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AND DAY

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ECO  
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## FROM THE EDITOR

# NIGHT AND DAY

Having a big vision is important,  
but without actionable steps it's  
basically useless.

To begin with, the start of a new year always feels like the ultimate design brief: a clean slate begging for bold ideas, sharp contrasts and maybe a few daring resolutions we may or may not keep. Much like a perfectly curated palette of light and dark, every year finds its rhythm between momentum and pause, chaos and calm, the burst of day and the quiet of night.

This month's visual of a winding staircase reminds me that progress isn't linear. It's a climb, full of twists and turns, where every step offers a new perspective. In design, as in life, contrast drives everything forward. Bright whites meet deep blacks, vibrant bursts soften against muted tones, and somehow, it all works.

So what's the resolution this year? To embrace both sides of the story. Dream big during the day and savor the stillness of night. Explore the contrast in spaces, in ideas, in action. Above all, take the next step – whatever it looks like. After all, even the most remarkable staircase is nothing without the journey upward.

Here's to a year of bold resolutions, inspired design and finding beauty in contrast.



Amy Sneider  
amy.sneider@aspiredh.com

Interior design: Anders  
Höglund's leather-clad  
treads add a solid depth  
to the spiral staircase.

# 72



Photography: Johan Sellen | Styling: Gill Renlund



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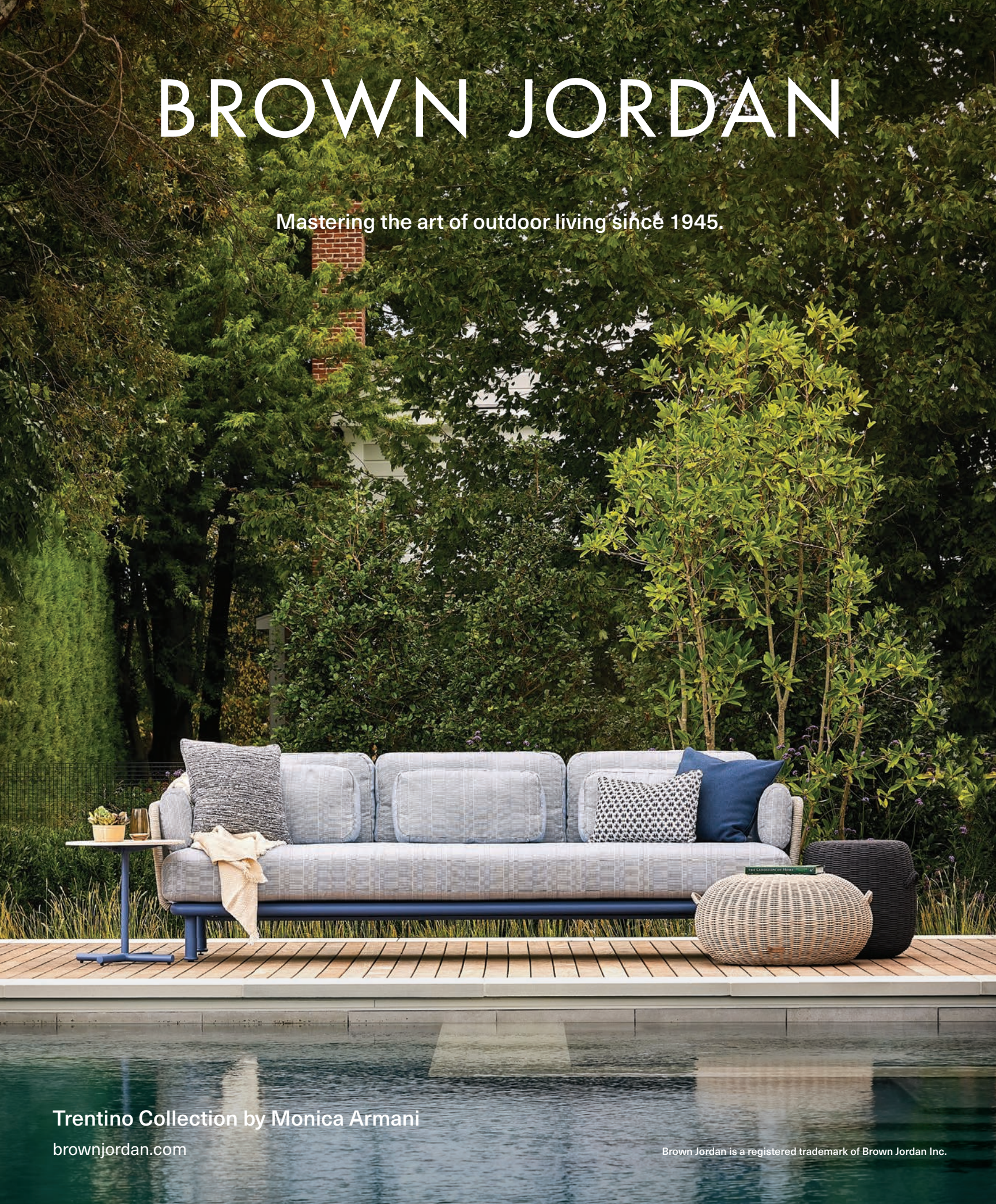
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## BARCODE

This speakeasy bar designed by Jeffrey Neve Interior Design renders us green with envy. Countertop in Avocatus marble, wallcovering by Phillip Jeffries and pendant lights by Buster + Punch.

*gather together*

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#### INGREDIENTS

1 ounce espresso  
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2 ounces vodka  
1/2 ounce simple syrup  
Coffee beans (optional)

#### INSTRUCTIONS

Brew the coffee, then pour it into a bowl to cool quickly.

Fill a cocktail shaker with ice, then add the cooled coffee, Kahlua, vodka and simple syrup. Place the lid on the cocktail shaker and shake very hard. Strain the espresso martini into chilled martini glasses.

#### SERVING TIPS

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Jessica Alexander

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"Our client is an art collector, so we kept that in mind while sourcing furniture. We chose a neutral palette that doesn't fight with her brighter pieces of art, and the warm, white walls are a perfect backdrop. The antique church pew and brutalist chair ground her gorgeous gallery wall, and the vintage sconce adds dimension and interest."



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#### Diego Cabinet

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Canary Grey

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The Organic Sisal in Port by Scalamandré sets the mood in the library. Bookcase by Liaigre.

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A clean-cut corner of the living room. Dot rug from Warli, Living Divani Rodwood sofa, Oki side table from Walter K.

Brooke Helm



40

Ben Lindbloom

GO'C STUDIO Mazama, WA

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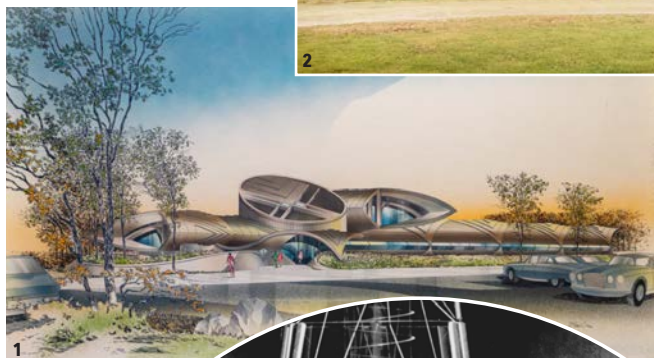
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1. Arthur Dyson (1940, Inglewood, CA), Perspective rendering of the Glynn's Restaurant, an unbuilt project in Fresno, CA, delineated by Harvey Ferrero, 1984. Courtesy of Arthur Dyson. 2. Lencioni Residence designed by Arthur Dyson, Sanger, CA, 1985. Courtesy of Christopher Loofs. 3. Prairie House, Norman, OK, designed by Herb Greene, c. 1960. 4. Julia Urrutia studies an abstract design model with Bruce Goff at the University of Oklahoma, 1955. Courtesy of the Oklahoma Publishing Company Photography Collection, Oklahoma Historical Society.

## The American School of Architecture from Oklahoma to California

In the 1950s and 1960s, a group of iconoclastic architects who would go on to develop groundbreaking design practices and leave their stamp on California architecture were being educated and mentored in Oklahoma.

The so-called American School of Architecture approach to design yielded hundreds of iconic projects, including the eastern span of the San Francisco-Oakland Bay Bridge and the fantastical Pavilion for Japanese Art on the Miracle Mile in Los Angeles. That legendary work is the focus of *OuTré West: The American School of Architecture from Oklahoma to California*, a recently opened exhibition at the Oklahoma Contemporary Arts Center in Oklahoma City.

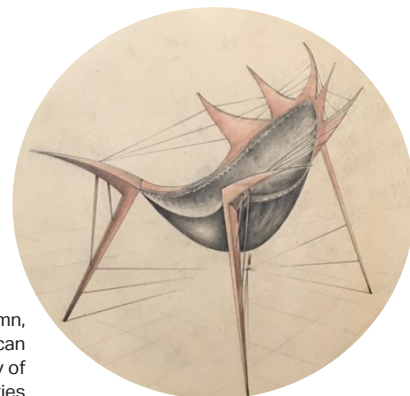
Developed at the University of Oklahoma (OU) during the postwar period, the American School of Architecture became known for emphasizing individual creativity and experimentation. Under the guidance of professors, including outsider architect Bruce Goff (1904-82) and Herb Greene (b. 1929), students were inspired by everyday objects, the natural landscape and the designs of cultures around the world – a methodology that was decidedly ahead of its time.

Goff encouraged students to create their own designs for architecture rather than emulating his famous works or those of anyone else. The American School challenged students to look beyond European styles for inspiration, such as Native American designs, Asian architecture, South American architecture, nature and found objects.

“These renegades, as we’ve come to call them, promoted a radical approach to teaching centered on contextualism, resourcefulness and experimentation,” explains chief exhibition curator Angela M. Person, PhD, associate professor of architecture at the University of Oklahoma.

The exhibition includes more than 200 items, ranging from archival drawings and sketches to original and new architectural models – some at full scale – to historical press clippings, large-scale photographs and more. *OuTré West* explores how these architects translated their American School education into practices that continue to enrich California’s built environment to this day.

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Violeta Autumn, Chair Study, Sketch, nd American School Archive, University of Oklahoma Libraries

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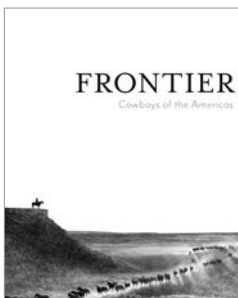
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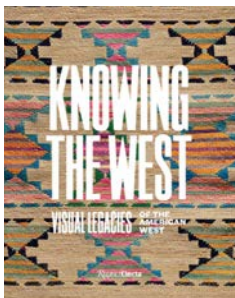
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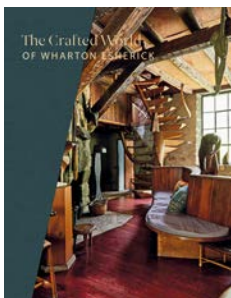
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# CABINS

TEXT GWEN DONOVAN PHOTOGRAPHY WILLIAM JESS LAIRD STYLING MARTIN BOURNE INTERIOR DESIGN CLIVE LONSTEIN

ASPEN, CO

## Hit the nail on the head

An Aspen cabin for the ages

# T

ruly a cabin inspired by the spirit of the American West, an Aspen home by designer Clive Lonstein meticulously blends classic elements and unexpected features for a degree of sophistication rarely seen in cabin architecture. Just as significantly, due to Lonstein's singular focus on capturing the vast natural views throughout, the abode is right in sync with majestic mountain ranges and windswept landscapes at its doorstep.

**Your interiors are reminiscent of Colorado's subtle textures, earth tones and organic materials. How did that environment motivate your design process?**

The essence of Colorado's landscape deeply informs my approach. I prioritize creating a sense of comfort that resonates with the stunning surroundings. Given the striking seasonal changes, I aimed for interiors that are not only timeless but also echo the dynamic exterior. The interplay of the outside elements with a constant interior design is crucial to my vision.





**How is your design inspired by the look of time-honored cabins, while integrating a modern, minimalist aesthetic?**

While I draw from traditional cabin elements – textures and warmth – my interpretation leans toward a more minimalist approach. I focus on select pieces that embody restraint and sophistication, opting for fewer items that generate a greater impact rather than relying on conventional décor.

**What is your favorite place in the cabin?**

The office stands out as my favorite space. It features sophisticated furniture that harmonizes beautifully with the surrounding context, creating an inviting yet refined atmosphere.

**Which aspects of conventional cabin style resonate most with you?**

I'm drawn to the diverse natural wood tones, intricate textures and the elegance of pitched ceilings and exposed beams. These elements evoke a sense of authenticity and connection to nature.

This newly built cabin's simple lines and vertical sawn wood exterior provide a subtle contrast to the windswept grasslands and distant mountain views, creating a compelling juxtaposition between the architecture and Colorado's agrestic scenery.





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### THIS OR THAT

Folk Hero: Davy Crockett or Daniel Boone?  
Davy Crockett.

Checkered Past: Gingham or buffalo plaid?  
Buffalo plaid.

Favorite Façade: Natural wood or industrial steel exterior?  
Natural wood.

Characterized by the design theme that embraces a strong rustic undercurrent, wood-accented interiors are softened by Lonstein's use of sophisticated furnishings and design elements like a graphic suzani textile on the office wall, notably the designer's favorite space.



# Slated for change

A weekend retreat wrapped in reclaimed stone

T

**HOUSE IN LANDSCAPE**  
With its gently curving roof, the cabin quietly inserts itself into the undulating rock formations, the pale tones of slate, zinc and painted pine blending into the terrain.

here is a touch of fantasy to the craggy coastline of Southern Norway, where long fingers of anorthosite appear to claw their way out of the sea. But as night falls, one of these rocky outcrops starts to glow, revealing it to be not a hill but a house, well protected from the elements by a scaly skin of slate.

This sleeping dragon is the pet project of Njål Foldnes, a professor of statistics, and his partner, Grethe Mo, an actress and writer/illustrator of children's books. "There are lots of cabins in Norway, but most look very similar, as they have come straight out of a catalog," Njål explains. "We wanted something unique."

The rocky plot had been in the family for over 25 years before it passed to Njål. It included a typical "catalog cottage," but this couldn't accommodate their four children. "After three years, we decided to demolish the cottage and build something bigger," shares Njål. "We were having to pitch a tent outside, just for our oldest boy to have somewhere to sleep!"

The couple turned to architect Rune Grov for some original thinking. "We had already seen some of Rune's work locally," recalls Grethe. "We wanted an inspiring design, so gave him complete artistic freedom."

Constructed in under a year, the project is a testament to the talent of local carpenter and craftsman, Sigbjørn Golf, who handled every aspect of the build. "Sigbjørn is very fond of the area, so knew the weather and local materials well," enthuses Grethe. "He really gave his heart to this project."

The cladding may be the cabin's most striking feature, but it was not selected for aesthetics alone. "The slate was Rune's idea and is an economical solution," explains Njål. "Almost all old barns in the area employ these roof slates, so they're very easy to source and replace." Rune's innovation was to apply layers of slate to walls as well as the roof, clothing the exterior in reclaimed local stone. "It's a good feeling that it's been reused and has been given new life," reflects Grethe. "It means we feel better about having to demolish the original house!"





# “WE WANTED THE CABIN TO GROW OUT OF THE LANDSCAPE, IN BOTH FORM AND MATERIALS.”

ARCHITECT RUNE GROV

## KITCHEN

Cooking in the cabin is like being a captain on the bridge. Minimizing the vertical structure maximizes the kitchen views, with a 180-degree field of vision that easily compensates for the chore of washing up.

## LIVING ROOM WINDOW SEAT

Facing directly out to sea, the panoramic living room is an ideal observatory for watching the natural theater of the ferries headed to the Faroe Islands, or the freighters forging along the shipping lanes.

## NORTH EXTERIOR

Wrapped in overlapping layers of slate, the cabin is well protected from the elements. “The hand drawings of the cladding made me think of coats of Norse scale armor.” Grethe smiles. “It seemed appropriate, as there are old Viking gravesites in the area dating back to 500 AD.”

## DINING ROOM

When the couple struggled to find suitable furniture, Rune suggested he design both a bespoke bed and dining table, which Sigbjørn constructed beautifully from the same pine boards as the cabin.

Rune exploited the sloping site by allowing the ground floor to follow the contours, gradually falling away to increase ceiling heights, while still keeping the roofline acceptable to the planners. The elegant open plan starts at the southern end with the panoramic living room before stepping down to a dining room, then projecting out to form a west-facing kitchen wing. A further step takes one to a corridor connecting three bedrooms and a shower room, while a staircase whisks you up to a loft room, whose built-in desk overhangs the living space like a balcony.

This pine-lined eerie has become a favorite spot for Grethe. “For me, that second floor is about being together without feeling we are on top of each other.” She smiles. “I can sit and work and watch the sea.”

“The ever-changing light is the essence of the place,” agrees Njål. “It’s all about the big windows. Looking out from the living room at the long horizon, we watch the clouds whipped along by the winds and sea eagles riding the gusts.”

This light-filled haven has become the ideal relief from suburban Stavanger, where the couple spend their working week. “The cabin is also a great place to work – which is ironic, as we built it to relax in!” Grethe laughs. “Most of all, it’s the quietness and the peacefulness of the place ... It’s so easy to concentrate. You can just sit down and draw.”

Good architecture can inspire great work, and as an exercise in imagination, this cabin is off the scale.



# Hedging one's bet

Tinyleaf Studio –  
a hillside hideaway off the beaten path

# A

300-square-foot cabin tucked into a rocky hillside was dubbed Tinyleaf for both its dimensions and treelined surroundings. Sited in north-central Washington's scenic Methow Valley, the architects considered majestic views and a strong relationship to the topography in its efficient design.

## What was your design approach to Tinyleaf?

Tinyleaf serves as an outpost for the site (and future guest studio) prior to any further building. This creative approach allowed our client to establish use of the site much sooner in their planning. A simple interior palette of concrete and wood ties together the space. Much like a ship's cabin, the interior is like a piece of cabinetry with clever and hidden storage solutions concealed out of sight.

## How was Tinyleaf's design inspired by traditional cabin architecture?

Early log cabins were typically one-room structures, small in scale, providing simple design elements to fulfill the needs of the inhabitants. This attitude toward a small piece of architecture is something that is definitely inspiring to us. Tinyleaf is a great example of a small space that provides everything the owner needs through clever use of space and multifunctional elements.

## What is your favorite part of the design?

The relationship to the landscape and hillside was a primary design driver that we love; Tinyleaf berms comfortably into the hillside and opens up to the landscape below.

## When it comes to the enduring allure of cabin style, which aspects most appeal to you?

The scale of space and materiality commonly found in cabins throughout the ages is something that allows the user to feel instantly at home. More intimately scaled spaces, simpler living, fewer distractions of modern daily life and typically a deep connection to the place or setting often inspires a quiet but elegant architecture rooted in the use of natural, simple materials and utilitarian design elements, which we certainly admire.



#### EXTERIOR

Concrete walls sturdily enclose campfire logs in an accessible area. A flat roof serves as a bonus upper deck and purposefully retains snow in winter for improved thermal mass.





#### SURROUNDINGS

Located in Mazama, WA, this small cabin sits in the heart of the Methow Valley. The dramatic river and mountain views appealed to GO'C's client, an outdoor enthusiast.

#### SLEEP NOOK

The elevated bed set over wide drawers offers additional storage concealed behind the movable drawers.

#### THIS OR THAT

**Pioneering Author:**

Laura Ingalls Wilder or Willa Cather?

Laura Ingalls Wilder. It was a part of our upbringing to read *Little House on the Prairie*.

**Rustic Simplicity:**

Potbelly stove or wood-burning fireplace?

Wood-burning fireplace.

**Winter Warmth:**

Patchwork quilt or Pendleton blanket?

Patchwork quilt. Our studio has experienced the fun of quilt making, especially as a collaborative activity.



Hystercine Rankin (1929 – 2010),  
Memory Quilt, c., 1994

**Mississippi Museum of Art (MMA),  
*Of Salt and Spirit: Black Quilters in  
the American South* features over 50  
handmade and machine-stitched  
quilts from the museum's permanent  
collection.**

Over the past two decades, MMA  
has amassed one of the largest  
quilt collections in the American  
South (including the Carolinas,  
Georgia, Louisiana, Mississippi and  
Tennessee), embodying the artistry  
and community connections of the  
art form. In 2022, MMA's collection  
expanded with a generous gift  
from the Kohler Foundation of 131  
quilts from the personal collection  
of American photographer and  
folklorist Roland L. Freeman.

[msmuseumart.org](http://msmuseumart.org)



MOUS NARRATIVE ARC  
Cassini Tallboy  
Cerused blond oak  
[moustudio.com](http://moustudio.com)

# A Not So Rustic Retreat

Designer Andrea Michaelson delivers unexpected twists at her Utah getaway

S

## LIVING ROOM

The impressively scaled living room showcases a variety of styles, from an antique Spanish altar table to a very large Gregory sectional from Flexform.

helter. Such an expressive word. Not, perhaps, the first word that comes to mind when thinking of a place in Park City, Utah, where getaway homes transcend notions of refuge and sanctuary. But standing under the soaring, pitched roof of the expansive, wood-clad living room in designer Andrea Michaelson's house and viewing the Park City Wasatch Mountains through a massive window, it's hard not to be appreciatively aware that you are inside, looking out.

"Most of the homes we looked at were too rustic," describes Michaelson, who bought the property from the original owner in 2021, "with finishes that one assumes should be there or very contemporary and cold." The interiors she has fashioned are neither. While a Flexform sofa and Poltrona Frau Bohème chairs have their place here, so, too, do the 18th-century Flemish tapestry that covers an entire stone wall in the dining room and the pair of Venetian mirrors that flank the kitchen island. "My intention," relates Michaelson, "was to make this feel like a home – not a mountain home but a family residence for all our kids and grandkids to use freely year-round."

The house was only 20 years old when Michaelson acquired it, but an update was in order. Except for the rough-hewn spruce floorboards, she completely gutted the kitchen and installed floor-to-ceiling cabinets in black FENIX, imported

stainless-steel counters, vintage industrial pendants and no-nonsense cast-iron stools by District Eight. Powder rooms were outfitted with new cabinets, sinks, counters and faucets. The primary bedroom was refreshed, and its accompanying bathroom was utterly reimagined (with French doors, a custom floating vanity set with concrete sinks and an Ofuro soaking tub crafted from iroko wood). The living room fireplace got a facelift with lime plaster.

The abundance of wood in the house generates a warm, cocooning effect. Still, there's nothing traditionally lodge-like about these spaces, thanks to the way Michaelson has incorporated European antiques throughout. A Fortuny lantern is suspended in the foyer. A vintage pier mirror made of brass hangs parallel to a doorway that frames a short staircase spun of slate tiles in an almost mossy hue. The Cabrera waxed-concrete dining table from RH is surrounded





**FOYER**  
A Fortuny lantern,  
a vintage carved  
and painted bench  
and a papier-mâché  
coffee table sourced  
at an antique fair in  
Avignon, France.





**HALLWAY**  
A vintage brass-framed mirror, strategically positioned en route to the garage.

WHILE A FLEXFORM SOFA AND POLTRONA FRAU BOHEME CHAIRS HAVE THEIR PLACE HERE, SO, TOO, DO THE 18TH-CENTURY FLEMISH TAPESTRY THAT COVERS AN ENTIRE STONE WALL IN THE DINING ROOM AND THE PAIR OF VENETIAN MIRRORS THAT FLANK THE KITCHEN ISLAND.

#### KITCHEN

Old and new combine in the completely remodeled kitchen, with floor-to-ceiling cabinets in black FENIX, industrial pendants and 18th-century Venetian painted and gilded mirrors.

#### PRIMARY BEDROOM

The primary bedroom sports red leather Poltrona Frau Boheme chairs and a custom headboard made from an antique valance, which is newly upholstered in Annata velvet from Quintus with Samuel & Sons trim.

#### BATHROOM

The clean-lined primary bathroom features an Ofuro soaking tub crafted from iroko wood.

by gilt-kissed, 19th-century Italian chairs sourced from an antique dealer in Toulouse. The primary bedroom sports red leather Poltrona Frau Boheme chairs and a custom headboard made from an antique valance, which is newly upholstered in Annata velvet from Quintus with Samuel & Sons trim.

Michaelson's penchant for creative combos is most evident in that great, vista-blessed living room. Large, 19th-century carved and gilded sconces flank the fireplace, and an antique Spanish altar table occupies a corner near the window. A vintage sled, repurposed as a coffee table, sits surrounded by an abundance of seating, including a very large Gregory sectional from Flexform, designed by Antonio Citterio. Thanks to the voluminous scale of the room, the sense of proportion Michaelson exercised in decorating the space, the ever-engaging view outside the window, all coheres – pleasingly, reassuringly, understatedly. By going against the grain, she has created a sense of place that her family, no doubt, will always remember.

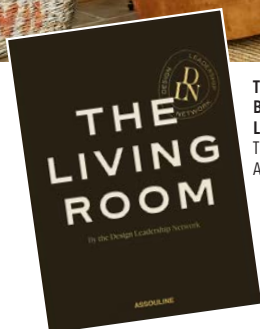


## Editors' Picks



© Alfredo Paredes Studio, Miguel Flores-Viana

In his own East Village duplex, Alfredo Paredes established a beguiling tension with a mix of time-worn and clean, white surfaces.



**THE LIVING ROOM:**  
BY THE DESIGN  
LEADERSHIP NETWORK  
TEXT BY HADLEY KELLER  
ASSOULINE \$105



**MCGUIRE**  
**Sway Lounge Chair**  
The Thomas Pheasant Collection  
[mcguirefurniture.com](http://mcguirefurniture.com)



**TURRI**  
**Silhouette Armchair**  
Design by Gensler  
Product Design  
Consultant  
[turri.it](http://turri.it)



**SAVED NY**  
**Plaid Cashmere Throw**  
[saved-ny.com](http://saved-ny.com)



**TURRI**  
**Azul Armchair**  
Design by Paola Navone  
[turri.it](http://turri.it)



**THE FUTURE PERFECT**  
**Deneb Desk**  
Design by Anthony Guerrée  
for De La Espada  
[thefutureperfect.com](http://thefutureperfect.com)



**XAVIER DONNELLY**  
for **TULIP**  
**Gem Caledonia Shade**  
[tulipshades.com](http://tulipshades.com)



**ARPER**  
**Lepal Armchair**  
Design by Doshi Levien  
[arper.com](http://arper.com)



**DePadova**  
**SaintPaul Shelving System**  
Design CRS DePadova  
[depadova.com](http://depadova.com)



**DePadova Alberese XL Modular Sofa**  
Design Piero Lissoni [depadova.com](http://depadova.com)

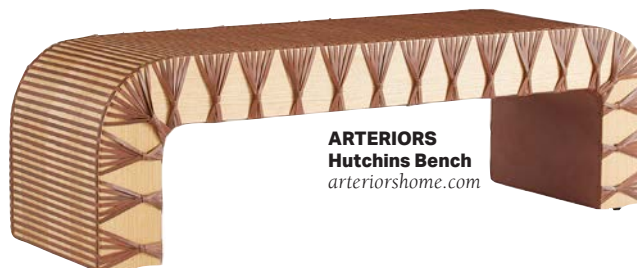


**LODES**  
**Volum Floor Lamp**  
Design by Snøhetta studio  
[lumens.com](http://lumens.com)



## **Peter Sandback** **The Last Dresser**

A 6-drawer Walnut dresser with drawer fronts made from vintage paint-by-numbers projects. "I have collected these paintings over time. I imagine that people found these when cleaning out the garage. They find a painting project that some family member worked on in the 70s. What to do with that? Put it on eBay and sell it to me for ten dollars. Paint-by-numbers kits were in the air in the 70s - particularly religious images. The funny name for the piece was an afterthought," states Sandback. [sandback.com](http://sandback.com)



**ARTERIORS**  
**Hutchins Bench**  
[arteriorshome.com](http://arteriorshome.com)

# Bare Facts

A journey through the evanescence of truth

T

hanks to a limited palette (in both color and materials) and an embrace of open space, the work of San Francisco's Min Design in this Tribeca penthouse – formerly a bookbindery dating from 1882 – is both compellingly substantive, and somehow wonderfully dematerialized. While outfitted with significant pieces, such as an island of a coffee table, the home's pervasive whiteness generates a sense of weightless suspension. It's the volumes here, more than the masses, that define its character.

"The idea," shares founder and principal E.B. Min, "was to create a visually quiet space that could provide both a backdrop to the owners' objects, art and furniture, and that – utilizing durable, unfussy materials – acts as a foil to the heavy existing timber posts and beams. Recesses, wall columns and soffits were engaged or hidden within cabinetry to provide a visually elegant space. Open shelving in Douglas fir provides contrast and much-needed texture and scale in the living area." Min's attention to scale is evident, too, in the primary bedroom, where she deployed an enormous rolling panel to hide the television when not in use, a white, wall-like plane incorporated into an expansive bookcase.

## PRIMARY BEDROOM

The sitting area of the primary bedroom is dominated by Douglas fir bookshelves equipped with a sliding door to hide the television.

Min's most pronounced intervention was her reimagining of the apartment's staircase. Originally constructed with open risers and glass railings, it has been reworked with folded steel plates, transforming what was a banal element into an incisively rendered, prismatic shape. Tucked underneath is a children's hideout, outfitted with cushions, pillows and storage for toys and books. "We worked very closely with our client, who has a sophisticated understanding of architecture and design and has done multiple renovation projects," relates Min. "She had a strong and clear understanding of her functional requirements, as well as aesthetics."



LIVING ROOM  
The wide-open living room,  
with a BDDW oak coffee  
table and a Nepal Mama  
easy chair from Baxter.





RECESSES, WALL  
COLUMNS AND  
SOFFITS WERE  
ENGAGED OR  
HIDDEN WITHIN  
CABINETS TO  
PROVIDE A VISUALLY  
ELEGANT SPACE.

#### KITCHEN

The black-and-white kitchen features FENIX-clad cabinets, Lapitec countertops and Déchirer Nero tiles from Mutina. The coolly elegant dining room, with a Slim table from Arco and Sammen chairs by Fritz Hansen.

The homeowner – who selected all the furnishings and lighting – embraces an aesthetic shaped by an appreciation for the modern and contemporary. In the living room, a vast Paolo Zani Dots rug stretches across the floor. Two Living Divani Rodwood sofas face each other over a hefty BDDW oak coffee table. Up above hangs a BDDW pulley lamp, its five pendants swinging like a constellation of trumpets. Another example of how the home's furnishings defer to the space around them is the barely-there Slim table in the black-and-white dining room, a creation of Dutch designer Bertjan Pot.

Although the unit strikes a minimalist note, it is not utterly austere. There's warmth in the Douglas fir bookcases and color in the books and decorative objects gathered on those shelves. And while the sitting area in the primary bedroom is a study in black and white, the variety of the pieces arrayed – including an elliptical Yucca Stuff Lacava Table and a Patricia Urquiola Klara chair, designed for Moroso – make for a lively ensemble.

Min exercised a relatively light touch in addressing the home, but a sure one. Spun from understated gestures rather than dramatic moments, her design exudes a satisfying sense of rigor, a command of simplicity that truly shines.



STAIRCASE  
The newly  
configured  
staircase, with  
children's play  
space beneath.





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WOMEN OF ANCIENT EGYPT*



**ATELIER BALINEUM AND ALBION NORD  
EGYPTOMANIA BY LOUIS BARTHÉLEMY**

Balineum introduces its second Egyptomania tile collection with French artist Louis Barthélemy. Influenced by Verdi's "Aida," Théophile Gautier's "The Romance of the Mummy," and the iconic Queen Cleopatra, Barthélemy created joyful illustrations of women dancing, playing instruments and reveling in their own beauty. Each design is painted and tube lined by hand onto traditionally made earthenware tile bases in Stoke-on-Trent, using the historical techniques originally utilized on Victorian fireplace tiles.

[balineum.co.uk](http://balineum.co.uk)



## MILAN, ITALY COUP D'OEIL

For a collected, vintage industrial vibe, this dining space marries vintage Thonet and Eames chairs with a 13-foot iron dining table, where a collection of Tamegroute spoons creates a unique centerpiece. Period medical cabinets flank an enduring, lacquered iron etagere, and a Hotwave radiator warms the space with modern architectural sensibility. Vintage cast-aluminum hanging lights tie the space together.



INTERIOR DESIGN GIAN PAOLO VENIER, COFOUNDER OF OTTO STUDIO PHOTOGRAPHY CORTILI / LAURA FANTACUZZI - MAXIME GALATI-FOURCADE

The heartbeat of this home lies  
in America's heartland

T

he empty nesters who bought this Kansas house had a clear vision. The remodel had to be bright, light and modern for just the two of them every day but holiday-ready, welcoming and roomy enough for their four young adult kids and any guests they bring for visits (including, fingers crossed, grandkids in the future).

The couple wanted to dial up the style and ease of the outdated floor plan in Olathe. With designers Mallory Robins and Elizabeth Bennett of Kobel + Co, they created a suite of sunny rooms, including the living room, kitchen and adjacent hearth room, with plenty of seating and an emphasis on gathering around to cook and savor family meals, a favorite pastime here. "We added openings for a full entertaining flow between the rooms and better light," says Robins.

It was important that the final design reflected a fresh aesthetic but also incorporated pieces of family history. In the living room, for example, the heirloom wood secretary, with its drop-down desk, glass doors, shelves and drawers, is set off by a contemporary salt-of-the-earth coffee table, wood-frame chairs, and comfy upholstery and carpet in neutral colors.

#### LIVING ROOM CONTENTS:

Antique secretary belongs to owners. Sofa: CB2. Wood coffee table: Pure Salt Shoppe. Wood/linen chairs: Anthropologie. Fuzzy armchair: Sampo by Christian Sorensen. Round white table: Alice Lane Home Collection. Black wall sconce: Visual Comfort.

## Over Yonder



HEARTH ROOM  
CONTENTS:  
Swivel chairs: CB2.  
Coffee table: Vanguard.  
Wall sconce: Visual Comfort.  
Fireplace: Tile by Clé Tile.  
Vases: Vintage tortoise  
glass. End table: Eternity  
Modern. Rug: Williams  
Sonoma custom-size sisal.



KITCHEN CONTENTS:

Countertop: Bianco Imperial.  
Stools and pillows: Restoration  
Hardware. Stove: Lacanche Range  
in Frangipane. Custom hood:  
Gieske. Ceiling light with shade:  
Marie Flanigan for Visual Comfort.  
Faucets: House of Rohl.

The old kitchen in the Midwestern property, built in the 1990s, was closed-in and cramped, with the island at an awkward angle. In addition to breathing air into the layout, the team added cookbook shelves with ledges so the books lay flat and the covers face out, new white dishes to restart from scratch and airy greens in pretty pots. They modified the windows and casings for a more open feel. Despite the dramatic improvement, the footprint was not increased.

“The homeowner said she had spent her life with her back to her family, cooking,” says Robins. “The most important thing we did was to put the French stove in the custom island.” Now, whoever cooks is in the midst of the action, not working alone.

“We often strive for uninterrupted islands without sinks and seams, but the Lacanche Range in Frangipane hit every functional goal of the client and is a visual showstopper.” In an elegant warm, mushroomy tone, the aesthetic anchor inspired other color accents. The pendant lighting with woven basket shade by Marie Flanigan for Visual Comfort adds interest but doesn’t overwhelm the room.

The wood floors are original. The family had lived with the red oak 1990s hue and wanted a lighter, brighter feel and sanded them down. A Red Out treatment was applied, then a clear coat for easy maintenance. The rug was made on request by an Etsy vendor.

The kitchen flows into the hearth room, with a set of cozy swivel chairs for gathering and chatting. No rush, no worry. Just recharging, in person, with love. Slow times, not fast food.



## Cozy, Comforting Jambalaya

"Our sweet clients shared this recipe from Nana's kitchen with us," Mallory Robins said. "It has always been their go-to for winter months when the weather is cold and the days are short." Can't you just picture it in the white Le Creuset Dutch oven shown on the stove?

Yield: About 10 servings

### INGREDIENTS

1 pound andouille sausage, sliced  
2/3 cup chopped green pepper  
2 garlic cloves, minced  
3/4 cup minced fresh parsley  
1 cup chopped celery  
1 tablespoon olive oil  
2 cans chopped tomatoes (about 14.5 oz. each)  
5 1/4 cups \*chicken broth, plus additional below  
1 cup sliced green onions  
1 teaspoon dried thyme  
1 bay leaf  
1 teaspoon dried oregano  
1/4 teaspoon cayenne pepper  
1/4 teaspoon freshly ground black pepper  
1 teaspoon chili powder  
6 cups cooked long-grain white rice  
1 1/2 pounds shrimp, shelled and deveined  
1 3/4 cups chicken broth

1. In a heavy, 5-quart kettle or Dutch oven, brown the sausage. Remove with a slotted spoon and set aside.

2. In a skillet, sauté the green pepper, garlic, parsley and celery in the olive oil for about 5 minutes or until softened. Add sautéed vegetables, chopped tomatoes, 5 1/4 cups chicken broth, green onions, thyme, bay leaf, oregano, cayenne pepper, black pepper and chili powder to the kettle. Stir.

3. Add the cooked rice. Stir. Cover and simmer over low heat for 30 minutes, stirring occasionally so rice doesn't stick.

4. Just before serving, add the sausage, shrimp and additional 1 3/4 cups chicken broth. Simmer gently until the shrimp turns pink. Remove the bay leaf. Ladle into bowls. Serve with a green salad on the side.

*\*Use homemade broth or make it from boiling water, using individual broth packets or cubes.*



# Irony

Designer Heather Hilliard meets this project squarely on by virtue of her asymmetrical choices

# S

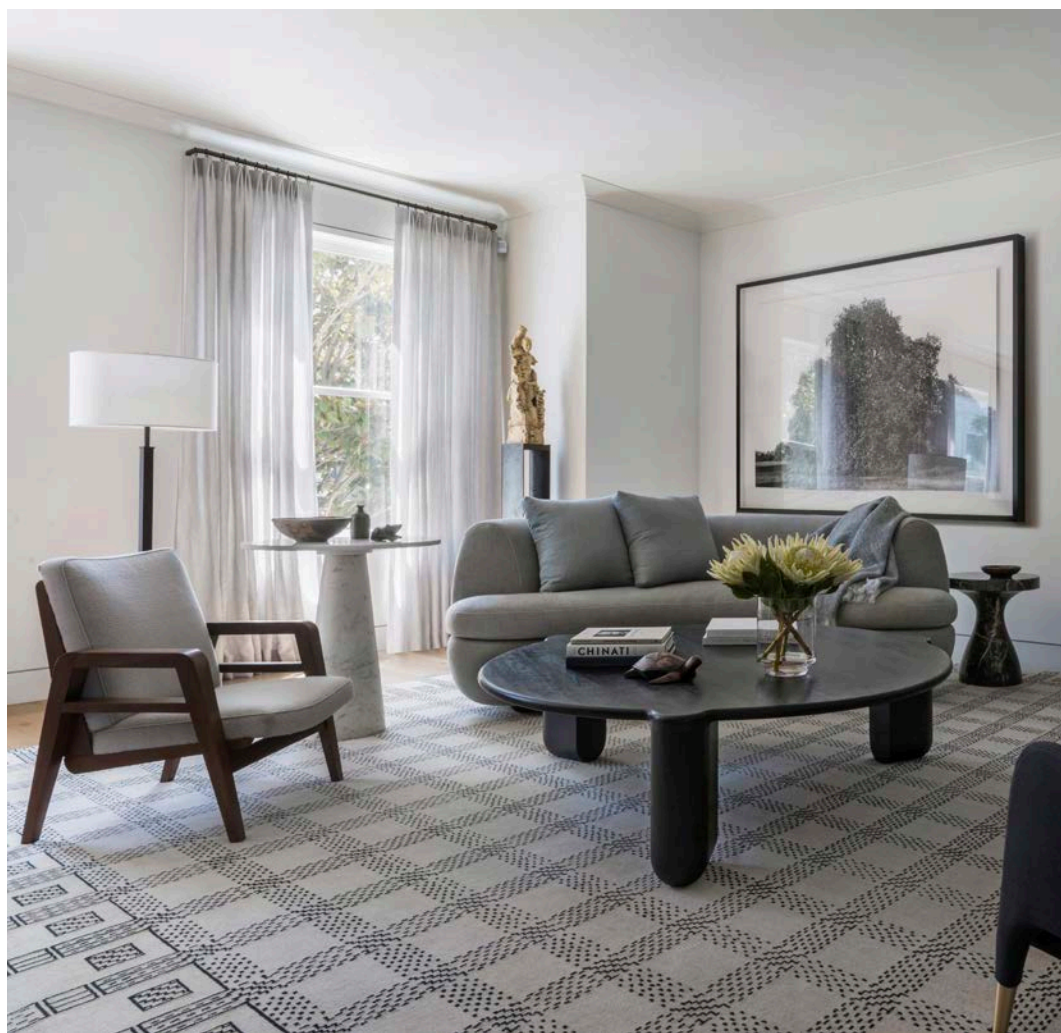
ubtraction is a tricky business; it's so much easier to practice restraint from the start. After all, it's a slippery slope from clean and clutter-free to austerity. Before moving into their new home in San Francisco's Pacific Heights, a busy, young professional couple with a less-is-more style shrewdly turned to designer Heather Hilliard for a cool and restful look.

"Establishing furniture plans was the first order of business," shares Hilliard. "From there, we pulled together a mix of vintage and contemporary furnishings and soft, textured solid fabrics for each room. It is rare to find clients without a folder full of Pinterest and Instagram inspiration images. These clients were totally new to the process, but very open to letting us lead. We explained the origin of the vintage pieces, the design intent and materials of the contemporary pieces. The clients were so excited to learn about everything we brought to them."

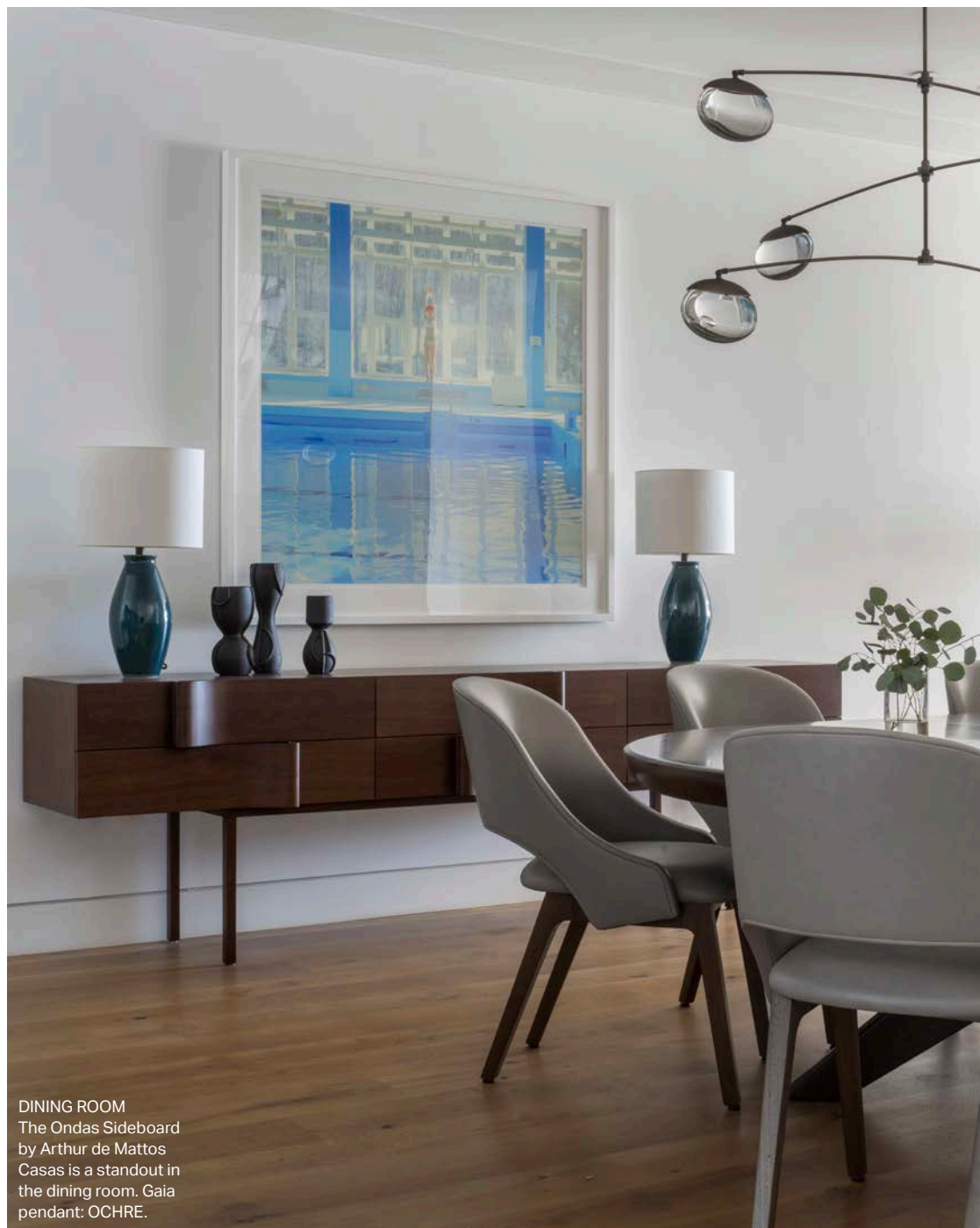
In the living room, Hilliard opted for an asymmetrical furniture plan, with a floating curved sofa and chairs arrayed around the coffee table. "We selected furniture in different wood finishes to ensure the room felt layered and collected over time – warm walnut on the frame of a vintage chair, ebonized oak on the coffee table and cerused oak with exposed, open grain on a contemporary chest." The upholstered pieces are dressed in linen, bouclé, woven wool and soft alpaca in light- and dark-gray hues.

**LIVING ROOM**  
With the furniture floating freely, the living room possesses a special spaciousness. Decca Sofa: Dmitry & Co. Bagatelle area rug: Holland & Sherry.

In the upstairs entertainment room – which opens to outdoor spaces on both sides – the chairs and sofa are positioned to optimize the view of the Golden Gate Bridge on one side and a city vista on the other. Shades of gray and white combine with earth tones to create a relaxing atmosphere in this sunlit space. Curvaceous Perla chairs from midcentury designer Guglielmo Veronesi contrast appealingly with the Howard V Sectional Sofa by Egg Collective. A mighty Nove Sconce by Gregorius Pineo arcs dramatically over this ensemble, which rests on an area rug from Mark Nelson Designs. The library – a primary request of her clients – is keyed to a warmer mode, with a port-colored, Organic Sisal wallpaper by Scalamantré. A vintage area rug in shades of gray links the space tonally to the palette expressed elsewhere in the home. With its slightly flared arms and substantial seat cushion, the Cocoon Armchair by Frag is the perfect place to plop down and read.



“WE  
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FURNITURE IN  
DIFFERENT WOOD  
FINISHES TO  
ENSURE THE ROOM  
FELT LAYERED  
AND COLLECTED  
OVER TIME.”  
HEATHER HILLIARD



DINING ROOM  
The Ondas Sideboard  
by Arthur de Mattos  
Casas is a standout in  
the dining room. Gaia  
pendant: OCHRE.

THE UPHOLSTERED  
PIECES ARE DRESSED  
IN LINEN, BOUCLÉ,  
WOVEN WOOL AND  
SOFT ALPACA IN  
LIGHT-AND DARK-  
GRAY HUES.

ENTERTAINMENT  
ROOM

The entertainment room is grounded by a Mark Nelson rug. Bluff Coffee Table by India Mahdavi through Ralph Pucci.

Throughout the home, accessories, art and decorative pieces appear in sympathetic proportion to the furniture. A Gaia pendant by OCHRE, with large, water-droplike forms dripping off slender stems, hangs above the table in the dining room. A large-format, black-and-white image by British photographer Richard Learoyd hangs in the living room; a Bolzano table lamp by Vaughan sits on a Jean de Merry commode nearby. In the entertainment room, a large baba basket, handwoven in Ghana, rests on the floor, and a color photograph from Alec Soth's *Niagara* series hangs above the sectional.

It's not easy hitting a happy medium. One person's "little" is another's "too much." But when enough is enough, it's magic.





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# Exhibition Space

Life imitates art inside this Minnesota masterpiece realized by PKA Architecture and interior designer Benigno Aguilar

# R

omanian artist Constantin Brâncuși – touted as one of the most influential sculptors of the 20th century – once waxed poetic that “architecture is inhabited sculpture.” This romantic notion manifests itself on 40 acres of lakeside land in central Minnesota, in a home that invites a sense of wonder and surprise in lieu of the ordinary. A collaboration between PKA Architecture and interior designer Benigno Aguilar, the home is a wonderful testament to the art of architectural and design interplay.

Designed for a couple transitioning from New York City to Minnesota, the property encapsulates their desire for a sanctuary that felt both like a piece of art and a reflection of their lives. “The clients wanted a home that didn’t feel like a home,” recalls Andrew Edwins, associate principal at PKA Architecture. “They loved the idea of arriving at the site and having people feel a little unsure of what they were about to experience.” This initial intention set the stage for a design process where the house would be as much about tactile contrasts and bold statements as it was about comfort and functionality.

The architecture itself, though deceptively simple at first glance, hides a wealth of complexities. Edwins describes the structure as “a series of boxes that reflect the program of the spaces,” with each section clad in a different material to establish hierarchy. The living room, the primary hub of the

## TV ROOM

Anchored by a Ferrell Mittman Paramount Sofa and a Bang & Olufsen wall-mounted TV, this space merges comfort and sophistication. Hermès Jean-Michel Frank reedition chairs and a Donghia Ogee lounge chair surround a Bernhardt coffee table, while artworks by Robert Polidori, Lynn Geesaman and Nick Brandt bring nature indoors. The room is completed by Philip Moulthrop’s wood-turned vessels and a Robert Kuo Repousse copper lamp, adding texture and warmth.

house, is clad in Equitone – a through-color façade material – while the dining room and primary suite are wrapped in bronzed metal panels that blend with the surrounding forest, creating a sense of floating in nature. Kristine Anderson, managing principal at PKA, adds that the homeowner’s list of descriptors guided the creative process. Words like “imposing,” “bewildering” and “textured” set the tone early on, driving the selection of materials and the way spaces were framed. The design is, as Anderson notes, not polished but rather purposefully imperfect – rich in textures and layered meanings. “A material that is imposing can also be a piece of art, as well as the counterbalance in a room,” she explains, emphasizing the home’s balance of drama and subtlety.

At the heart of this home lies a deep collaboration between architect and designer. Aguilar’s soft contemporary with a touch of maximalism pushed the



AGUILAR'S  
DESIGN  
PHILOSOPHY  
OF CREATING  
VIGNETTES IS  
EVIDENT IN  
HOW ART AND  
FURNITURE  
ARRANGEMENTS  
CONSTANTLY  
SHIFT, LIKE "A  
LADY DRESSING  
HERSELF, ADDING  
LAYERS OF  
JEWELRY AND  
ACCESSORIES,"  
AGUILAR  
ELOQUENTLY  
MUSES.



#### LIVING ROOM

The velvet sofa sets a luxurious tone in this expansive living room, framed by William Switzer green side chairs and a custom Charles-Paris coffee table. Modulightor picture lights highlight an impressive art collection featuring works by Aldo Sessa, Damien Hirst and Alec Soth, including a mirror by Hervé Van der Straeten. The room's high ceilings and blackened-steel fireplace enhance its grandeur, while sliding glass doors offer a serene lake view.



WORDS LIKE  
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 AND “TEXTURED”  
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#### KITCHEN

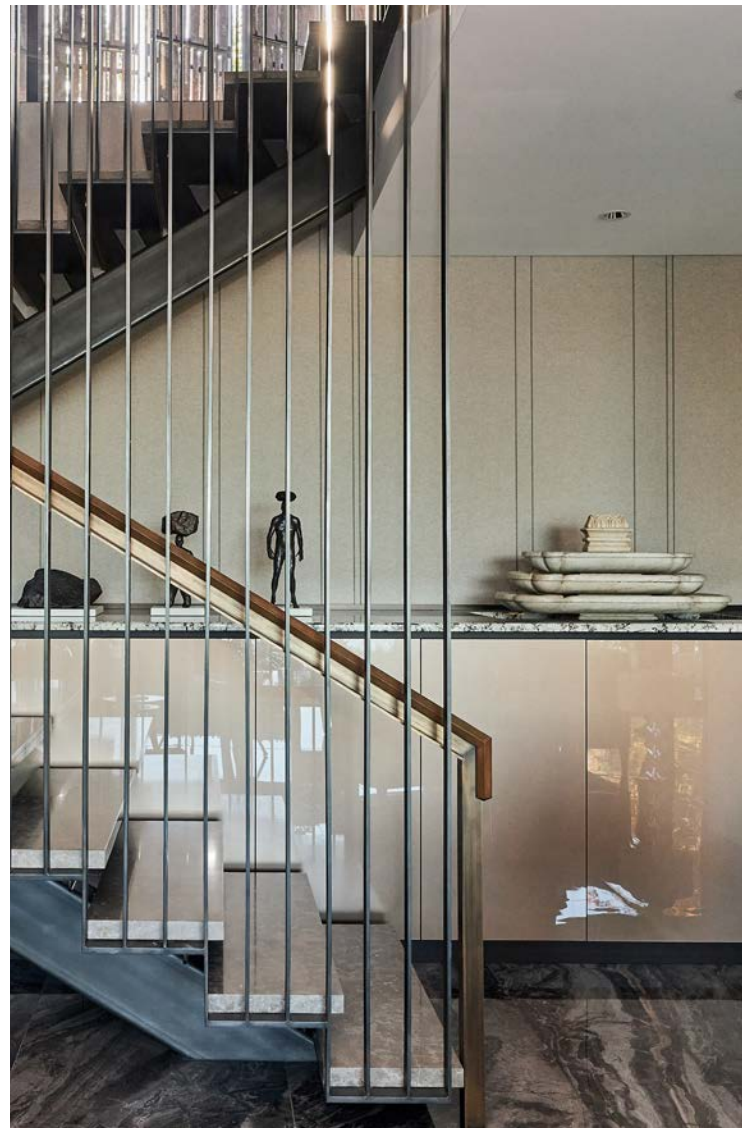
Arclinea cabinetry and Florim flooring define this sleek, minimal kitchen, complemented by clean countertops and a Petit H Hermès mobile. The space is designed for simplicity, ensuring a fuss-free, efficient environment.

#### FOYER + STAIRWELL

A Forms+Surfaces front door opens into an art-filled foyer with Florim flooring and oak ceilings. A Javier Marin sculpture in the courtyard sets the tone for this artistic space, which features a Jean-Louis Deniot mirror for Baker and a chandelier from Saint-Louis Crystal. Blackened steel and sandstone stair materials create an architectural statement.

project in directions the clients hadn’t imagined. “I like to compose with materials and textures, mixing periods of furniture, lighting, art and decorative accessories,” Aguilar shares, describing how he brought together a dynamic blend of old and new, bold and restrained. One pivotal moment came when Aguilar selected a large-format porcelain slab from Florim for the floors, a material with a fluid, organic movement that grounds the home’s expansive spaces. The selection was so important that a trip to Italy was arranged to ensure the perfect match of slabs. “It was a key element that set the tone for both the interior and exterior finishes,” Aguilar recalls.

The interior palette is a blend of materials that tell their own stories. White oak, bronze, limestone and blackened steel all make appearances, chosen not only for their inherent beauty but also for their ability to harmonize with the clients’ eclectic art collection. “The materials have enough texture and imperfections that collectively, they soften the overall presence of the home,” Anderson explains, ensuring it doesn’t succumb to the coldness often associated with modern design.



One of the home's signature features is the brick louver system, an idea PKA pitched early on. The motorized louvers act as a screen, creating privacy while allowing light to play across the space. "We had no idea how we would actually accomplish it," admits Edwins, "but after many iterations, we developed a system that became one of the home's defining features."

Each of the spaces within the home carries its own identity, yet the transitions between them feel effortless. Aguilar's design philosophy of creating vignettes is evident in how art and furniture arrangements constantly shift, like "a lady dressing herself, adding layers of jewelry and accessories," he eloquently muses. The art, collected over the years, adds to this

sense of wonder, with pieces ranging from photography to sculpture, each thoughtfully placed to heighten interest in every room.

Despite its maximalist tendencies, the home feels cohesive, thanks to the guiding visions of both PKA and Aguilar. The collaboration allowed for moments of whimsy without sacrificing elegance. As Edwins reflects, "It's restrained maximalism, a balance of refinement and eccentricity that feels both sculptural and livable." The result is a home that isn't just a place to live, but an evolving, interactive work of art. "Everything was planned and well thought out," states Aguilar. "From the views to the procession of spaces, it's truly a wonder to experience."

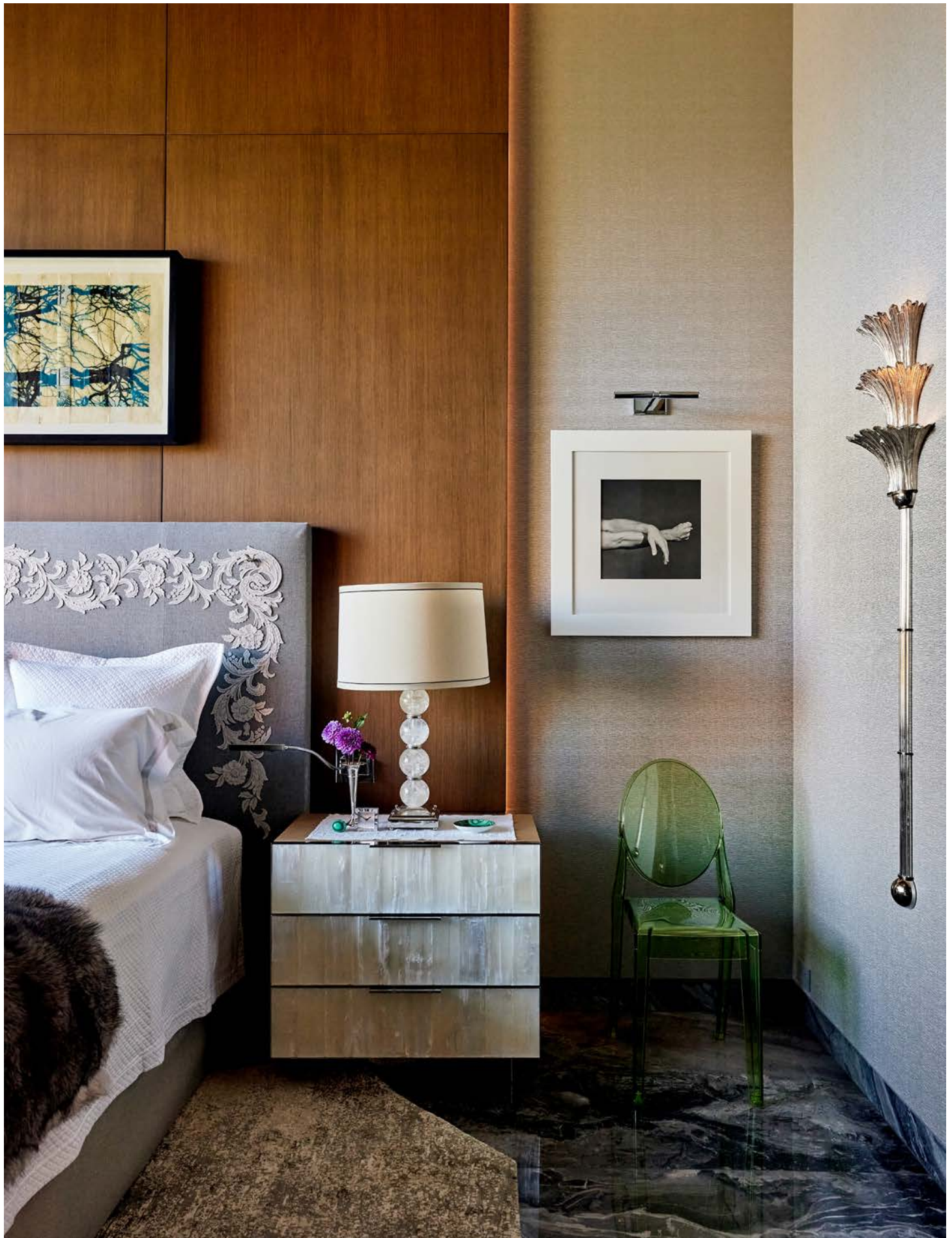


#### OFFICE

This refined office space features an Hermès desk and chair pieces paired with a wood veneer accent wall by Arte. Vintage bookcases sourced from the Saint Ouen market in Paris add character, while Robert Mapplethorpe artwork and Hermès desk accents bring a polished finish to this thoughtfully curated room.

#### BEDROOM

Reconstituted oak paneling and Holland & Sherry's embroidered headboard envelop this bedroom in warmth. Ron Dier Design lamps illuminate the bedside tables by Jallu Ébénistes, while a Robert Mapplethorpe photograph completes the serene, collected atmosphere.



# The Nonconformist

A staircase takes a turn for the better

V

isual serenity manifests in myriad ways. It can take shape in a sun-dappled kitchen or emerge in the cocoon of a book-lined library. It can flow from a pattern or texture, or from the view through a window from a favorite chair. It can be boldly fashioned, too, as in the black-and-white apartment of real estate consultant and bespoke tea purveyor Anders Höglund.

Situated in a 1911 building in Stockholm's lively Norrmalm district known for its many shops and home to the Royal Stockholm Philharmonic Orchestra concert hall where the Nobel Prize ceremonies take place, the penthouse unit was in a semifinished state when Höglund and his late husband, Lars Peder Hedberg, came upon it. The two took over where the previous owner had left off, keeping the existing layout but tweaking the interiors to suit their tastes. Most notably, they removed an existing staircase, and Lars designed a new one, a scrumptious spiral of white Stucco Lustro with treads covered in brown leather.

In their previous homes, the couple had leaned toward white interiors, but this time, they opted for lots of black with pops of color coming from an Antonio Citterio sofa, a Konsert Lounge Chair designed by Carl Malmsten in 1926 and an Ambasad chair by Mats Theselius. There are Gio Ponti 699 Superleggera chairs in the dining area and a fiberglass Koishi ottoman, designed by Naoto Fukasawa, at the base of the stairs. Every piece in the home, from a Fornasetti cabinet to the small Saarinen Tulip Table at the bedside, contributes to the masterfully measured environment.

## VIGNETTE

A Clay Fetter canvas and a Fornasetti cabinet — pure tonal perfection.

MOST NOTABLY, HÖGLUND AND HIS LATE HUSBAND, LARS PEDER HEDBERG, REMOVED AN EXISTING STAIRCASE, AND HEDBERG DESIGNED A NEW ONE, A SCRUMPTIOUS SPIRAL OF WHITE STUCCO LUSTRO WITH TREADS COVERED IN BROWN LEATHER.





#### STAIRCASE

The ribbed, curved cabinet was custom-designed to complement the profile of the staircase.



“EACH PIECE NOT ONLY ADDS TO THE AESTHETIC OF OUR HOME,” SHARES HÖGLUND, “BUT ALSO BRINGS BACK MEMORIES OF THE PLACES WE’VE BEEN AND THE PEOPLE WE’VE MET.”

#### BEDROOM

An Alvar Aalto room divider, designed in 1936, is beautifully repurposed as a headboard.

#### LIVING ROOM

A Yayoi Kusama Soft Pumpkin sits atop an Antonio Citterio Flexform.

#### KITCHEN

The roomy kitchen is set with a GUBI dining table and Gio Ponti 699 Superleggera chairs.

Art plays a key role in generating a relaxed yet focused air in the home, too. “Art has always been incredibly important to us, reflecting our travels and the different continents we’ve lived on,” relates Höglund. “We’ve attended art fairs in Basel, Hong Kong, London, New York and Miami, which have been fantastic opportunities to discover new artists and acquire unique pieces. I have even designed an entire room around a specific artwork – Julian Opie’s video piece, “Monique Walking.”

Judiciously arrayed, the collection includes the work of illustrator and artist Mats Gustafson, black-and-white photos by Rotimi Fani-Kayode and examples of Yayoi Kusama’s Soft Pumpkin sculpture. A series of white marble squares created by Ylva Snöfrid runs above the sofa in the living room. A pale, minimalist mixed-media piece by the American-born, Sweden-based painter Clay Ketter hangs in dialogue with Josef Frank’s Vänskapsknuten (the Knot of Friendship) candelabra and a white glass bowl by Ingegerd Råman for Orrefors. “Each piece not only adds to the aesthetic of our home,” shares Höglund, “but also brings back memories of the places we’ve been and the people we’ve met.” And isn’t this what home is all about?



# Cactus Flower

Whimsy blooms in every corner of this high-spirited, low desert home

# N

estled into the foothills of the McDowell Mountains in Scottsdale, a couple from Chicago found the lot – and the creative team – that would bring their vision for a second home in Arizona to fruition in stunning form. Their goal was for a warm and vibrant home they could enjoy on their own that also offered ample gathering spaces and private guest quarters for when their children, friends and family visit. The result is a collected and personality-rich private oasis that’s meant to be shared, a respite from city life with unobstructed views of landscape and sky.

The client’s initial connection was to interior designer Stephanie Wohlner, who turned to architect Erik Peterson and builder Anthony Salcito to complete the creative team. The trio had collaborated on Wohlner’s own Arizona home and were eager to do so again. From the first conversation with the clients, Salcito knew the place – a plot of land he had kept on his radar due to its specialness. “It’s an amazing lot,” he shares. “It sits on the border of an established neighborhood and a mountain preserve where no one can ever build. It checked all the boxes.”

The plot in play and the views to capture decided, attention progressed to how the home overall should look, feel and function. “This was really meant to be a more casual home, not formal,” Peterson recalls. “They wanted a Spanish Colonial-style house, but with a more modern interior. The intent was for a feeling of something that was established and timeless in character, but that had been updated a bit.”



## LIVING SPACE

A wet bar offers multiple modes for gathering. A pair of Aurora Chandeliers from Marian Jamieson shine down upon custom sofas covered in Osborne & Little's Mansfield Park Donwell fabric in teal, a custom area rug from Lapchi, and a custom-designed fireplace by Stephanie Wohlner Design. A dining table from Restoration Hardware is surrounded by custom dining chairs covered in laminated Butterfly Parade fabric from Designers Guild, and the vibrant blue cabinetry – painted in Benjamin Moore's Dream I Can Fly #769 – is from Arizona Custom Cabinets. The rich Phragmites from Fayce Textiles on the ceiling was employed to bring an embracing warmth to the vast space. Wood flooring from Duchateau in Fossil European Oak carries throughout the space.



# ENTRY

A custom-size Spanish Console from Formations, Avion Orb Sconce from Jonathan Browning Studios and a walnut and hammered antique nickel mirror from Bright Group are met with a timeless black-and-white-checked floor crafted of Carrara Antiqued and Noir Sully Antiqued marble from Ann Sacks.





#### KITCHEN

Pristine Quartzite countertops meet with the more textural zellige tile - Idris Nacre White from Ann Sacks - on the backsplash and hood. Hanging pendants from Paul Ferrante shine down upon the island, where counter stools from Ligne Roset pull up to socialize. Cabinetry from Arizona Custom Cabinets is painted in Benjamin Moore's Cheating Heart #1617, lending an industrial vibe and making a visual connection to the rich charcoal hue of the custom fireplace.

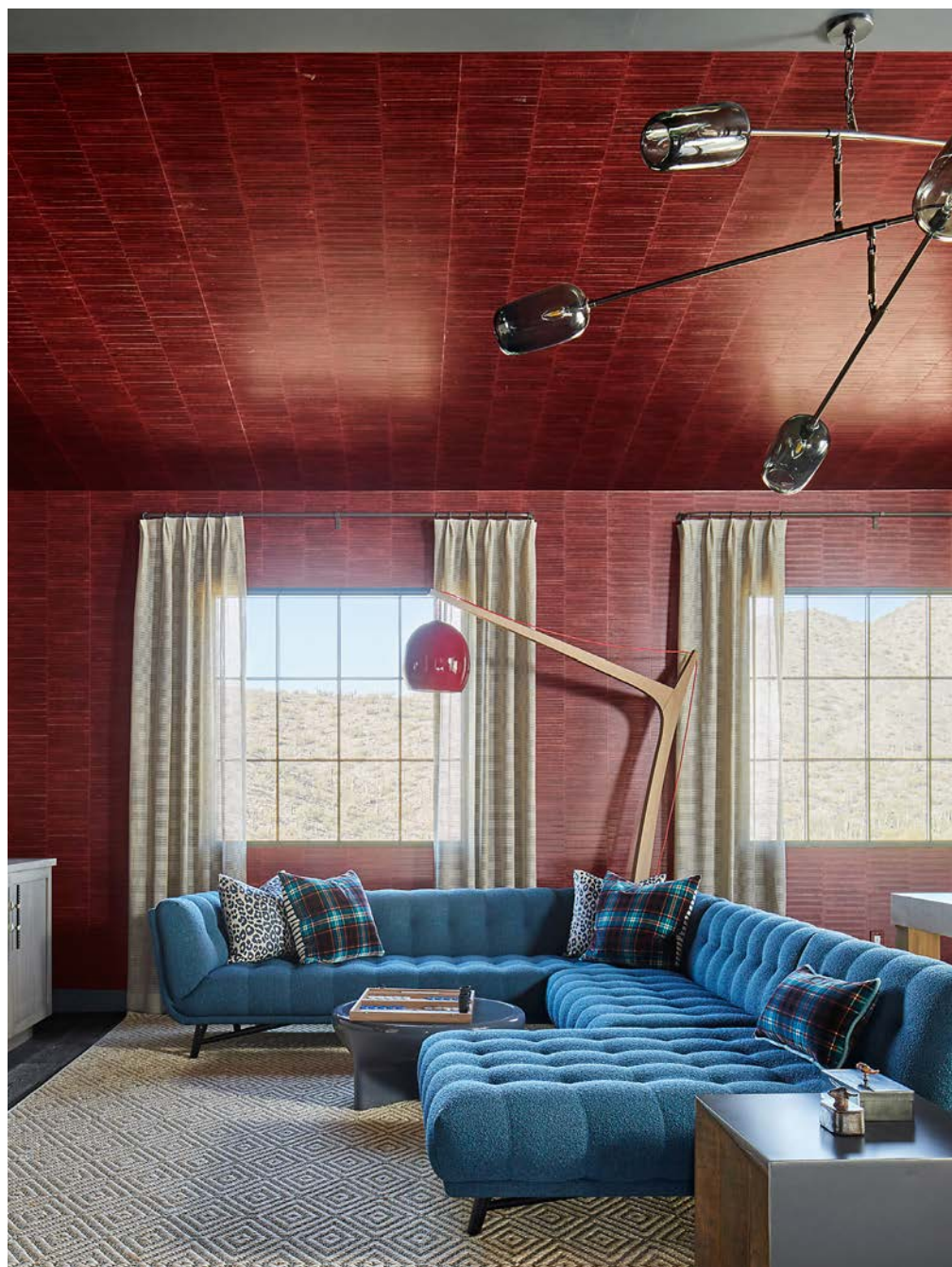
The architect points to Wohlner as perfectly capturing the desired modern traditional vibe throughout the interiors, noting her acumen at using “color and patterns and texture that are a bit more modern, but in a way that’s still honest to the traditional style.”

Wohlner notes the house is “interesting, as it’s not a typical Arizona house in terms of design. It’s much more whimsical,” she explains, noting the client herself is “very whimsical. When I first met her, she had on pink shoes and turquoise sunglasses, and I knew exactly how I was going to do this house.” The client shared desires for an industrial, almost rustic feel, nothing overly formal. Throughout, the new home and its individual spaces bring in elements like antique and vintage finds, rich textures and a connecting palette of blues – inspired by those sunglasses – that bring history and warmth to the just over 6,000-square-foot home. And ceiling treatments in multiple areas, like decorative wood beams and wallcoverings, serve to bring a coziness to large-scale spaces. “I don’t love enormous homes,” the designer shares. “Wallpapering the ceilings brings them down and makes you feel like you’re kind of surrounded, almost womb-like. That connected feeling is so important in a bigger home.”

The end result is a large, yet cozy and visually engaging home where carefully planned spaces speak to both privacy and togetherness and reflect the intentions of those who will call it their second home. “My goal always is to have the house feel like the client – to really hear them and kind of morph into them while I’m working on it,” Wohlner shares. “I love it when I can walk away from a project and feel like it really belongs to them, not to me. She wanted this to be an easy house for everyone to hang out in – and it is.”

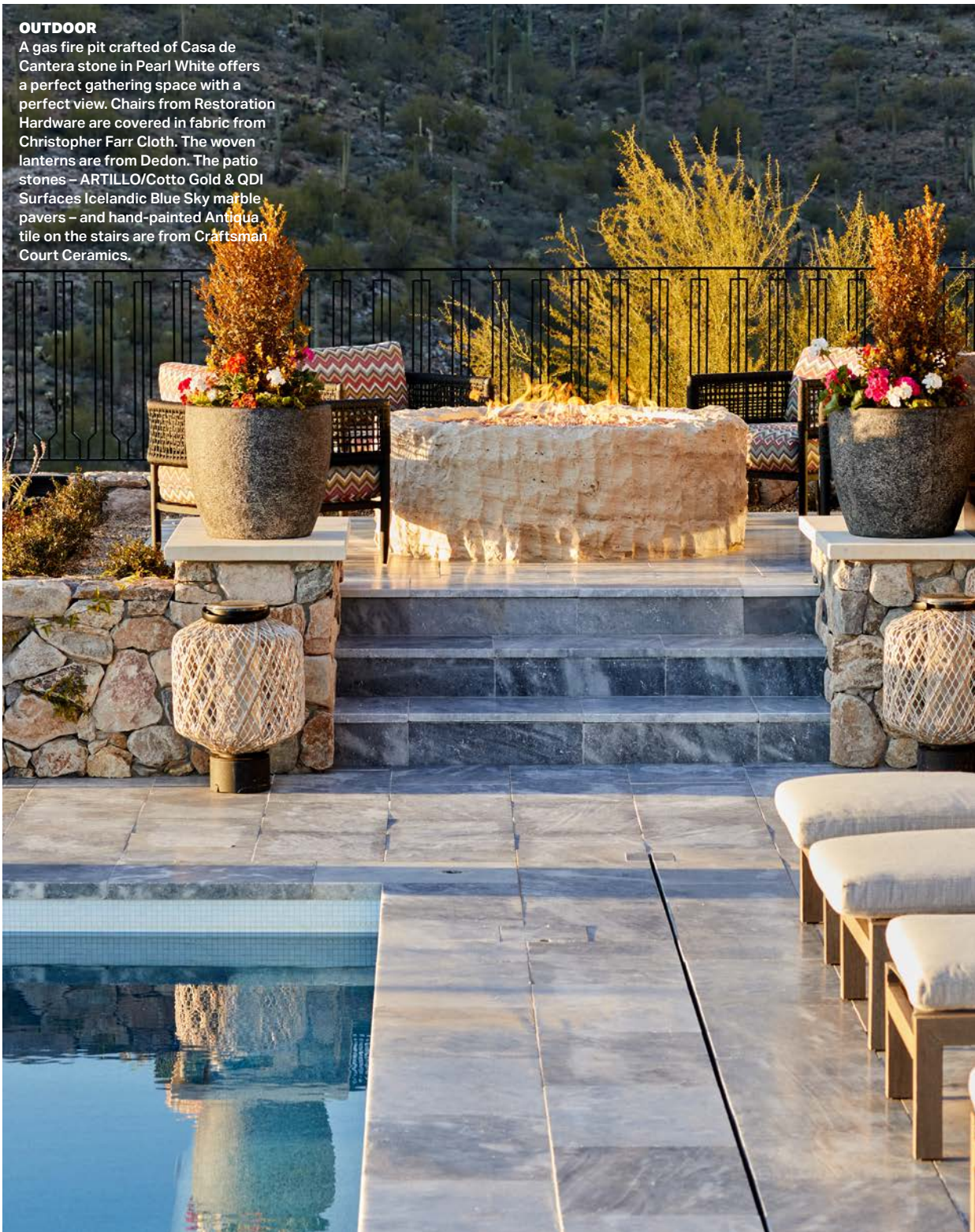
#### SITTING ROOM

Anguille Big Croco from Elitis drenches the walls and ceiling, its rich hue offset by the vibrant blue sofa from Roche Bobois. The Equi hanging light from A. Rudin and Roche Bobois floor lamp brighten the enveloping space, while an area rug from Stark Carpet and drapes from Calvin Fabrics serve to soften it.



#### OUTDOOR

A gas fire pit crafted of Casa de Cantera stone in Pearl White offers a perfect gathering space with a perfect view. Chairs from Restoration Hardware are covered in fabric from Christopher Farr Cloth. The woven lanterns are from Dedon. The patio stones – ARTILLO/Cotto Gold & QDI Surfaces Icelandic Blue Sky marble pavers – and hand-painted Antiqua tile on the stairs are from Craftsman Court Ceramics.



### In Perfect Light

With Arizona a desired target for second homeownership, knowing when a client plans to live in the home is just as important as how they would like to live in it. This particular lot sloped gently from the northeast to the southwest, allowing for the pool and extensive outdoor living space to be positioned on the desired southwest side, and for the great room, the primary living spaces and the second-story guest suite to be situated so they all enjoy the pristine mountain and valley views. “One of the characteristics of my designs is natural light in the rooms,” Peterson shares. “We try to make sure every room has a really nice proportion of natural light, and when we know we have an amazing view to focus on, we make sure those rooms are able to capture it.” That careful consideration continues to the home’s extensive outdoor area. “They’re seasonal,” Salcito says of the homeowners, “so when they’re here, the sun is always in the southern sky and the pool is always in the sun. There’s always very good light in the area of the house while they’re living in it.”

# Piece Out

Jeff Schlarb channels his client's rock 'n' roll sensibility, taking her San Francisco home from Victorian to venturesome

“M

y mom was in a rock band in the 1980s, and she dragged us to her gigs,” relates Allison Ballmer, the senior biotech exec who lives in this turn-of-the-century Victorian home in San Francisco’s Eureka Valley. Which is to say that when it comes to design, timid she is not. Ballmer had fallen in love with the 2,500-square-foot painted lady because, she remembers, “It had a soul. It was 130 years old and weathered on the interior. I felt like this home had housed so many experiences.”

By the time she called designer Jeff Schlarb for help, she had already established a worldly-wise vibe in the hall and dining room, swathing walls in deep, inky tones that telegraphed an aura of *demimondaine* nightlife. “I wanted the dining room to have a speakeasy feel,” she explains. “A nod to other eras.”

Schlarb was more than game. “Something has to lead the dance,” he observes. “She had this cool wallpaper in the entry and this very moody color in the dining room. The house already had a voice.” Schlarb developed Ballmer’s unique timbre by layering it with nuance. His signature bold pattern mixing became a perfect reference for the same impulse seen in rock fashion, which delights in pairing, say, florals with plaid or velvet brocade with bold stripes.



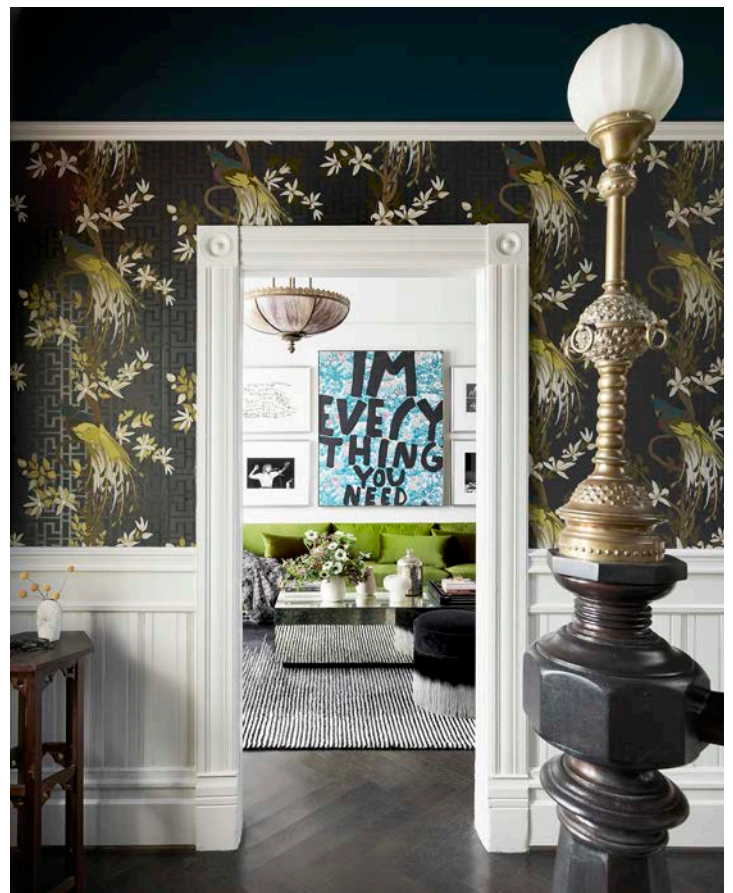
#### ENTRY HALL

The entry hall announces the very un-Victorian intentions of the interior, juxtaposing floral wallpaper with a graphic runner from Safar and, at rear, an ostrich feather floor lamp from Vakkerlight. The newel post light on the stair is original.



His contrapposto to her wallpaper in the entry was a graphic, almost marble-like patterned stair runner, adding fearless over-scaled graphic flair to its delicate sprays of blossoms. In the dining room, he dressed windows in velvet drapes and linen shades, contrasted a chenille carpet with a patterned grass-cloth ceiling and accessorized the existing chandelier with custom Rubelli shades that emit a moody glow over Ballmer's own table and chairs.

To create a sense of compression and expansion, Schlarb lightened up in the double parlor next to the dining room, a long, narrow white space in which he demarcated seating areas with bold moments of color. On one side is an emerald-green velvet sofa. "Green is kind of punchy and happy," he notes. "It's about having something vibrant and alive." Above, hang concert photos of Ballmer's music idols: Chrissie Hynde ("the baddest bad rock babe of all time," she declares), Stevie Wonder and images from a 1969 concert featuring Tina Turner and Janis Joplin. In the middle is an Eric Stefanski work.



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#### LIVING ROOM

Rock 'n' roll photos frame an Eric Stefanski painting over the custom sofa in Opuzen Lafayette Velvet. Before it is an antique mirror coffee table, while by the Four Hands leather swivel is a JAXX marble side table by Studio Anansi for CB2. Between them, a Lakmos bronze floor lamp by AERIN for Visual Comfort.

But, notes Schlarb, “You have to balance the green with deeper, more sophisticated colors. It’s a forever strategy” that keeps the room from feeling dated in a few years. So he upholstered a massive custom ottoman in indigo and a bespoke window seat in plum. More wallpaper overhead made the huge space feel cozier and more human scale. Schlarb also practiced the equivalent of pattern mixing by varying materials with abandon – a leather chair next to a bronze floor lamp, near a polished mirror coffee table and a marble side table. The whole thing feels like an extended guitar riff that comprises multiple rhythmic variations on a theme.





#### DINING ROOM

Taking a cue from 1960s rock stars, designer Jeff Schlarb laid Anna Sui's chenille dreamscape floral carpet from Ruggable on the floor and papered the ceiling in an Astek metallic that bounces light around the room. Artworks are by Silvia Poloto.

For Ballmer, art was part of the personal story she wanted to add to the home's annals of memory. "The moods of the rooms were established early in the project," she describes. "So when I looked for art, I was balancing where it would go in the home and what mood it would support, as well as my attraction to the art itself." For the dining room, where she wanted "evocative images of women," she acquired works by Brazilian-born California artist Silvia Poloto. Mixed in with the rock photos is a piece by a nonprofessional artist whom she worked with at a nonprofit adult daycare facility for people with disabilities.

"She wanted to feel people would come and see it was her," shares Schlarb. "It picks up on all her curiosities, color and boldness. It's not some placid, trendy place."



#### LIVING ROOM

Ellenberger's Taos Arabescato marble bar cabinet for CB2 under another Poloto painting. The ceiling sports an MDC wallcovering above a wool carpet by Jaipur Living. The seating is all custom – the window seat in a Perennials canvas weave; the ottoman in Kravet's Alvar – and the fireplace, with its marble surround, is original.



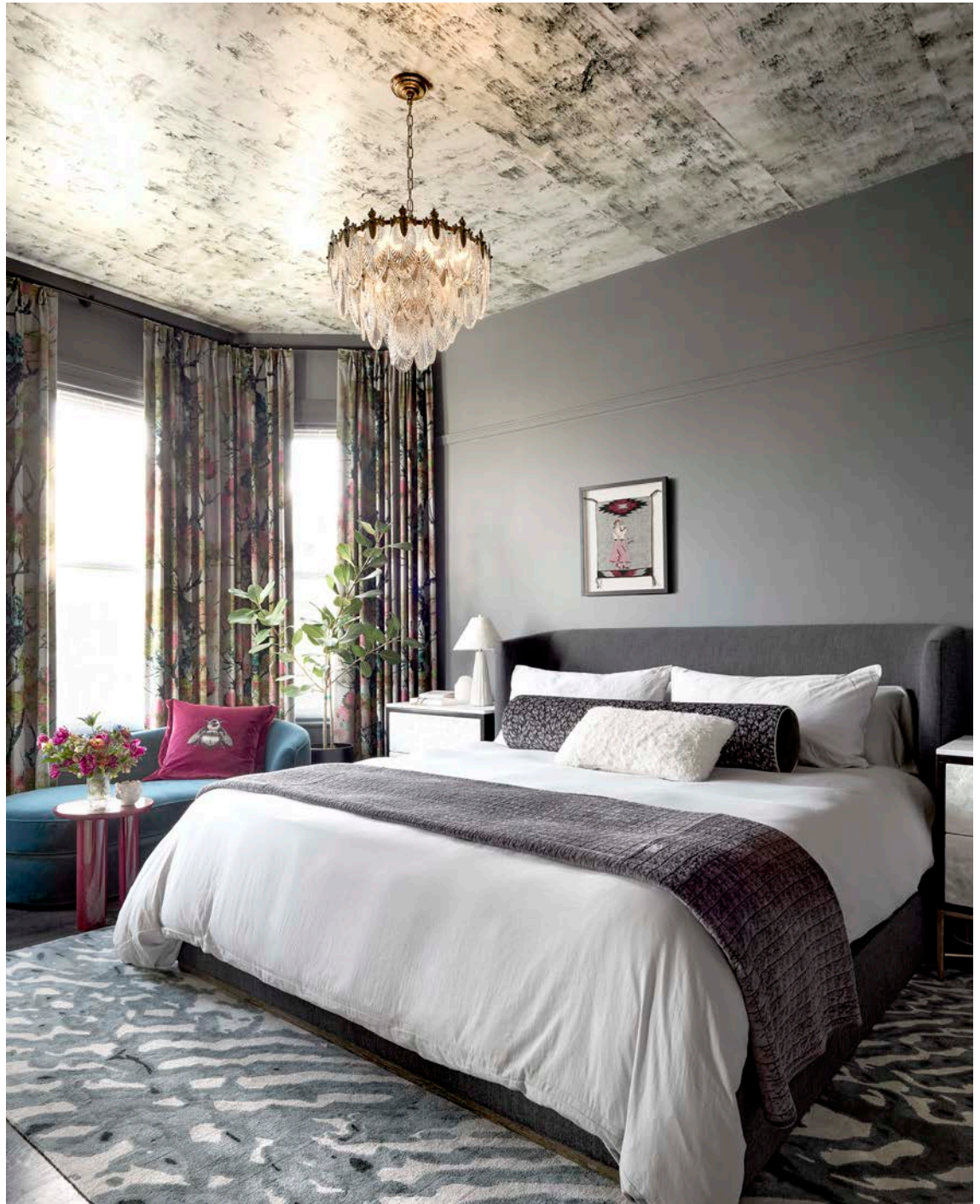
**SANCTUARY ROOM**

A quiet place for reading or meditation adjacent to the primary bedroom.



#### PRIMARY BEDROOM

Pops of saturated color come in a Timorous Beasties Napoleon Bee Velvet pillow and a burgundy side table by John Astbury found on 1stDibs. The primary bedroom also mixes patterns, but more quietly with Timorous Beasties Pinyin Tree Velvet drapes, an animal hide-like rug from Safar and a Mizuya Rikyu wallpaper for Holland & Sherry that looks like brushed velvet. The pendant is French 1970s.



# Barn Smart

This entrepreneurial couple are at the peak of their game

J

Jochem and Evi Elsner have created many homes in their time, but none is quite as close to their hearts as this one. The couple – Jochem is the ever-practical, hands-on builder and Evi, the interior designer, a connoisseur of flea markets and vintage stores – have been building, decorating and selling houses for over 20 years. After moving to South Africa from Germany and spending a number of years in Somerset West, they relocated to their present hometown, the burgeoning coastal village of Yzerfontein.

The choice of this seaside location only just won out over a more rural one, as the Elsners are lovers of nature and animals, and they originally toyed with the idea of adding a large greenhouse on this plot, which they purchased during the COVID pandemic. The site is situated on slightly higher ground than the other nearby beachside homes – 150 feet above sea level – and as a result, is surrounded by the region's protected natural shrubland and enjoys beautiful vistas of the ocean and landscape. On clear days, it's possible to see the outline of Cape Town's famed Table Mountain on the far horizon, around 55 miles away. Of course, the fact that the closest beach is just a few minutes' walk from the property adds to its charms.

When the local planning authority nixed the idea of a greenhouse – the area is strictly reserved for the development of dwellings – the

## REAR DECK

A selection of guest soaps and perfumed sachets in a large glass vase adds a subtle scent to the air. On the wide deck at the front of the house, which is accessed from the interior via a trio of double-height, steel-framed glass doors, an outdoor dining table made by Jochem is surrounded by chairs from Weylandts.

Elsners came up with a new plan: they would create a barn-inspired contemporary home dedicated to the pursuit of total relaxation. Conceived to seem as if it is an updated farm building, the house has a resolute simplicity of design. The central “barn” with its steeply pitched roof contains an open-plan living/dining/kitchen space, flanked on either side by two large bedrooms with bathrooms en suite. The addition of a petite entryway and a storeroom on the street side of the house, plus a large wooden deck in front for outdoor dining and lounging, completes the layout.

The purity of the building's design is both enhanced and transcended by the Elsners' careful attention to every detail of its construction. For example, the great room features criss-crossing wooden roof trusses entirely evocative of an old barn. These thick, old-fashioned beams are very much unlike the narrow contemporary variety now generally used in construction and were installed by a firm that



## EXTERIOR

Simplicity and classic symmetry combine to memorable effect in the design of Evi and Jochem Elsner's barn-inspired home in Yzerfontein, on South Africa's west coast. The steeply pitched roof incorporates large glass panels that flood the interior with the soft white light that is characteristic of this area, while a pair of rustic sliding exterior doors and a farm trough-style water feature provide further aesthetic nods to the rural look and feel of the house. The Elsners are in the process of rehabilitating the endangered indigenous fynbos vegetation on the property; hence the use of the clearly defined, crushed mussel shell pathway that leads to the front doors.





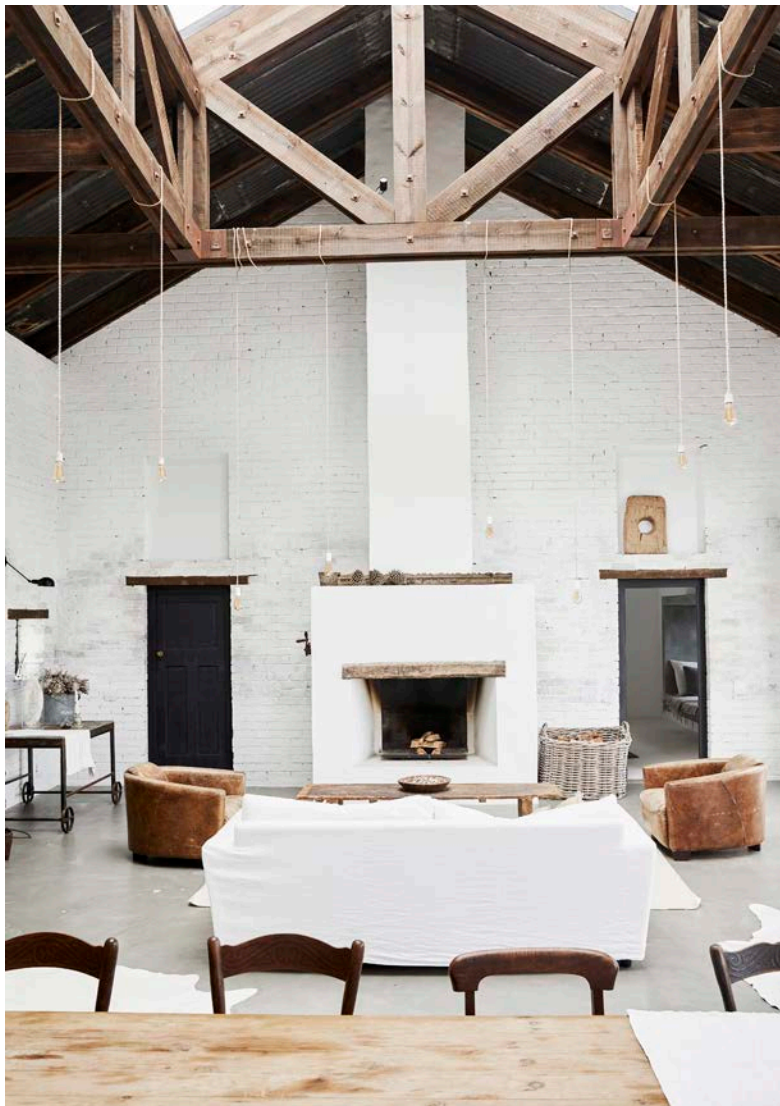
specializes in the creation and renovation of traditional-style roofing. The trusses are secured using old-fashioned hand-cut washers and steel end holders, and the beams themselves were hand-finished using vinegar-soaked steel wool.

Similarly, the interior brickwork has been carefully hand-worked to generate an authentic old-school look and feel, while classic timber lintels and wooden doors were painstakingly sourced at flea markets and junkyards. Steel-framed glass doors that open onto the deck at the front of the house add another dimension of vintage appeal. These authentic finishes are further enhanced by layered interiors that combine pieces collected over many years at markets and secondhand stores with the judicious use of contemporary furnishings and all-natural textiles. “The contemporary-vintage blend is both deliberate and instinctive,” Evi describes.

Her aim is always to create an atmosphere that is cozy rather than grand or precious, which is also why “some things go together, but not everything.” Because of the very restrained color

palette – shades of white with natural browns from wood, leather and basketware, plus highlighting touches of gray and black – it might be tempting to characterize Evi’s style as minimal in its ethos. It definitely isn’t. “I’m monochromatic, not minimalist,” she states decisively.

The house perfectly facilitates warm-weather pleasures when opened to the elements during the Cape’s long, hot summers. Its serene bedrooms each feature a wide window seat piled with cushions that frames beautiful views of the surrounding landscape. Elements such as these, as well as the home’s perfectly planned living space, flanked by an interior, wood-fired oven and a large open fireplace, make it even better in the winter. With the sound of rain thrumming on the roof, the interior becomes a cozy haven, warmed by the glowing fire and the stove, and lit with flickering candles. No matter the season, this is a home in which to disconnect from the bustle of modern life and reconnect with the natural world – a sanctuary in which to unwind in complete, cocoon-like peace. *\*This home is available for short-term rental.*



#### LIVING / DINING / KITCHEN

This expansive open-plan space, has been finished with hand-worked bricks, classic wooden lintels and doors, and a barn-like open ceiling. A vintage, extra-long dining table is a key furniture piece within this space and is surrounded by a varied mix of old wooden chairs in classic designs, which were sourced from various flea markets and secondhand stores, including Onsite Gallery. Jochem built the wood-burning oven himself, while Evi tracked down the long-handled vintage wooden pizza paddle in Germany. The door on the left side of the wood oven leads to one of the bedroom suites, and the one on the right adjacent to the kitchen leads to a scullery and pantry tucked into the space behind it. The cream rug is from Coral & Hive and is layered with a cowhide from Kunene Craft & Skins.



#### BEDROOM EN SUITE

Each of the two bedrooms en suite features a deep window seat opposite the bed, which frames the views of the surrounding landscape. In this bedroom, it is invitingly furnished with a comfortable, linen-covered seating pad and a selection of cushions from Gister and throws from Weylandts.



#### BATHROOM

Vintage natural wood elements, such as the storage cabinet and bench seen here, add warmth and a weathered patina to the bathrooms. The basin is from EuroTrend, the black mixer tap is from CTM and the organically shaped mirror is from Facebook Marketplace.

# Shape Shifter

For Dallas-based designer Ginger Curtis, it's the blend of innovation and comfort that produce the masterful interiors inside this midcentury modern stunner

“E

## LIVING ROOM

A custom, modular green sofa anchors the space, allowing the Das family to tailor seating for gatherings, while Shearling Chairs by Peat Heather and cement side tables add rich textures and warmth.

everyone deserves a beautiful home – it affects how we live and function,” muses interior designer Ginger Curtis. A credo that is brought to life in the Das House, a 5,600-square-foot midcentury modern marvel in Dallas’ prestigious Preston Hollow neighborhood. Reimagined by Curtis, founder of the Dallas-based firm Urbanology Designs, the home is a master class in thoughtful, elevated design. Known for her innovative approach, Curtis eschews trends in favor of creating spaces that prioritize connection, comfort and well-being. Rooted in the principles of neuroaesthetics, the Das House exemplifies how environments can profoundly shape daily life.

From one room to the next, Curtis emphasizes the importance of space as a catalyst for joy and growth. “Our mission is to create spaces that are not only beautiful and enduring but also transformative,” she explains. “We design environments that support daily habits and rituals, fostering growth, healing and comfort.” And upon stepping inside, the home greets guests with a sense of calm and approachability, balancing its architectural grandeur with an intimate, welcoming vibe.

Curtis describes the design ethos as “comfortably modern with nods to midcentury.” The stunning, sloped ceilings create a sense of openness while maintaining a cozy atmosphere. “The architecture is stunning, with lots of 90-degree angles and steep pitches.” Her design sought to contrast the linear

nature of that architecture through softness, courtesy of curved furniture and ultra-supple textiles, to bring balance and harmony from one room to the next.

The living room is the heart of the Das House, a space where the homeowners spend much of their time, and features a striking black fireplace as the focal point. Curtis notes, “The living room is just off the bar, so when they host, they can entertain seamlessly. We removed an underutilized pool table and strategically added furniture to foster more relaxed, lounging-type entertaining.” The color palette is predominantly neutral, allowing rich textures to take center stage. “We wanted the space to feel warm and inviting, like you could sit around and lounge for hours. The texture is what allowed us to keep the palette neutral while adding bold moments of color.” The result is a layered, tactile environment that feels decadent yet approachable – perfect for everything from intimate family gatherings to elaborate parties.







CURTIS ESCHEWS TRENDS IN FAVOR OF CREATING SPACES THAT PRIORITIZE CONNECTION, COMFORT AND WELL-BEING. ROOTED IN THE PRINCIPLES OF NEUROAESTHETICS, THE DAS HOUSE EXEMPLIFIES HOW ENVIRONMENTS CAN PROFOUNDLY SHAPE DAILY LIFE.

#### DINING ROOM

An asymmetrical dining table echoes the home's architecture, complemented by Colton chairs and vintage wood-and-rattan end chairs, while salvaged artwork lends a touch of Dallas history.

#### LIVING ROOM

With a Wabi Sabi Coal Black matte tile fireplace by TileBar and a custom, rust-colored sofa with unique, moveable armrests, this room strikes a balance between bold sculptural elements and cozy custom shearling lounge chairs.

This meticulous attention to detail is evident throughout the home, but nowhere more so than in the kitchen – a space that exudes warmth and functionality. Here, Curtis highlights one of her favorite elements: a porcelain vent hood that extends dramatically past the stovetop. “It’s truly a piece of art,” she states. The focal point is complemented by artisan tilework, creating a sense of continuity throughout the space. “Every choice was designed to enhance the architecture, not take away from it,” Curtis adds.

The designer’s deft touch is also visible in her mastery of contrasts. “The art of mixing is exactly that – an art,” she explains. “It’s about weaving a narrative that feels deeply personal but also authentic to the architectural style of the home.” Soft, curved furniture pieces juxtapose the home’s sharp angles, while plush textiles and natural elements – like large, mature greenery – add an organic touch. “Texture is everything,” Curtis emphasizes. “Without it, a room can feel flat. We made sure that texture was a connector from one room to the next, whether it’s a subtle plaster movement on the walls or a chunky throw blanket.”





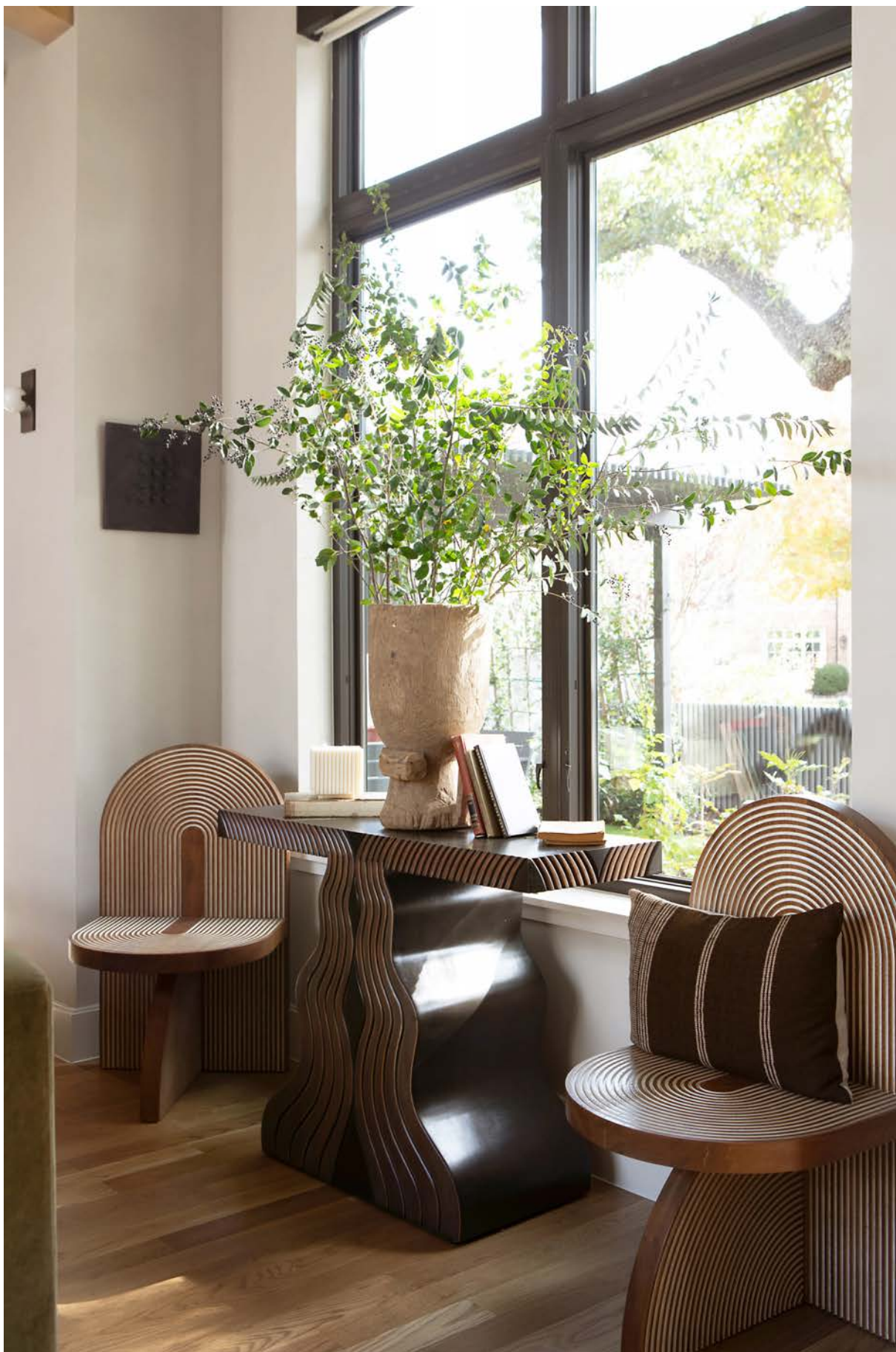
The tactile richness is further enhanced by the material palette, which Curtis describes as “wildly fun to pull together.” Each material – from hand-carved artifacts to artisan tiles – was chosen to create depth and interest without overwhelming the space. The home’s neutral base allows for these elements to shine, creating a harmonious balance between elegance and ease.

For Curtis, designing the Das House was about not only aesthetics but also creating a space that fosters connection, joy and inspiration. “We knew from the get-go that this project was going to be incredibly special,” she shares. “It’s rewarding to design something that will change the way someone lives and inspire them every single day.”

#### KITCHEN

Olive-toned cabinetry in Sherwin-Williams Ripe Olive pairs beautifully with Taj Mahal Quartzite countertops, while a Porcelain Macchia Vecchia hood and a sculptural Nautilus Chandelier complete this sophisticated culinary space.





#### **DINING ROOM**

A pair of artful chairs and a sleek console bask in streaming natural light, creating a serene and inviting dining room vignette that blends elegance with warmth.

#### **PRIMARY BEDROOM**

The primary bedroom combines dark walnut accents and custom wood paneling with walls in Portola's soft, matte limewash in color Piano Room, creating a serene, textural sanctuary anchored by a custom king bed.



# Rebirth

Designer Sara Swabb infuses a home's historic charm with a kicky modern aesthetic, crafting a timeless blend of warmth and personality

# R

ich, textural, warm, welcoming. These were the terms that bonded new homeowners in the Greenwich Forest neighborhood of Bethesda, Maryland to interior designer Sara Swabb of Storie Collective. As the new guardians of a Colonial Revival residence nearly 100 years in age, the homeowners had a modern vision for their historic home – one that was just as much about honoring the past as it was about ushering in the future.

“The home was built in the 1930s,” Swabb explains. “And whenever we’re coming into a home that’s historic, we really want to be respectful and study all the details that could have been from that period.” She notes her firm’s research into the home’s original period is reflected in everything from the antique and vintage finds sourced for the project to the stair moldings and custom millwork they added to the interior architecture. “Our use of antique and vintage pieces and balancing them with a modern aesthetic really drew the client to us,” Swabb recalls, “so we wanted to incorporate that throughout.”

## ENTRY FOYER

A family heirloom, the bronze sculpture of a baby welcomes guests with open arms. Rose-gold flush-mount ceiling lights from RW Guild make a connection to the Fox Red hue in the adjacent office, while the pop of patterned wallpaper in the connecting hallway ties in the color palette of the whole home. The settee is covered in Loro Piana mohair in a green-tea hue, its soft, oval shape promoting movement and flow among the spaces that feed off the foyer.



While the family loved their new home's history, the interior was decidedly dated – a mix of traditional and midcentury design elements and rooms that lacked individual personality and contemporary appeal. Swabb set out to morph the 4,500-square-foot home, which includes six bedrooms, six full baths and two half baths, into a hospitable and inviting experience that would better suit their daily life.



#### MUSIC ROOM

Named for the famed Hollywood hotel, the Roosevelt sconce from The Urban Electric Co. casts a respectful glow onto a burgundy Peter Danko Bodyform Chair, circa 1980s.



#### FAMILY ROOM / KITCHEN

The family room's sectional Paloma Sofa from Clad Home provides a comfortable view of the redesigned kitchen where Nadine Counter Stools from Shoppe Amber Interiors and large Rothschild & Bickers Spindle Shade pendants gather around a newly designed center island. Faucets and a pot filler from Waterworks complement a custom brass sink.





The renovation was extensive and involved both aesthetic and structural design decisions. A series of softly sculpted arches were added to both gracefully separate spaces and lend cohesion to the home overall; furnishings, and even entire rooms, were drenched in sumptuous textiles, like velvet and Loro Piana mohair; and saturated hues were carried from walls to ceilings to create a warm and embracing atmosphere. The redesigned kitchen – where two awkward islands and visually obstructive support columns were replaced by modernized support and a single larger, more functional island – now serves as the home’s central gathering place, with a layout designed for both cooking and socializing.

“They have a big family,” the designer shares, noting they can now fit up to 20 in the dining space. “Now it’s a home where they can bring the family and really experience life together.”

The reimagined home is an exercise in both modern drama and historic preservation, and Swabb’s philosophy for intentional and sustainable living is evident through every curved archway. “There was a level of communication and trust,” she shares of her working relationship with the homeowners. “It was about honoring the home’s history, and about honoring the clients and giving them a space they would love for years to come.”

#### BREAKFAST ROOM

A custom banquette from Sixpenny wraps around a pair of Reclaimed Wood Trestle Tables from Elsie Green, while Dakota Dining Side Chairs from Julian Chichester covered in Loro Piana mohair line the opposite sides. Natural light is regulated via window treatments in House of Hackney’s Anaconda Cut-Velvet Dusky-Pink, and a warm, welcoming glow comes via a pair of Allegra Rattan and Linen Dome Pendant Lights by Jake Arnold from Crate & Barrel.





#### HER OFFICE

Lighting takes a leading role in her office, where a Raku SH8 portable table lamp from Finnish Design Shop, a Jamie Young Barley Twist black floor lamp and a sconce found on Etsy shine a flattering light on the enveloping Fox Red-hued walls, a vibrant choice from Farrow & Ball's Archive Collection. A vintage Baumann office chair is offset by the more modern Pouf Round by Ferm Living.



#### HIS OFFICE

For the design of his office, the directive was clear: more velvet. The walls, the ceiling and the door are drenched in the sumptuous Velvet Cocoon in Turquoise Touch wallcovering from Phillip Jeffries. Pops of red in the Womb Chair and Ottoman from Design Within Reach and the Shino Tera Lamp from Ceramicah complement the rich blue. The Anza rug from Room & Board ties it all together.

### PRIMARY BEDROOM

In the primary bedroom, the Darkside Lime Wash from Portola Paints creates the perfect cocoon for slumber while the multiarmed, hand-sewn Brass and Parchment Paper Chandelier by Diego Mardegan for Glustin Luminaires – a 1stDibs find – makes a stunning first sight for each day.



# A Fine Calculus

It all adds up in Carole Dugelay's Biarritz home

# W

e are engulfed in geometry. And while not immediately life-sustaining, it is as elemental as air and water. But just as we are not aware of every breath we take – and unless parched, don't fully appreciate each sip – we don't walk through life registering points, lines, angles and surfaces. Still, it is hard not to give these some thought when in the Biarritz home of interior architect and designer Carole Dugelay. Taking in the jazzy rug in the living room, the 60s-era room dividers by Czech designer Ludvik Volak and the rhythmic play of matte and glossy tiles in the kitchen, one can be forgiven for thinking of the ancient assertion, "Mighty is geometry; joined with art, resistless."

Situated on the top floor of a 105-year-old building not far from the Casino Les Halles, with the Atlantic Ocean just down the street, the apartment captivated Dugelay the moment she first saw it. "It was already well proportioned, with three bedrooms, each with its own bathroom, and a living room with a good ceiling height, making for an interesting volume," describes Dugelay. "And it's very bright, because the sequence of open rooms – office, dining room, living room – is illuminated by three large, southwest-facing windows."

The unit had not been touched in 15 years, and Dugelay wasted no time putting her mark on it. Although satisfied with the layout of the apartment, she wasn't pleased with the bulky

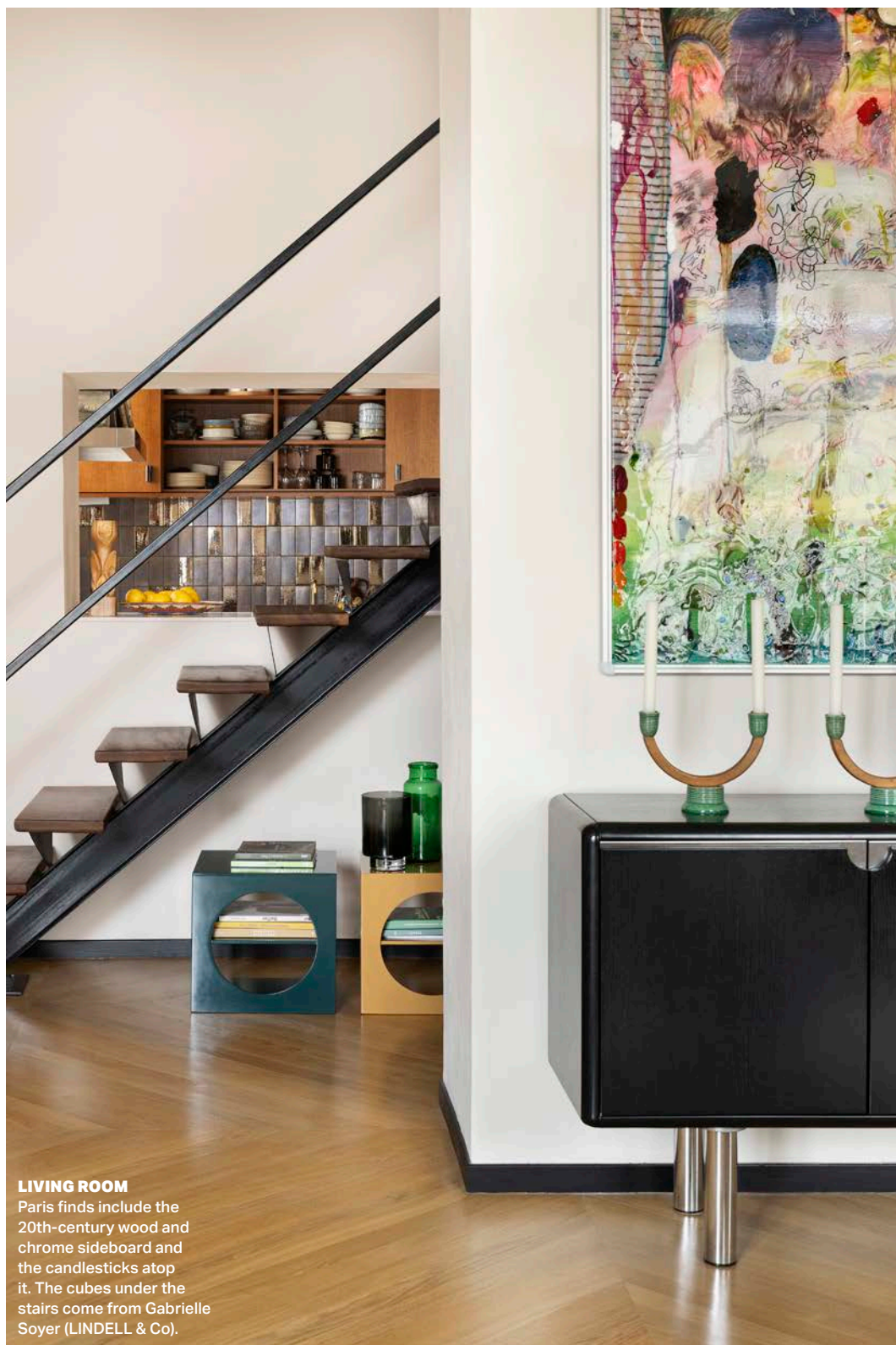
## LIVING ROOM

From the undulating pattern of the Jennifer Shorto wallpaper to the prismatic rug from LINDELL & Co, the living room is a visually dynamic space.

block of a fireplace in the living room. Eager to open the space visually, she removed the offending feature and installed a white Gyrofocus, a classic 1960s design comprising a cylindrical flue and a disc-like hearth that hovers over the floor. For the kitchen, she imagined a singular ambiance that suggested Japan and the 1970s and brought in aged terra-cotta for the floor and cabinets she designed herself, covered in stained oak veneer and made by a Basque Country craftsman.



EAGER TO OPEN THE SPACE VISUALLY, DUGELAY REMOVED THE ORIGINAL OFFENDING BULKY BLOCK OF A FIREPLACE AND INSTALLED A WHITE GYROFOCUS, A CLASSIC 1960S DESIGN COMPRISING A CYLINDRICAL FLUE AND A DISC-LIKE HEARTH THAT HOVERS OVER THE FLOOR.



#### LIVING ROOM

Paris finds include the 20th-century wood and chrome sideboard and the candlesticks atop it. The cubes under the stairs come from Gabrielle Soyer (LINDELL & Co).

**ROOM DIVIDER**

A 1960s room divider by Ludvik Volak separates Dugelay's workspace from the dining area.



Despite being so close to the ocean, the residence does not enjoy a water view, so Dugelay made up for this by installing *The Sea*, a hypnotic wallpaper from Jennifer Shorto, in the living room. Gathered around a prismatic rug by Gabrielle Soyer (aka LINDELL & Co), every piece of furniture in this space has a very pronounced profile, including a slipper chair attributed to Charlotte Perriand (reupholstered in Dedar fabric), a Paul Michel mirror and burr elm table from the 1970s and the Dugelay-designed sofa with its polished concrete frame.

Green (“serene, but also energizing”) is Dugelay’s favorite color for decorating, but yellow and blue aren’t far behind in her home. The arched door of the primary bedroom is done in an almost cumin shade, and a painting of a woman in an

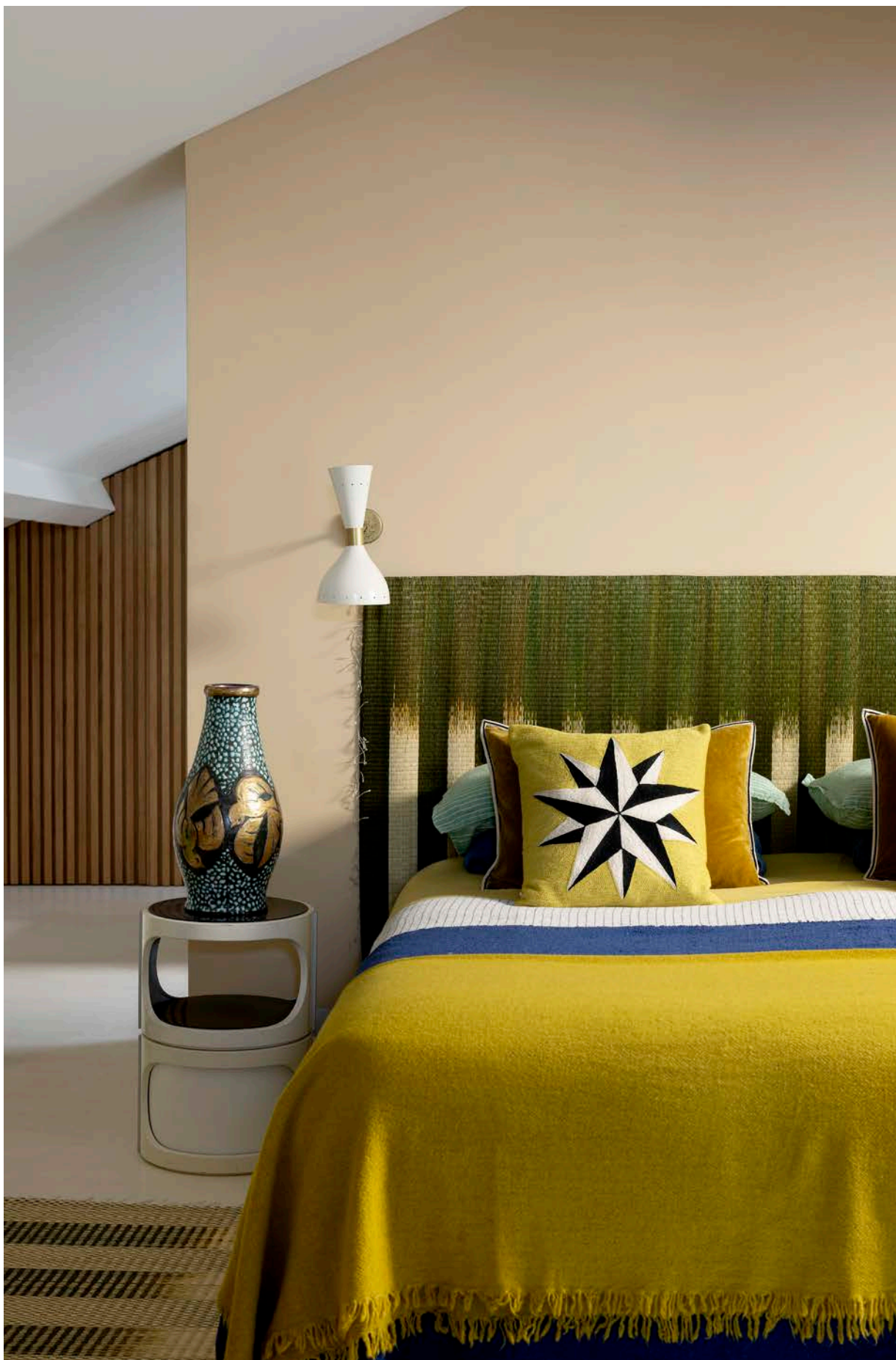
interior – rendered in a deep, moody blue – is one of several flea market finds that kit out the guest room. Antiques and secondhand pieces are woven throughout the home. A number of items, including a Florence Knoll table in black wood with a star-shaped base and a set of six Afra & Tobia Scarpa chairs in wood and leather, were purchased at Saint Ouen in Paris. At the top of the stairs, a lamp Dugelay found recently at the Quinconces flea market in Bordeaux sits atop a Scandinavian dressing table scored on eBay 20 years ago.

The linear clarity that pervades Dugelay’s home is as solid as an irrefutable equation. But there’s nothing formulaic or forbiddingly mathematical about the way she has inscribed these rooms. Like a fine hand on rag paper, they read beautifully.

#### KITCHEN

A cozy banquette surrounds a marble-topped table in the compact kitchen. The pendant light is a PH5 by Louis Poulsen. Material variety abounds in the kitchen, with oak cabinetry, Calacatta gold marble countertops, and tile from the historic manufacturer, Terres Cuites de Raujolles.



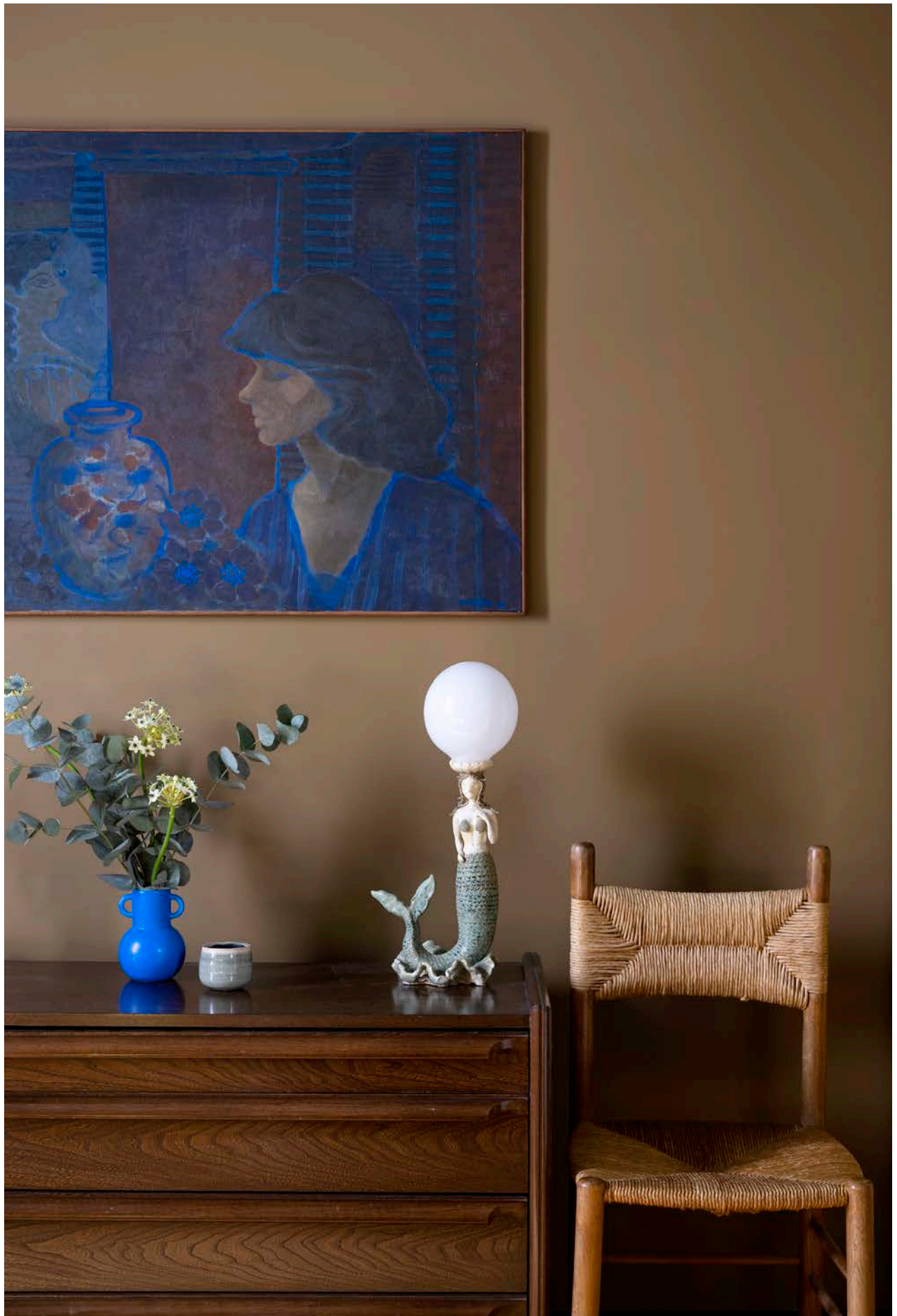


#### PRIMARY BEDROOM

A natural straw rug with an IKAT print serves as a headboard in the primary bedroom. An Edouard Cazaux vase rests on a side table designed by Marc Held for Prisunic in 1970.

#### GUEST BEDROOM

The guest room is decorated with a flea market painting and a mermaid lamp from Maison Merveille.



# Trick of the Trad

Jon de la Cruz's incorrigible inner prankster turns the table on tradition at an Atherton family home

“W

hen I approach a house, especially if it's a remodel,” explains designer Jon de la Cruz, “I usually want to do exactly the opposite of what it tells me to do.” Exhibit A: This almost 6,900-square-foot, five-bedroom Colonial in Atherton, built in 1957, which had been purchased by a fifty-something veteran finance and tech executive for his wife and children.

In 2001, prominent architect Andrew Skurman had also worked on the residence, assuring its classical bona fides. White clapboard with Doric-order columns supporting pediments, a pergola by the pool and framing a bank of French doors out back, the house incited the contrarian in de la Cruz. “I wanted to shake up the tradition to make it young and fresh with the furnishings and the art. It had a lot of good classical elements, which we honored. We just knocked a lot of the 1980s ketchup and mustard out of it,” by which he means tropes that distinguished the era, like decorative wallpapers and chintzy fabrics.

That era would have called for glossy white trims around either pastel or brightly colored walls. Instead, de la Cruz stuck with white for both, merely varying the sheen by painting walls matte and sidestepping the glare of gloss with a satin finish on trims.

## EXTERIOR

The 1957 Colonial in Atherton is on a cul de sac. Designer Jon de la Cruz worked with Randy Thueme Design on landscaping. Thueme created a cutting garden outside the main entrance.

This treatment greets us in the entry hall. “It indicates we’re doing something a little unexpected but still comfortable and relatable,” de la Cruz shares. A natural fiber rug, something common in country or beach homes, is also counterintuitive to the style, which would have called for ornate Persian. The room functions as a glossary of the home’s new decorative strategies. A John Chiara photogram triptych taken on the site situates us within the property. Gerrit Rietveld Zig Zag chairs and a sculptural console juxtapose classic vintage and modern styles.

This formula threads throughout the house. Most rooms are appointed with a blend of custom furnishings and vintage finds, primarily from the 1940s and 50s. Décor is driven by what time of day the family uses the room. For instance, describes de la Cruz, “I see living rooms as nighttime spaces, so I wanted a dusky, foggy feeling in the palette.” The room, then, is awash in taupes, grays and beiges.



# FOYER

The foyer functions as a gallery, with a photogram triptych by John Chiara and Titia Estes ceramics on the sculptural console by Van Rossum. At left is a steel sculpture by Joey Vaiasuso. Underfoot, a jute rug from Starck.





DÉCOR IS DRIVEN BY WHAT TIME OF DAY THE FAMILY USES THE ROOM. FOR INSTANCE, DESCRIBES DE LA CRUZ, “I SEE LIVING ROOMS AS NIGHTTIME SPACES, SO I WANTED A DUSKY, FOGGY FEELING IN THE PALETTE.” THE ROOM, THEN, IS AWASH IN TAUPES, GRAYS AND BEIGES.

#### LIVING ROOM

**BELOW:** The living room’s custom-tufted banquette sits under a Mark Russell Jones painting. Nearby, the main seating arrangement pulls together vintage Italian chairs, vintage settee and Bari Ziperstein ceramic stools around a pink-veined marble coffee table. **OPPOSITE:** On the other side of the living room is a third seating arrangement comprised of a custom tuxedo sofa (an homage to Billy Baldwin), Lazzarini Pickering corner chairs and midcentury quatrefoil chrome side tables by Curtis Jeré. Above it is an Elva Stewart oil painting, and at left, an Edward Wormley credenza for Dunbar.

“The Pierre Frey striped fabric was our hero,” notes the designer, as it incorporated all the desired hues that he then accented with inflections of cinnamon (toss pillows) and pink (the marble coffee table, which complements the pink-veined marble surround of the fireplace). Seating spans eras, from a bespoke gray velvet corner sectional with bullion fringe, which skews classical, to 1940s chairs and a sofa, to contemporary cubist ceramic stools.

In the dining room, de la Cruz bleached the spectacular starburst-patterned walnut floor. “When you have guests for dinner, you want a statement,” he believes, often one accomplished with a hand-painted wallpaper. “If this were New York, it would be one of those de Gournay wallpapers,” he observes. True to form, he looked for a less expected alternative, landing on a Porter Teleo hand-painted graphic on mulberry paper. Then he upholstered a set of Dan Johnson 1950s Viscount dining chairs in shades drawn from the wallpaper.

Unusually, he also hung a spectacular Stilnovo chandelier the same circumference as the dining table. “It has lights that point down, up and to the sides,” de la Cruz explains, “so it doesn’t feel out of scale when you’re under it.” More importantly, when the table is extended with leaves, it doesn’t get lost as a smaller fixture would.

This all works because, though de la Cruz can’t resist turning tradition on its ear, he never jettisons it entirely. It’s a perfect balance that remains rooted in the classics but speaks a more appropriate contemporary language.





#### **DINING ROOM**

The dining room's Porter Teleo hand-painted Floral Graffiti wallcovering sets the mood for 1950s Dan Johnson chairs for Selig. The designer bleached the starburst floors and crowned the scene with a spectacular Stilnovo chandelier.

#### **BREAKFAST AREA**

Sparkly Phillip Jeffries Glam Grass wallcovering wraps the breakfast area, where Mastercraft chairs upholstered in Moore & Giles leather provide seating at the trestle table. Overhead is a 1970s Carlo Nason milk glass pendant for Mazzega and banquette pillows in Nobilis and Schumacher fabrics.



# Natural Ability

From the grand architecture to the redefined spaces within, this Parisian flat is a testament to the power of quiet luxury – an invitation to slow down, reflect and appreciate the beauty of simplicity

T

ucked away in a classic Haussmann-style Parisian building in the 16th Arrondissement – a stone's throw from the Arc de Triomphe – is a home that personifies its owner's iconic French-girl flair. Fashion executive Barbara Boccara turned to Belgian architect Nicolas Schuybroek, whose vision for the classically framed flat was simple: rebalance through quiet luxury in the form of texture and materials. Luckily, he had the perfect muse for inspiration.

Known for her ability to translate casual French style into marketable looks for ba&sh – the brand she cofounded with her best friend Sharon Krief in 2003 – Boccara applied the same thoughtful precision to her home. “The architecture and the moldings were what drew me to this space – it's so quintessentially French,” Boccara reflects. The apartment's classical bones remain intact, but its reimagined interiors are a study in quiet luxury and thoughtful restraint. “I'm surrounded by color in my job, so my home needed to be quiet,” shares Boccara. “The palette is neutral, very natural, with warm materials like stone and wood.” In collaboration with Schuybroek, she sought to rebalance each room, subtly restructuring the layout to create a harmonious flow.

## LIVING ROOM

An oversize Living Divani sofa in plush Belgian linen, paired with a 2019 concrete coffee table by Kalou Dubus, showcases contemporary design. The space is further elevated by collected works from midcentury icons like Le Corbusier, Pierre Jeanneret, Serge Mouille and Jean Royère.

Throughout the apartment, Schuybroek introduced strong yet understated materials. The walls are finished in a cloud-white clay, and the muted tones create a serene atmosphere. The architecture provides the perfect frame, while the natural textures and neutral tones offer a soothing canvas. Every element of the design speaks to a careful balance of form and function, comfort and style. The flat's expansive windows flood the rooms with natural light, enhancing the elegant proportions and classic detailing. “The light here is just beautiful,” she states. “It was such a passion project, and every decision was rooted in love for the space.”







## KITCHEN

The kitchen exudes artisanal charm with custom-crafted Obumex cabinetry in a sleek gunmetal finish, paired with a sandblasted Chambolle stone countertop for a refined, tactile appeal.

## DINING ROOM

In the dining room, a custom afrormosia wood table is complemented by walnut and Danish cord Grass-Seated Chairs from George Nakashima Studio. Above the table hangs a 1976 lithograph by Jan Schoonhoven, while a rare 1950s Hanakago vase by Iizuka Rōkansai graces the tabletop.



But the one-year renovation was not without its challenges. “The kitchen was set in the back of the apartment originally,” Schuybroek explains, “and I knew it needed to come forward as the heart of the home and become the place we gather in. It’s now where I spend most of my time.” By moving it to a more central position, she ensured that the home’s flow was harmonious, welcoming family and guests alike into a space that feels both open and intimate. Her kitchen, with its sandblasted Chambolle sandstone countertops, is the color of rich soil, while the oak floors – wide-plank and brushed to a silty patina – echo the warmth and depth of a worn farmhouse ground.

In this passion project, Boccarà’s journey from fashion to interior design is evident – her work with Schuybroek reflects the same disciplined minimalism she brings to her fashion collections. “It feels very clean, almost monastic in its simplicity, which gives it this serene quality that I wanted.” Together, they’ve united the past and present, artfully melding Haussmann architecture with modern design to create a refuge that offers both inspiration and solace.

Schuybroek ensured that each space sits at ease with everyday life in Paris, maintaining an effortless elegance that epitomizes the city itself. Whether it’s the restored ceilings or the thoughtful placement of each piece of furniture, the apartment feels like a lived-in piece of art, ready to adapt to the rhythms of Boccarà’s life. As she navigates the world of fashion, Boccarà finds comfort in her carefully curated home. “It’s a place where we gather, live and love,” she describes. “It’s always open, and that’s what makes it home.”





**BEDROOM**

Clay-finished walls and Serge Mouille Antony sconces bring a quiet sophistication to Boccara's bedroom.

WHETHER IT'S THE  
RESTORED CEILINGS  
OR THE THOUGHTFUL  
PLACEMENT OF EACH  
PIECE OF FURNITURE,  
THE APARTMENT  
FEELS LIKE A LIVED-  
IN PIECE OF ART,  
READY TO ADAPT TO  
THE RHYTHMS OF  
BOCCARA'S LIFE.



**ARTWORK**

Los Angeles-based artist Retna's bold, calligraphic artwork takes center stage in Boccara's Parisian home.

# last words



Photo courtesy of Pink Lemonade

## PINK LEMONADE

Pink Lemonade, a woman-owned business, stands out with its fabulous knitted blankets, all designed in the U.S. and hand-finished in India. The combed cotton, preshrunk blankets are easily machine washable, with long staple fibers that won't pill. Combed cotton is softer than regular cotton because it has no impurities or short protruding threads. The selections also feature chemical-free dyes that are Oeko-Tex-certified and certified organic, perfect for sensitive skin!

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