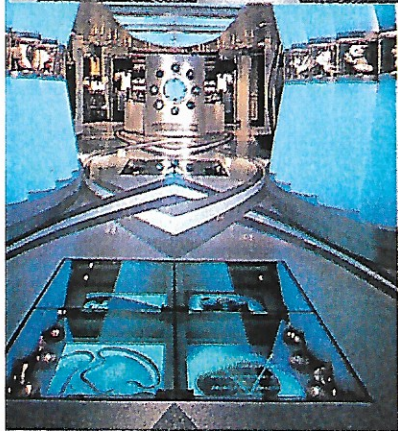
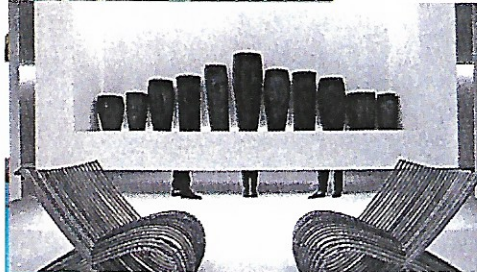
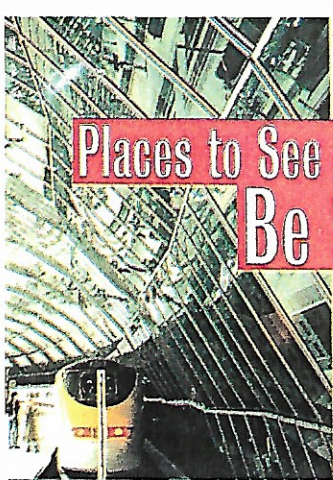
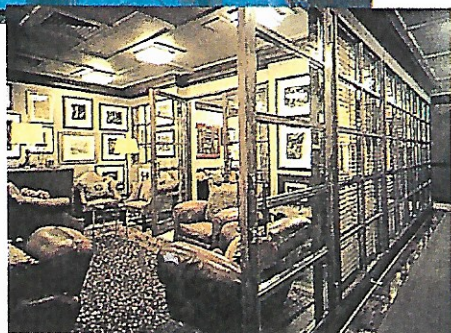


## Places to See & Be Seen



Wish you were here, from top: The Chunnel station and Hempel Hotel in London; Niketown store in New York; the pool at the Mondrian Hotel in Los Angeles; Patroon Restaurant in New York by Thomas O'Brien.



**Laura Bohn, 212-645-3636**

30 W. 26 St., New York 10010; fax: 212-645-3639

Use wood sparingly; it overpowers a space easily. If you have wood paneling and wood floors, or furniture all in the same wood, there's no separation of materials. Paint the walls or floors and bring in lacquered or painted pieces.

**Agnes Bourne, 415-626-6883**

2 Henry Adams St., Showroom 220, San Francisco 94103;

fax: 415-626-2489; e-mail: agnesb@sirius.com

One of our favorite ways to tint walls is to use integral-color plaster by Marmorino. It incorporates marble dust to add an extra dimension and sparkle to the mottled effect of plaster and it looks terrific for an accent wall or alcove.

**Nancy Braithwaite Interiors, 404-355-1740**

2300 Peachtree Rd., Ste. C101, Atlanta 30309;

fax: 404-355-8693

If you are building a house—or remodeling—make the windows as tall as possible because the best light comes through the top panes.

**Sheila Bridges Design, 212-678-6872**

1925 Seventh Ave., 8M, New York 10026; fax: 212-932-2514;

e-mail: SBDesign@aol.com

My philosophy about rugs is that if you can't afford the real thing, don't try to fake it. I'd rather live with an inexpensive sisal than an imitation Aubusson.

**Thomas Britt, 212-752-9870**

136 E. 57 St., Ste. 701, New York 10022; fax: 212-888-8735

Create a progression of colors from dark to light. We recently did an aubergine lacquer living room leading into an azure blue library and from there into a shell-pink and pickled-pine kitchen.

**Mario Buatta, 212-988-6811**

120 E. 80 St., New York 10021; fax: 212-861-9321

Try out combinations of patterns on a floor plan. Cut out swatches of all the fabrics you're considering and play with them until you have built a nice composition—the way an artist creates a painting. That's how I learned to mix patterns—from studying artists like Bonnard, Vuillard, and Matisse.

**Roger de Cabrol Interior Design, 212-353-2827**

121 E. 24 St., New York 10010; fax: 212-254-6296

I am incorporating more and more African and Native American elements because they are colorful and add a rough, primitive contrast.

**Dan Carithers, 404-355-8661**

2300 Peachtree Rd. NW, Ste. B201, Atlanta 30309;

fax: 404-355-7480

Doorways in older houses are usually too low. Raising the openings to the height of the crown molding makes rooms on either side more gracious. You can also widen doorways a bit, but aim for a vertical shape.

**Clodagh Design International, 212-780-5300**

670 Broadway, 4th Fl., New York 10012; fax: 212-780-5755

The hierarchy of doors is very important. Often I walk into a coat closet because it looks just like the entrance. If possible I install a larger, special entrance door, perhaps made of oxidized copper. If I can't do that I might extend the molding on top and sides or paint the door with a special finish.

**Eric D.W. Cohler, 212-876-1518**

17 E. 96 St., New York 10128;

fax: 212-876-8393

Ottoman textures from Brunschwig, soft wools from Rogers and Goffigon, and relaxed linens from Donghia will form the basis of a fabric wardrobe for almost any room, whether in New York or New Orleans (right).

