

A HOME WHERE
NATURE PLAYS A
STAR ROLE **IN SPACE THAT
WAS ONCE A
STABLE**



By SUSAN LEWIN □ The plot has a storybook ring: Young executive and his British bride fall in love with dingy but charming carriage house/former stable-cum garage on grounds of a Westchester, N.Y., estate. They buy it—and then the problems begin, for the romantic old structure (*below*) is almost unlivable. In this tale, the couple turned to Architect Myron Goldfinger. His solution: to preserve that worth saving—such as the wooden hand-operated elevator (*upper left*), which becomes an element of sculpture—and then to give them an airy, superscaled space for living and entertaining.

The original building had been divided into three parts. Two of these, the chauffeur's quarters and the old stable area, were cleaned up and made into extra bedrooms, a study and a gallery. The bulk of the work was in the 40 by 60-foot central garage. Within this strong formalistic core, Goldfinger created an informal living space around a central built-in seating-storage system, its size determined by the opening to the master bedroom above and the new glazed openings. "I wanted the experience to be that of an outdoor room: lush with greenery, illuminated by natural light, with the old concrete floor covered with grey tile," says the architect, whose clients have become eager spectators to the changing seasons from their "outdoor" room.

NORMAN MCGRATH





**THOUGH MANY
OLD FEATURES
YET REMAIN,
THE INTERIOR
NOW SEEMS
TOTALLY
CONTEMPORARY**

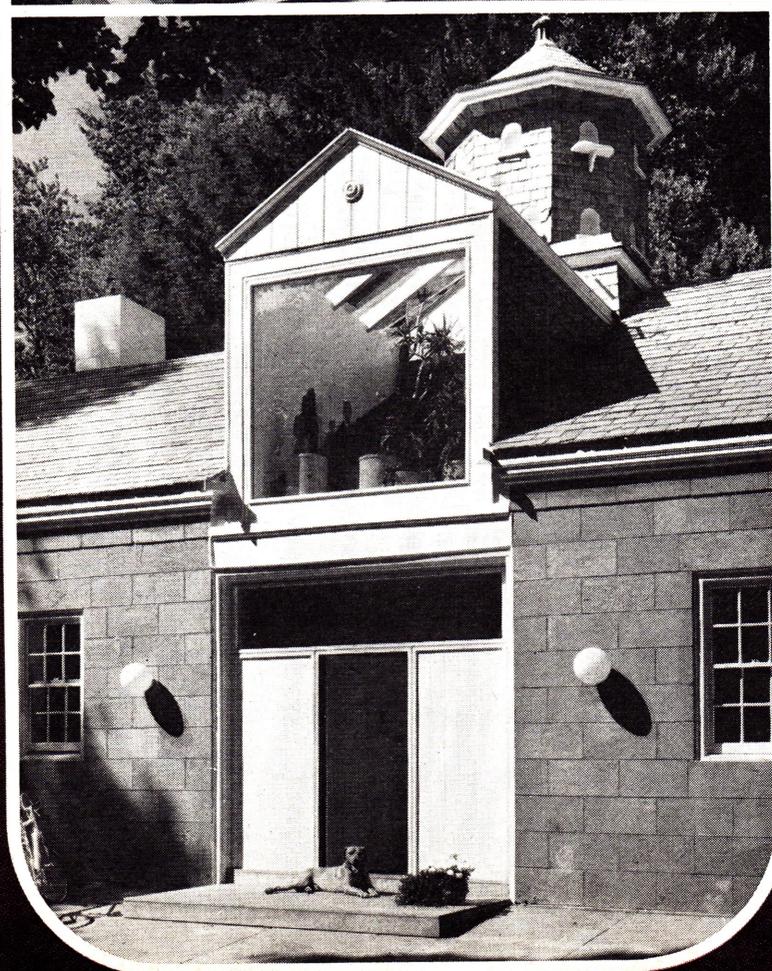
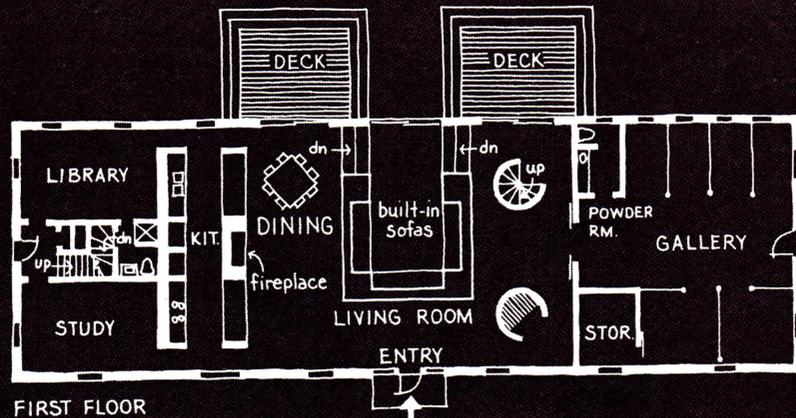
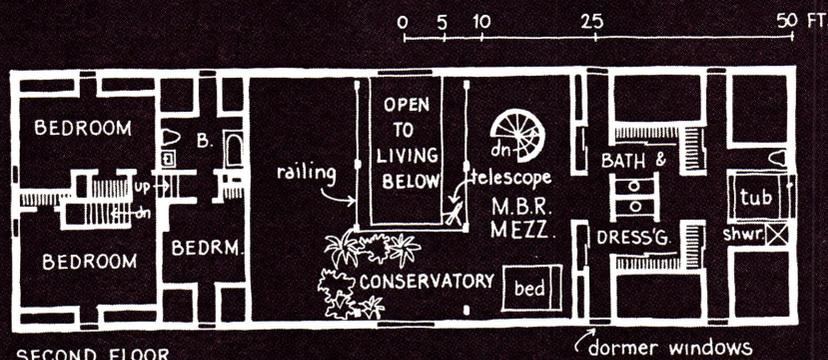
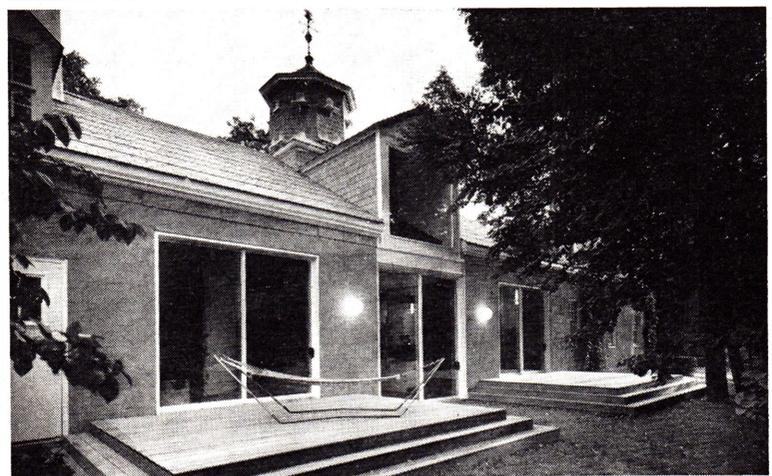


Without disturbing the strength, dignity and traditional spirit of the original building mass, Goldfinger has transformed the turn-of-the-century structure into a truly contemporary space, aided in the interiors by his wife, June. Except for the dining table and chairs (*above left*) and the large hand-woven pillows surrounding the white rug in front of the fireplace, the furniture is all built in. Storage space is provided along the rear side of the sunken seating unit (*left*), with their fittings for electronic equipment, liquor, etc.

The linear kitchen (*right*) is discreetly set off from the main space by broad butcher block counters used for serving buffets. A mirrored wall helps to complete the glamorizing of what is basically a washer/dryer niche. Following the basic symmetry of the house, Goldfinger has pierced the horizontal space with two cylindrical drums (*above right*), which, like the central light well, provide vertical contrast. The two drums (one is a coat closet and the other a stair to the master suite) also frame the old wooden sliding doors that lead to the former stable, which has been made into a gallery.



INSIDE AND OUT, IT NOW IS STAMPED WITH THE IMPRINT OF THEIR CONTEMPORARY PREFERENCES AND PERSONALITIES



Perched high above the carriage house is a 24-nest dovecote (center left) that is still accessible from the loft. Doves no longer reside there, of course, nor is the loft any longer the repository for hay, grain and old automobile equipment (the manual elevator was used to carry such objects up and down). Instead, Goldfinger has converted this area into a master bedroom/dressing room suite and a conservatory (above right) filled with light and an abundance of leafy plants, many of which the owners purchased in Florida. Equipped with a telescope, it's also a marvelous place for following the stars on clear nights.

Goldfinger restored the original pine floor on this level and preserved the massive beams and truss tension rods, important structural elements of the house. Around the central opening (right), handrails were welded to the tension rods for safety and Plexiglas panels will someday be added to protect small children. Their bath (top left) and sinks were centered within the upstairs space to take advantage of the higher ceiling heights, while closets and the bed were placed along the lower sides, as shown in the plans (above). Since most of the walls are thick concrete block, opening up the house to provide a maximum of natural illumination and give a feeling of the landscape around them was a problem—doubly so since Goldfinger did not want to lose the house's feeling of solidarity. Whenever possible, he utilized existing openings for garage doors, etc. Glass was placed on all the dormers and a skylight pierces the slate roof. The original paned windows remain across the front (left), facing a common green shared by other structures of the estate complex, but three sets of sliding doors at the rear bring in light and a view of the private garden at back. Dual decks visually float on the lawn under the tall trees. One of these decks, which adjoins the kitchen and dining area, is an ideal spot for outdoor dining. The other is a comfortable spot for just relaxing and enjoying the surrounding greenery.

PLAN, NATALIE F. SIEGEL; FOR DETAILS, SEE PRODUCT INFORMATION





WHERE EVERY INCH COUNTS

Editor NANCY CRAIG □ Texas-based Interior Designer Norman Foster wanted a small New York City hideaway for himself and his wife. What he found was a typical, chopped-up older apartment—with some plusses: a working fireplace, six windows and good wood floors. Foster first restructured the interior, adding new storage space (see plan at near right). When he then learned that his daughter, Victoria, was to marry Jack Micael Solovey, he

gave them, as a wedding gift, the use of the apartment for two years while they would be studying interior design—and the whole family joined in the decorating and furnishing.

The living room (above) mixes contemporary with antique furniture and fine old Caucasian rugs, flavored with natural materials—cotton, linen, leather. The jewel of a kitchen (top right) was designed by Bernard Sucher of St. Charles Kitchens. Shiny stainless steel with

wood and tile detailing makes for easy up-keep and contemporary good looks. Storage ingenuity here includes a slim cabinet (center) incorporated in the wall separating the kitchen/dining areas from the living room. The alleylike bath (center right) was remodeled to contain two compartments after the door was moved from foyer to bedroom side. The bedroom's freshness (below right) comes from Fortuny's blue-and-white "Ashanti" design.

PHOTOGRAPHS, MARIS/SEMEL; PLAN, NATALIE F. SIEGEL; FOR DETAILS, SEE PRODUCT INFORMATION