

\* The Guide to Modern Design

# Metropolitan Home

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# METROPOLITAN HOME OCTOBER 2005

## WHAT'S MODERN NOW

**What's modern now?** We ask ourselves that question every time we go to a trade show, scout locations or review photographs. These days we think we have a pretty good idea. What's modern now is a continuation of the free and open look of the 20th century, with clean lines and uncluttered space. It's a pleasing *mélange* of materials (from natural to manufactured), of pedigree (from rare vintage chairs to mass-market cabinetry), of colors (from pristine white-on-white to explosions of the rainbow), of periods and styles (you name it, but furniture from the 1950s to the 1980s is popular, as well as antiques from all over the globe). Ornamentation—decoration for the pleasure of it—is back, as is a pronounced appreciation of creature comforts. It seems to us that what's modern now is once again what was modern in the 1950s, when designer Edward Wormley tried to sum it up: "Modernism means freedom—freedom to mix, choose, change, embrace the new, but to hold fast to what is good." We think you'll see something of this freedom and of the joy of creativity in the homes that follow. —*The Editors*







Designer Tori Golub and architect James Merrell doubled the size of a 1978 Long Island house by Norman Jaffe. In the living room, the bluestone daybed is an original Jaffe feature. Golub's eclectic mix of furniture includes a tubular metal chair by Kem Weber and stools by Pierre Chareau. The new wing (at right) contains a master bedroom suite.

# FAMILY TIES



**MET HOME OF THE MONTH**  
A TOPFLIGHT MANHATTAN  
DESIGNER EXPANDED HER  
FATHER'S HOUSE ON LONG  
ISLAND AND BROUGHT IT  
FORWARD FROM THE 1970s.





# Nearly

30 years ago, Alan Golub, a divorcé with two daughters, bought a modest beach house on Long Island. The house was the work of Norman Jaffe, an iconoclastic architect renowned for his ability to wrest powerful forms from simple materials. Its setting was a Jaffe-designed enclave known as Sam's Creek, where Jaffe had used earth berms to give each house a private plot. Only the rooflines are visible from the street.

Jaffe himself lived in Sam's Creek, and over the years Golub became as much a fan of the man as of his architecture. They talked about enlarging Golub's house, but before that could happen, in 1993, the architect disappeared while swimming in the ocean. He is believed to have drowned.

A few years later, Golub retired from the fashion business and decided to spend more time on Long Island. Architect

James Merrell and interior designer Tori Golub, Alan's daughter, teamed up to enlarge and modernize the house. Both admired Jaffe's architecture, which has lately come to be seen as an exemplar of an important postwar American style. But Tori didn't want to treat the house as a period piece. "That would have been ugly," she says, matter-of-factly. Instead, she used furnishings that both pre and postdate the architecture.

In the dining room, the oldest pieces may be the original Wiener Werkstätte bentwood chairs. The newest is the credenza Tori designed to look like a restaurant refrigerator, a witty reminder that a modernist house, no matter how luxurious, is always a "machine for living."

PRODUCED BY LINDA O'KEEFE. PHOTOGRAPHS BY BRUCE BUCK.  
WRITTEN BY FRED A. BERNSTEIN.



In the original Norman Jaffe house, walls of glass allow indoors to merge with out, and the same fieldstone is used for the living room fireplace and backyard pool. Tori Golub heightened the effect: The dining room's oxidized-metal French chandelier and the oak trestle table, with its cast-concrete top, could be outside, just as the patio furniture could be inside the house.





i Golub (opposite, with her  
ent-father) wanted to make sure  
cavernous bedroom felt inti-  
te. So she and architect James  
Merrell placed the bed in a foot-  
step niche upholstered in linen  
eliminating the need for a conven-  
tional headboard). A Karl Springer  
coffee table is one of the few  
pieces that was designed around  
the same time as the house.



At just 1,700 square feet, the house was one of Jaffe's smallest, according to Alastair Gordon, author of the just-published *Romantic Modernist: The Life and Work of Norman Jaffe, Architect* (Monacelli). Before Alan Golub began using it as his primary residence, he wanted to upgrade the kitchen and add a master bedroom suite. The original bedrooms, just off the kitchen, would become guest rooms for Tori, her sister, Lauren, and their families. In a striking demonstration of how lifestyles have changed in 30 years, the new suite (including a gym and a spalike bathroom) is as large as the entire Jaffe house.

While doubling the building's size, Alan was determined to be respectful of its architecture. The original house was a rectangle of glass, gray-painted wood and rough-hewn fieldstone. In the new suite, attached to the back of the house, Merrell used sim-

ilar materials and forms. "You come up the driveway and you don't know we did anything," says Alan. "It's seamless."


Yet, on the inside, there is more spatial complexity than in Jaffe's original dwelling. By dropping floors and raising ceilings, Merrell made room for clerestory windows above the sliders. Ceilings seem to float, allowing light fixtures and drapery hardware to nestle discreetly around the edges of the rooms.

Alan's bedroom is particularly dramatic. With two parallel walls of glass, it feels like a transparent projection into the landscape. Tori chose furniture, including a wood-backed club chair, that would look good from front and back. And she arranged the pieces casually, rather than in a tight grouping, so that views from the bed would be unobstructed. "When I wake up in the morning," Alan says, "I feel like I'm living outside."









Two louvered panels hung as barn doors let Alan make his bathing room more or less private. A new hallway (opposite) leads from the original house—with Jaffe's bluestone daybed (foreground)—to the giant master bedroom suite. Diaphanous floor-to-ceiling draperies soften the edges of the architecture. A bright Fabien Baron rug draws visitors into the new wing.





For

architect James Merrell, bathrooms are no longer appendages to bedrooms but living spaces in their own right, generously proportioned and divided into zones. Still, the spalike bathroom he designed for Alan is especially extensive. "When people see it," says Tori, "they gasp."

Alan's biggest contribution to the room came during a golfing trip to Kohler, Wisconsin (where the high-profile bathroom fixtures and hardware company runs a resort). Visiting one of the Kohler showrooms when he wasn't out on the links, he was captivated by a square infinity tub and decided on the spot to buy it. In fact, the tub was a prototype; it was several years before the real one was delivered. In the meantime, Merrell and Tori designed the room around the fixture. There is a lot of glass, including clear panes for the clerestory windows and frosted panels for the cubicles containing the shower and toilet (at right in photo, left).

The room is also contemplative, drawing the eye toward the center: The plaster "catch basin" matches the concrete floor, which has a bleached oak inset. Says Tori, "We created what would be a rug, but it's wood." On that "rug," a Biedermeier settee and a Japanese *tansu* create a cozy furniture grouping, with the tub as the focal point. Standing on the *tansu* is a simple child's toy—a hoop and stick from the turn of the last century—that suggests an altar, enhancing the room's Zen quality.

Alan says that working with Tori not only produced a house he loves, but powerful emotions. "It was a wonderful experience for me as a father," he says. He's sure that Jaffe, who had three children, would approve.



## Details


**1** To match the poured-concrete floor in the bathroom, Tori Golub had counters made of a 1/8-inch troweled waterproof artisan plaster, a cement-based product. The counters' "aprons" give them heft—like "floating masses," Tori says. They also hide plumbing for the undermounted sinks.

**2** Since overhead lighting isn't adequate for shaving, Tori designed handsome sconces that she mounted above the sinks. Knowing they'd be reflected in the mirrors, she made sure their backs (with silk shades notched around bronze plates) are as carefully detailed as their fronts.

**3** The bedroom night tables are production pieces designed by George Nakashima. Tori designed the swing-arm lamps with a masculine demeanor.

**4** Gauzy linen drapes hang from tracks that were set in the bedroom ceiling during construction. "When the windows reach all the way up, you don't have any other place for hardware," Tori says. The track comes with a tape that is sewn into the top hem of the drape, ensuring a perfect ripple-fold every time.

**5** Although the kitchen is large, it's compact. By using stainless steel for the lower cabinets, while painting the uppers a light color, Tori made the room brighter as it goes up. To create an overhang that eliminates the need for handles, she ordered doors two inches longer than the upper cabinets.

**6** The lower metal cabinets, from Home Depot, help the stainless-steel appliances blend in. The cabinets also act as mirrors, filling the room with the richness of the charcoal-colored tile floor.   
*See Resources, last pages.*







2



3



5



6



# october2005 resources

## 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 trouble with a phone number or website, contact [fhoard@hfmus.com](mailto:fhoard@hfmus.com). Not everything in the homes we photograph, however, is available for sale. If you are interested in a product that is not included here, it is likely that the piece is antique, one-of-a-kind or out of production, and therefore not easily available.

## CORRECTION

On page 122 of the July/August issue, the resourced phone number for Intérieurs was incorrect. The correct number is 212/343-0800.

## COVER

**Console, lamps:** Vintage from Frank Swim, 518/822-0411; **Painting:** Annette Davidek at Littlejohn Gallery, 212/980-2323; **Side tables:** Vintage from C.J. Peters Antiques, 212/752-1198.

## PICTURE IMPERFECT!

**Page 34 Hair, makeup:** Eva Scrivo, 212/677-7315; **Sweater:** Eileen Fisher, 866/512-5197, [eileenfisher.com](http://eileenfisher.com).

## BOSS MOSS

**Page 60 Pillows:** *Grass Clump* from Variegated, 518/671-6667, [variegatedinc.com](http://variegatedinc.com); **(Left to right) Paint:** Glidden's *Fresh Melon*, 800/454-3336, [glidden.com](http://glidden.com); Pratt & Lambert's *Greenella*, 800/289-7728, [prattandlambert.com](http://prattandlambert.com); Benjamin Moore's *Margarita*, 800/672-4686, [benjaminmoore.com](http://benjaminmoore.com); **Bowl:** *Satellite* resin bowl by Jamie Adler at 655 Home, 310/289-6869; **Page 62 Fabric:** Lotta Jansdotter's *Pollino* in apple green, 415/409-1457, [jansdotter.com](http://jansdotter.com); **Table:** Grange's *Geka Darjeeling*, 212/217-1369, [grange.fr](http://grange.fr); **Broom:** Sweep Dreams, [sweepdreams.com](http://sweepdreams.com); **Fabric:** SeaCloth's *Sea Vine*, 203/854-4863 ext 16, [seacloth.com](http://seacloth.com); **Bed:** *Avalon* by Eero Koivisto for Living Divani at Modern Living, 310/657-8775, [modernliving.com](http://modernliving.com).



One of two serene guest bedrooms in Alan Golub's New York beach home. (p.112)

## PARLEZ-VOUS FRISÉE?

**Page 64 Plate:** Nambé square platter, 800/443-0339, [nambe.com](http://nambe.com); **Fabric:** Kinnasand, 508/473-1550, [kinnasand.com](http://kinnasand.com).

## A POOL FOR ALL REASONS

**Page 78 Landscape design:** Kelly James Design Group, 214/698-0888.

## VANITY FAIR

**Page 84 Architecture:** Steven Shortridge of Callas Shortridge Architects, 3621 Hayden Avenue, Culver City, CA 90232, 310/280-0404, [mail@callas-shortridge.com](mailto:mail@callas-shortridge.com), [callas-shortridge.com](http://callas-shortridge.com); **Manufacturer:** Bam Bam Design, 3020 Red Hat Lane City of Industry, CA 90601, 562/692-7577.

## FAMILY TIES

**Architecture:** James Merrell Architects, P.O. Box 210, Sag Harbor, NY 11963, 631/725-

9542; **Design:** Tori Golub Interior Design, 162 East 80th Street, Suite 8A, New York, NY 10021, 212/879-0680, [torigol@msn.com](mailto:torigol@msn.com), [torigolubinteriors.com](http://torigolubinteriors.com); **Construction:** Salt Construction, Bob Plumb, principal, 631/725-7501; **Pages 112, 113 Chair:** Vintage Kim Weber, Alan Moss, 212/473-1310; **Rug:** The Carpet Man, 631/283-0885; **Cocktail table:** 145 Antiques, 212/807-1149; **Daybed:** Custom by Tori Golub; **Window treatments:** Custom by Tori Golub; **Drapery fabric:** Tribeca Upholstery and Draperies, 103 Reade Street, New York, NY 10013, 212/349-3010; **Page 114 Lounge chairs:** Henry Hall from Del Greco & Co., 232 East 59th Street, New York, NY 10022, 212/688-5310; **Page 115 Sideboard:** Custom >