Matthew White



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Itry never to repeat myself," says Matthew White, who divides his time between the East and West coasts. If his current projects are any indication, there's no danger of that. In Southern California he's working on a 19th-century apartment and a mideentury modern house; he's also doing a London pied-a-terre and an estate in upstate New York. Formerly a ballet dancer, he owned an antiques shop for 10 years ("I had 1950s chairs and 19th-century Italian chairs and everything in between"). George Balanchine and Billy Baldwin are influences: "Both understood line, proportion and gesture." In his own work, White seeks to avoid the "overwrought" feel of some traditional designs as well as contemporary statements that are "concerned with being hip at the expense of what's attractive. I'm interested in what's authentic."



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Paul Vincent Wiseman



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The world doesn't need any more Mc-Mansions or Schloss Gypsumborgs," Paul Vin-



cent Wiseman says with a laugh. Though he has had his share of large-scale residential commissions, he says, "It's all about quality and doing it right. One perfect room is better than a monster house with cheapened details." The designer, who recently received an honorary doctorate from San Francisco's Academy of Art College, is now collaborating with architect Ricardo Legorreta for the second time. But he's fascinated with the possibilities of doing "an upscale hotel in an exotic locale—something that would be environmentally appropriate and designed from top to bottom to be connected to its site." He'd also love the chance to do the interiors for a house by Frank Gehry, a friend. "It would require such unusual furnishings."

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