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Linda,

a Midwesterner by birth, asked for plenty of light to combat Seattle's often gloomy weather. The architects obliged, lining the atrium's walls and ceiling with a nearly unbroken band of windows. Even the atrium floor is glass, so light can illuminate the basement during the day.

Glass bridges span the void above, linking the staircase to the colorful, treetop-hugging bedrooms. (Deena Rauven supervised the upstairs decor.) Although they have to cross a bridge to get to the master bath, Linda and Craig don't seem to mind. "My husband gets up at five in the morning, so while he's getting ready, I can still be over in the bedroom sleeping," Linda says.

Owing to a variety of unforeseen circumstances, the house took six years from concept to completion. During that time, the Fiebigs lived in a succession of rental houses and dispersed their art to friends. (Attending a party one evening, Craig raved about one of his host's paintings, only to be reminded that the piece was his.) When they were finally reunited with their art, Linda was overcome. "It was like a kid coming home from college," she says.

All those years of planning paid off, though. Light and greenery greet the Fiebigs at every turn, enshrining family and art in a setting that is worthy of both. "The house suits our lifestyle to a tee," Linda says. "People often ask us what we would change. We're still hard-pressed to come up with an answer." ▣

See Resources, last pages.

▮ This page (from top): Honed limestone sets a mellow mood in the master bath, where cabinets clad in padauk (a tropical red wood) flank a marble vanity; the home's second floor seems to float above stands of bamboo surrounding the backyard's elevated patio (the *Lolah* seating at left is from Janus et Cie, orange *Maia* chairs are from Kettal). Opposite: Glass bridges span the atrium, connecting the stairwell and bedrooms. The sculpture is by Viola Frey.



Red accents warm up the contemporary lines of Craig and Linda Fiebig's Seattle living room, where a Chris Lehrecke daybed from Ralph Pucci separates two sitting areas. Other pieces include Brent Comber's sculptural *Alder Saddle* bench, as well as a De Sousa Hughes sofa, a Ted Boerner slipper chair and an Antoine Proulx coffee table. Eric Fischl's *Maria's Corner* hangs over a ventless fireplace powered by denatured ethanol (the "flues" actually conceal the home's wiring). Other art pieces include a painting by Will Cotton and a figurative sculpture by Nicholas Africano.





What the *Pros* Know

The living room fireplace and Linda's office look as though they're covered in Venetian plaster, but the material is actually Milestone, a hybridized Portland cement developed in the 1980s by Seattle craftsman Don Miles. Milestone contains an acrylic binder, making it water resistant and nearly impervious to cracking and fading. The material adheres to almost any surface, so it's ideal for walls, floors, countertops and showers, and it accepts the same universal tints used at paint

stores, meaning that color choices are infinite. The cost depends on the project but is comparable to quality tile or stone. Milestone can be purchased only from Artisan Finishes in Seattle (ArtisanFinishes.com), but company president Don Latimer is happy to help homeowners locate qualified installers in their area or to provide instruction to experienced do-it-yourselfers. "It's a fairly forgiving medium," Latimer says. "If you have a failure, it'll be artistic, not structural."





The Art of the Family

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