



wood and just faux painted. Immediately, I called John and said, "We're doing it out of wood. I don't want the stone. I want what they did in the 18th century."

And then I threw in a little something from *Meet the Fockers*. The dark paneled doors with those lovely posts and corbels were originally part of the *Fockers* set. I asked Rusty Smith, the production designer, "What are you going to do with those doors when we're done?" He said, "Throw them out." I said,

"I'll take them." I hate waste, I needed doors, and they felt as if they belonged here. In fact, those corbels were inspired by a picture I had given him of rocking chairs on a porch with that same detail. Rusty had looked through my research files, because at that point I was in the planning stages for this house and hoping he



would help me draw up the design. Somehow, it's appropriate that they found their way back here.

Unfortunately, the doors were cheaply made (no wonder, since they were only meant to last a few weeks), and it probably cost more to take them apart and reglue them than it would have cost to make them from scratch. But the big attraction for me was that they were already done. I could put them up and worry about them falling apart later.

ABOVE: Robert Shachtman did the drawing for the storefronts, designed around the doors from the *Meet the Fockers* set. LEFT AND RIGHT: He also did a wonderful job on the drawings for the period signage on the glass transoms, and Andreas Lehmann executed them beautifully.

