

* **The Guide to Modern Design**

Metropolitan

Home

25th Anniversary

**Modern
Made
Easy!**

**Hot Tips
and Chic
Shortcuts**

**Small-Space
Strategies**

**Collecting:
Modernist
Classics**

**Furniture
That Works**



NOVEMBER 2006
USA \$4.50
CANADA \$5.50
UK £2.95
Display until
November 13, 2006
www.methome.com

* **Stylish in Seattle, p.116**

115 Modern Made Easy

Keep it simple, white and symmetrical—then break all the rules to taste. We show you how to design in the modern mode while keeping your home warm and personal.

116 Class Act

by Fred Albert

Met Home of the Month

A Seattle couple vowed never to live in another condominium until they saw this unit, formerly the auditorium of a converted elementary school.

126 A Capital Design

by Jorge Arango

Washington, D.C.-based Nestor Santa-Cruz outfitted a glass-enclosed Georgetown apartment as a comfortable home base for a traveling family.

134 Second Nature

by Fred A. Bernstein

Architect Kelly Monnahan designed this view-embracing home in Napa Valley for old college friends who love the great outdoors but like living on the grid.

142 Urban Fabric

by Elaine Greene

When textile designer Lori Weitzner and her family moved into Manhattan, she gave up suburban cozy to feather a more efficient, less cluttered nest.

148 Desert Light

by Susan Morgan

In Santa Fe, architect Trey Jordan built a modern house for himself but wound up selling it to a pair of art-minded minimalists before it was even finished.

FOOD

156 Season's Eatings

by Stephanie Lyness

Manhattan chef Bill Telepan cooks with the freshest ingredients all year round, and his Christmas dinner is no exception.

Editor's Page 32 Mailbag 34

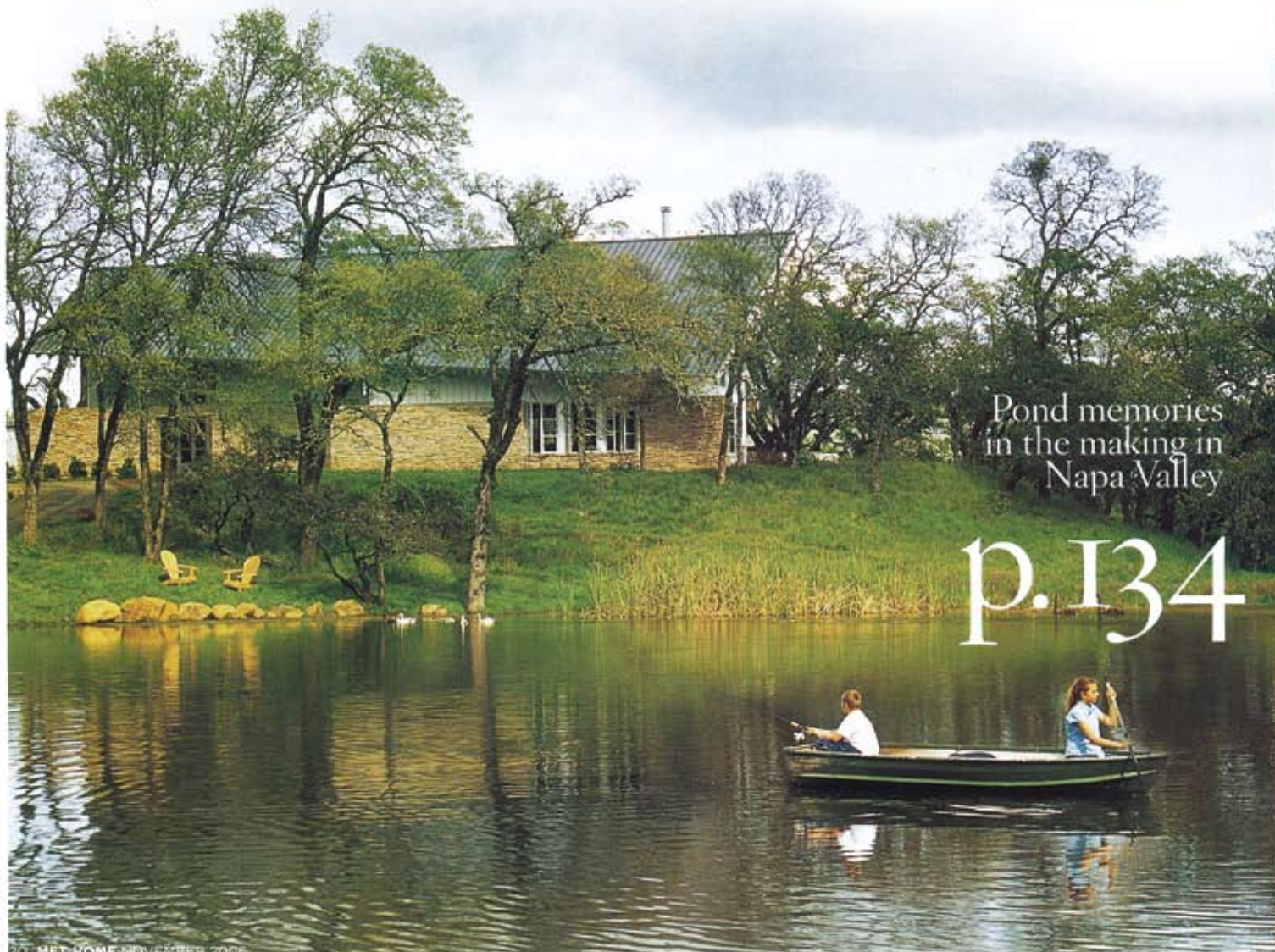
Recipes 160 Resources 166

ON THE COVER

This stylish Seattle condominium was once the auditorium and gym of a Victorian public school, page 116. Photograph by John Granen. Produced by Linda O'Keeffe and Linda Humphrey.

SUBSCRIPTIONS

For information, call 850/682-7654; fax 641/842-6101. To order a new subscription, to make address changes or to report a subscription problem, go to www.methome.com.



Pond memories
in the making in
Napa Valley

p. 134



SECOND NATURE

THE WELL-GROUNDED HOME THAT KELLY MONNAHAN DESIGNED IN NAPA VALLEY IS A "FRAME FOR NATURE" THAT HOUSES A FAMILY OF FOUR.

When marketing entrepreneur Jeff Loomis (pictured with quarter horse Commander and Dalmatian Zoe) bought 60 acres of land on a hillside in Napa, he turned to an old college friend to build a home for his family. To create this sophisticated, updated take on simple, barnlike geometry, architect Kelly Monnahan used lightweight stucco "stone," but the standing-seam metal roof and board-and-batten siding are authentic Americana.



WHILE A STUDENT AT THE UNIVERSITY OF OREGON, "I MET A LOT OF WONDERFUL PEOPLE," SAYS JEFF LOOMIS (WHO NOW RUNS LOOMIS GROUP, A MARKETING AGENCY HEADQUARTERED IN SAN FRANCISCO). One of those people was his wife of 20 years, Jennifer, with whom he has two teenage children. Another was architect Kelly Monnahan, to whom the Loomises turned after buying 60 acres in Napa Valley, California. The Loomises had planned to spend their first few summers in a tepee at the edge of a pond on their property. But after one nearly sleepless night under the canvas, Jeff recalls, "we all said it was time to build a house." But not a mansion.

"We are more country than country club," says Jeff. His happiest childhood memories are of summers spent in a small cabin—built by his maternal grandfather—on a creek in the Santa Cruz Mountains, and he wanted his children to have "the same kind of rural experience." The modernist Monnahan (*MH*, Sept '06) isn't exactly known for designing log cabins. A problem? Not for the Boston-based architect, who specified classic rustic materials—board-and-batten walls, a standing-seam metal roof—in the simple shapes that make a house feel modern. Inside, Monnahan used walnut panels on floors, walls and ceilings, recalling the long-ago cabin but with large expanses of glass that help usher nature inside. In fact, the pond is still a central part of the experience. Monnahan made sure it would be seen through the living room windows. No matter how beautiful the house, Monnahan says, it is really just a frame for nature.

Left (from top): Under the 35-foot ceiling, a stairway leads to the master bedroom; pictured from left are Jennifer Loomis, Jeff Loomis, Kelly Monnahan and landscape architect Keith LeBlanc. Opposite: The great room features custom and contemporary pieces, including a Monnahan dining table (with Knoll chairs), an Edra sofa and swivel chairs from B&B Italia. Much of the furniture comes from Montage in Boston's Back Bay.

PRODUCED BY LINDA O'KEEFE AND DIANE DORRANS SAEKS.
PHOTOGRAPHS BY GREY CRAWFORD. WRITTEN BY FRED A. BERNSTEIN.





JEFF AND JENNIFER Loomis spend weekends with daughter Ali and son Max, plus a Dalmatian, horses, cows, cats, birds (including ducks Kelly and Keith) and even a pair of California river otters. But around the time the house was completed, their clan grew even bigger. Jeff, an only child who had never known his father, got an e-mail with a photo of a man claiming to be his dad. Genetic testing followed, and within a few weeks Jeff was introduced not only to a father but also three half-sisters he never knew existed. Now the house in Napa is a gathering place for the expanded family (which includes seven "new" nieces and nephews). "I always believed that if you build it, they will come," says Jeff, laughing about how right he was.

Luckily, Monnahan designed the house around a great room that stretches nearly 50 feet, giving the house a heart as big as its owners'. To maintain the feel, he used walnut on walls, floors and ceilings, and

created a front wall that anchors the house to the earth. The only hitch was that the stone Monnahan chose for the front wall of the house was so heavy that trucking it up the steep hill would have been almost impossible. He ended up using stucco-veneer, synthetic blocks that weigh about a third as much as the real thing. If no one notices the difference, that is in part because Monnahan cleverly used real stone for the top layer (where the eye comes to rest). The stucco stone is so tactile, it is hard to resist touching it as you approach the front entrance. This is one stone wall that, like its owners, never says "keep away."

Above: Jennifer, Ali and Commander stand beside the kitchen, which overlooks a meadow (landscape architect Keith LeBlanc chose a mix of grasses that don't require mowing) and pool. Opposite (clockwise from top): Architect Kelly Monnahan combined walnut cabinets, marble countertops and stainless-steel appliances for a kitchen that is sleek but not too slick; orange upholstery on the B&B Italia chairs echoes the wood's rich hues.



AROUND THE HOUSE, the Loomises created a kind of summer camp for kids and grown-ups. There's a riding ring and stables (Jennifer is a skilled horsewoman), a swimming pool (with a narrow deck "so we wouldn't have to cut down many trees," landscape architect Keith LeBlanc explains) and a dock for fishing in the pond. Recently, Jeff installed a bocce court. Bocce, he explains, "is a good family game that everyone can play." There's also a vineyard; Jeff has plans to produce 150 cases of "ultra-high-quality" wine a year, and, he cracks, "if it doesn't work, we'll have great salad dressing."

A practical joker, Jeff remembers the process of furnishing the house. When he visited stores with Jennifer, "we would take photos of some really ugly stuff and send them to Kelly with a note: 'Look what we bought for the living room.'" In fact, what the couple purchased, under Monnahan's tutelage, was a series of classic modern pieces: There are chairs from B&B Italia and a coffee table with a vintage

Florence Knoll base. Those items, plus pieces designed by Monnahan, bring a quiet sophistication to Camp Loomis.

In the more private spaces, Monnahan employed several of his trademark moves, honed during 20 years of practice. Bathroom cabinets match those in the kitchen, which unifies the house. In the bedroom, windows begin just inches from the floor, which lets the couple feel like they're sleeping in a tree house. Jeff got his cabin—but with modern touches that his grandparents never imagined. Not a mansion but not quite a tepee, either. ☺

See Resources, last pages.

Above: In the Loomises' bedroom, Monnahan brought windows down to ankle level. That didn't leave a lot of wall space for furniture, but the architect compensated with built-ins, including a window seat with its own bookshelves. Since there are no neighbors, the Loomises opted to forego window coverings. Opposite: In the bathroom, the curved surfaces recall the claw-foot tub that might have graced an older cabin on the site.

Making Modern Easy: Go with the Grid

Kelly Monnahan used plenty of windows, but not the kind of "store-front" windows that can make a house feel like a fish tank. His windows follow a grid, with each pane a two-foot square. Grids have a long pedigree in modernism; the *Maison de Verre*, by Pierre Chareau, is probably the most imitated house of the 20th century, in large part because of industrial-style gridded windows. But for Monnahan, grids are more than a nod to architectural history. Overlaying mullions on large expanses of glass, he says, improves the views by adding scale and context. Used consistently, grids tie a house together while allowing variety: In the bedroom, the angle of the roof outside meant there were five windows instead of the expected six, which not only created a place for the TV, but permitted a bit of jaunty asymmetry. In the master bathroom, the tub is surrounded by hundreds of small square tiles, a rare use of a grid on a curved surface. In modernism, grids are rules that are meant to be broken.

