

The Guide to Modern Design

Metropolitan Home

25th Anniversary

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and Bath:
46 Hot New
Products

Colorways:
Scarlet
Fever

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in Beverly Hills

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a NY Apartment

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Loft to Love

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Gets Sexy

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A Source List



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by Arlene Hirst

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64 Weekend Kitchen: Hot Stuff! by Victoria Spencer

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With a little design ingenuity, that favorite warm-weather amenity can look as refreshing as it feels.

82 Weekend Garden: Lady of Shade by Brad Kessler

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200 TrendWatch: Bling It On! by Flannery Hoard

From sinks to tableware, all that glitters has been applied to new products for the home.

GARDEN

168 MAKING MEADOWS by Jane Garmey

This seemingly wild meadow of grasses and flowers was created on a bare, windswept hill in Upstate New York.

FOOD

172 JUST PURRFECT by S. Irene Virbilia

This cooking couple, well-known Los Angeles chefs, created the kind of laid-back seafood spot they'd love to hang out in, and they called it The Hungry Cat.

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ON THE COVER

The living room of a remade Boston loft by architect Kelly Monnahan, page 146. Photograph by Eric Roth, produced by Susan Victoria. See *Resources*, last pages.

The sofa as blank canvas with many ready-made covers to choose from

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home & life : simplified



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The Guide to Modern Events, Products and Promotions



(From left)
D100 guests and honorees fill the Pool Room; HFM US VP/COO Philippe Guelton, VP/Editor in Chief Donna Warner, VP/Publisher Deborah Burns and HFM US President/CEO Jack Kliger; signature cocktails (#63 on the D100 list); Deputy Director Design + News Arlene Hirst and designer Jamie Drake.

Design 100 | New York City

Metropolitan Home celebrated 100 of the most noteworthy objects, events and personalities in the world of design at the magazine's annual Design 100 gala. Held April 11 in the Pool Room at the elegant Four Seasons Restaurant in Midtown Manhattan, the event was attended by a who's who of modern design tastemakers and Design 100 honorees.

(From left)
Michael Kreiss and Jo-Anne Pier, Michael and Jo-Anne lead a discussion on how to challenge predictable design.



Kreiss Design Seminar | La Jolla, California

Metropolitan Home's Retail Merchandising Editor Jo-Anne Pier and Kreiss CEO Michael Kreiss hosted a special seminar April 20 that showcased the latest trends in modern design at Kreiss' La Jolla showroom.

bulthaup Event | New York City

Metropolitan Home and bulthaup hosted a cocktail reception to fete bulthaup's b3 kitchen system May 22 at the company's Soho showroom during the International Contemporary Furniture Fair.



(From left)
bulthaup CEO/President Susan Nicholas with Director, Design + Architecture Linda O'Keeffe; a crowd enjoys cocktails and great design in bulthaup's NYC showroom.

Minotti's Home Collection "Made in Italy" is the center of attention at an exclusive reception in New York City.



Minotti Event | New York City

After debuting in April at Salone del Mobile in Milan, the new Minotti Home Collection "Made in Italy" - designed by Rodolfo Dordoni with Minotti Studio - was unveiled May 22 at the Decoration and Design Center in New York City at a special party attended by architects, press, clients and friends.

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[September 06]

MetropolitanHome

125 RENOVATION NATION

High home costs are turning us into a country of makeover artists.

126 REMADE TO MEASURE by Susan Morgan

Met Home of the Month

A designer and a pair of architects worked together to tailor this Beverly Hills home to suit the needs of an exacting male client.

138 THE ART OF THE MATTER by Beth Dunlop

An avid collector of contemporary paintings expanded his 1960s Coconut Grove home into a gallery with increased wall space and easy access to the outdoors from every room.

146 THE FEELING IS NEUTRAL by Fred A. Bernstein

In Boston a creative couple reconfigured the layout of a brand-new, purpose-built loft to better serve their in-town life.

154 NEW AND NEWER by Elaine Greene

A young couple with dreams of open-plan living on the East Side of Manhattan transformed an apartment that wasn't yet finished into a loft before movin' on up.

162 THE LONG VIEW by Lisa Skolnik

This vintage 1920s apartment in Chicago was turned into an art-filled family home in a renovation that proceeded in stages over 16 live-in years.

Plus...

76 MetEco: The Many Roads to Green by Alanna Stang

How one architectural firm made environmentally friendly decisions in recasting an old building for new use.

88 Small Spaces: Homestead Homecoming by Diane Carroll

A New York architect renovated his Texas family's 100-year-old home on the range into a comfortable cottage to encourage far-flung offspring to visit often—for only \$75,000.

96 Advice + Consent: Site Specific Renovation

by Susan Kleinman

Some of our favorite architects and designers recommend the online sites they consult for renovation ideas and services.

102 Editors' Choice: Kitchen + Bath Sourcebook

by Katherine E. Nelson

From soaking tubs to oven drawers, our picks of the 46 best new products from this year's trendsetting trade show.

A masterful
new master bath
in New York City

p.154



A man with glasses and a striped shirt is leaning on a large, realistic-looking head of a black and white cow. He is in a studio setting with a wood-paneled background. To his left is a chalkboard with various food-related diagrams and labels like 'CHUCK', 'RIB', 'SHORT LOIN', 'CHEEK', 'BRISKET', 'PORK', 'BACON', 'SAUSAGE', 'STEAK', 'CHICKEN', 'DUCK', 'GOOSE', 'TURKEY', 'PHEASANT', 'QUAIL', 'PARTRIDGE', 'GROUSE', 'SQUAB', 'Pigeon', 'Dove', 'Pouter', 'Cuckoo', 'Guinea', 'Peafowl', 'Pheasant', 'Partridge', 'Quail', 'Grouse', 'Squab', 'Pigeon', 'Dove', 'Pouter', 'Cuckoo', 'Guinea', 'Peafowl'. To his right is a large, stylized red and white cow head prop. The scene is lit with studio lights. The text 'Brainy TV Foodist. Common Sense & Comedy. Cuisine & Chemistry.' is at the top, and 'So what's cooking in the kitchen?' is below it.

A man with glasses and a striped shirt is leaning on a large, realistic-looking head of a black and white cow. He is in a studio setting with a wood-paneled background. To his left is a chalkboard with various food-related diagrams and labels like 'CHUCK', 'RIB', 'SHORT LOIN', 'CHEEK', 'BRISKET', 'PORK', 'BACON', 'SAUSAGE', 'STEAK', 'CHICKEN', 'DUCK', 'GOOSE', 'TURKEY', 'PHEASANT', 'QUAIL', 'PARTRIDGE', 'GROUSE', 'SQUAB', 'PHEASANT', 'QUAIL', 'PARTRIDGE', 'GROUSE', 'SQUAB'. To his right is a large, realistic-looking head of a black and white cow. The background is a wood-paneled wall. There are studio lights on stands around the man. The text 'Brainy TV Foodist. Common Sense & Comedy. Cuisine & Chemistry.' is at the top. Below it is the text 'So what's cooking in the kitchen?'.



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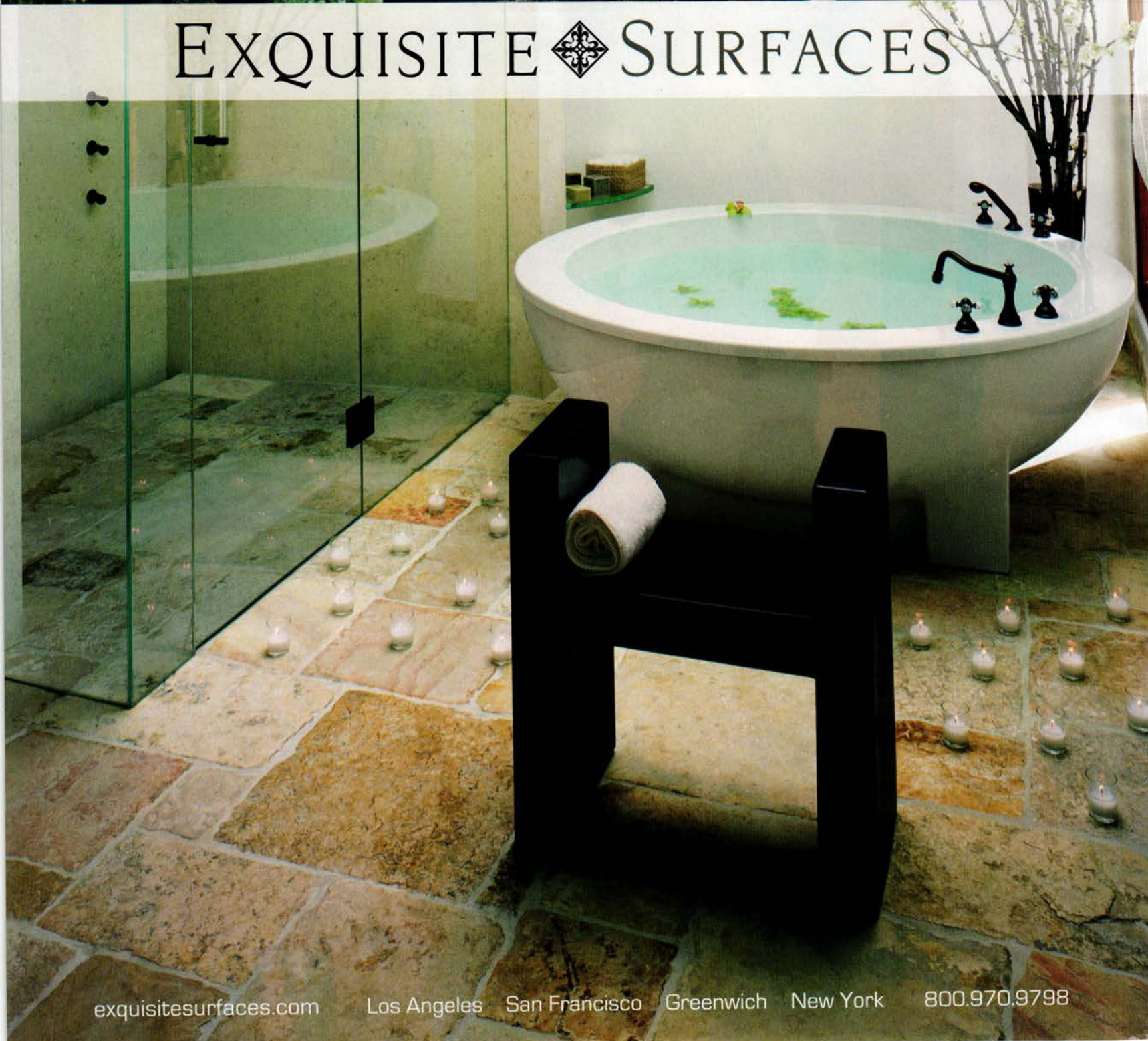


"It's not rocket science. It's food science," says Alton Brown, as he whips up a batch of protons and porterhouses. Before this scientist, author and entertainer records his national TV show he tests everything in his scientifically advanced Atlanta kitchen. And what makes it all taste just right: great chemistry from GE Monogram.

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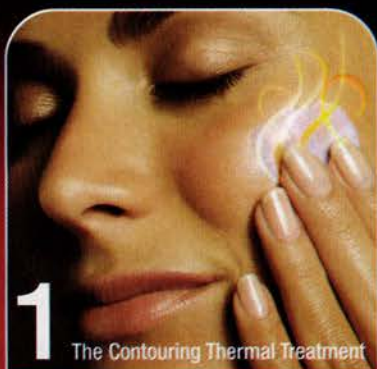
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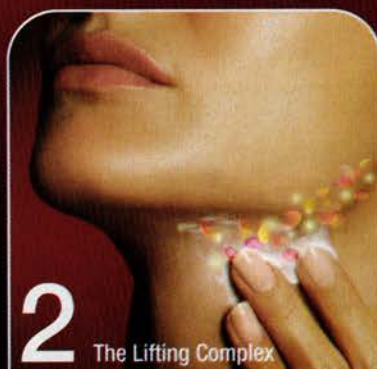
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Ana, we share your disappointment. And our hearts go out to the good people at Heronswood.

HOW CAN I BUY IT?

Your "Take Note" page in the July/August issue is filled with interesting items. . . that can't be purchased. The website you printed for the Royal VKB measuring bowls is only for product information; the only website I could find for ordering the bowls is in Germany (the postage would cost more than the bowls). Likewise, the VinEau carafe by Mint is nowhere to be found on MoMA's website, which is the only source you offer.

Laura Colker
Washington, DC 20036

Well, we hate when this happens to us so much that we go to extraordinary lengths to guarantee that it doesn't happen to our readers. Unfortunately, because of our long lead time, snafus can happen that are just beyond our control. The VinEau porcelain carafe has not yet been put on the MoMA website, but it is available at the MoMA store in Manhattan (the phone number is 800/793-3167). It turns out that MoMA has the carafe listed in their database as Vin Eau (2 words), and their computer search engine was not able to retrieve VinEau (1 word). And

the carafe now has a product number: 61567. A Google search turned up another source, a nice little site called Follow Function (followfunction.com). . . . As for the wonderful melamine mixing bowls, the original U.S. distribution deal fell through, which delayed their arrival here. MoMA expected the bowls to be in stock as of August 1. The editors apologize for the inconvenience to our readers.

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

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When Haydn, Handel and Vivaldi put pen to paper, the voice they were writing to could have been none other than Cecilia Bartoli's. She's taken the most famous operas and made them national treasures. She's taken the most obscure operas and made them famous. She's taken classic arias and redefined them, building them dramatically. As she continues to top "Best of Year" lists all around the world, her voice reminds us that perfection is an endless pursuit.



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NEW YORK

take note:

The practical made perfect. By Arlene Hirst



axis of good

The *Maun* Windsor chair, an American classic reinterpreted in solid beech by Canadian designer Patty Johnson and Botswanan manufacturer Mabeo Furniture, is part of the North South Project, a collaboration between the two hemispheres aimed at creating a wider audience for worthy craftspeople (\$750; northsouthproject.com). >

take note:



^ measurable improvement

The last word in space control, Chef'n's collapsible measuring cups expand for use and contract for storage, thanks to their infinitely pliable silicone bodies (the frame is nylon). The set includes a storage clip so you can easily find the flexible quartet in your kitchen drawer. Available in six colors (\$20; chefn.com).



^ spectator sport

Suzanne Trocmé, a noted design writer and architecture critic, has taken to practicing what she preaches, creating an elegantly tailored 18-piece collection of furniture for Bernhardt Design. The *Guild* chair, crafted of solid walnut or maple, is stylishly sheathed with a padded leather top (\$900; bernhardtdesign.com).



^ plying her trade

Luisa Cevese produces extraordinary fabric by embedding textile remnants between sheets of a soft, translucent polyurethane. She has translated the technique to commercial production with her Ply collection, which employs jute, chenille and tweed yarns. The material, suitable for upholstery, is 53 inches wide (\$125/yard; maharam.com).

< getting light right

Hot, Hot, the newest bright idea from the great illuminator Ingo Maurer, has an electronic transformer and an adjustable lens, which lets you endlessly modify its brilliant cone of light (produced by a 100-watt halogen bulb); 32 inches tall, it's made of steel and aluminum (\$1,320; ingo-maurer.com). >





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take note:



^ some like it haute

Giorgio Armani has taken on the hearth of the home. He designed his new kitchen, *Bridge*, to house technology in a manner worthy of his couture. The freestanding cabinets are crafted of sucupira, a Brazilian wood, and a sumptuous woven bronze (around \$85,000 as shown, excluding appliances; armanicasa.com).

clear the air >

Apple iPods may be the dernier cri for personal sound systems but, for purer air, consider the AirPod. Basically, a filter with a fan, this personal purifier works in up to a 50-cubic-foot area. The 6.3-inch square unit houses a 12VDC fan and an electrostatically charged ionizer. Filters are available in a range of patterns (\$100; blueair.com).



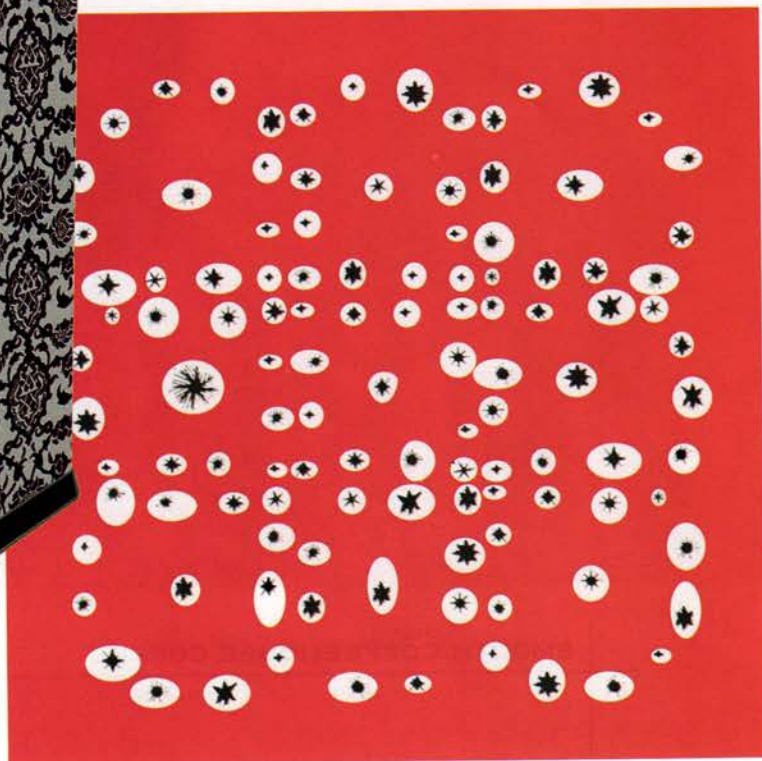
pop-ulist art >

Madeline Weinrib's WOW (Works on Whatever) collection of rugs, wall hangings and carpeting created by high-profile artists, including Rachel Feinstein and Lisa Yuskavage, is affordable, machine-made art. Here, Kiki Smith's *Star Grid* nylon broadloom is \$10 per square foot (212/473-3000, ext. 780). ☎



^ oscar-worthy performance

The latest addition to the growing home empire of fashion star Oscar de la Renta is a handsome collection of flatware and tabletop accessories produced by American manufacturer Lunt Silversmiths. *Chevron*, made of stainless steel and bone, definitely brings something new to the table (\$85/five-piece place setting; 800/242-2774).



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An insiders guide to the best places to eat, shop, stay and visit—from Beantown to Buenos Aires.

boston Cantilevered up to the edge of Boston Harbor, the new waterfront **Institute of Contemporary Art**—designed by white-hot architectural firm Diller Scofidio + Renfro—is poised to become one of the city's most dynamic, recognizable cultural landmarks. Opening on September 17, the ribbonlike form of the glass, wood and metal building (Boston's first new art museum in almost a century) will sweep visitors upward through four floors and 17,000 square feet of exhibition space. A 325-seat theater for performing arts faces the water, allowing the harbor to serve as a backdrop for the 51-foot stage. Four inaugural exhibitions have been curated for the 16-foot-high skylighted galleries—an expansive, thrilling environment to equal the cutting-edge art collection, which includes works by Anish Kapoor, Andreas Gursky and Chantal Akerman (100 Northern Ave.; 617/478-3100, icaboston.org).

chicago Interior designer Michele Fitzpatrick founded the Bucktown atelier **Verde** to showcase her line of stylish upholstery and case goods made out of sustainable, toxin-free materials. Today, the place has become a veritable greener pasture for environmentally conscious home furnishings. Besides her own work, there are like-minded contemporary furniture lines from Chicago's Celia Greiner and Brooklyn's Scrap Pile; an ever-changing stash of refurbished midcentury-modern pieces; textile lines usually sold only to the trade; unusual window treatments; hand-knotted wool rugs by Missoni and Ruckstuhl; and work by a select group of local artists (2100 W. Armitage Ave.; 773/486-7750, verdedesignstudio.net). >

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2



1

metro
toledo glass pavilion
dzine san francisco
buenos aires park hyatt
new orleans the savvy gourmet
new york london nyc
minneapolis masa

1 toledo Opening its doors on August 27, the new **Glass Pavilion** at the Toledo Museum of Art in Ohio is a marvel of complementary forms and materials. The first U.S. commission for architects Kazuyo Sejima and Ryue Nishizawa of the Tokyo-based firm SANAA, the structure—designed using new glass fabrication techniques that allow for nearly every interior and exterior wall to be made of curved glass—houses an international collection of more than 5,000 glassworks. The ethereal, low-slung clear building nestled in the trees comprises 76,000 square feet and integrates gallery space with studios, lecture spaces and two “hot shops” for onsite glassmaking (2445 Monroe St.; 419/255-8000, toledomuseum.org).

2 san francisco The City by the Bay's North Beach neighborhood, known for its old-world restaurants, is now a destination for the latest in Italian furnishings: **Dzine** is a high-style store that owners Cardenio and Eve Petrucci say was inspired by Milan showrooms. Their industrial, 10,000-square-foot space covers all the bases, including furniture from Driade, Moroso and de Padova; bathroom fixtures from Agape; and the latest designs from the likes of Piero Lissoni, Ron Arad and Patricia Urquiola (128 Utah St.; 415/674-9430, dzinestore.com).

3 buenos aires The regal Palacio Duhau—an 80-year-old palace that oozes Peron-era glamour—is the site of the city's new **Park Hyatt** hotel. Along with a new contemporary highrise located across the magnificent gardens (the two structures are connected by an underground art gallery), the hotel has 165 rooms and 39 suites that meld deco charm and 21st-century style. Local design firm Caparra, Entelmann and Petrocchi Studio fitted the majestic spaces, both new and historic, in contemporary wood furniture, with silks and leather draperies and upholstery. Rooms from \$410 (Avenida Alvear 1661; +54 (11) 5171-1234, buenosaires.park.hyatt.com).

4 new orleans Just two weeks after its grand opening, Hurricane Katrina came along and **The Savvy Gourmet**—a delectable hybrid of restaurant, caterer, cooking school and cookware shop—became a haven for hungry New Orleanians seeking shelter from the storm's ravages. At Savvy's Saturday night “devacuation parties,” co-owners Aaron Wolfson and Peter Menge served hometown comfort foods (garlicky meatloaf on French bread, Creole cream cheese rice pudding) that have since become staples on chef Corbin Evans's menu (4519 Magazine St.; 504/895-2665, savvygourmet.com).

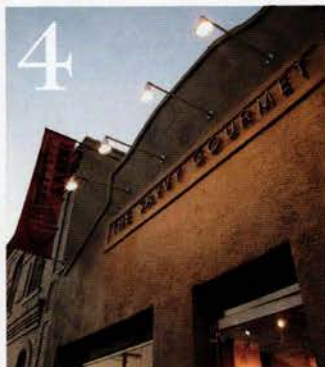
5 new york city The British are coming to midtown this fall, where a star-studded roster of them have completed the transformation of the old Rihga Royal hotel into the posh **London NYC**. All 564 suites were revamped by Irish designer David Collins in tones of slate blue, white and wood, with bathrooms by Waterworks. In addition to a Golden Door Spa, the hotel also houses star chef Gordon Ramsay's first restaurants in America: A formal dining room is modeled on Ramsay's eponymous eatery in London, while a second, casual space serves small dishes. Rooms from \$400 (151 West 54th St.; 866/656-1777, thelondonnyc.com).

6 minneapolis Authentic, delicious, haute Mexican food in Minnesota? Local restaurateur Richard D'Amico and Mexican-born chef Saul Chavez have made it happen at their Twin Cities culinary standout, **Masa**. With dishes like *tostadas con carnitas* (corn tortillas piled with roast pork) and *pozole verde* (chicken, pork and hominy stew), Chavez is turning simple ingredients into extraordinary flavors. The large, contemporary space is mostly orange and white, with brightly colored mosaics and fashion murals adorning the walls. Entrees from \$16 (1070 Nicollet Ave.; 612/338-6272, masa-restaurant.com). ●

Edited by Kate Walsh. Contributors include Ellen Johnson and Lisa Skolnik.



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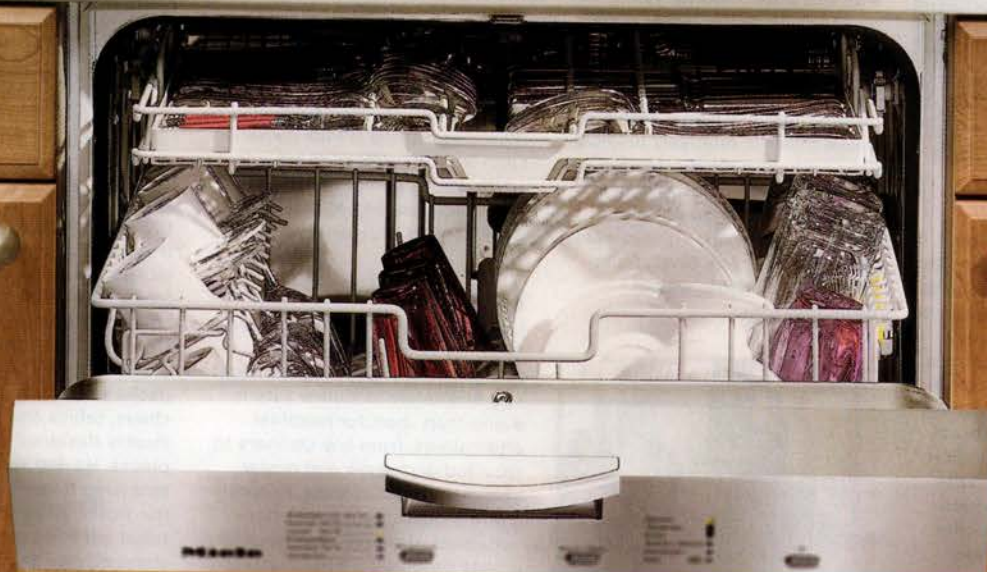
6



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Miele

Anything else is a compromise

L.A. Store-y

From Chinatown to Santa Monica, the City of Angels is abloom with a bevy of stylish new stores. By Laura Hull



Mansour Modern

In West Hollywood, legendary antique-rug dealer Ben Soleimani added 5,000 square feet to his gallery to create Mansour Modern, an airy, elegant space by noted L.A. interior designer Kerry Joyce. In addition to Soleimani's own in-house collection, there are two new designer lines: a timelessly elegant one from Joyce and a richly inventive group from style maestro Michael Smith. Customized colors, fibers and dimensions are standard offerings here; a curved wall displaying 400 color blocks aids the selection process. 8606 Melrose Ave.; 310/652-1121, mansourmodern.com



A+R

Tiny in size yet crammed with great things, this Silver Lake treasure chest is artfully stocked with modern accessories from Europe and the United States. Owners Andy Griffith and Rose Apodaca have assembled a sophisticated (and often humorous) collection that ranges from Danish laboratory drinking glasses to a Czech porcelain Wellington boot vase. London's Kate Storer provides bedding, and German designer Sarah Finn's laser-cut veneer lighting adds illumination. 1716 Silver Lake Blvd.; 323/913-9558, aplusrstore.com

Walnut Wallpaper

Enter a small open door on Beverly, trudge up a steep set of stairs, and you are rewarded with this little boutique filled with hundreds of cutting-edge papers and trims. Current designer favorites (Neisha Crosland, Flavor Paper and Twenty2) are well represented, but owner Norinne DeGal mixes in relatively unknown lines, including hand-screened koi by Palace Paper and whimsical *Femme Fatale* by Sum Design. Select vintage paper is also available. 7220 Beverly Blvd., Suite 201; 323/932-9166, walnutwallpaper.com



Flux

Visit this ceramic gallery in Chinatown, where 12 accomplished artists bring life to clay. The chunky texture of Maria White Mebane's faceted cups, Sandy Simon's delicate covered bowls and the lava-glazed vases of Adam Silverman blur the line between art and tableware. Also represented is Flux owner Lilith Rockett, whose spare, white pieces reflect the shop's sophistication. 943 N. Hill St.; 213/621-4011, fluxgalleryla.com

Livinggreen

Looking for sustainable, nontoxic ideas for home design? This approximately 5,000-square-foot eco-emporium in Culver City is a one-stop shop for healthier alternatives, from soy cleaners to recycled glassware and renewable-bamboo cabinetry. Friendly staffers provide materials consultations, product searches and advice on green living. 10000 Culver Blvd.; 310/838-8442, livinggreen.com



Sueño

Chock-a-block with midcentury finds and large stacks of ethnic fabric, this large showroom in Silver Lake is owned by veteran collectors Mary Haggerty and Eric Liekefet. Their store (the name means "dream" in Spanish) is packed with tastefully refurbished chairs, tables and sofas as well as sleekly designed contemporary pieces. Having spent 30 years amassing textiles from around the world, Haggerty now uses her tribal fabric as material for upholstery, pillows and bedding. 2811 W. Sunset Blvd.; 213/483-7300, suenostudio.com



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Campo d'oro

Milan 2006

From modestly minimal to rousing romantic, the Salone del Mobile overwhelmed attendees with both the quality and quantity of its wares. By Arlene Hirst

Naked



Campo d'oro table
Paolo Pallucco and
Mireille Rivier
for De Padova

The 55-inch square table can be magically transformed into a host of configurations, thanks to its stainless-steel hinged sides. The unit has an aluminum-powder-coated base and a white laminate veneered plywood top (\$4,650; m-mercator.com).

Eileen bookcase
Antonia Astori
for Driade

The elegant Astori, who has created enduring classics for almost 40 years, here pays homage to the great Eileen Gray. Her ebonized-oak unit (75 1/2" h x 31 1/2" w x 11 1/2" d) brings instant architecture to a room as well as providing versatile shelving solutions (\$2,407; linea-inc.com).

Naked sofa
Marcel Wanders
for Moooi

"Sofas are boring," proclaims Wanders. His solution: a completely modular seating system that can be dressed in 20 different fabrics, to be displayed in showrooms like dresses on a clothing rack (available early next year; not priced as of press time; designsforliving.com). >

Eileen

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Showtime

**Showtime love seat
Jaime Hayón
for BD Ediciones**

This rising Spanish star brilliantly pulls off the unlikely feat of combining a high-gloss lacquered shell with traditionally tufted-leather upholstery, creating a beguiling blend of classicism and modernity for the Barcelona-based company (from \$800; thefutureperfect.com).

**Modé cabinet
Bruno Rainaldi
for Baleri**

The adornment of wood furniture with fabric was a recurring market theme. Rainaldi's sleekly lacquered cabinet, part of an extensive collection of storage units and sideboards, has a handle upholstered in Baleri's printed cotton *Doragon* fabric (about \$2,900; baleri.com).



Hopper

Brasilia

Modé

Milan 2006

**Hopper chair
Rodolfo Dordoni
for Minotti**

Likely to become an instant classic, the sensuous, elongated lounge chair has a metal frame varnished in beige, black or blue and a saddle leather seat with padded quilt tapestry details; fabric frogs join the quilt and the saddle leather body (\$5,238; www.minotti.com).

**Brasilia table
Fernando and
Humberto Campana
for Edra**

The boys from Brazil break new ground with this table, a mosaic of reflective acrylic shards that are laser-cut to insure smooth edges. Available in an array of sizes; prices range from \$3,800 to \$7,000 for the dining size shown (60" w x 106" l; edra.com). >

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Milan 2006

Concorde chair Jeffrey Barnett for B&B Italia

As streamlined as its namesake, the American designer's new seating collection for the great Italian company has a glossy chromed-steel frame that gently cradles the plush upholstered seat. Also available in plywood frame (from \$1,775; 212/758-4046).

Log armchair Patricia Urquiola for Artelano

Yet another virtuoso performance from the gifted Spanish designer, this chair is crafted of solid beechwood, which is available varnished or in a colored lacquer. Here, it's topped off with Mongolian yak fur, creating a Scandinavian salute (\$2,709; unica home.com).

Log

Concorde

Reversi

T-Ukiyo

Worker

Worker club chair Hella Jongerius for Vitra

The Dutch designer always surprises with her unexpected combinations. She says that she modeled the chair, with its appealing contrasts of materials and colors, on beloved old easy chairs that people personalized with favorite cushions (not priced as of press time; vitra.com).

T-Ukiyo table Kazuhiko Tomita for Moroso

In this prime example of the growing importance of decorative textiles in furniture design, Tomita, an industrial designer, makes unexpected use of vintage kimono fabrics, laminating them into charming tabletops that perch on varnished steel frames (16½" dia, \$395; moroso.it).

Reversi daybed Hannes Wettstein for Molteni

Here's a bed that rises to any occasion. Manually adjustable, it locks into three positions from 17" h to 36" h. The space underneath the feather mattress thoughtfully houses a leather tray for storage (40" w x 78½" l, around \$5,600 as shown; molteni.com). >

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Fiore screen
F. Bertero, A. Panto
and S. Marzoli
for Zanotta

The floral-patterned design adds lightness as well as providing physical separation. It's made of laser-cut steel, which is then varnished white. The signed, limited-edition piece is available in two or three panels (\$8,400 for two panels; ddcnyc.com).

Mr. Bugatti chair
Francois Azambourg
for Cappellini

Call it postindustrial—another major trend. The chair, made of randomly dented tin filled with polyurethane, enables the company to mass-produce one-of-a-kind pieces. Available in the bright shiny colors of enamel car paints (price not available at press time; cappellini.it).

Honeycomb chair
Alberto Meda
for Kartell

Technology marched on in Milan with, for example, this supersleek folding chair (closed, it measures just 3¾ inches thick). Made of a techno-polymer and anodized aluminum, its translucent body is reminiscent of bubble wrap (available later this year; around \$400; kartell.it).

Fiore



Honeycomb

Mr. Bugatti

Milan 2006

Méridienne chaise
Le Corbusier, Jenneret
and Perriand
for Cassina

This extension of the iconic Gran Confort series, produced from sketches by Charlotte Perriand in 1928, features a longer seat and an arm that can be installed at either end, giving the piece an asymmetric dynamism (from \$1,600; cassinaUSA.com).



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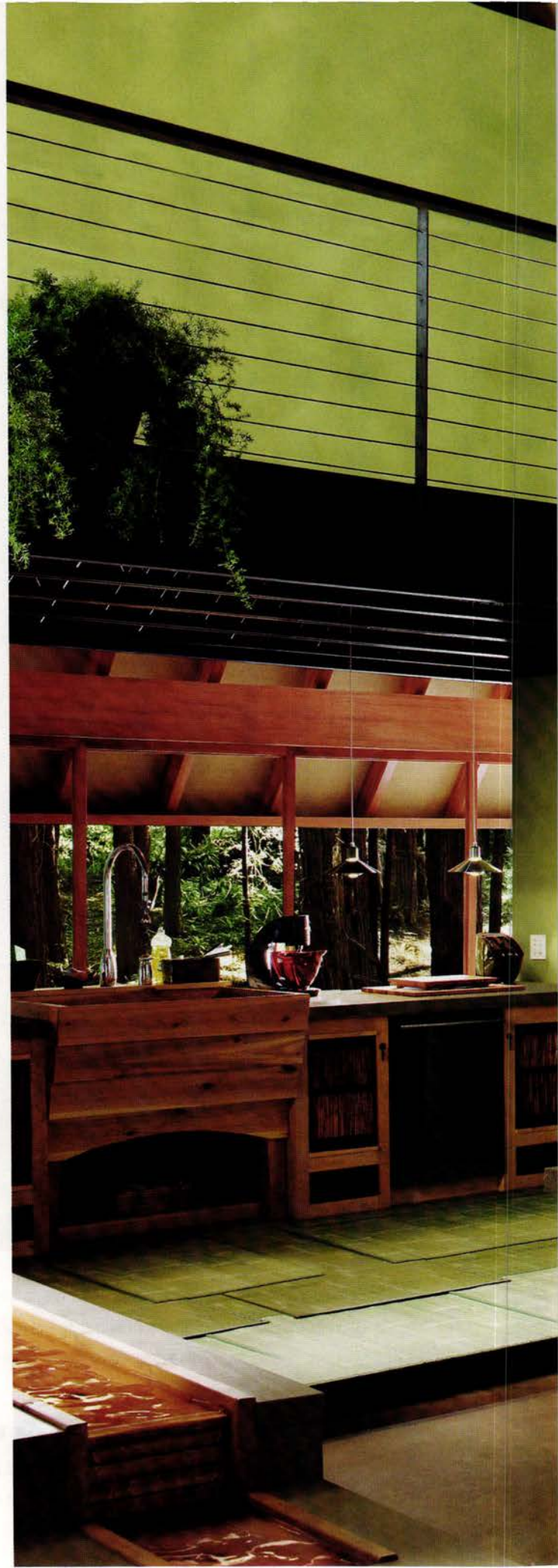
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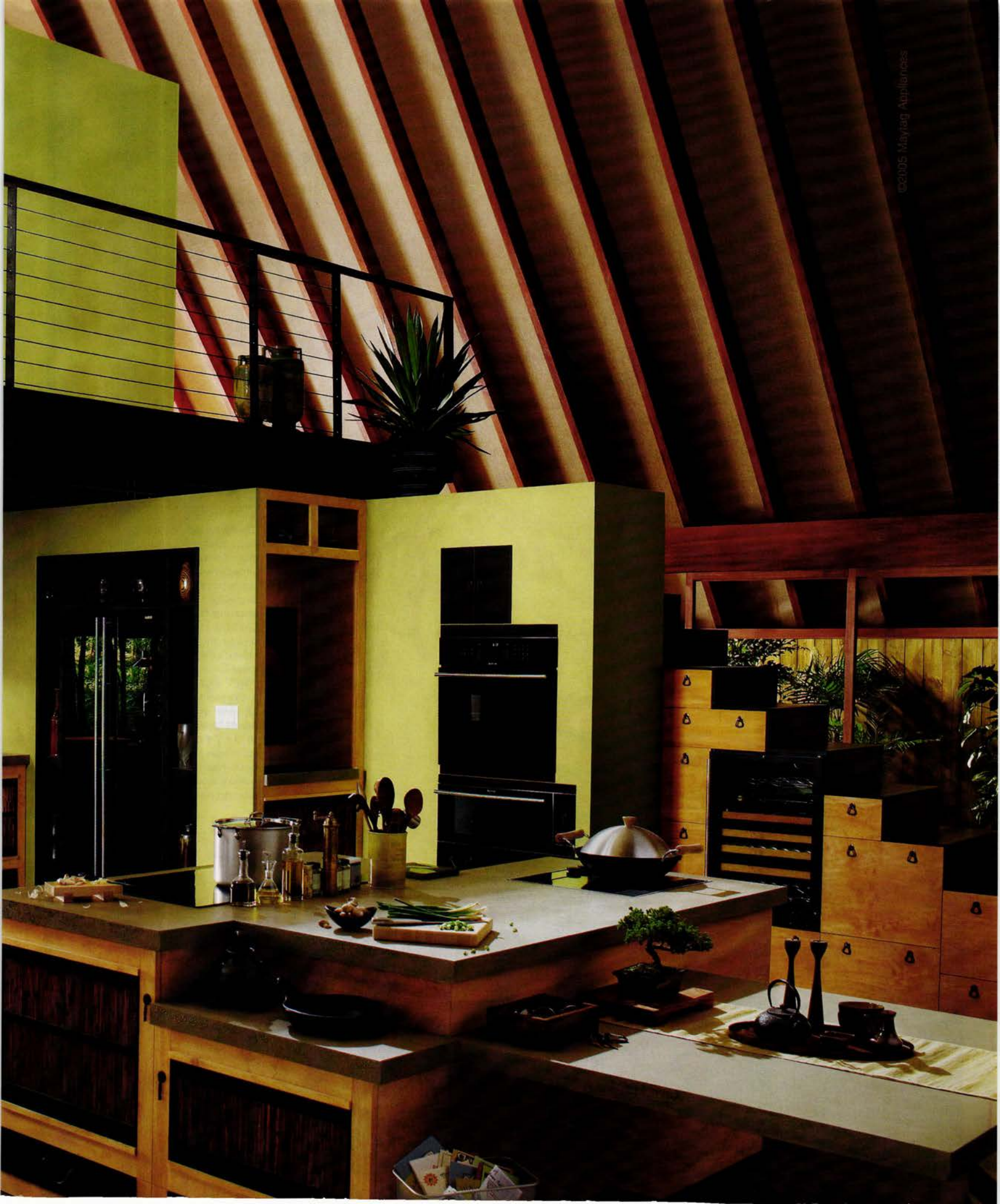


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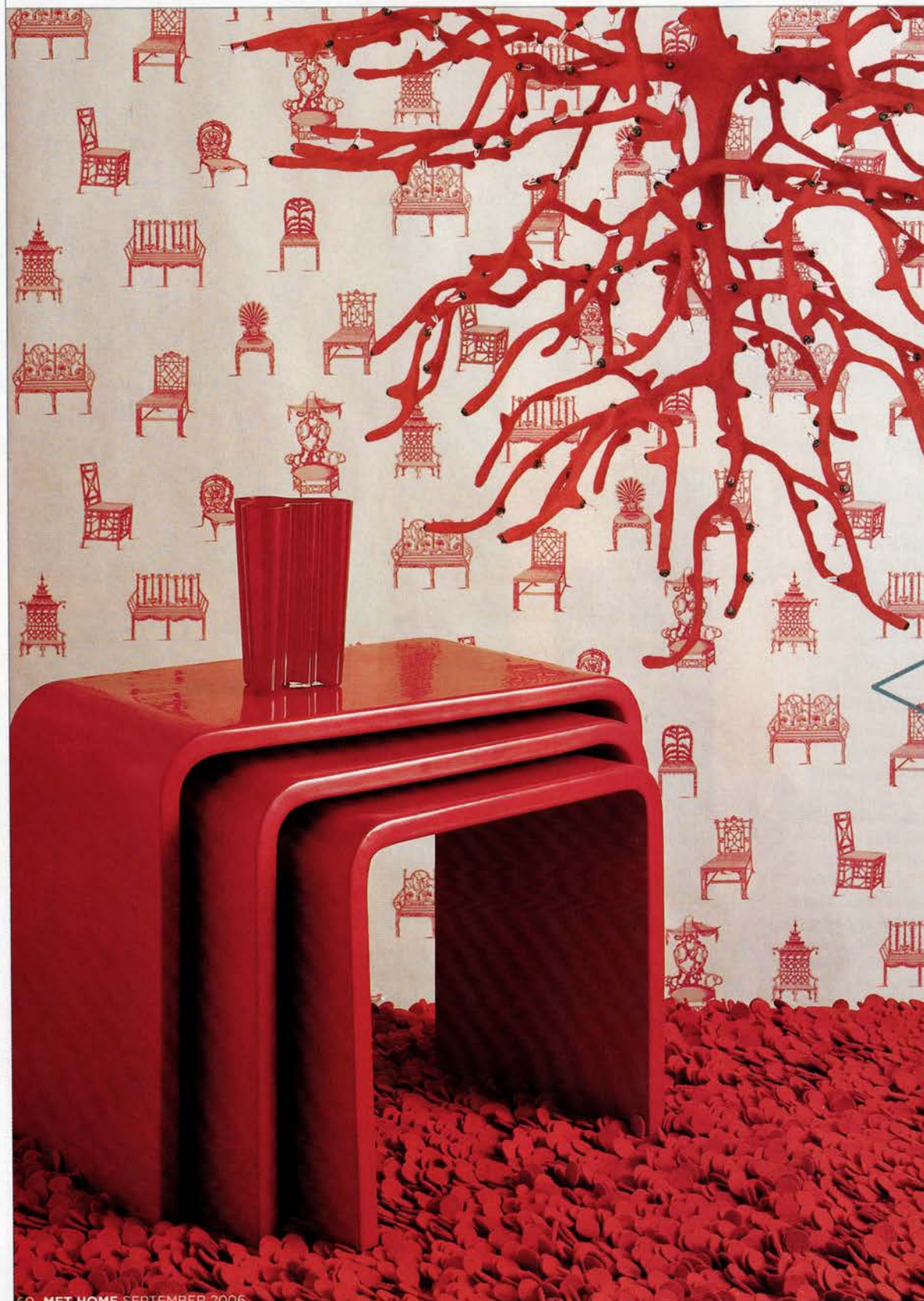
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Scarlet Fever

The color of passion and excitement, this hot-blooded hue is all the rage in home decor. Produced and written by Katherine E. Nelson



Benjamin Moore
Red

Glidden
Skyrocket Red

Clockwise (from top): Anthropologie's resin-and-papier-mâché *Branch Coral chandelier* mimics its aquatic paradigm (36" diameter; \$8,000); Thibaut's *Barbados* vinyl-coated wall covering features a parade of furniture (27" x 25 1/4" vertical repeat; through designers); Nani Marquina's *Roses rug* blooms with hand-loomed wool felt (5'6" w x 7'10" l; \$3,200); Robert Kuo puts a minimal spin on traditional chinoiserie with his *Waterfall* nesting tables for McGuire (30 1/2" w x 16" d x 24" h; \$7,585); a new glass technique devised by iittala engineers has, at last, made Alvar Aalto's iconic *vase* available in this flaming hue (10" h; \$250). >

“Red is the lifeblood of the palette. Try it first as an accent color or use it on the ceiling. Paired with taupe or beige walls, it creates a cozy environment.”

—Doty Horn, Director of Color and Design, Benjamin Moore & Co.

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“Red paired with gold is a great combination—it’s royal, ritualistic and ceremonial. Red can be assertive, so gold adds warmth and softness.”

—Lori Weitzner, textile and product designer



1

“I love bright red silk or linen lamp shades. Those fabrics make the color crisp and punchy. When light glows through the shade, it creates an exotic look.”

—Frank Roop, interior designer

Who Knew?

- Nathaniel Hawthorne, author of *The Scarlet Letter*, added the “W” to his name to disassociate himself from his ancestor, John Hathorne, a judge at the infamous Salem witch trials.
- The source of carmine, or Spanish red (used today in makeup and as a food additive in Cherry Coke), is the cochineal beetle, which feeds on cactus paddles and has been used since the Inca empire.
- The ancient Romans acquired the rare red pigment cinnabar from Almaden, a mercury mine near Madrid that is still the world’s most productive source of mercury.

1 Although red isn’t known for inducing sleep, the color gets comfy in this bright bedroom at the Gladstone Hotel in Toronto. To reveal the soothing side of this energetic shade, designers Kate Austin and Kristin Ledgett of Ruckus introduced intriguing textures such as organza curtains, patterned silks and high-gloss lacquer furniture. The hands-on pair actually knitted wool throws and hand-printed the fabrics themselves, imbuing the space with the warmth of handicraft.

2 The voluptuous Bocca sofa was designed in 1970 by Studio 65 and produced in polyurethane foam. Now Heller has launched an outdoor version made from rotational-molded polymer, which will pucker up rain or shine (33”h x 83”w x 30”d; \$800).

3 A gorgeous sandblasted, tempered 1/2”-thick glass surface tops the anodized-aluminum frame of the Ten extension dining table

from Bontempi Casa. A synchronized opening mechanism permits one person to expand the table easily (98”l x 42”w x 29 1/2”h; \$4,000).

4 Chew on this: Wrigley’s Big Red gum was launched in 1975 and has been the best-selling cinnamon-flavored gum in the United States since 1987.

5 Not simply for outdoor use, the crisp stripes of *Porch Swing* from Robert Allen come in a pigment-dyed acrylic fabric that weathers dogs, kids and clumsy visitors (in Patriot, \$30/yard).

6 *Archidot*, from SeaCloth’s Watermark collection, evokes the spirit of the jazz age. The cotton-linen-blend fabric is printed with fiber reactive dyes (\$73/yard). ☼



2



3



4



5

See Resources, last pages.

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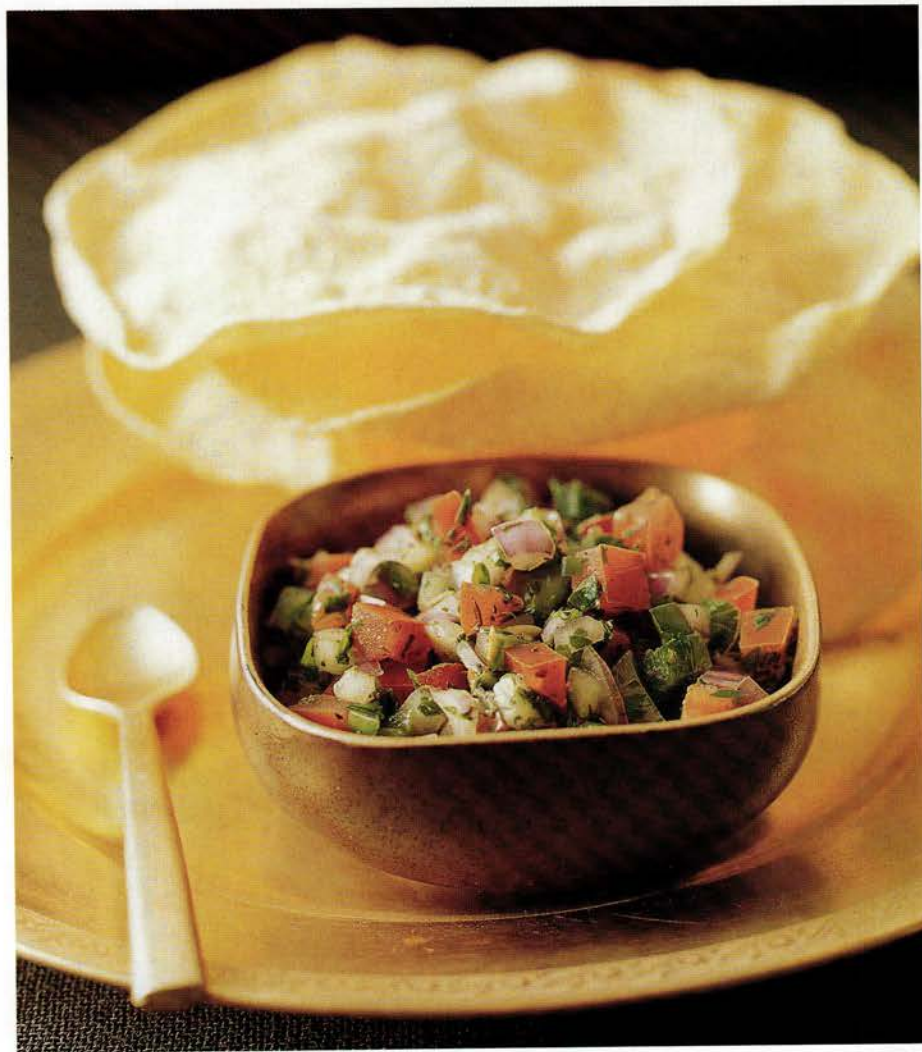


Left wall: Glitzy Gold SW 6691
Right walls: Overjoy SW 6689, Pennywise SW 6349
Kitchen cabinets: Tansy Green SW 6424

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Hot Stuff!

Days will soon be cooling down, so fire up your autumn meals with a tangy Indian relish called kachumbar. By Victoria Spencer



First discovered kachumbar, an Indian specialty that is a cross between a side dish, salad and salsa, at chef Suvir Saran's New York City restaurant, *Devi* (MH, Sept '04). A basic kachumbar is a mix of onion, tomato, cucumber and cilantro, but the recipes tend to vary according to the region, the season and the cook's fancy. Saran's version here includes chaat masala, an addictive, slightly tart spice mix.

In India, a meal may consist of dahl (the traditional Indian stew made from lentils or other legumes), rice and kachumbar, but this lively side dish can also pair with chicken or fish. Saran has even dubbed kachumbar an Indian version of salsa cruda—so why not try it with poppadum or even tortilla chips? And if you get thirsty, try a Kachumbar Kooler. A specialty of New York's Tabla restaurant, it's a slightly spicy and deliciously cooling cocktail. See *Resources*, last pages.

PRODUCED BY KATHERINE E. NELSON. FOOD STYLING BY ROSCOE BETSILL.
PHOTOGRAPH BY CHRISTOPHER HIRSHEIMER.

Kachumbar

- 3 firm ripe tomatoes, finely chopped
- 3 small red onions, finely chopped
- 2 red bell peppers, finely chopped
- 2 large cucumbers, finely chopped
- 1 green bell pepper, finely chopped
- 1 jalapeño pepper, very finely minced (optional)
- 1 cup loosely packed minced cilantro leaves
- 1 tbsp. dried mint leaves, crushed
- 1/2 tsp. chaat masala, or to taste
- 1/4 tsp. cayenne
- 1/4 tsp. toasted cumin seed powder (optional)
- Salt to taste
- Juice of 1 large or 2 small lemons
- Cilantro leaves for garnish

1. Combine all ingredients except salt and lemon juice and chill. Can be made up to 8 hours before serving.
2. When ready to serve, season with salt and squeeze the lemon juice onto the kachumbar. Mix well and garnish with cilantro. Serves 6. >



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Kachumbar Kooler

Simple Syrup

1 cup sugar

1 cup water

3 1/2-inch-wide slices of English (seedless)
cucumber

1 stalk cilantro

1 1/2 tsp. 1/4-inch slices finger hot chiles*

2 oz. gin (preferably Tanqueray 10)

Splash fresh lime juice

Splash simple syrup

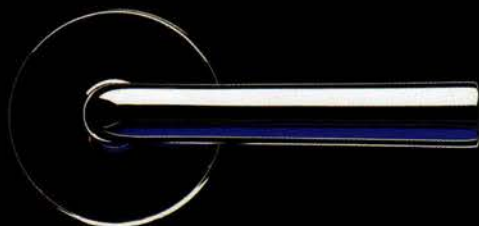
1. To make the simple syrup, in a heavy medium saucepan over medium heat, stir sugar and water together until sugar dissolves. Bring to a boil and simmer for 5 minutes. Let cool and refrigerate, covered. Use in cocktails and to sweeten cool drinks. Keeps for 2 weeks.

2. To make the Kooler, fill a mixing glass halfway with ice and add 2 slices of the cucumber, cilantro and chiles. Top off the glass with ice. Using a muddler or a spoon, crush mixture to extract juices.

3. Add gin, lime and a splash of simple syrup; shake well. Strain drink into a double rocks glass filled with ice. Garnish rim with remaining cucumber. *Makes one drink.* ☼

*Finger hot chilies are green chilies, sometimes called green finger chilies. They are 4 to 7 inches long and are sold in Asian and Indian markets and at specialty produce stores.

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Brief Summary of Prescribing Information

ROZEREM™
(ramelteon) Tablets

INDICATIONS AND USAGE

ROZEREM is indicated for the treatment of insomnia characterized by difficulty with sleep onset.

CONTRAINDICATIONS

ROZEREM is contraindicated in patients with a hypersensitivity to ramelteon or any components of the ROZEREM formulation.

WARNINGS

Since sleep disturbances may be the presenting manifestation of a physical and/or psychiatric disorder, symptomatic treatment of insomnia should be initiated only after a careful evaluation of the patient. The failure of insomnia to remit after a reasonable period of treatment may indicate the presence of a primary psychiatric and/or medical illness that should be evaluated. Worsening of insomnia, or the emergence of new cognitive or behavioral abnormalities, may be the result of an unrecognized underlying psychiatric or physical disorder and requires further evaluation of the patient. As with other hypnotics, exacerbation of insomnia and emergence of cognitive and behavioral abnormalities were seen with ROZEREM during the clinical development program.

ROZEREM should not be used by patients with severe hepatic impairment.

ROZEREM should not be used in combination with fluvoxamine (see **PRECAUTIONS: Drug Interactions**).

A variety of cognitive and behavior changes have been reported to occur in association with the use of hypnotics. In primarily depressed patients, worsening of depression, including suicidal ideation, has been reported in association with the use of hypnotics.

Patients should avoid engaging in hazardous activities that require concentration (such as operating a motor vehicle or heavy machinery) after taking ROZEREM. After taking ROZEREM, patients should confine their activities to those necessary to prepare for bed.

PRECAUTIONS

General

ROZEREM has not been studied in subjects with severe sleep apnea or severe COPD and is not recommended for use in those populations.

Patients should be advised to exercise caution if they consume alcohol in combination with ROZEREM.

Use in Adolescents and Children

ROZEREM has been associated with an effect on reproductive hormones in adults, e.g., decreased testosterone levels and increased prolactin levels. It is not known what effect chronic or even chronic intermittent use of ROZEREM may have on the reproductive axis in developing humans (see **Pediatric Use**).

Information for Patients

Patients should be advised to take ROZEREM within 30 minutes prior to going to bed and should confine their activities to those necessary to prepare for bed.

Patients should be advised to avoid engaging in hazardous activities (such as operating a motor vehicle or heavy machinery) after taking ROZEREM.

Patients should be advised that they should not take ROZEREM with or immediately after a high fat meal.

Patients should be advised to consult their health care provider if they experience worsening of insomnia or any new behavioral signs or symptoms of concern.

Patients should consult their health care provider if they experience one of the following: cessation of menses or galactorrhea in females, decreased libido, or problems with fertility.

Laboratory Tests

No standard monitoring is required.

For patients presenting with unexplained amenorrhea, galactorrhea, decreased libido, or problems with fertility, assessment of prolactin levels and testosterone levels should be considered as appropriate.

Drug Interactions

ROZEREM has a highly variable inter-subject pharmacokinetic profile (approximately 100% coefficient of variation in C_{max} and AUC). As noted above, CYP1A2 is the major isozyme involved in the metabolism of ROZEREM; the CYP2C subfamily and CYP3A4 isozymes are also involved to a minor degree.

Effects of Other Drugs on ROZEREM Metabolism

Fluvoxamine (strong CYP1A2 inhibitor): When fluvoxamine 100 mg twice daily was administered for 3 days prior to single-dose co-administration of ROZEREM 16 mg and fluvoxamine, the AUC_{0-24} for ramelteon increased approximately 190-fold, and the C_{max} increased approximately 70-fold, compared to ROZEREM administered alone. ROZEREM should not be used in combination with fluvoxamine (See **WARNINGS**). Other less potent CYP1A2 inhibitors have not been adequately studied. ROZEREM should be administered with caution to patients taking less strong CYP1A2 inhibitors.

Rifampin (strong CYP enzyme inducer): Administration of rifampin 600 mg once daily for 11 days resulted in a mean decrease of approximately 80% (40% to 90%) in total exposure to ramelteon and metabolite M-II, (both AUC_{0-24} and C_{max}) after a single 32 mg dose of ROZEREM. Efficacy may be reduced when ROZEREM is used in combination with strong CYP enzyme inducers such as rifampin.

Ketoconazole (strong CYP3A4 inhibitor): The AUC_{0-24} and C_{max} of ramelteon increased by approximately 84% and 36%, respectively, when a single 16 mg dose of ROZEREM was administered on the fourth day of ketoconazole 200 mg twice daily administration, compared to administration of ROZEREM alone. Similar increases were seen in M-II pharmacokinetic variables. ROZEREM should be administered with caution in subjects taking strong CYP3A4 inhibitors such as ketoconazole.

Fluconazole (strong CYP2C9 inhibitor): The total and peak systemic exposure (AUC_{0-24} and C_{max}) of ramelteon after a single 16 mg dose of ROZEREM was increased by approximately 150% when administered with fluconazole. Similar increases were also seen in M-II exposure. ROZEREM should be administered with caution in subjects taking strong CYP2C9 inhibitors such as fluconazole.

Interaction studies of concomitant administration of ROZEREM with fluoxetine (CYP2D6 inhibitor), omeprazole (CYP1A2 inducer/ CYP2C19 inhibitor), theophylline (CYP1A2 substrate), and dextromethorphan (CYP2D6 substrate) did not produce clinically meaningful changes in either peak or total exposures to ramelteon or the M-II metabolite.

Effects of ROZEREM on Metabolism of Other Drugs

Concomitant administration of ROZEREM with omeprazole (CYP2C19 substrate), dextromethorphan (CYP2D6 substrate), midazolam (CYP3A4 substrate), theophylline (CYP1A2 substrate), digoxin (p-glycoprotein substrate), and warfarin (CYP2C9 [S]/CYP1A2 [R] substrate) did not produce clinically meaningful changes in peak and total exposures to these drugs.

Effect of Alcohol on Rozerem

Alcohol: With single-dose, daytime co-administration of ROZEREM 32 mg and alcohol (0.6 g/kg), there were no clinically meaningful or statistically significant effects on peak or total exposure to ROZEREM. However, an additive effect was

seen on some measures of psychomotor performance (i.e., the Digit Symbol Substitution Test, the Psychomotor Vigilance Task Test, and a Visual Analog Scale of sedation) at some post-dose time points. No additive effect was seen on the Delayed Word Recognition Test. Because alcohol by itself impairs performance, and the intended effect of ROZEREM is to promote sleep, patients should be cautioned not to consume alcohol when using ROZEREM.

Drug/Laboratory Test Interactions

ROZEREM is not known to interfere with commonly used clinical laboratory tests. In addition, *in vitro* data indicate that ramelteon does not cause false-positive results for benzodiazepines, opiates, barbiturates, cocaine, cannabinoids, or amphetamines in two standard urine drug screening methods *in vitro*.

Carcinogenesis, Mutagenesis, and Impairment of Fertility

Carcinogenesis

In a two-year carcinogenicity study, B6C3F₁ mice were administered ramelteon at doses of 0, 30, 100, 300, or 1000 mg/kg/day by oral gavage. Male mice exhibited a dose-related increase in the incidence of hepatic tumors at dose levels ≥ 100 mg/kg/day including hepatic adenoma, hepatic carcinoma, and hepatoblastoma. Female mice developed a dose-related increase in the incidence of hepatic adenomas at dose levels ≥ 300 mg/kg/day and hepatic carcinoma at the 1000 mg/kg/day dose level. The no-effect level for hepatic tumors in male mice was 30 mg/kg/day (103-times and 3-times the therapeutic exposure to ramelteon and the active metabolite M-II, respectively, at the maximum recommended human dose [MRHD] based on an area-under-the-curve [AUC] comparison). The no-effect level for hepatic tumors in female mice was 100 mg/kg/day (827-times and 12-times the therapeutic exposure to ramelteon and M-II, respectively, at the MRHD based on AUC).

In a two-year carcinogenicity study conducted in the Sprague-Dawley rat, male and female rats were administered ramelteon at doses of 0, 15, 60, 250 or 1000 mg/kg/day by oral gavage. Male rats exhibited a dose-related increase in the incidence of hepatic adenoma and benign Leydig cell tumors of the testis at dose levels ≥ 250 mg/kg/day and hepatic carcinoma at the 1000 mg/kg/day dose level. Female rats exhibited a dose-related increase in the incidence of hepatic adenoma at dose levels ≥ 60 mg/kg/day and hepatic carcinoma at the 1000 mg/kg/day dose level. The no-effect level for hepatic tumors and benign Leydig cell tumors in male rats was 60 mg/kg/day (1,429-times and 12-times the therapeutic exposure to ramelteon and M-II, respectively, at the MRHD based on AUC). The no-effect level for hepatic tumors in female rats was 15 mg/kg/day (472-times and 16-times the therapeutic exposure to ramelteon and M-II, respectively, at the MRHD based on AUC).

The development of hepatic tumors in rodents following chronic treatment with non-genotoxic compounds may be secondary to microsomal enzyme induction, a mechanism for tumor generation not thought to occur in humans. Leydig cell tumor development following treatment with non-genotoxic compounds in rodents has been linked to reductions in circulating testosterone levels with compensatory increases in luteinizing hormone release, which is a known proliferative stimulus to Leydig cells in the rat testis. Rat Leydig cells are more sensitive to the stimulatory effects of luteinizing hormone than human Leydig cells. In mechanistic studies conducted in the rat, daily ramelteon administration at 250 and 1000 mg/kg/day for 4 weeks was associated with a reduction in plasma testosterone levels. In the same study, luteinizing hormone levels were elevated over a 24 hour period after the last ramelteon treatment; however, the durability of this luteinizing hormone finding and its support for the proposed mechanistic explanation was not clearly established.

Although the rodent tumors observed following ramelteon treatment occurred at plasma levels of ramelteon and M-II in excess of mean clinical plasma concentrations at the MRHD, the relevance of both rodent hepatic tumors and benign rat Leydig cell tumors to humans is not known.

Mutagenesis

Ramelteon was not genotoxic in the following: *in vitro* bacterial reverse mutation (Ames) assay; *in vitro* mammalian cell gene mutation assay using the mouse lymphoma TK⁺ cell line; *in vivo* *in vitro* unscheduled DNA synthesis assay in rat hepatocytes; and *in vivo* micronucleus assays conducted in mouse and rat. Ramelteon was positive in the chromosomal aberration assay in Chinese hamster lung cells in the presence of S9 metabolic activation.

Separate studies indicated that the concentration of the M-II metabolite formed by the rat liver S9 fraction used in the *in vitro* genetic toxicology studies described above, exceeded the concentration of ramelteon; therefore, the genotoxic potential of the M-II metabolite was also assessed in these studies.

Impairment of Fertility

Ramelteon was administered to male and female Sprague-Dawley rats in an initial fertility and early embryonic development study at dose levels of 6, 60, or 600 mg/kg/day. No effects on male or female mating or fertility were observed with a ramelteon dose up to 600 mg/kg/day (786-times higher than the MRHD on a mg/m² basis). Irregular estrus cycles, reduction in the number of implants, and reduction in the number of live embryos were noted with dosing females at ≥ 60 mg/kg/day (79-times higher than the MRHD on a mg/m² basis). A reduction in the number of corpora lutea occurred at the 600 mg/kg/day dose level. Administration of ramelteon up to 600 mg/kg/day to male rats for 7 weeks had no effect on sperm quality and when the treated male rats were mated with untreated female rats there was no effect on implants or embryos. In a repeat of this study using oral administration of ramelteon at 20, 60 or 200 mg/kg/day for the same study duration, females demonstrated irregular estrus cycles with doses ≥ 60 mg/kg/day, but no effects were seen on implantation or embryo viability. The no-effect dose for fertility endpoints was 20 mg/kg/day in females (26-times the MRHD on a mg/m² basis) and 600 mg/kg/day in males (786-times higher than the MRHD on a mg/m² basis) when considering all studies.

Pregnancy: Pregnancy Category C

Ramelteon has been shown to be a developmental teratogen in the rat when given in doses 197 times higher than the maximum recommended human dose [MRHD] on a mg/m² basis. There are no adequate and well-controlled studies in pregnant women. Ramelteon should be used during pregnancy only if the potential benefit justifies the potential risk to the fetus.

The effects of ramelteon on embryo-fetal development were assessed in both the rat and rabbit. Pregnant rats were administered ramelteon by oral gavage at doses of 0, 10, 40, 150, or 600 mg/kg/day during gestation days 6-17, which is the period of organogenesis in this species. Evidence of maternal toxicity and fetal teratogenicity was observed at doses greater than or equal to 150 mg/kg/day. Maternal toxicity was chiefly characterized by decreased body weight and, at 600 mg/kg/day, ataxia and decreased spontaneous movement. At maternally toxic doses (150 mg/kg/day or greater), the fetuses demonstrated visceral malformations consisting of diaphragmatic hernia and minor anatomical variations of the skeleton (irregularly shaped scapula). At 600 mg/kg/day, reductions in fetal body weights and malformations including cysts on the external genitalia were additionally observed. The no-effect level for teratogenicity in this study was 40 mg/kg/day (1,892-times and 45-times higher than the therapeutic exposure to ramelteon and the active metabolite M-II, respectively, at the MRHD based on an area-under-the-curve [AUC] comparison). Pregnant rabbits were administered ramelteon by oral gavage at doses of 0, 12, 60, or 300 mg/kg/day during gestation days 6-18, which is the period of organogenesis in this species. Although maternal toxicity was apparent with a ramelteon dose of 300 mg/kg/day, no evidence of fetal effects or teratogenicity was associated with any dose level. The no-effect level for teratogenicity was, therefore, 300 mg/kg/day (11,862-times and 99-times higher than the therapeutic exposure to ramelteon and M-II, respectively, at the MRHD based on AUC).

The effects of ramelteon on pre- and post-natal development in the rat were stud-

ied by administration of ramelteon to the pregnant rat by oral gavage at doses of 0, 30, 100, or 300 mg/kg/day from day 6 of gestation through parturition to postnatal (lactation) day 21, at which time offspring were weaned. Maternal toxicity was noted at doses of 100 mg/kg/day or greater and consisted of reduced body weight gain and increased adrenal gland weight. Reduced body weight during the post-weaning period was also noticed in the offspring of the groups given 100 mg/kg/day and higher. Offspring in the 300 mg/kg/day group demonstrated physical and developmental delays including delayed eruption of the lower incisors, a delayed acquisition of the righting reflex, and an alteration of emotional response. These delays are often observed in the presence of reduced offspring body weight but may still be indicative of developmental delay. An apparent decrease in the viability of offspring in the 300 mg/kg/day group was likely due to altered maternal behavior and function observed at this dose level. Offspring of the 300 mg/kg/day group also showed evidence of diaphragmatic hernia, a finding observed in the embryo-fetal development study previously described. There were no effects on the reproductive capacity of offspring and the resulting progeny were not different from those of vehicle-treated offspring. The no-effect level for pre- and postnatal development in this study was 30 mg/kg/day (39-times higher than the MRHD on a mg/m² basis).

Labor and Delivery

The potential effects of ROZEREM on the duration of labor and/or delivery, for either the mother or the fetus, have not been studied. ROZEREM has no established use in labor and delivery.

Nursing Mothers

Ramelteon is secreted into the milk of lactating rats. It is not known whether this drug is excreted in human milk. No clinical studies in nursing mothers have been performed. The use of ROZEREM in nursing mothers is not recommended.

Pediatric Use

Safety and effectiveness of ROZEREM in pediatric patients have not been established. Further study is needed prior to determining that this product may be used safely in pre-pubescent and pubescent patients.

Geriatric Use

A total of 654 subjects in double-blind, placebo-controlled, efficacy trials who received ROZEREM were at least 65 years of age; of these, 199 were 75 years of age or older. No overall differences in safety or efficacy were observed between elderly and younger adult subjects.

ADVERSE REACTIONS

Overview

The data described in this section reflect exposure to ROZEREM in 4251 subjects, including 346 exposed for 6 months or longer, and 473 subjects for one year.

Adverse Reactions Resulting in Discontinuation of Treatment

Five percent of the 3594 individual subjects exposed to ROZEREM in clinical studies discontinued treatment owing to an adverse event, compared with 2% of the 1370 subjects receiving placebo. The most frequent adverse events leading to discontinuation in subjects receiving ROZEREM were somnolence (0.8%), dizziness (0.5%), nausea (0.3%), fatigue (0.3%), headache (0.3%), and insomnia (0.3%).

ROZEREM Most Commonly Observed Adverse Events in Phase 1-3 trials

The incidence of adverse events during the Phase 1 through 3 trials (% placebo, n=1370, % ramelteon [8 mg, n=1250]) were: headache NOS (7%, 7%), somnolence (3%, 5%), fatigue (2%, 4%), dizziness (3%, 5%), nausea (2%, 3%), insomnia exacerbated (2%, 3%), upper respiratory tract infection NOS (2%, 3%), diarrhea NOS (2%, 2%), myalgia (1%, 2%), depression (1%, 2%), dysgeusia (1%, 2%), arthralgia (1%, 2%), influenza (0, 1%), blood cortisol decreased (0, 1%).

Because clinical trials are conducted under widely varying conditions, adverse reaction rates observed in the clinical trials of a drug cannot be directly compared to rates in clinical trials of other drugs, and may not reflect the rates observed in practice. The adverse reaction information from clinical trials does, however, provide a basis for identifying the adverse events that appear to be related to drug use and for approximating rates.

DRUG ABUSE AND DEPENDENCE

ROZEREM is not a controlled substance.

Human Data: See the CLINICAL TRIALS section, Studies Pertinent to Safety Concerns for Sleep-Promoting Agents in the Complete Prescribing Information.

Animal Data: Ramelteon did not produce any signals from animal behavioral studies indicating that the drug produces rewarding effects. Monkeys did not self-administer ramelteon and the drug did not induce a conditioned place preference in rats. There was no generalization between ramelteon and midazolam. Ramelteon did not affect rotarod performance, an indicator of disruption of motor function, and it did not potentiate the ability of diazepam to interfere with rotarod performance.

Discontinuation of ramelteon in animals or in humans after chronic administration did not produce withdrawal signs. Ramelteon does not appear to produce physical dependence.

OVERDOSAGE

Signs and Symptoms

No cases of ROZEREM overdose have been reported during clinical development.

ROZEREM was administered in single doses up to 160 mg in an abuse liability trial. No safety or tolerability concerns were seen.

Recommended Treatment

General symptomatic and supportive measures should be used, along with immediate gastric lavage where appropriate. Intravenous fluids should be administered as needed. As in all cases of drug overdose, respiration, pulse, blood pressure, and other appropriate vital signs should be monitored, and general supportive measures employed.

Hemodialysis does not effectively reduce exposure to ROZEREM. Therefore, the use of dialysis in the treatment of overdose is not appropriate.

Poison Control Center

As with the management of all overdose, the possibility of multiple drug ingestion should be considered. The physician may contact a poison control center for current information on the management of overdose.

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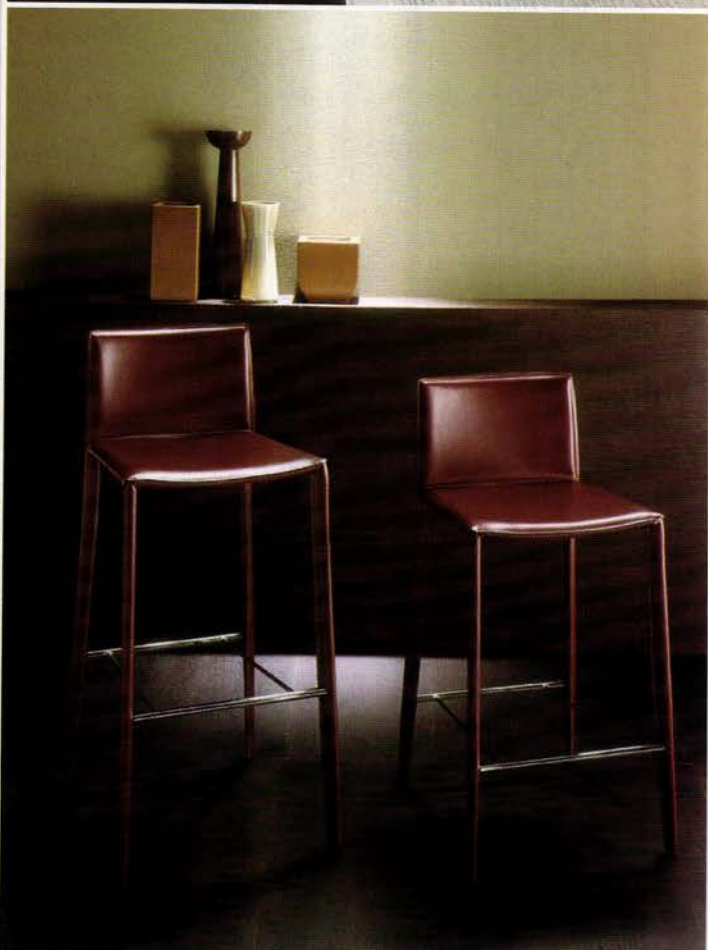
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Shower Power

Architect Karen Jacobson takes the humble outdoor shower beyond the wooden shed. By Flannery Hoard



When architect Karen Jacobson designed this poolside shower for a client's Long Island, New York, home, she wanted it to stand out against the house as a beautiful object in its own right. Her undulating solution provides inspiration for outdoor-bathing lovers everywhere. To form the structure's dramatic curves, she constructed a triangular steel frame, then attached custom-made metal channels to give it its shape. Finding a material that would bend to the form proved challenging.

Jacobson came up with individual acrylic rods that she had sand-blasted to reduce transparency, then placed side by side in the grooves of the metal channels. A ceramic tile floor with a drain protects feet from splinters and the deck's wood planking from discoloration, while a deluge shower—once found in chemical labs for emergency washes but now popular for home use—offers a powerful pre- and postswim rinse. This unique mix of style and substance takes bathing alfresco to a whole new level. ☼



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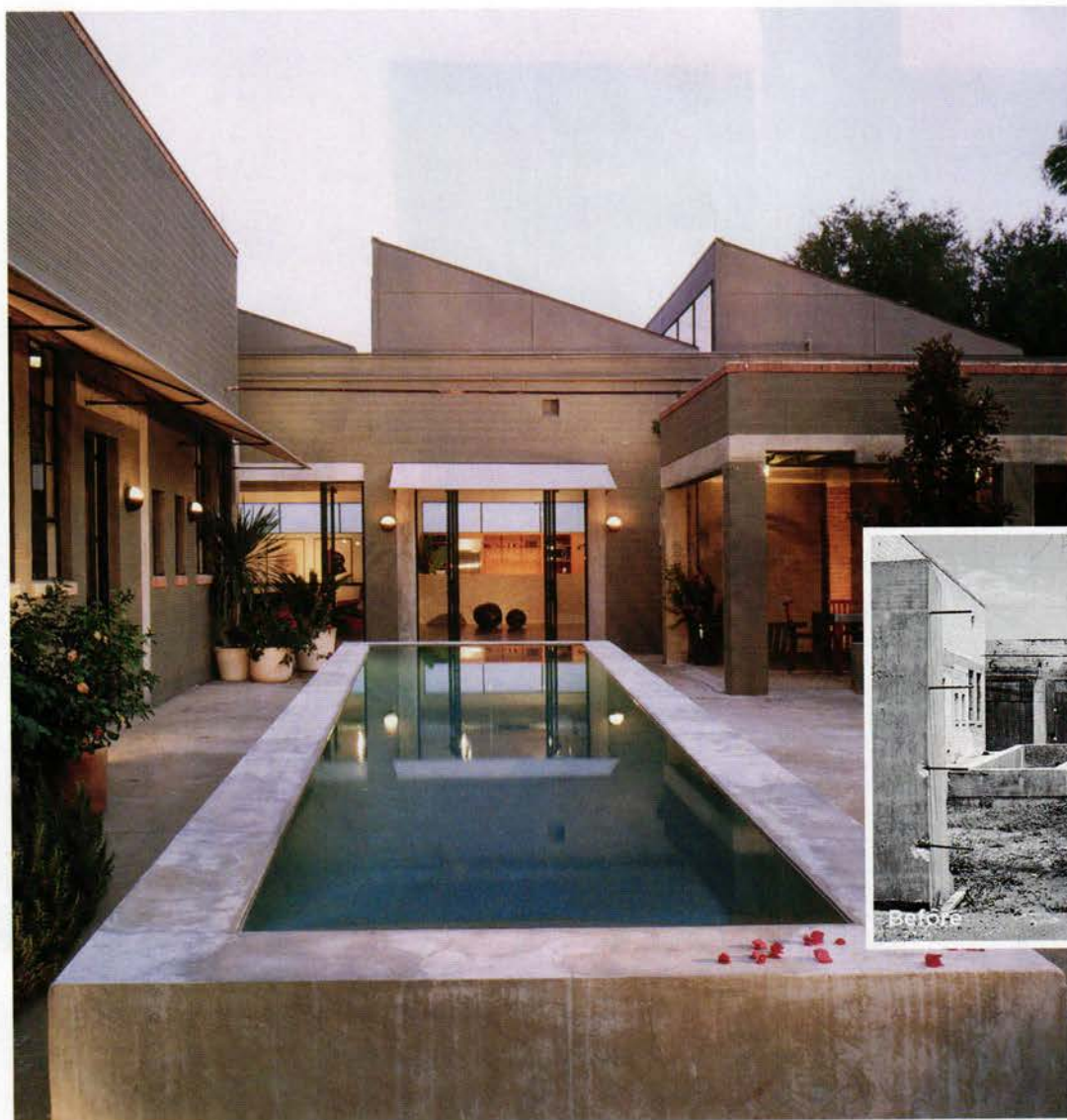
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Light pours through glass doors that open onto a courtyard between Jill Giles's house and her studio building. A slim lap pool surrounded by leafy plants (modeled on one artist Donald Judd built for his home in Marfa, Texas) makes the space a sort of urban oasis; the water not only provides visual relief, it also helps cool passing breezes as they enter the buildings. A ten-foot-high, ivy-covered, "no-maintenance" concrete-block wall, as architect Robert Harris describes it, keeps the outdoor area feeling private and protected from the city outside.



The Many Roads to Green

By sustainably transforming an old industrial compound in San Antonio, Lake/Flato architects gave new meaning to "less is more." By Alanna Stang

Renovation is one of those curious words in the English language—"relationship" and "difficulty" also spring to mind—that can mean entirely different things to different people. Add "green" as a modifier and the term becomes even more elastic. Replacing drafty old windows, kitchen cabinetry that contains formaldehyde or toilets that don't qualify as "low-flush" certainly falls under the heading of green renovation. But so does updating a building with an energy-efficient heating or cooling unit (anything from a few solar collectors to a 1,000-foot-deep geothermal pump), a gray water treatment system (which recycles sink and shower water for toilets or garden irrigation) or sensor-driven black-out shades. Repainting with nontoxic,

water- or milk-based paint also counts. From the fixtures to the systems to the materials and finishes, the options are staggering. And nearly every designer sees the challenge of an environmentally sensitive renovation in different terms. The only constant in the vast and varied world of green design is the need to tailor the solutions to the particularities of the project.

In the case of a low-slung 1920s industrial compound on the edge of downtown San Antonio, Texas, architect Robert Harris saw his job as maintaining as much of the original structure as possible. "Sustainability is about reuse," says Harris, a partner at the San Antonio firm Lake/Flato who—together with principal-in-charge Ted Flato and Heather DeGrella—transformed the >



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Before

The fritted glass, sawtooth roof and the clerestory structure, which allows heat to rise and dissipate, means the house requires air-conditioning only on the lower level (the Lake/Flato team chose high-efficiency AC units). The plaster walls, another moderate-cost, environmentally friendly choice, thanks to their high sand content, also help keep the indoor temperature stable. The floors are finished in nontoxic recycled crankcase oil and wax.



property's two 4,200-square-foot warehouses into a pair of live-work spaces for graphic designer Jill Giles, all without altering the original footprint. "We took the building for what it was—didn't try to radically renovate it," he says. "The goal was just to clean it out and make it secure, not to reinvent it."

The security part of the equation had to do with the fact that Giles was a single woman moving both her home and her business into an edgy neighborhood. To keep her feeling protected, the Lake/Flato team sealed off the brick-and-wood structure's street-side windows—formerly storefronts—with superdurable eight-foot-high concrete fiberboard panels made of recycled paper and concrete. Finished with black paint and a clear, nontoxic zero-VOC sealant, the panels have the cool, industrial look of blackened steel, without the expense or high embodied-energy cost of using real metal.

Above the panels, a ribbon of rectangular windows, also sealed to the exterior, admits light inside. The architects used fritted panes (glass covered with thou-

sands of tiny ceramic dots that let in light but maintain privacy) for these windows. The massive clear sawtooth roof—a late-stage addition to the project after a fire set off by a welding spark destroyed much of the original wood support structure and roof—covers the residential building. The fritted glass acts like light-transmitting blinds, allowing plenty of lower-intensity light into the interior. It also reduces heat gain—and the need for air-conditioning, a significant cost and energy savings considering the intensity of the Texan sun.

In fact, the house is lit almost entirely by natural light. "You simply never need to turn on a lamp in there during the day, even when it's gray and rainy," says Harris. And that means a lot, given that lights are a primary source of energy use in homes. The plaster walls, another low-cost, environmentally friendly choice, thanks to their high sand content, also help keep the indoor air cool.

Regarding finishes, Harris says they kept the design minimal in order to use the least amount of materials they could and stuck with local resources. The galvanized stair >

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Equal parts retail store, gallery and education center, Green Fusion bridges the gap between supply and demand, providing both information and products, from Rastra Block to Tulikivi fireplaces, for healthier environments and lifestyles. —Megan O'Neill



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“We took the building for what it was—**didn't try to radically renovate it.** The goal was just to **clean it out and make it secure,** not to reinvent it.”

treads (\$3 each) and inexpensive quarter-inch plywood, which was used to line the ceiling and certain walls, both came from a producer in the neighborhood. The floor treatment, a combination of old crankcase oil from a nearby lube shop and wax, was an alternative to toxic chemical concrete stains. Its rich tobacco color created a mellower mood throughout the house. The design team also salvaged the interior dining room window from one of Harris's other projects.

Lake/Flato's less-is-more approach to the Giles renovation, a methodology that prioritizes low-cost, low-maintenance and unconventional solutions in order to save energy and construction costs, is characteristic of the firm's unique brand of low-impact architecture. “There's a divide between hard-core environmental technologists—people working toward LEED [Leadership in Energy and Environmental Design] certification and using high-tech materials and systems—and people doing smart, thoughtful, local design,” says Harris, proving the point that the meaning of “green renovation” is subject to many interpretations, even within one practice. He and his colleagues work on both fronts, he notes, “but this project definitely falls into the latter category.”

Alanna Stang is the executive editor of Cookie magazine and co-author of The Green House: New Directions in Sustainable Architecture (Princeton Architectural Press, 2005). An exhibition based on her book is on view through June 3, 2007, at the National Building Museum in Washington, D.C. (nbm.org).

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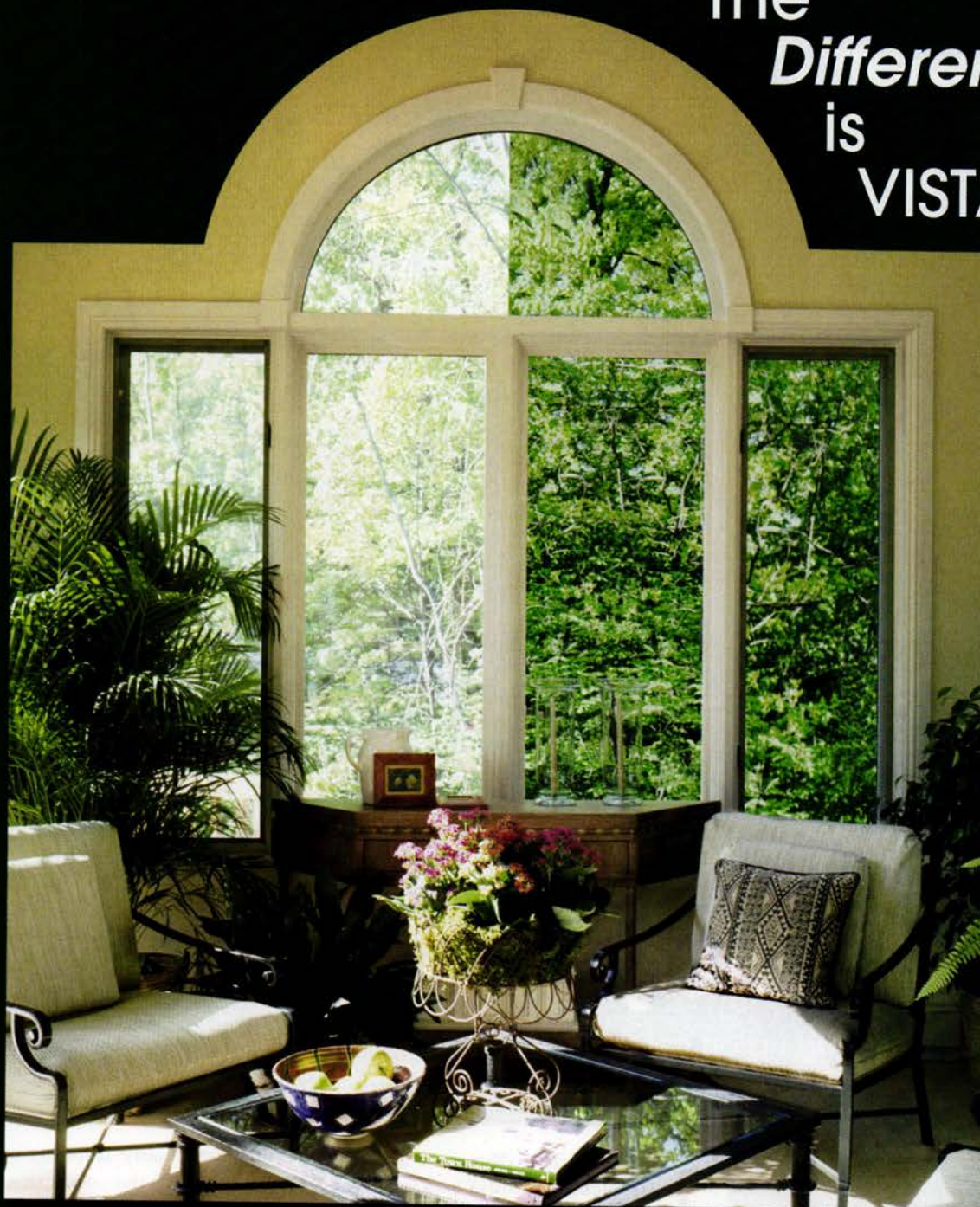
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Lady of Shade

Rather than giving up on gardening in the Oklahoma heat, this homeowner transformed her back lawn into a tranquil woodland. By Brad Kessler



Until a few years ago, there was nothing particularly inspiring about Lynn Dickason's Tulsa backyard. The suburban plot had the usual perennial grass lawn, which burnt to brown by the end of each Oklahoma August. There was the one cottonwood tree, some tidy azaleas. Given the dreariness of the space, it was no surprise Dickason spent so little time there. The problem, she says, was that summers in Tulsa are so hot, "you either give up on gardening, or you became addicted to shade." Dickason became a shade junkie.

She started by adding just a few native oaks and maples to the yard. That led to the introduction of a pond and subsequent classes on botany and propagation at a local community college. As with any addiction, one shade tree led to another, which offered more umbrage for yet more shade-loving plants. Before long, she was tearing up her entire lawn.

Above: Steppingstones cross one of two man-made streams and add a hint of formality to the wildscaped garden. Left: Water lilies, exotic ivies and azaleas add a sense of lushness where there was only lawn.

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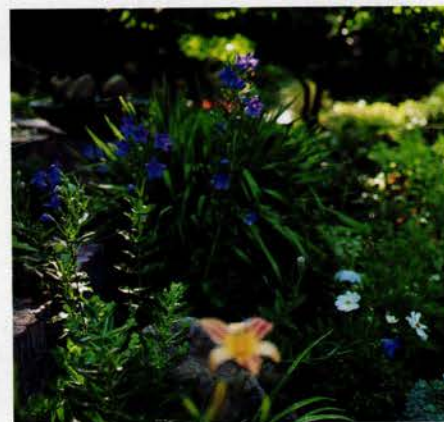
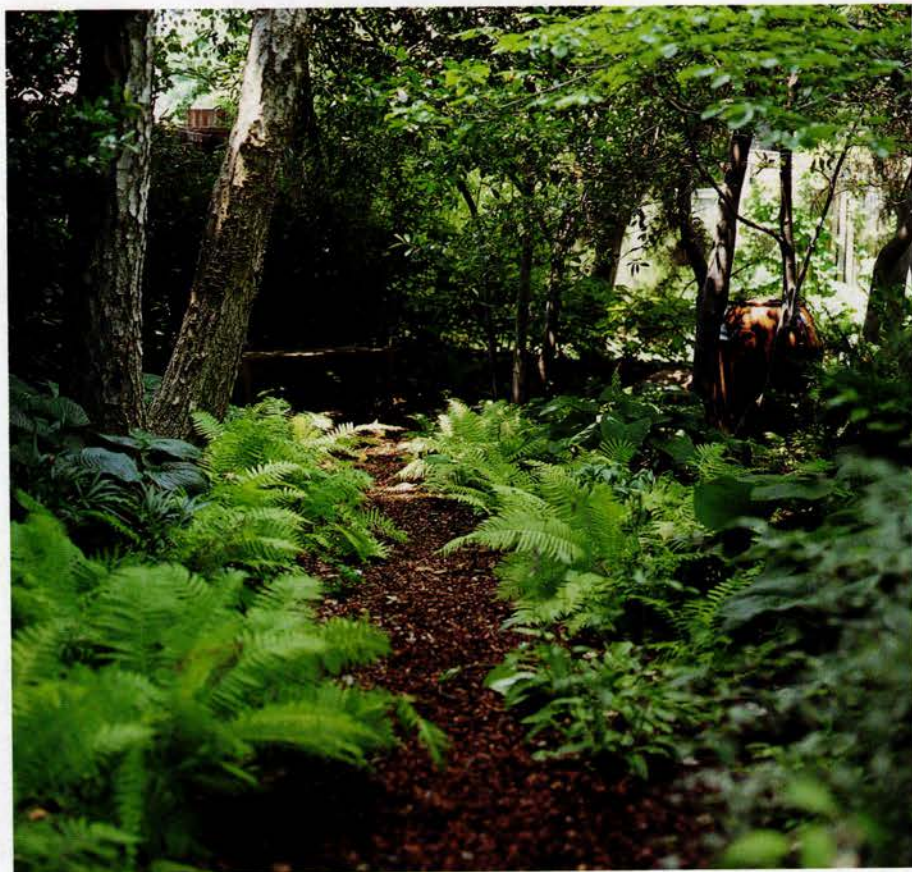
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backyard—her house sits at the end of a dead-end road—you enter a carefully created forest, with two small ponds and rivulets that run through it.

Dickason's wildscaped garden is proof that shade plants tend not to be showy but, in their modesty, are often more texturally exhilarating than their blowsy cousins. Everywhere in the understory are the whorls and sprays of hostas, heliobores and ferns.

Running water was always an essential part of her garden plan, especially in the summer heat. Once she built the first pond, she loved it so much, she added another. The two ponds are created to look as if the larger one runs into the smaller, and both are chock-full of water lilies and Louisiana and flag irises. Along the recirculating streams, local sandstone boulders are meticulously placed to mimic organic randomness, and handsome rectangular steppingstones—"bridges" Dickason calls them—cross the streams.

What anchors and protects the entire garden are its trees: exotics like a dove tree from China (*Davidia involucrata*),



The key to a shade garden is subtle contrast. Clockwise (from top): The burgundy velvet leaves of a *Coleus* 'Bright Edge' contrast with the sprays of a Japanese painted fern; balloon flowers (*Platycodon grandiflorus*) send out their purple blooms; a bark-mulch lane leads to one end of the garden, flanked by ostrich fern and a large-leaved blue hosta (*Hosta sieboldiana* 'Elegans').

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sometimes called a handkerchief tree because the white blooms look like hundreds of handkerchiefs; a Persian ironwood (*Parrotia persica*); several stewartias; and a dwarf ginkgo. Native trees tower over the rest: maples, oaks, a river birch, a dogwood. The color scheme is blue and green, adding a sense of coolness and tranquility. As in any shade garden, Dickason strove to let in some light, if only to accentuate the shadows. "Dappled light is what I'm after," she says. "But it's a fine balance and a

constant struggle every year with trimming and pruning so enough sunlight comes in."

One of the nicest consequences of her planting and ponding is that birds now arrive in every season, to bathe in the water or nest in the trees. She has migrants passing through in spring and fall, and in the winter each year, a great blue heron shows up.

"He eats all the goldfish in the pond," she says, "but it's worth it to have him here." ☐
See Resources, last pages.



Above: One of the garden's paths leads to a "bubble rock," which streams with recirculating water ("Birds bathe by the rock every day in summer," says the home-owning horticulturist); Left: The lush foliage of cherry laurels, Japanese black pine, foster holly and a Japanese photinia hide the neighboring houses, and the constant gurgle of running water drowns out the sounds of suburban Tulsa.

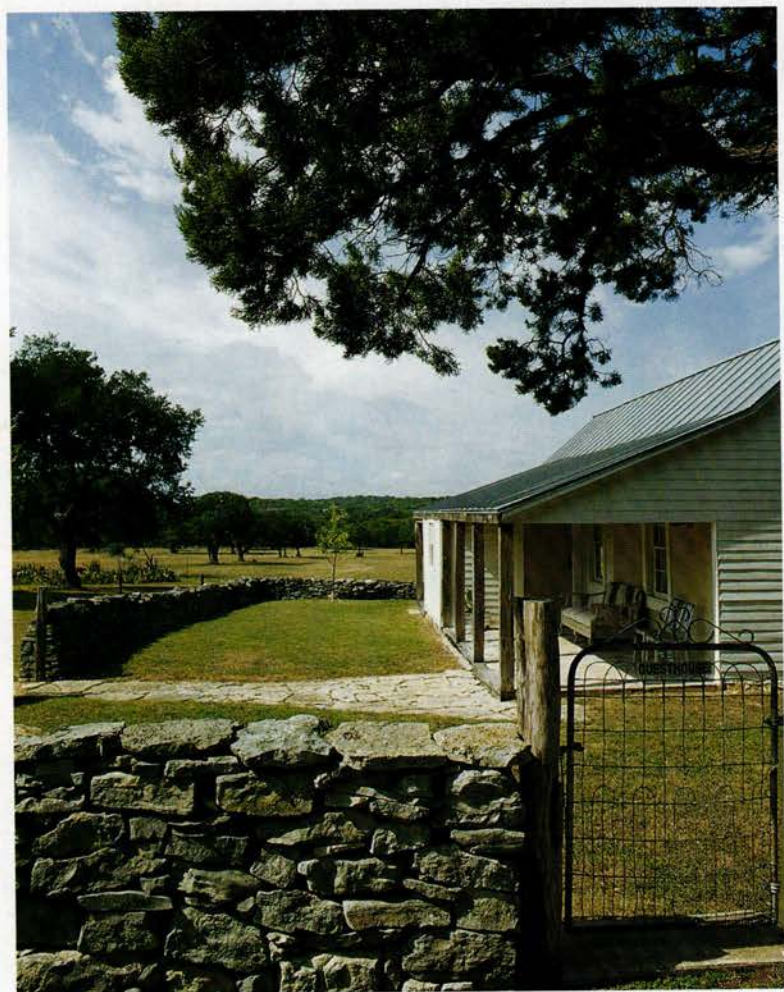
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Matt Bremer topped the refurbished home with a galvanized-metal roof to unite the original and added-on sections; inside, an open bookcase in the living area reveals the timber-and-plaster construction of the original cabin wall. The gnarled coffee table is from The Mesquite Store.

Homestead Homecoming

New York-based architect Matt Bremer converted a collapsing family cabin in Texas into a weekend retreat. By Diane Carroll

For six generations of architect Matt Bremer's family, home was a hand-hewn cabin on a grassy knoll overlooking their 300-acre cattle ranch in the Texas Hill Country north of San Antonio. Built in 1871 by Bremer's great-great-grandfather, a German immigrant, the structure featured just two rooms, one for cooking and one for everything else. Successive generations added a kitchen, a bathroom and private bedrooms as well as a garage, storage and utility rooms.

By the time Matt was born, the cabin had been abandoned in favor of newer and larger houses on the property. The original homestead was used for storage as well as a place for children's games of hide-and-seek.

But with Matt Bremer's generation, family members began choosing lives and careers not connected to the ranch, as Matt, his sister and one of his cousins migrated to larger cities. The cabin, virtually abandoned for 30 years, was on the verge of collapse.

Rather than sell it, the family decided to restore the residence as a retreat to encourage scattered children and grandchildren to return to the ranch—even if for only a weekend. It offered Matt a chance to take on a significant project and helped encourage him to open his own architectural practice in New York.

Viewing the house as an architect instead of a child playing in its rooms, Bremer says, he began to see "the intelligence of the original structure." The two-room homestead was built out of cedar timbers and limestone plaster in a style called *fachwerk*, a German building method widely used by immigrants in this region. Despite more than a century of use, the walls were sturdy and needed little more than refreshing to fill cracks.

Even an adjacent porch of cedar posts and plaster had stood the test of time, and the place was sited on what Bremer considers the best spot on the spread: "On the stillest and steamiest August afternoon, you can feel a breeze blow across it." >



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[smallspace]



Subsequent additions hadn't fared as well, and the small rooms the family tacked on over the years made the home feel constricted. "We decided to take the house back to its essence," Bremer says, "and renovate it in the spirit of the original."

"The project was carried out on a tight budget—less than \$75,000," he says, adding that he and his father acted as general contractor to keep costs down.

Removing the small bedrooms, which had been added over the years, Bremer honed the structure down to a three-room core: the old two-room cabin, which now functions as

The hand-hewn cedar-plank ceiling, limestone-plaster walls and yellow pine floors in the bedroom required little more than patching and refinishing.

bedroom and bath, and a living space that had been built in the 1940s. On one end of the living area, he designed a kitchen; on the other, he made a place for dining.

Raising the ceiling to create an open expanse helped the living areas seem more spacious. Bremer clad the reconfigured walls in boards and battens, an element that, he says, "fit the time frame of when this section of the house had been added." The original house >

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Bremer added a covered porch to the back of the house, using cedar posts and timbers harvested from the ranch; original walls of dry-stacked stone rim the property—descendants of the wall builders echoed their style in the stone facade of the living area (left).

had wide-plank yellow-pine flooring, which Bremer hoped to match in the living space. Eventually, he located comparable planks at a church in San Antonio that was being dismantled. "It gave an air of authenticity to the entire house," he says.

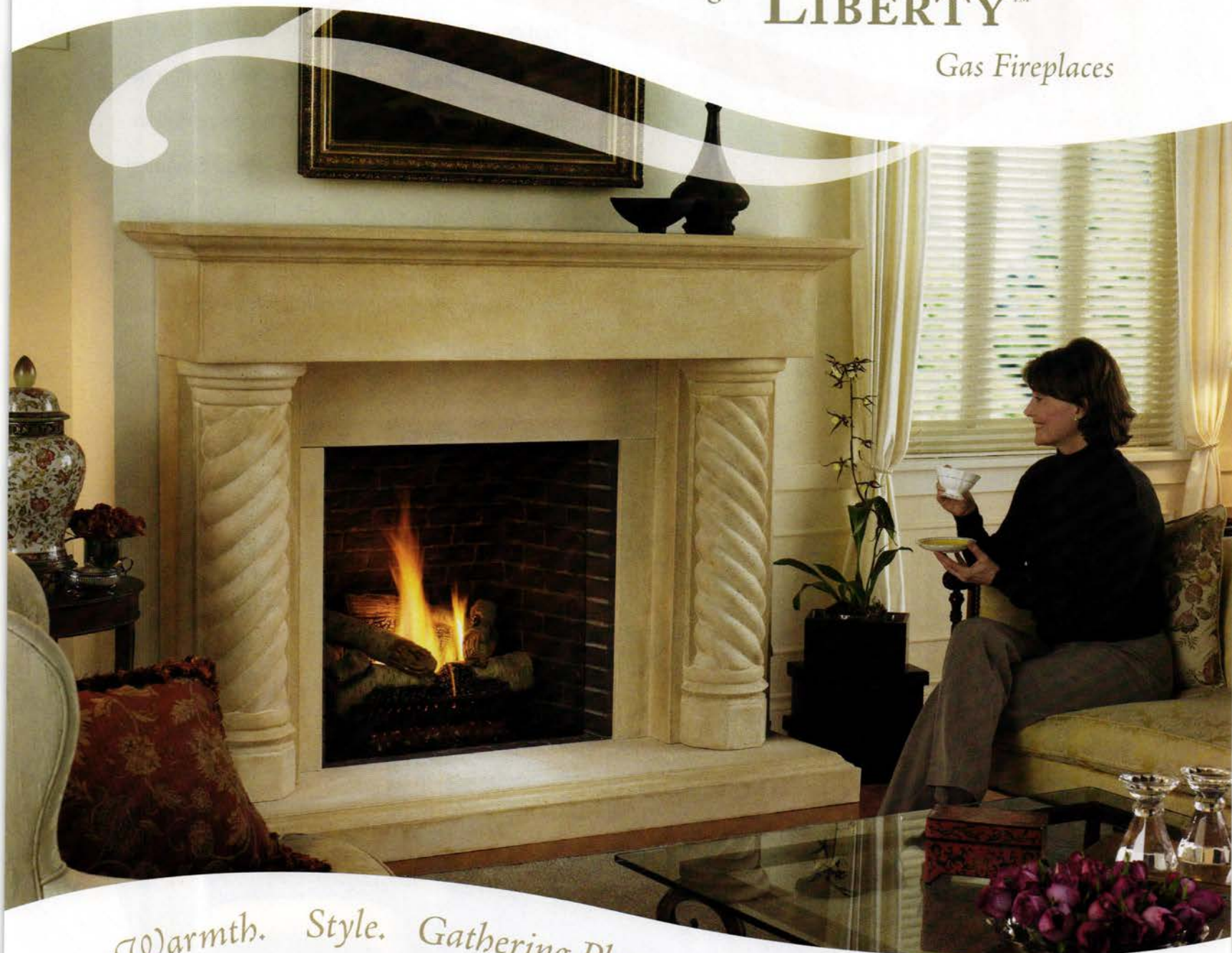
"We used simple, humble materials," Bremer says, which helped control the cost (not to mention being environmentally savvy). "Everything we used came from local sources. The cedar posts, the fieldstone on the porches and the plaster for the walls all came from the ranch itself."

Paying attention to the design lesson he learned from his great-great-grandfather, Bremer added a back porch covered with a galvanized-metal roof, which offers expansive views of the family's pastures. Though the renovated homestead is a mere 900 square feet, the porches make the house, which is now owned by Bremer, his sister and two cousins, live larger. "The goal when we're back here is not to sit inside," says Bremer. "The best part is being outside, feeling the breezes and enjoying the land." 🐾
See Resources, last pages.

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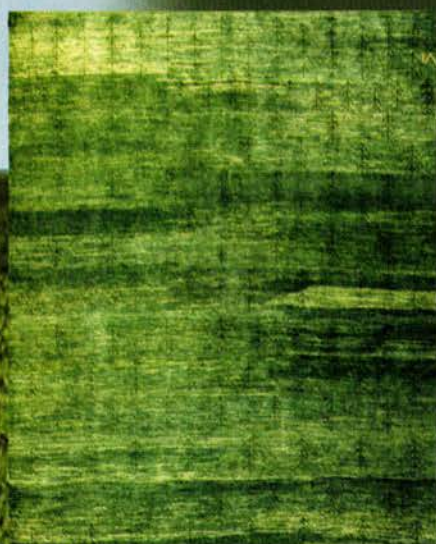
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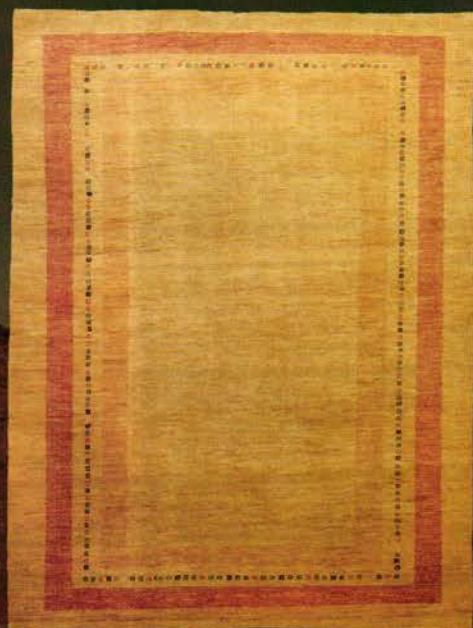


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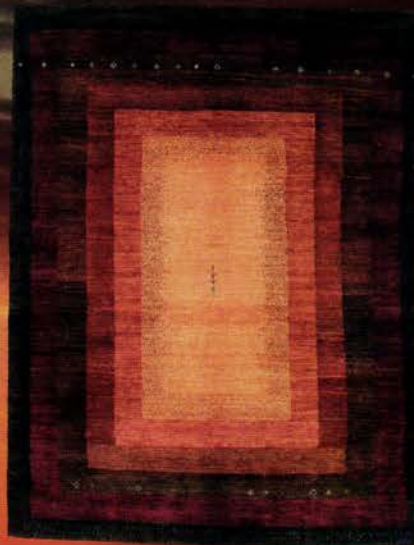


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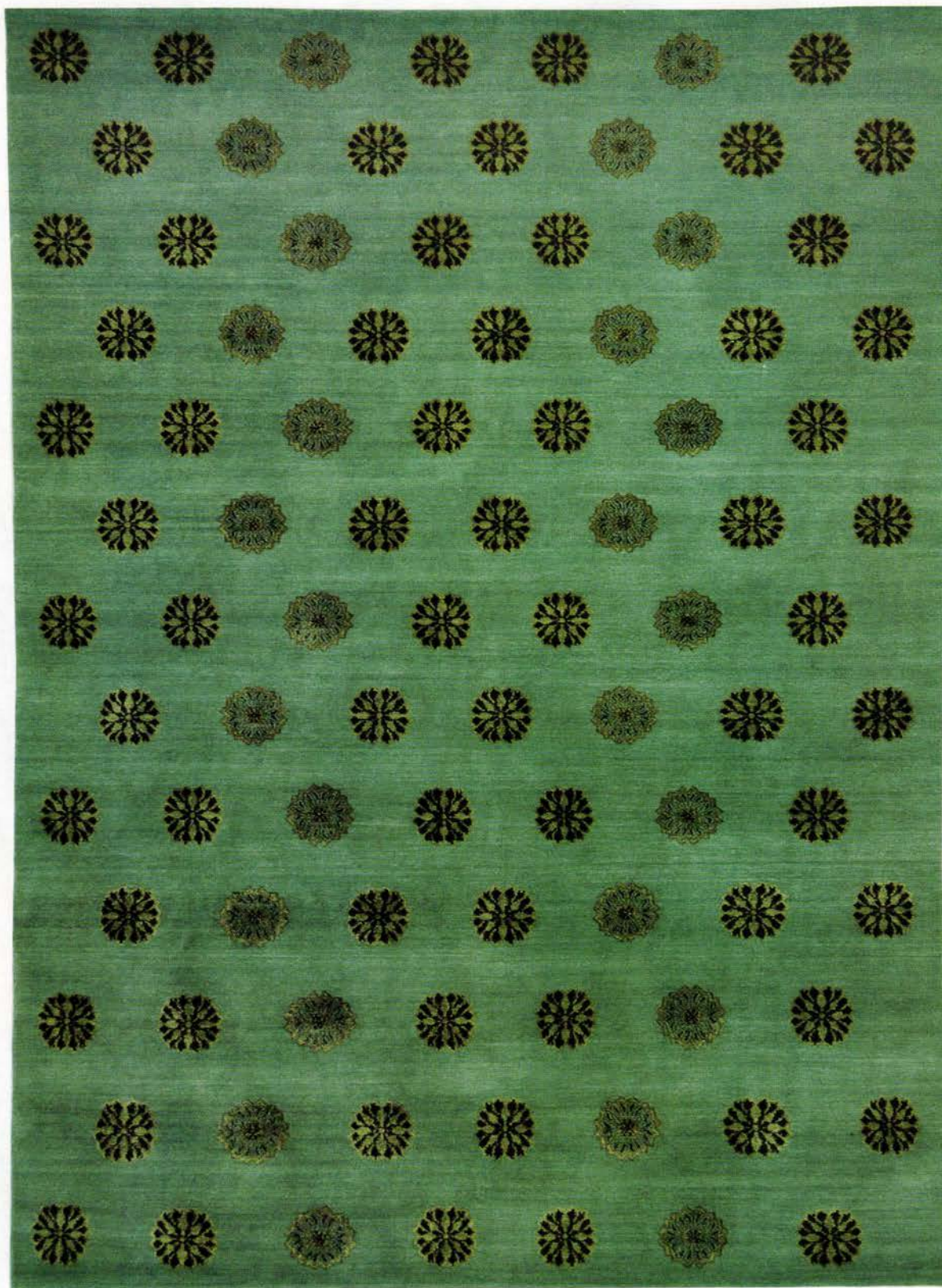
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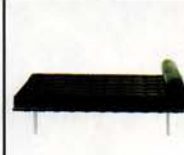
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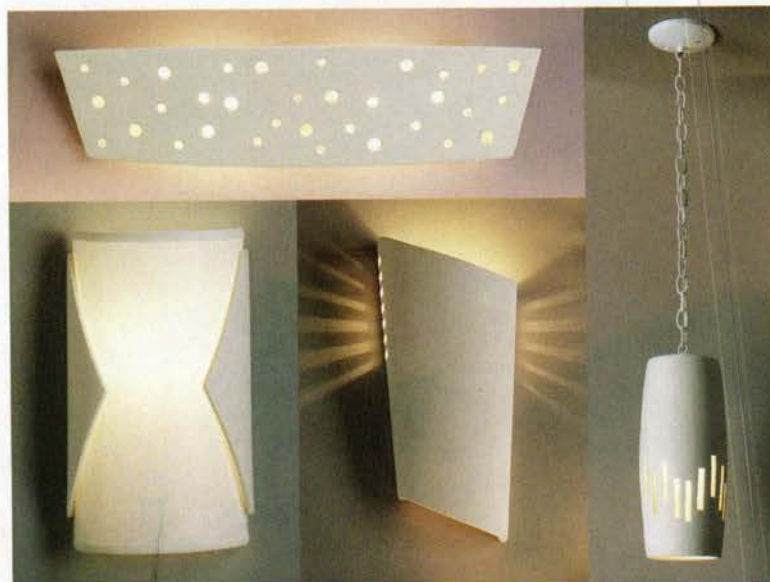
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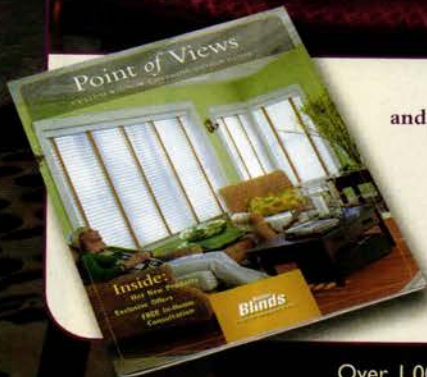
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[editors' choice]

kitchen+bath sourcebook

At the industry trade show, kitchens and baths overflowed with cheery colors, warm finishes and natural materials. By Katherine E. Nelson

The mood at this year's Kitchen/Bath Industry Show, which was held in Chicago, was nothing less than upbeat. The bustling trade fair's 900 exhibitors offered an amazing array of products all designed to make our lives easy as well as stylish. Supersizing was the order of the day, with everything from dishwashers to bathtubs growing in scale. LED lights were ubiquitous, be they on faucets or refrigerators. Industrial-strength stainless steel still reigns supreme as the kitchen material of choice, but manufacturers from high-end to mass-market found ways to make this no-nonsense metal downright gorgeous. They also experimented with color, employing vibrant hues, and ventured further afield with new/old materials like copper and bronze. Here are 46 of the best new designs. >

Alternating thick and thin planes comprise the sinuous shape of Antonio Citterio's solid brass *Semi-Professional* kitchen faucet for Hansgrohe Axor (chrome finish, \$945); the ceramic *Istanbul* sink by Ross Lovegrove for Vitra perches on an impossibly thin pedestal—the piece is actually wall-hung, which redistributes its mass (available January). See *Resources*, last pages.

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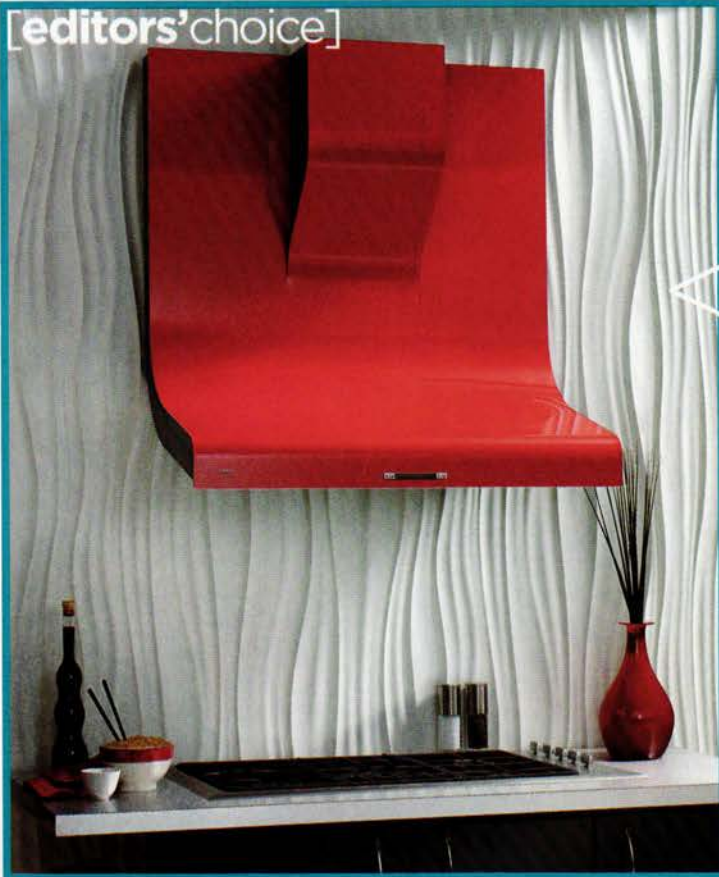


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[editors' choice]



Kitchen Color comes out to play as manufacturers experiment with **lively new hues**. Broan's WM24 36-inch chimney hood (left) displays an eye-catching splash of metallic red that's reminiscent of fast cars—so it's no surprise it was designed by F.A. Porsche. The sleek surface is made from an aluminum-and-polyresin composite, which is more malleable than stainless steel (from \$3,350).



Sub-Zero The 36" stainless-steel 736TR, devoted solely to refrigeration—there's no freezer—has 21 cubic feet of storage space, making it one of the largest units of its kind on the market (\$4,500).



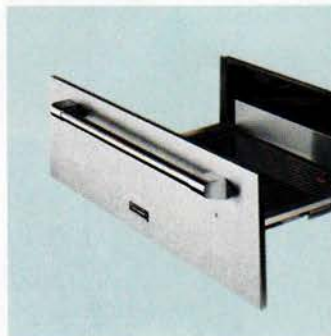
Brizo Get smart with *Pascal*, a hands-free faucet that employs sensors to activate water flow. You can also manually control the water with a quick tap of the spout (in chrome, \$850).



Haier Add some eye candy to a bar area with the *Cool Color Cube*, a jaunty little refrigerator (18 $\frac{3}{4}$ " w x 19 $\frac{1}{2}$ " h x 19 $\frac{1}{8}$ " d) that packs 1.7 cubic feet into five colors (shown in sea green, \$150).



KitchenAid This 30" slide-in range, part of the Architect Series II suite, looks fresh with revamped features such as an extra-large oven window and a new warming drawer (\$2,500).



Thermador Its 36" convection warming drawer has a ceramic glass-plate surface and an easy-to-load, open-sided telescopic construction that can hold up to 55 pounds (\$1,620).



Elkay The stainless-steel double-bowl undermount *Avado* sink has an integrated work surface that provides a useful "landing pad" for incoming hot pots and pans (18 $\frac{1}{2}$ " w x 40" l x 10" d, \$1,700).



Fuego A modern spin on the outdoor grill, the *Fuego 01*, a compact, stainless-steel-and-teak design, is just the right size for an urban terrace or roof garden (42" w x 35" h x 37" d, \$2,500).



Sears/Kenmore The giant company's affordably priced stainless-steel appliance line, called Kenmore Pro, includes this five-burner, drop-in 36" cooktop 31013 (\$1,100).



Aga Famed for its gourmet-quality ranges, Aga makes its first foray into refrigeration with an undercounter line that includes this claret-hued, two-drawer unit (23 $\frac{7}{8}$ " w x 34" h x 25 $\frac{1}{4}$ " d, \$3,220).



Zephyr Offering a stylish alternative to stainless steel, the ductless *Om* mini ventilation hood from the Elica collection flaunts a black tempered-glass surface (21" square, \$3,400). >

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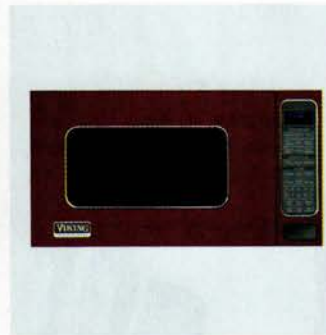
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KITCHEN Hard-edged minimalism softens ever so slightly as contemporary offerings sport **subtle curves**. The gentle arc of Dornbracht's *Maro Two-Hole Mixer* (13 $\frac{1}{4}$ " h with 9 $\frac{1}{4}$ " projection) brings a note of elegance to this architectural fixture by Sieger Design. The durable faucet also features all-brass construction and a swivel spout (in polished chrome, \$1,120).



Dacor The supersized *Epicure* 30" stainless-steel dishwasher holds 20 place settings—that's 40 percent more than standard dishwashers (30" w x 21 $\frac{7}{8}$ " d x 34" h to 36 $\frac{1}{4}$ " h, \$2,500).



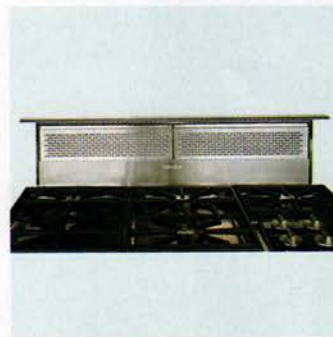
Viking The burgundy, powder-coated steel finish of this Professional series microwave is one of a palette of 14 vivid shades now available in this appliance family (from \$750).



Gaggenau This gorgeous 30" stainless-steel refrigerator and freezer, part of the premier stove company's first-ever refrigeration line, boasts refined looks and an all-stainless-steel interior (\$9,800).



Jenn-Air The company brings a cozy feel to the kitchen with the antique-metal look of the Oiled Bronze Kitchen Suite, which includes this dishwasher (23 $\frac{7}{8}$ " w x 24 $\frac{3}{4}$ " x 33 $\frac{1}{2}$ " h to 35 $\frac{1}{4}$ " h, \$980).



Wolf Appliance The powerful dual-stacked, sealed-burner design of its 36" gas cooktop goes from simmer to sear with precise control. Shown in one of nine custom configurations (\$2,000 to \$3,400).



Rohl Its perfectly minimal Modern collection includes this *Single Hole* kitchen faucet with cross handles and a 9 $\frac{1}{2}$ -inch swivel spout (shown in polished chrome, \$600).



Electrolux Its Professional Series *High-Speed* oven combines high-speed, convection and microwave capabilities into one versatile wall-mounted appliance (30" w x 23" h x 22 $\frac{1}{2}$ " d, \$1,700).



De'Longhi For chefs on the go, the semiportable 12" ceramic-and-stainless-steel electric cooktop plugs into any 120-volt outlet, making it especially handy for RV and boat owners (\$450).

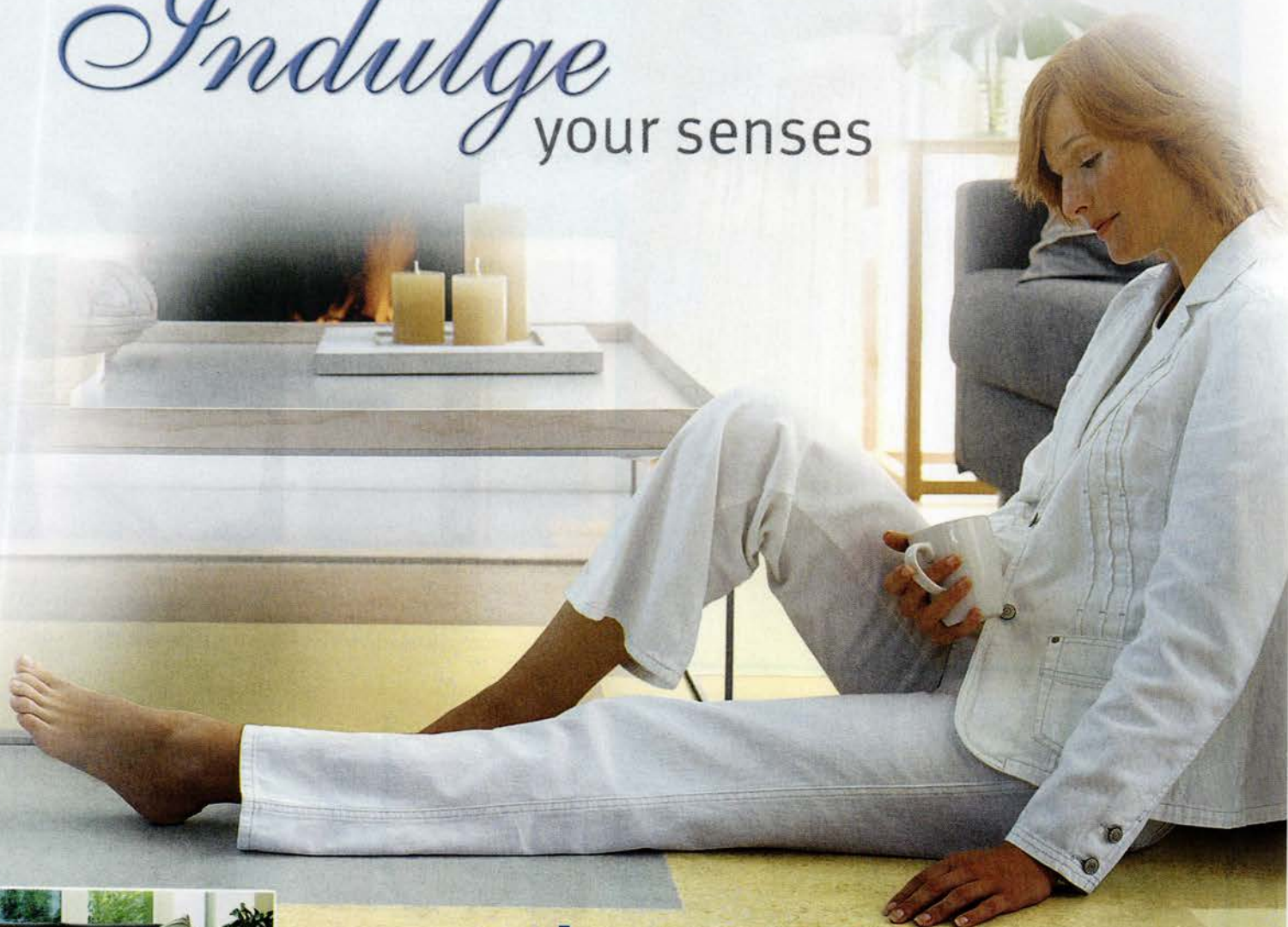


GE Monogram The distinctive, dial control knobs of the 30" professional double wall oven unite the precision of digital technology with the simplicity of mechanical controls (30" w x 52 $\frac{7}{8}$ " h x 23 $\frac{1}{2}$ " d, \$4,500).



Sharp Healthy cooking is easy with the countertop *Superheated* steam oven. The compact model offers an array of preprogrammed settings (20 $\frac{1}{2}$ " w x 13 $\frac{9}{16}$ " h x 18 $\frac{5}{16}$ " d, \$1,300). >

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creating better environments



[editors' choice]



Bath This year's bath offerings hit the big time with **large-scale** products that range from *venti* to *grande*. Grohe's aptly named 16-inch *Jumbo Rainshower* employs 252 nozzles to produce an immersing water stream that's truly Amazonian. The stylish, geometric design incorporates an internal control to guarantee consistent water flow even at low pressures (chrome, \$900).



Rocky Mountain Hardware A warm, medium-patina finish brightens the clean, modern lines of this silicon bronze G651 Olympus single-grip cabinet pull (10", \$335).



Neptune The freestanding acrylic *Ruby* tub has an innovative overflow on its interior edge that allows for an additional 3 inches of water immersion (36" w x 66" l, \$2,760).



THG Paris Jamie Drake's hand-crafted fixtures mix modern looks with old-world luxury in designs such as this *Profil* lav set, constructed and finished in brass with horn inlay (\$2,535).



Samsung Its front-loading washer with SilverCare technology releases silver ions into a cold wash cycle to kill bacteria and clean clothes without bleach or hot water (\$1,100 to \$1,400).



Ginger Designed by Victor Hoernig, the solid-brass *Frame* series single pivoting hook (6" h with 6" projection) provides the perfect spot for hanging towels and robes (polished chrome, \$62).



LaCava The porcelain *Light Mini* vanity (4031) is a great fit in a small space—its built-in backsplash and single-lever design provide extra countertop room (10" w x 12 1/2" h x 15 3/4" d, \$608).



Waterworks Its American-made *Legion Watertable*, made of poplar and finished with red-painted five-ply mahogany veneer, brings luxurious color to the bathroom (\$3,350, excluding fitting and lav).



Jado The Jean Nouvel collection, organic designs by the French "starchitect," includes this polished-chrome tub filler with programmable presets and touch-sensitive temperature controls (\$1,895).



Toto The *Ryohan Self-Rimming* lavatory, a design inspired by Asian Zen gardens (\$550), is paired with the *Ryohan EcoPower Sensor* faucet, a touch-free fixture that generates its own electricity (\$1,500).



Porcher The *Tetsu* wall system combines modular bamboo-veneered units such as mirrored medicine cabinets and self-closing drawers into a stylish bathroom vanity (as shown, \$2,800). >

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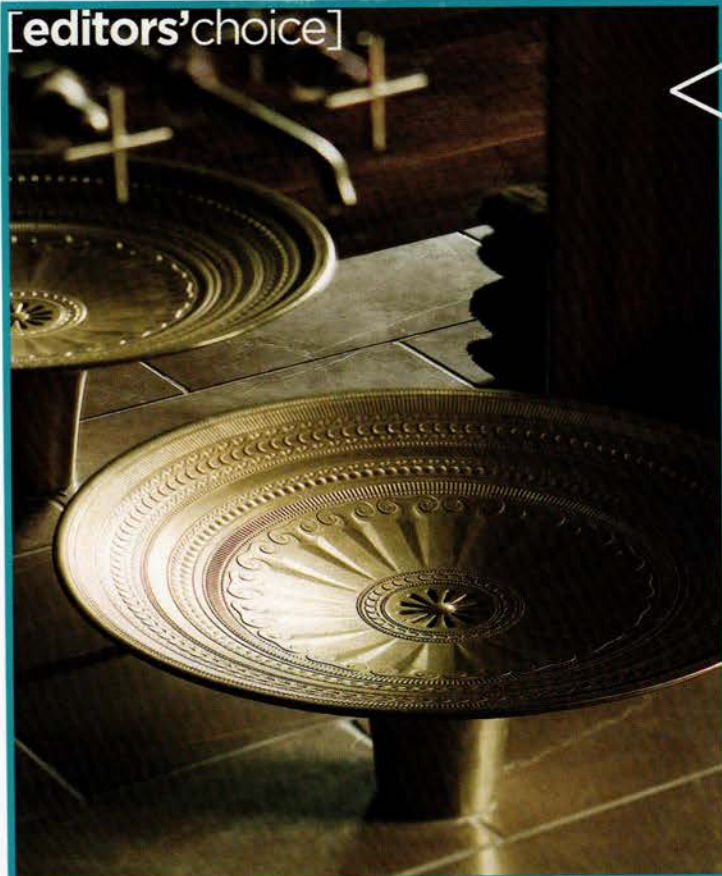
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Bath Warm **metallic finishes** introduce a sense of authenticity to the home-spa experience. Hand-polishing creates the patina of this cast-bronze sink, Kohler's *Kamala Vessels* lavatory from the Nature's Chemistry collection. The design, with its decorative low-relief pattern, was inspired by Southeast Asian rain drums (19⁷/₈" dia x 7⁵/₈" h, \$1,675).



American Standard Packing a big spa experience into a compact 5-foot tub, the acrylic *Evolution* includes eight air jets, molded back and armrests and an ample 36" width (\$1,025).



Moen Pairing the functionality of a bath fixture with the charm of a fountain, the *Vivid* powder room faucet cascades water through a sculpted, lime-glass spout (in chrome, \$850).



Lladró The Spanish company brings a touch of the Mediterranean to the bath with the *Nautilus* single lav faucet, part of a collection of porcelain fixtures with seashell motifs (\$1,050).



LG Electronics Its front-loading *SteamWasher* conserves water and energy by incorporating steam into the wash cycle. Its 20-minute SteamFresh cycle reduces wrinkles (midnight blue, \$1,600).



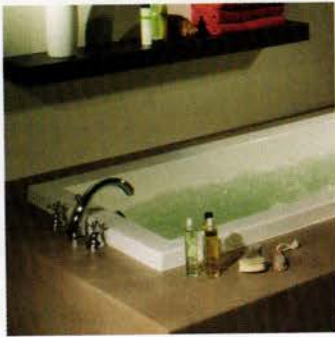
Ann Sacks The jewel-colored circles of artist Erin Adams's glass-mosaic pattern will brighten any bathroom. The laser-cut tiles come on mesh backing for easy installation (\$135/sq. ft.).



Duravit A sumptuous bath that sits pretty indoors and out, the *Sundeck* tub combines a durable acrylic-and-cherrywood construction with European styling (73"l x 34"w x 18"d, from \$8,500).



Walker Zanger To suggest the look of cement, the machine-made glazed porcelain *Metal Tech* floor tiles boast extra-large size (12" x 24" and 24" x 24") and a glimmering titanium finish (\$10 or \$13/sq. ft.).



Maax The *Aiki* 636 acrylic tub features chromatherapy, a heated backrest, a sealed air-jet system and an automated drying cycle that limits oil, dirt and water deposits (72"l x 36"w x 23¹/₂"h, \$3,100).



KWC Designer Bruno Sacco brings a note of poetry to the bath by illuminating the cascading water stream of his *Canyon* tub filler with the soft glow of LED (11⁵/₈" w x 4⁷/₈" h, \$2,900).



Kallista Design talent Laura Kirar's handsome bath collection includes this walnut *Vir Stil* 7.5 vanity (50"l x 33¹/₂"h x 22"d, \$5,900, excluding fittings and lavatory).



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METROPOLITAN HOME SEPTEMBER 2006 RENOVATION NATION

Welcome to our annual Renovation issue, in which we celebrate the magical transformation of the homes we own into the homes we love—with blood, sweat and tears (or floorboards, fabric swatches and furniture tear sheets). Our coast-to-coast section includes the total makeover of what had been an unfortunate architectural mishmash in Beverly Hills, the step-by-step evolution of a Chicago apartment from the jazz age and the expansion of a postwar Florida bungalow. We've included two dwellings, one in New York and one in Boston, that represent the kind of renovations we're seeing more often: the "remaking" of brand-new environments—one a loft and one an apartment, both in pristine properties—that aren't even finished. In both cases, raw spaces were altered to fashion homes that suit the lives of their owners better than the developers' more generalized notions. As usual, our aim is not just to show what can be done with time, imagination and about 20 percent more than your budget limit, but to inspire you with ideas for your own home that can be accomplished on much more modest terms, an upgraded kitchen, for example, or a modernized bath. Whatever you decide to do, try to remember: Change is good . . . eventually! —*The Editors*





Designer Betsy Burnham echoed the ornamental motif of a vintage armoire to create the white-on-white fretwork pattern on the living room wall. Fabrics are plush but masculine and simple; accents of nature and Asia, including a Tibetan wool rug, help balance the timelessly eclectic room. Right: The two windows to the left of the front door flank the living room fireplace (below).



REMADE TO MEASURE

MET HOME OF THE MONTH
A PAIR OF ARCHITECTS AND
AN INTERIOR DESIGNER
WORKED CLOSELY WITH
THEIR BEVERLY HILLS
CLIENT ON THIS TAILOR-
MADE RENOVATION.



A contemporary take on classic men's-club style, the family/game room, with its minimalist hearth and square-shouldered armchairs, exudes a sophisticated masculinity. The fireplace surround is marble from Ann Sacks in a color called Suede; the walls are covered in a Robert Allen faux-suede fabric. Left: A view of the family room fireplace from a gallery that steps up to the living room and out to the patio dining room, backyard and pool.

Clients

often say that they'll call when they move on to their next house," observes Los Angeles designer Betsy Burnham, "especially after a small job. I'm never waiting," she says knowingly, "but it's nice when it happens."

Several years ago, Burnham decorated what she calls "a west-side bungalow" for a newly divorced dad, a world-traveling investment banker who wanted a nice place to come home to. "One day he called and said, 'I've bought a house in Beverly Hills, and you really have to come and see it,'" she remembers. The vintage house was an unwieldy accumulation of additions and scrambled architectural genres that included a Mediterranean red-tile roof and Elizabethan ye olde latticework windows.

"It was a total mess," declares Trevor Abramson, partner in Abramson/Teiger, the architectural firm enlisted for the renovation. The owner, who wanted openness but not a loft and some aesthetic cohesion both indoors and out, brought the architects and his designer of choice together to work collaboratively right from the beginning.

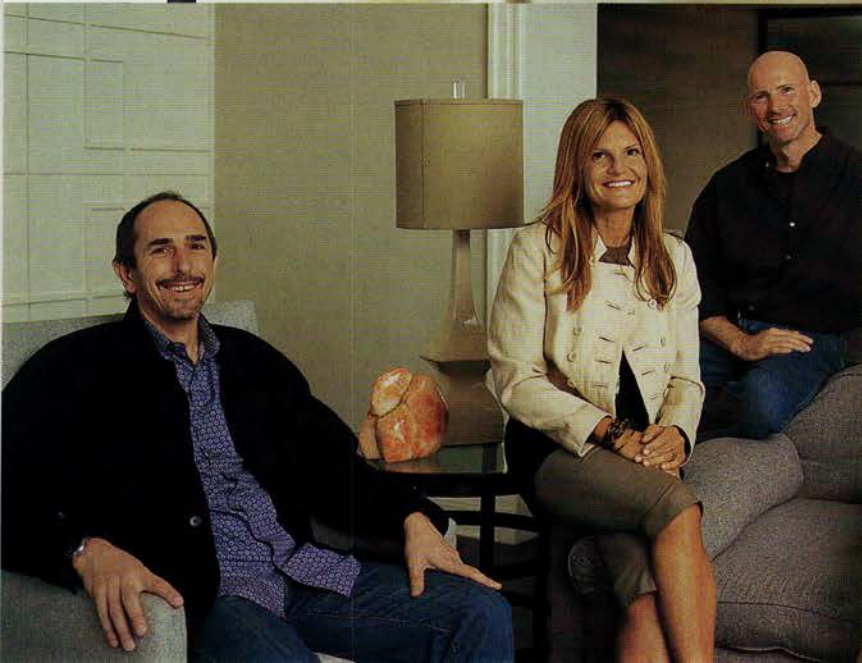
As agreed, they stripped the house down to basics: The roof was reconfigured, an inviting and navigable floor plan devised and all the doors and windows—encrusted with decades of paint—replaced. In the living room, tall, mullioned windows free the space to fill up with light. "The thinness that you can get with steel window framing is just fantastic," Abramson remarks appreciatively. "It really is the fine stitching on a suit."

**PRODUCED BY LAURA HULL. PHOTOGRAPHS BY GREY CRAWFORD.
WRITTEN BY SUSAN MORGAN.**





The dining room table—a slab of salvaged walnut balanced on a simple base—was designed by New York artist Eric Manigian. Burnham teamed it with custom leather chairs and a tiered chandelier of repurposed polished horn. Below (from left): Trevor Abramson (left), Betsy Burnham and Douglas Teiger in the living room; a new pool area restates the bold rectangles of the renovated house.



WHAT THE PROS KNOW



Before

Steel-Frame Windows

Abramson/Teiger Architects decided to replace the existing wooden window and door frames. The new, custom-designed frames, elegantly cased in steel, deliver durability and a finely articulated outline. "The architectural advantage of steel is that you get an extremely strong, low-maintenance product," says Abramson. "They are expensive," he continues, "but not necessarily more expensive than high-end wood-frame doors." Most window companies produce custom steel windows; the architects chose Hope's Windows, in Jamestown, New York (hopeswindows.com). Because the windows are extremely heavy, Abramson says, contractors "will typically install them without glass and then install the glass afterward."



The

plan and flow of a house has to make sense," remarks Abramson, describing the puzzling structure he and Douglas Teiger first encountered. "We turned a rabbit warren of rooms into highly livable space, introduced light and established a strong relationship with the garden." Abramson credits the homeowner and design team's collaborative efforts for successfully resolving the flow problems. "Brainstorming together was, surprisingly, a fantastic experience," he says.

"We didn't want a great-room type of feel to the house," says Burnham, expressing the team's shared intentions and the client's mandate to open up the house but not turn it into a loft. "Each room has its own focus and character," she continues.

Almost perversely, the "openness" was achieved in part by some artful enclosure: Among the changes was the creation of a hallway between the front entry and the kitchen, which encloses the dining room and makes it smaller. For the homeowner, who favors more casual entertaining around the pool or in the kitchen, the stylish dining room offers an intimate alternative.

In the dining room, a chandelier, finely strung together with hand-hammered chain work, produces a sultry glow. The room's more formal elements—the linen-and-wool draperies and smoke-colored walls, for example—partner beautifully with rough-hewn nature rendered in high style. While the custom chairs were being built, the hands-on homeowner joined Burnham at the factory; he tested each one to make sure the pitch of the backs was just right. "A strong-minded client with strong opinions can help produce a better finished project," says Abramson.



During

the renovation process, the kitchen was entirely reconfigured. In the newly drawn up plan, the original kitchen, a narrow galley space, was substantially expanded, incorporating a cluster of three small rooms and annexing part of the formal dining room. "The kitchen really became a focal point of the house," observes Burnham, pointing out its pivotal relationship through to the front entry, adjoining dining room and a glass-enclosed back gallery as well as the newly landscaped back garden with its swimming pool and pool house.

The design team helped create a sense of visual unity by repeating the same materials throughout the house. For the new kitchen floor, Burnham chose the same Spanish marble used for the family room fireplace—in hefty 16-by-24-inch slabs. And the palette is kept intentionally neutral; deep walnut browns and subtle khaki tints predominate. "I generally like to use a lot of color," she allows, "so this house was a challenge."

The kitchen cabinets are mahogany, and a massive custom-built island topped with a polished-concrete counter holds



The kitchen, with its mahogany cabinetry, marble slab flooring, concrete counters and barstools' from Crate & Barrel, is purposefully unfussy and highly functional.

Opposite: Steel-and-glass doors open onto a covered dining patio with a broad table, and amply proportioned armchairs from Janus et Cie's Barcelona collection invite dinner guests to linger.

center stage while providing an impressive amount of storage. Nickel-finished pendant lamps and straightforward barstools deliver a pub-meets-breakfast-club kick. "I think it is very bachelor-y," says Burnham, "without being too slick."

The kitchen walls, covered in rectangular black and white ceramic tiles from Ann Sacks, are playful and bold, offering a sharp, well-considered contrast to the room's dominant large-scale pieces and muted tones. "You do need to change scale for visual interest," says Burnham.

The kitchen is linked via the dining room to a gallery that connects it to the family/game room and opens directly onto the patio, as does the kitchen. "We always consider the indoor-outdoor interaction very seriously," recalls Abramson. "When we replaced the windows, we deliberated between using large, expansive glass or horizontal mullions. We chose the mullions—they provide a very thin barrier between you and the exterior without dominating in either direction. They tie the indoors and the outdoors all together in a very crisp, refined way."

"I like high spaces but never in a bedroom or dining room. Those rooms are about intimacy," says Abramson, who created a new cove ceiling for the master bedroom, where a Czech chair from the Conran Shop is a welcome shot of color beside a custom bed and bedside table. Opposite (from top): The *Kingscote* console from designer Charles Fradin was customized to work as a bathroom fixture; the tub is from Michael Smith's For Town collection for Kallista.





Burnham

displays a Savile Row flair for fabric: Herringbone tweeds, landed-gentry tattersall checks and worsted wools are handsomely sewn into draperies and upholstery. "I am crazy for menswear," says the designer, who attributes her love of traditional haberdashery to a Connecticut childhood, an Ivy League education and a former career in fashion. In the master suite, floor-to-ceiling draperies hang like haute couture.

The adjoining bath is luxurious and refined: limestone floors, an antique Persian rug and a grand white porcelain tub. Burnham selected a dusky taupe gabardine for the bathroom's draperies. Set against elegant French doors, the long draperies fall gracefully in soft, disciplined lines reminiscent of a beautifully draped suit. Polished-nickel wall sconces and the dark wood console give an old-world quality to the newly constructed bathroom.

"I fell in love with the marble that we used for this bathroom floor," remarks Burnham, admiring the delicate shadings of natural stone (called Linen, from Ann Sacks). Burnham, who prefers to use her select range of materials in a variety of applications, also utilized Linen marble in the entry hall, where larger tiles were laid out in an intricate basket weave; in the dining room the same material makes an appearance in a striking herringbone pattern.

The homeowner is now living very differently than he did in his former bungalow, Burnham observes, reflecting on the extensive remodel. "But he's now put so much of himself into this house. I'm glad that he's living so well."



DETAILS


1 The light-filled entry, with its asymmetrically arched window and curving staircase, establishes a well-calibrated tone. Cream-colored marble from Ann Sacks replaced linoleum.

2 It's a man's world: Burnham employed menswear fabrics—tattersall checks and tweeds—to give the upholstery a masculine edge. She designed the leather ottoman in the large family/game room, creating a Moorish design with upholstery tacks.

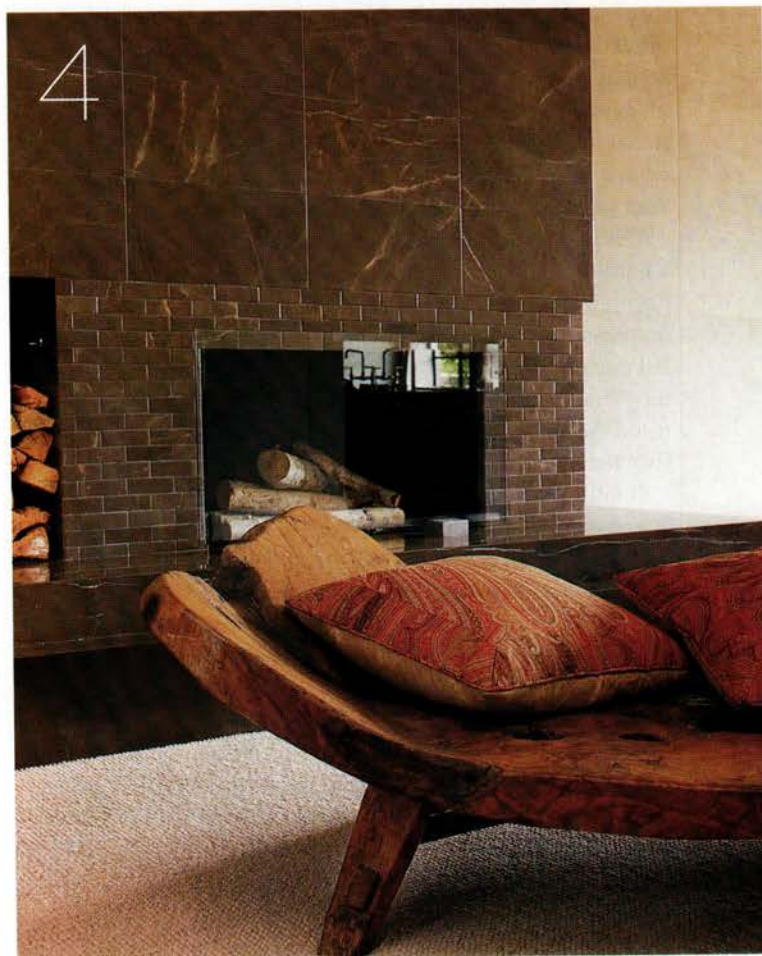
3 The house's cool geometry extends into the landscape: An arrangement of pristine rectangles—planters, pools and a simple bench—create a serene oasis. Linking the home and its garden was an important focus of the renovation.

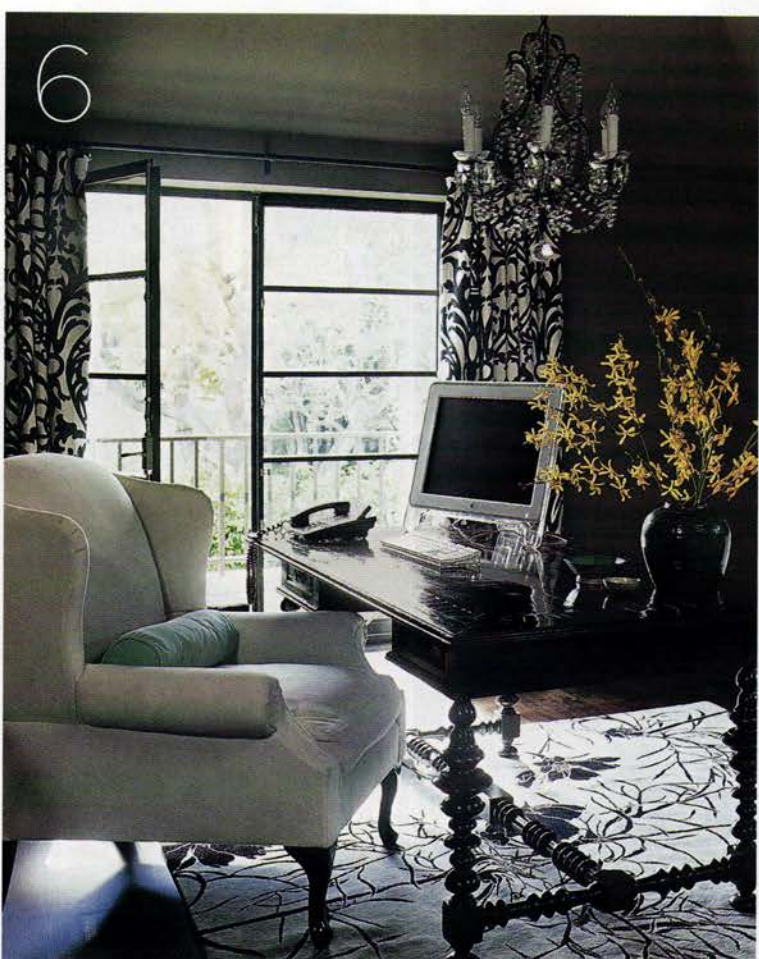
4 Honed marble, cut to sizes ranging from basic brick to massive slabs, was used for the family room's stunningly minimalist fireplace (the same stone appears on the kitchen floor). The organic design of a tropical hardwood chaise teeters enchantingly between nature and culture. Neutrals—beige faux-suede walls and wool carpeting—provide a backdrop that is textured, unobtrusive and highly adaptable.

5 In the living room, a fretwork wall—designed by Burnham—is a bright alternative to the oak paneling more typical of an old-world men's club. Its delicacy helps domesticate the large space and, with admirable understatement, provides a patterned backdrop. Burnham's shots of color all relate to nature.

6 An irregular upstairs loft space is used as a home office. A small chandelier, from the homeowner's former bungalow, hangs over an antique Dutch writing table. 

See Resources, last pages.









In the living room of Lang Baumgarten's house, vintage Harvey Propper chairs mix with an art deco coffee table from the 1930s, a pair of 1782 Louis XVI chairs upholstered in leather in the '40s and brand-new floor lamps (from NiBa in Miami). The mossy green curtains and custom sofa emphasize the idea of a house set gently into the landscape, drawing the palette of nature inside. Informal fabrics include a deco-patterned cut velvet from Clarence House. The diptych painting is by Matthew Mullican.



THE ART OF THE MATTER

THIS ENERGETIC COLLECTOR FILLED HIS MODERNIST COCONUT GROVE HOME WITH ANTIQUES, MIDCENTURY CLASSICS AND CONTEMPORARY PAINTINGS.



The entrance to Lang Baumgarten's Coconut Grove residence is marked by a walkway of native keystone and an ancient banyan tree with several trunks, the roots sprawling across the front yard. The home is an updated ode to tropical modernism, with a nod to old Florida style: When the doors are open wide and breezes send the mossy green curtains flying, it is hard to tell where the outside ends and the inside begins.

The original house was designed in 1963 by Peter Jefferson,

who was part of the experimental postwar architectural scene in South Florida. Those early modernists built simple, airy pavilions set delicately into the junglelike landscape, and when Baumgarten bought this one, in 1989, it was a modest little wood-frame house with a flat roof.

Over the years, Baumgarten, a mortgage broker turned real estate investor who lives with Dobermans Duke and Greta, has slowly nurtured and adapted the home, working with a team of



A painting by Gene Davis fills a wall in the sitting room, where all the upholstered furniture is from Knoll: The chairs are vintage, the sofa new. Opposite (clockwise from top left): Greta poses with a pair of Warren Platner chairs and a painting by Craig Kucia; to give depth to the entry hall, designer Andrew Frank hung a painting by Richard Artschwager on a mirror; the open front door reveals a portrait of designer Zac Posen by Alex Katz (the dining room features Dorothy Draper chairs under a Kevin Reilly chandelier from Holly Hunt); the view from the sitting room into the living room reveals an enormous Judy Ledgerwood painting.

professionals to renovate and expand it: architect Bruce Arthur, contractor Mike Buffett, landscaper Bud Martin and interior designer Andrew Frank. Although Peter Jefferson (who now lives in northern Florida) might no longer instantly recognize his handiwork, the spirit of the original lives on.

"We were a great team," says Arthur, "but Lang orchestrated it. He was very insistent on maintaining the unique characteristics of the home."

"I wanted to work with the tactics they used in 1963," says Baumgarten, who visited Palm Springs, California, and read up on Richard Neutra's work there, then studied Paul Rudolph's work in Florida. "I wanted to keep that strong modernist vocabulary." The result is a sophisticated house that is at the same time conducive to casual indoor-outdoor living.

PRODUCED BY LINDA O'KEEFE AND NISI BERRYMAN. PHOTOGRAPHS BY KERRI MCCAFFETY. WRITTEN BY BETH DUNLOP.

The breakfast area, a sunny corner of the kitchen, relies on modernist classics, including a rare wood-topped Saarinen table, *Brno* chairs by Mies van der Rohe and a hanging *Artichoke* pendant lamp by the Danish designer Poul Henningsen. The acrylic painting is by the Irish artist Martin McGinn. Opposite: Baumgarten and Duke relax by the new swimming pool.

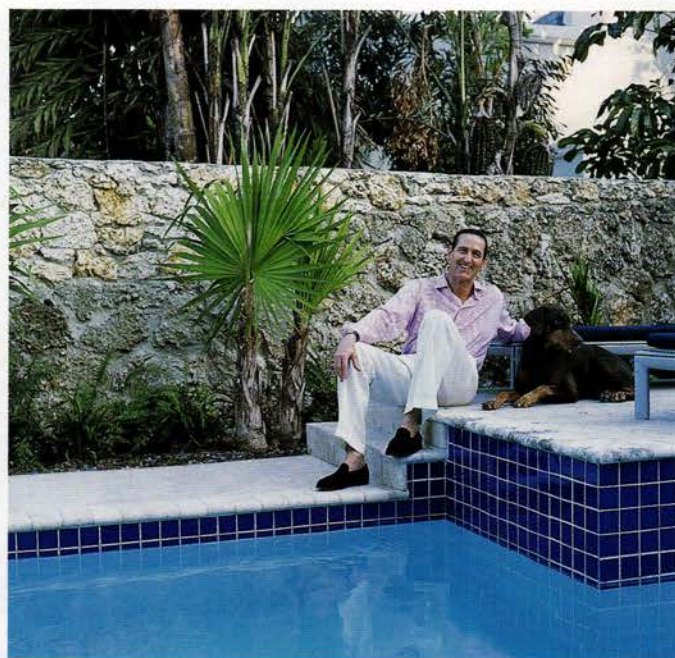
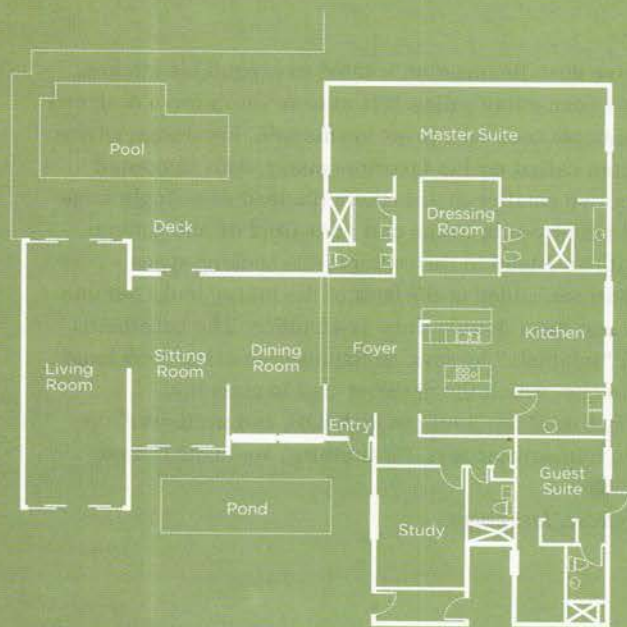


WHAT THE PROS KNOW



Hurricane Glass

The new doors and windows in Lang Baumgarten's house were made with hurricane-impact-resistant glass: two panes of laminated glass connected with an inner layer of polyvinyl buteral (PVB) much like automobile safety glass, says Dave Olmstead, an industry specialist at PGT Industries of Venice, Florida, which made them. To meet the stringent county and state codes, the glass must pass at least two high-impact tests—using a two-by-four and a diaphragm simulating cyclical wind. "This is a great development in building," says Denis Hector, associate dean at the University of Miami School of Architecture. "It can make houses permanently hurricane-resistant." The windows cost about three times as much as regular windows but are not more expensive than windows fronted with roll-down shutters.



Baumgarten

a passionate collector of contemporary art, plans to live in the house "until death or bankruptcy," so he needed more space to showcase his large-scale modern paintings. To make room for the art, the renovation team transformed a single large living room into a sequence of smaller spaces, subdividing and adding onto the original. "With more walls," Frank says, "there is more room for more art." The division of the space is also well suited to entertaining.

One enters through a foyer ("It's good to enter into a home through a foyer," Frank says) that leads to a sequence of three rooms—dining room, sitting room, living room—with partition walls (all the better to hang more paintings) and two steps dividing the sitting and living rooms that don't interrupt flow. "It's like a Park Avenue apartment," says Baumgarten. "I love the vista."

Baumgarten's collection of furniture ranges from Louis XVI to art deco to modern and includes such choice pieces as old Dorothy Draper dining chairs, which Frank reupholstered in white patent leather and placed around a fin de siècle Viennese table, and an illuminated coffee table made of a 19th-century architectural maquette of the Isle de St. Louis in Paris. Baumgarten bought many of his classic modern pieces, mostly Knoll, at a bank's bankruptcy auction. Two sofas—favorite sleeping spots for Duke and Greta—were custom-made. Frank chose the upholstery fabrics to be earthy, to tie the house to the garden and yet not weigh it down.



Baumgarten

did not want to alter the features he liked most about the house, such as the original flat roof and the large glass openings—almost all of which are doors that open wide enough to connect inside and out almost completely—although he was happy to replace the decades-old sliders with wind-resistant hurricane glass (see *What the Pros Know* on the previous spread). The team also added insulation and replaced window air conditioners with a central system.

The modernization also included such aesthetic matters as stripping out old plank ceilings and laying new floors of pale Saturnia stone. And the once wood-sided house has been reclad with smooth white-plaster stucco. In the process of the renovation, the 1,800-square-foot house grew by another 1,500, but even so, it does not look large, thanks to the pavilion-like feel of the home and its respect for the existing vegetation.

An active host, Baumgarten wanted to expand his kitchen, which had been a tiny galley. It is now an eat-in room designed for a passionate cook who loves to entertain. For design advice, Baumgarten called on his favorite caterer, who suggested installing two smaller dishwashers (instead of a single large one) and side-by-side ovens and consulted on the general layout with an island in the center of the cooking space.

The bedroom, added at the back of the house, looks out onto the pool and does double duty as an office. The bathrooms had been “smallish,” he says, so Baumgarten asked for a larger, up-to-date one, which the designer clad in glass tile.

“I did not want the house to look dark and northern,” the contented homeowner says. “If anything, we made it more tropical.”

See Resources, last pages.

The master bath has luminous green glass wall tiles from Ann Sacks and fittings and fixtures from Waterworks. Andrew Frank custom-designed the sink cabinet. Left: The kitchen is designed for serious cooking, thus the central island workspace with the cooktop and—against the wall—double Gaggenau ovens and built-in Sub-Zero refrigeration units. Countertops are matte-finished white marble; cabinetry is from Poliform.





THE FEELING IS NEUTRAL



Architect Kelly Monnahan commands the attention of pug Logan in the living room of the South End loft Monnahan shares with landscape architect Keith LeBlanc. The room is home to an orange Swann chair by Arne Jacobsen and a coffee table with a vintage Herman Miller base. A DVD of burning logs helps the TV set impersonate a fireplace. A Fogg area rug from Kasthall softens the concrete flooring; wall (and ceiling) paint is Schreuder's Gray Mist.

TO MAKE A COMFORTABLE HOME FROM A BRAND-NEW LOFT,
A CREATIVE **BOSTON** COUPLE RECONFIGURED THE SPACE.



For

years, Kelly Monnahan, an architect, and Keith LeBlanc, a landscape architect, watched the transformation of Boston's South End—where they have lived together since the early 1990s—with professional detachment. Though new buildings were going up all around them, they had no plans to leave their cozy apartment, on the parlor floor of an old brick row house. Besides, after designing a weekend place on Cape Cod with water views from every room (*MH*, July/Aug '03), the men didn't need their in-town flat to knock anyone's socks off.

But a couple of years ago, the building boom began to have an impact. On-street parking, which had always been easy to find, got scarce. So when a new loft building, by Boston architect Doug Dolezal, began selling parking spaces to nonresidents, LeBlanc decided to check out the garage. And while he was there, he figured, why not take a look at some apartments? That same winter, the cold began to get to LeBlanc, a native of Louisiana. In their barely insulated apartment, the men had to light a fire every night and wear sweaters to stay warm; in the new building, residents looked comfortable in shorts and T-shirts.

Eventually, the couple figured, they were either going to have to do a major renovation or move to a place where the infrastructure worked “and spend the same money on design,” says Monnahan. The Dolezal building, with new systems and large metal-framed windows, was the perfect setting. The couple wasn't looking for views—which their Cape Cod house provides in spades—but a place where Monnahan could create dramatic interior vistas. In the 1,600-square-foot unit they chose in the building, a small foyer opened onto a mostly undivided loft space (with a small bedroom and bath against the inside wall). Monnahan closed up the passageway to the bedroom and created

a long entry hall sheathed in a translucent plastic called LightBlocks. The hall leads to a small study that doubles as a guest room. Along the way, the LightBlock panels, backlit to dramatic effect, hide oversize storage spaces.

Then he created a new opening to the bedroom at the long side wall of the apartment (above). Letting that long wall continue uninterrupted past the kitchen emphasizes the presence of space beyond. For the same reason, it helps that the kitchen cabinets stop three feet below the ceiling. Finally, using a gentle angle suggested by the shape of the building, Monnahan created a media wall with the TV positioned like a fireplace: The “hearth” is a 20-foot-long steel shelf. To the left of the screen is a sliding panel (also made of LightBlocks) that conceals audio and video equipment.

Dramatic as it is, the transformation from raw loft to open apartment wasn't especially pricey. The couple didn't do a thing to the existing concrete floor. And they kept all of the original kitchen cabinets—adding new doors (from Ikea) to make the row of cabinets appear more substantial. Perhaps most ingeniously, they also kept the maple kitchen island but added a top and two sides of Bianco Statuario marble—like a stone slipcover. The same marble appears next to the television and atop the vintage Herman Miller coffee table base. Repeating materials serves Monnahan's architectural goals: “When your ceiling is the same color as your walls is the same color as your furniture, you start to see the planes in space,” he says. The restrained palette also helps to satisfy the couple's desire for a restful retreat. Says LeBlanc, “It's calming to come home to.”

PRODUCED BY SUSAN VICTORIA. PHOTOGRAPHS BY ERIC ROTH. WRITTEN BY FRED A. BERNSTEIN.



Monnahan and LeBlanc added a second dishwasher to the one that came with the apartment (they function as "in" and "out" boxes for dishes). The couple painted the glass on their Ikea cabinet doors, which they found too transparent for a kitchen that is open to the living room. Opposite (from left): Monnahan (with Logan) and LeBlanc on their B&B Italia *Charles* sofas; the black leather Florence Knoll chairs, from the '60s, belonged to Monnahan's parents.





In the dining area (seen from the study), a *Mod* chandelier from Flos hangs over a classic Eero Saarinen dining table from Knoll. The carpet's stripes seem to extend upward into the gray-and-white Stephen Sprouse drapery fabric (the design of which was inspired by an old TV test pattern). Monnahan's biggest coup was getting Herman Miller to upholster a quartet of *Aluminum Group* chairs (designed by Charles and Ray Eames in 1958) in custom-dyed white leather (it has never before been sold in white because of technical limitations).



Because

it's at the back of the loft, the couple's bedroom is windowless, but it's hardly lightless: "It's really nice to lie in bed and see the way the light flies up over the top of the kitchen wall," Monnahan says. He kept the room spare, using a B&B Italia bed that matches the living room sofas (to underscore the notion that the rooms are interconnected). Over the bed is LeBlanc's own photograph of Cape Cod. Its sandy tones find mates in the Pendleton blanket.

Throughout the apartment, the couple balanced precision with a healthy respect for imperfection. Their concrete floor bears rust stains from exposed rebar and tire tracks from when construction workers rode their equipment over the slab. The bathroom's Mexican milk glass tiles weren't molded. Instead, sheets of glass were scored, then cracked, giving each tile a slightly different outline.

Irregular or not, the tiles help form the most serene part of the loft. Its centerpiece, a Japanese-style soaking tub, feels like part of the architecture, rather than a mere appliance, in part because Monnahan avoided extraneous hardware. In place of an overflow drain, he created a sluice so that the tub can spill over into the shower. That arrangement, Monnahan says, also means that you can step out of the tub wet and dry off in the shower (rather than dripping on the floor). Simplicity, in his hands, is the mother of invention. ●

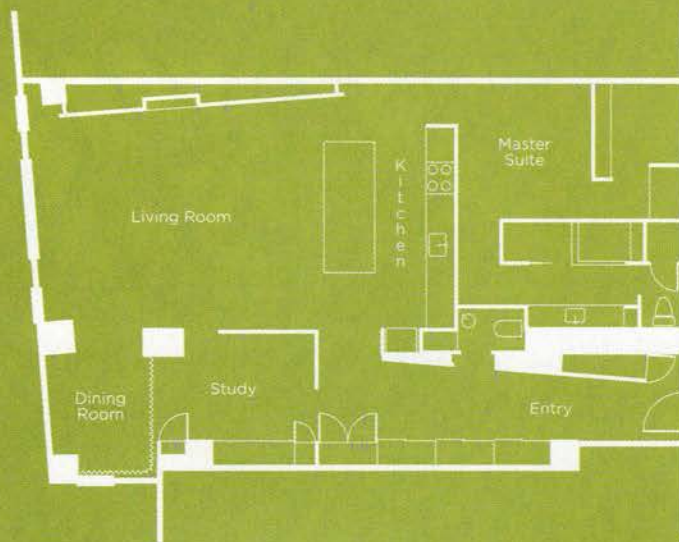
See Resources, last pages.

WHAT THE PROS KNOW



Fitting Tiles

If the couple's bathroom—with its 30-inch-deep tub—looks particularly serene, that's in part because not a single tile in the room was cut. Avoiding cuts makes tiled surfaces seem planned rather than haphazard, structural instead of superficial, says Monnahan. To facilitate the no-cut policy, he obtained sheets of tile long before his builder arrived at the site. He carefully measured the sheets (which include spaces for grout), then laid out every surface based on those dimensions. As an example, the tub enclosure is precisely nine tiles wide, and the overflow sluice is two wide and three deep. Getting the ceiling to line up with the tiles was no problem: Although the contractor installed the drywall ceiling before the walls were tiled, he made it a hair higher than was necessary, then used skim-coat plaster to bring it down to the top of the highest tile.



In the bathroom, the simplicity of hardware by Arne Jacobsen complements the clean lines of Monnahan's architecture. He chose a silver grout, he says, to emphasize the whiteness of the tiles. The bathtub overflows into a sluice that sends the water to the floor of the adjacent shower. Opposite: Bedroom comforts include Calvin Klein sheets, a Frette coverlet, a Pendleton blanket, boiled-wool pillows and half-inch-thick felt floor tiles. The *Lens* side table is from B&B Italia; the photograph is by Keith LeBlanc, the painting by Claudia Aronow.





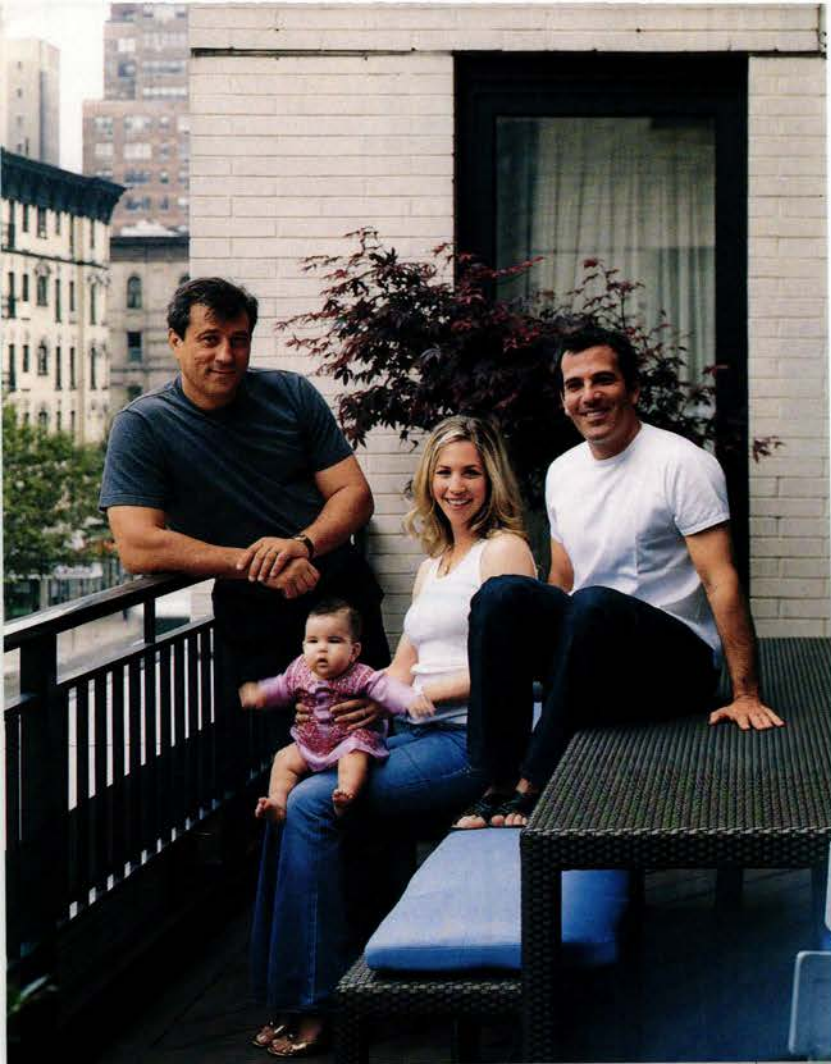


NEW AND NEWER

THE OWNERS OF THIS
EAST SIDE **MANHATTAN**
APARTMENT HIRED
ARCHITECT MIHAI RADU
TO TRANSFORM IT INTO AN
OPEN, LOFTLIKE HOME.



Jill and Darius Bikoff's 30-foot living room—which is flanked by an equally long terrace—comfortably holds a B&B Italia sectional sofa, as well as a vintage Hermès armchair and a zebrawood cabinet designed by renovating architect Mihai Radu to hold electronics. The coffee table by sculptor Daniel Pollack is from Japanache in Los Angeles; the wall-size landscape is by German photographer Elger Esser.



The

first time a friend entered Jill and Darius Bikoff's big living space—carved by architect Mihai Radu out of what its owners call a “typical chopped-up cookie-cutter apartment”—the friend asked his hosts a logical question: “If you like loft living so much, why didn’t you buy something in SoHo that was already wide open?” The Bikoffs’ answer: They wanted to be in a brand-new building, and they wanted to be on the Upper East Side. The neighborhood offered an easy reverse commute for Darius, founder and CEO of Glacéau, bottlers of fortified water, who works across the river in Whitestone, Queens.

“At first, we thought we’d go easy and do a cosmetic job,” Radu says, “brighten up the windowless little dark brown kitchen, which was right inside the front entrance, and replace some evil-looking doors. We made sketches. We had meetings. We made some more sketches. Finally I said to Darius and Jill, ‘OK, can you live like that?’ And they said no.”

And so began a ten-month gut remodel in which the kitchen moved across the foyer and swallowed up the dark and dinky interior dining room, which had faced the original kitchen. This rearrangement was made possible in part by moving the front door. “We were incredibly lucky to be among the first buyers in this condominium,” says Darius. “The apartments above and below us were still unsold, and we were allowed to walk right in and alter the plumbing lines for our new kitchen and powder room.”

PRODUCED BY LINDA O’KEEFE. PHOTOGRAPHS BY CATHY TIGHE.
WRITTEN BY ELAINE GREENE.

The Johanna Grawunder chandelier is in three shades of amber glass; chairs at the Radu-designed lacquered table echo the color variation. Opposite (from top): On the terrace (from left) are Mihai Radu, baby Ella Bikoff and her parents, Jill and Darius; daylight floods a re-designed, relocated kitchen further brightened by a white marble floor and counters and a lighting canopy of translucent white glass.



The entire outer flank of the apartment, including this master bedroom, is swathed in two curtain layers: translucent Indian silk under heavier, rougher silk black-out panels. The architect chose contemporary Danish pendant fixtures by Louis Poulsen instead of table lamps. At right: Custom-made shoji screens separate the master bedroom from the dressing room and the dressing room from the master bath.



The

young couple and their architect worked as a team, all of them involved in all aspects of the design and all of them infected with the typical remodeler's susceptibility to pushing boundaries: If we're doing it, let's do it right. When Radu saw that any imaginable applied baseboard would interrupt the smooth lines he was creating everywhere, he put his crew to the trouble of undercutting the drywall to make a trim and elegant reveal at

floor level. When the proportions of the edge of the dining table seemed slightly off, the woodworkers made a new one. And then another. The third one got the nod.

Jill Bikoff had a special interest in the furniture. She liked shopping in L.A., where she found her Johanna Grawunder *Spheres* chandelier of amber glass and her sculptural coffee table by Daniel Pollack. B&B Italia was her favorite source for



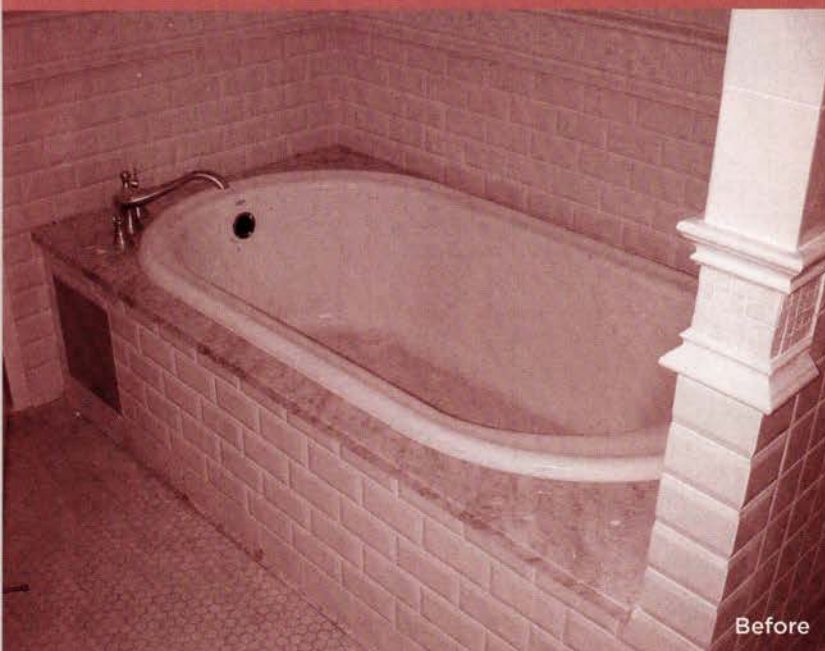
upholstered pieces, but the Bikoffs' greatest coup was probably their acquisition of the dining area's huge double-tier *tansu* chest, a Japanese antique made of cypress and zelkova woods that had been used for display at Manhattan's Takashimaya department store so long the staff forgot it was for sale.

"Darius and I used to visit the store every weekend," Jill says, "and we had our bridal registry there. I think they understood

that we would really love and care for the piece." Jill also went on a treasure hunt to find the four Erik Gunnar Asplund bar stools at her kitchen counter: She saw them first at the Swedish consulate in New York City and managed to track down the importer.

When she shops, Jill looks for style and often finds it at the high end, but she is just as fond of her teak tub tray, which she bought at Hold Everything for ten dollars, as she is the tub itself.

WHAT THE PROS KNOW



Before



The

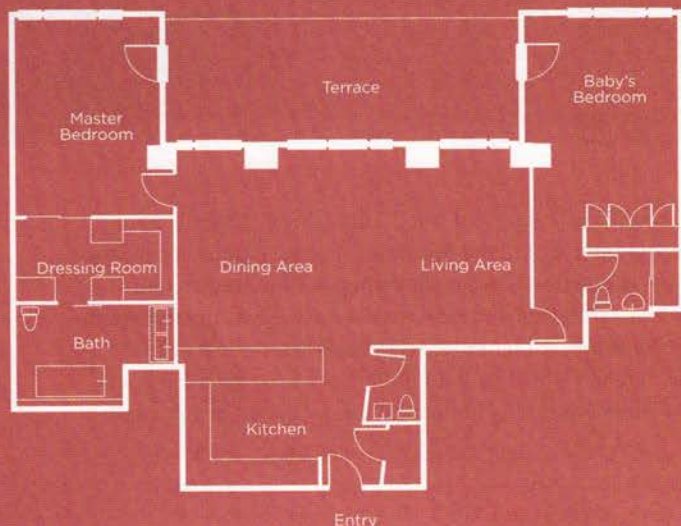
master suite (behind the dining room wall where the antique Japanese tansu chest stands) occupies roughly a quarter of the 2,000-square-foot apartment, but a significant portion of it was originally taken up by a corridor. Access to the suite had been through a doorway near the front entry. In their campaign to exploit every inch of space, the owners asked Radu to get rid of the corridor. The architect began by moving the suite's entrance door to the opposite end of the dividing wall, incidentally redesigning the door so that it melted into the wall visually—his practice throughout the apartment.

Originally, a walk-in closet and a bathroom were walled off from one another, making the master suite constricted and inconvenient. Radu completely gutted the back half of the suite and redesigned it so that there is now an attractive enfilade of connected spaces the entire depth of the wing, divided yet united by sliding shoji screens that share the daylight from the building's facade windows even when the shojis are closed.

Beautiful material details mark these new spaces: teak, marble, stainless steel and, in the Japanese manner, none of it supershiny, the luster limited to white glass, silk and lacquer. Noteworthy among these are the traditional Japanese-style red lacquer walls with black markings at each end of the living space. When remodeling began, the floor was still concrete, with stacks of cheap parquet lying about uninstalled. "Take these away," Radu told the contractors, installing richly dark end-cut mesquite blocks to anchor the living room drama. **See Resources, last pages.**

Shoji Doors

The Bikoffs and their architect agreed that sliding shoji doors (opposite) would be ideal for the small master suite. Set into pale white-birch framing, the large horizontal rice paper sections (treated against the humidity a bathroom generates) form translucent space dividers that share the light and are easy to shift. Construction was overseen by Hisao Hanafusa at Miya Shoji in Manhattan. In the Japanese tradition, he fabricated all the working parts—the hardware and tracks, for which lesser artisans use metal—out of wood. Architect Radu is bemused by Hanafusa's Zen attitude, as expressed in the shoji maker's comment that "the wood matches imperfectly and there lies the perfection." The Internet offers many economical sources for manufactured shoji screens in which the white sections are likely to be fiberglass.



A photograph of a Japanese-style bathroom. On the left, a white bathrobe hangs from a small metal hook on a light-colored wall. To the right, a custom-made double basin sink is made of dark teakwood, with two brass showerheads mounted on the wall above it. A large mirror reflects the room. In the foreground, a bamboo shower rail holds a stack of white towels. A dark woven basket filled with more towels sits on the floor next to it. The floor is made of light-colored stone tiles. The overall aesthetic is minimalist and traditional Japanese.

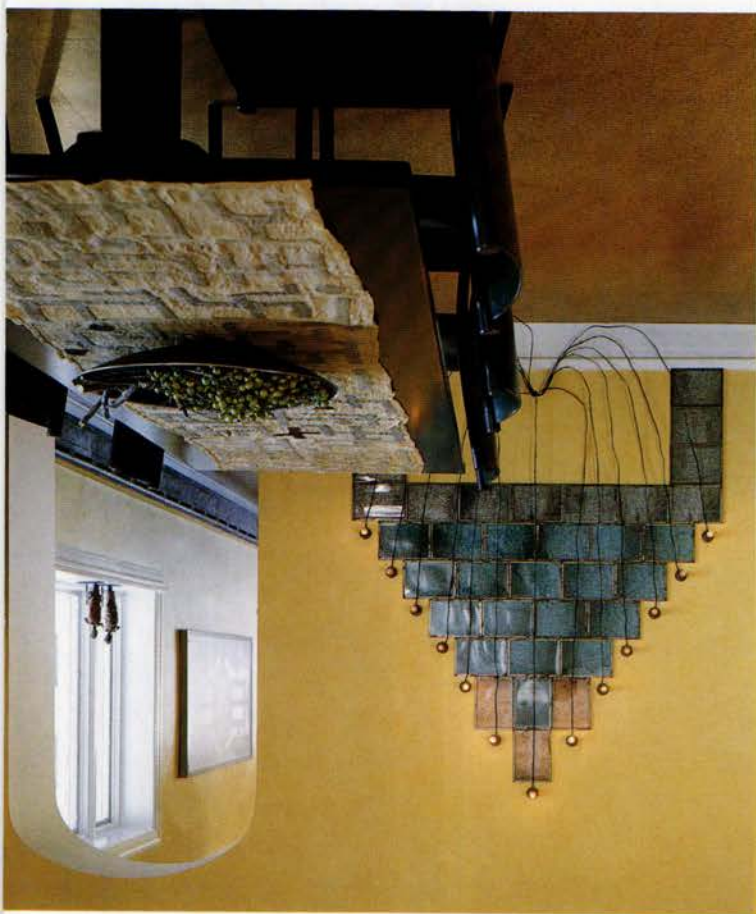
The bathroom, although small, is luxuriously expressive of the style of the owners, with its creamy marble floor and tub wall, its custom-made double basin hewn out of a single piece of teakwood and its deep tub and unusual showerheads, both by Boffi (opposite right). A bamboo shower rail and sliding shoji panels with transoms speak of a taste for all things Japanese.



Eclectic living room furniture includes a modern Cappellini sofa designed by Barber Osgerby, an etruscan red *Villa Gallia* chair designed by Josef Hoffmann in 1913, an art deco wool carpet, a 19th-century club chair and a classic Gae Aulenti coffee table from 1980. Amazonian feather hats sit on the mantel under a painting by Jim Lutes. Opposite: *Uni* chairs pull up to a Shaker Workshops dining table (with a South African textile runner); the Christian Boltanski installation is titled "Monument, 1987."

AN ART-LOVING COUPLE IN CHICAGO TURNED A 1920S APARTMENT INTO A UNIQUE FAMILY HOME—AND IT ONLY TOOK THEM 16 YEARS TO FINISH THE PROJECT.

THE LONG VIEW



For the kitchen, Mary Jane Jacob decided to clad the stove wall and its exhaust hood with glass: "It reflects light and is a perfect material for a backsplash because it's so easy to keep clean," she notes. The glass as well as the cabinetry is from Bulthaup (see What the Pros Know). Opposite: Countertops are granite from Brazil. Photographs depicting body performance art are by Justin Cooper (left wall) and Rebecca Horn (back wall).





There

are many ways to approach a renovation, although few of them involve drawing it out for 16 years. Or employing innovations informed by a career mounting adventurous visual art exhibitions. But Mary Jane Jacob is the former chief curator at the museums of contemporary art in both Chicago (MCA) and Los Angeles (MOCA)—and currently a professor and chair of the sculpture department at the School of the Art Institute of Chicago. So she took a pragmatic and cerebral tack when she and her husband, Russell Lewis (senior executive VP and chief historian of the Chicago History Museum), rehabbed the 3,200-square-foot vintage apartment they bought in Chicago's Uptown neighborhood in 1989. Jacob herself served as general contractor for the job. "We planned it in stages because we knew we were going to be here a long time," she explains.

They did the bedroom wing first, making one room into her office, another a nursery for their son, Clayton, who was born in 1990, and renovating a master bathroom. They also replaced the apartment's worn wood floors with 18-inch square cork tiles when Lewis discovered that this forgiving, well-wearing material had been the original flooring in the 1926 building. For phase two—the living, dining and sunrooms—Jacob devised a luminous, maintenance-free beeswax wall treatment with muralist Thomas Melvin. The process requires seven layers of wax, each topped with a thin layer of plant-based stain in variable hues, creating a subtly colored but deep luminosity.

PRODUCED BY LINDA O'KEEFE AND LISA SKOLNIK. PHOTOGRAPHS BY NATHAN KIRKMAN. WRITTEN BY LISA SKOLNIK.

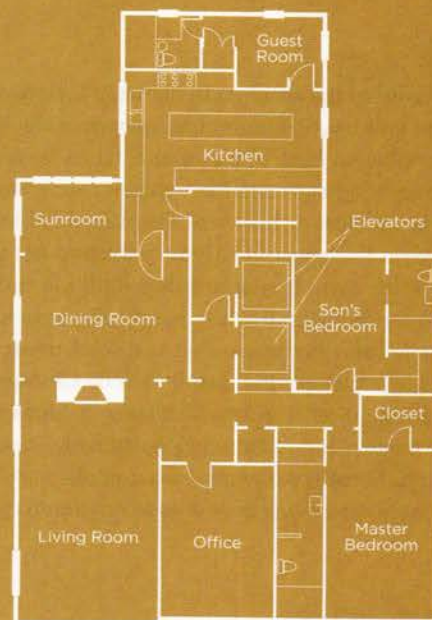
WHAT THE PROS KNOW

Before



Glass Kitchen Walls

When Jacob redid her kitchen, she hired architect Dirk Denison to help her avoid costly mistakes and splurged on a Bulthaup system for its beauty, durability and flexibility. She chose the company's proprietary glass-panel system for the oven wall and range hood. The glass is tempered for heat resistance, back-painted white with a silk-screening process, installed on screw-in floating pins and fitted with made-to-measure vinyl gaskets between panels so they don't vibrate or rub together. The pieces are custom cut in Germany from 39-by-54-inch panels (\$650 each). The hood was cased in a plywood and dry-wall box before paneling. And although the system is pricey, it is easy to keep clean: "All I need is Windex," Jacob says.





The

final phase of the renovation not only included redoing the kitchen and back bedroom but upgrading the bedroom suite she did for Clayton back in phase one, when he was an infant. The designing mother wanted to make her son's bedroom and bathroom as timeless as her own. She was aided and abetted in this plan when the teenaged Clayton surprised her with a curatorial move of his own: He deaccessioned all his stuff and "went for a Zen-like, minimal, all-white room," she says incredulously.

This led to a bathroom that is a work of art in its own right, thanks to a site-specific installation by Chicago artist Frances Whitehead. Titled "Private Absolutes: A Meditation on Luxury," it was made using platinum glaze on white ceramic tiles and examines Great Lakes water sustainability, which gives it "the right value system to create a good environment for my son,"

says Jacob. It necessitated forgoing a bathtub and shower partition of any kind and cladding the entire room in tile. This turned the space into a giant, sublimely sleek shower stall.

Today, the entire apartment having achieved an acceptable level of completion, Jacob finally has the perfect place for her furniture and art, which, ever the curator, she rearranges often. This process is rendered easier by the wide diversity of furnishings—everything from early-20th-century modernist pieces and brand-new works from Milan to collections of American folk carvings and tribal art from Africa and South America.

"I'm used to mounting shows and creating installations, so this was all devised as a space where everything could be reworked periodically. And it is," she says with a laugh. ☼
See Resources, last pages.

In son Clayton's newly redone bathroom, a Great Lakes installation by Frances Whitehead was created with platinum glaze on ceramic tile. Opposite: In the master bedroom, the spare metal bed from Room & Board is softened with anonymous folk art furnishings Jacob has collected over the years and an 19th-century Amish quilt.



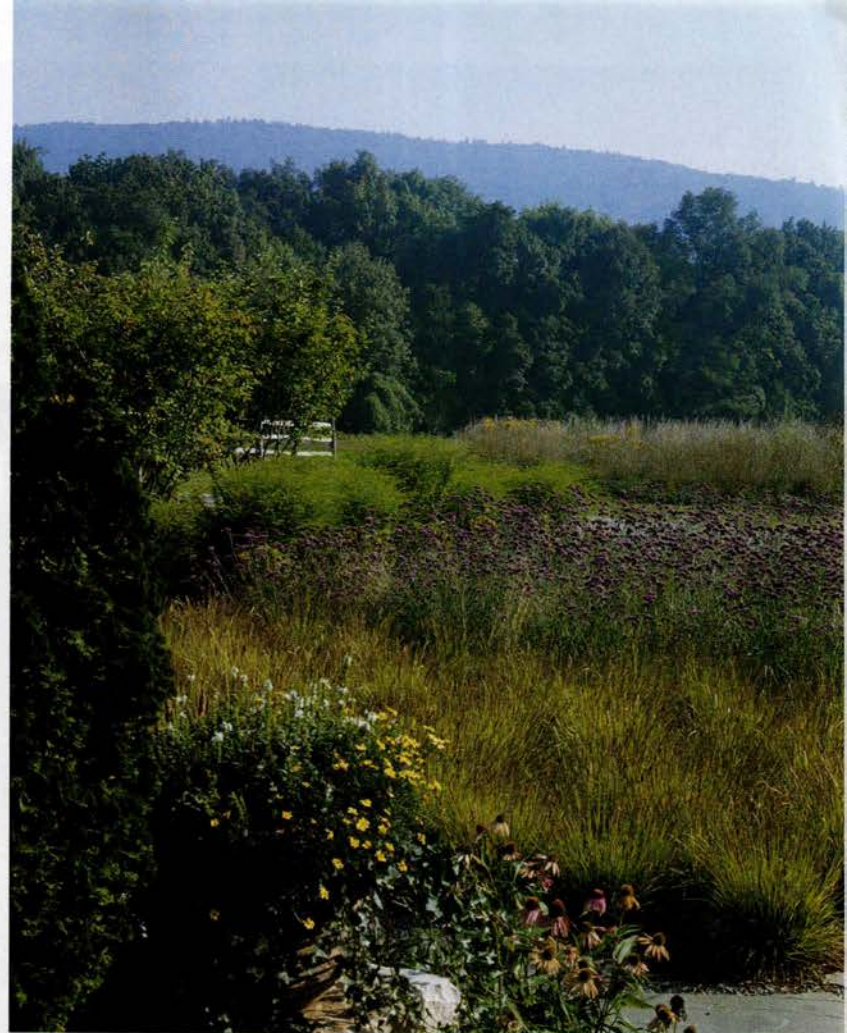


MAKING MEADOWS



THESE UPSTATE NEW YORK
HOMEOWNERS TRANSFORMED A
WINDSWEPT HILLTOP INTO
A NATURALISTIC GARDEN OF
LUMINOUS GRASSES
AND NATIVE FLOWERS.

Purple flowering *Verbena bonariensis*, amidst a sea of *Deschampsia cespitosa* 'Schottland' (Scottish tufted hair grass), shields the barnlike silhouette of this stone-and-wood house in New York State. Right (from top): Native grasses of all sizes and shades of green surround the house; blooming veronicastrum, flatriis, crambe and allium, planted among autumn moor grass, frame the wooden tower of the house.





By the cedar pergola, with its climbing wisteria and inviting lounge chairs, are two Irish junipers, underplanted with fescue grass 'Elijah blue.'

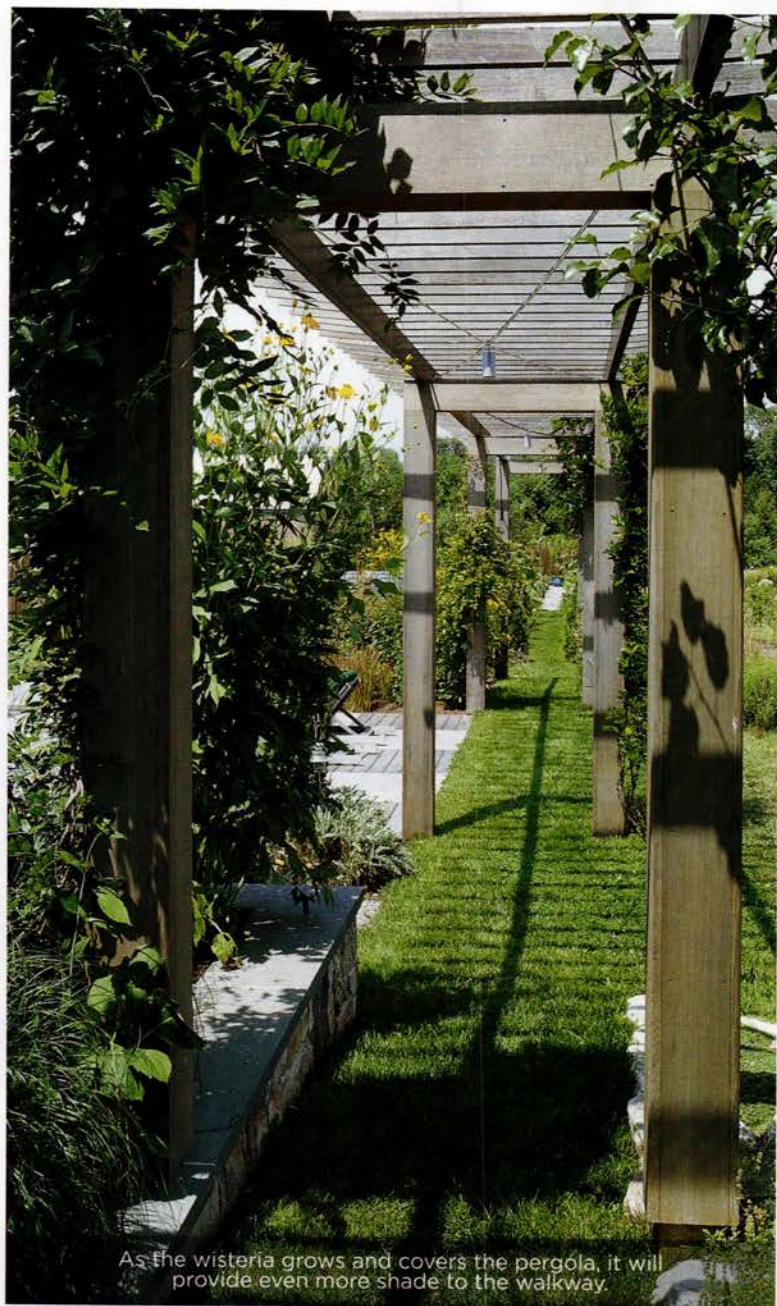
A hilltop may seem to be a wonderful place for a house, but such sites are usually treeless and exposed to direct sun and wind—scarcely ideal conditions for a garden. However, when Jack Hyland and Larry Wente found a glorious hilltop meadow with magnificent views over open fields in New York's Dutchess County, they were not deterred. Both of them are experienced gardeners, and while their house, designed by Wente, who is an architect, was still under construction, they visited several gardens and thought hard about what might work best in theirs.

Wente was "tired of long, wide perennial borders," and Hyland was intrigued by the idea of primarily planting grasses and wildflowers. Both men wanted a garden intimately connected to the house.

"Our primary goal," Wente says, "was to make the inside and the outside feel part of the same experience."

When the work began in 2002, the first problem they addressed was the absence of trees on the property. This was solved by planting a grove of maples beyond the garden proper but directly in sight of the house as well as a 200-foot swath of spruce and white pine to act as a windbreak. A generous neighbor, disposing of an old tree farm, sold them 30 mature apple trees for a nominal sum, and these became an orchard.

The garden's main area is a long rectangular space that continues the footprint of the house and is divided into a series of narrow beds alternating with grassy paths. The beds are broken up into a number of sections, each with its own planting of a particular grass, among them dwarf fountain and big bluestem grass, Japanese blood grass and Shenandoah switch grass. The grasses are sometimes interspersed with such naturalist plants as alliums, lavender, nepeta, cosmos, verbena and rudbeckia.



As the wisteria grows and covers the pergola, it will provide even more shade to the walkway.



Purple liatris in bloom



Tall *Helianthus 'Golden Drop'* opposite a bed of big bluestem grass (*Andropogon gerardii*)

The aim was to emphasize texture rather than color, and the loose waving and blowing of the grasses in the breeze gives the garden an almost luminous quality.

To be interesting, a garden needs strong vertical elements. Hyland and Wentz used a long cedar pergola to continue the chief axis of the house. Planted with wisteria, it extends past the swimming pool, functioning not only as a protected covered walkway but also providing a dramatic contrast to the basically horizontal layout.

While the thrust of the garden closest to the house is linear, Hyland and Wentz have cleverly chosen to do something entirely different with the main approach to the house. You arrive via a winding drive, bordered on the right by the apple orchard. Ahead is an enormous free-flowing bed filled with *Deschampsia cespitosa 'Schottland'* (Scottish tufted hair grass)

and purple flowering verbena, which artfully frames the first full view of the stone-and-wood house. The effect is dramatic. By late August, further exuberance is provided by a smaller bed beyond the grasses, ablaze with goldenrod.

Although it is barely four years old, the garden already feels established and anchored. Hyland and Wentz have done a masterful job of creating a strong elemental landscape, held together structurally and visually by clean geometric lines, interconnecting beds and a sophisticated choice of plant material.

"Taming the meadow" is how Hyland describes the making of this garden, and he is right. The former treeless windswept meadow has indeed been successfully tamed, and the result is a highly evocative marriage between architecture and nature. ☼

PHOTOGRAPHS BY JOHN HALL. WRITTEN BY JANE GARMEY.

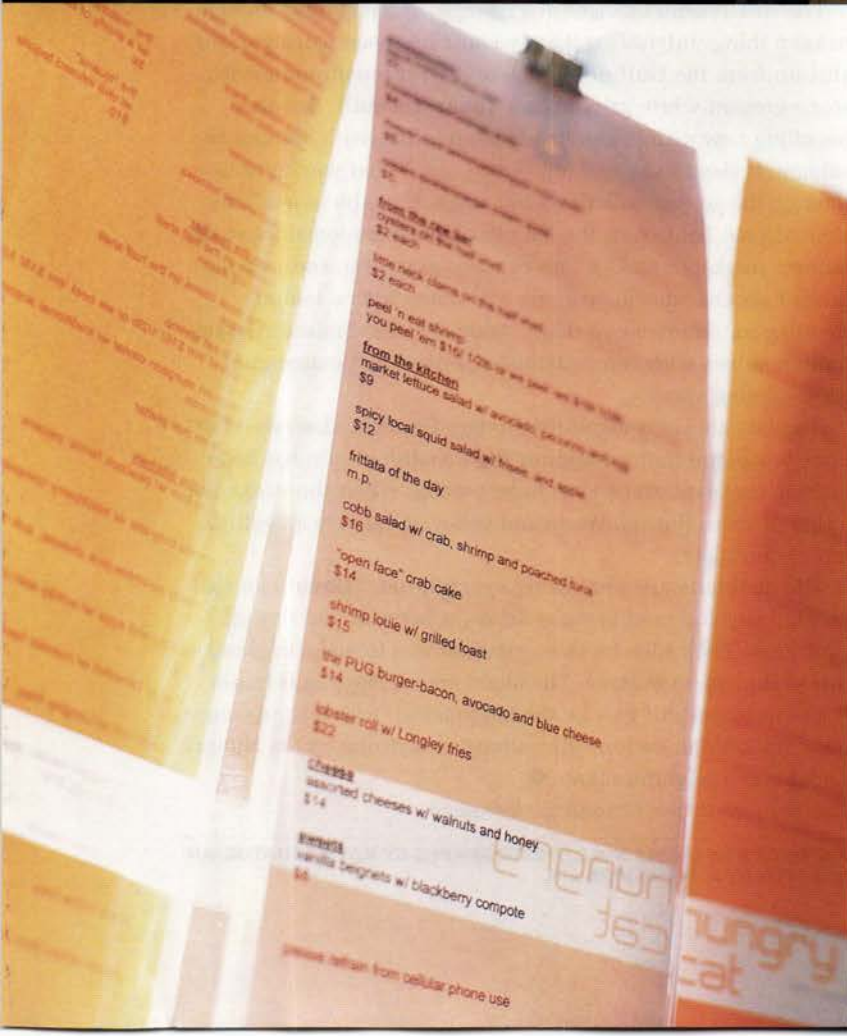
JUST PURRFECT!

WHEN THIS COOKING COUPLE DECIDED TO COLLABORATE, THEY CREATED **THE HUNGRY CAT**—A LAID-BACK SEAFOOD SPOT WITH A SIMPLE MENU AND GREAT COCKTAILS.





Co-owners Suzanne Goin and David Lentz





Tasmanian salmon with pappardelle

One night, the celebrated Los Angeles chef couple, David Lentz, formerly of Opaline, and his wife, Suzanne Goin, co-owner of Lucques and A.O.C., were sitting around the dining table talking about the kind of restaurant they'd

like to open together. What if there was a casual place in L.A. to get oysters, clams on the half shell, lobster rolls and chowder? Lentz, who grew up in Maryland, remembered taking a boat out for the day and pulling up at a dockside spot to get a bucket of clams for lunch.

The two started writing out the menu on a napkin right there, envisioning the kind of place they'd like to go, one with a simple menu and great cocktails. "Food that doesn't take itself too seriously," Lentz says.

And the name? "We have these two cats who were abandoned and ate like dogs," Goin explains. "As a joke, we kept saying we've got to open a restaurant for these hungry cats. And the name just stuck." They found a small, quirky space tucked off an alley in Hollywood near the famous corner of Sunset and Vine. The dinky kitchen dictated the menu. No ice cream, for example, because they don't have room for a freezer back there.

And only one dessert, because they don't have working space for a pastry chef. The kitchen is barely large enough for Lentz and his sous-chef, and if you take one of the handful of seats at the zinc-topped counter, you can practically reach over to flip a piece of halibut. "It is what it is," says Lentz. But it has an unexpected charm.

Young Hollywood and hungry foodies drop in early and late for cherrystone clams on the half shell and platters of peel 'n' eat shrimp steamed in beer. The crab cakes are a Maryland classic, made from Lentz's mother's 100-year-old recipe, which calls for crushed saltines instead of bread crumbs.

The small menu changes just enough, and just often enough, to keep things interesting. Lately Lentz has been pairing organic shrimp from the Gulf of Mexico and wild mushrooms with stone-ground white grits from a Tennessee mill. Another beguiling new dish is handmade pappardelle with Tasmanian salmon, braised leeks and a poached egg. When you cut into the egg, the golden yolk flows out and acts as the sauce. This time of year, Lentz uses the bounty of heirloom tomatoes at the farmers market to make a late-summer gazpacho, and he combines kabocha squash, arugula and dates with a lemony dressing for an inventive salad. And his butter-braised Alaskan halibut shines with baby artichokes, fingerling potatoes and Meyer lemon slices.

Regulars are crazy about the Hungry Cat's one dessert—chocolate bread-and-butter pudding. It's something Goin has been making for years, since 1994 to be precise, when she worked at a tiny place in Boston. Warm and gooey, it delivers a devilish jolt of chocolate.

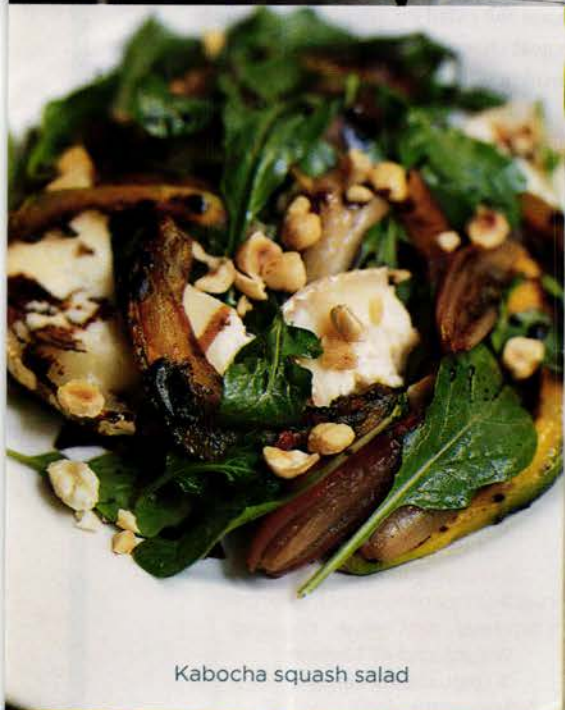
The cocktails are something special, too. "David is a real cocktail guy and used to make drinks at home on our day off," Goin says. Their idea for the restaurant was to make the kind of drinks they serve at home. The blood orange Negroni is terrific, but their biggest hit may be the kumquatini, which is, of course, only available in season—like almost everything on the Hungry Cat's short, delightful menu. ☘

Recipes follow. See Resources, last pages.

PRODUCED BY LAURA HULL. PHOTOGRAPHS BY RAY KACHATORIAN. WRITTEN BY S. IRENE VIRBILIA.



Butter-braised Alaskan halibut



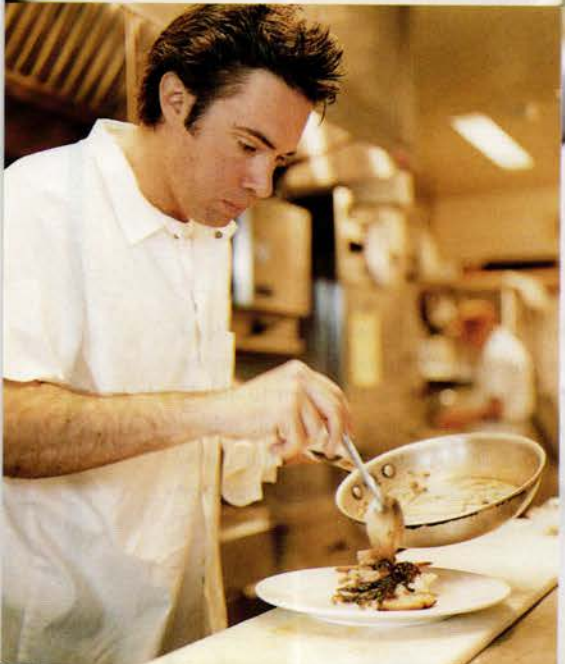
Kabocha squash salad



Cocktail hour



Shrimp and grits



Chocolate bread-and-butter pudding



The Hungry Cat recipes

Late-Summer Spiced Gazpacho

- 2½ lbs. ripe tomatoes (preferably heirloom varieties)
- 1 hothouse cucumber, peeled, seeded and chopped
- ½ jalapeño chile, seeded and cut in half
- 4 sprigs cilantro
- 2 garlic cloves
- 2 tbsp. sherry vinegar
- ⅓ cup extra-virgin olive oil, plus extra for finishing
- 3 Fresno chiles, roasted, stemmed and seeded
- Dash hot red pepper sauce
- 2 tsp. salt
- 1½ tsp. pepper
- 6 oz. jumbo lump crabmeat
- ¼ cup chopped fresh chives

1. Blanch the tomatoes in boiling water for 30 seconds. Refresh in ice water. Peel, cut in half and squeeze out seeds and juices; roughly chop, reserving the juices. Reserve the ice water also.
2. In a blender, combine the tomatoes, cucumber, jalapeño, cilantro, garlic, vinegar, olive oil and roasted chiles and purée until smooth, adding a little of the ice water if the soup is thick. Season with the red pepper sauce, salt and pepper.
3. Serve in chilled bowls, garnished with the crabmeat, chives and a drizzle of olive oil. Serves 6.

Shrimp and Grits

- 1½ lbs. organic shrimp, shelled, shells reserved
- Grated zest of 1 lemon
- 2 tbsp. chopped parsley
- 5 tbsp. extra-virgin olive oil
- 1 cup stone-ground white grits
- 1 head garlic, cut in half
- 1 cup heavy cream
- 1⅔ tsp. salt
- ¾ tsp. pepper
- 3 tbsp. unsalted butter
- 1 lb. wild mushrooms, rinsed, stemmed and trimmed
- 2 tbsp. chopped fresh chives

1. Toss the shrimp with the zest, parsley and 2 tablespoons of the olive oil; cover and marinate overnight in the refrigerator.
2. Place the shrimp shells in a saucepan, cover with water and bring to a boil. Reduce the heat

and simmer 30 minutes. Strain; set aside ½ cup shrimp broth.

3. In a heavy-bottomed, 2-quart saucepan, bring 5 cups water and 1 tablespoon salt to a boil. Add the grits slowly, whisking all the time. Reduce the heat to low and cook 1 hour, whisking often, until creamy and smooth.

4. While the grits are cooking, put the garlic halves and cream in a small pot, bring to a simmer and cook gently until the garlic is tender, about 20 minutes. Squeeze the cloves out of the skin, and press through a strainer into the cream. Strain the cream again into a bowl through a sieve, pressing as much of the soft garlic through as possible.

5. When the grits are cooked, whisk in the garlic cream. Season with 1 teaspoon salt and ½ teaspoon pepper and cover to keep warm.

6. Heat a large sauté pan over high heat. Add 2 tablespoons of the olive oil and heat 1 minute. Add 1 tablespoon of the butter and heat to melt. Add the mushrooms, and cook, stirring occasionally, until the mushrooms are tender and a little crisp, about 10 minutes; season with 1 teaspoon salt and ½ teaspoon pepper. Remove to a bowl and return the pan to high heat.

7. Add the remaining 1 tablespoon oil to the pan and then the shrimp. Sprinkle with ½ teaspoon salt and ¼ teaspoon pepper. Cook until opaque on one side, about 1 minute. Then turn the shrimp, return the mushrooms to the pan along with the reserved ½ cup shrimp broth and bring to a boil. Swirl in the remaining 2 tablespoons butter and taste for seasoning.

8. To serve, divide the grits between six large dinner plates. Spoon the shrimp-mushroom ragout over and sprinkle the chives on top. Serves 6.

Kabocha Squash Salad

- 2 lbs. kabocha or butternut squash
- 6 tbsp. extra-virgin olive oil
- 2 tsp. salt
- ¾ tsp. pepper
- ½ lb. arugula, washed and dried
- 10 medjool dates, pitted, each cut into 6 slices
- Juice of 1 lemon
- ¼ lb. aged goat cheese
- 1 to 2 tbsp. aged balsamic vinegar
- ½ cup toasted hazelnuts, roughly chopped

1. Preheat the oven to 400°F. Cut the squash in half through the stem end and then in half again through the center to quarter. Scoop out the seeds and cut off the skin; cut into ½-inch-thick wedges. Toss with 3 tablespoons of the oil, 1½ teaspoons salt and ½ teaspoon pepper. Place on a baking sheet and roast until tender, about 30 minutes. Let cool.

2. In a large salad bowl, combine the squash, arugula, dates, lemon juice, the remaining 3 tablespoons oil, ½ teaspoon salt and ¼ teaspoon pepper, and toss.

3. Arrange the salad on six plates and crumble the goat cheese over. Drizzle with vinegar and sprinkle with hazelnuts. Serves 6.

Tasmania Salmon with Pappardelle

Pappardelle with Leeks

- 4 tbsp. extra-virgin olive oil
- 6 leeks, white parts only, trimmed, halved lengthwise and soaked in ice water to remove dirt
- 1 tsp. salt
- ¼ tsp. pepper
- 2 cups dry vermouth
- 3 cups water
- 2 tbsp. chopped parsley
- ½ lb. pappardelle

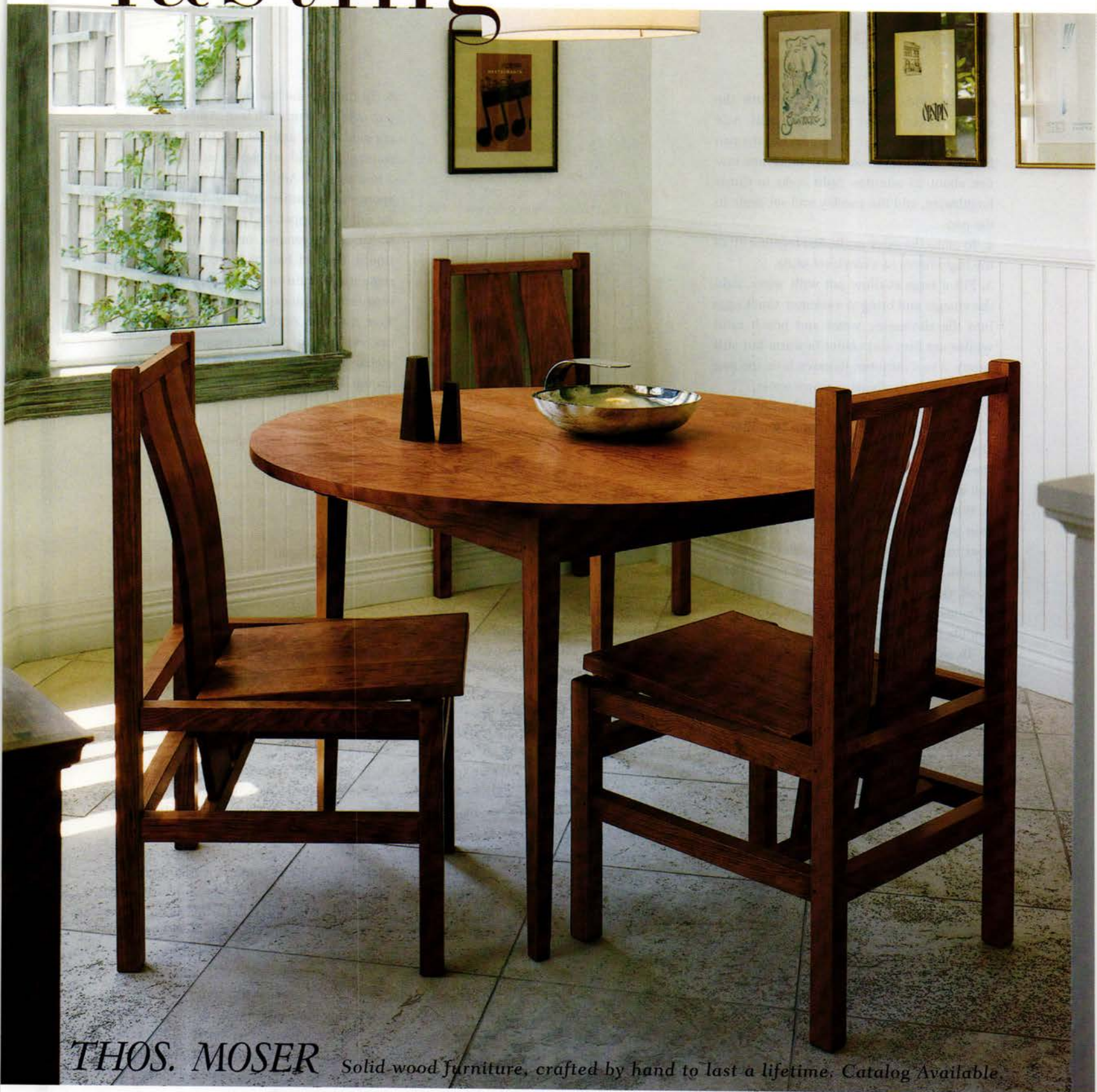
Salsa Verde

- 1 shallot, minced
- 5 cloves garlic, minced
- ½ cup fresh parsley leaves, chopped
- ½ cup fresh mint leaves, chopped
- Grated zest of 1 lemon
- 3 tbsp. sherry vinegar
- 6 tbsp. extra-virgin olive oil
- ½ tsp. salt
- ⅛ tsp. pepper

- 1 tbsp. white vinegar
- 6 eggs
- 4 tbsp. extra-virgin olive oil
- Salt and pepper
- 6 fillets salmon (Tasmanian is preferable) with skin, about 2 lbs. total
- Juice of 1 lemon

1. To make pappardelle with leeks: Bring a 4-quart pot of salted water to a boil for the pasta; set aside. Preheat the oven to 400°F. Heat a cast-iron pan over high heat. Add 3 tablespoons of the oil and then the leeks, cut-side down. Season with salt and pepper and cook, turning once, until caramelized >

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on both sides. Deglaze the pan with the vermouth; cook until reduced by half. Add the water and bring to a simmer. Put the pan in the oven and cook until leeks are tender, about 25 minutes. Split leeks in thirds lengthwise, add the parsley and set aside in the pan.

2. To make the salsa verde: Stir together all of the ingredients in a bowl; set aside.

3. Fill a large shallow pot with water. Add the vinegar and bring to a simmer. Crack eggs into the simmering water and poach until whites are firm and center is warm but still runny, 3 to 4 minutes. Remove from the pan and set aside in a bowl of warm water.

4. Add the pappardelle to the boiling water and cook until al dente, about 10 minutes. Drain and add to the pan with the leeks. Add the remaining 1 tablespoon oil, season with salt and pepper, and toss.

5. While the pasta cooks, heat another cast-iron pan over high heat until hot. Reduce heat to medium and add 3 tablespoons oil. Season salmon with salt and pepper and cook, skin-side down, to brown well, 4 to 5 minutes. Turn and cook 30 seconds to 1 more minute for medium-rare.

6. To serve, spoon the pasta onto a serving platter. Set the salmon on top and squeeze lemon over. Spread the salmon with salsa verde and place a poached egg on top of each fillet. Sprinkle the eggs with salt and pepper and drizzle with the remaining oil. *Serves 6.*

Butter-braised Halibut with Artichokes and Meyer Lemons

Broccoli Rabe

1/2 cup extra-virgin olive oil
2 dried chiles de arbol
1 sprig rosemary
1 cup sliced shallots
1/4 cup sliced garlic
1 lb. broccoli rabe, stems trimmed
1 tsp. salt
1/4 tsp. pepper

Artichokes

1 lemon, cut in half, for preparing artichokes,
plus juice of 3 Meyer lemons
20 baby artichokes
3/4 cup extra-virgin olive oil

1 1/2 tbsp. sliced garlic

5 thyme sprigs

1 tsp. salt

1/4 tsp. pepper

Potatoes

2 lbs. fingerling potatoes, cut in half

3/4 cup extra-virgin olive oil

2 tsp. salt

1/2 tsp. pepper

Halibut

4 cups dry vermouth

6 tbsp. butter

6 Alaskan halibut filets, skin removed,
about 2 lbs. total

1 tsp. salt

1/2 tsp. pepper

1/2 cup extra-virgin olive oil

4 tbsp. butter

Salt and pepper

2 tbsp. chopped parsley

10 Meyer lemons, peeled and segmented

3 tbsp. snipped chives

1. To make the broccoli rabe, put the oil, the chiles de arbol and rosemary in a medium skillet and heat over medium heat. Now add the shallots and garlic and cook until translucent, 2 to 3 minutes. Add broccoli rabe, toss in the oil and cook until tender, 8 to 9 minutes. Season with salt and pepper; set aside.

2. To make the artichokes: Preheat oven to 400°F. Squeeze the lemon into a bowl of water; reserve the lemon halves. Peel and quarter the artichokes, rubbing the cut sides with lemon and storing them in the acidulated water as you work. Drain and pat dry on paper towels. Place artichokes in medium roasting pan. Add oil, garlic, thyme, lemon juice, salt and pepper and toss. Roast until artichokes are tender, 20 to 25 minutes. Drain on paper towels.

3. To make the potatoes: Toss potatoes with the olive oil, salt and pepper. Place on baking sheet, cover with foil and roast until cooked through, 30 to 35 minutes.

4. To make the halibut: Heat the vermouth over medium heat in a skillet large enough to hold all of the halibut. Add the butter and melt. Sprinkle the halibut with salt and pepper. Carefully slide halibut into the skillet and bake until just cooked through but still translucent in the center, 5 to 7 minutes.

5. To finish: Heat the oil in a large cast-iron pan over medium-high heat. Add the potatoes cut-side down and cook 2 to 3 minutes to caramelize. Add artichokes and caramelize, 3 to 4 minutes. Add broccoli rabe and 2 tablespoons of the butter and cook 1 minute. Taste for salt and pepper, and stir in the parsley.

6. To serve, remove halibut from cooking liquid. Discard half of the liquid; bring the remaining liquid to a simmer. Whisk in the remaining 2 tablespoons butter and remove from the heat. Add the lemon segments and chives. Taste for salt and pepper. Spoon vegetables onto a serving platter and put the fish on top. Drizzle with the lemon butter sauce. *Serves 6.*

Chocolate Bread-and-Butter Pudding

2 tbsp. unsalted butter, softened

6 slices brioche, cut 3/8 inch thick

3 large eggs

2 egg yolks

1/4 cup brown sugar

1 1/2 cups heavy cream

1/4 cups milk

1 tsp. pure vanilla extract

1/2 tsp. ground cinnamon

1/4 tsp. grated nutmeg

1/4 tsp. salt

4 oz. bittersweet chocolate, chopped

1 tbsp. granulated sugar

1. Preheat the oven to 350°F. Butter one side of each brioche slice.

2. To make the custard, whisk together the whole eggs, egg yolks, brown sugar, heavy cream, milk, vanilla, cinnamon, nutmeg and salt until smooth.

3. Sprinkle the chocolate over the bottom of a 9-inch square baking dish. Arrange the brioche slices, buttered-side up, on top of the chocolate. Pour the custard over and press the bread down with a spatula so that it soaks up the custard.

4. Put the baking dish in a roasting pan, add water to come about halfway up the sides of the baking dish and bake until the custard is set, about 1 1/4 hours. Remove from the water bath and let stand until set. Then sprinkle with the sugar and caramelize under the broiler. *Serves 6.* ☛

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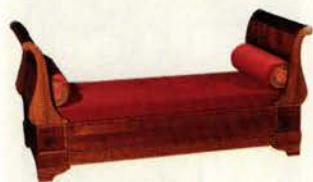
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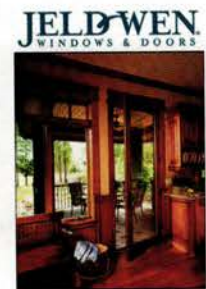
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37



Odegard

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38



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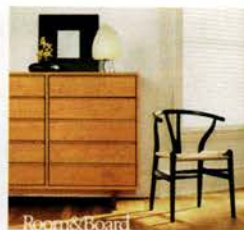
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45



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47



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50



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55

56

57



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61



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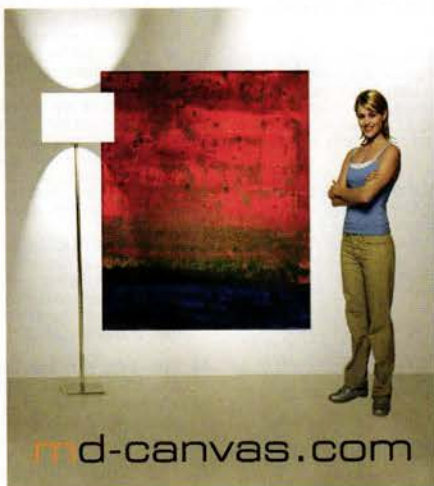
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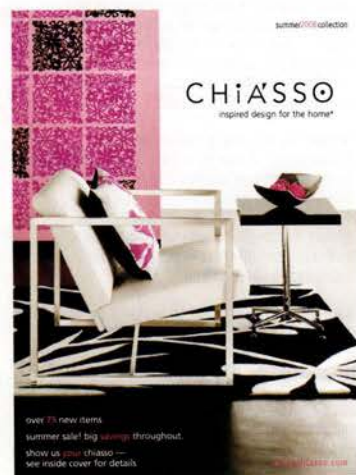
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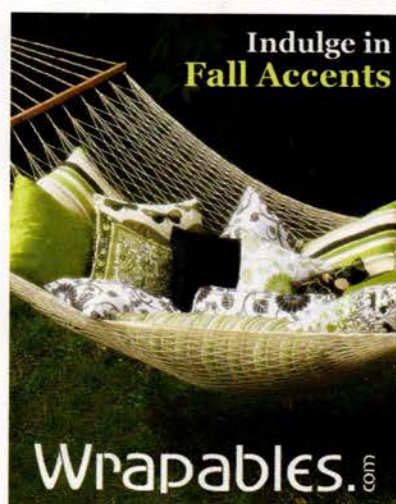


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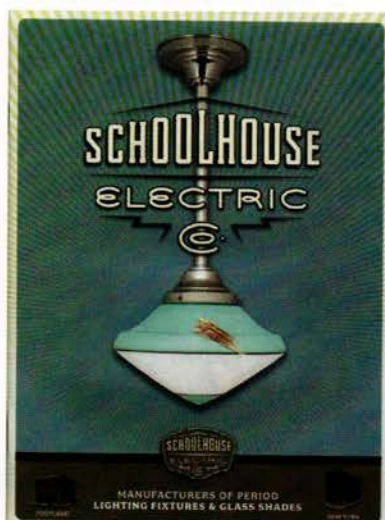


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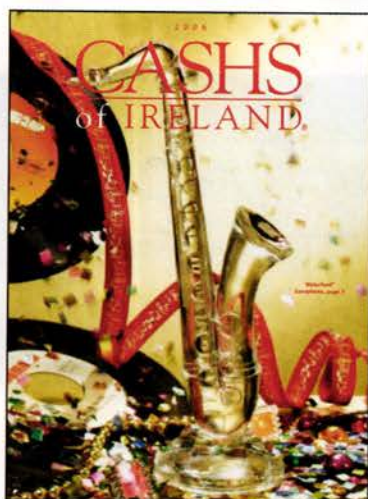
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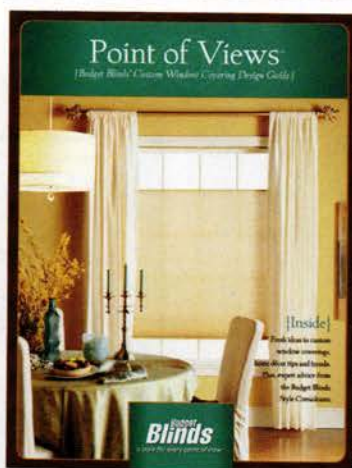
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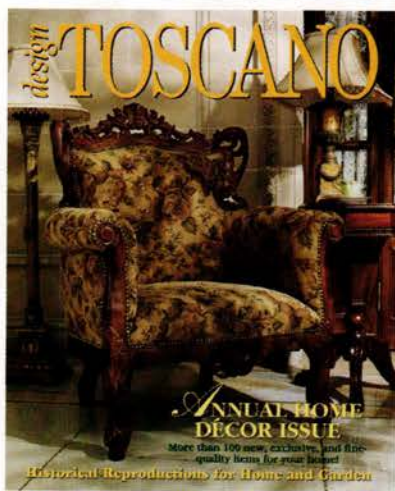
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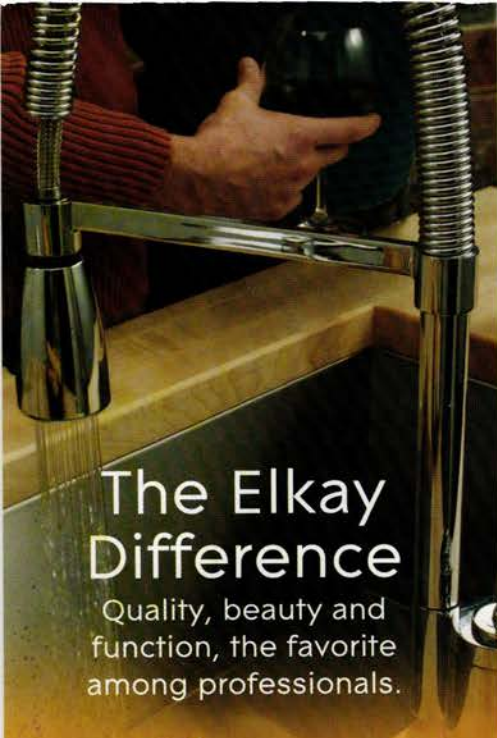
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A Word About Resources

The information on the Resources pages is correct and current to the best of our ability, but things change fast in the design world. If you have trouble with a phone number or website, contact fhoard@hfmus.com.

CORRECTIONS

On page 96 of our May 2006 issue, the Waterhouse was incorrectly credited. It was designed by Baneke, VanderHoeven, bvdh.nl. To view the work of Koen Olthuis, please visit waterstudio.nl.

On page 141 of our May 2006 issue, the draperies were incorrectly attributed. The fabric is *Vice Versa* by Larsen from Cowtan & Tout, cowtan.com. On page 144 of our May 2006 issue, the sofa style was incorrectly identified. It is the *Ashley* sofa from George Smith, georgesmith.com.

COVER

Sofa: B&B Italia, beitalia.it; **Chair:** *Swan* by Arne Jacobsen at Montage, montageweb.com; **Draperies:** *Digital Airwaves* in Ether by Stephen Sprouse for Knoll, knoll.com; **Lamp:** *Bilbao F3* by Prandina Italia from Current, prandina.it.

SCARLET FEVER

Page 60 Paint: Benjamin Moore, benjaminmoore.com, and Glidden, glidden.com; **Chandelier:** Anthropologie, anthropologie.com;

Wallpaper: Thibaut, thibautdesign.com; **Rug:** Nani Marquina, nanimarquina.com; **Tables:** McGuire, kohlerinteriors.com; **Vase:** iittala, iittala.com; **Page 62 Hotel design:** Ruckus, ruckusdesigns.com; **Sofa:** Heller, helleronline.com; **Fabrics:** SeaCloth, seacloth.com, and Robert Allen, robertallendesign.com; **Table:** Bontempi Casa, bontempi.it.

HOT STUFF!

Page 64 Plate: Pottery Barn, potterybarn.com; **Bowl:** Global Table, globaltable.com.

SHOWER POWER

Page 72 Architecture: Karen L. Jacobson Architect Studio, 212/571-1116, kljarch.com.

HOMESTEAD HOMECOMING

Page 90 Architecture: Matthew Bremer, Architecture Information, architecture-if.com; **Daybed:** Custom design fabricated by Jim Butcher of the Mesquite Store, themesquitestore.com; **Seat fabric:** Kravet, kravet.com; **Backrest, bolster fabric:** B&J Discount Fabric Warehouse, 212/354-8150; **Coffee table:** the Mesquite Store, themesquitestore.com; **Art:** *Loma Prieta #4* by Scott Carroll through Parchman Stremmel Galleries, LLC, 210/824-8990; **Page 92 Table:** Custom design fabricated by the Mesquite Store, themesquitestore.com; **Bedding, lamp:** Pottery

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Design: Burnham Design, 532 S. Rimpau Blvd., Los Angeles, CA 90020, 323/857-1854, burnhamdesign.com; **Pages 126-127 Ottoman:** Custom in leather by Innovations, 310/289-0100; **Wall fabric:** Robert Allen, robertallendesign.com; **Panels:** Fineman Padded Walls, 323/933-3130; **Pendant:** Fantasy Lighting, 323/933-7244; **Chaise:** Warisan, warisan.com; **Fireplace:** Ann Sacks, annsacks.com; **Page 128 Sconces:** Kiki by Moth Design at Thomas Lavin, thomaslavin.com; **Mantle:** Custom by Dennis & Leen, 310/652-0855; **Chair, ottoman:** Fainting Couch, 323/930-0106; **Fabric:** Castel Manor from Donghia, donghia.com; **Coffee table:** Custom, burnhamdesign.com; **Mirror:** Mecox Gardens, mecoxgardens.com; **Drapery fabric:** Bechamel from Rogers & Goffigon, 310/659-1423; **Drapery fabrication:** Teresa Prater, 323/782-1999; **Page 129 Armchairs:** Custom, burnhamdesign.com; **Fabric:** Eastwell flannel from Ralph Lauren, polo.com; **Sofa:** Custom Regency by George Smith, georgesmith.com; **Fabric:** Holland and Sherry, hollandandsherry.com; **Rug:** Sleeper by Christopher Sharp for the Rug Company, therugcompany.info; **Twig tables:** Custom from Waldo's Design, waldosdesigns.com; **Console:** Custom, burnhamdesign.com; **Page 130 Chandelier:** Jaeger by Ironies from Kneeder Fauchere, 310/855-1313; **Table:** Geena by Eric Manigian, ericmanigian.com; **Flooring:** Limestone from Ann Sacks, annsacks.com; **Draperies:** Diamond Foam and Fabric, diamondfoamandfabrics.com; **Drapery fabrication:** Anton's Decorator Workshop, 323/934-3463; **Chair leather:** Polar Bear from Innovations, 310/289-0100; **Page 132 Outdoor furniture:** Barcelona by Janus et Cie, janusetcie.com; **Lights:** Formations, 310/358-8815; **Page 133 Stools:** Madison, Crate & Barrel, crateandbarrel.com; **Flooring, countertops, wall tile:** Ann Sacks, annsacks.com; **Sink:** Michael Smith for Kallista, kallista.com; **Faucet:** Franke, franke.com; **Pendant lamps:** Circa Lighting, circalighting.com; **Roman shade:** Cyclades from Rogers & Goffigon fabricated by Teresa Prater, 310/659-1423; **Page 134 Bed, table:** Custom, burnhamdesign.com; **Lamp:** Blackman Cruz, blackmancruz.com; **Chair:** Hermann Czech from the Conran Shop, conran.com; **Page 135 (photo, top) Console:** Kingscote from Charles Fradin, 323/951-1200; **Countertop:** Ann Sacks, annsacks.com; **Sconces:** Kneeder Fauchere, 310/855-1313; **Faucets:** Lefroy Brooks, lefroybrooks.com; **Draperies:** Bechamel from Rogers & Goffigon fabricated by Teresa Prater,

310/659-1423; **(photo, bottom) Tub:** Kallista, kallista.com; **Page 136 (photo, bottom right) Desk:** Formations, 310/358-8815; **Draperies:** Gennaro from Bergamo, bergamofabrics.com.

THE ART OF THE MATTER

Design: Andrew Frank, Andrew Frank Interior Design, 2525 Shelter Avenue, Miami, FL 33140, 305/695-8070; **Architecture:** Bruce Arthur, 800 Douglas Entrance, Suite 303, Coral Gables, FL 33134, 305/443-3100, whadesign.com; **Pages 138-139 Sofa:** Custom from Lejeune Upholstery, lejeuneupholstery.com; **Lamps:** NiBa Home, niba home.com; **Page 140 (photo, upper left) Chairs:** Warren Platner through Knoll, knoll.com; **Painting:** Craig Kucia; **Floors:** Walker Zanger, walkerzanger.com; **(photo, upper right) Painting (in mirror):** Richard Artschwager; **Painting:** Portrait of Zac Posen by Alex Katz; **(photo, bottom left) Painting:** John Germain **(photo, bottom right) Doors:** PGT Industries, windguard.com; **Chairs:** Vintage Dorothy Draper upholstered in Pierre Frey patent leather, pierrefrey.com; **Chandelier:** Holly Hunt, hollyhunt.com; **Page 141 Sofa, chairs:** Knoll Studio, knoll.com; **Pillows:** Custom from Lejeune Upholstery, lejeuneupholstery.com; **Painting:** Gene Davis; **Page 142 Table:** Saarinen from Knoll, knoll.com; **Page 144 Cabinetry:** Poliform, poliform.com; **Oven, cooktop:** Gaggenau, gaggenau.com; **Refrigerator:** Sub-Zero, subzero.com; **Paintings:** Italo Scanga; **Page 145 Tile:** Walker Zanger, walkerzanger.com; **Fixtures:** Ann Sacks, annsacks.com; **Cabinet:** Custom design fabricated by DT Woodcrafters, 305/638-4622; **Drawer pulls:** Waterworks, waterworks.com.

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Architecture: Kelly Monnahan with Project Architect, Bodil Pedersen, Kelly Monnahan Design, 535 Albany Street, Suite 5A, Boston, MA 02118, 617/778-6475, kellym@kl-la.com; **Construction:** Tom Payne with foreman, Ran Peleg, Payne Bouchier, 617/445-4323; **Pages 146, 147 Sofas:** Charles from B&B Italia from Montage, montageweb.com; **Draperies:** Digital Airwaves by Stephen Sprouse for Knoll, knoll.com; **Chair:** Swan by Arne Jacobsen from Montage, montageweb.com; **Lamp:** Bilbao F3 by Prandina Italia from Current, 206/622-2433; **Coffee table:** Vintage Herman Miller base with custom marble top by Cumar Stone, 617/389-7818; **Rug:** Kasthall Fogg from Montage, montageweb.com; **Stool:** Winston Flowers and Garden, winstonflowers.com; **Paint:** Gray Mist by Schreuder through Phillips Fine Paints, 978/369-3606; **Page 148 (photo, upper**



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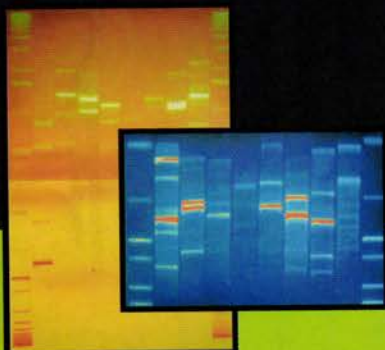
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right) Nesting tables: *Maxalto* from B&B Italia, bebitalia.it; **Chairs:** Vintage Florence Knoll Lounge chair, knoll.com; **Page 149 Upper cabinets:** Ikea, ikea.com; **Refrigerator:** Sub-Zero, subzero.com; **Dishwashers:** Bosch from Kitchen Appliance Mart, 508/771-2221; **Countertops:** Bianco Statuario from Cumar Stone, 617/389-7818; **Faucet:** Vola Hastings Collection by Arne Jacobsen from Moniques Bath Showroom, 617/923-1167; **Sink:** Franke Professional from Moniques Bath Showroom, 617/923-1167; **Cabinet pulls:** Doug Mockett, 800/523-1269; **Page 151 Table:** Saarinen from Knoll, knoll.com; **Rug:** San Lorenzo Stripes by Grand Splendid from Montage, montageweb.com; **Chandelier:** *Mod 2097/30* by Flos from Montage, montageweb.com; **Glassware:** Lekker Home, lekkerhome.com; **Chairs:** Aluminum Group by Charles and Ray Eames for Herman Miller, hermanmiller.com; **Chair upholstery:** Edelman Leather, 860/350-9600; **Page 152 (photo, upper left) Bed, table:** B&B Italia, bebitalia.it; **Painting:** Claudia Aronow; **Photo:** *Pamet Harbor* by Keith LeBlanc, keith@kl-la.com; **Carpet:** Felt Tiles from Matteson & Associates, 781/863-9538; **Page 153 Tile:** Milk Glass by Vidrotile from Shep Brown, 781/935-8080; **Fixtures:** Vola Hastings Collection by Arne Jacobsen from Moniques Bath Showroom, 617/923-1167; **Towel:** Frette, frette.com.

NEW AND NEWER

Architecture: Mihai Radu Architects, 104 West 27th Street, New York, NY 10001, 212/691-1711; **Construction:** PTJR Construction, 36-12 34th Avenue, Long Island City, NY 11105, 718/433-1777; **Pages 154, 155 Sofa:** B&B Italia, bebitalia.it; **Cabinet:** Jordache Woodworking Corporation, 718/349-3373; **Coffee table:** Daniel Pollack from Japanache, 310/657-0155; **Page 156 Cabinetry:** Jordache Woodworking Corporation; **Stools:** Gunnar Asplund from Scandinavian Design Inc., 212/213-0009; **Page 157 Table:** Jordache Woodworking Corporation; **Curtains:** Loomworks, 212/255-8282; **Chairs:** B&B Italia, bebitalia.it; **Page 158 Side table:** B&B Italia, bebitalia.it; **Pendant lamps:** Moser by Louis Poulsen, louis Poulsen.com; **Page 159 Cabinetry:** Jordache Woodworking Corporation; **Page 160 (photo, upper right) Fixtures:** Boffi, boffi.com; **Page 161 Fixtures:** Boffi, boffi.com.

THE LONG VIEW

Architecture: Dirk Denison Architects, 1123 W. Washington Street, Chicago, IL 60607, 312/455-1388, dirkdenisonarchitects.com; **Pages 162, 163 Walls:** Beeswax treatment by Thomas Melvin

Painting Studio, 773/478-6055; **Sofa:** Cappellini at Luminaire, 312/664-9582; **Red chair:** *Villa Gallia* by Josef Hoffmann from ICF Group, 800/237-1625; **Chair fabric:** Henry Calvin at Manifesto, 312/664-0733; **Coffee table:** Gae Aulenti at Luminaire, 312/664-9582; **Carpet:** Asia Minor Carpets, 212/447-9066; **Cork tiles:** Expanko Cork Company, expanko.com; **Painting:** *Lecher* by Jim Lutes at Valerie Carberry Gallery, 312/397-9990; **Lighting system:** Achille Castiglioni and Pio Manzu for Flos, flos.com; **Planter:** A New Leaf, 312/642-1576; **(photo, upper right) Table:** Shaker Workshops, shakerworkshops.com; **Chairs:** *Uni* by Werther Toffoloni from Cabas, cabas.it; **Sculpture:** *Monument* by Christian Boltanski at Marian Goodman Gallery, mariangoodman.com; **Page 164 Cabinetry:** Bulthaup, bulthaup.com; **Cooktop:** Viking, vikingrange.com; **Glass panels:** Bulthaup, bulthaup.com; **Countertop:** *Palazzo* from Elite Granite and Stone, 847/677-2700; **Cork tiles:** Expanko Cork Company, expanko.com; **Page 165 (photo, upper left) Photograph:** *Cornucopia*, Rebecca Horn, mariangoodman.com; **Photographs:** Justin Cooper, mariangoodman.com; **Page 166 Bed:** *Parsons* from Room & Board, roomandboard.com; **Side tables:** Judith Racht Gallery, judithrachtgallery.com; **Lighting system:** Achille Castiglioni and Pio Manzu for Flos, flos.com; **Page 167 Shower:** Grohe at Community Home Supply, comhs.com; **Sink:** Lacava at Community Home Supply, comhs.com; **Medicine chest:** Robern at Community Home Supply, comhs.com; **Tile:** Elite Granite and Stone, 847/677-2700; **Installation:** *Private Absolutes: A Meditation on Luxury* by Frances Whitehead.

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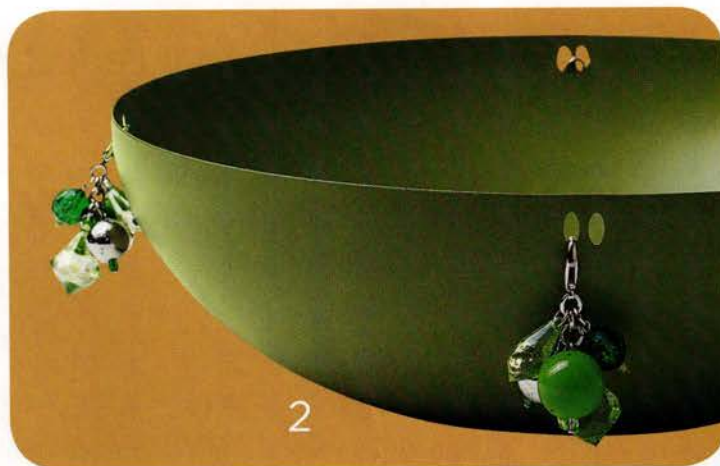
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