

NEW JERSEY'S HOME & DESIGN MAGAZINE

design NJ

OCTOBER/NOVEMBER 2011

design directions

TRENDSETTING DESIGNERS AT
DÉCOR BY THE SHORE SHOWHOUSE



\$4.95 US

11>



0 09281 01916 9

NEW CONSTRUCTION

CHOOSING COLORS

PROBLEM-SOLVING LANDSCAPES

Design NJ - October/November 2011



Page 47
Chair Fabric
 a 22304.15
 b 28788.1635

Opposite: Crisp white woodwork contrasts with dark-stained, wide-plank oak floors in the entryway and throughout. Knowing sand and well-cultured would be tracked in, "We didn't want anything too pristine," the wife says of the floor's inherent rustic quality. The design team added a half-wall between a row of columns "to serve as a barrier for the hall and to eliminate looking at the back of the sofa," Gillin notes. **Above:** Patterns are low-key and featured in the living room, decorated in a soothing palette of sand and sea. The marble fireplace surround has a "washed" finish for a textured look and feel. Detailed millwork — such as a tray ceiling with bead-board insets and stylish practical built-ins — lends decorative impact.

square-foot house is "somewhat eclectic," but strongly influenced by turn-of-the-last-century Shingle-style homes of the Northeast as well as homes in the Florida panhandle, Bubnowski says. Photos the wife supplied from the award-winning new urban community of Seaside, Florida, inspired various elements, including the third-level crow's nest. "I wanted to incorporate a modern twist," she says. The result is a space large enough for several people to enjoy the ocean views and breezes while still being dedicated to the elements. Furnished with a pub-height table and chairs, a mini fridge and sink, "It's a favorite hangout," she says, especially over a pot of morning coffee.

Navigating the Waters

The owners wanted a casual coastal feeling that was light and airy but at the same time sophisticated. Bubnowski says, "I think the house really fits their personality well," he adds. Because the sea is the star attraction, main living areas — kitchen, dining area, living room and sun porch — all capture ocean views within an open-plan layout. When factoring in plans for a sun room/porch, "it became quite obvious where the porch should be located given the ocean views, breezes and sun's path," he says. Located at the southeast corner of the property, it has wide-angle views of the landscape and is defined by 12-inch-thick shingle-clad arches and mahogany-framed

designnewjersey

Page 49
Chair Fabric
 26837.35



"The client was looking for a calm bedroom that would blend with the ocean," Gillin recalls. Classic plantation shutters and simple panel drapes don't compete with the view. Two-thirds of the wall is covered in wide vertical planks for added definition. "I try not to paint every ceiling white" because it tends to deaden the room, Gillin says. Here she used a paler blue on the ceiling to imitate the sky. **Left:** Pale blue and creamy white extend into the master bathroom, where horizontal planking on the walls echoes the lines in the subway tile and door panels. Marble floors laid on the diagonal (with mosaic insets) make the room appear wider. The clients favored a separate water closet and a luxurious shower instead of a tub.

Design NJ - October/November 2011



Page 67
Pillows
a 27661.1624
b 25405.916

Above: Striped walls fashioned from textured wallpaper make a bold statement in the modestly sized family room. The cabinet nestled beneath the custom limed-oak shelf holds audio equipment, while a Moroccan-themed hassock provides additional seating. The cocktail table is formed by grouping four cubes. **Right:** A wicker vanity with an oil-rubbed bronze sink and faucet is the focal point of the first-floor powder room. A variety of woods were pieced together to form the mirror's frame.

room, dining area and kitchen flow into each other. The family also wanted the house completed as quickly as possible, always a challenge for interior designers. "We had eight months to select everything and get in," Berkowitz says. "We picked everything while sitting in their primary residence. We did not go out and look at a single piece of furniture. They had an extreme amount of trust in me."

The first step was to do the furniture layouts and agree on the furniture and its placement. Berkowitz showed the clients pictures of furniture, accent pieces and accessories as well as fabric and paint samples. He offered several alternatives for each room. "I spent a lot of time analyzing placement, the shape of things, the scale and the patterns and colors. I offered four to six groups of fabrics for



Above: "The teen space was designed to be funky and durable but still fit in with the commercial feeling of the pub," Matinken says. A vintage table base and reproduction Navy chairs pair with diner bench seating that was purchased from a restaurant supply house and reupholstered in metallic faux leather. Chalkboard paint along the back wall allows for freedom of expression. Now industrial casters give leftover chairs from elsewhere in the house a new attitude. **Right:** Built-ins provide a surface for craft projects and storage for supplies. The sleek, metal stool—found in the tool department at Sears—was reupholstered in cool metallic faux leather. Distressed and durable black laminate flooring keeps up with whatever the kids can dish out.

establishment where it served patrons for generations. Now it brings its own sense of history to the Far Hills home, where it was lovingly restored and slightly retrofitted to fit along a back wall.

"The great part about using salvage is that something unexpected can come back from those searches and inspire the whole room," Mahnen says. The new built-in cabinetry and adjacent sit-down bar, for instance, echo the old bar's original carvings and ice-box hinges. And "iron lally columns, now sheathed in mahogany and decorated with custom corbels," match the details of the vintage bar and define the seating areas around it, she says.



Page 80
Stool Fabric
Faux Satin.11

Design N9 - October/November 2011



Page 99
Fabric
 a 28701.15
 b Pop Flower.15
 c 27534.5

OCEANSIDE RETREAT

A sanctuary where you can rest, read, contemplate. That's what Bjorn Bjornsson had in mind when he designed this master bedroom. He also wanted to capitalize on the ocean view and add the sophistication that members of the community enjoy at their year-round homes in Brooklyn and Manhattan. Those factors informed Bjornsson's choice of blue and silver for the furnishings, most of which he designed. The bed's headboard is faux leather in a honey maple frame with silverleaf glaze. The upholstered bench at the foot adds softness, while nightstands with rippling lines recall the ocean nearby. A chest with the same rippling design and a dressing table on opposite sides of the room wear a sophisticated silverleaf finish. The dressing table, in fact, is part of a single piece of furniture that includes a mirror and elegant sconces. To keep the curves and colors from making the room too feminine, Bjornsson, an allied member of ASID, designed a chaise with high-gloss black frame to anchor one corner and Roman shades with a bold Greek key-inspired design under stationary side panels. Tying everything together are a subtly patterned silk and wool rug and a ceiling treatment—a signature in Bjornsson designs—with a metallic blue striated finish that reflects light from the chandelier.

SOURCES: design, Bjorn Bjornsson in New York City; fabrics, Kravet; Louis XV chairs, antiques; all other furniture, designed by Bjorn Bjornsson and fabricated by Krosno Contracting in New York City; pillows, designed by Bjorn Bjornsson and fabricated by Kaiser Decorating in New York City; lamps on nightstands, Agostino Antiques in New York City.



A silverleaf finish on the dressing table and mirror add city sophistication to this beach bedroom.



Evelyn Miller, who enjoys mixing the traditional and contemporary, chose a light fixture that looks like an old-fashioned crystal chandelier at first glance. However, the crystals are suspended from the ceiling on very thin wires. The light emanates from spotlights in the ceiling shining onto the crystals.

Page 100
Drapery
 9620.415

LUXURIOUS & ECLECTIC

The second-floor dining room, originally a bedroom, is both "elegant and eclectic but fun not stuffy," says Evelyn Miller, principal of Evelyn M. Designs and an allied member of ASID. Miller says she chose a fairly formal design because the home and its neighbors are stately "and as such deserve to be dressed more richly than a simple beach cottage." At the center of the room is a dining table whose curved legs pair with chairs upholstered in navy blue. Miller opted for blue "to pay homage" to the home's shore location. "I knew exactly what piece of art I would hang above the sidebar—"On the Table" by Carlos Comenar—as it has all the colors that inspired me in designing the room," she says.

SOURCES: design, Evelyn M. Designs in Oyster Bay, New York; dining table, Robert Allen/Glacon Hill Showroom in Falmouth, Massachusetts; chairs and sideboard, Century Furniture in Hickory, North Carolina; rug, Stark Carpet in New York City; chair and window fabric, Kravet in Bethpage, New York; chandelier, Moura Starr in New York City.

