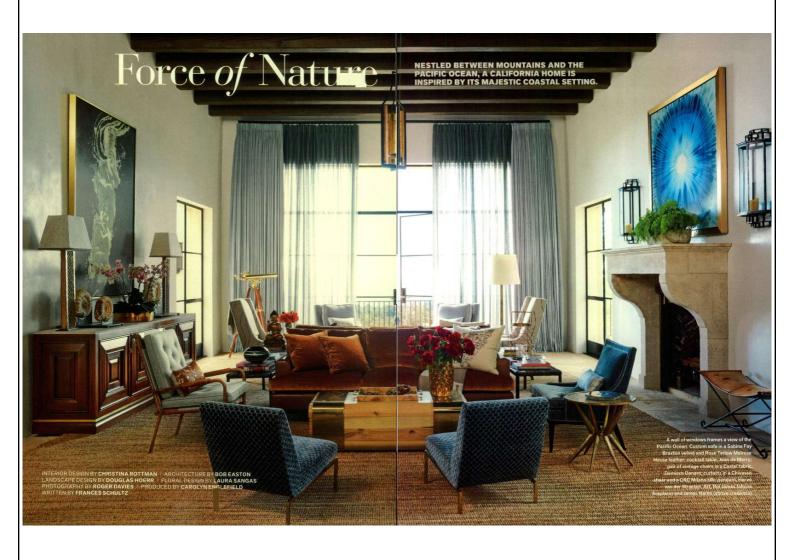
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LEFT: Closet doors in studded Jerry Pair leaths connect spaces in the master suite. Rug. Man Modern. set.ov. Sink Rittings. Leftory Brooks; sconces, the Urban Electric Co.; shower fittin Hansgrothe; Elley, Ann Sacks. or

and not fussy." Therein lay Rottman's directive, and to keep modernism's chill at bay, she did what all Southern Californians know to do when outfitting for comfort, style, and cooler nights: She added plenty of texture and layers.

The home became less rustic and more urbane. Tongue-and-groove ceilings and built-in shelves that once held pottery collections were plastered over to make way for sleek lighting and contemporary art. Soaring steel-cased windows were topped with double rods bearing linen sheers and curtains of silk or embroidery. In the dining room, Rottman injected the warmth and richness of reclaimed wood by cladding walls in siding that was salvaged from an old Santa Barbara barn. A geometric Hubert Le Gall pendant and a Jonathan Saiz wave painting strike a lively balance. In the kitchen, cabinets were stried in shades of turquoise and charcoal for enhanced color and depth. Citing the homeowner's blue eyes and their mutual love of the shade, "Blue kept coming forward, no matter what," Rottman says with a laugh. In furnishings, she describes the rooms as having "a '40s. French flair that's sophisticated yet down to earth, like the people who live here." With linear silhouettes and teatile fabrics, the pieces—a beguiling mix of vintage and new—resonate with the architecture's angular grace. The effect is at once confortable and soothing, a decorative sleight of hand envisioned by an impeccable eye and guided by a savvy client. In the words of Barragán, "Any work of architecture that does not express serenity is a mistake."

