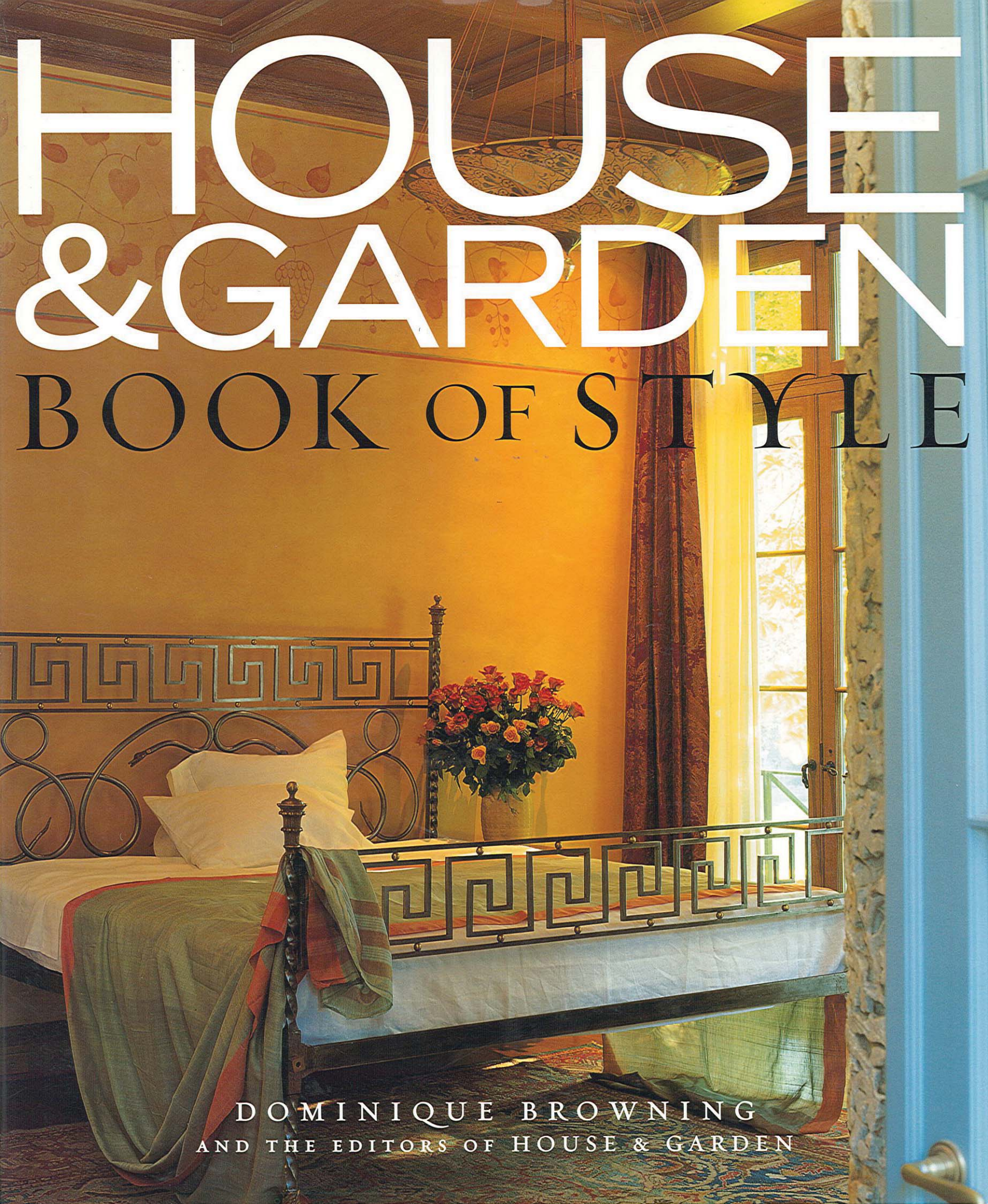


The background of the cover is a photograph of a bedroom. A metal bed frame with a Greek key pattern is visible. On the bed are white pillows and a green and red striped blanket. A vase of red roses sits on a surface next to the bed. A window with sheer curtains is on the right, and a blue door is partially visible on the far right.

# HOUSE & GARDEN BOOK OF STYLE

DOMINIQUE BROWNING  
AND THE EDITORS OF HOUSE & GARDEN

## MASTER PLAN

Twentieth-century design is about the plan. Spatial logic exists, and it demonstrates that conflicting propositions are not mutually exclusive. For example: If a downtown loft, then no views of Central Park. If views of Central Park, then no downtown loft. True? Not exactly. Of course, it's impossible to live in TriBeCa and on Central Park simultaneously. But some people can have the best of both worlds. The 3,000-square-foot apartment that Bruce Bierman, the Manhattan-based interior designer, has created for a fashion industry executive proves it.

First, the architecture: Bierman has transformed the ten-room apartment in an Art Deco building on the park by demolishing walls to encourage an easy spatial flow. Sliding panels can separate rooms that, when not divided, open to long vistas. "Because my client lives alone," Bierman explains, "there was no need for a lot of doors, but I still wanted to provide a sense of privacy when necessary."

In the process, Bierman has crafted a comfortable, technologically up-to-date interior for someone who can come home, put up his feet, and watch sports. "I wanted the style of the apartment to be appropriate to the site, but I had to find a way to incorporate all the technology my client wanted." Switch-laden panels installed by the front door, near the bed in the master suite, and in the coffee table provide access to controls monitoring lights, sound, and air-conditioning. Clean lines, neutral fabrics, and striking objects stand out in white-painted contexts. Ample proportioned sofas and chairs offer comfort, while delicate side tables and accessories add glamour.

The Art Deco-style custom chaise, with Amboina burl, faux ivory inlay, and nickel feet, refers to the building's past while remaining in the present. The upholstery fabric is Angora Mohair from J. Robert Scott. White walls provide an understated background in keeping with the spirit of rooms by two of the client's favorite designers, Art Deco masters Jacques-Émile Ruhlmann and Jean-Michel Frank.





**ABOVE:** Full-height folding panels of white laminated glass in mahogany frames separate the dining room from the bedroom, while a half-height folding screen divides the dining room from the living room. The anegré-veneered dining table is from Dakota Jackson. Chairs with dark-stained maple details are from Mattaliano. **LEFT:** In the living room, cushy custom seating upholstered with a J. Robert Scott fabric invites a kick-off-your-shoes attitude. The custom coffee table hides a television projector and control panel for lights, sound, and air-conditioning. **OPPOSITE:** A large nineteenth-century dog painting hangs over the custom sofa and three 1930s tables from Makassar-France.



**ABOVE:** The master bathroom uses an Art Deco palette of white marble, black granite, and silver accents, including the hardware and mirror frames, like the one from J. Pocker & Son over the tub. **LEFT:** Technology is ever-present, and integrated into the design. In the master bedroom, a control panel has been built into the custom headboard. The furniture is custom, and made of sapele. **OPPOSITE:** The master bedroom includes a sitting area. The custom club chair, in the manner of Jean-Michel Frank, is upholstered in Angora Mohair Birch from J. Robert Scott. The two-tiered telephone table from Karl Springer is covered in python skin. The metal frieze is a facade fragment from the old Best & Co. building on Fifth Avenue. The area rug is from Patterson, Flynn, Martin & Manges, New York.

