

White Tie and Tails



David Kleinberg, of Parish-Hadley, and architectural designer Richard Rosen take classic high style for a chic spin

THE FOYER IS ANCHORED BY a mid-19th-century French cabinet, above. The Bert Stern photograph is from the James Danziger Gallery; the bouquets of magnolia leaves are by David Madison. The dining room, left, has an English Regency table that expands to seat ten. The Regency cabinets are from Ciancimino Ltd. in London; the rug, from Sam Kasten in Stockbridge, MA.

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He was not the first designer called in by a successful and urbane

young couple to decorate their light-filled, 3,500-square-foot apartment in Manhattan. But David Kleinberg, the forty-two-year-old executive vice president of the prestigious New York firm of Parish-Hadley Associates, did not stand on ceremony. "I presented them with a plan in three color schemes," he says. "One was very white, one tawny beige, and one deeper hues. They picked the first scheme, and we never went back."

Perfectly eclectic, suitably tailored, yet supremely detailed rooms have always been the bill of fare at Parish-Hadley. Kleinberg, who joined the firm sixteen years ago and honed his craft while working with the late, legendary Sister Parish and her partner, Albert Hadley, one of the century's preeminent decorators, continues the tradition.

While the Upper East Side apartment is intentionally not a "put-your-feet-up kind of place," it manages to look calm and unfussy. "It's formal-looking because it's so pristine," explains Kleinberg, who worked with architectural designer Richard Rosen, to refashion the high-ceilinged rooms. "I see it as a grown-up place, not done for anyone's pleasure except that of the people who live there," says Kleinberg. That's just as well, as the couple now have two young children. "When a

two-year-old runs around, there can't be too many things on the table. It's a user-friendly place."

It is also a compellingly updated version of traditional decorating. "What makes it today is editing, but not taking shortcuts," says Kleinberg. "It's important to make a coherent statement that runs from the front door to the back hall."

Kleinberg arranges furniture in a tried-and-true classical way, dark antiques contrasting with the lightness and ethereality of the background. "There are off-whites and many levels of white," says Kleinberg, who enjoys the minute variations of hue and value that give the rooms their rigorous yet luxurious look. The furniture—eighteenth-century Georgian, French '40s, and French Directoire pieces—contrasts with the impressive collection of twentieth-century, black-and-white photographs.

Pale saddle-leather chairs, celadon suede pillows, the golden depth of a library sheathed in bird's-eye maple. "These are contrasting textures that interest me," he says.

But what's next, after this emphatically monochromatic and no-turning-back redefinition of the traditional decor?

"Who knows?" asks Kleinberg. "I'm stumped."

History suggests otherwise.

THE STUDY OFF THE MASTER BEDROOM, above and opposite page, is, says Kleinberg, "more masculine." Putty and gray hues dominate. The photographs above the sofa (covered in a Manuel Canovas wool) are by Ansel Adams. The rug is from Patterson, Flynn, Martin & Manges. The French limestone mantelpiece came from A & R Asta; the graphic Gio Ponti chairs were found at Full House.

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THE LIVING ROOM IS FURNISHED with sofas covered in a Coraggio woven silk. The antique English cockpen chairs are from Jeremy in London, the Khotan rugs from Lee Calicchio, the Roman shades from Grey Watkins, and the linen draperies from Nancy Corzine.



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RICHARD ROSEN DESIGNED the library, this page right, with its walls lined in bird's-eye maple. The slipper chair is upholstered with a camel-hair fabric from Rogers & Goffigon, and the cotton carpet is from Patterson, Flynn, Martin & Manges. The king-sized mahogany bed in the master bedroom, above, is by Parish-Hadley. "I wanted a piece of furniture rather than a sea of fabric," Kleinberg says. The box spring, covered in horsehair from Decorators Walk, is layered with Pratesi sheets and a cashmere blanket from Schweitzer Linens. The wall-mounted lamps are from John Boone, the carpet from Patterson, Flynn, Martin & Manges. The master bathroom, opposite page, is also by Rosen, and is tiled with custom-made Italian mosaics. The bathtub is from Kohler; the fixtures are from Czech & Speake of Jermyn Street; and the Japanese pottery from William Lipton Ltd. Sources, see back of book.

