

ARCHITECTURAL DIGEST

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Before & After Issue



Mann About Town

To display his work and that of his wife, Louise, **Ron Mann** (right, with Louise) designed a prefab temporary structure of steel and wood (far right) that acts as a gallery, in the San Francisco showroom of **JRM International**. Louise Mann's line **Mann@Work** includes the white Rocaille table, and the hemp draperies are from her **Mann-O-Print** line (right). Ron Mann Design created the lights, candle stands (right) and the sand-cast bronze plate on a stand (below right).

JRM International, 340 Kansas St.
San Francisco, CA 94103
415-864-8118
www.jrminternational.net



From Mann-O-Print, hemp pillows with hemp appliqués are a durable outdoor accessory.



A Furniture First

Edelman, the leather company under three generations of family leadership, has produced its first furniture collection. The Glenlivet chair, in Scotch-grain leather, was developed in collaboration with the famed Scottish distillery. The Roundabout ottoman is one of several in the collection. To the trade.

Edelman Furniture, 80 Pickett District Rd.
New Milford, CT 06776
800-886-8339; www.edelmanfurniture.com

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Before & After

“There’s a lot of romance to these old places,” says designer Sandra Nunnerley, “but very little relevance to the way people live today.”

“While I felt it was important to retain the gracious proportions, much of the apartment was gutted and all the original, rather banal detail removed,” notes Pier. **BELOW AND RIGHT: The library/dining area. Profiles table and chairs, with Edelman leather.**



BEFORE



AFTER

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They don’t have teams of servants. Woody and I made a proposal to the clients. We suggested they knock down the wall between the living and dining rooms and introduce a contemporary dimension to a period apartment.”

The space became the multifunctional heart of the clients’ new home. It is a living room. It is a library. There is a big round table where the couple’s two children can do their homework. The parents can have a private dinner at this same table or host a large dinner by bringing up a large top that is stored downstairs. At the flick of various switches shades close, lights dim and a large screen drops down, and the room turns into a private theater. “Through design and architecture,” Nunnerley explains, “the space can be experienced on many different levels.”

Such transformations are often easier to dream up than they are to implement.



Above: Over the breakfast nook is *Red Green Infusion* by Jaq Chartier. “We used a banquette because it was family-friendly and it worked with the architecture,” says the designer.

“One of the most difficult challenges,” says Pier, “is to create an interior that does not appear to be the result of a renovation. This can be particularly difficult when the audiovisual, electric, data and air-conditioning requirements are as demanding as they were here.” Pier found inspiration in the vocabulary of British colonial architecture, whose articulated wood paneling and substantial cornices enabled him to finesse the installation of the room’s mechanical systems (the husband has a passion for audiovisual equipment); Nunnerley, at her end, sought to imbue the reconstructed room with a sense of modernity, drama and plain fun.

“I wanted this to feel like a young apartment that was both practical and stylish,” says the designer. Hence the lacquered walls, the ebonized bookshelves with their brass trim, the wall-to-wall carpet. Nunnerley deliberately left the room unclut-

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BELOW AND LEFT: The kitchen and the dining room. Stark shade silk and dining room sheer. Waterworks backsplash. Siematic cabinetry. Sub-Zero refrigerator drawers in island. Viking range and hood. McGuire stools, with Edelman leather. Dining table, Profiles. Sconce, Marvin Alexander. Chair cushion fabric, Jim Thompson.



AFTER