



In a city living room with 12 foot ceilings, lettuce-green silk taffeta curtains frame French doors leading to a terrace. The Odor chair, one of a pair, is upholstered in Lee Jofa's Bradstock cotton print.

CAROL PRISANT: You know, this doesn't feel like a New York apartment at all.

DAVID KLEINBERG: That's good. I thought I could make it feel like a French manor house because—though it's not a giant apartment—there are lovely aspects to it, like those 12 foot ceilings; the marvelous wraparound terrace; the spaciousness.

taffeta + chintz

So the owners are...French country squires? Or is there such a thing?

Not exactly. They're a low-key American couple who spend summers in France, and they just love that look.

Well, the entry hall certainly *parlez-vous*, but why is there no carpet here?

Hmm. I actually never thought about a carpet. I guess I should have a more compelling reason?



Patterson, Flynn & Martin carpeting in the living room is a moiré pattern, custom-colored in stone gray, taupe, and olive green. The sofa is upholstered in Clipper Cloth by Clarence House, with aubergine and gold trim by Kravet. Above it is a 15th-century Jain painting from India in a frame by J. Pocker & Son. Seat cushion fabric in the barrel-back chairs is Claremont's Union Castle in sage on beige.



Dining room bookcases were lined with Italian marbled paper from Il Papiro. The backs of the eight Louis XVI-style chairs are upholstered in silk Habutae panels from Horikoshi, and the seats in Edelman's Napoli plum leather. Jute matting on the floor is from Stark. OPPOSITE: Faced in antiqued mirrors to camouflage its irregular shape, the tiny elevator vestibule has a black lacquer console table and two-tone marble floor.

Not really. Decorators are gods. They don't need reasons.
You seem to have given a lot of thought to the walls, though.
 Well, like most halls, this room is all doors. To make them seem less obtrusive, we added trompe l'oeil panels and did a faux bois that looks like a very Parisian, grayed oak. That mirror over the client's own Empire table is our own design. I wanted something that was all mirror—no frame—against those "wood" painted walls.

So we walk into the living room, and suddenly—those drop-dead silk curtains.

They're a wonderful leafy green taffeta lined in a deeper shade of green. My client already had them when I came to work for her, and I kept them. One of the biggest changes I made to the apartment was the living room wall color. It was originally pale gray, and those curtains died against that color. And here's something interesting. There's an old adage in the business that if you have a room that's already dark, you should paint it a light shade. And though this living room was *not* dark, it did have that big black piano, the black marble mantelpiece, all those black window frames. So I decided to paint the walls aubergine, and glaze them. This space could tolerate it.

Such an unusual, and potentially tricky shade...eggplant?

But very useful. The owner had this terrific sofa, for instance—a great *shape*, but big for this room. We covered it in the wall color so that the shape remained important, but the size faded away.

And wait. Is that actually a chintz on that club chair?

Don't forget. I spent 16 years with Sister Parish! If I can, I always like to have one piece of chintz to use as my "color foundation" for a room.

What's happened to chintz? It used to be everywhere.

It was overexposed. Overdone. Misused. There were too many chintz curtains being hung on the wrong windows. I've never abandoned it. But it has to be used thoughtfully.

Tell me about that rainbow of dining room chair backs.

The idea was that you're standing in the dark living room and looking into a light, bright space...like a painting, where you throw in spots of rich color.

But while the curtains are the same green silk as those in the living room, you didn't once use that color on the chairs.
 There was enough of it.

That's what we love about designers...you know things like that. And what's on those chair seats and backs?

A kind of 'bruised plum' leather. We lined the bookcases with Italian marbled paper, put sisal matting on the floor, and that was that.



Easy. Was the bedroom easy too?

We started by putting a big mirror behind the bed to capture the light from the greenhouse it faced, and painted all the walls a strié French gray-blue. Then we picked one fabric—a French cotton print—and used it on the new headboard, the old chaise that the client already owned, and the curtains. We did a pair of festoons on the two smaller windows and one long curtain for the door to the greenhouse. The two are different because I have lots of issues with long curtains on short windows. Among other things, I think they make a room look 'patchy.' So one of the things I did here was put enclosures beneath the two short windows, to give them a base—a platform.

And that lining peeking out?

There's a touch of a contrasting lining and a very simple, flat chocolate-brown tape.

Let's finish up with the powder room. It's about as French as you can get without using toile.

Yes, because we used a sweet little print in the same fresh green as the living and dining room curtains. That's fabric on the walls, though, not wallpaper: but not padded and upholstered fabric. It's been backed with paper and pasted on, instead. I like it because it looks slightly more dressed than wallpaper, and gives this little room a more 'furnished' feeling.

And if I were a Francophile, I'd feel right at home. Merci, for the tour.

You're welcome. PRODUCED BY SENGU MORTIMER

That's a very spiffy niche for the bed. Is it original to the room? Actually, my clients were running out of book space, so we designed this both to add more shelving and to reflect the sun and the gardens.



ABOVE AND OPPOSITE: Two views of the master bedroom from the head and foot of the bed. Columbine cotton print in Rouge et Parm by Brunswick & Fils was used on the headboard and chaise and window treatments. Antique mirror panels in the bed niche are by Zecca Mirror & Glass. Carpeting is Brussels Super/Fleming from Patterson, Flynn & Martin. Pillows and bed linens with blue embroidery are from Schweitzer Linens; the throw is an antique paisley from Laura Fisher. Wicker chairs are from Antique Wicker, with new cushions upholstered in Lee Jofa's Radley Print in red.



The printed cotton wallcovering in this fresh little powder room with classic plumbing fixtures is *Hortense*, from *Claremont*. Georgian-inspired striped toile cachepots from *Source Perrier* sit on a brass and leather two-tiered *étagère* that came from *Sentimento*. OPPOSITE: With its painted latticework and foamy herbs, the rooftop garden looks like pure South of France. Iris Kaplow, the landscape architect, planted highly scented plants like lavender, rosemary, and wisteria along with boxwood, rose, and hops for Kleinberg's series of outdoor rooms. FOR MORE DETAILS, SEE RESOURCES.

