



METROPOLITAN HOME
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THE URBAN ELECTRIC CO.



If you could manifest the proverbial clean slate (the tabula rasa) or could exemplify

new beginnings, you might well conjure David Goodhand's light-drenched, 3,000-square-foot Washington, D.C., condo, which borrows so heavily from the industrial-loft vernacular, it doesn't look much like a condo at all. But this is no renovated warehouse in a gentrifying neighborhood. The three-bedroom family home is located in the Residences at the Ritz-Carlton, in the district's upscale Northwest sector.

Goodhand leaves behind in another life a six-bedroom Victorian townhouse that he once shared with his former partner and their ten-year-old son, Christopher. It had elaborate moldings and antique furnishings, and after the couple split, it became too much for Goodhand, a software strategist, to handle on his own. He nicknamed it "the jealous mistress" for the demands it made on his time and money. "I used to joke that I left \$1,000 on the counter for her every month—something always needed attention," he says.

In his new life with his son, he was seeking comfort and versatility, and to make the leap, Goodhand engaged one of Washington's premier designers, Darryl Carter, who is known for building bridge between the past and present with gorgeous yet livable results (his recent book, from Clarkson Potter, is titled *The New Traditional*). The self-taught Carter, who designs much of his own furniture, relishes the marriage of the rough-hewn and the refined, the sleek modern with the aged and sometimes distressed.

This page: Carter chose a 19th-century Anglo-Indian mahogany and marble dining table, French art deco chairs by Jules Leleu and his own Gwenwood pendant lamp for the Urban Electric Co. Opposite: Contrasting with reclaimed barn-wood floors, sliding panels made of raw porcelain, silicone and Plexiglas by artist Margaret Boozler separate the dining room from the kitchen and bedrooms.

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