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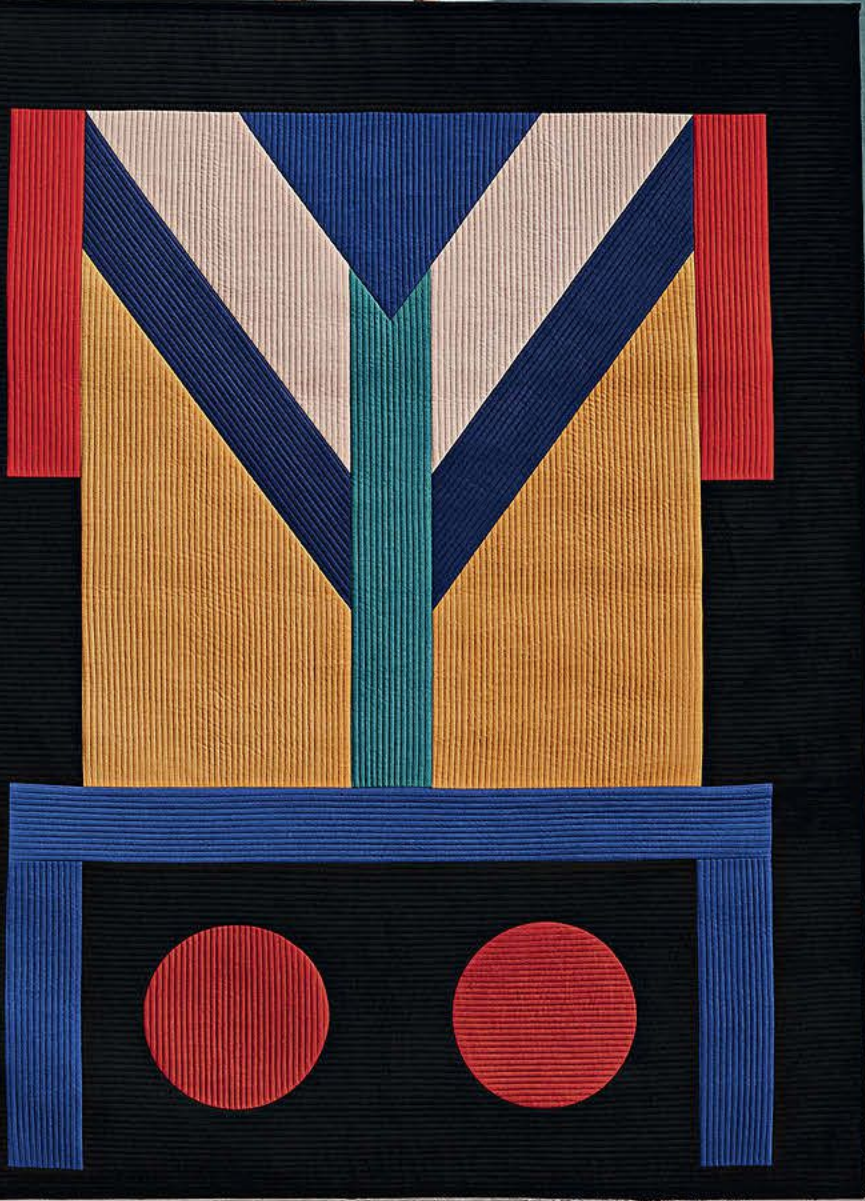
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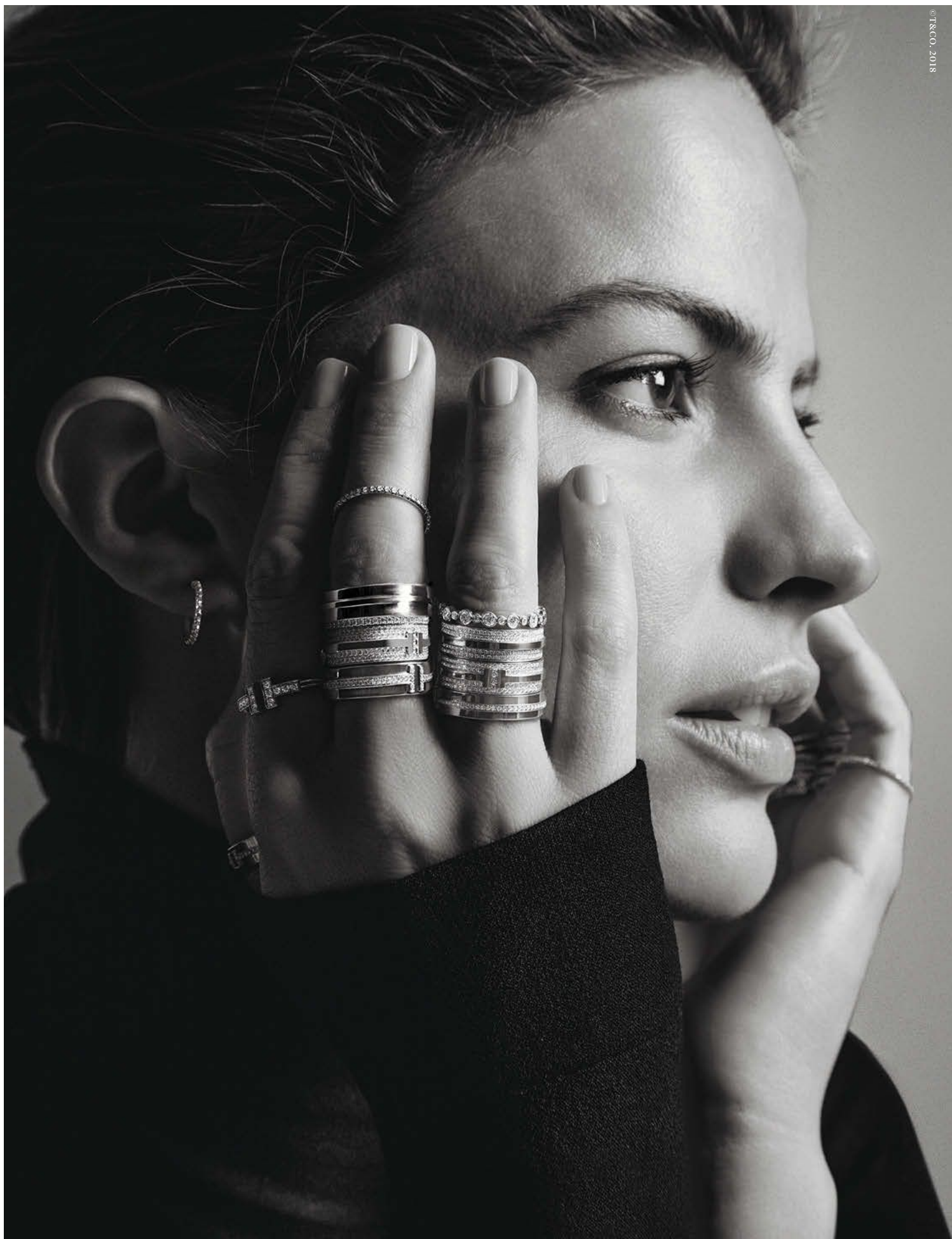
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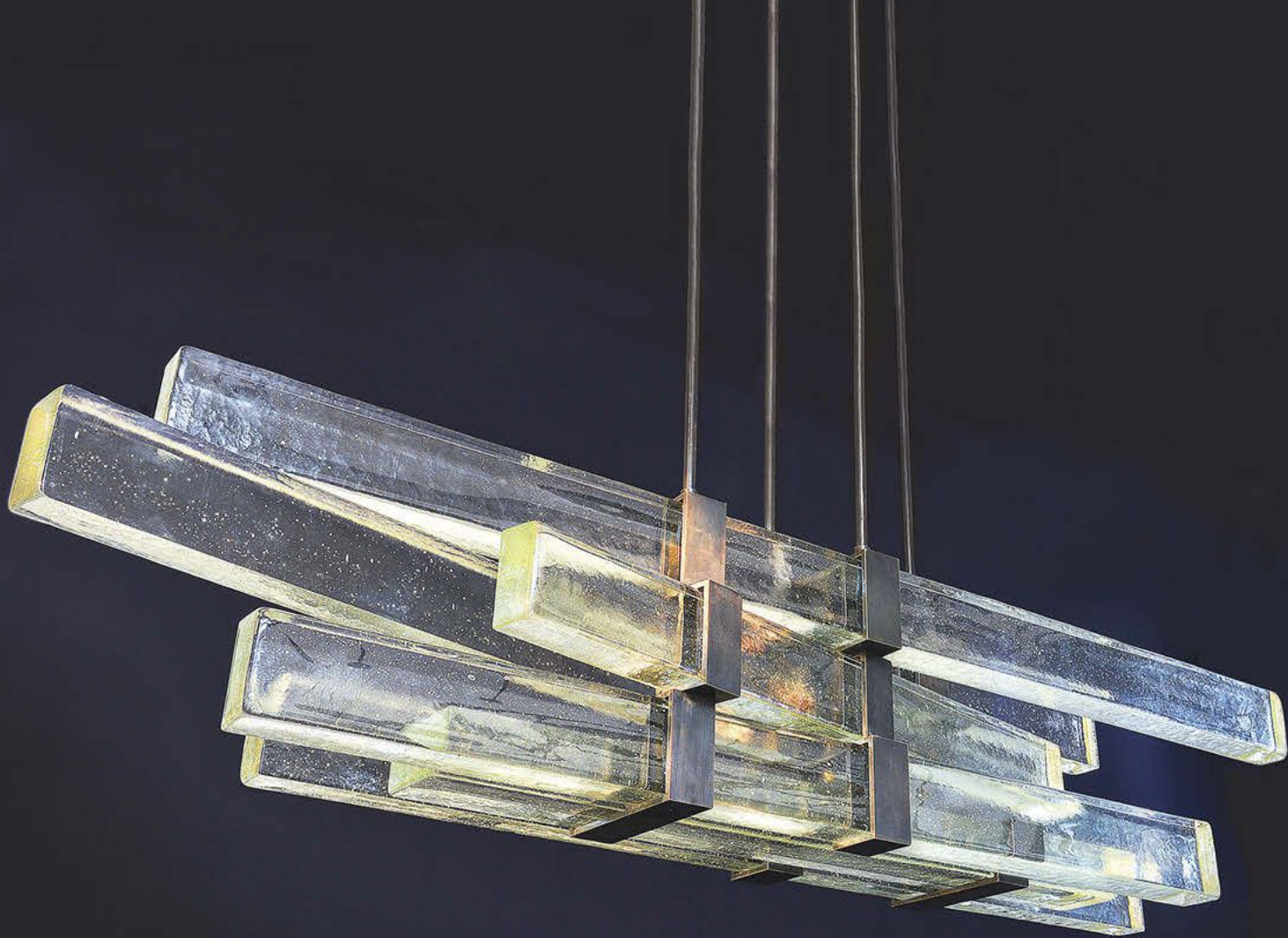
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A man is sitting in a modern, grey upholstered chair with a chrome frame. He is wearing a white t-shirt, dark blue trousers, white sneakers, and a dark baseball cap with "RH POLO" on it. He has his hand to his chin in a thoughtful pose. The room features a large, textured, grey and white rug on a light-colored floor. The wall behind him is dark and has a large, abstract, white, textured pattern. To the left, there is a white door frame.

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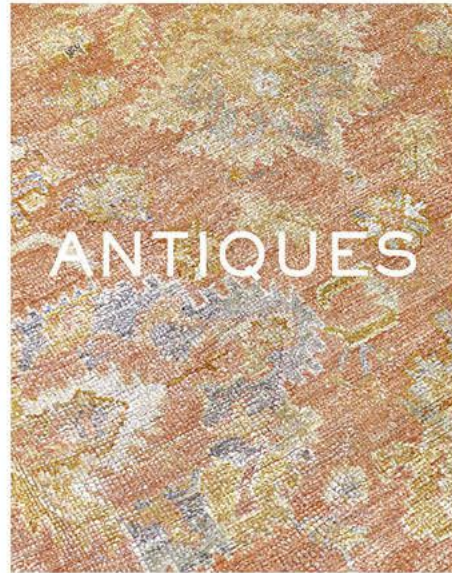


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CONTENTS



MARCH 2018
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122

BJÖRN WALLÄNDER

The entrance hall of designer Reli Gleason's home in San Miguel de Allende, Mexico.



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The guest bedroom of a Kevin Dumais-designed apartment in New York.



102

Features

92 Verde Vidi Vici

For a pair of committed New Yorkers, the perfect house in the historic L.A. enclave of Hancock Park was all it took to call the West Coast home. *By Vanessa Lawrence*

102 Downtown Premiere

With this TriBeCa family loft that marks his *ED* debut, Kevin Dumais shows why he's quickly becoming the favored designer for a new generation of New Yorkers who adore his casually sophisticated, art-filled interiors. *By Fred Nicolaus*

110 Personal Space

Bunny Williams was missing only one thing at her

legendary Connecticut retreat: an inspiring work studio where she could be her fiercely creative self. No longer. *As told to Ingrid Abramovitch*

116 A Good Vintage

London Terrace Gardens has always been a dream address for a certain breed

of artistic New Yorker. With his studio apartment, Neal Beckstedt joins the club. *As told to Kathleen Hackett*

122 Lingua Casa

San Miguel de Allende, Mexico—long an artistic haven—is drawing a new contingent of creative dwellers. Chief among them is interior designer Rela Gleason, whose home speaks the local language. *By Elisabeth Malkin*



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Rugs for the thoughtfully layered home.





Bourbonne, a 2017 sculpture by Ashley Hicks.

74



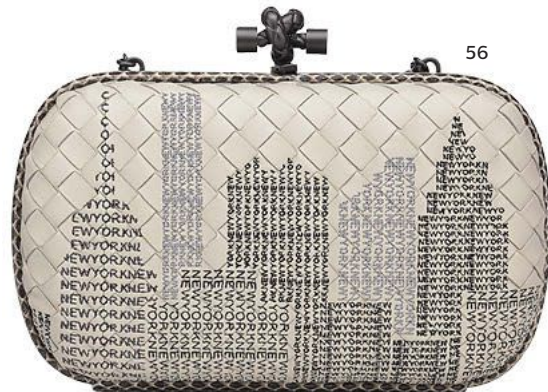
A 1970s rattan chair in Georgia Tapert Howe's sunroom.

92

Departments

- 30 **Editor's Page**
- 32 **Contributors**
The people behind the stories
- 34 **What's Hot**
Dispatches from the world of design
- 42 **Mood Board**
ED editor at large Sophie Pera's eye is always traveling
- 46 **Endpaper**

- 50 **What's Next**
Fans from the 18th century, new rugs by Nada Debs, Akris textiles, and more
- 58 **Showcase**
For the first time, designer Thomas O'Brien brings his brand of understated elegance outdoors.
By Charles Curkin



56

A Bottega Veneta knot clutch from its Icons of New York collection.

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- 62 **Talent**
With a forthcoming first monograph, Kerry Joyce is ready to celebrate.
Interview by Charles Curkin
- 66 **Great Ideas**
A journey through decades of style in the White House.
By Chesie Breen
- 74 **Shortlist**
The 11 things designer Ashley Hicks can't live without
- 76 **ED Design Hotels**
Have a new hotel and residences created a Disney experience you'll never want to leave?
By Whitney Robinson

- 80 **Truth in Decorating**
Interior designer Miles Redd and his collaborator, David Kaihoi, turn their focus to the most fiery primary color.
By Charles Curkin
- 86 **D.B.E.D. Daniel Boulud**
Getting creative with caviar, the world's most decadent aliment. *By Daniel Boulud*
- 132 **Resources**
Where to find it
- 136 **Not for Sale**
A backgammon set crafted from Moroccan tiles by Caitlin and Samuel Dowe-Sandes of Popham Design

 **On the Cover**



The dining room of Georgia Tapert Howe's Los Angeles home (page 92). On the table, the antique bowl was purchased from Nathan Turner and the canvas palms came from Amanda Lindroth in Palm Beach. Produced by Cynthia Frank. Photography by Douglas Friedman.



Collectibles line the shelves of Bunny Williams's studio.



A Victorian wall cabinet and Gerrit Rietveld Zig Zag chair tucked in a corner of Neal Beckstedt's apartment.

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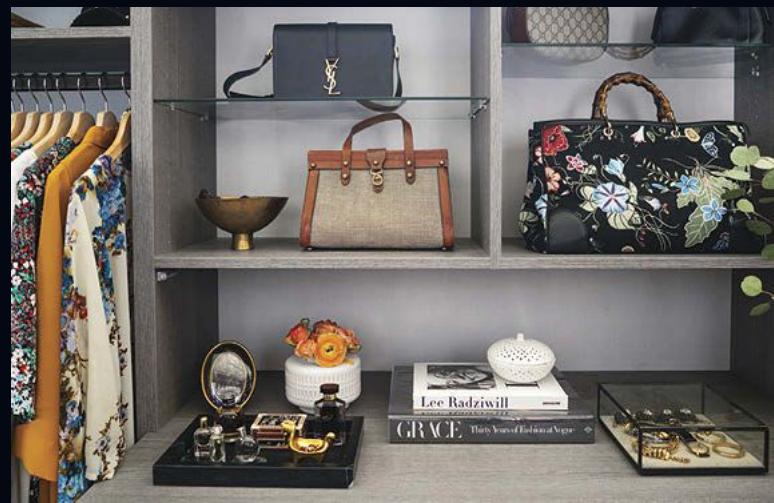
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JANE LARKWORTHY
AT WINTER'S END

"I usually take one last skiing trip in mid- to late March. Then, like magic, upon returning to New York, spring appears. Despite the rain and mud, I love this time of year."



ASTRAL AGNES 2-24 BULB

"I adore how Lindsey Adelman incorporates these dark 'branches' into this design. It's the perfect balance of rusticity and elegance." *From \$12,000; lindseyadelman.com.*



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"I think rainy days are the coziest, and that might explain why I collect raincoats. This one is the chicest football-coach slicker of all time." *\$2,350; bergdorfgoodman.com.*



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BUNNY WILLIAMS
AT WINTER'S END

"Even if there's still snow on the ground, all I can think about is getting to work on my garden. I'm now finally reading through the catalogs that have accumulated over the winter."



JOHN DEERE GATOR

"Since my garden extends over 10 acres, I'm dying to buy one of these with a cover, so I can go around the property even when it's pouring rain." *From \$6,969; deere.com.*



CERAMIC BOUQUET

"Just in case my garden plans fall apart, I would like to have one of Clare Potter's ceramic flower arrangements. In some ways, it's better than the real thing." *Price upon request; clarepotter.com.*



ALBERO DRINKS TABLE

"I like a table that looks as if it might have sprouted from a seed. This one is from my home collection, and its Rococo feel—vines and all—certainly brings the outside in." *\$1,900; bunnywilliamshome.com.*

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LAST FALL, ON A BALMY

night in Los Angeles, I sat on a panel in Thomas Lavin's seductive showroom at the Pacific Design Center. The theme was bachelor-pad style. Not just any bachelor pads, mind you, but the kind of fantasy Bond lairs that are a specialty of a particular breed of West Coast designer, including my fellow panelists Kirk Nix, James Magni, Ron Woodson, and fashion designer David Meister. (The fact that my real-life partner, Marc Karimzadeh, moderated the discussion made the evening even more exceptional.) What is the essence of bachelor-pad style? The answers that night varied, but on a theme: "Sexy," said Nix. "A great bed," suggested Woodson (preferably covered in fur). "Exotic stone," said Magni, accompanied by photos of a house he designed for a young music mogul in Trousdale Estates with floor-to-ceiling marble panels. The group agreed on much, like touch screens to control everything, bars to rival the Sunset Tower's, chrome, leather, and lots of glass. Later, Nix showed a 58,000-square-foot home in Crystal Cove. In the garage housing the client's collection of 30 masterpiece cars, Ferraris and Bugattis are exhibited on turntables, complete with a seating area and a fully stocked bar. (We've seen something like it before in *ED*: See Ralph Lauren's stunning personal garage, December 2017.)

During the Q&A session, a designer who was inspired by the bold visions on display asked what he could do to get his clients to stop making so many safe and boring choices. "Just say no!" I said. I wasn't referring to Nancy Reagan's war on an entirely different kind of ugliness, though her own bold use of the color red in the White House inspired a new era of dining rooms throughout the nation. (See "Primary Colors," page 66.) Rather, what I was suggesting is that clients need to listen to their decorators more, and treat them not just as facilitators but as the true artists they are. You wouldn't go into Giorgio Armani or Chanel and try to argue with their choices, would you? But that's just what I find is happening in the decorating business at large.

Sure, many of the world's greatest interiors have come from that alchemy when artist and patron unite: What would an Elsie de Wolfe room be without the Duchess of Windsor? Or Mongiardino without the Agnellis? Or Pinto without the Al-Thanis?

"Of course we say no sometimes," the inimitable Alex Papachristidis told me on a frigid day back in New York. "But clients also say no to us. Your decorating is as good as your client allows it to be. You need that trust and rapport, and that chemistry between the two of you where there is a mutual understanding and interest in decorating."

And what if the decorator is the client, for his or her own living space, as we examine in this issue? Here we can see their aesthetics unfiltered, raw, unconstrained. Pure vision. Just take one look at the electric-green dining room of Georgia Tapert Howe's L.A. home ("Verde Vidi Vici," page 92)—who wouldn't want a dining room sheathed in that color? Or Neal Beckstedt's home in Manhattan ("A Good Vintage," page 116).



Or Rela Gleason's pitch-perfect retreat in fashionable San Miguel de Allende, Mexico ("Lingua Casa," page 122). Or, finally, a designer I have always loved and am fortunate to work with, Bunny Williams, whose personal studio on the Connecticut compound she shares with John Rosselli is all about self-expression. "One thing I'd never had was a creative space of my own," she tells *ED*'s Ingrid Abramovitch ("Personal Space," page 110). "I've always dreamed of having a studio where I could retreat to work without interruption—and without having to clean up after myself. If I am painting a picture or doing a collage or a decoupage, I can make a big mess and just walk away until I return the next day. At the moment, I'm working on my new book. It's about how style, quality, and great design are perennial."

As for Papachristidis, he had this to say: "It's what we do, so our spaces better be our best work. It's the essence of who we are. Decorating is a great luxury, and you should enjoy it—I decorate because it is my passion and pleasure. There is definitely a fearlessness I have in my own decorating, because I can be that way for myself. You have to take the fear factor out of decorating for your clients by educating them to understand what they really want." I'd listen to him.

Whitney Robinson, Editor in Chief
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FRED NICOLAUS

This month, Nicolaus writes “Downtown Premiere” (page 102). Indie-rock fans who know him from the band Department of Eagles might be surprised to learn that Nicolaus moonlights as the editor of the high-end renovation bible *The Franklin Report*. “I think all creative people, whether you’re a musician or a designer, have the same kind of madness,” he says.



NEAL BECKSTEDT

Although he’s no stranger to the pages of *ED*, designer Neal Beckstedt admitted to being a bit nervous about inviting readers into his Manhattan home (“A Good Vintage,” page 116). “Designing my own apartment is a different process than designing for clients,” he says. “I love so many things that it’s beyond impossible to edit when I’m playing both roles.”



ERIC PIASECKI

A frequent *ED* contributor, Piasecki photographed downtown Manhattan apartments designed by Kevin Dumais and Neal Beckstedt (pages 102 and 116) for this month’s issue. “Part of the fun of being invited to photograph interesting homes is seeing the art collections,” he says. “Both Neal and Kevin create something so personal.”

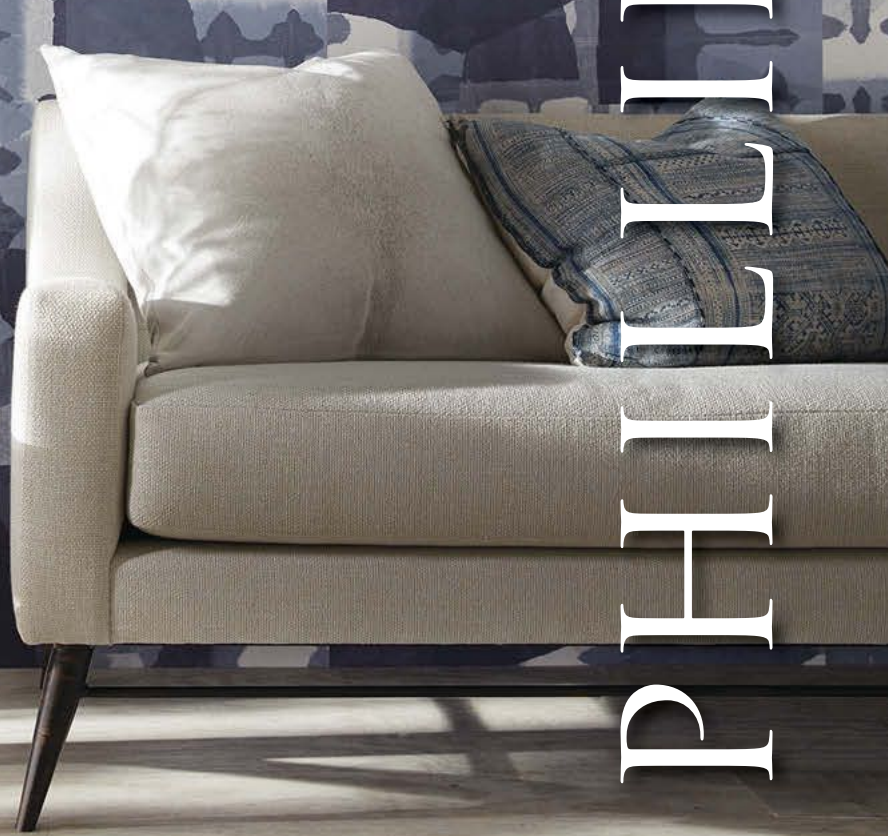


ELISABETH MALKIN

“My main beat is Mexican politics and business, but I jump at the chance to write about art and design,” says *New York Times* reporter Malkin. This month, she takes readers on a tour of designer Rela Gleason’s home in San Miguel de Allende (“Lingua Casa,” page 122), which, she says, is “a model of how Mexico’s contrasting visual traditions can be harmonized.”

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What's HOT

Dispatches from the World of Design



In two seasons as the creative director of Calvin Klein, Raf Simons has put his sly, intellectual twist on American fashion tropes. He's now doing the same for American homes, sourcing one-of-a-kind vintage quilts, some with added embroidery winking at the location of the brand's New York showroom. *Background:* Vintage star quilt. *Center:* Vintage embroidered star quilt. *Bottom:* Vintage log-cabin quilt. Prices upon request; available at Calvin Klein's Madison Avenue flagship store in New York.



B E R N H A R D T

what's hot

1 Did you devour the first volume of Jed Perl's biography of artist Alexander Calder? You can get your mobile fix with this Calder-inspired Gaia pendant lamp from Ochre, which employs elegant engineering to balance an LED-illuminated solid glass drop with a blackened nickel cap. 48" w. x 32" h. x 2.5" d., \$5,250. ochre.net

2 Imagine spring break on a Caribbean island, complete with snorkeling, in mirror form, and you have Katie Stout's Spiky Wall creation. The one-of-a-kind red-ceramic piece is a veritable oceanic reef for your wall. 14" w. x 20.5" h. x 3" d., \$6,500. r-and-company.com

3 If you think your place settings should be as bejeweled as your guests, Puiforcat has you covered. Founder Jean Puiforcat created the Cannes pattern of silverware in 1928, inspired by the south of France's famed Hôtel Martinez, and the brand has now reinterpreted his design, setting semiprecious stones in the handles. You can choose Lapis Lazuli (shown), Jasper, Onyx, or Jade. Dinner fork (shown), dinner knife, and dinner spoon, \$2,600 each. puiforcat.com

4 For its aptly named Lost & Found table, Pelle repurposed a cast-off piece of Rosa Alicante marble into a coffee table whose radial pattern of polished brass legs mimics the harmonic balance of a musical instrument. Recycling has never looked so chic. 59" l. x 38" w. x 16" h., \$10,580. pelledesigns.com



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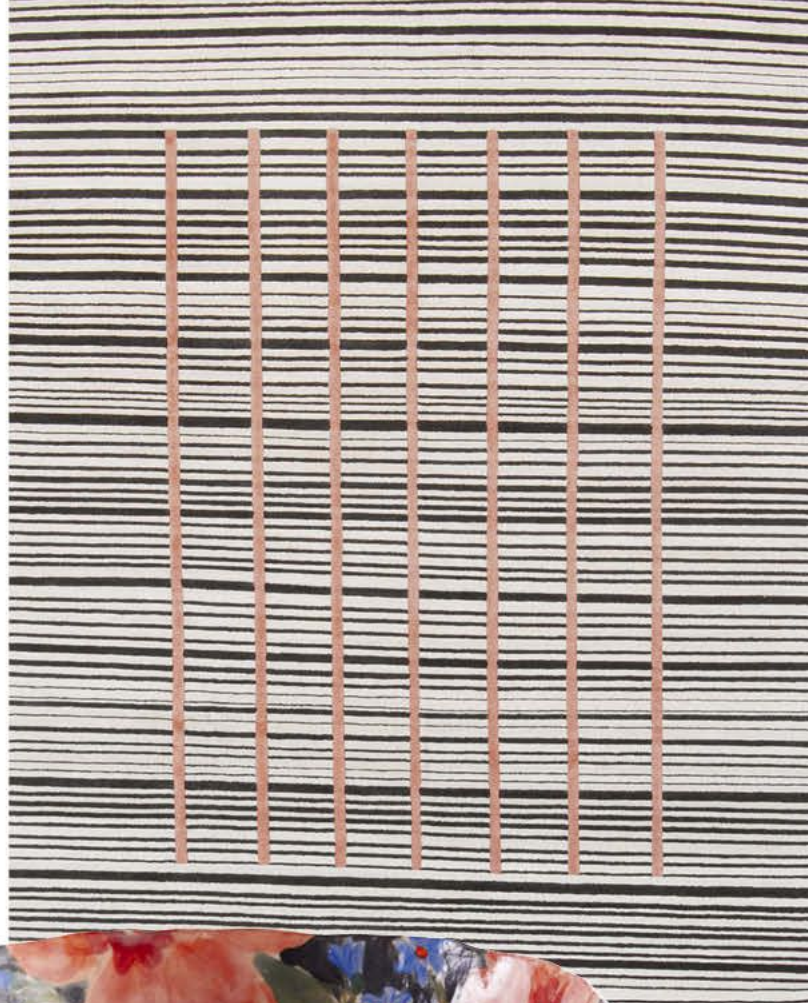


1 Like an Upper East Side doyenne sporting a Grateful Dead T-shirt beneath her Barbour jacket, Valextra's collection of Toothpaste bags melds uptown with the Age of Aquarius. British designer Bethan Laura Wood collaborated with the brand to create colorful resin-and-brass hardware for the Iside (shown) and Passepartout bags. 8.5" w. x 6.5" h., \$3,650 for Iside bag. valextra.com

2 Midcentury Italian architect Carlo Scarpa was known for working with both high and low materials, like travertine and rusted metal. Woven pays homage to his work with its Scarpa rug in Deco, whose dynamic lines mix stripes of aloe, silk, and linen. \$170 per sq. ft. woven.is

3 Those who nurture a love of gardening without an actual green thumb will want to snap up Leah Reena Goren's Bouquet Bowl. The stoneware vessel's hand-made, hand-painted design was inspired by 1950s botanical illustrations and vintage seed packets. 9.5" dia. x 3" h., \$220. shop.leahgoren.com

4 Crafted of Irish green marble, Mathieu Lehanneur's Pillars console transforms a corner of your room into a Roman temple. Each pillar is stand-alone and can be assembled with others—for those who want to take building into their own hands. 55" w. x 16" d. x 33.5" h., \$20,100. mathieulehanneur.fr





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1



2



3

1 As any actor will tell you, it's important to know your angles. The same can be said of glassware, at least when it comes to L'Objet's Hex wineglass. Hand-blown and available in gold (shown) or Smoke, it forgoes a prosaic rounded lip for a hexagonal shape, all the better to appreciate every drop of vino. Needless to say, it also photographs like a charm.

2.5" dia. x 4" h., also available as a water or Champagne glass, \$75. l-objet.com

2 Somewhere between the Art Deco lines of a New York skyscraper and the palm-lined streets of Miami lies this Unfold room divider from Ferm Living. Whether in dark green (shown), Rose, or Grey, this high-gloss painted MDF screen does more than break up a room: It changes the architecture of a space.

59" w. x 71" h., \$1,425. fermliving.com

3 This Delcourt Collection BOB daybed takes inspiration from traditional Chesterfield paradigms, and its updated lines, rendered in brushed oak, have a quiet elegance. The plush upholstery is the perfect backdrop should your lounging turn into napping.

75" w. x 31.5" d. x 28" h., \$14,550. avenue-road.com

1: ALISON GOOTEE/STUDIO D; PORTRAIT: COURTESY OF TIM KITCHEN; TEXTILES: COURTESY OF WILL STYER



A collage of Pate's Vence linens and Trees of Derain wallpapers for Studio Four NYC. Textiles, \$158 per linear yard; wallpapers, \$68 per linear yard.

WAYNE PATE

Some artists can recite a litany of their various inspirations—Morocco! Sunsets! Palm trees!—but artist and designer Wayne Pate finds sparks in the mundane. “It’s just daily discoveries, really,” he says of his sketches, paintings, and, more specifically, his designs for his second collaboration with Studio Four NYC. The results of this unstudied approach are hand-painted textiles and hand-printed wallpapers covered in delicately etched botanical and frond motifs. Pate didn’t set out to translate his work for interiors: As a graphic designer-turned-fine artist, he had caught the eye of designer Rebecca Atwood, who then connected him with the Studio Four NYC showroom. Seeing his vision in a new context has been gratifying: “It’s nice to see your work wrapped around something,” he says. studiofournyc.com



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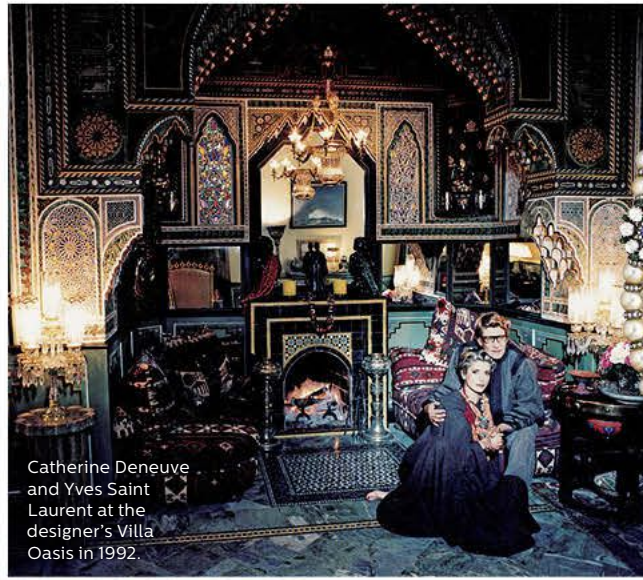
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Figure's River Stripe Iris Slide.



Etro's spring 2018 runway.



Catherine Deneuve and Yves Saint Laurent at the designer's Villa Oasis in 1992.



An Amrapali necklace with pearls, rubies, diamonds, tanzanites, and emeralds.

Vervain's Kariba fabric in Fuchsia.



The Mustapha Blauri market in Marrakech.



A Mosaic House glazed ceramic tile.



The Jardin Majorelle at Villa Oasis.

SOUK IT UP

FROM YVES SAINT LAURENT'S MOROCCAN HOME TO THE ULTRALUXE HOTEL LA MAMOUNIA, *ED* EDITOR AT LARGE SOPHIE PERA'S EYE IS ALWAYS TRAVELING.



A Moroccan pouf.



A bone-inlaid stool.



Gloria Guinness in her home.



The indoor pool at La Mamounia.



Sophie Pera in the Jardin Majorelle.

Chabi Chic's Beldi ceramic coffee cups.

It's no secret that Marrakech has long been a source of creative inspiration. The colors! The architecture! The energy! One can see why the city served as a refuge for, and muse to, the great, late fashion designer Yves Saint Laurent, whose home there—maintained in perfect condition to this day—is aptly called

Villa Oasis. Saint Laurent's ashes are even scattered around the house's gardens, and his strong ties to Morocco are further solidified by the adjoining Museum Yves Saint Laurent, a veritable shrine to his brilliance. He has always been my favorite designer, the epitome of glamour and chic. His aesthetic was

DENEUVE AND SAINT LAURENT; ANDRÉ RAU; POOL: COURTESY OF LA MAMOUNIA; GUINNESS: CECIL BEATON/CONDE NAST/GETTY IMAGES; MARKET: CATHRINE WESSEL; FASHION: VOGUE.COM

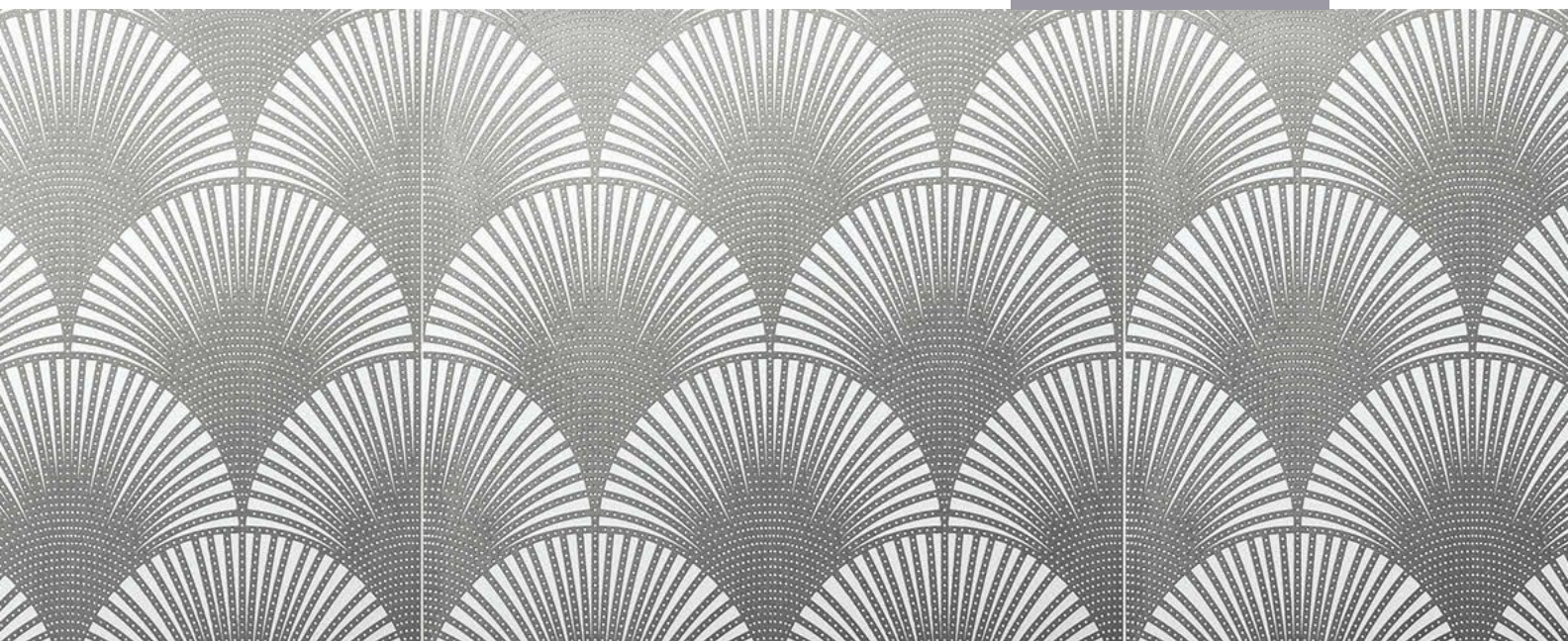


TILE: Ermanno PATTERN: Pavone

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Charles Edwards's Coloured Star lantern.

Aelfie's bone-inlaid Mirah Geo table.



An alcove in Villa Oasis.



Saint Laurent with Marian McEvoy at Villa Oasis.



Pera in gold lamé at La Mamounia.



Local Moroccan pigments.



A look from Etro's spring 2018 collection.



An ikat throw pillow.



Amrapali tanzanite-and-diamond earrings.



An outdoor daybed in Morocco.

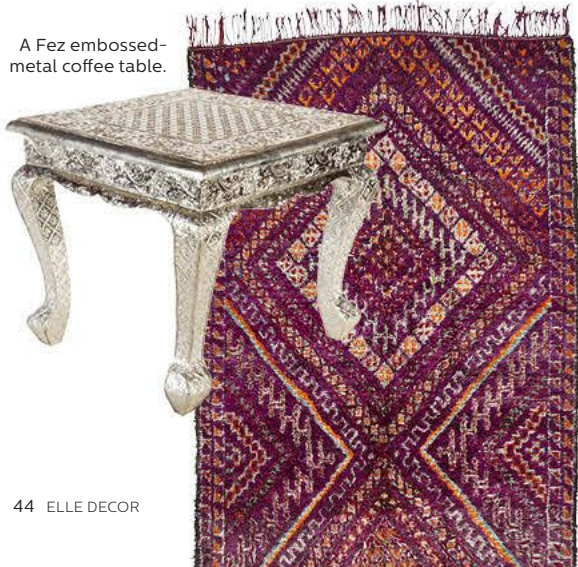


Museum Yves Saint Laurent in Marrakech.



The spa at La Mamounia.

A Fez embossed-metal coffee table.



more than just fashion: It was about true style, and that lives on forever. Speaking of style, I recently had the pleasure of staying at La Mamounia, the most famed hotel in Marrakech. The premises are heavenly, with enchanting gardens, divine archi-

ture, and a spa to make you lose your mind. Overwhelmed by all the beauty, I couldn't help but take on a bohemian vibe and felt compelled to wear only my most glittering outfits. As Saint Laurent once said, "Marrakech taught me color." ■

A vintage Moroccan carpet.

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Cochiti is a wool-and-cotton fabric from Pierre Frey's Arapahos collection, which is named for the Native American tribe and inspired by their traditional textile designs. With these ebullient colors, though, it seems like something out of the mind of the late Ettore Sottsass after a sojourn in the Rockies.

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What's NEXT



ABOVE: *The Dancer Camargo*, a French fan modeled after a Nicolas Lancret painting.

ABOVE: An Italian fan depicting *The Noble Wedding*, c. 1715. BELOW: A mourning fan from England, c. 1760.

SAN FRANCISCO

PUTTING ON AIRS

AN EXHIBITION AT THE DE YOUNG MUSEUM ARGUES THAT FANS WERE ONCE AN EXTENSION OF A WOMAN'S ARM.

During the 18th century, fans weren't merely a means of ventilation—embedded in their imagery and materials were subtle social indicators. This March, the de Young Museum (deyoung.famsf.org) in San Francisco celebrates this history with “Fans of the Eighteenth Century,” an exhibition drawn from its archives. The objects highlight the diversity of the era's production and design, with an emphasis on how such choices reflected deeper meanings. A fan with ivory sticks inlaid with mother-of-pearl, for example, might suggest its owner was worldly, while a creation with a hand-painted reproduction

of Nicolas Lancret's Rococo painting *La Camargo Dancing* (circa 1730) could indicate an appreciation for the arts. “Throughout the 18th century, a variety of several so-called fan languages developed,” says organizing curator Laura Camerlengo.

“But even in their materials, fans allowed women to give off all kinds of signals.” With a flick of the wrist, one could send a message across a room.

—Kat Herriman



RIGHT: *The Ladies Travelling Fan of England and Wales*, 1788.



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THE AMERICAN WEST

ARRESTING DEVELOPMENTS

The architectural superpower of the Seattle-based Olson Kundig's Jim Olson is invisibility: He specializes in building dazzling homes for art collectors that direct your eyes toward their paintings and sculptures—and away from his design. “I’m very interested in using architecture to look at other things,” Olson says. This year, he unveils

two major museum projects that capitalize on this rare talent.

The first endeavor, the Kirkland Museum of Fine & Decorative Arts (kirklandmuseum.org), opening March 10 in Denver, is structured as a series of “residential vignettes” mixing together furniture, paintings, and crafts in salon-like rooms. The facade is composed of luminous terracotta bars interlaced with gold leaf-backed glass rods. Exhibits are displayed both inside the museum and through a series of vitrines built into the exterior, letting even passersby experience the collection.



The facade of the Jordan Schnitzer Museum of Art.

The Kirkland Museum of Fine & Decorative Arts. **RIGHT:** Vitrines on the exterior of the museum.



Opening April 6, the Jordan Schnitzer Museum of Art (museum.wsu.edu), a giant crimson cube on the campus of Washington State University in Pullman, Washington, is considerably louder. Its exterior—made of multifaceted glass panels—changes color as you approach it. Olson hopes it will remind students that both architecture and art reward careful attention. As in Denver, parts of the collection are visible from the outside, through expansive entry bays. “I’ve learned the importance of giving viewers a comfortable place to sit so they can quietly contemplate the art,” he says. —*Stephen Heyman*

JORDAN SCHNITZER: WSU MUSEUM PHOTOS 2017; KIRKLAND: ALEX FRADKIN; PORTRAIT: COURTESY OF NADA DEBS

BEIRUT

DREAM WEAVERS

In her work as a product and furniture designer, the Lebanon-based Nada Debs (nadadebs.com) focuses on handmade pieces with emotional resonance. Take her new rug collection, You & I, a collaboration with the Fatima Bint Mohamed

Initiative (FBMI) that launched at Abu Dhabi Art late last year, which was inspired by a line from a Rumi poem: “...apparently two, but one in soul, you and I.” Debs explains: “When two people fall in love, there is more intensity. The intensity in [each rug’s] color mimics the intensity of emotion.” The geometric shapes of the four wool rugs blend traditional yet off-kilter patterns with a modern gradation of color.

The project has an added impact: You & I rugs are produced in Kabul, the home of FBMI, which empowers carpet weavers in Afghanistan, most of whom are women. —*Rima Suji*



ABOVE: A You & I rug. **LEFT:** Nada Debs.



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SANTA FE

IN VIVING COLOR

LEFT: Interior design by Alexander Girard for J. Irwin and Xenia Miller's home in Indiana. BELOW, FROM LEFT: Girard's *Double Heart* cotton panel for Herman Miller, 1971. A spring 2018 bag charm inspired by a Girard wooden doll.



As creative director of the Swiss fashion house Akris (*akris.ch*) for the past three decades, Albert Kriemler has become recognized for his couture-like approach and obsession with innovative textiles. It is fitting, then, that one of his major points of affinity with the late French-Italian-American polyglot designer Alexander Girard, who inspired Akris's spring 2018 collection, was their shared love of material. "Girard had a profound understanding of each material he designed with," says Kriemler, who became familiar with his work through the 2016 retrospective "Alexander Girard: A Designer's Universe" at the Vitra Design Museum in Germany.

A prolific 20th-century icon known for his textile designs for Herman Miller, his work with Charles and Ray Eames, and his matches-to-walls creation of the New York

restaurant La Fonda del Sol in the 1960s, Girard was among the first to espouse a 360-degree design philosophy.

Kriemler collaborated with Girard's grandchildren, Kori and Aleishall, who oversee the Santa Fe, New Mexico-based Girard Studio, charged with preserving their grandfather's aesthetic legacy. He homed in on eight of Girard's works—among them *Superstripe*, a five-color print on linen, and *Untitled*, an oil painting on Masonite hardboard—to interpret in textiles and silhouettes. An embroidered sheath dress bears a red-and-pink St. Gallen double-heart motif, a nod to Girard's textile of the same name, while an airy white laser-cut silk-georgette dress evokes the five layers of wood revealed in Girard's 1940s *Untitled* plywood sculpture. "It's the lightest collection I've ever done," says Kriemler. "When you design and it's inspired by somebody, you want to be sure you integrate their work with respect. And I like to give back to what I was inspired by."

The dining room of Girard's Santa Fe, New Mexico, home, 1953. LEFT: An Akris spring 2018 look.



ABOVE: A spring 2018 Akris look inspired by Girard's *Untitled* oil painting on Masonite, right, from the 1950s.



ABOVE: Albert Kriemler. LEFT: Wooden dolls by Girard, 1952.



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A rendering of the Bottega Veneta Maison interior. LEFT: An illustration of the Maison by Angelica Hicks.

NEW YORK

MAIER OF NEW YORK

What would it look like if Tomas Maier, the creative director of Bottega Veneta (bottegabeneta.com), designed his dream living quarters in Manhattan? Consider the Italian house's latest Maison—a space Maier conceived of himself—now open on the Upper East Side. The largest Bottega Veneta store in the world at 15,000 square feet, it consists of three landmark 19th-century townhouses, and its interiors were inspired by classic Manhattan architecture (the brand will have its fall 2018 show in New York). Brushed-brass ceilings, a glass balustrade, and metal display cubes echo materials endemic to the city; its famed skyline is also reflected in a 33-piece capsule collection of leather goods called “Icons of New York.” The Maison’s top floor, dubbed the Apartment, has its home and furniture lines laid out to mimic a private residence.

ILLUSTRATION: ANGELICA HICKS; INTERIOR: COURTESY OF BOTTEGA VENETA; COURTESY OF HERMÈS (2); STILL LIFE: BENOIT TELLET; PORTRAIT: SOFIA SANCHEZ & MAURO MONGIELLO

NORTH AFRICA

BEYOND OUD

Carte blanche can be a daunting proposition, as Christine Nagel, the perfumer at Hermès (hermes.com), learned when the French house offered her exactly that in creating five new additions to its Hermessence range of scents, available this month.

“It was a bit overwhelming!” says Nagel, who drew inspiration from the raw materials of North Africa and the Middle East. Hermessences focus on one or two main notes only. As such, Nagel dreamed up

three eaux de toilette: myrrh with wild rose, cedar with jasmine sambac, and fir balsam with agar wood. She also introduced two silky oils: the cardamom-infused Cardamusc (shown) and the iris-injected Musc Padilla. “I’m half Italian, half Swiss, so tactility is very important to me,” she says. —Jane Larkworthy



Cardamusc, one of five new Hermessence scents. LEFT: Christine Nagel.





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BY CHARLES CURKIN



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showcase



Augustine metal garden chair.

WE'LL BE SPENDING more time on the terrace this month, even if it means shivers and frostbitten fingers. At High Point Market last fall, Century Furniture announced the launch of New York-based designer Thomas O'Brien's inaugural outdoor collection. For decades O'Brien, the founder of Aero Studios, has built a reputation for understated furniture with a vintage aesthetic, typically working with wood of variegated shades. For his first foray outside, he produced more than 40 pieces, fashioned primarily from metal and synthetic wicker. The collection—though appropriate for inside as well—suggests that maybe we should take a few moments to admire nature and breathe in the crisp March air. After all, self-imposed hibernation, even when it's beside a roaring fire, is never a good thing. ■



The versatile Augustine metal garden bench shown in an indoor setting.



Augustine metal occasional table and Mainland wicker dining side chair in Natural.



Mainland wicker square dining table in Chalk White with tempered-glass top.



Augustine metal articulating sling chaise.

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Fabrics from Kerry Joyce Textiles.



Chairs upholstered in MOMO fabric from Joyce's latest Performance collection.



The Emmy Award Joyce won in 1978 for art direction of Ben Vereen: *His Roots*.



Joyce's Millet double sconce handcrafted of solid brass.

MOMENTS OF PURE JOYCE

FOR DECADES, ONE LOS ANGELES-BASED DESIGNER HAS CREATED ALL THINGS BEAUTIFUL, FROM FABRICS TO THE HOMES THEY DRESS. WITH A FORTHCOMING FIRST MONOGRAPH, KERRY JOYCE IS READY TO CELEBRATE.

INTERVIEW BY CHARLES CURKIN • PHOTOGRAPHY BY JOE SCHMELZER

CHARLES CURKIN: *You are one of the only fabric designers I know with an Emmy Award.*

KERRY JOYCE: It's a nice paperweight. *Oh, come on. It's an Emmy...*

We craftspeople are just craftspeople. It's not as glamorous as "best actor," but the award is a good conversation piece. I have the statuette in my office, and I recently had to casually place it behind me for a portrait.

We'll get back to that in a minute. How did you get into art direction for TV?

Back in the day, my first job was on the

Tony Orlando and Dawn variety series.

It was completely by mistake. It was the mid-1970s, and I'd just graduated from NYU with a degree in scenery and theater design. I took the two-week job in L.A. for CBS, and the show kept getting picked up, so I ended up staying there. I also worked on the *Captain and Tennille* show and *American Bandstand*. What other awful things did I do?

Then you decided to branch out?

I knew nothing about interior design at that time. I dabbled, but I couldn't figure out a way to make it pay well. I find ▷



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Joyce among his fabrics.
ABOVE: Wool-and-silk
 rugs he designed for
 Mansour Modern.



A showhouse in
 Hollywood from 2007.

over the past 20 years. It was then sold to Crocodile Dundee.

Paul Hogan?

Yes. I redesigned it for him and his wife. Then they sold it to Ellen Degeneres, who had me come back to do her gate. It has since passed through Jessica Simpson and is now owned by Jennifer Lawrence. All of the other houses I've done have never been sold—they're still with the original families. That one, for some reason, has this distinction.

Whom do you work with these days?

A lot of my clients are investment bankers, which is great because they make lots of money. Thank goodness.

Do you keep up with trends?

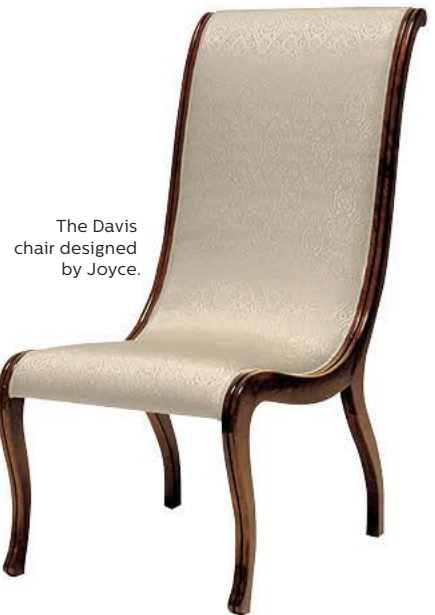
I try not to be gimmicky, and I avoid "art furniture." When I do a room, I consider all the pieces of furniture to be the cast of a play in which no one's supposed to be a star. Nowadays, everything's a star. So much of design has become "good taste is now bad taste." A Coco Chanel outfit, unless it's on a 16-year-old girl, makes you look old these days. At one time, it was the opposite. Something that's beautiful is not beautiful anymore.

Why do you think that is?

Everybody wants to be young. I have all kinds of clients, and all of them are trying to be young. Everything is eclectic now, full of "art this" and "art that." I strive hard to be classic. But not at the expense of my clients' happiness, of course.

Textiles are what you're most known for.

You recently collaborated with ceramist Heather Rosenman on a capsule collection



The Davis
 chair designed
 by Joyce.

of fabrics, which is being unveiled this year.

This is my first collaboration with an artist. It's interesting dealing with them. It adds youth to my company, and here we are...back to being young. Someday she'll be very famous, and we won't be able to afford any of her stuff.

Did you enjoy working with a fellow artist?

I love the idea of collaborating with other artists, which for someone with an ego like mine might be unexpected.

Back to the Emmy. What's the portrait for?

I have my first monograph coming out in the fall with Pointed Leaf Press. It will be a career retrospective and will feature my product designs. My hope is that people will read it once, put it on their shelf thinking it was wonderful, and then never look at it again. ■

design sort of painful—like how artists are in turmoil all the time. On a good day, what I do is art. And artistic work makes my head hurt. I wasn't getting paid well enough for my head to hurt.

Have things improved for your head?

It's not as bad anymore. It gets easier when you can just go back to what you've done in the past.

And you're also an architect?

No. I'm self-taught—in this world, you can't really say you're an architect unless you're certified. So you can't call me an architect.

OK, I won't.

But architecture and interior design go together. I don't want to be decorating bad architecture.

Tell me about the first house you did.

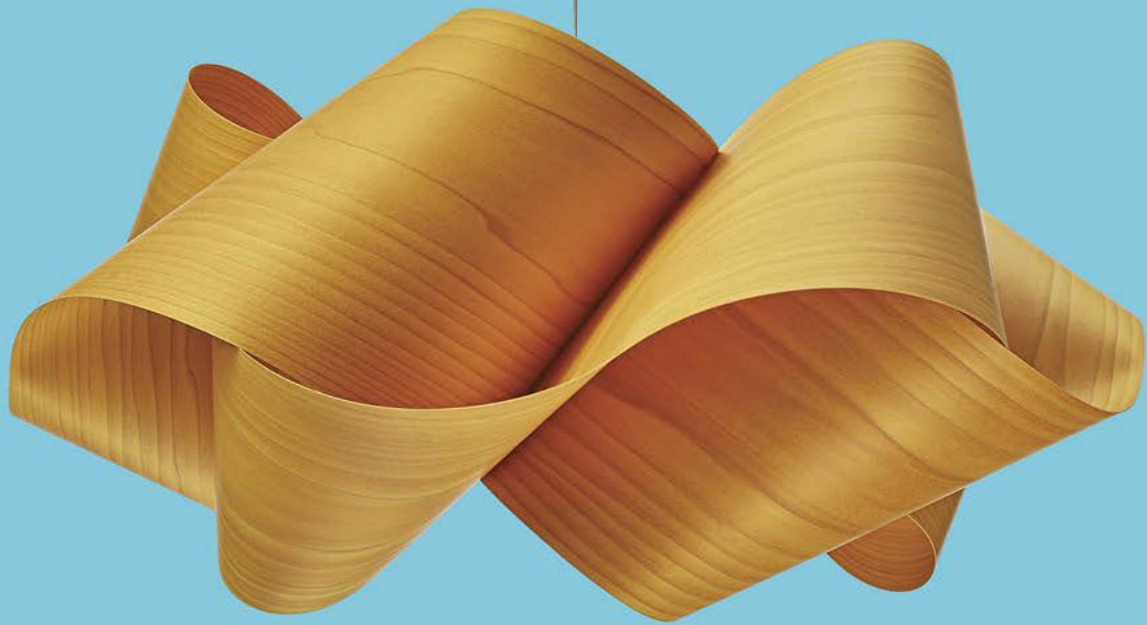
A friend of mine recommended me to a client in the Beverly Hills post office.

What does that mean?

That the house has the 90210 ZIP code but isn't technically in Beverly Hills.

Go on.

The project was for the actress Jami Gertz, with whom I've worked six times



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Bold color choices are always a good idea, like this Blue Room Lampas fabric from Schumacher, which President Harry Truman chose in 1952 and which Jacqueline Kennedy inherited in the aptly named Blue Room. She redesigned it a decade later with Stéphane Boudin of Maison Jansen fame. **RIGHT:** Mrs. Kennedy in the Blue Room in 1962, during the *Tour of the White House* TV special that drew 80 million viewers.

Statement Fabric

Like any home occupants, presidents and first ladies were expected to make the White House their own, decoratively, and raise the funds to do so. Of course, this involved more than picking new tiles. First Lady Jacqueline Kennedy had the White House deemed a museum and formed a White House restoration committee.

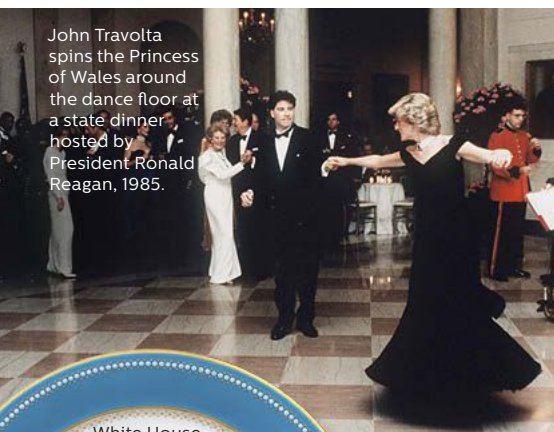


Mrs. Kennedy reviews blueprints while White House curator Lorraine Pearce talks on the phone, 1961.



PRIMARY COLORS

THE WHITE HOUSE HAS ALWAYS BEEN A BEACON OF DEMOCRACY ON THE INTERNATIONAL STAGE. BUT AT THE END OF THE DAY, IT IS STILL A HOUSE, ALBEIT ONE OF THE GRANDEST IN THE WORLD. DECORATED BY SUCH LUMINARIES AS SISTER PARISH, TED GRABER, AND STÉPHANE BOUDIN, ITS INTERIORS AND DECOR HAVE LONG TELEGRAPHED STYLE AND ELEGANCE, A LEGACY WE TURN OUR EYES TO HERE, IN ERAS WHEN BEAUTY AND JOY FILLED ITS SPACES. **BY CHESIE BREEN**



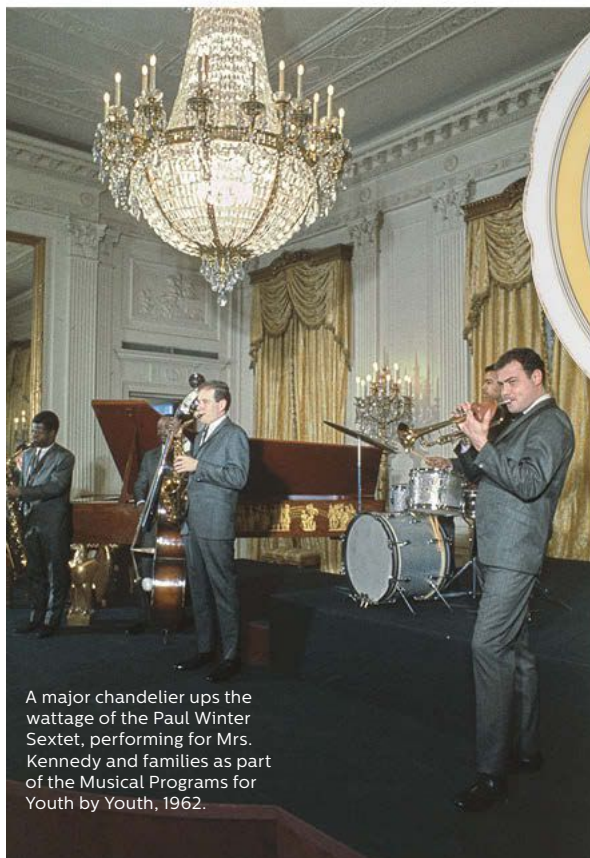
John Travolta spins the Princess of Wales around the dance floor at a state dinner hosted by President Ronald Reagan, 1985.



White House china from Chester A. Arthur's presidency.



French chef René Verdon (*right*), handpicked by Mrs. Kennedy, grills squab at a cookout.



A major chandelier ups the wattage of the Paul Winter Sextet, performing for Mrs. Kennedy and families as part of the Musical Programs for Youth by Youth, 1962.



Are you a fall, like the colors on the china from Ulysses S. Grant's presidency?

Service for 12

Never underestimate the importance of a statement-making chandelier, live music, and a great meal for a party to remember. But make sure you avoid crashers.

KENNEDY (2): THE LIFE IMAGES COLLECTION/GETTY IMAGES; TRAVOLTA: TIM GRAHAM/GETTY IMAGES; PLATES; BAND: WHITE HOUSE HISTORICAL ASSOCIATION; VERDON: ED CLARK/ THE LIFE PICTURE COLLECTION/GETTY IMAGES



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Tablesettings for 1,200? Just ask Lenox, as the Reagan administration did with this state dinner service from 1981.

Why not match your dress to your decor, like Michelle Obama, here in the Red Room?

Nancy Reagan's love of red is echoed in this custom silk Scalamantré fabric from the Red Room, which she updated with designer Ted Graber.

Moments in Red

You would be hard-pressed to find a more declarative statement than scarlet walls or crimson china trimmed with gold. First Lady Nancy Reagan's red ensembles became an emblem of White House fashion, but her color choice was preceded by the Red Room. The message is clear: Red equals power.



Take a page on Southern charm from Arkansas-based Kaki Hockersmith, who worked with First Lady Hillary Clinton, left, on the White House's private quarters in 1994.

Use a Decorator

Even the most aesthetically minded president or first lady can use an assist in the interiors department. And what could be a bigger coup for a decorator than leaving his or her mark on a room of the White House and setting the tone for the American public?



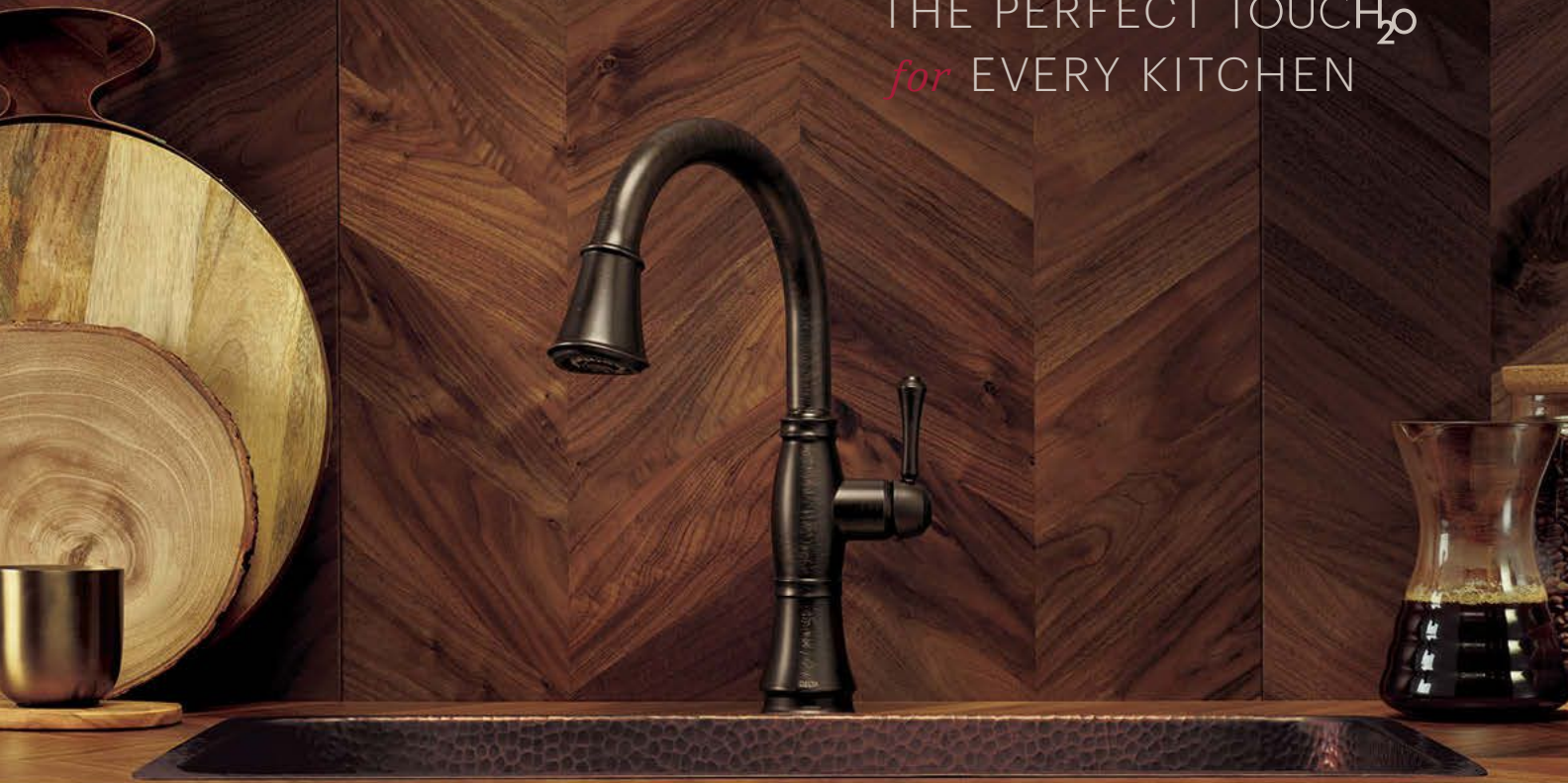
Caroline Kennedy's nursery in 1962 may have had the same dolls and rocking horse as her contemporaries, but it was outfitted by legendary American decorator Sister Parish.



LEFT: A gouache rendering of the Red Room in 1982 by artist James Steinmeyer. ABOVE: The Red Room in 1962 after Jacqueline Kennedy's restoration, featuring American Empire furnishings from the White House collection.

RED ROOM, FROM TOP (3): JASON SCHMIDT, WHITE HOUSE HISTORICAL ASSOCIATION; JOHN F. KENNEDY PRESIDENTIAL LIBRARY AND MUSEUM/NARA; CLINTON: OBER TO GILI; NURSERY: JOHN F. KENNEDY PRESIDENTIAL LIBRARY AND MUSEUM/NARA; REAGAN: GETTY IMAGES

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President Richard Nixon had his own father-of-the-bride moment when his daughter Tricia was married in his backyard, which happened to be the Rose Garden.

A Whole Home

Eating local has no better mascot than Michelle Obama, whose 2,800-square-foot vegetable garden boasted more than 55 varieties of fruits and vegetables. President Barack Obama gave Pope Francis a box of seeds from it, if you need a gift idea.

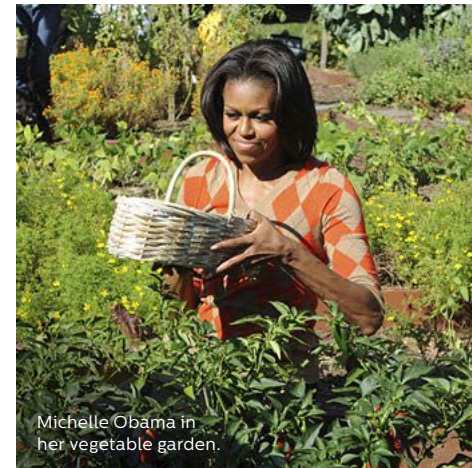
WEDDING: RICHARD NIXON PRESIDENTIAL LIBRARY AND MUSEUM/NARA; MELLON: © HENRI CARTIER-BRESSON/MAGNUM PHOTOS; OBAMA: GETTY IMAGES; WALLPAPER: STUART TYSON/STUDIO D; INDOOR POOL: JOHN F. KENNEDY PRESIDENTIAL LIBRARY AND MUSEUM/NARA; OUTDOOR POOL: GERALD R. FORD PRESIDENTIAL LIBRARY AND MUSEUM/NARA

Floral Arrangements

No house is complete without a stunning garden. In 1961, Jacqueline Kennedy enlisted Bunny Mellon to transform the White House Rose Garden into a lawn layout with rectangular boxes of flowers on the perimeter. This redesign came in handy when Richard Nixon's daughter Tricia was married there in 1971. And Lady Bird Johnson sought to spread floral beauty to the whole country with her wildflower beautification program.



CLOCKWISE FROM RIGHT: A wallpaper designed by Harry Hinson of Hinson & Company for Lady Bird Johnson's Wildflower Center. Johnson in a Texas bluebonnet field. A rose, the ultimate expression of floral power. Bunny Mellon.



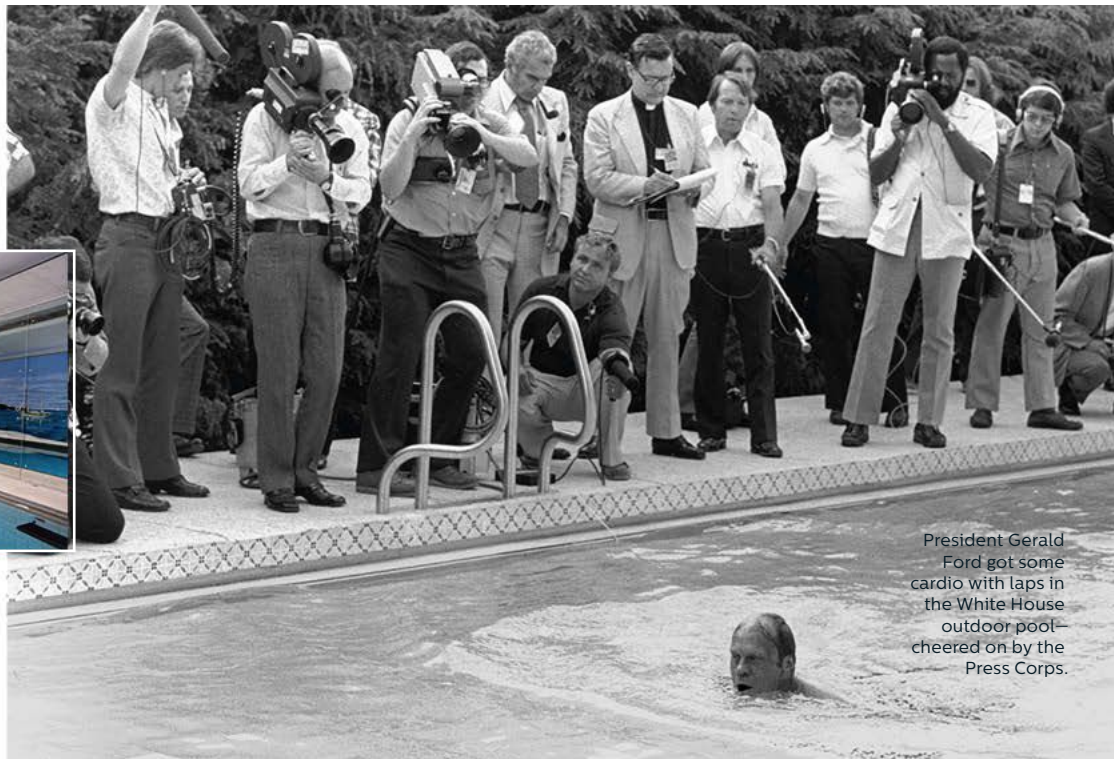
Michelle Obama in her vegetable garden.

Personal Spa

Whether as alluring blue rectangles in David Hockney paintings or the site of suburban ennui in a John Cheever short story, swimming pools are an all-American trope of glamour and leisure (and exercise).



Consider some transporting decorative touches, like this mirrored pool from the Kennedy administration that reflects a mural of the U.S. Virgin Islands painted by Bernard Lamotte.



President Gerald Ford got some cardio with laps in the White House outdoor pool—cheered on by the Press Corps.

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For the first time, High Point Furniture Market is opening its doors to consumers. Join us at this exclusive event on April 18th in High Point, NC and discover the trends in home design. secure.accessmarket.hearst.com

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RALPH PUCCI

Ralph Pucci debuted new SIZES mannequins at its 2nd Annual Jazz Set, an evening of private performances by GRAMMY Award winners Christian McBride and Esperanza Spalding. The evening raised over \$80,000 for JAZZ HOUSE KIDS. ralphpucci.net





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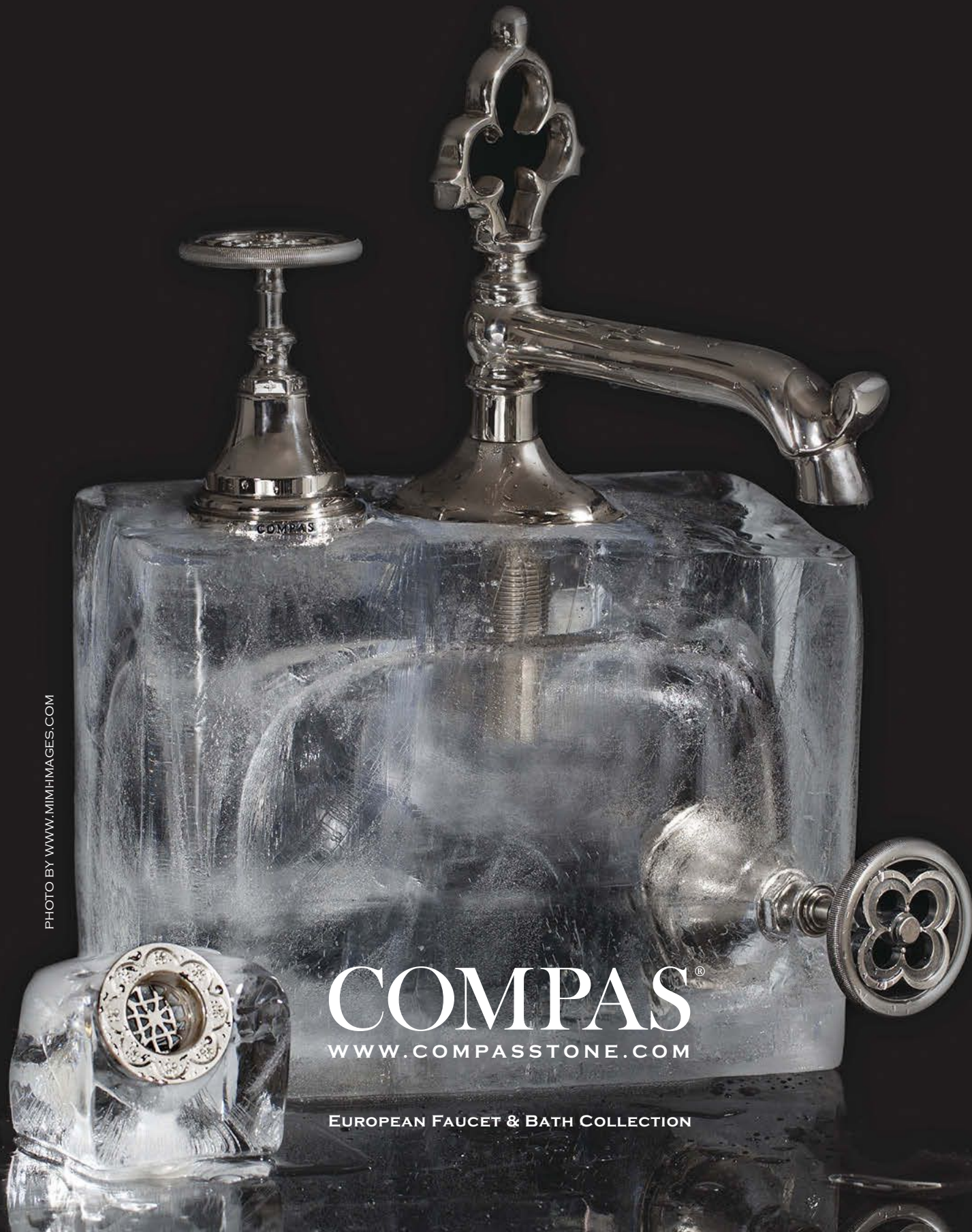


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3. Simon Orrell Side Table.



8. Tongue in Chic.



6. Sculptural Form Lamp.

ASHLEY HICKS

11 THINGS HE CAN'T LIVE WITHOUT

"It would have been pretty impossible for me not to end up being a designer," says Ashley Hicks, whose father was the late interiors icon David Hicks—his clients included Helena Rubinstein and the Prince of Wales. "I did try." Indeed, the young Hicks careened from military hardware design (as a kid) to classical modern architecture (at 14) to studying painting and then architecture before finally succumbing to the inevitable. Hicks worked with his father for a few months, then started his own firm, launched a furniture collection—his first piece was a modern interpretation of a Greek klismos chair—and began designing residential interiors for members of various European royal families. He also has a fabrics line, Ashley Hicks Textures, and, most recently, created a mirror-and-colored-vase design for the pop-up restaurant of Michelin-starred chef Heinz Beck at Brown's Hotel in London. "I quite like a bit of confusion, to have something that looks thrown together but is actually perfectly calibrated," he says of his aesthetic. **VANESSA LAWRENCE**



5. Buly 1803 Scented Matches.



1. Gemma totem sculpture.



11. Ashley Hicks Sheet Set for Frette.



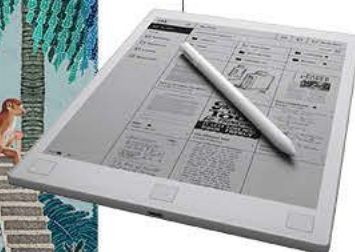
9. Ed Kluz collage.



10. Forbidden Fruit wallpaper.



7. Gucci Velvet Evening Slippers with Snakes.



2. ReMarkable tablet.



4. A one-button suit from Huntsman.

1 TOTEM SCULPTURES

I started selling my sculptures through R & Company, and now they are like traveling gnomes.

2 REMARKABLE TABLET

My new obsession for doodling and sketching. It really is like drawing with a pencil.

3 SIMON ORRELL SIDE TABLE IN SHAGREEN AND BONE

He is London's fish-skin genius.

4 A HUNTSMAN ONE-BUTTON SUIT

I'm getting my first suit from them. They're making it in my Ragged Sultan printed wool.

5 BULY 1803 SCENTED MATCHES

I give them to the sort of people who say, "Scented candles are so yesterday...oh, scented matches!"

6 SCULPTURAL FORM LAMP BY ROGAN GREGORY

These organic shapes are after my own heart—they're beautiful.

7 GUCCI VELVET EVENING SLIPPERS WITH SNAKES

Normally, I just wear these at home.

8 TONGUE IN CHIC BY ANGELICA HICKS

My daughter is quite the little wit, and she has a very quick pen.

9 ED KLUZ COLLAGE

He does these evocative drawings that he paints and cuts out to make a collage.

10 JENNIFER SHORTO FORBIDDEN FRUIT WALLPAPER

This is a scenic paper, based on Edward James's garden in Mexico.

11 ASHLEY HICKS SHEET SET FOR FRETTE

You can order these in any custom color you choose. I have them in terra-cotta and indigo to match the curtains on my bed.

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BY WHITNEY ROBINSON

Characters and park
staff pose in front of
Cinderella Castle at the
1971 grand opening of
Walt Disney World in
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ED design hotels

The world of physical amusement can be divided into two camps—those who Disney and those who don't. I have a confession: I didn't grow up going to Disney World (and as an East Coaster, Disneyland wasn't really an option). The park was not on my parents' radar (my father, who wrote a number-one country single in Australia called "Single Again," preferred the Grand Ole Opry, while my mother preferred Boca Raton). The only time I visited Orlando was for a youth-choir event in my preteens called Magic Music Days. We sang all day and slept in Disney's All-Star Music Resort at night. The hotel's rooms (it still exists) are decorated in a palette of green and beige and the balcony railings resemble bars of sheet music. A neon jukebox forms the entry, and the pool is shaped, naturally, like a giant guitar. For an aesthetically minded child, it wasn't exactly Shangri-la.

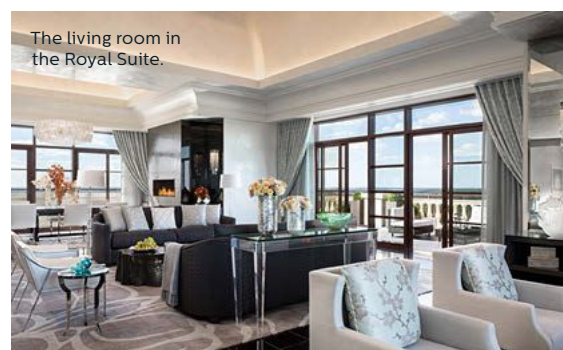
So imagine my delight last year, during my first visit to Orlando in two decades to attend an industry kitchen-and-bath show, to learn that a Four Seasons resort had opened on the grounds of Disney World. Built in the Spanish Revival style with a Tom Fazio-designed golf course, a private club for guests and members, and an adults-only pool (mercifully) built in a rectangle and dotted with palm trees (there's also a lazy river), the Four Seasons Resort Orlando at Walt Disney World is a sophisticated oasis a 10-minute drive from the Magic Kingdom. Upon check-in, it seemed that I would be spared the



The grounds of the Four Seasons Resort Orlando at Walt Disney World.

double bed with treble-clef motif of my salad days, and perhaps more interestingly, that Disney had finally grown up. Witness a dedicated concierge in the lobby, a gift shop featuring designer Disney duds (think James Perse sweats emblazoned with characters, Missoni Minnie ears, and Kimberly McDonald geode mouse jewelry), and luxe decor in each of the 443 rooms over 17 floors.

"I wanted to infuse a feeling of whimsy and magic into the property design without it being overly themed," says Pamela Anderson, of design firm Anderson/Miller, about the laid-back Floridian decor with hints of aqua, mosaic-tiled bathrooms with freestanding tubs, and swirling gold and metallic accents everywhere. Opening a hotel on Disney



The living room in the Royal Suite.



The suites in the hotel feature intricately coffered ceilings.



A floral mosaic and freestanding tub in a suite's bathroom.



The resort boasts five different pools.

property is no small feat: The company is fiercely protective of its visual vernacular, and it rarely grants the permits to build on its hallowed ground (there's also a federally imposed no-fly zone over both of its parks, a benefit not given to any of the other 400 theme parks in America). And while luxury isn't exactly a brand-new concept in Orlando—a Ritz-Carlton and Waldorf Astoria have opened in recent years—the difference between being on the official grounds and off is the equivalent of getting a front-row seat to the fireworks show at Cinderella Castle. Which you can see from your room's balcony. In other words, you may even consider leaving the kids at home. fourseasons.com/orlando



The resort's Capa steakhouse.

REAL ESTATE THE KEY TO HAPPILY EVER AFTER?

People have long purchased homes in or on hotel properties. They're convenient (with amenities like linen service and in-residence spa treatments), and when you're not there, you can rent them out to offset expenses. Design often isn't the first reason to purchase one—though here at *ED*, we think it should be. Take the recently announced Four Seasons Private Residences in Golden Oak, with 30 planned homesites starting at 6,000 square feet and topping out at 10,000. Putting in a Cinderella-themed elevator or Mickey-branded wine cellar may be options, but we're smitten with the sophisticated Italianate, Spanish, and Venetian architecture, stucco construction, grand layouts, and terraced yards. Homeowners have access to the Four Seasons Resort Orlando's five-acre recreation facility and water park if they're feeling social. Unsurprisingly, living here doesn't come cheap: Prices start at \$5 million. orlandoprivateresidences.com



The two-story living room in the Bonavento home.



The Avanti dining room.



The Capolavoro villa.

The Bonavento floor plan.



VERY WELL RED

INTERIOR DESIGNER MILES REDD AND HIS COLLABORATOR, DAVID KAIHOI, TURN THEIR FOCUS TO THE MOST FIERY PRIMARY COLOR.

In the 1939 film *The Women*, star Norma Shearer proved that red can be fierce, even in black-and-white. (“I’ve had two years to grow claws, Mother...Jungle Red,” she says before getting her man back from Joan Crawford.) Today, in the Technicolor of the real world, it is the most operative of the primary colors, and we’re seeing it everywhere. “Red never goes out of style,” says designer Miles Redd (*below right*). “When a woman wears red lipstick, her features suddenly pop.” The same can be said of a space when decorating it. “Just a spot of it is all you need,” David Kaihoi says. Red can easily be abused: Because its intensity relents only slightly between tints, caution should always be taken in its application. “You have to respect its power,” Kaihoi says. “And its influence on others.”



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1 LIVIA CHAIR BY GIO PONTI FOR L'ABBATE

DK: Buy one or buy four. It's difficult to make something so tailored feel so sturdy. Its shape is as timeless as its color.

MR: I love it. It's Bette Davis going on the *Tonight Show*. She looked just like this chair. 16" w. x 18" d. x 33.5" h., \$310. artemest.com



2 TWIGGY FLOOR LAMP BY MARC SADLER FOR FOSCARINI

MR: I always love a lamp like this because it's a gestural moment in a room.

They're hard to use, but if you have the space, it could be really fantastic.

DK: This is a lobby superstar. If you're on the board of your co-op and you're redecorating, you should use this. I'd prefer it in a more traditional metal color. 73" w. x 98" h., \$3,536. foscarini.com

3 GIGI SKIRTED SOFA BY MITCHELL GOLD + BOB WILLIAMS

MR: This is the navy-blue blazer of sofas, which is what Mitchell Gold and Bob Williams do. With the red, I'm glad they went for it.

DK: It's not too deep, which allows for a pair. I would prefer it more exaggerated, and I'd like to play with the proportions. 85" w. x 36" d. x 35" h., \$3,530. mgbwhome.com



4 OLYMPIA DEMILUNE BY MARY McDONALD FOR CHADDOCK

MR: I love its modern simplicity, yet it's still referencing 17th-century hoof-foot furniture.

I like that Mary got gutsy and painted it red. I love this shade.

DK: I think the color is perfect. It feels like it should be in a fall entrance or vestibule. It would look even better with the clutter of life on top: a bowl of pocket change and keys.

33" w. x 14" d. x 32.5" h., \$3,200. chaddockhome.com



5 EDE THE SWEDE CHAIR BY HIGHLAND HOUSE

MR: It's a little bulbous. I like that it's low to the ground and it has a channel back. It's sturdy—I know because I just jumped on it over and over during the shoot.

DK: I'm not attracted to it, but I could sit in it all day. The leg details are great.

26" w. x 27" d. x 30.5" h., \$3,735. highlandhousefurniture.com



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6 RICHTER COFFEE TABLE BY JULIAN CHICHESTER

MR: This reminds me of Jacques Adnet. It was good in the 1930s, and it's good today. A whole room of red is scary, but having a red edge like this works.

DK: Love the surface. I'd put it in a pine-paneled library. The hardware is special, and the stitching feels rich. 51.5" w. x 31.5" d. x 18" h., \$5,339. julianchichester.com

7 MODERNE MARU WALL MIRROR BY RED EGG

MR: It screams "the Bahamas." I'd put it in a powder room—or on the ceiling. It should never be hung horizontally.

DK: You need this if you live within driving distance of a palm tree. There's definitely some style for the buck here, and that matters a lot. 31" w. x 42" h., \$780. redegg.com



8 BAZANE STOOL BY LIAIGRE

MR: I love the cutouts on the red leather grips; that's a great detail. It's beautifully made but pretty expensive. Sofas cost this much!

DK: It's that price for a reason. It's really handsome, and not a screw or piece of hardware in sight. You'd need a pair in the living room. 24.5" w. x 17.5" d. x 17" h., \$4,950. liaigre.com



10 REVOLVING CABINET BY SHIRO KURAMATA FOR CAPPELLINI

MR: It would be perfect for all my creams: Foot cream at the bottom, eye cream at the top. I would empty the tubes into each container. I could also see it beside a desk, filled with Post-its.

DK: This is a more orange shade of red, and I gravitate to that. My kids would love it, and that's a wonderful thing. It could go in a big walk-in closet, full of jewels. 14.5" w. x 10" d. x 73" h., \$2,960. cappellini.it

9 CAB CHAIR BY MARIO BELLINI FOR CASSINA

MR: I'm pretty much a sucker for any saddle stitch and Italian designer. But it reads as more of an orangey leather to me than a real red—not my favorite color. I wish it were just brown.

DK: Is it true red? No. But if you wanted to do an orange scheme, this would sharpen it up. The pitch is excellent, the proportion excellent. I'd put four of them around a card table. 20.5" w. x 18.5" d. x 32.5" h., \$1,460. cassina.com



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GETTING CREATIVE WITH THE WORLD'S MOST DECADENT ALIMENT.

BY DANIEL BOULUD

For some, caviar evokes images of Russian nobles layered in sable, scooping mounds of Caspian beluga roe out of one-kilo tins. For generations, it was something exclusive and rare, the product of Caspian Sea sturgeon, and consumed only by people with titles like “tsar.” But because of a growing international farming industry, the best caviars are no longer cultivated uniquely in Iran and Russia. There are now producers in the United States, the Netherlands, China, and Israel. And it’s not just roe from sturgeon, but also salmon, trout, and hackleback. For a chef, it’s a very versatile ingredient, not merely something to dollop on with a mother-of-pearl spoon. My favorite way to eat it is atop blini with a little crème fraîche, or mixed into scrambled eggs for breakfast. At the restaurant, we

include it not just as a garnish but also as part of the composition of a dish, much more today than in the past. That’s due to its accessibility, thanks to people like Markus Draxler of Solex Fine Foods and Rod Mitchell of Browne Trading Company, who’ve been my caviar gurus for decades. Together, we’ve seen it all. In Snake River, Idaho, where there are some amazing examples, I went swimming with some of the sturgeon. Don’t be fooled, these fish are massive, and when they “kick,” it’s like a bull. It’s best to not make them angry! Over the years, Draxler, Mitchell, and I have tasted the widest range of roe, from the affordable to the most expensive, and each one has its own nuance, character, and taste. With the right pairing of ingredients, you can make any caviar taste expensive. ▾



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In Snake River, Idaho, Boulud tangled with live sturgeon and sampled caviar with Rod Mitchell of Browne Trading Company.



CAVIAR 101

There are several tiers of caviar pricing, and the taste and texture of the roe grow a little bit more expressive at every level. The nomenclature can be confusing, depending on the species and the provenance of each individual fish. Here are a few insights to guide you.

I count **trout** and **salmon roe** among the most accessible and crowd-pleasing options. Though it's technically not caviar, a spoonful of either type of roe with scrambled eggs or on buttered toast does just enough to elevate Sunday brunch. At Restaurant Daniel, we often use it in salmon dishes to add dimension. My friend Draxler sells excellent examples from farm-raised trout in western France for \$25/100 g. and wild-caught Alaskan Ikura salmon for \$20/4 oz. ▶



CRUCIAL BLINI

These mini pancakes are the quintessential vessels for serving caviar. The key to their pillow-light texture are the whipped egg whites, which are folded into a potato or flour base.

Each recipe makes about 4 dozen blini.



POTATO BLINI

Boil **1 lb. peeled, chopped Yukon Gold potatoes** until tender, drain, and continue cooking 1 minute to dry out. Transfer to a bowl and add **3 T whole milk, 3 T flour, 3 whole eggs, 2 T crème fraîche, and 1 tsp. salt**, whisking until smooth. Pass through a sieve if clumpy. Fold in **4 whipped egg whites**. Spoon 1 tablespoon rounds onto a greased nonstick skillet over medium heat. Cook for 15 to 20 seconds, flipping toward the end.



PLAIN BLINI

Warm **1 cup whole milk** with a pinch of sugar, add **1/4 oz. dry active yeast**, and let sit for 5 minutes. Whisk in **1 cup flour, 1 T crème fraîche, and 1 tsp. salt**, then fold in **4 whipped egg whites**. Spoon 1 tablespoon rounds onto a greased nonstick skillet over medium heat. Cook for 15 to 20 seconds, flipping toward the end.



BUCKWHEAT BLINI

Warm **1 cup whole milk** with a pinch of sugar, add **1/4 oz. dry active yeast**, and let sit for 5 minutes. Whisk in **1/2 cup buckwheat flour, 1/2 cup all-purpose flour, 1 T crème fraîche, and 1 tsp. salt**, then fold in **4 whipped egg whites**. Spoon 1 tablespoon rounds onto a greased nonstick skillet over medium heat. Cook for 15 to 20 seconds, flipping toward the end.

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To boost it a notch, **hackleback** or **paddlefish** (also known as Spoonbill) roe are mild and versatile enough to serve beginners, but they add luxurious taste and texture to canapés or cold-fish appetizers. These are small to medium-sized black beads and should taste clean and firm. Great examples of both farmed and wild-caught can be found in the mid-western U.S. Prices start from \$70/oz. for hackleback and \$25/30 g. for paddlefish.

White sturgeon (also known as Pacific sturgeon) is an American species from the western U.S., and it is quite large in size. The beads are medium to large and can be light brown to dark steel gray. It tastes slightly richer than hackleback

but is still very versatile. I recommend caviar from Idaho's Snake River white sturgeon, which is quietly gaining a great reputation (thanks, in part, to Mitchell); I visited there last year to see the production. Available from Browne Trading Company, \$95/oz.

Kaluga sturgeon, from the Amur River that borders China and Russia, is a favorite among caviar fans for its roe's rich, buttery similarities to beluga (true Caspian beluga is not legal in the U.S.). Its distinct flavor makes it a great option for serving straight up. This is the league of caviar that should never be forced to compete with accoutrements: A good blini and crème fraîche are all you need.

I recently tasted a farm-raised hybrid that was so fatty, it was like a good Camembert. \$110/30 g.

The Ferrari of caviar, **osetra**, is often the priciest you'll find in the U.S., and although it's native to the Caspian Sea, it now sources to Israel, Iran, and Russia. The tasting notes are nuanced and subtle in their balance of silkiness, firmness, and color. Osetra is so rare that it can cost more than \$600 for 100 grams. In this tier, it's best to spoon a small amount onto the back of your hand and eat right off of your skin. An interesting option is Anna Dutch Royal Osetra from Browne Trading Company. It's sustainably harvested in the Netherlands. \$150/30 g. ■

Champagne! When it comes to caviar pairings, accept no substitute. Glasses (from left), Baccarat, ABC Carpet & Home, Riedel, Ralph Lauren Home, Lobmeyr.



WHAT TO DRINK

Champagne and caviar, like peas and carrots, always seem to be paired together—and with good reason. But, as with caviar, you don't have to go straight to the priciest bottle to make it work. The two simply need to complement each other and work in balance. Here are a few of my top Champagne choices.

1. Pierre Pétres Blanc de Blancs Les Mesnil (\$45)
2. Diebolt-Vallois Blanc de Blancs Prestige (\$42)
3. Ployez Jacquemart Marie Weiss (\$30)

TRAVERS

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VERDE VIDI VICI

For a pair of committed New Yorkers, the perfect house in the historic L.A. enclave of Hancock Park was all it took to call the West Coast home.

TEXT BY VANESSA LAWRENCE · PHOTOGRAPHY BY DOUGLAS FRIEDMAN · PRODUCED BY CYNTHIA FRANK



In the dining room of the Los Angeles home that designer Georgia Tapert Howe shares with her husband, Lou, and their two children, the oak dining table is custom, the vintage leather chairs are by Cassina, and the antique console is a family heirloom; the 1950s chandelier is from One Kings Lane, the curtains are of a Pindler linen, and the jute rug is from Stark. The walls are in Juniper Green and the ceiling is in Black Panther, both by Benjamin Moore; the artwork is by Michael Ray Charles.





If home ownership is like an engagement ring, signaling one's commitment to a particular locale, then interior designer Georgia Tapert Howe and her director and screenwriter husband, Lou Howe, sealed the deal on their tentative relationship with Los Angeles when, two-and-a-half years ago, they finally bought a house in their adopted city. After four-odd years spent in rentals, where did the couple—both Manhattan natives who moved to California in 2011 after Lou finished his MFA at the American Film Institute Conservatory—choose to settle down? In the historic neighborhood of Hancock Park, where tree-lined streets and regal mansions are arguably more evocative of, say, Greenwich, Connecticut, than a clichéd beachy California existence. As the expression more or less goes, you can take the woman out of New York, but you can't take New York out of the woman.

"It felt like the benefits of suburban living without actually having to live in the suburbs," says Howe, who honed her aesthetic—a contemporary update on traditional—working for such top designers as Mica Ertegun and Martyn Lawrence Bullard. It was also probably the closest West Coast approximation that Howe, whose mother, Annette Tapert, is a fashion-book author and former PEN America trustee, could find of the tony, intellectually minded existence in which she grew up. "It felt very East Coast," she says.





The living room's sofas are by RH, Restoration Hardware, the 1950s chairs are Danish, the cocktail table is by Charles Hollis Jones, the end tables are from Lucca Home, and the antique stool was a Japanese rice box. The antique mirror is Indian, the mantel is original, the pendant is by Paul Ferrante, the floor lamp is by Visual Comfort, and the sconces are by Ralph Lauren Home. **OPPOSITE:** Georgia Tapert Howe at the entrance to her home in Hancock Park.



In the master bedroom, the custom bed is covered in a Carolina Irving Textiles fabric and topped with a throw from Hollywood at Home. The bench is from Lucca Home, the curtains are of a Rogers & Goffigon linen, the cabinet is custom, the chandelier is from Design Within Reach, and the combined table and lamp is by Jacques Adnet. The Moroccan rug is from Lawrence of La Brea, and the photographs are by Karl Blossfeldt. **RIGHT:** The master bath's tub is by Kohler, the marble counters and wall and floor tiles are from Creative Environments, and the Roman shade is in a Clarence House linen.



More than a century ago, the area was home to oil derricks owned by the Hancock family. In the 1920s, architects like Wallace Neff and Los Angeles local Paul Revere Williams left their design marks. It is now the chosen neighborhood for a smart blend of film and television personalities—Mindy Kaling lives there; Shonda Rhimes owns three homes in the area—and interior designers, like Nate Berkus and Estee Stanley, who founded Hancock Design (named for the enclave) with Brigitte Romanek. The Howes settled on an architecturally landmarked 1921 neoclassical-meets-Georgian house and spent six months updating its aging wiring and overhauling the kitchen before beginning a top-to-bottom redecoration that melds Howe's traditionalist inclinations with a more casual California vibe.

In the spacious, sun-filled living room, she placed a pair of airy white linen sofas alongside vintage leather chairs by Ib Kofod-Larsen, the midcentury Danish architect and designer. The master bedroom is breezy in cream and tan, with a custom headboard Howe designed upholstered in a Carolina Irving Textiles fabric, a wallcovering from Caba Company, and a vintage Italian chair covered in a cream wool bouclé. "I have definitely gotten more contemporary being out here," she says. And yet, such airiness is tempered by the two-story home's most formal moment: an emerald dining room. Forgoing the more obvious move of creating a family-style living space (daughter Byrdie is five, and son Louis is two), Howe opted to retain the room's separateness and original paneled architecture. For heightened drama, the ceiling was painted jet black; it hovers over a contemporary dining table in blackened oak. An antique jet-lacquer dresser from Howe's childhood serves as a console. Her children's memories may have a bit more whimsy: In the playroom, Howe chose an Anthropologie wallpaper covered in birds that boasts, as she says, "every color in the rainbow"—for when the children aren't outside climbing trees. Clearly, she chose the right real estate mate in Hancock Park. ■



The kitchen's refrigerator is by Sub-Zero, the range is by Wolf, and the Rohl farmhouse sink has fittings by Waterworks; the stools are from Design Within Reach, the counters are in a gray marble, the Roman shades are of a C & C Milano sheer, and the pendants are by RH, Restoration Hardware.





In the playroom, a Cisco Home sofa is topped with pillows covered in vintage textiles, the custom bench is upholstered in a vintage tie-dyed rug, the floor pillows were purchased in Mexico, and the rug is by West Elm; the wallpaper is by Anthropologie, and the room's trim and doors are painted in Benjamin Moore's Patriot Blue.



Palms in RH, Restoration Hardware, planters frame one side of the swimming pool, where the rattan chair and ottoman are vintage. French doors lead to Lou's office, which was formerly a garage. For details, see Resources.

In the living room of a TriBeCa apartment designed by Kevin Dumais, a vintage Mies van der Rohe daybed is upholstered in a Brochier velvet; the table is by Caste, the chandelier is by Studio Van den Akker, the rug is by Joseph Carini, the sculpture is by Kohei Nawa, and the painting is by Sarah Crowner.



DOWNTOWN PREMIERE

With this TriBeCa family loft, in his ED debut, Kevin Dumais shows why he's quickly becoming the favored designer for a new generation of New Yorkers who adore his casually sophisticated, art-filled interiors.

The table and chairs in the dining area are by BDDW; the custom ceiling fixture is by O'lampla, the flooring is white oak, and the room is painted in Benjamin Moore's Intense White.

TEXT BY FRED NICOLAUS · PHOTOGRAPHY BY ERIC PIASECKI
PRODUCED BY ROBERT RUFINO



WHEN ASKED ABOUT HIS LOVE of midcentury furniture, Kevin Dumais answers with a crime story. The year was 2002, and he had just moved from his native Massachusetts to Manhattan. To celebrate, the young designer bought a long-coveted vintage Finn Juhl chair online and arranged to collect it from a Greyhound bus that was arriving at Port Authority. Wrestling the bulky piece through a service gate, Dumais overlooked a key detail: swiping his Metrocard. Enter a transit cop, and a hefty ticket. Surely the moral of the story is that the chair was more trouble than it was worth? “No! It’s one of my favorite pieces,” Dumais says. “I’ve reupholstered it three times.”

These days, the furniture is delivered by other people, but a sleeves-rolled-up New England practicality endures. Dumais, who worked for designer Russell Groves before opening his own design studio in 2009, has honed a style very much his own. Carefully mixing midcentury classics, contemporary art, cool hues, and rich textures, he gives clients’ homes a metropolitan elegance that feels casual and current. Unsurprisingly, his brand of unfussy sophistication is a hit among young Manhattan families—including one that recently tapped him to craft a home in their TriBeCa loft.

The couple had been renting in the Flatiron District, but when their sons (now one and three) came into the picture, the area started to feel hectic. They faced a dilemma common to New Yorkers in search of space and quiet: North or south? “I’d spent my childhood on the Upper East Side,” the husband, who works in real estate, says with a smile. “That was enough.”

TriBeCa, the de facto neighborhood of the city’s new crop of bright young things, beckoned. The wife, who grew up in a pocket of Oslo, Norway, where neighbors greeted each other on the street, appreciated the sense of community. However, her Scandinavian upbringing presented a unique design challenge: “My husband loves Danish modern, but to me, it feels like my



In the family room, the custom sectional is covered in Great Plains and Donghia fabrics, the cocktail table by Daniel Scuderi and the chandelier by Trans-Luxe are both custom, the Ecart International sconces are from Ralph Pucci, the curtains are of a Stark fabric, and the carpet is by Tal Ping; the walls are in a Dualoy leather, the ceiling is painted in Benjamin Moore's Bison Brown, and the artwork is by Zipora Fried. OPPOSITE: Marilyn Minter's photograph *Solaris* hangs in the entry, where the custom ottoman is in a Spinneybeck leather and a Rogers & Goffigon fabric; the chairs are by BDDW, and the custom ceiling fixture is by Remains Lighting.



grandmother's house. I lean contemporary." Dumais came to the rescue, weaving the two aesthetics into a seamless whole. "I used vintage pieces and shapes but in finishes that felt a little more fresh, like mahogany with a high polish," he says. "No teak."

The couple also relied on Dumais to find a balance between personal taste and a home tailored to their family-and-work lifestyle. In other words: Yes to the Barcelona daybed in a Brochier velvet (their elder son occasionally uses it as a trampoline), but no to a formal dining room. "When people come over, they want to eat in the kitchen," the husband says.

Indeed, filled with cheerful western light and outfitted in walnut and marble, the kitchen is both stylish and inviting. Against one wall, a slab table in pale maple and a butterscotch leather banquette form a pocket bistro that feels very TriBeCa.

Still, the apartment doesn't completely succumb to the influence of its surroundings. Given the couple's desire to escape the formality of the Upper East Side, it is perhaps ironic that their downtown loft now has the graceful flow of a Park Avenue pre-war. An adjacent apartment was purchased and annexed, creating space for such niceties as a proper mudroom and a family room.

A master bedroom-and-office suite feels like a world apart. The office, with its chocolate wood and leather pulls, has a polished gravitas. ("I put just a stripe of color in the carpet," Dumais notes. "It's important not to go too far.") The couple enjoy having their own neck of the woods, whether it's for privacy or to be able to "do a bit of work in the evening without waking the kids."

Indeed, the couple are effusive in praising their designer's ability to account for the practicalities of parenthood. But when asked to point out her favorite piece, the wife's choice has nothing to do with strollers or playdates. Instead, she gushes over a Marilyn Minter photo, hung in the gallery-like foyer, which depicts a pair of silvery high heels through rivulets of water that distort the foreground. A striking image, the effect is both dramatic and glamorous. Wendy Cromwell, the art consultant who found it, says, "For this couple, family life didn't preclude excitement and glamour."

She has a point. "When we first started envisioning the project, there was some glitter on the mood board," Dumais admits. "Yes," nods the wife. "There was." ■



The living room's custom furnishings include a sofa in a Lee Jofa fabric, a pair of armchairs in a Rosemary Hallgarten fabric, and a walnut side table from Eric Appel; the custom cocktail table and stools with seats in a Larsen fabric are by Daniel Scuderi; the round dining table is by Egg Collective, the Dessin Fournir chairs are in a Keelen leather, the 1950s floor lamp is from Lost City Arts, the Pamela Sunday table lamp is from Studio Van den Akker, the rug is by Joseph Carini, and the curtains are of a Great Plains wool sheer.



“GIVEN THEIR DESIRE TO ESCAPE THE FORMALITY OF THE UPPER EAST SIDE, IT IS PERHAPS IRONIC THAT THEIR DOWNTOWN HOME NOW HAS THE GRACEFUL FLOW OF A PARK AVENUE PREWAR.”



TOP: The master suite’s combined office and dressing room has a custom desk by Dean & Silva, Knoll chairs in a Pollack mohair, and a custom ottoman in an Edelman leather; the custom cabinets are walnut with an oxidized gray stain, the walls are in a Phillip Jeffries wallcovering, the custom pendant is by Trans-Luxe, the rug is by Beauvais, and the artwork is by Sam Moyer. **ABOVE:** In the dressing area, the custom bronze cabinets by Dean & Silva is fitted with Bendheim glass. **LEFT:** The master bath’s tub and fittings are by Lefroy Brooks, the stool is from Room & Board, the walls and floor are sheathed in white dolomite marble, and the artwork in the hallway is by Robert Janitz.

In the master bedroom, the Roman Thomas bed and Room benches are in Great Plains fabrics, the bed linens are by Pratesi, and the faux-fur throw is from RH, Restoration Hardware; the BDDW nightstands are topped with Baker lamps, the curtains are of a Holland & Sherry fabric, and the Kelly Wearstler rug is from the Rug Company; the walls are wrapped in a Phillip Jeffries silk-and-abaca wallcovering, the light fixture is by Apparatus Studio, and the artworks are by Lisa Oppenheim. For details, see Resources.





PERSONAL SPACE

With 22 bucolic acres, Bunny Williams was only missing one thing at her legendary Connecticut retreat: an inspiring work studio where she could be her fiercely creative self. No longer.

AS TOLD TO INGRID ABRAMOVITCH · PHOTOGRAPHY BY CARTER BERG



Bunny Williams renovated an A-frame home on her property in Falls Village, Connecticut, into her personal creative studio. She found the long table at RT Facts in the nearby town of Kent. "It came out of a library and still has holes where the lamps were," she notes. The Aeron chair is from Herman Miller, the woven bamboo bench is from Pergola, and the magnolia branches are from the designer's garden.



A FEW YEARS AGO, MY HUSBAND, John Rosselli, and I bought some land next to our property in Connecticut and built a new swimming pool and a poolhouse. Unfortunately, whenever I spent time there, I would hear the neighbor's dog barking. That got our dogs to start barking, too—it drove me crazy. I couldn't see the house next door, which was blocked by a thicket of trees and overgrown shrubs. One day I got a letter from its owner, who said she was moving to Florida, and would I be interested in buying the house?

Would I? At 73, I've enjoyed a very fortunate career. I've designed many homes for others, I have a wonderful office in Manhattan, and here in the country, John and I have slowly amassed a property with a 19th-century manor house, a barn, and several gardens. But one thing I've never had was a creative space of my own. I've always dreamed of having an art and writing studio where I could retreat to work without interruption—and without having to clean up after myself, like I do whenever I spread out in our dining room or library.

When I heard from our neighbor, I immediately called my

friend, a real estate agent, to come with me to see the house. It was an A-frame with four small bedrooms and a wooden deck. To be honest, it was quite homely. No matter. My friend pressed me, "Are you sure?" It needed a gut renovation. What convinced me was that extraordinary vista. Our main house was built near the road and has no views. This house was built in the 1980s on top of a granite hill. It has sweeping sight lines that overlook the town of Falls Village, our entire property, and the nearby hills. I was enchanted.

My idea was to move the entrance to the lower level and turn the upper story into a single grand room. The arrangement is like an Italian palazzo, where one ascends from a modest entry to the soaring upper floor known as the "piano nobile," or noble

ABOVE: In a first-floor alcove, a linen sofa from Williams's husband is topped with an antique French silk quilt, and the French chair and English oak tavern table are both from the 19th century; Williams massed a group of 19th-century needlework pieces ("I hung them closely together to create a single graphic image, which looks more contemporary," she says). **OPPOSITE:** Upstairs, the bookshelves are custom; a Japanese vase rests on a zinc-topped table from RT Facts.



floor. I thought the renovation would be easy, but it turned out the entire house required an overhaul. It was reframed and replumbed. Everything needed fixing.

To create a proper entrance hall, we had to jackhammer a sizable granite boulder out of existence. The foyer has a low ceiling and a stone floor. There are adjacent rooms, including one in which I have a home gym. Then you ascend a staircase with a glass railing up to the top level. It's the big reveal: a tall-ceilinged room with a glass wall overlooking the magnificent view at one end and a fireplace and seating area at the other end.

In designing my studio, I wanted a modern look, in part to contrast with our main house, but also because it felt more in keeping with the contemporary architecture. I used materials with an industrial sensibility. The walls are plaster, the windows have metal frames, and the polished-concrete floor is heated. Since the space was never intended to be a single soaring room, we had to reframe the ceiling so it would not collapse; instead of traditional beams, I chose stainless steel cables. The north side of the room is lined with bookcases. This is my library, which is very dear to me. One side holds design and architecture books, and the other my collection of gardening tomes.

I love that I can leave the room in complete chaos. If I am painting a picture or doing a collage or a decoupage, I can make a big mess and just walk away until I return the next day. At the moment, I'm working on my new book. It's about how style, quality, and great design are perennial. I'm trying to get people to realize they cannot do everything online.

I don't invite people to my studio when I'm working. Still, people do drop in. Everybody loves this space. They all say, "This is just what I want." I didn't put in a kitchen, but I did install a refrigerator drawer and a freezer drawer. There is ice for cocktails and, always, a can of Virginia peanuts on hand. In the late afternoon, I'll have friends over for a glass of wine.

To be creative, I think you need to be surrounded by the things that you love. Here, I have everything I need: paper, pencils, art, watercolors, books, fabric swatches, and skeins of every hue. I have a great music system; Schubert and baroque music are among my favorites. Here, I have the time to listen to an entire opera. Last weekend, I put on *Der Rosenkavalier*.

This studio is my laboratory—a magical, ethereal place filled with light and with that essential connection to nature. On a beautiful day, when the clouds are moving and forming, I sit here and stare and think, Maybe I should put up a window shade, because I can't stop looking. This studio feels like the beginning of a romance. ■

CLOCKWISE FROM TOP LEFT: The drafting table and cart are vintage; the drawers of the printing cabinet originally held metal type and are now used to store drawings and paper. Custom pine pedestals display a ceramic eggplant sculpture that was purchased at Stair Auctioneers & Appraisers in Hudson, New York, and an agave in a terra-cotta pot; the jar on the floor is Japanese. A path through the woodland garden leads to the studio house, which has a new wood-shingle roof and clapboard siding painted in Cabot's Sycamore stain; the granite steps are framed by kousa dogwood. An antique Chinese table from John Rosselli Antiques is topped with a folk-art pelican and dried gourds, and the lamp is by Bunny Williams Home; the 18th-century Italian herbarium is from Michael Trapp. For details, see Resources.





In the living room of architect and interior designer Neal Beckstedt's studio apartment in New York's Chelsea, a vintage Jean-Michel Frank lamp from London's Alfies Antique Market sits atop a Frits Henningsen mahogany desk from the 1940s. The vintage Cab armchair is by Mario Bellini, the African stool was purchased at New York's Chelsea flea market, the sculpture is by Jonathan Cross, and the painting is by James Greco. **OPPOSITE:** Beckstedt at the doors leading to his sleeping alcove.





A GOOD VINTAGE

LONDON TERRACE GARDENS HAS LONG BEEN THE DREAM ADDRESS FOR A CERTAIN BREED OF ARTISTIC NEW YORKER. WITH HIS STUDIO APARTMENT, NEAL BECKSTEDT JOINS THE CLUB.

AS TOLD TO KATHLEEN HACKETT · PHOTOGRAPHY BY ERIC PIASECKI · PRODUCED BY ROBERT RUFINO

I ALWAYS KNEW I WOULD one day live in London Terrace Gardens. When it was built in 1931 in New York's Chelsea neighborhood—in the middle of the Great Depression—the complex was billed as one of the largest apartment buildings in the world. That is no longer the case, but it's still pretty massive, taking up an entire city block. Today you could call it the world's chicest dorm.

It's long been a coveted residence for people in the design world (not to mention Susan Sontag, Annie Leibovitz, John O'Hara, and Debbie Harry). Credit the prewar details, nicely proportioned rooms, in-house cleaning and laundry service, and general sense of old-world civility. For a boy who grew up in rural Ohio, London Terrace epitomizes urban glamour.

When I first saw this studio apartment eight years ago, I wouldn't leave until the papers were signed. It was filled with light, and it boasts windows in both the kitchen and the bathroom. As an architect and interior designer, I've designed numerous projects for others, from homes to boutiques for such clients as fashion designer Derek Lam and eyewear designer Robert Marc. But when it came to my own space, I took my time. I found the just-blingy-enough Paul Evans coffee table at a shop a few blocks from here. The Jean-Michel Frank desk lamp was a heart-throbbing, lump-in-throat discovery I made while taking a walk on Church Street in London. As with so many other prized objects that I've found on my travels, I carried it right onto the airplane—and managed to convince the flight attendant to stash it in the garment closet for safekeeping.

There's a strong craft element in everything I love, which I think is reflected in the design of my apartment. One of my favorite furniture scores is a Rietveld Zig Zag chair that I keep in the kitchen. Because it's a prototype, you can see how the designer was trying to work out his ideas, such as where to place the bolts at the joints. As someone who did a lot of woodworking as a kid (my dad gave me a band saw when I was seven), I appreciate the artistry in every piece.

To me, this apartment is a living laboratory—a place where I am constantly



In the living room, the Kerstin Hörlin-Holmquist sofa, teak-and-cane Pierre Jeanneret chair, and metal tube chairs purchased on eBay are all vintage. A Clyde Burt vase rests on the vintage Paul Evans cocktail table from High Style Deco, the black office cabinets are by Uline, and the side table and tortoiseshell were purchased at a Paris flea market. The vintage Khotan rug is from Galerie Shabab, the photograph is by Jeffrey Milstein, and the walls are in Farrow & Ball's Pavilion Gray.



The custom Murphy bed has a mahogany frame and sandblasted-cypress doors and is dressed with a mix of textiles and linens from Pat McGann Gallery. The vintage stool is by Charlotte Perriand, the walls are sheathed in a gray Holland & Sherry flannel, and the oil painting is from Laurin Copen Antiques.





LEFT: In the kitchen, the refrigerator is by Smeg and the range is by GE; the 1950s Vilhelm Wohlert pendant is from Lost City Arts, the floor is in black granite tile, and the room is painted in Benjamin Moore's Onyx; the artworks include (left) a photo of Beckstedt's mother as a young girl with a pair of Alain Bilteryest paintings, and (right) a triptych by George Chaplin. **BELOW, FROM TOP:** The living room's mahogany screen by Charles and Ray Eames, the Harry Bertoia bench, and the bronze floor lamp are all vintage; the artwork is by Matthew Brandt, and the metal sculpture is by Joe Gitterman. The bathroom cabinet is by CB2, the wall and floor tile are original, and the artwork is by Ashley Chase Andrews. For details, see Resources.



moving things around and honing my design vocabulary. The backdrop is just as important as the furniture arrangements. I was trying to highlight the period architecture of the space, not to erase it. When I moved in, the apartment was painted white and gray, a drab scheme that paid it no service. I experimented with painting things black—it's amazing how the hue elevates just about anything. Even the most generic features or furnishings look like a million bucks when they are given a coat of ebony. The cabinet in the living room appears to be a single console, but look closely: It consists of three black metal cabinets from an office supply store that I pushed together. And painting the galley kitchen jet black made the space appear, counterintuitively, roomier than it is.

There is no dining room in a studio apartment. When I have friends over, we dine around the coffee table. (My little entertaining secret is truffle salt: Roast

absolutely anything, then sprinkle on some truffle salt, and everyone thinks you are a gourmet chef.) After dinner, we watch *The Crown* or some other TV series—I insist on viewing at least three episodes at a sitting—without even needing to get up and move.

Living in such tight quarters can be a challenge (though it does help that I have a weekend house in Sag Harbor). Rather than a proper bedroom, I have a sleeping alcove tucked into a hallway. Everyone is curious about the Murphy bed. I designed it based on a Le Corbusier wardrobe cabinet that I have always coveted. I wanted a more textural look, so I had the doors custom-made out of sandblasted cypress.

Believe it or not, raising the Murphy bed each morning and lowering it each night is not a bother to me—it actually feels therapeutic. It's a sleep expert's dream—a bed reserved for no other activity besides a good night's rest. ■

LINGUA CASA

San Miguel de Allende, Mexico—long an artistic haven—is drawing a new contingent of creative dwellers. Chief among them is interior designer Rela Gleason, whose home speaks the local language.



In the dining room of Rela and Don Gleason's home in San Miguel de Allende, Mexico, the table and armoire were designed by Rela and made by local artisans. The Wisteria chairs have custom leather slipcovers, and the goatskin-and-iron ceiling fixture was inspired by lighting at the Leon Trotsky museum in Mexico City.

OPPOSITE: A bronze sculpture by Angel Botello is silhouetted in the stark-white entry hall, along with a black vintage bean pot from Michoacán.



TEXT BY ELISABETH MALKIN
PHOTOGRAPHY BY BJÖRN WALLANDER
PRODUCED BY ROBERT RUFINO

“I WANTED TO TAKE THE LOCAL LANGUAGE
AND GIVE IT A NEW DIALECT
WITH FLASHES OF COLONIAL WHIMSY, WHICH I EXAGGERATE
IN VERY BOLD GESTURES.”



The living room's sectional is custom, the Lee Industries armchair has a slipcover in natural white linen, and the leather chair is from the Rela Gleason Collection. The cocktail table is an inverted polished tree stump, a stone mill wheel serves as a side table, and the 16th-century monk's chair in the entry hall is from Colonial Arts. A Persian rug is layered on a cowhide, and the painting of the Guanajuato countryside is by Margarete Dawit.



T

he house that interior designer Rela Gleason and her husband, Don, built in the Mexican hill town of San Miguel de Allende began as a bit of an adventure—an opportunity for a designer who “gets high on cement and sawdust,” as she says, to embark on a new project. The couple had always planned on living outside the United States at some point. Rela grew up in Belgium, the daughter of an Israeli father and a Czech mother, before she came to the United States, where she and her husband founded Summer Hill Ltd., a furniture and design business for which she served as creative director.

But returning to Europe would have taken the couple too far from their two children and four grandchildren. Mexico is only a three-hour flight away from their other house in Napa Valley, California—and yet this area somehow still feels like a world apart. San Miguel’s townspeople, despite a large expat incursion, have succeeded in preserving their deep sense of community.

The Mexican city, which has attracted artists and a bohemian jet set for decades, quickly worked its magic on the Gleasons. They are hardly alone in succumbing to its charms. With its maze of narrow streets, lush gardens, and temperate climate, San Miguel has been catnip for the likes of Bianca Jagger, Allen Ginsberg, and Jack Kerouac; now it is luring a new creative generation. Dallas decorator Michelle Nussbaumer has a hacienda there, and media entrepreneur Bob Pittman and his wife, Veronique, named their tequila brand Casa Dragones after the house they bought there. They have also set up a tasting room at a new concept house, Dôce 18, the brainchild of Mexico City designer Sally Azar and her husband, architect Roy Azar.

Casa Lala, as the Gleasons call their house, is an ode to both the old and the new in San Miguel. Rela swept aside all the Colonial clichés to create an austere structure of stone, plaster, and ironwork that is flooded with San Miguel’s crisp mountain



A staircase in the entry courtyard leads to a second-floor guest casita with a trumpet vine-covered roof. A schefflera tree grows beside the swimming pool, which is framed, along with the flooring, in *adoquín*, a local paving stone. **OPPOSITE, FROM TOP:** A donkey peeks into the Gleasons' dining room, where a charred-wood wall is hung with baskets, hats, and totes from their online store, Crema. The 11-foot-long table in the living room is from Wabi, the vintage Savonarola-style chair was purchased in Palm Beach, the steel windows are custom, and the candlesticks are from Crema; the ceramic platter is Mexican, and the bronze bust is by Jorge Marin.





In the dining area off the kitchen, the Saarinen table is by Knoll, the Lee Industries settee and armchair have white denim slipcovers, and the vintage Mexican chair was purchased in town. The blue-and-white vintage plates were mostly found on the couple's travels, and the throw is Mexican.



The kitchen's refrigerator is by Frigidaire, the cooktop is by Wolf, the ovens are by Teka, and the sink fittings are by Moen (left) and Kohler (right). The island is encased in wood that was charred on-site and topped with Carrara marble, and the backsplash is local granite with a leather finish. The 1970s stools are Italian.

sunlight. There is not a terra-cotta tile in sight. Instead, Relá pays tribute to Mexico in the craftsmanship she devotes to the house and in a selective series of flourishes.

"I wanted to take the local language and give it a new dialect with flashes of Colonial whimsy, which I exaggerate in very bold gestures," she explains.

The 3,000-square-foot, two-story house is set behind the high protective walls of an old hacienda. Relá adapted the design of baroque scotias on the posts of a park outside to fashion a large whorl over the front entrance. In the house's courtyard, her most dramatic feature dominates one side: a giant two-story industrial window she designed after those in a local former textile mill. The iron-and-glass structure reaches up past the living room to the master bedroom above. "It's like a light lantern on the face of this muscular house," she says.

The entire ground floor is covered with *adoquín*, a Mexican stone more typically used to pave streets; in a nod to Colonial architecture, the bookcase in the living room is set into a plaster niche with its shelves made of reclaimed timber. Upstairs, antique wooden doors open into the master bathroom, and a reclaimed-mesquite beam in the guest bathroom is an unexpected accent.

Throughout, the decor is a mix of flea-market treasures and fine antiques. In the entry hall, a 16th-century colonial monk's chair stands against a simple white wall. Nearby, a staircase is decorated simply with a sculpture by the Puerto Rican artist Ángel Botello and an old black bean pot from the neighboring state of Michoacán. Gleason placed a Saarinen table by Knoll at the center of a dining area off the main kitchen and combined it with a classic Mexican round chair, known as an *equipal*, made of leather and wood strips. Plates from around the world and antlers Gleason purchased in Montana complete the bodacious combination.

Ever since the house was completed two years ago, the couple have begun to spend more than six months a year in San Miguel, hosting their family along with regular visitors. Taken by the city's design tradition, Gleason has begun a new business, Crema, selling items created by local artisans.

And she and her husband have quickly folded themselves into the social scene, throwing dinner parties that last for hours at the round table in their stone-paved dining room, under the light of a goatskin lamp. "There is always a festival, a dinner party, a music recital, or a lecture," says Gleason. But then, she adds, "We are able to retreat into this gem of a house." ■



Gleason added iron posts to the master bedroom's Oly bed, which is covered in a Hinson fabric and draped in a Pindler linen canopy. The bedding is by the White Company, the vintage indigo throw is Indian, the 18th-century Danish trunk is from a Tel Aviv, Israel, flea market, and the kilim is from Roam Antiques. **LEFT, FROM TOP:** The master bath's tub is by Badeloft and the faucet is by Newport Brass, the side table is from Wisteria, and the antique doors were found at a local thrift shop. In a guest bedroom, the four-poster bed is custom, and Rela painted her mother's vintage vanity table white; the basket is from Oaxaca and the throw is an antique suzani. For details, see Resources.





Items pictured but not listed are from private collections.

MOOD BOARD

PAGES 42–44: Necklace and earrings: Amrapali, net-a-porter.com. Fabric: Vervain, vervain.com. Pouf, stool, ikat pillow, and metal table: Sheherazade Home, sheherazadehome.com. La Mamounia: mamounia.com. Ceramics: Chabi Chic, chabi-chic.com. Mustapha Blauoui: mustaphablaoui.com. Slide: Figue, figue.com. Fashion: Etro, etro.com. Ceramic tile: Mosaic House, mosaichse.com. Jardin Majorelle: jardinjardinmajorelle.com. Vintage carpet: Madeline Weinrib, madelineweinrib.com. Musée Yves Saint Laurent Marrakech: museesyvsmarrakech.com. Geo table: Aelfie, aelfie.com. Lantern: Charles Edwards, charlesedwards.com.

SHOWCASE

PAGES 58–60: Thomas O'Brien for Century Furniture, centuryfurniture.com.

TALENT

PAGES 62–64: Kerry Joyce, kerryjoyce.com.

SHORTLIST

PAGE 74: Ashley Hicks, ashleyhicks.com. Totem sculptures: R & Company, r-and-company.com. Table: ReMarkable, remarkable.com. Side table: Simon Orrell Designs, simonorelledesigns.com. Suit: Huntsman, huntsmansavilerow.com. Matches: Buly 1803, buly1803.com. Rogan Gregory lamp: R & Company. Evening slippers: Gucci, gucci.com. Collage: Ed Kluz, edkluz.co.uk. Wallpaper: Jennifer Shorto, jennifershorto.com. Sheet set: Frette, frette.com.

TRUTH IN DECORATING

PAGES 80–84: Miles Redd and David Kaihoi, milesredd.com.

D.B.E.D. DANIEL BOULUD

PAGES 86–90: Daniel Boulud of restaurant Daniel, danielnyc.com.
PAGE 86: Fabric: Pintura Studio, pinturastudio.com.
PAGE 90: Champagne flutes: Baccarat, baccarat.com. ABC Carpet & Home, abchome.com. Riedel, riedel.com. Ralph Lauren Home, ralphlaurenhome.com. Lobmeyr, abchome.com.

VERDE VIDI VICI

Interior design: Georgia Tapert Howe, georgiataperthowe.com.

PAGES 92–93: Chairs: Cassina, cassina.com. Chandelier: One Kings Lane, onekingslane.com. Curtains fabric: Pindler, pindler.com. Rug: Stark, starkcarpet.com. Wall and ceiling paint: Benjamin Moore, benjaminmoore.com. Artwork: Michael Ray Charles, tonyschafrazigallery.com. **PAGES 94–95:** Sofas: RH, Restoration Hardware, rh.com. Cocktail table: Charles Hollis Jones, charleshollisjones.com. End tables: Lucca Home, luccaantiques.com. Pendant: Paul Ferrante, paulferrante.com. Floor lamp: Visual Comfort, visualcomfort.com. Sconces: Ralph Lauren Home, ralphlaurenhome.com. **PAGES 96–97:** Bed upholstery: Carolina Irving Textiles, carolinairvingtextiles.com. Throw: Holly-wood at Home, hollywoodathome.com. Bench: Lucca Home. Curtains fabric: Rogers & Goffigon, rogersandgoffigon.com. Chandelier: Design Within Reach, dwr.com. Rug: Lawrence of La Brea, lawrenceoflabrea.com. **PAGE 97, RIGHT:** Bathtub: Kohler, kohler.com. Marble counter, floor, and wall tiles: Creative Environments, pacificdesigncenter.com. Roman shade fabric: Clarence House, clarencehouse.com. **PAGES 98–99:** Refrigerator: Sub-Zero, subzero-wolf.com. Range: Wolf, subzero-wolf.com. Sink: Rohl, rohlhome.com. Sink fittings: Waterworks, waterworks.com. Stools: Design Within Reach. Roman shade fabric: C&C Milano, cec-milano.com. Pendants: RH, Restoration Hardware. **PAGE 100:** Sofa: Cisco Home, ciscohome.net.

Rug: West Elm, westelm.com. Wallpaper: Anthropologie, anthropologie.com. Trim and doors paint: Benjamin Moore. **PAGE 101:** Planters: RH, Restoration Hardware.

DOWNTOWN PREMIERE

Interior design: Kevin Dumais, Dumais, dumaisid.com. Contractor: Dean & Silva, deanandsilva.com. Art consultant: Cromwell Art, cromwellart.com. **PAGE 102:** Daybed: Lost City Arts, lostcityarts.com. Daybed fabric: Brochier, brochier.it. Table: Caste, castedesign.com. Chandelier: Studio Van den Akker, studiovandenakker.com. Rug: Joseph Carini Carpets, josephcarinicarpet.com. Sculpture: Kohei Nawa, kohei-nawa.net. Painting: Sarah Crowner, caseykaplangallery.com. **PAGE 103:** Table and chairs: BDDW, bddw.com. Chairs fabric: Holland & Sherry, hollandandsherry.com. Ceiling fixture: O'Lampia, olampia.com. Wall paint: Benjamin Moore, benjaminmoore.com. **PAGE 104, LEFT:** Photograph: Marilyn Minter, marilynmitter.net. Ottoman leather: Spinneybeck, spinneybeck.com, and wool-linen fabric: Rogers & Goffigon, rogersandgoffigon.com. Chairs: BDDW. Ceiling fixture: Remains Lighting, remains.com.

PAGES 104–105: Sectional fabrics: Great Plains, hollyhunt.com; and Donghia, donghia.com. Cocktail table: Daniel Scuderi, danielscuderi.com. Chandelier: Trans-Luxe, trans-luxe.com. Sconces: Ralph Pucci, ralphpucci.net. Curtains fabric: Stark, starkcarpet.com. Carpet: Tai Ping, houseoftaping.com. Wallcovering: Dualoy Leather, dualoy.com. Ceiling paint: Benjamin Moore. Artwork: Zipora Fried, onstellarrays.com. **PAGES 106–107:** Sofa fabric: Lee Jofa, leejofa.com. Armchairs upholstery: Rosemary Hallgarten, rosemaryhallgarten.com. Side table: Eric Appel, ericappel.com. Cocktail table and stools: Daniel Scuderi. Stools fabric: Larsen, cowtan.com. Dining table: Egg Collective, eggcollective.com. Chairs: Dessin Fournir, dessinfournir.com. Chairs fabric: Keelen Leathers, keelenleathers.com. Floor lamp: Lost City Arts. Table lamp: Studio Van den Akker. Rug: Joseph Carini Carpets. Curtains fabric: Great Plains. **PAGE 108, LEFT:** Tub and fittings: Lefroy Brooks, lefroybrooks.com. Stool: Room & Board, roomandboard.com. Artwork: Robert Janitz, teamgal.com. **PAGE 108, TOP:** Desk: Dean & Silva. Chairs: Knoll, knoll.com. Chairs fabric: Pollack, pollackassociates.com. Ottoman leather: Edelman, edelmanleather.com. Wallcovering: Phillip Jeffries, phillipjefries.com. Pendant: Trans-Luxe. Rug: Beauvais, beauvaiscarpets.com. Artwork: Sam Moyer, roldpthejanssen.com. **PAGE 108, BOTTOM:** Screen: Dean & Silva. Screen glass: Bendheim, bendheim.com. **PAGE 109:** Bed: Roman Thomas, romanthomas.com. Benches: Room, roomonline.com. Headboard and bench fabrics: Great Plains. Bedding: Pratesi, pratesi.com. Throw: RH, Restoration Hardware, rh.com. Nightstands: BDDW. Lamps: Baker, bakerfurniture.com. Curtains fabric: Holland & Sherry. Kelly Wearstler rug: The Rug Company, therugcompany.com. Wallcovering: Phillip Jeffries. Light fixture: Apparatus Studio, apparatusstudio.com. Artworks: Lisa Oppenheim, lisaopp.net.

PERSONAL SPACE

Interior design: Bunny Williams, Bunny Williams Design, bunnywilliams.com. **PAGES 111–111:** Table: RT Facts, rtfacts.com. Aeron chair: Herman Miller, hermanmiller.com. Bench: Pergola, pergholhome.com. **PAGE 112:** Sofa: John Rosselli & Associates, johnrosselli.com. **PAGE 113:** Table: RT Facts. **PAGES 114–115, TOP RIGHT:** Eggplant sculpture: Stair Auctioneers & Appraisers, stairstalleries.com. **PAGES 114–115, BOTTOM RIGHT:** House stain: Cabot, cabotstain.com. **PAGES 114–115, BOTTOM LEFT:** Table: John Rosselli Antiques, johnrosselliantiques.com. Lamp: Bunny Williams Home, bunnywilliamshome.com. Herbarium: Michael Trapp, michaeltrapp.com.

A GOOD VINTAGE

Interior design: Neal Beckstedt, Neal Beckstedt Studio, nbeckstedtstudio.com. **PAGE 116:** Lamp: Alfies Antique Market, alfiesantiques.com. Sculpture: Jonathan Cross, jonathancrossstudio.com. Painting: James Greco, jamesgreco.com. **PAGES 118–119:** Metal tube chairs: eBay, ebay.com. Cocktail table: High Style Deco, highstyledeco.com. Cabinets: Uline, uline.com. Rug: Galerie Shabab, galerieshabab.com. Photograph: Jeffrey Milstein, jeffreymilstein.com. Wall paint: Farrow & Ball, farrow-ball.com. **PAGE 120:** Bedding and linens: Pat McGann Gallery, patmcganngallery.com. Wall-covering: Holland & Sherry, hollandandsherry.com. Painting: Laurin Copen Antiques, laurincopenantiques.com. **PAGE 121, TOP LEFT:** Refrigerator: Smeg, smeg.com. Range: GE, ge.com. Pendant: Lost City Arts, lostcityarts.com. Wall paint: Benjamin Moore, benjaminmoore.com. Artworks: Alain Biltereyst, biltereyst.com; George Chaplin, cynthia byrnes.com. **PAGE 121, TOP RIGHT:** Artwork: Matthew Brandt, matthewbrandt.com. Sculpture: Joe Gitterman, joegitterman.com. **PAGE 121, BOTTOM:** Cabinet: CB2, cb2.com. Artwork: Ashley Chase Andrews, ashleychaseandrews.com.

LINGUA CASA

Interior design: Rela Gleason, Rela Gleason Design, relagleasondesign.com. **PAGE 122:** Sculpture: Ángel Botello, botello.com. **PAGE 123:** Chairs: Wisteria, wisteria.com. **PAGES 124–125:** Armchair: Lee Industries, leeindustries.com. Monk's chair: Colonial Arts, colonialarts.com. **PAGE 127, TOP RIGHT:** Baskets, hats, and totes: Crema, cremamarket.com. **PAGE 127, BOTTOM RIGHT:** Candlesticks: Crema. Bust: Jorge Marin, jorgemarin.com. **PAGE 128:** Saarinen table: Knoll, knoll.com. Settee and armchair: Lee Industries. **PAGE 129:** Refrigerator: Frigidaire, frigidaire.com. Cooktop: Wolf, subzero-wolf.com. Ovens: Teka, teka.com. Sink fittings: Kohler, kohler.com; and Moen, moen.com. **PAGE 130, TOP LEFT:** Tub: Badeloft, badeloftusa.com. Faucet: Newport Brass, newportbrass.com. Side table: Wisteria. **PAGES 130–131:** Bed: Oly, olystudio.com. Bed upholstery: Hinson, donghia.com. Linen canopy: Pindler, pindler.com. Bedding: The White Company, thewhitecompany.com. Kilim: Roam Antiques, roamantiques.com.

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The Romans called it *tabula*. The French call it *trictrac*. The Persians call it *shesh besh*—meaning “six” (Farsi) and “five” (Turkish), the best opening roll of the dice a player can achieve. And in the United States it's backgammon—one of the oldest known board games, often crafted using inlaid woods or stones, a statement piece unto itself that many people leave out simply for decoration. Enter American tile mavens Caitlin and Samuel Dowe-Sandés, Marrakech residents who have created a set using their signature Moroccan tiles. True to its lineage, it's a board that will surely stand the test of time. pophamdesign.com

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