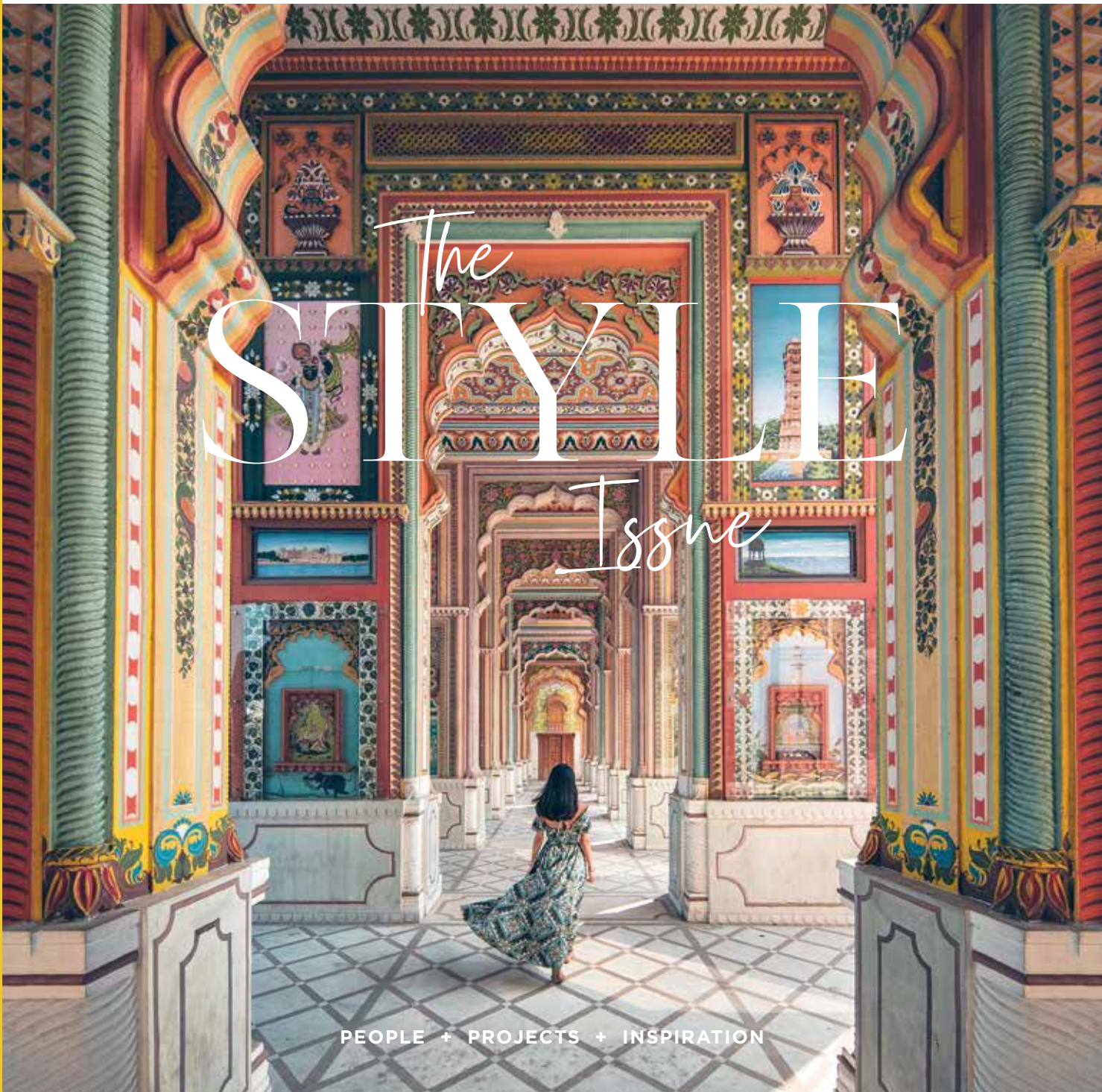


Ideas of Order

Volume 3

THE CALIFORNIA CLOSETS MAGAZINE



The STYLE Issue

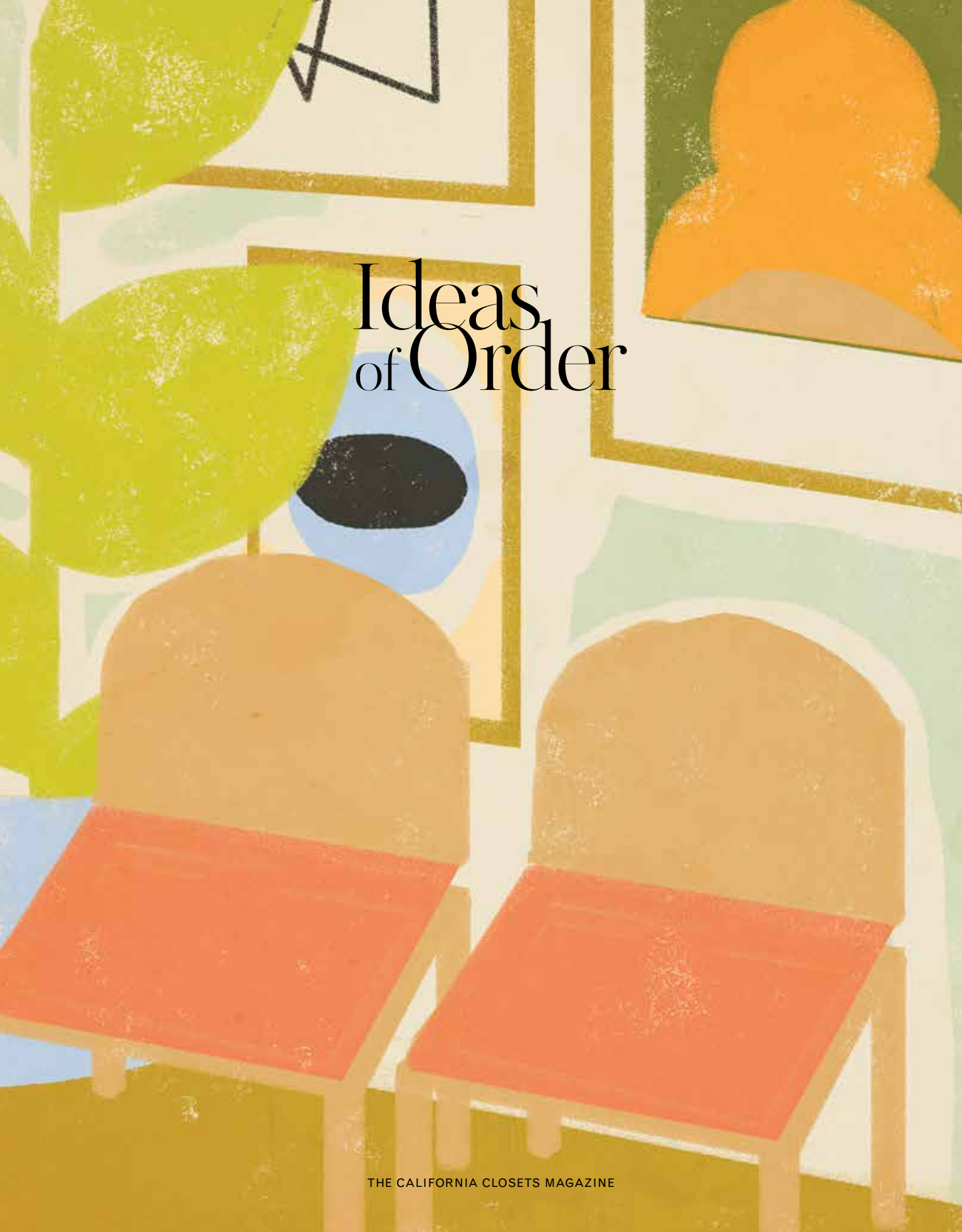
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Paul Smith



Ideas of Order

The STYLE Issue



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VOLUME 3

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Know Thyself

With apologies to Emily Dickinson, style may just be “the thing with feathers. That perches in the soul
and sings the tune without the words and never stops — at all.” Like a fantailed peacock,
strutting its stuff, a person with style can stop a room. All eyes turn toward the one with that
pizzazz, the only sound the collective intake of air. *Ahhh ... style.*

Or maybe it’s the humble sparrow resplendent with its simple camouflage, all shades
of neutrals, that steals the show by fitting in. It’s like that captivating woman in her little black dress,
the quiet dazzler in the understated but ever so elegant attire.

Style begins with a simple tenet: Know thyself. Consider what makes you “you” — and then make the most
of your innate qualities. Let your confidence, your intelligence, your quirkiness make a statement.

Expand that visual narrative. Feather your nest. It’s not just what you wear, it’s where you live,
a seamless sense of who you are — whether at home or work or play. Style is a constant. It’s as natural
as nature: a white-capped wave, a sweet, summer breeze ... the florescent mallard.

Style defines you. It makes you understood in a world of confusing messaging. It is an attitude,
a way of life. It’s the vocabulary for telling your story. Pick your words carefully.

Style is your calling card. It’s the heartfelt whisper of your honest self, the truth, your true essence.

It’s as unique as birdsong. Be still enough to hear it.

See it. Feel it. Embrace it. You’ve got it.

You've
got style.

BY CARRIE TUHY

for
Catherine Champion Coreno

Lauren Hutton
Supermodel and actor

The Q Factor

What does it take to have style?
Knowing yourself, playing to your strengths,
and determining the singular QUALITY
that makes you stand out in a crowd

BY LAURA HILGERS



[THE Q FACTOR]

CONFIDENCE

The ability to embrace imperfection and embody it boldly

“Style is knowing who you are, what you want to say and not giving a damn,” filmmaker Orson Welles once said. In other words, it’s confidence. It’s the ability to radiate the substance and strength that comes from being true to one’s point of view. Lauren Hutton, whose ease and free spirit over a norm-bucking 50-year career are as signature as her gap-toothed smile, continues to model confidence as she grows gloriously older. Now 75, Hutton welcomes every line on her face, calling them “medals of the passage of life.”

[THE Q FACTOR]

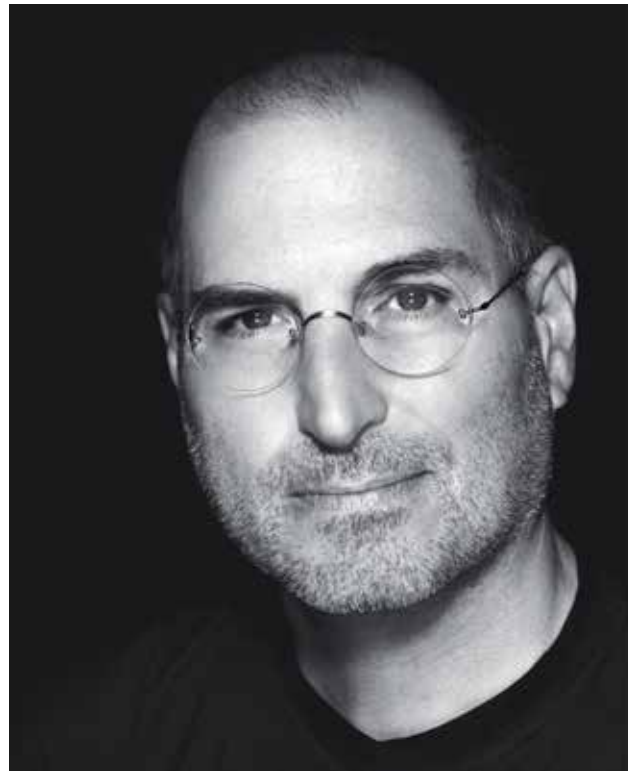
DISCIPLINE

The understanding that great style doesn't happen by accident



Coco Chanel

Founder of the Chanel brand



Steve Jobs

Co-founder of Apple Inc.

“Effortless” style is often born from rigor and study. The legendary French designer Coco Chanel was an epitome of discipline, consistently creating instant classics, such as the LBD (little black dress), trademark suit and quilted handbags — all monogrammed with her eponymous initials. Steve Jobs, the Apple co-founder whose black turtlenecks and jeans created his own iconic look, knew simplicity and ease of use also made technology attractive for users, but it was the attractive and uniform design that brought customers to the counters. Discipline isn't just about effort: It's also about editing, knowing what to keep and what to toss. As Chanel once said, “Before you leave the house, look in the mirror and take one thing off.”

[THE Q FACTOR]

WIT

The art of combining unexpected elements to illuminate or amuse



Donald Glover

Actor, comedian, writer, producer,
director, musician and DJ



Iris Apfel

Interior designer and fashion icon

Style is witty. It's a sartorial wink and nod, conveying humor and intelligence, and inviting observers in on the joke. Multitalented Atlanta creator Donald Glover personifies wit when he arrives at events dressed in wild orange or purple suits — or even a Gucci cardigan embellished with cartoony Donald Duck. Iris Apfel, the 98-year-old fashionista, is the soul of wit, with her oversized owlsh glasses and abundant ethnic necklaces. Wit creates a connection, but more than anything, it's fun — and who doesn't love a good time. “Life is gray and dull,” Apfel once said. “You might as well have a little fun when you dress.”

Rei Kawakubo

Fashion designer and founder
of Comme des Garçons



[THE Q FACTOR]

COURAGE

The capacity to face life in a brave and fearless way

Courage is about taking risks. It's about listening to that inner voice, letting your imagination soar, and being willing to stand out, even when you stand alone. With her bold avant-garde designs, fashion designer Rei Kawakubo has shown a creative fearlessness, blurring the boundaries between fashion and art. Serena Williams has exhibited another kind of courage, launching a fashion line that celebrates strong, female athletic bodies — and battling back from injuries and a difficult childbirth to reclaim more titles on the court. “A champion,” says Williams, “is defined not by their wins but by how they can recover when they fall.”

Serena Williams
Professional tennis player and winner
of multiple Grand Slam titles



[THE Q FACTOR]

REINVENTION

The willingness to change, push boundaries and evolve



Martha Stewart

Businesswoman, television personality and domestic guru



David Bowie

Singer, songwriter and actor

Style is a reflection of the changing world around us. With reinvention, stylemakers signal a desire to experiment, and to resist growing boring or stale. Domestic guru Martha Stewart continues to surprise fans, morphing from America's most trusted lifestyle expert and teacher, to multichannel media executive, to co-host of a television show with rapper Snoop Dogg.

Innovative and enduring rock star David Bowie wowed audiences by continually reinventing himself and his music, transforming from the glam Ziggy Stardust to the rakish Thin White Duke. Reinvention forces us to consider a stylemaker anew.

"The more you adapt," says Stewart, "the more interesting you are."

Audrey Hepburn

Actor, model, dancer and humanitarian

[THE Q FACTOR]

TIMELESSNESS

The power to not only survive but to endure

"Fashion fades, but style is eternal." This Yves Saint Laurent quote captures the essence of timelessness: style that lasts through the ages. Lithe and graceful, Audrey Hepburn embodied this quality as an actress with her coquettish cocktail dresses and casually chic jeans, turtlenecks and flats, as well as in her lasting portrayal of the elfin Holly Golightly in "Breakfast at Tiffany's." In fashion, she favored quality over quantity and had a deceptively simple wardrobe, once saying that "elegance is the beauty that never fades." And she was kind, working until her death to help the world's children.

Could anything be more timeless than that?

They've
Got

Style

One's a flea market fashionista. Another's a modern-day dandy.

He fancies himself the classic gentleman,
while she sees her herself as a vintage-loving Cali girl.

Whether at work or at home, these four are *fab*

BY JESSICA SCHUSTER





Home needs to be a soft place to land. I've always felt the same way about a workspace. If you have the opportunity to create a comfortable, inspiring environment, then people are going to want to be in it.

Jeremiah Brent

*Interior designer, television personality
and modern-day dandy*

LOS ANGELES



On an average workday, the main table in Brent's office is layered with fabrics, papers and empty iced coffee containers. "It's the epicenter of creativity," Brent says. But at the end of each day, the table is impeccably cleared, creating a clean slate for the next day.

The moment you step inside the Spanish colonial house-turned-office of Jeremiah Brent Design in Los Angeles' Beverly Grove neighborhood, stress just melts away. While the energy-cleansing selenite crystals from Brent's wedding reception — he married fellow interior designer Nate Berkus five years ago — and the scent of Santa Maria Novella Pot Pourri certainly help create the serene space, it's Brent's welcoming smile and humble nature that bring the spirit of the office to life. "I really wanted the space to be a design lab where people came together, had ideas, and everybody had a spot at the table — literally," Brent says.

Collegiality mixed with collaboration make Brent and his team more like family than a group of co-workers, and that's exactly what he hoped the space would foster. The second-floor office showcases some of his trademarks, such as a tight color palette with heavy texture, that are recognizable from the TLC show "Nate & Jeremiah By Design" and the Nate + Jeremiah Collection in Living Spaces. The office also reflects his staff's design preferences, making it comfortable for all. "Life's too short," he says. "It's not hard to make people feel good about where they're working and how they're working. It really isn't."



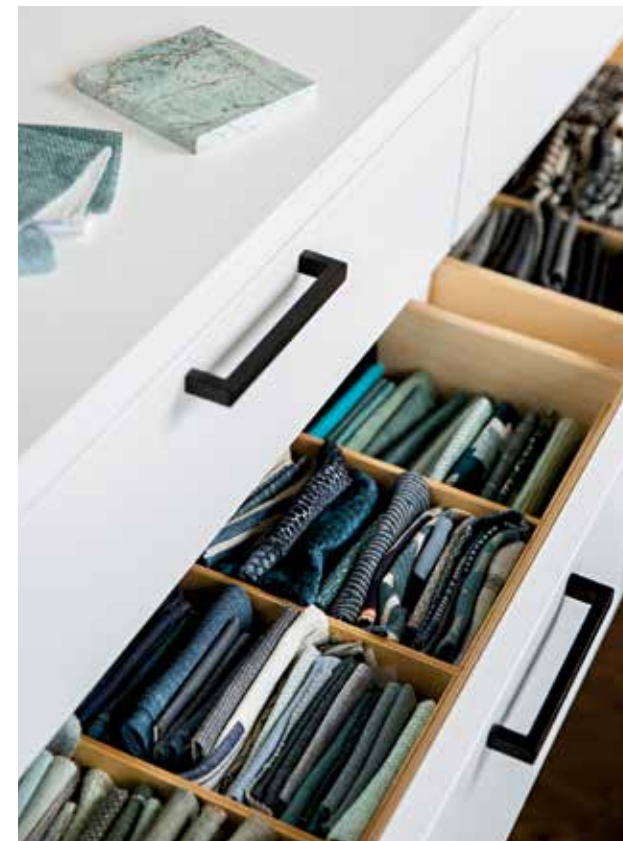
Brent's team kicks off its shoes and gathers in this relaxed meeting space daily, often sinking into the cream couches. The room is filled with natural light and centered around a Paxton entertainment center designed by California Closets, which the team uses to video conference with its New York office.

CC design consultants: Erin Hardy and Katharine Mills-Tierney



THIS PAGE: Aptly named the materials library, this small light-flooded room takes its cue from nature, including freshly cut flowers on display daily, to make Brent's clients feel at ease. RIGHT PAGE: Handcrafted drawer dividers allow for the organization of every aspect Brent's team needs to design a project — from fabric swatches to samples of various surfaces.

CC design consultants: Erin Hardy and Katharine Mills-Tierney



Q/A with Jeremiah Brent

You designed your workspace to feel like a home, but are there ways in which your home's style is different?

Well, my home's different because it's the story of my husband and me and our children, Poppy (4) and Oskar (1). Our house is a blend of us. My husband loves things. I joke that he's a fancy hoarder and he loves objects, whereas I'm always editing the objects down.

Is there a room where you tend to gravitate as a family?

I thought the kitchen was going to be that place, because I love the ceremony of dinner and I love to cook. But it wound up being the floor of our kids' playroom. We spent so many days on that floor. We're going through a move, and I got so emotional the first time I saw it empty because empty is the last word that I would ever have used to describe that room. It was always full of laughter, sounds, toys and playing.

When you aren't working, traveling, being a father and partner, what do you do or where do you go to recharge?

I like to get up before everyone is awake and have about two hours where I am just alone. I make a pot of coffee that's stronger than anybody will enjoy except for me. I meditate for about 30 minutes. Then I just relax, wake up (a little bit more), spend some time on my computer because my office in New York is up and moving. But it's that quiet time when the house smells a certain way that is so lovely. That time is deeply important to me.

What influences or inspires your personal style?

I have my favorite designers, but for me, it's always about nature and the experience of travel — particularly seeing the way people live because I'm always fascinated with it. One of the chicest homes I've ever been in was this mud hut in Peru. I'll never forget it because you walked in and it wasn't fancy by any means, but they lived so beautifully. They had this one piece of cloth tacked up on their wall, which was just a remnant piece of fabric, but the way they did it was so pretty because it was beautiful to them. I remember thinking, 'That's what beauty is.' It's the confidence to showcase not only your style, but who you are in a way that really resonates.

I'm a maximalist, and I always say, 'More is more. Less is never more.' When I started to decorate my own apartments, I approached them in the same way as I did getting dressed. You wear your favorite colors, you mix patterns — no rules apply. The more accessories, the better.

Christina Juarez

*Luxury goods consultant and
flea market fashionista*

NEW YORK CITY





Throughout her Catholic grade school years, a plaid skirt and a white blouse with a Peter Pan collar defined Christina Juarez’s wardrobe during the day. But at home and after school, her maximalist fashion sense started to show through. Her Italian-American parents also influenced her style. “My mom is 101, and she is still always dressed up — her hair and nails done, her jewelry on, and a cute little outfit,” Juarez says. “When I was growing up, my dad was kind of a clotheshorse and always well-dressed in beautiful suits, ties and shoes.” Her unique brand of maximalism, however, comes directly from her entrepreneurial spirit and her small business Christina Juarez & Company, a high-level luxury goods consultancy, which helps interior designers, such as Nicole Fuller Interiors, and home design brands, including Hector Finch Lighting, with everything from business development to full-scale communications strategies, special event production, social media content creation and management and much more.

Q/A *with Christina Juarez*

Where did you begin when designing your apartment?

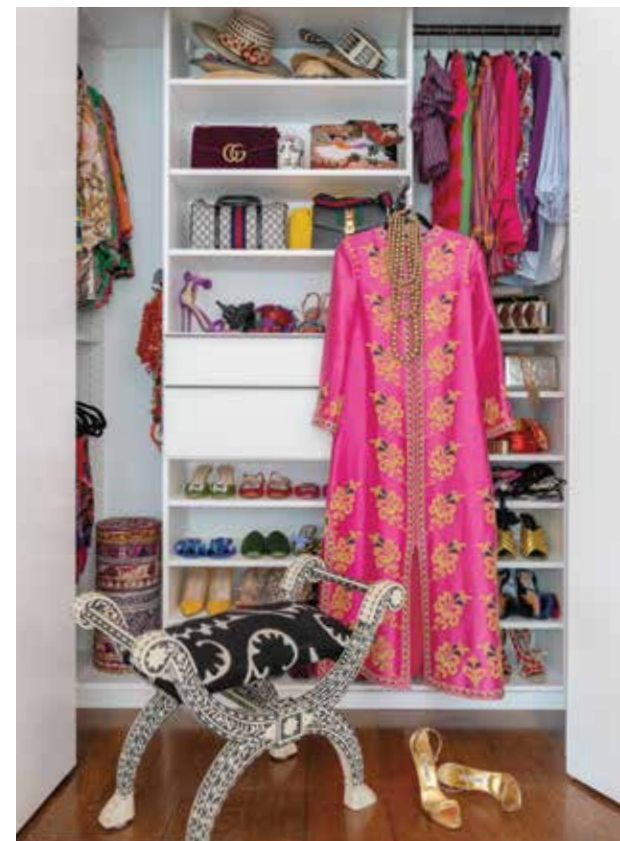
The apartment where I raised my daughter was primarily oranges and pinks — my favorite color is orange. But I promised my current husband that when we built our home together, it wouldn’t be all orange and pink. So now I have those colors in my home office. That’s also where I keep the art that I’ve collected over the years. The rest of my home still has a lot of pattern and color from room to room, like bold black-and-white combinations and jewel-toned purples.

How do you decide which art to feature on your office walls?

Everything in my apartment has a story behind it. I love that. Whether it’s the story of me going to the flea market on a rainy day and uncovering a treasure, or something more personal, like a drawing from my daughter.

What do you like about having plants or nature in your home?

Many of the organic-looking patterns I love are open for interpretation — one could read as a feather, a leaf or a maharaja’s turban. But plants make a house a home. We have a very sunny apartment, so it would be a sin not to have beautiful plants.



CC design consultant: Carolyn Musher

LEFT & OPPOSITE PAGE: Like Juarez herself, her home office multitasks; she uses it for work, for relaxation, and to store clothing and accessories, including vintage designer pieces and items passed down from her mother. Working from her desk, she typically has the television on in the background — the local news until the soap operas come on and then she switches to “Page Six TV,” a tabloid-style show. After a long day, she retires to her office’s pattern-covered couch. She often hosts client meetings here or invites them over for drinks and dinner.



For me, being in a place that's really beautiful is a place where I can kind of contemplate things. I can acknowledge where I am and process all the beauty that's around me. I feel like being in that state of mind is where I'm at my most honest with myself.

Kevin Sharkey

Brand executive, designer and classic gentleman

NEW YORK CITY



"I embrace any and all opportunities to have people over," Sharkey says of his entertaining routine. His collections of silver, china and glass that he uses for these occasions are housed in his California Closets cabinet.

CC design consultant: Carolyn Musher



After a long day at work or out and about in New York City, Kevin Sharkey's simple pleasure is often a Chopin martini, straight up, with a twist, in a Loblombyr glass. "The glass makes it taste even better," he says. "There's always a special glass." As a 23-year-long employee of Martha Stewart Living Omnimedia, it's no surprise that every small detail of an experience or moment is critical to Sharkey — whether it's the pristine white tulips that he loves to give as gifts or the casual outfits he chooses when he takes Jude and Truman Stewart, Martha's grandchildren to whom he plays the role of honorary uncle, to ballet or soccer. While details are important, the memories are what matter most to him. "My favorite thing about throwing a party is cleaning up afterward," he says, "and reflecting on all the memories of a good time."

ABOVE: Sharkey and Blue, an English Staffordshire bull terrier he gave to Jude and Truman, who call Sharkey "Tio" (Spanish for "uncle"), relax together in Sharkey's bedroom, which is filled with books on every wall — one with all white (shown here), one with all black, and one organized by color (shown on the previous spread).

Q/A *with Kevin Sharkey*

Can you tell me about book displays? Are they an intentional part of your decor?

I've been collecting books for a long time. And when I like something, I have a lot of it. I remember books based on the color of their spines, so that's why I arrange my books by color. All my books are design-oriented. I might have a book about fashion photography next to a book about architecture next to jewelry design next to tabletop design, and it all kind of works together anyway.

Are there elements of your home's interior design that extend to your personal style?

Well, similar to my home, my style, I think, is appropriate. It's well made. And it's considered. I wear a suit most days to work. And I've been wearing Thom Browne suits for more than 20 years. Once I find something I like, I stick to it. And it's just my nature to be somewhat discreet and conservative. So I think that personality characteristic definitely colors my choices across the board.

Of all the meaningful items in both your wardrobe and your home, is there any one item that matters most to you?

I have a Cartier Tank Americaine that was a 30th birthday present from Martha that I love. But outside of that, I have this shoe closet, and on the inside of the door there's this giant pinboard that's kind of like my inspiration board. On that board are two little hospital bracelets from when we brought Jude and Truman home from the hospital. Those two bracelets are the things that matter most to me.

I've read the holidays were a big part of your childhood. Can you tell me what they were like?

Well, to this day, Valentine's Day is my favorite holiday. My parents always created an over-the-top experience for the holiday. One year, we came home from school and the room was filled with balloons. Another year, we had giant pink and red cakes that looked like wedding cakes. So it really depended on the holiday. But Valentine's Day is just a holiday to tell someone you love them. And I've taken that to heart, no pun intended, into my adulthood. I send all of my friends valentines. It's a big thing for me.

I have a love of aesthetics,
and my environment
matters a lot to me — and
what it looks like matters
a lot to me. But it just has
to be functional and casual
and usable for me to feel
comfortable in the space.

Emily Current

Designer, stylist and vintage-loving Cali Girl

LOS ANGELES





As the warm, comforting California sun shines through the original windowsills of Emily Current's 1949 ranch house, amber incense fills the air, and layers of textile, including upholstered furniture and vintage-looking rugs and pillows, create a cozy, homey feeling that makes you want to curl up with a good book and a cup of tea. This curated, casual aesthetic likely stems from her childhood in Davis, California. "It's a really beautiful landscape filled with horses, pastures and barns," Current says. "It's just a really beautiful snapshot of California agriculture."

Current now calls Los Angeles home having graduated from UCLA in 1999 with a sociology degree despite initially being a dance major. Her welcoming grace and poise showcase her dance training that, like her small-town roots, influenced her early years. The brands that she co-created with partner Meritt Elliott, another UCLA alumna, share these elements of Current's personality with a wider world: The Great, a line of vintage-inspired clothes with a decidedly cool girl, Americana vibe; and Current/Elliott, best known for creating the boyfriend jean, among other denim offerings. "I don't know if I appreciated it then as much as I do now," she says, referring to her original hometown of Davis. "But it influenced just about everywhere I've gone and everything I've done."

ABOVE: Current's collection of Victorian cotton dresses are perfect for warm Southern California days. "Those are from somewhere in the turn of the century," she says. "I love that era."

CC design consultant: Nicole Caswell



Everywhere you look, vintage pieces fill Current's closet. "I have a love of vintage, for so many reasons — aesthetic, historic, the fact that you're reusing something," she says.



LEFT: Bright, natural light fills Current's kitchen where her family often gathers for one-pan meals. **RIGHT:** One of Current's favorite pieces, her Louis XIV-style couch, moved with her from her previous home (shown here) to her new home in the hills of Los Angeles.

Q/A *with Emily Current*

Other than nature, is there anything else about the way you grew up that influences the way you approach style?

I grew up with a dad who wore Levi's and flannel shirts, and a mom who wore high-rise, wide-leg denim (jeans). There were a lot of classic, American brands that were staples in our house — Levi's, Lee, Wrangler. I definitely borrowed from my parents' closet. We didn't have a fancy mall in our hometown, so I would shop at Tractor Trailer, a hardware store with traditional workwear, to buy different shapes of Levi's, or at Goodwill, looking for vintage slip dresses.

What drew you to this home?

We bought this house mainly because of the yard. We spend a lot of time running around. We just were playing croquet yesterday. We have a garden, and the kids, Wallis (6) and Lyle (3), go out with baskets and pick snap peas. The goal was to just spend a lot more time at home and outside.

Based on your home and your fashion sense, it seems like you love to mix old and new pieces together. Why is that?

I think what brings me comfort is familiarity, so nostalgic things really speak to me — kind of like the feeling you get when you've seen something before and it brings back fond memories. It's the same way with fashion, I really love jeans and a white shirt, and my home. I really like things that are worn and loved before me, or even loved by me or my family. Those are the things that I gravitate toward.

Is there a spot in your home that puts you most at peace?

Probably being on the couch with my kids. We have a few couches, but my favorite couch that we have is this Louis XIV-style couch. It's grand. It's got engraved wood, and it's upholstered in old French army canvas, so it's this chill fabric. All the wood's been stripped, but it's kind of fancy at the same time.

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Grounded by Nature

On a familiar walk, the author encounters
an epiphany: Good design inspires better lives

By Alex Frankel

Welcome to Sea Ranch ...

When I was a kid growing up in San Francisco in the 1970s, my family spent every Thanksgiving weekend at Sea Ranch, the pastoral coastal community 100 miles north of the Bay Area. We visited my aunt and uncle, who have a house there, as we have done every year since. Even to a child, there was something different about Sea Ranch: The houses were sparsely situated, grass and dirt were abundant, and the ocean was a constant presence.

I grew up as Sea Ranch expanded from a couple hundred homes to a couple thousand buildings. I matured as the place did and marveled how in a world that does not always change for the better, Sea Ranch maintained its integrity. What I did not know, way back then, was that I was spending time amid a grand design experiment. Sea Ranch was a bold attempt to reinvent how rural homes are placed in nature. The style that emerged from this windswept northern California crucible was a timeless modern design that fed directly into the late 20th-century zeitgeist and influenced the way we live — or wished we could live — now.

To appreciate fully what Sea Ranch is, you have to step back in time to 1960, and imagine what it could have been. At that time, the area was just 10 miles of rocky coastline and lonely ranchland abutting the Pacific Ocean. Known as Del Mar Ranch, the 4,000 acres of grassland had been logged, farmed with sheep, and planted with periodic rows of cypress trees to control a near constant wind. Sea Ranch would soon be developed as a planned community of mostly second homes, but the



6

At Sea Ranch, reflective surfaces and exterior paint are not permitted. Older homes are clad in wood surfaces that have been left to weather and match the clouds and golden grasses.

developers decided to try something new. They hired a smart team of thinkers, designers and builders to develop the land cautiously, thoughtfully, and with foresight.

The project’s founding landscape architect, Lawrence Halprin, put together a handwritten and watercolor-painted one-page document remarkable in its simplicity:

- *No lawns*
- *Native trees only*
- *No paint, natural*
- *Houses in clusters, limit heights*
- *Avoid suburbanization*

Included in Halprin’s master landscape plan was the novel idea to preserve half of the land for common use — for wandering and walking and gazing out to sea. Today, no matter where you are in Sea Ranch, your eyes quickly find the vast Pacific Ocean and the far-off horizon, and your ears are filled with the sound of crashing waves.

Among the first buildings built at Sea Ranch was a 10-unit complex called Condominium One. Sea Ranch’s devel-

opers hired four architects, who were relatively young at the time, with the idea that they would design a building to set the tone for things to come. The architects — Charles Moore, Richard Whitaker, Donlyn Lyndon and William Turnbull — took cues from the local barns and sheep sheds that, through integrity and strong character, belonged to the landscape. Condominium One had a blank facade and large structural timber sawn at local mills, as well as a single continuous angled roofline designed to deflect northwesterly winds. The building launched a Sea Ranch idiom, a north coast regionalist architecture of new wave, vertical redwood-sided cabins. Condominium One was a prototype for Sea Ranch, set there on the cliffs to be learned from and mirrored, added to and copied.

Even now, more than 50 years later, after almost 2,000 buildings have been built, nature still dominates. For the most part, the structures stand comfortably with the natural world they inhabit and echo the elements of the place. Acting like wood and glass sculptures, homes add to the environment and merge into parts of an organic whole.

Due to its success, Sea Ranch has been parsed, examined and fawned over by theorists. The San Francisco Museum of Modern Art even featured a show on Sea Ranch recently. To be honest, for the first 40 years I visited Sea Ranch, I gave little thought to the bold vision behind the place, I just did my thing. Sometimes I even balked at the way nature took a back seat role as just scenery and how activity yielded to pensiveness. In fact, I rarely stopped to think about the Sea Ranch vision, I just lived it. That changed, though, when I recently walked up to a Sea Ranch cabin built in 1972 and gazed longingly through the window. The cabin was for sale and it was clear the buyer would purchase a piece of history along with the cabin.

Built by architect Obie Bowman, this cabin and 14 others just like it are diminutive in size — 600 square feet — and sited close to one another in a dark woods setting. Like a lot of buildings at Sea Ranch, the walk-in cabins use sophisticated design but unpretentious materials — fir, redwood and plywood mainly — often exposed to show their function (as studs and rafters).

To me, this walk-in cabin is the purest evocation of the Sea Ranch vision because it incorporates a vision for the inside of the cabin as well as the outside. With its pocket kitchen, built-in shelves, sleeping loft, woodstove and open living area, this space has everything necessary to live comfortably inside. The cabin holds back nothing, sharing its inside with the outside world, and leaves little between the inhabitant and nature.

As I gazed through the window, it came to me in an instant: If you built a dwelling that was limited in scope but had all you need, you, the inhabitant, would then change your life to match the space. By exercising control, good design would lead to better living. Bowman knew that as is evidenced in his simple design: nothing extraneous. As writer Antoine de Saint-Exupery observed in 1939, “Perfection is finally attained not when there is no longer anything to add, but when there is no longer anything to take away, when a body has been stripped down to its nakedness.” This Bowman cabin was naked, and I was transfixed.



Sea Ranch’s planners cast aside linear land surveying, instead sitting homes together and matching them to the topography while preserving ocean views.



ABOVE: Cypress trees break the steady north coast wind and play home to trails that inspire wandering.
RIGHT: One of 15 similar structures designed by architect Obie Bowman, this diminutive walk-in cabin is a testament to simplicity.



As I gazed through the window,
it came to me in an instant:
If you built a dwelling that was limited in
scope but had all you need, you,
the inhabitant, would then change your
life to match the space.

anatomy of STYLE



MODERN FARMHOUSE



INDUSTRIAL RUSTIC



TRADITIONAL



TRANSITIONAL MODERN

You know what you like, but maybe not how to describe it. Here are four top trends in interior design and the creative ideas you can take home.

By Laura Hilgers



Defining
MODERN FARMHOUSE

This style evokes a simpler time, when people lived intimately with nature and gathered on porches to recount their days. But it also embraces the clean lines of modern design, striking a balance between the pastoral and the refined.

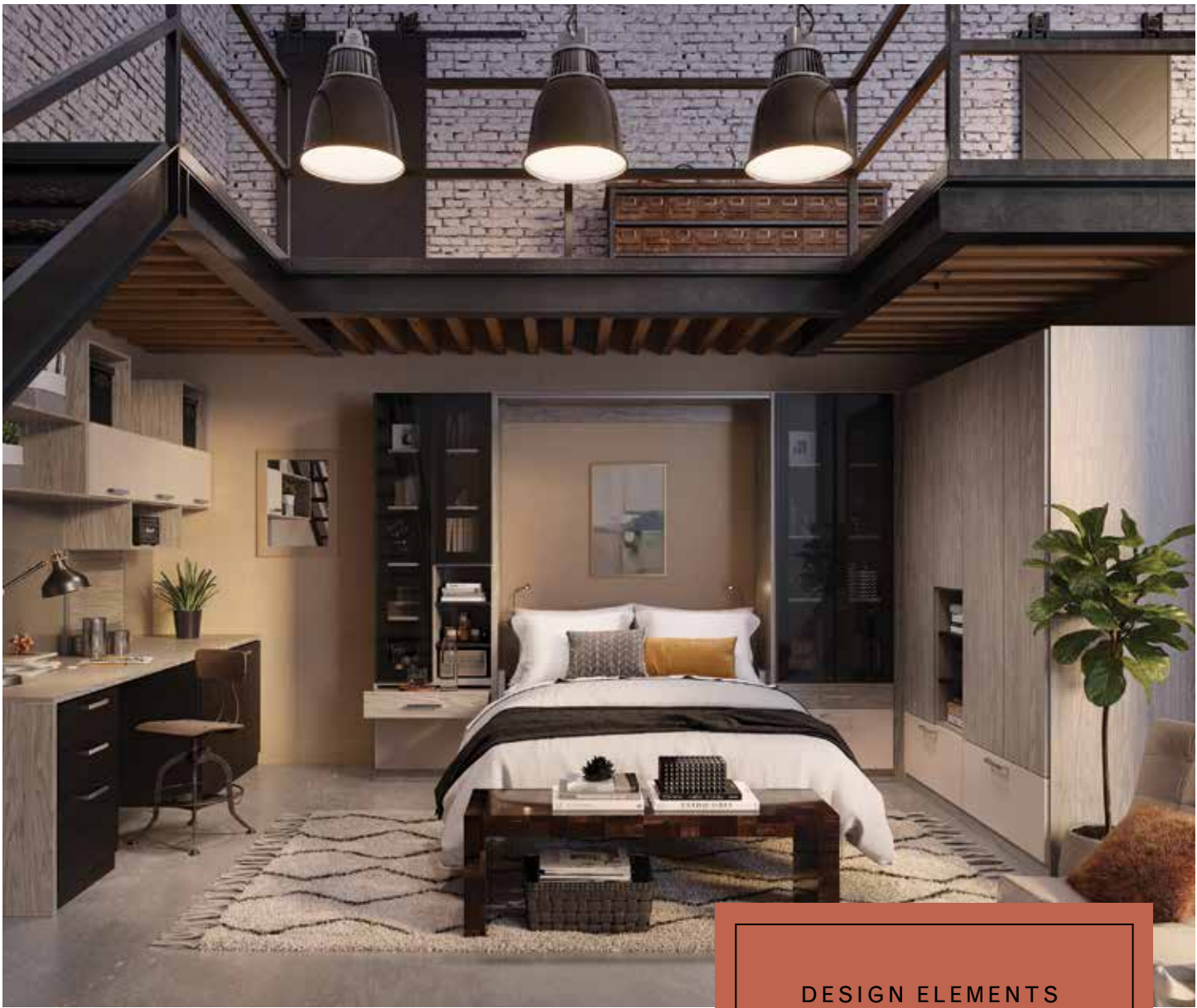
A mostly monochromatic style, modern farmhouse draws on farmhouse-inspired elements, such as vaulted ceilings with beams, wide-planked floors, unadorned cabinetry, oil-rubbed brass hardware and metal storage baskets.

The open, airy rooms of a modern farmhouse are filled with simple wood furniture and the plush, contemporary sofas we love sinking into at the end of the day. Natural textures and materials, such as linen, hemp and marble, add softness to the otherwise simple decor.

This is a warm, comfortable style, which continues to evolve as homeowners introduce more color, texture and fabrics to the design. A few vintage pieces are a must, adding character to rooms. And because modern farmhouse recalls a more rustic time, it celebrates the imperfect, whether it's in a distressed oak bench or a dented metal watering can.

DESIGN ELEMENTS

- Vaulted ceilings and beams
- Shiplap walls and wide-plank hardwood floors
- Clean lines and minimal ornamentation
- Black metal hardware
- White, black, tan and gray color palette
- Iron-inspired lighting fixtures and antiques



Defining
INDUSTRIAL RUSTIC

This style has its roots in 1900 industrial warehouse and loft spaces, and proudly displays building materials such as exposed brick, ducts, timber roof trusses, and rafters and beams. A sparse, functional style, industrial rustic generates excitement through contrasts. Even though it feels hip, it's also nostalgic. It celebrates both antique and contemporary elements. A spare, modern room with concrete floors, for example, might include a vintage antler chandelier. An old utility cart might be repurposed as a console table or desk in a studio with exposed brick walls. Furniture tends to be simple, even modern, and lighting often recalls an earlier time, such as pendant lamps with filament bulbs.

DESIGN ELEMENTS

- Neutral palette of white, black and gray
- Wrought iron and black metal details
- Recycled, repurposed industrial materials
- Raw or weathered wood items
- Soft pillows or sofas, to create comfort
- Natural elements such as antlers or houseplants



DESIGN ELEMENTS

- Furniture with spindled legs or claw feet
- Darker woods: mahogany, maple and cherry
- A rich color palette, including jewel tones
- Classical architecture, including crown molding
- Heavy curtains, drapes and valances on windows
- Hardwood floors and antique rugs

Defining
TRADITIONAL

Drawing its inspiration from mostly 18th- and 19th-century European design, this is the most predictable and orderly of the styles. It's a timeless, elegant and comfortable decor, characterized by elements such as crown molding, hardwood floors, Persian rugs and furniture arranged in a symmetrical pattern. A sofa, for example, will directly face the fireplace in a traditional living room. Unlike contemporary decor, this style celebrates ornamentation and color. An ornate chandelier, gilded mirror and jewel tones all work well in a traditional home, as do button-tufted furniture and fabrics with plaid, floral and striped patterns. Traditional rooms often contain antiques and are a showcase for classic architectural detail.

Defining

TRANSITIONAL MODERN

Combining the classic lines of traditional design with the furniture and color palette of modern, this style is all about open space. Simple, sophisticated and elegant, transitional modern embodies a “less is more” philosophy. This can be seen in its lack of ornamentation, spare use of modern upholstery, and neutral palette of beige, black and white.

Transitional modern should not, however, be mistaken for minimalism. It’s a warmer style that works well in architecturally traditional homes, with crown molding or coffered ceilings. Furniture tends to be unpatterned and have straight lines, metal frames and low legs. And antiques are used almost as sculptural accents. A simple beige couch, for example, might sit atop a modern rug, in a room that also contains an antique secretary. But this only works as transitional modern if the secretary is so simple in design that it appears to be modern.

The style creates harmony with the outdoors through architecture — namely, large windows, with simple or no window treatments — and organic elements such as a simple twig or flower.

DESIGN ELEMENTS

- Neutral palette, with occasional punch of color
- Pared-down antiques as statement pieces
- Modern materials, including glass and steel
- Natural elements such as wood bowls
- Artwork and photos in understated frames
- Wood floors and simple, neutral rugs



Influential Interior Designers and The Rooms They Created:

THE PRO: Jeffrey Alan Marks is a Santa Monica interior designer known for his comfortable designs with bold pops of color, reflecting Southern California's outdoor lifestyle.

THE STYLE: Modern farmhouse

THE PROJECT: A Nantucket beach cottage with shiplap walls, vaulted ceilings and a clean white-and-black color scheme captures the simplicity of farmhouse living.



“I think people sometimes put too much in a room. If you really want a modern farmhouse, keep the rooms very spare. It's a tranquil style, and you don't want clutter.”

JEFFREY ALAN MARKS



THE PRO: Beth Martin is a San Francisco interior designer who has been an *Elle Decor* A-List designer for the last four years.

THE STYLE: Industrial rustic

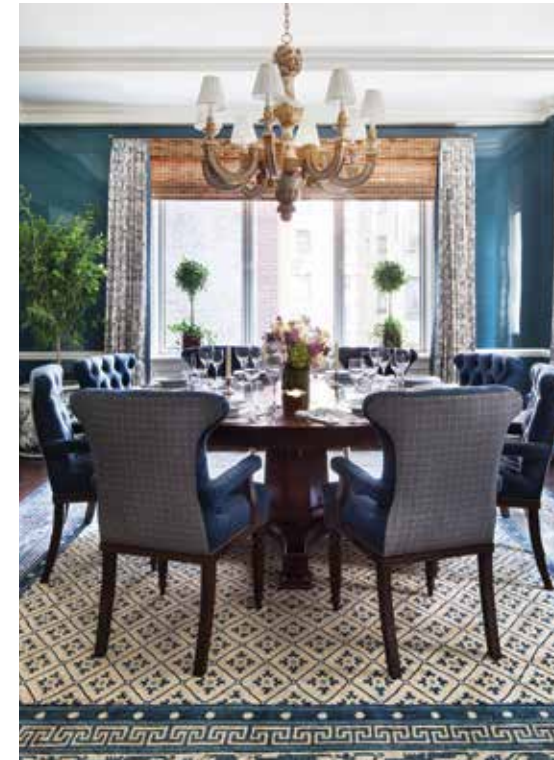
THE PROJECT: This Wyoming dining area draws on rustic elements such as an exposed wood ceiling and an antique kayak skeleton, which doubles as a chandelier.



“I would say the hallmark of industrial rustic is the authentic nature of the style. It's more about letting the rawness of materials or items speak for themselves than it is about 'decoration.'”

BETH MARTIN

2 Living Rooms + 2 Dining Rooms = 4 Standout Styles



THE PRO: Alexa Hampton, a New York City designer, has worked on high-end projects from New York to Hangzhou, China.

THE STYLE: Traditional

THE PROJECT: Jewel tones, ornate furniture and intricate patterns come together to create a very traditional dining area in this Park Avenue duplex apartment.



“I love the symmetry of traditional design. Not just because it's following a rule but because it creates a sense of balance. Without anything off-balance to disturb your eye, you're freed up to appreciate everything else.”

ALEXA HAMPTON

THE PRO: Stephen Sills is a New York City interior designer; he has worked on projects for clients such as Vera Wang and Tina Turner.

THE STYLE: Transitional modern

THE PROJECT: A bold piece of modern art and a classic fireplace in this Fifth Avenue apartment are the perfect backdrop for this transitional modern room.



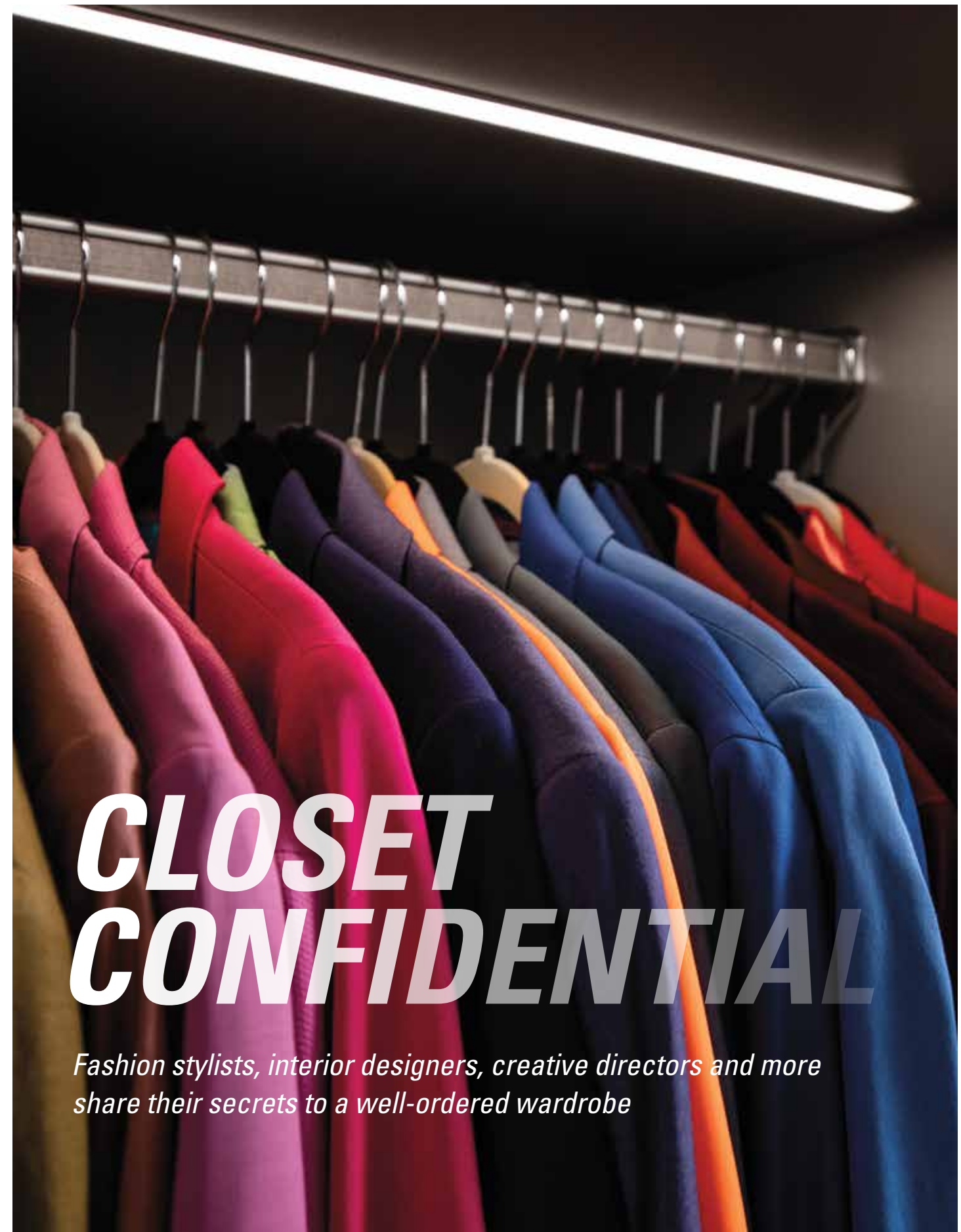
“Transitional modern is more about space and volume and proportions than furnishings. It's about pared-down architecture combined with modern upholstery and streamlined antiques with simple lines.”



STEPHEN SILLS



Celebrity fashion stylist Brad Goreski who favors bold prints and bright colors admires his own star-quality closet.



CLOSET CONFIDENTIAL

Fashion stylists, interior designers, creative directors and more share their secrets to a well-ordered wardrobe



SHHH ... DON'T TELL

"Decide what you want to present and what you want to hide. Tuck the latter behind doors."

— Brad Goreski



AN EYE FOR STYLE During the renovation of his 1930s Beverly Hills home, celebrity fashion stylist Brad Goreski envisioned a clean, masculine master closet reminiscent of a "well-merchandised store," with easy access to everything from formalwear to sweats. Because the room had limited wall space, an 8-foot-tall "peninsula" was installed to function as both a closet within a closet and a room divider. One side houses suits. The other corrals smaller items, such as Goreski's nearly 100 pairs of eye-glasses, now stashed neatly in four drawers. The peninsula is also capped at one end by a full-length mirror that faces another mirror, so Goreski can get a front-and-back view of himself. "The more I keep everything organized," he says, "the easier it is to put together really good outfits."

CC design consultant: Chloe O'Keeffe





BY KNOCKING DOWN THE WALLS ABOVE AND AROUND MY TRADITIONAL REACH-IN CLOSETS, WE GAINED A TREMENDOUS AMOUNT OF PREVIOUSLY WASTED SPACE.

— Michelle Adams

SHHH ... DON'T TELL

“A built-in dresser in your closet keeps bedroom furniture to a minimum.”

— Michelle Adams



MINIMAL AND MODERN Michelle Adams, a creative consultant based in Ann Arbor, Michigan, wanted more than just storage from her master closet. She saw the project as an opportunity to create an architectural element that reflected the pared-down Scandinavian aesthetic of the rest of her midcentury modern home. So Adams removed the two existing reach-in closets from her master bedroom to make way for the minimalist wardrobe of her dreams: a 12-foot-long wall of flush wooden doors with zero hardware. The finished space is equipped with push-to-open drawers and doors, hanging areas that light up when the doors are opened, and slide-out shelves for Adams' beloved shoes.

CC design consultant: Janice Fischer

FIT FOR ROYALTY When a 31-room, Tudor-style home built in 1929 in Greensboro, North Carolina, undergoes a major renovation as a designer show house, the master closet needs to be worthy of its grandeur. With the help of California Closets, interior designer Cheryl Lockett drew on British men's decor as inspiration for this closet and dressing room, which features deep blue walls, fabric-backed closets, and a quatrefoil beneath the window. And there are plenty of practical touches, including spacious two-tiered hanging rods and built-in hampers, and an island with a quartz countertop.

CC design consultants: Sarah Smith and Amber Colo

SHHH ... DON'T TELL

"People spend a lot of time in their closets.
Make yours beautiful by adding art."

— Cheryl Lockett





A FOCUS ON FASHION As part of their move to larger offices in New York City's NoHo neighborhood, the team behind the fashion website Man Repeller needed a space to hold fashion fittings and conceptualize more ambitious photo shoots. The solution: a 300-square-foot room lined with open cubbies designed to house clothes, handbags and shoes. Jewelry and sunglasses are tucked into felt-lined accessory drawers, which have a gap between them so staffers can see inside. "Now that everything can be easily accessed," says founder Leandra Medine, "it's much easier to leverage all these great products in stories and shoots."

CC design consultant: Megan Garcia

SHHH ... DON'T TELL

"Edit often! Know what you have so you can keep it organized, streamlined and clutter-free."

— Leandra Medine



SHHH ... DON'T TELL

"Build your closet for your exact needs. Our design consultant literally counted all my handbags and shoes."

— Kelly Natenshon

AFTER MOVING INTO OUR OWN CLOSETS, I FELT LIKE I'D GONE SHOPPING. I FOUND THINGS I COULDN'T FIND BEFORE, AND I GOT READY MORE QUICKLY.

— Kelly Natenshon



HIS AND HERS HEAVEN For several years after buying their home in Mill Valley, California, Kelly and Mike Natenshon shared a cramped walk-in closet. The setup was less than ideal for the design-minded couple (she's a design consultant; he's the founder of clothing company Marine Layer). So when they decided to redo their master suite, his and hers closets were a must-have. By adding a new wall between the bedroom and bath, they carved out space for a clean, white reach-in closet for Mike, including ample space for his vast sneaker collection. For Kelly, the original shared closet got a complete overhaul — jewelry and accessory drawers, a built-in hamper (which Mike has too), and a fold-out ironing board that's hidden in one of the drawers. The closet even has an outlet to plug in an iron.

CC design consultant: Corinne Cronin



DREAM HOME, DREAM CLOSET Charlotte, North Carolina, residents Diane and Dan Horner built their dream home after becoming empty nesters — for Diane, the dream included a big, modern closet with “all the bells and whistles.” The result is not a walk-in but a walk-through closet, with his and hers spaces separated by an open doorway. The Horners achieved a cohesive look by choosing a warm gray finish for both rooms, with black drawers lending a masculine touch in Dan’s area. Diane’s side, on the other hand, features white drawers with delicate gold pulls, lighted jewelry drawers, a vanity, and a custom cabinet within the island to fit her carry-on suitcase. “We take a lot of weekend trips,” she says. “It’s nice not to walk to the other side of the house for my luggage.”

CC design consultant: Morgan Haynie

SHHH ... DON'T TELL

“Have your wall paint custom-matched to your closet finish to create a more uniform look.”

— Diane Horner





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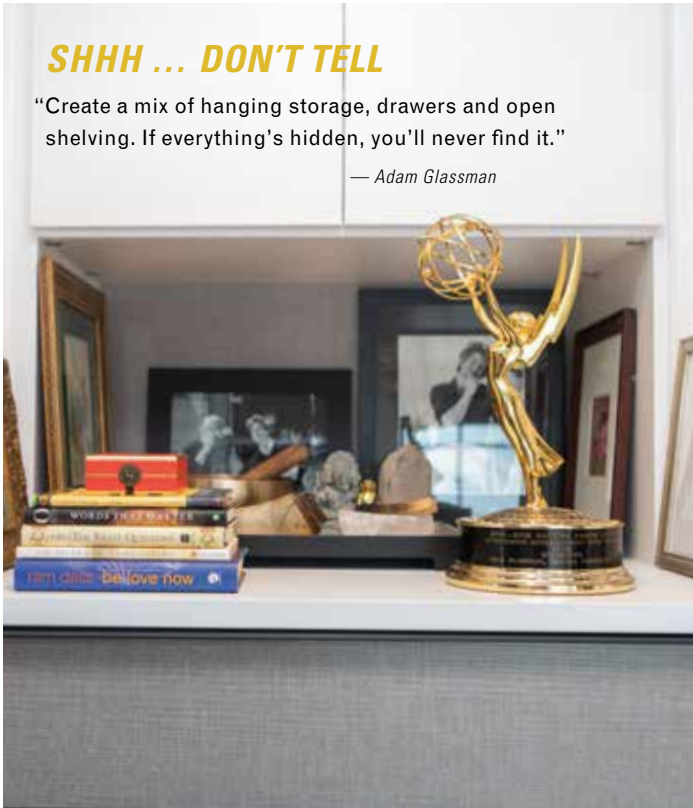


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SHHH ... DON'T TELL

"Create a mix of hanging storage, drawers and open shelving. If everything's hidden, you'll never find it."

— Adam Glassman



A WEEKEND WALK-IN Adam Glassman, creative director of *O, The Oprah Magazine*, didn't like the original wardrobe — two small, traditional pocket-door closets — in his weekend home in New York's Hudson Valley. "It was just a bad use of space," he says. So he carved out a walk-in/dressing room with storage galore, adding industrial-meets-modern farmhouse touches to echo the rest of his decor. There's white shelving, black metal pulls, fabric weave on drawer faces, and a steel barn door. The full-length mirror conceals a shelf stack for sweaters, while hidden storage beneath the window bench houses his sneaker collection. Extra-deep hanging areas hold plaid shirts, his weekend go-to look. There's even room for keepsakes — such as the Daytime Emmy Glassman took home for his work on "Extra" — on top of the built-in dresser.

CC design consultant: *Melissa Hatch*

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OTHER ROOMS, OTHER VOICES



THE ROOM Dining Room and Child's Craft Area

Angela Tafoya, managing editor of online shelter magazine *Lonny*, wanted a minimalist, neutral look for the dining room she and her husband were updating in their San Francisco Victorian. The room also needed to be functional, with storage for entertaining needs and their preschooler's arts and crafts supplies. Clean white cabinets hide "X" cubbies for wine bottles and shelves for platters on the right, while the left half is dedicated to crayons, Play-Doh and other children's toys. Countertops provide extra serving areas for the couple's frequent dinner parties.

THE VOICE

"We store wine glasses right above the bottles. So it's boom! Wine, wine glass. I prioritize everything by how much we use it." — Angela Tafoya

CC design consultant: Nick Graham



THE ROOM Home Office

When Anne Sage, an interior designer and author of the book *Sage Living*, and her husband, Ivan Juarez-Mrazek, decided to turn the second bedroom of their Los Angeles duplex into his home office, their priorities were making the compact space efficient and bright. To cut visual clutter, there's a slide-out shelf to house a printer and a panel beneath the desk to hide cords. To bring in more light, Sage trimmed a bush that obscured the window, chose light-hued cabinets throughout, and filled the wall-to-wall cubbies with white-colored books. "I went to 12 thrift stores and bought for color, not subject material, so it's an eclectic collection of books," says Sage. "It's purely visual."

THE VOICE

"I love how this office has one long work surface. Even if papers pile up in one corner, Ivan doesn't feel like he's drowning in clutter. There's room to spread out." — Anne Sage

CC design consultant: Darlene Lillehaugen



THE ROOM Pantry

Home stager Merrylyue Martin likes rooms that are filled with personality and fun. Even the pantry in the Carmel, Indiana, home she shares with her husband pops with color — open shelves are backed with playful mint green, serving utensil-themed wallpaper. There's a spot for everything from dishware to serving platters to paper goods (so the couple is always ready to host an outdoor party). There are plenty of practical touches too, such as pull-out bronze wire baskets for snacks and wraparound corner shelves to store larger pots.

THE VOICE

“My first criteria for this pantry was: Can I grab and go? I wanted everything instantly visible.” — Merrylyue Martin

CC design consultant: Erin Moore



THE ROOM Craft Room

“My happy place.” That's how Merrylyue Martin refers to this long, narrow converted room over the garage. A crafts enthusiast who loves to wrap presents and create gift baskets, Martin needed a place for all her materials. Now she has cubbies for tissue paper, cabinet space for supplies, such as hot-glue guns, a built-in desk and tension rods for dispensing — and displaying — wrapping paper and ribbons. “You can really spur on that creative flow,” says Martin, “when you see what you have to work with.”

THE VOICE

“Your craft room should be an enjoyable and organized place that you’re delighted to work there.” — Merrylyue Martin

CC design consultant: Erin Moore





THE ROOM Multipurpose Guest Room

Anjelika Temple, founding partner and chief creative officer at lifestyle media company Brit + Co, needed this room in her “funky, unconventional” Mill Valley, California, house to work extra hard. It had to serve as a guest room as well as a space to organize overflow storage — and be flexible enough to possibly transform into a child’s bedroom down the line. Temple applied small-space solutions, installing a built-in dresser (with extra-deep drawers) and an open closet with hanging rods and shoe shelves for guests alongside spacious shelves that hold large baskets for her family’s camping gear and craft supplies. Plants on one shelf mask a dryer vent, while sherbet-hued racing stripes on the wall echo the room’s colorful accessories.

THE VOICE

“The beauty of this system is its flexibility. You can keep the footprint of the closet, but if this eventually becomes a kid’s bedroom, Anjelika can remove the bottom shelves and create more hanging space.” — Corinne Cronin

CC design consultant: Corinne Cronin



THE ROOM Reception Area

The team at the fashion blog Man Repeller faced a challenge when they designed the reception area of their new office. They wanted a stylish “Mad Men”-esque entryway to welcome visitors. But they also needed space to tuck away the countless packages that arrive every day. The solution: an artful built-in with an asymmetrical system of shelves and cabinets in white with wood accents. (The shelves can be rearranged as needed.) There’s room to display the beautiful products Man Repeller features, as well as space behind doors to hide boxes as they come and go.

THE VOICE

“We chose a darker color for the bottom drawers. It wears better in places with foot traffic.” — Megan Garcia

CC design consultant: Megan Garcia

THE ROOM Basement Office and Design Studio

After years of meeting clients at their dining room table, Anissa and Brian Zajac turned the “terrible 1940s block basement” of their Indianapolis home into the headquarters for House Seven, their interior design and building company. The finished office and studio reflects the couple’s clean, simple aesthetic with a white and neutral palette, shiplap walls, floating shelves, and built-in workspaces with light wood waterfall countertops. To make the ceilings look taller, they left the overhead ducts exposed and painted them white.

THE VOICE

“We needed to fit our assistant and ourselves into a small space. So we created a communal desk and individualized it by giving everyone their own cabinet.” — Anissa Zajac

CC design consultant: Merrick McGraw





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On the Road Again

One woman, three houses, five trucks and an unconventional philosophy of interior design

BY CLAUDIA GLENN DOWLING

When I moved into the apartment of my soon-to-be husband (later ex) in New York City, there was nothing in it but a Hudson River view, a loft bed and a threadbare Persian rug his mother off-loaded when she went all-out Bauhaus. My parents built the Frank Lloyd Wright-inspired Arkansas house where I grew up, and my own mother skewed Danish modern. Back in the day, it seemed like there was a new decorative craze every year. My mom's DIY avocado antiquing of a TV console comes to mind. Just. No.

How do you create your own style from scratch? Me, I got lucky. I found it in the junk heap. Or it found me. A car door I picked up on the street became a starter coffee table for the apartment, which evolved into a look I can only call "eclectic antique." I craved rooms in every style — industrial, deco, country, midcentury modern. But I didn't have enough rooms.

So I got more houses.

Don't get too jealous — I put one on a credit card.

We bought a seaside cottage on a family compound on Block Island. We then built a barn, where I ran a surf shop. I got the barn in the divorce and converted it into a classic beach house for rent. Due to surfboard transport, I had purchased a truck. Well, I've always had a truck. I bought my first, a 1954 Dodge flathead six, for \$40 when I was just out of college. I'm on my fifth now.

Rather than deciding on a style and finding objects to suit, I find something I love and design a room around it. And usually my object of inspiration required major conveyance. For the surf shack, it was a massive 1950s Chambers stove I picked up on Long Island, trucked in on the ferry in Rhode Island, and wrested into the only place it fit. A carved cabinet from the town dump worked perfectly above it to display my leftover

stock of plastic hula girls. An old painted lobster sign floated ashore. Driftwood stair railings also came my way.

When my daughter got married, I built a post-and-beam house on the compound. The newlyweds had millennial tastes: new, sleek, gray, black and white, with pops of color. I went for a spa look. The master bedroom was built around a 6-foot rice bowl tub with a view of the ocean and a beach-stone fireplace. The tub was shipped from China, and I myself trucked it from customs in Boston. The other furnishings are spare with a simple, Zen vibe. The handymen in my New York building know what I like, and they saved a glass Noguchi coffee table from the dumpster. I knew my daughter would appreciate its elemental curves.

Serendipity and provenance, as well as location, can inspire decor. The island houses were rented for the summer when I found a derelict building by a river in the Ozarks. It cost \$22K — thank you, Visa! I tore out the only closet, which had been inexpertly built on top of a tatty carpet. Underneath was crumbling '50s linoleum, from which I took my palette: coral, aqua, ice green, Pepto-Bismol pink. The place had been a gas station and cafe, so I went full-on roadhouse with a semicircular, candy apple red, sparkly booth from an out-of-business pizza joint. Two years ago, the river flooded and a 7-foot wall of water wiped me out — a decorating do-over opportunity. A friend loaned me a '50s harvest yellow Formica table, and the pink floor became, appropriately, swimming pool aqua. A painting of my island porch in blues and yellows tied the new scene together.

Even without a flood, you have to mix it up — my mother was not enamored of avocado for long, though I recently fell for a colander that color. Thanks to my mother-in-law, I still

have a taste for Oriental rugs, and I've gotten into black and white, per my daughter. I bought a silver pickup with four doors, because I need car seats for the grandchildren. It has a 5-foot bed, which I thought would confine me to smaller loads. Nope. Though I refuse to move the 4-foot stone Buddha that now meditates next to a stack of Block Island beach stones in my New York apartment. So far.

My object is to find an object's happy place. And, oddly, the swirl of moving found objects from one place to another has not only formed my style but integrated the stages of my life: childhood in the Ozarks, urban striving, family idylls at the shore, circling back to basics in the back country. When things I love to look at flow together, the visual order gives me peace plus a zing of pleasure. I guess I'll just have to keep on trucking.





SELF PORTRAIT

Out of the 391 pairs of Barbie shoes included in mixed-media artist Jenny Dina Kirschner’s “Self Portrait,” an unexpected challenge came from one particular pair: the pink bunny slippers. (See above: eighth row from the bottom; fifth column from the right.) “They fell off the piece and landed on the floor of the acrylic box frame,” says Kirschner, whose ambition for the piece was to portray her passion for organization and perfection as well as pay homage to Damien Hirst’s famed spot painting series. “Everybody loved it and said, ‘Oh, that’s intentional. That’s so fun!’” But it wasn’t intentional and it wasn’t fun for Kirschner. Seeing those slippers on the base of the frame drove her crazy. So she took the piece down and realigned the slippers with glue once more. Order achieved. But the slippers continued to fall every time she reattached them. Finally, she realized that the whimsical pair added a new dimension to the piece by acknowledging the more playful aspects of the artist’s personality. Thanks to the wayward pink slippers, “Self Portrait” captures Kirschner’s “self” more accurately than she ever thought possible. The 37-by-49-inch piece, which hangs on a wall close to the foyer of her Brooklyn, New York, home, reminds her that the perfectly imperfect can be artful as well. — *Jessica Schuster*



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