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The guest room of a Beverly Hills house designed by Madeline Stuart.

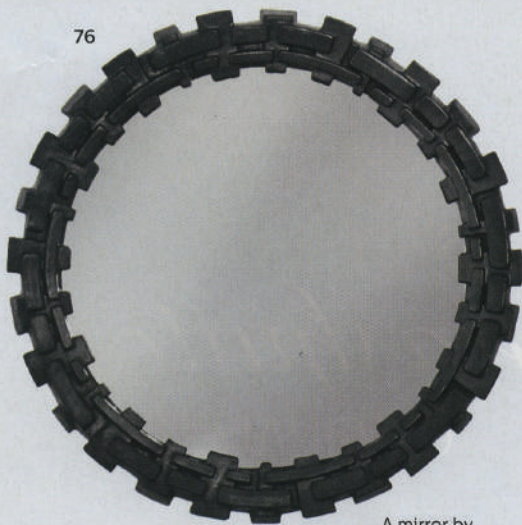


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A mirror by Stephen Antonson.

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In a Greenwich Village apartment, James Huniford crafts a contemporary home with all the elegance of earlier eras. *By Pilar Viladas*

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B Five Studio elevates country life to a higher level of refinement at an estate set amid lush woodlands in Westchester County. *By Nancy Hass*

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Harlem resident Sheila Bridges uses her local expertise to revive and renew a neighborhood brownstone. *By Celia Barbour*

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# MISSION ACCOMPLISHED

*For a lover of the Arts and Crafts movement, Madeline Stuart creates a cottage that brings a new spirit to the California tradition of handmade artistry*

TEXT BY DAVID A. KEEPS · PHOTOGRAPHY BY BJÖRN WALLANDER  
PRODUCED BY ROBERT RUFINO





More than a century old, Arts and Crafts architecture is certainly a venerated style. But it's hardly a fashionable one. "The last time the style was popular was back in the 1980s, when Barbra Streisand was collecting Stickley furniture and ran up the market for it," says interior designer Madeline Stuart. "No one would choose to build an Arts and Crafts house today," she adds. But that's exactly what a client asked her to do. "When it was going up," she says with a smile, "passersby were visibly shaken."

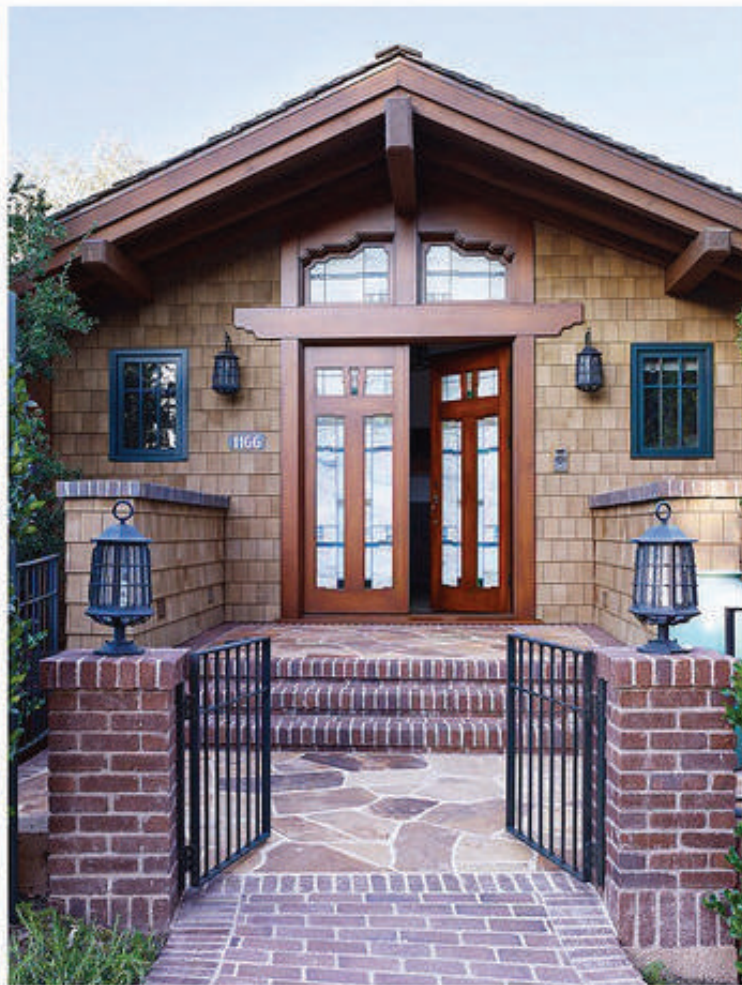
The businessman-philanthropist who built this cottage in Beverly Hills may have bucked convention, but in Stuart, he found a collaborator who could reimagine the style with contemporary flair. "Let's face it: Arts and Crafts architecture can be cloistered and claustrophobic," says the designer, who is known for her tailored yet feminine interiors. "And the furniture can become cumbersome and absolutely dreary. I wasn't going to travel down that road." ▷













National Historic Landmark, the 1908 Gamble House in Pasadena, California, by architects Greene & Greene. “I have visited there so many times, I think I could lead a docent tour,” the owner jokes.

Together, the trio mapped out a plan to create a house that alluded to historically appropriate Los Angeles architecture without looking like a dinosaur. “This house needed to be referential, but not feel reverential,” Stuart says. “I had to make it fresh and clean and relevant, not musty, dusty, and dated. I wanted to keep it light.”

The first step was creating a solid foundation. While the house maintains signature Arts and Crafts elements—cedar-shake siding, extensive interior carpentry, and handwrought decor—Stuart ensured that the rooms had the generous proportions and views of a contemporary Southern California residence. For the owner, a Los Angeles native, this was a welcome update. “I grew up in a suburban tract house and have lived in Spanish, traditional, and modern homes,” he says. “Arts and Crafts architecture was one of the first styles that did not consider a house a fortress against the elements. It was about making a California bungalow that opened itself to the beautiful weather and nature outdoors.”

In the conservatory, milk-glass skylights and picture-window walls flood the room with sunlight. The spacious kitchen is period correct, with a Dutch door, Marmoleum patterned to resemble the marble checkerboard of a dance floor, and a paint color that morphs from blue to gray to pale green. “It’s not a white kitchen,” Stuart declares. “If I see one more of those, I will hang myself.”

Upstairs, a bedroom for the owner’s twin six-year-old daughters has a celestial-blue ceiling and whitewashed paneled walls featuring a pair of mischievous girls in artworks by Yoshitomo Nara.

Studiously avoiding the clichés of Stickley furniture, Stuart championed lesser-known early-20th-century designers, such as Axel Einar Hjorth and Charles Dudouyt, and brought in Arts and Crafts pieces from France, England, and Holland. One of her prize finds was the Danish lantern that illuminates the staircase, which she found in Paris. “I saw it in a window, but the shop was closed,” she recalls. “I was fully prepared to wait overnight on the curb.” Such perseverance paid off; Stuart’s eye for singular pieces with great details also led her to hammered-copper tables with beautiful patina as well as contemporary cloisonné drum stools by Robert Kuo.

“Madeline followed the Arts and Crafts tradition of commissioning unique artisan pieces for this house,” says the owner, who now has a set of dishes Stuart had made in Limoges. Stuart also worked with the handweavers Chapas Textiles to produce fabrics for her upholstered pieces and even devised a monogram for hand towels that was embroidered by Villa Savoia.

The owner admits that the cottage he built across the street from his own residence is his “architectural folly.” Unlike the English garden variety, however, this one is fully functional. “My little ones use it like a playhouse, and the dining table seats 18, so it’s a wonderful place to entertain guests.” Often he pops over just to relax and watch the sunset. “I built this house as an act of enjoyment,” he says. “They say you shouldn’t fall in love with your own creation, but I have.” ■

**RIGHT, FROM TOP:** Stuart designed the cabinetry, chest, sconces, and ceiling fixture in the master bath; the counters are Calacatta marble, and the sink fittings are by THG. The master bedroom’s leather-and-oak bed is a custom design, the stools are vintage, and the lamp bases are circa-1880 pottery vases by Christopher Dresser. **FACING PAGE:** In the master bedroom, the armchairs, in a Chapas Textiles fabric, and the ottoman are custom designs, the stools are by Robert Kuo, and an antique Swedish pendant light hangs from the stucco-and-walnut ceiling; the circa-1904 desk is by Peder Vilhelm Jensen-Klint, and the custom rug is from Stark Carpet. See Resources.

