

NEW YORK HOME

STYLISH LIVING & DESIGN | MAY-JUNE 2007

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CLASSIC DECO AND 20TH
CENTURY FURNISHINGS



Photographs by JOSHUA MCHUGH • Text by JORGE S. ARANGO



LEFT: A lighter, younger-feeling brand of elegance arises from sensual textures (a silk carpet, lots of leather), an ethereally soft palette, and curvy silhouettes (a pair of French 1930s Boiceau gondola chairs from Malmaison Antiques, a round Jacques Lardin table with flirty tapered legs, and a white and wavy Tommi Parzinger chest). The painting is by Mary Heilman. ABOVE: A gleaming bronze-and-frosted-glass vestibule encloses the elevator door.



Pale color values create an ethereal mood that makes the exquisitely edited furnishings seem to almost float in the rooms.



OPPOSITE PAGE: Sliders create a separation between living room and dining room, with a design that unites them visually to the entry. An original Dunbar sofa softens the duplex's right angles. THIS PAGE: Four of the Danish dining chairs (circa 1930 to 1940) are original and four are custom copies. A painting by Sue Williams reflects in the mirror over a credenza by Royère, 1960s gilded bronze pendants from Austria, and a footed vessel by Hervé Van der Straeten from Maison Gerard.



ABOVE: The office assembles a 1940s chair from Alan Moss, a custom sofa and campaign desk, and a Robert Altman lamp.
RIGHT: Gary Hume's *Soft as a Puppy* dominates the welcoming entry hall, while a Julian Opie work hovers above a custom bench and an Edward Wormley table from Mark Frisman 20th Century Design & Art. The foyer chandelier is an original Tommi Parzinger from Eric Appel.





DECISION BY COMMITTEE is a concept we love to hate. How often, after all, have we heard that too many cooks spoil the broth? Yet a gorgeous exception to this rule can be seen in the low-key glamour of this duplex, a youthfully minded collaboration among Brian O'Brien (architect), Amie Weitzman and Cherie Zucker (designers), Wendy Cromwell (art consultant), and their clients, a thirtysomething couple in the financial field with two young children.

"They wanted it to be light, bright, airy, not overdone, elegant," says Weitzman. "These were the words we were given. The clients are very sophisticated, but they're also young, and they didn't want a stuffy apartment."

O'Brien, principal of Omas architectural studio, started by creating a clean envelope and gracefully configuring the space, which was initially a wide-open room you stumbled into directly from the elevator. The couple had begun the project with another architect who had enclosed the elevator within a bronze-and-glass vestibule. O'Brien added a partial wall just beyond it that allowed visitors to fully come to rest before entering the large living room-dining room (which O'Brien divided with bronze-and-glass sliding doors).

Weitzman conjured up a dreamy, creamy palette of champagne, pale blue-gray, and buttery yellow, an effective showcase for the French Deco and midcentury Modern pieces Weitzman and Zucker assembled. The pale color values create an ethereal mood that makes these exquisitely edited furnishings seem to almost float in the rooms. A custom silk carpet and lots of supple leather and suede spiked the space's innate sensuality. And gilded bronze hardware—the pulls on a Parzinger three-door chest or the delicately tapered sabots of an ivory leather-topped Lardin coffee table—added a subtle sense of glamour.

The couple also wanted to build an art collection, so Weitzman brought in Cromwell. "It was immediately clear that they had an interest in abstraction," remembers Cromwell. And rather than crowding their walls, she adds, "they wanted to make one big, clear, concise statement in each room"—an emphatic visual expression that fit with the sexy textures of the surroundings. That meant selecting paintings that were flatly washed (rather than thickly impastoed) with color. Gary Hume's appropriately named *Soft as a Puppy* on the tinted Venetian-plaster foyer wall is the first thing visitors see as they enter, and it sets the tone for everything to come.

Too many cooks? In this case, not at all. SEE RESOURCES

OPPOSITE PAGE (clockwise from lower left): The media room features a vintage Saarinen Womb chair and Danish 1950s tripod table from R 20th Century; the kitchen seating area pops with a colorful Smarties carpet from The Rug Co.; 1940s Bagues sconces from Pascal Boyer illuminate a custom bed and shagreen paneled side chests. THIS PAGE: Walls in Holly Hunt's chamois "Persuaded" suede envelop a custom Roman Thomas chaise and cabinet. Couture detailing kicks up the fashion quotient and adds charisma.

