

TRADITIONAL HOME. FALL 1999

Decorator

SHOWHOUSE

WAYS WITH
WINDOWS

HIGH-STYLE
KITCHENS & BATHS

GLAMOUR
LIVING ROOMS



CREATING
ROMANTIC
ROOMS YOU'LL
WANT TO COME
HOME TO



"A BEDROOM THAT WAS A COMPLETE SPACE that I could come home to and have everything I needed around me." That's how interior designer Matthew Foxick Smith describes the superior hotel he designed with all the bells of a room in a small boutique hotel. "A sitting room with a fireplace, a wonderful sleeping space, an eating area. The idea was an elegant space that all fit and lived within one room." Measuring 20 feet square, the room in the Rye Spa boutique already had atmosphere, thanks to some of the owner's vintage purchases. Though beautifully made at night, that dark wood always was a choice by day. To lighten the atmosphere, Smith put down a pair of white-wash wood carpets with the look of wool, but without the wear lines. He replaced the mirrored wall in the bed alcove with a reproduction of a red wall and repeated the red in an accent that popped out of the glaucous green wing chair in damask, a Regency bench in red silk, and framed prints, a still life over a picture frame. Red is the theme, but a relaxation in the shower that keeps the room visually pleasing. "Life is about contrasts," Smith says. "Beauty should be, too." Elsewhere the sophisticated room, from the clothing Guggenheim secretary with a carriage door to the Madrasse brass lamps with crisp black paper shades in the pair of 1960s Eames side tables. □

Rye Spa Spa & B&B
 Boutique Hotel
 New York, New York
 Interior Designer:
 Matthew Foxick Smith

Photographer: Tim Groom
Regional Editor: Susan Walker

For more information, see the
Buying Guide on page 146.



"I wanted to make a room where you could sit all day and not feel guilty at all," says Matthew Patrick Smyth, installing his recent room for the Sage Bar bookstore, "where you could wake up Saturday morning, lounge around with coffee, watch *The Kluge* on television."

For Smyth, to be thoroughly relaxed is to be rigorously organized. And instead of looking to Europe for inspiration, the designer relies on the authentic elegance of his own country: practical uses first, then the furnishings.

"Without understanding how a room works, decorating is just styling," says Smyth, who trained with senior decorator David Anthony Evans. "You have to understand the floor plan, the use of the room, where you can divide how to decorate it."

As a college student, the Manhattan-born Smyth fell under the spell of the couple-fathered inventors of the 1960s American decorator: Billy Bullock. Soon after he discovered the bones of Bullock's Secret Padma de Kothelohd, a Baltimore-based antique whose barely furnished but subtly scented rooms, partially outfitted the wealthy, soon-bankrupt big magazines with the rare Chinese wallpaper panels.

"All that stuck in my mind," says Smyth, who barely reproduced a line of Bullock's furniture, one piece of which, a desk-drawer chest, was especially crucial to him: all Bullock's long legs. "Everything was highly personal, and everything had its place. That, really, is luxury."



Photo: The Interior