

# HOME & DESIGN

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## On the HOME & DESIGN Magazine Newsstand Cover:

Barbara Hawthorn designed the transition spaces, up-and-downstairs hallways, for the 2001 National Symphony Decorators' Show House sponsored by the Women's Committee. In the generous, yet narrow, spaces she created a series of vignettes, both attractive and functional, linked together by a cohesive interplay of design elements. See "NSO Show House Overture," page 238. Photography by Ross Chapple.



ABOVE: Page 216. Sandra Friedman, ASID, designed the seating area of the living room in this Washington area condominium to allow a twosome to enjoy watching the fire while talking over the day's events. Photography by Omar Salinas.

## FEATURES

- 30 **East-Coast Meets West-Coast**  
*In Search Of Extraordinary Lifestyles*
- 36 **Lamps And Shades**  
*The White House, State Department And More*
- 46 **A Gallery With Personal Service**  
*Reflecting The Client's Individual Taste*
- 50 **Local All-Inclusive Mortgage Banking**  
*Old-Fashioned Service And High-Tech Savvy*
- 56 **Rooms Of England**  
**Alexander Wentworth**  
*A Total-Concept Company*
- 60 **Antique Lamps**  
*From Europe, The United States And The Far East*
- 62 **Cheneys Receive 2001 Freedom Awards**  
*In Recognition Of Ongoing Achievements*
- 64 **New Washington Showroom**  
*Offering A Wide Range Of Products*
- 70 **Architectural Columns**  
*Enhancing Design, Adding Elegance*
- 76 **Passionate About Kitchen Design**  
*The Technical And The Aesthetic*
- 80 **Beautiful Custom Stone**  
*Anything You Can Imagine*
- 82 **Design...Enhancing Lives**  
*Working With The Clients' Lifestyles*
- 88 **Custom Hand Painted Furniture**  
*A Sense Of Celebration And Whimsy*
- 90 **A Showroom Of Grand Designs**  
*Latest Kitchen And Bath Trends*
- 142 **Custom Estate Home Builder**  
*The Castle You've Dreamed Of*
- 158 **High Technology Infrastructure, Unique Respect For Nature**  
*A Winning Combination*
- 170 **Washington Area Builders Honored**  
*44th Finest For Family Living Awards*
- 203 **Log/Calendar**  
*Announcements And Happenings*
- 204 **Florida Ambiance With Southwest Flavor**  
*Washington Designer's Creative Solution*



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Continued on page 6

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## NSO SHOW HOUSE OVERTURE

*Foyer And Hallways*

TEXT Barbara Karth, Chevy Chase, MD  
PHOTOGRAPHY Ross Chapple, Takoma Park, MD



For the second year in a row Barbara Hawthorn of Barbara Hawthorn Interiors has designed a hallway for the Women's Committee for The National Symphony Orchestra in their annual fundraising show house. "Just call me Queen of Halls," laughs Ms. Hawthorn. In little over a year, she has garnered generous publicity for that oft overlooked space: two consecutive years in the Washington Post, plus HGTV's Better By Design, and, of course, HOME & DESIGN Magazine.

"I like to make use of forgotten spaces or spaces that otherwise might not reach their potential for function and aesthetics," she says. "Hallways are so much like a front door, they have to be very welcoming. And they

ABOVE: Barbara Hawthorn called upon Joe Niermann of Niermann Weeks to solve the problem of hanging their Carcassonne mirrors over the unremarkable existing mirrors. He fabricated cable and camouflaged the hook with a keystone on the moulding, a contemporary twist on the traditional ribbon and picture. Italian marble decorated with inlays converts planters to consoles.

FACING: Barbara Hawthorn of Barbara Hawthorn Interiors designed the transition spaces, up-and-downstairs hallways, for the 2001 National Symphony Decorators' Show House sponsored by the Women's Committee. In the generous, yet narrow, spaces she created a series of vignettes, both attractive and functional, linked together by a cohesive interplay of design elements.





set the personality and tone of the house."

She kept the best this house had to offer and built on it: the black linoleum floor with white insets of straight lines giving way to curves, the mirror covered archways, and the planters below them that once overflowed with plastic plants. The mirrors were unremarkable, no beveling or fine detail, so she added circular Carcassone mirrors in a French steel finish from Niermann Weeks and suspended them from custom fabricated cable with the large hook discreetly hidden by a keystone, a twenty-first century take on the traditional ribbon suspension of pictures. As for the planters, they became consoles as she discarded the plastic plants, capped them with Italian marble and added moulding. Ms. Hawthorn painted the undistinguished and well-worn wood stair treads and upstairs floors black, adding the white motif of the downstairs linoleum, unifying these transition spaces.

Black, white and gray are dramatic and Ms. Hawthorn extends their depth and breadth as she interprets her palette through a variety of materials. Paint from Ralph Lauren, a variation of white touched by opalescence, adds a subtle shimmer to the columns and highlights trim on the consoles.

**FACING:** This arch, opposite a mirrored arch, becomes a frame for the painting, "Ebb Tide" by Elizabeth Byrd. Barbara Hawthorn added drama with a custom designed pillow and rolled throw on the slipcovered loveseat. The charming hexagonal, antique-mirrored table is from Niermann Weeks.



In a show house, ingenuity is a requisite. Barbara Hawthorn turned the elevator into a temporary home for fluttering butterflies. When the show house closed, they were returned to their home in Georgia. Ms. Hawthorn links the metamorphosis of the butterfly to that of the show house, a transformation to something beautiful.





Woven stainless steel is repeated in different gauges for the Roman shades, a cabinet front and a radiator cover/console and, most notably, in the central chandelier designed by Joe Niermann of Niermann Weeks from a sketch by Ms. Hawthorn. They adapted the design from Paul Klee's "Twittering Machine." The asymmetrical lighting fixture is a counterpoint to the symmetry of the space.

Upstairs, an antique alter table, circa 1730, from Northern China is a design conceived of the simplest of lines exquisitely executed. "It just shows the inspiration of furniture makers, it's timeless. When it's good design, it's good design, and it fits in any decor," Ms. Hawthorn explains.

She uses exaggerated scale "to make things surprising and interesting." Oversized balls beneath the table are "just very whimsical." They could be used as an ottoman, or just a decorative piece. "The watercolor botanicals downstairs are blown up a hundred times," she adds.

The past becomes contemporary as Ms. Hawthorn selects a Chippendale-style chair of laser-cut steel and a cabinet reminiscent of the Art Deco period. "The legs look almost like the Chrysler Building in reverse. It was the legs that really attracted me, the simplicity of the line and form and then the creativity of the inset, woven stainless steel doors," she notes.

The Nettie Darr table was inspired by one from the home of her good friend and fellow designer Barry Dixon's aunt. "Barry asked Mike Weeks to design a glass top table that looked like his aunt's wood table. It is so fabulous because it had the antique-mirrored glass on top.

And she camouflaged a radiator with the help of William Hopper, who built a console from packing crates used to ship the marble console tops. Woven mesh in a heavier gauge echoes the Roman shade on the staircase window. "On the console are these wonderful cork trays. I stacked them for simple storage when they arrived from New York and noticed they had this pagoda feel, a structural feel...an interesting sculptural form," Ms. Hawthorn explains.

The 2001 foyer and hallways are shimmering, show-stopping spaces in dramatic contrasts tempered with metallic gray and punched with discriminating snippets of color. Ms. Hawthorn borrows from Eastern philosophy, opting for the concept of 'good energy.' "What I really



ABOVE: Soft flowing lines of a 1730s Chinese alter table from East and Beyond is a counterpoint to the high contrast of the black wall and abstract painting by Elizabeth Byrd. Colorful silk balls add punch to the vignette.

FACING: Photography by Geoffrey Hodgson and stacked trays of cork with three pears accessorize a console in the upstairs hallway with unfettered serenity. Barbara Hawthorn demonstrates her respect for the old as it is reinterpreted for the twenty-first century in a Chippendale-style chair fabricated of laser-cut steel. This metal is repeated in the console as woven fabric.

try to do is have a space that most people feel they are comfortable spending time in...a sense of harmony and balance...and clutter is inconsistent with that." But absence of clutter and simplicity require attention to each design element of line, form, color and texture, all expertly combined in Ms. Hawthorn's spaces.

Editor's Note: White Oaks, the 2001 NSO Decorators' Show House, in Washington, DC, will be featured in the upcoming issue of HOME & DESIGN Magazine. Barbara Hawthorn's entry hall has been the overture.



## SOURCES

- Satyr Table: Niermann Weeks, Washington, DC  
Loveseat with Slipcover: Barbara Hawthorn Interiors, McLean, VA  
Black & White Throw: Niermann Weeks Fabrics, Washington, DC; Barbara Hawthorn Interiors, McLean, VA  
Throw and Pillow: Anne Walker through Barbara Hawthorn Interiors, McLean, VA  
Art Light: Dominion Electric, Arlington, VA  
Silk Decorative Balls: Designed by Barbara Hawthorn Interiors, McLean, VA  
Fabrication: Pilchard Design, Washington, DC  
Biarritz Pendant Chandelier: Niermann Weeks, Washington, DC  
Uplight: Dominion Electric, Arlington, VA  
Standing Buddha: East and Beyond, McLean, VA  
Empire-Style Arm Chair: DIA through DSA, Washington, DC  
Limestone Top: EX, Inc., New York, NY  
"Lunar" Bowl: Ron Seff, New York, NY  
Carcassonne Mirror: Niermann Weeks, Washington, DC  
Drapeau Bench: Lewis Mittman, Inc., Washington, DC  
Calligraphy Brush: East and Beyond, McLean, VA  
Botanical Paintings: John Matthew Moore, Avery Fine Art & Framing, Washington, DC  
Antique Chinese Wood Fruit Bowl: Ron Shake of Sticks and Stones, Falls Church, VA  
River Stones: Ademas, Alexandria, VA  
Rope Lights: Dominion Electric, Arlington, VA  
Vase/Wine Cooler: Barbara Hawthorn Interiors, McLean, VA  
Game Table: Scalamandre, Washington, DC  
Tall Thin Vase in Ice Blue: KorQinc, New York, NY  
Little Oak and Straw Chair: Scalamandre, Washington, DC  
"Twittering Machine" Chandelier: Niermann Weeks, Washington, DC, with Barbara Hawthorn Interiors, McLean, VA  
Oil Paintings: Elizabeth Byrd through Barbara Hawthorn Interiors, McLean, VA  
Chinese Alter Table: East and Beyond, McLean, VA  
Drapery Panels with Hardware: Barbara Hawthorn Interiors, McLean, VA  
Silk Fabric: Niermann Weeks, Washington, DC  
Roman Shade: K-5, New York, NY  
Black & White Photos: Geoffrey Hodgdon, Aila Rogers Gallery, Washington, DC  
Upstairs Table: Mike Weeks through J. Lambeth, Washington, DC  
Upstairs Cabinet and Mirror: K-5, New York, NY  
Art Deco-Style Candlesticks: Ron Seff, New York, NY

**RIGHT:** At the top of the stairs, Ms. Hawthorn chose an elliptical mirror and cabinet with woven steel by Richard Rowland of K•5. The Chippendale-style chair of laser-cut steel and the Nettie Darr table by Mike Weeks temper the high contrast of black and white while adding just a touch of metallic shimmer. Candlesticks by Ron Seff are reminiscent of the Art Deco style.



## VICKI WENGER



Our very special member and friend, Vicki Wenger, passed away on July 14th, 2001 after a long illness. She is missed tremendously on both professional and personal levels. Vicki was a "mover and shaker," and left her mark by her many accomplishments and contributions.

She was active in the AID (American Institute of Interior Designers) and later in ASID. She served as president of both organizations, was a Director at Large many times, chaired committees and was always volunteering—enthusiastically!—to help. She participated in symphony showhouses and Gourmet Galas. Vicki was also our chapter biographer, writing clever profiles of our members.

She has been honored with numerous awards including chapter and presidential citations, Medalist in 1997, Fellowship in 1998, the Media Award in 1995 and three Telly Awards for her television show "Design Edition." This year, she received Life Membership in ASID.

Personally, she was a one hundred and ten pound dynamo! After studying fashion design at the University of Nebraska, she opened her own dress shop in Georgia (where she met her future husband, an Air Force surgeon) and designed clothes, soon moving to Texas with her family and modeling clothes. They finally came to stay in our area in 1959 when Vicki studied interior design and opened her own business in 1963. All this while raising her two children, Linda and Peter! For 10 years, the family had a beautiful farm in Frederick County, so, our Vicki was also a "farmerette"! She was a licensed private pilot, and made many cross-country trips with her husband (and solo!) in her Luscombe Silvaire, "The Luscious."

Vicki Wenger was a tour de force...wife, mother, grandmother, dress designer, interior designer, television producer, pilot, and friend. We shall remember and miss this remarkable woman.

In her honor, our Media Award shall be known as the Vicki Wenger, FASID, Media Award.

Editor's Note: This tribute was composed by members of the Washington Metropolitan Chapter of the American Society of Interior Designers, including Sandra Friedman and Abigail Brassil Adelman. It was written by Constance Mercer.

Vicki Wenger graciously and generously enriched the lives of all who came in contact with her.

