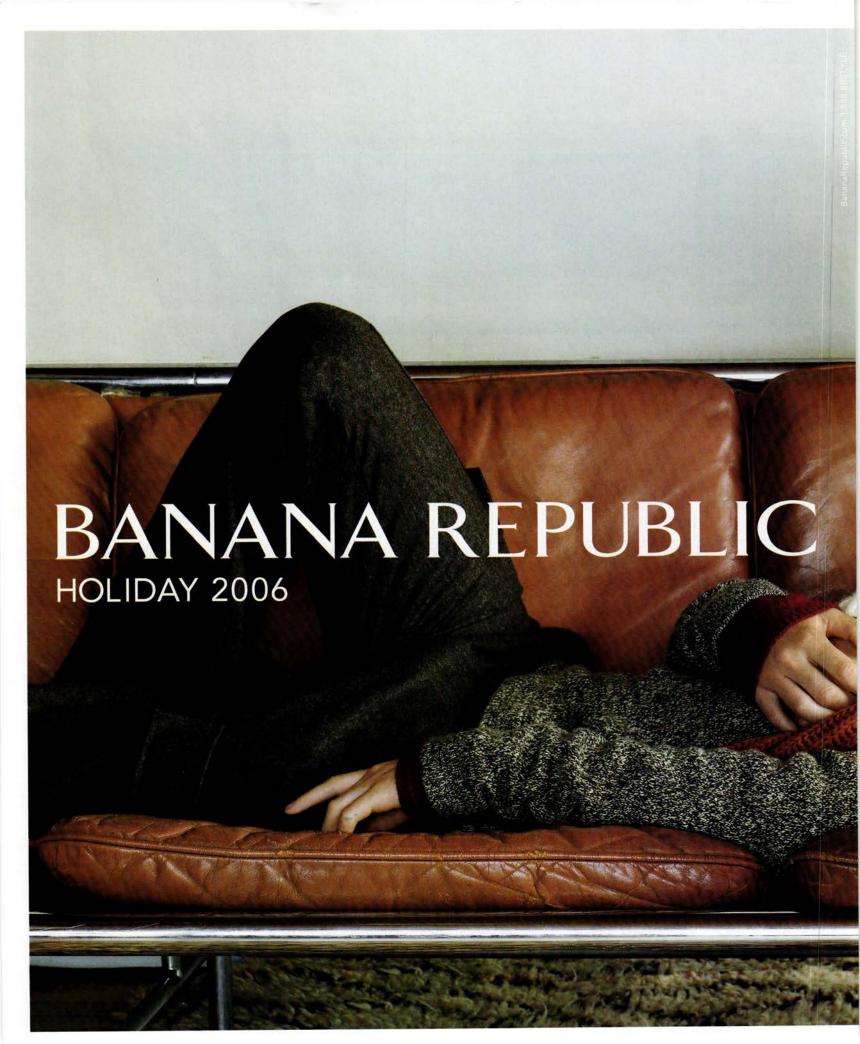




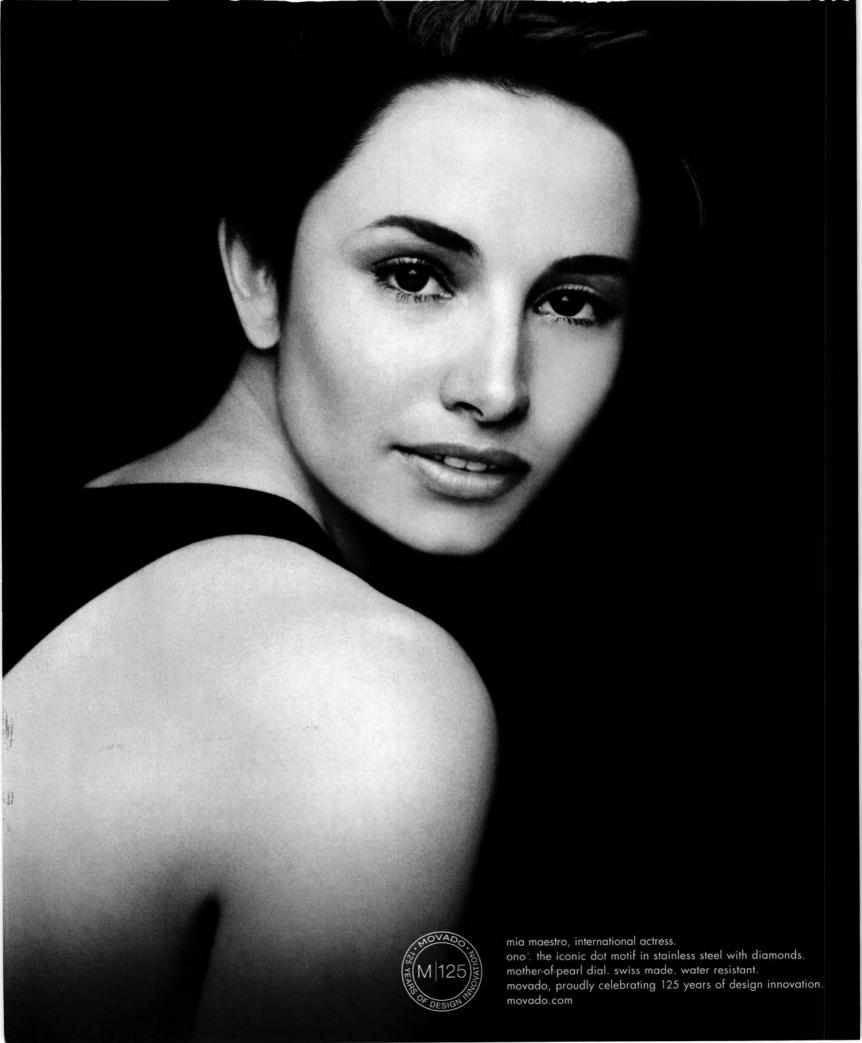
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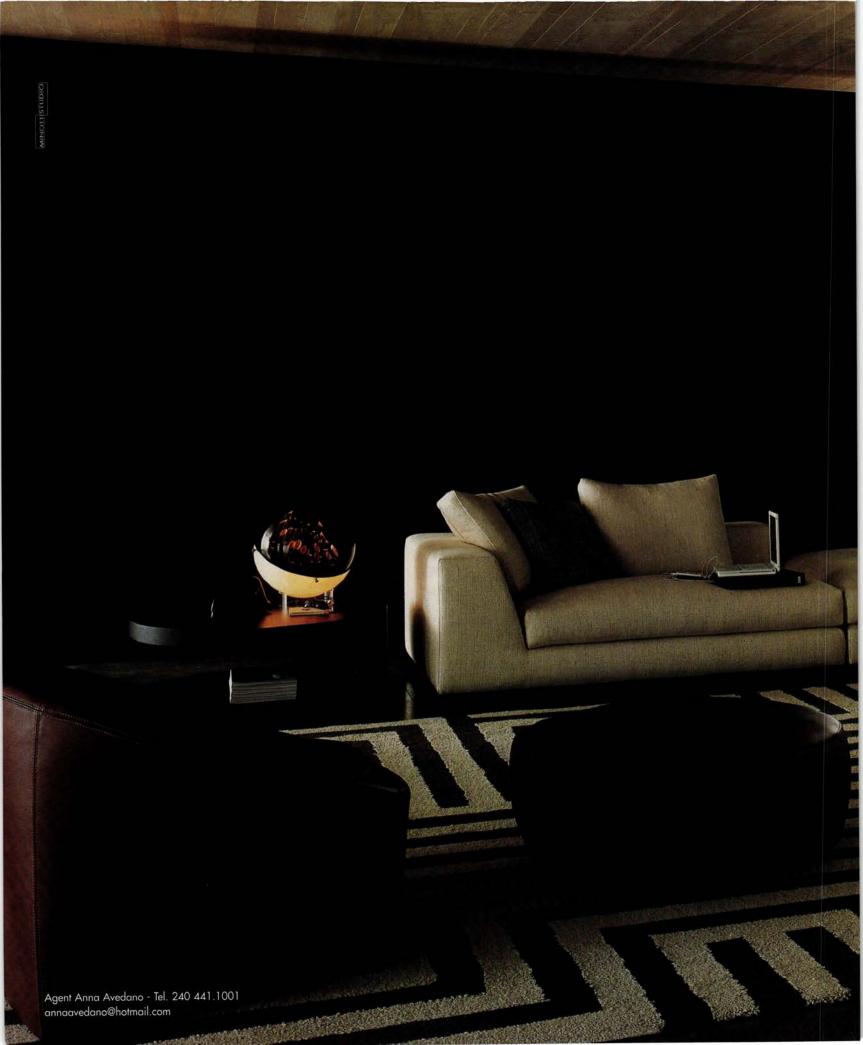




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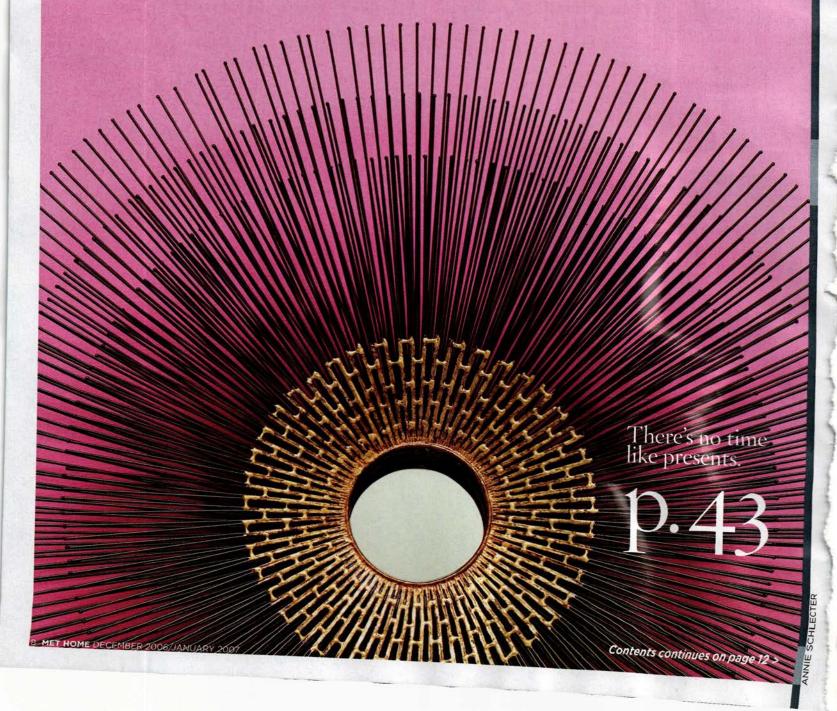
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# D06/J07

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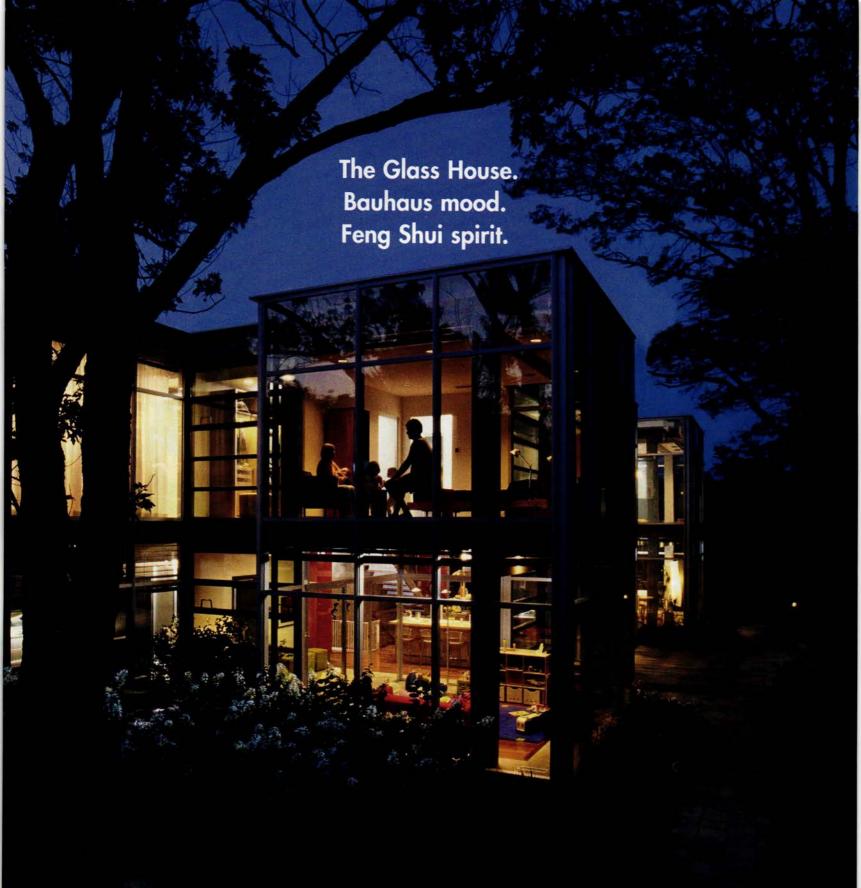
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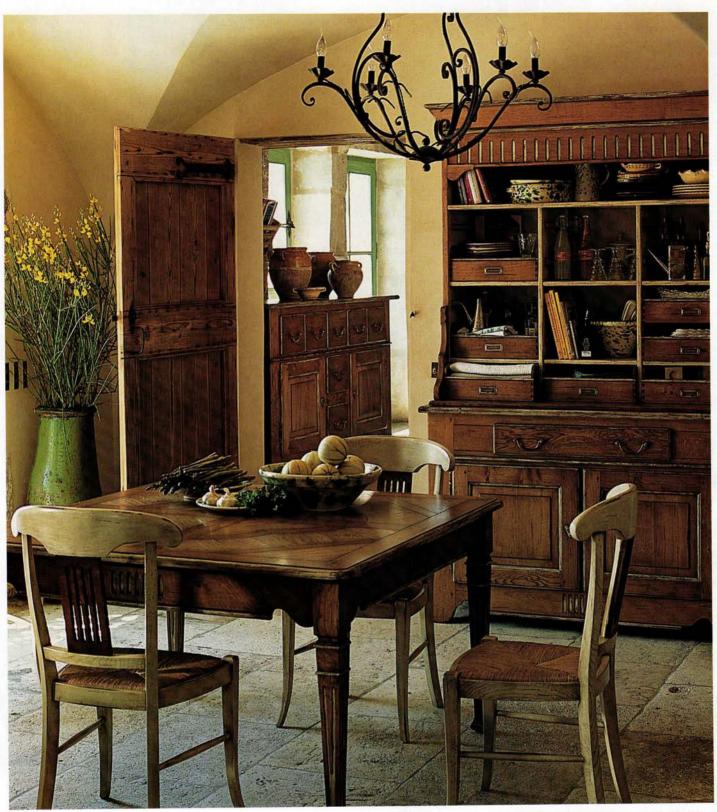
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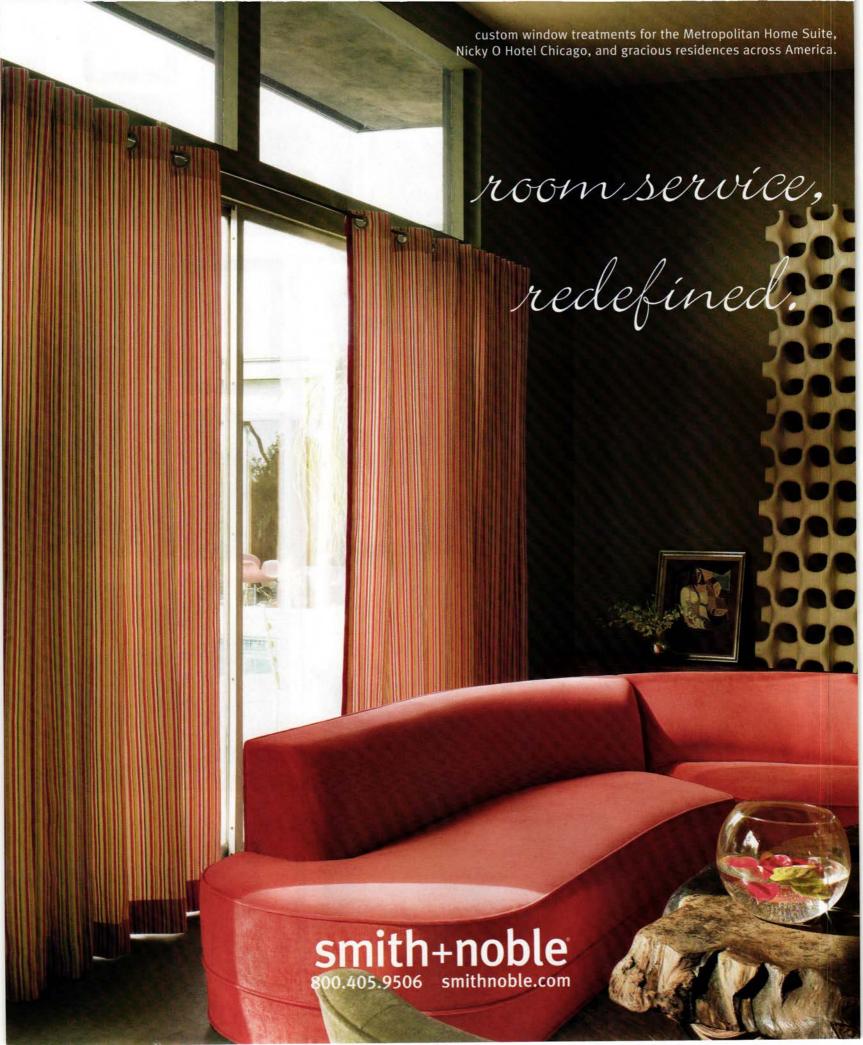








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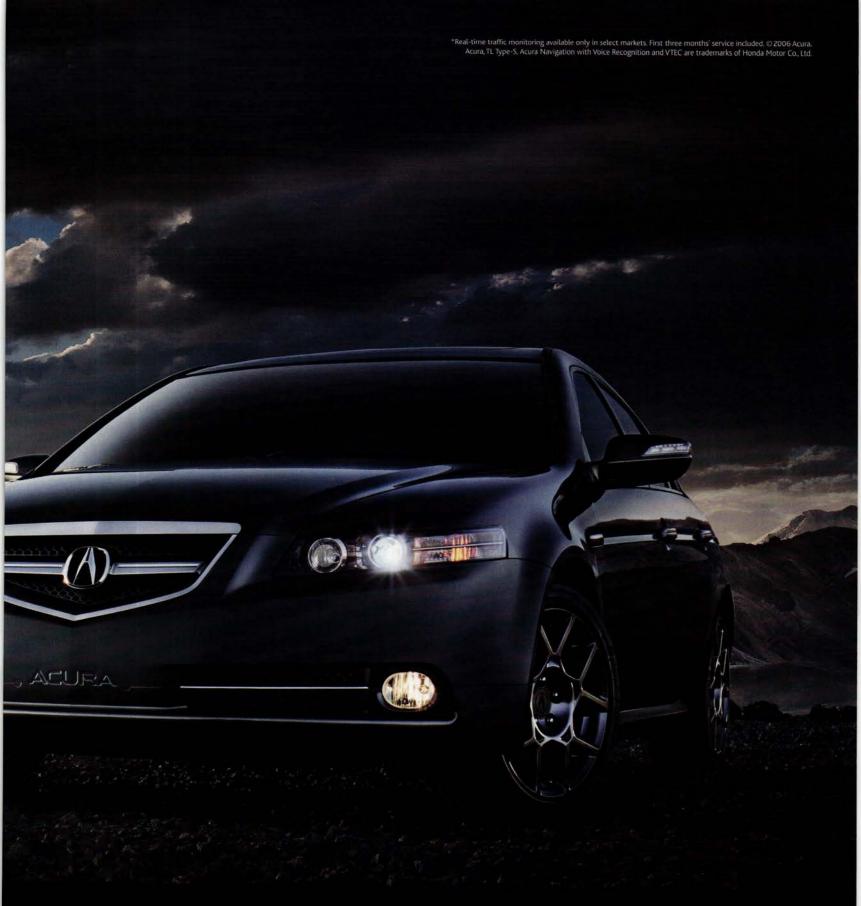
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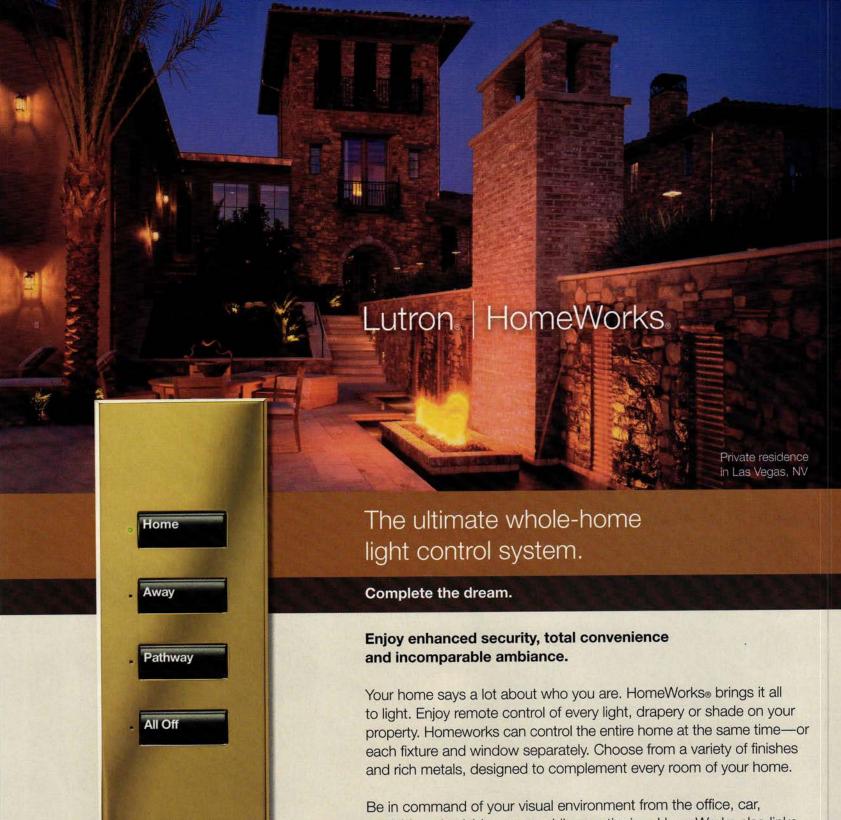
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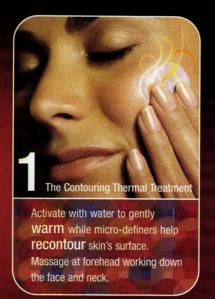
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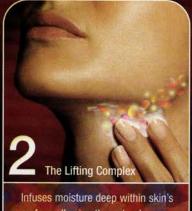


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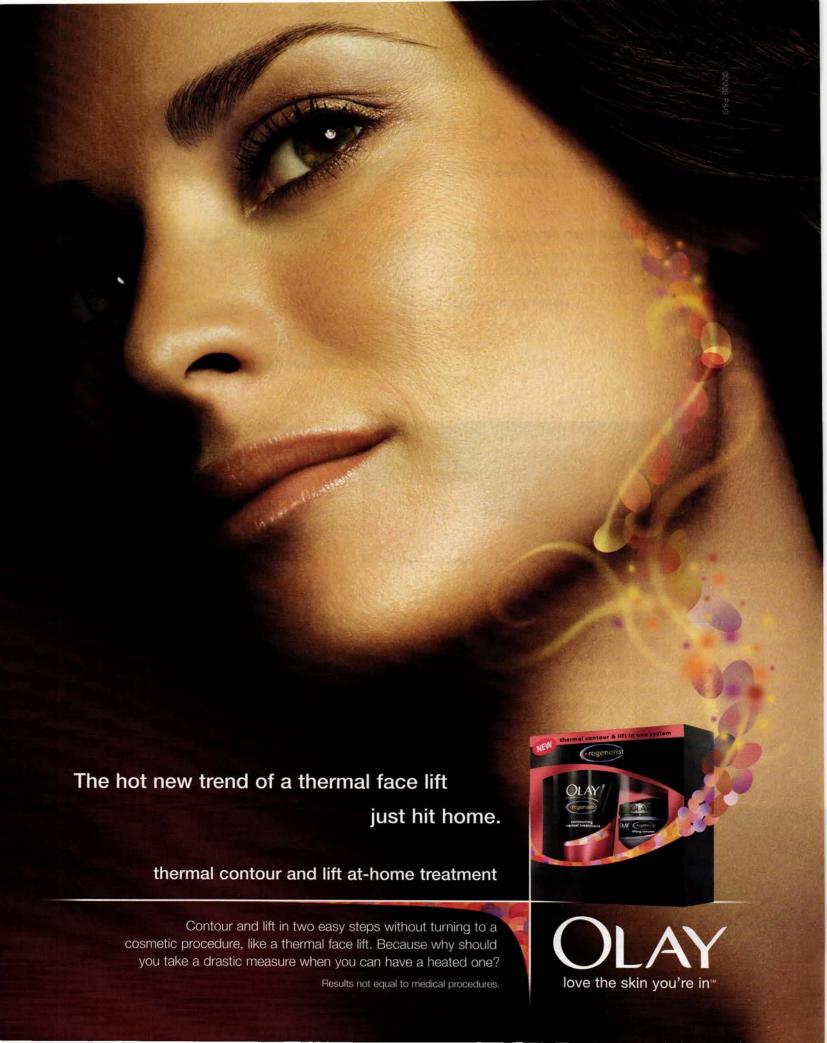
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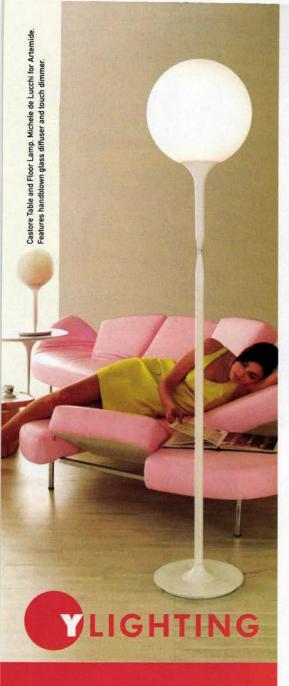
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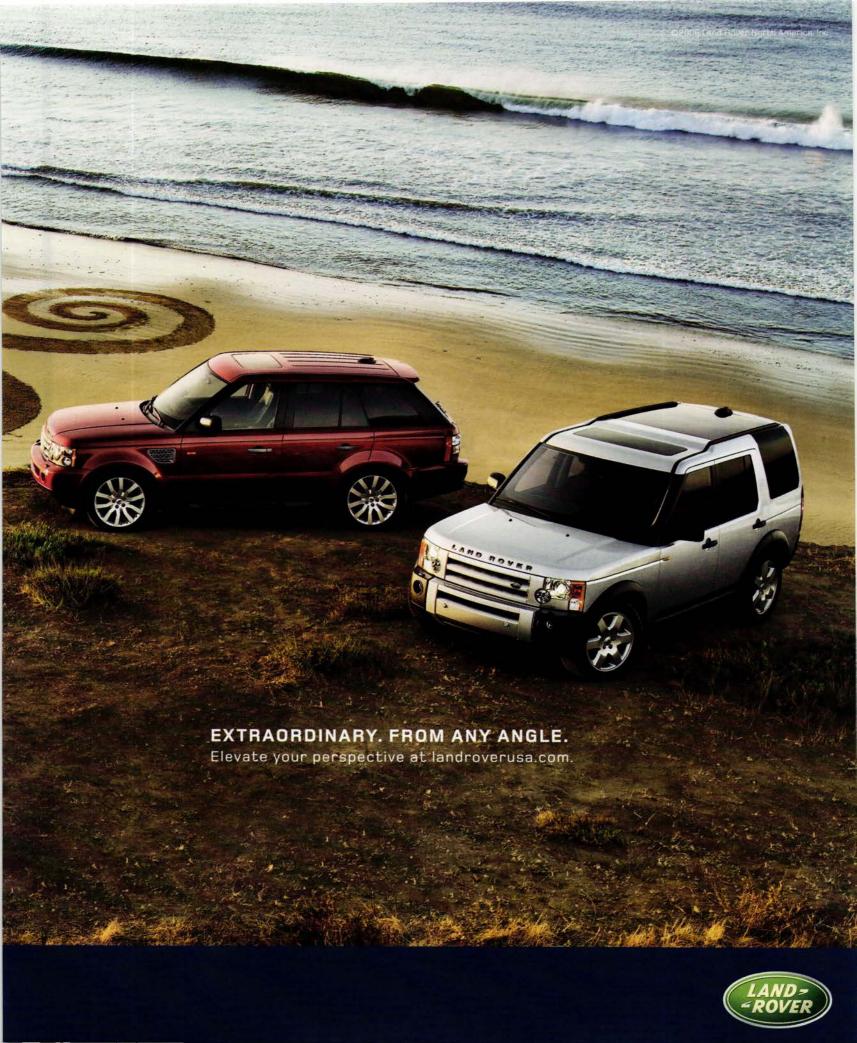
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# editor'spage



have always wondered if most people get that instant "I love it" blast when they see something that appeals. Bill Matassoni, whose renovated Philip Johnson house we featured in March/April 2001, calls it the "omigod" moment; in his spectacular house, it happens when guests walk into his 18-foot-high, glass-walled living room.

I can get that "whoa!" feeling about a bowl I see and love, or a house, garden, cityscape, dog, dress, painting, chair, rug or even a loaf of artisanal bread. It's just an instantaneous, happy attraction that doesn't need words. It's a purely visual, gut thing: data in, conclusion reached, no rational mediation.

As I listened recently to the tape of Malcolm Gladwell's *Blink* (Little, Brown, 2005), I realized that my "omigod" moments were identical to the visceral reactions Gladwell scientifically documents. In fact, the subtitle of the book is "The Power of Thinking Without Thinking," and he gives one example after another of "thin-slicing"—when you need to see only a tiny portion of the situation to formulate a complete opinion. He points out that the whole truth is often immediately felt, although it may take hours (or years) to painstakingly justify the reaction/conclusion. This can be true of anything—from evaluating the Getty Museum's infamous fake kouros to the viability of a marriage. It's all about those nonverbal cues that we process without conscious thought.

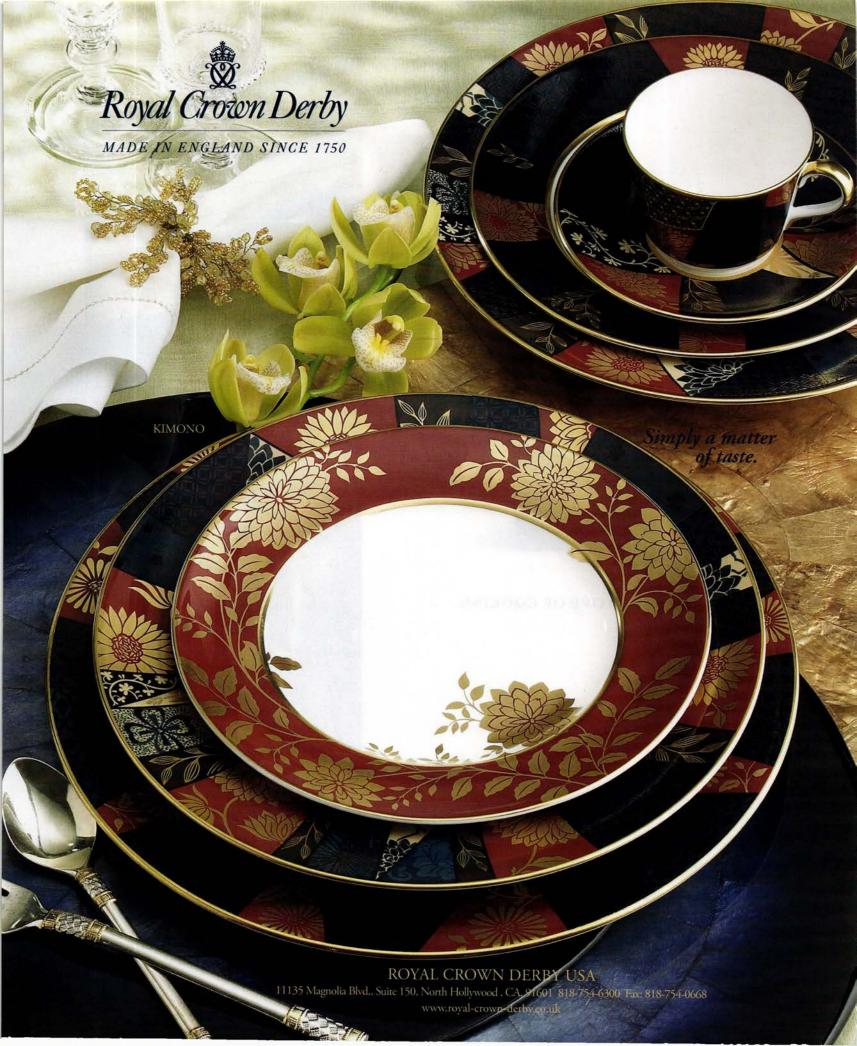
I love all this, since it's pretty much how I live my life. Some might call it overreactive (or trigger happy), but I've come to realize that trusting my first impression is the wisest thing to do.

hey say when taking a multiple-choice test, the initial reaction usually is the right answer. (I could have saved hours of agony if I had known that in college!) Obviously, some situations do require more care (like essay tests and human relationships), but almost all of the time, I return to my first thought and find it's right on.

In my book, this is the basis of personal style: trusting your instincts. You'll find it makes you truly happy to see the choices

you've made from the heart (or wherever Gladwell says they originate). Every piece of furniture in my house falls in the carpe diem category—and not so oddly, it all works together. So take a look at the homes we've shown in this issue—in fact, check out all the houses we publish: Every one is a real-life story and all embody a personal style, whether or not a compassionate professional helped to bring it together. So look for those "omigod" moments. It's the best and quickest route home.

-Donna Warner, Editor in Chief

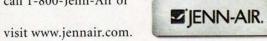


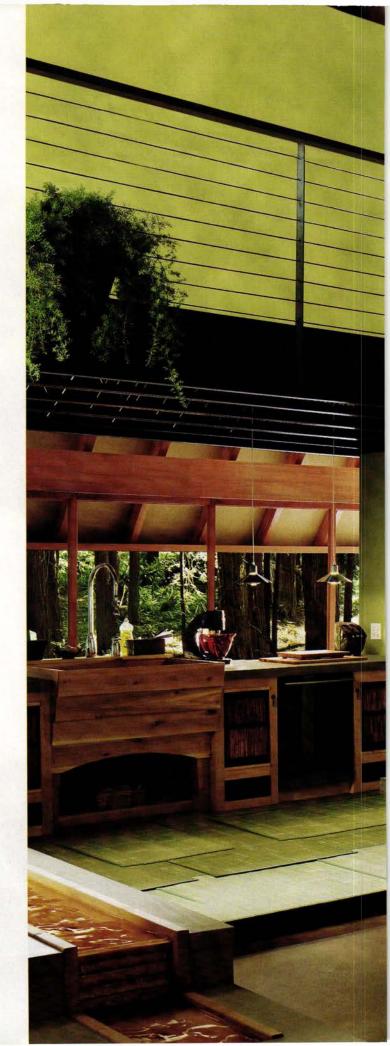


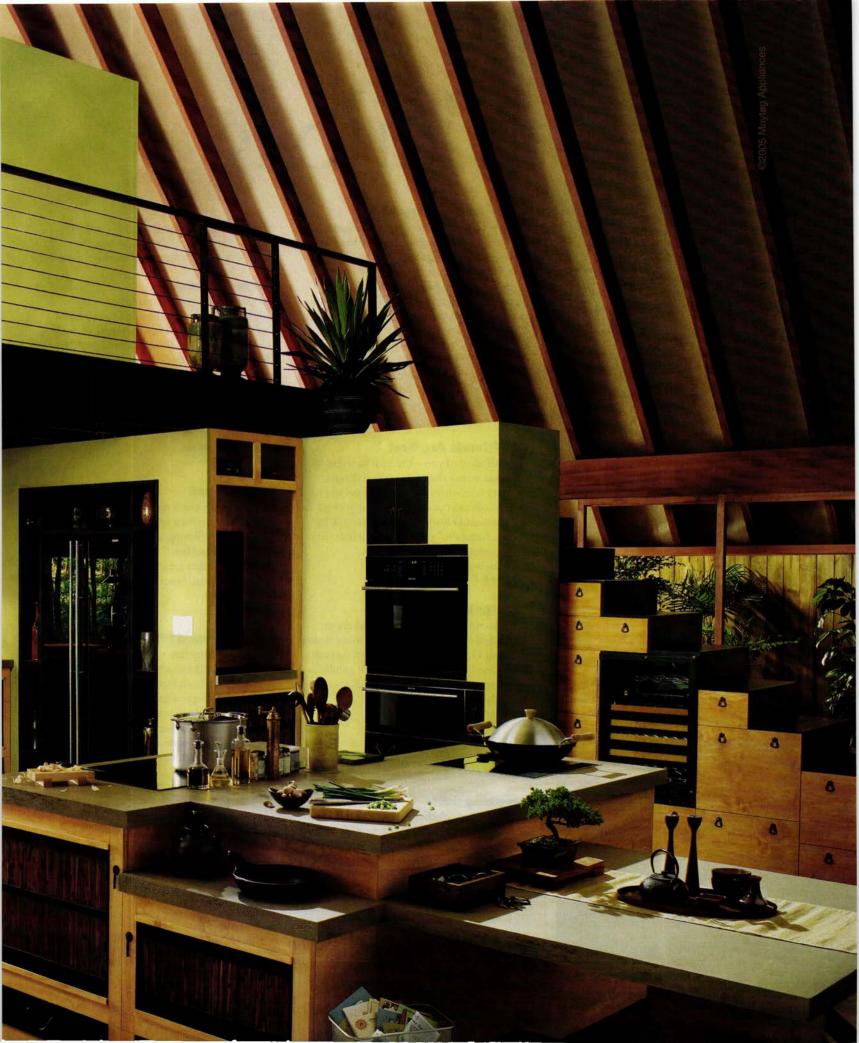
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# Mailbag

# **Silver Anniversary Bells!**

Congratulations on 25 years! I just wanted to say I'm a longtime subscriber and have been reading and looking forward to your magazine since it was *Apartment Life*. There are many new design magazines out there, but *Metropolitan Home* is still my favorite. Thank you! I plan to keep on enjoying your magazine for years to come.

#### Sonya Abrams Walnut Creek, CA

Believe us, Sonya, letters like this make it all worthwhile! You've been with us longer than anyone on the staff—except for our editor-in-chief, Donna Warner.

### **Old Friends Are Best**

Hats off to all of you—the 25th anniversary issue was wonderful. . . . I walked down memory lane with you. My business will be 25 years old next year. I particularly loved the Messana O'Rorke house ("Doing What Comes Naturally," p. 158). I would hire them in a nanosecond.

Susan Becher New York, NY

## **Deep in the Art of Texas**

I'm a keen reader of many journals about design and architecture. Your October issue is the best! I love the story about San Antonio ("Paradise Loft," page 148). Thank goodness someone else is aware of our city as an art center besides myself.

May Lam San Antonio, TX

Actually, San Antonio has a growing national reputation for many things. Art is only one of the things that should make the city proud.

### **Laughing Gaffe**

Stephanie Pierson's choice of words and pictures from 25 years of *Metropolitan Home* in "What Were We Thinking?" was absolutely hilarious (Oct. '06, page 118). How refreshing to deflate design hyperbole. This should be a regular feature.

#### Beverly Walton Portland, OR

We would love to run this look at some of our past missteps more often, but we are now so perfectly tasteful and completely correct so much of the time that we've run out of those "we should have known better" photos. . . . But seriously, you really do need to keep a sense of humor and proportion about design, in more ways than one. Thank you, Beverly.

## We're Blushing!

Congratulations on the quarter-century milestone, so successfully heralded with the October 2006 issue. I was fortunate enough to meet several *Met Home* staffers at a *Met Home*—sponsored fund-raising event after 9/11. I consider your magazine and your publishing family to be a part not just of my regular reading pleasure, but a real and vital thread of the fabric of New York City. Many, many happy returns!

Patrick J. Hamilton New York, NY

# **Big On Small**

You have really outdone yourselves with the September Renovate issue. You keep my creative juices flowing, and I've "got to have my *Metropolitan Home*!" I especially loved the renovation of that great little historic Texas homestead (Small Spaces, page 88). Great vibes!

Gretchen Groff Baltimore, MD

# **Neighborhood Watch**

As a former longtime resident of San Francisco, I'd like to advise that if Dzine is located at 128 Utah Street, the area is called Potrero Hill (September '06, Metro, page 46). This is miles away from North Beach. As a current resident of Buenos Aires, I can assure you that all the information about the Park Hyatt Hotel, which opened about a week ago, seems to be correct.

#### Jerry Mendel Buenos Aires, Argentina

Thank you, Jerry. Unfortunately, we don't have any San Franciscans on the staff. We don't have any Argentineans, either, so it's just had geography—or had fact-checking—on our part. We promise to consult mapquest.com more often!

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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## TakeNote: Gifts

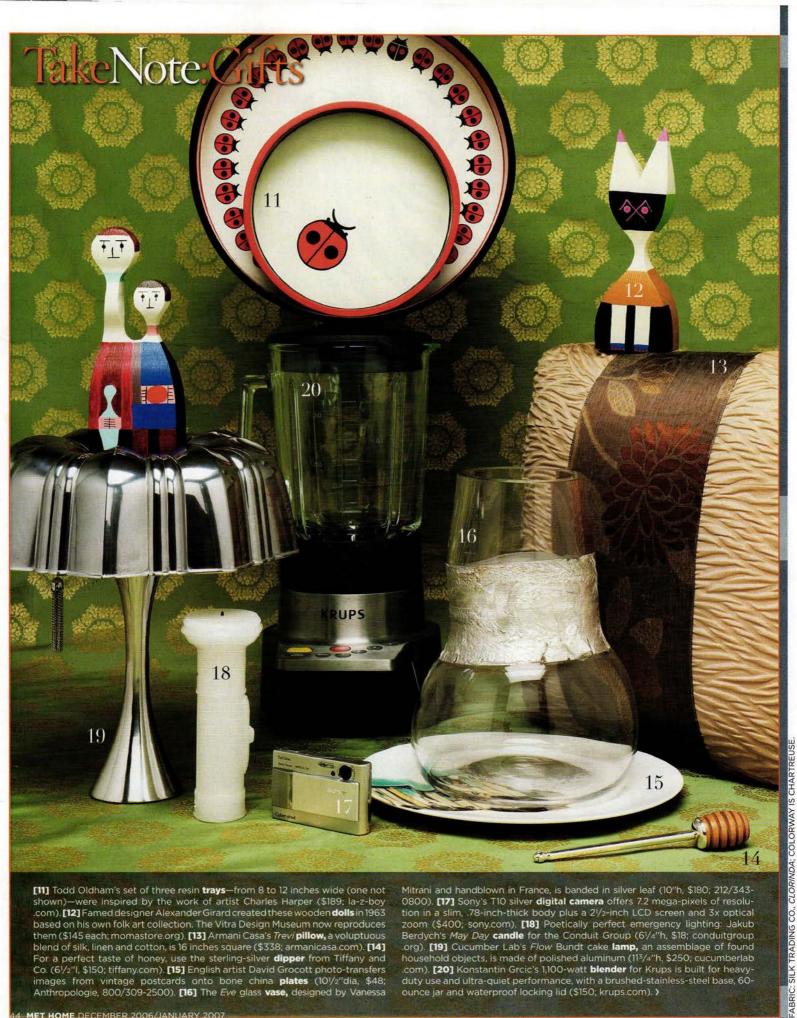
Here are 50 surefire ways to please the hip home lovers on your holiday hit list. Produced by Katherine E. Nelson and Callie Jenschke. Written by Arlene Hirst.

9

[1] Überstylish place mats from Calvin Klein: Reflector, left, has a silver grid pattern encased by a solid gray border (\$36); Ice Raffia is woven from iridescent ribbons interlaced with clear ones (\$50; 212/292-9000). [2] Each one-of-a-kind, hand-sewn, coil-constructed basket from the Wounaan tribe in Panama's Darien rainforest can take up to a year to create (\$2,700 to \$24,500; shabahangcarpets.com). [3] DVX, Mumm Napa's award-winning 1999 vintage American sparkling wine, is handcrafted in the méthode champenoise (\$45; mummnapa.com). [4] Stelton's cotton bread bag, designed by Klaus Rath, changes shapes to accommodate different loaves. Hidden magnets in the top close to keep bread fresh (\$31; steltonusa.com). [5] This model

PHOTOGRAPHS BY ANNIE SCHLECTER. FABRIC: SINA PEARSON, *STAR LIGHT, STAR BRIGHT*; COLORWAY IS NORTH STAR.

seaplane, made of pewter, is Ralph Lauren's latest flight of fancy (\$595; ralph laurenhome.com). [6] Paul Mathieu designed this elegantly crafted set of seven sterling-silver spice spoons, produced in India, for Odegard (\$360; 212/545-0069). [7] Bijou. the faceted Lucite candleholder, sparkles its entire five-inch height (\$16; westelm.com). [8] Refillable butane-fueled TwiLites mini-lamps each burn as bright as five candles for up to 12 hours (\$40/set of 3; 866/398-6617). [9] The white porcelain teapot is part of designer Jean-Marie Massaud's Vent Blanc collection (\$200; smpstyle.com). [10] The cat cocoon is a combination scratching post and nest made of laser-cut, double-walled corrugated cardboard (28"I x 21"w x 15"h, \$290; velocityartanddesign.com).)



[11] Todd Oldham's set of three resin trays—from 8 to 12 inches wide (one not shown)-were inspired by the work of artist Charles Harper (\$189; la-z-boy .com). [12] Famed designer Alexander Girard created these wooden dolls in 1963 based on his own folk art collection. The Vitra Design Museum now reproduces them (\$145 each; momastore.org). [13] Armani Casa's *Trevi* pillow, a voluptuous blend of silk, linen and cotton, is 16 inches square (\$338; armanicasa.com). [14] For a perfect taste of honey, use the sterling-silver dipper from Tiffany and Co. (61/2"I, \$150; tiffany.com). [15] English artist David Grocott photo-transfers images from vintage postcards onto bone china plates (101/2"dia, \$48; Anthropologie, 800/309-2500). [16] The Eve glass vase, designed by Vanessa Mitrani and handblown in France, is banded in silver leaf (10"h, \$180; 212/343-0800). [17] Sony's T10 silver digital camera offers 7.2 mega-pixels of resolution in a slim, .78-inch-thick body plus a 2½-inch LCD screen and 3x optical zoom (\$400; sony.com). [18] Poetically perfect emergency lighting: Jakub Berdych's May Day candle for the Conduit Group (61/4"h, \$18; conduitgroup org). [19] Cucumber Lab's Flow Bundt cake lamp, an assemblage of found household objects, is made of polished aluminum (113/4"h, \$250; cucumberlab .com). [20] Konstantin Grcic's 1,100-watt blender for Krups is built for heavy-duty use and ultra-quiet performance, with a brushed-stainless-steel base, 60ounce jar and waterproof locking lid (\$150; krups.com). >

OYSTER PERPETUAL LADY-DATEJUST PEARLMASTER







[21] The Christmas tree-shaped, 20-inch-tall rosemary plant comes in a red earthenware pot (\$55; redenvelope.com). [22] These brightly colored bird feeders by Popoutz, made of recycled plastic, can be used with any type of bird food (\$2.75; popoutz.com). [23] Dry Soda, the latest grown-up pop drink in lavender, lemongrass, rhubarb and kumquat flavors, is naturally sweetened, with 50 to 70 calories per bottle (\$25/pack of 12; drysoda.com). [24] Bluefish Home's brightly colored resin **bowls** are embellished with floral reliefs (6"dia x 4"h, \$22 each; bluefishtrading.com). [25] The mini Saab roadster (for children ages one to four) is made of wood, plastic and steel (3'l x 111/4"w x 331/2"h, \$450; vivre.com). [26] These waterproof rubber place mats and trivets, with their intricate relief arabesques, pay homage to ancient civilizations (mats, \$34/pair, trivets, \$10/pair, neimanmarcus.com). [27] The grape pitcher, produced in 1938 by Staffordshire's Burgess Dorling pottery factory, is part of a newly reissued collection (\$79; conran.com). [28] Gleaming Aurelle LED-lit lawn stakes, 30 inches high, add sparkle to the season (\$20/set of 3; philips.com). [29] Provide a foster home for abandoned pets at the A Wish for Animals site, an animal rescue organization run by volunteers (awishforanimals org). [30] Ettore Sottsass's Ciclo stainless-steel-and-aluminum wristwatch for Alessi has a black leather strap with a red face in gold finish or a green face in matte silver (\$130; 212/941-7300).)



This season, the most sparkling gifts are coming in black & white. Champagne Flutes, \$7.95-\$9.95.

For the store nearest you, call 800 996 9960. crateandbarrel.com



[31] Interior designer Victoria Hagan's captivating cross-back side chair is made of Indonesian bayur wood with a wood-veneered MDF seat (\$120; target.com). [32] Spiky steel spring wires frame the striking Starburst mirror (30"dia, \$200; crateandbarrel.com). [33] Green & Black's Maya Gold organic hot chocolate with orange and spices was inspired by a blend made by Maya Indians (5.3 oz.\\$5 to \$6; greenandblacks.com). [34] Pineapple-mango-chipotle salsa from Maine's Appledore Cove is handmade from fresh ingredients (\$6.75/131/2-oz.jar; appledorecove.com). [35] Harvest Song artisanal preserves from Ararat Valley, Armenia, have won countless awards; (\$7 to \$10/18.9-oz. jar, tea rose petal jam is shown). [36] This stylish

skateboard, created by Anna and Tim Harrington, has a pattern of wandering oak Jeaves (8"w x 30", about \$70; deadlysquire.com. [37] The palette-shaped oak cheese board, with its three stainless-steel knives, was designed by Helle Damkjaer for Georg Jensen (\$256; georgjensen.com). [38] Albero, a sterling-silver menorah by Sharon Geller Metal, is entirely handmade in Italy (\$3,950; 14" x 14" on 6" base; 718/969-2852, gothamjudaica.com). [39] Nabaztag's Wi-Fi bunny announces e-mail messages from friends and gives stock market prices and weather forecasts while wiggling its ears (\$175; conran.com). [40] Dove-shaped salt and pepper shakers, made of nickel-plated zinc and rubber, stand 2½ inches high (\$28/pair; chiasso.com).)

Mutually inclusive.

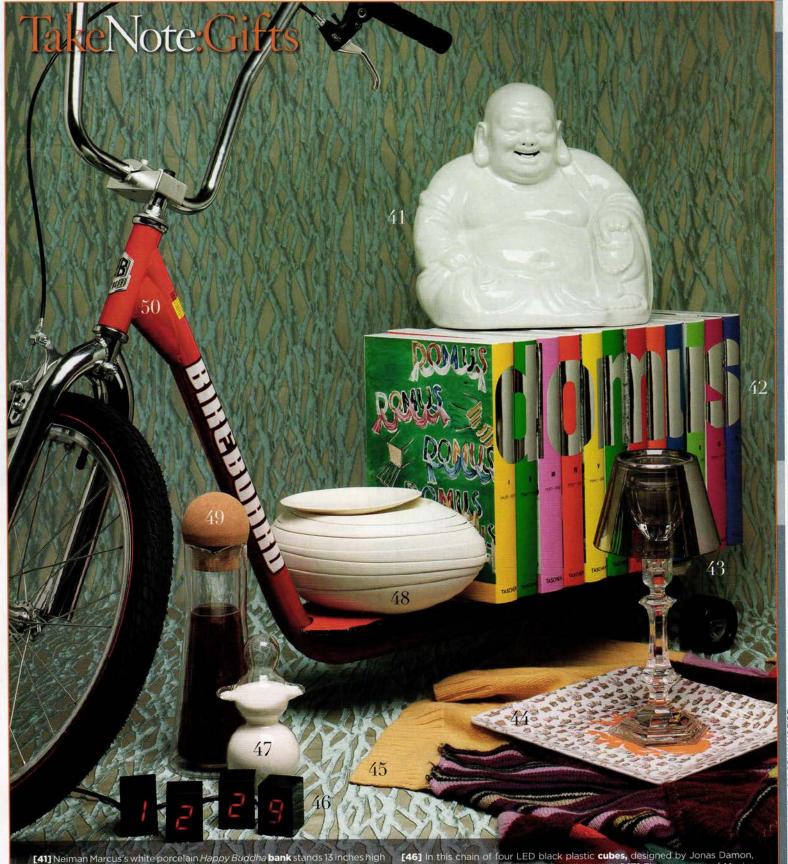


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BRAVIA... LCD TV. THE WORLD'S FIRST TELEVISION FOR MEN AND WOMEN... It's true, men and women can actually agree on a television. Specifically, the only one that can deliver both performance and style in Sony Full HD no matter what you choose to watch. So while men and women may like different features of the BRAVIA, there's one thing they both like: The world's most powerful HD experience. Find out more at sony com/HDTV.



[41] Neiman Marcus's white porcelain *Happy Buddha* bank stands 13 inches high (\$125; 800/825-8000). [42] Taschen has produced a 12-volume anthology of writings originally published in *Domus*, the quintessential Italian design magazine, from 1928 to 1999 (\$600; taschen.com). [43] *Our Fire*, Philippe Starck's latest endeavor for Baccarat, is the ultimate lamp candle. The 12/z-inch-tail crystal candlestick's flames are filtered by an iridescent crystal shade (\$850: baccarat com). [44] Students at the Savannah College of Art and Design created a collection of melamine plates for the school's Working Class Studio (12" platter, \$12; shopscadonline.com). [45] The *Sweater Patchwork* throw, from Anthropologie, is 100 percent wool (about 50" x 60", \$248; 800/309-2500).

[46] In this chain of four LED black plastic cubes, designed by Jonas Damon, time becomes abstract (\$95; mossonline.com). [47] The snowman of Maxim Velcovsky's clear glass sugar dispenser gives the illusion that it is melting away as the sugar is used (7"h, \$40; momastore.org). [48] Lollie plates, designer Iduol Beny's sculptural series of nine stacking dishes, come in either resin or Corian (\$200 to \$450/set; 714/902-8253). [49] Bodum's handblown cork-topped carafe of double-walled borosilicate glass (the kind used for glass cooktops) provides highly effective insulation (27 oz., \$60; bodum.com). [50] A BikeBoard is similar to a scooter but maneuvers like a bike. The frame acts as a lever to adjust the rear suspension (about \$75; davison54.com).



# An insiders guide to the best new places to eat, shop, stay and visit—from Belgravia to Baltimore.



New York The 2006 National Design Triennial: Design Life

Now, which opens December 8 (through July 29), aims to present the most innovative American designs of the past three years in all fields: product design, architecture, film, graphics, new technologies, animation, science and fashion. This year the show will include established names-Apple, Pixar, Google, Herman Miller and NASA-plus new faces such as Joshua Davis, Jason Miller and David Wiseman. Clear Blue Hawaii's Napali kayak, a Met Home choice for Design 100 in 2005, is pictured above (2 East 91st St.; 212/849-8400, cooperhewitt.org).

Paris Ten stunning period

rooms and five floors featuring contemporary design are the stars of the newly reopened Musée des Arts Décoratifs, whose 150,000-object collection dates from the Middle Ages to the present. The ten-year, \$48.5 million revamp spotlights re-created spaces, including a library office for a French embassy designed by Pierre Chareau (right). Classic 20th-century works by Prouvé, Perriand and Royère are matched by cult pieces by Philippe Starck, Marc Newson and the Bouroullec brothers (107 rue de Rivoli; 33+1/44.55.57.50, ucad.fr).>



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The new BODUM® double-walled glass lines Canteen and Pavina keep winning numerous international design awards. They are made of heat resistant, mouth-blown borosilicate glass. The double-walls create a highly effective layer of insulation that keeps cold drinks or ice cream cold without that messy condensation and hot drinks hot without burning your fingers. These double-walls are the perfect frame for ice cold drinks and desserts, espressos and cappuccinos. When form follows function, design just works.

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**PodUM** 



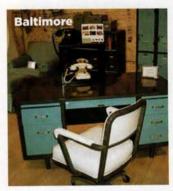
or sample dishes from the kitchen: a Japanese-style spicy London The Jumeirah bouillabaisse or scallops with Lowndes Hotel in Belgravia, kiwi slices. The restaurant also features an extensive list just steps from Knightsbridge, of premier sakes - and a sake has been completely somelier. Main courses start at refurbished with a soigné \$16 (11777 San Vicente Blvd.; design by the British firm

310/207-8744).



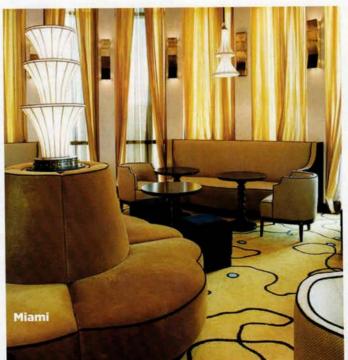
Miami Evolution, which opened recently in the Ritz-Carlton Hotel, South Beach, marks another pairing of a

star cook and designer. David Bouley, the much-lauded NYC chef (four-star Bouley and Danube), branches out from his Manhattan base to open this dramatic art deco space created by French designer Jacques Garcia (Hôtel Costes in Paris; Spice Market in New York). Evolution will include a lounge and sushi bar. Although the menu has not been finalized, expect classic Bouley dishes such as rack of lamb in a black truffle crust and wild king salmon with crispy citrus skin (One Lincoln Rd.; 305/604-6090, bouleyevolution.com).



Baltimore Located in the Harbor East area, Bluehouse offers eco-friendly products for the home plus a café featuring organically grown coffee, teas and natural foods. Set in an airy former warehouse, the furniture and accessories store features exclusive products with very specific criteria -they must be created from reclaimed, recycled, organic and chemical-free materials or made locally and by hand. You'll find EcoTimber hardwood and bamboo flooring, GreenLife natural rubber and wool mattresses as well as Loop organic cotton sheets and bath towels (1407 Fleet St.; 877/276-1180, bluehouselife.com).

Edited by Arlene Hirst. Contributors include Barbara Bohl and Jean Bond Rafferty.



Los Angeles The hottest dining spot in Brentwood has to be the ultra-chic Philippe Starck-designed Katsuya. Starck has created an alluring Japanese bento box of an interior with all-wood walls dramatically enlivened by giant photos of a geisha's eyes and lips. An all-glass exterior facade leads outdoors to a teak terrace. The restaurant is named for master sushi chef Katsuya Uechi, who presides over the menu's inventive array of sushi and grilled robata dishes. Try the crispy rice with spicy tuna,

Hunt Hamilton Zuch. The 87

serene rooms, done in tones

of ivory, pale green and lilac,

including iPod docks and

high-speed Internet access. The Lowndes's Mimosa Bar & Restaurant serves up beguiling Mediterranean fare-grilled

have every conceivable amenity,

scallops marinated in lime juice-

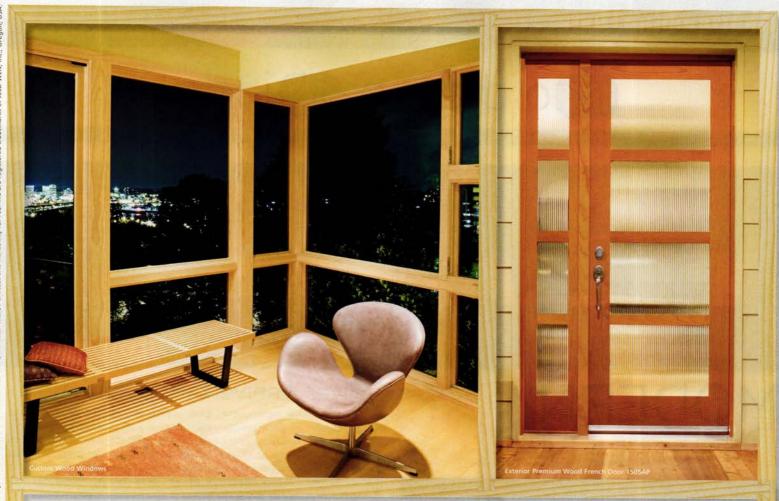
and a decadent hot chocolate

star hotel start around \$530 (21

Lowndes St.; 44+207/823-1234,

jumeirahlowndeshotel.com).

pudding. Rooms at this five-



Beauty that will last until post-post-post-modernism.









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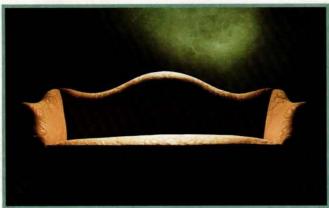
RELIABILITY for real life'



#### **Metropolitan Home**

## modern mi xoo

the guide to modern events, products and promotions





Modern Design 25 will be a featured attraction at the Kohler Showroom and during Divine Design—the largest charity shopping event on the West Coast—before concluding with a special party at Zephyr's San Francisco Showroom.

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## MODERN 25

25 YEARS OF ICONIC DESIGN

#### Silver Anniversary Celebration

Metropolitan Home continues its silver anniversary celebration this fall as Modern Design 25, our traveling exhibit honoring 25 years of iconic design, makes its way across the country. After a recent stop at the ALNO Showroom in Boston, our gallery of images featuring trailblazing designers, essential objet d'art and influential trends is heading west. Metropolitan Home invites readers to visit Modern Design 25 as we honor modern milestones that changed contemporary design forever.

#### Modern Design 25 Tour

#### November 29

Kohler Showroom Merch Mart Chicago www.kohler.com

#### November 30

Divine Design Los Angeles www.divinedesign.org

#### December 7

Zephyr Showroom San Francisco www.zephyronline.com

The opening also previewed The Spirit of, a new book that details Minotti's history along with the company's philosophy.

> MINOTTI SHOWROOM 8936 Beverly Blvd. Los Angeles, CA 90048



#### Minotti Los Angeles Showroom

Minotti, the company that epitomizes "Made in Italy" style, recently celebrated the launch of its 2006-07 collection at its mono-brand store. The high-style designs by Rodolfo Dordoni featured in the collection were inspired by American contemporary style of the 1950s.

www.minotti-la.com

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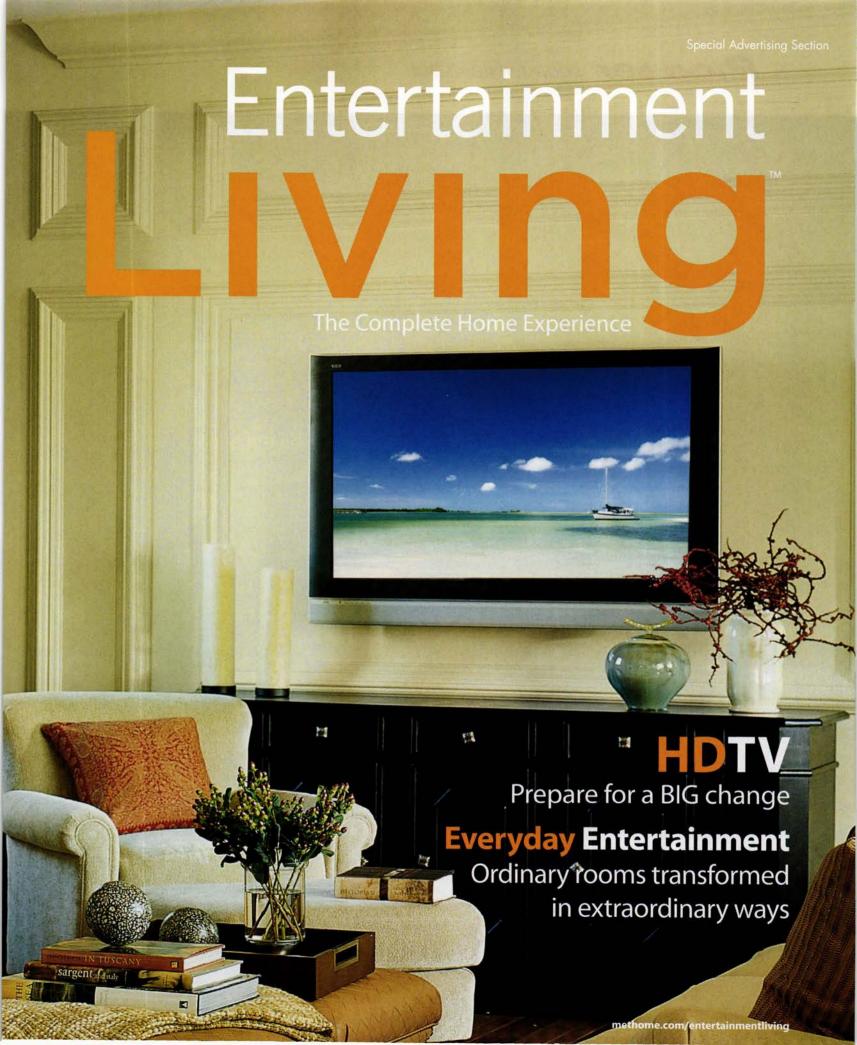
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## Entertainment LIVINO

#### RESOURCE GUIDE

To learn more about HDTV and other home entertainment concepts - or if you want additional information on specific HDTV products - visit

methome.com/entertainmentliving.

If you have further questions about the latest trends in digital entertainment or need help designing or installing a new entertainment system, contact the following organizations:

**Consumer Electronics Association** 

Phone: (703) 907-7600 Web: www.ce.org

**DEG: The Digital Entertainment Group** Phone: (310) 888-2201

Web: www.digitalentertainmentinfo.com

**Custom Electronic Design &** Installation Association Phone: (800) 669-5329

Web: www.cedia.org



Cover shot by J. Savage Gibson

#### 3 HDTV

HDTV: The complete scoop on what it is and why it's changing home entertainment. Gorgeous images on beautiful displays that enable you to have your TV and a stunning room too!

#### **Everyday Entertainment**

Turn the ordinary into something truly special. Simple ways to transform your personal retreats into entertainment havens.



#### **EDITOR'S NOTE**

Ever turn the page of your favorite lifestyle magazine and wonder where the television is? Then marvel at the lack of plugs and cables and think to yourself, "How do these people actually live?"

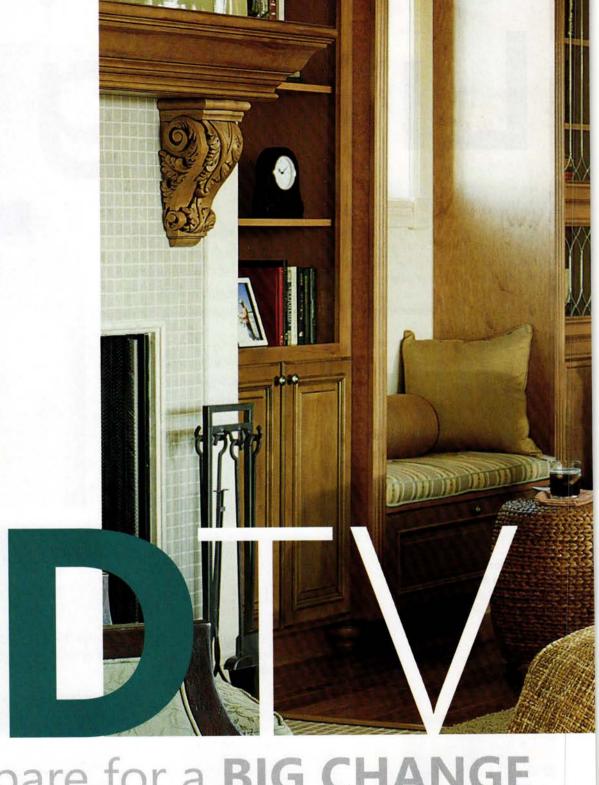
Of course you have. For while these magazines feed our imagination and show us images we aspire to, we also need real information that can help enhance our TV viewing and make our family room a showplace. Or even turn our bathroom into a lush retreat so we can relax in the tub with a movie

Welcome to Entertainment Living — The Complete Home Experience. Where you'll learn why HDTV will change your lifestyle. Or about the latest trends in digital music, how you can use your computer for both work and play and new ways to share your digital images with family and friends. Best of all, none of this will require you to sweat the technology details. It's all about making entertainment fit the framework of your life - in any room of any home.

So sit back, relax and enjoy. Let us show you how.

Lawra Heller

Laura Heller



Prepare for a BIG CHANGE



#### TV as we know it is about to change forever.

On February 17, 2009, the analog TV signal we've always known will be cut off and digital TV will take over. But you don't have to wait until the end of the decade to join the digital age. Nearly 30 percent of U.S. homes are already enjoying the best form of digital television, high definition.

What's so special about High Definition TV (HDTV)? It's closer to live than anything you've ever seen at home. Vivid colors, detailed images and spectacular sound turn TV viewing into virtual reality. With HD,

you'll be able to experience movies, sports and your favorite primetime programs like never before. Even game shows and late night have gone high definition. You'll discover that celebrities have wrinkles - and you'll get to see them all in widescreen movie theater format. Television has never been so revealing.

Most major networks along with PBS are already providing hi-def entertainment. By next March, every new TV will come with a built-in digital tuner that will allow you to receive these broadcasts over-the-air.

#### Special Advertising Section

If you're a cable or satellite subscriber, you can also get premium HD services from a converter box. Or if don't like a box, with some sets you can use a simple CableCard that plugs into the back of the television.

So the real question isn't whether your next TV will be digital — but which type of HDTV to buy.

#### **Shopping Guide**

While the term 1080p may seem like gibberish, it's one you need to know.

Not all digital TVs are created equal. There are actually three formats based on varying degrees of resolution or clarity. Buying an **HDTV** is the best way to avoid buyers remorse.

You're probably coveting a flat panel TV — either LCD or Plasma. Only a few inches deep, they let you marry a beautiful, livable room design with the best entertainment has to offer. Each technology has its benefits and both can be placed on a stand or mounted on the wall.

**LCD** displays offer exceptional durability and do an excellent job reproducing detail and color. They can be viewed without glare in rooms with bright light and are available in a variety of screen sizes from small enough for a countertop up to 60 inches diagonally.

**Plasma** TVs are known for their superb color reproduction and great color contrast. Plus, they provide a wide viewing angle for more flexible placement. They are available in larger screen sizes of between 40 and 80 inches.

Additionally, you can find HDTVs in **rear projection** models in a variety of technologies. They take up some floor space but offer good value.

Modern rear-projection HDTVs offer a lot of bang for the buck. They use a variety of technologies including LCD (Liquid Crystal Display), DLP (Digital Light Processing) and LCoS (often described as SXRD or H-DLA) to deliver a "big screen" picture typically 40 to 80 inches diagonally. These sets sit on the floor, but take up less space than the hulking, rear projection TVs we've known.

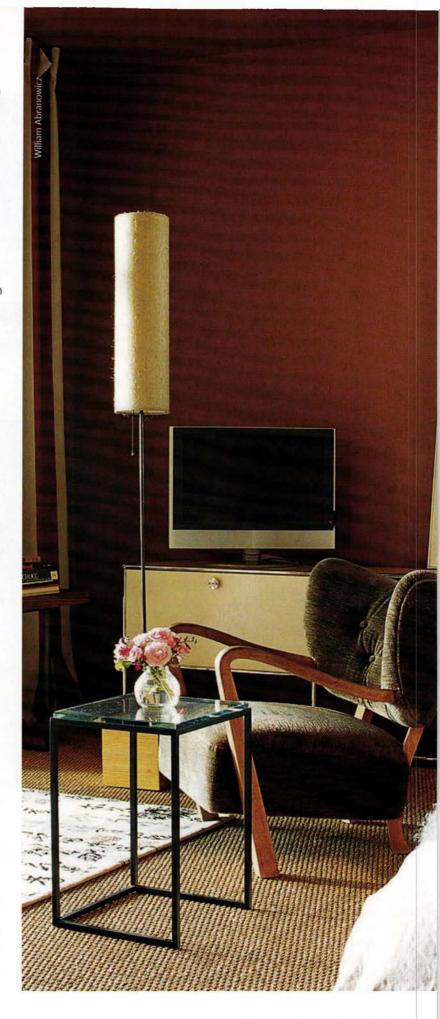
Some traditional **direct-view** TVs can also get HD signals. They are harder to find but are available in a widescreen format and offer the best value around. And for a true cinematic experience, **front projectors** can be mounted on the ceiling and show HD content on a large wall screen. They usually require professional installation but really bring the movie theater experience home.

#### The Audition

Before you leave home, measure the viewing distance from your couch to your current TV. At the store, stand the same distance from the screen. You should see a seamless picture without any visible lines (or pixels) in the image. If you want the TV to be viewable over a wide area—say from the kitchen and the family room—walk to the far sides of the screen to see if you have a good view off-angle. Mostly look for a screen size that's comfortable on the eyes.

Ask to see both HD and standard programming, to see how well the set handles each since you'll be watching both for years to come. Also consider bringing along a favorite DVD to compare how different TVs handle programming you know.

Remember, if a price seems too good to be true, it probably is. High quality, reliable components and circuitry are needed to produce a great HD picture, so the best ones tend to be a bit more expensive.



When it comes to picture quality, there are a number of factors to consider. Here's how the various digital TVs stack up:

- **SDTV** (standard-definition digital television) is your least expensive option. These sets generally measure 32-inches or less diagonally with picture quality that's on par with DVD (480 scanning lines).
- EDTV (enhanced-definition television) offers somewhat better resolution than SDTV, which is important when you want a large widescreen display, but they won't give you the full benefit of high definition.
- **HDTV** (high-definition television) is the best of the breed. While more expensive, these sets are rapidly dropping in price and can fully display all types of high definition content (720 to 1080 lines of resolution).



You don't want to limit your entertainment options because your furniture can't accommodate a larger screen size or another entertainment component down the road. So look for a cabinet or wall unit with a large enough opening for your new purchase.

Your HDTV should have enough inputs to handle any video sources you'll want to add. You might not have a digital video recorder today, but you will probably want one later. And make sure your TV has the right connections to handle new entertainment products like Blu-ray Disc and HD DVD players.

SHOPPING TIP: Make a cardboard template of your cabinet space and take it with you while TV shopping. Be sure to allow for at least 2 inches around the TV for airflow. Keeping electronics well ventilated extends their life.

#### The Nitty Gritty

Sadly, we don't yet live in a world without wires. Even the newest TVs need cables and connectors to get signals and attach all those components that make home viewing enjoyable. One welcome advance, HDMI, lets a single cable replace up to five others — a major clutter-clearer.

Look for furniture that has wire management solutions built in. Holes in the rear accommodate wires and provide ventilation — even boxes need to breathe. Color-coded labels also help you sort out connectors. If you plan to mount a TV, you'll have to account for wires too. Be sure you can snake them behind the wall, and remember you'll need a rack for storing components or consider finding a location with an adjacent closet.

Adapting existing furniture can be tricky. That's because HDTV's are widescreen rather than the square sets we're used to. If you want to keep the armoire from your current TV, you may have to downsize the new set to fit the width of the existing space. Add a shelf above to fill the void.

If width is an issue, look for a TV with speakers mounted beneath the screen rather than on the sides. Or get a set without built in speakers

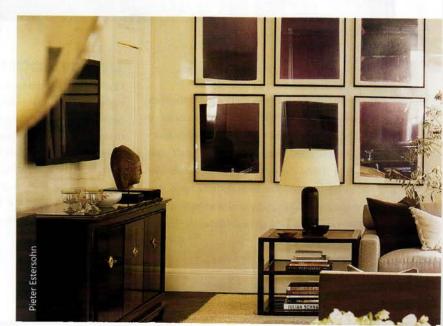


and connect it to a home theater system and enjoy the complete benefits of superior surround sound.

If you go with a flat panel display, don't just slide it into an existing shelf system or mount it on a wall with shelves on either side. Remember one of the great benefits of a truly flat TV is better viewing from all angles. Make sure it sits flush with the edge of the shelf by using a base that slides forward or is not recessed in any way, or you'll be wondering why the picture is so much less than expected.

Finally, wall mounting offers a lot of flexibility. Options that allow the screen to tilt or swivel let you enjoy the view from different locations in large, open room layouts. Be sure to consult a professional installer for the project (see Resources, page 2).

It all comes down to this: HDTV is an exciting new experience that will dramatically impact your entertainment at home. Enjoy the show.



## everyday ENTERTAINMENT

ADMIT IT. YOU WATCH TV (OR LISTEN TO MUSIC) IN NEARLY EVERY ROOM OF YOUR HOUSE. SO MAKE THE BEST OF IT AND DISCOVER HOW TO ENJOY YOUR FAVORITE ENTERTAINMENT — EVEN IN YOUR MOST PRIVATE MOMENTS.



If you're like most people, there's more than one place in your home where you enjoy music or movies. But for a true experience, there's more involved than just placing a box on a shelf and plugging it into the wall. You need to consider decorative touches that have nothing to do with electronics. Luckily, products now exist that make it easy to create soothing, beautiful environments, and enjoy your TV too.

#### THE BEDROOM

Devotees of Feng Shui preach that electronics in the bedroom makes for a bad sleeping environment. We nod in acquiescence, then retire to our inner sanctums and turn on the nightly news. Whether you can't fall asleep without your favorite late night comedian or need your morning show to prepare for the day, most Americans have a TV in their bedroom. But once there, we often treat it like a very unwelcome guest.

Truth is, the bedroom is usually where old TVs go to retire after the family's primary set is replaced by a new, bigger, better model. These sets known as CRTs (or "tube TVs") are very bulky and take up far more room than the flat panel models. An armoire or traditional piece of furniture is an ideal solution for housing these technological antiquities.

But if you have limited space or a healthier budget, a new flat panel HDTV is for you.

Hung on a wall or set atop a dresser, these beauties provide the ultimate in style and a



### Style on display

Exhibit your unique sense of style with a framed plasma display from Panasonic, America's best-selling plasma brand\*. Gorgeous plasma monitors with your choice of eight decorator frames, optional AV, installation and more. Offered exclusively by PanasonicDirect at panasonicdirect.com/metropolitanhome.





Panasonic ideas for life

great hi-def viewing experience. Plus, there are a number of creative options for blending them into any decor.

Special frames are available which can turn any flat screen into a work of art. Some models even come with a choice of colored borders that can be swapped with the seasons or a change in taste. A few have memory card slots, which let you display digital photos on the big screen or show scrolling artwork when not in use.

But remember that flat panels are still televisions. So the best way to avoid potential problems is to not keep any still image on your screen for a long period of time.

Wall mounting is the way to go in the bathroom, but it could cost nearly as much as the TV (or possibly more). But it's money well spent. To confirm costs, contact a certified installer (see Resources, page 2). Just be sure to oversee placement yourself to avoid an off center screen or crooked line above the towel bar. And definitely check that your local building codes allow for the wiring that's necessary in a bathroom. Always leave electrical work near water to a professional.

Then relax in your very own five star retreat — you may never leave home again.

#### Another way to make your bedroom a sanctuary is to go with wireless headphones.

Another way to make your bedroom a sanctuary is to go with wireless headphones. They enable one person to listen to music or watch a late movie without disturbing their sleeping partner's peaceful night.

Finally, don't forget your lowly clock radio. Many models now include programmable CD players and a few even allow you to hear a favorite station in high quality digital sound.

#### THE BATHROOM

There's nothing more luxurious than a bathroom at a five star hotel. Soaking tub, bubbles, oils and a TV right there on the wall. Creating this at home is one of the least expensive ways to enjoy that five star experience.

Master bathrooms today are larger than ever, with Jacuzzi tubs, rain showers and double sinks. We spend a lot of time in the bathroom, why not make it all it can be?

A flat panel TV smaller than 20 inches can be had for as little as \$300. There's a good selection of models, many with water resistant housing and remote controls that are perfect for this humid environment. Look for an integrated HD tuner to eliminate the need for external components. If you subscribe to a premium cable or satellite service, you can watch a feature film or program of your choice in high definition while immersed in bubbles. Some models even come with DVD players and wireless receivers for a more complete entertainment experience.



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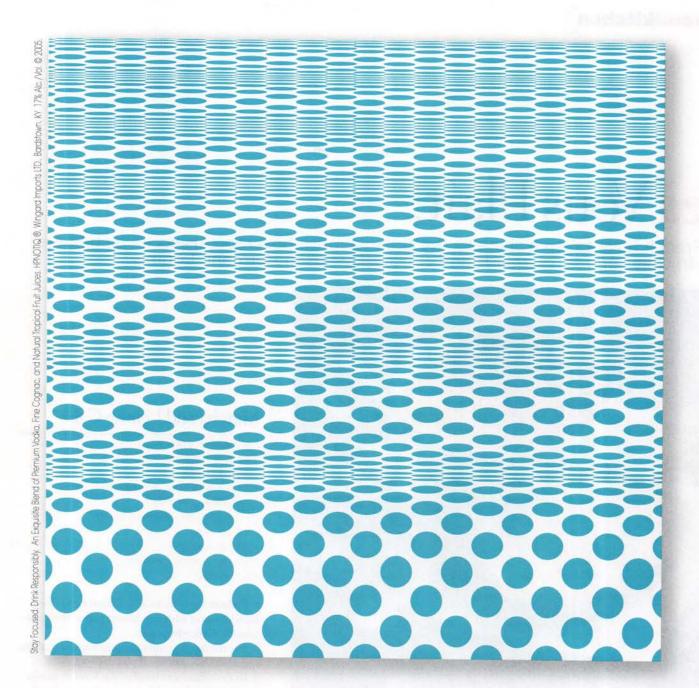
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### Tea Vous Plaît!

The French have taken a shine to the Brits' favorite beverage, using its distinctive taste in cakes and tarts, salads and sauces. By Susan Hermann Loomis



t's black, green, blue or white; its served hot or cold, liquid or solid; and it is the most exciting new ingredient in France. No, it's not a wild mushroom or an exotic spice but tea, which until recently was simply served hot from the pot, mostly to gracious elderly women with time on their hands.

Today, tea in France is still in the pot, but it's also in the cakes and tarts that accompany the soothing drink. In tea salons from Lille to Lyon, tea may be folded into flour for a cake, like the lemon and matcha (green tea) loaf here, or sprinkled atop a fruit tart. It's also used to add flavor to sauces for veal, fish and lamb. At the elegant tearoom at Paris's Mariage Frères, the oldest tea importer in France, jasmine leaves perfume an Asian-inspired shrimp salad (following page). As in all things gastronomic, the French don't take their tea lightly; it comes along with its pedigree and tradition and names that sound like poems—Empereur Chen Nung, Paramaribo and thé à la pêche. See Resources, last pages.

PRODUCED BY CALLIE JENSCHKE. FOOD STYLING BY ROSCOE BETSILL. PHOTOGRAPH BY CHRISTOPHER HIRSHEIMER.

#### Matcha and Lemon Cake

- 3 cups all-purpose flour
- 2 tsp. baking powder
- . 1 tsp. fine sea salt
- 2 tbsp. plus 1 tsp. matcha (finely ground Japanese green tea)
- 1 cup (2 sticks) unsalted butter
- 2 cups sugar
- 4 large eggs
- Zest of 1 lemon, minced
- 1 cup milk
- 1. Preheat the oven to 400°F. Line two 9-by-4-inch loaf pans with parchment paper, then generously butter the paper.
- 2. Sift the dry ingredients, including the matcha, together onto a piece of waxed paper.
- 3. In a medium-size bowl or the bowl of an electric mixer, cream the butter until it is pale yellow and light. Pour in the sugar and beat until it is incorporated and the mixture is fluffy. Add the eggs, one at a time, beating well after each addition. Then add the lemon zest and mix well.
- 4. Add the dry ingredients to the mixture in thirds, alternating with the milk, beginning and ending with the dry ingredients. Mix until the dry ingredients are just incorporated. Do not overmix, or the cake will be tough.
- 5. Pour the batter into the prepared loaf pans, smoothing it out on top. Rap the pans sharply on the counter, then bake in the center of the oven until the cakes are golden and spring back, about 45 minutes. Remove from the oven and let cool on a wire rack. Remove the cakes from the pans and serve. Makes two 9-by-4-inch cakes.





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#### Design Cares New York Design Center

Design Cares continues to celebrate great design and raise money for worthy causes with its annual party at the New York Design Center. Held in September, the festivities benefited Lincoln Center's American Songbook series and featured performances by acclaimed singer, Jessica Molaskey, and guitarist, John Pizzarelli. Visitors also saw the unveiling of Modern Design 25, *Metropolitan Home*'s silver anniversary tour featuring an impressive gallery of iconic modern designs and trends from the past 25 years.



(I to r) Metropolitan Home V.P./Publisher Deborah Burns, HFM U.S. President and CEO Jack Kliger, Metropolitan Home Editor in Chief Donna Warner 2. White & Webb's Frank Webb and NYDC Communications Director Samantha Nestor 3. Martin Pizzarelli, Jessica Molaskey and John Pizzarelli 4. Sarah Carlson and Youdon Chazotsang of Odegard
 Interior Designer Celerie Kemble 6. Polly Rua Senior Director, Sponsorship and Corporate Relations, Lincoln Center 7. Visitors enjoy the iconic images from the Modern Design 25 exhibition 8. President of Bodum, Inc. Nils Lindblad (second from right) visits Bodum's coffee and tea bar at Design Cares 9. Amy Lau and Bachman Klem of Forms of Design 10. NYDC President James Druckman and Donna Warner

EXHIBIT PHOTOGRAPHS PRINTED BY

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#### Salade aux Feuilles de Thé

Adapted from the menu of the tearoom at Mariage Frères in Paris

#### Shrimp

- ½ lb. (about 12 pieces) cooked shrimp
- 1 tsp. grilled sesame oil
- 1 tsp. soy sauce
- 1 tbsp. brewed green or jasmine tea
- 1/2 tsp. jasmine tea leaves, finely crushed
- · 1 thin slice of fresh ginger, peeled and minced

#### Salac

- 1 tbsp. grilled sesame oil
- 4 tsp. best-quality soy sauce
- 3 tbsp, brewed green or jasmine tea
- 1 tsp. jasmine tea leaves, finely ground
- Fleur de sel (optional)
- 10 cups mixed greens such as lolla rossa, curly endive, mâche or radicchio, torn into bite-size pieces
- I. Peel the shrimp and cut them in half lengthwise. Whisk together the sesame oil, soy sauce and tea. Add the crushed jasmine tea leaves and minced ginger, stir, then add the peeled shrimp. Stir so they are blended with the marinade, cover and reserve, refrigerated, for at least 30 minutes and up to 2 hours. 2. To make the salad dressing, whisk together the sesame oil, soy sauce and the brewed tea in a large bowl. Whisk in the ground jasmine tea leaves, and taste for seasoning. Add fleur de sel, if using. 3. Add the lettuce leaves to the salad dressing and toss thoroughly. Evenly divide the salad among four dinner plates. Top each with six shrimp halves and serve. Serves 4.

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The Wave® music system shown in Graphite Grav.

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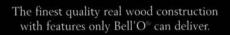
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WAVS-320 in cherry finish shown with glass door panels and optional PP-59S

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WAVS-325 in mocha finish shown with wood door panels and optional PP-59S

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### The New Hometown

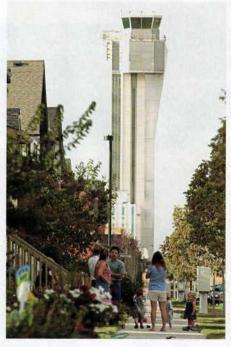
A town is where you find it—in memories, in new urban or traditional neighborhood developments or even in the heart of New York City. By Peter Hellman

ownness: It wasn't a word I needed to know, growing up in Falls Church, Virginia, back when it still felt like a traditional town, even though it was only seven miles from the Pentagon. That was in the late 1950s, before sprawl and mall took over—and before townness was welcomed back as the core of new urbanism. At some hour of most days, my friend Scott Wisooker or I, tiring of arm wrestling or flipping baseball cards, would say, "Let's go to town."

In 1960, my family moved a few miles away to a different neighborhood. Our new,

bigger house was set far back on a wooded, suburban acre. And far back, too, from any sense of townness. The new design of American life that took shape after the Second World War was now ours: subdivisions, shopping malls and office parks advancing on the countryside. In a word, sprawl. And wherever it spread, townness >

Above: A vintage idyllic town square. Right: The control tower of Denver's decommissioned Stapleton Airport overlooks an urban tapestry of homes, shops, offices, parks and schools constructed on the abandoned site. The complex, just ten miles from downtown, is an attempt to recapture a sense of townness.





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ROM LEFT: COURTESY OF KENTLANDS; BALDWIN PARK DEVELOPMENT COMPAN

was paved over. I called Virginia-born veteran architect and planner Jaquelin Robertson to find out what he thought of the two poles of townness and sprawl. He delivered a silver-tongued rant in which he declared that the town, rather than the city (and certainly rather than sprawl), "has always been the psychological heart of America." Design-wise, said Robertson, "the whole notion of sprawl has eliminated simultaneously both the town and country. In place of towns, we have sprawl, which is hope-sappingly ugly. If you think about human progress, driving out to the airport from a jewel of a town like Charleston is liking watching a movie backward."

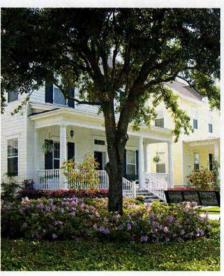
n Suburban Nation (North Point Press, 2000), their lucid dissection of sprawl, Andrés Duany, Elizabeth Plater-Zyberk and Jeff Speck pinpoint the elements leading to nonstop suburbia where, to use Gertrude Stein's term, "there is no there, there." Lowcost Federal Housing Administration and Veterans Affairs mortgages made home buying affordable for returning GIs (including my dad). An expanding interstate highway system lured commuters to ever more distant new suburbs. Roadside trees became, in the parlance of transportation

regulations in my home state of Virginia, FHOs: fixed and hazardous objects. (Gotta get rid of them because, hey, they might hurt a car!) Parking lots vast enough to accommodate pre-Christmas shoppers encircled multiplying shopping malls even though they were half empty the rest of the time. "Enlightened" zoning codes, meanwhile, separated residential, retail and office functions into isolated realms. The time-honored, mixed-use, up-close life of walkable, sociable, centered towns like the Falls Church of my youth was no longer sanctioned. "Somewhere along the way," according to Suburban Nation's authors, "traditional towns became a crime in America."

And yet hunger pangs for the heirloom flavors of townness persisted. They spawned new urbanism, seditious in its rejection of tract homes on oversize green lawns and in its embrace of walkability to town or neighborhood centers. The new town of Seaside, Florida, designed by Duany and Plater-Zyberk in 1981, successfully pioneered new urbanist principles, including dense, even lawn-mower-less housing and an interactive town center with some good civic architecture. This perfect yet somehow artificial resort town was the setting for The Truman Show. Ironically, Seaside was buildable as a mixed-use traditional town only because it was located in a county that had no modern zoning ordinance to forbid it.

he good news about townness is the discovery that, rather than being created only in virgin greenfields like Seaside, it can be recycled out of diverse earlier land uses. The planners call this new take on townness traditional neighborhood development (TND). A former naval training center in Orlando, Florida, for example, is now a fast-growing TND called Baldwin Park. Sixteen miles north of Oakland, California, is the TND of Hercules, named for the giant explosives factory that previously occupied the site. Denver's former Stapleton Airport now hosts a network of "urban villages." In Jersey City, in sight of the Manhattan skyline, an 80-acre former industrial brownfield is becoming a mixed-use community called Liberty Harbor North. All these TNDs have been designed to give their residents walkable access to town centers. In all, according to an annual survey begun in 1996 by New Urban News, TNDs of at least 15 acres have been growing at the rate of 28 percent per year. By the end of 2004, 760 >





Left: Kentlands, in Gaithersburg, Maryland, was one of the first new urbanist towns. Above: A former naval training center in Orlando became a traditional neighborhood development called Baldwin Park; the 1,100-acre community has dedicated 450 acres to lakes and parks. Both developments promote walkable streets.

when you can't sleep, you can't dream. But now there's Rozerem, a sleep aid like no other. Rozerem is approved for adults having trouble falling asleep. In fact, it's the first and only prescription sleep aid that in clinical studies shows no potential for abuse or dependence. Take it when you need it, stop when you don't. Your doctor can explain why Rozerem is so different. Important safety information: Don't take Rozerem if you're taking Luvox® (fluvoxamine) or have severe liver problems. Avoid taking it with alcohol. Don't drive or operate machinery until you know how you'll react to Rozerem. Rozerem may affect some hormones. Consult your doctor about how this may affect you, or if your insomnia doesn't improve. Take Rozerem right before bed. Side effects may include drowsiness, fatigue and dizziness. Ask your doctor if Rozerem is right for you. Visit rozerem.com or call 877-413-6086 for more information. Your dreams miss you.



Irief Summary of Prescribing Information

IOZEREM™

ramelteon) Tablets

### NDICATIONS AND USAGE

10ZEREM is indicated for the treatment of insomnia characterized by difficulty

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

### VARNINGS

lince sleep disturbances may be the presenting manifestation of a physical and/or since sieep disturbatives may be use presenting manifestation or a physical and/or sychiatric disroder, symptomatic treatment of insomnia should be initiated only fler a careful evaluation of the patient. The failure of insomnia to remit after a rea-onable period of treatment may indicate the presence of a primary psychiatric and/or medical illness that should be evaluated. Worsening of insomnia, or the mergence of new cognitive or behavioral abnormalities, may be the result of an inrecognized underlying psychiatric or physical disorder and requires further evalation of the patient. As with other hypnotics, exacerbation of insomnia and mergence of cognitive and behavioral abnormalities were seen with ROZEREM uring the clinical development program.

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

IOZEREM should not be used in combination with fluvoxamine (see PRECAU-IONS: Drug Interactions).

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

'atients should avoid engaging in hazardous activities that require concentration such as operating a motor vehicle or heavy machinery) after taking ROZEREM.

ifter taking ROZEREM, patients should confine their activities to those necessary a prepare for bed.

### RECAUTIONS

to Idea and to Idea and Idea are studied in subjects with severe sleep apnea or severe OPD and is not recommended for use in those populations.

'atients should be advised to exercise caution if they consume alcohol in ombination with ROZEREM.

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

nformation for Patients

atients should be advised to take ROZEREM within 30 minutes prior to going to ed and should confine their activities to those necessary to prepare for be 'atients should be advised to avoid engaging in hazardous activities (such as perating a motor vehicle or heavy machinery) after taking ROZEREM.

'atients should be advised that they should not take ROZEREM with or immeditely after a high fat meal.

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

'atlents should consult their health care provider if they experience one of the folowing: cessation of menses or galactorrhea in females, decreased libido, or roblems with fertility.

aboratory Tests
lo standard monitoring is required.

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

Irug Interactions
IOZEREM has a highly variable inter-subject pharmacokinetic profile (approxinately 100% coefficient of variation in C<sub>mix</sub> and AUC). As noted above, CYP1A2 is ne major isozyme involved in the metabolism of ROZERM; the CYP2C subfamily nd CYP3A4 isozymes are also involved to a minor degree.

### ffects of Other Drugs on ROZEREM Metabolism

inects of Unier Drugs on NOZENEM Metadoism. Juvoxamine 100 mg twice daily Juvoxamine (strong CYP142 inhibitor). When fluvoxamine 100 mg twice daily as administered for 3 days prior to single-dose co-administration of ROZEREM 6 mg and fluvoxamine, the AUCo<sub>set</sub> for ramelteon increased approximately 190-old, and the C<sub>max</sub> increased approximately 70-fold, compared to ROZEREM dministered alone. ROZEREM should not be used in combination with fluvoxam-te (See WARNINGS). Other less potent CYP142 inhibitors have not been dequately studied. ROZEREM should be administered with caution to patients takng less strong CYP1A2 inhibitors.

hitampin (strong CYP enzyme inducer): Administration of rifampin 600 mg once aily for 11 days resulted in a mean decrease of approximately 80% (40% to 0%) in total exposure to ramelteon and metabolite M-II, (both AUC<sub>0-erf</sub> and C<sub>max</sub>) fter a single 32 mg dose of ROZEREM. Efficacy may be reduced when ROZEREM s used in combination with strong CYP enzyme inducers such as rifampin.

s decorable (strong CYP3A4 inhibitor): The AUC<sub>OHI</sub> and C<sub>max</sub> of ramelteon icreased by approximately 84% and 36%, respectively, when a single 16 mg dose if ROZEREM was administered on the fourth day of ketoconazole 200 mg twice ally administration, compared to administration of ROZEREM should be dministered with caution in subjects taking strong CYP3A4 inhibitors such as a consistered with caution in subjects taking strong CYP3A4 inhibitors such as

Tuconazole (strong CYP2C9 inhibitor): The total and peak systemic exposure AUC<sub>0-at</sub> and C<sub>max</sub>) of ramelteon after a single 16 mg dose of ROZEREM was creased by approximately 150% when administered with fluconazole. Similar creases were also seen in M-II exposure. ROZEREM should be administered with aution in subjects taking strong CYP2C9 inhibitors such as fluconazole.

teraction studies of concomitant administration of ROZERM with fluoxetine CYP2D6 inhibitor), omeprazole (CYP1A2 inducer/ CYP2C19 inhibitor), theo-hylline (CYP1A2 substrate), and dextromethorphan (CYP2D6 substrate) did not roduce clinically meaningful changes in either peak or total exposures to amelteon or the M-II metabolite.

### ffects of ROZEREM on Metabolism of Other Drugs

ineus of NOZECHEM on Melabolish of United Urigs Oncomitant administration of ROZEREM with omeprazole (CYP2C19 substrate), extromethorphan (CYP2D6 substrate), midazolam (CYP3A4 substrate), theo-hylline (CYP1A2 substrate), digoxin (p-glycoprotein substrate), and warfarin CYP2O9 [SJCYP1A2 [R] substrate) did not produce clinically meaningful changes n peak and total exposures to these drugs.

### ffect of Alcohol on Rozerem

Vicohol: With single-dose, daytime co-administration of ROZEREM 32 mg and lcohol (0.6 g/kg), there were no clinically meaningful or statistically significant ffects 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, unuagenesis, and impairment or Pertinity
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 acrinomas at dose levels > 300 mg/kg/day and hepatic acrinoma 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 rametleon and the active metabolite M-II, respectively, at the maximum recommended human dose [MRHID] based on an area-under-the-curve [AUC] comparison). The no-effect level for hepatic tumors in female mice was 100 mg/kg/day (827-times and 12-times the therapeutic exposure to rametleon and M-II. respectively at the MRHID hased on al IIC. 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 1000 mg/kg/day by oral gavage. Male rats exhibited a dose-related increase in the incidence of hepatic adenoma and benign Leydig cell tumors of the testis at dose levels ≥ 250 mg/kg/day and hepatic carcinoma at the 1000 mg/kg/day dose level. Female rats exhibited a dose-related increase in the incidence of hepatic adenoma at dose levels ≥ 60 mg/kg/day and hepatic carcinoma at the 1000 mg/kg/day dose level. The no-effect level for hepatic tumors and benign Leydig cell tumors in male rats was 60 mg/kg/day (1.429-times and 12-times the therapeutic exposure to 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 therapeutic exposure to ramelteon and M-II, respectively, at the MRHD based on AUC).

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

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

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

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

### Pregnancy: Pregnancy Category C

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.

justifies the potential risk to the fetus.

The effects of ramelteon on embryo-fetal development were assessed in both the rat and rabbil. Pregnant rats were administered ramelteon by oral gavage at doses of 0.10, 40, 150, or 600 mg/kg/day during gestation days 6-17, which is the period of organogenesis in this species. Evidence of maternal toxicity and fetal teratopenicity was observed at doses greater than or equal to 150 mg/kg/day, dataval and decreased spontaneous movement. At maternalty toxic doses (150 mg/kg/day, ataxia and decreased spontaneous movement. At maternalty toxic doses (150 mg/kg/day or greater), the fetuses demonstrated visceral malformations consisting of diaphragmatic hernia and minor anatomical variations of the skeleton (irregularly shaped scapula). At 600 mg/kg/day, reductions in fetal body weights and malformations including cysts on the external genitalia were additionally observed. The no-effect level for teratogenicity in this study was 40 mg/kg/day (1892-times and 45-times higher than the therapeutic exposure to ramelteon and the active metabolite M-II, respectively, at the MRHD based on an area-under-the-curve (AUC) comparison). Pregnant rabbits were administered ramelteon by oral gavage at doses of 0, 12, 60, 7300 mg/kg/day during gestation days 6-18, which is the period of organogenesis in this species. Although maternal toxicity was apparent doses or 0, 12, 00, or 300 migragory during gestant bayes or 10, which is the period of organogenesis in this species. Although maternal toxicity was apparent with a ramelteon dose of 300 mg/kg/day, no evidence of fetal effects or teratogenici thy was associated with any dose level. The no-effect level for teratogenicity was therefore, 300 mg/kg/day (11,862-times and 99-times higher than the therapeutic exposure to ramelteon and M-II, respectively, at the MRHD based on AUC).

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

ied by administration of ramelteon to the pregnant rat by oral gavage at doses of 0, 30,100, or 300 mg/kg/day from day 6 of gestation through parturition to postnatal (lactation) day 21, at which time offspring were weamed. Maternal toxicity was noted at doses of 100 mg/kg/day or greater and consisted of reduced body weight gain and increased adrenal gland weight. Reduced body weight during the post-weaning period was also noticed in the offspring of the groups given 100 mg/kg/day and higher. Offspring in the 300 mg/kg/day group demonstrated physical and developmental delays including delayed eruption of the lower incisors, a delayed acquisition of the righting reflex, and an alteration of emotional response. These delays are often begreated in the presence of reduced offspring body weight but may still be indicative. observed in the presence of reduced offspring body weight but may still be indicative of developmental delay. An apparent decrease in the viability of offspring in the 300 mg/kg/dg yroup was likely due to altered maternal behavior and function observed at this dose level. Offspring of the 300 mg/kg/dg 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).

Takeda

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

Adverse Reactions Resulting in Discontinuation of Treatment Five perior to the 3594 individual subjects exposed to ROZEREM in clinical studies discontinued treatment owing to an adverse event, compared with 2% of the 350 subjects receiving placebo. The most frequent adverse events leading to discontinuation in subjects receiving ROZEREM were somnolence (0.8%), dizziness (0.5%), nausea (0.3%), fatigue (0.3%), headache (0.3%), and insomnia (0.3%).

(U.5%), hausea (U.5%), ladigue (U.5%), fleadache (U.5%), and insomnia (U.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%), flatigue (2%, 4%), dizziness (3%, 5%), flatigue (2%, 3%), upper respiratory tract infection NOS (2%, 3%), diarrhea NOS (2%, 2%), myalgia (1%, 2%), depression (1%, 2%), dysgeusia (1%, 2%), arthratigia (1%, 2%), influenza (0, 1%), blood cortisol decreased (0, 1%).

Receives (plical trials are conducted under widthy tractine prodificions, depression (1%, 2%), depression (1%

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

### DRUG ABUSE AND DEPENDENCE

ROZEREM is not a controlled substance.

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

Animal Data. Ramelteon did not produce any signals from animal behavioral studies indicating that the drug produces rewarding effects. Monkeys did not self-adminis-ter ramelteon and the drug did not induce a conditioned place preference in rats. There was no generalization between ramelteon and midazolam. Ramelteon did not affect 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 administra-tion did not produce withdrawal signs. Ramelteon does not appear to produce physical dependence.

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

Recommended treatment 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

Postal control center of the As with the management of all overdosage, the possibility of multiple drug inges-tion should be considered. The physician may contact a poison control center for current information on the management of overdosage.

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### more neighborhoods

TNDs nationwide were built or being actively developed.

Jeff Speck, coauthor of Suburban Nation and now design director of the National Endowment for the Arts, has devised a single-question test of the success of any new urbanist neighborhood: "Whenever a friend moves somewhere and tries to explain its degree of urbanity, I always ask if he can walk to breakfast. For me, that's the quickest indicator of whether a neighborhood culture can develop."

Being able to walk to breakfast is only one requisite for townness, I learned from Barbara Leonhardt, who, with her husband, Fred, abandoned 17 years of living on a "typical cul-de-sac" in Potomac, Maryland, for a new retirement home in the TND of Kentlands, Maryland. She described an activity-stuffed yet fully walkable weekend. Leonhardt told me that on the morning of her most recent Saturday, "We had coffee in a gazebo in the park. Then I walked around the lake, where I meet all the neighbors' dogs, so that I don't have to get one of my own. After trips to the post office and the bank, I got a haircut. Fred and I had lunch in one of the 27 restaurants in our two commercial centers. In the evening, we went to an outdoor concert on the green. And all that without ever getting into a car."

hile tract housing tends to economic sameness, Kentlands' 1,800 homes run the gamut from large stand-alone houses, like the Leonhardts', to apartments for seniors and modest rental units over shops and offices suited to younger people. A milestone in the development of Kentlands came in the mid-1990s, when residents rallied to stop construction of a Wal-Mart whose 22-acre parking lot would have been the antithesis of townness.

Townness never leaps into being, of course. Fleshing out a master plan with actual human activities takes years. The commercial core is especially hard to jump-start in the early stages of a TND. "Retail follows rooftops," it is said, and if there aren't enough rooftops yet built, shops and restaurants can't thrive. A determined developer's deep pockets can help. In DUMBO, an emerging neighborhood near the Manhattan Bridge in Brooklyn, a zone of industrial buildings has been converted to cutting-edge apartments by developer David Walentas, who knew prospective residents would be impatient for close-by shopping. Scouting around Brooklyn, he identified retailers and shops he liked. Some

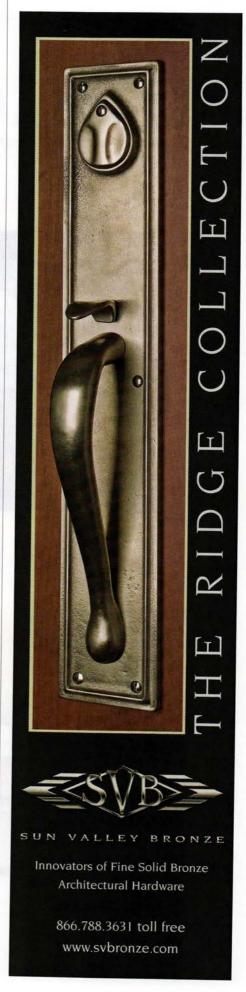
were basic, like Peas and Pickles, a 24-hour food market. Others were luxury, like Jacques Torres, an artisanal chocolatier. Walentas invited some to open up in DUMBO rent-free. He even paid the city transit authority to extend a bus route into the area. Townness would not seem likely to inhabit a neighborhood of hulking concrete buildings. Walk around DUMBO and decide for yourself. Just be alert for speeding trikes.

ost Americans are still loyal to suburbia, even as the cost of driving everywhere has spiked. Yet a survey published by the Congress for the New Urbanism called "The Coming Demand" suggests that the attractions of townness are making inroads. Fifty-three percent of those polled considered an easy walk to shops "extremely important." Forty-nine percent preferred a "less-auto-oriented street pattern, with narrow streets to encourage walking." And 30 percent would like town homes in their neighborhood.

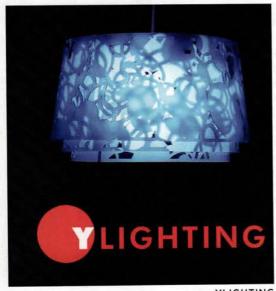
Leaving Falls Church behind as a newly minted adult long ago, I didn't expect to rekindle a new sense of townness. Certainly, it didn't happen in central Los Angeles, where I lived for a year in the late 1960s and readily hopped in my white Chevy Malibu convertible to drive 40 miles round-trip to eat a Western omelet at my favorite beachfront diner . . . in Malibu. In that era, the idea of walking anywhere seemed archaic.

After L.A., I settled in the Upper West Side of New York to be a journalist and eventually to marry and raise children. Suddenly, the old Malibu was attracting parking tickets like honeysuckle does bees. Surrendering to the summons scribblers, I drove the car to my parents' home and left it there. I bought a bicycle and, more than 30 years (and many stolen bikes) later, my mobility still mainly depends on two feet or two wheels, exactly as in my boyhood. Most of my daily errands don't take me any farther than my main street, which is called Broadway. The post office and FedEx, a supermarket and a deli, a cobbler and a candy shop, a dry cleaner and a hardware store, lots of restaurants and the library, even a pair of Starbucks, are all within a few blocks of my front door. And, not being behind the wheel, I socialize all too easily with my neighbors.

Townness: I never thought about it as a boy in Falls Church. But I do now, and I feel lucky to have it again, its fabric even richer than back then, in a corner of a mighty city.



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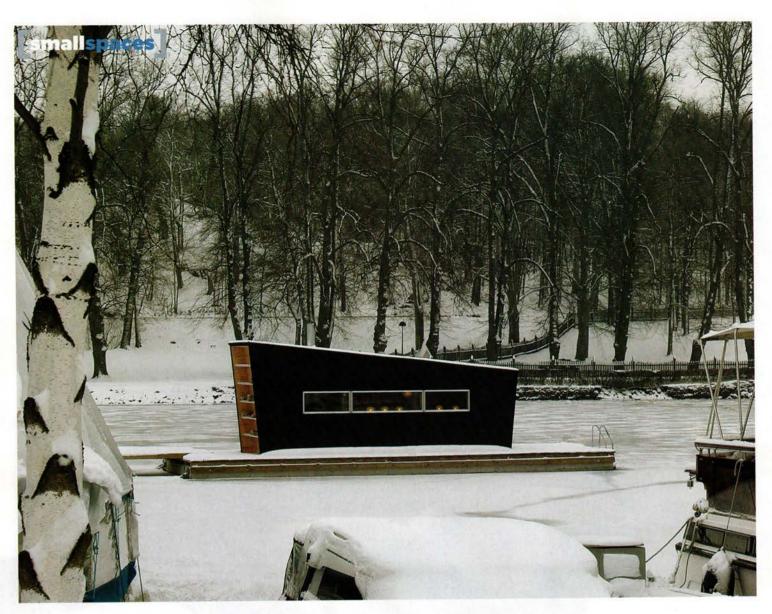


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# Finn-tastic Voyage

One freethinking Scandinavian architect found the perfect modern model for a prefab sauna that floats. By Laurie Manfra

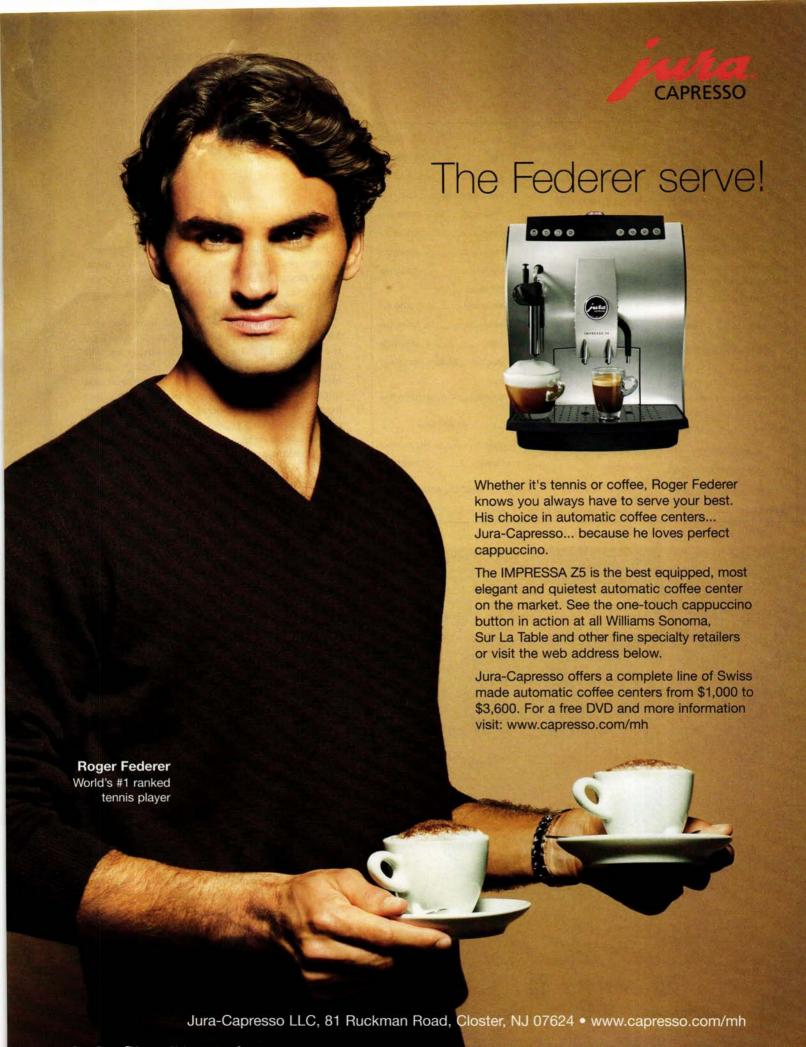
or the Finns, saunas are a way of life, a bathing ritual that has existed for about 2,000 years. The country has 2 million of the hot boxes. (With a population of only 5.2 million, that works out to 2.6 people per sauna.) Finns love relaxing in their steamy heat.

In the United States, while saunas have become common fixtures at gyms and hotels, their popularity is not nearly as widespread. But Ari Leinonen, an architect who was born in Sweden to Finnish parents, has brought something new to the genre that could create a more universal appeal—he's designed one that floats.



Leinonen created this houseboat-sauna for his parents' home in the Swedish archipelago. "The sauna is a part of the Finnish soul. It's a way of life for us," says Leinonen, a senior partner at the Stockholm-based firm Scheiwiller Svensson Architects. For him, SeaSauna has been a labor of love, a project he's worked on in his spare time while designing stylish restaurants such as the trendy Hotellet in central Stockholm.

Architect Ari Leinonen's SeaSauna, which he originally designed for his parents, is now available as a prefab structure. The sauna, inspired by an iconic Eliel Saarinen design, floats on pontoons. It's made almost entirely of fir and includes a wood-burning stove.



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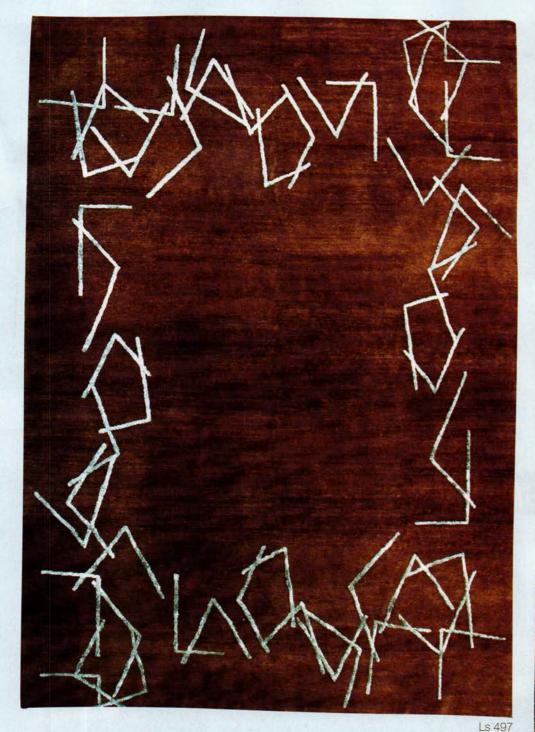
Although he built the bathing barge for his parents' private use, growing interest in the low-key minimalist design has kept the prototype docked at the marina exhibition site near Sweden's Djurgården central park.

Now a Swedish prefab home manufacturer, Modern Living, has put his floating sanctuary on the market. The company (modernliving.se) sells the prefab timber SeaSauna in three sizes to accommodate 5, 10 or 15 guests at a time. The smallest unit (pictured, page 86) measures approximately 25 feet long by 8 feet wide (around 200 square feet) and costs \$30,000 to \$45,000, not including shipping and on-site assembly.

ade almost entirely of hardy native fir wood, the hybrid-technology sauna merges an innovative wood-layering techniquewhich creates a distinctively modern exterior-with traditional interior features, including an old-fashioned kiuas, a wood-burning stove that holds more than 90 pounds of granite stones for emanating heat. Leinonen drew inspiration for the design from images of Eliel Saarinen's renowned all-timber lakeside sauna built at the beginning of the 20th century in the woods of Hvittrask on the outskirts of Helsinki. Though lost to a fire in the 1960s (it was later replaced), its legacy among architects lives on.

For the interior of the buoyant sanctuary, Leinonen created a thoughtful sequence of railroad-style spaces that lead from a small changing room to a Japanese-style washroom with steel yasuragi bowls for pouring water, to an old-fashioned candlelit sauna enclosed in calming darkness. A long ribbon window extends through the first two rooms, letting in gentle ambient light for that most tranquil post-sauna rest. Intrinsic to the Finnish ritual is a rhythmic alternation between the sauna's extremely dry heat and the fresh air of the washroom, where a rush of cool water doused over the body provides much-needed relief while rinsing away perspiration before one returns for another bout in the sweltering chamber. (The process actually causes the skin's blood vessels to dilate and contract, thereby boosting circulation to extremities and soothing muscles and joints.)

When it comes to introducing this ritual to Americans, Leinonen expresses only one concern, "You might turn into a nation of sauna addicts like us Finns." 4



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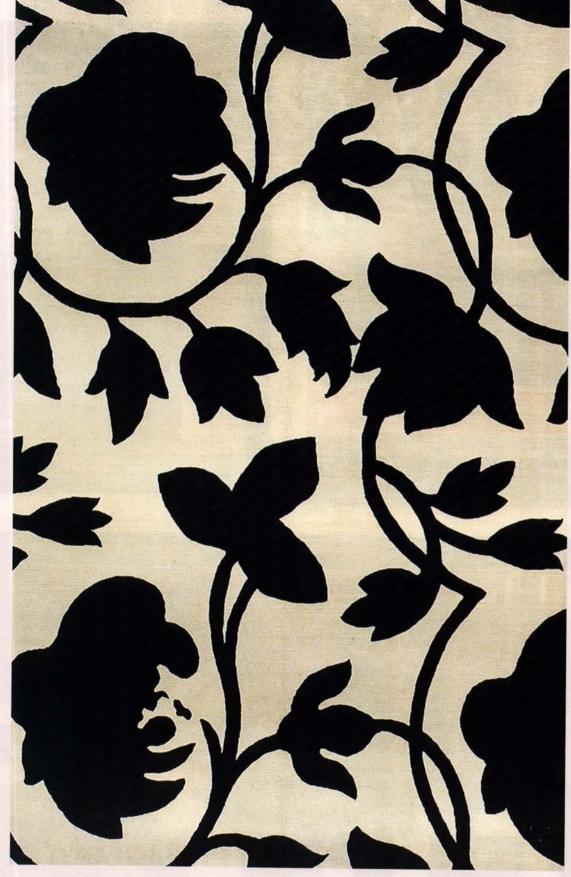


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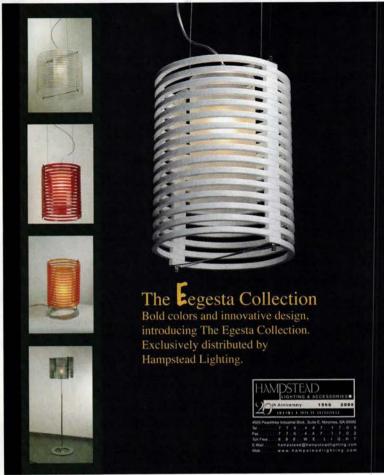
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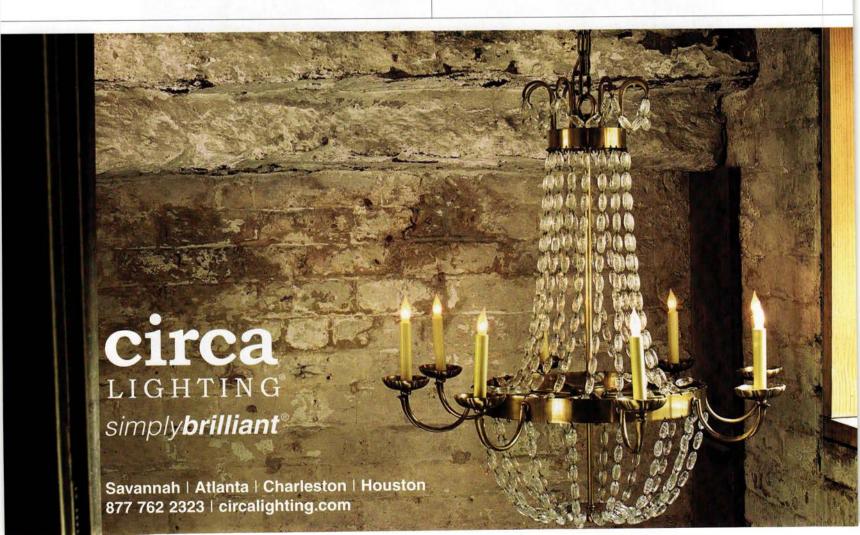
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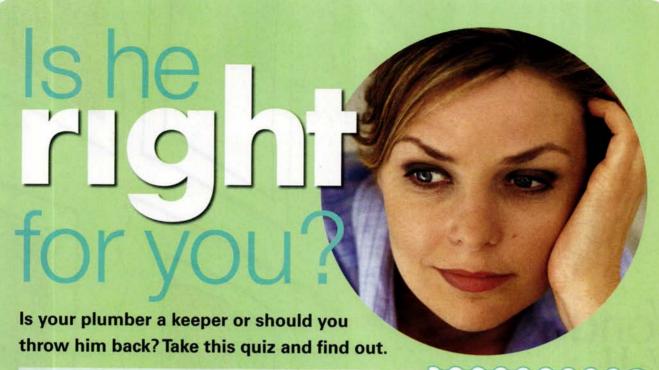




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- A. Parks on the street so he doesn't dirty your driveway
- B. Parks in your driveway
- C. Is dropped off by his mother

### How would you describe your plumber's appearance?

- A. Clean and professional
- B. A tad messy
- C. Cro-Magnon

### When your plumber leaves, your home is:

- A. As clean as when he arrived
- B. Dirtier
- C. A potential biohazard

### When asked what the job is going to cost, your plumber:

- A. Gives you a detailed pricing menu
- B. Quotes a "round-about" figure
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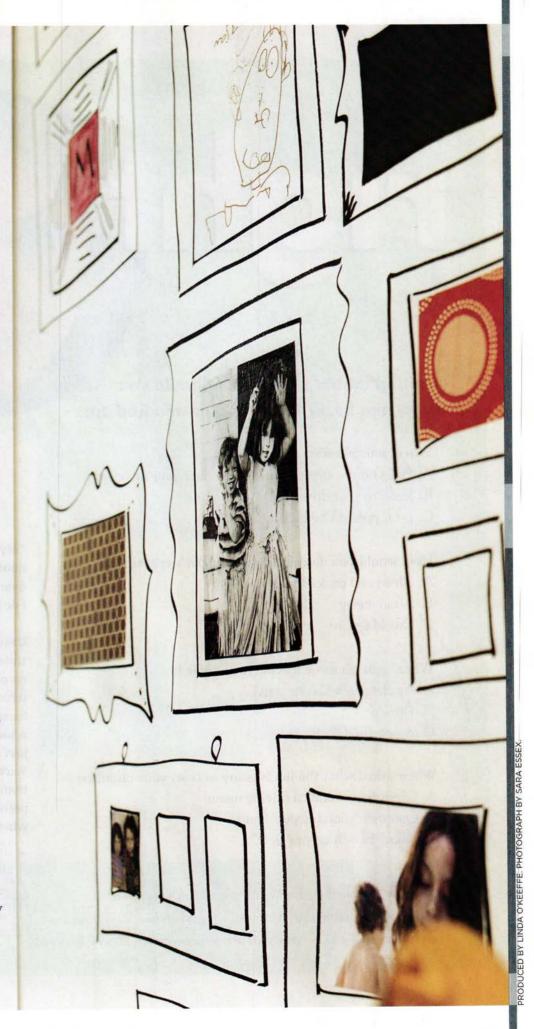


### [bigidea]

# Wonder Wall

Graphic designer Jill Dupré's solution for framing photos draws admiring glances. By Flannery Hoard

ew Orleans graphic designer Jill Dupré created this photo wall for the home she shares with husband Josh Mayer and their two children, Mathilda and Mose. She was inspired by the quirky Frames wallpaper by Graham & Brown (\$30/roll; grahambrown.com). At the time she was unable to purchase it in the United States, so she took matters into her own hands-literally. Using a basic black marker, she drew each frame freehand, covering the entire wall of her second-floor landing. "I didn't measure first," she says. "I don't always think these things through." The wall leads into the children's area of the home, so it seems fitting that it's filled with photos of her son and daughter. Many of the photos were blown up to fit the unconventional frames and mix nicely with wrapping paper scraps and the children's artwork, all of which were stuck to the wall and sealed with gloss medium (available at any art supplier). This do-it-yourself project is not only budget-friendly, it turns your wall into a uniquely personal work of art as well.







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# METROPOLITAN HOME DECEMBER 2006/JANUARY2007 PERSONAL STYLE

The editors of *Met Home* do not all like every home that we feature on our pages (you should hear the debates about what gets included). We do agree, however, that the most important feature of any room is the personality of the people who inhabit it. The most common reason we reject a project is that it looks as if no one lives there. In this issue, we visit an art deco duplex in Chicago that is hung from ceiling to floor with the owners' staggering collection of



photography (above left); a stone house from the 1920s in Woodstock, New York, where a claw-foot tub unapologetically shares the master bedroom (above right); a Hollywood Tudor that has been invigorated by an infusion of hot color; and a Boston loft that marries innovative architecture, comfortable furniture and a singular selection of art. We also look in on a new home in Dallas (above center) that may be more neutral in its palette but was purpose-built for an active family of three, and it suits them to a Texas T. The lesson is live how you like and love how you live. It's your home. Enjoy it! — The Editors





# STEPS STEPS



Met Home of the Month For architect Frank Welch, the Big D in Dallas also stands for downtown, design and the dreams of clients Bill and Heidi Dillon.





Couture has come to Bill and Heidi Dillon's new home in Dallas: A dozen fashion models have converted the kitchen into an impromptu dressing area, while 150 guests gather in the open living and dining space to watch the Chanel runway show (a fundraiser for the Fashionistas, a charity Heidi founded). It's a very grown-up affair. The next day, the Dillons host an event of another sort, when their 9-year-old son, Dallas, invites a few schoolmates over for what becomes a full-fledged pool party for youngsters only.

The flexibility to shift from stylish soirees to family fun is just what Bill and Heidi had in mind when they set out to build their dream house, a three-story residence on a narrow and steeply sloped hillside. Sandwiched between a downtown bike trail and a chic shopping district, the location had immediate appeal: "We're urban people," says Heidi. "I grew up in Minneapolis; Bill grew up in New York City—we both love high-rise living."

When work brought the couple to Dallas a decade ago (Bill is a dean in the school of business at Southern Methodist University), they built a home in a suburban area. "That process showed us what mattered most," Heidi says. "We discovered that we're modernists at heart, and we wanted to fulfill that urban modernist dream."

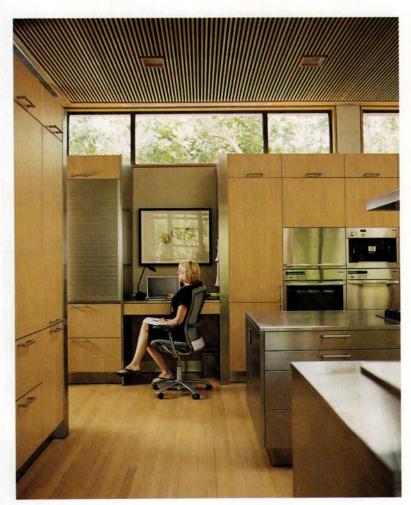
While the new, urban location seemed ideal, the lot presented challenges. With a 20-degree slope and massive boulders, the site had been deemed unbuildable by less resolute owners. As the Dillons interviewed architects, the ability to work with the terrain became the deciding factor. "Most wanted to take out the rocks that I thought looked so terrific," says Heidi. "Frank Welch figured the limestone outcroppings prominently in his design."

Right (from top): Bill and Heidi Dillon with son Dallas, 9, and white lab Beaux in the living area; the intimate wine room, with a grid of white oak so sculptural that it is left empty, doubles as a dining area for small gettogethers. Opposite: Designer Nancy Leib used a pair of Dessin Fournitables for maximum flexibility while entertaining and threw some additional curves into the dining space with Ennis chairs from Troscan.

PRODUCED AND WRITTEN BY DIANE CARROLL. PHOTOGRAPHS BY COLLEEN DUFFLEY.









For his dream house, Bill Dillon had his heart set on a Bulthaup kitchen. The design team worked with the German manufacturer to create a stainless-steel-and-white-oak-filled room that Welch claims is a "functional work of art." While pairs of islands and appliances were necessary for the Dillons' volume of entertaining, Welch feared that the steel expanses would detract from the home's warmth. His solution was to add more wood: "I clad the ceiling in three-quarter-inch strips of white oak," says Welch. "The concept goes back to Finland and the designs of Alvar Aalto. It's acoustically great, too, because there's sound-absorbent material behind it." Heidi's fashion-show experience of kitchen as dressing room makes her quick to concur that the design works.

At Heidi's behest, the kitchen's back wall—visible from the open living area—was reserved for art. "I knew I had enough storage space, so I thought we should do something more personal," she

says, which meant hanging a series of intaglios by artist Donald Baechler, which are part of the Dillons' prized art collection. With a master of fine arts degree in printmaking, Heidi has a penchant for original prints and photographs, which she used in the mostly neutral home to provide bursts of color and visual intrigue.

In the year the Dillons have been in their dream house, their favorite feature has become the way the windows frame the city views. "Every night, I make a ritual of turning off each light one by one," says Heidi. "I take a moment to look at the high-rises across the way juxtaposed against the trees. It's just beautiful."

Above (from left): Heidi Dillon can look into the dining/living area from her kitchen desk, which sits under a row of clerestory-style windows; on the other side of the kitchen, steel-and-glass doors lead to a terrace that features teak brises soleils as sun filters. Opposite: Beautifully balanced for light, the kitchen can accommodate preparation for large formal dinners or informal family suppers at the raised counter. Art is by Donald Baechler.





### \* Key to the Style

- Welch's use of warm-hued wood (on ceilings, etc.) creates a sense of handcraft and history.
- Large windows offer easy views, and glass doors provide access to the terraces.
- Warm, neutral walls matched to the upholstery expand the sense of space.
- Tailored furnishings and textural fabrics speak to the couple's love of fashion.
- The family's cherished art and photography collection is integral to the design.
- Pairs of side, coffee and dining tables offer options for entertaining.

Architect Frank Welch has been designing homes for 47 years and is a senior statesman of Texas modernism. He and the Dillons concurred that the site called for a tall, narrow structure to capture the urban views. "Because of the steep slope," says Welch, "we had to build up, so I used the limestone outcropping to root and anchor the structure to the site."

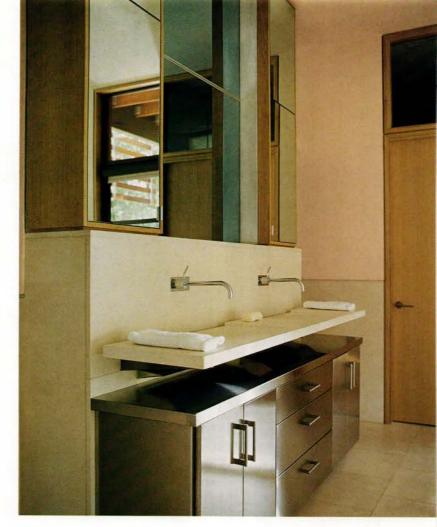
Welch placed the front entrance next to a large boulder—"for the juxtaposition of rugged and refined," he says—and created a hierarchy to define the home's ascent. The ground level functions as garage and guest quarters, and the second floor holds family spaces (a master suite at one end and Dallas's bedroom at the other), while the third floor boasts kitchen and entertaining areas.

Varied ceiling heights pace the climb: "I transitioned from 9-foot ceilings on the first floor to 10-foot on the second and 11-foot on top," Welch says. "When you exit the stairs, you're surrounded by all this light and glass and view. It's a very dramatic effect."

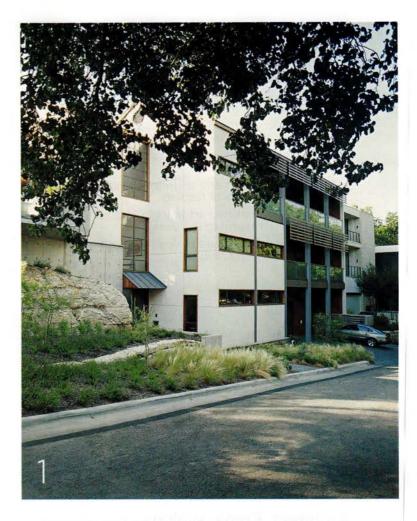
Abundant natural light is a hallmark of Welch's designs, and here he used windows and skylights generously to make the white-oak millwork and floors glow. "Frank is a modernist but his houses are never stark, and we found that appealing," says Heidi.

Designer Nancy Leib, a favorite of Welch's, followed suit with interiors that are as elegant as they are soothingly comfortable. "The architecture spoke clearly about what the furnishings should be: a few clean-lined, deliberately placed pieces with a mixture of textures and fabrics to keep things interesting," says Leib.

Right (from top): The Omvivo "wash plane" sink creates the illusion of unrestrained water flow; the couple's suede Ralph Lauren bed with silk and linen bedding matches the mix of textural neutrals used throughout the house. Opposite: Part of Heidi's collection of fashion photography hangs above the Sok overflow tub from Kohler; a transom window allows light to bounce between the bath and bedroom.







### DETAILS

1 "I thought the house should front the street like an urban building," says Frank Welch, who used the minimum ten-foot set-back in siting the three-story residence. A limestone outcropping became the base for a concrete foundation that elevates the pool and patio area. The second and third floors have teak terraces with frosted glass safety rails.

**2** A bar area with a built-in banquette greets guests as they ascend the staircase to the third floor. Designer Nancy Leib positioned a low-slung armchair by de Stijl architect Gerrit Rietveld as "a viewing perch" alongside the floor-to-ceiling window.

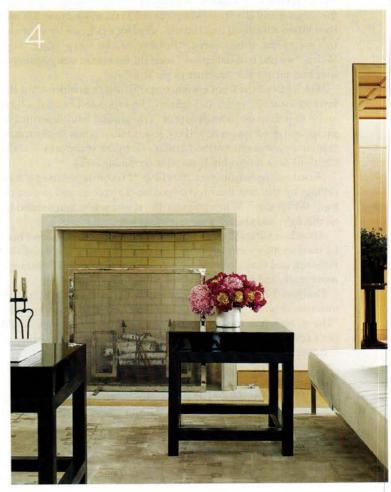
**3** Welch exposed the tie holes in the concrete fireplace to create a pattern in the solid expanse—an idea he credits to the work of Louis Kahn. Blue flagstone with a natural cleft finish paves the patio.

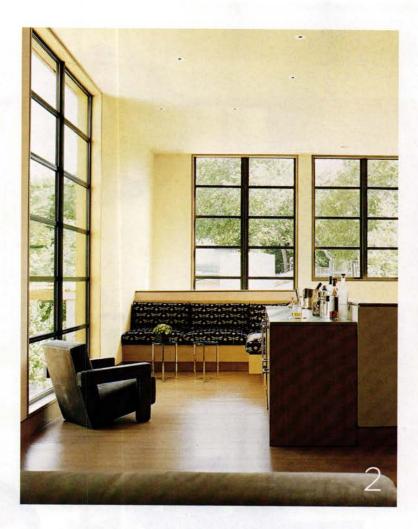
4 The living room's Rumford fireplace (which Welch prefers for its even heat and classic proportions) is sparingly surrounded with Texas limestone. "I tell myself continually to simplify," says Welch. Leib used a shiny white-bronze fire screen and a silk-and-wool rug to "create a bit of shimmer and play off the light."

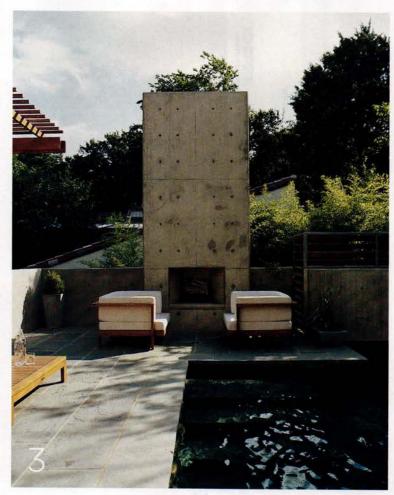
**5** Positioning the entrance to the patio at the midpoint of the stairs between the second and third floors "made it more of a destination," says Welch, "and allowed for taller windows." Above them, he specified a circular attic vent as a "beauty mark."

6 Leib used custom bunk beds (twin size above and queen below) to maximize floor space in Dallas's room. A steel-and-glass window wall with an inset door opens to the second-floor terrace. 

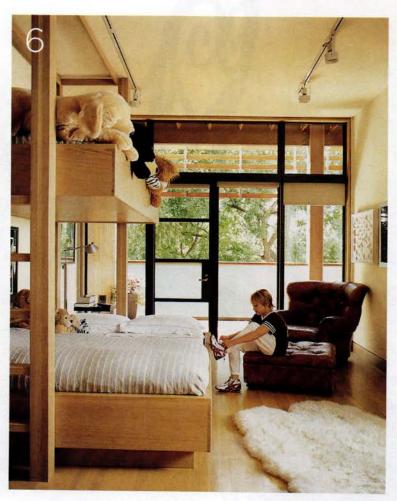
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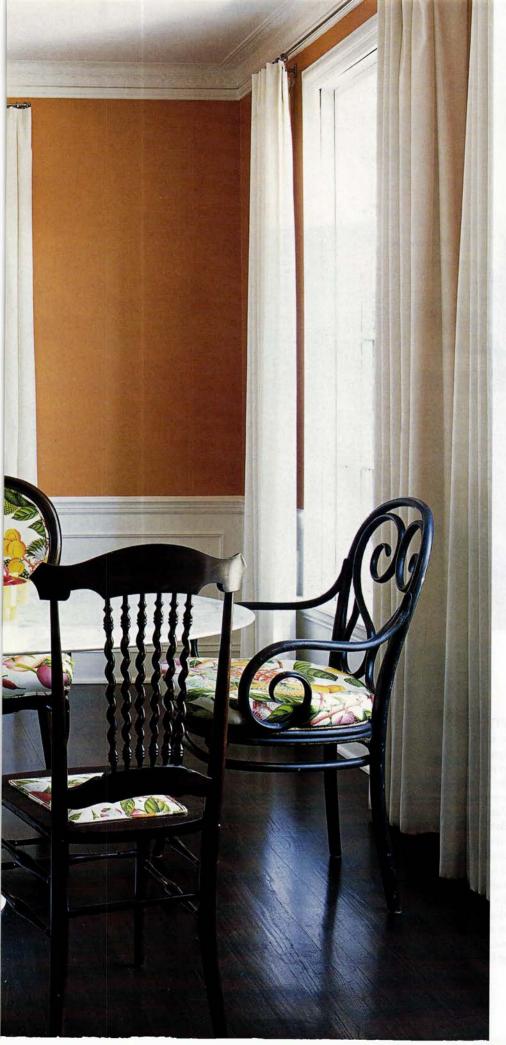














## REEL-LIFE COLOR

Warmth, wit and color give contemporary flair to a 1924 Hollywood Tudor, now home to a young film-industry family.



Penn and Michele Weiss were expecting their first child, they enlisted Alexandra and Eliot Angle of Aqua Vitae Design for advice on how to reconfigure their Hollywood Hills home to make room for a baby. Soon after daughter Sophie had settled in nicely, the couple decided it was time to look for a bigger house for their growing family, which now includes younger brothers Zander, 2, and Logan, 1, and long-time resident chocolate Labrador Babka, 10.

The preternaturally busy couple—he writes, directs and produces movies; she is senior VP of development at New Line Cinema—were assisted in their house hunting by Alexandra. "We'd all been at college together at Wesleyan in Connecticut," Weiss recalls, "but we really became friends when we met again in Los Angeles."

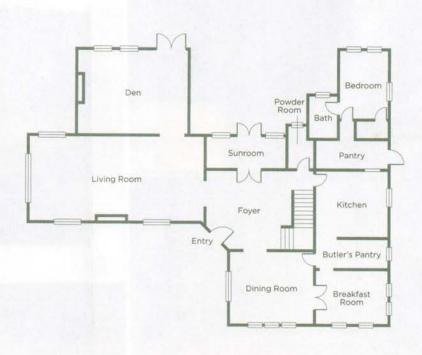
As open-minded home buyers, Weiss and Penn declared that they would consider any style of architecture with just one caveat: no Tudors. Their real estate broker insisted, of course, that they take a look at a Tudor house in Hancock Park, a neighborhood of

older homes on tree-lined streets with an East Coast feel. The capacious house in question was filled with light and boasted a generous floor plan, a great yard and a guest house ideally suited for a home office and gym.

"The house wasn't at all dark or heavy," says Alexandra. "Zak and Michele have a very contemporary style, and the bones of this house were so clean and strong. It wasn't at all like the other Tudors that we had been looking at. Or avoiding." Rare among houses dating back to the 1920s, the Tudor had not been subjected to any unconscionable renovations in the past four-score years.

Above: The living room's Michaelian & Kohlberg carpet includes the homeowners' favorite colors. Furnishings are an eclectic mix that includes plush deco chairs upholstered in mohair and a custom sofa by Aqua Vitae Design; the large painting is by Alyson Shotz. Opposite: A pair of Italian side chairs are from Blackman Cruz; the chest is antique. The *Presidio Double* sconce is by Barbara Barry for Boyd Lighting.

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



## \* Key to the Style

- Highly patterned carpets set an instant modern tone in the traditional rooms.
- · Color plays against neutrals for visual panache.
- Decorative patterns drawn from nature appear in every room, especially in fabrics, from sheers to velvets.
- Time is relative: Vintage and contemporary pieces are mixed with custom furnishings that recall earlier styles.
- Chairs are sculptural but comfortable and, as a collection, refreshingly unique.







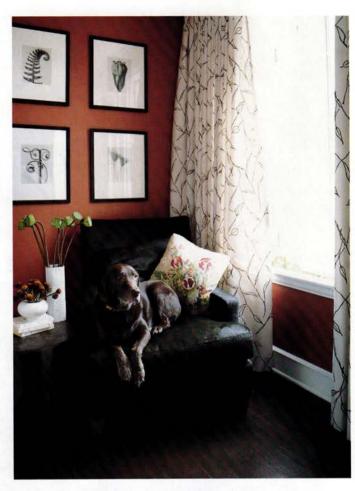
The den—with wood paneling, French doors, built-in bookshelves and a fireplace—was the only room with a true brooding Tudor mystery-house air. "I liked updating it," remarks Weiss. "It feels a lot less like a smoking room than it used to." The newly installed doors provide generous access to the rear courtyard and pool area. A confident dose of streamlined, contemporary touches—like the effortlessly hip stacked-ball lamp, a custom zebrawood-veneered sideboard (designed by Alexandra Angle to house a sound system) and a low-slung Christian Liaigre coffee table—maintain a cool air of sophistication. "This is the main place that the family gathers," says Alexandra. "There's always some kind of activity in here—it's a media room and the place where the kids set up a train set. When it's hot outside, this is also a nice refuge."

Alexandra customized a pair of African stools with Tibetan wool covers; with their splayed feet and frizzled fright-wig seats, the traditional stools have a particularly zany cartoon quality. "They do look like they might start crawling around," she demurs. "When we were doing these, Zander was just learning to walk, and this was a fun thing for a kid to grab on to. It was just the right height for him, but it was still a good place to rest your feet when you were sitting in the wing chair."

Alexandra describes her signature style as "a little bit of whimsy with tradition," well-suited to the lives of a young family in an older home. "The house itself is so stately that it made sense to have fun with forms and colors and play with the furniture," she explains.

Clockwise from top left: Alexandra and Eliot Angle of Aqua Vitae Design; a custom contemporary wing chair in ivy-patterned velvet is paired with a quirky table of glass on a ram's-head base (the flower photo is by Christopher Beane); on the stair landing, an antique corner chair sits under a John Humble photograph. Opposite: A wing chair from Baker's Dapha collection in the paneled den is covered in white leather.





Throughout the house, among the mix of restyled antiques and modern classics, Alexandra has introduced her own custom furniture designs and improvised makeovers. "I've designed a lot of furniture when I couldn't find a piece," she says, "but not all the time." For the master bedroom, she designed a glamorous bed in three shades of green Edelman leathers. The elegant credenza—with its rounded corners and burnished finish—is a refinished 1940s bar. Alexandra added the splash of pattern to the wire-based midcentury chair and designed the traditional chaise longue with Edwardian lines sized up to modern family dimensions.

Some furniture from the old house did find its way into the new. Alexandra's initial project for the family had been Sophie's room: decked out in Maine Cottage furniture, the little girl domain was transported effortlessly from one house to the next. Other pieces, however, were re-covered or had their places reassigned. The one-time living room sofa resurfaced in the new den; a burgeoning collection of black-and-white photography expanded to include new works in color. A wide-ranging collection of glass—rotund little jug-eared urns, long-necked vases, shapely sinuous pitchers—were displayed with a bit of care and trepidation. "Things got put away," says Alexandra, sighing with affectionate understatement. "We're now building two bookshelves to go at the end wall of the living room. I think once we have those up, Michele will feel safer about collecting glass. It is an issue as you can imagine—with three children under the age of six." "

Above: Babka poses on a hide-covered Barbara Barry armchair from Baker in front of Karl Blossfeldt botanical photographs. Sunlight filters through sheer drapes. Right: In the master bedroom, traditional touches mingle with more modern design: Blue-and-white toile frames a window seat; a custom chaise sports plump Victorian feet; a vintage steely side chair is upholstered in flowery blue and green (artwork is by Meghan Gerety).











## KEPERS OF THE FRAME

A prominent Chicago couple make their own house rules when they display their enormous collection of photographs.



Ansel Adams said, "There are no rules for good photographs; there are only good photographs." Ellen and Richard Sandor, a Chicago couple who live with one of the most impressive private photo collections in the country, have applied the rules-be-hanged principle not only to the display of their art, but in their own respective fields. Ellen Sandor is an artist who is pioneering digital virtual-reality photography; Richard L. Sandor invented the interest-rate futures market and is now developing environmental futures.

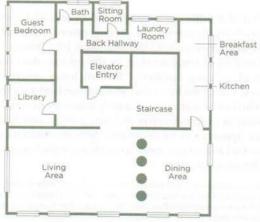
The Sandors (and about half their photographs) have lived for the last 30 years in a 1928 art deco duplex on a historic Chicago street. The property has quite a patrician pedigree: The building was designed by noted Midwestern architect Philip Maher; the apartment was designed by David Adler for the Potter Palmer family. The second owner, salt heiress Suzette Morton Davidson, installed the 19th-century Chinese Chippendale wallpaper in the grand salon. The Sandors are the third owners.

The futurist Sandors elected not to modernize their duplex but to preserve everything "except for kitchen appliances that couldn't be serviced anymore," cracks Ellen. And they furnished it on their own. "We never even thought of getting help," she explains, "because we knew what we wanted to do—fill it with photography and just get simple classics that wouldn't compete with it." Furniture in the 60-foot-long living/dining salon runs the chronological gamut and includes 20th-century pieces like a vintage George Nelson sofa, a Mies van der Rohe *Barcelona* chair and stools, 18th-century Windsor chairs and a 17th-century Pilgrim dining table.

Above: Antique paper wraps around three walls in the grand salon, but the painted wall and wainscoting are fair game for frames. The Toulouse-Lautrec lithograph over the simple, neoclassical fireplace is hung near a selection of period photographs of the artist. Opposite: A maquette of Rodin's "Monument to Balzac" stands on Plexiglas near four Aegeanmarble pillars originally from the Palmer estate.

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





## Key to the (Hanging) Style

- Group artworks by subject and content rather than artist, period or medium.
- Simple frames and single mats in neutral colors help the art to work in groups.
- Choose streamlined furniture regardless of its period or provenance.
- With this much art, skip most knickknacks.
- Keep moving things around (stock up on Spackle and touch-up paint).



As for hanging the thousand or so objects from their collection, forget "eye level" and "group like objects together." The Sandors call their own shots. To create cohesion, they group the photos by theme and add pieces in other media that flesh out the backstories. In the main room, various groupings focus on World War II, postmodern masters and famous artists. The latter group includes sculptures, paintings and lithographs of and by the artists. The maquette of Rodin's Balzac, for example, stands near a Man Ray photograph of Francis Picabia imitating Balzac as well as the photogravure Rodin asked Edward Steichen to take of the piece. "We pay an enormous amount of attention to history and provenance to convey the context of the work," Richard explains.

Iconic images of Hollywood stars like Garbo, Swanson, Dietrich and Monroe span the foyer, while subsets that line the stairwell include famous American bad boys (think Billy the Kid and Jesse James), followed by Cindy Sherman stills, Richard Prince pieces,

historical Brazilian photographs and a cache of Annette Messager prints. Virtually every iconic photographer is represented as well as contemporary mayericks like filmmaker John Waters.

Their self-determined strategy also informs their display tactics. Instead of using installers, "Richard hangs everything himself," reports Ellen. "We had to buy an extension ladder for the stairwell."

"Our new acquisitions are mostly contemporary, fueled by Ellen's interest in postmodernism and new media," says Richard. As for space, appearances are deceiving. "Nobody thinks it's possible, but I can find at least 100 more spots on our walls," insists Richard. \*

See Resources, last pages.

Above: Smoking is the subject in one bedroom, with photos arranged around Ed Paschke's colorful "Fumar," which is installed next to Ellen Sandor's co-venture with Paschke, "No Fumare Por Favore." A jacket made of cigarettes by Sharon Scott adds depth to the topic. Opposite: In the stairwell, the two largest works (from top) are "(Pictures of Chocolate) Joseph Beuys" by Vik Muniz and "Untitled Film Still 1978" by Cindy Sherman.









Too often, when people hear the word "modernism," they think minimalism—as if Mies van der Rohe's glass boxes were all there is to modern architecture. But the 20th century also saw the sensuous stucco of Le Corbusier and the bold bentwood of Alvar Aalto, proving that modernism is a tree with many branches. Which is lucky for the owners of this apartment, for whom minimalism was never an option.

The space is a home for Andrew Pappas, a Boston real estate developer. It is also a home-away-from-home for his father, Jim, and a gathering place for Andrew's siblings and their partners. Andrew was looking to make it "modern and cool," says his sister, Alexandra, while Jim wanted his collected artworks, which have graced his other homes, to be prominent features in this one.

If there was anyone who could satisfy both father and son, it was Alexandra—not only because of the family connection, but because Pappas Miron Design, the firm she formed with childhood friend Tatyana Miron, isn't married to any one style of modern.

The two designers feel free to improvise. When they stumbled upon the curved sofa that now dominates the living room during a shopping trip to Brooklyn, they looked past its white velour upholstery and decided its curve would help unify the L-shaped space. So they shipped it off to a Bronx upholsterer, who stripped it to its frame and re-covered it in a Rogers & Goffigon fabric. They don't know who designed the sofa and probably never will. Says Tatyana, "We're not provenance people. We're about reinventing things." Which, come to think of it, is what modernism is about.

Above: Design partners Tatyana Miron (far left) and Alexandra Pappas (on the sofa with her brother Andrew) designed the interiors of the loft; architect Nader Tehrani (standing) of Boston's Office dA created the architectural elements, including a paneling system that incorporates a kitchen pass-through and slits for electric outlets. Right: Pillows were made from antique textiles by Stephanie Miron, Tatyana's mother.

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









The father-and-son apartment is on the sixth floor of an old printing plant that Andrew and Jim converted into condominiums. A wall of large windows allows light, but thanks to the depth of the formerly industrial building, their front door is 50 feet from the nearest one. And the shape of the unit is so unwieldy (picture a square abutting a triangle abutting several rectangles) that even architect Nader Tehrani has a hard time drawing its outline from memory. Tehrani and Monica Ponce de Leon, his partner in the Boston firm Office dA, were hired by the Pappas family to turn the asymmetrical space into a livable apartment.

To accomplish that, the architects, both of whom teach at Harvard, turned to a premodern technique. *Poché* (French for "pocket") refers to the art of subtracting spaces from the perimeter of a room in order to give it a desired shape. The pockets, of course, don't have to be wasted—they can become bathrooms and closets and mechanical rooms, usually behind doors designed to be unobtrusive.

Working in the poché mode, Tehrani created a more or less octagonal foyer (top right), which opens into the main living/dining area. That room is served by the kitchen via a pass-through (above and right). The architect created a paneling system (of a bleached anigre wood) that smooths the flow from room to room, while also making the doors that open onto the foyer literally blend into the woodwork. Still, this isn't 19th-century Paris. A thin "blade" of aluminum outlines each door. The technique may be old-fashioned, but the architectural vocabulary is cutting-edge.

Above (clockwise from top): The kitchen adds Poggenpohl cabinetry and Pietro Cardosa countertops to the palette; a metal channel over the tall "wainscoting" allows the owners to hang work by Miró and Giacometti; the pass-through between the kitchen and dining room can be closed from above. Opposite: The designers ebonized a 1930s mahogany dining table, which is lit by chandellers designed by Helen Gifford.





## Key to the Style

- Paneling—in this case a bleached anigre wood—marries masculine with modern.
- Vintage furniture and family heirlooms provide a comfortable traditional resonance.
- Hooks that slide in metal channels make it easy to rearrange the eclectic art collection.
- The interior design and key furnishings incorporate curves with the modern grid.
- A love of nature is expressed in expansive views and natural materials, from light and dark woods to river stones and wool.
- Asymmetrical pieces—like the Sputnik chandelier in the foyer—help make oddly shaped rooms seem less off-kilter.

When they converted the old printing plant to condos, called the Court Square Press Building, Andrew and Jim commissioned Office dA to design its lobby. And they brought in landscape architect Michael Blier of Landworks Studio to turn the old courtyard into a garden where residents hang out on weekends. The building is only one part of the Pappas plan to redevelop a long-neglected section of South Boston. The MacAllen, a neighboring 144-unit building designed from the ground up by Office dA, is scheduled to open in January 2007. According to Tehrani, the building will be made largely of materials that are either recycled or are easy to replenish, like bamboo. "They're committed to being responsible developers," observes the architect of his clients.

Like many responsible developers, they chose to live in their own building. At one end of their shared apartment is Andrew's bedroom, with a wenge bed from Flou. Alexandra and Tatyana found the small sofa, which they re-covered in tweed, at an estate sale. At the other end of the apartment is Jim's suite, which includes a shower paved in river stones with teak louvers that control the light and views. Between the bedrooms, the large living/dining area is a kind of Pappas town square. "The space has to accommodate an ever-changing population," says Tehrani. In that way, the apartment is a microcosm of the building, with its courtyard gathering place, and of the neighborhood, where the Pappases are using design to create community—a very modern notion.

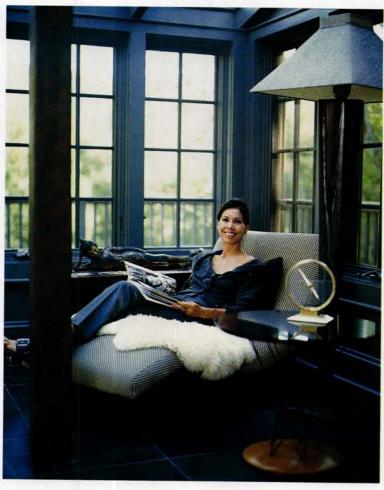
See Resources, last pages.

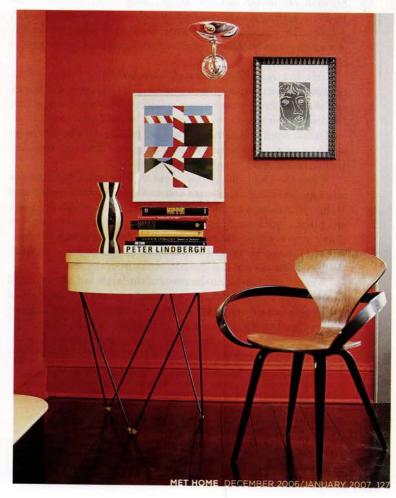
Left (from top): Because it's in a new wing of the building, the Pappas apartment has large windows (shielded by dark drapes in Andrew's bedroom, which also boasts two large Miró pieces); Pappas père et fils commissioned Michael Blier of Landworks Studio to turn the courtyard into a bamboo garden. Opposite: Teak louvers in Jim's bathroom were designed by Office dA to balance privacy and light.











Decorating a home

Decorating a home all the Way out in Woodstock, New York, wasn't going to be easy. But San Francisco-based interior designer April Sheldon couldn't refuse her old friend Marilyn Lue. "Marilyn and I go back a long, long time," says Sheldon. The friends met right out of college in San Francisco in the mid '80s, staying in touch when they each eventually moved to Los Angeles. They remained close when Sheldon returned to the Bay Area a few years later and Lue moved to New York City to work as a fashion stylist.

After Lue married TV-network consultant Lee Hunt in 1991, Sheldon helped them decorate a small weekend home in Woodstock and then the family's townhouse in Greenwich Village, where they lived with their now-12-year-old twins, Asia and Austin, until 2001.

"I trust April completely," says Lue, explaining why she never sought a more conveniently located designer. "We have very compatible tastes, and I can always depend on her."

When the Hunts decided to move to Woodstock full-time five years ago and bought this larger house to accommodate week-round living, their contractor hired local architect Lester Walker to give the place a much-needed structural overhaul. "But," says Lue, "we didn't even consider asking anybody but April to design the interiors." Distance be hanged, the designer jumped right in as usual. And, as usual, she and Lue shared a vision from the start.

"We wanted to maintain the flavor of the house but add a fun and funky twist," says Sheldon, "so that it had a bit of a city feeling that you couldn't exactly pinpoint in time. We wanted it to look effortless and lived in. We didn't want a home that was a showpiece."

The living room walls were covered in California Paints' Fired Orange to coordinate with the Donghia Serpentine sofa and chair and a Nepalese rug, all from the Hunts' former home. Sheldon added the graphically patterned Warren Platner chair and Ted Boerner nesting tables. The ceramic vessels on the mantel were made by Armand Rusillon, a friend of Lue's; another friend appears in the Robert Mapplethorpe photograph.

PRODUCED BY LINDA O'KEEFFE. PHOTOGRAPHS BY JEFF McNAMARA. WRITTEN BY SUSAN KLEINMAN.







## \*Key to the Style

- Dramatic wall colors vary from room to room.
- Boldly patterned fabrics and floors balance out the traditional murals.
- Midcentury classics and contemporary furniture mix with Asian antiques.
- Simple window treatments keep the focus on the wooded views.
- Favorite books and art add color, texture and another dash of personality.
- Pieces collected over the years are layered for a sense of history.

Lue and Hunt floated the notion of painting over the foyer's murals, created in the early 1920s by Woodstock artist A. Brugger. "But," Sheldon says, "whenever anyone heard that Lee and Marilyn bought the house, they said, 'Oh, you have those wonderful murals.' We sensed it wouldn't be wise to get rid of them." Paired with the original surrounding colors, however, the murals seemed like time-trapped Americana. "That just isn't me," Lue says.

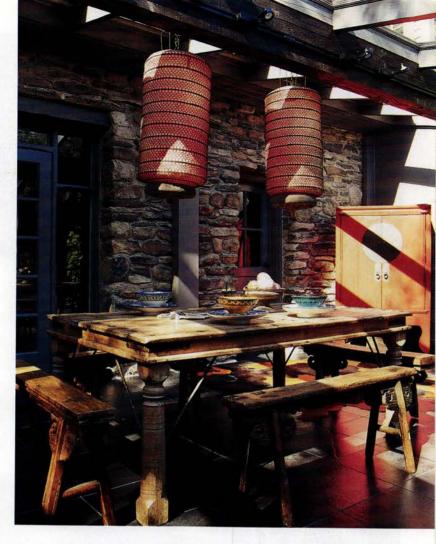
Therefore, they used amped-up versions of the mural's muted hues to modernize the surrounding rooms. The kitchen's custom yellow started with Pratt & Lambert's Camel as a base. The floor is a striking light-and-dark-gray mosaic; the smaller-scale mosaic backsplash evokes Morocco, where the couple married.

Finding a light fixture that could hold its own in this kaleidoscope of a kitchen wasn't easy, says Sheldon. After rejecting dozens of options, she fell in love with the *Light Shade Shade* by Jurgen Bey (from moooi). "When the light is off," she says, "it's a smoked Mylar cylinder. When it's on, you see the crystal chandelier inside."

Although every item was chosen just that deliberately, the overall effect is not formal or precious but relaxed and personal. The family eats most meals in the sunroom (above right), on antique scholar benches and a table made of an ironwood platform from India. The red Chinese chest was in her bedroom in New York.

"One of the things I love about this house," says Lue, "is the way it incorporates pieces from our other homes and from every place we have been."

Above: The design team replaced an entire wall of the sunroom (which had been previously enclosed) with windows that now provide gorgeous views of the property. Because the homeowners use this room for suppers, the Chinese candle lanterns above the table were wired for electricity. Opposite: Traditional cabinetry balances the more modern elements of the kitchen's decor. By design, the copper counters will tarnish over time.







Although it nods lovingly to the past, the house is also full of innovative touches. A large cast-iron tub Lue loves was installed near her bed (see page 93). To disguise a less than lovely ceiling line, Sheldon draped both sides of the bed in gauzy fabric. The effect is cocoonlike and relaxing—rather different from the bright and whimsical dressing room beyond.

"Marilyn wanted there to be a different experience in every room," explains Sheldon. "So the challenge was to keep it from feeling as if you were running through a series of photographs."

But although the experiences—and wall color—do vary from room to room, the home's overall look is unified by Sheldon's modern approach to interiors and by the homeowners' very personal assortment of art, furniture and collectibles.

"Marilyn is half Chinese and half Hispanic," says Hunt, himself fifth-generation Texan. "I think that's part of the reason our house is

so eclectic. We also travel a lot in Asia—partly to visit Marilyn's family—and we both are drawn to the culture, art and heritage."

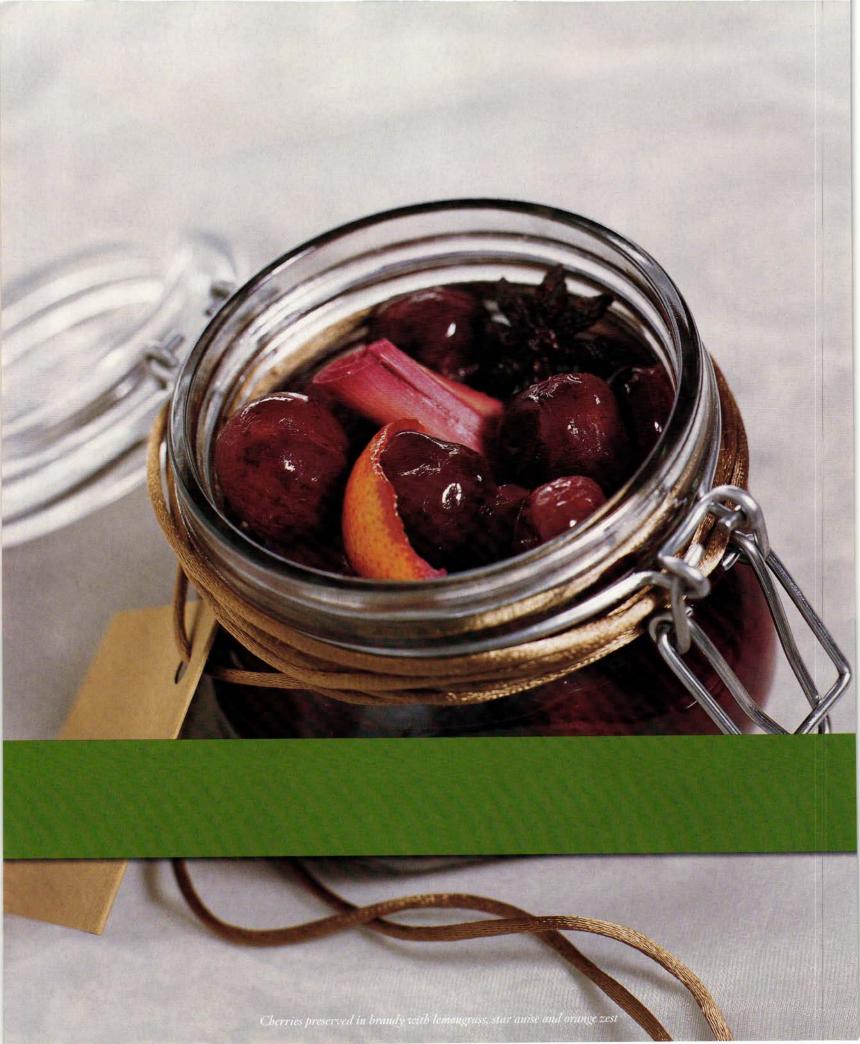
Closer to home, the Hunts collect photography (one of their favorite artists is Sheldon's husband, John Casado). The prints lean and hang throughout the house; when it comes to artwork, Lue believes that sometimes more is actually more.

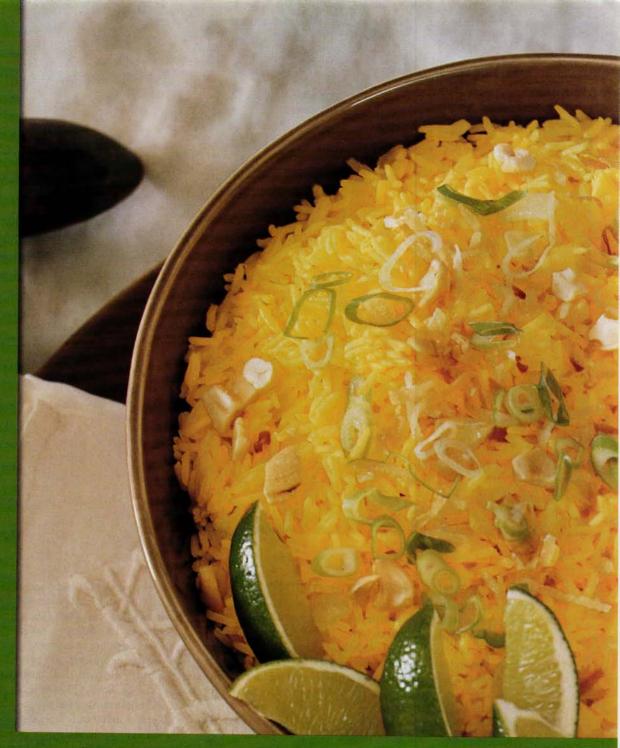
"I like old houses that are a little bit cluttered with art and family heirlooms," she says. "We still have a long way to go, but I think we're off to a good start." 

See Resources, last pages.

Above: Sheldon chose the master bedroom's mantel because it reminded her of India, one of Lue's favorite destinations. The Bertoia Diamond chairs were an eBay win. Opposite: Marilyn's dressing room houses an art deco vanity she found at a flea market and a Fortuny ceiling pendant. The wall-paper adds a note of whimsy. "There was no question in my mind," adds Sheldon, "that this room was crying for a zebra-patterned rug."



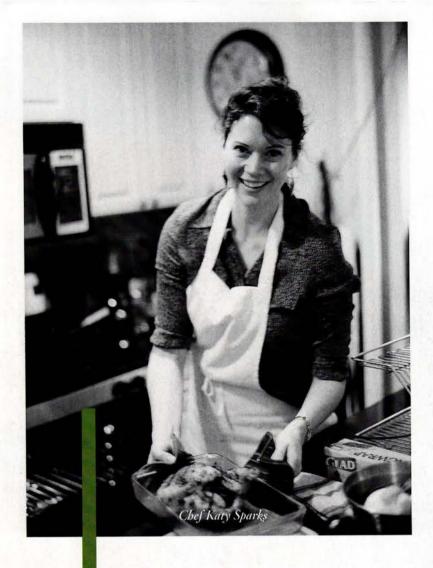




This holiday season, impress your friends and family with your culinary skills, whipping up homemade gifts and mouthwatering additions to the holiday table.

PASS





capable of inspiring anxiety and joy in equal measure. On the one hand, it's time to celebrate with friends and family; on the other, there's the fevered scramble to buy gifts and prepare for cocktail and dinner parties. We asked chef Katy Sparks, vice president of culinary research and development for New York City's acclaimed Great Performances caterers and coauthor of *Sparks in the Kitchen* (Knopf, 2006), to share a few of her favorite ideas for imaginative hostess gifts and holiday meals.

Sparks grew up in Cornwall, Vermont, on a 60-acre farm that supplied her family with fruit, vegetables and occasionally a wild turkey. While she treasures memories of holiday meals around the table, some of her most vivid memories are of visits from neighbors who dropped by to say hello and share some holiday cheer.

"We lived at the end of a long dirt road with very few neighbors, but the ones that we had always came over with little homemade gifts, from chocolate truffles to traditional cookies," she recalls.

The memory of those treats is what inspired Sparks as she created these recipes for us. "The great thing about these is that you can make them in advance, so you have some on hand for last-minute invites," she says. And these gifts come from the heart. "You've made them yourself," she points out, "which is a loving thing to do."

Displayed in glass jars, Sparks's colorful brandy-preserved cherries—flavored with lemongrass, star anise and orange zest—and dried apricot and rose flower water chutney are as delicious as they are beautiful. She likes to spoon the preserved cherries over pork,

duck or squab or use them as a warm topping for vanilla ice cream. The apricot chutney is better with lamb or poultry, and it makes a great topping for goat cheese crostini. Her chocolate almond cookies, called lady kisses, satisfy those with a sweet tooth but add a little something unexpected—the warm spiciness of cardamom. For a more unusual gift, try her red-skinned potato crisps sprinkled with truffle salt, which can be packaged in cellophane bags and tied with ribbon. Sparks likes to serve them with a chive crème fraîche at cocktail time for what she describes as "upscale chips and dip."

If you're asked to bring a dish to holiday meals, Sparks suggests these three elegant recipes, all of which travel well and are simple to prepare. Instead of the ubiquitous French fry, try her chickpea polenta frites, seasoned with sumac, a tart, fruity Middle Eastern spice. The basmati rice salad with coconut and cashews is an ideal addition to any holiday meal because it goes with just about anything. "It can even be tossed with greens in olive oil and lemon and turned into a lunch entrée," says Sparks. An easy, and impressive, main course is her salmon in a horseradish crust, which works at any temperature—hot, warm or even chilled with a bright green herb sauce.

This holiday season, Sparks is planning her annual return to the family farm in Vermont with her son, Luke, who is 6. "I am looking forward to spending some time up in Vermont with Luke," she says, "where we are already starting some new rituals of our own." "Recipes follow. See Resources, last pages.

PRODUCED BY CALLIE JENSCHKE. FOOD STYLING BY ROSCOE BETSILL. PHOTOGRAPHS BY TRIA GIOVAN. WRITTEN BY ANDREA STRONG.



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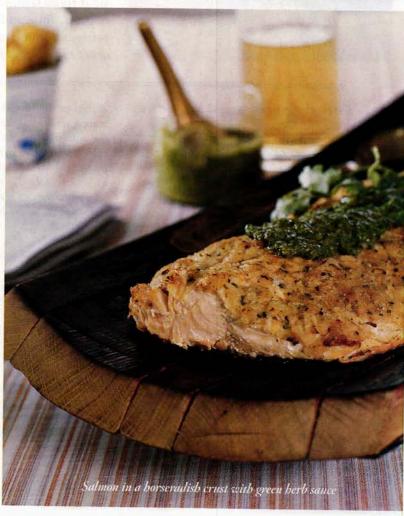
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## Recipes



## Cherries Preserved in Brandy with Lemongrass, Star Anise and Orange Zest

- 5 cups sugar
- 2 cups kirsch or other brandy
- 2 lbs. dried cherries
- 3 stalks of lemongrass, bottom 2 inches lightly crushed, tough upper stems discarded
- 8 pieces whole star anise
- Peel of 2 oranges, white pith completely removed
- 1. In a saucepan, heat the sugar, 2 cups water and brandy together until the sugar dissolves. Add the cherries and bring to a simmer. Turn off the heat and add the crushed lemongrass stems, the star anise and orange peel to the syrup. Let steep until cherries have softened and plumped—about 1 hour. Allow to cool completely.
- 2. Transfer cherries and all the syrup to a glass container with a cover. Let sit at room temperature for 3 days. Transfer to jelly jars and divide the lemongrass, anise and orange peel among the individual jars. Store jars in the refrigerator until ready to use; they will be good for about a month. Makes about 12 8-oz. jelly jars.

## **Dried Apricot and Rose Flower Water Chutney**

- 2 lbs. dried apricots
- 1 tbsp. canola oil
- 2 small green chilies, minced
- 2 tbsp. grated fresh ginger
- 1/4 cup dark brown sugar
- 1 cup orange juice
- 1 tsp. lightly crushed coriander seeds
- 3 tbsp. rose flower water\*
- 1. Rehydrate apricots in a large bowl by pouring boiling water over them to cover. When apricots are softened, drain off the water, reserving 1 cup, and cut the apricots into 1/4-inch strips.
- 2. In a saucepan, heat the oil and sauté the chilies and ginger lightly; do not brown. Add the sugar, orange juice and the reserved cup of apricot-steeping water. Add the apricot strips and coriander seeds and simmer gently for 5 minutes. Remove from heat and cool.

3. Fold in the rose flower water and divide among small glass jars with covers. Store in the refrigerator. The chutney can be consumed immediately but is best when aged for several days (should be consumed within a month). Makes 8 to 10 8-oz. jelly jars.

\*A natural extract made from the distillation of rose petals; available at specialty stores or amazon.com.

## **Red-skinned Potato Crisps with Truffle Salt**

- 2 to 3 lbs. red-skinned potatoes, about golf ball-size
- Canola oil as needed to coat the sliced potatoes
- Truffle salt
- 1. Preheat oven to 425°F.
- 2. Scrub the potatoes but do not peel. Slice potatoes to 1/4-inch thickness (a mandoline is ideal for this). Toss the potato slices in

canola oil to coat liberally.

3. Arrange potatoes in single layers on sheet pans and place in oven. Cook until bottom of slices are golden, 5 to 8 minutes. Carefully turn slices over and brown the other side.

4. Drain chips on paper towels and season with the truffle salt to taste. Cool completely before dividing into cellophane bags. Makes about 8 to 10 4-oz. bags of chips.

## **Chocolate Almond Lady Kisses**

- 1/2 cup blanched almonds
- 12 tbsp. unsalted butter at room temperature
- ½ cup sugar
- 1 egg yolk
- ½ tsp. vanilla extract
- ½ tsp. ground cardamom
- 2 tbsp. amaretto
- 1 cup plus 2 tbsp. all-purpose flour
- ½ cup plus 2 tbsp. cake flour
- 4 oz. bittersweet chocolate

- 1. Preheat oven to 325°F.
- 2. Grind the almonds to a powder in a grinder; set aside. Beat the butter and sugar together in a mixer until light and fluffy. Beat in the egg yolk, vanilla, cardamom and amaretto until well combined. Gently mix in the flours and ground almonds.
- 3. Transfer batter to a pastry bag with a fluted tip. (Although the cookies won't look quite as pretty, you can use a Ziploc plastic bag with the corner snipped off if you don't have a pastry bag.) Pipe rosettes onto a baking sheet lined with parchment. Bake until lightly browned, about 8 minutes. Cool cookies on a rack. Meanwhile, melt the chocolate over a double boiler. Drizzle each cookie with the chocolate, not entirely covering the cookie. Makes 36 to 48 cookies, depending upon the size.

## Chickpea Polenta Frites with Sumac

- 2 heads garlic
- Olive oil
- Sea salt
- 6 tbsp. butter
- 2 cups polenta
- 1 cup cooked chickpeas, roughly chopped
- 11/2 tsp. toasted and ground cumin seed
- 1/2 tsp. toasted and ground coriander seed
- 2 tbsp. minced cilantro
- Salt and pepper
- Canola oil as needed for deep-frying
- Sumac\*
- 1. Preheat oven to 375°F. Drizzle the heads of garlic with olive oil and sea salt and wrap in foil. Bake until tender, 30 to 40 minutes. Cool, then remove the garlic from its wrapper and squeeze the softened garlic out of the skin. Mash and set aside ½ cup. (You can store any excess in a container filled with olive oil and herbs in the refrigerator for as long as 10 days.)
- 2. In a saucepan, melt the butter in 8 cups water. Bring to a boil and slowly pour in the

polenta while stirring constantly. Cook over medium heat, stirring often, 30 minutes.

- 3. Remove polenta from the heat and fold in the chickpeas, roasted garlic, cumin, coriander and cilantro. Season with salt and pepper to taste. Pour mixture onto a parchment-lined baking sheet to a depth of ½ inch. Cool polenta thoroughly.
- 4. Cut cooled polenta into finger-size sticks and deep-fry in canola oil until golden and crispy. Drain and season with sumac to taste. Good when eaten at room temperature or reheated in a 400°F oven. Makes 36 to 48 frites.
- \*This reddish Middle Eastern spice is available in specialty stores or online at kalustyan.com.

## Basmati Rice Salad with Coconut and Cashews

- 2 tbsp. canola oil
- 1 small onion, diced
- 1 clove garlic, minced
- 2 tbsp. freshly grated ginger
- 1 tsp. salt
- 2 cups basmati rice, rinsed well in cold water and drained
- 1 tsp. turmeric powder
- 1 can (13.5 oz.) unsweetened coconut milk
- 1/2 cup unsalted, roasted cashews, roughly chopped
- 1 bunch scallions, thinly sliced
- <sup>2</sup>/<sub>3</sub> cup toasted, shredded coconut
- 2 limes, 1 juiced, the other cut into wedges for garnish
- Salt and pepper
- Heat the oil in a saucepan. Add the onions, garlic, ginger and salt and cook until vegetables have softened, about 5 minutes.
- 2. Stir in the rice and the turmeric and sauté for 2 minutes. Add the coconut milk and 2½ cups cold water, bring to a boil, reduce to a simmer and cook, covered, for 20 minutes.
- 3. Let the rice cool and fold in the cashews, scallions, toasted coconut and lime juice. Season with salt and pepper to taste. Garnish with reserved lime wedges. Serves 10 to 12.

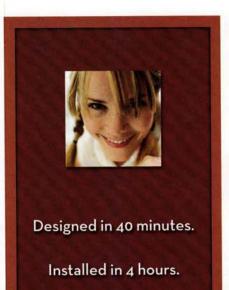
## Salmon in a Horseradish Crust with Green Herb Sauce

### **Green Herb Sauce**

- 1 cup parsley leaves, washed and dried
- ½ cup tarragon leaves, washed and dried
- ½ cup cilantro leaves, washed and dried
- 1/2 red onion, minced
- 1 tbsp. capers
- ½ tsp. minced anchovies or anchovy paste
- 2 tsp. lemon juice
- 1/4 cup olive oil
- Salt and pepper

### Crust

- ½ cup prepared horseradish with liquid
- 2 oz. smoked salmon, finely minced
- 1 tbsp. Dijon mustard
- 2 tbsp. minced chives
- 3 tbsp. melted butter
- 1 cup fresh bread crumbs or panko (Japanese bread crumbs)
- Salt and pepper
- 8 5-oz. fillets of salmon, skin removed
- 2 tbsp. Dijon mustard
- Canola oil
- 1. To make the herb sauce, place herbs, onion, capers and anchovies in a blender or food processor and purée. Add the lemon juice and slowly pulse in the olive oil. Season with salt and pepper to taste. Set aside. (Prepare the sauce no longer than 8 hours ahead, as it will lose its color and flavor.)
- To make crust, stir all ingredients together and season lightly with salt and pepper to taste.
- 3. Season salmon fillets with salt and pepper. Brush the tops of each fillet with mustard and then evenly pat the crust on top. Heat a large nonstick pan over medium heat and sear the salmon, crust-side down, in canola oil until crust is golden, about 3 minutes. Turn fillets over and cook 4 minutes longer for medium rare.
- 4. Serve room temperature or chilled with green herb sauce. Serves 4. 4



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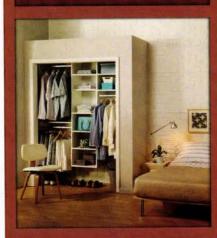


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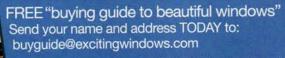
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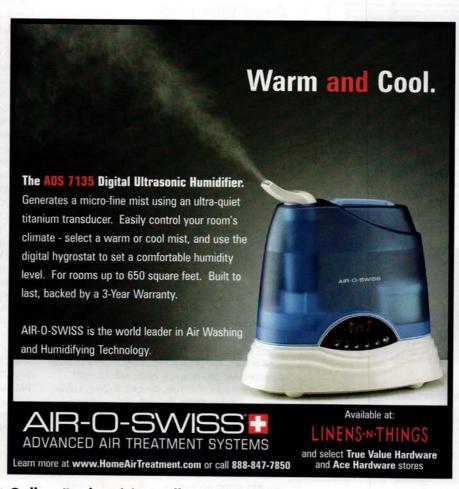
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## Resources

DECEMBER 2006/JANUARY 2007

### **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 questions, contact mkincaid@hfmus.com.

## Cover

See resources for page 104.

## Corrections:

On page 20 of our October 2006 issue, the writer of R+R (Rescue + Remodel) was incorrectly written as Elaine Greenberg. The correct name is Elaine Greene.

On page 131 of our November 2006 issue, we incorrectly credited a vanity and faucet to Waterworks. The correct manufacturer is Ann Sacks, annsacks.com.

## Tea Vous Plaît

Page 70 Cup, plate: Wedgwood, wedgwood .com; Fabric: Donghia, donghia.com; Flatware: Gervasoni at imoderni, imoderni.com.

## Downtown Steps Up

Architecture: Frank Welch, 703 McKinney Ave. Suite 416, Dallas, TX 75202. 214/954-0072, frankwelch.com; Design: Nancy Leib, 5646 Milton St Suite 888, Dallas, TX 75206, 214/696-2231; Landscape architecture: Michael Kinler, Redenta's Landscape Design, michael@redentas .com; Lighting consultant: Bill Jansing, 214/742-6040, design@lighting.com; Flowers: Haile Wossen through Avant Garden, 214/559-3432. Pages 94, 95 Sofa: Tracé Simple from Ralph Pucci International, ralph-pucci .com; Sofa upholstery: Larsen, 212/753-4488; Pillows: George Cameron Nash, Dallas Design Center, 214/742-2246; Rug: Asha Carpets, asha carpets.com; Tables: Dessin Fournir, David Sutherland Inc., 214/742-6501; Fire screen: Lyle & Umbach from David Sutherland Inc., Dallas Design Center, 214/742-6501; Side chair: Ecart International from Ralph Pucci International, ralph-pucci.com; Art: Frank Stella; Page 96 Dining table: Dessin Fournir 214/742-6501; Chairs: Troscan, troscandesign .com; Upholstery: Larsen, 212/753-4488; Page 98 Desk: Frank Welch, frankwelch.com; Chair: Knoll, knoll.com; Art: George Wardlaw; Page 99 Kitchen, barstools: Bulthaup, bulthaup.com; Appliances: Miele, miele.com; Art: Donald Baechler; Page 100 Tub, faucet: Kohler, kohler .com; Page 101 Sinks, faucets: Omvivo from TKO Associates, 214/741-6060; Bed, bedding: Ralph Lauren, ralphlauren.com; Page

103 (photo, bottom right) Bunk beds:
Nancy Leib, 214/696-2231; Bedding, chair:
Ralph Lauren, polo.com; Rug: Costco, costco.
com; (photo, upper left) Side chair: Gerrit
T. Rietveld, at Scott+Cooner, scottcooner.com;
Banquette fabric: Clarence House in Libellules/
Brun, clarencehouse.com; (photo, bottom left)
Furniture: Henry Hall Designs, Allan Knight
Associates, 214/573-6763.

## Reel-Life Color

Design: Alexandra and Eliot Angle, Aqua Vitae Design, 3728 Wilshire Blvd., Suite 502, Los Angeles, CA 90010. 213/252-8500, aqua vitaedesign.com; Pages 104, 105 Table: Design Within Reach, dwr.com; Armchairs: Cafe Daum by Thonet through Aqua Vitae Design (AVD), aquavitaedesign.com Side chairs: AVD; Fabric: Jamaica by Manuel Canovas from Cowtan & Tout, 310/659-1423; Light: Le Klint from lighting forum.com; Painting: Yeardley Leonard Practice Resurrection; Paint: Harvest Moon from Benjamin Moore, benjaminmoore.com; Page 106 Rug: Michaelian & Kohlberg, 310/360-8400; Chairs, lamp Downtown, 310/652-7461; Couch, coffee table, side table: AVD; Tray: TableArt, 323/653-8278; Glass (on coffee table and game table): Modernica, 323/652-7461; Large painting: Alyson Shotz from Locks Gallery, 215/629-3867; Small paintings: Chris Gallagher from McKenzie Fine Art, 212/989-5467; Photo: Chistopher Beane, 212/594-2526; Page 107 Chairs: Blackman Cruz, 310/657-9228; Bar: AVD; Pillows: Emmerson Troop, 323/653-9763; Sconce: Barbara Barry for Boyd Lighting through Donghia, 310/657-6060; Rug: Fedora Design, fedoradesign.com; Page 108 Chair: Baker, 310/652-7252; Pillow, shell lights: Emmerson Troop; Credenza: AVD; Lamp: Blackman Cruz, 310/657-9228; Coffee table: Christian Liaigre from Holly Hunt, 310/659-3776; Candlestick: Ted Meuhling's Rococo from TableArt, 323/904-1200; Vases: Rosenthal Studios from Twentieth, twentieth.com; Page 109 (photo, upper right) Chair, ottoman: AVD; Table: Emmerson Troop; Photo: Christopher Beane, 212/594-2526; (photo, lower right) Table, chair: AVD; Photo: John Humble through Jan Kesner Gallery, jan kesnergallery.com; Page 110 (upper left) Prints: Karl Blossfeldt from Panteek, panteek .com; Chair: Barbara Barry for Baker, 310/652-7252; Drapes: Zimmer & Rohde, 310/289-0100; Pillow fabric: Manuel Canovas through Cowtan & Tout; Pages 110, 111 Bed: AVD; Rug: Angela Adams, angelaadams.com; Chaise: AVD; Pillow: Fedora Design, fedoradesign.com; Chair: AVD;

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Drawing: Meghan Gerety, meghangerety .com; Window fabric: Manuel Canovas through Cowtan & Tout, 310/659-1423.

## Keepers of the Frame

Page 114, 115 Sofa: George Nelson Sling; Chairs: Sotheby's, sothebys.com; Table: Gregory Collection, from Sotheby's; Photo sources: Swann Galleries, swanngalleries .com; Christie's, christies.com; Phillips de Pury & Company, phillipsdepury.com; Daile Kaplan at Swann Galleries; Jill Quasha, 212/369-1330; Timothy Baum, 212/879-4512; Weinstein Gallery, weinstein-gallery.com; Brent Sikkema, sikkemajenkinsco.com; Bruce Silverstein Gallery, silversteinphotography

## Family Heir Rooms

Architecture: Office dA, 1920 Washington Street, Boston, MA, 02118. 617/541-5540, officeda.com; Design: Pappas Miron Design, 212-477-5466, pappasmiron.com; Developer: Pappas Enterprises, papent.com; Landscape design: Michael Blier, Landworks Studio, landworks-studio.com; Pages 118, 119 Sofa: Vintage Sark and Lagoon, Rogers & Goffigon; Pitcher, candelabras, inkwell: Whitting

MFG. Co 1880-1890; Painting: Wilfredo Lam; Rug: Odegard, 212/545-0069; Coffee table: RT Facts Antiques, 860/927-5315; Pitcher: Tiffany Studios 1882; Bed fabric: Maharam Divina by Kvadrat, 800/645-3943; Throw pillow: Stephanie Miron Antique Needlework (SMAN), 203/249-9831; Chair: Mies van der Rohe through Knoll, knoll.com; Side table: Lin/Weinberg Gallery, 212/219-3022; Lamp: Thomas Pheasant for Baker, kohlerinteriors.com; Credenza: Office dA, officeda.com; Shade: Trans.Luxe, 212/925-5863; Painting: Aya Takano; Pages 120, 121 Pillows: SMAN; Greek key pillows: Clarence House, Labyrinth; Coffee table base: Modest Designs, 646/752-8005; Glass top: AM PM Glass, 617/268-1352; Nesting tables: E-lixer, 212/243-1060; Shade: The Accessories Store, 203/327-7128; Chair: Steven Sclaroff, 212/691-7814; Rug: Greenwich Antique Rug Company (GARC), 203/622-7298; Page 122 Dining table: Vintage, custom lacquered by Second Life, 617/242-0015; Dining chair upholstery: Linen burlap by Gray Line Linens, 212/391-4130; Bronze sculptures: Jim Dine; Light fixtures: Urchin by Helen Gifford, Helenbilt, 917/449-9677; Rug: GARC; Page 123 (Photo, upper

left) Cooktop, oven, grill: Thermador, thermador.com; Refrigerator, wine cooler: Sub-Zero, sub-zero.com, Dishwasher: KitchenAid, kitchenaid.com; Sink: Kindred, kindred-sinkware.com; Faucet: Dornbracht, dornbracht.com; Countertop: Pietro Cardosa from Gerrity Stone, gerritystone .com; Cabinets: Poggenpohl Boston, 617/236-5253, Handles: S19, 617/236-5253; (Photo, upper right) Chair upholstery: Charcoal mohair velvet through Silk Trading Company, 212/966-5464; Table: Knoll, knoll .com; Vase: Venini, venini.com; Paintings: Miró, Giacometti, Man Ray; Page 124 Rug: Twigs from Carini Lang, 646/613-0497; Bed: Flou, flou.com; Bedside tables: Vintage, lacquered by Second Life, 617/242-0015; Sofa upholstery: Holland Sherry wool tweed, Donegal 882009/ID brown/rust; Pillow: SMAN; Backgammon board: Paul Smith NYC, paulsmith.co.uk; Art: Miró; Page 125 Shower hardware: Dornbracht, dornbracht .com; Tile, flooring: Discover Tile, Boston Design Center, bostondesign.com.

## Quirks of Art

Interior design: April Sheldon, April Sheldon Design, 4777 Bryant, San Francisco,

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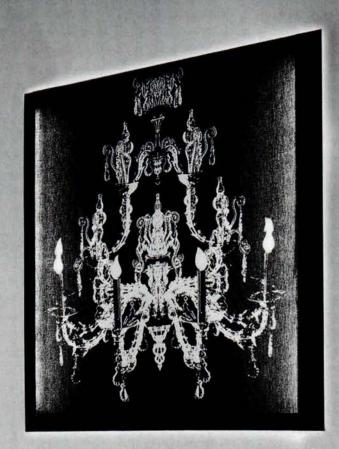


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## Giving Up the Ghost!

Something's lurking in the home shadows—these spectra designs are no illusion.



Here's a haunting style you'll welcome to your house. Clockwise (from top left): As in any decent horror film, light and shadow stand in high relief, here in the laminate-and-wood *Versailles* wall panel (46"w x 96"h, from \$1,057; bnind.com). Abraca-chandelier: The *Glo Canvas* by Duffy London emits an ethereal light when thin strip bulbs inside the frame shine behind the image (35"/2" x 35"/2", \$650; natronafurniture.com). Daisies are deceiving in the engraved acrylic-and-glass *Ghost* vase by Tina Leung for Innermost (approx. 10" x 10" x 173"/4"h, \$68; 2jane.com). The phantom side of Aguiniga Design's lacquered steel-and-fiberboard *Shadow* chair doesn't appear until light hits its supporting wall (34"h x 24"w x 19"d, \$1,100; aguiniga design.com). A frosted-glass front on Matt Carr's *Mystic* clock for U+ (23"/2"dia, \$165; umbra.com) gives the Victorian hands a dream-fog feel. —*Produced by Katherine E. Nelson. Written by Flannery Hoard*.

