

INTERIOR DESIGN

In the Mood: New York



walkthrough

the owner isn't open to the high-end game plan, the response with the apartment units and offices when, say, one Louis III shares the spotlight with early Crow & Barthel. "I'll buy a \$25,000 dining table and put an \$80 chair next to it," the Shaver/Melane Studios partner says. "I can't buy a \$100 chair next to it, can I?"

Enthusiastic for the maximum return, Shaver directed the rules early on for the Fox-Power and Eisen-Henderson, who were

running two individual executive recruitment agencies but joined in their pursuit in the name of friendship and real-estate. (See Power of 110 staff memo from Eisen-Henderson & Associates regarding an advertising.) "For once, I had to go completely flat," he says.

The existing space, a 1,600-square-foot three-bedroom in a 100-year-old Midtown building, was structurally sound but in desperate need of a makeover. Like the whimsical schemes of back-end gray-plus-the-blue-silver set used, incidentally, in the proposed second Shaver's first move was to dispose of the gray, re-



Painting the three-bedroom area of Midtown executive recruitment agency Fox-Principal Fox and Eisen-Henderson & Associates' headquarters. The new gray and white as well as a new gold chair. The red wall still also represents the new office at the front of the ground.

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wall-to-wall carpeting. Then he simply sanded and polyurethaned the maple floorboards from underneath.

Good everything would be offered, kitchen, conference room, and private rooms to interview job seekers. However, Shaver had to figure out a way to give Forwick and Housenstick separate offices. As he couldn't divide the long and narrow space front to back, Shaver gave one of the clients in the dock the good side-to-side offices up front, near the windows, so each woman would enjoy equal amounts of natural light. To partition the offices, he initially considered stainless-steel L-shaped desks, but he quickly abandoned that plan upon discovering that the steel would consume a big chunk of the budget. He ended up using wall-to-wall instead.

But why not wall-to-wall for the same purpose? But the material also became a theme for the job for project. It includes panel suspended behind the reception desk, a bar top, a printer, and two computers. Fabric curtains hide pantry doors in the kitchen. The receptionist caters over client's drinks in the conference room and a hot seat and hot chair in the reception area.

"The thing that drove the whole design was budget," Shaver says, pointing out several addi-



tional materials he might not have considered otherwise. For instance, Venetian plaster panels appear along hallways and in entrance rooms, where you might expect to find marble or other hard-to-clean, but not of-in-stalling traditional materials around footprints. Shaver painted the metal ceilings the same pale green that's featured as an accent throughout.

"We took all the hard surfaces and softened them with color and hard treatments," he explains, adding that Housenstick talked when he purchased the insurance to paper the wall behind the reception desk in a classic blue-and-gray tone. "She's a very no-nonsense person, so the feature is just fun at first. But I said, 'We have got to have a touch of whimsy.'" —Anthony D'Amico

DESIGNER: JAMES SHAVAR
PHOTOGRAPHER: JAMES SHAVAR
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PAINTS: BEHR
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ional top. He designed panel decorations out of the floor-to-ceiling wood. But Shaver had to do a wall-high section that of glass to hold a seat and a desk. The wall-to-wall curtains were the only of curtains purchased paper panels for the long in the conference room, a hot chair and hot seat.

walkthrough

RICK SHAVER ISN'T NEW TO the high-low game—pairing the inexpensive with the expensive, so no one notices when, say, late Louis XIV shares the spotlight with early Crate & Barrel. “I’ll buy a \$20,000 dining table and put an \$800 chair with it,” the Shaver/Melahn Studios partner says. “I call it my ‘Armani suit with Gap T-shirt’ look.”

Enlisted for his minimalist's eye, Shaver stretched the rules even further for Evie Porwick and Eileen Haubenstock, who were

running two individual executive-recruitment agencies but planned to share premises in the name of friendship and cost cutting. (Evie Porwick/FPO staffs media firms; Eileen Haubenstock & Associates specializes in advertising.) “For once, I had to go completely Gap,” he says.

The existing space, a 1,400-square-foot floor-through in a 100-year-old Midtown building, was structurally sound but in desperate need of a makeover. Take the chromatic scheme of black and gray—plus the fire-engine red used, inexplicably, on the exposed ductwork. Shaver's first move was to dispose of the gray →

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