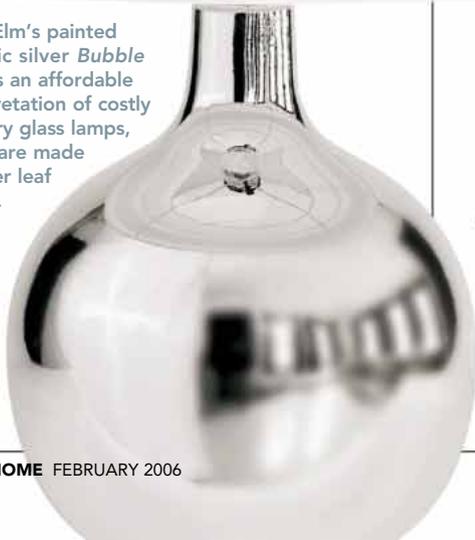
Denis Santachiara's *Vitesse* bar stool, a polished-aluminum screw, adjusts from 19 to 28 inches (14 inches in diameter, about \$840).



With its Asian-inspired pattern and silvery sheen, JAB's *Tuvalu* (a 55-inch-wide viscose blend, through designers) is woven glamour.

“Don't be intimidated by the metallic quality of silver—its glow is warm, not cold, and it can be used like any other gray (mix with creams and blues for a softer look or white or black for a more modern one). **Silver is integral to a broad spectrum of styles;** it's a useful way of unifying a range of periods in one space.”
—Tim Clarke, designer

West Elm's painted ceramic silver *Bubble* lamp is an affordable interpretation of costly mercury glass lamps, which are made of silver leaf (\$129).



Designer Michael Aram's *Botanical Stem with Leaves*, a 21-inch polished-aluminum platter, adds stylish shimmer to an organic form (\$95).

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Crystal Clear Persuasion

These glass lamps empower lackluster spaces with live-wire looks that are oh-so-current whatever your budget.

By Katherine E. Nelson

Spotlight Crystal Table Lamp with Platinum Glow Shade

Target
\$110

This gleaming 27-inch-high glass table lamp adds opulence without blowing the fuse on your budget. The curvy beauty is made of four lightweight, hollow glass globes accented with chrome hardware. For the budget-conscious, this lamp fits the bill—the fabric shade is included in the price. target.com

Highlight Crystal Ball Lamp

Baker
\$1,395

The superior sparkle of this regal, 28½-inch-tall lamp comes from its nickel-plated brass hardware and solid crystal orbs. Each piece is finished and assembled by hand in Italy. Topped with an 11½-inch-high black paper shade lined with gleaming silver foil, this lamp will enlighten any dim corner. 800/592-2537, bakerfurniture.com

Headlight Hartland Lamp

Simon Pearce
\$450

This 24¼-inch-tall all-American beauty is handcrafted from luminous, lead-free glass. The solid-glass piece is handblown and hand-finished and features gleaming custom-made brass hardware. The 16-inch-diameter tapered linen shade is sold separately (\$75). 877/452-7763, simonpearce.com

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Architect Chris Benedict points to mineral-wool insulation, which increases energy efficiency when installed next to a brick exterior. The Macon Building and 228 East Third Street, two green affordable-housing projects in New York City, were built for the same cost as standard construction.



The Macon Building



228 East Third Street

A Green Piece of Mind

This pioneering architect knows that green architecture doesn't require putting your bottom line into the red. By Megan O'Neill

For the last decade, New York-based green architect **Chris Benedict** has worked tirelessly to bring sustainable architecture into the mainstream when necessary, bucking civic bureaucracy to do so. Responsible for NYC's first green gut-rehabs, in 1996, she has proven that by challenging conventional wisdom, high-performance homes can be made affordable for everyone. *Met Home* catches up with her to learn the latest on going green.

looking at the infrastructure of buildings, and I developed a more holistic view. The truth is, buildings are like bodies. To work well, all their elements have to be in sync. Today, I examine the individual pieces and systems of each building to integrate them into a working whole that is healthy unto itself and its inhabitants, that is energy efficient and durable and that creates as little pollution and waste as possible.

① **Green architecture answers to myriad names—such as high-performance and sustainable architecture—and there just doesn't seem to be a clear-cut definition of what it entails. How do you define it?**

I used to refer to it as environmentally sound design. For me, this meant using recycled construction materials and finishes that require minimal amounts of energy to manufacture. Then I began

② **Why is green architecture important?**
Because buildings consume large amounts of energy and resources, and because they affect the quality of the lives lived in and around them. Architects can definitely influence these things in a positive way. Right now it's considered a trend, but green is going to be extraordinarily important and, quite frankly, necessary for buildings to perform well in the future. >

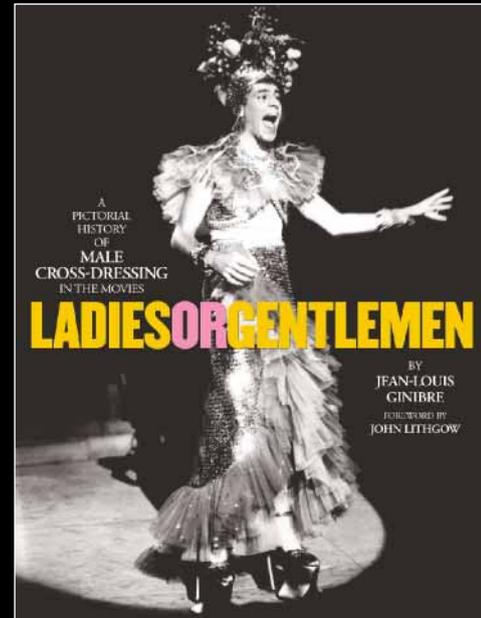
LADIES OR GENTLEMEN

A Pictorial History of Male Cross-Dressing in the Movies by Jean-Louis Ginibre

In *Ladies or Gentlemen*, female impersonation goes to the movies, its photographs generating with no great effort their share of smiles.

More importantly, however, the book's rare photographs of drag in film—culled from archives all over the world and more than half never seen before—cover a panorama of over 90 years of international movie production and is the first in-depth historical survey of its kind.

Ladies or Gentlemen, the product of 30 years of research, is an impressive work offering 400 pages and 700 photos that examine a time-honored cinematic plot device. At varying times serious, startling and silly, this tradition is alive and well today all over the world.



Foreword by John Lithgow

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③ What's the biggest misconception about green architecture?

Perceived costs. Whenever someone tries something new, the assumption is that it will be more expensive. That's not necessarily true. The tendency now with green architecture is to add things. Add a green roof. Add solar panels. These things cost more. But there are ways to reconsider and reconfigure the guts of a building without spending more than traditional construction costs. I also think that many people believe that green means having to wear sweaters and live in raw, strange places. But human comfort is the biggest driver for all architecture, green architecture especially. When people are uncomfortable, the result is excessive energy use, which is exactly what green architecture is trying to combat.

④ You have built green multiple-family dwellings that are 80 percent more energy efficient than conventionally built structures of comparable size for the same amount of money. How have you done that?

I have assembled a team of people from various disciplines in building design, specialists in heating, ventilation, building materials and site work. I ask them to collaborate rather than work individually. Ultimately one person's discipline augments another's, and the final product is full of elegant solutions that promote comfort, use fewer materials and have smaller heating systems, ventilation systems that actually work and products that don't grow mold. In architecture, we can no longer think compartmentally about buildings—it has to be a collective effort.

⑤ You and your team have devised some unusual and unprecedented building methods. The last one violated three New York City building codes that you eventually got waived. What are some of these and why do they work?

You are referring to a ventilation system that I invented and pioneered in New York City. Ventilation is very important in

multiple-family dwellings. My buildings have a purposefully tight air barrier to manage their airflow. This system allows each apartment to be ventilated individually, preventing the phenomenon of overheating while underventilating a space, which dries the air to an unhealthy level and requires too much energy. I've done this affordably by combining the kitchen and bathroom exhausts, which is against code; ventilating each apartment through its side wall, which is against code; and keeping the ductwork completely inside the fire-rated apartment enclosure to remove the need to fireproof it, also against code. While this is a system that sounds excessively geeky, it really works.

⑥ What is the most important consideration for someone interested in making their home more green?

I guess the most important thing is having a realistic budget and a realistic idea of what can be done. Remember that an apartment is part of a larger building, so changing the infrastructure may be impossible. But single-family homes afford the homeowner more freedom in the renovation. Green architecture fulfills a lot of different needs: It decreases excessive energy bills, addresses mold and moisture and incorporates more natural materials into people's homes. A homeowner needs to define what they want their green design to accomplish and be ready to answer that question for their architect.

⑦ What should you ask a green architect before hiring her?

"Can I have some references?" Absolutely get recommendations from previous clients. Be wary of architects who immediately start talking about adding solar panels or fancy green roofs. There are many other more affordable ways to save energy.

⑧ Are there any do-it-yourself ways to make a home more ecologically friendly?

Sure. Assess the HVAC (heating, ventilation and air-conditioning) systems and make sure they are running well. If not, speak to

someone about ways to improve them. While not the sexiest part of green design, there are more and more contractors being trained in HVAC audits who can guide you through these inspections. Be very diligent about what you bring into your homes. Avoid items that can accumulate dirt, dust and microbes and require heavy cleaning agents that emit toxins into the air. With a little self-education, you can make smart, green-conscious decisions.

⑨ Green architecture seems to be a movement that stems predominantly from social trends rather than aesthetic ones. In your opinion, how can architects link the two, making healthily built environments visually noteworthy too?

An aesthetic based upon a building's relationship to its environment is slowly emerging from the green-architecture movement. This isn't a new idea; it's been happening on a small scale for years. For example, in the South, people built homes in response to the demands of nature by adding covered porches for shading. While there are not many current examples, as energy consumption becomes more critical, new forms of buildings that respond to the needs of the environment will become a larger innovative movement in design.

⑩ What's needed to make green architecture the norm of the future rather than the notable exception?

My candid answer is higher energy prices. My architect answer is, as we see more and more successful green projects adding delight to people's lives, more and more people will demand green solutions. ♻️ See Resources, last pages.

For further exploration of green architecture, see:

- United States Green Building Council: usgbc.org
- Green Home: greenhome.org
- Green Building Resource Guide: greenguide.com
- Affordable Comfort: affordablecomfort.org

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DEFINING MODERNISM IN BEVERLY HILLS



Metropolitan Home and Project Angel Food join forces in Beverly Hills this spring for a contemporary decorator showhouse with definite box office appeal.

Inspired by leading celebrities – Alan Cumming, Jamie Lee Curtis, Carrie Fisher and Eric McCormack – a group of renowned designers – Barbara Barry, Michael Berman, Fernando Diaz, Jarrett Hedborg, Kerry Joyce, Sally Sirkin Lewis, architect Scott Prentice and more – will create a home that is the quintessential expression of modernism.

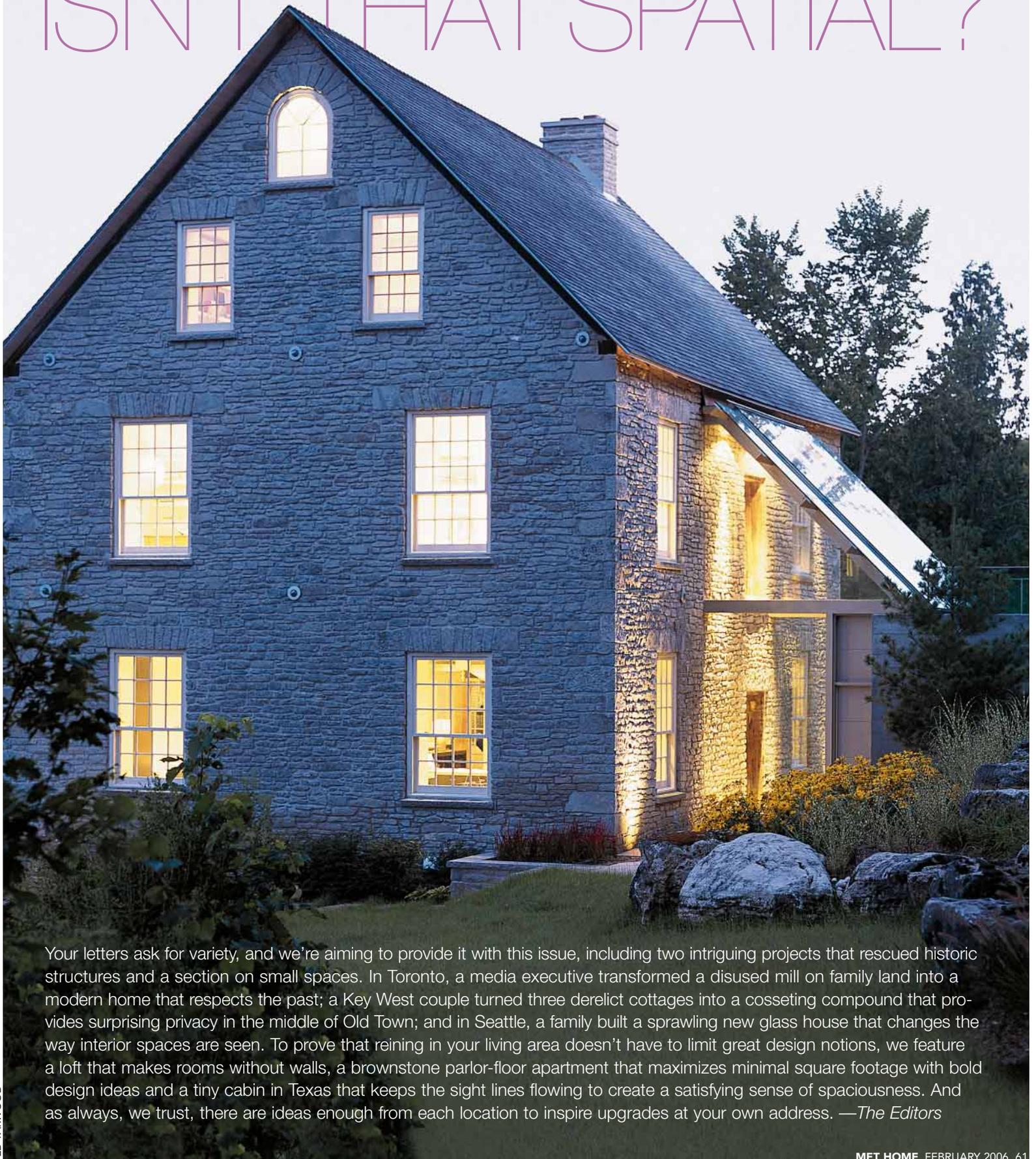
Scheduled to open with a gala celebration during the last week of March 2006, the showhouse will be open for public tours Thursday to Sunday from April 1 to April 30. Proceeds from showhouse admission and an opening-night gala will benefit Project Angel Food, a Los Angeles-based charity whose mission is to nourish the body and spirit of men, women and children affected by HIV/AIDS and other serious illnesses.

An on-site and online auction will also raise money to help Project Angel Food continue its work. For more information about Project Angel Food, the auction or to purchase tickets to tour *Metropolitan Home's* showhouse, please call 323.845.1800, or visit www.projectangelfood.org.

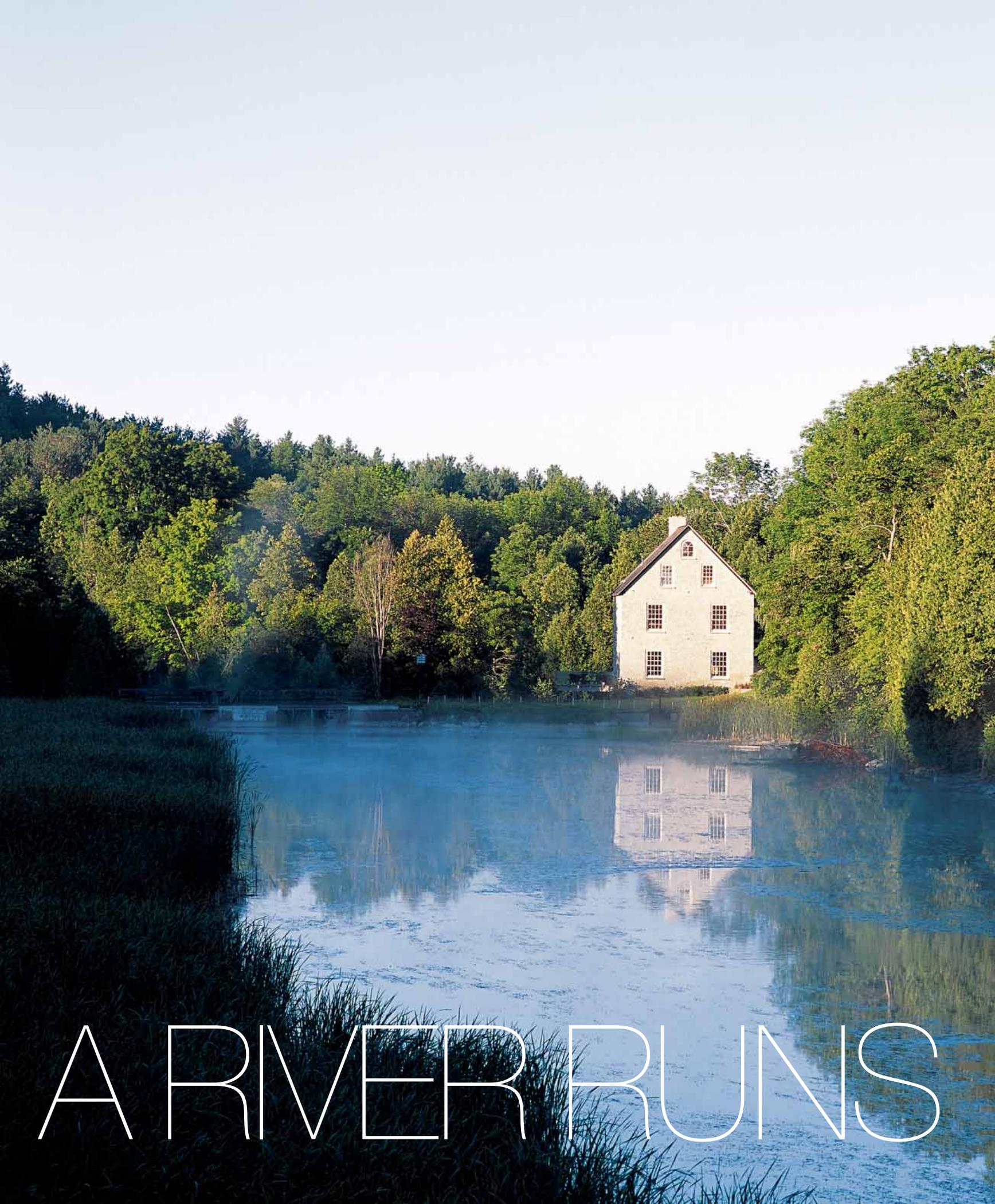
Metropolitan Home



METROPOLITAN HOME FEBRUARY 2006 ISN'T THAT SPATIAL?



Your letters ask for variety, and we're aiming to provide it with this issue, including two intriguing projects that rescued historic structures and a section on small spaces. In Toronto, a media executive transformed a disused mill on family land into a modern home that respects the past; a Key West couple turned three derelict cottages into a cossetting compound that provides surprising privacy in the middle of Old Town; and in Seattle, a family built a sprawling new glass house that changes the way interior spaces are seen. To prove that reining in your living area doesn't have to limit great design notions, we feature a loft that makes rooms without walls, a brownstone parlor-floor apartment that maximizes minimal square footage with bold design ideas and a tiny cabin in Texas that keeps the sight lines flowing to create a satisfying sense of spaciousness. And as always, we trust, there are ideas enough from each location to inspire upgrades at your own address. —*The Editors*



A RIVER RUNS

Water flows under an 1857 grist-mill turned weekend house outside Toronto. New interiors make room for an 11-foot-long coffee table by Toronto designers David Powell and Fenwick Bonnell. Atop smooth concrete floors, a Tibetan wool rug provides a change of texture, not tone. The owner's collection of Nova Scotian pressed glass occupies a circa-1800 corner cabinet.



MET HOME OF THE MONTH
FOR HIS PERSONAL GETAWAY, A
CANADIAN EXECUTIVE RENOVATED A
HISTORIC MILL ON THE RIVERSIDE
PROPERTY HE EXPLORED AS A BOY.

THROUGH IT



The dining table was built by local craftsman Gary Edwards from a design by Powell and Bonnell, who also designed the stainless-steel lamps on the dark-stained ash buffet. Opposite: The low-key kitchen has counters of soft gray local limestone and artworks where upper cabinets might have hung. Says homeowner Phil Lind: "You don't even think of it as a kitchen until it's time to use it, and then suddenly everything is there."



When

Phil Lind, a Canadian telecommunications executive and outdoorsman, decided to build a weekend house, the location was never a question. Since boyhood, Lind had been vacationing on land his grandfather purchased in 1932, on the banks of a river northwest of Toronto. The property included a mill building constructed in 1857 but unused, Lind says, “since Hurricane Hazel took out the dam in 1954.” The building is so iconic that the local government displays it on its letterhead.

Lind, now 62, began exploring ways to turn the mill into a house. His family had kept the exterior in shape, but the interior was filled with industrial belts, pulleys and drive shafts—hardly an inducement to move in.

But Lind is nothing if not determined. In 1998 he suffered a stroke that made it difficult for him to get around. Years of therapy have strengthened him physically: “I can do anything, really, but it takes a little longer,” he says. And the experience sharpened his focus—on his family and on his contemporary art collection, both of which now grace the mill.

At Lind’s behest, architect William Bennett, an expert on Canada’s historic buildings, started investigating ways to update the mill without disturbing its exterior, which is as simple as a Monopoly house. At the same time, David Powell of Powell & Bonnell, who had just designed Lind’s condo in Toronto, began imagining a wide-open interior. To their collective delight, Lind didn’t want a halfhearted renovation. Says Bennett gratefully, “He encouraged us to make the details edgy.”

**PRODUCED BY LINDA O’KEEFFE. PHOTOGRAPHS BY TED YARWOOD.
WRITTEN BY FRED A. BERNSTEIN.**



To turn the main floor of the 4,000-square-foot mill building into a wide-open living/dining space, the designers needed a place for equipment. The solution was to erect a low-slung garage (with laundry room and mechanical spaces) north of the building. Connecting the two structures is a glass-enclosed entry pavilion. Its roof follows the classic 45-degree slope of the existing roof, but a channel between limestone and glass keeps new and old visually separate.

Inside the mill, the layout required eliminating a massive wood column near the front door; that meant girdling an overhead wood beam with half-inch-thick steel plates. The result is not only more support for the upper stories, but more architectural frisson—the meeting of the 19th and 21st centuries, all united by gentle shades of gray.

What the Pros Know For built-in cabinetry, David Powell chose medium-density fiberboard (MDF), one of the most common wood substitutes on the market. MDF is available in many forms and grades at lumberyards and home-improvement centers. Unlike wood, which can warp or shrink, MDF is remarkably stable—except, Powell cautions, if it gets wet, so the boards' porous ends have to be sealed. Local cabinetmakers assembled the MDF kitchen cabinets and the media center that separates the living room from the entry. Then the pieces were spray-lacquered off-site “the same way cars are painted,” William Bennett says. (See design-technology.org/mdf.htm for more on the use of MDF.)

The gridded roof of the new atrium is at street level and echoes the house's 12-over-8 windows (replicas of the originals). Where there had been a second floor loading door, there's now a view down to the entry. Powell (in photo) and William Bennett supported the glass balustrade with steel brackets painted "a warm, taupe gray" to complement the limestone building.



The master bathroom's shower hardware is practically industrial, recalling the old mill equipment that once functioned downstairs. Opposite (clockwise from top left): Built-ins in the master suite give it an air of casual efficiency; the sliding entry door to the master bedroom offers a glimpse of the glass-roofed atrium; a slight "reveal" at the base of every window "detaches" the building's venerable shell from new drywall interiors.





The

second floor, reached by elevator or stairs, contains Lind's master bedroom suite. Wide openings without thresholds permit easy movement from bed to bath to dressing area. New floors of yellow birch (from reclaimed logs found at the bottom of an Ontario river) provide a counterpoint to the house's huge oak beams. (A photo of an upside-down tree by Vancouver's Rodney Graham seems to connect the old and new timbers.) Powell designed the bed and built-in night tables, with tops that pull out from the wall. The sliding tabletops are as easy to manipulate as the classic *Tolomeo* lamps that flank the bed. Fabrics, including the taupy gray linen of the upholstered headboard, are purposely restful.

In the bathroom, Powell used a horizontal line 42 inches off the floor as a unifying detail. On the shower and tub enclosure, the line marks the point below which frosted film was applied to clear glass (giving Lind both privacy and river views).

Powell had an equally sure hand with features that make life easier for Lind, including grab bars that, because they run from floor to ceiling, read as architecture rather than as hardware. Chairs throughout the house were designed by Powell and Bonnell to be just upright enough to make it easy for Lind to get out of them, but not so stiff that visitors would notice. Some of the pieces were already in the Powell & Bonnell Home collection; others (like the steel and leather bench at the foot of the bed) were custom-designed for the Lind mill. But Powell and his partner, Fenwick Bonnell, accessorized with pieces by other designers. "Otherwise, the rooms become predictable," says Powell.



Details

1 In the back of the old mill a deck overlooking the river is supported unobtrusively, and woven vinyl garden furniture from Dedon picks up the colors of the house. A nearly invisible glass balustrade begins about five inches above the surface of the deck, says Powell, so it's easy to sweep the snow off in winter.

2 In the living room, a concrete “drum” table stands beside a leather wing chair from the Powell & Bonnell Home collection.

3 Out front, the large glass sheets forming the atrium are countersunk into the building's stone walls, nearly erasing the connection between old and new.

4 Inside the house, old beams and joists were pressure-washed, then treated with Cabot Bleaching Oil. That “softens the look of the wood without hiding its rustic quality,” says Powell. The architects also inserted an elevator shaft, its concrete walls poured against smooth plywood. By locating the lift mechanism on the third floor, Bennett ensured that no machinery would disturb the building's roofline. From the elevator, they cantilevered a high-tech stairway with steel stringers and treads of reclaimed yellow birch, a symphony of thick and thin.

5 Perhaps the most dramatic transformation occurred in the basement. In this indoor-outdoor space water still rushes past 19th-century turbines. In summer, the room is dramatically cooler than its surroundings, and the sound of water makes it almost otherworldly. Lind uses it for summer gatherings. There, he is reminded that the roots of modern architecture are here, in 19th-century machinery, and that his own roots are also here, on the river. 🌿

See Resources, last pages.





One of two bungalows on the original lot is now a guesthouse; the structure behind it serves as the main house—where furnishings are eclectic and sophisticated. The living room credenza (opposite), a circa-1940 collaboration of Gio Ponti and Franco Albini, conceals a revolving bar. It displays two large bronzes by the modern French artist Ferdinand Parpan (acquired from the Miami estate of Gianni Versace) and a collection of arts and crafts pottery. The painting is by New York City artist Carl Palazzolo.



IN A MODERN

KEY

A PAIR OF ARTFUL HOMEOWNERS TRANSPOSED THREE DISSONANT COTTAGES INTO A HARMONIOUS KEY WEST COMPOUND.





A gas-operated fireplace juxtaposed with a full-length wall of hurricane-resistant French doors testifies to Key West's mercurial weather. A Saporiti Wave sofa and love seat float on travertine floors, as do a pair of neoclassic Russian armchairs from Catherine the Great's Winter Palace. Opposite (from top): The kitchen features Brazilian cherry cabinets and floors; the dining area assembles contemporary chairs, a table attributed to Gino Levi Montalcino and a Paul Frankl console under a kimono-shaped painting by Carl Palazzolo.

What the Pros Know To maximize kitchen function in the smallest amount of space, homeowners Gary Rubinstein and Neil Sweeney chose Brazilian cherry storage by Berloni installed with a difference. In addition to upper and lower cabinets, they specified a wall of drawers to hold utensils and ingredients. They added to the sense of openness by expanding the ceiling line to the roof rafters and cutting a skylight over the work area. "Throughout the renovation," says Rubinstein, "we kept opening up walls and adding skylights and transoms to bring more of the outdoors inside." Sliding glass door fronts and stainless-steel appliances (by Viking) reflect the abundant ambient light without breaking the plane of the cabinetry.



Not

only were the buildings a wreck," says antique dealer Gary Rubinstein of his now tidy Key West, Florida, spread, "but there was a huge mango tree between the original cottage and the newer building out back with its roots veining the entire yard." The property, in fact, had been on the market for a year, an anomaly in the resort's Old Town, where sizable lots are rare and highly prized. "No one saw any potential," Rubinstein continues. "My contractor said, 'Don't bother looking, it's hopeless.' But it was exactly what we'd been looking for." Rubinstein and his partner, Neil Sweeney, who owns a heraldic research shop, bought the lot with a vague picture of its future in their collective creative eye.

In transforming the neighborhood eyesore, the men would not be polishing a diamond in the rough, exactly. If there was a diamond to be had at the end of the process, it would have to be cut from considerably less precious raw material.

First the mango tree had to go, which was not as easy as it sounds. In tradition-rich Key West, indigenous mature trees are protected. You can't just chop them down to dig a pool or add on to your house. So the mango tree was uprooted and moved to the front of the perimeter ("an agonizing process through miles of red tape," says Rubinstein).

To renovate the cottages, the men hired Rob Delaune, a local architect with experience in the preservationist renovation guidelines of the tourist mecca. His projects maintain exterior historicity yet unfold inside like pop-up books of modern effects.

PRODUCED BY LINDA O'KEEFE AND MARGIT BISZTRAY. PHOTOGRAPHS BY COLLEEN DUFFLEY. WRITTEN BY MARGIT BISZTRAY.





1. A pair of J. Robert Scott chairs flank an 18th-century Italian console in the entryway of the main house (the guest cottage is visible through the open front door).

2. A new pool is lined in slate to mimic the fountains in the entryway of the main house (lounges are from Michael Graves's Metro line).

3. The pool house, its French doors thrown open to the foliage, features a vintage Charlotte Perriand table and custom contemporary pine chairs under a split bamboo ceiling.

4. Rubinstein and Sweeney refurbished the guest cottage's vintage porch chairs bought at an antique shop outside New York City.

5. Neil Sweeney sits in an art deco chair by Paul Dupré-Lafon with Gary Rubinstein behind him in the master bedroom. The armoire is Biedermeier, the carpet by architect Robert A.M. Stern.

6. Rubinstein designed the pool's waterfall with art deco lines.

Our initial plan," reports Rubinstein, "was to expand enclosed space from 1,200 to 4,000 square feet for the original two buildings, plus a third one (the pool house) that came with a later purchase of adjacent property." As the work proceeded, there were, of course, changes. "Each time," says Rubinstein, "the Historic Architectural Review Commission had to approve them. We drove them nuts."

The enlarged main house holds a kitchen, the master suite, guest room and 2½ baths, as well as a living/dining room with 25-foot ceilings and a wall of French doors that unfold onto the new pool. The house is at once open and private, and the classic and antique feel right at home alongside works by contemporary artists. The one-room pool house "just steps away" is a restful sanctuary, says Sweeney. "At sunset it absolutely glows." 📍
See Resources, last pages.



Curtains in the master bedroom were sewn from vintage Halston fabric purchased in Rio de Janeiro. A bedspread made of Mitchell Gold upholstery fabric enunciates a color scheme that recalls a saffron Buddhist robe, as does a modern oil by painter Doreen Noar Winston. Every space in each of the three buildings spills from one to the other, from indoors to out.



PEOPLE IN

ARCHITECT
VASSOS DEMETRIOU
CREATED THIS
HOUSE OF VIEWS
JUST A STONE'S
THROW FROM
DOWNTOWN SEATTLE.

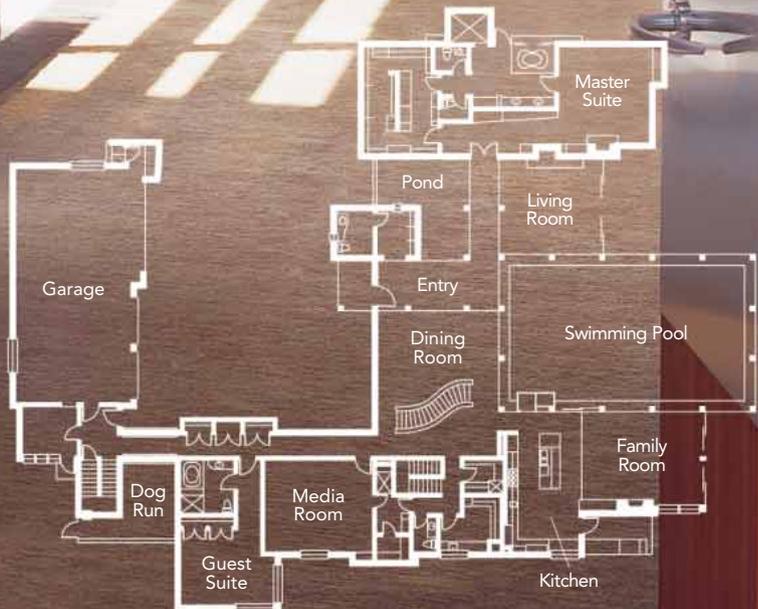
GLASS



The glass-enclosed indoor pool (the favored hangout of the family's children and their friends) looks out, and up, on 1½ acres of stately trees. The pine needles that must be cleared from the roof monthly are a small price to pay for the openness, or for year-round swimming in Seattle. "I love to sit here in my swimsuit and watch the snow," the homeowner says. Opposite: The exterior artfully blends glass with red Raja slate.

HOUSES

The entry hall offers through-the-glass views of several other rooms in the house and of a reflecting pool just outside. Opposite: The living room fireplace is faced in the same stone that Vassos Demetriou used for the exterior cladding. "The house was a stretch for us," says the husband, "but it was kind of exciting to be pushed to the edge of our comfort zone."





For

ten years, the couple who owns this expansive home commuted to Seattle from a distant suburb. When the drive finally grew tiresome, they faced a choice: “You can live on the waterfront,” the husband says, “where you get great views but are right on top of your neighbors, or you can have some privacy but no views.”

Choosing space over shoreline, they purchased a wooded acre and a half in Bellevue, just 12 minutes from downtown Seattle. Half the property is a protected nature conservancy; an 11-acre wooded convent across the street adds to the secluded feeling. This was, the couple thought, the perfect setting for a traditional Mediterranean villa.

But architect Vassos Demetriou, who hails from Cyprus, expanded the owners’ notions about Mediterranean style. “I wanted to create a house that you could discover as you

approach it,” Demetriou says, “and also as you walk through it.” To achieve this, he built many of the home’s interior—and approximately half of the exterior—of glass. As a result, most spaces in the home provide views not only of the surrounding parkland, but of other rooms in the house as well. “This doesn’t look like the Mediterranean house the couple had in mind,” Demetriou agrees, “but the idea is very Mediterranean, with private spaces created around a central, public area.”

At the house’s center is a 1,500-square-foot swimming room, with the pool painted black to make it appear bottomless. Visible from the kitchen as well as the living, dining and family rooms, the pool is the focal point of the home both visually and socially.

**PRODUCED BY LINDA O’KEEFFE AND LINDA HUMPHREY.
PHOTOGRAPHS BY GREY CRAWFORD. WRITTEN BY SUSAN KLEINMAN.**



Open

as it is, the home also includes several self-contained zones. The ground floor's master suite is set apart from the central rooms, and two guest suites—one on each floor—allow friends to enjoy their visits without sacrificing privacy.

In these suites, as in the home's more public areas, Demetriou's associate, interior designer Lisa Behringer, drew her palette from the colors of the slate Demetriou used both inside and outside the house, and chose modern furnishings with clean lines and the simplest fabrics. The owners brought none of their old furniture with them. Everything in their glass house is new, right down to the picture frames and vases.

"This house does everything we wanted," the husband says. "And with the pool, we ended up with water views after all." ●
See Resources, last pages.

What the Pros Know To provide the storage his clients needed, Vassos Demetriou incorporated floor-to-ceiling cabinetry into the design of several rooms. "But rather than create a solid wall and hang pictures on it," he says, "I wanted the cabinets themselves to be the artwork." To accomplish this, he created a Mondrian-inspired composition of three different woods—cherry, anigre and vertical-grain fir—in some cases swapping one for the other to perfect the design as they were being installed. (The kitchen cabinetry is done in the same style.) "Technically, it's very simple," he says, "but it can get a bit fussy if you use too many woods. It's much better to use just a few and make sure they are distinctive enough, one from the other."



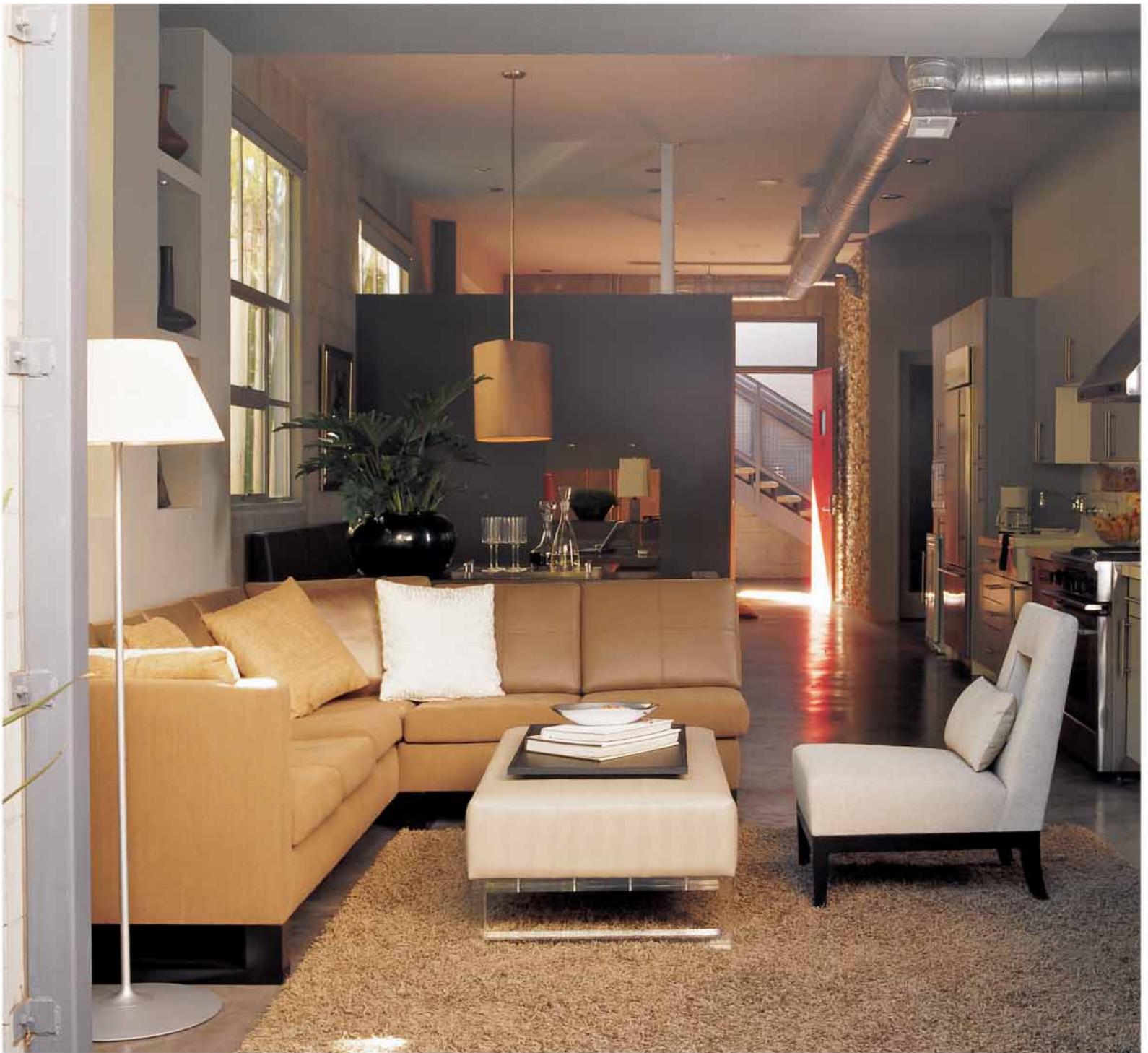
Clockwise from bottom: For the master suite, Demetriou and design associate Lisa Behringer custom-designed the bed, the nightstand and the rug, which warms up the Brazilian cherrywood floors; the master bath looks out onto its own private garden; Frodo, the family Lab, lounges beneath drapes with sheer tops to allow morning light in and bottoms of opaque wool for privacy. Opposite: Cabinetry doors are a composition of three different woods (see "What the Pros Know").



*small
spaces*

Partial walls that "float" on stainless-steel posts define functions in the long, rectangular loft. Cutouts in the drywall partitions open up views from the entry to the home office, through the living/dining room and finally to a private alfresco living area out back. Opposite: Living room furniture includes pieces by Idea Space Design such as the *Maya* sectional, *Shepard* chair and *Dotti* ottoman.

GO WITH



THE IDEA SPACE DESIGN TEAM TRANSFORMED A 1,500-SQUARE-FOOT LOFT IN LOS ANGELES FROM COLD TO COZY.

THE FLOW





The wooden desktop in the home office (at right in photo) extends through an opening in a partition wall into the dining area, which contains a gray-stained oak Greco dining table and a banquette custom-designed to match ISD's Bilbao bench. Only the bathrooms have doors; the master bedroom (opposite) remains open to the living and dining area; ISD's Malo credenza has Lucite legs.

When

marketing executive Christy Hadzick moved back to Los Angeles after living in San Francisco for four years, she bought a loft in a new complex in L.A.'s increasingly trendy Melrose Heights area. She was attracted to the tall ceilings and a giant garage door at the back of the loft that opened the entire facade to a shady outdoor terrace surrounded by bamboo.

"I liked the idea of indoor-outdoor living. I could never have done that in San Francisco," says Hadzick. But cinder block walls, bare concrete floors and exposed ducting felt overly industrial. "It was too rough for me. It looked like you could pull in your car and change the oil," she says.

To find a solution, Hadzick hired Idea Space Design (ISD), an interiors, graphics and furniture design firm headed by Dale Monchamp and Cyprus-born twins Stefano and Christos

Joannides. Hadzick wasn't specific in her requests: She wanted neutral colors—and she needed all new furniture (she brought only her bed with her from San Francisco). "I just said, 'Go do it,'" recalls Hadzick. "Her instructions were minimal, but her trust in us was total," says Christos.

At 1,500 square feet, Hadzick's loft was spacious and open but not huge. "We didn't want to carve up the space, but we wanted to create more intimate, comfortable living areas," says Stefano. He solved the dilemma by designing a series of half-walls that partially divide the home office, guest room, living/dining room and master suite. "They're more like furniture," Stefano suggests.

PRODUCED BY LINDA O'KEEFFE AND LAURA HULL. PHOTOGRAPHS BY EDMUND BARR. WRITTEN BY RAUL BARRENECHE.



Idea

Space Design designed all the furniture except Hadzick's bed and the outdoor dining table and chairs. The furniture's dark wood and muted upholstery echo the neutral palette of polished-concrete floors and cork-clad walls. "I like soothing colors, from muddy to putty," Hadzick says. "I like things to be peaceful."

Quite in sync, the designers chose muted earth-tone hues. In some areas, walls were painted in two colors. Both master and guest bedrooms feature cork to soften and offset the cinder block perimeter walls. ISD's *Yano* daybed in the guest room (left, above) is queen size for the comfort of guests.

Did ISD meet Hadzick's design expectations? "They nailed it," she says. "Every day, I'm happy in my space." 🍷
See Resources, last pages.

What the Pros Know Floating walls, half-walls and screens are all ways to provide privacy and to separate functions in an open-plan interior without making a small space feel even smaller by breaking up its flow and cutting off natural light. Designer Stefano Joannides used both glass and drywall partitions. The dividers are supported by the concrete block perimeter walls on one end and stainless-steel posts on the other. He ran exposed electrical conduits along the concrete block walls but hid them inside the floating partitions, making for a cleaner connection to power outlets. In the bottom of the walls, Joannides hid low-voltage MR-16 halogen spotlights that cast a warm glow on the polished-concrete floors.



The outdoor dining/living room is shaded by bamboo and given a measure of privacy by weather-proof fabric stretched on a stainless-steel frame. Opposite (clockwise from top left): A guest room has an ISD daybed, cork walls and a privacy partition of frosted and clear glass; owner Christy Hadzick with designers Christos (left) and Stefano Joannides (right) and Dale Monchamp; the master bedroom, which overlooks the outdoor court, plays soft fabrics against the cinder block construction.



To make the most of the space, designer Alan Tanksley synchronized the simple lines of the furniture with the linear geometries of the room, creating a unified, architectural look unencumbered by any fussiness whatsoever. Since light expands the sense of space, windows are treated minimally, with accent pieces of metal and glass giving off glints of reflected sunshine.



DESIGNER
ALAN TANKSLEY
UPDATED THE
CLOSE
QUARTERS OF A
BROWNSTONE
APARTMENT
NEAR CENTRAL
PARK FOR
AN ART-LOVING
BACHELOR.

THINK BIG

What the Pros Know Alan Tanksley's Four Golden Rules for Furnishing Small Spaces: 1. Instead of creating static furniture arrangements, combine transportable pieces with a few stationary ones to anchor the space for a room that easily adapts to varied needs. 2. Keep furniture low to set up unobstructed sight lines, imparting the illusion of more space. 3. Furniture with legs allows light to flow through a room. But too many legs in cramped quarters will look cluttered, so balance them with heavier upholstered pieces. 4. If your architecture is detail-heavy, keep wall colors subdued, furniture forms simple and patterns minimal. If you're in a bland white box, add architectural interest with furniture that has unexpected form or structure.

The

owner of this 1,100-square-foot, two-bedroom in New York City wanted “to respect the apartment’s heritage as the parlor floor of a 19th-century brownstone,” he says, “but reinterpret it as a home for modern art. Henry James meets Ed Ruscha.”

So the man—single and a self-described “frustrated artist who ended up on Wall Street”—hired Alan Tanksley to modernize a space that came heavily detailed with acanthus moldings, reliefs and oak paneling. The designer and client settled on a masculine, clubby aesthetic—with the cobwebs blown off. “We picked furnishings with age and patina,” explains Tanksley, “but without that dusty, smoke-filled English air.” By lightening the palette, limiting pattern and relying on woven fabrics instead of the expected leather, Tanksley created a tailored, upscale living room that doubles as a dining room when side chairs are pulled up to its center table.

The mood was largely inspired by “Endeavor I, II, III,” Cynthia Knott’s triptych (above the sofa). It blended a mellow, varnished sheen (echoed by the rich woods of the room) with grounded, autumnal colors (repeated in fabrics, wall and floor coverings, and highlighted by almost imperceptible touches of blue).

More challenging was the bedroom, once the parlor itself, which was encircled by friezes of putti and garlands. “We modernized it by painting the woodwork and moldings bright gallery white and adding the organic texture of grass cloth to the walls,” says Tanksley. Mirrored closets in the connecting hallway, which also accesses a small remodeled kitchen and bath, help contain clutter. Now there’s a place for everything—and it looks great. 📍
See Resources, last pages.

**PRODUCED BY LINDA O’KEEFFE. PHOTOGRAPHS BY CATHERINE TIGHE.
WRITTEN BY JORGE S. ARANGO.**



The bedroom blends industrial chic (a mirror made from a jet turbine and a 1950s Italian steel chair), classical details ("wedding cake plasterwork," says designer Tanksley) and sensually textural grass cloth. Two 19th-century Chinese armoires hide clutter. The room's paucity of light (it faces north) dictated the liberal use of white. Pale blue-grays connect it visually to accents in the main room.



*small
spaces*

LIGHTEN

To increase the size of their living room, Paul and Belinda Field removed the attic of their 1938 Dallas cottage and vaulted the ceiling. They added a large window and echoed its geometry with the unique sliding plaster doors over the updated fireplace (the TV is behind them). Opposite: The Fields sheathed the formerly clapboarded house in sheets of corrugated metal. "There's something very poetic about the rusting steel disappearing into the foliage around it," Paul says.



UP

ARCHITECT PAUL FIELD HARNESSSED THE POWER OF THE SUN TO EXPAND A DIMINUTIVE 1930s HOME WITHOUT ADDING A SINGLE SQUARE FOOT TO THE SPACE.





Where a wall once divided the living and dining areas, the couple fashioned a weight-bearing pine screen with air between the slats. Opposite: The Fields (near right) were the sole source of manual labor for the renovation, including converting a closed-off attic bedroom into an airy office (far right); they gutted and updated the kitchen (bottom) with “as many Ikea cabinets as we could fit in the back of an SUV,” Paul says.

Paul

and Belinda Field knew that what they were looking for in a first home would be a rare find in urban Dallas. “What we wanted most was just to have some nature around us,” says Paul, who grew up on a farm in Canada. Their second priority was a short commute to their downtown jobs—Paul as a project manager for the avant-garde firm Cunningham Architects and Belinda as the director of business development for a software company. “And it had to fit our very modest, buying-our-first-home price range,” he adds.

When a friend mentioned he was selling his home, the couple was immediately interested. Though the house was small, the lot was ample and featured abundant native trees and plants. Belinda, a consummate gardener who grew up in Durban, South Africa, says she fell instantly in love with the heavily wooded

site. Yet the house presented challenges—in size (it’s a mere 1,183 square feet) and style: Built in 1938, it featured a typical cottage floor plan with a series of small, closed-off rooms. For a young, modernist architect, the space posed a design dilemma: “How do you turn an older home into a place that would reflect your aesthetic and your lifestyle?” Paul says.

Answering that question involved making a realistic assessment of how they would use each space. “You can pare things down right away if you’re honest about how you live,” Paul says. “The dining room was huge and the kitchen was tiny, but we hardly ever have formal dinners, so it made sense to combine the two into one more open, functional area.”

PRODUCED AND WRITTEN BY DIANE CARROLL. PHOTOGRAPHS BY COLLEEN DUFFLEY.

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What the Pros Know The more light that flows through a space the bigger it feels, so the Fields' renovation focused on adding light. As they took out walls, they added and enlarged windows. Even the new dividing partitions let light shine through—and hanging the legless bathroom vanity and dining room buffet on the wall suggests that they take up no floor space at all. Paul applied the same principle to the loft office staircase. Instead of standard risers and treads, he eliminated the risers altogether and cantilevered the treads from a support wall that conceals a 12-inch-deep solid wood beam running along the line of the stair treads. He bolted welded steel plates onto the wood beam at each tread location, then covered the steel in wood.





Paul

became the home's editor, eliminating wasted spaces—an awkwardly placed closet here, a bulky staircase there—and replacing them with more streamlined versions. A fireplace that ate up too much of the living room was replaced by a flush panel of cement board. The newly usable space above the firebox now holds the TV and stereo behind sliding plaster doors. Throughout the house, doors were changed from hinged to pocket or sliding, increasing the flexibility of furniture placement.

In Paul's "biggest design move," the couple removed the attic above the living room and the inner wall of an adjacent upstairs bedroom, forming a cathedral ceiling over a two-story space that now functions as the living area on the main level with a loftlike office a few steps up. "I knew that by opening those front rooms, the house would feel so much bigger," he says.

A renovation surprise became Paul's solution to retaining the cottage's character despite his modernization. "When we took down the first wall, we found shiplap pine underneath," he says. "All the walls and ceilings had been covered over." The Fields left the planks on the ceilings in the back part of the house—bedroom, bath and kitchen—and used what they removed to clad the new living area's vaulted expanse.

The cottage will soon undergo yet another conversion—becoming a family home with the arrival this spring of the couple's first child. As Paul transforms a formerly attached garage turned den into an additional bedroom, he feels certain that their small space will continue to live large. "We'll fit here just fine," he says. 🍷

See Resources, last pages.

Paul "borrowed a view" wherever possible, including replacing the bathroom's back wall with a solid expanse of glass overlooking the garden and adding sliding glass doors in the bedroom (opposite top) as well as a custom window above the headboard to gain a sculptural glimpse of a neighbor's tree. The cantilevered bathroom vanity (this page) and dining room buffet (opposite, below) appear to float in the space.







A long view of Montrose as seen from the driveway: A light dusting of snow blankets a swath of hellebores while the fiercely pointed leaves of *Yucca flaccida* provide added drama.

WINTER WHITE

AT THIS GLORIOUS GARDEN IN NORTH CAROLINA, WINTER REVEALS A DRAMATIC LANDSCAPE, RICH WITH ARRESTING SHAPES AND SUBTLE COLORS AND TEXTURES.



An 1840s timber barn provides a backdrop for the feathery yellow needles of a false cypress (*Chamaecyparis*).



The nodding cup-shaped flowers of *Helleborus x sternii*



Fallen leaves captured by spike moss (*Selaginella*)



Yellow-twigged dogwood



Arum and euphorbia with yucca in the foreground

Berry-covered heavenly bamboo

For

more than 25 years, Nancy Goodwin has been creating Montrose, a now legendary garden in Hillsborough, North Carolina, which extends to 20 acres and is still evolving. Her keen eye for plants is matched by an enormous tolerance for hard work. Winter is her favorite time of year, not just because it comes as a welcome respite from the grueling heat of summer. “I think what I like most about winter,” she says, “is seeing the buds. It’s all about the promise of what’s to come.”

Hellebores, a cold-season bloomer with segmented evergreen leaves, are one of Goodwin’s particular passions and a mainstay of her garden. Over the years, she has grown many rare species, but to those just starting out she suggests limiting one’s choice to Christmas rose (*Helleborus niger*) or green hellebore (*Helleborus viridis*) and planting them in wide drifts. Winter-flowering bulbs are another essential component of Goodwin’s garden, and the woodland area of Montrose where they grow is what she describes as “the soul of my winter garden.” Here, sweeping clumps of snowdrops, which appear from October through March and “smell like spring rain,” are accompanied by aconites, tiny members of the buttercup family, and crocuses followed by thousands of daffodils. Then come trillium, blood-root, little wood hyacinths, some brought from her mother’s garden many years ago, and winter cyclamen, rare species that Goodwin grows from seed. These naturalized plantings look random but in fact have all been carefully planned to ensure a succession of continuous bloom.

PHOTOGRAPHS BY JOHN HALL. WRITTEN BY JANE GARMEY.

The

drama of a garden in winter lies in the subtle gradation of color, the special quality of the light and shadows and the unusual patterns made by the twisted branches of the bare trees. The framework, provided by such vertical elements as hedges, walls and trees, is all the more visible. At Montrose, the backbone of the garden is a wonderful selection of evergreens. There are junipers, spruces, firs and hollies, but Goodwin warns against having “too many” lest one lose the essential contrast between the needles and feathery leaves of the conifers and the bare trunks of the deciduous trees. She suggests that the texture and look of the exposed bark is as important as a tree’s leaves and shape, and she’s particularly fond of red-barked maples and river birches. Dogwoods are another much-loved standby at Montrose. Goodwin recommends planting them in groups and underplanting them with bulbs or hellebores. But different varieties of dogwood should be kept separate, she says, for there’s more drama to be had in a swath of a single color.

With temperatures usually in the 50s and rarely dropping below 20 degrees, it’s not hard to understand why Goodwin loves her North Carolina winter so much. Always practical, she points out that winter is also the time for clearing the land. “I love cleaning the woods,” she says, “and digging out all the little weed trees. I’m out every day, pruning, cutting and sowing seeds. The light is good and there are no bugs.” The weather is often harsher elsewhere in the United States, but, as Goodwin points out, winter gardens everywhere offer a similar irresistible mix of textures and shapes. 🌱

See Resources, last pages.



Eastern arborvitae, Nordmann fir and American holly line the driveway.



Tansy (*Tanacetum*) with tufts of bronze sedge (*Carex comans*)



Hybrid hellebores intermingled with iris



Red-stemmed dogwood underplanted with yucca



Red-stemmed dogwood against the snow



Christmas rose (*Helleborus niger*)

february2006

resources

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 trouble with a phone number or website, contact fboard@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 171 of the October 2005 issue, the resourced phone number for F.J. Hakimian was incorrect. The correct phone number is 212/371-6900.

On page 49 of the November 2005 issue, the store Fitzsu was not credited as a resource for the Mikaela Dörfel *Tapa* plates. The plates can be ordered from 323/655-1908, fitzsu.com.

At the time we went to press with the November 2005 issue, the teaspoons on page 49 of our Holiday Gift Guide were scheduled to be available for the holidays. Since then, production problems have delayed the spoons' availability indefinitely. A resource for the candles on the cover of the December 2005/January 2006 issue was omitted. They are available at Crafted Candles, 800/635-0274, craftedcandles.com. On page 38 of the December 2005/January 2006 issue, the phone number listed for Design House Stockholm is no longer current. Contact them at 262/884-0226.

COVER

Chair: Barbara Barry at Henredon, henredon.com; **Small chair:** Hickory Chair, hickorychair.com; **Table:** Mitchell Gold + Bob Williams at ABC Carpet & Home, abchome.com; **Fabric:** Donghia, 212/925-2777, donghia.com; **Pendant lamp:** Jeremy Pyles at Niche Modern, 212/777-2101, nichemodern.com; **Floor tile:** Amtico, 800/268-4260.

MARRIAGE OF STYLES

Page 40 Chair: Barbara Barry at Henredon, henredon.com; **Small chair:** Hickory Chair, hickorychair.com; **Table:** Mitchell Gold + Bob Williams at ABC Carpet & Home, abchome.com; **Fabric:** Donghia, 212/925-2777, donghia.com; **Pendant lamp:** Jeremy Pyles at Niche Modern, 212/777-2101, nichemodern.com; **Floor tile:** Amtico, 800/268-4260; **Page 42 Chair:** Jiun Ho at Dennis Miller & Assoc., 212/684-0070; **Tansu chest:** China Antique Furniture, 212/691-1683, chinesefurniturecollection.com; **Wallpaper:** Carolyn Ray at Hinson & Co., 212/688-5538; **Lamp:** Custom by And Bob's Your Uncle, 212/627-7702, andbobsyouruncle.com; **Rug:** Lizz Greer, lizzgreer.com; **Page 44 Vanity:** Phillippe Starck for Duravit, duravit.us; **Faucet:** Hansgrohe at AF Supply, 800/366-2284, afsupply.com; **Mirror:** Anthropologie, anthropologie.com; **Tile:** Artistic Tile, 212/727-9331, artistictile.com; **Bowl:** Alessi, 212/431-1310, alessi.com.

MAXIMIZING MINI-SPACES

Page 48 Table: Ikea, 800/434-4532, ikea.com; **Chair:** Pierre Frey, 212/213-3099, pierrefrey.com; **Folding shelves:** Bertrand Pincemin, 33+060/731-5993, bertrand.pincemin.free.fr; **Shelving unit:** Viable London, viablelondon.com.

HIGH-GLOW SILVER

Page 50 (Photo, upper left) Mouse: Neiman Marcus, neimanmarcus.com; **(Photo, upper right) Wallpaper:** Flavor Paper, 504/944-0447, flavorleague.com; **Chair:** McGuire, 800/662-4847, mcguirefurniture.com; **Page 52 (Photo, upper right) Stool:** Art Home Art, 866/837-9264, arthomeart.com; **Tray:** Michael Aram, michaelaram.com; **Lamp:** West Elm, westelm.com; **Fabric:** JAB, Stroheim and Romann, 212/486-1500, stroheim.com; **Paint:** Benjamin Moore, benjaminmoore.com; Ralph Lauren, rlhome.polo.com/rlhome/products/paint; Behr, behr.com.

A GREEN PIECE OF MIND

Page 56 Chris Benedict, R.A., 323 East Ninth Street, New York, NY 10003, 212/477-6016, chrisbenedict.com.

A RIVER RUNS THROUGH IT

Architecture: William Bennett, 519/740-2100; **Design:** Powell & Bonnell Design, 236 Davenport Road, Toronto, Ontario M5R1J6, 416/964-6210, powellandbonnell.com; **Landscape architecture:** Mark Hartley Landscape Architects, 416/920-6017, markhartley.ca; **General contractor:** Orangeville Carpentry, 519/941-8043; **Page 63 (photo, right) Table, sofa:** Custom by Powell & Bonnell, powellandbonnell.com; **Sofa fabric:** Beacon Hill, beaconhilldesign.com; **Bowl:** Hollace Cluny, 416/968-7894; **Drum table:** South Hill Home, 416/924-7224, southhillhome.com; **Photo: Rebar** by Frank Teil; **Rug:** Custom from Dominion Rug, 416/485-9488; **Fireplace screen:** Custom by Ridgely Studio Works, ridgelystudioworks.com; **Light fixtures:** Martini Light, martinilight.com; **Windows, doors:** Tradewood Windows and Doors, 905/641-4949, tradewoodindustries.com; **Page 64 Table:** Powell & Bonnell Home; **Chairs:** Marjorie Larmon Antiques, 519/424-9997; **Bowl:** Hollace Cluny, 416/968-7894; **Sideboard:** Custom by Powell & Bonnell; **Lamps:** Powell & Bonnell Home; **Art:** Edward Burtynsky, edwardburtynsky.com; **Faucet:** Nortesco, nortesco.com; **Page 65 (photo, upper right) Cabinetry:** Custom by Bez Industries Inc., 519/579-3880; **Hardware:** Richelieu Hardware, 908/672-1500, richelieu.com; **Page 66 Faucets, fixtures:** Dornbracht, dornbracht.com; **Tub:** Americh, americh.com; **Floor:** Nostalgic Wood, nostalgicwood.com; **Page 67 (photo, upper left) Bed, night table:** Custom by Powell & Bonnell; **Lamp:** Artemide, artemide.com; **Sconces:** Eureka, eureka-lighting.com; **(Photo, upper right) Bench:** Custom by Powell & Bonnell; **Bench leather:** Canadian Contract Leather

Industry, contractleathers.com; **Bedding:** Featherdown, 416/922-3379; **Art:** Rodney Graham; **(Photo, bottom right) Chair:** Custom by Powell & Bonnell; **Chair fabric:** Tessuti Uno, 416/922-0126; **Lamp:** Industrial Storm, industrialstorm.com; **Table:** HBF, hbf.com; **Art:** William Kentridge; **Page 68 (photo, upper right) Patio furniture:** Dedon, dedon.de; **Page 69 (photo, upper left) Lamp:** Klaus by Nienkamper, klausn.com.

IN A MODERN KEY

Architecture: Robert L. Delaune PA, 619 Eaton Street, Key West, FL 33040, 305/293-0364; **Page 73 Painting:** Carl Palazzolo at Lennon-Weinberg Gallery, 212/941-0012, lennonweinberg.com; **Credenza:** Ponti and Albin at Guy Regal Ltd. Antiques, 212/888-2134, guyregalltd.com; **Pottery:** Harborview Center for Antiques, harborviewantiques.com; **Floor:** Marble from Keys Granite, keysgranite.com; **Page 74 Love seat, sofa fabric:** Baranzelli Silk Surplus, 212/753-6511; **Art:** Cora Cohen through Holly Solomon Gallery, 212/941-5777; **Chairs, bench:** Guy Regal Ltd., 212/888-2134, guyregalltd.com; **Chair fabric:** Donghia, donghia.com; **Bench fabric:** J. Robert Scott, jrobertscott.com; **Coffee table:** Space Modern, 954/564-6100; **Vase:** Gingerbread Square Gallery, 305/296-8900, gingerbreadgallery.com; **Page 75 (photo, upper right) Appliances:** Viking, vikingrange.com; **Rug:** Dweller's Haven, 303/744-9999, dwellers-haven.net; **(Photo, bottom right) Art:** Carl Palazzolo from Lennon-Weinberg Gallery, 212/941-0012, lennonweinberg.com; **Console:** Paul Frankl through Downtown, 310/652-7461; **Chairs:** Windows of the World, Inc., 954/921-8336, windowsoftheworld.com; **Candelabras:** Harborview Center for Antiques, harborviewantiques.com; **Page 76 (photo, upper left) Chairs:** J. Robert Scott, jrobertscott.com; **Console:** Guy Regal Ltd., guyregalltd.com; **Chandelier:** Savino through Christopher Betterworth Antiques, 44+207/823-4554; **Wall fountains:** Windows of the World, windowsoftheworld.com; **(photo, top center) Lounges:** Ethan Allen, ethanallen.com; **Lounge fabric:** Mitchell Gold +

Bob Williams, mitchellgold.com; **(photo, upper right) Table:** Charlotte Perriand through Guy Regal Ltd., guyregalltd.com; **Chairs:** Bev Horlick through Kent Gallery, kentgalleryart.com; **Ceiling:** Safari Thatch & Bamboo Inc., 954/564-0059, safarit hatch.com; **(photo, bottom center) Art:** Doreen Noar Winston through Piermont Fine Arts Gallery, 845/398-1907, piermontfineartsgallery.com; **Chair:** Paul Dupré-Lafon through Harborview Center for Antiques, harborviewantiques.com; **Carpet:** Robert A.M. Stern through Steller Carpet One, 305/294-3567; **Page 77 Bed, bedding:** Mitchell Gold + Bob Williams, mitchellgold.com; **Lamp:** Rembrandt through Belvoir, 786/897-4500; **Table:** Horchow Collection, horchow.com.

PEOPLE IN GLASS HOUSES

Architecture and design: Demetriou Architects, 5555 Lakeview Drive #200, Kirkland, WA 98033, 425/827-1700, demetriouarchitects.com; **Contractor:** Bender Chaffey Corporation, 205 Lake Street South #203, Kirkland, WA 98033, 425/827-5511; **Landscape architect:** Darwin Webb Landscape, 3407 241st Place SE, Issaquah, WA 98029, 425/391-6946, darwinwebb.com; **Page 79 Chaise:** Pure Chaise by Henry Hall through Terris Draheim, terrisdraheim.com; **Metal table:** McGuire through Stephen Earl Showroom, 206/767-7220, mcguirefurniture.com; **Chairs, table:** Fusion by Brown Jordan, brownjordan.com; **Page 81 Coffee table:** Toja by Christian Liaigre for Holly Hunt, 212/891-2500, hollyhunt.com; **Chair:** Cyclydes by Christian Liaigre for Holly Hunt, 212/891-2500, hollyhunt.com; **Chair fabric:** Siwan by Zimmer + Rohde, zimmer-rohde.com; **Sofa:** Moore Sectional by Minotti, 800/359-0770, minotti.it; **Sofa fabric:** Cosy by Zimmer + Rohde, zimmer-rohde.com; **Quartz:** Museum Associates, 206/932-6119; **Art:** *Distillation* by Betsy Eby at Winston Wachter Gallery, 206/652-5855; **Side table:** Koch Smith, koch-smith.com; **Page 82 Ottoman:** Prescott by Gerard, 785/434-2777; **Ottoman fabric:** Satin by GLANT, 800/884-5268, glant.com; **Art:** Thicket by Betsy Eby at Winston Wachter Gallery, 206/652-5855; **Page 83**

(Photo, upper left) Tub: Hydro Systems, hydrosystem.com; **Tub filler:** Dornbracht, dornbracht.com; **(Photo, upper right) Chairs:** Dakota Jackson, dakotajackson.com; **Chair fabric:** Andro by Zimmer + Rohde, zimmer-rohde.com; **Table:** *Timken* by Gerard, 785/434-2777; **Draperies:** Gossamer and lamb's wool by HBF Textiles, 828/328-2064, hbftextiles.com; **(Photo, bottom) Headboard fabric:** Cosy by Zimmer + Rohde, zimmer-rohde.com; **Bed, tables, bedding:** Custom by Demetriou Architects, demetriouarchitects.com.

GO WITH THE FLOW

Architecture and design: Idea Space Design, 351 S. Robertson Blvd., Beverly Hills, CA 90211, 310/360-7140, ideaspacedesign.com; **Page 85 Sofa:** *Maya* by Idea Space Design (ISD); **Chair:** *Shepard* by ISD; **Ottoman:** *Dotti* by ISD; **Lamp:** *Romeo* by FLOS, flos.com; **Page 86 Credenza:** *Malo* with Lucite legs by ISD; **Page 87 Table:** *Bilbao* by ISD; **Banquette:** ISD; **Bench:** *Bilbao* by ISD; **Light:** *Shark* pendant by ISD; **Page 88 (photo, upper left) Daybed:** *Yano* by ISD; **Light:** *Round* pendant by ISD; **Ottoman:** *Oslo* by ISD; **Rug:** *Shag Rug* from ISD; **(Photo, lower left) Nightstand:** *Moda* by ISD; **Page 89 Table, chairs:** Teak, California Living, 323/930-2601.

THINK BIG

Design: Alan Tanksley Inc., 114 E. 32nd Street, Suite 1406, New York, NY 10016, 212/481-8454, alantanksley.com; **Pages 90, 91 Wall upholstery:** Linen by Pollack, 212/627-7766, pollackassociates.com; **Carpet:** Custom by Martin Patrick Evans Carpets, 713/522-5500; **Console, silver lamp:** 145 Antiques, 212/807-1149, 145antiques.com; **Chandelier:** 1920s Salviati, Fred Silberman Antiques, 212/924-6330, fredsilberman.com; **Center table:** 1940s Guglielmo Ulrich, Fred Silberman Antiques, fredsilberman.com; **Bowl:** Peter Lane, Aspara, 631/329-3553; **Armchairs:** 145 Antiques, 145antiques.com; **Armchair fabric:** Donghia, 212/925-2777, donghia.com; **Sconces:** Roman Thomas, romanthomas.com; **Cocktail table:** Astrolabe, John Rosselli & Associates, 212/593-2060; **Ottoman:** Custom by Luther

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more [resources]

Quintana, 212/229-1533; **Ottoman upholstery:** J. Robert Scott, 212/755-4910, jrobertscott.com; **Sofa:** Custom by Luther Quintana; **Sofa fabric:** Light Beige Frieze by Rogers & Goffigon, 212/888-3242; **Blue pillow:** Jim Thompson, 800/262-0336; **Pattern pillow:** Galbraith & Paul, 215/508-0800, galbraithandpaul.com; **Lamps:** Custom from Troy, 212/941-4777, troysoho.com; **Lamp shades:** Abat Jour, 212/753-5455; **Side table:** 145 Antiques, 145antiques.com; **Coffee table base:** Robert Altman Antiques, 212/832-3490; **Coffee table top:** Stone Source, 212/979-6400, stone source.com; **Oak chair:** Rene Gabriel from Frank Rogin, 212/431-6545, rogin.com; **Paintings:** Cynthia Knott from DC Moore Gallery, 212/247-2111; **(Photo, lower right) Daybed:** Custom by Luther Quintana, 212/229-1533; **Daybed fabric:** Rogers & Goffigon, 212/888-3242; **Lamp:** Robert Altman Antiques, 212/832-3490; **Shade:** Oriental Lamp Shade Company, 212/832-8190; **Chair:** 145 Antiques, 145antiques.com; **Chair upholstery:** Holly Hunt, 312/661-1990, hollyhunt.com; **Table:** Fred Silberman Antiques, fredsilberman.com; **Mirror:** Ann Morris Antiques, 212/755-3309; **Photograph:** Holly Wright from Zabriskie Gallery, 212/752-1223; **Pages 92, 93 Side tables:** Pascal Boyer Gallery, 212/242-5594, pascalboyergallery.com; **Chandelier:** 145 Antiques, 145antiques.com; **Wall material:** Zoffany, 800/395-8760, zoffany.co.uk; **Mirror:** Suzanne Golden Antiques, 212/421-3733; **Headboard:** Custom by Luther Quintana; **Headboard upholstery:** Edelman Leather, edelmanleather.com; **Bedding:** Muse, musegroup.com; **Pillow:** Angela Brown, Holly Hunt, hollyhunt.com; **Armchair:** Custom by Luther Quintana; **Armchair fabric:** Rogers & Goffigon, 212/888-3242; **Pillow:** Brunshwig et Fils, brunshwig.com; **Floor lamp:** Stephen McKay, 212/255-2110; **Armoire, steel chair:** R.E. Steele Antiques, 631/324-7812.

LIGHTEN UP

Architecture: Paul Field, Cunningham Architects, 918 Dragon St., Dallas, TX 75207, 214/915-0900; **Landscape consultant:** David Hocker, Hocker Design Group, 918 Dragon St., Dallas, TX 75207, hockerdesign.com; **Pages 94, 95 Sofa:** Rooms to Go, roomstogo.com; **Pillows, throw:** Avec Textiles, Smink, Inc., 214/350-0542, sminkinc.com; **Armchair:** Mario Bellini

for Cassina from Scott + Crooner, Inc., 214/748-9838, scottcooner.com; **Side table:** The Manhattan Art & Antique Center, 212/838-3650, hemingwaygallery.com; **Fireplace wall:** Minerit Cement, Cement Board Fabricators, Inc., cbf11.com; **Lamp, coffee table, art:** Custom by Paul Field; **(Photo, right) Siding:** Corrugated Metals, Inc., 800/621-5617, corrugated-metals.com; **Windows, sliding doors:** Pella, pella.com; **Page 96 Table, stool:** Custom by Paul Field; **Light:** Artemide, artemide.com; **Chairs:** Cab, Scott + Cooner, scottconner.com; **Page 97 (Photo, upper right) Stairs:** Custom by Paul Field; **Desk, shelves:** Custom by Paul Field; **Desk lamp:** Tolomeo by Artemide, artemide.com; **Table lamp:** Logico by Artemide, artemide.com; **(Photo, bottom left) Cabinets, island:** Ikea, ikea.com; **Countertops:** Custom by James Richardson Metal Fabrication, 214/398-4272; **Backsplash:** Xavier Zamarripa Surfaces of Distinction, 214/979-0111; **Stools:** Stefano Giovannoni, eBay, ebay.com; **Refrigerator:** Jenn-Air, jennair.com; **Oven, microwave, cooktop:** Viking, viking.com; **Page 98 (Photo, upper left) Bed, headboard, table:** Custom by Paul Field; **Lamp:** Artemide, artemide.com; **Bedding:** Target, target.com; **Throw:** Avec Textiles of Italy, Smink, Inc., sminkinc.com; **(Photo, bottom left) Buffet:** Custom by Paul Field; **Upper cabinets:** Ikea, ikea.com; **Page 99 Mirrors:** Medicine cabinets by Broan, Inc., broan.com; **Sconces:** Lowes, lowes.com; **Sinks, faucets:** Kohler, kohler.com; **Tile:** DalTile, from Wadleigh Tile, Inc., 817/589-9885, daltile.com; **Shower hardware:** Starck for Hansgrohe, expo.com; **Cabinet:** Custom by Paul Field.

WINTER WHITE

Page 100 Garden: Montrose Garden, 320 St. Mary's Road, Hillsboro, NC 27278, 919/732-7787. ☎

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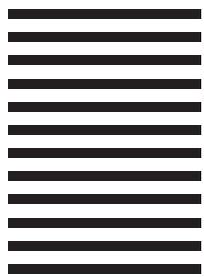


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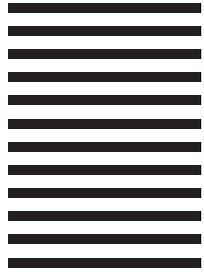


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27. Elite Design Furnishings. Elite Design Furnishings is a contemporary furniture manufacturer offering bedroom collections, occasional tables, sofas, dining tables, and chairs. Flawlessly finished in beautiful veneers and finishes. Please call 905-417-0719 or visit www.elitedesignfurn.com. **FREE.**

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30. Hans J. Wegner. Carl Hansen & Son is a leading manufacturer of Danish modern classic furniture. The association between Hans J. Wegner and Carl Hansen & Son Mobelfabrik A/S dates back to 1949. The iconic "Wishbone" chair and Wegner Collection is sought after by collectors worldwide with its inspired and timeless aesthetics. For more information, visit our website at www.carlhansen.com or at info@carlhansen.com. **FREE.**

31. Hästens Beds. The Swedish Royal family would not sleep in anything else. Hästens Beds made of 100% natural fillings; horsehair, cotton and wool, crafted completely by hand and includes 25 years warranty. **FREE.**

32-33. New York Design Center. The New York Design Center's 100 showrooms provide an international venue for the finest furniture, fabric, accessories and related products. Literature available. Please specify: Inside New York State Circle RSN #32 (FREE). Or outside New York State Circle RSN #33 (\$10.00).

34. Profiles. From one of France's foremost designers, the COLLECTION PHILIP HUREL follows the tradition of the Grand Ebénistes but simplified and proportioned for today. Available exclusively in the USA and at PROFILES and other fine showrooms. **FREE.**

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36. Sanus Systems. Sanus Systems designs and builds fine A/V furniture. Every Sanus product is engineered to enhance your A/V system and your décor. **FREE.**

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38. Alno USA. By combining a wide selection of styles, functions and features, ALNO has integrated fashion, function and technology to create unique kitchen environments that are designed to reflect the lifestyle and personality of the homeowner. **FREE.**

39. Bontempi Cucine. Bontempi Cucine is pleased to present Omnia by Studio Kairos - an innovative system of high-tech aluminum doorframes available in two finishes, aluminum and titanium which may be combined with newly introduced door panel materials using hide and linoleum along with laminates, lacquers and chrome to produce the stunning contemporary styling for which Bontempi is known in the kitchen furniture market place. **FREE.**

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41. Downsview Kitchens®. Design innovation and commitment to quality make Downsview the premier choice in kitchen cabinetry. Send for our 96-page color brochure or pick up a copy at your nearest Downsview designer showroom. For more information, (905)677-9354. \$20.00.

42. FiveStar. FiveStar ranges, available in 60", 48", 36", 30" and 24", come standard with more of the features you want most in a professional home range. **FREE.**

43. Kohler. Kohler Bath & Kitchen Ideas - A complete set of full-color product catalogs covering baths and whirlpools, showers, lavatories, toilets and bidets, kitchen and entertainment sinks, faucets and accessories. \$15.00.

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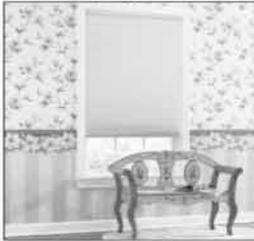
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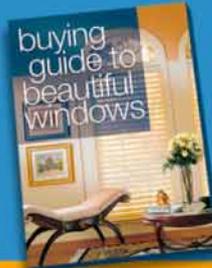
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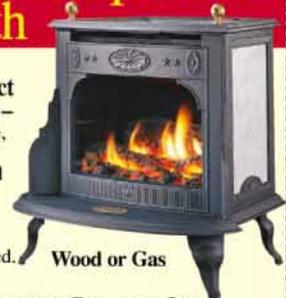
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Snow Wonder

Designers—as well as one passionate scientist—are bringing winter's most delicate treasure indoors for a lasting modern statement.

A flurry of new products is out to prove that being a flake can be stylish. Clockwise from top: Bodum's *Grønland* flexible silicone **ice cube tray** creates fanciful, multifaceted forms (7 inches square, \$5; 800/232-6386, bodumusa.com), while Vera Wang's prism-patterned bone china **canapé plates** from her *Grosgrain* collection for Wedgwood set the table standard for elegance (set of four, \$99; 800/955-1550, wedgwoodusa.com). Say freeze! Caltech physicist Kenneth Libbrecht zooms in with a high-tech photomicroscope to produce stunning **images** of these natural wonders (8-by-10-inch print, \$10; snowcrystals.com). Thomas Paul's printed 100 percent silk-twill **Snowflake pillow** has a zipper closure and removable poly-filled stuffer for easy cleaning (18 inches square, \$56; 866/781-9494, velocityartanddesign.com). Dransfield & Ross's enamel-cloisonné **napkin ring** adds the perfect touch of sparkle to winter tabletops (\$16 each, special order through Bergdorf Goodman; 888/774-2424). —Produced by Elana Frankel. Written by Megan O'Neill.

As I See It, #8 in a photographic series by Sacha Waldman.

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