



Lori Weitzner

shifts into neutrals

Fabrics and wall coverings from the textile innovator's eponymous line figure prominently in her redesigned New York apartment



"I was suffocating out there," textile designer Lori Weitzner says of her "perfect house, perfect garden, perfect everything" in Madison, New Jersey. "I was commuting and tired and it just wasn't the life for me." Her husband, Mike, loved the house and garden, but eventually (and somewhat reluctantly) agreed to reverse-migrate back to New York. And so, shortly after 9/11, the couple moved into a 2,200-square-foot two-bedroom a few blocks away from Weitzner's Chelsea design studio.

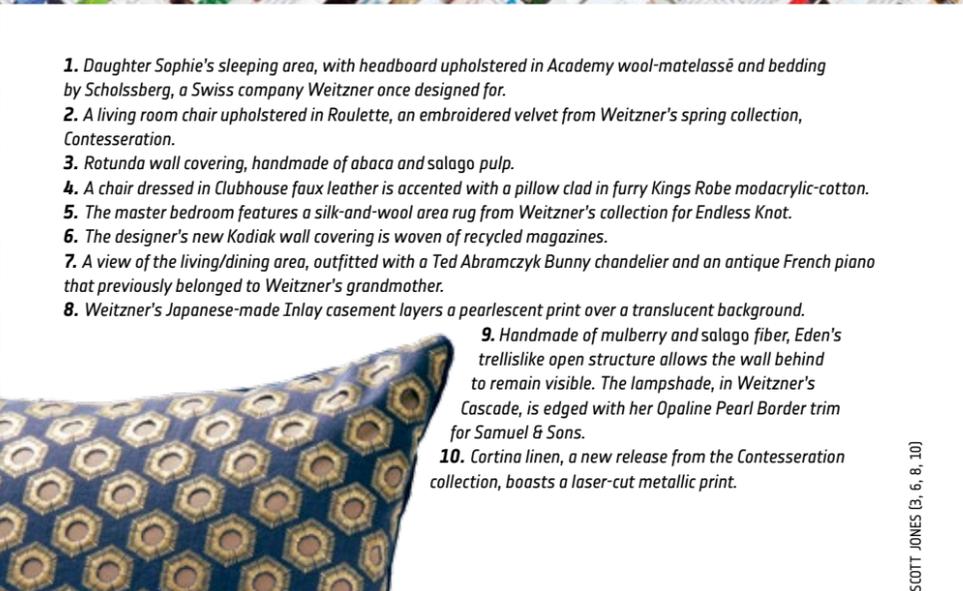
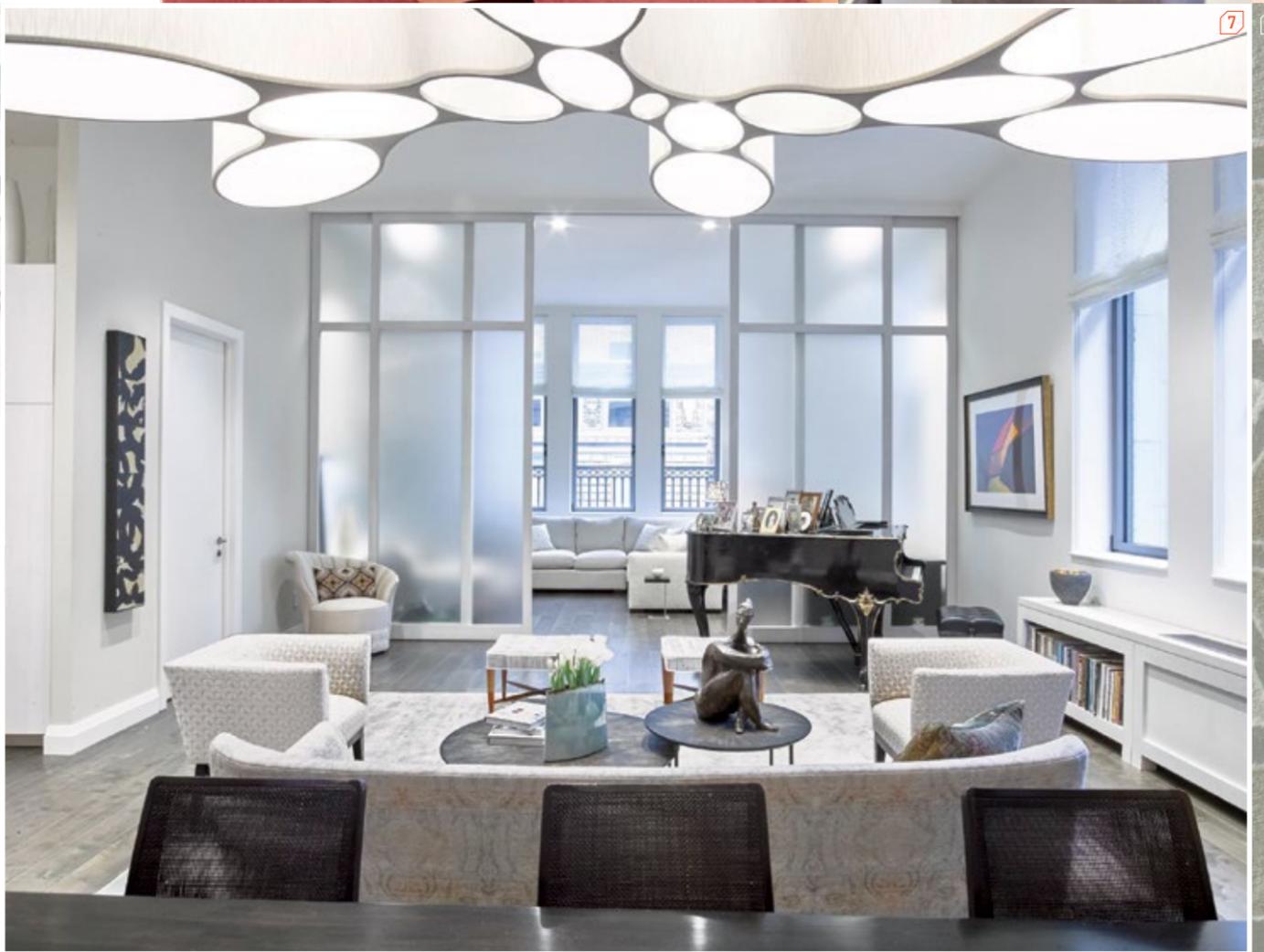
Fifteen years and two kids later, the apartment was due for a refresh. Ike Kligerman Barkley handled the overhaul—including new floors and cabinetry and a revamped kids room—with Weitzner collaborating on decor. An eclectic mix of antiques and modern pieces plays against a complex layering of fabric textures and colors, mostly neutrals. "I really believe that textiles are the soul of the space," she says. "You need the furniture, you need the lighting, but the textiles bring a sense of intimacy." The living areas demonstrate that point, interweaving linens, silks, and embroidered velvets from her own line, Weitzner, with trims she designed for Samuel & Sons.

The palette reflects principals set forth in Weitzner's recently published book, *Ode to Color*. "The hues are intentionally very soft and quiet, so we can feel at rest here,"

From top: Lori Weitzner's bedspread is fashioned from her own Adelaide embroidered cotton-viscose. The textile designer in her New York living room, featuring 16th-century maps of Cheshire, England, and a metal W from her father's Lower East Side cemetery-memorial shop.

she says. The master bedroom, with pale shades of iced pink, off-white, and alabaster, nods to her "whisper" palette. Daughters Sophie and Emma—who have their own bunk-style lofts in a high-ceilinged shared bedroom—chose "out loud" accent colors (see the bright orange headboards, for instance).

Throughout, a sense of dimension derives from the abundance of polarities: there's shine and matte, dressed-up and rustic, handmade and high-tech. With so much contrast, Weitzner admits, "the design could have gone the other way. But we made it work!" And then some. —Stephen Treffinger



1. Daughter Sophie's sleeping area, with headboard upholstered in Academy wool-matellassé and bedding by Scholssberg, a Swiss company Weitzner once designed for.
2. A living room chair upholstered in Roulette, an embroidered velvet from Weitzner's spring collection, Contesseration.
3. Rotunda wall covering, handmade of abaca and salago pulp.
4. A chair dressed in Clubhouse faux leather is accented with a pillow clad in furry Kings Robe modacrylic-cotton.
5. The master bedroom features a silk-and-wool area rug from Weitzner's collection for Endless Knot.
6. The designer's new Kodiak wall covering is woven of recycled magazines.
7. A view of the living/dining area, outfitted with a Ted Abramczyk Bunny chandelier and an antique French piano that previously belonged to Weitzner's grandmother.
8. Weitzner's Japanese-made Inlay casement layers a pearlescent print over a translucent background.
9. Handmade of mulberry and salago fiber, Eden's trellislike open structure allows the wall behind to remain visible. The lampshade, in Weitzner's Cascade, is edged with her Opaline Pearl Border trim for Samuel & Sons.
10. Cortina linen, a new release from the Contesseration collection, boasts a laser-cut metallic print.

GARRETT ROWLAND (1-2, 4-5, 7, 9) SCOTT JONES (3, 6, 8, 10)

"Our new Contesseration collection is eclectic, ranging from the most exquisite embroidered

silk-velvet made at the top Italian mill, to abaca papers handmade by Filipino artisans"