

COLLECTOR'S EDITION

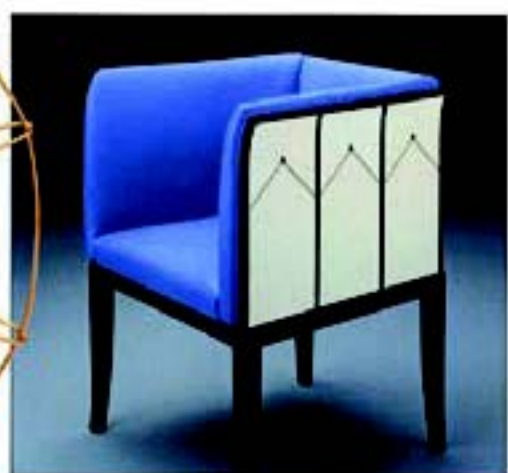
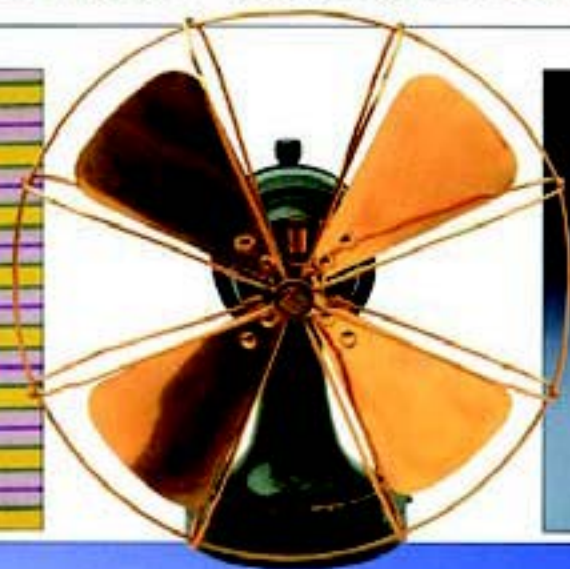
# ARCHITECTURAL DIGEST

THE INTERNATIONAL MAGAZINE OF INTERIOR DESIGN

MAY 2004



## THE GREAT DESIGN ISSUE





"It's important in New York to make an oasis—it doesn't always have to be done expensively," says Stephen Shadley. **RIGHT:** Jackson and Shadley inspect side chairs at Robert Fennick's eclectic Lot 76. **BELOW:** The designers add a large shade to the entrance hall.



# The \$5,000 Solution

A Smart Greenwich Village Makeover by  
Stephen Shadley Keeps an Eye on the Bottom Line



**F**ive thousand dollars? To take a plain one-bedroom prewar Greenwich Village apartment and turn it into a comfortable, good-looking, cleverly conceived home for a young urban couple? One that, furthermore, embodies solid design principles, says something about the clients' origins, falls into place in a few short months and won't fall apart as soon as the photographer packs up his tripod?

Come on, now, it's not as shocking as all that.

At least not when half of the couple is Kelley Jackson, an emerging designer and associate (of five years) of Stephen Shadley's, and the two pros put their heads to-

Text by Michael Frank

Before Photography by Billy Cunningham

After Photography by Scott Frances

Portraits by Theo Westenberger



Stephen Shadley and his associate Kelley Jackson dramatically transformed the Greenwich Village apartment she shares with her fiancé, Juan García—all for under \$5,000. THIS PAGE: A secondhand sofa from HousingWorks was redesigned, then reupholstered in beige linen.





BELOW: "The floor was the biggest problem," Shadley remarks. RIGHT: Red deck enamel, inspired by the couple's 1930s Monterey Buckaroo chair, "turned the obstacle into a bold unifying design element." BOTTOM: Shadley and Jackson scout for fabric at Rosen & Chadick.



## PURCHASES

1 sofa	\$879.00
1 rug	\$850.00
3 light fixtures	\$470.41
3 lamps	\$519.00
1 ottoman	\$350.00
2 side chairs	\$60.00
2 wool pillows	\$90.00
1 wool cushion	\$55.00
2 leather cushions	\$210.00
4 draperies	\$707.80
1 fabric desk covering	\$131.00
1 platform and headboard for bed	\$428.68
1 bedcovering	\$169.50
2 bedside tables	\$0.00
2 cans of paint	\$61.16
<b>TOTAL</b>	<b>\$4981.55</b>





"Reasonable materials abound," says Shadley.

"It's what you do with them that counts."

gether and work various sleights of hand with simple but honest materials, unexpected craftspeople and old-fashioned elbow grease. And a point of view: "Never underestimate the importance of starting out with ideas," explains Shadley. "It doesn't matter what scale you're working on. It helps to have a sense of where you're starting and where you hope to end up." "It's the only way," Jackson adds, "to figure out what needs to go on in between."

Here are a few of the ideas that Shadley and Jackson brought to the apartment Jackson shares with her fiancé, Juan Garcia: Give fresh thought to familiar materials. Be true to your environment; don't try to turn it into something it doesn't

want to be. Distill the best of a period. Less is preferable to more; don't feel obliged to fill up a space with questionable things. Look for furniture that can be transformed by upholstery. Look for fabric that is high on integrity but low on cost. Be imaginative. Remember the bold power of paint—especially on the floor.

The floor?

"It was the biggest challenge," says Jackson. "The rooms had nice proportions. There were pretty arches. Nothing had been chopped up. Even the walls had been freshly painted white. But someone had laid down generic, inexpensive parquet."

Using a red enamel deck paint, Jackson

did the work herself. She sent her doubting fiancé to friends, put a pork roast in the oven—to mask the smell in case anyone in her building, which is a rental, might disapprove—and got out the roller brush. The effect was immediate. The shell suddenly gained a sharp graphic quality. Now the real work could begin.

Jackson and Shadley took the red from one of the three or so pieces of furniture that the couple already had on hand. The cue came from a 1930s Monterey Buckaroo chair whose exaggerated playful form, festive painted decoration and large iron straps convey a nostalgia for the West that is all too suitable for Jackson and Garcia, who, though they met in





BEFORE



New York, are both from Texas. Indeed, if the apartment can be said to gently reflect cultural influences, one is Texan and the other Asian, suggested by the second major piece the couple owned, a *tansu* that houses Jackson's wardrobe.

The subtle tension of this West-meets-East yin-yang helps keep the apartment's aesthetic organized and under a kind of informed control. "Working on a small budget is not a matter of just going out and finding bargains," Shadley explains. "Reasonable materials abound. It's what you do with them that counts."

A perfect example of reasonable materials applied in a way that counts are the solid-core doors that Shadley and Jackson bought at a local lumberyard and joined together to form a long, low line in front of the bedroom windows. More doors formed a platform for the bed. All were painted red, so that the color would appear to rise up over the floor. The horizontality feels Asian; the bed, in fact the whole room, gains a sense of architec-

*continued on page 347*

LEFT: Jackson's *tansu* set the tone in the bedroom. BELOW LEFT: Shadley and Jackson consider the best use for a striped Navajo rug. The bed platform they devised—built from solid-core doors—adds a strong sculptural note to the room; the headboard artfully hides a radiator.



AFTER

"The real **key** to doing things affordably is  
bringing together the resources of a big city  
with the **craftspeople** of smaller towns."

To avoid Manhattan costs, Jackson turned to Irene Stehling, of Turkey Ridge Trading Company, in her hometown of Comfort, Texas, to fashion the brown cotton-twill draperies and bedcovering. The bedside tables were cut from a fallen cottonwood tree in the Catskills.





## THE \$5,000 SOLUTION

*continued from page 336*

ture; an unsightly radiator is masked—all for less than \$500.

The ever-resourceful duo didn't stop there. Bedside tables came from Catskill, New York, where Shadley has a country house, and are two slices cut out of a fallen cottonwood tree on his neighbor's property. A Navajo blanket (previously on hand) got centered over the new headboard, for color, texture, pattern and a further nod to the West. Cowboy boots stepped out of the closet to serve as a witty accessory...when they're not on Jackson's feet.

The almost always unavoidable foundation of a living room is its sofa. On Jackson's budget the logical place to begin, and in her lucky case to end, was the venerable New York thrift shop Housing Works, where she found an all-time bargain: a solid piece of furniture for \$55. Jackson saw past the fussy flowered print, multiple cushions and overly rounded arms. She saw straight through to the workshop of a Pennsylvania upholsterer, Dave Erbe, of East Penn Upholstery, who replaced the multiple cushions with an unbroken single one, squared the arms and even raised the sofa a few inches off the ground before covering it in beige linen. "If you want to know the real key to doing things affordably," Shadley confides, "it's bringing together the resources of a big city like New York with the craftspeople of smaller towns."

The apartment's draperies are another perfect example. Jackson found the brown twill at Rosen & Chadick in New York, then took it home to Comfort, Texas, where her mother's drapery maker, Irene Stehling, of Turkey Ridge Trading Company, sewed them up over the holidays. They coordinate with the round ottoman, a Jackson design fabricated by Erbe. Not only does its chocolate-brown leather echo the brown of the draperies, its top also lifts up to provide extra storage, all too useful in a compact Manhattan apartment.

The rest was largely a matter of knowing where to go—and what to choose once they got there. Shadley went to Historical Materialism in Hudson, New York, for industrial-looking bedside lamps (he found them in pieces in the bargain room). Together, he and Jackson went to Just Shades on the Lower East Side for custom lampshades to suspend from ceiling fixtures and to Lot 76 on Houston Street for sturdy side chairs.

In nine weeks the apartment was finished. The new couple had a new home. And home, perhaps not so surprisingly, is a subject important to both Shadley and Jackson. "In New York, typically people just make do until they have a sense of where they're going in life," Shadley says, "and I think that's a real mistake." Jackson concurs: "As I hope this project proves, it doesn't take a fortune to create a cohesive refuge in the city. New York can feel so temporary and transitional, especially when you're starting out. Before you know it, five, six, seven years have passed. Why not get started sooner rather than later? All it takes is a few ideas, some lumber and a little legwork." And, of course, a few cans of red paint. □

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*See AD Directory, page 356, for sources.*



# ADstyle

*A Special Section*

Elegance and economy aren't natural enemies. In fact, they get along very well—especially in the company of creative people who know exactly how to combine them.







# Passage to Venice

EUROPEAN ELEGANCE IS KEY TO A FANCIFUL RESIDENCE IN WASHINGTON, D.C.

Architecture by Barnes Vanze Architects/Interior Design by Stephen Shadley  
Text by Susan Sheehan/Photography by Gordon Beall



"It has a Mediterranean feel," Stephen Shadley says of the Washington, D.C., house whose interiors he designed with his associate Kelley Jackson Garcia. Anthony S. Barnes was the architect. TOP: The entrance. ABOVE: A Marvin Alexander chandelier is in the entrance hall.

LEFT: The sunroom "is a lovely place to hide away," says Shadley. English club chairs flank a circa 1770 Chinese cabinet-on-stand. The circa 1920 inlaid low tables are from Syria. Tole lantern, Yale R. Burge. Old World Weavers bench fabric; Houliès trim. Rug, Beauvais.

In the nation's capital, where elected politicians are here today and gone tomorrow, real estate developers may move often, but they tend to stay in the city. One developer and his wife started out in an apartment in a neighborhood near Georgetown. They moved to a house nearby after the birth of their first child and expanded it twice. By the time they sold the three-story structure, they had three children and 12,500 square feet of space.

"After 10 years there, two of our children had gone off on their own, and we no longer needed nine bedrooms, an industrial-size kitchen and a basement that housed a taekwon do studio," the wife says. "We were ready for a cozier house." As a developer, the husband was "excited by the challenge" of building a smaller house and found an older property to tear down around the corner. Working with architect Anthony S. Barnes, of Barnes Vanze Architects, they decided that the new house would have a Mediter-







ranean-style exterior of ocher-painted stucco.

Initially the wife wanted "an old English interior," she says. The couple's previous designer had died, so they went to New York to pick a successor. They interviewed seven designers and chose Stephen Shadley. The wife liked him because he had done a lot of set design. "I wanted my new home to have a theatrical look," she says. Her husband favored Shadley because he didn't put on airs: "He said he'd gladly use any furniture we already owned. He was

practical." As for Shadley, he was surprised to have been selected. "Most of my work is modern and quiet, and I hadn't used English antiques," he says. "I thought, English, huh? Sure, I'll take a stab at it."

Shadley and his associate Kelley Jackson Garcia's first purchase for the couple was a pair of Anglo-Indian sofas. Next they chose antique European and Oriental rugs for the three principal downstairs rooms—the family room, the library and the dining room. "Our previous designer told us that we'd find the right car-

pets after we moved into the house," the wife says. "We didn't. We lived with bare floors in the dining and living rooms, so this time we started with the rugs." They later bought additional antique rugs for the master bedroom, the entrance hall and the sunroom.

The real inspiration for the design came when the wife showed Shadley a photograph of a Venetian chandelier she had admired in a Georgetown shop. He was skeptical at first, but when he went to Washington to see it firsthand, the designer acknowledged, "like



"The owners asked for a cozy house with a European influence," says the architect. "We looked at books on Tuscany and the Côte d'Azur for early inspiration." ABOVE: The family room. An Amy Perlin Antiques painted table and chair are near a 16th-century Italian torchère.

RICAR: "It's a grand space," Shadley says of the dining room. "The furnishings are lavish and dramatic," adds Jackson Garcia. A Venetian chandelier hangs above a Regency table. The Italian mirrors are circa 1850. Chairs, Kentshire Galleries. Old World Weavers drapery silks.











"A single chandelier precipitated the owners' fascination with Venetian antiques," says Shadley (left). "A trip to Venice brought an ornate Italian influence to the project."

"It's the most English of the rooms," Shadley says. "There's a sense of quiet contemplation."

almost everything else the wife loved, it was theatrical, but it had more patina and age than the photo showed." Shadley proposed taking the house "a little more in the direction of Venice."

The couple decided to take a trip to the south of France and Venice to shop and asked Shadley to join them. The designer had been to Italy but never to Venice, and he accepted the invitation. Before they

left, the husband said he would consider the trip a success if they found one great piece. After shopping in L'Isle-sur-la-Sorgue, Avignon and Venice, they had a container filled with furnishings for their new residence, including two marble pedestal tables and a number of Venetian pieces: a gilt lamp, a pair of sconces and a pair of etched mirrors for the dining room ("We love pairs," the wife says).

The owners' previous house had a modern dining room, with two round tables and upholstered chairs. For the new house they chose something older, an 1815 Regency mahogany table. "We then searched for interesting chairs," says Jackson Garcia. "We ended up with black-painted, parcel-gilt Regency chairs, which Stephen accurately describes as 'lyrical.'"

The couple spend most of their leisure time in the light and airy family room. A huge pouf in front of the Anglo-Indian sofas is covered with an antique Oriental carpet they found in Palm Beach. Shadley helped them select the yellow-and-blue tiles for the antique fire surround.

The library is darker in tone. The wood-paneled walls are glazed a deep red, and a circa 1885 Persian rug covers the floor. A portrait of Helen Murray, attributed to Thom-



RIGHT: "The glazed-wood paneling gives the library an English sensibility," notes Shadley. A Louis XV gilt mirror is above the mantel. The armchairs were reupholstered with a circa 1800 Flemish tapestry. A Kentshire Galleries tray table rests on the circa 1885 Persian rug.

LEFT: A portrait attributed to Thomas Gainsborough dominates a wall. Flanking it are two 1940s beaded sconces from Newel Art Galleries. Circa 1940 bronze-and-red-lacquered tables, from Lee Calicchio, are near a chesterfield covered in Edelman leather.











ABOVE: The circa 1900 Japanese screen "pushed the master bedroom in a chinoiserie direction," Shadley says. The *terre églouinée* commodes are from Newel Art Galleries. Floral fabric from Scalmandré. Clarence House striped pillow and bed-skirt fabric and shade trim.

RIGHT: "The palette is soft and pale," says Jackson Garcia. A 19th-century Italian mirror is above an English cabinet. Topping it are circa 1940 pierced-porcelain lamps. Shadley and Jackson Garcia designed the chaise longue. David Duncan Antiques floor lamp. Rug, Beauvais.

as Gainsborough, which has been in the family for decades, hangs above a chesterfield upholstered in navy leather. "It's the most English of the rooms," Shadley points out. "There's a sense of quiet contemplation."

A pair of antique Japanese screens inspired the design of the master bedroom, which is pale and infused with an Asian influence. Each screen has six

gilt panels and rests on a black-lacquered base. The wife uses the drawers Shadley built into the base to store clothes. He also designed the bed and covered it in a rich brocade.

"We wanted this house to look as if it had always been here," the husband says. "No one believes it's new." Adds the wife, "We wanted a very European house. We got exactly what we wanted." □

















The Architectural Digest Green Room



STEPHEN  
SHADLEY  
DESIGNS





# Emmy guests to get a touch of Comfort

South Texan helped  
design greenroom  
for Sunday night's  
award show.



By JENNIFER ROOLF LASTER  
SPECIAL TO THE EXPRESS-NEWS

**K**elley Jackson Garcia loves New York. She loves the vibe, the adventure, the sheer stylishness of the Big Apple.

But this girl from Comfort still has a penchant for good ol' greasy Tex-Mex.

So every once in a while she calls on her mother-in-law in McAllen to overnight some tortillas and chorizo. And then she and her husband, a fellow expat Texan, invite friends over for a brunch of chorizo and eggs, tortillas and beans. "They love it," she says.

Her friends may be raving about Garcia's culinary acumen, but folks across the country have been even more daz-

zied by her flair for interior design — a skill that will be on display at Sunday night's celebration of television: the Emmy Awards. When stars need a moment to collect themselves before going on, they'll be in the Architectural Digest greenroom — a place that began, at least partly, in the mind of the woman who serves up refried beans for brunch.

Stephen Shadley Designs Inc., Garcia's firm, designed the sophisticated space, a paean to the Case Study Houses of the 1950s. With modern design lines and sleek sophistication, the greenroom is "more like a stage set," Garcia says. "It's a place to hang out, to relax before (presenters) go onstage."

Who better to soothe the

soul than a girl from Comfort? (Sorry; we couldn't resist.)

The show, hosted by Ellen DeGeneres, airs at 8 p.m. on CBS. It's the second consecutive year Shadley, one of Architectural Digest's top 100 designers, and Garcia have designed the greenroom.

Billed as a "midcentury mod-



COURTESY PHOTO

San Antonio native Kelley Jackson Garcia helped design the interior of the greenroom that will be used during Sunday's Emmy Awards show. The design pays tribute to the Case Study Houses of the 1950s.



# Designer puts mark on Emmys

CONTINUED FROM 1E

ern retreat," this year's room features a wall of windows showing a scenic backdrop of Los Angeles, a white flokati rug, Brazilian cherry flooring, a Nelson bubble lamp, sheer draperies and "varied selections of great things about California, a lot of great design statements," Garcia says.

The Case Study Houses, built around Los Angeles over a period of two decades beginning in 1945, were developed to give architects a chance to explore new materials available after World War II and capitalize on the postwar building boom. The homes, created by some of that generation's leading designers, including Charles and Ray Eames and Richard Neutra, were "very clean, very well-planned," Garcia says.

While the greenroom takes design elements from these planned residences, it is, by its very nature, not meant to last. The luxurious room has been entirely constructed this past week and will be broken down



COURTESY PHOTO

Kelley Jackson Garcia, who was raised in Comfort, helped design the greenroom for the Emmys.

soon after the theater goes dark, with the accouterments returned to vendors or given to charity. For Garcia, the very ephemeral nature of the project is a thrill. "It's a fun experience to get to work on something and see it all the way through so quickly," she says.

Of course, the stars in everyone's eyes don't hurt the fun. The greenroom may be backstage, but it's prominently featured on entertainment news programs and in magazines and newspapers. Plus, Garcia and her peers attend the awards and nosh and nibble at the after-parties.

It's a glamorous experience for this San Antonio-born, Comfort-raised girl, who studied interior design and architecture at the University of Texas at Austin, as well as studying in Aspen and London.

Her own home, and others she's been involved with, have been featured in *Architectural Digest*. But even as she's traveled the country designing for clients, she has stayed close to her roots.

She met her husband, a fellow Texan, in New York. And one of the things that closed the deal on her employment with Shadley was that he was playing Lyle Lovett and Jimmie Dale Gilmore songs when she interviewed. "New York has the potential for adventure just around the corner," she says, "but I'm very rooted in Texas."





## THE ARCHITECTURAL DIGEST GREENROOM

AT THE PRIMETIME  
EMMY® AWARDS

The fourth annual Architectural Digest Greenroom was built backstage at L.A.'s Shrine Auditorium, where TV's highest honors were presented at the 57th Annual Primetime Emmy® Awards. Interior designer Stephen Shadley's contemporary take on mid-century modern was inspired by the Case Study houses of Southern California. A "conversation corner" was framed by leather ottomans and offset by a fokati rug, while sheer curtains opened to a nighttime backdrop of the L.A. skyline. LC-TVs and Eames lounge chairs completed this high-style haven for celebrity presenters.



DESIGNER STEPHEN SHADLEY  
AND ASSOCIATE KELLEY  
JACKSON GARCIA

(FOR DESIGN DETAILS,  
SEE PAGE 30)



# THE ARCHITECTURAL DIGEST GREENROOM

AT THE PRIMETIME  
EMMY™ AWARDS

## KEY DESIGN ELEMENTS

**FURNITURE:** Ottomans by American Leather; benches and Eames lounge chairs by Herman Miller from Design Within Reach

**HARDWOOD FLOOR:** Brazilian Cherry, in Ebony, from Mohawk Flooring

**LIQUID CRYSTAL TVS:** Sharp AQUOS

**FABRIC:** Linen sheers in Schillings by Robert Allen; settee seat cushions in Woven Basket by Beacon Hill; toss pillows in Linen Plain from Beacon Hill's Essentially Linen Collection

**FLOKATI RUG:** Mansour Fine Rugs

**ART:** *Boat House in the Fog* by Milton Avery and *Untitled* by Lee Krasner, courtesy of Mark Borghi Fine Art, Inc., New York

**ETCHED GLASS PANELS AND TABLE TOP:** Oldcastle Glass

**LIGHTING:** Pair of Laurel lamps from Fat Chance Los Angeles; George Nelson pendant lamp

For more details and to find products from the celebrity greenroom, visit [ArchDigestEvents.com](http://ArchDigestEvents.com).

(FOR ANOTHER VIEW, SEE PAGE 16.)

CELEBRITY GREENROOM PHOTOS COURTESY MATTHEW MAGGIORANTAS; ROOM PHOTOS: ERINARD PFEIFFER



ARCHITECTURAL DIGEST GREENROOM GUESTS INCLUDED (TOP) ADRIAN GRENIER; GEENA DAVIS; (MIDDLE) JON CRYER, PATRICK DEMPSEY AND CHARLIE SHEEN, EVA LONGORIA, MARCIA CROSS AND TERI HATCHER; (BOTTOM) DEBRA MESSING AND JENNIFER GARNER. IN THE WEEKS BEFORE THE EMMYS, NOMINEES SUCH AS JASON BATEMAN SIGNED AN AUTOGRAPH BOOK FOR THE ACADEMY WITH A MONTBLANC PEN.





ACADEMY OF TELEVISION ARTS & SCIENCES

57<sup>TH</sup>  
ANNUAL  
EMMY<sup>®</sup> AWARDS





# Green with **EMMY**®

Backstage:  
A Mid-Century  
Modern Retreat



The Architectural Digest  
Greenroom at the  
Primetime Emmy Awards

Photo: John Shadley



## And The Designer Is...

Stephen Shadley worked as a scenic artist in Hollywood before taking on his current role as a renowned interior designer with a place on the prestigious AD 100 list. A man of many visual talents, Shadley, along with his associate, Kelley Jackson Garcia, has given this year's greenroom a mid-century design twist. The room (schematic, above), essentially a temporary stage set created behind the scenes, returns Shadley to his theatrical roots.

## KEY DESIGN ELEMENTS

### FURNITURE:

American Leather

### WOOD FLOORING:

Mohawk Flooring

### FLOKATI RUG:

Mansour Fine Rugs

### FABRIC:

Robert Allen  
Beacon Hill

### LIQUID CRYSTAL TELEVISIONS:

Sharp AQUOS

### ART:

Mark Borghi Fine Art, Inc., New York





Architectural Digest Greenroom rendering by The Element Group

**T**he Primetime Emmys® honor the best and the brightest talents in television. While all eyes are on the camera, behind the scenes is a whirlwind of activity, as celebrity presenters meet in The Architectural Digest Greenroom—a custom-designed backstage lounge where presenters relax before being broadcast to the world from the Shrine Auditorium in Los Angeles. Now in its fourth year, the greenroom offers a different design “take” each year.

“The Television Academy is so pleased to once again welcome Architectural Digest as our partner in the design and presentation of our greenroom at the Primetime Emmys,” said Todd Leavitt, president of the Academy of Television Arts & Sciences. “This elegant, artistic addition provides a special environment for our Emmy talent and will be remembered long after the event.”

Emmy nominees past and present have also appeared in the pages of Architectural Digest, among them: Kelsey Grammer, William H. Macy & Felicity Huffman, Martin Sheen and Anjelica Huston. Set decorators are also regularly showcased in AD Set Design stories in the publication.

“This award-winning partnership is a prime example of what Architectural Digest does best: marrying Hollywood celebrity with show-stopping design,” said Amy R. Churgin, vice president and publisher of the magazine.

The 2005 greenroom enlists the talents of interior designer Stephen Shadley, whose design offers a clever twist on mid-century modern, updating the modular profile with softer, contemporary touches. Leather-covered ottomans and low-slung banquettes frame an open and friendly space accentuated by pale floors, a carpeted conversation space and sheer window treatments. LC-TVs and bold, museum-quality works of art give the space a clean functionality while retaining a sense of warmth. The inspiration was Case Study Houses from L.A. in the 1950s and indeed, the L.A. “skyline” is a backdrop to the room.

From the talent taking the spotlight on center stage to the wide-ranging achievements taking place every day behind the scenes, the 57th Annual Emmy Awards honors the accomplishments and contributions of all who play a role in television’s great story.



# ARCHITECTURAL DIGEST

THE INTERNATIONAL MAGAZINE OF INTERIOR DESIGN

NOVEMBER 2004



## North by Northeast

SENSUAL YET COOL, A PENNSYLVANIA HOUSE WITH A 1950S AIR

Architecture by Bohlin Cywinski Jackson/Interior Design by Stephen Shadley

Text by Amanda Vaill/Photography by Scott Frances



High on a hillside in eastern Pennsylvania's Blue Mountains, a pair of stone chimneys, seemingly the relics of some long-abandoned structure, rise toward the flight paths of the eagles that soar over this romantic river valley. Only gradually does the eye discern that the chimneys are connected by a low, wood-framed building, nestling into the patchwork of forest and unmowed meadow as if it had arisen organically from its surroundings. This is the house that Peter Bohlin, of the Pennsylvania-based architectural firm Bohlin Cywinski Jackson, built for Sharon and Jay Linard, a couple who—in their architect's words—"love the land and wished to relate to it." From the look of things, it seems they got their wish.

Bohlin, who has earned a reputation for original and poetic residential designs

ABOVE: Architect Peter Bohlin conceived a 13,800-square-foot residence for Jay and Sharon Linard in Pennsylvania. Stephen Shadley designed the interiors. LEFT: A pair of mahogany doors, surrounded by limestone, open to the courtyard from the entrance driveway.



Bohlin created a horizontal-cedar-plank wall with an open space and a clerestory window to utilize natural light in the side entrance. A circa 1941 walnut chair by George Nakashima has a cushion and pillow fabric from Henry Calvin. The 1970s stone sculpture is by Naomi Feinberg.





The massive stone fireplaces and plank woodwork Bohlin used seem to have morphed out of the surrounding rock-strewn hills.



for numerous high-profile clients, was introduced to the Linards by the interior designer Stephen Shadley, who had worked with the couple on a previous residence (see *Architectural Digest*, February 1998) and knew—almost before they did—what they were looking for. “*Timeless* was the word we kept using,” says Sharon Linard; as her husband explains, “We didn’t want a home that was going to be dated.” So they

were immediately receptive to Bohlin’s stylistic signature, the construction of some anchoring form that seems, in the architect’s word, to be “preexisting”: those massive stone chimneys or the courtyard, which Bohlin describes as “a stone square in the forest,” at the house’s heart.

Bohlin says he is “intrigued by how places are revealed as we move from here to there”; and the house reveals itself

through some extraordinarily calculated choreography. First there’s the entrance, in the rear of the house: a limestone pathway leading inexorably to a square gate in a simple stone wall, which in turn opens into the courtyard, bordered by a kind of glass-enclosed cloister that connects all the living spaces around the court. Then the visitor passes beyond the cloister to the main living areas, and suddenly





the solidity of stone gives way to the transparency of glass: With its clerestory windows and glazed walls, the entire house seems to open itself to the vista of river valley and wooded mountain. "I'm an outdoors person," Jay Linard told Bohlin. "Give me something that takes me outdoors." Bohlin did.

A graduate of Michigan's Cranbrook Academy of Art, Bohlin is a natural de-

scendant of the great Scandinavian visionaries Aalto, Asplund and both Saarinens. But an equally strong influence is his boyhood memories of wandering in the woods near his home in New England. His work seeks to marry the structure with the place, not just in its siting and design but in its materials: the massive stone fireplaces and plank woodwork he used here seem to have morphed out of the sur-

"The primary structural beams in the living room are positioned outside the windows to give the space more lightness and transparency," explains Bohlin. "Stephen said that the view is meant to be our artwork," says Jay Linard. Giant fabrics on the sofa and round pillows.









LEFT: The family room. "It's off the kitchen, and they wanted it to be less formal than the rest of the house," says Shadley. A 1936 oil on canvas, *Gas Works and Railroad Bridge, Poughkeepsie, New York, 1930-35*, by Thomas Weeks Barret, Jr., hangs over a 1950s sofa by Wormley.

Shadley and Bohlin (above, from left to right) worked together on the project over a period of about five years. "They really complemented each other," Jay Linard says. BELOW: Douglas fir columns line the terrace and provide a contrast to the long, narrow pool.

rounding rock-strewn and forested hills.

But despite the use of such hard, rough-hewn materials, Sharon Linard says, "this is such a warm, welcoming house." Part of the credit for this, she adds, goes to Stephen Shadley, who "did a brilliant job of humanizing the stone." Shadley, a designer with an intuitive sense of the resonant detail, worked with Bohlin and the Linards to shape the project from its inception. At the clients' request, he steered clear of the traditional hunting lodge look—no buffalo plaids or antler chairs; his keynote, he says, was the 1950s glamour of the Black Hills retreat in Alfred Hitchcock's film *North by Northwest*.

Working with a palette of creams, rich browns and the grayed-out blue of stone, Shadley furnished the house with mid-century modernist classics like an Edward Wormley dining table, curved like a ship's hull, and a set of 1930s aluminum chairs—a kind of homage to Linard, who is in the aluminum business. He rounded out the look with his own custom-made upholstered pieces and spiked it with a few Asian antiques, chosen for their strong lines and preternatural simplicity. When Shadley bought the first of these—a rustic 19th-



OPPOSITE: The dining area. "The heavy and light elements have been carefully juxtaposed, giving the space clarity and strength," says Bohlin. The tawhai-wood table and Asian-style chairs were designed by Edward Wormley in the 1950s. The seat leather is from Glatt.





century Chinese altar table—Jay Linard cried, “Take it out,” but when he saw it placed against the stone wall in the courtyard cloister, he changed his mind. “It’s my most prized possession now,” he says.

Because the Linards were building a home for the next few decades of their lives, they wanted all the principal living spaces to be on one level, including

the master bedroom. The lower floor—reached by stairs and by an elevator—contains an exercise room, a home theater and guest rooms, which are frequently occupied by the couple’s two grown sons. The Linards like to entertain informally, so Bohlin and Shadley created a cozy family room, just steps down from the main living area. In the living room, they

constructed a specially designed niche for the grand piano that the couple’s elder son, a classically trained musician, plays when he comes for weekends.

During the nearly five years that it took to achieve this magic, the Linards, Shadley and Bohlin worked together as a remarkably collaborative team. Sharon Linard learned how to read working



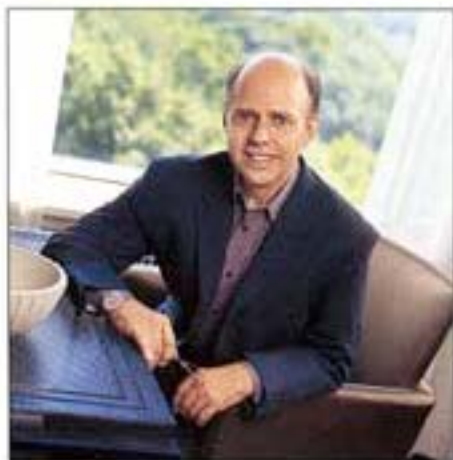


drawings and "always understood where we were going," says Shadley; and although Jay Linard self-deprecatingly claims that "they had to drag me along," he also understood, he says, that "you've got to trust your designers." That trust was rewarded. On the first night that the couple spent in their new home, Sharon Linard was awakened from sleep by

the sensation of having a giant spotlight turned on her from above. Sitting bolt upright in bed, she realized that the light was pouring through the bedroom's clerestory windows from the blindingly full moon that had risen over their silent river valley. "I thought this was a good omen, don't you?" she says. Who wouldn't agree? □

**ABOVE:** One of the Linards' dogs, Cade, relaxes on a dog bed in the master bedroom. Eéla, who belongs to one of the Linards' sons, prefers the couple's bed, which has a custom headboard covered in Edelman suede. Bergamo chair fabric. Drapery fabric, Henry Calvin.





# Ruhlmann Redux

GLAMORIZING AN APARTMENT WITH  
'20S AND '30S TOUCHES

Interior Design by Stephen Shadley/Text by Nancy Collins  
Before Photography by Billy Cunningham/After Photography by Scott Frances





After



Before

**T**he guy loves guppies. Or rather his uncle did, which is why the resident had such unusual instructions when it came to redoing his apartment on New York's Upper West Side. "His only requirement," remembers interior designer Stephen Shadley, "was that it have a wonderful kitchen and an aquarium." He pauses, anticipating the predictable response. An aquarium?

"I wanted to recapture its simple integrity and beauty," says Stephen Shadley (opposite) of a client's New York apartment, which he designed with an eye to '20s and '30s glamour.

**LEFT:** The living room was large but undistinguished. **ABOVE:** The space now has a neutral palette, luxurious fabrics and a mixture of furnishings. The iron games table at the window is French. Glant sofa and armchair fabrics. Donghia sheers. Brunswick & Fils table lamp trim.







OPPOSITE LEFT: "The client wanted to use as much raw material in the apartment as possible," notes Shadley. OPPOSITE BELOW: An eight-foot-wide limestone fireplace adds "a classic '30s quality," he says. The 1940s Gilbert Rohde chair was owned by Billy Wilder. French oak mirror, Amy Perlin Antiques. Old World Weavers lampshade trim.

OPPOSITE RIGHT: "I love having a couple of ways in and out of a room," says Shadley, who chose to reconfigure the dining room with an additional door. BELOW: A 1940s table by Dominique, from Amy Perlin Antiques, is joined by chairs covered in a fabric reissued from a Jacques-Emile Ruhlmann design.

"Well, his favorite uncle was a guppy enthusiast. In fact, he raised championship guppies," he says, chuckling, "so my client got on the guppy circuit, which got him interested in having an aquarium."

And a whale of an aquarium, at that—a six-by-three-foot, 320-gallon, saltwater extravaganza filled with coral and exotic fish requiring, literally, a room of its own. "We blocked off the entrance to the existing second bedroom, creating a space with an aquarium wall," Shadley

says of the rich mahogany edifice, a nod to French designer Jacques-Emile Ruhlmann, noted in the '20s for the swank interiors he fashioned for ocean liners. "I wanted the apartment to have the feel of one of those luxurious ships and a definite aquatic theme."

A notion helped along by the client's fascination with fish. "When he was a kid, his hobby was aquariums, but now he's taken it on as a serious avocation," Shadley continues. "He feeds the fish,

takes care of everything. In fact, off to the side, there's a separate, smaller room with a sink entirely devoted to aquarium maintenance." Although obsessed, the client has not gone off the deep end entirely. The aquarium room, adds the designer, doubles as a guest room, offering the occasional overnight visitor a chance to not only watch but "sleep with the fishes."

It was the cool elegance of the '20s and '30s, the grace of those decades as seen through





## Before



LEFT: The kitchen originally contained a washer and dryer, limiting the space. BELOW: Shadley increased the storage and work areas and installed terrazzo floors and counters. The small eating area features a banquette with Donghia fabric. Glant chair leather. Doyle New York planters. Range from La Cornue.

OPPOSITE: The study was reworked to accommodate the owner's desire for a saltwater aquarium. OPPOSITE BELOW: Mahogany cabinetry surrounds the 320-gallon aquarium. The circa 1920 abstract oil is attributed to Mikhail Matiushin. Bergamo fabric, with Scalomandré fringe, is on the sofa. Rug by Edward Fields.

## After



the eyes of masters like Ruhlmann and Jean-Michel Frank, that caught the attention of both decorator and client. "The apartment cried out for '20s and '30s glamour," says Shadley, whose design concept was based on

the building itself, a pre-World War II gem boasting dazzling views of Central Park. "Our objective was to make the apartment look original to the building," he says, "only a little classier and with a better layout."

To accomplish this, the two "pretty much demolished everything and started over." The client, however, insisted on "keeping the simplest things, like these lovely little plaster moldings from the '30s. We went to great

pains to restore that molding—keeping it all very original," notes Shadley. Another bow came in the kitchen, where the terrazzo floors and counters were inspired by the building's "beautiful terrazzo entranceway."



Before



"I wanted the apartment to have the feel of those luxurious ships and a definite aquatic theme." A notion helped along by the client's fascination with fish.

After



Happily, both resident and designer were up for the degree of care required by period reconstruction. "The client was open to any suggestions," Shadley recalls. "He has a great sense of humor and the willingness

to go the extra mile, to do things properly. This man loves the process. He has a phenomenal attention to detail. He's the kind of client who not only learns how to read your drawings but understands them as well

as you do—which was great. He got it all."

Though it sometimes took a nudge—especially when it came to the vintage spiral glass floor lamps flanking the living room's massive limestone fireplace. An aficio-

nado of lamps, particularly pairs, the designer uses them effectively throughout the apartment to create the ambience of the period. "I found the floor lamps in the Hudson Valley. When I first showed the client the pic-



"Our objective was to make the apartment look original to the building, only classier."



Before

ABOVE: Though it overlooked Central Park, the master bedroom lacked character. RIGHT: "I wanted Hercule Poirot to be comfortable in these rooms," says Shadley, who set an Austrian walnut desk at the window. Edelman leather on headboard. Cowtan & Tout desk chair fabric. Rug from Edward Fields.

tures, he wasn't too sure, but now he loves them."

Due in no small part to their artful shades, based on designers whose work helped make the look of the '30s what it was. "Ruhlmann did these little gathered shades with bits of moss fringe at the bottom," Shadley explains, "which is what we were going for."

When it came to the living room, the designer went all out for chic. "This is not a house with children, nor does the client do a lot of formal entertaining," he says, "so I simply continued with the idea of the luxurious ocean liner. For instance, I purposefully overscaled the fireplace—it's eight feet

wide—knowing I could get away with it by using a monochromatic palette."

That palette started with three yards of vintage fabric picked up from a Manhattan antiques dealer. "Before we did the colors or bought the furniture, we found this piece of cotton velvet, a 1930s textile, which has a chain-link pattern with the most beautiful beige coloration," says Shadley. "I wrapped it up and kept it here. Eventually, we built the whole apartment around that fabric, before turning it into two rectangular pillows that sit on the living room sofa, which itself is covered in silk velvet."

Seated on the sofa, a visitor is treated to another glorious view of Central Park, which is reflected in an eight-foot-high, addled-oak mirror perched against the far wall—an homage to Jean-Michel Frank. "Frank created wonderful textures in his furniture by gouging the wood, making it look carved out or dented. A mirror is an odd

After



thing in this room, yet somehow it's perfectly in tune with the period."

Another of the room's movie-set touches are two plump Gilbert Rohde chairs once owned by film director Billy Wilder. "What I love is

how much the client really uses the living room. See that lovely French games table by the window overlooking the park? He eats dinner there every night."

Grander entertaining takes place in the dining room,





on a gleaming black table straight out of a Fred Astaire film, designed by Dominique and "lacquered to death," according to Shadley. The accompanying chairs, "Italian, from the 1940s or '50s," have been lacquered the same black

as the table and upholstered in a reissued Ruhlmann fabric made on the same looms that were used in the '30s.

While glamorous, the room is decidedly masculine. Yet it is the face of a woman, beautiful but witty, who domi-

nates the dining room and indeed the entire apartment: an allegorical charcoal, pen, ink and chalk portrait of a water bearer, done in 1932 by Jean Dupas. "Though perfect in the dining room, she really sums up what we were af-

ter here," says Shadley with a sigh. "She's got an urn on her shoulder, the water is pouring out, the aquarium is just around the corner." He smiles. "To me, she's the spirit of everything going on in this apartment." □