

Bedside clocks in the age of the smartphone.

BY RIMA SUKI



A show of landmark interiors, cutting corners on couches and new sales.

Home

The New York Times

DESIGN NOTEBOOK

When Profits Can Become Sawdust

Scott McGlasson uses organic materials to build heirloom furniture pieces. But is his method sustainable?

By MICHAEL TORTORELLO

ST. PAUL — What is the value of a dining-room chair? You can't eat it. And you can sit on the floor free, so millions (billions?) of people do.

A chair — any chair — is a luxury. But then what would be the right term to describe the real worth of a dining chair that sells for \$1,600? An extravagance? An absurdity? How about a pretty good deal?

The furniture maker Scott McGlasson, 41, pressed a couple of goals last week when he set out to design a new chair in his shop, called Woodport.

He wanted a prototype that he could display in his booth at the Architectural Digest Home Design Show, which runs March 19 to



Scott McGlasson with a custom skateboard in front of the huge fire doors in his workshop.

22 at Piers 92 and 94 in Manhattan. And he wanted to create a piece that could match his easy chair (\$1,200) and chair lounge (\$1,800). He calls this furniture line "RB," for the running bond of two-inch-wide wood tiles that cover the seats like brickwork.

At the moment, the black walnut tiles were all Mr. McGlasson had — that and a pencil sketch of a piece of quarter-inch hardboard. Last Monday found him laying out his high-tech design kit: a free pencil from Youngblood Lumber, a 4-foot-long straight edge, a Starrett square, a bevel, a punched metal disc and a Pink Pointer.

The easier was getting the heaviest use. He hadn't liked the hardboard template when he first drew it four months ago. And

CONTINUED ON PAGE 24



Raising an Artists' Colony

Founded as an arts festival, the Wassaic Project has residents, a restaurant and big ambitions. By Fendelpe Green, Page 4

The weekly Home section will no longer be published after this issue. Home-related coverage will appear in the weekly Real Estate and Food sections, as well as in the Sunday magazine and T magazine.

ON LOCATION
Los Angeles

Where Howard Hughes Was Underfoot

The 9,000-square-foot house, with a pool room and a past, was an impulse buy.

By STEVEN KURUTZ

As a home tour enticement, "Do you want to see Howard Hughes's vault?" is pretty irresistible. Of course you want to see Howard Hughes's vault. Who doesn't?

And Ash Shah, the homeowner who asked, looks the liked to lead you down to the

basement. His wife, Nirupa, well, she'll stay upstairs.

"Ash was really enamored with the whole Howard Hughes aspect," Ms. Shah said. "Me — less so."

The billionaire movie mogul and aviation pioneer once owned the couple's home, a sprawling Spanish Colonial hacienda in the Hancock Park section of Los Angeles.

Built in 1926 for a wealthy socialite by the architect Roland Coate, the house was first rented and later bought by Mr. Hughes, who was drawn in part by the Wilshire Country

Club's golf course (its manicured fairways run right past the back yard).

The decade or so that Mr. Hughes lived here was a pivotal time: He produced the films "Hell's Angels" and "Scarface," led a transcontinental airspeed record and romanced Katharine Hepburn.

As much as Mr. Shah, 47, a former movie producer turned restaurateur, was intrigued by the Hollywood lore, he and his wife had a more prosaic attraction to the house: with three children and another on

CONTINUED ON PAGE 21

Ash and Nirupa Shah, above, with their four children, and their dogs, furnished their home with a light touch.

Designed by Adam Silverman, top, and vintage pieces like a Saarinen dining table, above right.



