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HOMES



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NEW AMENITY-RICH CONDOS SECOND-HOME MARKET UPDATE



In a studio designed by John Eason, the mood is sophisticated with sparkling mirror, glass and metal accents. Glimpsed behind the mirrored pocket door, the walls of the nine-by-nine-foot bedroom are upholstered in pomegranate.

PHOTOS: PETER MURDOCK

“Proportion is paramount, but especially so in a small space.”

JOHN EASON



“It was a boring space painted dirty beige, with nowhere to put all my stuff, but lots of fabulous light!” said the architect and designer Enrique Limón of his 525-square-foot studio in Chelsea’s London Terrace Gardens. Aside from the storage issue, Limón’s primary goal was to be able to display and rearrange his eclectic possessions, which include a 700-year-old Aztec mask, a Breuer chair and pieces by the artist Dan Bleier.

Limón used sculptural elements to define living, working and sleeping areas. By keeping the floor bare

and most of the furniture transparent and lightweight, he was able to accomplish his objective in the classically modern style that is his signature.

Once a dressing alcove, the oak-floored bedroom was formed by a floor-to-ceiling tempered-glass panel and furnished with a stainless-steel-framed bed. Clothes are stored in a conventional closet in the vestibule.

Colorful art and books dazzle against the bright white background of the living area. Many of the horizontal surfaces are glass, or at the minimum, shiny,

because “the reflection increases the feeling of space.” The furniture—a mix of Limón’s own designs, mid-century pieces, and found objects—is switched about as often as the art, some of which is stored off site when it is not on display.

Limón put his office on the north side of the room, which is lined with four huge windows. “The light that pours in all day is especially crisp,” he noted, “which makes it exceptional both for working and for exhibiting art.” With a vintage Eames chair, a glass trestle table mounted on walnut supports, and a

white lacquered cabinet that hides most of his equipment, including computer, printer and files, Limón has all he needs. Like everything else in the studio, the office is beautifully organized and within easy reach.

“Proportion is paramount,” said John Eason of John Douglas Eason Interiors Inc., “but especially so in a small space.” The 550-square-foot studio he designed for a client on West 23rd Street is a comfortable home to entertain friends and a place to store belongings. These were Eason’s objectives, and with the elegance he’s known for, he accomplished his assignment beautifully.

The sophisticated tone is set in the well-sized foyer, where the walls and floor are stained an espresso color and a Peter Hammar oil painting hangs over an artistically accessorized table. “Just because there’s not a great deal of room,” said Eason, “it doesn’t mean furniture or accessories have to be small or surfaces devoid of interesting objects. The key is for everything to relate to each other.”

In the living room, a palette of tranquil grays shot with high-energy pomegranate is softly illuminated by several reflective surfaces, including two stainless-steel Niermann Weeks chairs, 1950’s-style lamps and, most of all, a wall of mirrored doors.

Eason moved the wall

fronting the bath and what had been a sleeping-and-dressing area two feet into the living room. This created a spacious closet in front of the bath, and generous space for a bedroom, which includes its own wall of closets. With entry to the bathroom moved to the bedroom, it became a true master suite. The installation of pocket-style doors in the bedroom was another smart small-space solution, providing greater flexibility for the furniture placement and easing traffic flow.

The room is pulled together by the black-and-taupe herringbone-patterned sisal carpeting, and all its “weight” is at the perimeter, anchored at either end by large British Colonial-style armoires, one hiding the television, the other “lots of clutter.” The arrangement illustrates Eason’s concept that large furniture can work in a small space if balanced by airy furniture, like his mid-century occasional chairs with wicker sides and glass-topped dining table.

Located on Atlantic Avenue in Boston, the studio designed by Lori Feldman, A.S.I.D. affiliate, was a fur vault in its previous incarnation. Feldman’s firm, FDS Inc., was hired by a young entrepreneur with the directive to create “unusual, contemporary living quarters out of the raw space.”

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