



Bedrooms

Creating the Stylish, Comfortable
Room of Your Dreams

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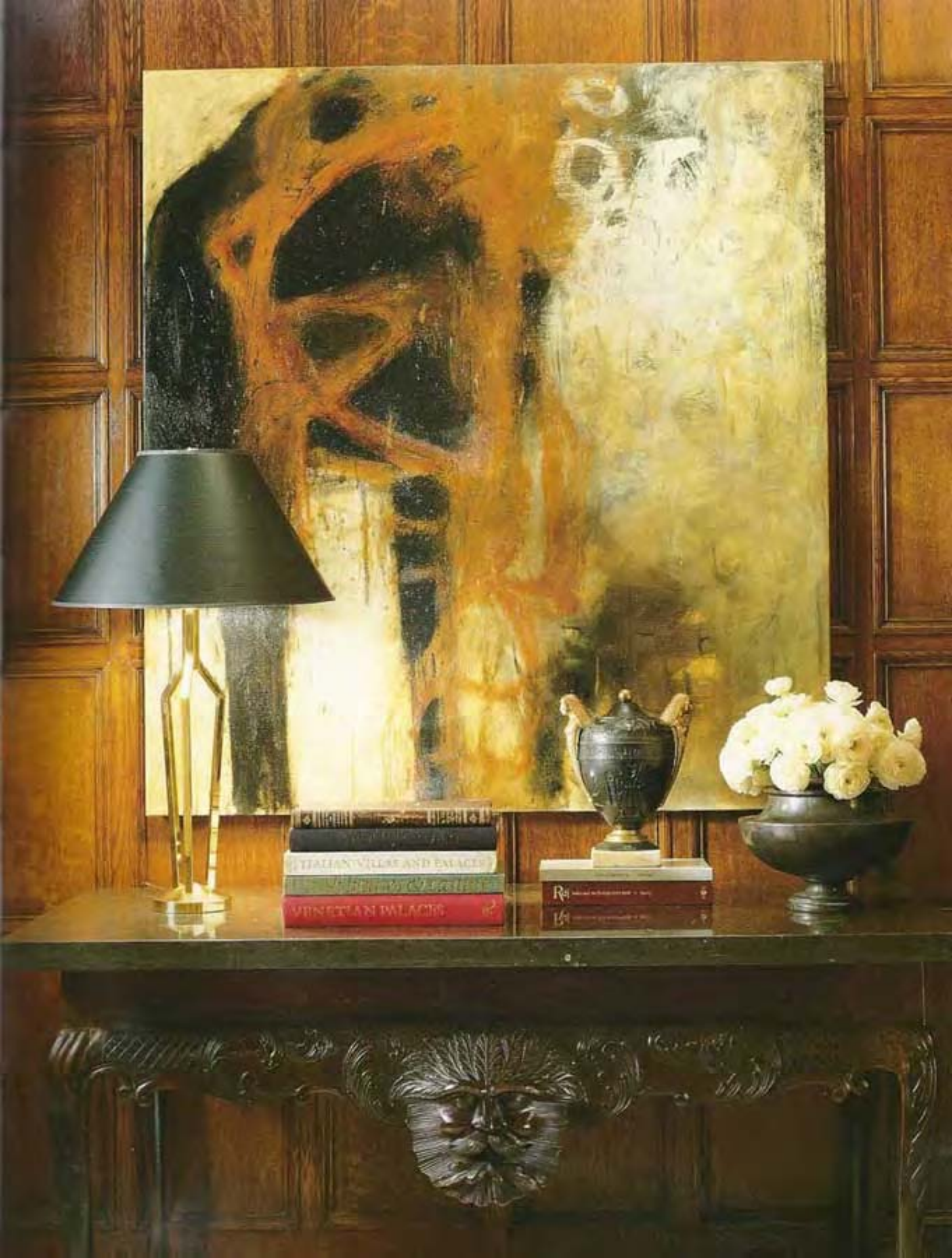
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very April a group of talented interior designers put their formidable decorating skills on display at New York's Kips Bay Boys and Girls Club Decorator Showhouse, known to design aficionados simply as "Kips Bay." Working without the impediment of either clients or budget constraints, the designers at Kips Bay use the occasion to produce some brilliant and memorable rooms.

Such was the case with the bedroom that Matthew P. Smyth produced for the 1998 showhouse. "I wanted to create a bedroom that was all-inclusive," he recalls, "a place to read, watch television, write a letter, and have breakfast. A room where you would wake up on a Saturday morning and have no need or desire to leave."

The Smyth bedroom was a rectangular room that contained a central nook with dark turn-of-the-century oak paneling complemented by a rich red fabric from Harry Hinson. As Smyth remarked, "The paneling was dark and heavy. My challenge was to cheer it up with the sisal-colored wool carpet and light fabrics."

ABOVE Detail of objects atop the writing surface and in the pigeonholes of the Georgian bureau bookcase from Florian Papp Antiques. OPPOSITE The juxtaposition of a Kentshire Irish Regency console beneath a contemporary abstract painting in the "foyer" between the bedroom and the bath is stunning. A modern brass table lamp offers a counterbalance to antique English urns.





With a headboard upholstered in biscuit and champagne tones and white linens embroidered with a beige rope detail, the bed helped to soften this dark-toned and very masculine room.

Smyth placed a southwestern American Indian mask on a table beside the bed for its “silhouette and texture.” He says, “I always try to place items that my clients and I find in our travels. It makes the space more personal.”

In one corner of the room is a fireplace with a limestone surround and, in Smyth’s words, “a carved mantel with a slight Gothic edge to it.” A high-back red wing chair breaks up the area between the antique Georgian mahogany bureau bookcase and the fireplace. The bookcase has a compact writing desk, and a small leather bench is its companion piece. At the opposite end of the room, a corner cabinet holds a television set and stereo system. A Regency console in the entryway is the perfect repository for keys, gloves, and mail. Smyth added some elegant touches of black: an English antique urn and a black ceramic bowl holding a fresh and fragrant bouquet of white roses.

Opposite the bed, Smyth featured one of his designs—a wood table with a faux granite finish based on a table he found in Italy. A pair of Regency chairs with their original leather sit in front of the window and are perfect seats for enjoying morning coffee and the *New York Times*.

On designing bedrooms, Smyth notes, “A good furniture plan is essential to start with. Then you can begin to add or subtract. And I think it’s very important to buy the best linens you can afford. They can make or break a room—not only for the look, but certainly the feel.”



OPPOSITE A cream-colored bed with white linens helps to lighten the dark oak paneling. A Jean Dubuffet painting hangs over the bed. Wall sconces are by Jean Karajian, based on a design from the late 1920s. ABOVE Lucite night tables from the 1960s are an unexpected but refreshing choice positioned among the classic architectural and fine art elements in the room.



LEFT Cream-colored curtains and a sisal-colored wool carpet help to brighten the room. TOP A tray designed by Christian Liagre set with an elegant Deco teapot and a curvaceous vase of tulips rests on a table of Smyth's design. ABOVE The fireplace is uniquely placed in the corner of the room. OPPOSITE The painting next to the fireplace is a geometric abstract by Sewell Sillman. The Georgian bookcase is seen here in its splendor, along with an oriental stool.

