

Western Interiors

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this page: *Hot Dog*, 2002, by Jeff Koons dominates the living room. The bronze tables were designed by Hutton. "I wanted to create a comfortable room that would support the art," he says. opposite: Man Ray's *Venus de Medici Avant la Restauration*, 1973, sits near a Jeff Wall photograph in the entry. On the second level is *Honduras Lottery Co.*, 1962, by Frank Stella.





opposite: Hutton designed the resin-and-aluminum table in the dining room to be an unassuming counterpart to Andy Warhol's *Rorschach*, 1984. The Mies van der Rohe Brno chairs are from Knoll. **right:** Eero Saarinen's Tulip table and chairs, re-issued by Knoll, help streamline the kitchen. A group of photographs by Warhol hangs above the fireplace.

Cuban-born artist Felix Gonzalez-Torres questions the very notion of art and the ownership of ideas. "Who owns the piece?" asks Schreyer. "If I sold it without documentation, it's just forty-two lightbulbs."

With such superstar art, understatement in the interior design is key. "The number one priority was to do things that were interesting if you focused on them, but otherwise they had to disappear," Hutton says. Thus, any tweaks to the decor involve unobtrusive, functional moves. For the dining room, Hutton designed a translucent elliptical table with a thick resin-and-aluminum honeycomb top over an acrylic base. At night when it's lit from above, it casts patterns onto the floor that echo Andy Warhol's *Rorschach*, 1984, which hangs at one end.

Just around the corner, the kitchen contains black-and-white photographs that also require low-profile surroundings. The cabinetry was changed to a warm grey patina to match new granite counters and white walls that set off the photography. Classic furniture, such as Eero Saarinen's Tulip table and chairs, were replaced with identical re-issues from Knoll. In the powder room, however, which is isolated from the rest of the collection, Hutton is less inhibited. An Eva Hesse photograph is displayed against walls tiled in mica panels interspersed with a grid of fiber-optic cables. Black-granite flooring and a stainless-steel sink give the little room a nightclub air.

"A powder room can be one of the most intriguing rooms in the house," says Hutton. "Nobody spends much time in there, so it can be pretty bold and entertaining." In a similar vein, Schreyer has extended her compelling collection to even the very private areas of the residence, located on the top floor. In the hallway leading to the bedrooms are photographs by Gerhard Richter and Dennis Hopper as well as paintings by Joseph Beuys. In the master bedroom, Hutton created a comfortable setting by upholstering the walls in Gretchen Bellinger fabric. He also installed new side tables, custom ribbed-wool carpeting and simple Italian armchairs covered in white brushed denim. The silhouette of Louise Bourgeois's *Harmless Woman*, 1965, can be seen against the windows, while an Eva Hesse mixed-media piece hangs above the marble fire surround.

Once Schreyer and Hutton had finished the interiors, they turned to the exterior for some final touches. To contrast with the building's blocky shapes, landscape architect William Peters was enlisted to create a study in motion. Tall grasses sway in the wind, planted low so as not to obstruct the view. At the rear of the house are a back garden and a newly trellised terrace. In the few rooms off this space, Schreyer shows pieces by younger, emerging artists. "They add a dimension to the whole collection," she says. Art is everywhere, even in a basement room, which she calls, in museum parlance, "Shipping and Receiving." There you encounter Jackson Pollock, Jasper Johns and Elizabeth Peyton. In a corner above the entry, Schreyer has a seven-tier Donald Judd sculpture that inadvertently tells the story of Schreyer's collection as well as the story of her house.

"The sculpture was made in 1969," she says. "I bought it when Judd was affordable, but now his prices have risen meteorically. There are actually ten pieces, but he allowed me to display only the seven that are there because that's just what fits." ←







The light-filled master bedroom, perched on the top floor, was intended to be a quiet, private retreat from the rest of the house. To create as soft a space as possible, Hutton upholstered the walls in Gretchen Bellinger fabric and installed custom ribbed-wool carpeting from Hokanson. The white brushed-denim fabric on the armchair is from Henry Calvin, and the side table is by Donghia. Above the marble fire surround is Eva Hesse's *Top Spot*, 1965. A sculpture by Louise Bourgeois sits by the window.