

SPECIAL ISSUE: 2006 CLASSIC WOMAN AWARDS

TRADITIONAL HOME

November 2006

CLASSIC HOMES

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Early Show's Hannah Storm at home
Putting art & soul back into New Orleans
Thanksgiving with Suzanne Goin
Plus, new striped fabrics & collectible bling

november

34

marketplace

Caring Companies 34
Making your shopping purposeful

Designers Who Make a Difference 44
Artfully promoted: causes from global hunger and drought to AIDS and children's rare diseases

Stripes 50
Earning them stylishly

Marie Antoinette 52
Fanciful, frivolous, forever young

departments

Showhouse Showcase 68
Pretty fabrics, architectural details, warm palettes

On the Table 76
Eco-elegance by a pair of designing sisters

Profile 87
Indomitable in N'awlins: restaurateur Leah Chase

Personal Architecture 98
A South of France-style kitchen in Sonoma

Greenhouse 108
Bewitched by witch hazel

Body & Soul 114
Inspired simplicity in a Martha's Vineyard studio

Collecting 130
The glories of faking it

Gardens 142
Old Southern graciousness in Charleston

Travel 150
Volunteers on vacation

Cooking School 158
Partying with San Diego's Do-Ahead Diva

Icons 240
The trench coat

in every issue

From the Editor 14
Our Readers Write 28
Reader's Resource 225

188

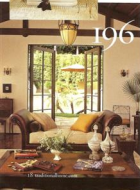


180



98

196



130



76

CLASSIC

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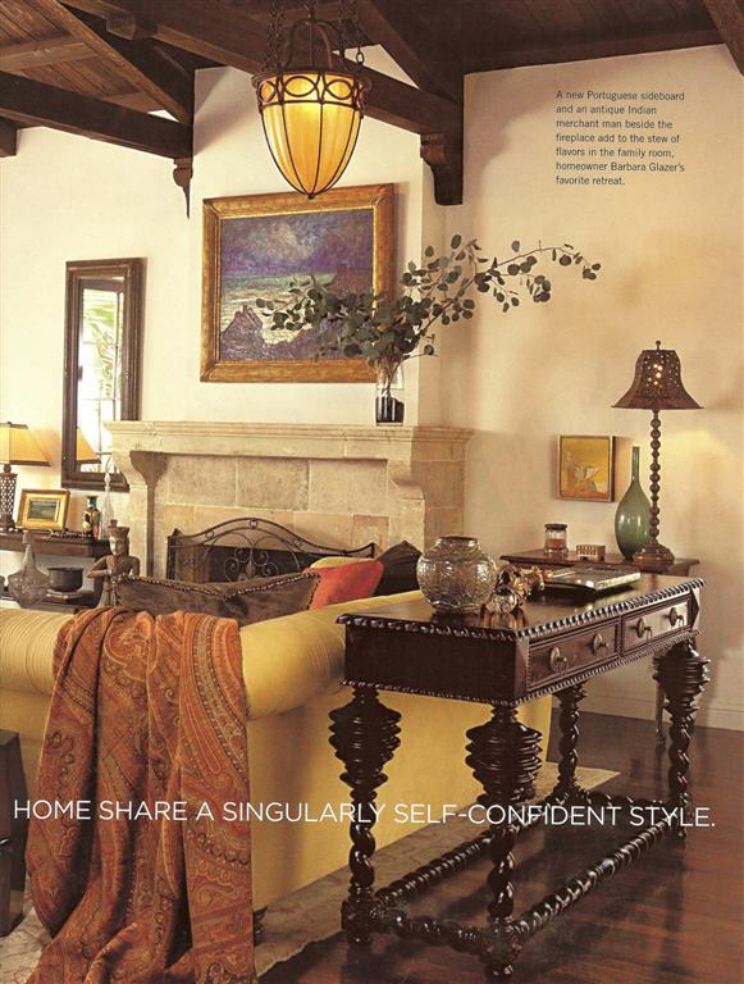
their modern lives, their traditional homes

Traditional Home salutes the contemporary woman... how she lives, how she works, how she relaxes, how she entertains—and how she gives back to her community to make a difference in her world. You'll meet women who balance active families, demanding careers, and service work—and still create harmony in their busy lives through the refuge of their elegant but comfortable homes. They exemplify **Classic Taste. Modern Life.**



HOLLYWOOD HILLS HEADLINER

BARBARA GLAZER AND HER

A living room with a stone fireplace, a wooden coffee table, a sofa, and various decorative items. The room features a stone fireplace with a mantel, a wooden coffee table with a dark finish and twisted legs, a sofa with a patterned blanket, and a large painting on the wall. A hanging lantern-style light fixture is positioned above the fireplace. A vase with greenery sits on the mantel. A side table with a lamp and a green vase is visible to the right. The ceiling has exposed wooden beams.

A new Portuguese sideboard and an antique Indian merchant man beside the fireplace add to the stew of flavors in the family room, homeowner Barbara Glazer's favorite retreat.

HOME SHARE A SINGULARLY SELF-CONFIDENT STYLE.



Barbara Glazer: filmmaker, award taker, money raiser, trailer blazer.

Nothing about Barbara Glazer fits any niche or preconceived notion. How could it be otherwise for the only woman in America ever to have her own business producing movie trailers (those short previews that entice us to see more)? Call her a trailer blazer. "I have no mentors," she admits. The Ant Farm, which Barbara and business partner, Mike Greenfeld, launched with 11 employees 10 years ago in Los Angeles, now employs 160 and has nearly as many awards to its credit. It has produced trailers for hundreds of films, including *Lord of the Rings*, *Sideways*, *Something's Gotta Give*, *Hitch*, *Chicago*, *King Kong*, and *Big Fish*, but it's not the awards that most please Barbara. "It's the fact that, as a woman, I've achieved success with this company, and as a creative person I've met the challenges of running a business."



Now take that attitude and spin it to glimpse how Barbara regards her home. She doesn't prize any piece of furniture or art for its pedigree or price tag, and she recoils from the very idea of cloying decor that seeks the approval of others. In short, she's as redoubtable on the home front as she is in Hollywood, and her confidence is equally winning in both places. Her home's unique character and warmth emanate from it being a compilation of art, antiques, and even movie posters she and her husband, Philip Morton, love—home is a visual history of their lives. "The most important thing for us is that our home doesn't look like you could just open a generic package and get the look. The same is true of my personal style," Barbara explains. "I'm not a cookie-cutter anything. I certainly have



Opposite: Lush linen-velvet black-out draperies theatrically mask the screening/living room from the entry, which retains its original iron stair railing and magnificent magnesite floor.
Top: Tucked away in trees, the house dates to 1933.
Left: Design of the screening/living room began with the gold hues of the antique rug.
Below: A movie screen pulls down to transform the space into a media room.







my share of designer clothing, but I'm more interested in combinations. You will never see me in a suit. I don't look at a magazine to see what's in style and then throw out everything in my closet. I've worn my hair the same way for 20 years." She embraces the same philosophy at home. The small antique desk in the great room, for example, has traveled with her from house to house for decades.

Barbara is hands-on when it comes to her home, but hers weren't the only hands that made the couple's 1933 Spanish-style house in the Hollywood Hills so compelling. Philip took two years off from his job in advertising to work, in effect, as the project manager on a major remodeling of the house with the team of architect Kevin Oreck, interior designer Tommy Chambers, and contractor Jeff Vance. "Kevin would make a list of questions every day for Barbara, then the next day we would have our answers," recalls Chambers. "It was an amazingly efficient process that allowed Barbara to have input at every step."

Initially, the couple planned only minor changes. But when Oreck was brought in and realized the house qualified for a detached front garage, that meant the one in back could be razed to make room for expanding the house—especially its outdoor living areas. The whole project swelled. "In L.A., you can only have a detached front garage if the property rises 10 feet within 50 feet of the street. We made it by an inch—and only because the roots of a tree had pushed the ground up," laughs Oreck. "We were able to turn the garage on its side so

it creates the feel of a compound and enhances aesthetics. Plus, it soundproofs the noise from Sunset Boulevard."

Every room incurred some change, starting in the living room, which Oreck opened up with windows that replaced existing glass block. The windows aren't visible at all, though, when the space is serving its second but most important function—as a screening room (the movie screen pulls down and blocks the windows). Chambers' challenge was to design a room that was graceful and flexible enough for both functions.

"Old gold" linen velvet curtains theatrically announce the entry to the screening/living room from the foyer. Puddling onto the original magnesite steps leading into the room, the curtains are as practical as they are metaphorical. "We needed black-out draperies for viewings," says Chambers. Though the house demanded "a certain amount of glamour and presence," notes Barbara, "I am definitely not a glamour person."

Each chair is fitted with casters so it can be turned to face the screen, and Chambers designed the quartet of coffee tables

Left: New French doors open up the family room to the beautifully relandscaped area in back. **Top left:** Architect Kevin Oreck created visual continuity between the family room and breakfast area by adding an archway. The breakfast-room chandelier is antique; the chairs are custom and covered in suede. **Above:** To the left of the front door, the dining room forms a perfect square. The table's removable outer ring permits seating six to 12. The fabric pattern on the chairs suggests the shape and look of tiles. The antique bell is from Tibet.



Above: One of the most compelling design components of the master bedroom is the presentation of art above the bed. The repeating mini-squares are framed rubber ducks—a bit of humor that packs a wallop of strong graphics. **Right:** A custom chaise deepens the bedroom's blues picked up from the antique Tibetan rug. **Opposite top:** Just beyond the bath, a storage hallway leads to the bedroom. **Opposite right:** Moorish influence permeates the bath from its windows and custom chandelier to its silver-leaf frieze and vanity detail.







Classic Barbara

She's no cookie-cutter anything.

Barbara Glazer is as candid about her contributions to her Los Angeles community as she is about everything else in her world: "Don't get me wrong," she emphasizes. "Right now,

while I'm operating a business (she's co-CEO of the movie-trailer producing company The Ant Farm), the best thing I can do is to give money."

Well, maybe she's being just a little modest. Barbara, a native of Brooklyn with a film-production degree from Hunter College, admits to participating in bike-a-thons for the local Multiple Sclerosis Society, for which she's also a fund-raiser—"but that's because my sister has MS," she explains. She admits to having persuaded her husband, Philip Morton, into volunteering to assist with resumé-writing for Chrysalis, an L.A. nonprofit group that trains the homeless to reenter the work force—Chrysalis is one of Barbara's special causes, but she lacks the time for the hands-on volunteerism. Another of her special concerns is Project Angel Food, which distributes food to households with a member suffering from AIDS. "Because of my contacts in the industry, I'm able to reach a lot of people. Sometimes, the best I can do is buy a table."

to be "broken apart for flexibility." Polish movie posters and such quirky charmers as the antique opium-pipe-turned-floor-lamp impart individuality. "Everything appears slightly rusticated," notes Chambers. "This gives the design a sense of honesty."

Honesty, for Barbara, means honoring her eclectic instincts. "She made it clear she wanted a mix of influences, including Asian," Chambers explains. In the dining room, a Tibetan bell Barbara and Philip found in New York fills the room's sculptural and exotic void. In the family room at the back of the house, the mix is richer yet. Antique Indian tables caddy a custom leather daybed cushioned in heavyweight linen for an old look; an antique carved Spanish torchiere serves as a reading light.

"This is Barbara and Philip's hangout, where they read and cozy up on the sofa," says Chambers. The custom sofa is tufted ultrasuede and dog-friendly, as Decker, their lounging standard poodle, attests. "The dog goes everywhere," says Barbara. The big coffee table is people-friendly, too. "I'm not one who worries about people putting their feet up," she notes.

Remodeled, the family room breathes. French doors there and in the breakfast area open to the outdoors. Two new archways airily connect the previously dark kitchen and breakfast room to the family room. "It was an amazing team effort," declares Barbara—most amazing because of how spot-on it captured her own comfortable, confident, niche-defying style. ■

Interior designer: Tommy Chambers Architect: Kevin Oreck

For more information, see sources on page 225.

