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IN FULL LEAF

Against clean white backdrops, textile designer C. J. Dellatore dresses his entire country house in variations on the color green



Dellatore makes a small space airy with custom pieces in shades of green. At the bottom of the stairs, opposite page, a bench covered in Rubelli's Medea is paired with a rug in Maharam's Tundra by Kvadrat 447 and 927. ■ In the living room, this page, a Louis XVI-style chair is upholstered in green and white leather from Global Leather, NYC.







Pink. The whole house was going to be done in pink—but then C. J. Dellatore came to his senses. Did it happen when he looked in the mirror and saw the hue of his own eyes? Or was it the pine forest outside his windows? Perhaps he remembered his favorite color. The answer is: all of the above. His choice was as clear as a Castafiore emerald: green.

It's not easy to commit to a monochrome palette, but Dellatore (known as Carl to his friends) knew it wouldn't mean monotony in his little cottage in upstate New York. As a textile designer, he has a sophisticated sense of color, and strong ideas. He trusted his ability to mix pattern and palette. Still, with the humility born of knowing enough to know you don't know everything, he turned to an old friend for help, interior designer Corey Delany, who turned her own peridot eyes to the project. Strangely enough (or not), green was one of her favorite colors, too.

The two looked to the landscape for inspiration. While it's a decorating cliché these days, Dellatore's sincere goal was to "bring the outside in." He wanted to decompress, and he wanted to have fun. "I wanted to create a sanctuary," Dellatore says. "When I come here, it's off with the shoes and up with the feet. I don't turn around and fluff the cushions. I just relax. When I leave, I proceed into the world in a better frame of mind." He had picked the right starting point. Green is, after all, the color of nature, of life. It has a soothing, harmonious, even healing effect. In the Middle Ages, it was considered the color of love.

That said, Dellatore adds: "I didn't want people to feel like they were walking into the Emerald City—or to get ill." As Delany says: "We were going for a beautiful green feeling, which didn't mean everything had to be green. You have to differentiate between the elements in a space and

In the living room, opposite page and bottom right this page, a textured palette includes pillows in Tibetan lamb's wool, from Global Leather, and C. J. Dellatore's Grid in Spruce, by Schumacher. ■ In the dining room, top left, a playful table is paired with ICF's Paper chair. ■ A desk in the guest room, top right, is lacquered the same color as the floor.

TRADE SECRETS

PAINT TO CREATE AN AIRY CONTEXT THAT WOULD PREVENT DELLATORE'S GREEN FANTASY FROM LOOKING LIKE A FUN HOUSE, DELANY PAINTED THE WALLS IN BENJAMIN MOORE'S WHITE. FLOOR COLORS DARK ENOUGH TO GROUND THE SPACE INCLUDED BENJAMIN MOORE'S TIMOTHY STRAW 2149-40 IN THE LIVING ROOM, EVERGLADES 641 IN THE GUEST ROOM, AND SWEET DAPHNE 529 FOR THE STAIRCASE, MANTEL, AND MASTER BEDROOM.

FABRIC SINCE BUILDING THIS HOUSE, DELLATORE HAS EXPANDED HIS C. J. DELLATORE TEXTILE COLLECTION TO INCLUDE MORE RIBBON STRIPES AND WOVEN SILK-AND-LINEN STRIPES IN LIGHT COLORS AND COMBINATIONS OF BOLDER HUES, BELOW.

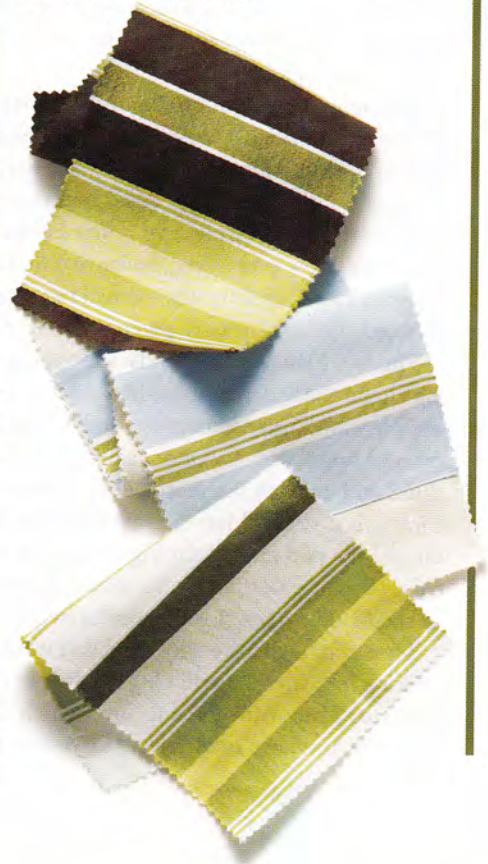
HIGH DRAMA THOUGH HE SCOTCHED THE IDEA FOR HIS OWN PLACE, DELLATORE SAYS HE IS "STILL INTRIGUED BY THE CHALLENGE OF MAKING A MAN'S HOUSE PINK." HOWEVER, TRYING TO WORK A TOUCH OF PINK INTO THIS GREEN-THEMED HOUSE WAS A CALAMITY. "WHEN I PUT FUCHSIA TIBETAN LAMB'S WOOL PILLOWS ON THE SOFA, IT LOOKED LIKE LILLY PULITZER HAD THROWN UP," DELLATORE SAYS. "THE MINUTE I PUT ANOTHER COLOR IN, YOUR EYE WENT STRAIGHT TO IT AND ALL THE GREEN JUST DISAPPEARED. I COULDN'T HAVE THAT!"



the space itself. Otherwise everything looks like a blur." In other words, green would be the dominant color, but contained in a neutral envelope.

The pair knocked down every wall that wasn't load-bearing in order to turn the main floor into an airy, open space, divided only by a staircase separating the dining room from the sitting area and kitchen. Together, they chose colors for the walls and painted floors. "Corey knows paints like the back of her hand, so this was her domain," says Dellatore. "She would give me three choices and tell me which one was right." In the end, all the walls were painted in nearly icy whites. There are subtle tonal variations, but the overall effect is pure and simple. "When I look outside in winter, white is the only color I see other than the color of the trees, so it felt natural," Dellatore says. The look is clean and modern. The floors are painted in light mossy shades that ground the place and tie together the walls and furnishings. "We paid attention to variations between the vertical and horizontal planes," says Delany. Even on the stairs, which almost appear to float, the treads are painted a light yellow-celadon, while the risers and banisters are snowy.

Since fabrics are his passion, it's no surprise that Dellatore went a little wild when it came to textiles. His own designs make a (Cont. on page 156)



ANTONIS ACHILLEOS (FABRICS)

On the upstairs landing, opposite page, Bruno lies under an antique spindle chair covered in Schumacher's Pin Stripe Velvet in Green.

■ The palest shade of green is reserved for the master bedroom, this page: headboard covered in Henry Calvin's Linen in Natural; bolster in New Leaf Figured Woven in Chartreuse by Brunswick & Fils; and bedspread in Unica Vaev's Giverny in Cyprus. See Shopping, last pages.



ARCHITECTURE

(Cont. from page 70) The long inner wall of the soaring entry hall is dominated by a huge anime-cartoon-style mural by the Japanese artist Chiho Aoshima that is the first in a series of commissioned works. The downward, inward slope of the entry hall ceiling was determined by the angle of seating in the auditorium above. The height shift suavely directs visitors to the admissions desk, behind which they catch an inviting (but unobtrusive) glimpse of the museum shop, tucked into a lower level at the rear.

A supersized, glass-walled elevator with views out toward the harbor doubles as a freight lift, and though art handlers are typically careful, this seems like an accident waiting to happen. A smaller, enclosed passenger elevator and an interestingly detailed stairway offer alternative routes to the theater on the second floor and to offices on the third story. The topmost level is devoted to the permanent collection galleries on the east side and changing exhibition spaces to the west.

Designed for the maximum flexibility demanded by contemporary works that can range from video pieces to multimedia installations, the galleries are illuminated on each side by 13 skylights that are screened underneath by large mesh panels, between which run tracks for artificial lighting. Suspended below the cantilevered top floor on the river side is the so-called Mediatheque, a vertiginous room with a picture window aimed at a downward angle toward the water—like a video version of Vija Celmins's meticulous aquatic drawings.

The real thrill comes when you exit the building and walk around to the north side of the structure along the water. Suddenly, the colossal 74-foot overhang of the gallery floor juts out, defining a public space truly majestic in scale and noble in intent.

I have no doubt this harbor-front terrace will do more than anything else to make ICA the American equivalent of London's Thames-side Tate Modern, which has become one of that city's most popular gathering places. Best of all, Diller Scofidio + Renfro shows how to create—from scratch and with relatively little money—a vibrant civic attraction neither banal nor bizarre. □

CINEMA SCOPE

(Cont. from page 102) serenity. "They say your bedroom should be calm because it's the first and last thing you see each day," Serrano says. "But I want color and pattern, so opening your eyes is like opening a window on the day."

Such exuberance could easily go over the top. What keeps the decor in check is a meaty stylistic sensibility that gives the house, built in 1938, the feel of the 1940s, an era when interior designers, Janus-like, looked to both the past and the future. The two believe, Willson says, that "mid-century design is a genre that can mix with anything." Traditional elements such as Oriental carpets and Asian objets play up the clean lines and sturdy proportions of the modern tables and seating pieces. For lighting and accents, Willson and Serrano tend to be attracted to pieces—a silver-plated bamboo-shaped standing lamp, vases and ice buckets with lids topped by a finial—in which a classical form has been made sleeker, as well as to objects that have visual heft, such as bowling-ball-sized Murano glass orbs, or a black and white marble trapezoid, atop which they placed a Fernando Botero horse.

Some '40s aspects of the house had to go. The freestanding servant's quarters behind the house were transformed into a stylish and comfortable guest bungalow. With guidance from architect Charles Bohl, they turned the kitchen into an airy, inviting space using bright tiles, linoleum floors, and curvilinear cabinets that nod to those original to the house, and revamped the badly executed original fireplace and floating mantel above it. In one striking touch, they had the built-in cupboards that bracket the hearth veneered in bold zebrawood.

Visitors describe Willson and Serrano's house as "elegant," "painterly," and "relaxed." This last may be because, as Serrano says, "we never shop thinking, 'We need such-and-such for this spot.' We only buy things for the house that we love." (Besides, he says, "if we make a mistake, we can sell it at the store.") Beeton uses another interesting, apt term: "Their place has *validity*. You'll often see rooms that have clearly been very carefully designed and coordinated, and so you call it a 'space,' as in, 'I love your space.' To Robert and David you say, 'I love your home.'" □

IN FULL LEAF

(Cont. from page 132) cameo appearance: ribbon-plaid living room pillows and a striped bed skirt. But he scoured fabric showrooms to gather all his ammo, finding a charming crewel for a pair of armchairs, leafy patterns for the bedrooms, lichen-y Tibetan lamb's wool for a sofa, and a touch of silk. He and Delany came up with the idea of making rugs from commercial-grade fabric.

Again, the pair turned to the outdoors to develop the progression of the palette. The colors in the master bedroom on the top floor correspond to the colors of treetops: bright greens that lean toward yellow. "It was perfect, since this is my private space and this is my favorite end of the spectrum," Dellatore says. A guest suite downstairs has muddy, mossy, earthy colors like a forest floor. A guest room off the living room is rendered in blue-greens, some smoky and piney, some as clear as sea glass. In the common area, all the variations come together in a verdant, textural mix. Dellatore designed much of the furniture, including a contemporized Sheridan-style sofa with tufted upholstery, leggy rusted iron side tables with hunter green leather tops, and a round dining room table with a geometric base and a light chartreuse-stained bamboo veneer top. Dellatore found dining room chairs made from apple green recycled paper and plastic. They are a perfect complement to the craziest moment in his folly: a white Louis XVI-style chair clad in stripes of white and grasshopper leather. Black-and-white photographs, some of them by Dellatore, others by David Halliday, add a restrained elegance to the decor.

"Corey really pushed me," Dellatore says. She says the same about him. Both agree that together they carried his initial vision further than either would have alone, and encouraged each other to stick to it, even when things got a little scary. That's why the house is so successful: on the one hand, entertaining and energetic, and on the other, restful and easy to be in. Just like the collaboration. "I always have a lot of fun with Carl," says Delany. "He's adventurous. And he makes decisions in a split second." Replies Dellatore: "Why agonize? It's only color." □