



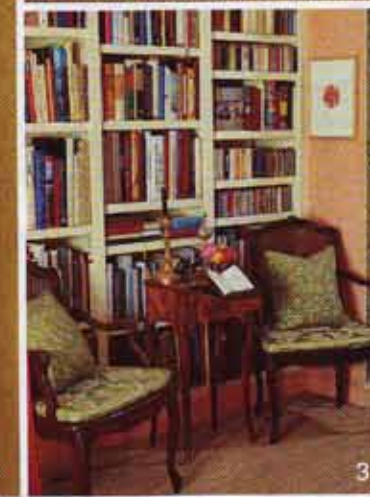
**650**  
SQUARE  
FEET

**STUDIO**

Don't be afraid  
to decorate  
with the very finest  
things

A 17th-century verdure tapestry visually expands designer Maureen Footer's sumptuous Manhattan studio: It brings the eye up to the ceiling, and the architectural vista adds depth. French lacquer coffee table by Atelier Midavaine. The tiger rug is a family heirloom. OPPOSITE: In the entry, doors painted Benjamin Moore Vermilion add edge to chinoiserie wallpaper from Gracie.





**EMILY EVANS EERDMANS:** Your entrance area has a lot of pizzazz.

**MAUREEN FOOTER:** I think it's important to have a sense of arrival, of knowing you're in a special place—that you are home. Here, with the wall-to-wall sea grass throughout the apartment, the walls really became the differentiating element. And I just love chinoiserie. I think it's magical and enchanting. There is a sense of fantasy involved—and the sense of a garden within a house—when you use that paper. It also complements the curves of the Louis XV furniture, which I love.

**Clearly you're a traditionalist. How did you end up in a modern high-rise?**

I initially thought that because this place was modernist, it would be a short-term apartment. It was [Broadway choreographer] Tommy Tune's studio—when I first saw it, there was a ballet bar, mirrors, a desk. It was hard to envision living here—I didn't see it as a warm and enveloping place. Little by little, though, you start to make your mark on it. And, seven years later, it has ended up working out magnificently!

**I'll say. But you really never felt constrained in such a small space?**

Not at all. We have these great examples of living stylishly in small spaces. Stanley Barrows, Van Day Truex, Billy Baldwin—they made it an art form. They had these jewel boxes that they redecorated every three or four years, and the space became a laboratory for their ideas. That was always part of my inspiration—looking at Billy Baldwin's furniture layout in his studio. I was fascinated by how many ways he could function in that restricted space, and I knew it could be done once again.

**Okay, so how did you manage to make it all work in your own place?**

I created distinct zones. If a space is monotone, it's going to feel like one undefined space; if you create distinctions in the space, it feels larger. I built in floor-to-ceiling bookcases to suggest a demarcation between the entrance and the main living area. I modeled them on a design by Van Day Truex. The bookcases don't divide up the space, but they hint at a division. I set off the bed area with a folding screen that I upholstered in damask. From the bed, I can see the tapestry in the living area. But from the living area, one gets only the smallest glimpse of the bed. I designed the screen with a beautiful Régence arch top, and the dipping sides keep it light.

**Any other tricks for decorating a small space?**

If you can create vertical lines, you create the illusion of height. My ceilings are only eight feet four inches, but I painted the cornice the same color as the walls to keep the line continuous. I also hung the curtains right under the crown molding. The bed canopy went right under the molding as well.

**Tell me about your color scheme.**

My palette runs from yellow to red and everything in between. I mixed the melon for the walls on-site with a very talented painter. We literally started with white paint and kept on tinting! As the apartment evolved, tomato red became one of the continuous tertiary colors. It's on the entrance door, on throw pillows, on a tabouret. I softened the color in the bed area.

**You certainly didn't disguise your bed as a sofa. You embraced it.**

A bed should be accessible, and it should be inviting. If you have to unmake your St. Thomas sofa or pull down your Hollywood bed, I think that's too much of a production. I knew immediately there had to be a bed in the space. And if you're going to go for it, you might as well go all the way—drape it, curtain it, hang paintings in the canopy, and make a statement out of it. The canopy I designed is only a foot deep, but it gives the luxurious sense of enclosure of a full canopy.

**What else did you do to make the bed area feel like a proper bedroom?**

I love bedrooms where there's some seating, so the room is not just about a bed. I have an armchair in mine. I'm a big believer in reading, so the swing-arm lamps have 150-watt bulbs in them. And I always have an upholstered headboard. Then there's just that sense of containment that the curtains of the canopy provide.

**But how do you entertain in a space that functions as a bedroom?**

I try to create a mood. I have dinner parties for up to six. All the lights go on dimmers, and I reduce the wattage in the lamps to 15 watts. I have a caterer's table that comes out from under the bed. It goes in the entry near the bookcase—books make a great environment for conviviality and conversation. We get the music going and the Pol Roger out!

**Count me in! I never thought I'd say it, but you've shown me that less can be more.**

Everything I need is accessible. The truth is, a studio is a fabulous and efficient way to live today.

PRODUCED BY DORETTA SPERDUTO

1. Footer's dressing room is well dressed, with an Edwardian chest, a crystal chandelier, and Zoffany's Versailles wallpaper. 2. A 19th-century Persian rug helps define the entry. Apple-green table lamps by Christopher Spitzmuller. 3. In the "library" end of the entry, the Louis XV chairs are from two makers, "so the differences are charmingly noticeable," she says. 4. A Chinese Tang dynasty tomb figurine stands against a folding screen covered in Braquenié Chambord Vieux silk damask, studded with gilt nailheads. 5. When guests are over, the entry area turns into an impromptu dining room. 6. Footer chose Cowtan & Tout's Damas de Poitiers for the bed hangings and coverlet.

# MAUREEN FOOTER'S ANATOMY OF A ROOM

1. Tapestries might not be fashionable, but I love them! This one gives a focal point to the room and creates the illusion of height.

2. A room is never finished until you have a bit of black—like this early-20th-century French desk.

3. I added this ceramic garden stool because I adore blue and white.

4. There are a lot of formal pieces here. The bargello, an Italian flame stitch used on the ottoman, loosens things up.

5. There's just the one window here. The bed canopy helps the room feel balanced, and I use mirrors to reflect light and magnify the space.



6. The walls are melon, which is actually a very versatile neutral background color. Plus, everyone looks gorgeous in my living room.

7. Even decorative pieces have to serve a function in a small space—shawls are stored in this commode. It's signed 'Migeon,' Madame de Pompadour's cabinetmaker.

8. The bed canopy and hangings suggest a room within a room.

9. Don't be afraid of putting quite a few items in a small space. When you populate a room with more furniture, it always feels larger.

The main living area combines furnishings of Footer's own design (sofa, folding screen) with antiques she has collected over the years. The two commodes and the cane-back armchair are Louis XV—one of Footer's favorite furniture styles. "It's scaled for intimacy," she says, "and the curves are enchanting." Sea-grass carpet from Patterson, Flynn & Martin. Travers's Vicenza on ottoman. FOR MORE DETAILS, SEE RESOURCES