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*Traditional elegance meets the new design frontier in a Miami condo, p. 92.*

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*Edited by Jessica Mischner*

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The dining room of this Miami retreat is as edgy and inviting as the couple who owns it. Produced by Linda O'Keeffe and Nisi Berryman. Photograph by Ken Hayden. See *Resources*, last pages.

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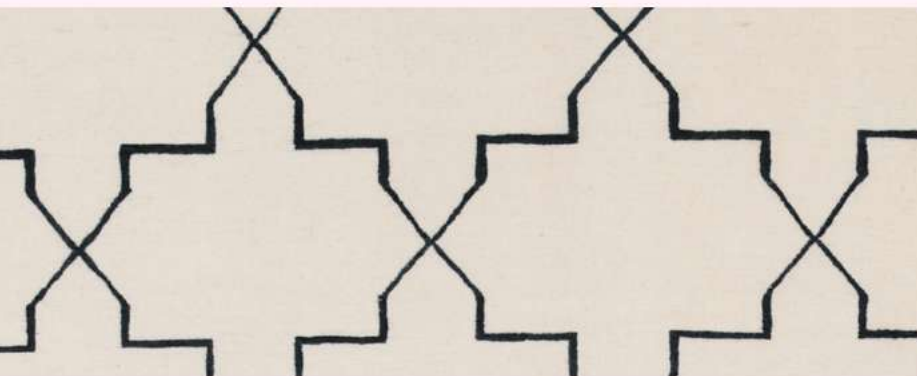
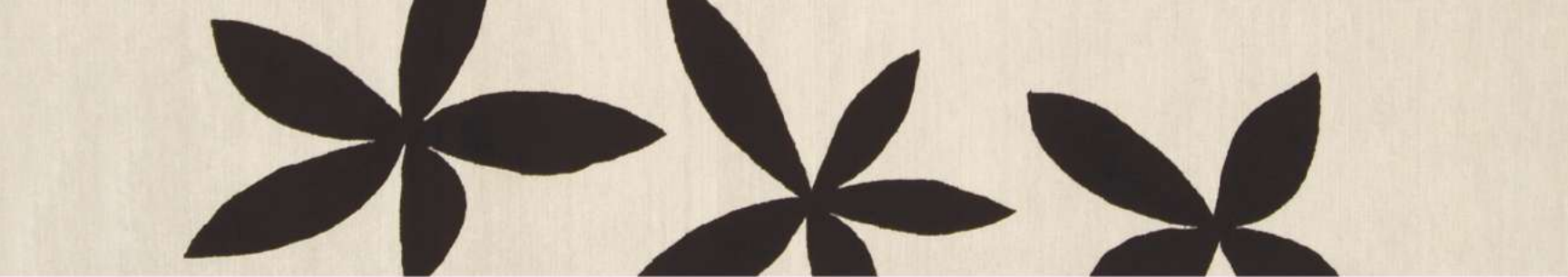


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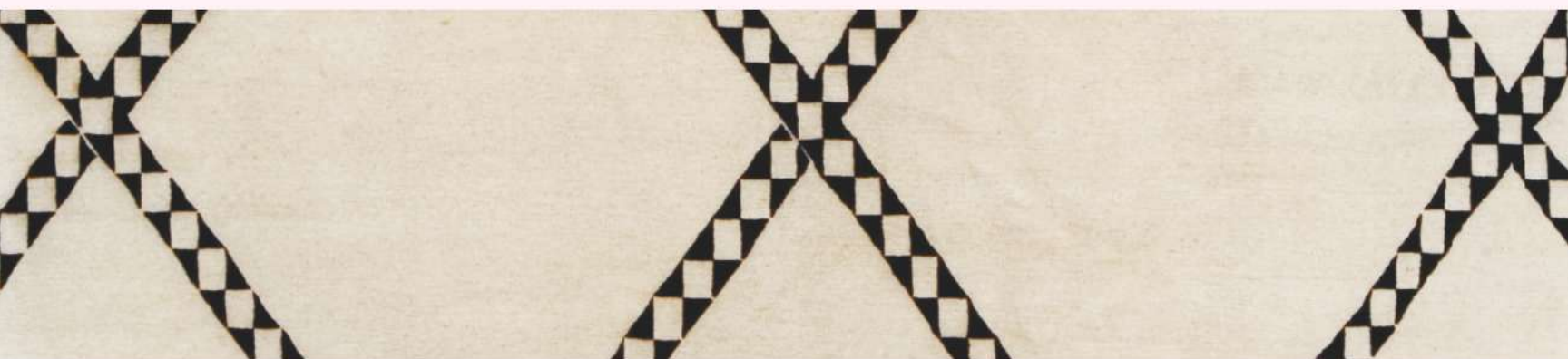
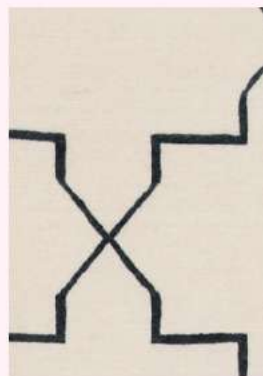


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***I come from a food-oriented family: My father owned fine restaurants, my brother has done well with fast food, my daughter is a pastry chef (I'm still delirious over the hazelnut/lemon-curd/summer-berry torte she made for my birthday), my son-in-law is a chef. And my other daughter has converted me to her wonderful vegetarian ways.***

Oddly, I never learned to cook until I was living in New York as an adult. Since I had literally no clue about even boiling an egg, I painstakingly prepared recipes from Julia Child and Craig Claiborne, throwing in others from James Beard and Michael Field—or from the Time-Life books that featured cuisines from around the world. (We still make our annual gingerbread house from that series.) Boeuf bourguignon, hollandaise and chocolate mousse were staples, and I have a hilarious and sticky memory of spun-sugar strands for a croquembouche adorning both kids and just about every pot hanging on my well-organized Peg-Board wall—a close cousin to Julia's wall but sans outlines around the pans.

When *Julie & Julia* came out, I raced off to the theater and enjoyed every morsel of it. Meryl Streep was amazing. It reminded me of telephoning the real Julia many years ago to invite her to a Met Grill, where all the *Met Home* editors would sit at lunch and ask questions of the guest (i.e., victim). Julia actually called me back herself. Her distinctive voice made me nearly drop the phone in fright and surprise. She immediately agreed to come as long as Paul, her husband, was also welcome. They

were totally wonderful, and I spent the whole meal encouraging them to eat. Instead, they spent their time telling tales and answering our questions. Now that I look back, perhaps the food wasn't quite up to her Parisian standards.

Around the same time that Julia visited, my father would come to New York on business, and I'd always prepare something I knew he enjoyed. On one trip, he came into our brownstone kitchen and watched me for a few minutes as I moved between the stove and the cookbook in its Plexiglas easel. "You'll be a great chef when you can cook without a recipe," he said. Nowadays I rarely use recipes, except for the holidays—when I return to Julia.

I so love that *Mastering the Art of French Cooking*, first published in 1961, hit No. 1 on the best-seller list in 2009 (five years after Julia's death), in the advice and how-to category. A whole new generation wants to learn those rules (and savor that butter). They want to read and imagine and cook.

It's just like the young designers in this issue—or any of us who tackles a project. First, learn the rules, then dream. Once the "mastery" is in place, real joy and creativity come from cutting loose. When the design is personal, heartfelt, it sings—like my daughter Vanessa's hazelnut torte, which substitutes lemon curd and berries for crème pâtissière and buttercream.—Donna Warner, Editor in Chief



dufour headboard, bft silk in eggplant, nolta in purple/berly sixteen solid in pear, franklin weave in spice, cibeca velvet in crimson, asbury in wine

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# November 09

## What, No Plan?

I really enjoy your "Apartment Life" feature and was glad to see it return in the September issue ("All Together Now," page 48), but I was disappointed that you didn't run a floor plan.

**Grace Odile**  
[San Francisco, CA]

*We should have run a plan, Grace; we will in the future. —The Editors*

## Liking Eichler

The home on the cover of your September issue, the Eichler house in Marin County ("Once More, With Feeling," page 100), brought back many memories of living in an Eichler in Santa Clara County, California. Since it was built only about seven years before I moved in, it was an original.

**Greg Peirce**  
[Reno, NV]

## Mail from Marion

Even though these are tough economic times, I hope your magazine is strong. Kim, our son Chris's fiancée in San Francisco, loves the clean designs you publish. So do Chris and Kim's friends, Terri and Scott, who have a posh apartment in downtown Chicago. When Chris stayed with them recently on his way to London, his description of their apartment's decor was, "It looked like a spread from *Metropolitan*

*Home.*" They are all thirty-somethings and they find your magazine cool. They strive to make their rooms look like the ones in your magazine. One of our real estate agents described our own decor as "sophisticated," and I am sure it is your magazine's influence. Anyway, keep up the great work!!

**Marion Mahoney**  
[Kettering, OH]

## D100 One More Time

I have always enjoyed your Design 100 issue (June '09). Some of my favorite things in this year's issue include the library in Arkansas, the Oslo Opera House, the compact cabin in Washington State, the green house in New York, the landscape of native grasses and the beautiful stainless-steel cookware. I was interested that you included the pink iguanas, because I made a trip to the Galapagos Islands in 2007. Thanks for putting out an interesting magazine packed with ideas for contemporary living.

**Carol Johnson**  
[Forest City, IA]

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](mailto: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.

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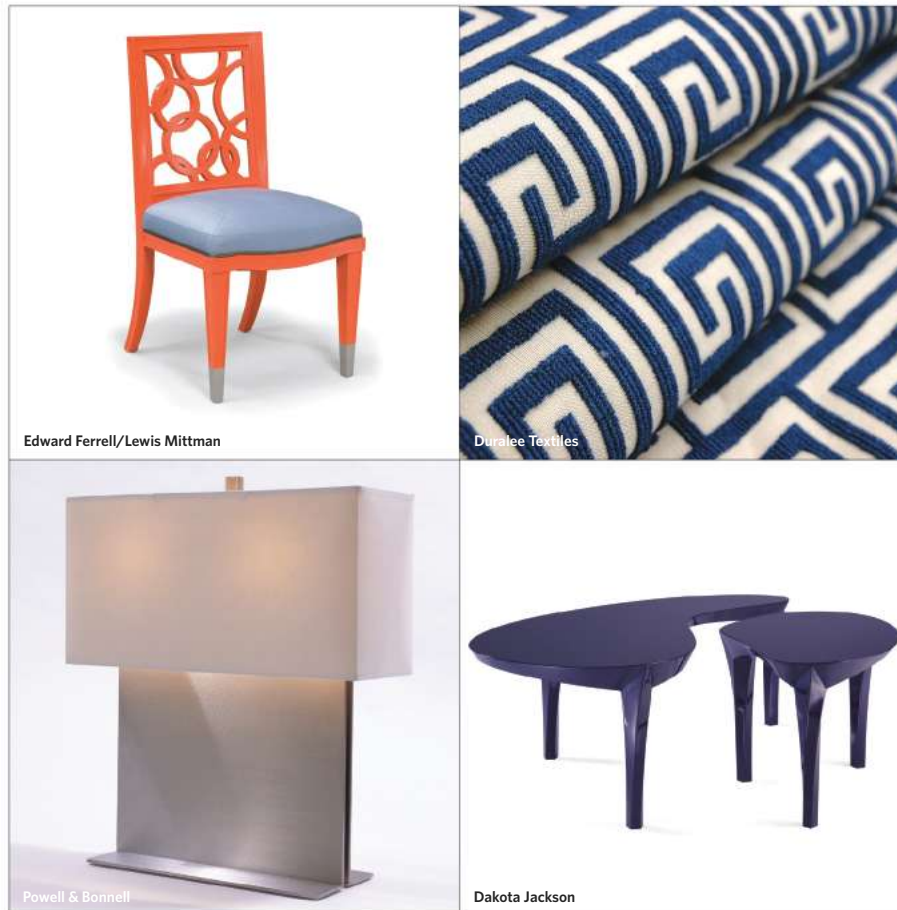
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# WORD

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## La Mamounia/Marrakech

The palatial retreat that Winston Churchill declared “the most lovely spot in the whole world” has reopened after a sweeping three-year restoration. Superstar designer Jacques Garcia’s interior fuses Jazz Age grandeur with exotic Moroccan flourishes. Sprawling gardens, a new 27,000-square-foot spa and updated restaurants headed by a pair of Michelin-starred chefs complete the royal treatment. Doubles from \$750 (Avenue Bab Jdid, 800/223-6800; Mamounia.com). —*Jessica Mischner*



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P.40



P.36



P.40

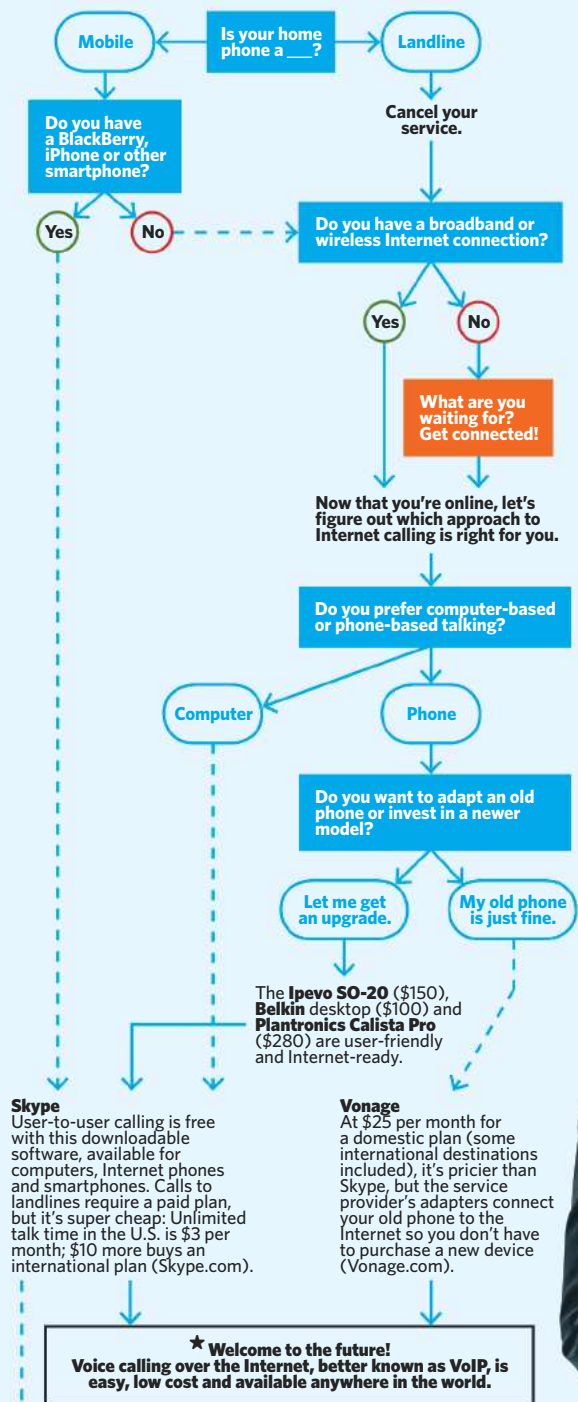


P.42



## Into the VoIP\*

A Step-by-Step Guide to Placing Cheap Calls Over the Internet



## High|Low: Mirrors

Each *HIGH Captain's* mirror from BDDW features a distressed-leather, wood-lined frame and a bronze hanging puck and takes at least a week to handcraft (20¾" dia, \$1,500; BDDW.com). With its iron trim and polished nickel accents, Arteriors Home's *LOW Expedition* mirror is more budget-friendly (17" dia, \$400; ArteriorsHome.com).—Lenora Jane Estes

## Trade Secret

We're big fans of interior designer Amy Lau, whose dynamic new fabric collection for S. Harris is just the thing to banish a room's autumn blues. Swimming with punchy shades of blue, green, orange and fuchsia, Lau's designs nod to painterly influences such as the op art and color field movements. Layer any of the ten bright, energetic prints, embroideries and wovens for a lush look, or use just one for a chic shot of color (to the trade; SHarris.com).—Katherine E. Nelson



## Q&A: Keyshawn Johnson

The NFL star-turned-aspiring interior designer took a break from dispensing style advice on A&E's *Tackling Design* to share his personal design musts with *Met Home*.—JM

- Architect: Frank Gehry, a USC Trojan like me.
- Furniture Designers: Charles and Ray Eames.
- Cocktail: Wine from Santa Barbara.
- Comfort Food: My mom's fried chicken.
- Watch Brand: Rolexes are classic.
- Paint Color: I want to launch a paint line, so any color from my collection.
- Car: Toyota Prius.
- Sneakers: Nike and Converse.
- Design/Construction Tool: A tape measure.
- Personal Design Philosophy: Absolutely no clutter. There is a place for everything.



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# WORD



**Dallas Center for the Performing Arts**



**The Original**



**Design Supermarket**

## Metro:

### Center for the Performing Arts/Dallas

This sprawling \$354 million complex caps Dallas's 68-acre arts district. It includes an opera house and an outdoor performance square, both by Norman Foster. But the real standout is the Dee and Charles Wyly Theatre (above), a Rem Koolhaas and Joshua Prince-Ramus collaboration. (2403 Flora St.; 214/880-0202; DallasPerformingArts.org).—Courtney Woods

### The Original/Portland

This modern diner's all-day menu makes it the place to be, morning, noon or (late) night. Try the Froot Loops-topped pancakes (\$7) or a trio of hot dogs (Chicago, New York and Portland styles, \$11). The LEED-certified eatery converts kitchen grease into biodiesel and serves tasty boxed wines (300 SW 6th Ave.; 503/546-2666; OriginalDinerant.com).—LJE

### Design Supermarket/Milan

Attention, Italy-bound design fans: The Supermarket (of your dreams) has opened in the basement of La Rinascente, Milan's biggest and oldest high-end department store. Expect the latest designer housewares, luggage and decor, plus boutiques dedicated to Kartell, the Conran Shop and Alessi (Milano Piazza Duomo; DesignSupermarket.it).—LJE



Kiwi and Pom's design for **M & S Kitchen**, the stand-alone sculptural café at the entrance of Marks and Spencer's new London flagship, is a refreshing alternative to the food court (Westfield Shopping Centre, Ariel Way; MarksAndSpencer.com). Architect Maya Lin's new **Museum of Chinese in America** opened in New York City this fall (215 Centre St., 212/619-4785; MoCAnyc.org).

Priscilla Woolworth's online general store features hard-to-find green products for the home (PriscillaWoolworth.com). Formerly the historic Hotel Washington, **W Hotels'** new boutique property in Washington, D.C., boasts an interior by Dianna Wong, as well as POV, a hot rooftop hangout, and a Jean-Georges Vongerichten steak house (515 15th St. NW, 202/661-2400; WHotels.com).—JM

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Renowned designer Nathan Turner is known for his versatile and eclectic style, mixing and matching looks from different countries and time periods to create comfortable, livable spaces. His collection for Elite Leather exudes his global design aesthetic as well as Elite Leather's impeccable hand-crafted quality. Each distinctive piece can blend into any décor, from classic to contemporary. To see the entire collection or find a dealer near you, visit [www.eliteleather.com](http://www.eliteleather.com).



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# WORLD



## Grapevine

At **Domaine Franey**, a wine shop in East Hampton, New York, patrons are looking for restaurant-worthy wines. "The \$25 corkage fee beats paying \$200 for a bottle," says owner Jacques Franey. Here are Franey's picks (459 Pantego Rd.; 631/324-0906; [Domaine Franey.com](http://DomaineFraney.com)).—CW

**\$18**

**2007 Ramsay Pinot Noir**, a light California red.

**\$20**

**Parigot & Richard NV**, a high-quality sparkler from Burgundy.

**\$23**

**2008 Gilbert Picq Chablis**, a dry French white, best with seafood.

## Chic Revival

Today's tough economic climate is an ideal time to decorate with architectural salvage. There's a wider choice of items and many dealers are offering discounts. Here, salvage expert Evan Blum, the owner of the Demolition Depot in New York City, offers tips on navigating the market.—Jane Levere



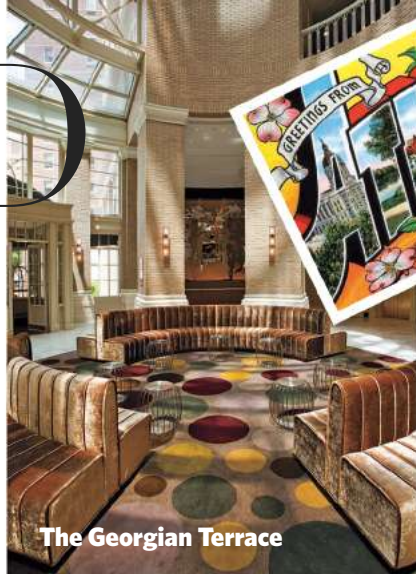
■ For country-type salvage, check out vendors in Connecticut, Vermont or Ohio; for more refined items, look in New York, St. Louis or Philadelphia. (You can find a vendor directory at [ArchitecturalSalvageNews.com](http://ArchitecturalSalvageNews.com). Or subscribe to Blum's e-newsletter at [DemolitionDepot.com](http://DemolitionDepot.com) for more resources.)

■ Always inquire about a dealer's discounts or take-back programs. I regularly accept items for trade or consignment.

■ Right now there are great deals on large, cumbersome pieces like fireplace surrounds and staircases.

■ To maximize your budget, limit your purchase to the highest-impact element of your project (such as antique doors for an entry hall or reclaimed wood flooring). You can always add more finds later.

■ The timeworn and one-of-a-kind nature of salvage can lead to unforeseen construction delays. Try to acquire your pieces ahead of time. And be flexible—you may need to make adjustments.



The Georgian Terrace

## City Report: Atlanta

Atlanta is known for many things—grand homes, dynamic music, classic soft drinks—but an emphasis on historic preservation hasn't ranked among the city's charms. Until now. In all corners of downtown and midtown, locals are transforming dated spaces into modern oases.

**The Georgian Terrace**, Atlanta's most historic hotel (and the site of *Gone With the Wind*'s premiere gala), unveiled a major face-lift. Exposed brick and tufted banquettes recall bygone glamour; oversize chandeliers and a new cylindrical lobby keep things modern (659 Peachtree St., 404/897-

1991; [TheGeorgianTerrace.com](http://TheGeorgianTerrace.com)). **Serpas** was once a cotton storage facility; now it's a restaurant in the Fourth Ward's new mixed-use Studioplex. It honors its roots with a large mural of a cotton blossom and Southern-with-a-twist dishes like eggplant hush puppies with blue cheese and red gravy (659 Auburn Ave., 404/688-0040; [SerpasRestaurant.com](http://SerpasRestaurant.com)). Cliff Harrison and Anne Quatrano, chef/owners of the famed Bacchanalia, have opened **Abattoir**, featuring "whole animal cuisine." Expect burgers and steaks, as well

as lamb-liver fritters (1170 Howell Mill Rd., 404/892-3535; [StarProvisions.com](http://StarProvisions.com)). Elsewhere: **Stanton Home Furnishings** fills 7,000 square feet of a former tire-retreading company with eco-friendly furniture and accessories (1194 Huff Rd., 404/351-3890; [StantonHomeFurnishings.com](http://StantonHomeFurnishings.com)). And midtown's **Atlanta Botanical Garden** ([AtlantaBotanicalGarden.org](http://AtlantaBotanicalGarden.org)) sports a new visitors' center and will unveil a canopy walk and LEED-certified parking facility early next year.—Lisa Mowry



## Trend Watch: Wire

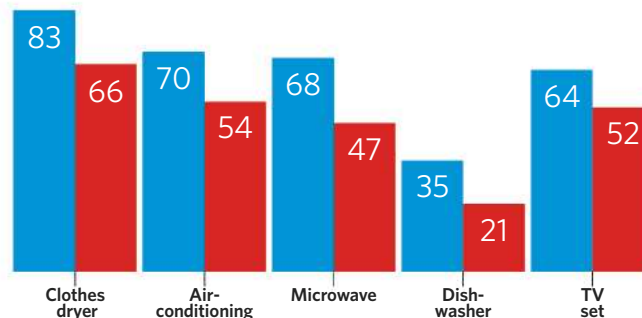
Wire, wire everywhere! In the hands of the right designers, metal accents add techie sophistication to a room and give simple pieces a bit of edge. Deadwood's table lamp is an ironic nod to the classic urn shape (from \$398, the Future Perfect, 718/599-6278). Bambeco's recycled wire carryalls hold anything from magazines to kindling (\$180/set of three, [Bambeco.com](http://Bambeco.com)). For more great wire finds, check out [MetHome.com](http://MetHome.com).—Rachel Lexier



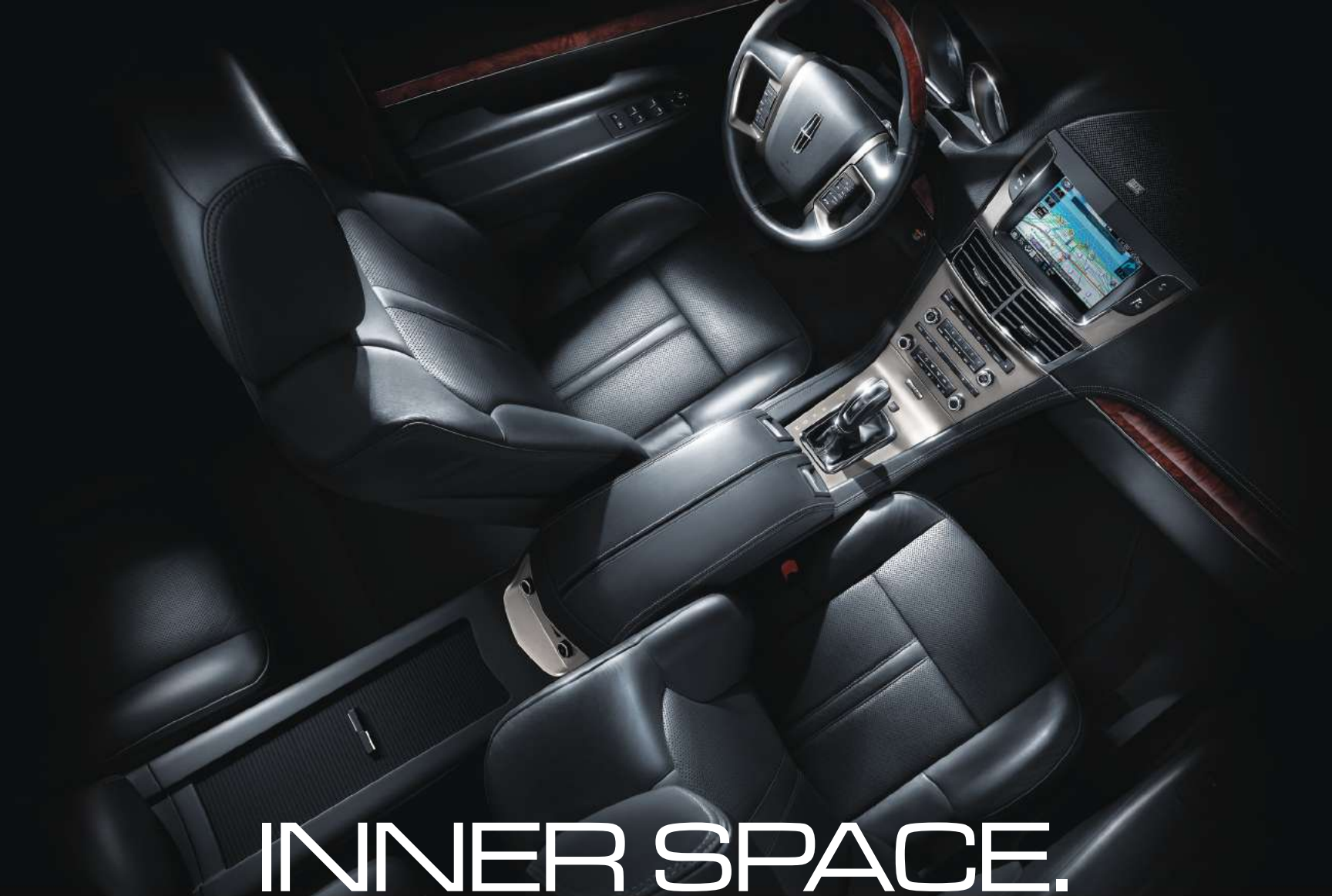
## Do I Need This?

Time changes everything. Here's a look at which items consumers considered a necessity in 2006 and 2009 (by percent).

\*Based on a 2009 Pew Research Center Trends Report



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# ...WORD

## The Goods *by Arlene Hirst*

### 1. Eva Zeisel bowls and vases | GUMP'S

Age has not dimmed the 102-year-old's productivity. This limited-edition collection of handblown vessels for Gump's, the San Francisco design shop, is being produced exclusively for the store by Lynn Read at Vitrelux Glass Works in Oregon (*Aqua* pedestal bowl, 9.5" h x 8.25" dia, 3.5" dia base; \$1,150; Gumps.com).

### 2. Sunnan solar-powered lamp | IKEA

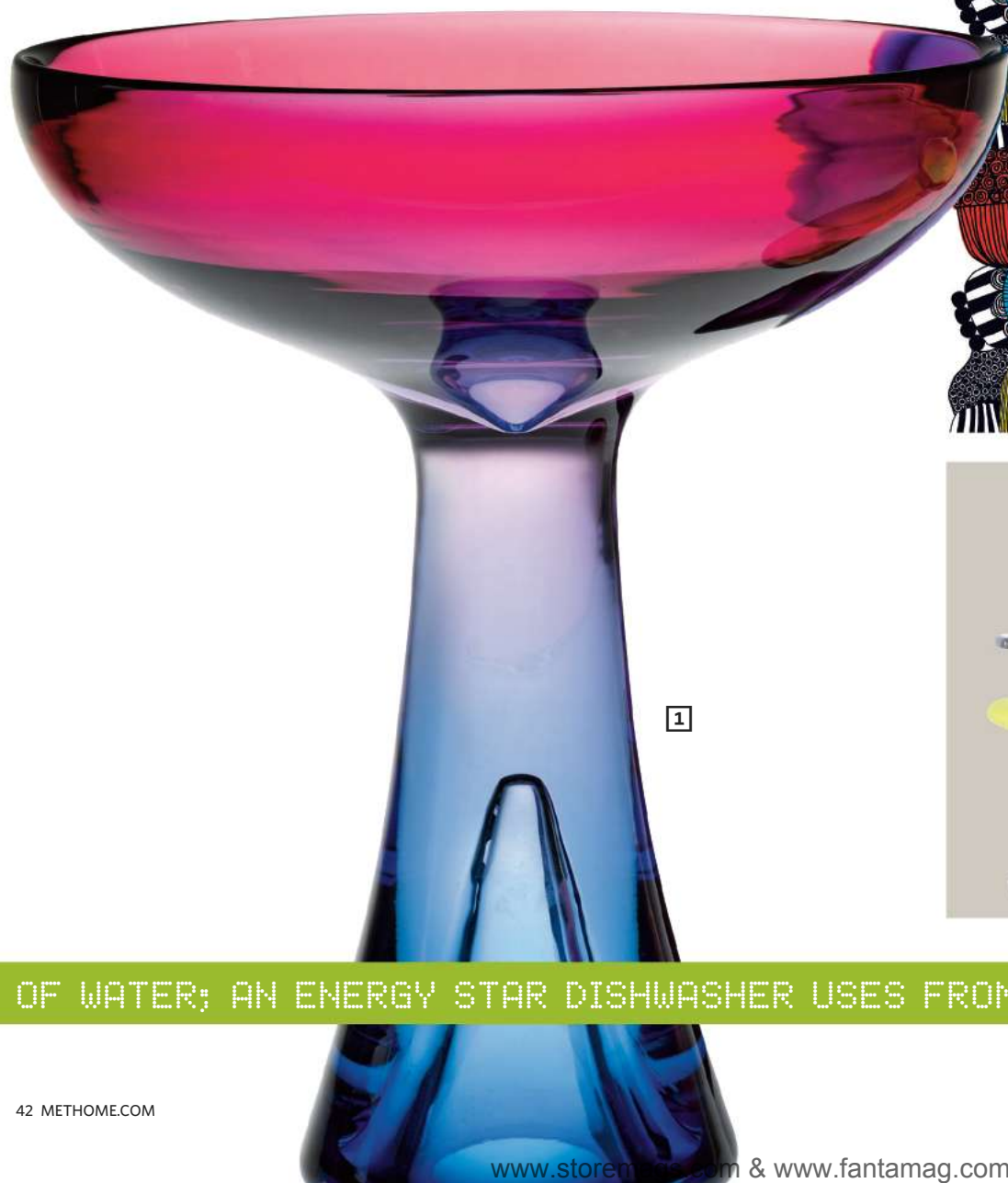
Designed specifically for children in undeveloped countries who seldom have electric light by which to do their homework, this fixture combines low-energy LED technology with easy-to-charge solar panels. For every lamp purchased, Ikea is donating one to Unicef (\$20; 800/434-4532).

### 3. Siirtolapuutarha fabric | MARIMEKKO

The fabric with the tongue-twisting name—it means "garden allotment" in Finnish—was designed by Maija Louekari, a talented 27-year-old newcomer to the company's illustrious ranks. The exuberant pattern is hand silk-screened on cotton (54" w, \$42/yd; MarimekkoUpperEastSide.com).

### 4. Generation chair | KNOLL

Here's seating that moves when you move and lets you sit any way you want—including sideways and backward. Made with a high-performance elastomer and designed by Formway Design, it sports a jaunty profile and comes in a bold array of colors (from \$777; SitHowYouWant.com). □



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# America's Got Talent

Who's creating the next generation of exciting contemporary houses and interiors? These up-and-comers are among the best.

*By Raul Barreneche*



Nicole Hollis

## Nicole Hollis | San Francisco

Fashion plays a leading role in Nicole Hollis's work. "I ask myself, What would Vivienne Westwood or Tom Ford do if they were designing an interior," says the designer, age 36, who left the Bay Area firm Backen Gillam Architects to strike out on her own six years ago. Hollis has decorated an entire apartment with a nod to Dolce & Gabbana's sexy style. But she also looks to art-world heavies Richard Prince and Eva Hesse for ideas. (She once designed a room with a mirrored ceiling inspired by the work of artist Olafur Eliasson.) Her interiors, typically in a muted palette accented by colorful artwork, mix sharp modern pieces with softer organic elements. "I love to use reclaimed wood, cold-rolled steel, blown glass, organic linen and burlap," says Hollis. "Their imperfections make a space interesting and approachable."

PRODUCED BY RACHEL LEXIER AND SUSAN TYREE VICTORIA, WITH CONTRIBUTIONS FROM JODY T. KENNEDY, LISA SKOLNIK AND RIMA SUQI



Top left: The high-contrast dining room of a home in Pacific Heights mixes traditional wing chairs with a spare oak table and bench. Left: A vignette by Hollis incorporating a white *La Chaise* by Charles and Ray Eames, part of a Vitra furniture exhibit at the San Francisco showroom Limn.





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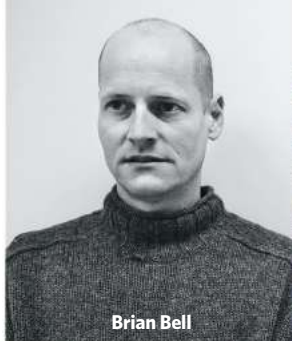


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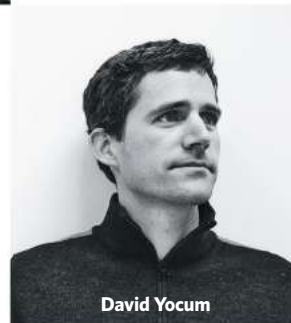


Brian Bell



## BLDGS | Atlanta

After nearly a decade at innovative Mack Scogin Merrill Elam Architects in Atlanta, architects Brian Bell and David Yocum founded their own firm in 2006, aptly named BLDGS (pronounced “buildings”). Bell, 42, and Yocum, 39, who both trained at Harvard’s Graduate School of Design, bring to their projects a sense of spaciousness and a crisp detailing of industrial materials like blackened steel and glass. “We look for materials with an aura,” says Bell. “What’s interesting for us is the relationship between one material and another.” Their projects range from the sleek and highly polished, including a striking contemporary addition to a 1910 house in Atlanta’s historic Ansley Park neighborhood (above and left), to the uniquely rough-and-tumble—like a 1920s grocery store transformed into a contemporary art gallery.



David Yocum

Top: The architects’ dramatic addition to a historic Atlanta house brings the outdoors in with towering, glass-enclosed rooms. Left: A skylit staircase winds up from the kitchen to a third-floor bedroom and a roof deck.



Lisa Becker

Below, near left: In Becker’s living room, a wall of lacquer-paneled storage creates a backdrop for a mix of periods and styles, including a Serge Mouille chandelier. Far left: Ikat pillows on the sofa contrast with a chinoiserie screen.



## Lisa Becker | Chicago

Designer Lisa Becker’s eclectic style mirrors her own peripatetic background. A Chicago native, she studied sociology at the University of California, Santa Barbara, then spent five years in New York City as a trend forecaster. Next, she moved back to Chicago, working as a commercial art director and set dresser for seven years before finally shifting to interior design in 2004. “I believe all good furniture and art can be combined successfully, regardless of style, period or price,” says Becker, age 40. Her own home in Chicago’s Old Town mixes midcentury furniture with bohemian touches. She sticks to natural materials with rich textures—wool, linen, leather, limestone, bronze, onyx, lacquer and teak—as well as vintage fabrics. “Vintage pieces bring a sense of history and beauty to a space,” she says.



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**Hamilton**, seating system  
design: Rodolfo Dordoni

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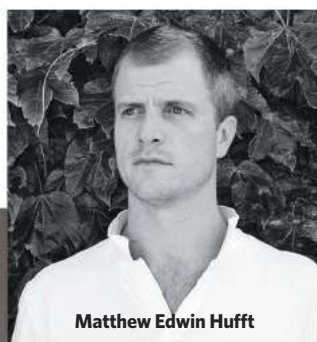


Katie Lydon

Below: The dining room of a SoHo loft includes a custom table by BDDW surrounded by antique Czech dining chairs. Left: In another New York City loft, Lydon paired vintage coffee tables with a linen-upholstered sofa.

## Katie Lydon | New York City

One of the biggest influences on London native Katie Lydon, the head of her own Manhattan-based design firm since 2002, is America itself. "Living here and seeing how rules can be changed and played with is exciting," says 35-year-old Lydon, who was educated at Cambridge University and London's Wimbledon Art School. "It resulted in my love of contemporary art, architecture and furniture mixed with traditional elements." Her designs for apartments, lofts and houses reveal an eclectic style that embraces furnishings from antiques to cutting-edge modernism. "I love to mix it up—for instance, pairing an 18th-century chest with a fabulous piece of contemporary art or something unexpected from India or Africa," says Lydon. "I'm always scared when too many things match."



Matthew Edwin Hufft



## Hufft Projects | Kansas City, Missouri

"Modern. Sustainable. Smart." Those are the words plastered across construction-site signs for buildings designed by Hufft Projects, a Kansas City firm headed by architect Matthew Edwin Hufft. "'Modern' doesn't have to mean a concrete and glass building with a flat roof. It does mean something made with the materials and methods of today," suggests Hufft, 32, a University of Kansas and Columbia University grad who worked for modern architects such as Michael Rotondi and Bernard Tschumi. Shops, restaurants, houses and corporate headquarters designed by Hufft's nine-person firm illustrate the architect's penchant for natural materials and ample daylight. "Allowing a natural material to 'speak' requires simple forms and proper detailing," he says.

Left: The cantilevered wood and steel staircase in a lakeside residence in Springfield, Missouri. Above: Another Springfield house boasts a sumptuous master bathroom with Carrara marble floors and walls and expansive windows.



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Above: The fireplace surround of a Boston loft combines travertine, plaster and dark walnut cabinets that match the surrounding floors. Above right: Part of the exterior of Chung's own house is clad in plate mirror to reflect the trees.



Stephen Chung



## Stephen Chung | Boston

Harvard-educated architect Stephen Chung cofounded the Boston-based firm Urbanica and was its design director for seven years, even partnering with Philippe Starck on the condo conversion of an old police station. But when work dried up last year, he joined a large firm in Boston full-time, as well as keeping busy with his own projects: currently, two houses, a nightclub and a competition entry for a museum in Korea. And having appeared on shows on HGTV and the Fine Living Network, Chung is developing a design-related program for PBS. Chung's style tends toward the crisply modern, though he uses warm natural materials. "It's not an accident that my first son's middle name is Aalto," says the 41-year-old architect, referring to the Finnish master Alvar Aalto.



Delta Wright & Elena Frampton

Below: A rendering of a model kitchen, with pale wood floors, dark wood cabinets and enamel cooktops, in a new condo development in Manhattan. Left: Another rendering of the apartment, with a blackened steel staircase.

## Curated | New York & Los Angeles

Interior designers Delta Wright, 37, and Elena Frampton, 36, met while working at Clodagh Design in New York City. They teamed up in 2006 to open their own bicoastal firm, called Curated. Frampton, also an alumna of Tsao & McKown Architects, runs the New York office; Wright heads up the Los Angeles studio. According to Frampton, they came up with the firm's name because it suggests "a thoughtful, artful and organized approach" to design. Contemporary art is central to many of the firm's built works, including several New York City lofts, along with clean-lined, classic modern furniture. Other projects, including hotels in Oregon and California and a renovation of the iconic Los Angeles boutique hotel the Farmer's Daughter, reveal Curated's more playful side.





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Rachel Crowl & Julie Fisher

## fcStudio | Chicago

Architects Rachel Crowl, 39, and Julie Fisher, 41, met while working at Jordan Mozer's Chicago studio 11 years ago; the two women established their own practice, fcStudio, in 1999. Since then, the pair has designed Chicago-area eateries (including the celebrated Bluebird), renovated historic houses and built contemporary homes. The architects just finished a residence in Chicago's Wicker Park neighborhood that embraces many sustainable elements, including a green roof planted with prairie grasses to insulate the interior. The roof also attracts bees, to combat the current bee crisis. Underpinning all their work is a keen sense of reality: "We want to create spaces that people can live and work in comfortably and that look good. But we want them to be practical too," says Fisher.

Far left: In the bathroom of a Chicago apartment, a vessel sink echoes the curves of Tom Dixon's *Mirror Ball* pendant. Above: The solarium of a renovated townhouse mixes colorful Moroccan floor tiles with Chinese antiques and an upholstered lounge chair.



Charles de Lisle

Left: In a San Francisco pied-à-terre, de Lisle mixed a vintage Italian Lucite table and aluminum naval chairs with striking artwork. Above: The bedroom boasts a customized George Nelson dresser and a vintage Le Corbusier armchair.



## Charles de Lisle Workshop | San Francisco

After seven years as a principal and creative director at the firm de Lisle, Philpotts & Staub, Charles de Lisle went solo this summer. The 41-year-old designer's sophisticated and sometimes offbeat visual style—dramatic, unexpected pairings of strong colors and textures and bold contemporary art—shines through in designs for Bay Area homes, corporate offices and vacation retreats. Now he's busy converting a 90-year-old cattle barn into a lofty retreat in Sonoma and launching lines of furniture, fabrics and lighting. "I love the handmade and precious," says de Lisle. "And strange combinations that make you think: digitally printed and handmade silk wallpaper, or plywood headboards that look like old record cabinets." ■

See Resources, last pages

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# Glamour Rules

To celebrate *Met Home's* latest book, *Glamour: Making It Modern*, we asked top designers and architects for their secrets to creating rooms worthy of the silver screen. By Katherine E. Nelson



***“Less is more, but ‘less’ better  
be totally decadent.”  
—Raji Radhakrishnan***

Arteriors Home  
Conti, a sparkling two-tier antique-brass and glass chandelier (35"h x 28" dia, \$2,450; ArteriorsHome.com).



***“Keep the shapes simple but the  
materials luxurious.”  
—Benjamin Noriega-Ortiz***

Juliska  
The company's new stoneware has  
an innovative metallic glaze (five-piece setting,  
\$130; Juliska.com).



***“The most glamorous style is art  
deco.”—John Beckmann***

Armani/Casa  
Baloon, upholstered in creamy wool, has a nickel-  
plated iron base (\$7,875; ArmaniCasa.com).





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***“Curves indicate languid sensuality. Glamour leans toward the curved.”***  
—Matthew White

Ethan Allen

The sinuous five-leg side table is finished in silver leaf (18"dia x 23"h, \$400; EthanAllen.com).



***“My favorite materials are burnished anything: gold, silver, bronze.”***  
—Michael Berman

Baker

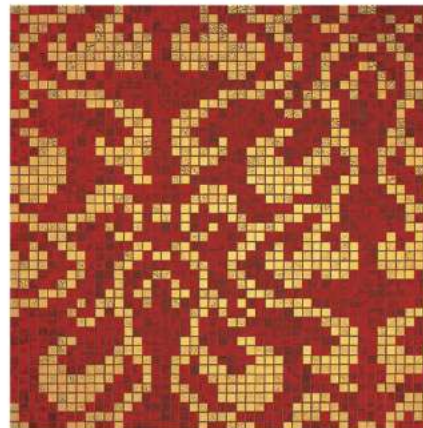
Cristobal carved and varnished silver-leaf chest by Jacques Garcia (\$4,820; BakerFurniture.com).



***“Glamour has an understated ease about it and tries just hard enough without trying too hard.”***  
—Andrew Flesher

Theresienthal

Marrakesch hand-painted crystal and 24K gold teacup and saucer (\$390; TableArtOnline.com).



***“Glamour is a combination of beauty, luxury and sparkle.”***  
—Jay Jeffers

Bisazza

Glittering Damasco Rosso Oro 24K gold and glass tile mosaic (\$256/sq. ft.; Bisazza.com).



***“Even a log cabin should have elements of glamour.”***  
—Kelly Monnahan

Sandback

Natural oak and painted maple Drum table (8"dia x 17"h, \$875; DennisMiller.com).



***“The first thing I’d buy for a glamorous room is a long, low sofa of modern design.”***  
—John Beckmann

Mitchell Gold + Bob Williams

Rennie armless upholstered polyester chenille sofa (81"l, \$1,760; MGAndBW.com).





Cube motorized media unit Cuvert swivel chair Drum table Shadow carpet



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*Editors' Choice Cont.*



*"Glamour is relaxed and timeless."  
—Vicente Wolf*

Vladimir Kagan Couture  
VK Ultrasuede chaise with polished aluminum base (\$6,500; VladimirKaganCouture.com).



*"The most glamorous thing that you can have in a room is great lighting."  
—Andrew Flesher*

Thomasville  
Flannery, a table lamp by Darryl Carter (24"h, \$340; Thomasville.com/darrylcarter).



*"Glamour makes me think of silk, gilt and highly lacquered sheens."  
—Nestor Santa-Cruz*

Donna Karan Home Modern Classics  
Queen-size sham (\$190), pillows (\$160 ea.), quilt or duvet (\$500) and sheet (\$125), Bloomingdales.com.



*"My favorite glamorous materials are stainless steel and leather."  
—Hugh Newell Jacobsen*

Wittmann  
Lester upholstered leather and chrome deck chair by Soda Designers (\$3,800; M2LCollection.com).



*"You can never go wrong with black and white."  
—Jonathan Adler*

Farrow & Ball  
Bamboo hand-blocked wallpaper (21"w, \$215 per double roll; Farrow-Ball.com).



*"Materials like glass, mirror and Lucite can create the illusion of an expansive space."  
—Kelly Monnahan*

Ligne Roset  
Black lacquer spindle and glass coffee table by Brad Ascalon (\$1,745; Ligne-Roset-USA.com). □

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## Kabocha Squash Panna Cotta

- Peanut or vegetable oil for oiling ramekins
- 1 two-pound kabocha squash
- 1 tbsp. agar-agar flakes
- 1½ cups heavy cream
- ½ cup mascarpone
- 2 tsp. chopped fresh thyme
- ½ tsp. Aleppo pepper (or ⅛ tsp. cayenne)\*
- 1 tsp. sea salt, or to taste

① Heat oven to 350°F. Lightly oil 4 small custard cups or ramekins.

② Halve and seed squash. Place cut-side down on baking sheet. Bake until soft, 45 minutes to an hour or more (cooking times vary widely with individual squash). Cool, then scrape out flesh and purée with immersion blender. Measure 1 cup into a medium mixing bowl; reserve the remainder for another use.

③ Combine the agar-agar and cream in a small saucepan and mix well. Let stand 30 minutes. Transfer to a burner and bring to a boil, stirring constantly. Reduce the heat and simmer 10 minutes. Strain through a fine sieve into the bowl with the squash.

④ Add mascarpone, thyme, Aleppo pepper (or cayenne) and salt to the bowl and mix with a wooden spoon or rubber spatula until smooth and well blended. Taste and adjust the seasoning. Divide the mixture among the prepared custard cups and let stand until set, about 1 hour.

# Custard's Next Stand

Not just for dessert anymore, panna cotta with a savory bent makes an appealing appetizer or a surprising side dish.


*By Regina Schrambling*

**P**anna cotta took American menus by creamy storm for good reasons: The Italian dessert, a custard made with no eggs, has a silky texture and a delicate flavor; it tastes both light and rich. But there's no reason to wait for dessert to indulge. With a little tweaking, in the way a molecular gastronome might do, panna cotta can be an excellent appetizer or a side dish.

The trick is in the thickener. Classic panna cotta is made with gelatin and has to be chilled well and served cold to keep it from melting. If you substitute agar-agar (a seaweed product) for the gelatin, the panna cotta will thicken at room temperature and hold up even during reheating.

Kabocha squash would work in a sweet panna cotta, but it's unexpected in a savory form, enriched with mascarpone and spiced with Aleppo pepper. Or try a porcini mushroom variation, with Parmigiano-Reggiano and crème fraîche.

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Kabocha squash

⑤ Run a spatula around the rim of each panna cotta and carefully unmold onto small serving plates. (They can be reheated in a 350°F oven for 5 minutes, either in the ramekins or after unmolding them.) Serves 4. \*Aleppo pepper is available in specialty stores or online from Kalustyans.com.

## Porcini Panna Cotta

- ½ oz. dried porcini
- Peanut or vegetable oil for oiling ramekins
- 1 tbsp. butter
- 1 clove garlic, minced
- 1 shallot, minced
- 1 tsp. tamari or soy sauce
- 1 tbsp. agar-agar flakes
- 1 cup crème fraîche
- ½ cup freshly grated Parmigiano-Reggiano
- Freshly ground black pepper to taste
- 1½ tbsp. chopped chives (optional)

① Place porcini in a medium bowl and pour 1½ cups boiling water over them. Let stand until completely softened, about 30 minutes. Oil 4 small custard cups or ramekins.

② Lift porcini out of soaking water, reserving water, transfer them to a sieve and rinse well under running water to remove any grit. Squeeze dry and mince. Line sieve with several layers of paper towels and strain soaking

water into small saucepan. Set aside.

③ Melt butter in a sauté pan over medium-high heat. Add garlic and shallots, sauté briefly, then add minced porcini. Cook, stirring often, about 5 minutes. Stir in tamari. Transfer to a mixing bowl.

④ Add agar-agar flakes to reserved porcini water and mix well; let stand 10 minutes. Bring the water and flakes to a boil, stirring constantly, then reduce the heat to low and simmer 10 minutes. Strain through a sieve into porcini mixture, mixing well. Add crème fraîche and Parmigiano and mix well. Season with pepper to taste (and salt if needed).

⑤ Ladle the mixture into the custard cups or ramekins and let stand until set.

⑥ Just before serving, warm bottoms of cups in hot water, then carefully unmold onto small serving plates. (They can be reheated in a 350°F oven for 5 minutes, either in the ramekins or after unmolding them.) Garnish with chopped chives. Serves 4. ▢

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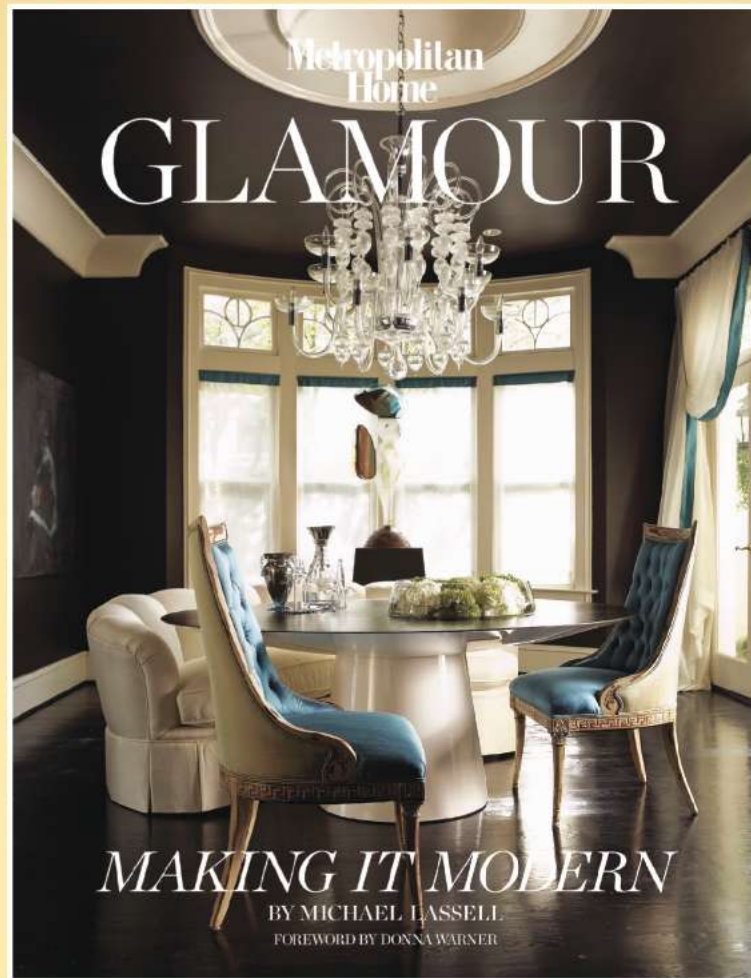
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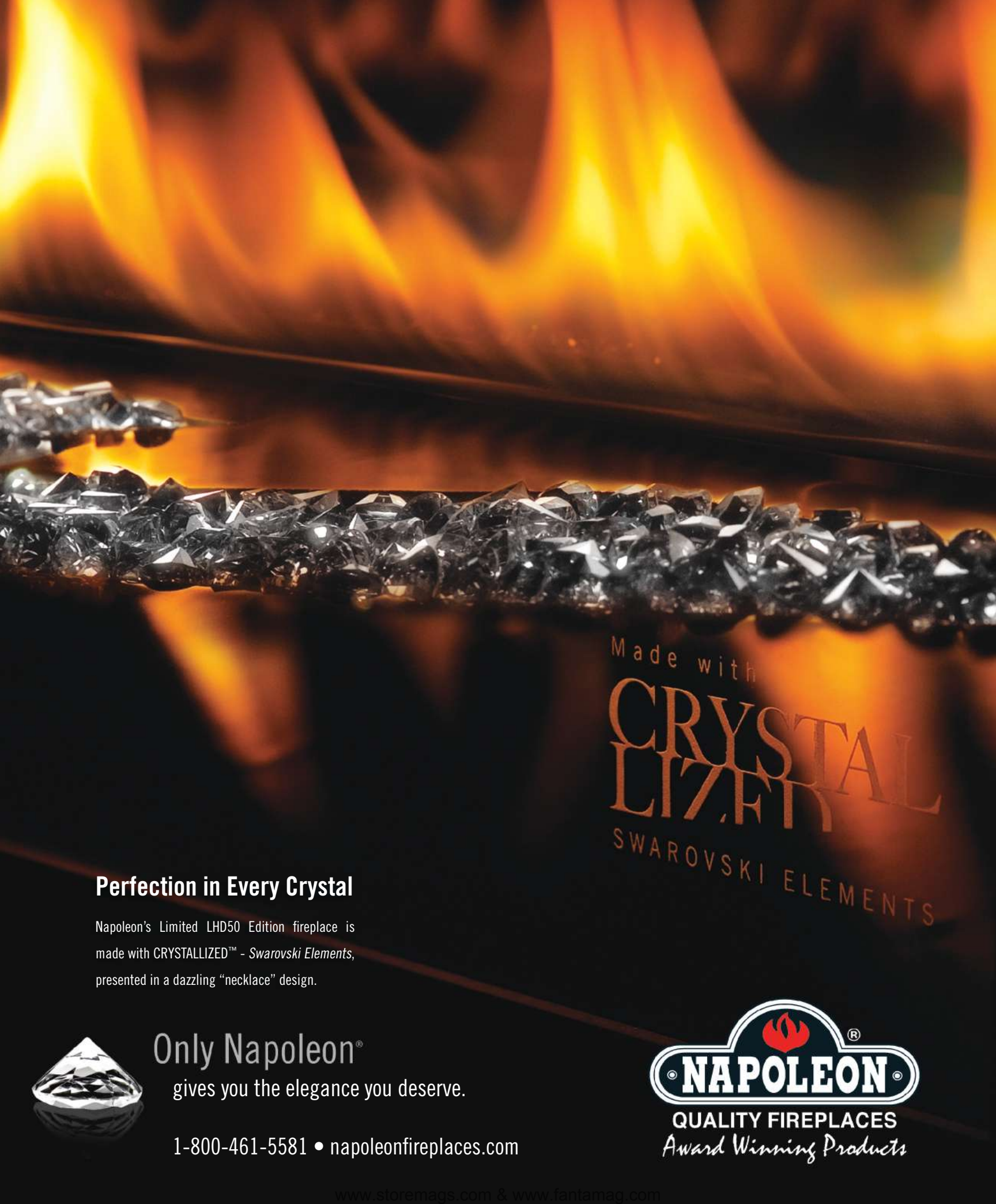


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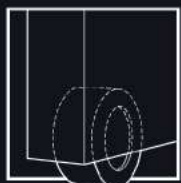
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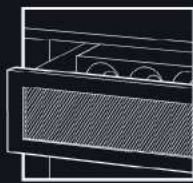


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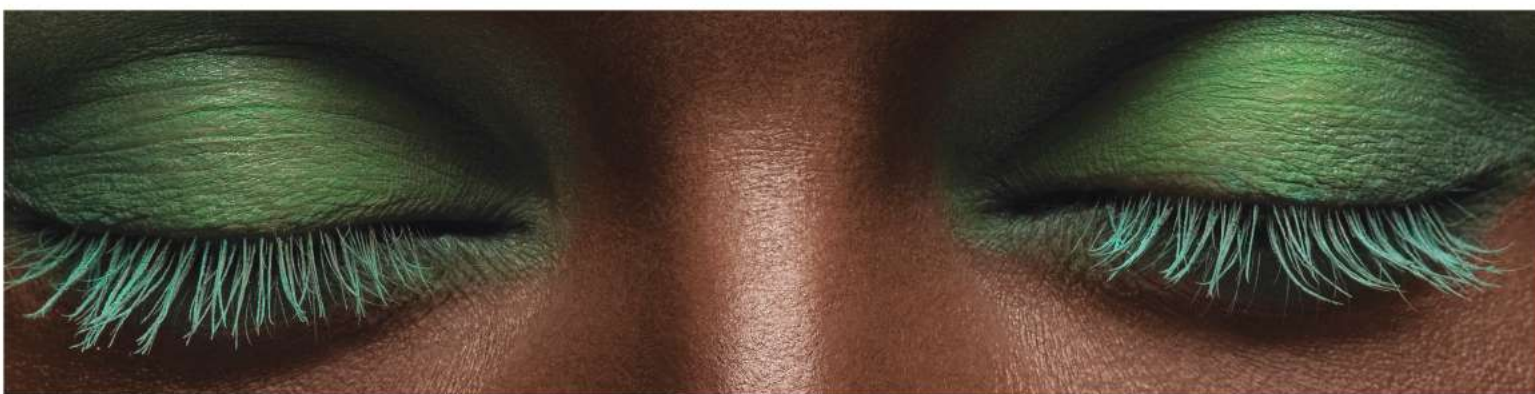


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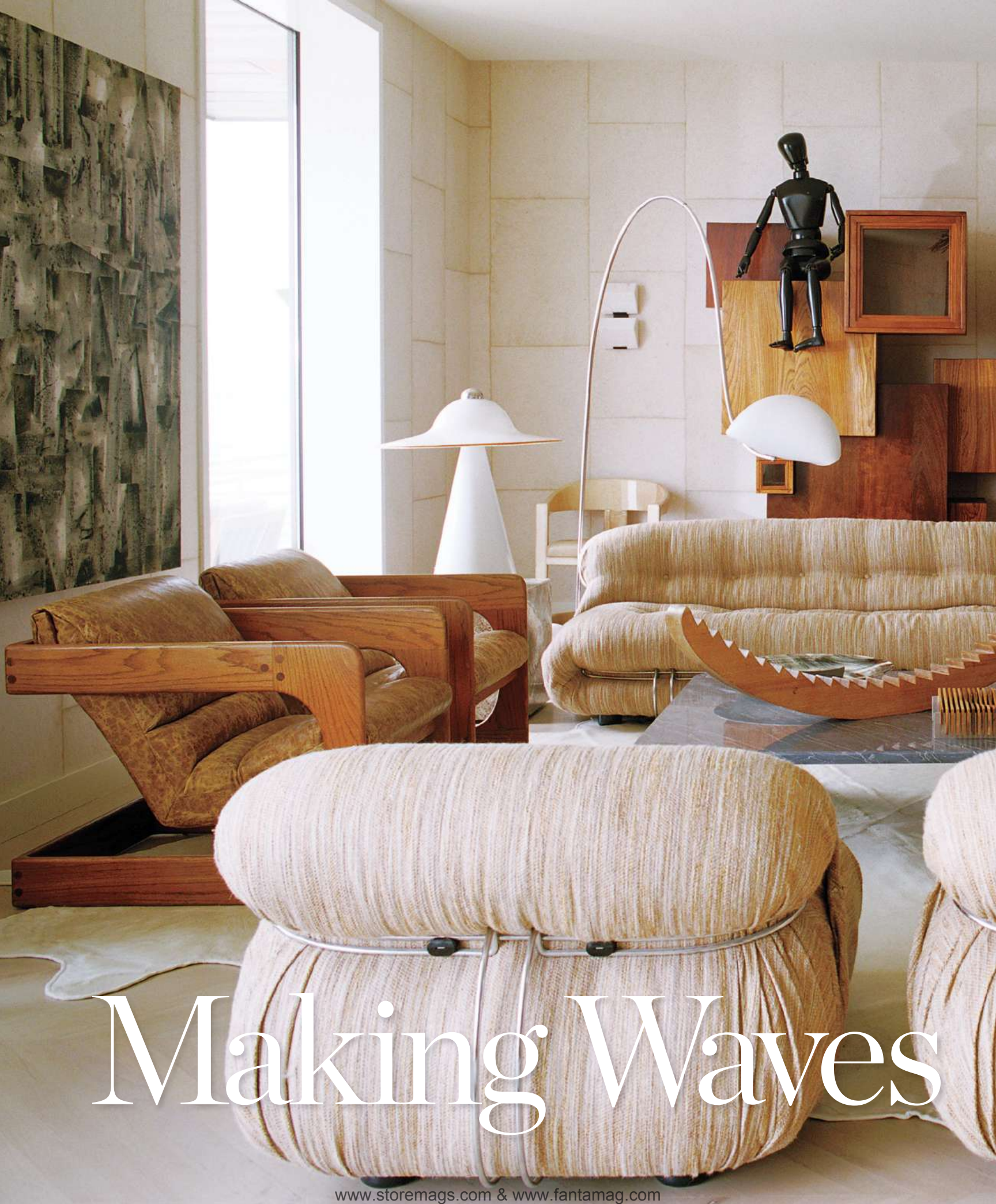


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## Metropolitan Home November 09 What's Next

**E**very now and again, we editors of *Met Home* put on our fortune-telling hats and try to divine the direction of home design (sometimes we're even right). Extrapolating from what we've been seeing in our tea leaves, we present, on the pages that follow, some of the paths design will be taking in the near future. Glamour figures prominently in our forecast, as does playfulness, sometimes in the same room (as they do in this photo of design star Kelly Wearstler's sons, Oliver, 7, and Elliott, 6, jumping on the mattress of a singularly memorable bed). The new wave is entirely personal, but there is a strategy shared by all of the houses and apartments in this issue, whether created by up-and-comers ("America's Got Talent," p. 44) or more experienced professionals: an intriguing, unique mix of furniture, accessories, art and collectibles that defies period, style, provenance or genre. We hope these locations will give you ideas, lots of ideas, for a well-designed future in your home. Enjoy!—*The Editors*  
*See Resources, last pages.*



# Making Waves

# Enter to Win the Trip of a Lifetime to the Exclusive **WAKAYA CLUB & SPA IN FIJI!**



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# Enter to Win the Trip of a Lifetime to the Exclusive **WAKAYA CLUB & SPA IN FIJI!**



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Kelly Wearstler's bold, free-range sensibility comes out to play in the living room. Colors and textures—bleached walnut floors, gray Bardiglio marble walls and pale neutral textiles—echo the beach below. The overscale *Soriano* sofa and a pair of enormous vintage chairs are both organic and urbane. The neo-constructivist cabinet built of rosewood and walnut is by Jeffrey Greene. Art at left is by Phil Wagner. The serrated arc on the marble coffee table is from Wearstler's home collection for Bergdorf Goodman.



In the *Malibu* beach house she shares with three other families, ultra-glam design star Kelly Wearstler celebrates the sand and surf with unique, sophisticated interiors that embrace a sun-bleached palette and the castaway allure of a perfect summer.



“Once I’ve designed something, I immediately move on to the next thing,” the unstoppable Kelly Wearstler declares with great enthusiasm. “I absolutely love what I do.

I love to travel and to be inspired by new things so everything is always new. I’ve never done the same bathroom or the same kitchen a second time. It’s challenging and I like to be challenged,” she points out, buoyantly reiterating her “don’t look back” fashion-infused attitude toward design.

Since establishing the House of KWID (Kelly Wearstler Interior Design) in Los Angeles, she’s displayed a virtuosic talent for color, gliding confidently from the hushed tones of midcentury modernism straight into the intense hues of a Technicolor musical. Her luxury hotel interiors—featuring elegant bergère chairs, unexpected lacquer finishes (glistening lemon yellows, Amazon parrot greens) and old-style stately wallpapers—ignited a Hollywood Regency revival. While designing this renovated beach house for her own family and friends, Wearstler wasn’t even tempted to reprise the signature style of her past successes.

When Wearstler and her husband, Brad Korzen (founder of the

Kor Realty Group), manage to escape their hectic schedules, they hide out seaside with their two young sons. In this California beach house, the whole family is over the moon. “We bought the house with three other couples,” explains Wearstler. “It’s a share and we all have families.” The house, built in the early 1990s, was beautifully sited above the incoming tide. The view was irresistibly picturesque, a panoramic seascape with two massive rocks just offshore that punctuated the horizon; the architecture, however, was far less enchanting. Sharing the opinion of one neighbor, who described the house as “reminiscent of an ’80s surf-and-turf restaurant,” the new homeowners agreed to embark on a major renovation. “It took about two years. The house was taken down to three remaining studs, the floor plan was changed and everything was rebuilt,” recalls Wearstler. “And since I’m the only designer in the group, I got to design. We all have children, so we wanted it to be kid-friendly, with soft edges and practical fabrics.”

The focus of the house was clearly the ocean, and Wearstler worked, as she says, “to bring the outside in.” In the living room, floor-to-ceiling windows frame the spectacular Pacific. At the center of the house, an enormous skylight was installed and sunshine pours in from above; one leafy tree, soaring two stories high, was planted in the main hall. The color palette, muted and complex, was drawn from the oceanfront setting: silvery barnacle gray, spindrift white and driftwood taupe. All of the building materials—bleached walnut flooring, Douglas-fir kitchen cabinetry, wave-patterned marble walls—seem to mirror the natural setting. “The marble is so organic and full of movement, it feels like the ocean,” says Wearstler, “or like being inside a shell.” A range of marble—from watery green to brooding storm-cloud black—was used throughout the house as wall coverings, custom vanities and dramatic fireplace surrounds. There are tiny, spiraling, fossilized shells embedded within the marble kitchen counter, and an enormous sculpture of a chambered nautilus in the foyer seems to tumble to the floor, evoking a Jules Verne vision where the known world spins into the imaginary (a Wearstler trademark).

This page: Working with her husband, Kelly Wearstler has been designing idyllic resorts since 1999, from the Avalon in Beverly Hills to the Tides in South Beach and the Viceroy, which opens its latest outpost this month on the Caribbean island of Anguilla. Opposite: In her Malibu foyer, Wearstler put a strongly graphic vintage chair she found in Miami on a Mansour Modern rug; she bought the enormous nautilus sculpture from Sultana in San Francisco on 1stDibs.com.

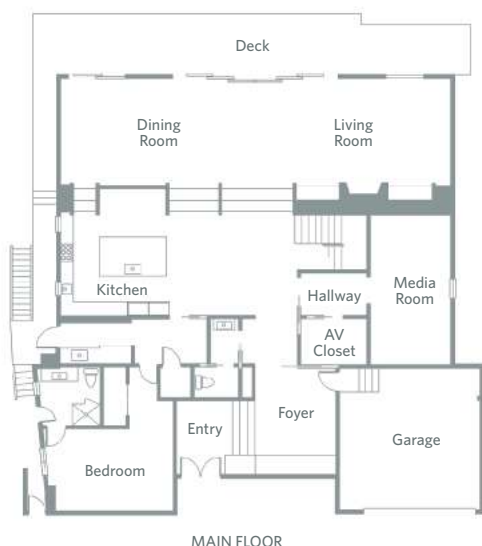
PHOTOGRAPHS BY FRANÇOIS HALARD. WRITTEN BY SUSAN MORGAN.





In the dining room, vintage bucket chairs surround a table that is grand but simple: a slab of stone balanced on a stout pedestal. The art above the sideboard, a custom piece by Kelly Wearstler, is from the Pegaso Gallery in Los Angeles. Appropriately enough, the splayed copper branches of a 1960s French chandelier suggest a clump of seaweed. Opposite: Wearstler designed the central staircase as precisely as a constructivist sculpture. The bleached-walnut stairs, organized as a teetering stack of boxes, are topped with a graceful brass railing.





MAIN FLOOR

## If you had to define her style, you might say Kelly Wearstler encapsulates contemporary sophistication and wit, with a

nod to the past and a wink at the future. The mix is altogether her own and is tailored to every job, including this one.

"I live with four guys," Wearstler says, counting her husband, two sons and Brea, their rescued mutt. "I wanted this house to feel organic, raw and textural." Mixed in with her own custom furniture are pieces by earlier designers well known for rendering bold, sculptural silhouettes in earthy materials: Paul Evans, whose '60s brutalist aesthetic juggled highly polished metals and resin with flashes of corrosion and decay; sleek leather chairs by Karl Springer; and new editions of architect Pierre Chareau's milky alabaster wall sconces from the 1930s, translucent cubes arranged in piles like rock crystals or fanned out to resemble wings.

Focusing on the spectacular view, the horizontal lines of the renovated house seem to limn the actual horizon. "All of the furniture is low," explains Wearstler. "Everything is about 16 inches from the floor. I wanted the focus to be low and steady on the ocean." A wooden deck extending from the glass-walled living area cantilevers out from the side of the Malibu cliff; far beneath the deck lies a narrow sand beach. "There are times during the day when you feel as if you're on a boat—you can sit in the living room and look down and see nothing but water," says Wearstler, capturing the spirit of the house.

When the tide is low, the children can walk out to the starfish-encrusted rocks; and when the tide is high and the surf is up, adults climb on boards and take to the waves.

The wallpaper in this bedroom is hand-painted, with lines as jagged as shattered slate (the Mansour Modern carpet is a natural companion). The bed is vintage: Its headboard is bracketed with gilded spirals; side tables are Wearstler custom designs. Linens are by Wearstler for Sferra. Flanking the bed, a pair of mirrors hangs above pyramid-shaped lamps, all vintage—as are the overscale chairs. Newly covered in a Larsen fabric, they are all about comfort.









## When the *New York Times* reported on Kelly Wearstler's book-collecting habits, the two titles at the top of her list were

*The Shell: Five Hundred Million Years of Inspired Design* and *Minerals: Nature's Fabulous Jewels*. Designing the Malibu beach house, her attentive gaze seems to turn equally toward nature and culture. A graduate of the Massachusetts College of Art, Wearstler has always regarded furniture as sculptural; her interiors and tablescapes are as thoroughly conceptualized and composed as art installations. A huge gray marble fireplace surround, which was custom built for the living room, recalls a Richard Artschwager sculpture: A three-dimensional frame of receding rectangles teases out the nervy alliance between picture-making and functional objects. Wearstler utilized highly patterned marbles for floor and wall coverings as well as for custom furnishings. Although the colors are subdued, the marble itself is as insistent and defined as an abstract painting: ancient stone inscribed with whorls and undulating lines, a background with an undeniably strong presence.

In the marble-lined dressing room, an angled plywood side chair, formed of a series of triangles that unfold like a large piece of origami, was designed by Wearstler as part of her luxury line of furnishings and accessories for Bergdorf Goodman. The gentle play between the shades of warm white, milky alabaster and misty gray recalls the soft fog that, many a morning, rolls along the southern California coast. "The mixture of weird textures and organic surfaces creates an interesting dialogue," observes Wearstler, acknowledging her unfettered affection for materials as varied as grass cloth and fossilized stone.

This page (from left): Wearstler deftly arranges geometric forms for full drama. Circular mirrors float over a rectangular dressing table in the master suite; an African sculpture sits on a table in the dressing room. Opposite: The bathroom vanity was custom designed by Wearstler. It's a Bates and Bates polished-steel oval sink set into a block of marble; faucets by Paul Decorative are suitably named *Atlantis*. The large aluminum mirror is from John Salibello Antiques.

## What the **Pros** Know

Ever since she began her career, Kelly Wearstler's work has exemplified the new wave of exuberant hostess-with-the-mostest interiors. The first book about her oeuvre, *Modern Glamour*, was subtitled "The Art of Unexpected Style," and *Hue* (due out this month from Ammo Books) considers her fearless use of color. Like an inspired and confident party giver, Wearstler knows that mixing it all up—eras, attitudes, materials, textures—will deliver the most thrilling results.

"I look at every piece of furniture and every object as an individual sculpture," says Wearstler, who carries a sketchbook when she travels to all corners of the world. She never flinches at boldly partnering natural and man-made objects. "I'm always inspired by new things, so I look for pieces that have distinct personalities—whether it's quiet or loud. I set up a visual dialogue. And that's how something unexpected and exciting happens in a room."

# Details

**(1)** Wearstler composed the street entrance as an anteroom that states the dominant design motifs of the home. It's a quiet prelude leading up to the living room with its panoramic view of the sea and sky. The striated fabric wall piece, purchased in Paris, is by American artist Sheila Hicks. The pillars, stacked columns of whitewashed spheres and cubes, were designed by Wearstler herself. The small area rug is by Mansour Modern.

**(2)** In the living room, a jointed figure traditionally used by art students sits atop a wooden cabinet, a jazzy neo-constructivist improvisation on the square designed by Pennsylvania furniture artist Jeffrey Greene. The vintage curved white chair is a Karl Springer design.

**(3)** The low sideboard, a utilitarian piece featuring a striking geometric composition of rare woods, is a Wearstler custom piece. An alabaster wall sconce, a contemporary reissue of a 1920s French design by architect Pierre Chareau, illuminates a wide-seated vintage side chair with slender legs.

**(4)** A tabletop vignette, a group exhibition in miniature, includes two midcentury abstract paintings, a vintage "iceberg" lamp and a rock crystal ornament by contemporary designer Robert Kuo.

**(5)** A pair of Cassina's *Cab* chairs by Mario Bellini in white leather and the bold graphics of a black-and-white abstract painting complement the warm white walls and bleached walnut floors.

**(6)** The towering roly-poly figure in the master bedroom is constructed from bits of scavenged wood. A vintage pouf was reupholstered in acid-washed cowhide flecked with gold; rustic and refined at the same time, this surprising fabric is by Los Angeles-based designer Mike Ragan, founder of RAGS. ▣

See Resources, last pages.





# Dixie



"Our big challenge," says Patrick Ousey, one of the project's two architects, "was how to maintain the simple beauty of the space but also highlight its best qualities." So the 18 steel-framed windows, as well as board-formed concrete ceilings (now painted in PPG's *Gypsum*), remained in place. Interior designer Joel Mozersky defined the living area with a B&B Italia sofa and a pair of swivel chairs whose lines play off the vintage Sergio Rodrigues sling-back lounge chair.

*This light-filled loft near downtown San Antonio (a former candy factory) now welcomes Emily Robison, of the Dixie Chicks, home from her travels around the world.*

# Chic





**Even if you're the** quiet Dixie Chick—as Emily Robison has been called—there's no getting away from the fact that there are few places you can go without causing a stir. Except maybe design showrooms, which the self-confessed shelter magazine fan slips away to when she's on the road. "I love them," Robison readily admits. Their vignettes of stylish furniture and picture-perfect kitchen systems make it easy to focus on domesticity. They certainly offer respite from generic hotel rooms, the chaos of night after night of standing-room-only concerts and the occasional protest from former fans still fuming over Dixie Chicks' lead singer Natalie Maines's antiwar declaration in March 2003.

But there was also a practical impulse for the design showroom escapes, Robison notes. "I'm project-oriented," she says—and she had a project. It was a loft in San Antonio, originally meant to be just a stopping-off place between the airport and Robison's ranch in the Texas Hill Country two hours away. But once she and architects Jim Poteet and Patrick Ousey and interior designer Joel Mozersky started work on it, the near-downtown oasis ended up becoming a four-bedroom, three-bath spread where the Grammy award-winning singer and instrumentalist could kick off her boots and really be at home.

||||| This page (from top): Two Cherner stools pull up to the white lacquer kitchen island, which is banded in stainless steel; homeowner Emily Robison perches on an Antonio Citterio-designed Maxalto *SMPR* armchair in the breakfast area. Opposite: "Positioning the kitchen and the island along the back wall," says architect Patrick Ousey, "made it look less like a kitchen." A series of sliding doors in the oak-paneled wall conceal a pantry, storage and a mechanical closet.

PRODUCED BY HELEN THOMPSON AND SUSAN TYREE VICTORIA. PHOTOGRAPHS BY COLLEEN DUFFLEY. WRITTEN BY HELEN THOMPSON.





## What the **Pros** Know

*"The tendency when renovating older buildings has been to replace all the windows," notes architect Patrick Ousey, "because they are thought to leak air or need too much repair." Both Ousey and his collaborator Jim Poteet have long been champions of reuse, but in the case of the building housing Emily Robison's loft, there were aesthetic as well as environmental rewards for recycling the extant windows. Although the industrial sash windows are steel, both of the*

*architects appreciated the visual delicacy of their design. "Today," says Poteet, "double-pane glass is the standard, which means that the framework that holds the glass in place is heftier and the mullions are much thicker than they were in the '20s, when this building was constructed." Ousey observes, "The frames are an industrial material, but they look refined." After sanding, reglazing and reinstalling the panes, the windows are actually better than new.*

**"I wanted something modern** and sleek," says Robison. But when Poteet and Ousey showed her the unfinished loft, it was far from that. Outside, it was a handsome six-story, brick-clad 1926 icon in the city's warehouse area. Inside, though, it had seen better—if not sweeter—days. The fourth floor, which had caught Robison's eye, displayed conspicuous evidence of its former life as the Duerler candy factory—nicks and odd propeller-leaf shapes in the floor were telltale bolt scars left by the Hobart candy-mixing machines. And there were no support beams, just concrete columns set on a roughly 22-foot grid, their V-shaped capitals chunky exaggerations of their Corinthian antecedents.

The columns, though, would determine the floor plan. "The columns are a little weird," Poteet concedes. "They actually correspond to the plain brick facade of the building and not to anything inside." In spite of the columns' eccentricity, Ousey and Poteet opted to go with the flow. "Rather than suppressing the grid," says Ousey, "we made the columns into an organizational element—like exclamation points."

"I worried that the living area was too big," recalls Robison, "and that the farthest parts would be a no-man's-land." With the columns as their guide, the architects contrived a plan in which the public arena of Robison's loft is deftly introduced by an entry hall that opens to the living room at a diagonal to maximize the impact of the views. Dining and family areas and the oak-paneled kitchen assemble neatly along the room's perimeter.

This page: Architects Jim Poteet (left) and Patrick Ousey, frequent collaborators, relax in a family area. Opposite: The architects reglazed and refurbished the factory sash windows, then repainted them a gun-metal color; Ultrasuede curtains frame the windows throughout. Robison chose the B&B Italia *Athos* dining table and found the old industrial pendants at Obsolete in Los Angeles; the vintage Milo Baughman chairs were re-covered in a Schumacher chevron.







**Both architects are proponents** of letting a building speak for itself. “We decided,” says Ousey, “to celebrate the floors as they were.” There turned out to be more to celebrate than everyone thought: While burnishing the concrete floors, an older layer of honey-color terrazzo speckled with black began to peek out from underneath. “We were excited to see it,” says Robison. Terrazzo, plus intermittent sweeps of concrete, scars and niches, stayed. “At that point,” notes Ousey, “the introduction of other colors into the loft seemed wrong, so we decided to paint all walls off-white and to bring in color via the furnishings.”

Ousey added a subtle gray-and-ocher antique Oushak rug to anchor the living space; Joel Mozersky introduced a bold brown and white pattern—in the dining room chairs, in the Amadi rugs in the seating area next to the kitchen and in the master bedroom—to define a visual corridor along the ceiling-high windows that are

draped in Ultrasuede. “Emily wanted the space to be unpredictable (no Saarinen tables, she specified) but homey,” says Mozersky. The rugs did the trick and also tempered the powerful presence of the steel-framed windows that overlook them.

“It was really important that all the furniture was child-friendly,” says Robison. Sofas upholstered in soft gray chenille, coffee tables with no sharp edges and durable leather on chairs make the furnishings suitable for the wear and tear that comes courtesy of her three children and their friends, as well as road-weary musicians just off the red-eye or the tour bus.

This page: “We lowered the ceiling in the bedroom,” says Ousey, “to make the room cozier and more tailored.” Bubble sconces by Andrew Colquitt hover above the B&B Italia *Charles* bed. Opposite: The architects extended the language of the glass and steel windows to the master bedroom. Robison’s studio, home to her instruments (and Grammy awards), was originally the nursery. The glass wall made it easy for her to keep a maternal eye on her infant twins.



**Besides specifying unpredictability,** Emily Robison's other request was for a master suite, which Poteet and Ousey gave her. There's an office that's a buffer between the living room and the bedroom itself, a small music studio, a spacious bath and a huge closet. "Her big desire," says Ousey, "was for a luxurious bathing experience. Emily roughs it when she's on the road and also at her ranch, which is still under construction, and she wanted to feel pampered when she's here."

While the east-facing bedroom is all about light, the tile-lined bath is windowless. The room depends on ambient reflections of light bouncing off the glass shower doors and the lustrous handmade floor and wall tiles to evoke a comforting evanescence. Once again, though, the columns were not to be denied. One became a canopy that crowns the shower stall; the other is a totem to bathing, with the Agape tub at its base and a chandelier floating above.

"I've gone through a lot in the last year," says Robison, alluding to her recent divorce from songwriter Charlie Robison. "This is a happy place to live." She's not the only one with that opinion. The children are fascinated with the building. Knowing that they have favorite neighbors who are asleep on the floor above affords non-stop intrigue for them. "They love to get the mail and to say hello to the desk clerk," says Robison. "Their friends ask, 'Do you live in a hotel?'" These days the answer is no, because Emily Robison isn't on the road—she's "in the house" at home. ▣

*See Resources, last pages.*

This page (from top): A comfy custom bed is for guests in this bedroom off the 32-foot-long, oak-paneled entry hall that precedes the main living area; river rock lines the floor of the master bathroom shower enclosure (floors are white ceramic tile). Opposite: The womblike Deep tub by Agape makes bathing an experience; the Coral chandelier is from Moth Design, the custom cabinetry is walnut. Robison's room-size walk-in closet is beyond the opaque-glass doors.





*New York designer Larry Laslo  
created this sophisticated retreat  
in Miami for a Colorado couple  
whose art collection is as edgy  
and kicked-back as their lives.*

# *Snowbirds in*



The living room of Karen and Courtney Lord's condominium is a showplace for their art—a collection that focuses on painting as well as photography. The furniture, intended as an homage to Miami style, includes a white leather *Kennedee* sofa by Jean-Marie Massaud and a pair of Gio Ponti *Dezza* armchairs (upholstered in faux pony skin), all from Poltrona Frau. The console is custom; pillow fabrics are from Robert Allen and Jack Lenor Larsen. The large photograph is by Vanessa Beecroft.



# *Paradise*



## *Every winter, Courtney and Karen Lord would escape the deep freeze of Aspen, Colorado, where they live most of the year in a cutting-edge rammed-earth house, for*

sunny Miami Beach. He would play golf. She would walk or bike to the beach. They'd prowl in art galleries, poke around shops, walk to the movies—and talk about finding a more permanent winter home. Finally, Karen issued an ultimatum: “If we’re going to do this, let’s do it.” The house hunt began in earnest.

Days passed. They found a condominium building they liked, but not one available apartment suited. Then their broker offered up one he was using as an office. “It had high ceilings and great light,” says Karen. “It just felt good. I believe that when you find the right place, it speaks to you.” The Lords had been spoken to—and they responded. They bought it.

The couple had already worked with New York-based designer Larry Laslo on their Aspen house (*MH*, Mar '09), so it seemed natural for them to turn to him again. “Larry gets us,” says Karen succinctly, “and we get him. Plus, if you have an idea, he never shoots it down. It’s always an adventure.” And the admiration is

mutual. Laslo praises Karen as well as Courtney, who loves the collaborative process of design and is willing to take some daring leaps. “He is very experimental,” says the designer approvingly.

So the couple decided to keep the ceilings high and to let all the air-conditioning ducts hang out, loft-style, although they opted to give the galvanized metal a coat of paint. Walls and floors were kept white (Sherwin Williams White on the former and Carrara marble on the latter), creating what Laslo terms “a huge white box that sets the stage for blasts of color.”

Above: “We made some unusual choices and added a little razzle-dazzle—after all, this is Miami,” says Larry Laslo, who stands next to clients Courtney and Karen Lord, seated in Arne Jacobsen *Egg* chairs; the painting is by Ruud van Empel. Opposite: Christopher Guy dining chairs, with his signature Chris-X legs, are upholstered in antique brocade and white patent leather. The *Rohan* table is by Moura Starr, the chandelier from NIBA Home; the painting is by Tom Mullaney.

PRODUCED BY LINDA O'KEEFE AND NISI BERRYMAN. PHOTOGRAPHS BY KEN HAYDEN.  
WRITTEN BY BETH DUNLOP.







*“I like to exaggerate scale,” says Laslo. “Things should either be big and important or small and precious.” Those dichotomies—as well as*

contrasts of color and style—have become Laslo hallmarks. He is unafraid, for example, to make a centerpiece by taking an enormous silver vessel and planting it with wheatgrass (more often relegated to counters in juice bars), then adding purple orchids.

Similarly, he chose to cover the cross-legged Christopher Guy dining chairs in two, almost diametrically opposite, fabrics—a pitch-perfect polished white patent leather for the seat (“drop a meatball and get out the Windex,” jokes the designer) and an antique silk brocade fabric “document” from his personal textile collection. “I know it may seem irreverent,” Laslo says, “but I really do think about these things for a long time.”

Both designer and clients like clean, spare surfaces. This taste manifests itself fully in the Bulthaup kitchen Laslo designed to be as minimal and unobtrusive as possible. Shut the cabinet doors, clear off all the horizontal surfaces, he says, “and the kitchen

becomes one big lacquer wall with a single stainless counter. It’s meant to be a blank face.”

Laslo jokes that he is so obsessive about counter-scaping that “in the bathroom, even the mouthwash is kept in a crystal decanter.” Medicine bottles, tubes of toothpaste and “junk” are kept in drawers and off, in the case of the Lord residence, the white Calcutta marble surfaces. The bathrooms, however, do get the full glam treatment: one received a Bisazza tile flower mosaic (seen through a floor-to-ceiling glass shower enclosure) and the other sports a patterned, sequined wallpaper.

This page: Accessories for the sleek Bulthaup kitchen include futuristic stools the Lords purchased from the condo’s previous owners. The artwork nearby is by Peter Lik; a photo by Massimo Vitali hangs in the hallway. Opposite: The master bath features a stunning Bisazza tile mosaic; for the floor, Laslo selected a “suede” tile from the Ann Sacks collection and Calcutta marble for the countertop (also from Ann Sacks); the faucet is by Dornbracht.



*“Art dominates this apartment,” says Laslo. The Lords and their like-minded designer canvassed annual Art Basel exhibitions and*

### What the **Pros** Know

Larry Laslo likes to mix fabrics both for aesthetic and practical purposes. The combination of three shades of silk on the headboard in the master bedroom speaks to the former (the finishes are so subtle that you have to look carefully to see what makes the colors shimmer). Then there is the pragmatic. In bedrooms and elsewhere, he uses fabrics of differing weight, tone and translucence to control sunshine by day and keep the

rooms dark at night. To accomplish this, he pairs sheer drapes with solid ones. While that may be common enough, Laslo’s arrangement is “backward”: He hangs the sheers in front, on the room side, and puts the more opaque drapes against the window wall. This allows him to use patterned sheers—above, a zebra sheer called Timberland, designed by Laslo for Robert Allen—over a less penetrable layer of pale green silk.

explored the burgeoning local gallery scene to select new and sometimes edgy work to add to the collection.

The couple’s collection includes both painting and photography, and they are unafraid of works that might be deemed controversial. In decorating the condo, design decisions deferred to the presence of the collection. “Art to us is not something you match with a sofa,” says Karen. The living room is of course the primary showcase. Some of Laslo’s blasts of color come in the form of the softening and inviting pillows that line the white leather sofa; others are in the paintings themselves or the dining area beyond.

Some of the references in the design are subtle, others less so. And for all its sophistication, the apartment has its moments of coy humor as well. Laslo likes to term the master bedroom’s Christopher Guy headboard, with its abstract sculpted fabric, “the Flintstones meet Hollywood glam.” Add to that a mirrored chest of drawers (Laslo has one himself that once belonged to Helena Rubinstein, “who used it to store shoes,” he says), gold-leaf drum side tables and a fanciful feathered *White Nimbus* chandelier and the Hollywood look is complete.

The picture-perfect quality is no accident. Laslo started out as a painter, then went on to window display before taking up product and interior design. He understands composition in two and three dimensions. “I really see the whole room, every room, as a photograph in my mind before it is finished,” he explains. ▣

*See Resources, last pages.*

Above: In the bedroom, a vintage lounge chair and ottoman sit in front of a mirrored cabinet from NIBA Home in Miami’s design district (the lamp is from NIBA, too). Opposite: The extraordinary Christopher Guy bed is dressed with linens from Robert Allen. *Elysée* tables from Madison Leathers are gold-leaf drums; lamps are by Hinson Lighting. At the foot of the bed, the X-legged *Directoire* ottoman is by Larry Laslo for Ferguson Copeland. Art is by Terry Rodgers.





The living room in the home shared by Leslie and Marc Cohodes and their two children, Max and Emily, features a custom sofa based on a Christian Liaigre chair. It faces two Michael Berman club chairs and a coffee table by Richard Meier; art (at far left) is by Wolfgang Tillmans. In the dining area, Eero Saarinen's *Executive* chairs from Knoll surround a dining table by Chicago architect Dirk Denison. A trio of framed "smears" by Gerhard Richter hangs over the custom wenge buffet; the long, low bench opens for storage.



Architect Dirk Denison created this Mies van der Rohe-inspired home in northern California's *Marin County* for a loving family that includes a special young man.

# White Open Spaces



irk Denison couldn't help but be inspired by Ludwig Mies van der Rohe, the German-born architect whose masterworks include the Illinois Institute of Technology in Chicago. Denison has taught at IIT for 20 years, and his reverence for Mies comes through clearly in this Marin County house. Its central courtyard resembles Mies's glass and steel Farnsworth House—turned inside out.

But Denison had an even greater inspiration than Mies: a teenage boy named Max, who was born with cerebral palsy. When Max's parents, Leslie and Marc Cohodes, asked Denison to design the family's house just outside San Francisco, the architect was struck by the boy's tenacity. Outside the house, Max uses a wheelchair; inside, he mostly crawls. Denison was determined to create a house where every floor is on precisely the same level and where there isn't even a threshold to disturb Max's movements.

To Denison, the house would have to exceed the merely functional, to be glorious from Max's perspective: a house whose glass would come down to the floor, not stop at windowsills over Max's head, and whose ceilings would be worth gazing up at. Mies talked about universal spaces, but it's likely that even he never anticipated spaces as universal as the ones that Denison designed for Max, his sister, Emily, and their parents. Says Leslie, "For me, the house is beautiful; for Max, it changes his world."

This page (clockwise from top left): A slender Harry Bertoia sculpture echoes the I-beams that frame the building; Leslie Cohodes and her architect of choice, Dirk Denison; Denison designed the dining table and the wenge buffet (the Saarinen chairs were originally intended for office use). Opposite: In the central courtyard, a vessel by artist Archie Held is a visual anchor that also creates a calming sound. The photograph, by Hiroshi Sugimoto, is of Rockefeller Center.

PRODUCED BY SUSAN TYREE VICTORIA. PHOTOGRAPHS BY JOSHUA McHUGH.  
WRITTEN BY FRED A. BERNSTEIN.







T

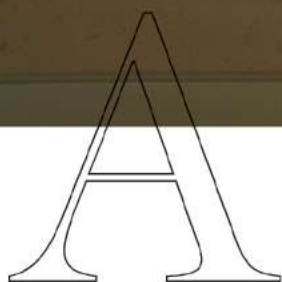
he Cohodes family moved to California on short notice, when they found a school that was particularly helpful to Max. With a tight deadline, they bought a Spanish colonial house that Leslie says was “grandiose and overbearing—everything we’re not.” But the 1.25-acre lot was unusually level for Marin, which meant it was big enough for the single-story house they hoped to build someday.

A few years later, when they began interviewing architects, Denison was the first “who was a modernist but really got the warmth thing,” Leslie says. Denison’s scheme was to create a house with as many courtyards as rooms—and with views through one to the other. The idea, he says, wasn’t just to embed the house in the landscape, but to embed the landscape in the house. The entry would be near the center of the house, at the end of a long exterior walkway, as close as possible to every room that Max might need to get to. And there would be no standard hallways,

which would be both difficult for Max to maneuver and anathema to Denison, who envisioned a “village” of interconnected spaces.

In the courtyards, landscape architect Andrea Cochran avoided flowers or even frilly foliage, complementing Denison’s architecture with what she calls “spare geometry applied to vibrant plant life.” As for the indoor spaces, interior designer Laura Blumenfeld helped Denison and Leslie Cohodes (who once worked in sales for Knoll) choose classic pieces in a neutral palette. The meticulous architect also created many built-ins, because Max can lift himself onto a stable banquette far more easily than onto a chair.

This page: Interior and exterior spaces in the home look through and into each other. Opposite (clockwise from top left): Landscape designer Andrea Cochran gave the courtyards defined spaces with crushed limestone and blue pebbles, ground covers and rushes; Max’s bathroom is a Daltile beauty with benches he can navigate himself; the kitchen has Absolute Black granite countertops and glass backsplashes; the niche in the den, like all the millwork, is sycamore.



Although he chose to reference the surrounding redwood forest by covering the house in cedar shingles, there is nothing rustic about Denison's design. He planned the location of every shingle on the outside of the house and every tile on the inside. In fact, the whole structure is built on a strict grid, which determined the location of even the smallest element. "The contractor loved it," says Denison, "because if something was out of place, he knew it right away."

The architect's approach also involved taking maximum advantage of the sun—the master bedroom faces east, for morning light—while keeping the materials palette tightly focused. The headboard, the bed and the home's wooden built-ins are made of English sycamore; most of the floors are white oak. In the bathroom, the same limestone used for the floor and the custom sink ascends the wall behind the tub. And if you're trying to avoid frills, it helps to give every bathroom (especially the master, above) a

private courtyard, an architect's way of making sure the client will never have a reason to hang curtains.

But the house contains surprising flourishes. Ceilings are folded along diagonal lines, some of which recall the work of Daniel Libeskind, with whom Denison studied at Harvard. The folds conceal both skylights and fixtures, allowing the house to receive light in a variety of forms—"some reflected, some refracted; some direct, some indirect," says Denison. The result is an ethereal environment, where rooms are bathed in luxuriant light. ■  
*See Resources, last pages.*

This page: A three-legged stool in the master bathroom pops against the unadorned white surfaces (including the custom limestone sink). Andrea Cochran selected bamboo for the courtyard to screen the bathroom. Opposite: Denison designed both the bed and its framelike headboard; the night tables are from Holly Hunt; the custom alpaca rug is from De Sousa Hughes. Layering complexity onto simplicity, Denison folded the bedroom ceiling along diagonal lines.

## What the **Pros** Know

*As large as it is, the entire house has radiant heating, which, Leslie says, means there will always be warm floors for Max. But there is no air-conditioning, a choice the clients made on both aesthetic and environmental grounds (without AC, there's no ductwork inside and no noisy equipment outside). Luckily, Denison's courtyard design means most rooms enjoy adequate cross-ventilation. "There's amazing air-*

*flow," Leslie says. And to make the air flow even better, Denison gave each room a powerful exhaust fan that vents out through the roof; they are the equivalent of attic fans, which were popular before the advent of air-conditioning and may become popular again. As Leslie explains, "After a hot day, you turn on the fans at night and bring in the cool air, and then you close everything up. The next day it feels fine."*



(Shaded area are outdoor spaces)



The entry hall gets its disco vibe from a pair of eccentric 1970s chairs covered in Glant's *Liquid Leather*, a vintage table, and panels wrapped in Maya Romanoff's twinkling *Beadazzled Geode* wall covering, which is composed of tiny glass beads. Opposite: A circular drive passes in front of the living room; the entry is through the sliders to the right. The original pink brick exterior was painted white to accentuate the contemporary lines of the midcentury home.



# Ranch Dressing

Louisiana restaurateur Leah Simon asked architect Jim Sullivan and designer Susanna Kost to imbue her neglected midcentury *Baton Rouge* ranch with some California cool.



N



ine years ago, when Leah Simon launched a sushi restaurant called Tsunami in her hometown of Lafayette, Louisiana, the buzz could be felt throughout the bayou. Five years later, she triumphed again, with a second outpost, in Baton Rouge. It wasn't just the food that had patrons talking. Working with Los Angeles designer Susanna Kost, Simon created dining spaces that were edgy, industrial and as fresh as the sashimi special.

Deciding to retire from her career as a Los Angeles record executive to supervise her restaurants full-time, Simon purchased one of the few midcentury-modern houses in Baton Rouge. Unfortunately, the home's contemporary features were buried under a blanket of extravagant window treatments and fussy trim that Simon ascribes to too many viewings of *Dynasty*.

"I wanted a California house," she says. For help, Simon called on Kost and architect Jim Sullivan, a professor at Louisiana State University. Sullivan stripped away the errant additions, improving the home's flow and restoring its contemporary credibility. "Leah wanted to push the house away from what it was: a modern house that didn't want to accept the fact that it was modern," says Sullivan. New decorative steel screens separate rooms without sacrificing openness, while 65 feet of folding NanaWall doors inspire the easy indoor/outdoor flow Simon enjoyed back in L.A.

This page (from top): In the living room, a vintage '40s sofa under art by Clark Derbes meets a coffee table crafted from a casket dolly; homeowner Leah Simon stands by designer Susanna Kost (seated in a pink leather *Palms I* chair from Vioski) in front of the gallery's folding NanaWall doors. Opposite: Works by (from left) Yaakov Agam, Bryan Lafaye and Jili Tausin Broussard overlook an exuberant custom chaise (the guitar was a gift from musician John Mayer).

PRODUCED BY SUSAN TYREE VICTORIA. PHOTOGRAPHS BY COLLEEN DUFFLEY.  
WRITTEN BY FRED ALBERT.







# B

uilt in 1959 but flanked by homes that are significantly older, Simon's place has an Alice-in-Wonderland quality that's underscored by the interiors. "Once you walk in the door, it's like you're in a different land," says Kost. Statuesque chairs from the 1970s (discovered on the curb outside an L.A. furniture store) greet visitors in the entry, which is wrapped in a shimmering Maya Romanoff paper infused with glass beads. Covered in a different fabric—*Ombrione*, from Designers Guild—the same chairs anchor either end of the dining table, which was designed by architect Jim Sullivan to contrast the roughness of the raw wood with the refinement of its finish. The room is illuminated by a trio of cloud-like Frank Gehry lights from Belux.

In the living room, a 13-foot sofa from the 1940s faces a voluptuous chaise modeled after one Simon admired in a Victoria's Secret catalogue. The coffee table between them was improvised

from a casket dolly—the kind used in mortuaries. "We like unusual stuff," notes Simon, who prowls secondhand stores from California to the Gulf Coast in pursuit of her quarry.

Sullivan painted the brick walls white and replaced blue shag carpeting with pearly white terrazzo. In the kitchen, pristine custom cabinets were professionally coated with white auto-body paint to offer an understated lacquer backdrop for entertaining. Gargantuan graphics of a fork, knife and spoon (*Eat* wallpaper by Tracy Kendall) enliven one wall. Counters are Colorado gold-vein marble; the range hood is from Sirius.

This page: Simon is a passionate cook who requires plenty of space for guests. "I'm Cajun," she says, "and when I'm cooking, there are 40 people in the room with me." Opposite: Philippe Starck's famous *Louis Ghost* chairs for Kartell flank Jim Sullivan's custom dining table, which features a slotted top exposing the wood's craggy edge. The Tony Mose painting slides to reveal a wet bar and a powder room. Curtains are *Brass Flat Mesh*, a metal fabric from Whiting & Davis.



## What the **Pros** Know

Leah Simon's kitchen cabinets were finished with auto-body paint, a durable acrylic polyurethane that's available in a vast selection of solid, metallic and pearlescent finishes. "It has more depth than a normal lacquer and it's a little stronger," notes interior designer Susanna Kost. The paint will adhere to almost any primed wood, metal or drywall surface, but care must be taken to remove imperfections first, since

they'll be magnified by the clear-coat finish. Auto-body paint should only be applied off-site by a professional auto or industrial painter using a spray booth with ample ventilation, since the fumes can be hazardous and the wet surface can be compromised by airborne dust. It's a costly, labor-intensive process, but Kost loves the special effects that can be achieved. "Plus," she adds, "people like having something that nobody else has."

# H

onoring her client's request for "old Hollywood meets Palm Springs meets rock 'n' roll," Kost set Simon's bed atop a prow-shaped platform wrapped in white leather. "I wanted something that felt good underfoot," explains the designer. "And since Leah has a cat and a dog, it had to be pet-friendly."

The walls and velvet headboard are pale lavender, as are the bedside reading lights: a pair of Murano-glass table lamps that Kost found on eBay and retrofitted so they could hang from the ceiling. Mirrored walls on either side of the room slide out of the way to reveal the closet and the bathroom. The latter is wrapped in squares of precious onyx; a walnut vanity with organic edges counterpoints the room's slick surfaces.

Since Simon's restaurants keep her occupied most nights, she hasn't had a chance to entertain as much as she expected. But that doesn't mean the house sits empty: It's become a popular setting for fund-raisers for charities she supports. Guests drift through the open doorways to congregate around the pool or gather in the living room, where upholstered pieces are augmented by an abundance of stools and ottomans, allowing visitors to drag their seats wherever the conversation leads them.

"People love Leah's restaurants because they love the vibe," Kost says. "It's the same thing in her home—people who are lucky enough to visit just feel comfortable here." ▣

*See Resources, last pages.*

This page (from top): Simon's cat, Miss Kitty, checks out the master bathroom's vintage acrylic stool and current-issue CB2 Peekaboo console; a pair of old hotel mirrors crowns the custom vanity, while a decorative screen conceals an unsightly window. Opposite: The box spring and headboard were upholstered in Mulberry Home's mauve Flyte velvet; a vintage Pierre Cardin dress is displayed next to a mirror that slides to reveal the master bath; art is by Winifred Ross Reilly.





# November 09

## A Word About Resources

If you have a question about something you saw in our magazine, please send an e-mail to [cwoods@hfmus.com](mailto:cwoods@hfmus.com).

## Corrections

In "Once More, With Feeling" (September '09), we incorrectly credited a bowl on page 104 as a Robert Kuo from Gump's. The piece is a Bronzeworks by Cecil Humphreys, available through Sloan Miyasato, [sloanm.com](http://sloanm.com). In "Kitchen+Bath: A Sourcebook" (September '09), we incorrectly referred to CaesarStone's Motiva Crocodile quartz tile on page 68 as having a sand-blasted surface. Instead, it features a patented technology that provides a textured look and feel without the need for sandblasting. We regret the errors.

## Cover

Please see resources for "Snowbirds in Paradise."

## America's Got Talent!

**Page 44 Nicole Hollis:** Nicole Hollis Interior Design, 415/278-9457, [nicolehollis.com](http://nicolehollis.com); **Page 46 Brian Bell, David Yocum:** BLDGS, 404/758-0466, [bldgs.org](http://bldgs.org); **Lisa Becker:** Lisa Becker Interiors, 312/953-2267; **Page 48 Katie Lydon:** Katie Lydon Interiors, 212/334-7107, [katielydoninteriors.com](http://katielydoninteriors.com); **Matthew Edwin Hufft:** Hufft Projects, 816/531-0200, [hufft.com](http://hufft.com); **Page 50 Stephen Chung:** [stephenchung.com](http://stephenchung.com); **Elena Frampton, Delta Wright:** Curated, 212/448-1091, [curated.com](http://curated.com); **Page 52 Rachel Crowl, Julie Fisher:** [fcstudio.com](http://fcstudio.com), 312/850-0850, [fcstudioinc.com](http://fcstudioinc.com); **Charles de Lisle:** Charles de Lisle Workshop, 415/565-6767, [cdlworkshop.com](http://cdlworkshop.com).

## Custard's Next Stand

**Page 60 Plate:** *Brandebourg* by Haviland, [haviland-limoges.com](http://haviland-limoges.com); **Fork:** *Oona* by Crate&Barrel, [crateandbarrel.com](http://crateandbarrel.com); **Fabric:** *Knotted Cloth* from HBF Textiles, [hbftextiles.com](http://hbftextiles.com).

## Making Waves

**Design:** Kelly Wearstler, Kelly Wearstler, Inc., [kwid.com](http://kwid.com); **Page 69 Bed:** M.A.D.E., [made-miami.com](http://made-miami.com); **Bedding:** Kelly Wearstler for Sferra, [kellywearstlerforsferra.com](http://kellywearstlerforsferra.com); **Chandelier:** John Salibello Antiques, [johnsalibelloantiques.com](http://johnsalibelloantiques.com); **Nightstand:** Custom by Kelly Wearstler, Inc.; **Pages 70-71 Sofa, armless chairs:** *Soriano* by Afra and Tobia Scarpa for Cassina, through Modern Way, [psmodernway.com](http://psmodernway.com); **Upholstery for chairs at left:** *Emboss* from Moore & Giles, [mooreandgilesinc.com](http://mooreandgilesinc.com).



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com; **Sculpture on coffee table:** Kelly Wearstler for Bergdorf Goodman, 212/872-8828; **Artwork at left and right:** Owner's collection; **Back wall cabinet:** Jeffrey Greene Design Studio, jeffreygreene.com; **Sconces:** Block from Edition Modern, editionmodern.com; **Page 73 Chair:** M.A.D.E.; **Sculpture:** Sultana, sultana.1stdibs.com; **Artwork:** Burden & Izett Antiques, 212/941-8247; **Rug:** Mansour Modern, mansourmodern.com; **Page 74 Staircase:** Custom by Kelly Wearstler, Inc.; **Page 75 Chairs:** Design Utopia, 323/466-0048; **Chair upholstery:** RAGS, usarags.com; **Artwork at back:** Pegaso Gallery, pegasogalleryinternational.1stdibs.com; **Chandelier:** John Salibello Antiques; **Sconces:** Block from Edition Modern; **Wall covering:** Caravan from Cannon/Bullock, cannonbullock.com; **Pages 76-77 Chair upholstery:** Larsen, larsenfabrics.com; **Mirrors, chandelier:** Olde Good Things, oldegoodthings.com; **Nightstands:** Custom by Kelly Wearstler, Inc.; **Bed:** David Duncan Antiques, davidduncanantiques

.com; **Bedding:** Kelly Wearstler for Sferra; **Rug:** Mansour Modern; **Page 78 Vanity:** Custom by Kelly Wearstler, Inc.; **Sink:** Bates and Bates, batesandbates.com; **Faucet:** Atlantis from Paul Decorative, pauldecorative.com; **Mirror:** John Salibello Antiques; **Page 79 (photo, upper left) Chair:** Kelly Wearstler for Bergdorf Goodman; **Vanity:** Custom by Kelly Wearstler, Inc.; **Sconces:** Block from Edition Modern; **Page 79 (photo, upper right) Table:** Stripe, stripe.1stdibs.com; **Sculpture:** Michel Contessa, michelcontessa.com; **Sconces:** Custom by Kelly Wearstler, Inc.; **Page 80 (photo, upper right) Artwork:** Sheila Hicks, sheilahicks.com; **Pillars:** Custom by Kelly Wearstler, Inc.; **Rug:** Mansour Modern; **Page 80 (photo, bottom right) Artwork at left:** 111 Antique Mall, 760/864-9390; **Artwork at right:** Stripe; **Lamp:** Pierre Anthony Galleries, pierreanthonyantiques.com; **Crystal object:** Robert Kuo, robertkuo.com; **Page 81 (photo, upper right) Console:** Custom by Kelly Wearstler, Inc.; **Page 81**

(photo, bottom right) **Sculpture:** Dolce, dolce.1stdibs.com; **Pouf:** M.A.D.E.; **Pouf upholstery:** RAGS; **Rug:** Mansour Modern; **Page 81 (photo, bottom left) Chairs:** Cab by Mario Bellini for Cassina, cassina.com; **Artwork:** Adesso Eclectic Imports, adessoimports.com; **Sconces:** Fly from Edition Modern.

## Dixie Chic

**Architecture:** Patrick Ousey, FAB Architecture, fabarchitecture.com; Jim Poteet, Poteet Architects, poteetarchitects.com; **Design:** Joel Mozersky, One Eleven Design, joelmozersky.com; **Contractor:** John Rubiola, Rubiola Construction Company, rubiolaconstruction.com; **Paint:** Gypsum by PPG, ppg.com; **Steel doors:** Iron Craft Studio, Inc., ironcraftstudio.com; **Cabinetry, paneling:** Rubiola Construction Company; **Cabinet and door hardware:** Alexander Marchant, alexandermarchant.com; **Rugs:** Edgar Kelly Rugs, edgarkellyrugs.com; **Curtains:** Ultrasuede, through Knoll, knoll.com; **Track lighting:** The Lighting Center, 970/731-5633; **Pages 82-83 Sofa:** B&B Italia, through Spazio, spaziointeriors.com; **Pillows:** Wildflower Organics, wildflowerorganics.com; **Coffee table:** Twentieth, twentieth.net; **Lamp:** Tripod from BDDW, bddw.com; **Sculpture:** Louisiana Cypress Knees, cypressknee.com; **Page 84 Range:** Fisher & Paykel, fisherpaykel.com; **Oven, dishwasher:** Miele, miele.com; **Page 85 (photo, upper) Stools:** Cherner Chair Company, chernerchair.com; **Faucet:** KWC, kwcamerica.com; **Chairs:** SMPR by Antonio Citterio for Maxalto, through Spazio; **Coffee table:** Twentieth; **Page 87 Chair upholstery:** F. Schumacher & Co., fschumacher.com; **Table:** Athos from B&B Italia, through Spazio; **Pendant lighting:** Obsolete, obsoleteinc.com; **Page 89 Bed:** Charles from B&B Italia, through Spazio; **Sconces:** Andrew Colquitt, through Studio 107, studio107.com; **Page 90 (photo, bottom left) Glass doors:** Glass-N-Glazing, 210/225-8602; **Shower flooring:** Architerra, architerrashowroom.com; **Page 91 Tile flooring and walls:** Artistic Tile, through Architerra; **Tub:** Agape, through Branch Trading Company, 512/834-9500; **Tub and sink fixtures:** Tara from Dornbracht, dornbracht.com; **Sink:** Kohler, kohler.com; **Chandelier:** Coral from Moth Design, mothdesign.com; **Sconces:** Eureka, eureklighting.com.

## Snowbirds in Paradise

**Design:** Larry Laslo, Larry Laslo Designs, larrylaslodesigns.com; **Marble flooring:** Ann Sacks, annsacks.com; **Wall and ceiling paint:** White by Sherwin-Williams, sherwin-williams.com; **Pages 92-93 Sofa:** Kennedee by Jean-Marie Massaud for Poltrona Frau, poltronafrau.it; **Pillows:** Robert Allen, robertallendesign.com; Jack Lenor Larsen, 212/753-4488; **Side chairs:** Dezza by Gio Ponti for Poltrona Frau; **Sideboard:** Custom by Brodson Construction, Inc., brodsonconstruction.com; **Artwork on shelf:** Vanessa Beecroft, vanessabeecroft.com; **Artwork at left of television:** Bradley Castellanos, through Caren Golden Fine Art, carengoldenfineart.com; **Photograph at right of television:** Mermaid I by Michael Dweck, michaeldweck.com; **Lamp:** Glo-Ball T2 from Flos, through the Lighting Studio, thelightingstudio.com; **Photograph at far left:** Massimo Vitali, massimovitali.com; **Page 94 Chairs:** Egg by Arne

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Jacobsen, through Fritz Hansen, fritzhanzen.com;  
**Artwork:** *World #15* by Ruud van Empel, ruudvanempel.nl; **Rug:** *Belair* from NIBA Rugs, nibarugs.com; **Page 95 Chairs:** Christopher Guy, christopherguy.com; **Chair seat upholstery:** Robert Allen; **Table:** Moura Starr, mourastarr.com; **Chandelier:** *18-Arm* from NIBA Home, nibahome.com; **Drapery:** Lie-Nielsen, Inc., 305/662-2224; **Vase:** *Amalfi* from NIBA Home; **Artwork:** Owner's collection; **Page 96 Wall tile:** Bisazza, bisazzausa.com; **Sconce:** Amsco, through Brodson Construction, Inc.; **Fixtures:** Dornbracht, dornbracht.com; **Sink:** Kraft Hardware, kraft-hardware.com; **Counter, floor tile:** Ann Sacks; **Shower door, cabinet:** Custom by Brodson Construction, Inc.; **Page 97 Kitchen:** Bulthaup, bulthaup.com; **Artwork at left:** Peter Lik, peterlik.com; **Drapery:** Lie-Nielsen, Inc.; **Page 98 Chair, ottoman:** Urban Art, urbanarthome.com; **Bureau, lamp:** NIBA Home; **Drapery overlay:** *Timberland*

by Larry Laslo for Robert Allen; **Drapery underlay:** *Kerala* from Robert Allen; **Page 99 Bed, headboard:** Christopher Guy; **Bedding:** Robert Allen; **Ottoman:** *Laslo Directoire* by Larry Laslo for Ferguson Copeland, fergusoncopeland.com; **Ottoman upholstery:** Edelman Leather, edelmanleather.com; **Nightstands:** *Elysée* from Madison Leathers, madisonleathers.com; **Sconces:** *Double Swing Arm* from Hinson Lighting, hinsonlighting.com; **Chandelier:** *White Nimbus* from NIBA Home; **Artwork:** *The Gilded Logic of Partial Recognition* by Terry Rodgers, terryrodgers.com.

### White Open Spaces

**Architecture:** Dirk Denison, Dirk Denison Architects, dirkdenisonarchitects.com; **Interior Design:** Laura Blumenfeld, 415/806-4325; **Landscape Design:** Andrea Cochran, Andrea Cochran Landscape Architecture, acochran.com; **Contractor:** Redhorse Constructors,



"Snowbirds in Paradise,"  
page 92

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redhorseconstructors.com; **Windows, doors:** Dynamic Architectural Windows and Doors, [dynamicwindows.com](http://dynamicwindows.com); **Limestone flooring:** Herrera Marble Design, [herreramable.com](http://herreramable.com); **Wood flooring:** Hale Floor Service, [halefloors.com](http://halefloors.com); **Cabinetry:** Wavell-Huber Wood Products, Inc., [wavell-huber.com](http://wavell-huber.com); **Pages 100-101 Sofa:** Custom, through Holly Hunt, [hollyhunt.com](http://hollyhunt.com); **Sofa upholstery:** *Haute Mohair* from Glant, [glant.com](http://glant.com); **Chairs:** *Summit* from Michael Berman Limited, [michaelbermanlimited.com](http://michaelbermanlimited.com); **Coffee table:** Richard Meier for Knoll, [knoll.com](http://knoll.com); **Artwork at left:** *Blushes #89* by Wolfgang Tillmans, through Andrea Rosen Gallery, [andreasrosengallery.com](http://andreasrosengallery.com); **Page 102 (photo, upper left) Sculpture:** Harry Bertoia, through Wright, [wright20.com](http://wright20.com); **Page 102 (photo, bottom left) Table:** Custom by Dirk Denison Architects, through Stoich Designs, 415/927-2362; **Chairs:** *Executive* by Eero Saarinen for Knoll; **Artwork:** Gerhard Richter, [gerhard-richter.com](http://gerhard-richter.com); **Page 103 Water sculpture:** *Lotus* from Archie Held Studio, [archieheld.com](http://archieheld.com); **Artwork:** Hiroshi Sugimoto, [sugimotohiroshi.com](http://sugimotohiroshi.com); **Page 104 (photo, upper right) Tile:** Daltile, [daltile.com](http://daltile.com); **Faucet:** Duravit, [duravit.com](http://duravit.com); **Sink:** Custom by Comco Sheet Metal Co., 510/832-6433; **Benches:** Wavell-Huber Wood Products, Inc., [wavell-huber.com](http://wavell-huber.com); **Shower fixtures:** Grohe, [grohe.com](http://grohe.com); **Page 104 (photo, bottom right) Counter:** Herrera Marble Design; **Faucet:** Vola, through Hastings Tile & Bath, [hastingstilebath.com](http://hastingstilebath.com); **Stools:** *Hi Pad* by Jasper Morrison, through Cappellini, [cappellini.it](http://cappellini.it); **Refrigerator:** Sub-Zero, [subzero.com](http://subzero.com); **Range:** Wolf, [wolfappliance.com](http://wolfappliance.com); **Hood:** Custom by Comco Sheet Metal Co.; **Page 104 (photo, bottom left) Chairs:** *Executive* by Eero Saarinen for Knoll; **Bench upholstery:** *Toscana* by Great Plains, through Holly Hunt; **Page 106 Tub:** Waterworks, [waterworks.com](http://waterworks.com); **Sink and tub fixtures:** Vola, through Hastings Tile & Bath; **Page 107 Bed:** Custom, through Stoich Designs; **Headboard and box spring upholstery:** *Tuscan* by Nancy Corzine, through Sloan Miyasato, [sloanm.com](http://sloanm.com); **Nightstands:** Christian Liaigre, through Holly Hunt; **Artwork:** *Nets Obsession* by Yayoi Kusama, through Anthony Meier Fine Arts, [anthonymeierfinearts.com](http://anthonymeierfinearts.com); **Rug:** Custom from De Sousa Hughes, [desousahughes.com](http://desousahughes.com); **Curtain:** *Twist of Fate* by Great Plains, through Holly Hunt.

## Ranch Dressing

**Architecture:** Jim Sullivan, Louisiana Architecture Bureau, [la-ab.com](http://la-ab.com); **Design:** Susanna Kost, Susanna Kost Interior Design, [susannakost.com](http://susannakost.com); **Contractor:** Tim Cannon, Capital City Services, 985/640-5313; **Terrazzo flooring:** Venable Terrazzo Company, 225/275-2065; **Page 108 Chair upholstery:** *Liquid Leather* from Glant, [glant.com](http://glant.com); **Wall covering:** *Beadazzled Geode* from Maya Romanoff, [mayaromanoff.com](http://mayaromanoff.com); **Candle holder:** The Malibu Colony Company, [malibucolonyco.com](http://malibucolonyco.com); **Magnolias:** James Vella, through Ann Connelly Fine Art, [annconnelly.com](http://annconnelly.com); **Page 109 Doors:** NanaWall, [nanawall.com](http://nanawall.com); **Page 110 (photo, upper left) Stool:** Pat McGann Gallery, [patmcgann.1stdibs.com](http://patmcgann.1stdibs.com); **Light fixture:** *Swing* from Fambuena, [fambuena.com](http://fambuena.com); **Paintings:** Clark Derbes, through Ann Connelly Fine Art; **Wall plaster:** American Clay, [americanclay.com](http://americanclay.com); **Page 110 (photo, bottom left) Chair:** *Palms*

*I* from Vioski, [vioski.com](http://vioski.com); **Chair upholstery:** S.H. Frank, 415/863-6244; **Page 111 Chaise:** Susanna Kost, through Bobrosky Upholstery, [bobrosky.com](http://bobrosky.com); **Chaise upholstery:** Rogers & Goffigon, 212/888-3242; **Screen:** Jim Sullivan, through Iron Design, [irondesignllc.com](http://irondesignllc.com); **Painting at left:** Owner's collection; **Painting in center:** Bryan Lafaye, through Grand Contemporary, [grandcontemporary.com](http://grandcontemporary.com); **Painting at right:** Jill Tausin Broussard, [jillmariefineart.com](http://jillmariefineart.com); **Piano:** Yamaha, [yamaha.com](http://yamaha.com); **Curtain:** *Brass Flat Mesh* from Whiting & Davis, [whitinganddavis.com](http://whitinganddavis.com); **Wall plaster:** American Clay; **Page 112 Head chair upholstery:** *Ombriane* from Designers Guild, [designersguild.com](http://designersguild.com); **Table:** Custom by Jim Sullivan, through Ford Thomas Designs, [fordthomasdesigns.com](http://fordthomasdesigns.com); **Side chairs:** *Louis Ghost* by Philippe Starck for Kartell, [kartell.it](http://kartell.it); **Painting:** Tony Mose, 225/202-6406; **Pendant lamps:** *Cloud* by Frank Gehry for Belux, [belux.com](http://belux.com); **Curtains:** *Brass Flat Mesh* from Whiting & Davis; **Wall plaster:** American Clay; **Page 113 Cabinetry:** Custom by Ford Thomas Designs; **Counters:** Capital Stone, Inc., [capitalstone.com](http://capitalstone.com); **Range:** DCS, [desappliances.com](http://desappliances.com); **Hood:** Sirius, [siriushoods.com](http://siriushoods.com); **Faucet, sink:** Kohler, [kohler.com](http://kohler.com); **Wallpaper:** *Eat* by Tracy Kendall, [tracykendall.com](http://tracykendall.com); **Paint:** White Chocolate by Benjamin Moore, [benjaminmoore.com](http://benjaminmoore.com); **Page 114 (photo, upper left) Console:** *Peekaboo Clear* from CB2, [cb2.com](http://cb2.com); **Lamp:** Maurice Alvarado, through Ann Connelly Fine Art; **Wall tile:** Capital Stone, Inc.; **Floor tile:** Modwalls, [modwalls.com](http://modwalls.com); **Page 114 (photo, bottom left) Vanity:** Custom by Jim Sullivan, through Ford Thomas Designs; **Faucets:** Hansgrohe, [hansgrohe-usa.com](http://hansgrohe-usa.com); **Page 115 Headboard and box spring upholstery:** *Flyte Velvet* from Mulberry Home, through Lee Jofa, [leejofa.com](http://leejofa.com); **Comforter, large pillows:** Ann Gish, through Custom Linens, [customlinens.net](http://customlinens.net); **Small pillow:** Harlequin, [harlequin.uk.com](http://harlequin.uk.com); **Painting:** Winifred Ross Reilly, through Ann Connelly Fine Art; **Pendant lamp:** Custom by Susanna Kost, through Filament Lighting, [filamentlightingla.com](http://filamentlightingla.com); **Curtain fabric:** Brentano, [brentanofabrics.com](http://brentanofabrics.com); **Platform leather:** S.H. Frank; **Rug:** Exotic Imports, [alpacarug.net](http://alpacarug.net); **Paint:** Custom by Benjamin Moore.

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*"Pink can say a lot. I like to pair hot pink with cinnamon brown; it becomes seductive. Bright pink mixed with oranges and purples is always a fun match."—Eve Robinson*

*"Pink is a seasonless color for me. Are the cheeks of angels appealing only in the summer? Adding cerise pillows and accessories to a beige room or coral lamps to a gray space creates instant dazzle. And lamp shades lined in pink will make everyone in proximity look like they've just returned from the best vacation ever."—Jamie Drake*



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