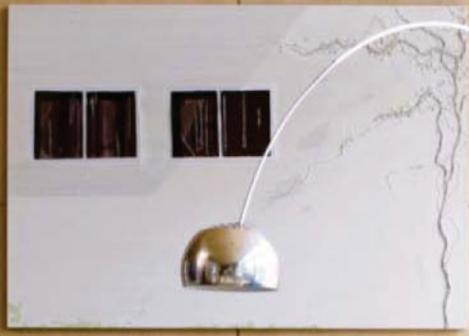


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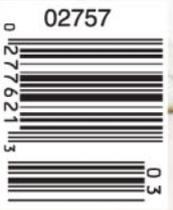


The glamorous open living room of a rammed-earth house in Aspen, p. 66



Personal Style

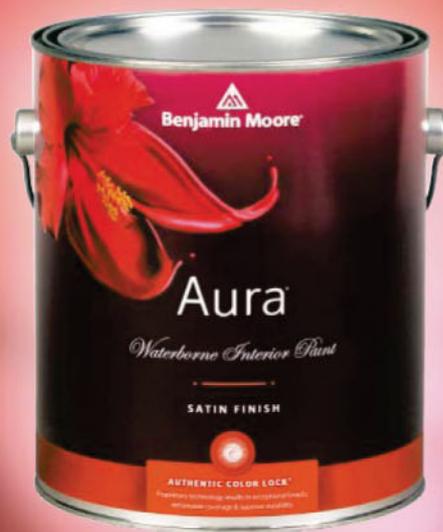
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TRADE SECRETS

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What originally inspired you to become a designer?

I've always loved beautiful, well-proportioned, highly functional spaces. As a kid, I was always "fixing" the living room and my bedroom, trying to make them better and more useful. As I grew up, it just expanded. The drive to design is something that's always been in me.

What are you excited about in the world of design?

I really like seeing so many people breaking the old rules of style, like mixing modern designs with classics. These eclectic combinations allow people to really express themselves and create environments that are more than just nice to look at. They're beautiful, highly functional and fun.

What do you feel is your best quality as a designer?

My sense of proportion. I think proportion is incredibly important. Without it, a design won't look right regardless of the style.

What is your definition of good design?

I think great design is well edited. Great designers know when to stop designing. They know how to step back and determine if a piece succeeds at being well proportioned, well detailed, well functioning and generally appealing.

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By Flannery Hoard
These stylish new pieces of furniture, from sofas to shelves to dining tables, are designed to serve rooms of limited size.

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Any way you cut it, these quirky products deserve your undivided attention.

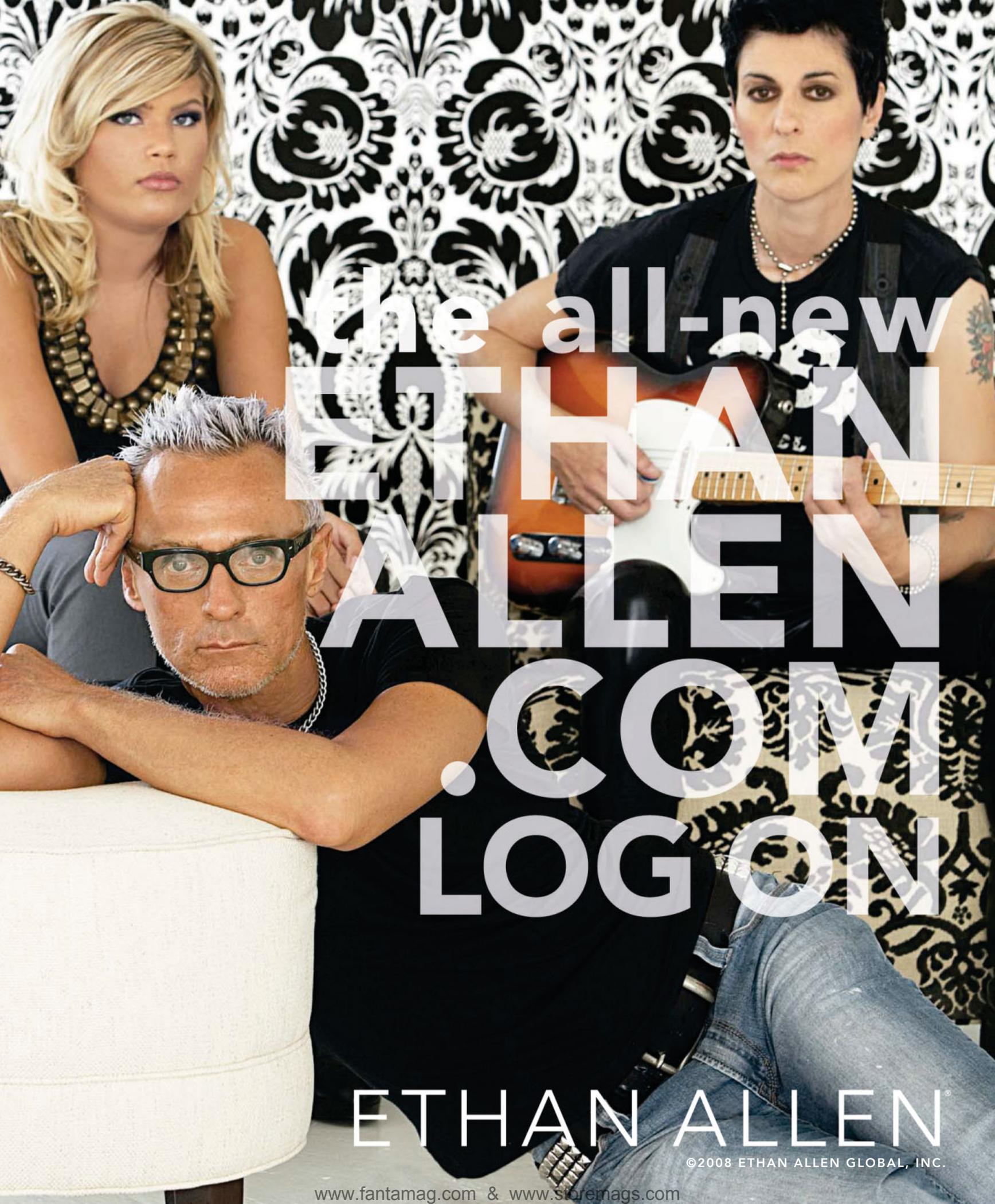
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On the Cover

The sophisticated living room of an Aspen, Colorado, home designed by Larry Laslo belies its rammed-earth construction, page 66. Produced by Linda O'Keefe. Photograph by Grey Crawford. See Resources, last pages.

Above: The *Bon* folding chair by Philippe Starck (\$1,250; Zwello.com) can be easily stored when not in use. For more space-saving furniture, see "Editors' Choice," page 56.





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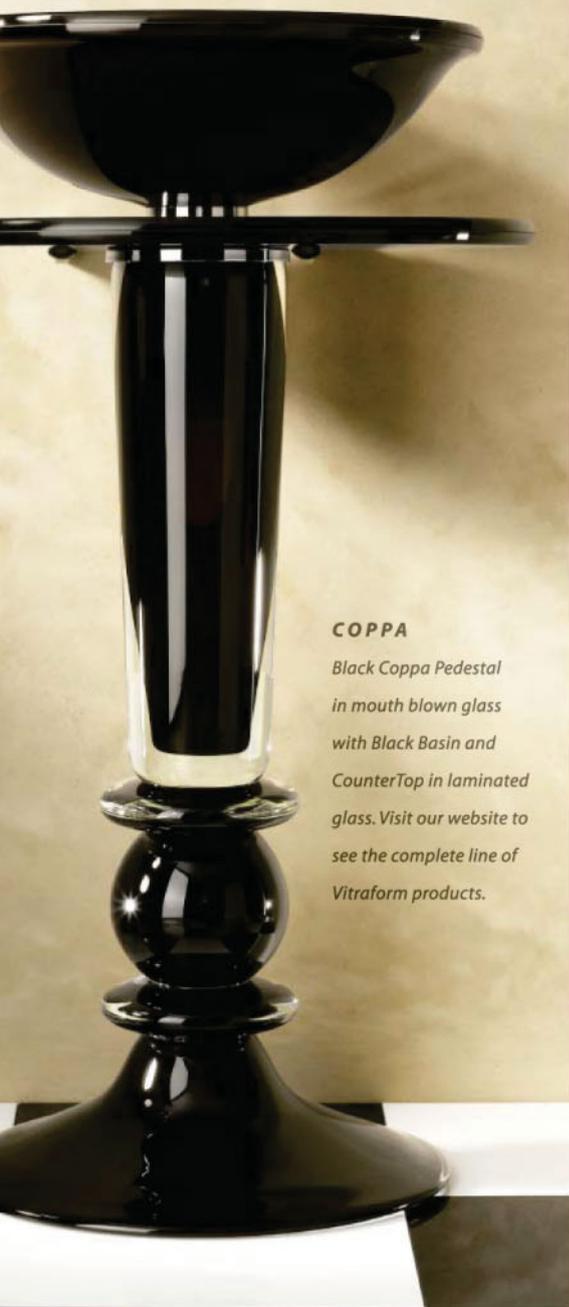
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Alessandra, Matilde and Emma Ferri.
New York, September 2008.

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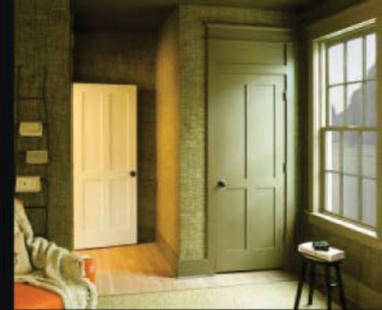
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Every year, your faithful editors scour approximately a million “trade events” to find you the latest, greatest and smartest objects and trends from the modern design world. But, given the unpredictability of the financial and housing markets, I was apprehensive about what we’d hear as we attended the fall and winter home-furnishings fairs and press conferences. Would everyone be scaling back—not taking risks, not showing anything new?

I shouldn’t have worried. It seems that the people whose livelihoods focus on home are indeed wise and centered. Everywhere there was a “Yes, we can!” attitude. I’m not one for political slogans, but I have to admit I really love that one.

We started hearing this can-do attitude at the October furniture market in High Point, North Carolina, the center of the American furniture industry. When economic predictions are bad, manufacturers usually make fewer introductions, perhaps showing new fabrics instead of new furniture frames. Instead, this year the brightest companies impressively reinvented the way they do business, reconsidering what consumers really want when they shop. Searching for the right piece of furniture is not that different from trying to find a specific car (perhaps the furniture people should give the Big Three a few basic lessons). No matter what we’re looking for—shoes, cookies, cars or carpets—everyone wants options.

Whether creating a smart, three-tiered delivery and pricing system at Baker or launching extensive “personalizing” programs at Hickory, Mitchell Gold+Bob Williams, Century, Laneventure, Brown Jordan and Henredon, our friends were thinking out of the box—even acquiring another venerable furniture maker as Stickleby did with Nichols & Stone. Imagine being able to choose from two dozen finishes and specifying exactly how long your sofa will be! How about getting your furniture in just

a few weeks? Check out Thomasville, American Leather, Bernhardt or Calligaris. Green options? Try Lee Industries, Elite Leather, Verellen. Being proactive created a positive and upbeat mood.

Good attitude always trumps troubles. During the High Point market, we make it a point to have dinner with Dot Coggin, who still works every day at Thayer Coggin, the company her husband founded in 1953. Dot looked as chic and relaxed as ever, greeting us as if there were no bedlam surrounding our table or the world outside. Explaining her inner calm, she said, “I think I was just born happy,” but it’s clear it is her outlook that creates her happiness. And I’m sure her outlook is one of the reasons for Thayer Coggin’s enduring success.

Back in New York, Janice Feldman, the CEO of Janus et Cie, started her presentation with the question “Can’t we think of another way of saying ‘economic situation?’” The extensive collections of new, innovative outdoor furnishings she introduced were just as confident and upbeat as Janice herself.

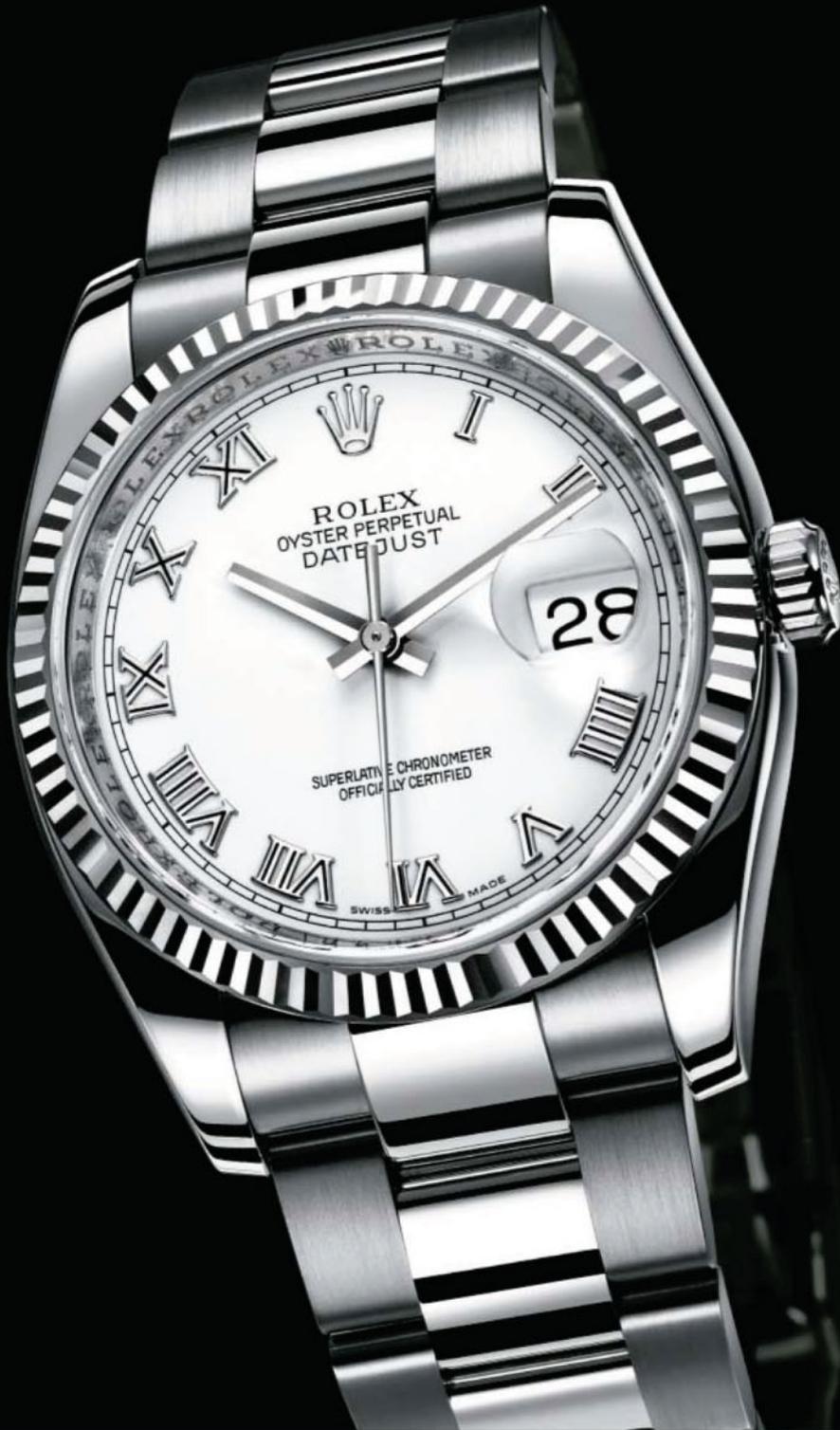
All of this reminds me of a riding lesson when John Craven (one of my very favorite “horse friends”) pronounced, “‘No’ is not a possible answer!” The horse and rider—who were about to refuse to jump a particularly tough fence—sailed over perfectly.

Yes, we can!

—Donna Warner, Editor in Chief

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Inbox

March 09

Good Gifts!

You had a couple of great holiday gift ideas that supported worthwhile causes in your December 2008 issue. Why not include more of these year-round? I used your suggestions for several friends and family members. Thanks!

Martha Staley [Saint Louis, MO]

We've always been big fans of gifts that do good. You've helped us focus on finding more. Thank you!

Stairway to Heaven

I was so taken by the Jose Tavel and Cara Cummins home ["Building a Life Together," Dec '08]. A romantic at heart, I was intrigued with the words written on the stairs. What a wonderful idea for keeping a couple's love alive: an affirmation to read every day as you take the stairs to your room at night. Bravo to them. Even more meaningful is the fact that the words come from a Valentine's Day letter that Cara Cummins's grandfather wrote to her grandmother. I truly hope that new treads never replace these words of love.

Heather Tzakis [Ottawa, ON]

Sweet!

Wow, you have done it again. Your recipes never fail to amaze me. This week I made the Millionaire's Shortbread (Dec '08) and I dug up the recipe for the Pecan and Chocolate Tart (Nov '06) for Thanksgiving. Both got rave reviews. Some of my favorite dishes have come from your magazine, so please promise you won't ever stop printing recipes! (The rest of the magazine is great too.)

Linda Salazar [La Mesa, CA]

Thanks, Linda. While our focus will remain on design, the editors know that

our readers love to cook and bake. We have always carried at least one food story per issue, and we have no plans to change that policy.

Flight School

I truly enjoyed "Star Treks," your November '08 article on space tourism. How bright our space future appeared to be when Stanley Kubrick's *2001: A Space Odyssey* premiered in 1968. Who could have foreseen how quickly public support for manned spaceflight would wane after Apollo 11? Had enthusiasm remained high, visionaries like Branson and Rutan might today be mapping out flights to the moon instead of suborbital excursions to half the altitude Shepard and Grissom attained. I did want to note the misspelling of Admiral Shepard's name in your piece. Also, the date of man's first spaceflight should properly be 1961 rather than 1960. If one discounts flights in the X-15 rocket plane, then Yuri Gagarin was first in space, on April 12, 1961.

Mike Bouchillon [Corinth, MS]

If you see something on our pages that makes you smile or growl, please feel free to send us an e-mail at metletters@hfmus.com—or a letter to Inbox, Metropolitan Home, 1633 Broadway, New York, NY 10019. All communications will be edited for content and length.



HERO chair - DUB table

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metro/see

■ *habita / monterrey, mexico*

Habita Group, the geniuses behind Mexico's hippest hotels, introduce their latest. Inside a curving concrete, glass and steel tower by Landa Arquitectos, Parisian architect Joseph Dirand created sumptuously spare rooms combining sleek furnishings (Arne Jacobsen *Swan* and *Egg* chairs, Serge Mouille lights) and rustic antiques. Atop the 10-story, 39-room hotel is an enticing pool terrace with views of Monterrey's Saddle Mountain. (Doubles from \$165; 52/81-8335-5900; HotelHabitaMTY.com).—*Raul Barreneche*



Word. ■



Projects with Heart

■ [FURNISHING OUR NEIGHBORS]

The flyer reads “FURNITURE, most costing \$8, \$29”—the prices in homage to the date in 2005 that Hurricane Katrina devastated New Orleans and the Gulf Coast. The force behind the flyer is Mandi Thompson, the founder of the nonprofit Furnishing Our Neighbors, which has a warehouse filled with lamps, headboards, nightstands and desks acquired from hotels undergoing renovation. The inventory is sold at rock-bottom prices, serving a community that is still trying to pull together after the storm (731 S. Solomon St., 504/208-4829; FurnishNola.com).—Ellen Johnson

The Biltmore House in Asheville, North Carolina, measures **175,000 square feet**, making it America's largest privately owned home.



Designer's Secret Source

■ [TORI GOLUB]

“I love the website Architonic.com. It's Swiss and provides great links to furnishings, lighting and wall-covering manufacturers from all over the world. It has a huge glossary of designers that not everyone might be familiar with.”

Met Tomes

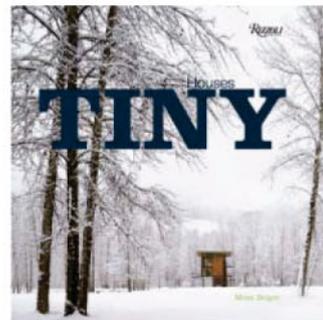
■ [TINY HOUSES]

Downsizing can be a good thing, according to Mimi Zeiger's pint-size book dedicated to petite abodes. Covering more than 30 modular and pre-fab dwellings—each less than 1,000 square feet—the book offers a study in space as well as a lesson in green living, because all of these homes are made of renewable or reclaimed materials (\$30; RizzoliUSA.com).—Katherine Lagomarsino



Food Watch ■ [FISHPHONE]

Is the yellowtail you're tucking into sustainable? How about that Chilean sea bass? Find out by sending a text message to the Blue Ocean Institute's new service, appropriately called the FishPhone, which puts the information about the entrée in question at your fingertips. Just text 30644 with the message FISH and the name of the variety you're hungry for, and the group will send you an immediate response that includes an assessment of the fish's sustainability and a list of eco-friendly alternatives. Eating with a good conscience has never been so easy (BlueOcean.org).—KL



ECO TICKER



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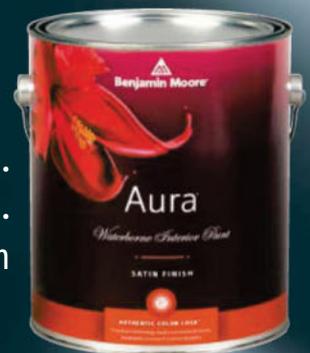


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Word ■ metro



■ eat

poppy/seattle

Famed chef (the Herbfarm) Jerry Traunfeld was inspired by the Indian dining concept of *thali*, or serving many small items at once, for his new retro-industrial restaurant (designed by Anne Fisher). Featuring seasonal, organic ingredients, a recent *thali* included black cod with fried shallots, Green Goddess beets and yams with sesame-coconut praline. Ten delectable small plates go for \$32 (622 Broadway East, 206/324-1108; PoppySeattle.com). —Linda Humphrey

■ shop

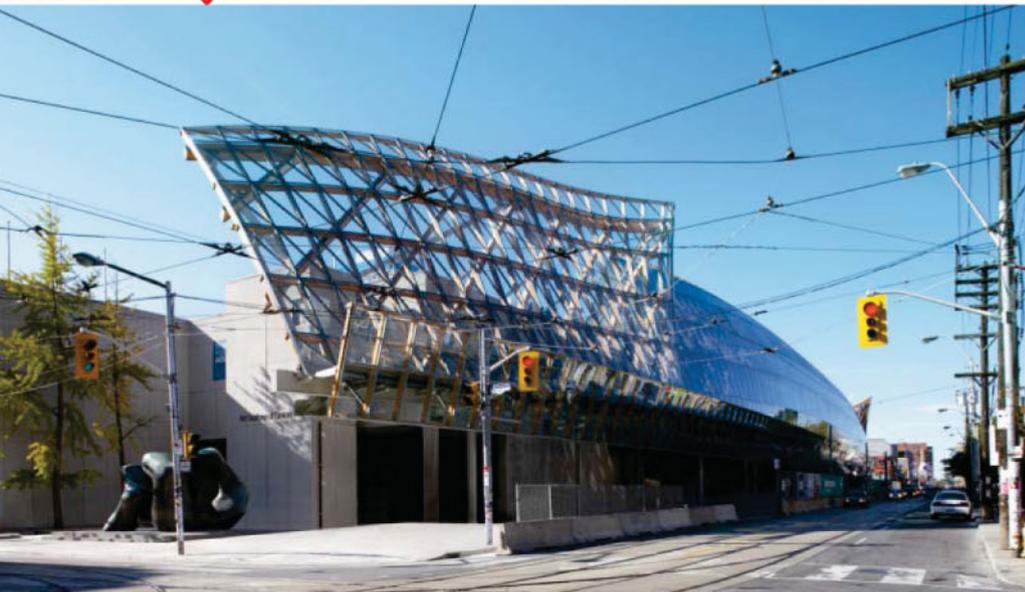
blu dot/newyork

The company that prides itself on producing smart, reasonably priced design has opened its first-ever brick-and-mortar flagship store. The 2,500-square-foot SoHo space, designed by Nick Dine, will purvey Blu Dot designs such as the cheekily named Son of a Bench, the red-hot Desk 51 and the new Shilf shelving system, along with vintage items (orange rotary phone anyone?) from flea markets (140 Wooster St., 212/780-9058; BluDot.com). —KL

■ see

art gallery of ontario/toronto

Architect Frank Gehry spent part of his childhood just two blocks from the museum he has recently redesigned. Now 583,000 square feet, the building has a new four-story wing clad in titanium and glass to house the museum collections, mostly works by Canadian artists. The original Beaux Arts structure boasts classic Gehry touches: spiraling staircases, a ramp that snakes through the lobby, and an exposed stud wall (shown below) framing the entrance (317 Dundas St.; 877/225-4246, Ago.net). —KL



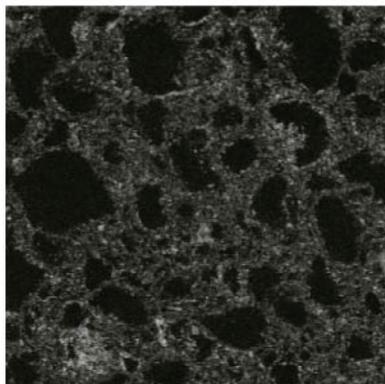
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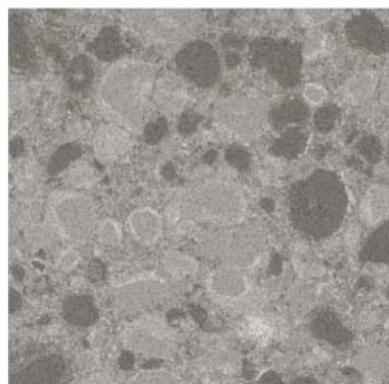


Color Expression⁰⁹



Black Rocks

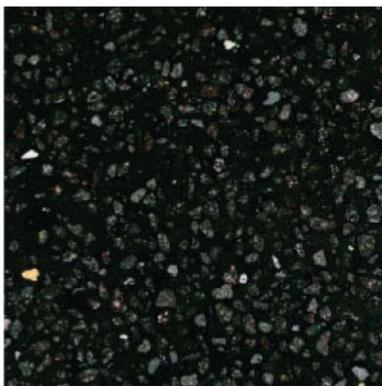
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Dusty Stones

Basalt Black

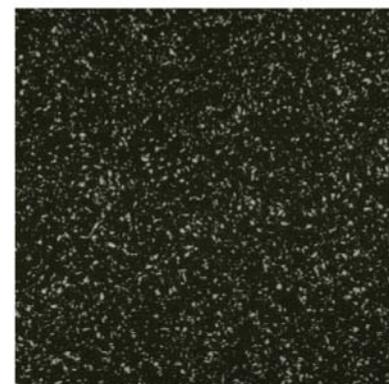
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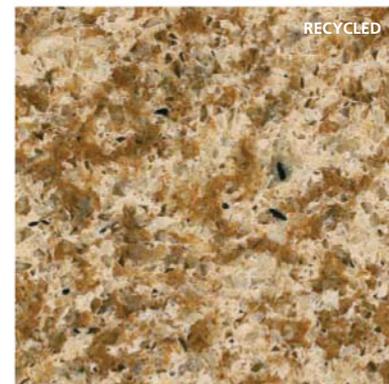


Organic White



Buttermilk

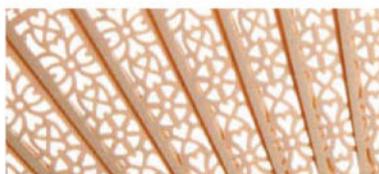
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Word. ■

In European capitals, nearly *seven square miles* of office space is now vacant.

Owners' Manual

■ [ENERGY MONITORS]

Who said it's not easy being green? At home, simple tools can shave hundreds off your electricity bill. Here's what you need to know.

■ Energy monitors help you, well, monitor your energy usage. The *Wattson* (\$150; DIYKyoto.com) is the most stylish of the bunch. Its sensor hooks up to your home's fuse box, then wirelessly relays readings to a portable display that glows red or blue, depending on your energy use. You, in turn, switch off appliances accordingly.



■ Black and Decker's *Power Monitor* (\$100; BlackandDecker.com) and the *Energy Detective* (below; from \$140; TheEnergyDetective.com) are two devices that will tell you exactly how much it costs per month and per year to run an appliance. In each, a sensor on your fuse box wirelessly transmits to a monitor with a LED readout that you can tote around the house; switch appliances off and on, and you can easily spot the cost.

■ After you invest, remember that massive waste comes from plugged-in appliances—from toaster ovens to computers—that draw current even when turned off. Test the effect of unplugging them and fix problems with an adapter such as Smart Home's *Smart Strip Power Strip* (\$42; SmartHomeUSA.com) that cuts current to appliances that have already been turned off—you'll never have to worry about unplugging again.—Cliff Kuang

Indulgence

■ [ARMANI/DOLCI]

Armani's confections are now available in the States, at Armani/Fifth Avenue, the new 40,000-square-foot Manhattan flagship that showcases the Italian designer's clothing and home collections (717 Fifth Ave.; Armani5th Avenue.com). The luscious Italian pralines come in 16 flavors, made with ingredients like hazelnuts from the Piedmont region (\$36; Armani-Viamanzoni31.it).—KL



Tongue in Chic

■ [THE DEXTER CHAIR]

Perhaps the most-talked-about room at the recent Metropolitan Home Showtime Showhouse was the one designer Amy Lau created for Dexter, Showtime's serial killer. Now the macabre-minded can order Dexter's white lacquer dining chairs with white ultra-leather upholstery splashed with hand-embroidered blood designs on front and back (\$5,000 for an armchair signed by Dexter portrayer Michael C. Hall; Spring3d.net).—Arlene Hirst



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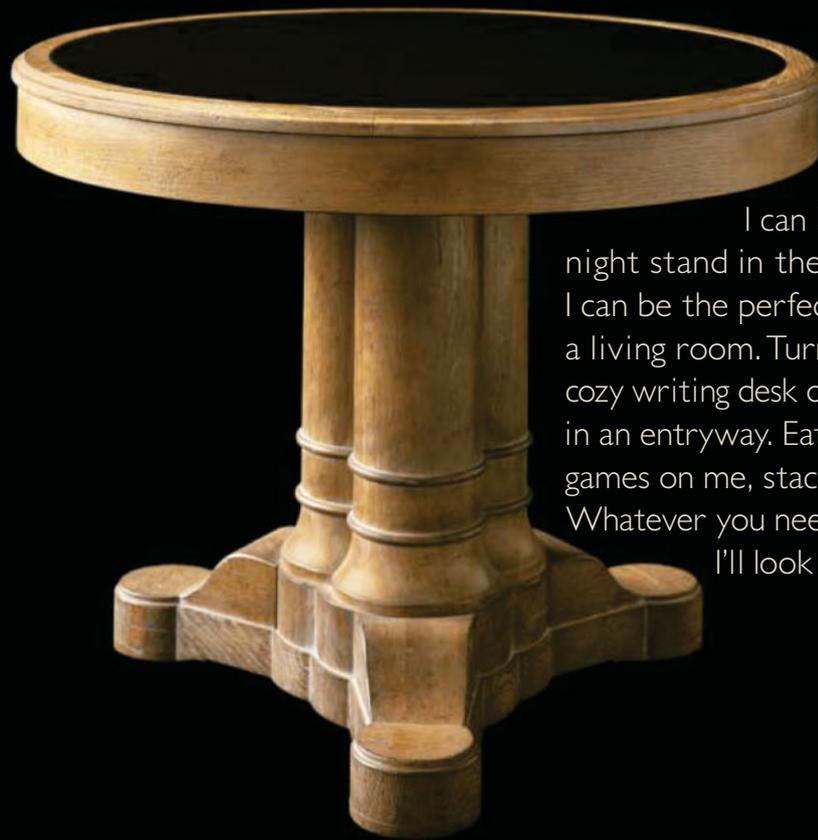


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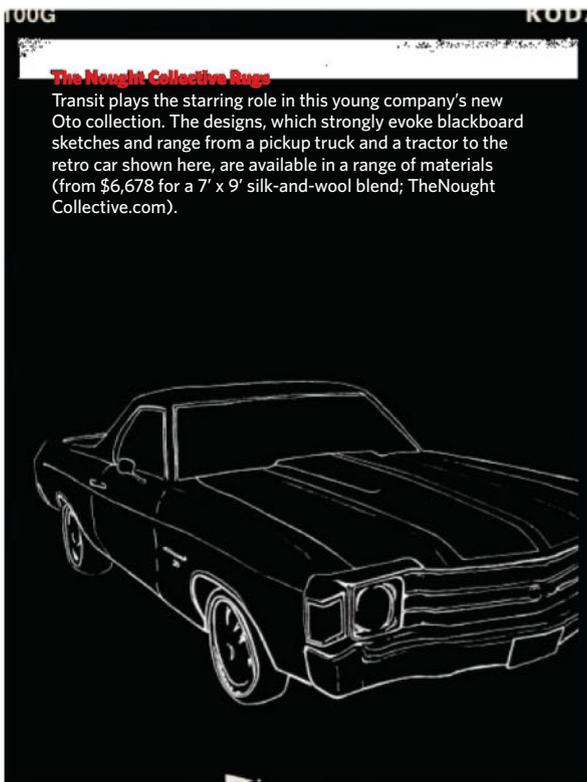


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Word.

Heart's Desire

■ [JAKOB SCHLAEPFER FABRICS AND WALL COVERINGS]

For more than a century, the venerable Swiss company has been making exquisite, fanciful fabrics for such giants of haute couture as Christian Lacroix, Armani, Chanel and Dior. Now it has produced a home-decor collection that employs the same high-tech techniques: laser-cutting, sequin embroidery and crystal-stone appliqués. From left: printed brocades Lara Meissen and Lara Cixi (53 w, \$845/yd., 212/473-2669).—AH □

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The 20K houses are simple but refined. The cedar-sided **Pattern Book House** is a stylish variation on the traditional box with a pitched roof.



The 20K House

Can well-designed dwellings really be built for this price?
Pam Dorr is championing the cause.

By Karrie Jacobs

Last June I attended a barbecue dinner behind a storefront in downtown Greensboro, the capital of impoverished Hale County, Alabama. Most of the guests were graphic-design students, do-gooders from out of town who were renovating a nearby building. We were planning to eat at a long, makeshift table set up behind the offices of the HERO Housing Resource Center. Someone was supposed to be making mojitos, but we didn't have any fresh mint. None could be found at the local Piggly Wiggly. So, Pam Dorr, the executive director

of HERO (which stands for the Hale Empowerment and Revitalization Organization), volunteered to fetch some from her own garden. I walked with her across a ghostly, semi-abandoned turn-of-the-century Main Street to the glowing, white antebellum manor that is Dorr's home.

Dorr showed me around the 1820 house, which had been empty for half a century when she bought it and gut-renovated it into two pristine, loftlike rooms, one upstairs and one down. She deftly plucked sprigs of mint from a little patch in her front yard and we walked back to the barbecue. It was an otherworldly lifestyle moment that made me feel as if I were in a quaint Italian hill town





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The most dramatic of the 20K designs, the **Bridge House**, is an angular, shedlike structure supported by two big steel trusses and cantilevered over a ravine.

“They asked us to get to know the community, to see what was needed and build a project around what we saw.”

or maybe in Dorr’s native California instead of hardscrabble Alabama.

If you’ve heard of Hale County, it might be because it’s the catfish capital of Alabama or because James Agee and Walker Evans visited white sharecroppers here during the Depression, when they researched *Let Us Now Praise Famous Men*. But most likely it’s because of architects Samuel “Sambo” Mockbee and D. K. Ruth, who, in the early 1990s, established Rural Studio as an offshoot of Auburn University. Rural Studio is a hothouse for architecture students who build sophisticated homes for desperately poor, typically black clients—people who are so cut off from the economic mainstream that the subprime mortgage mess couldn’t even find them.

Dorr, who used to do product development for Baby Gap and, before that, designed for Victoria’s Secret, came to Rural Studio in 2003 from San Francisco. She was looking for some-

thing more meaningful to do with her life. Like most people, she’d initially been drawn to Hale County by powerful photos of Rural Studio projects. But when she enrolled as an outreach student, she discovered truths the pictures don’t reveal. She began to see the magnitude of the economic and social injustice in Alabama’s Black Belt (the name actually refers to the color of the soil, but it also describes the region’s demographics). At the end of the school year, she decided to stay.

Rural Studio outreach students are often not architects. They don’t receive academic credit—unlike the studio’s regular students, they’re not enrolled at Auburn—and some years they don’t even get to build anything. Birmingham architect John Forney, who has taught at the Rural Studio, explains that Mockbee, who died of leukemia in 2001, created the outreach program because he “wanted to have more people stirring more pots in west Alabama.”

Dorr, with her sunny northern California demeanor, wearing good cheer like a coat of armor, arrived in the Deep South at the beginning of one of the school years in which Mockbee’s successor, Andrew Freear, a transplanted Englishman, had decided that it would be better if the outreach students did something different. “They asked us to get to know the community, to see what was needed and build a project around what we saw,” Dorr recalls. It took months of crisscrossing the county for Dorr to figure out her project.

“I had been helping elderly widows repair their homes. They were living in really tough circumstances,” Dorr says. She tried to patch the leaky roof of a shack with no running water that belonged to an 85-year-old woman. “As we went to do it, the whole house was swaying. It was pretty clear there was no way to repair the home.” But finding a solution was complicated. The woman’s husband had died without leaving a will, and so under Alabama law—which has since been changed—the property belonged to the woman’s children. Because she, like many elderly widows, didn’t hold title to the property, there was no way she could get a loan to fix the house or to build a new one. Dorr encountered variations on this situation again and again. “Does it make sense that they would have no help at all?” she asked herself. “And so I just set out to find what help was available.”

Eventually Dorr discovered that some of the widows had, in fact, applied to Rural Development, a U.S. Department of Agriculture program, for loans to help them buy a new house. “Their applications were getting approved,” says Dorr. “There was a stack of them in our local office. And they were just sitting there.” The problem, Dorr learned, was





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that although the women were deemed good credit risks, their incomes were so low—typically, \$637 a month from Social Security—that they could afford to repay only a \$20,000 loan. And everyone knows that there's no such thing as a \$20,000 house. "Well, there wasn't at the time," Dorr says with a laugh.

She began to frequent conferences about affordable housing and to ask the architects she met if they could design a \$20,000 house. "And they were like, 'Uh, no,'" Dorr reports.

Ultimately, Freear was persuaded to adopt Dorr's 20K house quest, and he handed it off to the outreach students. He established rules: design a house that could be built with \$10,000 in materials and \$10,000 in labor. Says Freear, "It's all about the cost of every nail and every stud." Because these houses are supposed to be replicable prototypes, big architectural flourishes of the sort that might be laboriously fabricated by highly motivated students but not by ordinary contractors were discouraged.

The first three 20Ks, designed and built by outreach students between 2004 and 2007, were simple as pie. One resembled a mobile home, one was based on the traditional shotgun house and

one was dogtrot style, a chiefly Southern design for a house with a covered passage. All three used corrugated-metal siding, a material that is fashionable among architects, but to many people signifies poverty. The shotgun, known as the Porch House, has no interior walls. Its owner, Frank Harris, reportedly found it very peculiar that his toilet was standing out in the open.

The four newest 20Ks, which were nearing completion when I arrived last June, are, by contrast, spectacularly cute. Situated in the Yerby Branch subdivision, a former trash dump that HERO is redeveloping, they look less like affordable housing and more like vacation cottages in Seaside, the upscale New Urbanist community in Florida. Rural Studio's class of 2007/08 designed and built them—not just the outreach students, but also the fifth-year thesis students, the hotshots who customarily work on the school's large-scale community projects.

David Buege, the director of the architecture program at Philadelphia University, spent the 2007/08 academic year as interim director of Rural Studio while Freear was on sabbatical.

The tall, skinny **Loft House** (left) has a traditional gabled profile. The **Roundwood House** recalls a funnel, with a roof that slopes downward from front to rear.

It was Buege who oversaw the development of the quartet of 20Ks. When the project began, Buege read a letter to the editor printed on the front page of the local newspaper. It "was scathing in its condemnation of the work of the Rural Studio and more specifically the work that Pam Dorr was doing," he says. "Our citizens are not of a third-world country," argued the letter's author, alleging that the 20K houses looked like "storage buildings."

The students reacted to the criticism by crafting a series of architecturally ambitious miniatures. The new 20Ks are very small—300 to 600 square feet—and highly refined. The most dramatic is called the Bridge House, an angular, shedlike structure supported by two big steel trusses and cantilevered over a ravine. The Roundwood House, constructed from an elaborate frame of pine logs, looks a bit like a funnel, with a roof that slopes downward from the front of the house to the rear. The tall, skinny Loft House and the cedar-sided Pattern Book House are stylish variations on the simple box, with pitched roofs.

Buege believes that these houses have won over irate neighbors. And Dorr observes, "Now that people have moved in and are planting gardens, the houses are homes. I have heard only positive comments." One of the new homeowners is a young woman who works at the local hospital but hopes to go back to school. Another works at Crispy Chick, a fast-food restaurant. The other two homeowners are a disabled woman and her granddaughter living side by side in two of the houses. Each of them pays \$60 a month on a mortgage.

However, the best thing about the newest 20Ks is also their problem. Architecturally speaking, they are gems, every bit as distinctive as the best houses in the Rural Studio pantheon. But it's not clear that they represent a replicable



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prototype, a house simple enough, as Forney puts it, to be erected by “three guys with a Skilsaw.”

Upon his return from his sabbatical, Freear had the newest crop of outreach students conduct a study of the seven existing 20Ks, rating them on such criteria as efficiency and how quickly they were built. Based on the students’ analysis, Freear is poised to take the 20K project to the next level. “We’re working with a very big Southern bank,” he says. “We actually presented our latest version to them, and they’re kind of cock-a-hoop about the whole idea.”

And just which house did they decide to take to the bank? “Oddly enough, it’s a version of the shotgun house, with some different materials and a closed-in toilet,” Freear replies.

In a way, Mockbee’s and Dorr’s approaches to housing impoverished Alabamans couldn’t be more different. Mockbee and Rural Studio built their reputation by doing a spectacular end run around a system that has abandoned those least able to help themselves.

Dorr, on the other hand, is trying to find ways to force a broken system to work. She spends much of her time preparing low-income clients for home ownership and helping them get mortgages. Over the past year, HERO has built 65 houses, most of them more conventional than the 20Ks. Her dream is to build a sub-

division near the center of Greensboro with prototype houses for a range of families and incomes: a 20K model, a 30K model, a 40K model and so on.

But Dorr’s insight—someone who can afford only a \$20,000 mortgage should be able to buy a \$20,000 house—has changed the culture of Rural Studio. Freear is determined to keep building prototypes until they find one a bank and a regular contractor can embrace. “For me, it’s a fantastic counterpoint to the other things we do out here,” he explains. So maybe Mockbee and Dorr, who never met, are two halves of a single equation. After all, the 20K house—and also the fresh mint—arrived in west Alabama because Mockbee wanted more people stirring more pots. And Dorr, as it turns out, is a world-class pot-stirrer. ▣

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Colorways
Cont.

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Bungee Pink
Ralph Lauren

Fuchsia Berry
Glidden

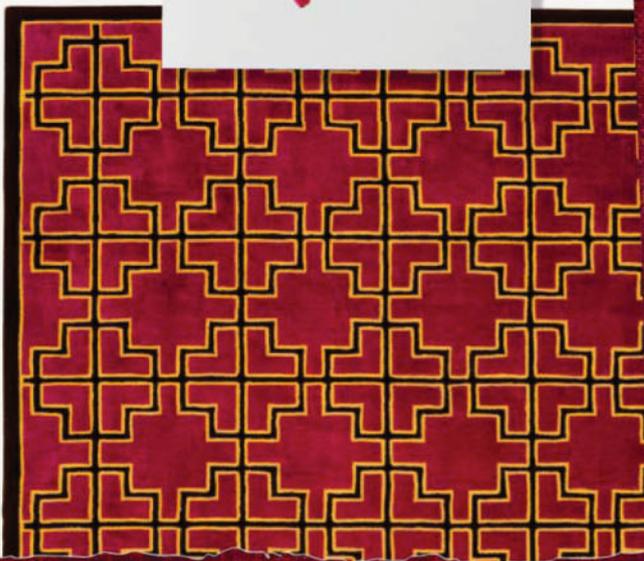
A



C



D



Fabric: The stain-repellent *African Raffia* wall covering from the Phillip Jeffries Madagascar collection can also be used for light upholstery (45" w, \$120/yard; PhillipJeffries.com).

A. Hand-painted Limoges porcelain *Chinoiserie soup plate*, designed by interiors star Alberto Pinto (\$275; DevineCorp.net).

B. For a Los Angeles **living room**, interior designer Marjorie Skouras chose a bold fuchsia for walls, shades and a large pendant lamp.

C. The *Chabada chair* by Daniel Rode for Roche Bobois has a sturdy plywood frame upholstered in wool (\$1,520; Roche-Bobois.com).

D. The *Shang* hand-tufted semiworsted-wool and silk **rug** (\$120/sq.ft.; TaiPingCarpets.com).



"When using rich colors like fuchsia, combine them with white to preserve a sense of balance."

—Tricia Guild, *Designers Guild*

"We like to use fuchsia sparingly to highlight an interesting wall or piece of architecture."

—Peter Stamberg, *architect*

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Fabric: Vervain's plush velvet *Elisabetta*, a viscose and polyester blend, comes in a leaf and floral pattern (\$164/yard; Vervain.com).

A. The hand-embroidered *Pinwheel pillow*, made of New Zealand wool, is backed with canvas (18" square, \$190; JudyRossTextiles.com).

B. The playful resin *Gummi Bear lamp* by Mario Marsicano illuminates using LED lights (7"h, \$100; PropertyFurniture.com).

C. Lacoste's *Solid Logo towel* comes in an extra-plush, 100 percent cotton terry velour (30" x 60", \$20; Macys.com).

D. The *Ravello* five-armed crystal *candleholder* from Nachtmann stands 11⁴/₅" high (\$450; Nachtmann-Online.com).



Who Knew?

- ⊗ The color fuchsia takes its name from the fuchsia plant and, in turn, from Leonhardt Fuchs, a 16th-century botanist.
- ⊗ Crayola's fuchsia crayon, introduced in 1990, is America's 25th-favorite color.
- ⊗ Fuchsia grows so abundantly in West Cork, Ireland, that everyone from rock bands to hotels uses the flower as a logo.

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Design Within Reach | New York City

Design Within Reach hosted a private shopping event with *Metropolitan Home* to celebrate the opening of the company's new concept store in Soho at 142 Wooster Street. On display were Tools for Living, a collection from Design Within Reach that features an assortment of smart solutions for travel, kitchen, outdoor, work and more.

www.dwr.com



Dacor | Chicago

Metropolitan Home and Dacor recently hosted an event at the Dacor Culinary and Design Center in Chicago. While there, guests imbibed and noshed as they explored a kitchen stocked with Dacor appliances designed to enhance the culinary experience. In the kitchen, Chef Massimo Gaffo treated guests to a special cooking demonstration.

www.dacor.com



Liebherr | Coral Gables

Metropolitan Home and Liebherr recently hosted a kitchen trend seminar in Coral Gables, Florida. At the event, Jo-Anne Pier, the magazine's contributing retail editor, unveiled examples of professional-looking kitchens with a personal touch that showcased Liebherr. From green to minimalist, these stylish and smart kitchens offer new shapes and powerful technologies that promise to turn an ordinary kitchen into an extraordinary one.

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From the left: Josu Gaubeka, President of La Cuisine Gourmet; Teri D'Amico, Interior Designer, D'Amico Design Assoc.; Jo-Anne Pier, *Metropolitan Home* Contributing Retail Editor; and Marc Perez, VP, Liebherr North America.

UPCOMING EVENT IN NYC Natuzzi Italy | February 19, 2009

Experience the exclusive Natuzzi Italy collection in the new 59th Street furniture department at Bloomingdale's in New York City on February 19. Natuzzi Italy and *Metropolitan Home* will mark the occasion with a special event that features contemporary art exhibited among the Natuzzi Italy "total living" groups. To RSVP for this event, call 212.767.5405.

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Metropolitan Home



Celeriac and Carrot Salad with Cilantro-Coriander Dressing

Cilantro-Coriander Dressing

- 1 tsp. coriander seeds
- 1 tbsp. whole-grain mustard
- 2 tbsp. minced shallot
- 2 tsp. minced cilantro
- 2 tsp. kosher salt
- ¼ cup white balsamic vinegar
- ¾ cup grapeseed oil
- ¼ cup white truffle oil
- Salt and freshly ground black pepper, to taste

- 1 lb. celeriac
- 4 medium-large carrots

① To make the dressing, briefly toast coriander seeds in a heavy-bottomed skillet over medium heat (this will take only about 3 seconds—be careful not to let them burn). Remove and crush seeds. Add seeds to other dressing ingredients, whisk together until emulsified, and set aside.

② Peel celeriac and carrots and cut into finger-long, finger-wide sticks. Blanch in salted boiling water for 5 minutes. Drain.

③ While still warm, toss in a stainless-steel bowl with ½ cup of the cilantro-coriander dressing. Season to taste with salt and pepper. Serves 4 to 6.

Celeriac and Winter-Vegetable Chowder

- 2 tbsp. unsalted butter
- 1 medium-large onion (about 7 oz.), diced

Alternative Root

Celeriac, a little-known vegetable with homely looks, is a cold-weather favorite of discerning chefs.

By Victoria Spencer

Celeriac, or celery root, is a knobby brown lump with whorled rootlets that can often be found languishing in the darkest corner of the produce section. It is a relative of the celery stalks we all know, not their actual root. In season from September through May, celeriac is much loved in Europe, where it's a star of cold-weather cuisine. Cooks like its unusual, complex flavor (a subtle blend of celery and parsley) and its distinctive herbaceous scent (similar to that of truffles).

Often used in soups (such as the hearty vegetarian potage here) and gratins, celeriac can also be puréed with potatoes for a deliciously different side dish. And it shows up in salads, raw and cooked. Monica Pope, the chef-owner of T'afia restaurant in Houston, treasures celeriac for many reasons, including its texture: "It's not too hard or soft and it takes on a lot of flavors." Her celeriac and carrot salad is at once homey (due to the root vegetables) and luxurious (due to its judicious use of white truffle oil)—and altogether irresistible.

PRODUCED BY SUSAN TYREE VICTORIA. PHOTOS BY JIM FRANCO. FOOD STYLING BY ROSCOE BETSILL.

- 2 shallots, diced
- 2 large carrots, diced
- 2 green outer ribs of celery, diced
- ½ lb. yellow-fleshed potatoes, peeled and diced
- ¾ lb. celeriac, peeled and diced
- ½ lb. endive, quartered and chopped lengthwise
- 2 tsp. fresh thyme leaves
- 5 cups vegetable (or chicken) stock
- 2 tbsp. salt
- ½ cup cream
- 2 tbsp. snipped chives
- 2 tbsp. finely chopped parsley
- Salt and pepper, to taste

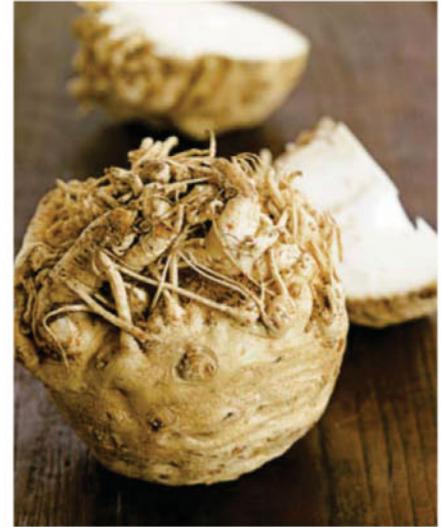
① In a large soup pot over medium-high heat, melt butter. Add onion and shallots and cook for 2 minutes, stirring frequently.

Add carrot and celery and cook for another 2 minutes, stirring frequently. Add potato and celeriac and cook for an additional 2 minutes, stirring frequently. Add endive and thyme and stir to coat.

② Add stock to cover (add more if you prefer a more liquid soup). Stir in salt and bring to a boil. Then cover and simmer until potatoes are soft, about 20 minutes.

③ Remove a cup of soup, purée, and then stir back into pot along with the cream, to thicken.

④ Divide chives and parsley between bowls once soup has been served. Serve with croutons. Or, for a hearty meal, serve with country bread and aged Gruyère or Comté cheese. Serves 4. ▢



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Editors' Choice

Convertibles

Offer guests a place to rest or create an ottoman by stacking Keith Crowe's *Folding Poolside* chaise and bolster. The pieces tuck away when not in use and come in durable WeatherMaster fabrics (26" w x 81" l x 6" h, \$504/chaise, \$196/bolster; Laneventure.com).



Laneventure | *Folding chaise*

Great and Small

From stylish storage to sleek sofas, the new products gathered on these pages are all you need to make the most of miniature spaces.

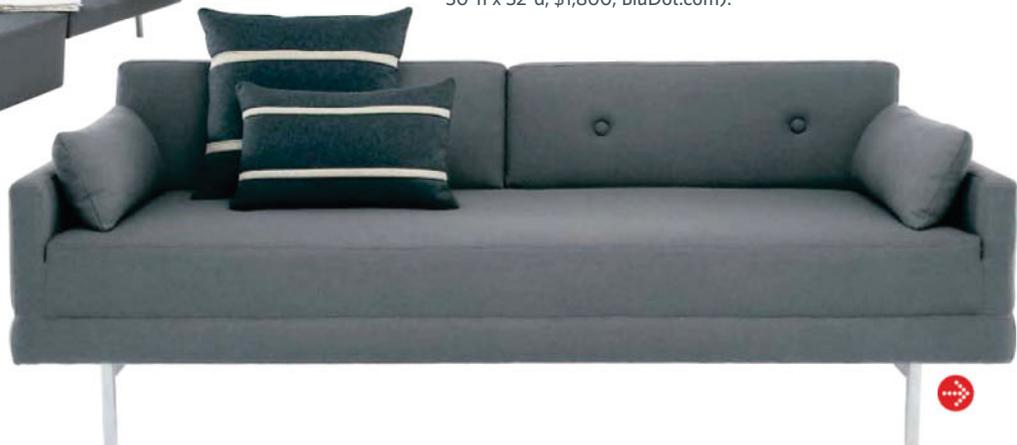
By Flannery Hoard

Designing a small space is always a challenge, with the pressure for each piece of furniture to be not just beautiful but functional. Here, we've rounded up some of our favorite options for outfitting even the tiniest abode. We've found everything from foldaway solutions and space-saving nesting tables to downsized seating and clever storage ideas. These size-wise designs are certain to fit into your home, and at a range of prices, they'll also fit into your budget.

Blu Dot | *One Night Stand*



Not your parents' lumpy sleeper sofa, Blu Dot's sleek *One Night Stand*—here, upholstered in wool—offers stylish seating that easily transforms into a comfy queen-size bed: just remove the pillows and flip the back forward for a good night's sleep (80" l x 30" h x 32" d, \$1,800; BluDot.com).



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1. Ethan Allen | *Round Mirror*



2. Broyhill | *Reclamations*



3. Robb and Stucky | *Coco Twig*

4. Mitchell Gold + Bob Williams | *Mia*



Nesting Tables

1. Add a touch of glamour with Ethan Allen's *Round Mirror* duo. Hand-finished antiqued mirrors are surrounded by hammered-iron apron frames, which are set atop steel bases, giving each table its own special character (19" dia x 24"h, \$800; EthanAllen.com).

2. Save space and the planet with the *Reclamations* nesting tables from Broyhill. The tops are made of reclaimed pine with an antiqued clove finish, while the bases are a mottled ebony-finished metal (50" w x 22" d x 17" h, \$419; BroyhillFurniture.com).

3. The eco-friendly *Coco Twig* end tables are made of dried coconut twigs inlaid by hand. Their multitone finish gives them a unique appeal and makes mixing and matching a cinch (25" w x 22" h x 16" l, \$1,300; RobbStucky.com).

4. Take a shine to the high-gloss *Mia* nesting trio. The three tables, made of Suren wood and MDF, are equally great stacked or on their own, and the removable top drawer doubles as a 20-inch-square tray (20" w x 20" l x 24" h, \$625; MGBWHome.com).

5. The *Space* tables by Giorgio Manzali offer clean lines and a striking profile with their C-shaped chromed-steel bases and tops that come in a selection of white, red or black glass to suit any decor (22" h x 24½" w x 24½" d, \$1,630; Bontempi.it).

5. Bontempi Casa | *Space*



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1. Cisco Brothers | *John Derian's Dromedary*



2. Elite Modern | *Pharoah*



3. Ankasa | *Love seat*

4. Design Within Reach | *Shaker settee*



Small Seating

1. The shapely reverse-camelback silhouette of the *Dromedary* love seat by John Derian for Cisco Brothers is constructed with FSC-certified maple and upholstered in fine Belgian linen for luxurious lounging (56"l x 26"d x 33"h, \$3,525; JohnDerian.com).

2. The *Pharoah* dining bench by Carl Muller makes a big statement without taking up much room. With a powder-coated steel base, a nickel-plated metal back and white leather cushions, it's the perfect mix of hard and soft (50"w x 24"d x 30½"h, \$1,150; EliteModern.com).

3. Hand-corded ivory embroidery adds a contrasting flair to this classically shaped love seat from Ankasa that is upholstered in a deep-charcoal linen. Designed perfectly for a pair, the piece makes for comfortable sitting (62"w x 32"h x 33"d, \$5,175; Ankasa.com).

4. For a time-tested style, try this Shaker settee from Design Within Reach. Solid walnut construction and hickory spindles create a durable seat that's constructed with a mix of handcrafting and modern manufacturing (48"h x 21"d x 40"w, \$1,500; DWR.com).

5. Get the right angle on your space with this svelte dining bench from Lee Industries. Classic flax-colored, eco-friendly upholstery gets an edge with a contrasting border and jumbo nail-head trim (65"w x 47"h x 31"d, \$2,968; LeeIndustries.com).

5. Lee Industries | *Dining bench*



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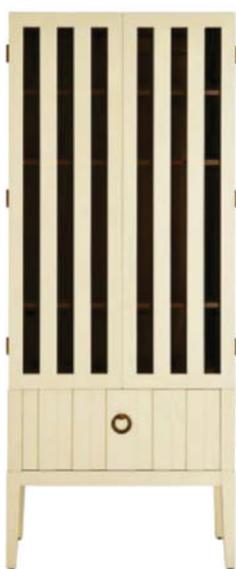
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1. MinottiItalia | *Ex Libris*



2. Cassina | *Infinito*



3. Baker Studio | *Tiburon*

Storage

1. Running out of shelf space? You can stash your books under the *Ex Libris* dining table from Minottitalia—the metal legs do double duty as vertical bookshelves, while the glass top makes for glamorous dining (86½"l x 37½"w x 29¾"h, about \$3,100; Minottitalia.it).

2. Create your ideal storage wall with the newly revived classic *Infinito* modular bookcase designed by Franco Albini. The vertical poles are pressure mounted between the floor and the ceiling. You can configure the exquisitely crafted shelf and container elements to your liking (114¾"h x 102½"w, \$23,595 as shown; CassinaUSA.com).

3. Keep your electronics under wraps in the ivory-lacquered *Tiburon* cabinet by Baker Studio. A contrasting chocolate-colored interior holds a television and two adjustable shelves for all your media storage needs (32"w x 18"d x 78"h, \$2,068; BakerFurniture.com).

4. Fit an entire home office into one small cart with the *Enchord* mobile cabinet. The compact rolling piece offers a drawer for supplies, shelving for books and even space for letter-size hanging files (27¾"l x 14"w x 20¾"h, \$400; HermanMiller.com/tempo).

5. Stow extra linens in the solid oak and ash-veneer *Loop* bench. Available in a rich espresso finish, it provides storage that doubles as seating (44"w x 17"d x 18"h, \$200; CrateandBarrel.com). ▣

4. Herman Miller | *Enchord*



5. Crate and Barrel | *Loop*



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Metropolitan Home March09

Personal Space

Homes come in all sizes, from tiny studios to sprawling country ramblers. The one thing that unites them these days is that no matter the size or style, their owners want their environment to feel bigger, airier, more open than ever before. The homes that follow fall into two categories. The first group—a new rammed-earth house in Aspen, a renovated Victorian in Chicago and a series of combined apartments in Washington, D.C.—luxuriate in interior space and direct access to the outdoors. By contrast, our special Small Spaces section features three diminutive homes: a 700-square-foot Manhattan apartment, a new 1,200-square-foot house near Seattle and a renovated 2,000-square-foot Palm Springs tract home, all of which breathe the free thanks to bold ideas for making limited space seem infinite. Among them, you'll find hundreds of ideas for personalizing your own abode, however palatial or abridged. Enjoy!—*The Editors*



The Good Earth

*Manhattan interior designer Larry Laslo outfitted this steel and rammed-earth home in **Aspen, Colorado**, for a sophisticated pair of art collectors.*



A Vik Muniz painting of Bacchus on a wenge-paneled wall dominates the dining area, which features a table by Larry Laslo, *Barracuda* dining chairs from Holly Hunt and a vintage starburst chandelier (the cube in the foreground includes self-portraits by John Lovett and Alessandro Codagnone). Opposite: In the living room, an antique, Biedermeier-style chaise is right at home beside sofas from B&B Italia. Art over the fireplace is by Michael Raedecker; the colorful photograph is by Thomas Struth.



“I wasn’t going to do antlers or cowboy claptrap,” says Larry Laslo, a New York City–based designer, of the

house he just finished in Aspen. “We wanted rustic, not corny.”

The house, owned by Courtney and Karen Lord, stands on the main road into town. The couple chose the location partly for its convenience (“We could foresee our children taking public transportation,” says Courtney, a real-estate developer). But the site is so prominent that the Lords felt responsible for making sure their new house didn’t detract from the majestic views.

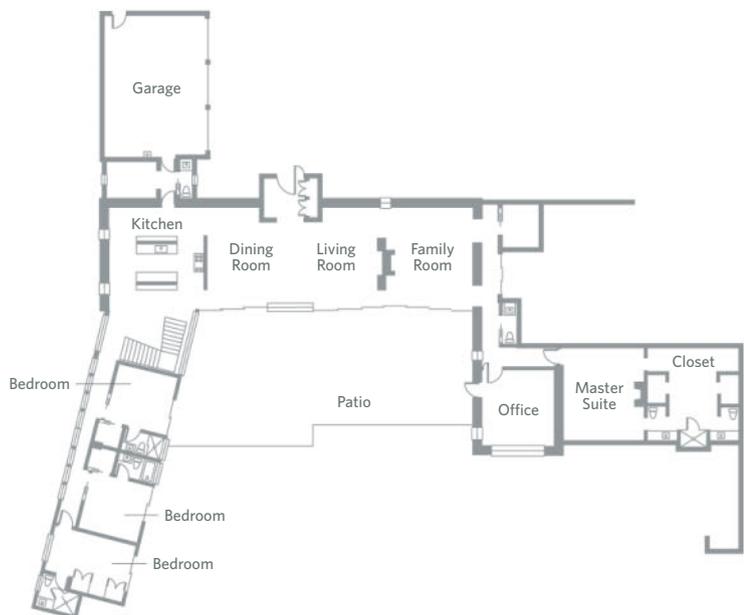
One way to achieve that end, they realized, was to build it from eco-friendly rammed earth—soil mixed with concrete and then poured into wooden forms (see “What the Pros Know”). Because the main ingredient comes right out of the ground, the house was guaranteed to blend in with its site. In fact, architect Scott Lindenau, of Studio B in Aspen, designed a house whose 22-inch-thick rammed-earth wall facing the road has just a few small

windows. By contrast, the opposite wall (facing the mountains) is almost entirely glass—which meant that Laslo’s job, as he puts it, was to design “half of each room; the other half is the view.”

As for the rammed-earth construction, Laslo was all for it, in part because he knew he’d be adding materials like the lime-green hide that covers a burl-veneer chaise in the living room. “It’s the contrast that keeps things interesting,” the designer says.

■ This page: The back of the house, with its many windows and doors, offers uninterrupted mountain views. Courtney Lord’s home office, a 16-foot-high tower of rammed earth, stands between the living/dining wing and the master suite. Opposite: Larry Laslo designed the imposing table in the living/dining area with a geometric bronze base crowned by a slab of crystal—not glass, he explains, so that the edges of the tabletop wouldn’t look green.

PRODUCED BY LINDA O’KEEFE. PHOTOGRAPHS BY GREY CRAWFORD. WRITTEN BY FRED A. BERNSTEIN.



What the Pros Know

To build the first-ever rammed-earth house in Aspen, a crew drove up from Arizona, where the method is in wider use. First the workers sifted soil to remove stones and other debris. Then they mixed the soil with concrete and water and poured the mixture into wooden formwork, adding about eight inches of the mixture at a time. (That's what gives the finished wall its painterly striations.) Next they used machines that vibrate the formwork so that air bubbles escaped and the mixture settled.

Eventually, the forms (which, like most molds, are first coated in a waxy substance) were pulled away; the bit of wax remaining on the walls helps give them their unique lustrous patina. The rammed-earth walls not only block sound, but they serve as a "heat sink"—radiating warmth after the sun goes down and thus reducing power usage. All in all, a rammed-earth wall costs about as much as a conventional masonry wall, but the Lords got a material that, in Scott Lindenau's words, "evokes the site itself."



After Courtney Lord sold his real-estate business in Michigan, he and Karen were free to move to Aspen with Rachel and Max, their two children. Courtney threw himself into the building project, which was fine with Karen, who devotes her time to

volunteer work. The couple agreed that it was important to hire a designer, in addition to an architect, to work with them to personalize their home. “Our concern,” says Courtney, “is that sometimes when an architect also does interiors, they become predictable, with the same Mies van der Rohe chairs that every other architect uses. We wanted a modern house,” he says, “but we wanted the furniture to be comfortable.”

For Laslo, comfortable furniture is fine, as long as it’s not slouchy. These days, he points out, sounding only slightly horrified, “when people watch TV, they want to spread out, lie down, put their feet up.” A sectional sofa was the obvious choice; luckily, he says, “sectionals can be elegant.” He covered this one, of his own design, in chenille with leather piping, dressing it up with pillows made with classic Jack Lenor Larsen prints from the 1960s.

Instead of a coffee table (which people don’t want to put their feet on, he notes), Laslo designed a leather ottoman that, thanks to its large wooden tray, can also serve as a table.

The kitchen, which is separated from the living/dining room by a partial wall made of wenge, features custom wenge cabinetry with Hafele pulls that echo the stainless-steel tiles used for a backsplash behind the Wolf range. To light the room, with its two counters (one for prep, one for informal meals), Laslo chose *Imperial* fixtures, by Doyle Crosby from Boyd, in polished copper.

||| This page: Karen Lord sits in the kitchen, which she wanted to be practical as well as glamorous. For materials, Laslo chose wenge, marble, stainless steel and copper. Opposite: In the den, Laslo used a shag rug—they’ve lost their Age of Aquarius associations, he says—and a sofa of his own design. The “bench table,” by Harush Shlomo, is made of hammered soda cans. Outside are terrace furniture by Richard Shultz and a sculpture by Bruno Romeda.







“Bathrooms,” pronounces designer Larry Laslo, “should be one of two things. Either

very old-world, romantic and nostalgic or very clean and efficient. This one, obviously, is very efficient,” he says. But it hardly lacks luxury. It is clad in two types of marble—travertine and suede-finish—as well as back-painted glass tiles. Fixtures are chrome (*Citterio* from Hansgrohe), but elsewhere in the house, he used copper, bronze and stainless steel. “Saying you can use only one metal is like saying you’ll wear only one metal,” says the veteran designer. “It’s ludicrous.”

Clearly, Laslo isn’t wed to just a few materials. Most of the floors in the house are beech, although those in the hallway are poured concrete. And in the master bedroom, he went with wall-to-wall carpeting because it “is cozy to wake up to.” The carpet complements dark-stained wenge walls and a pebbled-leather headboard. The bed and the night tables (his own designs) are cantilevered and lit from below, so “you won’t stub your toes at night,” he says.

For all the work that went into the house, Courtney’s favorite spot may be outside, in an award-winning Japanese-inspired garden adjacent to the master bedroom and his office. From his perch on a rock, he can look back at the house. “It’s interesting, but it doesn’t scream, ‘Look at me,’” he says with satisfaction.

||||| This page (clockwise from top left): Designer Larry Laslo in the “very Busby Berkeley” master bath; in the bedroom, a leather *Paris Archive* club chair from Nienkämper and a table made of materials left over from the dining table; Courtney Lord in the Zen-inspired backyard. Opposite: The master bath, with its freestanding tub and a double shower, has clerestory windows made of Kalwall, a lightweight, translucent fiberglass favored by environmentalists.





1

DETAILS

(1) Landscape designers Bluegreen dyed the concrete patio to match the building’s rammed-earth walls. On the wall, Courtney Lord hung an artwork that seems to show a wheat field at sunset, but is actually the corroded interior of a metal drum (it’s by Aspen artist Mark Cesark). The cat is called Oliver.

(2) Interior hallways have bare concrete floors. In one of them, the Lords hung a series of photos of Washington, D.C., taken in the 1950s by artist Peter Costas.

(3) Designer Larry Laslo created this centerpiece using the “largest succulents I could find.” While impressive, it’s low enough to permit cross-table conversation under a vintage mid-century chandelier.

(4) Architect Scott Lindenau designed the stairway to the basement with thick treads of Botticino marble—the same material used on the house’s three fireplaces. The kaleidoscope painting is by Chip Richardson; the water-bottle artwork (through which liquid actually flows) is by Thomas Glassford.

(5) A black granite fountain in the backyard was designed by Bluegreen. Its infinity edge makes its surface extraordinarily smooth, the better to reflect the Aspen highlands. The views are also framed by a sculpture by Bruno Romeda.

(6) For the powder room, Laslo set a plain mirror into a wall of mirrored mosaic tile. The concrete sink and mahogany base read as simple horizontal stripes. Laslo even picked the guest towels, which are a middle ground between paper and terry. ▣

See Resources, last pages.



4



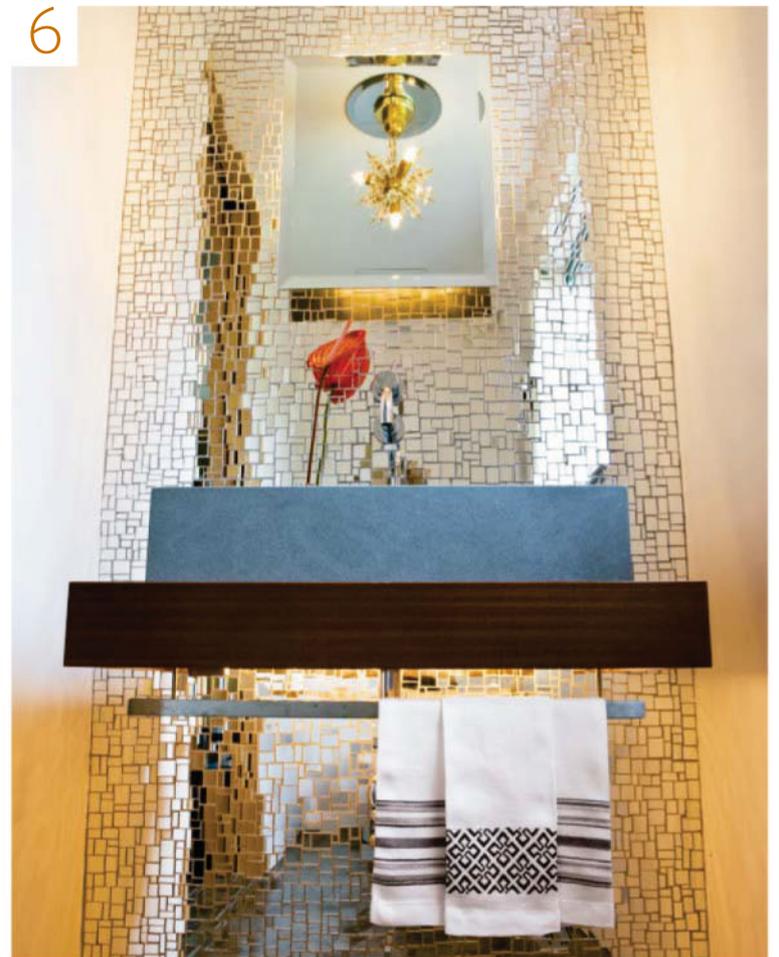
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3



5



6



A pair of tailored *Odeon* sofas designed by Paola Navone for Molteni & C anchor Eric and Pascaline Steiner's expansive Georgetown living room. Vintage Louis Vuitton trunks speak of the couple's international lifestyle, while a Maurice Denis painting (at left) and a Jurgen Ostarhild photograph (to the right of Pallucco's *Fortuny* floor lamp) address their passion for art. Lightweight sliding panels can separate the living and dining rooms.



CAPITAL GAINS

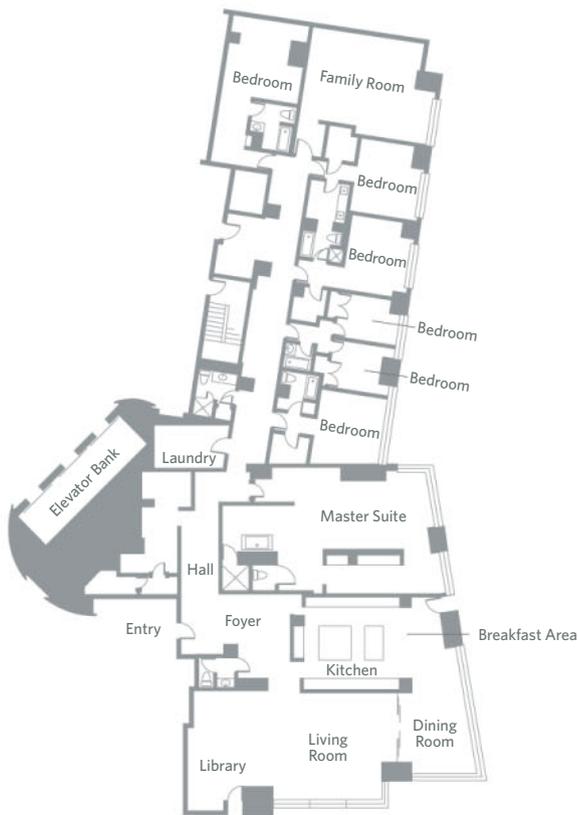
*Seeking a simpler style of life, Parisian transplants Eric and Pascaline Steiner traded a **Washington, D.C.**, Georgian townhouse for a contemporary high-rise apartment where fine art and family converge.*

ERIC

and Pascaline Steiner were sharing a cramped Washington, D.C., row house with four daughters and assorted pets when they decided the chaos outweighed the charm. “It was a typical Georgetown townhouse, with small rooms, lots of stairs and a complicated floor plan,” says Eric, a Rhode Island-born business executive who was raised in Paris. Captivated by a riverside condominium rising near their home, the Steiners bought three units and combined them into a single apartment, then asked architect Richard Williams to design the space. “We wanted something that was very simple and very open, with large living areas and easy access from one room to another,” Eric says.

Williams had worked with the couple on their Federal-style townhouse, but the new residence represented a total stylistic departure. “Their aesthetic had evolved,” says the architect. “They were very interested in contemporary furnishings. They saw it as an opportunity to change direction.” Working with project architect Robert Dudka, Williams placed communal spaces at either end of the apartment and joined them with a wide, bedroom-lined corridor—a sly homage to the city’s iconic avenues and plazas.

PRODUCED BY SUSAN TYREE VICTORIA AND BARBARA BOHL. PHOTOGRAPHS BY ERIK JOHNSON. WRITTEN BY FRED ALBERT.



IN

a radical move, the Steiners placed the primary living areas at the rear of the apartment, overlooking a canal and Georgetown, rather than in the apartment's front section, with its panoramic Potomac views. "It was the best decision we made in terms of living, but it was probably a bad decision in terms of resale value," concedes Eric. "The river view is gorgeous, but in a way it's a little bit bland. The view on the canal is very interesting: you see roofs of houses, you see churches. It's a living view."

The Steiners entertain often and wanted the apartment to function for groups of a hundred as easily as for a family of six. The architects responded by designing the apartment as a series of interconnected spaces that can be joined or divided by sliding glass doors. Visual cues like changes in flooring and ceiling planes help distinguish areas within the open plan. Woven-fiber panels hanging in front of the windows slide and stack, controlling the sun and the views. "Curtains didn't work in this space at all," says Pascaline, a Paris-born photographer and a co-owner of the Zone Zero gallery. "The shades give more intimacy and warmth."

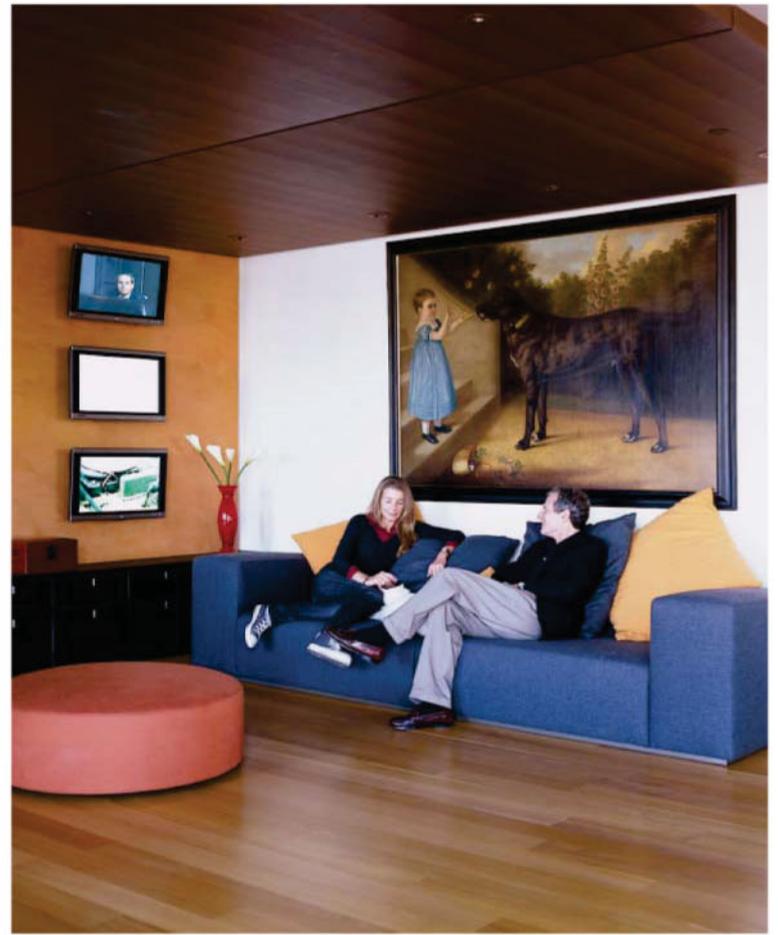
To lend a sense of unity to the sprawling space, the architects limited the palette to a few key materials—drywall, concrete, white oak and wenge—and hid mechanical systems inside wall cavities covered in orange Venetian plaster (a color reminiscent of Georgetown bricks). These volumes are repeated throughout the apartment, like road markers guiding your journey.

In the dining room, Ingo Maurer's playful *Zettel'z 6* chandelier of memos flutters above two Frank Lloyd Wright *Husser* tables from Cassina and *Lola* chairs from Poltrona Frau. Custom woven-fiber panels slide to edit light and views; their shape echoes colorful corner columns that conceal utility lines. In the foreground, five-inch-wide white-oak floor planks give way to Deco-Pour, a lightweight polished concrete, signaling the transition to the kitchen.









“BECAUSE

I had been living in a crowded house for so long, I really wanted a clean space,” says Pascaline. She furnished the apartment with a roster of sleek contemporary pieces but leavened the mood with whimsical accents, from an orange Minotti *Hockney* pouf in the library to a quilted-cork wall in the kitchen. Instead of packing the 40-foot-long living room with furniture, Pascaline kept the atmosphere spare, augmenting generous contemporary sofas with a squadron of upholstered benches lined up against the wall. “If people come, you just pull out the benches and you have more seating,” she says. “But you don’t want them in the way all the time. I like the flexibility.”

To minimize upkeep, Williams alternated no-fuss white-oak flooring with lightweight concrete that was ground to a smooth, uniform finish. Durable leathers and dark wool blends make the upholstered pieces equally forgiving of active family use.

Eric was still in graduate school when he bought his first piece of art, a drawing by Keith Haring. In the years since, the Steiners have assembled a roster of works ranging from a 19th-century painting of a girl and her dog (a gift) to a provocative Bettina Rheims photo of scantily clad teens. Pascaline’s favorite piece, a portrait by Chinese artist Zhang Xiaogang, peers from a wall in the entry hall, both inviting and challenging visitors to sit on the Poltrona Frau sofa below. Around the corner, three monitors alternate between video art and family photos—a combination emblematic of the home’s dual role as salon and sanctuary.

||| This page (from left): A Zhang Xiaogang portrait hanging above a Poltrona Frau sofa greets visitors in the entry hall; Pascaline Steiner chats with architect Richard Williams under a suspended wenge ceiling at the library end of the living room. Opposite: Lea Steiner, age 14, works in the kitchen’s breakfast area, which features a quilted-cork wall, a *Miss Balu* table from Kartell, Arne Jacobsen *Series 7* chairs by Fritz Hansen and a Bettina Rheims photograph.



What the Pros Know

The artful Steiners combined three units while their new building was still under construction. If you're thinking about combining apartments in an existing building, ask if construction plans are available; otherwise, you might have to X-ray the floors to locate utility lines or structural supports before you begin work. Ducts and pipes concealed inside walls may need to be rerouted—not a big deal for water lines and bathroom exhausts, but problematic for roof drains and waste lines that need to be tied to

other units. The Steiners' architect, Richard Williams, hid some utility lines behind suspended ceiling panels and set the master shower and tub atop a raised platform so that gravity-fed drains could meet existing waste lines. Such changes will affect the residents beneath you most, because utilities may need to be accessed from their unit. To avoid some of the hassle, consider expanding into a unit above or below your own. Doing so "enables some dramatic opportunities, and it's a little bit easier," Williams says.

WILLIAMS

tucked the master suite behind the kitchen, giving the Steiners a breathtaking view of Key Bridge from their bed. A grid of storage compartments covered in wenge fills the opposing wall; translucent glass panels enclose the neighboring bath. "In the daytime, the bathroom borrows light from the bedroom," Williams says. "At nighttime, it's the reverse—the bathroom becomes a glowing lantern when it's in use." Like much of the furniture, the bedroom's white bedside chest, by Modà, comes from Contemporaria in Cady's Alley, Georgetown's modernist design row.

Adjacent to the master suite is a wing reserved for daughters: Julia, 19; Lara, 18; Lea, 14; and Emma, 8. The bedroom corridor culminates in a family room overlooking the river. Eero Aarnio's swinging '60s acrylic *Bubble* chair hangs beside a Cubist Poltrona Frau sectional that seems to mimic the skyline across the Potomac. Chalkboard paint covers the opposite wall, giving the Steiner girls a communal canvas on which to express themselves. "Every child's dream is to write on the walls," Pascaline observes wryly.

Much of the time the Steiners live like Europeans, forsaking their cars and walking wherever they need to go. For this international couple, apartment living has always been a way to preserve the European sense of community and convenience they coveted. "I like city living," Eric says. "I've never considered living in a suburb. I tried it and didn't really like it. It's just not me." ■

See Resources, last pages.



This page (from top): A translucent partition divides the master bedroom and bath; Key Bridge dominates the view from the family room, which features an *Isola* sectional from Poltrona Frau and Eero Aarnio's *Bubble* chair from Adelta. Opposite: Loulou the cat luxuriates in the master bedroom, where a decorative plaster desk temper the austerity of the frosted-glass bathroom wall; the right-this-minute *M402* bedside console is from Modà.





Victorian



Designer Kara Mann kept the monochromatic palette of this living room lively with Larsen open-weave linen drapes shot with gold thread, Helene Aumont's leather-topped *Negresco* coffee table with a burnished-bronze base, and a high-back Dennis & Leen wing chair trimmed with brass nail heads. Other pieces include a Christian Liaigre sofa and a Studio H Collection side chair from Holly Hunt. The side table is petrified wood; the Tibetan carpet is natural aloe fiber.

Armed with vision and a dream team of pros, a *Chicago* woman shaped a rundown farmhouse into a singular family home for the 21st century.

Secrets



Kerry and Dan Finkel loved Lakeview, their Chicago neighborhood, but they wanted a bigger house for their family, which includes sons Zackary, 8, and Henry, 6. So Kerry contacted real-estate agent Marlene Granacki, who had sold the Finkels the home they were then occupying. “Kerry asked me to keep an eye on three neighboring houses,” Granacki recalls, “and less than two weeks later her first choice went on the market. I got them in half an hour after the listing went up, and they bought it on the spot.”

The 4,000-square-foot house, a ramshackle, turn-of-the-20th-century Victorian, had “lots of little rooms that hadn’t been touched for over 60 years,” groans Kerry, but there were good bones underneath its shoddily enclosed porch and weather-beaten Masonite siding. As a bonus, the house sat on a 50-by-161-foot double lot. By the time Kerry met with Chicago architect Peter Madimenos, who had done other projects nearby, “she knew exactly what features she wanted to incorporate into the project and came armed with pictures,” marvels the architect.

Kerry’s role models were all classically handsome American farmhouses with wide-set, well-detailed windows; broad, picturesque porches; and rooms finished with simple yet respectful moldings and trims. So Madimenos “developed a language that would be true to the soul of the original house and could be carried through the entire renovation,” he explains.

||||| This page (from top): The addition, which is at the building’s left, has a sunroom and a family room on the first floor and a guest room and a master suite on the second (upstairs, Zackary and Henry stand in one of the original home’s expansive new windows); Kerry and Dan Finkel, a ticket broker, in their new family room. Opposite: The sunroom’s drapes are *Aurora* linen from Rogers & Goffigon; shades are in *Crosshair* by Great Plains, from Holly Hunt.

PRODUCED BY SUSAN TYREE VICTORIA AND LISA SKOLNIK. PHOTOGRAPHS BY NATHAN KIRKMAN. WRITTEN BY LISA SKOLNIK.





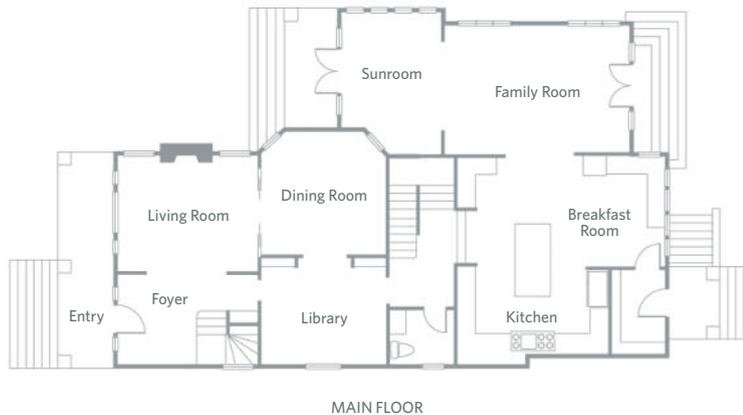
The homeowner was determined to reveal and respect all the assets of her house, which had been saddled with decades of lamentable, low-budget fixes. Her architect's newly invented vernacular relied on custom-designed windows and sumptuous silvery green shingles to unify the exterior; inside, muscular but graceful millwork added coherence to the rooms. Together, they returned the home's front porch to its original, open-air glory; enlarged and added windows; refurbished existing rooms in the house's front; and put on a 2,000-square-foot, L-shaped addition that wrapped around the house's back and south side, enlarging the kitchen and adding a mudroom, a family room and a sunroom on the first floor and a master suite and a guest bedroom on the second floor.

Then Kerry hired Kara Mann, one of Chicago's brightest young design talents, to help her finish the renovation. Mann was

impressed by her new client's resolve. "She knew exactly what she wanted," says the designer, recalling the trim folder of tear sheets Kerry brought to their first meeting and her precise wish list.

Among the magazine clips were several projects by Nashville architect Bobby McAlpine, as well as Mann's own home (*MH*, May '07). "She liked the modern-country edge in McAlpine's work and the moody way both of us used clean-lined furnishings, monochromatic palettes and texture," observes Mann. "Kerry wanted a functional and durable environment because there are always kids running around the place," Mann adds.

This page: Barefoot Zackary (left) and Henry in the dressed-up dining room, which features Philippe Hurel *Tyrol* dining chairs, *Barbuda* armchairs by Christian Liaigre and a Kevin Reilly hanging fixture. Pottery on the sideboard is from Barneys New York. Opposite: Mann composed the master bedroom with the owners' existing bed and a lustrous antique Moroccan wool rug, adding an *Opera* armchair and an *Ixelles* Collection wing chair, both from Casamidy.



What the Pros Know

Monochromatic color schemes are often a foolproof decorative strategy. "They're easy to put together; they can be a simple way to give disparate elements unity; and the results are often elegant and clean," explains designer Kara Mann, who uses the tactic frequently. That's why she's intimate with its strengths—and its weakness: "No matter how much you vary the hue, using one color can be monotonous and one-dimensional," Mann cautions. To make sure the palette isn't boring, the designer seeks out a

color's inner shadow and adds some "murky tones to the mix. The colors are off-kilter and unexpected, so they surprise the eye," she explains. For example, in the master bedroom (above), she enveloped the cream, taupe and brown furnishings with a faux-wood wallpaper with an ashy cast, then painted the ceiling in Benjamin Moore's Revere Pewter, a cream with a cloudy tint that tones it down. She added depth and diversity to the entire space with texture, sheen, controlled hits of pattern and surprising shapes.



Kerry relied on the equally exacting Mann for experience as well as a kindred aesthetic. There were bedroom layouts to tweak, bathrooms to build out and custom storage to design and fabricate, as well as wood stains, paint colors, wall coverings, textiles and furniture to pick for the entire home. “I knew Kara could look at the things I showed her and come up with options that would appeal to my sensibility quickly and efficiently,” says Kerry.

Here’s where Mann’s prowess as an analyst and interpreter prevailed. “I took that romantic, cottagey, tone-on-tone sensibility Kerry was drawn to in Bobby McAlpine’s work and gave it a more urban edge,” the designer confides. To accomplish this end, Mann relied on sharply drawn upholstered pieces and tailored furnishings instead of anything soft and cushy. She used narrowly focused color palettes of slightly murky yet neutral hues and added texture to the mix in every room. These strategies are evident in the straight-edged sofas that grace most of the rooms; geometrically shaped lighting fixtures used everywhere but the master bathroom; and subtly variegated color schemes punctuated with one or two bolder elements.

Kerry is thrilled with the sophisticated urbanity Mann gave the house, and she’s a bit surprised to find that she has modified her habits. “I never tear anything out of magazines anymore,” she laughs. “That’s such a great compliment,” responds Mann delightfully. “That means she’s happy with her home.” ▣

See Resources, last pages.

||||| This page (from top): The garage was sited at the back edge of the lot to frame an outdoor living room; Mann’s custom millwork transformed the parlor into a library, with Christian Liaigre *Latin* chairs; Kara Mann in the kitchen, with its Saarinen table, Boyd lighting fixture and Porro *Camogli* dining chairs. Opposite: The master bath includes a *Zero Domino* vessel sink from Catalano on custom cerused-oak cabinetry and a milk-glass-faced storage cabinet.



Small
Space
(700 sq. ft.)



Park Avenue Petite

Designer John Barman turned this pied-à-terre in New York City into a functional full-time home.



Stephanie Snyder, who works in commercial real estate in New York City, was happily ensconced in a prewar rental on the Upper East Side when she got an unexpected call: The owner had offered the apartment to his daughter. Suddenly, Snyder had to find a new home. “I really wanted to live within a three-block radius—and I only wanted an apartment with plenty of sun,” she says. “I was willing to compromise on size.”

Snyder indeed had to compromise, downsizing into a roughly 700-square-foot apartment that had been a pied-à-terre for a Connecticut couple. But she didn’t have to give up light or location. The one-bedroom unit had ample windows along its length and even a narrow terrace overlooking Park Avenue. “What really sold me, besides the terrace and the views, was the gracious layout,” says Snyder. Though small, the apartment felt roomy, with a foyer that created a sense of arrival and eliminated the awk-

wardness of a front door that opens right into the living room. The terrace also helps visually enlarge the interior.

Snyder called on John Barman, who had designed her parents’ New York City home. The only structural change Barman made (Snyder replaced the entire kitchen on her own) was to close a kitchen pass-through. “Closing up the pass-through made the living/dining area feel like one big room. And that made the overall apartment feel much larger,” explains Barman.

||| This page: In the living room, a wall-mounted counter survives where a pass-through to the kitchen was filled in. Furniture includes a vintage coffee table and chairs and a *Simplice* sofa designed by Antonio Citterio for Maxalto. Art (from left) is by Kelly Graham and Justine Kurland. Opposite: A *Criss Cross* table in a custom gold finish by Dennis & Leen from Holly Hunt gives focus to the dramatic foyer, whose dark colors are offset by artful reflecting surfaces.

PRODUCED BY LINDA O’KEEFE. PHOTOGRAPHS BY JOSHUA MCHUGH. WRITTEN BY RAUL BARRENECHE.





In the **living** area, Barman left the thick marble slab and dark wood legs that had been the counter for the now-closed kitchen pass-through. They suggested a fireplace surround, even though there is no fireplace. “It’s always comforting to have a mantel,” says Barman.

Snyder kept the existing dark-stained hardwood floors and the dark wood paneling in the foyer. “I wouldn’t have chosen them myself, but they worked with the bones of the apartment. And it was all brand-new,” says the homeowner. The dark finishes gave the apartment a decidedly masculine feel, however. “So our mission became to lighten the space and make it more feminine. I wanted the apartment to feel soft and airy,” says Snyder.

For Barman, making the interior less masculine didn’t mean introducing florals. He stuck to a palette of ivory and white and chose furniture with fluid lines, like a gently curving *Simplice* sofa from Maxalto and a 1970s coffee table with a base of interlocking brass rings. (A circular lighting cove in the foyer’s paneled ceiling became a recurring motif, inspiring the choice of the coffee table, a round, glass-topped entry table from Holly Hunt and a circular, ivory-colored rug from Stark Carpet.) Color comes from artwork, flowers and a few brightly hued cushions.

Since there is no proper dining room, Barman decided against a dedicated dining area. “When you begin defining spaces, a room starts to feel smaller, no matter how big it is,” he explains.

Top: The low-slung *Arctic* sideboard from the Conran Shop doesn’t block light from the terrace. Left: The cerused-oak *Frank X-base* desk, by Mattaliano through Holly Hunt, can double as a dining table when paired with vintage chrome armchairs, reupholstered in gray flannel. Mounting the flat-screen television to the mirrored wall makes it disappear into the reflection and read like art. The tapering book towers were custom designed by John Barman.

What the Pros Know

Arranging multiple furniture groupings in a single space can be challenging—especially in a small room. One of designer John Barman's favorite tricks is to group furniture pieces atop a round area rug. "A square or rectangular rug defines a space more because of the hard edges. But you can 'cheat' a room with a round one," Barman says. In this Manhattan apartment, the designer visually separated a living area from one containing a desk and bookshelves by "floating" a sofa, armchairs and end tables around

the circumference of a round rug. The circular rug let the designer expand the seating area without its seeming to encroach on the owner's work area. Barman also advises clients not to be afraid of using large-scale—or at least normal-size—furniture in small spaces. Perhaps counterintuitively, petite sofas, chairs and tables can actually make a small room feel even smaller, according to Barman. So avoid dollhouse-size furniture and go for grown-up pieces, even if that means fewer of them.



Instead of a **dining** table, Barman opted for a cerused-oak desk that can do double duty as a work space or a dining table. "I don't entertain on a grand scale, but I have dinner parties all the time," says Snyder. "I can invite 12 people over and it still feels gracious."

Typically, Snyder's bedroom was short on storage, with just one closet. So Barman built a pair of floor-to-ceiling cupboards that handily frame the simple, upholstered queen-size bed from CB2. He mirrored the cabinets, the wall behind the bed and an overhead soffit to minimize the visual intrusion. The mirrored surfaces also reflect light from windows extending the full width of the room.

Barman painted over the grass cloth covering the wall opposite the bed, creating the look of old-school museum walls of dyed burlap. Existing off-white wall-to-wall carpeting with a subtle pattern, a white dresser and nightstands, white swing-arm reading lamps and a vintage 1970s Lucite chair make for a luminous, barely there color scheme.

Despite having a little less room for shoes, Snyder is thrilled with her new home. "The great thing about living in a smaller space is getting rid of clutter," the homeowner enthuses. In fact, only one piece of furniture made the move with Snyder: the low credenza now in the living room. "It was the ultimate editing experience," she concludes. ▣

See Resources, last pages.

This page: Homeowner Stephanie Snyder and interior designer John Barman on the terrace. Opposite: Barman added extra storage in the glamorous bedroom with a pair of mirrored cabinets that frame a *Coconut* bed from CB2 (the throw is from Anichini). He also mirrored the wall and soffit behind the bed to make the room feel bigger. The vintage chandelier and *Pipeline* chair by Jeff Messerschmidt, both from the 1970s, are from Florida dealers.



Small
Space
(1,200 sq. ft.)

On Whidbey Island, north of *Seattle*, a fashion designer collaborated with her builder to create a house as modern and tailored as her clothing line.

Material Abode





At 1,200 square feet, Lynn Mizono's cozy new house is only half the American average size, but it's plenty spacious for the San Francisco native. During construction, Mizono lived over the garage with her cat, Stanley, in an apartment that she intended to turn into her design studio later. But she found the finished house so roomy that she moved her business into the main building's loft, reserving the apartment for guests.

Perhaps Mizono's perception of her home's generous scale is inspired by the lofty ceilings, neutral palette and morphing furniture—like the IKEA piece in front of the sofa that converts from cocktail- to dining-table height. Also, Mizono explains, “the house feels bigger with less in it. I try to figure out the least I can live with and keep paring it down.” Or maybe it's because the custom detailing is so much one with the creative homeowner that the house is almost an extension of Mizono rather than an environ-

ment. From the sunken Japanese soaking tub to the poem sandblasted into the front door (“Home,” by local poet Judith Adams), the house is a heartfelt reflection of Mizono's aesthetic.

Like the clothing she designs (for her own line and for Vogue Patterns), Mizono's home is primarily about form and line rather than color or embellishment. She gives a lot of credit for its success to builder Carl Magnusson. “This house never could have happened without his spirit and genius,” says Mizono.

||| This page: Lynn Mizono's house features a small bridge that leads to an apartment above the garage. Opposite: The chimney of the RAIS stove in the living room reads like architecture. The room was designed with maximum fenestration to admit light during the gray Northwest winters. She ordered the *Tranio* sectional sofa online, from EBPeters.com; the table and hanging cabinets came from IKEA, as did the ottoman, which Mizono slipcovered in chartreuse.

PRODUCED BY LINDA O'KEEFE AND LINDA HUMPHREY. PHOTOGRAPHS BY JOHN GRANEN. WRITTEN BY VALERIE EASTON.





When **Mizono** first interviewed builder Carl Magnusson, she asked him if he was willing to do things in new ways. “If it’s been done before, why do it?” Magnusson responded, and the innovative duo were off and running, using particleboard, for example, to imitate concrete flooring: Mizono painted scored squares of Medex, an exterior-grade particleboard, with a watered-down latex paint topped with Varathane stain, adding a little sawdust for texture. The result? A durable, economical floor that’s a dead ringer for tinted concrete.

Most of the kitchen cabinetry is off-the-shelf from IKEA. Mizono mixed glass-fronted metal with birch units, filling in a few spaces around her Frigidaire appliances with custom built-ins. She painted some of the birch cabinets pewter gray with a lavender wash, others with blackboard paint.

The spaces in this compact home flow smoothly. The great room, with its high ceilings, serves as a theater for the delicious dinner parties that Mizono, an aspiring cookbook author, throws. Also open to the great room is her work loft. The loft’s railing, made of inexpensive corrugated plastic from the hardware store, is transparent—all the better to keep the light flowing. Mizono decided on a loft rather than an enclosed second floor, figuring high ceilings and windows were more valuable than floor space in a climate where every ray of sunlight is treasured.

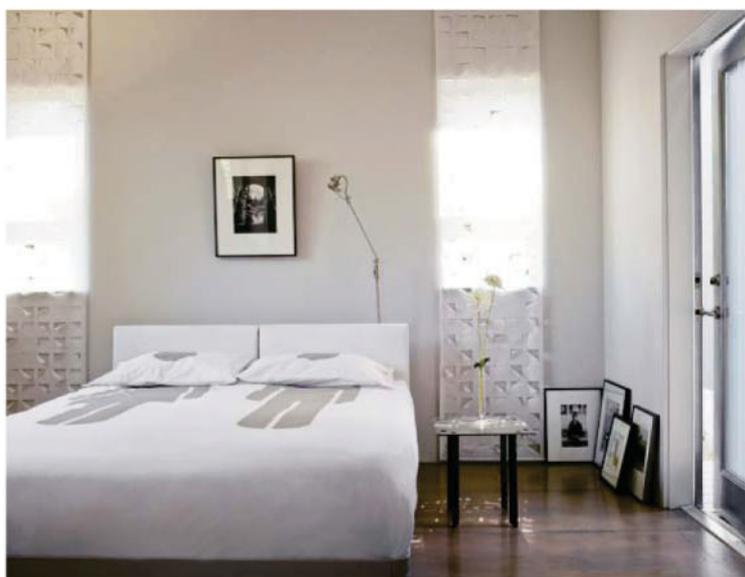
This page (from top): Fashion designer and homeowner Lynn Mizono in clothes from her own line; the stainless-steel range table and countertop with its integral sink were custom made (the telescoping stove hood is by Sirius, the gas cooktop by DCS). Opposite: The trim bar stools, dining table, birch cabinets and even the diaphanous drape are from IKEA. What appears to be a suspended angel piñata is actually a lighting fixture Mizono designed.



What the Pros Know

Contractor Carl Magnusson works with repurposed and innovative materials to save his clients money as well as to save the environment. The bold mix of materials in fashion designer Lynn Mizono's little house adds rich texture to her minimalist aesthetic. Salvaged deck wood for shelving, stucco columns and a lighted resin sink in the master bath make the small space sing. The compelling juxtaposition of materials enlivens the simple lines of the home's compact exterior. The contractor turned four-by-eight-foot

Hardie Board panels (essentially a moisture-resistant fibrous cement) back-to-front to reveal the grainy undersides. Commercial corrugated metal casts a deep shadow line, contrasting with smooth stucco around the front door. The matte materials are set off by the silvery shine of the aluminum that clads the bedroom bump-out (right), which opens onto a small deck for Mizono. "The aluminum came in a big roll, and it's so thin that it puckers a bit. But that appeals to Lynn," says Magnusson, "because she loves fabric."



Mizono researched everything online, from drawer pulls to her modular sofa. "It was the only sofa I could find that had the right configuration without being too bulky," she says to explain why she took the leap of mail-ordering one. Yet the designer's approach to furnishing her new house was about as minimalist as you can get. Clean, spare shades of gray prevail, relieved by bright hits of color. Even the exterior of the neutral house has exclamation points of orange and bright-green doors.

That orange finds its way into the master suite too, where Magnusson both visually enlarged the space and upped its tranquility factor by leaving the sleeping quarters open to the soaking tub and shower. The palette of the materials, much of it natural as well as neutral, contributes greatly to the home's visual interest.

Windows throughout are calculated both to let in light and to afford views. On this wooded, two-acre lot, much of it left as a wild ravine, every window reveals a leafy prospect. The kitchen window frames sunsets and a sparkling expanse of Puget Sound. Mizono, who moved to Whidbey Island to be closer to nature, can't get over the sight of eagles nesting in the trees outside her windows. □

See Resources, last pages.

||||| This page (clockwise from above): A private bedroom deck lies below the bridge to the garage guest suite; the master bedroom features a bed Mizono got from Design Within Reach, dressed in a quilt with a *Girl+Boy* cover by No One You Know, in Australia; the master bath has stucco-coated square columns and a resin vessel sink by Martha Sturdy. Opposite: The minimalist Japanese soaking tub is installed at ground level; floors have radiant heat.



*Small
Space*
(2,000 sq. ft.)

Towering palms and the rugged San Jacinto Mountains provide a dramatic backdrop for this restored midcentury desert home. The sleek chaise and handy drinks trolley from Richard Schultz's 1966 collection are powder-coated aluminum. Opposite: Maximizing the free flow of living space from inside to out makes this unpretentious, moderately scaled home seem far bigger than its footprint.

BACK ON TRACT

IN A CLASSIC MIDCENTURY DEVELOPMENT IN **PALM SPRINGS**,
DESIGNER WILLIAM STEWART RENOVATED A MODEST 1962 HOUSE
FOR HIMSELF THAT SHOWS OFF ITS MODERNIST ROOTS.



“W

hen I was a kid, if someone asked me where my favorite place was, I would always answer: ‘California,’” recalls interior designer Bill Stewart, who grew up in West Palm Beach, Florida. Although he’s contentedly been the principal of his own Atlanta-based firm, William Stewart Designs, since 1985, Stewart drolly admits that this “nagging thing about California” continued. “I loved the weather. I loved the architecture. So about five years ago, I said, ‘I want a house in Palm Springs.’”

While Stewart spent holidays at the Orbit In, one of the area’s restored midcentury resorts, he began to look for a vacation home. Just a few blocks from town, set against the boulder-strewn foothills of the San Jacinto Mountains, he found a 1962 house for sale. It had been built by the Alexander Construction Company, a group of father-and-son real estate developers who put up more than 2,200 modernist tract homes in Palm Springs between 1947 and 1965. This one, however, had been altered beyond recognition.

“The house had been made to look Moorish, French—anything other than what it was,” explains Stewart, “and the backyard was snake-infested, but you felt like you could touch the mountains, and there were 50 mature palm trees on the lot. I saw what it could be: the ideal Palm Springs house.” The designer resolved to restore the property to its original simplicity, work with era-appropriate materials and style the interiors with a sense of glamour and fun.

In the living room a white *Soft 02* sofa by Piero Lissoni for Cappellini meets a '70s Christian Dior cocktail table by Gabriella Crespi (who did the brass side tables as well), while a pair of *Rive Droite* swivel chairs by Patrick Norguet, also for Cappellini, balances a vintage *Soriana* chaise by Afra & Tobia Scarpa for Cassina; art is by Yek. Stewart painted Baker’s sunburst mirror white; the snowy Sevres porcelain bust of Lafayette is from Moss in New York City.

PRODUCED BY LAURA HULL. PHOTOS BY JOHN ELLIS. WRITTEN BY SUSAN MORGAN.









Stewart was unable to find working blueprints or early photographs of his property. “But because it was a tract home,” he explains, “four models of each design were built. Up the street, there’s the very same house, where the owner has lived for 40 years and nothing’s been changed.” Using that house as his model, Stewart stripped away layers of misguided home improvements. “It was like an archeological excavation,” he says. “I was digging to find out what 1962 looked like.”

The designer re-created a sunscreen at the front of the house, a cast-concrete wall filtering sunlight and street sounds. The entry hall was reopened and a wooden slatted screen was installed. Plasterboard walls were removed to reveal original wood, and an enclosed garage reverted to the original open carport. “I decided that anything that was attached to the house should be as it was in 1962,” says Stewart. “Everything else can be good design from other decades. This is popular modernism. It’s playful, a little flamboyant, like fashion—amped up and of the moment.”

In the dining area, a Saarinen table and *Tulip* chairs (currently produced by Knoll) sit under a vintage Lightolier fixture inspired by 1957’s Sputnik, the first Soviet satellite. Keeping up the cosmic theme, Piero Fornasetti’s signature celestial bodies float across the sheer black-and-white *Soli e Lune* drapery fabric. Two Fornasetti side chairs stand sentry at either side of the kitchen door (above right).

This page (from top): A vintage Paul Evans mirrored chest and a black-and-white painting by Jim Isermann greet guests in the main room; the kitchen features a Saarinen table, *Metropolitan* chairs by Jeffrey Bennett for B&B Italia and art by Josh Agle, also known as Shag. Opposite: Stewart designed the carpet to match the cinder-block screen at the house’s front; drapery fabric is by Fornasetti; the friendly bronze hippopotamus is by François-Xavier Lalanne.



What the Pros Know

The interior of this two-bedroom/two-bath house measures 2,000 square feet. It’s not the smallest house in the country (it’s about 20 percent below average), but it’s true to its period and democratic purpose, and the rooms are typical of most American homes. The California climate, however, allows for expanding the living space by modulating the distinction between indoors and out. So Stewart could increase the sense of his home’s size without increasing its footprint. One of his strategies was to limit

the number of materials and motifs he used. “When you use the same materials inside and out, the eye is drawn easily through the spaces.” On the living room wall, an aqua accent mimics the color of the swimming pool. When the pool was restored, its walls were redone with iridescent glass mosaic tiles; similar tiles were used for the shower in the master bathroom and for the fireplace surround in the living room. Stewart introduced grass cloth for wall coverings and a citrus-inspired palette throughout the house.

“T

his place is just the way a simple house should be,” Stewart sighs appreciatively. “There is so much over-the-topness now. Everything has to be so big. I see closets as big as my bedroom.” Like all Alexander houses, this one was designed for a real working family to enjoy indoor/outdoor living, and the bedroom’s sliding glass doors open out directly to the backyard. The sheer drapes and quilted bedcover, a fresh splash of spring green and yellow flowers, were custom made; the fabric, *Ambrosia*, is a vintage David Hicks design produced by Lee Jofa.

When Stewart brought the house back to its original condition, he replaced all the doors and windows. By keeping the headers on the sliding glass doors at their original height (seven feet), the natural light remains well modulated and the interiors never feel either overexposed or cavelike.

“You have to remember that this house is a reflection of what an Easterner thinks Palm Springs should look like,” says Stewart, who has cheekily enlivened his serious art collection with a few paintings by Josh Agle, aka Shag—jazzy cocktail scenes rendered in a sort of *Pink Panther* meets *Breakfast at Tiffany’s* style.

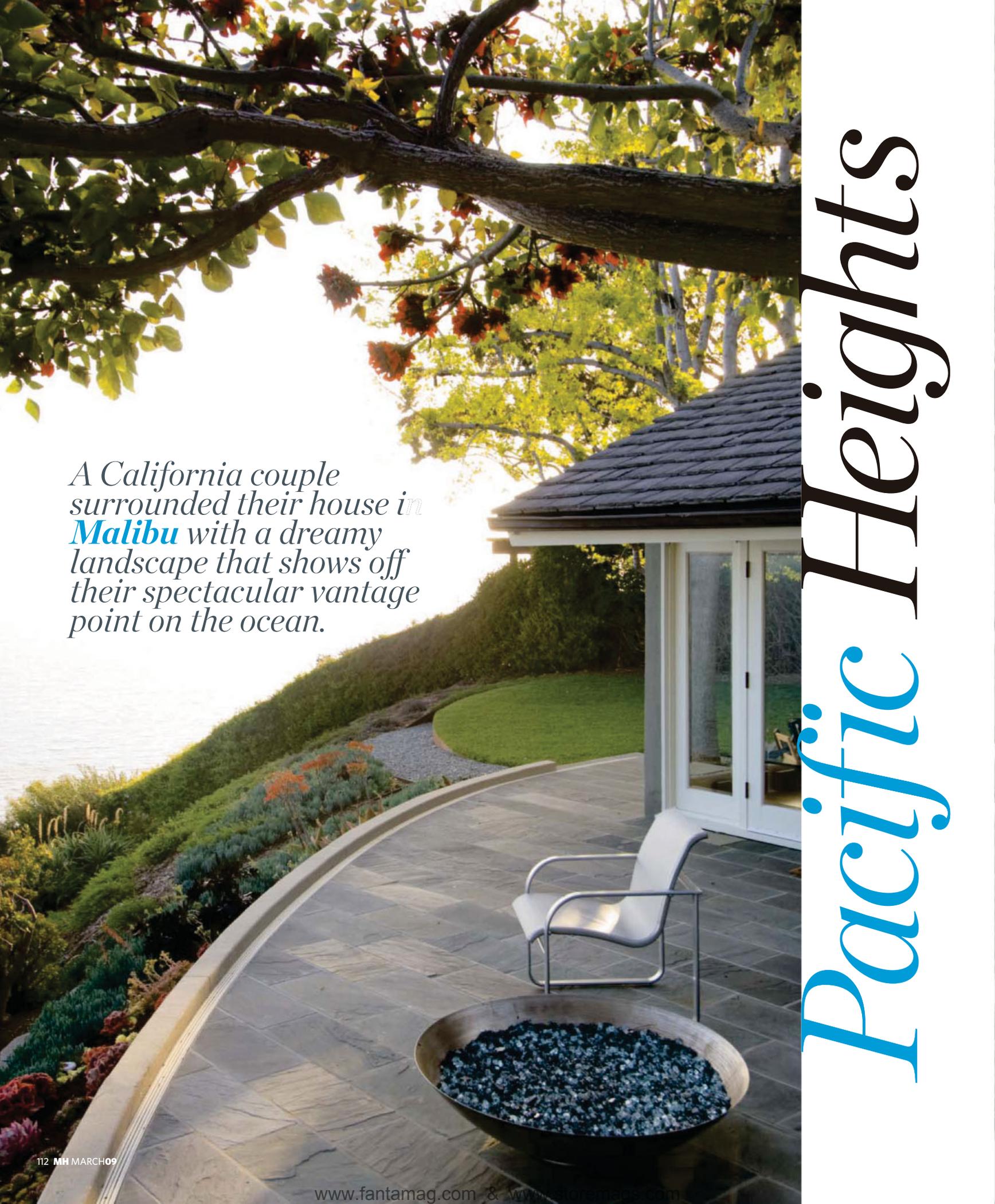
For Stewart, a house in the desert is the ideal place to realize the continuous flow of design eras and experience an inspired vision of modernism’s indoor/outdoor lifestyle. “I like when the inside and the outside are the same temperature,” he says. ▣

See Resources, last pages.

||||| The contemporary yellow-and-green lacquered platform bed from Cappellini reflects the house’s cool citrus palette. The chartreuse wool shag rug was custom made by Lacey-Champion. The vintage blond wooden console with iron handles and hinges, designed by Jean Royère, mixes modernity and ornament. Stewart placed his pair of ’70s mirrored lounge chairs by Pierre Cardin back-to-back to create a strong sculptural presence; art is by Scott Ingram.





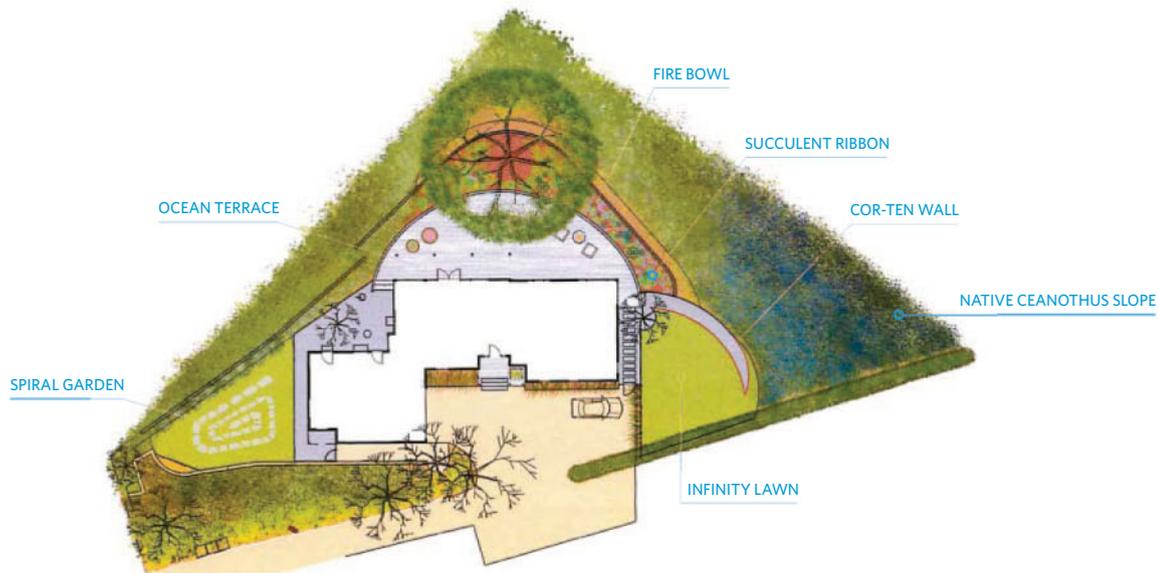
A photograph of a modern house with a curved stone patio, a large tree, and a view of the ocean. The house has a dark shingled roof and large glass doors. The patio is paved with light-colored stone tiles and features a modern metal chair and a large, shallow, dark-colored fire pit filled with blue and white stones. The house is situated on a hillside overlooking the ocean, with a large tree in the foreground and a well-manicured lawn and garden in the middle ground.

*A California couple surrounded their house in **Malibu** with a dreamy landscape that shows off their spectacular vantage point on the ocean.*

Pacific Heights



Round contours are often repeated in landscape architect Pamela Palmer's design for this home in the Malibu hills. This page: The Spiral garden, with its bluestone pavers embedded in the lawn, features an ipe wood bench set into the curve of a striated concrete wall. Opposite: A circular bluestone terrace faces the water, providing a perfect spot for viewing the sunset while seated near the warmth of a gas fire pit.



Even with an incomparable 150-degree view of the Pacific, there are times when Frank and Helene Pierson prefer to look up. These moments usually occur at twilight, when the Spiral garden, which sits in a secluded corner of their Malibu hillside, beckons. Seated on a bench placed there just for the purpose, the couple

gazes at the night's celestial display. They inhale the sweet fragrance of double-white angel's trumpets (*Brugmansia x candida*) and perhaps even hear wild quails cooing in the hills.

"I like to sit there with a good, strong drink," Frank confides. "Especially on a moonlit night—it's just magic."

The Piersons' relationship with their modest, triangular slice of paradise wasn't always so charmed. The couple purchased the midcentury ranch house, with its floor-to-ceiling windows and uninterrupted sea vistas, in 2004. At that point, according to Frank, a film director and an Oscar-winning screenwriter (*Dog Day Afternoon*), it was hard to enjoy the view from the neglected grounds with an unstable brick patio and a crumbling hillside.

To help them rework the space, the couple hired Pamela Palmer, a landscape architect with ARTECHO, a firm based in Venice, California. In place of the brick patio, Palmer installed a grand, semicircular Pennsylvania bluestone terrace oriented toward the sea. Paved in a running bond pattern, the gray-blue hues and wavy surfaces of each 12-by-20-inch tile emulate the ocean's color and rhythm. At the terrace's edge, a custom drain catches water that once eroded surrounding slopes. A mature coral tree was carefully pruned to provide a leafy canopy above the seating areas.

Below the terrace's edge, a vibrant ribbon of colorful succulents was planted. Helene selected many of the silvery blue, wine, apricot-pink and lime specimens that fill the crescent-shaped border, including agaves, aloes, kalanchoes, echeverias, crassulas, sedums and aeoniums. "I call this my jewel-box garden," she says.

At the west end of the ocean terrace, a bluestone-gravel pathway wraps around an infinity lawn. Frank may have an office indoors, but some of his most inspiring narratives are conceived while he sits here. A curved COR-TEN steel wall, which develops a skin of

rust that shelters it from the elements, encloses the lawn. A raised edge serves as an impromptu bench from which the eye is "led to the curve of the horizon," Frank observes.

Coastal conditions of marine air, wind and sun called for durable plants, including native California and Mediterranean varieties that tolerate drought. Diseased trees have been removed, replaced by native Pacific wax myrtle (*Myrica californica*) and coffeeberry (*Rhamnus californica*) to form a privacy screen.

The hillside has been restored with a carpet of blue wild lilac (*Ceanothus* 'Centennial' and 'Yankee Point') and coyote brush (*Baccharis pilularis* 'Pigeon Point'), native ground covers that help control erosion. Lemonade berry shrubs (*Rhus integrifolia*) have been joined by several hybrid varieties of ruby-hued cone bush (*Leucadendron* 'Safari Sunset' and 'Red Gem') and silvery California sagebrush (*Artemisia californica* 'Montara').

The landscape also feeds birds, bees and butterflies, thanks to the addition of plants providing berries, seeds and nectar, such as bright orange-red flowering milkweed (*Asclepias tuberosa*) and woolly grevillea (*Grevillea lanigera* 'Coastal Gem').

When the couple sit on the terrace, their garden and its vistas give them a sense of calm. "Helene and Frank wanted an unbroken view of the ocean," Palmer explains. "The design was inspired by this amazing site, especially the horizon and the light." □

Opposite page (clockwise from top left): Opaque Lucite panels on a COR-TEN fence enclose the side garden, providing visitors with a horizontal opening through which they can enjoy the ocean view; the ribbon of coral, green, wine and silvery blue succulents meant to resemble tide pools in their color and form; a coral tree was pruned to reveal its sculptural character; vibrant succulents include *Aloe striata* and *Aeonium atropurpureum* 'Schwarzkopf.'

PHOTOGRAPHS BY JACK COYIER. WRITTEN BY DEBRA PRINZING.



March 09

A Word About Resources

The information on the Resources page is correct and current to the best of our ability, but things change fast in the design world. If you have a question about something you saw in our magazine, please contact soszczakiewicz@hfmus.com.

Corrections

We apologize! On page 146 of the December 2008 issue, the glass identified as Hermès is, in fact, by Juliska and available through ABC Home, abchome.com. The Ado Chale brass and agate cocktail table featured on page 66 of the

January/February 2008 issue is available from Van Den Akker Antiques.

Cover

See resources for "The Good Earth."

Alternative Root

Page 54 Tablecloth: *Sand Coral* by Antonina Vella from Seabrook Wallcoverings, Inc., seabrookwallpaper.com; **Plates:** *No Limit* from Rosenthal USA, rosenthalusa.com.

The Good Earth

Architecture: Scott Lindenau, Studio B,

studiobarchitects.net; **Design:** Larry Laslo Designs, larrylaslo.com; **Landscape:** Bluegreen, bluegreen.com; **Lighting design:** Robert Singer Lighting, robertsingerlighting.com; **Contractor:** Heritage Builders, heritagebuildersinc.net; **Tile throughout:** Ann Sacks, annsacks.com; **Page 66, 69 Sofas:** B&B Italia, bebitalia.it; **Sofa upholstery:** Plush Mohair from Beacon Hill, beaconhilldesign.com; **Floor lamp:** *Arco* by Achille Castiglioni for Flos, flos.com; **Video sculpture:** Tony Oursler, tonyoursler.com; **Chaise upholstery:** *Smooth and Silky* from Hunt Leather, huntleather.com; **Art above fireplace:** Michael Raedecker; **Photograph on**

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left: Thomas Struth; **Coffee table:** Larry Laslo Designs; **Page 67 Table:** Larry Laslo Designs; **Chairs:** *Barracuda* by Holly Hunt, hollyhunt.com; **Chair upholstery:** Engrained in Cactus by Hunt Leather; **Painting:** Vik Muniz; **Photograph cube:** John Lovett and Alessandro Codagnone; **Chandelier:** Antique from John Salibello Antiques, johnsalibelloantiques.com; **Page 70 Pendants:** Boyd Lighting, boydlighting.com; **Range, hood:** Wolf, wolfrange.com; **Faucet:** KWC, kwcamerica.com; **Cabinet fixtures:** Hafele, hafele.com; **Page 71 Sofa, coffee table, bench:** Larry Laslo Designs; **Pillow fabric:** *Primavera* by Jack Lenor Larsen, through Cowtan, cowtan.com; **Outdoor chaises, chairs:** Richard Schultz, richardschultz.com; **Outdoor sofas:** David Sutherland, davidstherlandshowroom.com; **Umbrella:** Santa Barbara, sbumbrella.com; **Page 72 Fixtures:** *Citterio* from Hansgrohe, hansgrohe-usa.com; **Sconces:** Urban Archaeology, urbanarchaeology.com; **Page 73 Bed, side table:** Larry Laslo Designs; **Chair:** *Paris Archive* from Nienkamper, nienkamper.com; **Drapes, bedding:** Custom by Tatterdemalion, 303/629-1200; **Page 74 (photo, bottom) Painting:** Chip Richardson; **Sculpture:** Thomas Glassford; **Page 75 (photo, top left) Photography:** Peter Costas; **(photo, bottom left) Sculpture:** *Grande Carre* by Bruno Romeda; **(photo, bottom right) Sink:** Euro Bath and Tile, eurobath-tile.com; **Towel bar:** Kraft Hardware, krafthardware.com; **Faucet:** Vola, vola.dk; **Chandelier:** Vintage from John Salibello.

Capital Gains

Architecture: Richard Williams Architects, 1909 Q Street NW, Suite 200, Washington D.C. 20009, 202/387-4500, richardwilliamsarchitects.com; **Contractor:** Bovis Lend Lease, bovislendlease.com; **Floors throughout:** Deco-Pour Terrazo & Decorative Overlayment, 13614 SR 9 SE, Snohomish, WA 98296, 360/668-2218, decopour.com; **Sliding doors throughout:** TRE-Più, trep-trepiu.com; **Lighting consultant:** Ann Bissell, Associated Designers, 202/363-2867; **Page 76, 77 Coffee, side tables:** Modenature, modenature.com; **Benches:** Cuscini, through Contemporaria, contemporaria.com; **Wenge benches:** *Pass* by Molteni & C, through Contemporaria; **Sofas:** *Odeon* by Molteni & C, molteni.it; **Floor lamp:** *Fortuny* from Pallucco, through Diva, divafurniture.com; **Carpet:** *Unito* by Paolo Lenti, through Contemporaria; **Painting:** Maurice Denis; **Photograph:** Jurgen Ostarhild from Galerie

Jérôme de Noirmont, denoirmont.com; **Page 78, 79 Table:** *Husser* from Cassina, cassina.com; **Chairs:** *Lola* from Poltrona Frau, frauusa.com; **Lighting:** *Zettel'z* from Ingo Maurer, ingo-maurer.com; **Page 80 Photograph:** Bettina Rheims from Galerie Jérôme de Noirmont; **Table:** *Miss Balu* from Kartell, through Contemporaria; **Chairs:** *Series 7* by Arne Jacobsen from Fritz Hansen, fritzhansen.com; **Lighting:** *Logico* from Artemide, through Illuminations, illuminc.com; **Page 81 (left) Sofa:** Poltrona Frau; **Painting:** Zhang Xiaogang from Hanart T Z Gallery, hanart.com; **Light Sculpture:** *Zig Zag* from Terzani, through Illuminations; **(right) Ottoman:** *Hockney Pouf* from Minotti, through Contemporaria; **TVs:** Sharp, sharpusa.com; **Sofa:** *Odeon* from Molteni & C, through Contemporaria; **Page 82 Flooring, countertops:** Waterworks, waterworks.com; **Tile:** Walker Zanger, walkerzanger.com; **Sink:** *Vero* from Duravit, duravit.com; **Faucet:** *Tara* from Dornbracht, dornbracht.com; **Pendants:** Illuminations; **Sectional, side table:** *Isola* from Poltrona Frau; **Hanging chair:** *Bubble* by Eero Aarnio from Adelta, adelta.de; **Page 83 Desk chair:** *Series 7* by Arne Jacobsen from Fritz Hansen; **Bureau:** MODA, through Contemporaria; **Lamp:** *Melampo* from Artemide, artemide.us; **Bed:** Poltrona Frau; **Armchair:** *Lyra* from Poltrona Frau.

Victorian Secrets

Architecture: Peter Madimenos, Adimé Design, adime.com; **Design:** Kara Mann and Kristin Nelson, Kara Mann Design, karamann.com; **Construction:** Moffitt Construction, moffittconstruction.com; **Page 84, 85 Sofa:** Christian Liaigre, through Holly Hunt, hollyhunt.com; **Coffee table:** Helene Aumont Negresco, heleneaumont.com; **Wing chair:** Dennis & Leen, through Holly Hunt; **Side chair:** *Studio H Swing*, through Holly Hunt; **Side chair upholstery:** *Martinique* by Mokum Textiles, mokumtextiles.com; **Side table:** Petrified wood from Jayson Home & Garden, jaysonhomeandgarden.com; **Rug:** *Tibetan Natural Collection* from Watson Smith Carpet & Rugs, 312/337-3202; **Wall paint:** Somerset Moss by Ralph Lauren, ralplahlaurenhome.com; **Drapes:** *Leverlin* by Larsen, larsenfabrics.com; **Menorah:** Caste, 312/432-0717; **Page 86 Sofas:** *Charlotte* from Verellen Home Collection, verellenhc.com; **Coffee table:** Jayson Home & Garden; **Cabinet:**

Madison Console from Desiron, desiron.com; **Shades:** *Crosshair* by Great Plains, through Holly Hunt; **Drapes:** *Aurora Linen* from Rogers & Goffigon, 203/532-8068; **Pillows:** Jayson Home & Garden; **Paint:** Alcatraz by C2 Paint, c2color.com; **Page 87 Sofa upholstery:** Romo Linara, romofabrics.com, Donghia, donghia.com, and Mokum Textiles; **Pillows:** Jayson Home & Garden; **Lamp:** *Tripod* from Circa, circalighting.com; **Chair:** Holly Hunt; **Shades:** *Crosshair* by Great Plains, through Holly Hunt; **Drapes:** *Aurora Linen* by Rogers & Goffigon; **Large rug:** Oscar Isberian, isberian.com; **Small rug:** Jayson Home & Garden; **Bowl:** Mecox Gardens, mecoxgardens.com; **Page 89 Table:** Christian Liaigre, through Holly Hunt; **Chairs:** Philippe Hurel Tyrol from Design Atelier, 312/822-0440; **Armchairs:** Christian Liaigre, through Holly Hunt; **Armchair upholstery:** *Cavallini* from Edelman Leather, edelmanleather.com; **Lighting:** *Tippett Riley* by Kevin Reilly, through Holly Hunt; **Wallcovering:** *Strata* by Larsen; **Drapes:** *Aida* and *Sereno* from Bergamo, bergamofabric.com; **Pottery:** *Chelsea Passage* from Barneys New York, barneys.com; **Page 89 Wallcovering:** Nobilis Wood and Marbles, nobilis.fr; **Linens:** Muse, musegroup.com; **Bench:** *Simple* from BDDW, bddw.com; **Tables, wing chair:** *Ixelles* from Casamidy, casamidy.com; **Armchair:** *Opera* from Casamidy; **Lamps:** *Loop* from Casamidy; **Side table:** *Cobra* by R & Y Augousti, through Barneys; **Drapes:** *Renaissance* from Opuzen, opuzen.com; **Page 90 (top) Coffee table:** *La Laja* by Casamidy; **Mirror:** *Altavista* by Casamidy; **Pillows, planters:** Jayson Home & Garden; **(center) Chairs:** *Latin* by Christian Liaigre, through Holly Hunt; **Chair upholstery:** Holland & Sherry, hollandandsherry.com; **Ottoman, bench:** Dennis & Leen, through Holly Hunt; **Rug:** Jayson Home & Garden, jaysonhomeandgarden.com; **(bottom) Millwork:** Christopher Peacock Cabinetry, peacockcabinetry.com; **Millwork paint:** Baby Fawn by Benjamin Moore, benjaminmoore.com; **Wall paint:** Revere Pewter by Benjamin Moore, benjaminmoore.com; **Table:** *Saarin* from Knoll, knoll.com; **Chairs:** *Camogli* by Porro from Luminaire, luminaire.com; **Pendant:** *Parisian* from Boyd Lighting, boydlighting.com; **Page 91 Sinks:** *Zero Domino Vessel* by Catalano, catalano.it; **Stool:** *Varenne* from Casamidy; **Chandelier:** Mother-of-pearl from Design Within Reach, dwr.com; **Paint:** *Grout* by C2 Paint, c2color.com.

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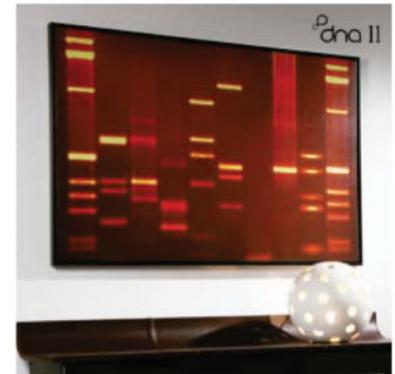


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Park Avenue Petite

Design: John Barman, Inc., 500 Park Avenue, New York, NY 10022, 212/838-9443, johnbarman.com; **Page 92 Table:** *Criss Cross* by Dennis & Leen, through Holly Hunt, hollyhunt.com; **Vase:** Kosta Boda, kostaboda.com; **Art:** *List* by Christopher Wool; **Page 93 Rug:** *Keystone* from Stark Carpet, starkcarpet.com; **Sideboard:** *Arctic* from The Conran Shop, conranusa.com; **Chairs:** Vintage from Harris Kratz Antiques, harriskratz.com; **Chair upholstery:** *Big Dreams Celebrity* from Great Plains, through Holly Hunt; **Coffee table:** Vintage from John Barman, Inc.; **Sofa:** *Simplice Collection* by Antonio Citterio for B&B Italia, bebitalia.it; **Sofa upholstery:** White Ellade Canvas from B&B Italia; **Side tables:** *Smart* from CB2, cb2.com; **Table lamps:** Paul Kohn Design, paulkohndesign.com; **Painting above sofa:** *Prism Red-Yellow* by Kelly Graham, through John Barman Inc.; **Painting on mantel:** *Mount Baker, Commanding View* by Justine Kurland, through Mitchell-Innes & Nash, miandn.com; **Page 94, 95 Desk:** *Frank X-base* by Mattaliano, through Holly Hunt; **Chairs:** Vintage from R.E. Steele Antiques, 631/324-7812; **Chair upholstery:** *Grey Flannel* from Loro Piana Interiors, loropiana.com; **Book towers:** John Barman, Inc.; **Page 97 Chair:** Vintage from Harris Kratz Antiques; **Bed:** *Coconut* by CB2; **Throw:** Anichini, anichini.com; **Wall lamps:** *Double Swing* by Hinson, hinsonlighting.com; **Chandelier:** Vintage from Vermillion, galleryvermillion.com; **Painting:** *Doyle, CA* by Justine Kurland from Mitchell-Innes & Nash.

Material Abode

Architecture and design: Carl Magnusson, Magnusson Design & Building, LLC, 625 Edgecliff Drive, Langley, WA 98260, 360/221-6932; **Page 98 Table:** IKEA, ikea.com; **Sofa:** E. B. Peters, ebpeters.com; **Vases:** *Magnetic* by Peleg Design, dcgift.com; **Cabinets, ottoman:** IKEA; **Wood burning stove:** RAIS, rais.dk; **Page 100 Cabinets, wall partitions, table, stools:** IKEA; **Lighting:** *Lighting Universe*, lightinguniverse.com; **Refrigerator, ovens:** Frigidaire, frigidaire.com; **Range table:** Custom from Metal Masters, metalmasters.com; **Cooktop:** DCS, dcsranges.com; **Hood:** Sirius, siriushoods.com; **Page 101 Dishwasher:** Bosch, boschappliances.com; **Shelves, utensil bar:** IKEA; **Countertop, sink:** Custom from Metal Masters; **Faucet:** Blanco, blancoamerica.com; **Page 102 Sink:** *Resin* by Martha Sturdy,

marthasturdy.com; **Mirror:** IKEA; **Faucet:** Philippe Starck, philippe-starck.net; **Bed:** *Design Within Reach*, dwr.com; **Bedding:** *Girl+Boy* by No One You Know, nooneyouknow.com; **Side table:** Turner Martin, turnermartindesign.com; **Floor lamp:** Lite Source, Inc., litesourcelight.com; **Drapes, outdoor chair:** IKEA; **Page 103 Fixture:** Kohler, kohler.com.

Back on Tract

Architecture: Charles Dubois; **Design:** William Stewart Designs, Inc., 349 Peachtree Hills Avenue NE, Suite B-3, Atlanta, GA 30305, 404/816-2501; **Page 104 Pottery:** Architectural Pottery, architecturalpottery.com; **Cart, chaise:** *1966 Collection* by Richard Schultz, richardschultz.com; **Tray, mixer:** Stelton, stelton.com; **Glass, pitcher, wine-cooler:** Gucci; **Chair:** Vintage from Orange, 323/782-6898; **Monkey side table:** Vintage from Bon Vivant, gmcb.com/shop; **Page 105 Frog chair:** Vintage from Demisch Danant, demischdanant.com; **Pottery:** Architectural Pottery; **Black vase:** Vintage from Hedge, 760/770-0090; **Lounges:** Marc Newson for Idee, through Barry Friedman, barryfriedmanltd.com; **Sofa:** Jasper Morrison for Capellini, cappellini.it; **Star sconce:** Vintage from Downtown, downtown20.net; **Floor lamp:** Vintage from Gueridon, gueridon.com; **Page 106, 107 Tables:** Vintage from Liz O'Brien, lizobrien.com; **Lamp on coffee table:** Vintage from Demisch Danant; **Cubes:** Piero Lissoni for Cassina, cassina.com; **Chaise:** Vintage from Galerie, 561/832-3611; **Chairs:** *Rive Droite* by Patrick Norguet for Cappellini; **Chair upholstery:** Pucci, ralphpucci.net; **Lamp on bronze table:** Vintage from Mondo Cane, mondomodern.com; **Sofa:** Piero Lissoni for Cappellini; **Pillows:** Moss, mossonline.com; **Floor lamp on right:** Vintage from Objects in the Loft, objectsintheloft.com; **Floor lamp on left:** Vintage from Gueridon; **Sculpture:** *Lafayette* by Sevres, through Moss, mossonline.com; **Painting:** Yek, through Western Projects, western-project.com; **Rug:** Custom by Lacey-Champion, laceychampionrugs.com; **Page 108 Table, chairs:** *Tulip* by Eero Saarinen for Knoll, knoll.com; **Sculpture:** Xavier Lalanne, through Paul Kasmin Gallery, paulkasmingallery.com; **Brass bar:** Vintage from Demisch Danant; **Table lamp:** Vintage from Salibello, johnsalibelloantiques.com; **Chandelier:** Downtown; **Glass Bottles:** Vintage from End of History, 212/647-7598;

Rug: Custom by Lacey-Champion; **Drapes:** *Sole Lune* by Piero Fornasetti, through Palazzetti, palazzetti.com; **Page 109 (top) Chairs:** Vintage from Karl Kemp, karlkemp.com; **Chest:** Vintage from Eric Appel, 212/605-9960; **Mirrors:** Vintage from Mantiques Modern, 212/206-1494; **Floor lamp:** Vintage from Gueridon; **Lemons:** Tiffany & Co., tiffany.com; **Painting:** Jim Isermann, jimisermann.com; **(bottom) Chairs:** *Metropolitan* by Jeffrey Bernett for B&B Italia, bebitalia.it; **Table:** *Tulip* by Eero Saarinen for Knoll; **Painting:** Josh Agle from M Modern Gallery, mmodern.com; **Candle-holder:** Vintage from Reform Gallery, reform-modern.com; **Page 110, 111 Chairs:** Vintage from Design 70, design70.com; **Bed:** Cappellini; **Large chest:** Vintage from Liz O'Brien; **Lamps:** Vintage from Pavilion Antiques, pavilionantiques.com; **Sculpture:** Vintage from Robert Altman, robertaltmanllc.com; **Small chest:** Arthur Elrod, through Modern Way, psmodernway.com; **Pendant:** Vintage 111 Antique Mall, 760/864-9390; **Art:** Scott Ingram represented by Solomon Projects, solomonprojects.com; **Bedding, drapes:** *Ambrosia* by David Hicks for Lee Jofa, leejofa.com; **Glass accessories:** End of History; **Rug:** Custom by Lacey-Champion; **Wallcovering:** Modern Homes, psmodhome.com.

Pacific Heights

Landscape architecture: Pamela Palmer, Artechco, artecho.com. □

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Slice It Up

It ain't broke, so don't fix it—these quirky products are meant to appear in pieces.

Clockwise (from top right): See the light with the deceiving *Silhouette Column library lamp* by Thomas O'Brien for Visual Comfort (22" h x 7" w, \$525; CircaLighting.com). Channel your inner Hitchcock with Thelermont Hupton's *Stuck on You* lacquered-steel knife *hook* (7 3/4" l, \$39; Pylones-USA.com). The oak *Keith's console*, by Richard Shed, has a leg up on traditional tables (28 1/3" h x 11 1/2" w x 28 1/3" l, \$620; TheFuturePerfect.com). Not exactly June Cleaver, the *Domestic Violence* collection by Koncern Design Studio pairs a gilded-metal butcher's tool (\$300) with a split-crystal *platter* (far left) for a macabre serving idea (\$250; Koncern.cz). Baccarat plays the cutup with Jean Marc Gady's *Amphora* crystal *vase* (14 1/2" l x 7 1/4" h, \$4,325; Baccarat.fr.), and Paul Loebach splits the difference on his basswood *Half Mirror* (32" h x 12" w, \$700; PaulLoebach.com). Produced by Katherine E. Nelson. Written by Flannery Hoard.

Paradoxe bookcase /
design Luigi Gorgoni

Equinoxe armchair /
design Sacha Lakic

Les Contemporains Collection



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