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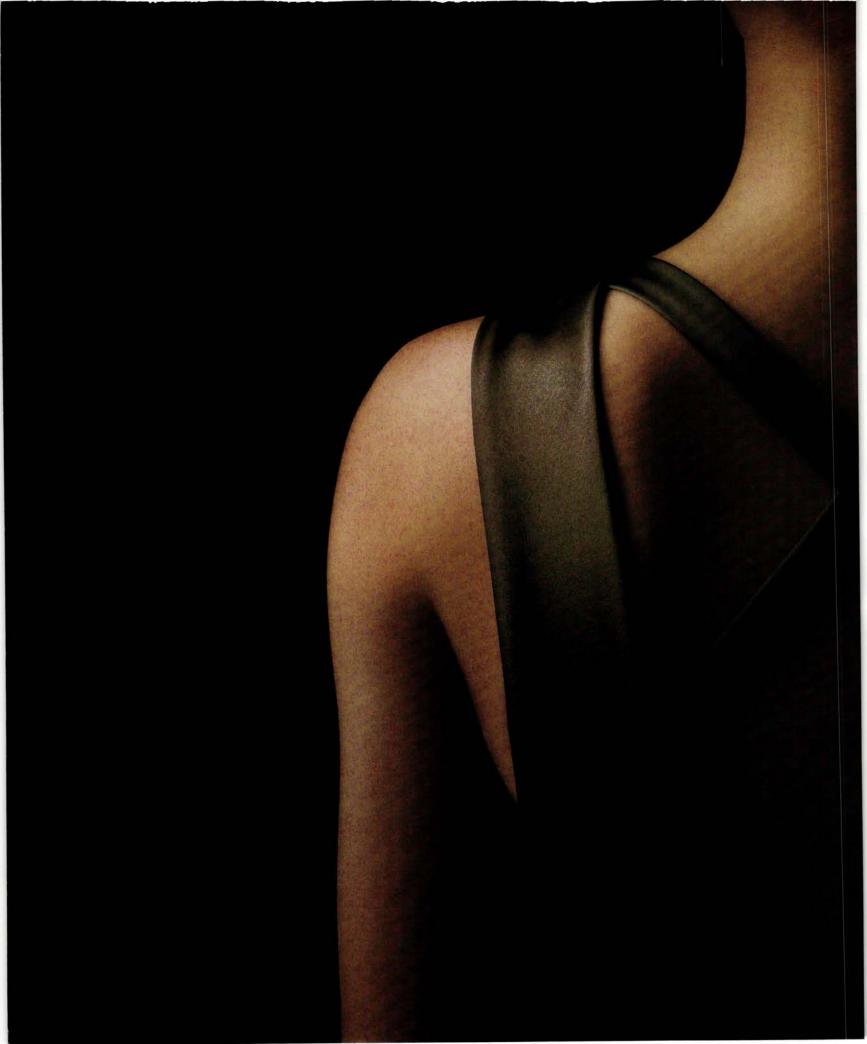


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Available at the didc showroom, 181 Madison Ave., the Tobias seating collection (shown at left) features sofas, chairs and loveseat: In leather or tabric.

(shown at right) features a delicate, hand-sewn "X" motif and is available in a number of colors



Poltrona Frau | Kennedee Sofa

Celebrated Italian furniture maker, Poltrona Frau, recently unveiled the Kennedee modular sofa. Created by Jean-Marie Massaud, the sofa's linear design epitomizes international elegance while the modern quilting that adorns the sofa back and cushions reveals Poltrona Frau's age-old artisanal skills. The clean design accentuates the natural beauty of Pelle Frau®, the company's luxurious leather upholstery.

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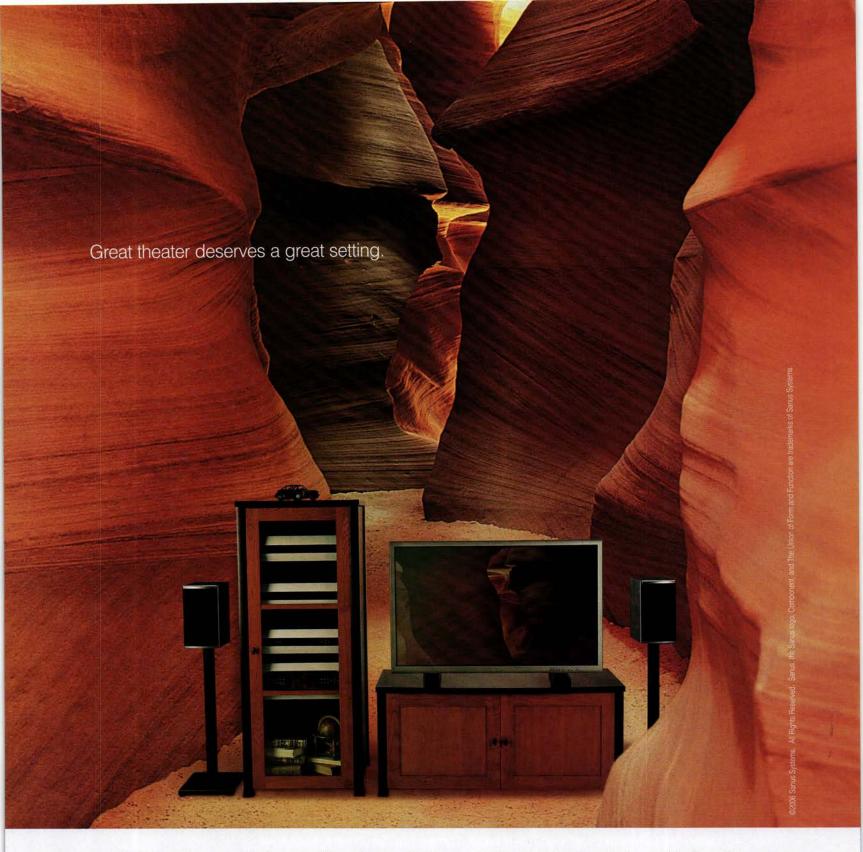
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Novo 6 Metropolitan Home Volume 38, Issue No. 9

37 Take Note: The Practical Made Perfect by Arlene Hirst

A fab fireplace in the Milanese-modern mode, a rice cooker that takes the risk out of risotto, a supergraphic rendition of the classic Chesterfield sofa and much more.

44 Travel: Metro

From the Pacific Ocean to the Adriatic Coast, the best new places to eat, shop, stay and visit.

48 Shopping: Retails of the City by Megan O'Neill

No matter where you go in the Big Apple—SoHo, Tribeca, Williamsburg—trendsetting design shops are opening their doors.

Here are six of the best.

50 Colorways: Coppering an Attitude by Katherine E. Nelson

Purely elemental or a gleaming alloy, the color of money is showing up all over the home—and not just on the bottom of cookware from Revere.

56 Met Tomes: Hardcover Candy

by Michael Lassell

Design, architecture, garden and cook books that will bring smiles from grateful loved ones and make great gifts for Christmas and Hanukkah.

62 Editors' Choice: The Transformers

by Katherine E. Nelson

The value of versatility: five expandable pieces designed to conserve on space—or just to let you change your mind.

70 Weekend Kitchen: Triple Threat

by Roscoe Betsill

This satisfying soup blends three all-American ingredients accented with flavors borrowed from Asia.

79 Collecting: Showstoppers

by Cara Greenberg

Antique dealers from around the globe bring the best of their wares to the annual Modernism show in New York City. Here is a sampling of things you'll see.

86 Small Spaces: Space That Works

by Susan Kleinman

Designer Steven Sclaroff turned a onebedroom apartment in Greenwich Village into a live-work pied-à-terre.

94 Who's Next: On the Rise:

Laura Kirar by Flannery Hoard

With elegant collections for top-tier American manufacturers, this young designer is poised on the brink of a brilliant career.

100 Big Idea: The Space Down Under

by Megan O'Neill

This inch-pinching architect installed a handy pantry under the kitchen stairs.

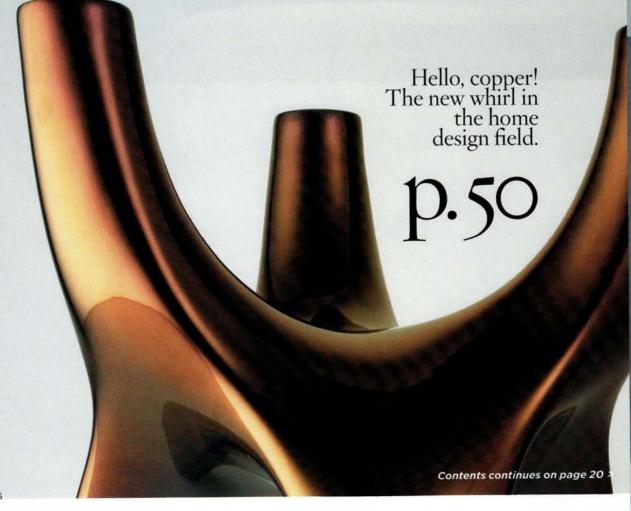
110 Good Buys: Looking Good

by Flannery Hoard

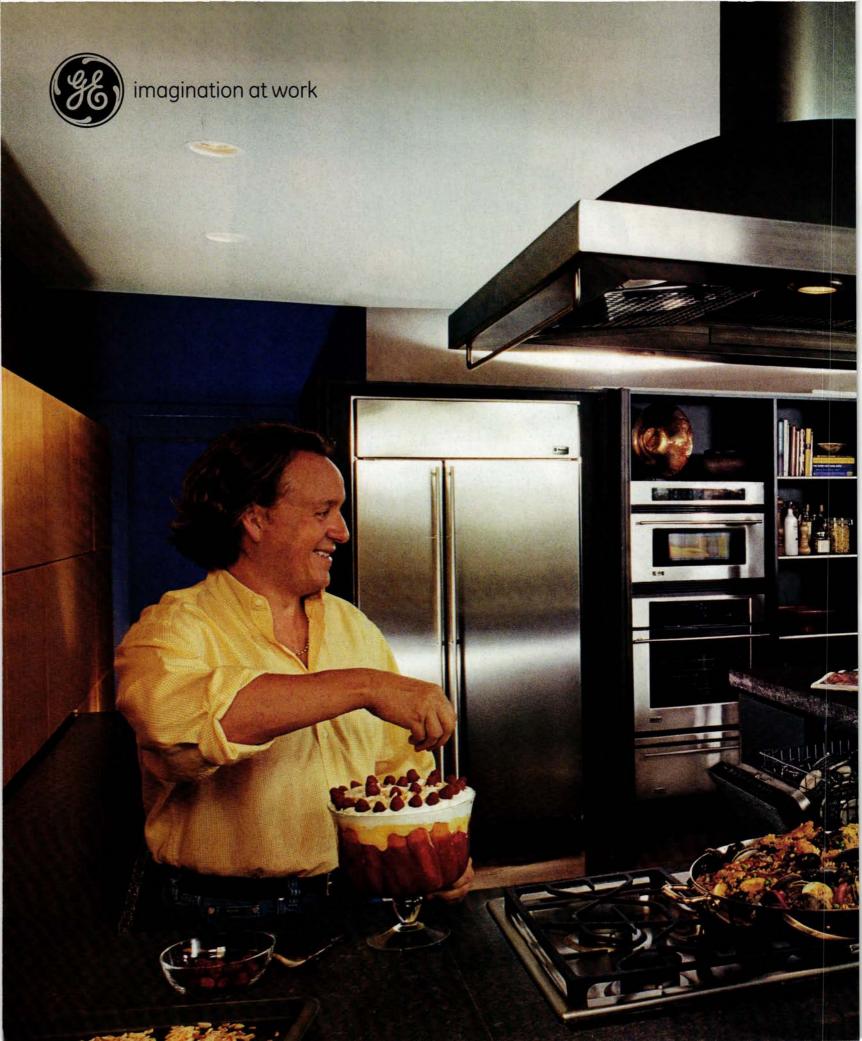
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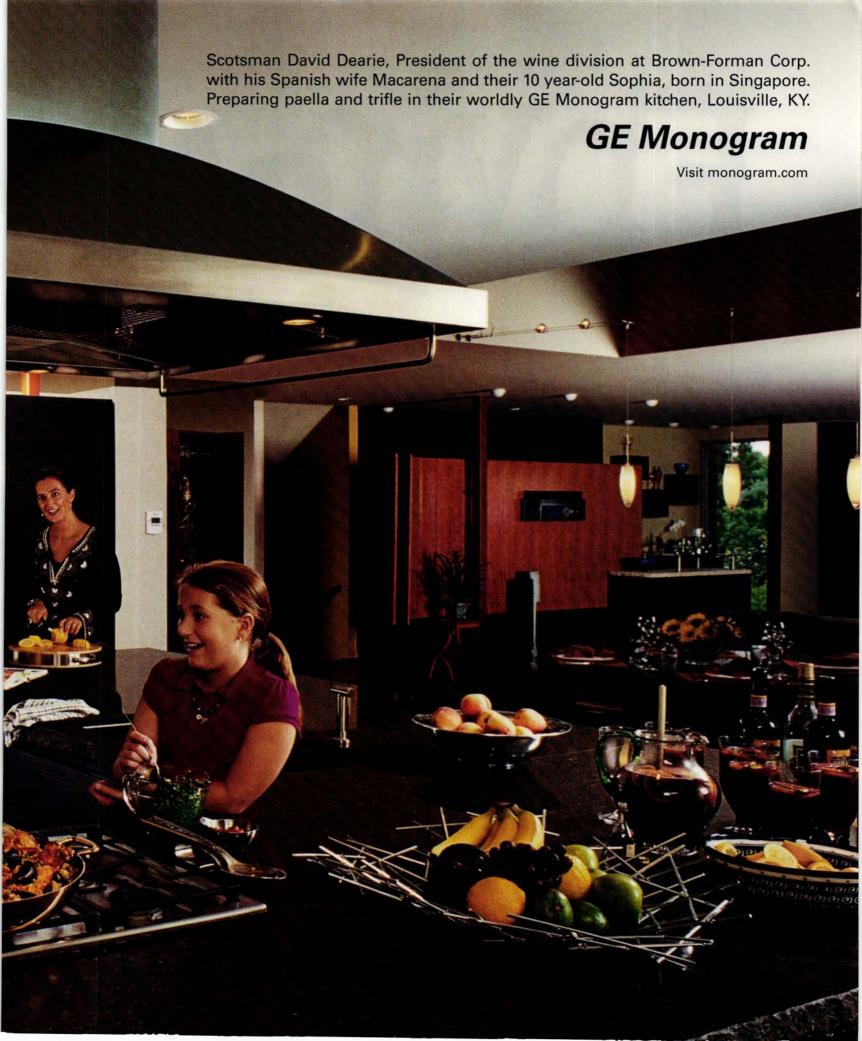
172 Trend Watch: Get a Grip!

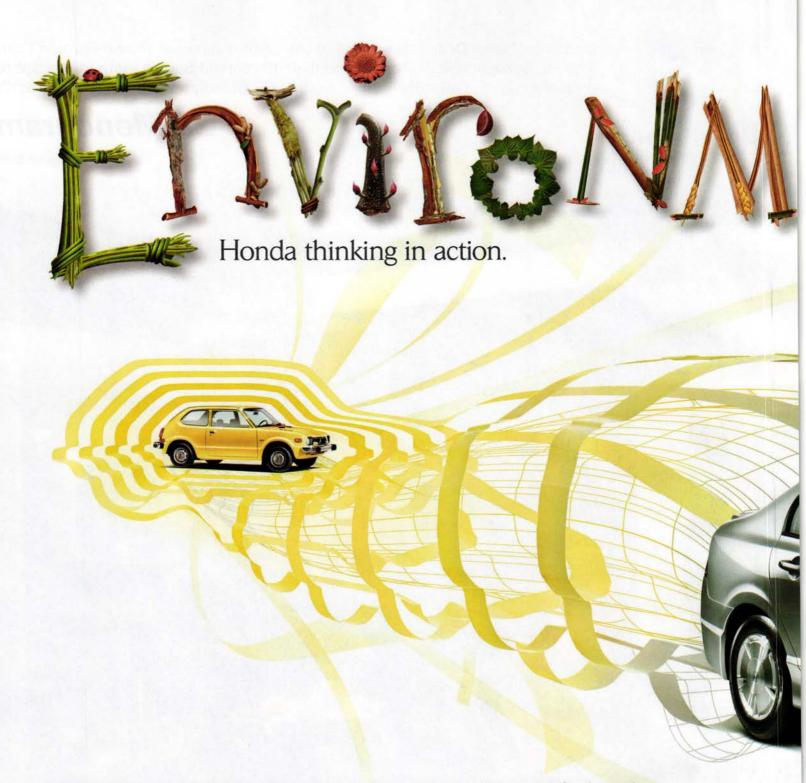
Product designers grasp the added feature that makes a good home product even better: handles for easy toting.







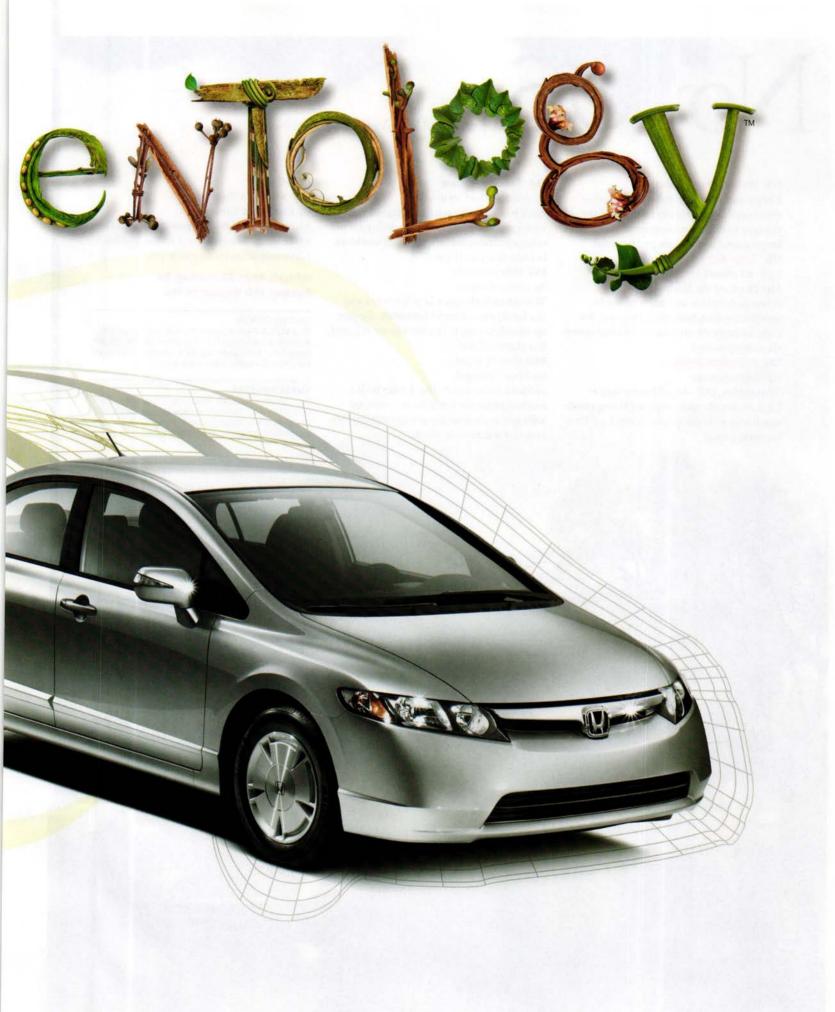




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The Power of Dreams



Novo 6 Metropolitan Home Volume 38, Issue No.9

115 Modern Made Easy

Keep it simple, white and symmetricalthen break all the rules to taste. We show you how to design in the modern mode while keeping your home warm and personal.

116 Class Act

by Fred Albert

Met Home of the Month

A Seattle couple vowed never to live in another condominium until they saw this unit, formerly the auditorium of a converted elementary school.

126 A Capital Design

by Jorge Arango

Washington, D.C.-based Nestor Santa-Cruz outfitted a glass-enclosed Georgetown apartment as a comfortable home base for a traveling family.

134 Second Nature

by Fred A. Bernstein

Architect Kelly Monnahan designed this view-embracing home in Napa Valley for old college friends who love the great outdoors but like living on the grid.

142 Urban Fabric

by Elaine Greene

When textile designer Lori Weitzner and her family moved into Manhattan, she gave up suburban cozy to feather a more efficient, less cluttered nest.

148 Desert Light

by Susan Morgan

In Santa Fe, architect Trey Jordan built a modern house for himself but wound up selling it to a pair of art-minded minimalists before it was even finished.

FOOD

156 Season's Eatings

by Stephanie Lyness

Manhattan chef Bill Telepan cooks with the freshest ingredients all year round, and his Christmas dinner is no exception.

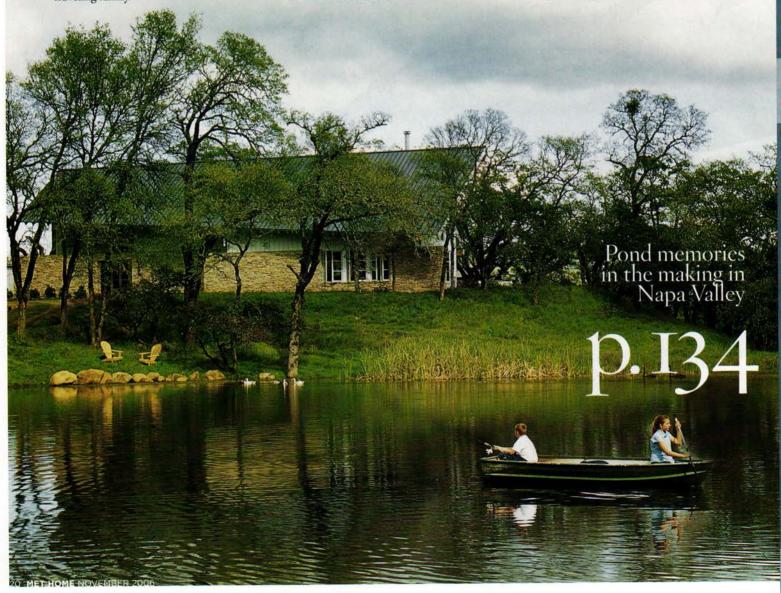
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ON THE COVER

This stylish Seattle condominium was once the auditorium and gym of a Victorian public school, page 116. Photograph by John Granen. Produced by Linda O'Keeffe and Linda Humphrey.

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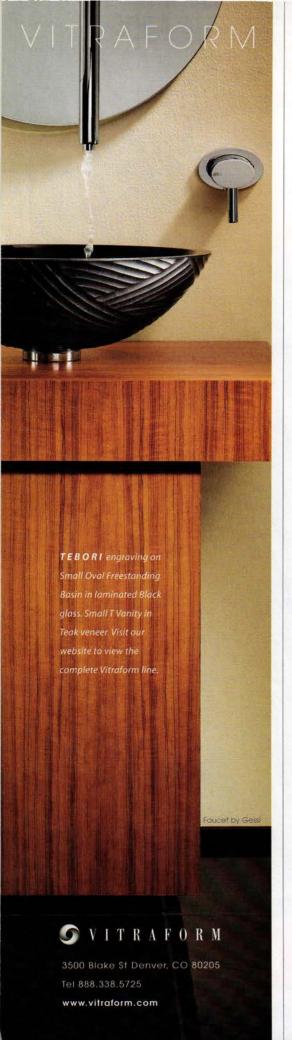


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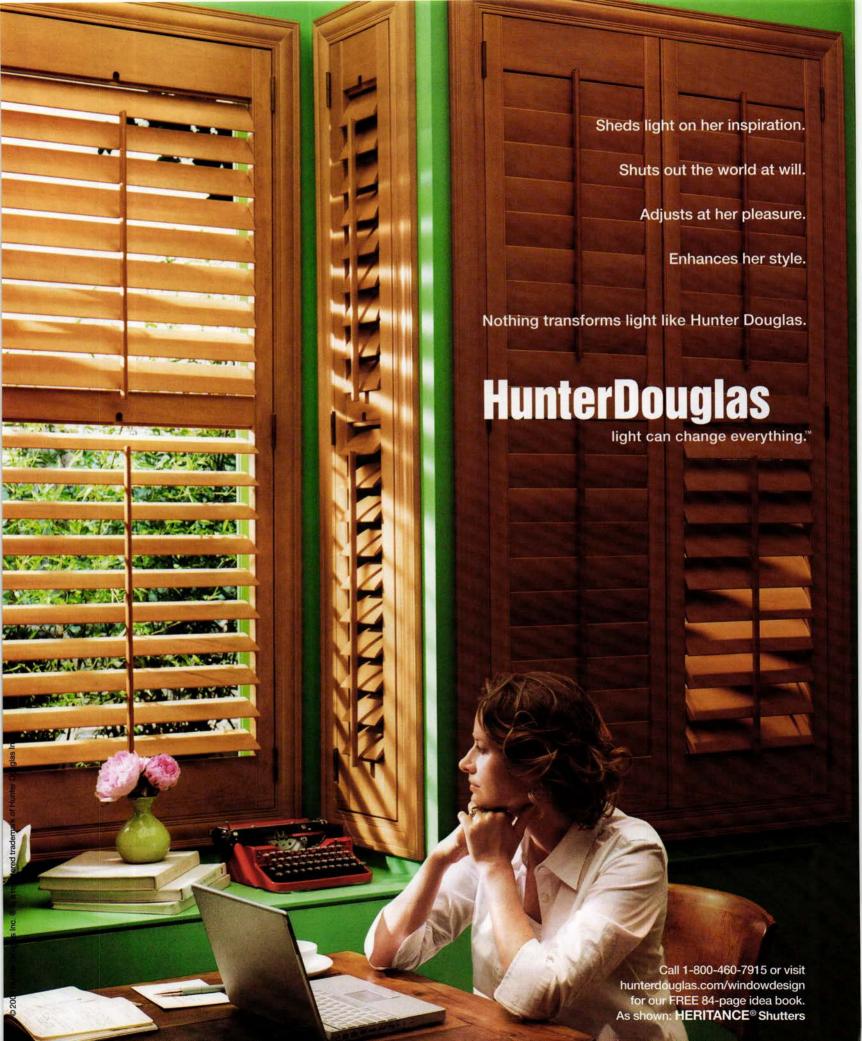
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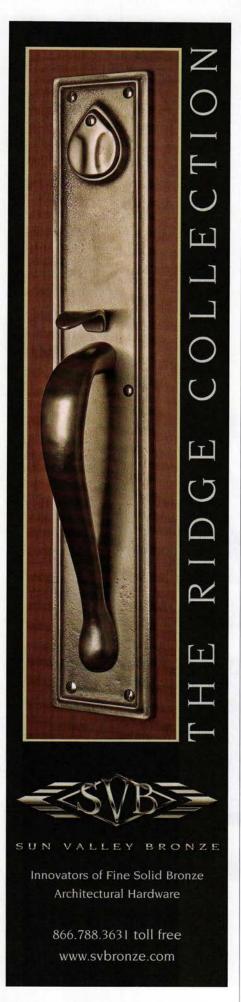
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editor'spage



hat's the next hot color in interior design" I was recently asked—on television! It's a question I should have been able to answer in a heart-beat. After all, lots of people spend time forecasting and tracking trends, and the editors of *Met Home*—you may well imagine—are among them.

We're frequently asked what's happening next, what the new buzzwords are, what the in color will be for fall. And it always bothers me. My impulse is to answer with some questions of my own: "What do you like?" "What would make you comfortable?" "What makes you feel happy?" But as the editor of a national modern-design magazine, I am expected to come up with significant or pithy answers: "Gray is the new black" or "Soft modern is the way to go."

As my colleagues in fashion will tell you, these are not wrong answers. They just feel so remote to my life experience, so arbitrary and incomplete. For one thing, although fashion and home design are related, they are not identical: Most people hope that their brand-new living room sofa does not look as dated next summer as this season's hot new fashion fad will seem a year from now. (*Elle* magazine predicts leggings and big, clunky shoes will be necessary items of our fall wardrobe. No question they'll both be gone by spring.)

In fact, I do a lot of networking, attend trade shows and press openings and read constantly, hoping to find a clue as to how we might be living in the next year or two, considering both hard information—things like mortgage rates, oil prices and environmental concerns—and lighter information, such as the ways in which technology is liberating textile manufacturing. Each one of these things affects the way we live.

I even keep a file, so I peeked inside. Surprisingly, I found that many hot trends from two or more years ago are still considered sizzling. On September 8, 2004, the *Wall Street Journal*'s front page headline decreed that "As Consumers Mix and Match, Fashion Industry Starts to Fray." Shoppers are "seeking their own individual style," which throws

the notion of large-quantity production out the window. Since furnishings trends follow fashion pretty closely, I had clipped this story. But weren't we mixing the Armani blazer with a Gap T-shirt and worn Calvins back in the '8os? No wonder people who feel a need to follow the trends are confused. How is the new mix and match different from the old mix and match?

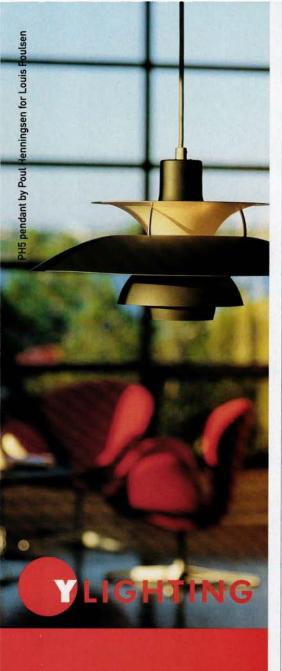
ven more amusing is to pair this article with a 2006 WSJ report (June 23) on "The Mixed-up Kitchen" (furnishings follow fashion once more). The "new... 'jumbled' kitchen... combines multiple materials, styles and dimensions," pairing oiled-bronze fridges or even colored glass oven doors with a traditional all-wood look. Brit maestro designer Johnny Grey was mixing his cabinet styles and materials (not to mention counter heights) in the '80s too—and still does today. Could it be that

trends are as much a construct of journalism as of design? I think the real answer to the TV question is that good design transcends trends and will look as great in ten years as it does today.

Obviously we'll continue to track the trends (see Trend Watch, page 172) and show the latest and greatest stuff (see Editors' Choice, page 62). But it's the ideas and the creativity behind them that make trends sing. And the next hot color? It's robin's-egg blue. Or Concord grape. Or copper (see Colorways, page 50). Or whatever you find you can't live without.

-Donna Warner, Editor in Chief





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Mailbag

Happy Anniversary

I just got my copy of the September 2006 issue and gasped at the mailbox. Twenty-five years! As a subscriber since your Apartment Life days I was mortified at how fast time is passing. In 1981, I had just moved into my first adult "home" after college-an apartment tacked onto the back of a "duplex" on a leafy street in New Orleans that I'm told no longer exists. I've moved twice since then, most recently into a gorgeous ranch house, and I've decorated every place with my copy of Met Home in hand. My husband says I could stop subscribing, since we are now "finished." Little does he know about my secret plan to convert our garage into a guest cottage for the kids and grandkids! I always say that renovating keeps me young, and I'm not stopping now. Congratulations and keep up the good work! Sally Arnot, Austin, TX

Thank you so much, Sally. As you can imagine, the editors of *Met Home* think that we're never finished redecorating! And although we're sure your husband is a lovely man, we don't think discontinuing your subscription is a good idea for any reason.

Twice as Good

I loved your September issue, but I have to ask: Didn't anyone notice that it's a copycat of a cover you produced in Sept/Oct 2001. I mean: orange title, green RENOVATE! (at least it's a different font), the same B&B Italia sofa—and they both feature pug dogs. Good design is timeless, but a five-year cycle? Not upset, just amused.

Peter Parenti El Cerrito, CA

Actually, Peter, we're as amused as you are. We knew we had used the same color combination on the display type before but didn't realize that it was also a renovation special. The homes and the angles of the photographs are quite different, but both rooms are very neutral, both have pugs in the pictures and, yes, that is the very same B&B Italia Charles sofa by Antonio Citterio. Both the breed and the seating are clearly classics now! What really amazes us is the incredible eye for detail Met Home readers have. You catch every typo and anomaly that finds its way into our pages. With readers like you, it's not surprising we've been around for 25 years.

Decorator Dominoes

I read Donna Warner's Editor's Page about her new rug with a smile ("Serial Renovation," Sept 'o6). She described perfectly what I call the decorating domino effect. It never fails: Change one thing and the balance shifts. But I clearly love the process, or I might be reading *Golf Digest* instead of *Met Home*! Thanks.

Julie Fleps Evanston, IL

Thank you, Julie, but the principle works in golf, too: Buy a new hybrid club and suddenly all your long irons seem very last century.

For Art's Sake!

I was thrilled to see artist Jeffrey Milstein's work on page 134 of the September issue ("Remade to Measure") but disappointed to see neither an artist nor a gallery credit. While I know the focus often stays on furniture when pulling a room together, I think art has equal potential to make a room. The red Hermann Czech chair (credited both by designer and source) was cited as "a welcome shot of color." But shot-of-color top billing also belongs to Milstein's equally crimson "Boeing 737 #2," available on the West Coast at the Paul Kopeikin Gallery and in the east at the Morgan Lehman Gallery, NYC. Perhaps in rooms where a seemingly ubiquitous Eames or Prouvé piece is present, the caption space could be dedicated to the more personal (and frequently harder to resource) art piece.

Patrick J. Hamilton New York, NY

Being an interior design magazine, we have to assume that our mandate is providing good information to our readers on the furnishings of a room. That said, however, we know that many of our subscribers care about art. So we have been making a concerted effort to reference prominent pieces of art on the pages themselves. When there just isn't room, the information can be found on our Resources pages—if the homeowner and/or designer can provide it. In this case, we should have at least identified Milstein. We'll try harder, Patrick.

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.

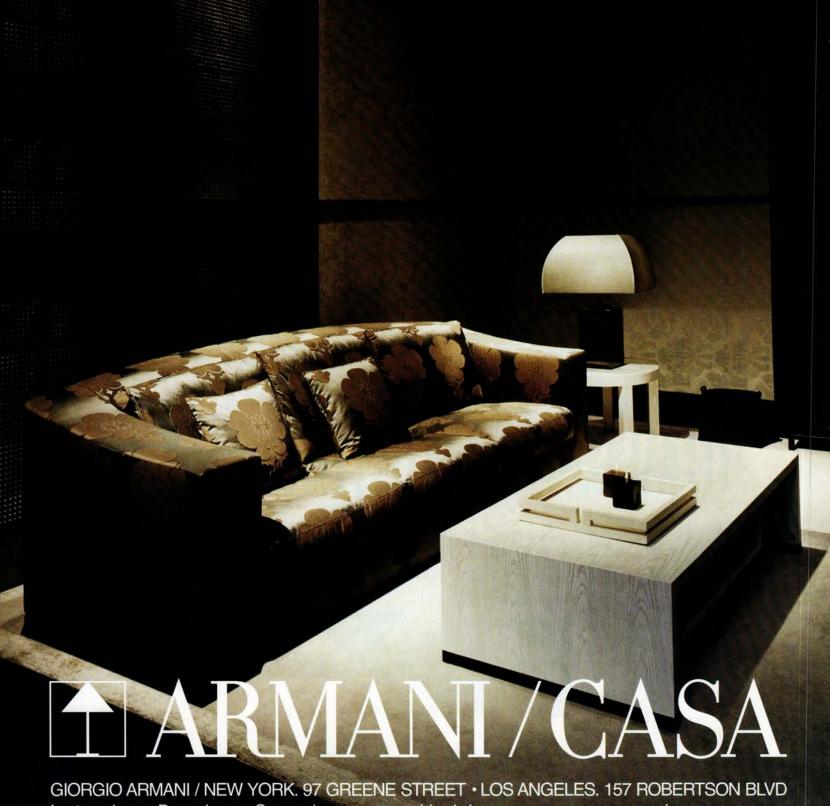


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shaker heights

Shaker heights
With this modern interpretation of a classic
Shaker form, Antonio Citterio and Toan Nguyen
have turned a basic wood-burning stove into
a hearth-stopping centerpiece. Made of black
steel, it is also available with a long, benchlike
table so you can cozy up to the flames
(34"w x 41"h x 21"d, \$3,400 as shown, table
\$180 additional; wittus.com). >



[1] circle line

Designer Diane Steverlynck had the inspired idea of joining balls of wool to form a carpet. She worked with Limited Edition, an innovative Belgian-based rug company, for more than a year to put her inspiration into production. The result, called *Dots*, is 100 percent wool and 100 percent comfortable under foot (approximately 6' x 9', \$5,295 from Lepere; 212/300-3000).

[2] carrying the torch

The graphic lightbulb-like profile of Naoto

Fukasawa's flashlight for plusminuszero displays the Japanese designer's masterful blend of minimalism and humor. The 10½-inch portable plastic torch comes in four colors: black, white, blue and gray (\$75; conranusa.com).

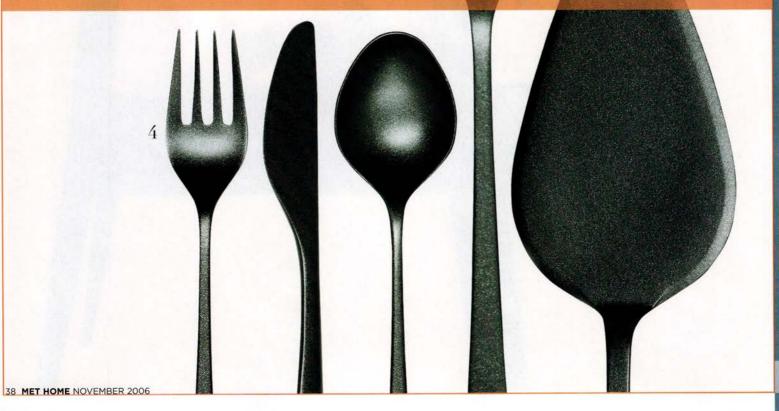
[3] rice riot

More than just another pretty face with its svelte stainless-steel form, *Rizo*, Japanese designer Toshiyuki Kita's electric rice cooker for Zojirushi, actually makes risotto (just press a button). The three-cup unit (9"w x 81/2"h x 91/2"d) functions

as a steamer as well and is also available in white or yellow (\$215; zojirushi.com).

[4] men-u in black

Sophisticated palettes should eat this up. Sabrina Black flatware, designed by Carla Nencioni and Armando Moleri for Italian design company Zani & Zani, is manufactured in a nonstick-coated stainless steel to achieve its striking ebony appearance. What better way is there to lay it all out in black and white? (\$160/5-piece place setting; tartontheweb.com) >





In celebration of her 100th birthday, Eva Zeisel has made a pot of coffee. Introducing the newest work from legendary designer Eva Zeisel: The Classic Century Coffee Pot. Timeless, sensual lines in a creamy ivory glaze. Created this year for her 100th birthday, it is the newest addition to Eva's renowned dinnerware collection. The Classic Century Collection. Only at Crate and Barrel. Coffee Pot, \$64.95. Other individual pieces from \$8.00 to \$64.95. www.crateandbarrel.com



[5] going for the bold

The mantra of Karen Comb's wallpaper company, Nama Rococo ("nama" means raw in Japanese), is repetition, rhythm and color. Her French Dot pattern is a superb case in point. Hand-painted and screen-printed on acid-free French paper, it comes in sheets (approximately 25" x 38", \$180/sheet; namarococo.com).

[6] beading hearts

Clay and beadwork are indigenous to Peru. But combining them was the inspired idea of Hella Jongerius, who collaborated with Aid to Artisans an organization dedicated to the promotion of local crafts, on the Beads & Pieces collection (51/2" bowl, \$110: artecnica com).

[7] doubleheader

The task lamp that Stephan Copeland designed for Knoll has a pivoting shade of metallic-painted ABS that lets you shine it up toward the ceiling or down on your desk. (It also has a steel arm and a zinc-coated cast-iron base.) Energy-efficient, it takes a 15-watt fluorescent bulb; the lamp can be

clamped to a table (or wall) or mounted on a base $(20^3/4"$ to $29^3/4"$ h, \$160; knollspace.com).

[8] opposites attract-ive

From the department of Why Didn't Anyone Think of It Before: Anthropologie has taken a traditional Chesterfield sofa and upholstered it in ultramodern *Samovaari* fabric from Marimekko to create a marriage of styles that seems made in heaven. The 100 percent cotton is Teflon-coated; the frame is hardwood (33"h x 80½"w x 38"d, \$4,000; 800/309-2500, anthropologie.com). #



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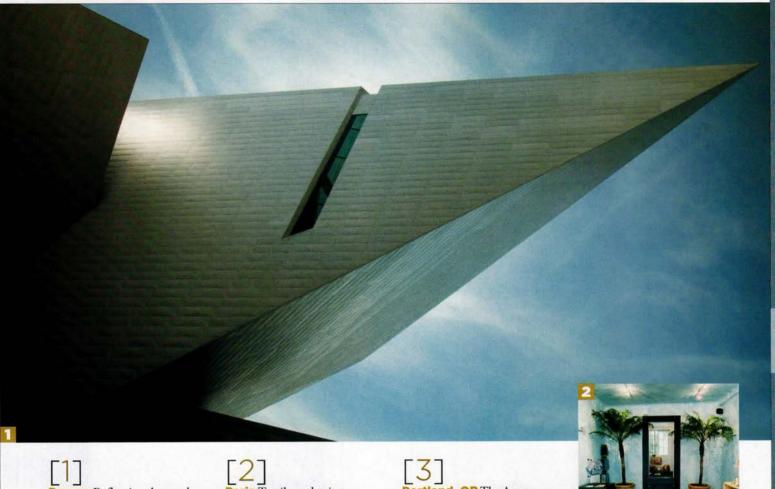
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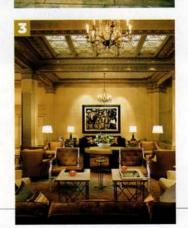
Lake Michigan to the Seine.

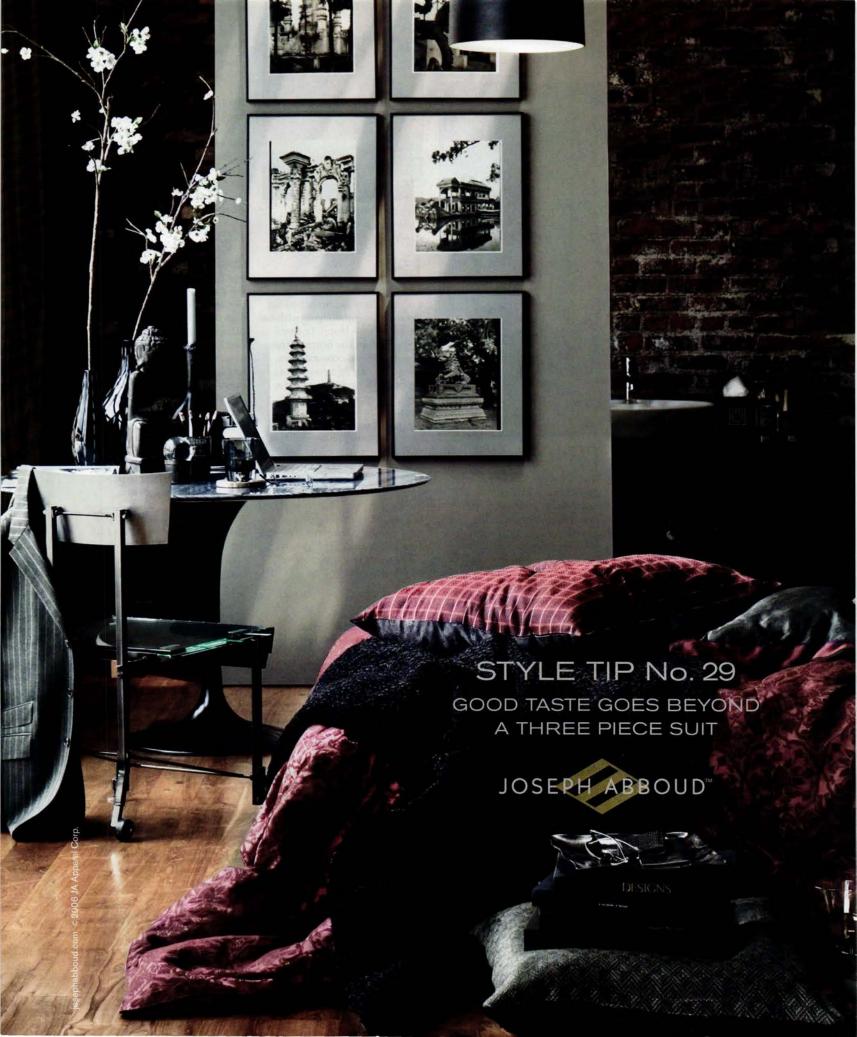


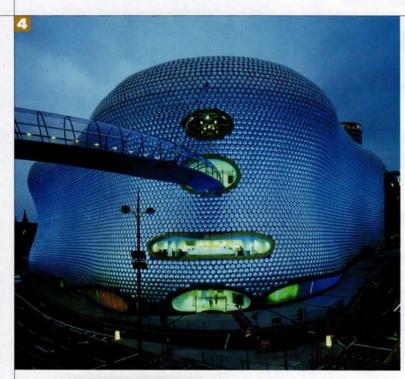
Denver Reflecting the nearby Rocky Mountain peaks in its titanium-clad angles, the Frederic C. Hamilton Building at the Denver Art Museum-the first completed public work in this country by architect Daniel Libeskind (in collaboration with Denver-based Davis Partnership Architects)-nearly doubles the museum's size. The new building adds almost 40,000 square feet of new exhibition space. A sharply cantilevered section of the structure juts across the street toward the existing Gio Ponti-designed North Building, to which it is connected by an enclosed glassand-steel bridge (100 W. 14th Avenue Pkwy.; 720/865-5000, denverartmuseum.org).

Paris Textile enthusiast Françoise Dorget, famous for her elegantly curated Caravane shops, has opened Emporium, in the bustling Bastille. Behind the lacquered-red facade, the blue-tinted whitewashed walls are lined with finds not just from Europe, Japan, India, Morocco, Mexico and Brazil but dozens of other locations around the world-a brilliant blend of traditional crafts and modern design. Vegetabledyed textiles from Calcutta are illuminated by Korean designer Zinoo Park's industrial lights. British design group Gusto's straw-filled Baley benches contrast with Stephanie Bergman's ceramics (22 rue Saint Nicolas; 33+1/53.17.18.55).

Portland, OR The Aspen Hotel Group's 130-room Hotel deLuxe, near the trendy Pearl District, is lavishly decorated in a style inspired by Hollywood's golden-era glamour. San Francisco designer David Hill used a rich mix of materials in the public areas, along with moderne furniture that recalls the '20s through '40s. In the lobby, a 12-foot-high mirror-framed rear-projection screen displays classic movie stills that change hourly. The guest rooms feature sunny California color schemes and beds with upholstered headboards in a distinctive '40s profile. Rooms from \$159 (729 SW 15th Ave.; 866/895-2094, hoteldeluxeportland.com).>









Los Angeles The intersection of what we wear and where we live comes under close scrutiny in the Museum of Contemporary Art's Skin + Bones: Parallel Practices in Fashion and Architecture exhibition on view from November 19 through March 5, 2007. Presenting the work of approximately 40 fashion designers and architects-including Jean Nouvel, Frank Gehry, Toyo Ito, Azzedine Alaïa and Yohji Yamamoto (Selfridges department store by Future Systems is above)—in thematic groupings, curator Brooke Hodge, who also penned much of the corresponding catalog, illustrates the blended boundaries of the two high-style disciplines (250 S. Grand Ave.; 213/626-6222, moca.org).

Dana Point, CA Muchlauded chef Michael Mina has opened the Stonehill Tavern, a contemporary take on the traditional American saloon, in Orange County's luxe St. Regis Resort, Monarch Beach. Mina enlisted the aid of noted interior designer Tony Chi, who created a showstopping space with warm walnut furniture and elegant glass columns housing a seemingly endless array of wines. Executive chef Joshua Skenes presides over Mina's menu of modern American fare: organic whole fried chicken, salt-baked Maine lobster and a lush shellfish stew enlivened



with chorizo. Entrées from \$28 (1 Monarch Beach Resort; 949/234-3318, michaelmina.net).

Riccione, Italy Pop-fashion fav Miss Sixty has branched out from denim into lodging with its four-star Sixty Hotel. Located downtown in the heart of this popular Adriatic coastal town, every one of its 40 rooms was decorated by a different artist under the guidance of Wicky Hassan, the Sixty Group's creative director and president. (And every room has a webcam so that guests can communicate with each other.) The splashy structure with egg-shaped openings cut into the outer facade shares its address with a restaurant, bar and boutique to up the fashion quotient. Rooms from approximately \$200 (via Milano, 54; 39+0541/303669, sixtyhotel.com).

Boston Recently opened Showroom has become the hot furniture shop in town. Its cast of suppliers, which includes Cappellini, Promemoria, Driade, Flexform and Gervasoni, reads like an Italiandesign honor roll. Owner Doug

Gates, who created the 3,000square-foot airy space in the city's chic Park Plaza District, also offers to solve your storage problems with Poliform closets and to help outfit your kitchen with Varenna's sleek cabinetry (240 Stuart St.; 617/482-4805, showroomboston.com).

Chicago Eleven City Diner, a new South Loop eatery, sports a sleek, retro-chic decor (designed by owner Brad Rubin with the help of Arthur Minor) and offers an unexpected take on comfort food. Here you'll find a menu that blends heart-smart fare with age-old deli classics: portobello mushroom or tuna burgers and organic oatmeal for healthy eaters, and freshsliced corned beef and pastrami, chopped liver, crispy latkes and matzo balls for the selfindulgent. Entrées from \$9 (1112 S. Wabash Ave.; 312/212-1112,

Edited by Megan O'Neill. Contributors include Laura Hull, Jeffrey Osborne, Carolann Rule and Lisa Skolnik.

elevencitydiner.com).







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The new look of comfort" -

Explore all the possibilities at La-Z-Boy Furniture Galleries."

Retails of the City

From downtown to the boroughs, the Big Apple is ripe with an orchard of stylish new stores. By Megan O'Neill



Alessi

This world-renowned manufacturer of museum-quality design objects has finally opened a Manhattan store. Carrying more than 3,000 products for home, kitchen, tabletop and beyond, the new SoHo flagship emporium, designed by Hani Rashid of Asymptote Architecture, includes an Italian coffee bar where, yes, espresso will be served in a signature Alessi cup. 130 Greene St.; 212/941-7300, alessi.com



Trunkt \wedge

After two stints as a seasonal boutique last year, this design collective has staked out a permanent address in Tribeca, offering an eclectic mix of home, art and fashion goods produced by designers and artists around the world. Owner Ayesha Ahmad's own Samaan table linens along with agate plates by Anna Rabinowicz and resin trays by Derek Chen are just a few of the treasures you'll find in this trunk. 393 Greenwich St.; 212/625-2997, trunkt.com

Fresh Kills

Fredrick Spendlove and John Agujar transformed an old warehouse loading dock in hip Williamsburg, Brooklyn, into a 1,350-square-foot, bi-level furniture emporium of select vintage pieces, including an exclusive collection of Milo Baughman designs for Thayer Coggin—some reissued especially for the shop—as well as contemporary furnishings by European manufacturer ClassiCon and lighting by Mauro Bertoldini. 50 North 6th St.; 718/388-8081, freshkillsforthepeople.com



Pelícano Inc. /

The vintage furniture store celebrates furniture as art. Stowed behind walls of laminated glass, pieces like the lacquered steeland-pine bookcase by Charlotte Perriand and Jean Prouvé and a walnut-and-stainless-steel craft rocker (above) are displayed as museum pieces. Located in the Starrett-Lehigh Building, the 2,000-square-foot space was designed by Enrique Norten. Open by appointment. 601 W. 26th St.; 212/644-0535, pelicanoinc.com



Centovini /

This bacchanalian SoHo adventure is a collaborative feat by the owners of Moss and I Trulli. Part Italian restaurant and part wine shop, it dishes up breakfast, lunch and dinner on 18th-century Richard Ginori white porcelain plates. It also sells a thoughtfully edited collection of 100 Italian wines amid Venini chandeliers and Venetian glass votives. La dolce vita indeed! 25 W. Houston St.; 212/219-2113 (restaurant), 212/334-5348 (wine store), mossonline.com

HOT OFF THE PRESSES: This winter, B&B Italia opens in SoHo in a dazzling new store designed by Michael Gabellini (138 Greene St.; bebitalia.it).









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Catch Metropolitan Home's traveling exhibit celebrating 25 years of iconic modern design during the tour's next stop at the ALNO Showroom in Boston Commemorating our silver anniversary, the display spotlights trailblazing designers, essential objets d'art and influential trends (shown here) that were first championed in the pages of Metropolitan Home.

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MODERN 25 DESIGN 25

25 YEARS OF ICONIC DESIGN

The Modern Design 25 tour debuted at Design Cares at the New York Design Center in September. Acclaimed artists Jessica Molaskey and John Pizzarelli performed in celebration of the magazine's 25th anniversary and the center's 80th. Proceeds benefited Lincoln Center's American Songbook series. For more information, visit www.lincolncenter.org.

The Modern Design 25 then traveled to the opening gala of the Modern with a Capital M Design House at the Washington Design Center in the nation's capital. Eight acclaimed designers and architects created beautiful rooms that illustrated a successful marriage between architecture and interior design.

To view the 25 iconic images, the rooms from the Design House and to get more information on each event, click on The Modern Design 25 button at www.MetHome.com.





Modern Design 25 Tour

October 26

ALNO Showroom Boston www.alno.com

November 29

Kohler Showroom The Merchandise Mart Chicago www.kohler.com

November 30

Divine Design Los Angeles www.divinedesign.org

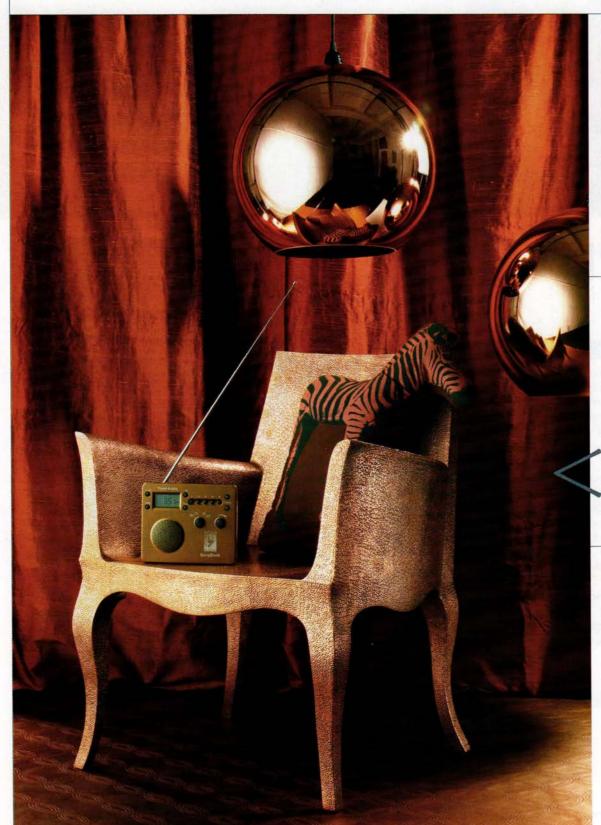
December 7

Zephyr Showroom San Francisco www.zephyronline.com

O MET HOME NOVEMBER 20

Coppering an Attitude

Once a favorite of the pharaohs, and one of seven metals classically used in alchemy, this ancient element shines in modern design. By Katherine E. Nelson



Benjamin Moore

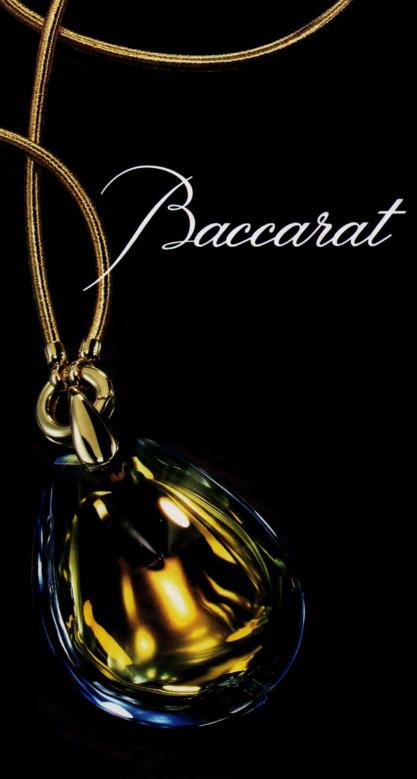
Raiph Lauren
Persimmon

Clockwise (from top): The curtain opens with Crate & Barrel's ready-made Cira douppioni silk panels (50"w x 108"h, \$179); Tom Dixon updates his polycarbonate Shade pendants with a copper finish (18"dia, \$480 each); the Louise club chair by Paul Mathieu for Odegard is fashioned from hand-hammered copper and reclaimed teak (\$3,543); Dedar's embroidered, cotton-polyurethane Boreale fabric (on the floor) gives any room stylish sheen (through designers); Tivoli Audio's limitededition Songbook clock radio celebrates broadcasting's 100 years (6"h x 71/4"w x 2"d, \$160); Salvor's hand-printed, cotton zebra pillow adds a wild look (22"h; \$84). >

Copper is so malleable. I've used it brushed, polished and hammered, and I've incorporated copper dust into concrete floors and to burnish fresco walls.

Clodagh, designer





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more colorways

If I love to pair copper with natural materials such as grass cloth and bamboo and colors such as squid ink, moss and olive green.

-Celerie Kemble, designer



ff You wouldn't think to pair gray-taupe with copper because it breaks a major design rule, but this cool-warm combination feels modern, fresh and unexpected.

-Lisa Herbert. Pantone

Who Knew?

- The use of copper goes back more than 10,000 years. The earliest known example, a copper pendant unearthed in northern Iraq,
- The Statue of Liberty contains 62,000 pounds of copper cladding and structural components. Few of these original copper parts statue's centennial in 1986.
- Dark chocolate provides one of the best sources of dietary copper. A threepercent of an adult's recommended daily allowance.

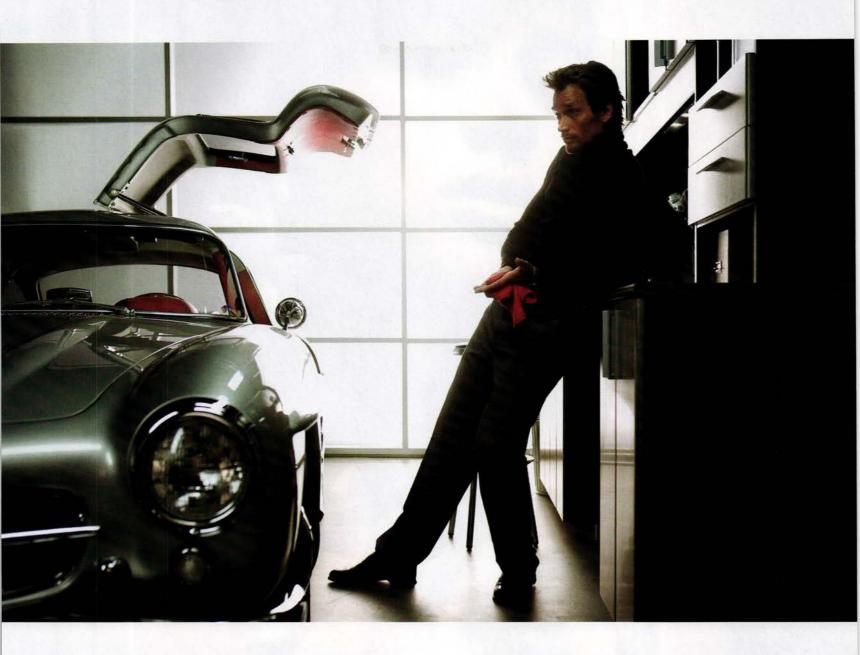
1 In this living room, designed by BatesMasi+Architects, a copper fireplace creates an inviting glow. The surround, made of sheets of 24-gauge copper, has a textured surface that adds depth and interest. "Copper has a soul," says partner Paul Masi. "Plus, it has the amazing ability to mark moments in time as it ages.'



- 2 A glaze accentuates the base of the Inka soda-glass champagne flute and cocktail glass (\$26 each).
- 3 Outset's grill grids bring sophistication outdoors with their copper-colored finish (\$30 for 12" square wok; \$25 for 17" x 11" grid).
- 4 A rare, 1957 copper penny in mint condition is worth about \$9,250 in today's coin-collecting market. The U.S. Mint stopped manufacturing copper pennies in 1982.
- 5 Jocelyn Warner's fantastical Kaleido wallpaper is printed with translucent and iridescent inks (\$200/roll, through designers).
- 6 A copper-tinted titanium finish enhances the sculptural lines of the porcelain Spirit candelabra, designed for Rosenthal by Platt & Young (\$475). @



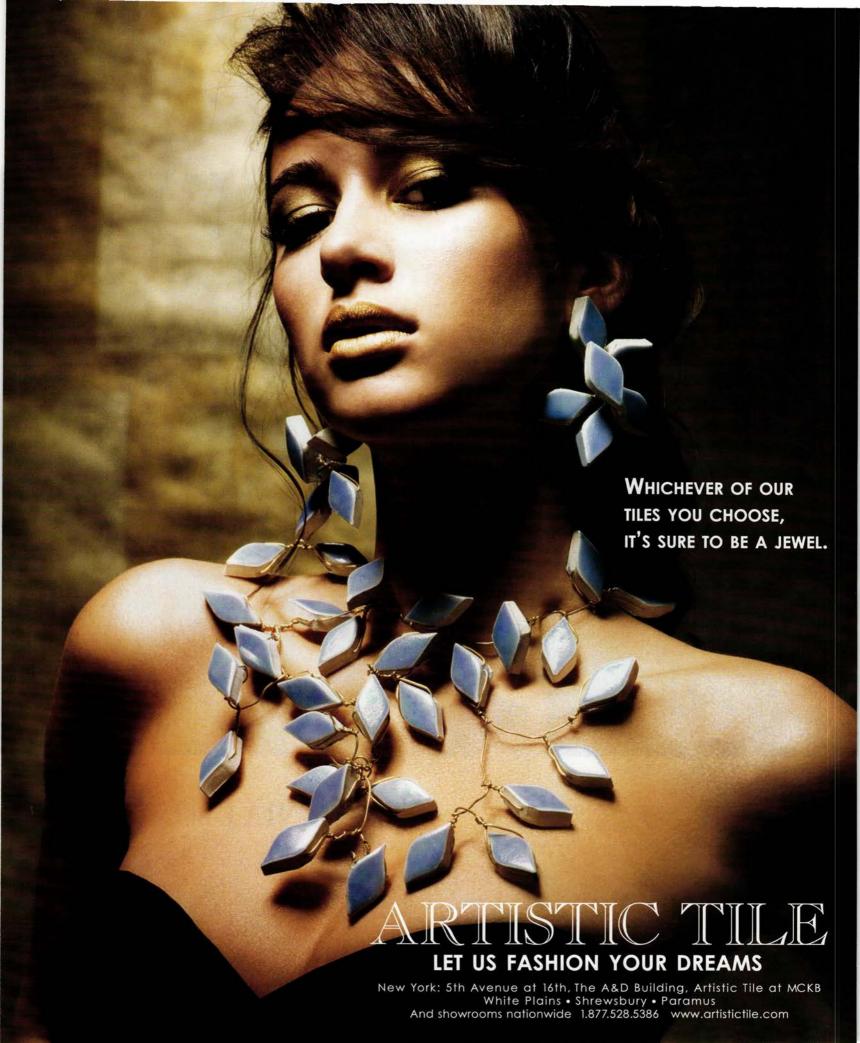
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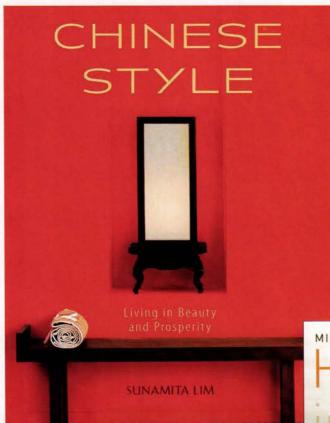
Why do we fall in love with objects if they cannot requite our feelings?

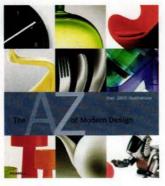
Aspen, created by Jean Marie Massaud, is a sofa that seduces with its soft, tapered forms, its coiled back naturally leading towards lighter matters, with discussions suspended.

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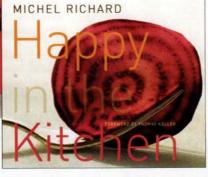


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Hardcover Candy

DESIGN

With the Beijing Olympics impending, China has fast become a center for contemporary architecture, and its traditional decorative arts are keeping pace. Chinese Style: Living in Beauty and Prosperity (Gibbs Smith, \$40) explores the ways in which traditional design elements can be employed to create blissful home environments—with a style that's easily adaptable to modern aesthetics. . . . Designer Vicente Wolf, whose work has appeared in Metropolitan Home many times, has just released his second book, Crossing Boundaries: A Global Vision of Design (Monacelli Press, \$50). A look at both the designer's quiet, refined decorating work and the compelling photographs he has taken on his world travels, it's a glimpse inside the way a designer's inspiration is realized in his work. . . . Anyone who is serious about the look of things we use every day will covet The A-Z of Modern Design (Merrell, \$35 for paperback) by Bernd Polster, et al., an alphabetical compendium of great designers and their work. With more than 300 entries and 2,800 color illustrations, the book touches on the likes of Frank Llovd Wright, Raymond Loewy and Alvar Aalto.

Also recommended: Donghia: The Artistry of Luxury & Style (Bulfinch, \$40) by Sherri Donghia is an extended look at the key stylistic elements of the preeminent company that marries comfort with a contemporary worldview; Chairs: A History (Abrams \$65) by Florence de Dampierre is the definitive and well-illustrated chronicle of seating from ancient Egypt to>

*dulynoted

Pattern

by Tricia Guild (Rizzoli, \$40)

Just when you thought color couldn't get any wilder, pattern has made a comeback in fabrics, wall coverings, rugs and draperies (it's part of the new eclecticism). Nobody will insist that you fill your home with florals, geometics and tartan plaids, but if you want to, learn from the best, Britain's reigning queen of textiles, Tricia Guild.

The Furniture Machine: Furniture Since 1990

by Gareth Williams (Abrams, \$60)

With some 170 full-color illustrations, this Victoria and Albert Museum publication turns its eye to history in the making with a comprehensive look at such contemporary designers as Philippe Starck, Ron Arad and Marc Newson and at the explosion of products from such Italian manufacturers as B&B Italia and Cappellini.

Tartine

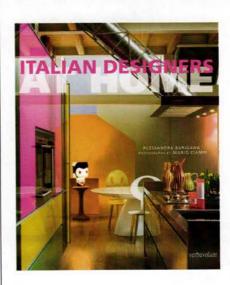
by Elisabeth M. Prueitt and Chad Robertson (Chronicle, \$35)

The holidays will be alive with the heartwarming odors of baking, thanks to the first book by pastry chef Elisabeth Prueitt and baker Chad Robertson, the husbandand-wife owners of San Francisco's famed Tartine Bakery. A not-to-be-missed tourist attraction (and local favorite), Tartine gives up its secrets to the rest of us with recipes for brioche bread pudding (perfect for breakfast), chocolate soufflé cake, cherryand-apricot dumplings and so many more that sweet tooths will be aching!

Italian Designers at Home by Alessandra Burigana

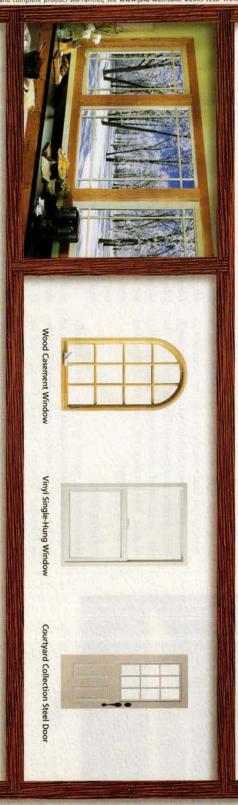
by Alessandra Burigana (Verba Volant, \$65)

Two dozen of the boot peninsula's most important, influential and visible contemporary designers show off their own living spaces in this colorful and stylish book (with photography by Mario Ciampi). More than an at-home visit with Ettore Sottsass, Vico Magistretti and Aldo Cibic, for example, the book is full of top-drawer ideas adaptable for your very own home.





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our own ergonomic age; Pierre Cardin Evolution (Flammarion, \$75) by Benjamin Loyauté offers fans of the '70s an inside look at one of the top fashion and furnishings designers of the period; and Milanese modern meets chipped painted pine in California Country Style (Chronicle, \$40) by Diane Dorrans Saeks (photography by David Duncan Livingston), an appreciation of stylish indoor-outdoor life out of town by Met Home's San Francisco editor.

ARCHITECTURE

Two of Met Home's favorite architects have new books this season: Tom Kundig: Houses (Princeton Architectural Press, \$40) by Dung Ngo, et al., is an in-depth look at five projects by a Seattle-based talent who is one of the standard-bearers of homes that seamlessly blend the natural and the industrial; Travis Price's The Archaeology of Tomorrow (Mandala, \$45) is a mind-expanding monograph by the famed D.C.based architect, environmentalist and student of Eastern philosophy.

Also recommended: New Glass Architecture (Yale University Press, \$45) by Brent Richards, photographs by Dennis Gilbert, 25 case studies by a who's who of contemporary architects, from Toyo Ito and Jean Nouvel to Frank Gehry and Steven Holl; Eero Saarinen: Shaping the Future (Yale University Press, \$65), edited by Eeva-Liisa Pelkonen and Donald Albrecht, a monograph that's nearly as big and beautiful as Saarinen's Gateway Archin St. Louis; and Irving J. Gill: Architect, 1870-1936 (Gibbs Smith, \$50) by the celebrated architectural photographer Marvin Rand raises the profile of this Los Angeles modernist.

GARDENING

Horticulturists know that the plant-friendly climes of the Mediterranean make for some of the best gardens in the world. New Gardens in Provence (Stewart, Tabori & Chang, \$50) by Louisa Jones, with photographs by Bruno Suet, is a photo-tour of 30 contemporary man-made landscapes, celebrating directional design with a long, loving tradition. . . . Gardens in Time (Abrams \$60), with photographs by Alain Le Toquin and a text by Jacques Bosser, is a visual feast: Images of 130 gardens in 20 countries by the award-winning photographer comprise a record of the botanical art from Roman times to today.

Courtyard Gardens of Kyoto's Merchant Houses (Kodansha, \$45) by Katsuhiko Mizuno is a study of the interior gardens of the former Imperial City that proves how sympathetic in scale, proportion and detailing the ancient Japanese garden aesthetic can be to domestic environments.

COOKING AND FOOD

Michel Richard of Citronelle in Washington, D.C., is a chef's chef, known not only for his skill with farm-fresh ingredients, but also for a personal joie de vivre. Happy in the Kitchen (Artisan, \$45) by the chef himself, with Susie Heller and Peter Kaminsky, is a coffee-table-size cookbook, beautifully photographed by Deborah Jones, that is not only an atlas to a world of wonderful eating, but a portrait of an ebullient talent. . . . And speaking of great chefs, consider The Cookbook (Bulfinch, \$50) by Michael Mina, renowned for serving up richly flavored dishes in award-winning restaurants in San Francisco, Las Vegas and Dana Point, California. The unique aspect of this gorgeous volume is that each dish comes in three variations, dubbed "trios," so you can prepare your sautéed abalone and fresh fettuccine, for example, in a cream sauce with (1) basil and pine nuts, (2) tarragon and anchovies or (3) parsley and olives.

We love food from all over, so we found a pair of books from William Morrow to be particularly tantalizing. One Spice, Two Spice (\$35) by Floyd Cardoz, with Jane Daniels Lear, serves up the kind of Indian-American fusion food that won Cardoz three stars from the New York Times for Tabla, the New York City restaurant he operates with Danny Meyer. . . . On Top of Spaghetti . . . Macaroni, Linguine, Penne, and Pasta of Every Kind (\$25) by Johanne Killeen and George Germon, proprietors of Al Forno in Providence makes our mouth water for bucatini with five-pepper sauce or maltagliati with cinnamon and lemon zest. While they sound complex, the recipes are simple and most of the ingredients are standard pantry items.

Nobel Prize laureate Desmond Tutu's forward to The Soul of a New Cuisine: A Discovery of the Foods and Flavors of Africa (Wiley, \$40) by Marcus Samuelson is a bonus to the awardwinning recipes by the stellar Ethiopian-born chef, which range from chili-spiced lamb sandwiches to lobster skewers with couscous-avocado salad; Jamie's Italy (Hyperion, \$35) by Jamie Oliver is the famed Naked Chef's take on classical regional dishes; and if you know anyone who likes the occasional alcoholic beverage, slip a copy of The Art of the Bar (Chronicle, \$25) by Jeff Hollinger and Rob Schwartz under his or her tree or menorah. This handsome book (photographed by Frankie Frankeny) is a fresh look at social drinks by the bartenders of the Absinthe Brasserie & Bar in San Francisco. - Michael Lassell



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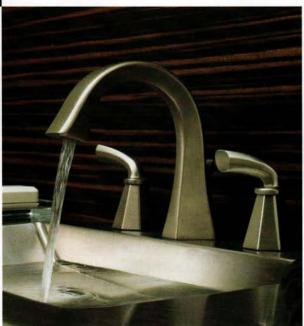


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Your spa products – French lavender:

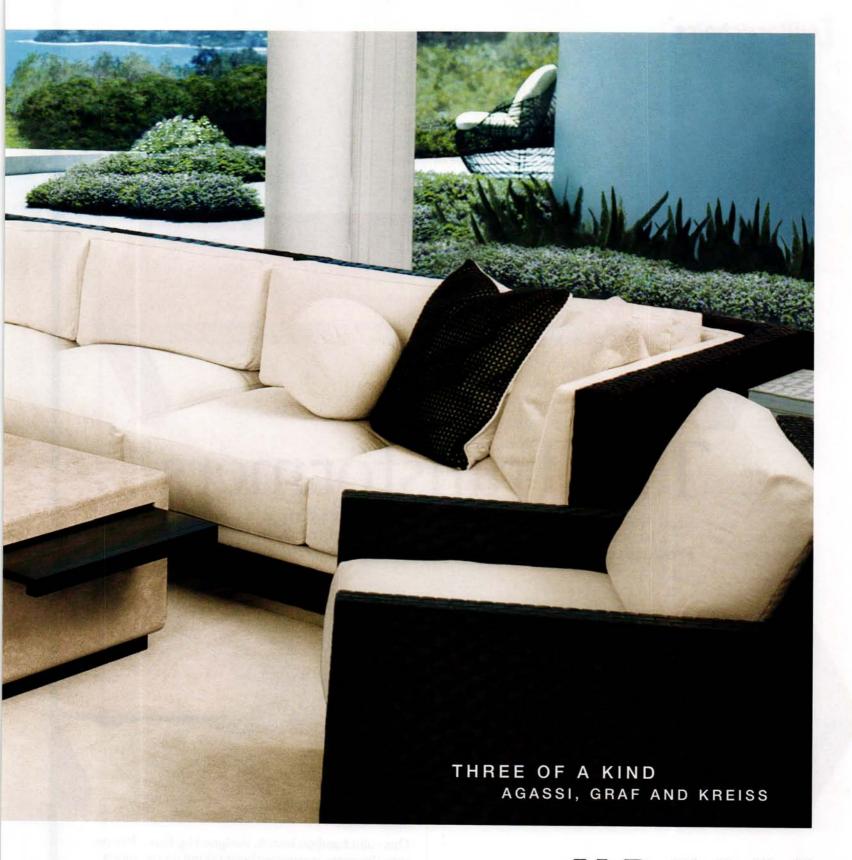




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The Transformers

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An easy stretch Xpand bench

This solid bamboo bench, designed by Franz Riener, provides extra seating without taking up too much floor space. No extension leaves are required. Just lift and tug one end of the bench, which is composed of flexible, accordion-like wood slats, and the seat expands from 55 to 73 inches. The sturdy, seethrough, lattice construction holds up to 750 pounds when fully open (\$1,524; xpand-furniture.com). >

I want a floor that invites my family and

friends to hang out in the kitchen (even though the party is in the other room).



What do you want your floor to be?





The unfolding story

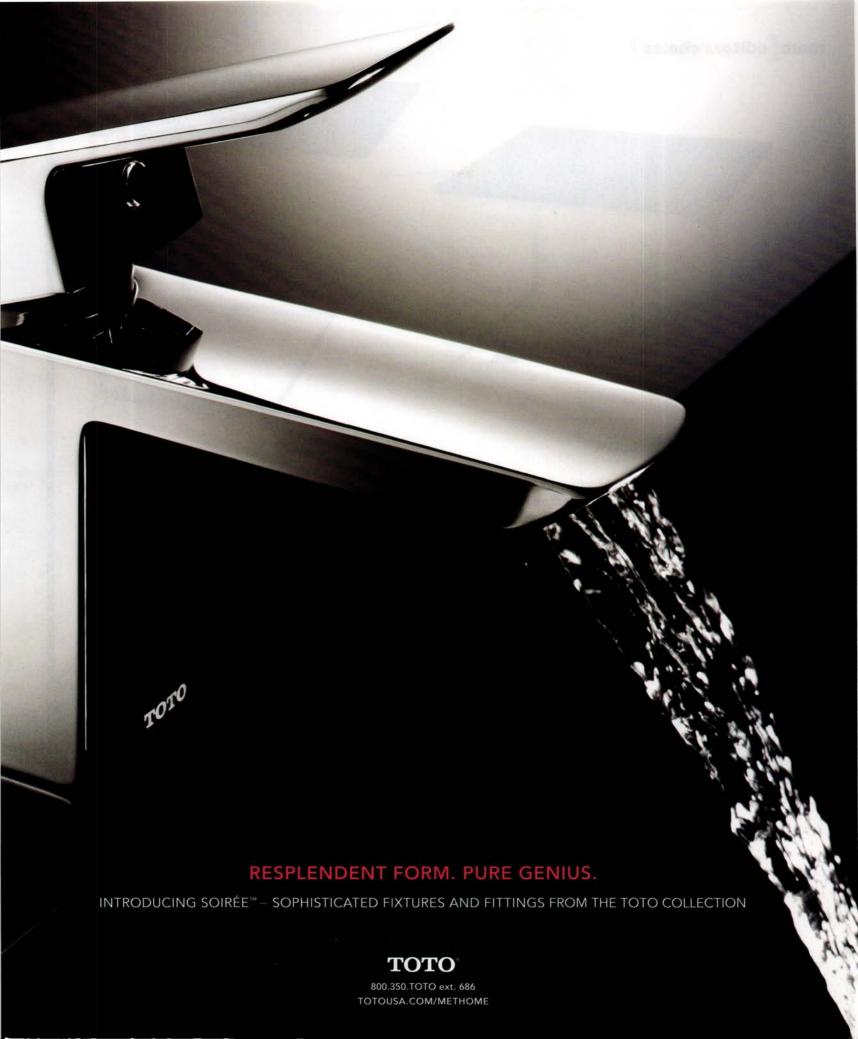
Dou ottoman

Überaffordable, the *Duo* provides practical solutions around the clock. By day, the multitasking piece (26"l x 26"w x 14"h) works as an ottoman, extra seat or low table. When an overnight guest arrives, slip off its durable cotton canvas cover and unfold it into a 76-inch-long mattress. High-density foam provides support, while ensuring the featherweight piece remains easy to handle (\$300; apt-ny.com).

Rising star

Here's a table that brings new meaning to multipurpose: Low (18½"h), it's a coffee table; raised to its full 30-inch height (with just the touch of a button), it's a dining counter or desk. Its oak-veneer top swivels and hinges open, from 27½ to 55 inches wide, to double the surface area. And thanks to its front wheels and sturdy, steel frame, it's a snap to handle (around \$1,500; calligaris.it). >







Quick-change artist

You'll flip for this stylish accent table that leads a double life. Position it with the entire aluminum frame touching the floor and it works as a low coffee or side table (231/2"w x 231/2"d x 161/2"h). Tilt the Alto on end and swing out its walnut hinged top and it becomes a 241/2-inch-tall unit that cozily nests beside a bed or sofa (\$1,655; ddcnyc.com).

Multiple choice

Downtown chaise

As changeable as a chameleon, the Downtown, designed by Pascal Mourgue, redefines flexibility. With its articulated steel frame, webbed seat construction and two-branch, metal base, the piece converts easily from a lounge chair to luxuriant chaise or, when fully horizontal, a bench or low table (321/2"w x 31"h x 74"d when upright, \$3,705; ligne-roset-usa.com).



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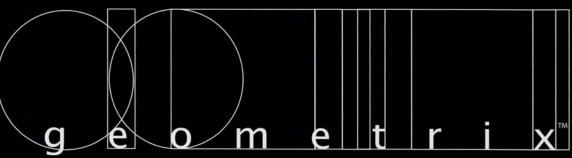
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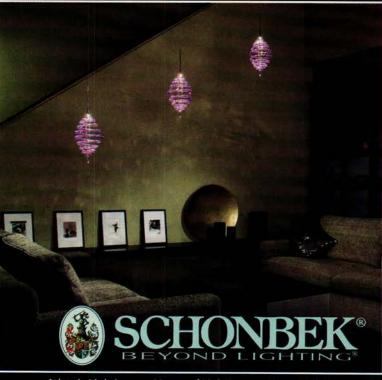


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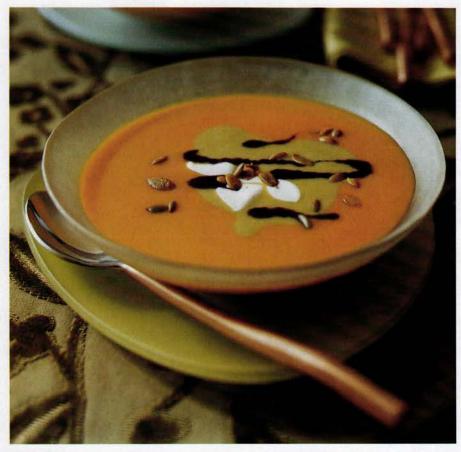
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Triple Threat

This ingenious fall soup utilizes three traditional American ingredients and then adds a modern angle with an infusion of subtle Asian flavors. By Roscoe Betsill



he dinner party that I had conceived in midsummer but kept postponing to accommodate the vacation plans of the invitees was finally coming together in early fall. I headed off to the farmers' market for ingredients—and inspiration—for the first course. Selecting one of the first pumpkins of the season, I also grabbed a few ears of corn and a bunch of fragrant Concord grapes.

I decided to transform this harvest of all-American ingredients by enhancing them with Asian flavors. The result: two soups, one featuring roasted pumpkin flavored with lemongrass; the other, fresh corn seasoned with kaffir lime leaves. The Concord grapes were simmered with ginger for an intense reduction. When it came time to serve, I combined all three in each bowl (although either soup can be served separately): The pumpkin soup took center stage with a ladle of corn broth and a drizzle of grape reduction. The multilayered dish, with its bold colors and flavors, was beautiful—and delicious. See Resources, last pages.

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

Pumpkin Soup with Lemongrass

- 1 medium (21/2 to 3 lb.) pumpkin (or butter nut squash)
- 4 tbsp. canola oil
- 2 medium leeks, chopped
- 1 stalk fresh lemongrass, finely chopped
- 1 tbsp. fresh chopped ginger
- 4 to 5 cups vegetable or chicken broth
- 1 tsp. salt or to taste
- 1/4 tsp. cayenne pepper or to taste
- I. Preheat oven to 400°F. Halve pumpkin and remove the seeds. Rub the cut sides with I tablespoon of oil each. Place the pumpkin halves, cut-side down, onto a baking sheet and roast until tender, about I hour.
- Meanwhile, heat remaining 2 tablespoons of oil in a large soup pot; sauté the leeks, lemongrass and ginger over medium heat until softened but not brown, 10 minutes.
- 3. Remove the pumpkin from the oven and let it rest until cool enough to handle. Scoop out the flesh and add to the soup pot along with salt and pepper. Add 4 cups of stock and bring to a boil.
- 4. Reduce heat to a simmer and cook until pumpkin is quite soft, 20 minutes. Cool, then purée in a blender in batches. Strain the mixture through a mesh strainer back into the soup pot. Add additional broth if the soup is too thick. Adjust seasoning. Set aside.

Corn Soup with Kaffir Lime

- 6 ears fresh corn
- 2 tbsp. canola oil
- 1 bunch scallions, chopped >



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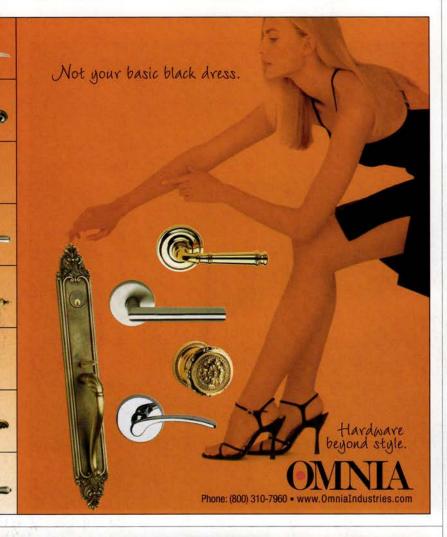








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- 4 kaffir lime leaves or grated zest and juice of 1/2 lime
- 3 cups vegetable or chicken broth
- 1/2 tsp. salt or to taste
- 1/2 tsp. freshly ground black pepper
- Shuck corn, remove kernels and set aside with the cobs.
- 2. In a large saucepan, heat oil over medium heat. Sauté scallions to soften, 1 to 2 minutes; add corn kernels, reserved cobs and lime leaves. Cover with broth and season with salt and pepper. Bring to a boil and reduce heat to simmer until corn is tender, 20 minutes.
- 3. Remove from heat and let cool. Remove and discard corncobs and lime leaves before puréeing mixture in a blender in batches. Strain the mixture through a mesh strainer back into the saucepan. Set aside.

Concord Grape Drizzle

- 1 quart Concord grapes, washed (reserve
- a few grapes for garnish)
- 1 tbsp. chopped fresh ginger
- 1/4 tsp. salt
- 1 tbsp. rice vinegar
- 1. In a medium saucepan cook grapes, seeds and all, along with the other ingredients over moderately low heat until most of the liquid has cooked off, 15 to 20 minutes.
- Cool slightly before pressing the mixture through a sieve into a heatproof bowl. Set aside until time to serve.

The Grand Finale

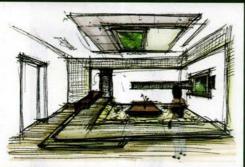
- One 6-oz. container plain yogurt
- Toasted pumpkin seeds
- Reserved grapes, halved and seeded
- 1. Reheat pumpkin and corn soups. Ladle a portion of the pumpkin soup into each individual soup bowl. Ladle a smaller portion of the corn soup into each and drizzle with the Concord grape reduction.
- 2. Garnish each bowl with a dollop of yogurt and a sprinkling of pumpkin seeds and grapes.

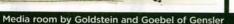
 Serves 6 to 8. 4

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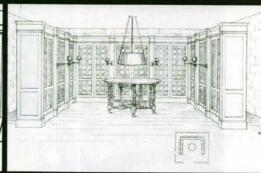
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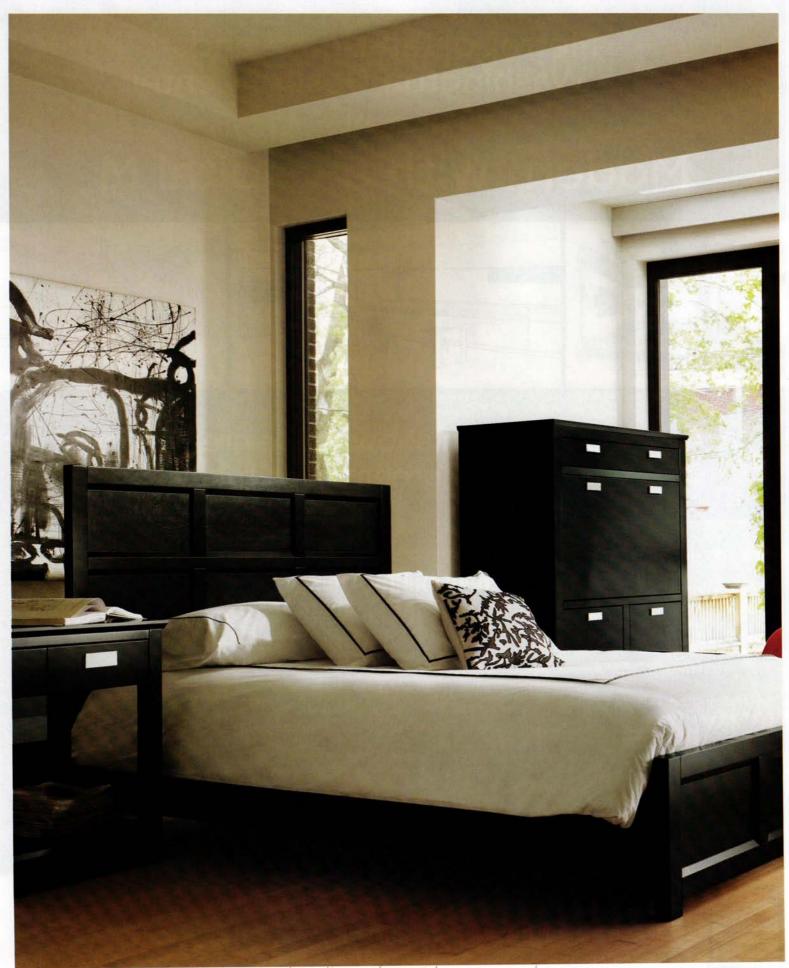












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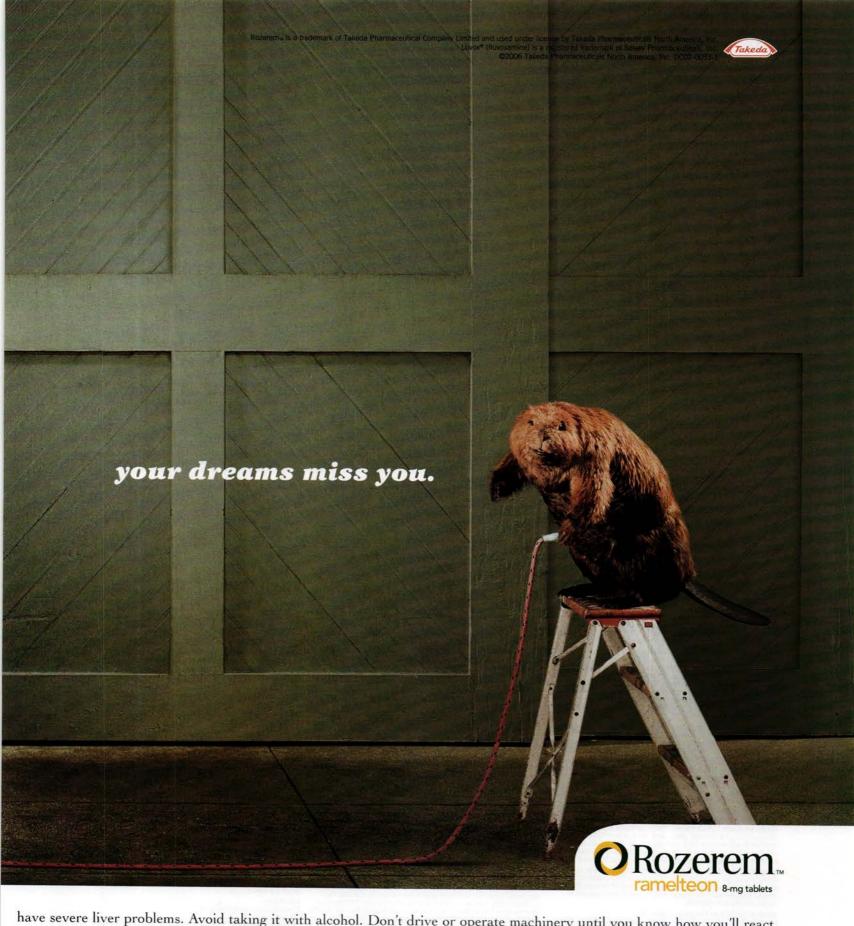


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INDICATIONS AND USAGE ROZEREM is indicated for the treatment of insomnia characterized by difficulty with sleep onset

CONTRAINDICATIONS

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

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 reaafter a careful evaluation of the patient. The failure of insomma to refine failure 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 divised the eligible development operarm. 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 PRECAU-

A variety of cognitive and behavior changes have been reported to occur in associ ation 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

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

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.

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

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_{over} for ramelten increased approximately 190-fold, and the C_{over} increased approximately 70-fold, compared to ROZEREM administered alone. ROZEREM should not be used in combination with fluvoxam-ine (See WARNINGS). Other less potent CYP1A2 inhibitors have not been adequately studied. ROZEREM should be administered with caution to patients tak-ing 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-et} 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 AUC0-int and Cmax of ramelteon Retoconazole (strong CPY-944 finializor): The AUU-get and Centre of Interest in 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

Fluconazole (strong CYP2C9 inhibitor): The total and peak systemic exposure Processor (AUD_{opt} and C_{max}) of rameletion after a single 16 mg dose of ROZEREM was increased by approximately 150% when administered with fluconazole. Similar increases were also seen in M-Il 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 Interaction studies of concomitant administration or RUZEHEM with Huxsein (CYP2D6 inhibitor), omeprazole (CYP1A2 inducer (CYP2C19 inhibitor), theo-phylline (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), Cornormalit autimission of Noteries with orientative (C1720 substitute), destromethorphan (CYP206 substrate), midazolam (CYP304 substrate), theophylline (CYP102 substrate), digoxin (p-glycoprotein substrate), and warfarin (CYP209 [S]/CYP102 [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, B6C3F, 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 blastoma. Female mice developed a dose-related increase in the incidence of hepatic aclinomas 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/lkg/d/lkg/37. times and 12 figure the therapeutic exposure to remelteon. 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. 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 rametleon 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 thera-peutic exposure to rametleon 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 International for unitry generators from thought to occur in numbers. Leying cell tumor development following treatment with non-genotoxic compounds in rodents has been linked to reductions in circulating testosterone levels with compensatory increases in luterinzing hormone release, which is a known proliferative stimulus to Leydig cells in the rat testis. Rat Leydig cells are more sensitive to the stimulatory Leydig cells in the rat testis. Mat Leydig cells are more sensitive to the stimulatory effects of flutehizing 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 concentra-tions at the MRHD, the relevance of both rodent hepatic tumors and benign rat Levdig cell tumors to humans is not known.

Mutagenesis

mulayariosis
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 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 Separate studies indicated that the contention of the Minimum that the 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

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 mater with untravated female rats there was no effect on implants or embryos. In a rats for 7 weeks had no effect on sperim quantly 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 ferfility 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) 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 The effects of rameteon on embryo-fetal development were assessed in both the rat and rabbit. Prepanar task were administered rameteon 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 teratogenic-ity was observed at doses greater than or equal to 150 mg/kg/day. Material 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 matformations consisting of diaphragmatic hernia and minor anatomical variations of the skeleton (irregularly these decembers). A 600 mg/kg/day reductions in fattle hoth, weights and matformashaped scapula). At 600 mg/kg/day, reductions in fetal body weights and malforma-tions 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 metabo-lite 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 letal effects or teratogen ity 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-

Takeda ied by administration of ramelteon to the pregnant rat by oral gavage at doses of ied by administration of nameteous of the bregistran and by one grade at closes 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

at doses of 100 nigriginary or greater and consisted on reduced out weight during the post-wearing 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 develop-mental delays including delayed eruption of the lower inclosers, a delayed acquisition of the rightling 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 appropriate greater in the visibility of offscription. observed in the presence of reduced oftspring 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

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

Auverse Heacuons Heasuning in Discontinuation of Treatment Five percent of the 3594 individual subjects exposed to ROZEREM in clinical stud-ies discontinued treatment owing to an adverse event, compared with 2% of the 1370 subjects receiving placebo. The most frequent adverse events leading to dis-continuation in subjects receiving ROZEREM were somnolence (0.8%), dizziness (0.5%), nausea (0.3%), fatigue (0.3%), headache (0.3%), and insomnia (0.3%).

(0.5%), nausea (0.5%), tatigue (0.3%), fleadache (0.5%), and insomina (0.5%).

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%), arthratgia (1%, 2%), influenza (0, 1%), blood cortisol decreased (0, 1%),

Zeacerbase (1, 1%), and conducted under widthy leading conditions, adverse.

and for approximating rates

DRUG ARUSE 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 radical bala. Namelect of the found of the following states and the following states in indicating that the drug produces rewarding effects. Monkeys did not self-administer ramelteen and the drug did not induce a conditioned place preference in rats. There was no generalization between ramelteen and midazolam. Ramelteen did not affect rotorod performance, an indicator of disruption of motor function, and it did not potentiate the ability of diazepam to interfere with rotorod 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

Hecommended Ireatment General symptomatic and supportive measures should be used, along with imme-diate 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 overdosage is not appropriate.

Poison Control Center

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

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Marketed by:

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Showstoppers

Modernism means multiples: That's the nature of machine-age design. The icons of the 20th century were made for reproduction, which keeps availability up and cost down—relatively speaking. Nonetheless, the most-sought items command higher prices. Previewed here are standouts from the annual Modernism show in New York City (November 17 to 20, 2006), for which top international dealers reserve collecting's crème de la crème. By Cara Greenberg

Easy Edges Stool Frank Gehry
Before he gained fame as an iconoclast architect. Frank Gehry experimented with a cheap and humble material—corrugated cardboard—which he glued in layers to make mightily strong and fashioned into a serpentine, low-priced furniture series known as Easy Edges. Prices have gone up. Vitra recently reintroduced several pieces from the group, but not this 1969–73 design, which dealer Mark McDonald calls "just a gesture of a barstool." McDonald has two on offer, priced at \$7,500 apiece. "They hardly ever turn up," he says (518/828-6320). >



China Lamp Josef Frank

Between 1933 and his death in 1967, Austrian architect Josef Frank created hundreds of lighting, furniture and textile designs for the Swedish store Svenskt Tenn. The color and vibrancy of his pieces were, and are, a welcome departure from more severe modern geometrics. His jaunty, charming, 1950s China lamp, produced in limited numbers through the late 1960s, was so named because of its asymmetric, wide-brimmed shades in traffic-light colors precariously balanced on a slim brass stand. Stockholm's Modernity Gallery is asking \$7,800 (modernity.se).

2 Black Walnut Chair George Nakashima

This chair, made of black walnut with a woven sea grass seat, was George Nakashima's most original design, says dealer Bob Aibel of Philadelphia's Moderne Gallery. "Nakashima derived his other chairs from a precursor, but this is neither Windsor nor Japanese nor Bauhaus." Handmade in the woodworker's New Hope, Pennsylvania, studio, the design was produced over such a long period-from 1945 until Nakashima's death in 1990-that its price of \$3,000 is considerably lower than most of Nakashima's prized designs (modernegallery.com).

3 Thayer Coggin Cabinet

"High-style '70s" is how dealer George Gilpin describes American designer Milo Baughman's rectilinear cabinet that's all sleek squares of burled maple. The prolific designer's body of work has been manufactured mostly by Thayer Coggin, the North Carolina furniture giant. This exceptional sixfoot console, on a polished chrome frame with adjustable white lacquer shelves within, is priced at \$4,800 (gilpinrobbins.com).

4 Silver Salt and Pepper Soren Georg Jensen

Soren Georg Jensen's works are better received now than when they were designed just after World War II. The biomorphic hollowware by the son of the great arts and crafts silversmith didn't sell well; today, it's in demand. Dealer William Drucker has a set of three-inch-tall, 1949 salt and pepper shakers shaped like a Shmoo, a cartoon character of the period, for \$2,800. Exhibitions this fall at the Philadelphia Museum of Art and Miami's Wolfsonian are bound to boost appreciation of modern silver (druckerantiques.com), >



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5 Directional Steel Cube Paul Evans

The work of wildly original metalsmith and furniture designer Paul Evans gets more popular by the year. These 21-inch welded steel cubes with slate tops and painted color decoration, signed and dated 1968, were made in limited quantity (dealer Paul Johnson of Phurniture guesstimates "low thousands"). Sold through the Directional furniture company, as was the Pennsylvania designer's mirrored Cityscape series, they are being offered for \$5,800 each (phurniture.com).

6 Ursa Major Candelabra Piet Hein

Homesick for the night sky of Europe after fleeing to Argentina during WWII with his Jewish wife, Danish designer Piet Hein devised this graceful seven-branched candelabra to recall the constellation Ursa Major. Collage 20th Century Classics of Dallas is asking under \$10,000 for a brass prototype, over two feet high, that was the basis for the swivel-arm aluminum design in wide production today (collageclassics.com).

7 Zebrawood Table Oswaldo Borsani

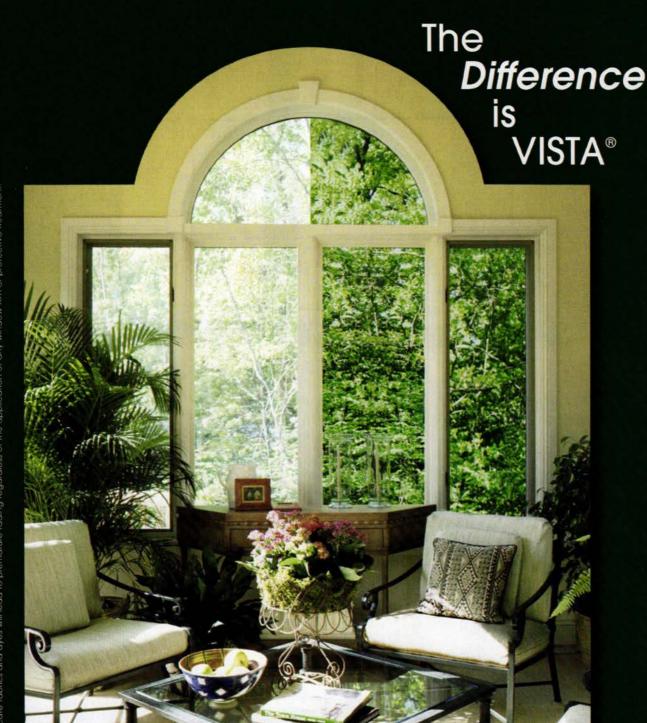
Sleek and chic is Oswaldo Borsani's zebrawood coffee table with ebonized turned legs for Tecno, the company founded by the Milanese designer in 1953 and still in existence today. Best known for the supremely rational lounge chair whose complicated mechanics allow for hundreds of positions, Borsani was also a splendid craftsman who loved luxury and worked in a rich mix of woods. New York dealer Paul Donzella has this sculptural, 1955 piece tagged at \$5,800 (donzella.com)

8 Leggera Chair Gio Ponti

Midcentury ads for legendary Italian designer Gio Ponti's minimalist Leggera ("Light") chairs showed a model dangling one from a finger. First designed for Cassina in 1953 and redubbed Superleggera after technical tweaks a few years later, the piece has been in production for more than 50 years. Today's models, made of ash with cane seats, sell for \$1,260. This rare early version, of walnut with leather back and seat, is one of a dozen on offer by Chicago's Casati Gallery for \$2,100 apiece (casatigallery.com). @

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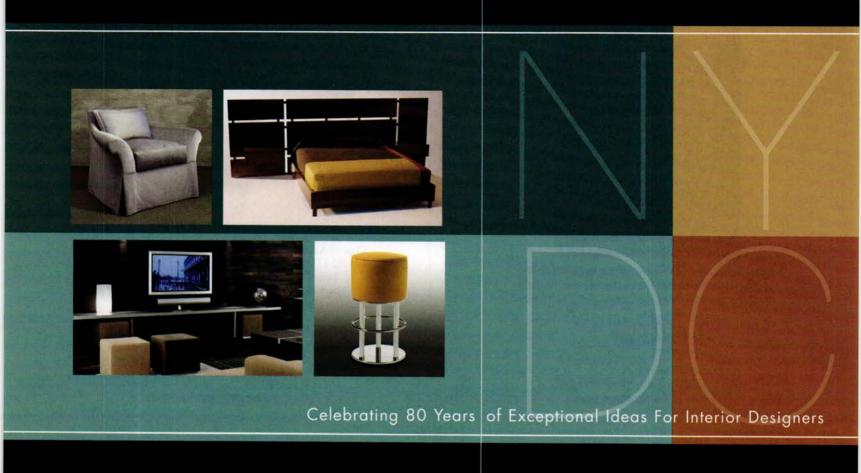


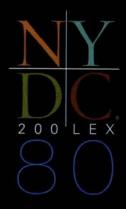
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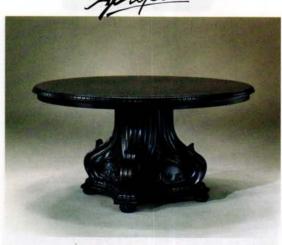
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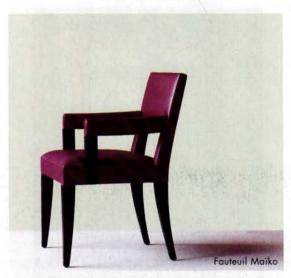


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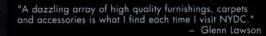
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Space That Works

Designer Steven Sclaroff turned a one-bedroom Greenwich Village apartment into a live-work space for a California businessman. By Susan Kleinman

here are nearly a thousand hotels in New York City, but in the late 1990s Keith Yamashita could never find a room when he needed one.

"It was the height of the Internet boom," recalls the cofounder of Stone Yamashita Partners, a San Francisco-based consulting firm, "and whenever I had to come in for meetings, the hotels were always full. I decided it would be more convenient—and affordable—to buy a corporate apartment."

The prewar studio he purchased in Greenwich Village solved the lodging problem quite handily, but Yamashita soon longed for a bigger place.

"I really wanted someplace where mem-

bers of my team could work as well as sleep," he says, "somewhere we could meet with clients in a creative environment less bounded by corporate-speak."

Around the same time, Yamashita and his partner in life and work, Todd Holcomb, added a baby daughter to their traveling entourage. Occasionally, they brought Colette with them to New York. "As anyone who has ever had a kid in a studio can tell >

To visually divide the one-bedroom apartment's public space, designer Steven Sclaroff (right) placed a Tibetan rug under the "living room" and left the wood floors bare under the dining/conference table. Small-scale seating includes a Le Corbusier sofa bed from Cassina, a Rabbit chair of Sclaroff's design and leather stools.



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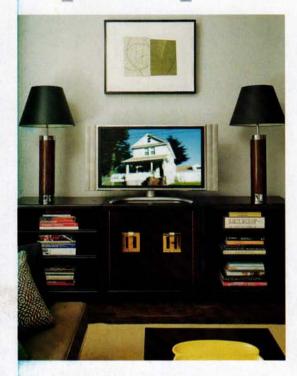


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Left: In the living area a tripartite credenza from the 1940s serves as a TV stand; the chrome-and-wood lamps date from the 1960s. Below: Folding teak doors hide built-in offices. The vintage Paul McCobb dining table expands for meetings or dinners.

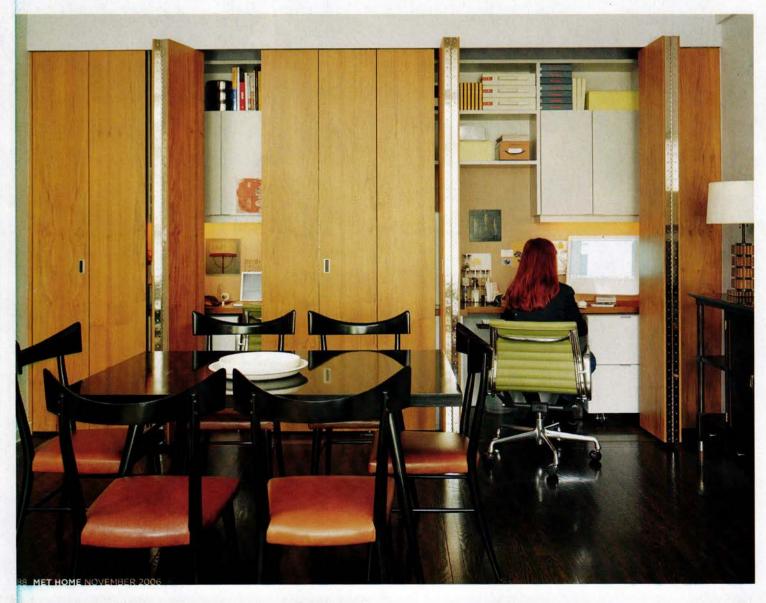
you," says Yamashita, "it is very difficult." So when an 800-square-foot one-bedroom apartment in the same building became available in 2005, Yamashita bought it and hired designer Steven Sclaroff to design the space.

I had admired his work in an article in Metropolitan Home, actually," says Yamashita, "and one day I randomly walked into his store around the corner from the apartment and realized that it was the same guy."

Because the apartment was well laid out, Sclaroff suggested they retain the basic floor plan, while completely overhauling the drab and outdated bath and kitchen. He removed excess moldings to make the space more modern, added glass in strategic spots to carry light from one room to another and replaced the faux-traditional plaster mantle with a more striking fireplace of travertine and cerused oak.

But the most significant change Sclaroff made—both visually and functionally—was to knock out a pair of shallow closets along one wall of the living room and replace them with two built-in desks and office storage concealed by teak folding walls.

"There's much more space than if we had bought desks and storage units," Sclaroff says. "One of the big mistakes people make in small spaces is to buy huge, ugly storage pieces that dominate the room. It's much better to build in storage when you can.">





On the Rise: Laura Kirar

With an extensive line of furnishings for Baker coming out this fall, Laura Kirar is ready for her close-up. By Flannery Hoard

et ready to add another name to your celebrity-designer list (if you keep one). With debut collections for a major segment of the Baker-Kohler group (McGuire, Baker furniture and Kallista bathroom fittings) now reaching the marketplace, Laura Kirar, a 36-year-old native of Oak Lawn, Illinois, will be a force to reckon with. Kirar, an interior as well as product designer, is not widely known, but her latest work is certain to change that.

Kirar began her career at Holly Hunt, after studying sculpture and interior architecture at the School of the Art Institute of Chicago. Hunt, a preeminent purveyor of luxurious contemporary furnishings to the design trade, was just starting to develop her own products, and Kirar was able to put her artistic background to use, drawing furniture and creating what she refers to as "functional sculpture." (She also met her future husband, Richard Frazier, there.) After 3½ years, she moved to New York to work for Ralph Lauren, where she was able to try her hand at designing on a smaller scale, creating tabletop items. She left Lauren for a job at top interior design firm Jed Johnson

tabletop items. She left Lauren for a job at top interior design firm Jed Johnson Associates. "I'd actually sent them my résumé when I moved to New York—it only took them a year and a half to call >





warmth characterizes Kirar's work in this Manhattan residence; her Art of Light fabric collection for Carnegie was inspired by nature's patterns (Exposure, \$47/yard, Refraction, \$49/yard; carnegie fabrics.com); her Parasol pendant for Boyd is about \$3,165 (boydlighting.com); the Dansu sideboard for Baker incorporates Asian and Viennese influences (from \$12,306; bakerfurniture.com).

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me back," she jokes. Eventually, the firm gave her complete project responsibility; her first solo effort, the Manhattan restaurant Fressen, turned into a springboard for her career. "People started calling and asking me to do their apartments," Kirar says. "Without really trying, I found myself with five interior clients and just thought, Well, I guess it's time to go out on my own."

n 1999, she founded Tru Design. The name comes from a common craftsmen's term meaning perfectly level, an essential ingredient in designing with integrity, a philosophy that permeates her work. A few years ago, her company was hired to develop a new spa concept for Starwood and Westin hotels, and it was the process of finding all the plumbing that led Kirar to Kohler. After a visit there, she sent her hosts a thank-you note and mentioned that she would really be interested in working together on a line. The note made its way to the general manager of Kallista, one of Kohler's companies. Kirar's Vir Stil collection for Kallista debuted in 2005.

Kirar's background in sculpture lends itself to work that is beautifully crafted as well as functional. With lighting, fabric and furniture lines at Boyd, Carnegie and Dennis Miller, respectively, she has a strong track

record in several different areas of design.

record in several different areas of design. However, it is her work for the Kohler companies—Kallista, McGuire and Baker Furniture—that brings her name to the forefront: It's clear that the Kohler-Kirar connection has a lot of chemistry.

When asked what prompted such an extensive collaboration, Rachel Kohler, group president of Kohler Interiors, explains that it was the combination of creativity, intelligence, practicality and passion that led them to trust Kirar with creating three collections for them. "Even though she may not have had as much name recognition as other designers," says Kohler, "we just thought that her strength in these areas was so profound that everyone would readily embrace her sensibility."

See Resources, last pages.



From top: Custom-designed







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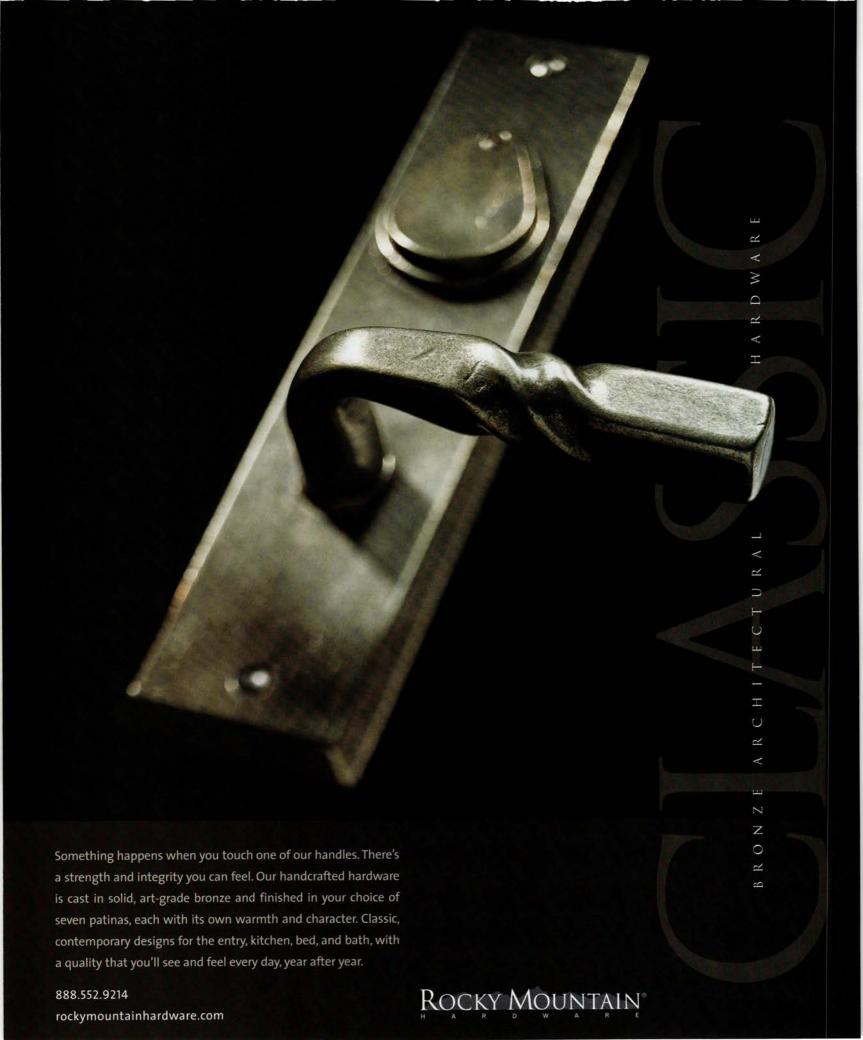
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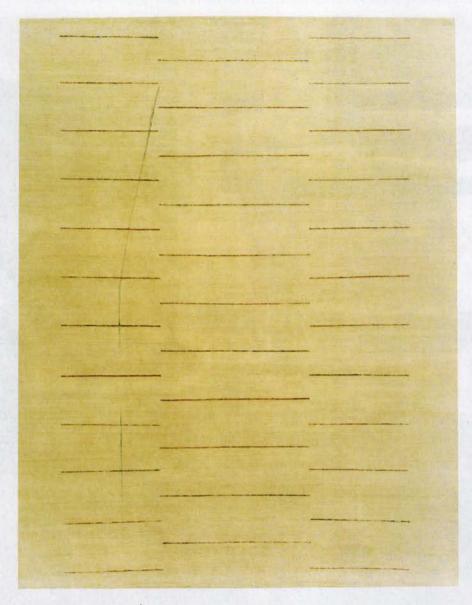


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Met Home Staffers (from left): Linda O'Keeffe, Alexandra Brodsky, Jeffrey Felmus, Callie Jenschke, Katherine E. Nelson

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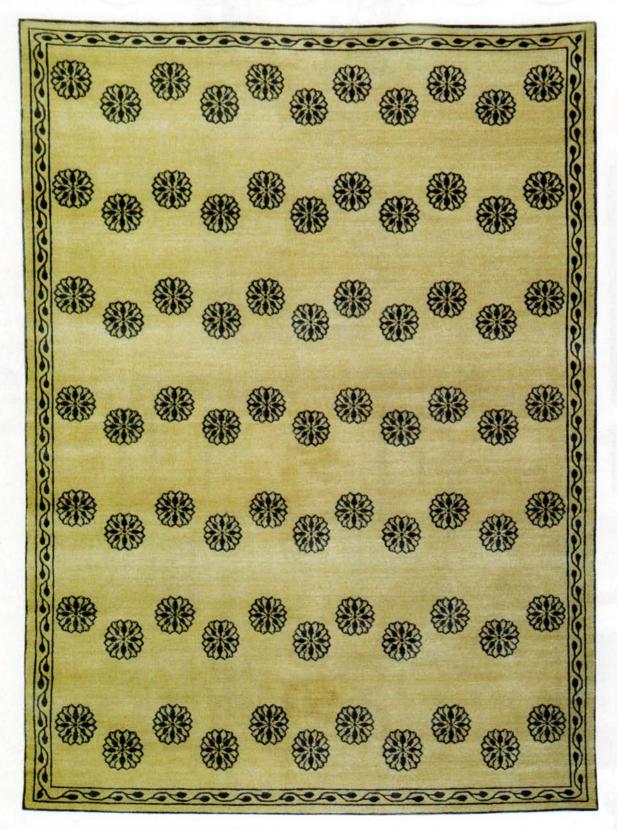


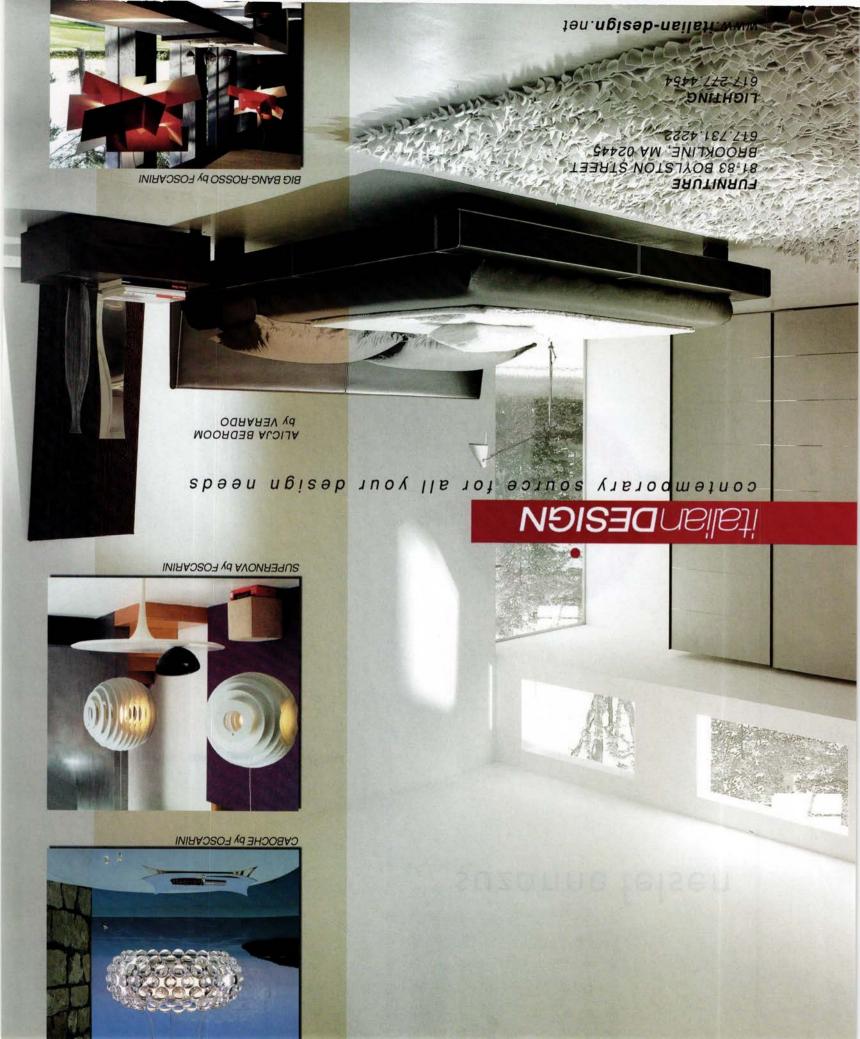






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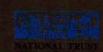
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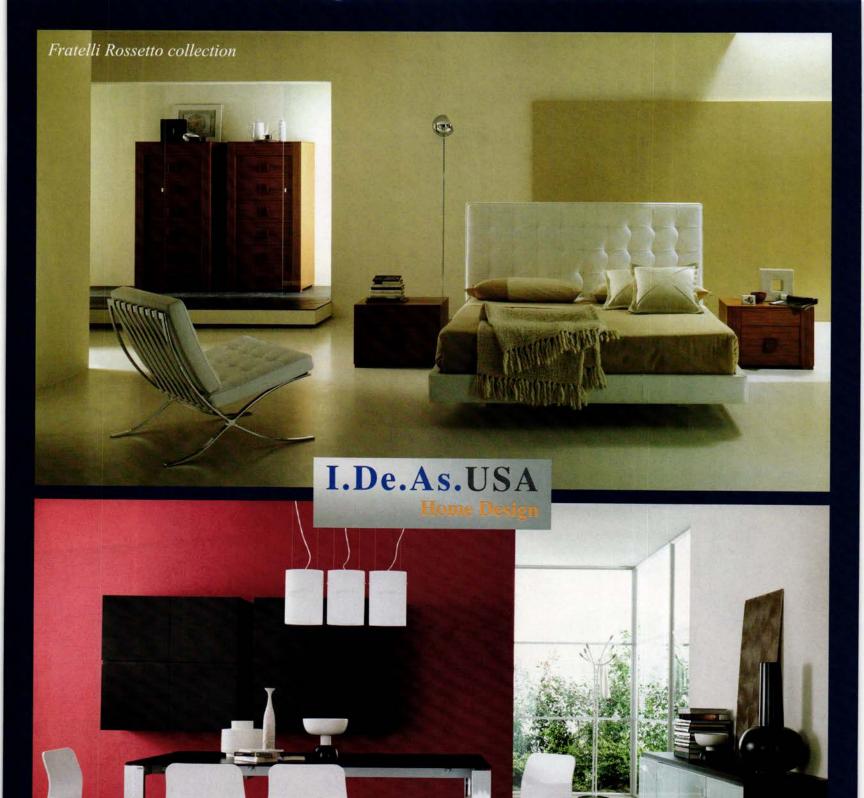




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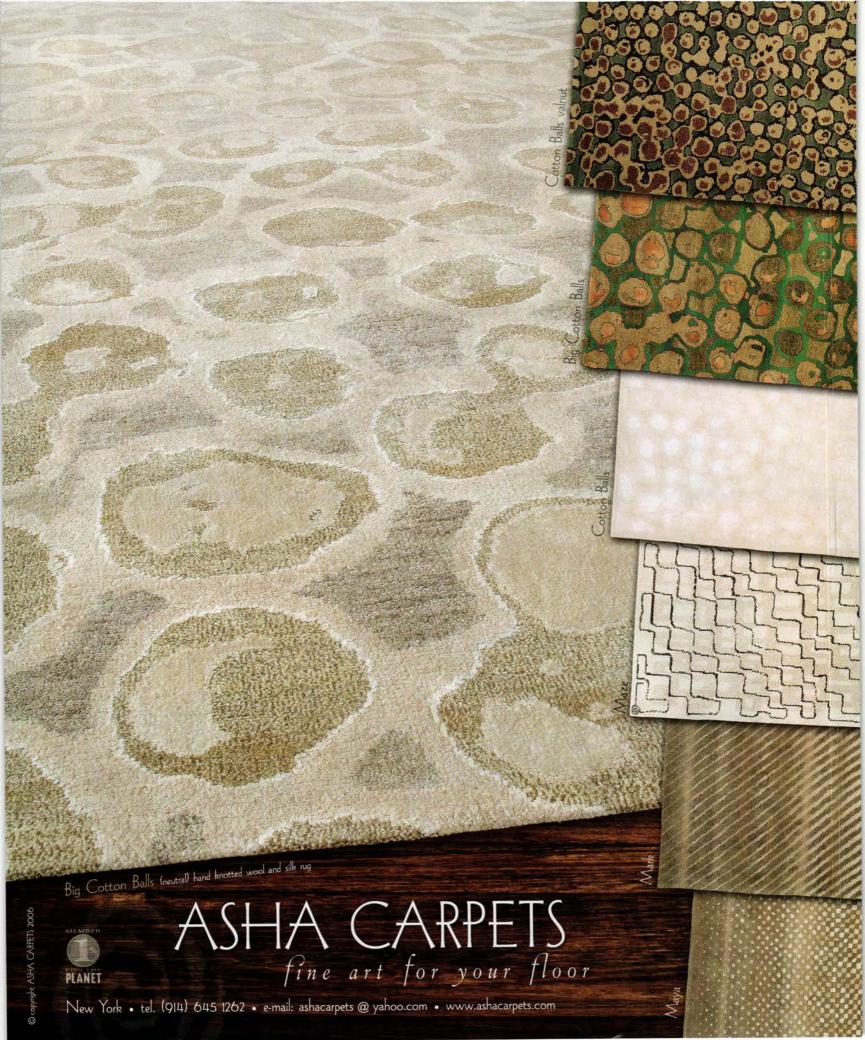
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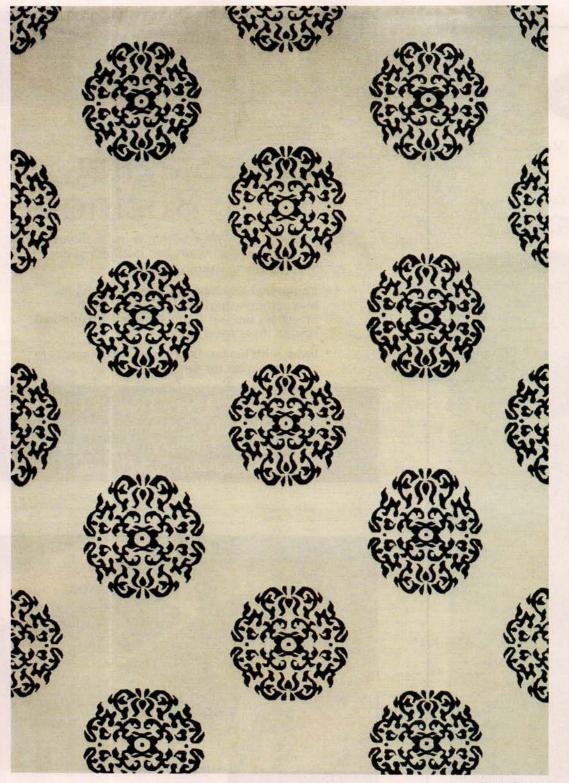




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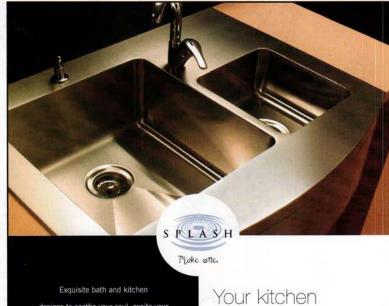
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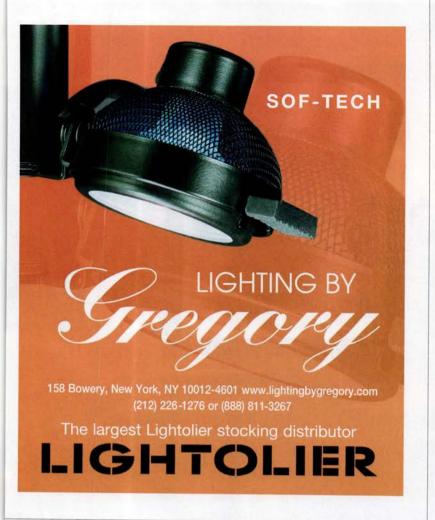
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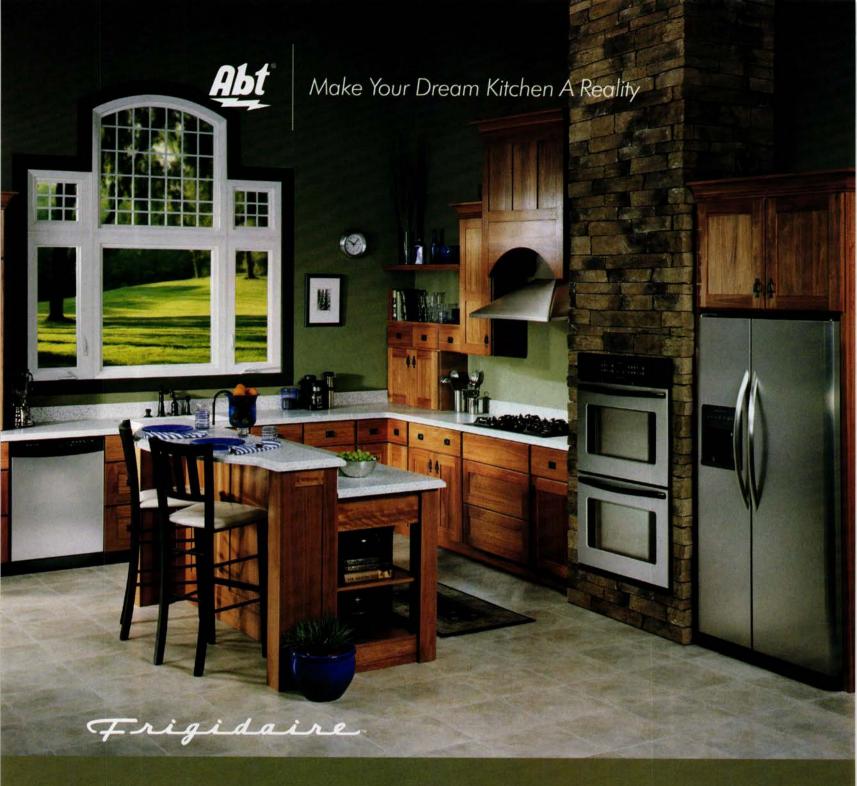
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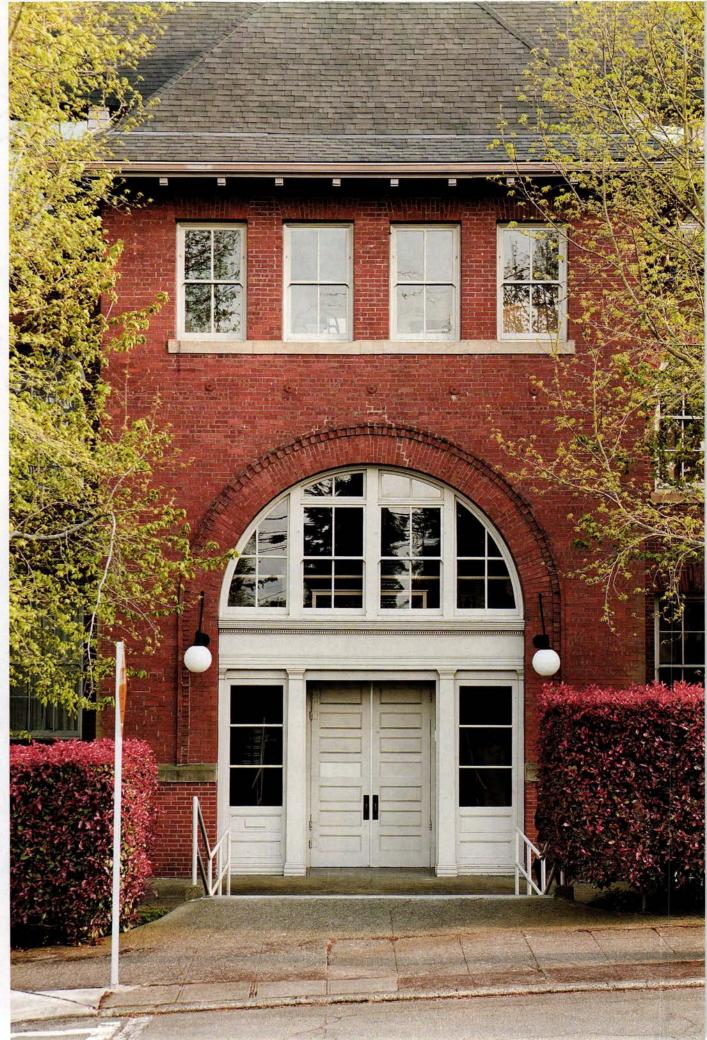
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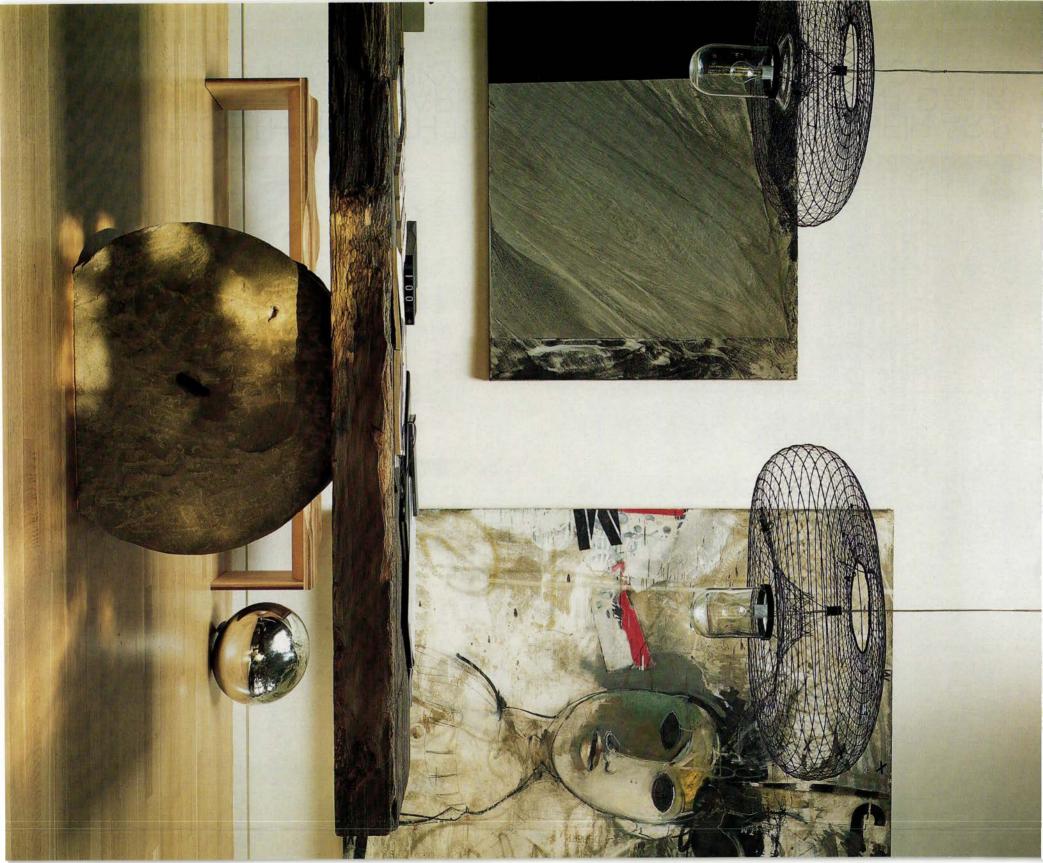
METROPOLITAN HOME NOVEMBER 2006 MODERN MADE EASY

Here at *Met Home* we draw a distinction between Modernism, a specific movement of the early 20th century, and that which is modern (without the looming M), by which we mean a constantly evolving design aesthetic that owes its roots to Modernism and its allegiances to no particular time or place. Ironically, perhaps, what is modern in 2006 embraces many of the specific decorative elements that went into attic storage after Mies van der Rohe declared, "Less is more." An eclectic mix of ornament, color, decoration, curves, baroque filigree and even plush upholstery are all welcome additions to what's modern now—as are straight lines, white walls and geometric patterns. The homes on the following pages display some of the current trends in modern interior design (besides openness and light, which are becoming ubiquitous no matter what style we favor). We hope our selection will convey what is perhaps the most important dictum of design now: Anything goes. It's not the objects or colors or materials that make a room modern, it's how they are put together. What's modern is choice, freedom and, above all else, personal style (the focus of our next issue). So relax—modern is easier than you think. That's the point. —*The Editors*











LARRY WINN VOWED HE WOULD NEVER LIVE IN ANOTHER CONDO-

MINIUM. He'd had it with testy neighbors, endless meetings and tiptoeing around after dark. But when a real estate agent showed Larry and his wife, Susan, a unit in a historic elementary school in Seattle, they bought it without hesitation. Originally the school's auditorium and gym, the 3,000-square-foot condominium offered soaring ceilings, eight-inch-thick concrete walls and a private entrance off a tree-lined street. This was as close as you could get to living in a house without having to mow the lawn.

Although the 110-year-old school was converted to residential use more than 20 years ago, Larry, the founder of an art publishing and licensing company, wanted to peel away those '80s improvements and return the structure to its original materials. "Larry envisioned a big, light-filled space for enjoying art," says architect Eric Cobb, who collaborated on the project with architect Jacek Mrugala and contractor Eric Stelter. The team stripped drywall and plaster from ceilings and

columns to expose the craggy concrete underneath, then sandblasted the finish, revealing the random scraps of wood and brick that had been tossed in the slurry when the building went up. Since light was limited, Cobb fitted the great room and bedroom with floor-to-ceiling stacks of wood-sash windows. In both rooms, a single stack pivots open to form a mammoth, 16-foot passageway to a garden.

Cobb divided the interior with partitions that stop short of the ceiling, aiding the flow of light and making the walls look like easels for the owners' oversize canvases. Smaller works are propped on shelves or sprawl casually across tabletops.

Above: The seating area of the great room, where Susan Winn (left) chats with *Met Home*'s Linda Humphrey, is dominated by a custom Minotti sofa covered in Spinneybeck leather. Opposite: Canvases by Laddie John Dill (left) and T. L. Lange overlook an 18-foot table fabricated from a slab of reclaimed redwood set on limestone piers that were salvaged from the 1906 San Francisco earthquake. The light fixtures are fashioned from crab pots.

PRODUCED BY LINDA O'KEEFFE AND LINDA HUMPHREY. PHOTOGRAPHS BY JOHN GRANEN. WRITTEN BY FRED ALBERT.





IN KEEPING WITH the art-gallery spirit, furnishings feel more curated than coordinated. Midcentury pieces from Knoll and Noguchi are combined with newer classics like Toyo Ito's wooden *Ripples* bench for Horm and a coffee table crafted from bound birch branches. Quixotic touches, like the antique tortoise shell over the fireplace and the baroque chairs upholstered in baby-blue faux ostrich (included in part, Larry chuckles, to irk his architect), cast predictability to the wind, so that each piece is perceived as an individual work of art.

While vacationing in Sonoma, California, Larry spotted an 18-footlong table crafted from a rustic redwood slab set atop limestone piers salvaged from the 1906 San Francisco earthquake. It took six men and a forklift to move the piece into the house, but now that it's sitting in the center of the great room, it's hard to imagine the space without it.

"I wanted it as a foil to the sweetness and restraint of the architecture," says Larry. The hanging lights above—looking for all the world like vintage Eames or Bertoia—are actually Portuguese crab pots retrofitted with lanterns.

Since the front doors open directly into the great room, Cobb designed a screen that serves as a kind of foyer, preserving the Winns' privacy while offering visitors a veiled view of the living spaces beyond. The screen's steel armature extends into the two-story library; to reach the library's upper shelves, you climb a ladder and step out onto a laminated-glass floor. "It's a little eerie walking around up there," admits Susan, "but my grandkids love it."

Left (from top): A slatted mahogany screen by E. Cobb Architects separates the entry from the living area; Larry and Susan Winn rest on the stairs to the guest quarters. Opposite: The entry screen's steel frame extends into the adjoining hallway, which doubles as a stacked library with a laminated-glass catwalk. A Donald Sultan screen print, "Smoke Rings," hangs at the end of the hallway.







A STARKLY MODERN handrail marks a set of floating black terrazzo steps (designed to double as seating at parties) that lead from the great room up to the auditorium's former stage, where a '40s Steinway holds court. Taking advantage of the three-foot elevation, Cobb made the kitchen counters an extension of the stage floor and covered both with a continuous plane of ivory terrazzo. "By using the same material, it makes the kitchen less dominant in the space," says the architect. Flush white cabinets are similarly understated, deferring to the artwork and dishes congregating on open shelves above. The island top is clad in lustrous blackened steel—the same material used to form the stairs to the lofted guest room (limiting the materials palette is a salient characteristic of modern design).

The master bedroom compensates for its small footprint with a lofty ceiling and a generous bath dominated by a sunny Filippo Ioco floral. (Most of the artists on display are represented by Larry's com-

pany, Grand Image.) The painting is just one of several dramatic gestures—like the redwood table and the pivoting doors—used to anchor areas within the open floor plan. Such flourishes, Cobb notes, succeed best when used in moderation. "Where you go for it, go for it," he says. "Just don't go for it everywhere."

Although the Winns have moved eight times in the last 14 years alone (Larry buys houses as readily as art), the homeowner predicts he'll be staying put for a while. "The idea of living in a gym is a perfect metaphor for my life," says the one-time basketball jock. For this reluctant condo owner, the move turned out to be a slam dunk.

Above (from left): A vintage Knoll table (with Segesta chairs from Alias) and a dramatic Noguchi pendant lamp anchor one end of the kitchen, which features white cabinets and yellow appliances (the island top is blackened steel); the former stage floor extends to become the kitchen counter, while steps to the guest suite are hidden behind a partition displaying a Malcolm Hill sculpture; barstools by Billiani sit at the island.







Modern Made Easy: Spice the White with Wit

Just because a house is modern doesn't mean it has to be humorless—even if it is all white. The Winns are serious about design, but they wanted a home that would be fun to live in, too. Generally speaking, they avoided archetypal modern furnishings in favor of an eclectic mix that includes colors—butter yellow, baby blue—that would have made the Bauhaus bunch blanche. Giant-size doors make stepping outside an Alice-in-Wonderland experience, while an orange shower wand brings a bit of cheek to the bath. Finally, to add a touch of levity to their white kitchen, the Winns purchased appliances in a color called Lemonade. "We were bored with stainlesssteel appliances," Larry says. "The kitchen is a gathering place where people should relax and enjoy." (The appliance dealer checked the order four times to make sure he heard the color correctly.) Chunky wraparound shelving that soars out of reach from the ground may not be practical for everyday cookware, but it's perfect for art.



DETAILS

- **1**The Winns' vintage grand piano sits next to a T. L. Lange artwork on what was once the stage of the school auditorium. Eric Cobb recovered the floor in terrazzo, a material that fit the building's vintage but still feels contemporary. The piano holds Dale Chihuly glass. Stairs at the rear lead to a loft outfitted as a guest suite.
- **2** An orange *Kaa* hand shower from Agape stands out against Cloud White glass mosaic Waterworks tile in the master bath. *Tara* fixtures are from Dornbracht.
- **3** The hand shower's color is echoed in the Filippo Ioco painting, hanging above a *Happy D* Duravit bathtub. Exposed floor decking allowed the Winns to squeeze a guest room into the loft above the bath. Since the floor between the two was too thin for ductwork, an exhaust fan was concealed behind the gap in the corner.
- **4** The screen around the entry diverts guests to the side, so their first view of the interior isn't staring straight down the center table. The hanging lights humanize the space's scale; walls stop short of the ceiling, helping to distinguish the new construction from the historic shell
- **5** Even plumbing fixtures get the gallery treatment. In the powder room, Alape's understated "pedestal" washstand is paired with a toilet by Philippe Starck.
- **6** A Tom Wesselmann screen print dominates one wall of the master bedroom, which makes up in height what it lacks in floor space. An extra-tall door acknowledges the disparity and reveals the glass catwalk in the adjoining hallway-cum-library.

See Resources, last pages.













HIMME The living room of this condominium on the C & O Canal is wrapped in walls of industrial windows that recall the neighborhood's warehouse past. Designer Nestor Santa-Cruz wanted the furniture to appear "as if it were floating in the room," so he placed most of it away from the perimeter. Pieces include a Mattaliano sofa and armchair inspired by Jean-Michel Frank (from Holly Hunt), Directoire-style chairs (through Niermann Weeks) and classically shaped lamps.

A CAPITAL DESIGN

IN WASHINGTON,
D.C., DESIGNER
NESTOR SANTACRUZ OUTFITTED
A GEORGETOWN
APARTMENT
FOR USE AS A
PIED-A-TERRE BY
AN OFT-FLYING
FAMILY.



"THIS BUILDING IS THE PREMIER NEW GEORGETOWN CONDOMINIUM," SAYS NESTOR SANTA-CRUZ, A PARTNER AT SKB ARCHITECTURE AND DESIGN IN WASHINGTON, D.C. Built in 2004 by New York's Handel Architects, working with D.C.-based Frank Schlesinger, it sits on a strip of land between the C & O Canal and the Potomac River in an old, once-bustling warehouse district. The architects were so successful in styling the brick-clad development to evoke the neighborhood's mercantile past that most locals think it's a factory

conversion. In fact, it's a no-expense-spared new structure with luxurious bathrooms and sleek kitchens. "It set a level of quality the area hadn't seen," says Santa-Cruz, "and it has played a big part in the rebirth of the canal and the design district."

His clients are fiftysomething empty-nesters from Puerto Rico who come to the capital about five times a year to see their daughter—a dentist with a practice in town. When they first contacted Santa-

Cruz, they emphasized value for cost (since it would be a second home) and their tight schedule. They wanted the two-bedroom, 1,800-square-foot space ready in just six months, in time for their annual Thanksgiving visit. There were children in the picture too: their daughter's (a boy, 10, and girl, 5) as well as their son's (another boy, 17, and girl, 15, who also visit frequently from Puerto Rico).

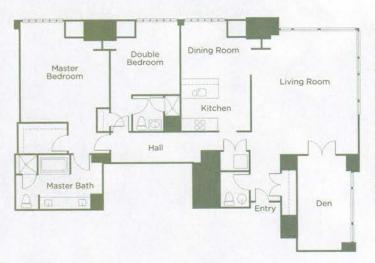
"We wanted something modern and eclectic," says the husband, "but it had to work for three generations, so it had to be childproof and low-maintenance." It was a tall order, perhaps, but not impossible for Santa-Cruz, one of Washington's most talented designers.

Above: Muted metallic flashes—the gilded bronze coffee table with a hammered-copper top and a Julian Chichester floor lamp—as well as details such as leather piping on the sofa, add refined polish without pomp. Opposite: The den balances Bauhaus austerity (a pair of Mies van der Rohe daybeds) with tribal textures (the Moroccan Beni Ouarain rug). The circa-1970 sculpture on the antique Chinese coffee table is by C. Jere.

PRODUCED BY ELANA FRANKEL. PHOTOGRAPHS BY PETER MURDOCK. WRITTEN BY JORGE S. ARANGO.

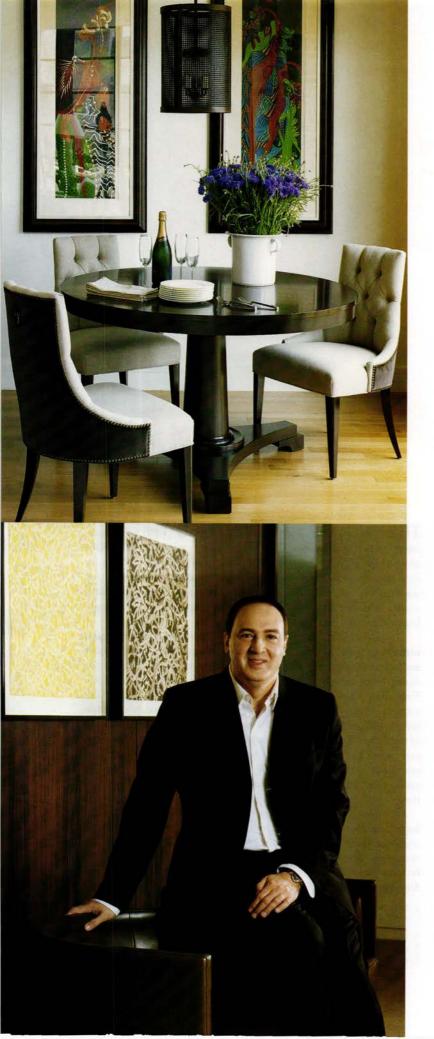






Making Modern Easy: Think Big

Nestor Santa-Cruz is a great admirer of Billy Baldwin, dean of American decorating, who was unequivocal in his enthusiasm for big, bold statements: "I appreciate the value and vitality of overscale," Baldwin said. Large objects and furniture, observes Santa-Cruz, "allow you to fill a space with three pieces instead of ten," giving rooms a sense of being tightly and thoughtfully edited. But be moderate. A massive upholstered sofa offers comfort (Baldwin also defined design as "the art of arranging beautiful things comfortably"), yet it needs the balance of leggier seating. In a small space like this apartment's dining area, a single-column table provides volume that's tempered by the slender taper on the dining chair legs. As for scaling overhead lighting, Santa-Cruz employs a formula from one of his vintage design books: Measure the width of a room in feet, double it and translate that number into inches to get the ideal proportion (a 20-foot-wide room requires a chandelier 40 inches in diameter).

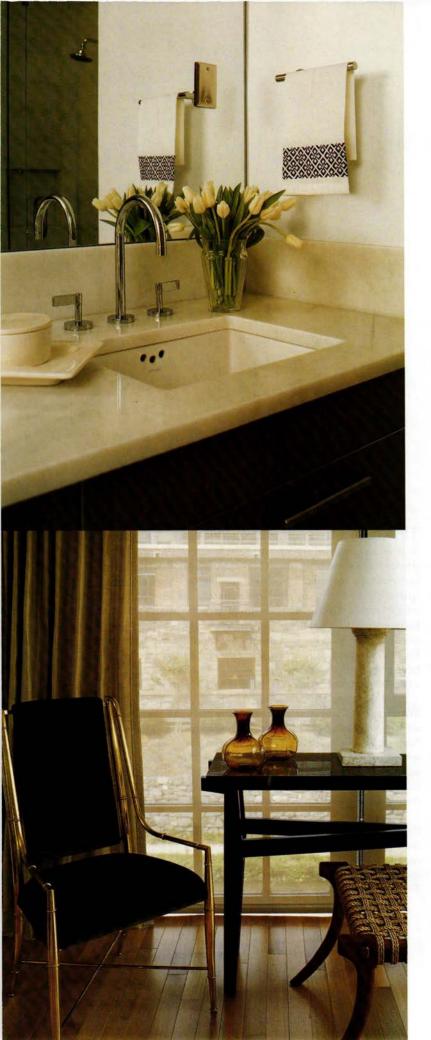


THANKFULLY, THERE WAS nothing to be done from an architectural standpoint. "The layout of this particular unit already had a sense of openness," says Santa-Cruz. "And all the rooms had views of the canal." Without needing to reconfigure interior spaces, the architect-designer could concentrate on decoration, an integral part of which would be a small collection of colorful works by Latin artists. As a backdrop for that art, explains Santa-Cruz, "the aesthetic my clients had in mind was certainly modern and minimal. But the wife was also leaning toward more antique touches." The basic framework they settled on was a soft deco look punctuated with a few Bauhaus pieces and some more traditional accents.

Santa-Cruz began by anchoring the bright, airy living room with a Mattaliano sofa and armchair from Holly Hunt. The traditional elements came in the form of two Directoire-style fauteuils from Niermann Weeks with a custom finish that toned down the already restrained ornament of this 18th-century style. The Bauhaus reference was two Mies van der Rohe daybeds in the den, visible from the living room through double doors. A Chinese scroll coffee table between them ties these furnishings back to the deco pieces of the living room.

Santa-Cruz repeated this formula throughout the apartment. In the master bedroom, he simplified a deco-inspired headboard by Barbara Barry, replacing its quilted panel with a cleanly upholstered one of subtle diamond-patterned wool. Then he juxtaposed this with spare, Bauhaus-y custom linens and neoclassical side tables by Thomas Pheasant for Baker.

Left (from top): A Regency-style table from Holly Hunt and dining chairs by Thomas Pheasant for Baker sit under a *Mimi* pendant lamp by Ironware International (the art is by Puerto Rican painter Marta Perez Garcia); Nestor Santa-Cruz takes a moment in his office. Opposite: In the kitchen, curvaceous porcelain vases stand out against the meticulously linear German cabinetry from Eggersmann.



TECHNOLOGY FACILITATED THE furniture-

selection process. Because Santa-Cruz's clients were in Puerto Rico most of the time, he would e-mail pictures of his finds to them for final approval. Clients and designer concentrated on furniture that was durable, none of it truly antique or precious, guaranteeing that it could withstand a moderate amount of the grandchildren's roughhousing and also ensure easy care.

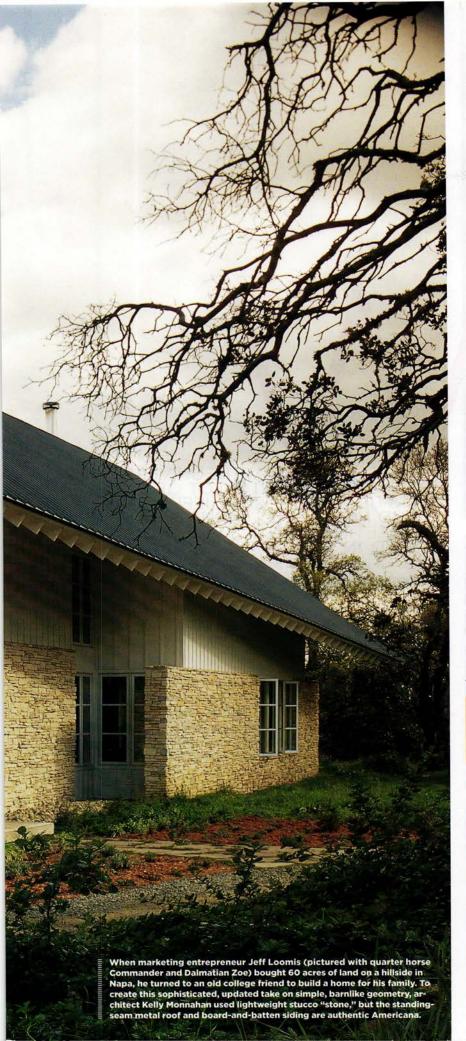
To please adult tastes, Santa-Cruz dolloped on hints of quiet glamour with the muted glow of various metals: in the living room, a coffee table and nesting tables of gilded bronze and antiqued brass chairs; in the dining room, pewter nail-head trim on the Thomas Pheasant chairs. Fine fabrics imbue this microcosm with understated luxury. For instance, Santa-Cruz dressed up the warehouse-style windows by layering sun-filtering MechoShades with pale green Thai silk. Yet, mindful of the clients' desire for an elegance that was relaxed, the designer was careful not to tip the scales too far in this direction. "There's a balanced sense of high and low," he observes, pointing out objects as varied as Scandinavian and Austrian glass from the 1920s and '30s, flea market buys and midcentury sculptures of no particular provenance.

The organic color scheme, inspired by the greens, terra-cottas and browns of the canal and surrounding buildings, emphasize laid-back sophistication. "It succeeds if there is physical and visual comfort," concludes Santa-Cruz, something his clients agree he delivered. In fact, says the husband, "he overdelivered." **4**See Resources, last pages.

Left (from top): The Waterworks fixtures were part of the apartment's standard appointments; for the living room, the designer uphoistered 1970s brass chairs with velvet, a perfect contrast to the rough-rope webbing on the walnut saber-leg ottoman from Holly Hunt. Opposite: In the master bedroom, Santa-Cruz customized Barbara Barry's headboard for Baker and topped it with an Hermès throw. The sketch is by Leleu.







SECOND NATURE

THE WELL-GROUNDED HOME THAT KELLY MONNAHAN DESIGNED IN NAPA VALLEY IS A "FRAME FOR NATURE" THAT HOUSES A FAMILY OF FOUR.





WHILE A STUDENT AT THE UNIVERSITY OF OREGON, "I MET A LOT OF WONDERFUL PEOPLE," SAYS JEFF LOOMIS (WHO NOW RUNS LOOMIS GROUP, A MARKETING AGENCY HEADQUARTERED IN SAN FRANCISCO). One of those people was his wife of 20 years, Jennifer, with whom he has two teenage children. Another was architect Kelly Monnahan, to whom the Loomises turned after buying 60 acres in Napa Valley, California. The Loomises had planned to spend their first few summers in a tepee at the edge of a pond on their property. But after one nearly sleepless night under the canvas, Jeff recalls, "we all said it was time to build a house." But not a mansion.

"We are more country than country club," says Jeff. His happiest childhood memories are of summers spent in a small cabin—built by his maternal grandfather—on a creek in the Santa Cruz Mountains, and he wanted his children to have "the same kind of rural experience." The modernist Monnahan (MH, Sept '06) isn't exactly known for designing log cabins. A problem? Not for the Boston-based architect, who specified classic rustic materials—board-and-batten walls, a standing-seam metal roof—in the simple shapes that make a house feel modern. Inside, Monnahan used walnut panels on floors, walls and ceilings, recalling the long-ago cabin but with large expanses of glass that help usher nature inside. In fact, the pond is still a central part of the experience. Monnahan made sure it would be seen through the living room windows. No matter how beautiful the house, Monnahan says, it is really just a frame for nature.

Left (from top): Under the 35-foot ceiling, a stairway leads to the master bedroom; pictured from left are Jennifer Loomis, Jeff Loomis, Kelly Monnahan and landscape architect Kelth LeBlanc. Opposite: The great room features custom and contemporary pieces, including a Monnahan dining table (with Knoll chairs), an Edra sofa and swivel chairs from B&B Italia. Much of the furniture comes from Montage in Boston's Back Bay.

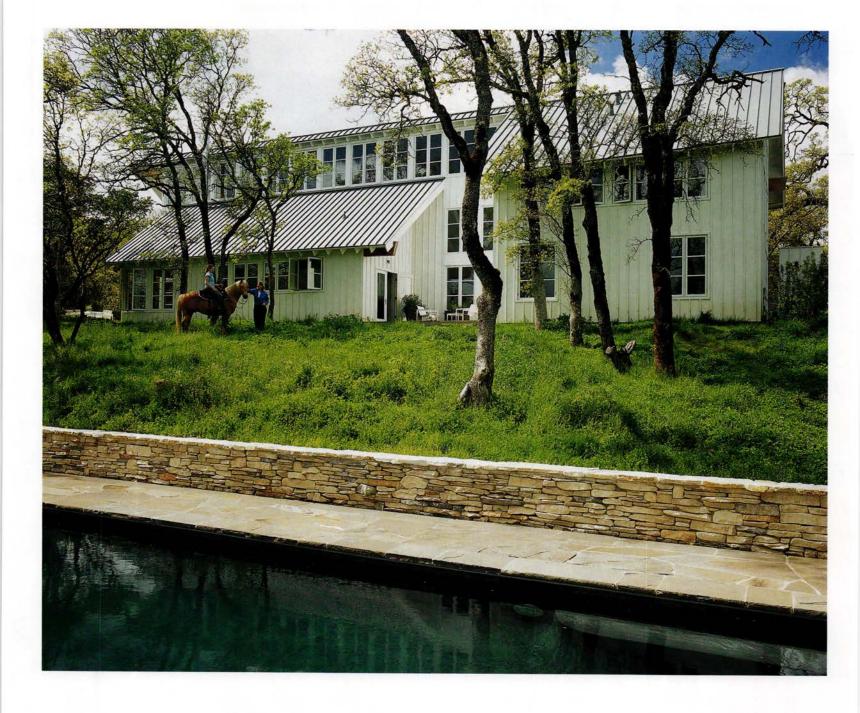
PRODUCED BY LINDA O'KEEFFE AND DIANE DORRANS SAEKS.
PHOTOGRAPHS BY GREY CRAWFORD. WRITTEN BY FRED A. BERNSTEIN.











JEFF AND JENNIFER Loomis spend weekends with daughter Ali and son Max, plus a Dalmatian, horses, cows, cats, birds (including ducks Kelly and Keith) and even a pair of California river otters. But around the time the house was completed, their clan grew even bigger. Jeff, an only child who had never known his father, got an e-mail with a photo of a man claiming to be his dad. Genetic testing followed, and within a few weeks Jeff was introduced not only to a father but also three half-sisters he never knew existed. Now the house in Napa is a gathering place for the expanded family (which includes seven "new" nieces and nephews). "I always believed that if you build it, they will come," says Jeff, laughing about how right he was.

Luckily, Monnahan designed the house around a great room that stretches nearly 50 feet, giving the house a heart as big as its owners'. To maintain the feel, he used walnut on walls, floors and ceilings, and

created a front wall that anchors the house to the earth. The only hitch was that the stone Monnahan chose for the front wall of the house was so heavy that trucking it up the steep hill would have been almost impossible. He ended up using stucco-veneer, synthetic blocks that weigh about a third as much as the real thing. If no one notices the difference, that is in part because Monnahan cleverly used real stone for the top layer (where the eye comes to rest). The stucco stone is so tactile, it is hard to resist touching it as you approach the front entrance. This is one stone wall that, like its owners, never says "keep away."

Above: Jennifer, Ali and Commander stand beside the kitchen, which overlooks a meadow (landscape architect Keith LeBlanc chose a mix of grasses that don't require mowing) and pool. Opposite (clockwise from top): Architect Kelly Monnahan combined walnut cabinets, marble countertops and stainless-steel appliances for a kitchen that is sleek but not too slick; orange upholstery on the B&B Italia chairs echoes the wood's rich hues.



AROUND THE HOUSE, the Loomises created a kind of summer camp for kids and grown-ups. There's a riding ring and stables (Jennifer is a skilled horsewoman), a swimming pool (with a narrow deck "so we wouldn't have to cut down many trees," landscape architect Keith LeBlanc explains) and a dock for fishing in the pond. Recently, Jeff installed a bocce court. Bocce, he explains, "is a good family game that everyone can play." There's also a vineyard; Jeff has plans to produce 150 cases of "ultra-high-quality" wine a year, and, he cracks, "if it doesn't work, we'll have great salad dressing."

A practical joker, Jeff remembers the process of furnishing the house. When he visited stores with Jennifer, "we would take photos of some really ugly stuff and send them to Kelly with a note: 'Look what we bought for the living room.'" In fact, what the couple purchased, under Monnahan's tutelage, was a series of classic modern pieces: There are chairs from B&B Italia and a coffee table with a vintage

Florence Knoll base. Those items, plus pieces designed by Monnahan, bring a quiet sophistication to Camp Loomis.

In the more private spaces, Monnahan employed several of his trademark moves, honed during 20 years of practice. Bathroom cabinets match those in the kitchen, which unifies the house. In the bedroom, windows begin just inches from the floor, which lets the couple feel like they're sleeping in a tree house. Jeff got his cabin—but with modern touches that his grandparents never imagined. Not a mansion but not quite a tepee, either.

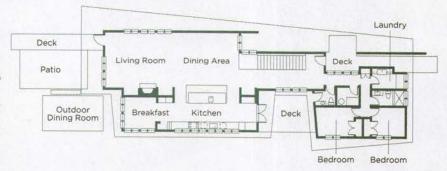
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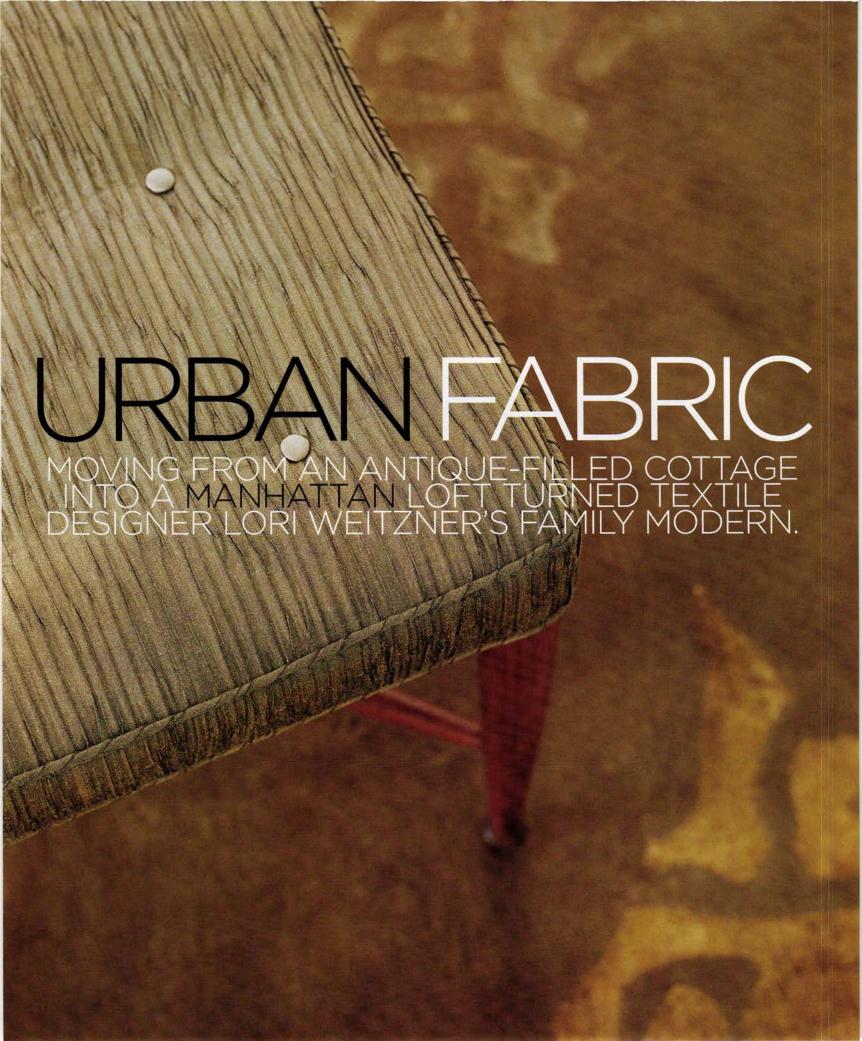
Above: In the Loomises' bedroom, Monnahan brought windows down to ankle level. That didn't leave a lot of wall space for furniture, but the architect compensated with built-ins, including a window seat with its own bookshelves. Since there are no neighbors, the Loomises opted to forego window coverings. Opposite: In the bathroom, the curved surfaces recall the claw-foot tub that might have graced an older cabin on the site.



Making Modern Easy: Go with the Grid

Kelly Monnahan used plenty of windows, but not the kind of "store-front" windows that can make a house feel like a fish tank. His windows follow a grid, with each pane a two-foot square. Grids have a long pedigree in modernism; the Maison de Verre, by Pierre Chareau, is probably the most imitated house of the 20th century, in large part because of industrial-style gridded windows. But for Monnahan, grids are more than a nod to architectural history. Overlaying mullions on large expanses of glass, he says, improves the views by adding scale and context. Used consistently, grids tie a house together while allowing variety: In the bedroom, the angle of the roof outside meant there were five windows instead of the expected six, which not only created a place for the TV, but permitted a bit of jaunty asymmetry. In the master bathroom, the tub is surrounded by hundreds of small square tiles, a rare use of a grid on a curved surface. In modernism, grids are rules that are meant to be broken.















LORI WEITZNER NEVER INTENDED

TO GO MODERN. "I always thought coziness was my thing," the textile designer says. It was her new apartment that insisted on the stylistic update, and now she feels she couldn't manage her family life any other way.

It all began in suburban Madison, New Jersey, where Weitzner lived for five years with her husband, insurance executive Michael Parr. Their house was a century-old Dutch colonial whose many small rooms were crowded with antiques and surfaces laden with *objets*. They were happy there, but when Weitzner became pregnant for the first time, she felt strongly that she wanted to raise her children amid the ethnic diversity and cultural richness of a city and persuaded Parr to move to Manhattan.

The British-born Parr agreed about relocating but not with his wife's initial desire to live in a brownstone. "If we are giving up the kind of charm we both love, I want something functional and convenient," he told her. "We don't want to be running up and down stairs

or worrying about maintaining an old building." That meant modern, and it was Parr who found a newly converted 2,000-square-foot loft in Manhattan's flourishing Chelsea neighborhood. He chose a corner unit with spectacular daylight.

After they tweaked the plan and some of the details, the couple moved in, along with their antiques. It was a big mistake. "The furniture was dwarfed. Right away we knew it had to go, except for some modernist things," says Weitzner, who went shopping for bigger, less ornate pieces that would stand up to open rooms with 12½-foot ceilings and the meticulously clean elements added by their architect.

Above (clockwise from top left): A pillow made of an experimental fabric from Weitzner's days with Jack Lenor Larsen; a cabinet from ABC Carpet & Home and chairs from B&B Italia covered in Weitzner's Rose for Bergamo; Lori Weitzner—wife, mother, designer and convert to modernism. Opposite: Antique maps sit on cantilevered display shelves over a 12-inch-deep storage cabinet. The top of the dining table is a door from the Philippines.

PRODUCED BY LINDA O'KEEFFE, PHOTOGRAPHS BY LAURA RESEN. WRITTEN BY ELAINE GREENE.



Making Modern Easy: When in Doubt, Take It Out

You can't think modern without thinking clean and lean. It's not that details don't count; the opposite is true. Architect Carol Vinci carefully unified all the forms and proportions on the storage and room-dividing elements she brought to the Weitzner-Parr loft and carefully color-matched them to the white surroundings. The joinery is as impeccable as that of a French-court ébéniste, but Vinci did not slap on distracting gadroons or flutings or fancy brasses. As she says of modern, "everything shows," and even the casual, nonprofessional viewer here gets the serenity (another indispensable word associated with the style) of such flawless simplicity. Lori Weitzner was equally disciplined in decorating her loft. No chintz window draperies here—just no-color silk shades inside the window frames to admit or temper dazzling daylight. Even displays of objects are curated. "How many framed family pictures do you have to display?" she asks. "A few of the best make a contribution; a crowd of them are clutter."



THE BUILDING IS a typical New York City reincarnation: a 100-year-old structure first used as a factory and later for offices, which was converted in the year 2000 into a residential condominium where the couple live with their two daughters, now four and two. As soon as they owned it, Weitzner and Parr commissioned New York architect Carol Vinci to upgrade certain details and add another room.

Given the $41\frac{1}{2}$ -foot length of the living/dining room, Vinci easily set aside 14 feet for the den, but the detailing had to be perfect.

"Traditional is less exacting than modern: You can cover joints with moldings, for example. But in modern, everything shows. Your craftsmen must be perfectionists and your supervision must be constant," she says. Her divider is a handsome, room-high sliding wall of special low-iron glass (no green tint) delicately etched for privacy and translucence. The tracks are buried in the floor and ceiling. The framing of the glass, which carefully echoes the proportions of the existing windows, is quarter-cut oak veneer chosen for its superior graining. It is stained, not painted, so that it reads as wood.

Vinci designed numerous storage elements, coordinating the framing, mitering and paneling details throughout. The designer in Weitzner savors such subtleties. Living with modern has changed her, she says. Holding out an ornate Venetian glass box—something her mother found in Italy—she muses, "In Madison, this was standing in a crowd of other tchotchkes and I never looked at it. Now it's all by itself and I can notice what a treasure it is." **

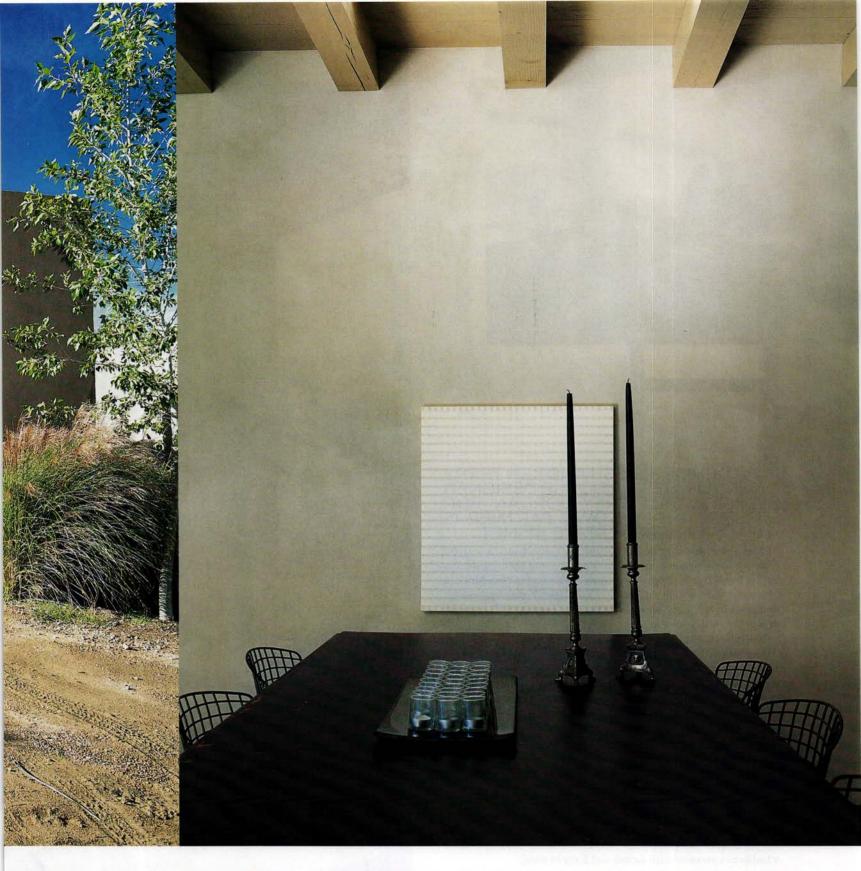
See Resources, last pages.

Left (from top): The entrance gallery displays a Weitzner rug and handwoven abaca (banana-leaf fiber) panels (a soffit was added for Swidlux fixtures that wash the walls with light); Weitzner designed a pillow in her Portico fabric for her bedroom chair from Donghia (the Jerome Seguin wall hanging is painted bark). Opposite: Weitzner's Sassafras fabric for Bergamo on the headboard, her Solace for Jack Lenor Larsen on the pillow.





DESERTLIGHT



FOR A NEW SANTA FE HOUSE, ARCHITECT TREY JORDAN APPLIED CONTEMPORARY IDEAS TO THE LOCAL VERNACULAR.



HOW DENISE BETESH AND KENTERRY CAME TO LIVE IN A HOUSE DESIGNED BY ARCHITECT TREY JORDAN FOR HIMSELF AND HIS OWN PARTNER IS A CASE OF REAL ESTATE KISMET.

Although their professional lives and interests are urbane, Betesh and Terry had been living 25 miles from the city—and their businesses. She's a New York-born jewelry designer; he's a native New Mexican who was a Beverly Hills and London hairdresser before opening his own salon in Santa Fe. They were living in a rustic-style house with scarcely a neighbor in sight.

"We called it our seven years in Tibet," says Betesh.

After gingerly perusing the house listings in the weekend papers, Terry ventured out on an initial drive-around with a Realtor friend. "Denise and I had put our hearts and souls into the house we built," he recalls, "so we had a feeling that we weren't going to be successful moving." On that first outing, however, Terry stopped to look at a construction site—a house about three months short of completion. "I just had this feeling that it would be really perfect for us," he says. By coincidence, that same day the architect and his partner, David Chickey, a fine-art publisher, agreed to sell the property (now one of three adjacent lots) and to build for themselves elsewhere.

"Ken and Denise's real estate agent called the next morning," says Jordan, "and I said, 'Funny you should call because every other agent who has asked, I've said it's not for sale." The house—its pure lines and black, white and gray palette—couldn't have been more perfect if it had been conceived with Betesh and Terry in mind.

Above: Ken Terry and Denise Betesh find that their new home serves their love of nature, their need for privacy and their desire for proximity to their businesses. Right: In the living room, a fireplace—reminiscent of a traditional kiva—creates a corner. The room features a sectional sofa by Antonio Citterio for Flexform and views of an apple orchard and the Santa Fe River as well as a Michael Eastman photograph and a John McCracken wall piece.

PRODUCED BY LINDA O'KEEFFE AND LINDA HUMPHREY. PHOTOGRAPHS BY GREY CRAWFORD. WRITTEN BY SUSAN MORGAN.









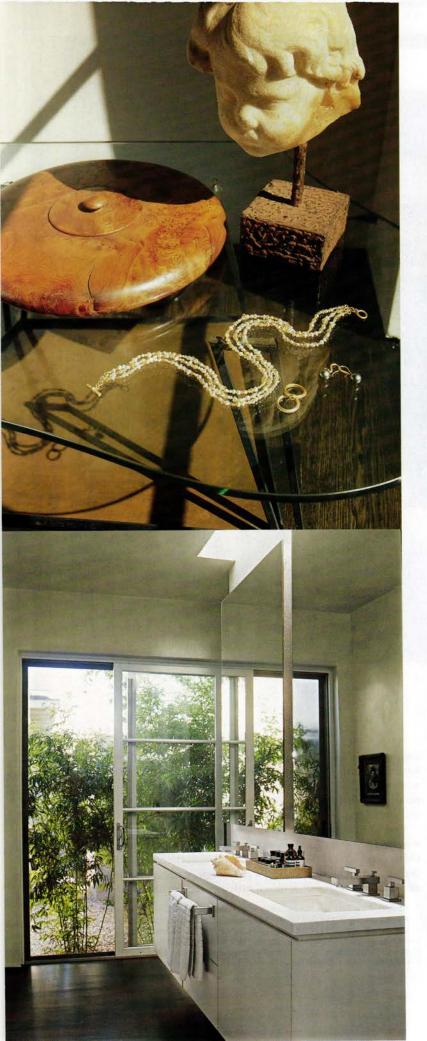
BY THE TIME Jordan and Chickey sold their unfinished house to Betesh and Terry, every design decision had been made: Kitchen cabinets and stainless-steel countertops had been installed, the kitchen's built-in seating was being upholstered, and the red oak floors were already ebonized. Nonetheless, Betesh remarks, "from day one, everybody who knows us walks into this house and says, 'I can't believe this place wasn't built for you two."

The new owners took on the complicated task of simplifying their lives—with most of the downsizing done before they walked through the front door. "We moved into this house with almost nothing," marvels Betesh. "Except, of course, art"—everything from a Diane Arbus photograph of a girl in a bathing cap to John McCracken's rectangular wall piece made of resin, fiberglass and plywood.

The art and the house may be modern, but the inspiration is vintage. Jordan followed the centuries-old rule that no beam should be longer than a log that two men can lift into place unassisted. The luminous rooms he created are naturally lit by skylights and large windows on the north and east, providing the clear light preferred for painting studios. Both windows and glass doors are fitted with electric sunshades, filtering light without relinquishing views.

Finding walls that show off the couple's art to its best advantage was not a problem. Furniture was another matter. Betesh pressed her old work table into service for the dining area of the combined living/dining room. The counter-height painted pine table, measuring an ample four by eight feet, is paired with wire Bertoia barstools.

Above: In the kitchen, Jordan used white Carrara marble, cut by a local stone yard, for island and backsplashes. Art is by Betsy Bauer. With its serene and sensible layout, the 2,150-square-foot house gracefully incorporates historical design references: Thick walls with deep reveals provide shelter and privacy; open-beamed ceilings delineate the handsomely proportioned rooms. Opposite: An interior patio is an outdoor dining room.





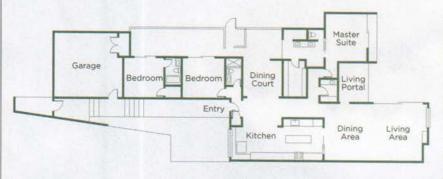
THE LIVING ROOM features one major new purchase: an Antonio Citterio modular sofa. The couple's friend Marti Sagar, a New York-based interior designer, acted as a matchmaker between the sofa and new homeowners. "We bought it sight unseen," says Betesh, "but it's the greatest couch in the world—and it has washable slipcovers." For Terry and Betesh, who share their home with Morgan, an Irish wolfhound, great design and easy maintenance make for an irresistible combination.

For Jordan the home was a chance to explore some of his professional preoccupations. "I am interested in looking at historic growth patterns—the relationship between parcels of land, buildings, natural resources and the road," he explains, describing his fascination for siting and designing distinctly southwestern homes. "In New Mexico, when you look at land-grant maps, you see land divided into long strips, like 100 feet wide and seven miles long, because no one wanted to cross somebody's else's property to reach a source of water." This home's floor plan was inspired by traditional haciendas: a 40-foot-long wooden-clad entryway, like a classic zaguán, leads in from the street to a series of interlocking interiors and enclosed courtyards.

"Trey placed the house so beautifully on the lot that it's hard to fathom that we are in a high-density neighborhood," Terry observes. "And because the house is very long, opening up as you enter, it feels much bigger than it is. When we entertain, the house is very accommodating. For just me and Denise and a big dog, it's very intimate." *

See Resources, last pages.

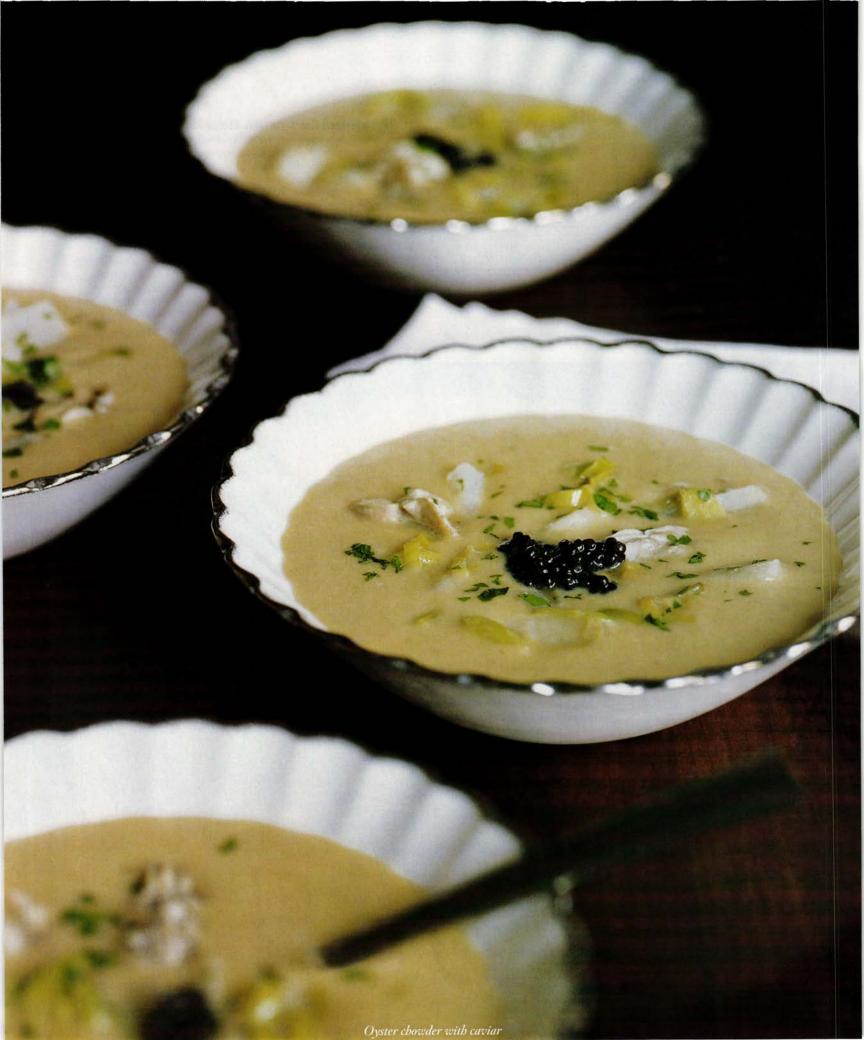
Clockwise from top left: On the bedside table, Betesh's own jewelry joins an antique marble head and a Moroccan leather box; the master bedroom features art by Thierry Urbain and a bed from Design Within Reach; sliding doors in the master bath create what Jordan calls "a fake outdoor shower." Opposite: Terry xeriscaped the garden with minimalist steeledged flower beds, and Jordan created a retention pond.



Making Modern Easy: Keep It Simple and Sculptural

In designing the kitchen, Jordan established a key space that opens inward to the main living/dining room and out to an open-air dining patio with a built-in fireplace. "I wanted the kitchen to be very sculptural," he says. With its expanses of stainless steel and Carrara marble illuminated by natural light, the interior skylit room does exert the strong presence of modern sculpture. "I kept it very simple—highly symmetrical and quiet," he continues. "But I also wanted it to be like one of those puzzles you find in a Cracker Jack box," he says, referring to the rotation illusion where a picture flipped upside down turns unexpectedly into another image. By keeping everything in the kitchen purposefully plain, a neutral space ready for transformation, Jordan was able to conjure up this architectural sleight of hand: When not in use, the kitchen appears a calm oasis of smooth, uncluttered surfaces, but when people enter, the doors fly open, the machines go into action, and the kitchen springs to life.

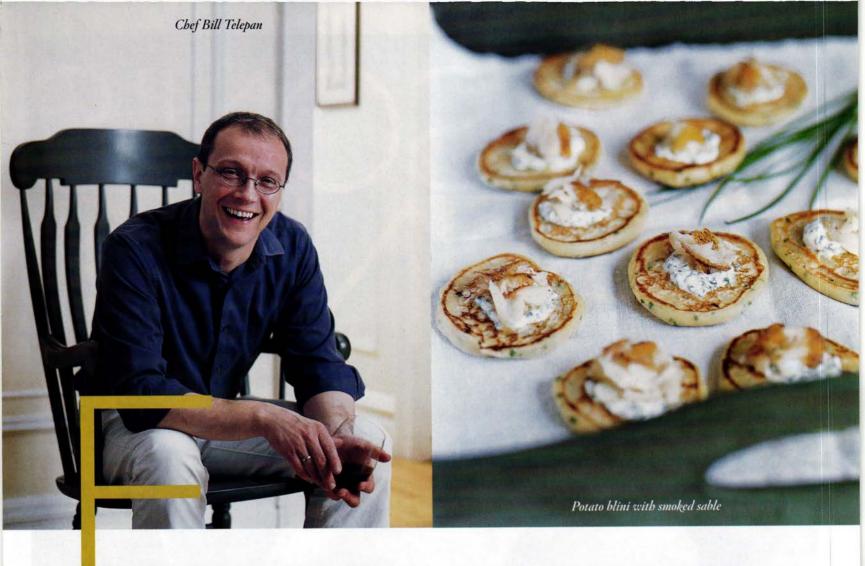




SEASON'S EAINGS



PASSIONATE ABOUT LOCAL INGREDIENTS, NEW YORK CITY CHEF BILL TELEPAN SHOWCASES SOME OF HIS FAVORITES IN THIS SUMPTUOUS CHRISTMAS FEAST.



FOR SOME PEOPLE CHRISTMAS IS A SPIRITUAL CELEBRATION. For others, it's a great opportunity to bring friends and family together for a party, complete with a holiday meal. For Bill Telepan, chef-owner of New York's Telepan restaurant, the party's the thing, though one gets the sense in talking to this young, enthusiastic chef that throwing a party is a

spiritual activity. "I love cooking and I love eating," he says, when asked why he went into the restaurant business. "I love feeding people and making them happy."

The New Jersey-born chef, who made his name at Manhattan's JUdson Grill, is a passionate supporter of local and seasonal ingredients. At his own restaurant, Telepan serves food he describes as seasonal New American, "a blend of personal eating experiences in my life, from as far back as childhood." (And it appears that Telepan was not a picky eater: "I ate everything," he says. "I was the Brussels sprouts kid, the lima bean kid; I ate everything they put in front of me.")

The author, with Andrew Friedman, of Inspired by Ingredients: Market Menus and Family Favorites from a Three-Star Chef (Simon and Schuster), Telepan has been cooking most of his life, at least since he was 16, "if you count the deli where I used to steal cigarettes and cook hamburgers," he says with a laugh.

This is a chef with stellar experience, which began with his training at the CIA (Culinary Institute of America). His first job out of school was at Manhattan's Gotham Bar and Grill, where a young Alfred Portale was beginning to make news with his stylish New American cuisine. Inspired by Portale's mentorship, Telepan went to France, where he did a life-changing stint with three-star chef Alain Chapel.

"It started coming to me after a month, the technique, the product, the passion, what it meant to be a great chef," he remembers. And it was in France that he came to appreciate local specialties. "Chapel went to the market and brought back beautiful stuff; farmers came in the back door with chickens and truffles," he says.

It's no surprise, then, that Telepan's Christmas meal stars traditional, cold-weather ingredients-oysters, smoked fish and bacon, root vegetables and dried fruits. The chef celebrates the holiday by staying home with wife Beverly Ivens and their five-year-old daughter, Leah, and feeding their friends. He organizes the menu so the bulk of the food is made ahead. "If you're going to have a Christmas dinner," Telepan says, "you want to spend time with your guests."

For hors d'oeuvres, there are elegant blini topped with smoked sable, sour cream and chives. The next course is oyster chowder, smoky with bacon and sweet with leeks, topped with a spoonful of caviar. Roast duck is the centerpiece, accompanied by a sweet-andsour dried-fruit chutney, a lentil bread salad and glazed rutabagas with walnuts. A salad of beets, marinated in red wine vinegar, is scooped into radicchio leaves. The meal finishes with a pecan tart baked in a sweet, chocolate shortbread crust and topped with a layer of ganache.

"When people leave the restaurant and say, 'We had a great time, we really enjoyed it," says the chef, "that makes it fun for me." If Bill Telepan's calling is to make his guests happy, it seems likely this menu won't disappoint.

Recipes follow. See Resources, last pages.

PRODUCED BY LINDA O'KEEFFE. PHOTOGRAPHS BY ELLEN SILVERMAN. FOOD STYLING BY ROSCOE BETSILL. WRITTEN BY STEPHANIE LYNESS.



Recipes



Potato Blini with Smoked Sable

Blini

- 1/2 lb. russet potatoes, peeled and cut into chunks
- · Salt
- 1 egg
- 2/3 cup milk
- 1 tbsp. sour cream
- 3/4 cup all-purpose flour
- 1 tsp. sugar
- 1/2 tsp. baking powder
- 2 tbsp. chopped fresh chives
- 3 to 4 tbsp. butter

Chive sour cream

- 1/4 cup chopped fresh chives
- 2 tbsp. sour cream
- 11/2 tsp. lemon juice

Sable

- . 6 tbsp. extra-virgin olive oil
- 2 tbsp. lemon juice
- 1/2 tsp. salt
- 1/4 tsp. pepper
- 4 oz. smoked sable, broken into large chunks

I. To make the blini: Cover the potato chunks with cold, salted water in a saucepan, bring to a boil and simmer until tender, about 15 minutes. Drain and return potatoes to the pan. Place over medium heat and stir 3 minutes to remove moisture. Pass through a ricer, food mill or wire sieve; you should have about 1 cup riced potatoes.

- 2. Preheat the oven to 450°F. In a small bowl, whisk together the egg, milk and sour cream. In another small bowl, combine flour, sugar, I teaspoon salt and baking powder. Stir egg mixture into dry ingredients; stir in riced potatoes and chives.
- 3. Melt I to 2 teaspoons butter in a large, ovenproof sauté pan over medium heat. When the butter is bubbling, counting about I tablespoon batter per blini and being careful not to crowd the pan, pour in batter for 6 to 8 blini. Cook until the edges begin to brown, I to 2 minutes. Then pop pan into the oven and bake until the surface of the blini is cooked, 2 to 3 minutes. Remove pan from the oven and flip blini. Place pan over medium heat and cook blini I more minute. Transfer to a wire rack and continue to cook all the blini.
- 4. To make the chive-sour cream: Stir together all the ingredients.
- 5. To make the sable topping: Whisk oil into the lemon juice in a small bowl. Season with salt and pepper. Gently stir in the sable.
- 6. To serve, top each blini with a scant ½ teaspoon chive sour cream and a spoonful of sable. Serves 8.



Oyster Chowder with Caviar

- 4 oz. slab bacon, trimmed and cut into 4 chunks
- · 4 tbsp. vegetable oil
- 6 leeks, white parts only, well washed and thinly sliced
- . 1 stalk celery, trimmed and thinly sliced
- ½ onion, thinly sliced
- 1 guart chicken or vegetable stock, or water
- 1 lb. russet potatoes, peeled, quartered and thinly sliced
- ½ cup white wine
- 24 oysters, scrubbed
- 4 oz. turnips, peeled, quartered and thinly sliced
- 1/2 cup heavy cream (optional)
- · Salt and pepper
- 2 tbsp. chopped parsley
- 2 oz. sevruga caviar
- I. Cook the bacon in 2 tablespoons oil in a soup pot over medium heat to render the fat, about 5 minutes. Add 4 leeks, celery and onion, and cook, covered, over low heat until the vegetables are tender, 10 to 12 minutes. Add the stock or water and half the potatoes, bring to a boil and simmer, partially covered, until the potatoes are tender, about 10 minutes. Transfer to a blender or food processor and purée until smooth. Reserve.
- 2. Bring the wine to a boil in a saucepan large enough to hold the oysters. Add I cup water and return to a boil. Add the oysters, cover and steam until the oysters open, 5 to 7 minutes. Discard any that do not open. Remove the oysters with their shells and set aside to cool. Strain the cooking liquid and reserve. When cool, shuck the oysters and discard the shells; cut the oysters in half.
- 3. Heat the remaining oil in another saucepan over low heat. Add the 2 remaining leeks, remaining potatoes and turnips, cover and cook until tender, 10 to 15 minutes. Add the reserved vegetable stock mixture and the reserved oyster cooking liquid and bring to a boil. Add the cream, if using, and return to a boil. Season with pepper and salt for taste. Stir in the oysters and parsley. Ladle into warm bowls and top each with a small spoonful of caviar. Serves 8.

Marinated Beet and Chicory Salad

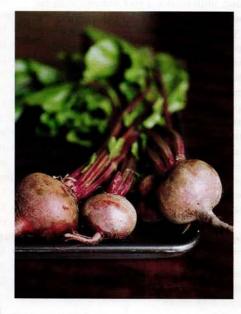
- 4 medium beets, stems trimmed to
- 1 tbsp. plus ½ cup extra-virgin olive oil
- Salt and pepper
- 1 small red onion
- ½ cup red wine vinegar
- 2 medium heads radicchio, trimmed
- 2 medium endive, sliced crosswise into
 1/4-inch rounds (about 2 cups)
- 2 heads frisée lettuce, torn into 1-inch pieces (about 2 cups)
- I. Preheat the oven to 450°F. Place beets into a baking dish, add I tablespoon of the oil and 2 tablespoons water. Sprinkle with salt and pepper. Cover with foil and bake until beets are tender when pierced with a knife, about I hour. Remove from oven and let stand until cool enough to handle. Then peel and cut into ½-inch dice; place in a bowl.
- 2. Slice the onion as thinly as possible and add to the bowl with the beets. Season with 1 teaspoon salt. Add the vinegar and the remaining ½ cup oil, stir and let marinate 1 hour.
- 3. Remove eight of the largest leaves from the radicchio head to use as "cups"; set aside. Tear remaining leaves into 1-inch pieces (about 2 cups) and toss in a bowl with the endive and frisée. Pour the beet marinade over, reserving the diced beets, and season with 1 teaspoon salt and 1/8 teaspoon pepper; toss.
- 4. To serve, fill each of the eight radicchio cups with the chicory mixture and top with diced beets. *Serves 8*.

Roasted Duck with Dried-Fruit Chutney

- 2 ducks (about 5 lbs. each)
- Kosher salt

Dried-fruit chutney

- 4 cups dried fruit such as cherries, figs (quartered), currants and raisins
- 1/3 cup brown sugar
- 1 tbsp. molasses
- 1/4 tsp. red pepper flakes



- ½ tsp. black pepper
- ½ cup orange juice
- 1 cup water
- 1/2 cup cider vinegar
- Lentil Bread Salad (recipe follows)
- I. To prepare the duck: Remove the necks, hearts, livers and gizzards; reserve for the lentil bread salad. Place both ducks in an II-quart pot, cover with cold water, season with I tablespoon salt and bring water to a boil. Remove the pot from the heat and let cool until ducks are cool enough to handle. Remove ducks from pot and pat dry. Place on a wire rack set over a baking sheet, sprinkle generously with salt, cover and refrigerate overnight or up to 3 days.
- 2. Preheat the oven to 375°F. Place ducks on a rack in a roasting pan large enough to hold both. Add water to come about ½ inch up the sides of the pan (but not so high that it touches the ducks). Place in the oven and roast until the internal temperature of the legs registers 150°F on an instant-read thermometer, I hour 15 minutes to 1½ hours. Add water to the pan as needed as it evaporates (pan should not be dry).
- 3. Increase oven heat to 475°F and continue roasting the ducks until the skin crisps, about 5 more minutes. Then turn and roast 5 to 10 more minutes to crisp the skin all over. Remove

ducks from the oven and let rest 20 minutes.

4. While the duck is roasting, make the chutney: Combine all the ingredients except the vinegar in a saucepan and simmer over low heat until dry, 15 to 20 minutes. Stir in the vinegar and let cool to room temperature.

5. To carve the duck, cut the legs off the body; cut each leg in half. Cut the breast meat off the ducks and slice. Serve each guest some sliced breast meat and a piece of leg, with the dried-fruit chutney and lentil bread salad. Serves 8.

Lentil Bread Salad

- Reserved necks, hearts and gizzards from 2 ducks
- 1 pint chicken stock
- 12 oz. country bread, cut into small cubes
- 6 tbsp. vegetable oil
- 1/4 cup minced onion
- 1 clove garlic, minced
- · Salt
- Reserved duck livers, cut into small pieces
- 2 tbsp. sherry vinegar
- 1 cup cooked lentils (from about ½ cup raw)
- 1/2 cup small dice of celery
- 1/2 cup small dice of celery root
- 8 oz. cremini mushrooms, stemmed, caps sliced 1/4 inch thick
- · 1 tbsp. dried oregano
- 1 tbsp. chopped fresh parsley
- Pepper
- I. Combine the reserved duck necks, hearts and gizzards and stock in a saucepan. Bring to a simmer and cook very gently, partially covered, I hour. (Stock will evaporate some but if it evaporates too quickly, add a little water.) Let cool slightly, then remove giblets. Remove meat from necks and discard neck bones. Trim hearts and gizzards and finely dice. Combine giblets and set aside. Set aside stock separately.
- 2. Preheat the oven to 350°F. Spread bread cubes on a baking sheet and bake until crisp but still chewy, about 10 minutes; set aside.
- 3. Heat 2 tablespoons of the oil in a small>

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sauté pan over medium heat. Add the onion, garlic and a pinch of salt and cook, without browning, until tender, 4 to 5 minutes. Add the chopped livers and sauté until lightly brown, about 5 minutes. Add the reserved giblets and cook to warm through, about 2 minutes. Add 1 cup of the reserved stock and bring to a simmer. Remove from heat. Whisk in the vinegar and the remaining 4 tablespoons oil to make a vinaigrette; set aside.

4. Combine the cooked lentils, celery, celery root, mushrooms, oregano, parsley and toasted bread cubes in a large bowl; toss. Add the vinaigrette and season with ½ teaspoon salt and ¼ teaspoon pepper. Mix well and let stand at least 10 minutes or up to 30 minutes before serving. Serves 8.

Glazed Rutabagas

- 6 tbsp. butter
- 4 lbs. rutabagas, peeled and cut into 1/4-by-2-inch sticks
- · 2 tsp. salt
- 2 tbsp. walnut oil
- ½ cup plus 2 tbsp. vegetable stock
- 2 tbsp. chopped parsley
- 1/2 cup toasted, chopped walnuts
- 1/4 tsp. pepper
- 1. Melt 2 tablespoons butter in a sauté pan over medium heat. Add half the rutabagas, sprinkle with 1 teaspoon salt and cook to brown lightly, about 5 minutes. Add 1 tablespoon walnut oil and ½ cup stock and simmer gently, covered, until rutabagas are tender, about 15 minutes. Remove to a baking dish. Repeat to cook the remaining rutabagas, using 2 more tablespoons of the butter, 1 teaspoon salt, the remaining walnut oil and ½ cup stock.
- 2. Return all the rutabagas to the pan, add the remaining 2 tablespoons butter and the remaining 2 tablespoons stock. Cook over medium-high heat, tossing, until the liquid evaporates and the rutabagas are glazed. Stir in parsley, walnuts and pepper. Serves 8.

Pecan and Chocolate Tart

Chocolate pastry dough

- 7 tbsp. butter
- 1 cup all-purpose flour
- 1/4 cup sugar

- ½ tsp. salt
- · 2 tbsp. heavy cream
- 1 oz. bittersweet chocolate, finely chopped
 Pecan filling
- ½ cup light corn syrup
- 11/2 eggs (one egg plus half of one beaten egg)
- 1/4 cup granulated sugar
- 1/4 cup firmly packed dark brown sugar
- 1 tbsp. melted butter
- ½ tsp. vanilla extract
- Pinch salt
- 11/4 cup pecans, broken into bite-size pieces

Chocolate ganache

- 1 cup plus 2 tbsp. heavy cream
- 12 oz. bittersweet chocolate, finely chopped

Sugared pecans

- 12 pecan halves
- 1 egg white, lightly beaten with a fork
- 2 tbsp. granulated sugar
- I. To make the chocolate pastry dough: In a food processor or with an electric mixer fitted with the paddle attachment, cream the butter. Beat in the flour, sugar and salt. Heat the cream, pour over the chocolate in a bowl and whisk to melt. Add to the bowl with dough and beat to combine. Turn out onto a lightly floured work surface, pat into a disk and refrigerate 30 minutes. Pat dough over the bottom and sides of a 10-inch tart mold.
- 2. Preheat the oven to 325°F.
- 3. To make the pecan filling: Whisk together the corn syrup, eggs, sugars, butter, vanilla and salt in a bowl. Stir in pecans. Pour into uncooked tart shell and bake until a knife inserted into the pie comes out clean, 25 to 35 minutes. Let cool on a wire rack.
- 4. To make the ganache: Heat the cream to a simmer and pour over the chopped chocolate in a bowl; whisk to combine. Pour ganache over cooled pie and let set. Refrigerate until ready to serve.
- 5. Meanwhile, to make the sugared pecans: Preheat the oven to 250°F. Mix the pecans, egg white and sugar in a bowl to coat the pecans. Spread in an even layer on a baking sheet and bake until golden and dry, 30 to 40 minutes.
- 6. To serve, remove tart from refrigerator and let stand at room temperature 20 minutes. Decorate with pecan halves, cut into 8 wedges and serve. Serves 8.



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Resources

NOVEMBER 2006

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. Not everything in the homes we photograph, however, is available for sale. If you are interested in a product that is not included here, it its likely that the piece is antique, one-of-a-kind or out of production, and therefore not easily available.

Cover

Sofa: Minotti, minotti.com; Sofa upholstery: Spinneybeck Leather, spinneybeck .com; Blue chair fabric: Water from Robert Allen, robertallen.com; White chairs: Living Divani from Current, 206/622-2433; Coffee table: Hudson Furniture, hudson furnitureinc.com; Rug: The Rug Company, therugcompany.info; Lamp: Lem by Costa at Current, 206/622-2433; Side table: Warren Platner for Knoll, knoll.com; Windows: Lindal Windows, lindal.com.

Coppering an Attitude

Page 50 Chair: Odegard, odegardinc.com; Fabric (on floor): Dedar, 800/493-2209; Radio: Tivoli, tivoliaudio.com; Pillow: Velocity Art and Design, velocityartand design.com; Curtain: Crate & Barrel, crate andbarrel.com; Lights: Property, property furniture.com; Paint (top): Benjamin Moore, benjaminmoore.com; Paint (bottom): Ralph Lauren, rlhome .polo.com; Page 52 (photo, upper left) Design: BatesMasi+Architects, batesmasi .com; Glasses: The Conran Shop, 212/755-9079, conran.com; Grill grids: Chef Central, chefcentral.com; Candelabra: Rosenthal, rosenthalchina.com; Wallpaper: Jocelyn Warner, designtex .com.

Triple Threat

Page 70 Bowl, plate: Oceana Seaglass from Viva Terra, vivaterra.com; Spoon: Copper Willow from World Market, worldmarket .com; Fabric: Designers Guild, designers guild.com.



Space That Works

Architecture and design: Steven Sclaroff with Kate Kaiser and Janejai Sererat, Steven Sclaroff, Inc., 801 Greenwich Street, New York, NY 10014, 212/691-7814, steven sclaroff.com; Page 86 Sofa: LC 5 by Le Corbusier through Cassina, cassinausa .com; Sofa fabric: Hopsacking in Coffee from Clarence House, clarencehouse.com; Armchair: Rabbit by Steven Sclaroff from Roomworks, 212/255-8280; Chair fabric: St. Tropez in Lime from Clarence House, clarencehouse.com; Rug: Dolma, dolmatibetancarpets.com; Side table: Phurniture, phurniture.com; Ottomans: Custom by Roomworks in Norman leather from Dualoy, dualoy.com; Artwork: From Steven Sclaroff, stevensclaroff. com; Dining table, chairs: Paul McCobb from Steven Sclaroff, steven sclaroff.com; Paint: Whitestone, benjaminmoore.com; Page 88 (photo, upper left) Credenza: From Steven Sclaroff, stevensclaroff.com; Television: Sharp, sharp.com; (photo, bottom center) Desk chair: Eames through Design Within Reach, dwr.com; Page 90 (photo, bottom) Headboard, bedskirt, shades: Roomworks, 212/255-8280; Headboard fabric: Chevron d'ete

from F. Schumacher, fschumacher.com; Bedspread: *Mistolino*, clarencehouse.com; Shades: *Nice* in Cornflower, clarencehouse. com; Rug: *Sumptuous Shag* from Beauvais, beauvaiscarpets.com; (photo, upper right) Tile: Waterworks, waterworks.com.

On the Rise

Page 94 Design: Laura Kirar, TRU Design, 611 Broadway, Suite 810, New York, NY 10012, 212/274-9906, trudesign.com.

The Space Down Under

Page 100 Architecture: Battersby Howat, 1645 E. Georgia Street, Vancouver, Canada, 604/669-9647, battersbyhowat.com.

Modern Made Easy

Page 115 Bench: Ripples by Toyo Ito for Horm, horm.it.

Class Act

Architecture: Eric Cobb, E. Cobb Architects Inc., 911 Western Avenue, Suite 318, Seattle, WA 98104, 206/287-0136, cobb arch.com; Contractor: Eric Stelter, Flip Builders, 206/548-0800, e-stelter @flipbuilders.com; Page 117 Sofa: Minotti, minotti.com; Sofa upholstery: Spinneybeck Leather, spinneybeck.com; Blue chair upholstery: Water from Robert Allen, robertallen.com; White chairs: Living Divani from Current, 206/622-2433; Coffee table: Hudson Furniture, hudson furnitureinc.com; Rug: The Rug Company, therugcompany.info; Lamp: Lem by Costa at Current, 206/622-2433; Artwork: T. L. Lange at Grand Image, grandimage.com; Side table: Warren Platner for Knoll, knoll.com; Windows: Lindal Windows, lindal .com; Page 118 Table: Artefact Design and Salvage, 707/933-0660; Light fixtures: Portuguese crab pots from Artefact Design and Salvage, 707/933-0660; Bench: Ripples by Toyo Ito for Horm, horm.it; Artwork (right): T. L. Lange at Grand Image, grandimage.com; Artwork (left): Laddie John Dill at Grand Image, grandimage.com; Page 120 (photo, upper left) Screen: Flip Builders, 206/548-0800; Bench: General Terrazzo & Tile, Inc., 425/255-8347;

(photo, bottom left) Stairs: General Terrazzo & Tile, Inc., 425/255-8347; Page 121 Glass floor: All New Glass, Inc., 253/735-1308; Artwork: Grand Image, grandimage .com; Metalwork: Decorative Metal Arts, 206/782-4009; Pages 122, 123 (photo, left) Dining chairs: Alias from Current, 206/622-2433; Ovens: Viking, vikingrange .com; (photo, center) Cabinetry: Aspen Fine Woodworks, 360/697-2002; Hardware: Attest by Ikea, ikea.com; Range: Viking, vikingrange.com; Sculpture: Malcolm Hill from Grand Image, grandimage.com; (photo, right) Stool: Billiani, billiani.it; Dishes: Missoni from Great Jones Home, 206/448-9405; Page 125 (photo, upper left) Tile: Waterworks, waterworks.com; Shower: Agape Kaa Shower through Inform, informseattle.com; (photo, upper right) Tub: Duravit, duravit.us; Faucet: Dornbracht, dornbracht.com; Artwork: Filippo Ioco at Grand Image, grandimage .com; (photo, lower left) Sink: Alape, alape.com; Faucet: Dornbracht, dornbracht .com; Toilet: Duravit, duravit .us; (photo, lower right) Bed: Horm, horm .it; Linens: Donna Karan, donnakaran .com; Artwork: Tom Wesselmann, grandimage.com.

A Capital Design

Design: Nestor Santa-Cruz, SKB Architecture and Design, 1818 N Street NW, Suite 510, Washington, DC 20036, 202/332-2434, skbarch.com; Pages 126, 127 Sofa, club chair: Frank #1 by Mattaliano though Holly Hunt, hollyhunt.com; Sofa fabric: Verso Textured 9280 by Henry Calvin for Donghia, donghia.com; Leather piping: Edelman Leather, edelmanleather .com; Chair fabric: Naples Chenille #9370 by Henry Calvin for Donghia, donghia .com; Armchair: La Falaise from Niermann Weeks, niermannweeks.com; Chair fabric: Velvet Underground Mohair Plush by Gretchen Bellinger, gretchenbellinger.com; Chair trim: Abracadabra #4717-03 through Donghia, donghia.com; Console, ottoman: Holly Hunt, hollyhunt.com; Lamp: Le Michel from Niermann Weeks, niermann weeks.com; Side table: Randolph & Hein

through Holly Hunt, hollyhunt.com; Lamp: Vessel Lamp by Thomas Pheasant for Baker, kohlerinteriors.com; Vases: Sixteen Fifty Nine Antiques, 202/333-1480; Rug: Timothy Paul Carpets and Textiles, timothy paulcarpets.com; Wood sculpture: Millennium Decorative Arts, 202/483-1218; Page 128 Oak chair: Frank #3 by Mattaliano through Holly Hunt, hollyhunt .com; Chair fabric: Verso Textured 9280 by Henry Calvin through Donghia, donghia .com; Floor lamp: Julian Chichester from Gore Dean, 202/625-9199; Nesting tables: Jonathan from Oly Studio, olystudio.com; Page 129 Daybeds: Barcelona by Mies van der Rohe for Knoll, knoll.com; Table: Carling Nichols Antiques, 202/338-5600, carlingnichols.com; Brass sculpture: C. Jere through Millennium Decorative Arts, millenniumdecorativearts.com; Pillow: Baker, kohlerinteriors.com; Rug: Timothy Paul Carpets and Textiles, 202/319-1100; Page 130 Cabinetry, fixtures: Eggersmann, eggersmann.com; Vases: RH Studio, 202/464-7400; Page 131 (photo, upper left) Table: Holly Hunt Studio, hollyhunt.com; Chairs: #7841 Dining Chair by Thomas Pheasant for Baker, kohler interiors.com; Light fixture: Mimi #8042 by Ironware International through Holly Hunt, hollyhunt.com; Bucket: Marston Luce Antiques, 202/333-6800; Page 136 (photo, upper left) Vanity, fixtures: Waterworks, waterworks.com; Vase: Baccarat, baccarat.fr; (photo, bottom left) Chair: Cherry Antiques, cherryantiques .com; Chair fabric: Espresso velvet through Baker, kohlerinteriors.com; Page 133 Bed: Barbara Barry for Baker, kohlerinteriors .com; Headboard upholstery: Toccata by Rogers & Goffigon through Cowtan & Tout, 202/863-8490, cowtan.com; Bedding: Plichard Designs, Inc., 202/362-4395; Pillow fabric: Boxwood Velvet in Apricot from Stroheim & Romann, stroheim .com; Throw: Hermes, hermes.com; Table: Thomas Pheasant for Baker, kohlerinteriors .com; Clock: Cartier, cartier.com; Vase: Millennium Decorative Arts, 202/483-1218; Artwork: Jules Leleu through Galerie Patrick Fourtain, 33+1/42.60.12.63.

Second Nature

Architecture and design: Kelly Monnahan Design, Bodil Pedersen, project manager, 535 Albany Street, Suite 5A, Boston, MA 02118, 617/778-6475, kellymonnahan.com; Landscape architecture: Keith LeBlanc Landscape Architecture, 535 Albany Street, Suite 5A, Boston, MA 02118, 617/426-6475, kl-la.com; Pages 134, 135 Windows: Sierra Pacific Windows & Doors, sierrapacificwindows.com; Stone: Cultured Stone, culturedstone.com; Page 136 (photo, bottom left) Furniture: Richard Shultz 1966 Series by B&B Italia from Montage, montageweb.com; Page 137 Table, credenza: Kelly Monnahan Design, 617/426-6475; Dining chairs: Knoll, knoll .com; Stools: Sistina by Matteo Grassi from Montage, montageweb.com; Orange chair: Metropolitan by B&B Italia from Montage, montageweb.com; Coffee tables: Knoll, knoll.com; Sofa: Edra by B&B Italia from Montage, montageweb.com; Nesting table: SMTT by B&B Italia from Montage, montageweb.com; Floor lamp: Vintage Trianalle lamp by Arr de Luce from Benjamin Stork LTD, 415/863-1777; Table lamp: Vintage Maurice Santos from Benjamin Stork LTD, 415/863-1777; Rug: Cowhide from Edelman Leather, edelman leather.com; Page 138 (photo, top) Cabinetry: Kelly Monnahan Design, kelly monnahan.com; Dishwashers: Bosch, bosch.com; Cooktop: Miele, miele.com; Faucets: KWC, kwc.com; Sink: Franke, frankeksd.com; (photo, bottom left) Icemaker: KitchenAid, kitchenaid.com; (photo, bottom right) Table: Custom top on vintage Herman Miller base, herman miller.com; Chairs: Metropolitan by B&B Italia from Montage, montageweb.com; Light fixture: Milo by Artemide, artemide .com; Rug: Cowhide from Edelman Leather, edelmanleather.com; Page 140 Bed: Custom by Kelly Monnahan Design, kellymonnahan.com; Chair: Vintage Mira Nakashima from Benjamine Stork LTD, 415/863-1777; Television: Panasonic, panasonic.com; Throw: The Conran Shop, conran.com; Rug: Edelman, edelmanleather .com; Page 141 Tub: Bis Bis, bisbis.com;

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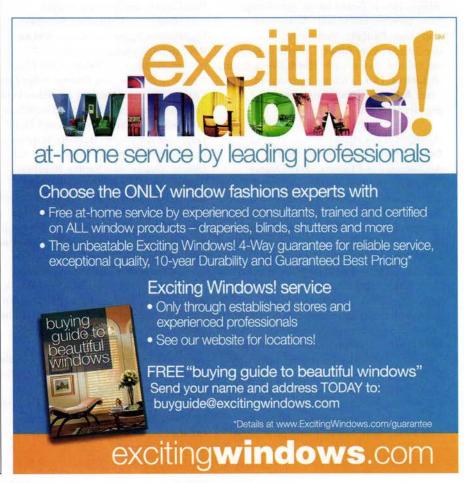
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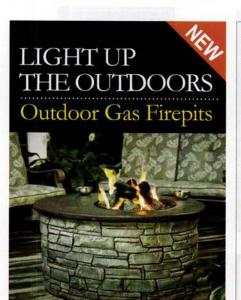
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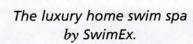


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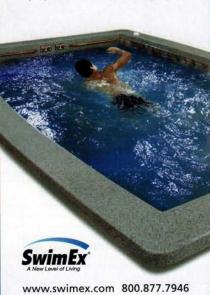


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Urban Fabric

Design: Lori Weitzner Design, 140 W. 22nd Street, New York, NY 10011, 212/414-1089, loriweitzner.com; Architecture: DiCicco Vinci Architects, 135 Fifth Avenue, 7th Floor, New York, NY 10010, 212/673-5495; Contractor: DSA Builders, Inc., 212/684-4307; Millwork: Marc White, D.W. Woods, 718/349-9861; Page 142 Cushion fabric: Cypress 02 for Bergamo, bergamofabrics.com; Page 143 Chair (foreground): Antique in silk by Bergamo, bergamofabrics.com; Pillow fabric: Solace 04 for Larsen, 212/753-4488; Rug (foreground): Athena for Endless Knot Rug Company, endlessknotrugs.com; Armchairs: 145 Antiques, 212/807-1149; Sofas: George Smith, georgesmith.com; Pillow fabric: Rosette 04 for Bergamo, bergamofabrics.com; Window sheers: Shino 02 for Bergamo, bergamofabrics .com; Wood panel: Tama, 212/566-7030; Rug (back): Abzu, endlessknotrugs.com; Page 144 Rug: Abzu, endlessknotrugs.com; Coffee table: Dennis Miller, dennismiller.com; Chair: 145 Antiques, 212/807-1149; Chair fabric: Bagu 08 for Bergamo, bergamofabrics.com; Page 145 (photo, right) Table: Tama, 212/566-7030; Chairs: B&B Italia, bebitalia.com; Seat fabric: Rose 02 for Bergamo, bergamo fabrics .com; Chest: ABC Carpet & Home, abchome.com; Page 146 (photo, upper left) Rug: Cocha, endlessknotrugs.com; (photo, bottom left) Chair, fabric: Donghia, donghia .com; Pillow (on chair): Rosette 02 for Bergamo, bergamofabrics.com; Pillow (far left): Amble or for Bergamo, bergamofabrics.com; Pillow (left): Portico 02 for Bergamo, 'bergamofabrics .com; Page 147 Table: Donghia, donghia.com; Headboard fabric: Sassafras 04 for Bergamo, bergamofabrics.com; Pillow fabric: Solace 03 for Larsen, 212/753-4488.

Desert Light

Architecture: Trey Jordan Architecture, 1182 Cerro Gordo, Santa Fe, NM 87501, 505/983-

5624, treyjordan.com; Page 149 Chairs: Bertoia for Knoll, knoll.com; Artwork: Salt Springs by Johnnie Winona Ross through Stephen Haller Gallery, 212/741-7772; Tray: Granite from Stone Forest, 505/986-8883; Page 150 (photo, top left) Ottomans, coffee tables: Room and Board, 800/301-9720, roomandboard.com; Artwork: Florence Pierce at Charlotte Jackson Fine Art, 505/989-8688; Page 151 Sofas: Antonio Citterio for Flexform, flexform.it; Coffee table: Arco, arcomeubel.nl; Wall hanging: Being by John McCracken through David Zwirner, 212/727-2072; Photo: Isabella's Two Chairs by Michael Eastman at Charlotte Jackson, 505/989-8688; Clay maquettes: Munson Hunt at Chiaroscuro, 505/986-9197; Television: Panasonic, panasonic.com; Page 152 Table, chairs: Northhampton from Telescope Casual, telescopecasual.com; Page 153 Range: Dacor, dacor.com; Artwork: Betsy Bauer at Hahn Ross Gallery, 505/984-8434; Page 154 (photo, top left) Jewelry: Denise Betesh, denise betesh.com; (photo, bottom left) Faucets: Newport Brass, insidestore.com; (photo, top right) Bed: Neils Bensen from Design Within Reach, dwr.com; Linens: Williams Sonoma, williamssonoma.com; Artwork: Thierry Urbain at Baudoin Lebon, baudoin-lebon.com; Lamp: Artemide, artemide.com.

Season's Eatings

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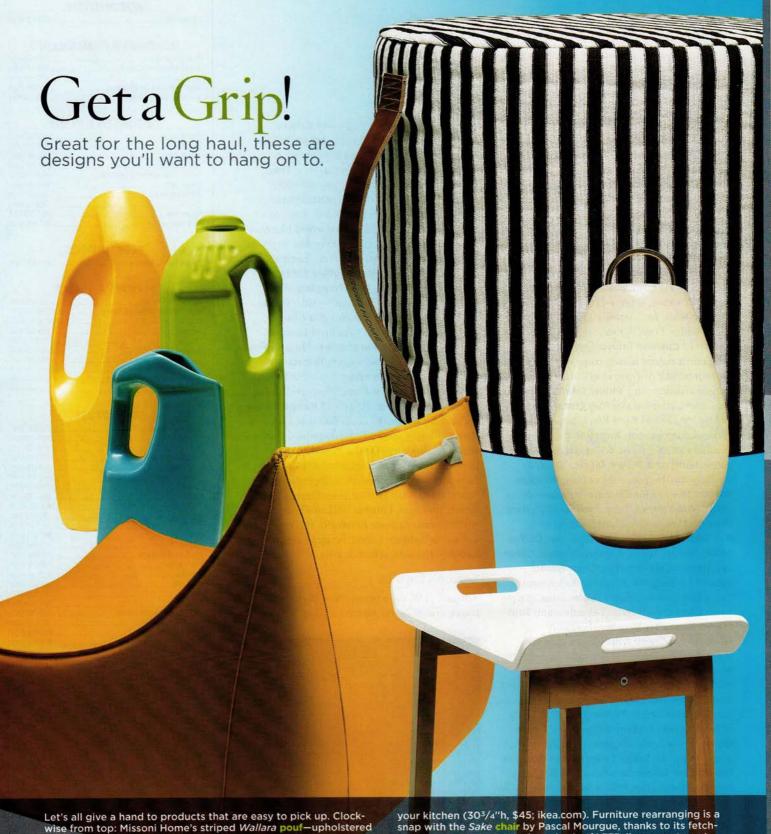
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your kitchen (30³/₄"h, \$45; ikea.com). Furniture rearranging is a snap with the *Sake* chair by Pascal Mourgue, thanks to its fetching strap and lightweight foam body (\$1,775; ligne-roset.com). Inspired by containers for home cleaning products, these signed ceramic vases by Jet Mous come in a variety of shapes, colors and sizes (6"h to 11¹/₄"h, from \$90; mcachicago.org). —*Produced by Katherine E. Nelson. Written* by Flannery Hoard.

in a cotton blend—has a leather handle so you can take your seat with you (15³/₄"dia x 11³/₄"h, \$268; missonihome.com). The *Luau* light by Stefane Barbeau for Vessel (15"h, \$250; vessel.com) is easily portable, while the *Malte* barstool by Nike Karlsson, with its beech base and beech-veneer seat, will help you get a handle on