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ARTIST AND JEWELER: MONICA CASTIGLIONI

A CERAMIC PIECE BY MONICA CASTIGLIONI SITS ON AN ARTISANAL TABLE UNDER A METAL SCULPTURE BY HER FRIEND ANTONINO SCIORTINO. BETWEEN BRONZE AND CLAY, THE ARTIST AND JEWELER – DAUGHTER OF DESIGNER ACHILLE CASTIGLIONI – TURNS TOUCH INTO A WAY OF THINKING AND LIVING.

FROM THE EDITOR

THE BIG PICTURE

I remember that when I was younger, my mother had a big wooden cutting board – one that never actually saw a single vegetable. It was our jigsaw-puzzle board, stationed at the end of the dining table.

I took the challenge seriously as we dumped the pieces in a satisfying scatter. I had my method: Ziploc bags in a lineup, each filled with pieces grouped by color, pattern or the faintest shift in tone. It felt like a small intellectual triumph every time a section came together, and without realizing it, an early lesson in patience and perseverance.

Design – and life – still works that way. We start with fragments: an idea here, an instinct there, a detail that doesn't quite make sense. Slowly, with confidence and a willingness to experiment, the picture comes into focus. It's not about speed but about seeing possibility in what looks like chaos, trusting that the pieces we've chosen will eventually fit.

This issue celebrates that process. The designers we feature embrace the beauty of assembling a vision, trusting instinct as much as intention. Their spaces remind us that good design is about resolution – how the choices align, how the story holds together.

As we step into a new year, I find comfort in that. In the small acts of sorting, refining and reshuffling, if necessary. In knowing that clarity arrives not all at once, but piece by piece.

Here's to the puzzles we're solving now – and the ones waiting for us just out of view.

Amy Sneider
amy.sneider@aspiredh.com


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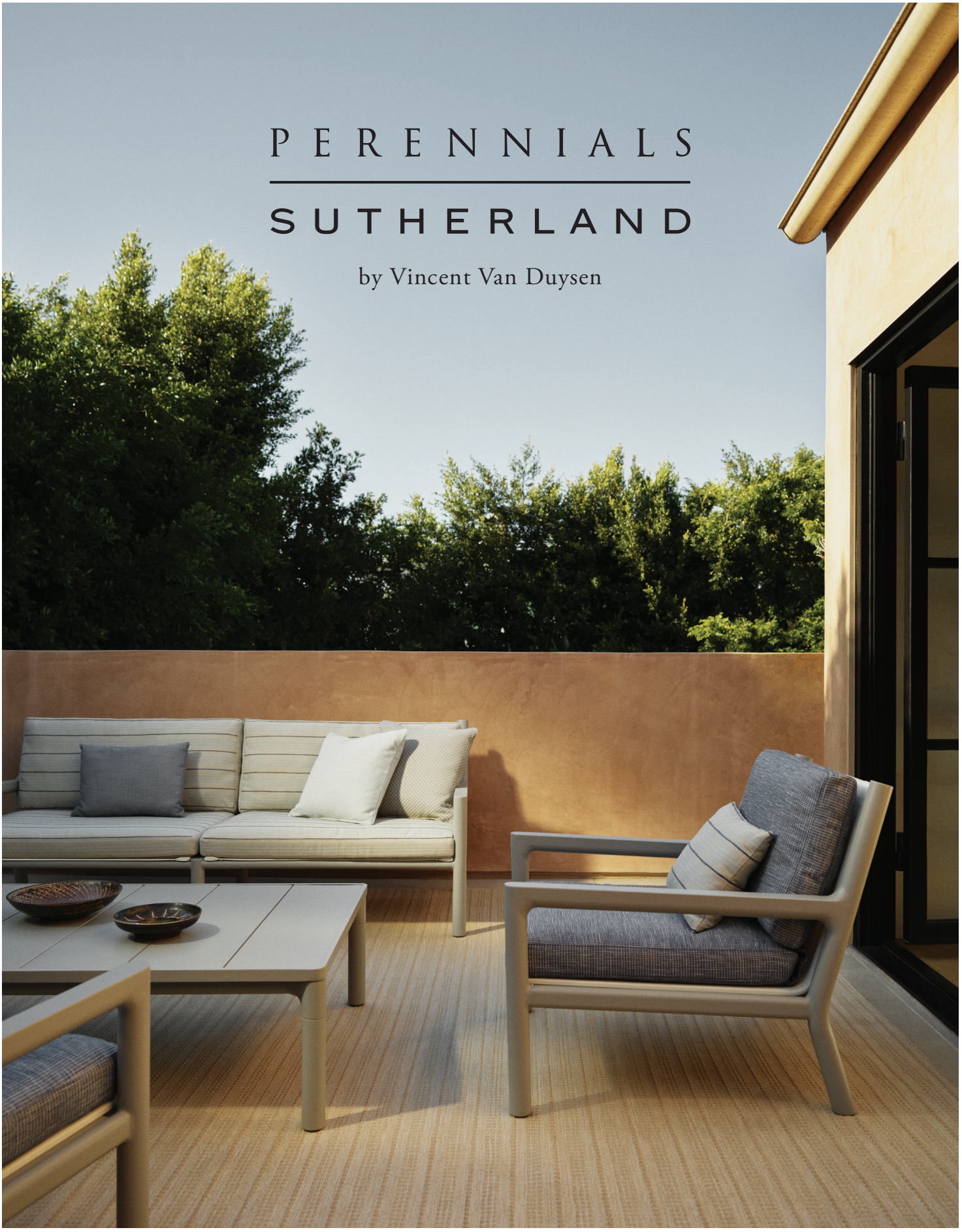


Madeline Harper Photography / Stylist: Melanie McKinley

INTERIOR DESIGN: CATHRYN LINDSEY DESIGN

"THIS SHARED BOYS' ROOM WAS INSPIRED BY THE FAMILY'S TEXAS ROOTS, FEATURING VINTAGE COWBOY CHARM THROUGH A MODERN LENS. WE STARTED WITH A COWBOY WALLPAPER THAT WAS CUSTOMIZED TO RESEMBLE A VINTAGE TOILE PRINT, THEN LAYERED IT WITH ANTIQUE CANE HEADBOARDS, PERSONAL FAMILY HEIRLOOMS, AND INCORPORATED A MIX OF MODERN PATTERNS AND NATURAL TEXTURES. THIS RESULTED IN A SPACE THAT FEELS BOTH PLAYFUL AND REFINED, STRIKING THE PERFECT BALANCE BETWEEN WHIMSY AND SOPHISTICATION."

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WINTER SHARPENS OUR SENSE OF HOME - THE WEIGHT OF BLANKETS, THE HUM OF RADIATORS, THE QUIET CHOREOGRAPHY OF DAILY LIFE INDOORS

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p48



Adrian Gregorutti

INTERIOR DESIGN: McCAFFREY DESIGN GROUP

A STRIKING WOOD-CLAD FEATURE WALL ANCHORS THIS PRIMARY BEDROOM.

ON THE COVER *Photo by Monica Spezia*
The living room in the home Massimo Monini, CEO of Ceramiche Rometti, is a study in serenity and symmetry. Danseuse (1950), a sculpture by Jacqueline Bex of Toulouse France hangs between matching midcentury Italian armchairs covered in wool. The Sunrise & Sunset brass tables by Design Artefatto for De Castelli hold a majolica vase by Dante Baldelli (1931), and a majolica head sculpture, both through Ceramiche Rometti. A small, lacquered elephant by G.Cacciapuoti from the 1920s adds a joyful touch. A hand-knotted wool rug from France, 1940 and an Efesto brass stool designed by Martinelli Venezia for De Castelli complete the picture.

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Photograph Johan Sellén / Stylist Gill Renlund

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SVERLANDERS OWN 592 SQ. FT. APARTMENT ON KUNGSHOLMEN ISLAND, STOCKHOLM, SWEDEN. CARL MILLES BRONZE BUST OF GUSTAV STRIDSBERG. MID-20TH CENTURY CABINET BY EUGEN HÖGLUND, VETLANDA, SWEDEN. MURANO LAMP FROM SJÖSTRÖM ANTIK. CHAISE LOUNGE BY MATS THESELIUS IN FERRARI RED.


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Thomas Kuoh

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IN A NOOK DESIGNED FOR CONNECTION, LAYERED NATURAL TONES ARE GROUNDED BY BLACK ACCENTS AND NATURAL TEXTURES. TAKING PRIDE OF PLACE, THE EVERLY CHANDELIER BY PALECEK IN A DEEP CHARCOAL TONE ADDS GRAPHIC PUNCH. THE CUSTOM BANQUETTE IS COVERED IN FABRIC FROM PALECEK AND LEATHER FROM KRAVET. AN RH TABLE IS SURROUNDED BY CHAIRS FROM ARHAUS.


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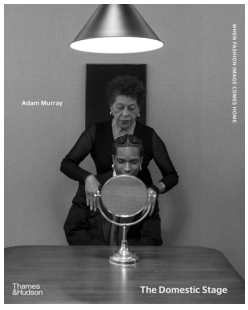
Design Duo
When Swedish architects and husband-wife duo Nisse and Kajsa Strinning designed the String® Shelving System in 1949, they made history by illustrating how a simple idea can become an instant design classic. Shortly after their founding in 2004, String Furniture launched Nisse Strinning's final design – String® Pocket – cementing the legacy of this now iconic storage system.

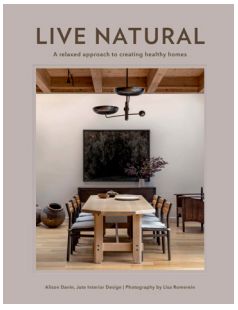
THE DOMESTIC STAGE: WHEN FASHION IMAGE COMES HOME **By Adam Murray**
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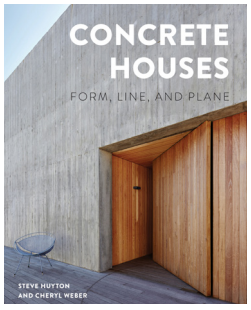
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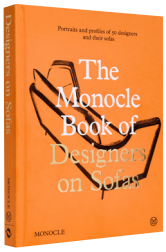
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THE MONOCLE BOOK OF DESIGNERS ON SOFAS: PORTRAITS AND PROFILES OF 50 DESIGNERS AND THEIR SOFAS
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The sofa is far more than a place to sit, as revealed in ***The Monocle Book of Designers on Sofas***. The book profiles 50 celebrated designers and architects from across the globe who share the inside intel on their choices and the role the signature piece of furniture plays in their home life. As it turns out, those choices reveal fresh insights into their work, their lives, their passions and their style. Take a seat with four of the featured creatives: Architects **Steven Holl** and **Dimitra Tsachrelia** in Rhinebeck, NY, and **Angie Brooks** and **Lawrence Scarpa** in Los Angeles.



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upclose and personal



THE MONOCLE BOOK OF DESIGNERS ON SOFAS: Meghan Marin

Steven Holl & Dimitra Tsachrelia

Rhinebeck, New York

On the Club sofa

Composed of a series of strict, rectilinear volumes, it features low, squared armrests that align perfectly with the backrest to form a continuous horizontal plane, while the deep seat appears almost monolithic in its presence.

Sofa designer
Jean-Michel Frank

Manufacturer
Ecart International

Year designed
1930

Sofa designer
Brooks + Scarpa

Manufacturer
Custom installation by Cameo Chair

Year designed
2005



Angie Brooks & Lawrence Scarpa

THE MONOCLE BOOK OF DESIGNERS ON SOFAS: Peyton Fulford

Los Angeles, California

On a custom-made sofa

The sofa is built into the geometry of the house and draws on the modern legacy of architect Paul Rudolph, who influenced Scarpa's early career.

editor's picks

SOFAS

Because the best relationships are built on good support



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ARTEMEST **CONNOR** MODULAR SOFA
WITH MARBLE TABLE
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Jarusha Brown

Available Items is a design store and gallery situated in the heart of New York's Hudson Valley. Husband-and-wife design industry veterans **Chad Phillips** and **Kristin Coleman** created their space to include a curated mix of vintage and modern furniture, objects and art, as well as an extensive selection of books and magazines about architecture, design and the decorative arts.

UNLIMITED PARTNERSHIPS

DESIGN DUOS

COMPILED BY GWEN DONOVAN

When and how was Available Items founded?

Kristin Coleman: We opened Available Items in the summer of 2022. We had been living in the Hudson Valley for two years and wanted to put down deeper roots. After tossing around all kinds of business ideas and visiting commercial spaces to get a sense of the possibilities, our friends sent us the listing for a building on the main street of Tivoli (one of our favorite towns and a five-minute drive from where we live). It was a charming two-story house built around 1900 that was zoned for mixed use. **Chad Phillips:** As a long-time retail person, I always wanted to open my own store and loved the idea of operating a retail space inside a house, where we could showcase contemporary design mixed with special vintage pieces we'd been collecting. And so we did!

What is your favorite part about working together?

KC: We both love to object hunt. Whether it's rummaging through dusty old book barns, stumbling into vintage shops on our travels or finding that one special piece at a local estate sale. **CP:** We're also both drawn to things that are quirky, cheeky and surprising but well-crafted, so it's nice to speak the same visual language.

Where do you draw inspiration from?

CP: Literally everywhere. **KC:** Magazines, Instagram, traveling, staying in well-designed hotels, visiting artist and designer studios, friends' houses and so many old books.

"The Italian Radical Design era is one of our favorite periods – bold, irreverent and endlessly inventive. Its pieces still manage to surprise decades later."

How does your work inform your personal and professional lives?

KC: The thing about running your own business (especially if it's with your partner) is there's very little separation. **CP:** When we're not open, we're always doing something behind the scenes, whether it's updating the website, visiting artist studios, drafting content for our next newsletter, photographing new products, schlepping furniture, painting. We're never not painting!

THIS OR THAT

WALK OR RUN? **KC:** *Walk. Even though our life can be fast-paced at times, living in the Hudson Valley has taught us to slow down and enjoy the view.* ***SUNRISE OR SUNSET?*** **CP:** *Sunset. Only one of us is an early riser.* ***LIVE MUSIC OR LIVE THEATER?*** **CP:** *Live music. We're both music junkies with eclectic tastes and bonded (ok, flirted) over Instagram while sharing Spotify playlists when we first met.* ***RAIN OR SNOW?*** **KC:** *Rain. We love the look of fresh snow and watching our dog roll in it, but we hate shoveling!*

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What is your favorite part about working together?

Rafe Churchill: Unlike working with other interior designers, Heide and I have years of personal and professional growth together. While our design goals may not always be perfectly aligned, we know how to find our common ground with architecture and interiors. This collaborative process is the key to our best work. **Heide Hendricks:** We have clearly delineated lanes too – Rafe on architectural design and me with interior design – although we overlap, or rather dovetail, on finishes like lighting, tile, paint and paper. It's in these areas that we reinvigorate each other and feed off each other's energy and goals for the project.

An unforgettable business milestone during our partnership is:

RC: Signing a two-book deal with Rizzoli was definitely a milestone. Editorial features and awards are equally satisfying, but it was our first book that really helped us understand the potential of our working relationship. **HH:** Absolutely true, although the first time we won an award from the Institute of Classical Architecture and Art... In my mind, it signaled that we had arrived on equal footing as some of our established design heroes who had also been recipients.



Jeff Holt

The husband-and-wife architecture/design team of **Rafe Churchill** and **Heide Hendricks** is at the helm of **Hendricks Churchill**, a studio founded in 2017 and based in the Connecticut countryside.

THIS OR THAT

E-BOOKS OR PHYSICAL BOOKS?

RC: *Physical books; I really don't need another screen in my life.* **HH:** *I find the tactile experience of opening a book and turning the pages helps pull me into the writer's world.* ***ADVENTURE OR RELAXATION?*** **RC:** *Adventure, it's a great way to break up the routine and try new experiences.* **HH:** *Lately, I find myself thinking about long days driving and the adventure of taking the side roads. I never used to like driving all day, but Rafe converted me over the last few years when we've gone out west. It's finding adventure in the mundane.* ***RUSTIC OR MODERN STYLE?*** **RC:** *Rustic, I like to have something to look at while also being surrounded by a range of textures.* **HH:** *Yes, rustic is more comforting for me, too.*

What are the biggest influences on your design aesthetic?

RC: After 30 years of designing for both new construction and renovations, I am now focusing on historic preservation. My greatest influence is simply how I feel when walking through a building that remains mostly untouched. These historic structures are loaded with lessons in architecture, history and culture. **HH:** I'm heavily influenced by the deeply personal approach artists and creatives have in assembling homes as a window into their souls. Think of the Eames House in California, or Donald Judd's homes and studios in New York City and Marfa or Georgia O'Keeffe's Abiquiú home. These homes aren't just places to live; they're immersive environments where the boundaries between art, life and space dissolve. Each one reflects a philosophy of making and being.

Where does your inspiration come from?

RC: If not looking to historic buildings for inspiration, I find comfort and familiarity in art, film and music. **HH:** Lately, I'm grooving on the vibrant color palette of Fauvism, the early 20th-century art movement. I'm attracted to how Matisse or André Derain went wild and paired complementary juxtapositions like blue and orange or red and green side by side for visual tension and vibrancy.

How does your work inform your personal and professional lives?

RC: It's most important for me to be the same person at work and home. Without this honesty and authenticity, both areas of my life would suffer. This approach to life definitely limits opportunities, but those relationships that do come together are stronger for it. **HH:** It's the secret ingredient in how we manage our professional and personal lives; they are one and the same!



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Jennifer Hughes

INTERIOR DESIGN: CHRISTOPHER BOUTLIER INTERIORS

IN A 1910 HOME IN THE HISTORIC CLEVELAND PARK NEIGHBORHOOD IN WASHINGTON D.C., A SERENE STUDY BLENDS SCULPTURAL MIDCENTURY SILHOUETTES, RICH GREEN UPHOLSTERY, AND GRAPHIC BLACK ACCENTS TO CREATE A MODERN YET TIMELESS WORKSPACE.

ART of DECO

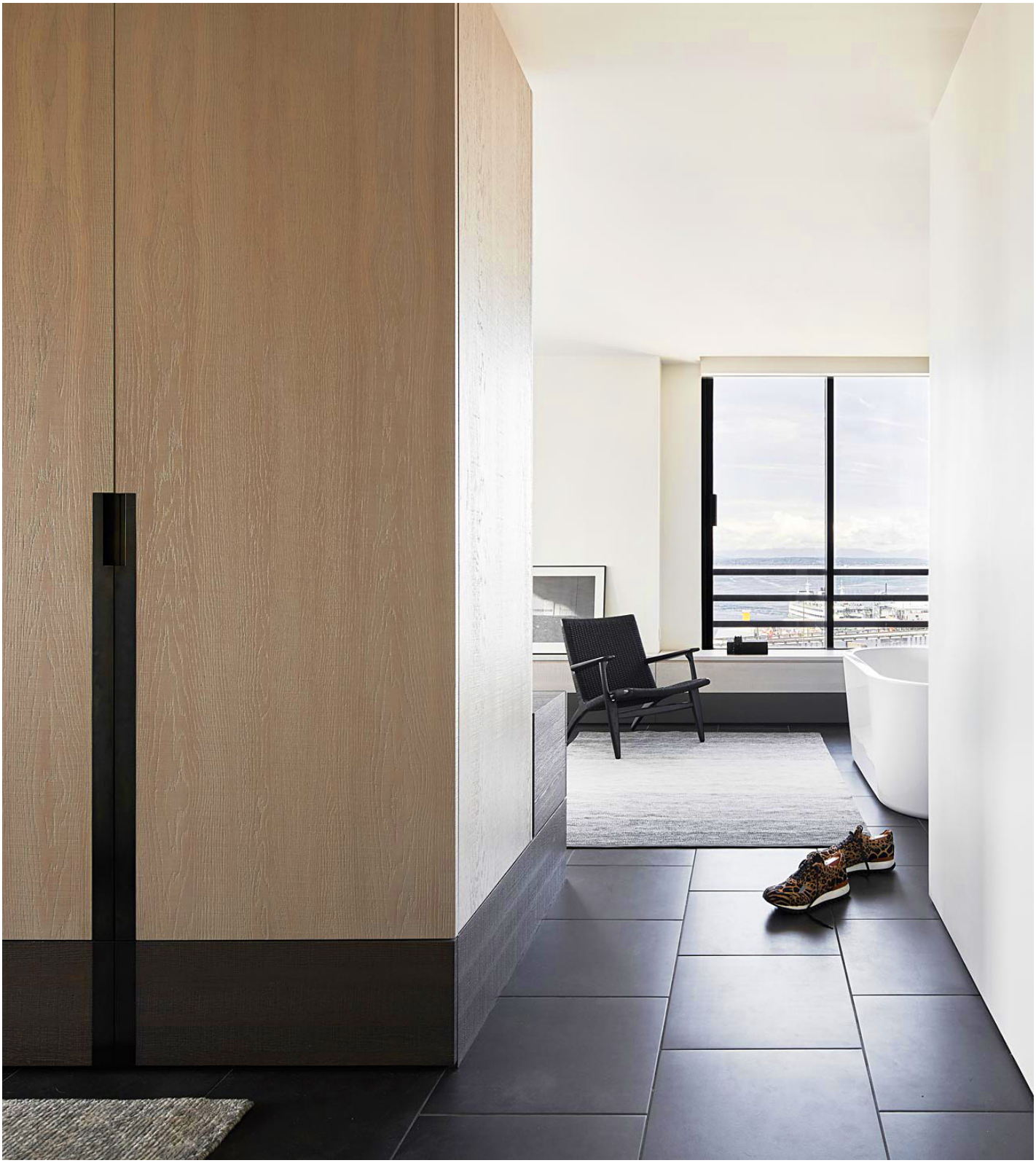
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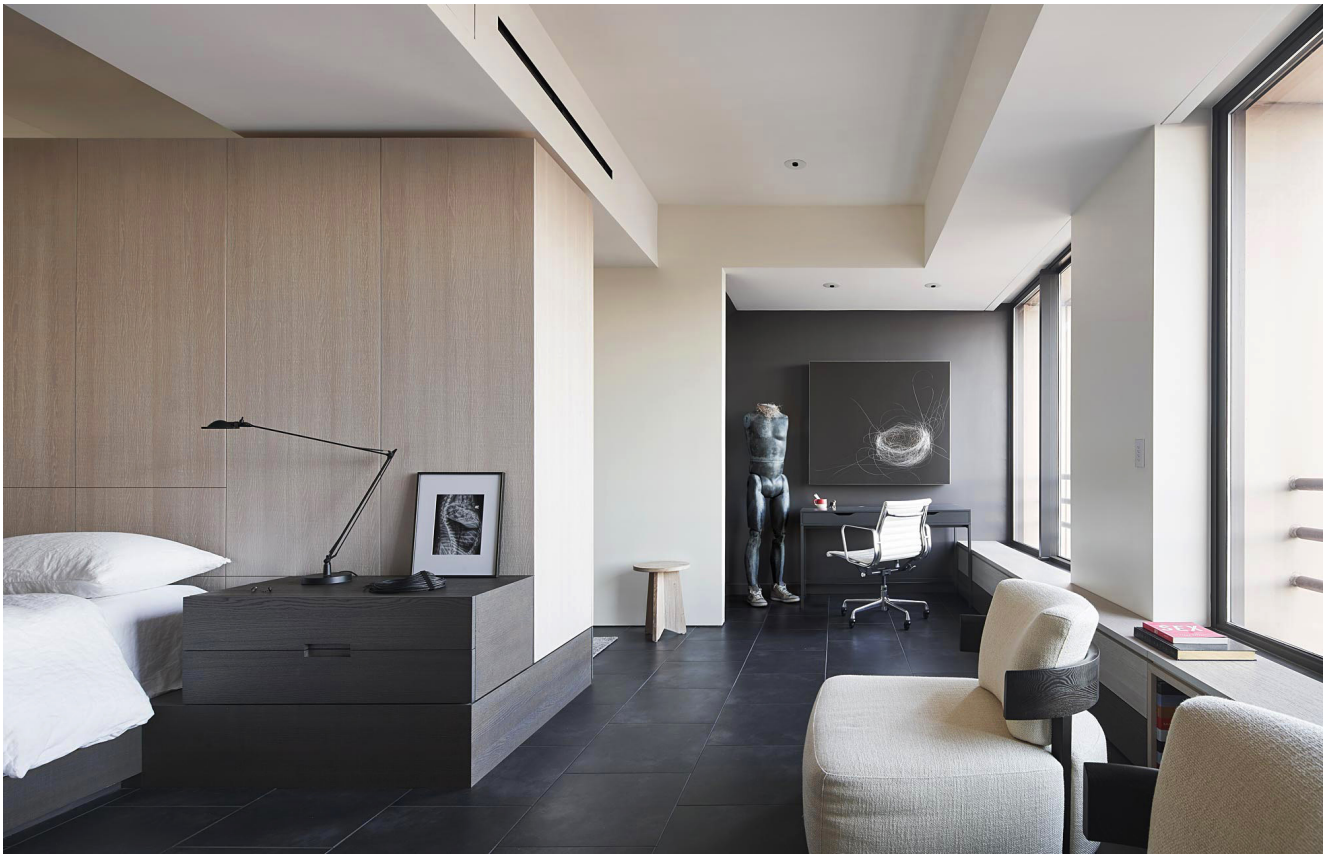
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SITTING PRETTY IN THE EMERALD CITY

SEATTLE, WASHINGTON

TEXT BY **THOMAS CONNORS** PHOTOGRAPHY BY **KEVIN SCOTT**
INTERIOR DESIGN **DAN** AND **SANDRA WILSON** ARCHITECTURE **WILSON-HAUS**

When redoing a home, it's not unusual to retain a bit of the old place – a classic chessboard floor, the nook that once housed a rotary phone. Not so when it came to this 1325-square-foot penthouse in Seattle's historic Pioneer Square neighborhood. When architect Dan Wilson and his wife, Sandra, chair of the interior design department at Bellevue College, took possession of the two-level unit, everything – from the blindingly blue flooring to the walls of glass block – had to go. Their project, recalls Dan, was "an exercise in addition by subtraction."

That exercise was not just a matter of jettisoning dated and over-the-top décor. "This was also an opportunity to simplify and reduce the number of things we displaced from one home to another," shares Dan, who had previously lived with Sandra in a much smaller one-bedroom in the city's Belltown district. "We applied the philosophy that space is a luxury, not necessarily having an abundance of things. It is our expression of 'enoughness.'"

Dan, principal of Wilson-Haus, took the lead on the project, generating a concept, producing the drawings, coordinating construction and selecting finishes, fixtures and furnishings. Sandra, who holds a degree in architecture from Cornell University, assumed the client role, providing, notes Dan, "a critical sounding board, emotional collaborator and design-educated partner who challenged ideas." Initially, Sandra was thinking in more traditional terms for the layout, but as the couple explored design possibilities, they landed on an entirely different approach. "Outside of work, Sandra and

“WE APPLIED THE PHILOSOPHY THAT SPACE IS A LUXURY, NOT NECESSARILY HAVING AN ABUNDANCE OF THINGS. IT IS OUR EXPRESSION OF ‘ENOUGHNESS.’”

– SANDRA AND DAN

I travel to Japan and Europe frequently and enjoy adapting our lifestyles to spaces abroad with constraints that are unusual to find in the U.S.,” Dan explains. “In the end, we rejected what most people would consider – for example, a proper primary suite, or a traditionally outfitted kitchen. There are only two enclosed rooms in the project: one powder room, one laundry/powder room.”

The apartment operates, essentially, on an open plan, with the bedroom on the lower level and the living spaces above. “We decided that we didn’t want to overtake the upper floor with the primary suite because that level has the best views and a very large terrace where we’d spend time with family and friends,” explains Dan. “This decision also reinforced our concept that the upper floor is like our beachfront cabin retreat, while the lower level serves as our urban sanctuary.”

Achieving their vision required a few major interventions – shifting the staircase, removing two gas fireplaces and reorienting the kitchen. With every space orchestrated to their intentions, the couple enveloped the interiors in a neutral palette of black and white punctuated with wood tones. Their furnishings – including the Bea chair by Porada and a LazyTime sofa from Camerich – contribute to the physical and visual restraint that pervades the home. Utterly taken with the unit’s large windows, Dan and Sandra relinquished some of the art they had collected over the years to revel, instead, in their view of the city and the mountains beyond. That kind of commitment to context is central to Dan’s practice. “Each Wilson-Haus project is influenced by its context and tied together by an adherence to craft, clarity and seeking ways to connect clients with spaces emotionally, rather than implementing a prescribed set of aesthetic tendencies.” Now that’s a sound plan.





THE SIMPLE LIVING ROOM IS DEFINED BY A STRIPED AREA RUG AND A LAZYTIME SOFA FROM CAMERICH.



TEXT ***SHANNON SHARPE*** *PHOTOGRAPHY* ***MAX KIM-BEE*** *INTERIOR DESIGN and ARCHITECTURE* ***ELIZABETH STEIMBERG***

A study in proportion, polish and SoHo cool



FINDING BALANCE

How does one transform a raw, industrial New York City loft into a graceful refuge? This was the puzzle architect Elizabeth Steimberg's clients brought her. The young couple – she from New Orleans, he from New Zealand – wanted their 4000-square-foot SoHo home to reflect the stately houses of the South while showcasing her antiques and his family art collection. "It wouldn't occur to me to do a traditional loft in SoHo," Steimberg muses. "But traditional doesn't have to mean heavy and dark."

The architect's rethinking of the condo began with a symmetrical footprint and classical details reminiscent of Southern homes. She started in the foyer – once raw concrete and steel – reimagining it as a welcoming space on a classical axis. Paneled millwork conceals the elevator and hidden stair door. A structural column is wrapped in a fluted Doric shell, its twin added purely for balance. "The idea was to create a foyer that was totally symmetrical," the architect explains. "But it's really a trick of the eye."

IN THE LIVING ROOM, A ***CHARLES FREDERICK GOLDIE*** *PORTRAIT OF MĀORI CHIEF TE KAMAKA RESTS ABOVE THE VINTAGE COFFEE TABLE, WHILE INTRICATELY CARVED* ***MĀORI DOOR JAMBS*** *STAND SENTRY BY THE WINDOW WALL SHIELDED IN* ***SCALAMANDRÉ DRAPES****. IN THE BACKDROP HANG PORTRAITS OF THE HUSBAND'S FAMILY.*

The space sets the stage for what's yet to unfold throughout the home: traditional moldings, light-filled rooms and an elevated mix of vintage pieces and historic New Zealand artwork. Photographs of Māori women greet guests upon entry, while ancestral portraits of the husband's family hang on the living room walls. The infusion of the husband's art continues with a Charles Frederick Goldie painting of Māori chief Te Kamaka atop the coffee table and two carved door jambs from a Māori assembly house serving as sculptural guardians flanking the window wall. On either side of the room, glass bifold doors create a flexible plan, closing in to an intimate cocoon or opening to link it with the library, kitchen and den. "The idea was that it could shift from quiet rooms to a grand loft, simply by opening the doors," the architect explains.

Steimberg took this open-plan concept one step further in the kitchen and den, removing the wall between the cooking space and former library to create a generous family hub, intentionally keeping it very bright and white. Custom cabinetry climbs to ten-foot tin ceilings, reached by a rolling ladder. A gray-and-white-checkerboard floor grounds the space in classical style while still feeling fresh. In the den, a marble antique fireplace brings a jewel-box moment of European classicism. "By making this space all one room, it becomes a beautiful working place," Steimberg notes. "But it's also cozy and luminous."

BELOW
THE BRIGHT, TRADITIONAL KITCHEN PAIRS ***SILESTONE*** *COUNTERTOPS AND BACKSPLASH WITH A* ***DEKTON*** *CHECKERBOARD FLOOR,* ***ALL SOURCED FROM COSENTINO****.*





TO OUTFIT THE KITCHEN, THE ARCHITECT TURNED TO ***SUB-ZERO, WOLF, AND COVE*** *FOR THE APPLIANCES. CUSTOM CABINETRY BY* ***CQ DESIGN STUDIO*** *IS COATED IN* ***BENJAMIN MOORE'S*** *STEAM.*



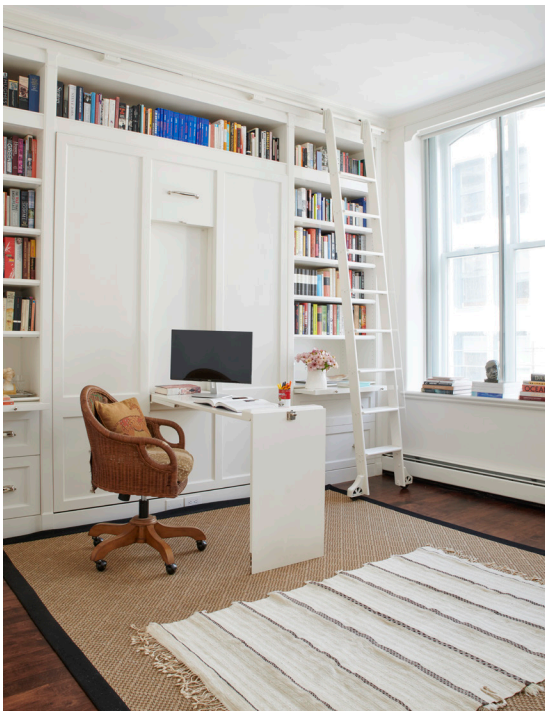
THE OFFICE DOUBLES AS A CRAFT ROOM, WITH CUSTOM BUILT-INS BY ***CQ DESIGN STUDIO*** *THAT CONCEAL STORAGE BEHIND PANELED MILLWORK. VINTAGE FURNISHINGS KEEP THE PALETTE WARM AND PERSONAL.*

For the new library, Steimberg needed functional beauty, as the wife wanted to also use it as a craft room. The architect once again turned to moldings and casings, then designed built-ins that conceal creative materials in what feels like a refined atelier. Just beyond this is the primary bedroom, which was driven by the wife's passion for vintage pieces. The jumping-off point was an antique headboard, and from there, Steimberg layered in vintage lighting. Custom built-ins climb to the ceiling, balancing classical stature with everyday function. The en suite echoes the language with its custom millwork and traditional crown moldings.

Flexibility comes full circle in the guest room, where a Murphy bed custom-designed by Steimberg provides a place for visitors to rest their heads, complete with side tables for books and trinkets. It transforms into a work desk surrounded by built-in bookcases when not in use. The thoughtfully designed dual-use solution speaks to the greater success of the whole project. "It was an interesting challenge to create something traditional from a space with an industrial feel," Steimberg shares. "The result is timeless, classic and clean."



IN THE PRIMARY BEDROOM, STEIMBERG DESIGNED CUSTOM BUILT-INS AND RESTORED A VINTAGE BED IN COLLABORATION WITH ***CQ DESIGN STUDIO****. SILVER-PLATED 1940S ENGLISH SCONCES FROM CARLOS DE LA PUENTE ANTIQUES LEND AN ELEGANT GLOW.*





WHEN THE CUSTOM MURPHY BED IN THE OFFICE-CUM-GUEST ROOM IS FOLDED AWAY, THE PIECE REVEALS A DESK FOR WORK. A VINTAGE ARTWORK HANGING ABOVE THE UNFOLDED MURPHY BED ENSURES THAT THE GUEST SPACE FEELS AS ELEVATED AS THE REST OF THE HOME.


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[THRESHOLDS]

Interior bridges connecting one section of a home to another improve the flow while adding a distinctive architectural element



A House of Blue Lias

SOMERSET, U.K.

Specializing in modern residential design, Forgeworks is an architectural studio based in London and Wiltshire, England, founded by Chris Hawkins. The firm's recent project in the Mendip Hills of Somerset cleverly linked a 19th-century farmhouse to an existing period barn. The resulting glassed-in passageway provides a visually light touch positioned between the substantial, original structures. Affectionally called A House of Blue Lias, the property's colorful name is a nod to the locally quarried stone used in both the past and present construction. Hawkins explains how this innovative project turned the two halves into a whole.

How did you balance the look of the two original structures with this modernist link?

We took a deliberately restrained approach. The link is contemporary in form but built with the same local blue lias stone as the farmhouse and barn. The internal structure expresses a similar sense of rhythm and material clarity. It's deliberately deferential, but with its own quiet confidence.

Is the barn also usable space now?

Yes, the barn was fully retrofitted and reorganized. It now contains bedrooms, bathrooms, a study, a playroom and a garage space for the owner's vintage cars. The structure was kept, but the layout and performance are entirely new.

What do the owners now say about living in their home?

It's a completely different experience. What was once fragmented now feels calm and coherent. The family naturally gravitates to the central space, and the improved insulation and energy systems have made the entire house more comfortable and efficient.



Before



After

TEXT **GWEN DONOVAN** PHOTOGRAPHY **FRENCH & TYE** ARCHITECTURE **FORGEWORKS**

[THRESHOLDS]

SONOMA COUNTY, CALIFORNIA



A modern retreat overlooking the Pacific in Northern California features a midsection finished in corrugated metal, a unifying transition point between the public and private wings.

Legendary architect Malcolm Davis of MDa Studios in San Francisco designed a clean-lined oceanfront home where two cedar-clad volumes are bridged by corrugated steel to form an eye-catching entry. Inspired by the simplicity of the iconic 1960s Sea Ranch community in Sonoma County, Davis poetically blended the daily interplay of changing light with mindful indoor and exterior sequences, creating a magical living experience.

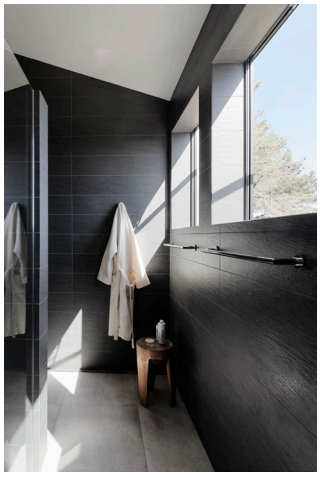
Was embracing indoor-outdoor living an important theme for you to explore as an architect?

Yes, the separation of volumes was fundamentally about creating clarity between public and private spaces while maintaining a strong indoor-outdoor connection throughout. The two-bedroom, two-bath residence structures its 1,800 square feet thoughtfully: one cedar-clad wing houses the social living spaces, while the other contains the private bedroom quarters. This physical separation allows each wing to function independently, with the light-filled link serving as both a threshold and a visual extension of the outdoors.

Why did you decide to finish the entry in corrugated steel?

We liked the honest, unfussy character of the corrugated metal. It feels inherently vernacular, with an agricultural quality that references local barns and sheds scattered throughout this coastal landscape. Just above Bodega Bay, there are expansive ranches dotted with low sheep sheds, simple structures with single-sloped roofs that speak to a practical, regional building tradition. We wanted to evoke that straightforward, unpretentious spirit while employing the material in a decidedly contemporary manner. The corrugated steel will continue to change over time, in conversation with the coastal environment.





The two wings and the link serve a dual purpose, allowing for separate social and private spaces, while also serving as a hinge point to orient the wings at different angles in order to maximize their relationship to the dramatic landscape beyond.

TEXT GWEN DONOVAN
PHOTOGRAPHY JOE FLETCHER
ARCHITECTURE MDa STUDIOS

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NAPA VALLEY, CALIFORNIA

CIN CIN

TEXT THOMAS CONNORS
PHOTOGRAPHY ADRIÁN GREGORUTTI
INTERIOR DESIGN McCAFFREY DESIGN GROUP
ARCHITECTURE TAYLOR LOMBARDO ARCHITECTS

Starting over is rarely easy. Exciting, maybe, but rarely easy. And when driven by disaster, rising like a phoenix takes some doing. But when vintners Stephen Crétier and Stephany Maillery of Napa's Roy Estate saw their home consumed by one of California's all-too-frequent fires, they counted their blessings (their vines survived) and put their minds to rebuilding.

Turning to Taylor Lombardo Architects and the McCaffrey Design Group, the couple went big, building an expansive residence overlooking acres of vines and the mountain ranges rising in the distance. "In addition to maximizing the incredible views, the architects artfully wove a blend of traditional details into a mostly modern building, which feels amazingly cohesive," says designer Katie McCaffrey, who was brought on board once construction was well underway.

The clients, notes McCaffrey, "have a modern sensibility, but also have a passion for history and the French tradition" and were looking for interiors that were "more fetching than fussy." To honor that sensibility, she deployed an array of curated and custom-made furniture and accessories that take a cue from the warm wood found throughout the home. Leather, unglazed ceramics and plaster-like wall finishes create a rich visual texture. In the impressively scaled great room, with its steeply pitched beamed ceiling and a towering wall of windows, McCaffrey gathered a group of club chairs around a Design Kollective Breuer slab coffee table. In the dining room, meals are served at an enormous wood table designed by New Hampshire-based Tod Von Mertens, paired with sixteen leather chairs from Connecticut's Richard Wrightman Design.

The private spaces in the home received equally considered attention. The primary bedroom is dominated by a handcrafted wooden wall made of linear elements arranged in a dynamic geometric pattern with floating night tables incorporated into the composition. The dressing features a vanity set with a custom-made stool of ebonized wood and fur.

"Throughout the home," says McCaffrey, "the views played a huge element in all aspects of the main spaces and we did not want to compete with them on the interiors. Our goal was to seamlessly blend what our eyes could see outside with the materials we felt inside. We wanted emphasis on conveying natural luxury through materials – leather, alpaca, mohair, natural fibers and rich woods – in hues referencing the dried grasses on the hills or the deep oak of wine barrels. It all has a wonderful, sophisticated ease to it, where nothing screams for attention." *Cheers to that.*



THE GREAT, GREAT ROOM SPREADS WIDE BENEATH A CUSTOM-DESIGNED WROUGHT-IRON CHANDELIER.

THE DINING ROOM IS SET WITH A WOOD TABLE DESIGNED BY TOD VON MERTENS, CHAIRS FROM RICHARD WRIGHTMAN DESIGN AND ATELIER VIME PENDANTS.



FROM DEVASTATION TO RENEWAL, A HOME RETURNS WITH FRESH PURPOSE — AND A TOAST TO RESILIENCE

DESIGN DISRUPTOR

Emerging furniture designer Sara Ullvetter occupies the ultimate expression of her singular style



Rooms read in many ways. Some seem populated, fleshed out with things. Others appear more inscribed, cast with the clarity of typeface but infused with the grace of script – testaments to a rationale, yet bearing the touch of a hand. Such is the home of furniture designer Sara Ullvetter, a penthouse in a 19th-century building in the center of Stockholm.

"I try to create a sense of balance in the imperfect," explains Ullvetter. "There are no strong colors or patterns anywhere, no decoration other than the material's own character as it appears in the light from the windows. Hidden functions and storage solutions allow beautiful original details, such as the rough-plastered walls and the new checkered oak floor, to stand out all the more clearly. I've tried to create a neutral palette where the light can play on the surfaces and the furniture and objects can harmonize with each other without taking too much focus."

1

TEXT **THOMAS CONNORS** PHOTOGRAPHY **JOHAN SELLÉN** STYLIST **GILL RENLUND** INTERIOR DESIGN **SARA ULLVETTER**







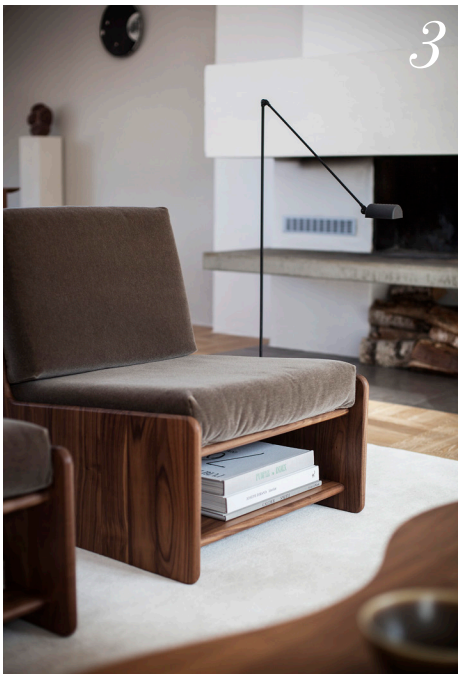


DESIGNED + MADE IN BROOKLYN

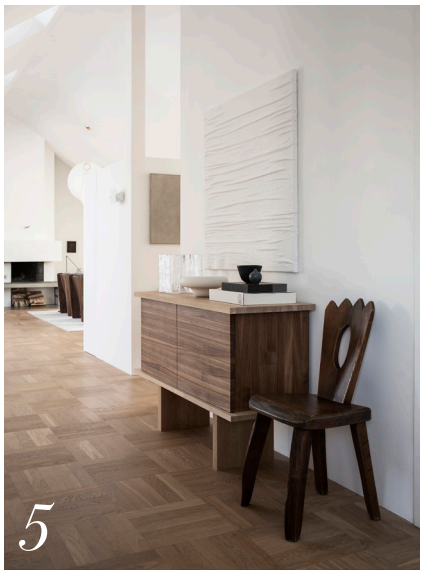
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1 Side by Side Coffee Table in solid walnut. *2* The entryway, with a figurative piece Ullvetter made in high school and a bowl by Swedish artist Mimmi Blomqvist. *3* The Sogno Easy Chair with built-in bookshelf. *4* The well-appointed living room is set with Ullvetter's own chairs and tables, along with a Marenco Sofa from Arflex. *5* A vintage Olavi Hänninen chair meets Ullvetter's oak and walnut sideboard.





White and wood tones define every room in the unit, creating a serene, seamless cocoon. Even the art, which includes a painting by Danish artist Kirsten Schröder and a sculpture by Swedish artist Fanny Bylund, is keyed to this unifying palette. Not surprisingly, Ullvetter's own designs — all handcrafted in Sweden — are everywhere in the home, from the simple bench at the foot of a bed to the armless easy chairs in the living room. The latter, which sport a shelf under the seat, came from her desire to fashion a multifunctional piece of furniture that provides storage for books. "I've named it Sogno, which means 'dream' in Italian, and that's exactly what you do when you sit down with a good book," suggests Ullvetter. "The design language of the chair is clear and stripped down, with a focus on the craftsmanship behind it and the seating comfort. It was important, too, that it is beautiful to look at even from behind so that it can be placed in the middle of a room where you move around it." The rounded edge of the Side by Side Table sprang from her desire to soften the hard architectural geometry of the apartment, which includes sharply pitched ceilings pierced with windows. "I wanted to create a tactile and warm feeling through the irregular shape," she shares. "Over time, the walnut acquires a beautiful patina as well."



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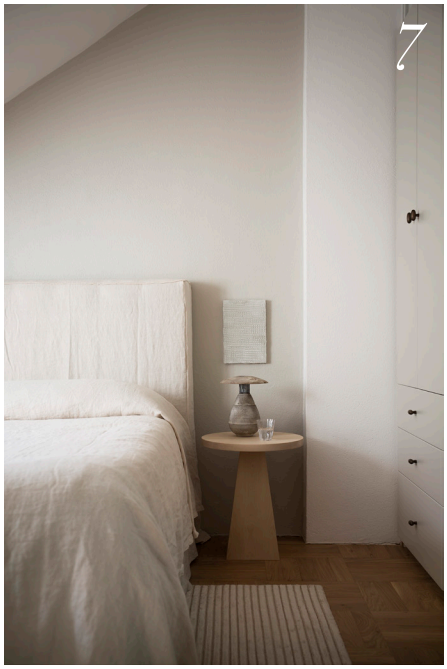


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6 An Ethnicraft teak dining table, paired with Ullvetter's Dune chair in solid walnut and paper cord. *7* In the primary bedroom, a side table in solid ash. *8* Artwork by Swedish artists Åsa Stenerhag and Fanny Bylund sits atop a dresser from the Danish design house GUBI. *9* The new kitchen, built by Himlekök, features oak cabinetry and travertine countertops.

Throughout the home, Ullvetter has incorporated pieces that play well with her own designs, such as a Cassina Zig Zag Chair in cherrywood and a deep-seated Marenco Sofa from Arflex. A vintage King chair with its crown-like detail (by 20th-century Finnish designer Olavi Hänninen) is paired with an almost crate-shaped, Ullvetter-designed sideboard crafted in oak and walnut. And there's a subtly pleasing sense of proportion in the way the edge of an Ethnicraft teak dining table and the backs of her own solid walnut Dune Chairs line up.

Ullvetter also transformed the previous kitchen into a much lighter space (outfitting it with oak cabinets, three-legged barstools from Nikari and travertine countertops and backsplash), sanded all the floors and replaced existing doors. "For me," muses Ullvetter, "design is about eliminating excess and focusing on essential forms. It is about rigorous attention to details and carefully selecting the right materials." Clearly.

STOCKHOLM, SWEDEN

Trueform concrete × Leyden Lewis



Wabele

The (Un)balanced Fireplace Surround is one of three sculptural concrete designs in the **Wabele** Collection—a collaboration between Leyden Lewis and Trueform Concrete.



Wabele A New Language for the Modern Hearth

LEYDEN LEWIS X TRUEFORM CONCRETE

When sculpture meets structure, the fireplace is no longer background, it becomes the room's soul.

In the world of interiors, few elements carry the intimacy, nostalgia, and symbolic power of a fireplace. Yet for decades, this architectural anchor has remained restrained, linear, conventional, and quietly utilitarian. The Wabele collection, a sculptural series of fireplace surrounds designed by designer and artist Leyden Lewis in collaboration with Trueform Concrete, challenges that status quo.

Unveiled at aspire Design & Home's Art of the Home Showhouse in Upper Saddle River, NJ, Wabele isn't merely a fireplace surround, it's a statement. A rhythmic, biomorphic form that invites touch, inspires movement, and reframes the fireplace as both spatial and spiritual center.

THE SHAPE OF RESONANCE

The origin story of Wabele begins not in concrete, but in a 1920s Emery Roth–designed apartment in Brooklyn. There, Lewis began sketching a surround inspired by Art Deco elegance filtered through ancestral African geometries. The resulting forms are fluid and poetic, gestures of movement and presence.

The collection takes its name from Wabele, the fire-spitter masks of the West African Senufo people, used in ritual dances to ward off harmful spirits and summon ancestral strength, a symbolic echo of the fireplace's role as both hearth and threshold.

The collection includes three signature variations, Inward, (Un)balanced, and Outward, each custom-sized and finished to order. The sculptural gestures are subtle yet commanding, expressing motion through curvature, layered depth, and delicate transitions between planes.

"This is design that breathes," says Lewis. "Even though concrete is a material of weight and permanence, we wanted these fireplace surrounds to feel like they were unfolding and anchored, but never static."

MATERIAL, MADE POETIC

The collection is produced in collaboration with Trueform Concrete, a New Jersey-based fabrication studio known for pushing the expressive boundaries of concrete. Utilizing their proprietary GFRC (glass-fiber-reinforced concrete) blend, the surrounds are structurally strong yet visually light, allowing for thinner profiles and crisp, continuous curves.

Each surround is handcrafted at Trueform's facility, formed, refined, and finished by artisans who understand the nuance of concrete as both medium and message. The result? Surfaces that shift with the light, edges that blur the line between industrial and organic, and finishes that evoke everything from carved stone to mineral-washed concrete.

"Trueform's mastery of form-making gave this project its wings," says Lewis. "What began as a drawing evolved into a dialogue, one where every curve was negotiated between intention and material behavior."

A LIVING THRESHOLD

At the Art of the Home Showhouse, the Outward variation of Wabele was featured as a centerpiece, framing the hearth in fluid arcs, soft shadows, and dimensional ledges. Installed in modular segments, the surround transformed the fireplace into a sculpture. The room's wood baseboards, rich-toned wood furniture, and natural light didn't compete, they danced alongside it.

Here, the fireplace held the narrative. It became a living threshold, between heat and space, body and architecture, past and future.

A COLLABORATION ROOTED IN MEANING

The Wabele collection exemplifies what happens when material meets meaning, and craft meets cultural memory. It speaks not only to design aesthetics, but to the lineage of space-making, where contemporary form honors ancestral spirit.

For Lewis, Wabele is a vessel for legacy:

"This is more than just a fireplace design. It's a sculptural reflection of presence, of who we are, where we come from, and what architecture can feel like when it becomes emotionally resonant."

And for Trueform Concrete, the collaboration signals a deeper expansion into sculptural, artistic forms, a territory where performance and poetry coexist. "We don't just cast concrete," says co-founder Paul Grech. "We craft spatial expressions. Wabele reflects what's possible when designers and makers dream together."

WHERE TO SPECIFY

The Wabele collection is available exclusively through Trueform Concrete, with custom orders available in eight artisan-mixed colors and three signature textures. Each piece is made to order, enabling seamless specification for both residential and boutique commercial projects.

Explore the Collection:
trueformconcrete.com/wabele









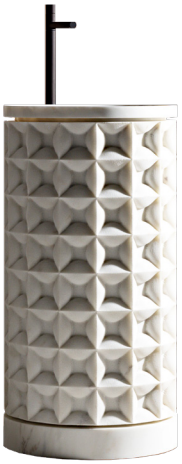
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MALABAR **VIV ID II** SOFA
This meticulously crafted three-seat sofa exudes a distinct aura of creativity, showcasing the harmonious marriage of form, function, and artistic ingenuity.
malabar.art

Geometric half-moons give this wallpaper an unmistakable retro vibe. Named after the Greek word ***selas***, meaning light, brightness, glow, the design combines two types of embroidery on a linen and viscose base: the crescent moon embroidery beautifully contrasts the tight vertical stripes.

ARTE
SELAS *Wallpaper Decors & Panoramiques Collection.*
arte.com



GALERIE SANA MOREAU
VORON *Chair designed by Tetiana Krasutska, Ukrainian walnut.*
maino-design.com





GALERIE SANA MOREAU
MONTANKA *vase in ceramic and wood. Crafted by Andriy and Olesya Voznicki.*
maino-design.com



"THE KITCHEN AND LIVING ROOM ARE CERTAINLY THE MOST DRAMATIC AND CAPTIVATING SPACES IN THE HOME," OSWALD SHARES. HERE, A MIX OF WHITE UPPER CABINETS AND DARK WOODEN LOWERS CELEBRATES THE HOME'S TIME-HONORED COLOR PALETTE.



BOUCLÉ-SWATHED CHAIRS FROM DENVER MODERN, A SECTIONAL FROM RH AND VARIOUS ACCENT TABLES FROM HORNE AND KATHY KUO BRING AN ELEVATED YET COMFORTABLE EASE TO THIS LIVING AREA.

COURSE CORRECTION

In a Westchester County retreat, Barrett Oswald redefines tradition with a confident mix of heritage detail and contemporary clarity

TEXT **KELSEY MULVEY** PHOTOGRAPHY **TIM LENZ**
INTERIOR DESIGN **BARRETT OSWALD**

Barrett Oswald might've been asked to transform a New York City-based family's lakeside retreat in Westchester County, but at the core of this relaxing respite is a careful balance between old and new. Since the residence is about 100 years old, it had to be grounded in history — but in the 21st century, modern comforts are non-negotiables.

To help bridge the generation gap, Oswald looked to the property's foundation. "It already had a natural charm we wanted to preserve while weaving in more modern touches," she describes. "The original wood floors and exposed beams became our starting points, helping shape the palette and material choices, while the lake and surrounding landscape influenced the tones and textures."

While the home's wooden accents might've informed its palette, the residence's unique architectural details swayed the furnishings. "The vaulted ceiling really set the tone for the living space, so the furnishings needed to have grounding presence, generous scale and strong horizontality," Oswald explains. "By introducing these concepts, we made sure the lower half of the room feels full and anchored, which lets the architecture above read as uplifting rather than overpowering." In this multipurpose area, a low-slung sectional from RH, blue-patterned rug by Celerie Kemble for Chairish and a wooden coffee table sourced from 1stDibs gave the space floor-to-ceiling appeal.



OSWALD BROUGHT A SERENE STYLE TO THE GUEST ROOM WITH A DUET OF AERIN SCONCES, SHENANDOAH WOOD DESIGNS NIGHTSTANDS AND A QUILT FOUND ON ETSY.

Of course, not every part of the home was as easy to navigate as a vaulted ceiling. Oswald says one of the more demanding aspects of the project was the staircase's narrow width. "Every piece destined for the second level had to be carefully considered to ensure it could make the journey upstairs unscathed," she describes. Challenging? Sure, but Oswald notes it also provided a more thoughtful approach to sourcing the upper level's furnishings. "Each item had to pass through several filters before earning its place," she states.



COX LONDON
MONSTERA
This floor lamp is created from forged-iron sculptural Monstera vines supporting illuminated foliage.
coxlondon.com



JOHN ROSSELLI
IATESTA Studio
Design Robert James Link
BONSAI PENDANT
in Wilde Oak
johnrosselli.com

MUSE

EARTH BOUND



Sankofa – named after the Akan phrase "to go back and get" – was Samuels' first ceramic series.

"I used this work to reconnect with my past. It's not just about my journey, but those of my parents."

Ceramist Lois Samuels Looks to Past and Present in Her Work

Growing up in rural St. Elizabeth, Jamaica, artist Lois Samuels' life followed a familiar rhythm: Saturdays were for the market, Sundays were for church. The rest of the week was for school or one's job, the latter often predetermined. "If your parent was a teacher, you would become a teacher," Samuels explains. "If they were a nurse, you became a nurse. If your family had a shop, you worked in the shop. It passed down from generation to generation."



Lois Samuels' Open series captures her approach to life.

"It's about being open to receiving, to being nourished, to giving. Everything I make comes from life experiences, the ups and downs, the beauty, the gratitude and the exploration."

ASPLUND
RUNE KILT LIGHT 90 CHARCOAL
Designed by Claesson Koivisto. A new exclusive oak veneer cabinet in matte lacquered charcoal stain, offering an exclusive tactile "Japandi" feel. The natural oak shelves and internal drawer further enhance this sensation.
byrastrom.com



Louise Bilgert

For Samuels – whose work is available through the Los Angeles gallery Twentieth and was recently showcased at the Paris gallery Cinémorphe during Ceramic Art Fair – this predictability sparked a quiet rebellion. "By age 14. I was already thinking, *'How do I get to see the world?'* Art was something that ignited and stimulated me in so many ways, and when I was discovered by a modeling scout, I was given the opportunity to explore that while traveling." Even as she walked runways for fashion legends such as the late Alexander McQueen and modeled for magazines that included *Vogue Italia*, Samuels was designing, photographing, painting and writing. But it was clay that she eventually fell in love with. "I wanted to experience something that you can touch," she describes. "Something coming out of you. That's where ceramics came in."

This evolution isn't a departure from her past, but rather a culmination of it, referencing the role soil and farming played in her early life. "The earth is such a magical element," she notes. "You plant a seed, and somehow, once it touches earth, it becomes alive. My ceramics are rooted in the past, the present and my life's journey."

This is an underlying theme in all her series, from Fragmented Beauty – in which she molds together bits of clay into forms that celebrate resilience – to Open, where imprints of towels and linens symbolize nourishment and receptivity. The silhouettes of Portal evoke womanhood and fertility, while Wave Medallion reflects life's unpredictable rhythms. "There's something so organic and soulful in the execution of all of my pieces," Samuels shares. "I hope that resonates with others."

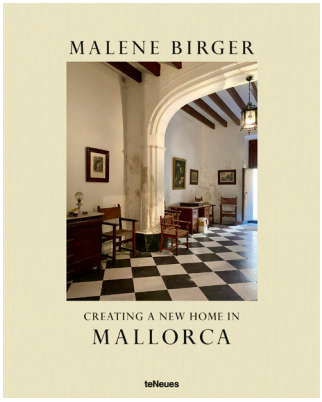
TEXT BY **SHANNON SHARPE**
PHOTOGRAPHY COURTESY OF **LOIS SAMUELS** AND **TWENTIETH**



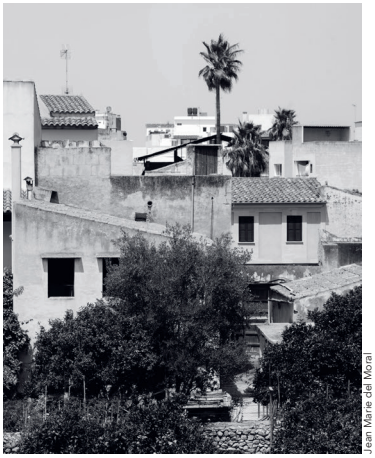
At Twentieth in LA, Wave Medallion wall hangings serve as a backdrop to vessels from Samuels' Portal and Open series.

"My art is very intuitive," she reflects. "I feel that's something special. I believe in things I don't need to overthink too much."

MALENE BIRGER: CREATING A NEW HOME IN MALLORCA
Documented by: Jean Marie del Moral & Malene Birger (2021-2025)
teNeues • $110




Jean Marie del Moral


Jean Marie del Moral

"This is about my biggest and most complex renovation yet. It tested me in ways I hadn't imagined, pushed my creativity to its limits, and at times felt like an impossible feat. But we did it. We overcame the obstacles, and in the end, the result is something truly beautiful."
-MALENE BIRGER

upclose and personal


Emil Stegemeier

Malene Birger's design philosophy is rooted in an eclectic and maximalist approach, where clean lines coexist with 1970s Italian vintage pieces, handcrafted Middle Eastern objects, and her own artwork. This fusion of old and new creates a harmonious balance that is both bold and serene, grounded in history yet forward-looking in its outlook.


Malene Birger



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Photography by Pratya Jankong

TEXT SHANNON SHARPE PHOTOGRAPHY MIKE SCHWARTZ
INTERIOR DESIGN MARLI JONES AND MICHAEL KREUSER/REBEL HOUSE INTERIOR DESIGN

REBEL WITH A CAUSE

LAYERS OF MATERIAL, TEXTURE AND ART DEFINE A CHICAGOLAND HOME

COLLECTED LIVING

There are many advantages to new construction: layouts geared toward modern living, up-to-date mechanicals and, of course, the opportunity to tailor the home to one's exact style. It's the latter that drew Marli Jones and Michael Kreuser's clients, Staci and Brandon Rice, to the opportunity to build on Chicago's North Shore.

The project marked the couple's second project with Jones and Kreuser, the co-principals of Rebel House Interior Design. While their earlier home had leaned into dark floors and white cabinetry, this project called for something different. Staci, who works in fashion and has an innate love for all things art and design, wanted a house that felt worldly, elegant and collected. "It was a completely different mood from their other one," Jones recalls. "We felt the house should feel like it had a bit of patina, a bit of age."

To create this layered vibe, the design team started with the interior architecture. Venetian plaster softens the walls, oak floors ground the space and arches repeat as a visual rhythm throughout. "The idea was to start with architectural details, then allow the furnishings and fixtures to strike a more contemporary balance," Jones explains.

Achieving their vision came with some changes to the developer's floor plans, such as opening up what was to be a first-floor guest room and creating a cocktail lounge with walls coated in a deep green. "We started with the wall color," Jones describes. "We said, 'This should be dark, this should be moody.'" Artwork from the homeowners' collection – a Meighan Morrison painting above the marble fireplace and a Dan Schneiger sculpture above the elegant channel-tufted sofa – adds to the elevated sensibility.



FAMILY ROOM: *A PAIR OF MONTAUK SOFAS, TWIN DOWEL FURNITURE COFFEE TABLES AND A MERIDA RUG MAKE FOR A COZY GATHERING SPOT AROUND THE NERO MARQUINA MARBLE-AND-PLASTER FIREPLACE.*



DINING ROOM: *FRENCH WHITE-OAK PANELING SETS A LIGHT, CLASSICAL BACKDROP FOR THE CONTEMPORARY ALABASTER LIGHTING BY REJUVENATION, ANOTHER MORRISON PIECE AND A YVETTE LENZI ARTWORK, CREATING UNEXPECTED CONTRAST.*





PRIMARY BEDROOM: *AN RH CANOPY BED RISES TOWARD VAULTED CEILINGS CLAD IN WHITE OAK, BRINGING WARMTH TO A DRAMATIC SPACE ACCENTED BY ARCHED OPENINGS THAT ECHO THOSE FOUND THROUGHOUT THE HOME.*



KITCHEN: *REEDED CABINETRY BY BOVELLI CUSTOM MILLWORK, SCALLOPED STONE DETAILS AND EXPOSED BEAMS SOFTEN THE SCALE OF A 12-FOOT CEILING, WHILE CALACATTA BORGHINI MARBLE SURFACES TIE IN CARAMEL-AND-GRAY VEINING. AN OVERSIZE MAIDEN HOME TABLE AND LULU AND GEORGIA CHAIRS SERVE THE SPACE WHERE, JONES EXPLAINS, "EVERYDAY FAMILY LIFE HAPPENS."*

Elsewhere, lightness prevails. Paneling in the dining room recalls classical detailing, but in French white oak that avoids heaviness, while contemporary alabaster lighting, another acrylic by Morrison and a Yvette Lenzi mixed-media piece add layered materiality.

In the kitchen, the team employed reeded cabinetry, dramatic stone and beams that visually lower the 12-foot ceilings, instilling a handcrafted vibe. The space opens into a dining area and family room, where plaster meets Nero Marquina marble at the fireplace, echoing a California sensibility that the owners asked for. "Our intention was always layers, texture, detail," Jones states.

The designer carried the arches used in the main living spaces through to the primary suite. There, a canopy bed that "adds both drama and sweetness" rises toward vaulted ceilings. A touch of the Old World infuses the en suite, thanks to marble-wrapped walls and a limestone floor. "It feels like you're in a French chateau with these huge chunks of limestone on the floor," Jones notes. "It takes down the formality of the marble."

"What I loved about this project was the level of trust between the client and us," Jones shares. "Staci came with her inspiration; she had her vision and then said, 'Drive it to the finish line.'"



1

TEXT **CARA GIBBS** PHOTOGRAPHY **JARED KUZIA** STYLIST **SEAN WILLIAM**
INTERIOR DESIGN **NICOLE HIRSCH** ARCHITECT **EMBARC DESIGN**
BUILDER **HIGH STREET DEVELOPMENT**

ORDER + INDUSTRY

BEACON HILL BOSTON, MA

SCULPTURAL LINES, MUTED TONES AND ABUNDANT STONE UNITE BOSTON CHARM AND CONTEMPORARY COOL

c.1880

1 PRIMARY BEDROOM *SOFT NEUTRALS AND LAYERED TEXTURES DEFINE THE SERENE PRIMARY SUITE. THE JP CUSTOM UPHOLSTERY BED CONCEALS A HIDDEN TELEVISION IN ITS FOOTBOARD, MAINTAINING THE ROOM'S CALM SYMMETRY AND FOCUS ON FORM.* **2 SITTING AREA** *FLANKING THE FIREPLACE, CUSTOM CLOSET DOORS WITH BESPOKE FRANK ALLART HARDWARE – EACH KNOB WEIGHING OVER FOUR POUNDS – BRING SCULPTURAL HEFT TO THE SPACE, OFFSET BY A HAND-KNOTTED STARK RUG THAT WHISPERS OF QUIET LUXURY.*



There's something quietly audacious about taking a 19th-century brownstone down to the studs in one of Boston's most historic postcodes. But for designer Nicole Hirsch, that was precisely the point. "Our clients wanted to maintain the rich tradition of what this townhouse used to be," she describes, "but infuse it with a modern sensibility." And true to form, Hirsch reimagines the inside of this six-story Beacon Hill brownstone, proving that history and modernity can cohabitate beautifully.

Hirsch, known for her warm, modern aesthetic and material-forward interiors, joined forces with High Street Development and architectural firm Embarc Design to reimagine the home for a young family with four children under six. "They were dream clients – kind, trusting and with great taste," Hirsch recalls. "Because we were so aligned, we could move quickly and decisively, which allowed the design to feel cohesive from one room to the next." That cohesion is anchored in stone, a material that, in Hirsch's words, "became integral to the home's design identity." Each slab – from the veined marble vanities to the sculpted fireplace surrounds – was hand-selected and fabricated by A&S Luxury Stone, infusing quiet luxury throughout. "Every piece had to feel like it belonged," she explains. "There's an intimacy in that level of attention."

The interplay of historic charm and modern restraint runs throughout. Original crown moldings, chevron hardwoods and tall sash windows recall Beacon Hill's pedigree, while clean-lined millwork and custom-made furnishings introduce contemporary rhythm. A floating walnut credenza in the dining room nods to midcentury craftsmanship, while a concealed TV lift in the primary bedroom merges innovation with understatement.



3



6

3 LIVING ROOM: *A STUDY IN MATERIAL AND SHAPE, THE LIVING ROOM BALANCES BEACON HILL BONES WITH SOFT GEOMETRY AND MODERN RESTRAINT. A CUSTOM LOUSSO SECTIONAL AND WINGBACK SIT ATOP AN ART AND LOOM RUG, SETTING THE TONE FOR A SPACE THAT'S AS FAMILY-FRIENDLY AS IT IS IMPECCABLY TAILORED.* **4 MEDIA ROOM:** *RELAXED YET REFINED, THE MEDIA ROOM IS EQUAL PARTS COMFORT AND COMPOSITION. A MODULAR MARIO BELLINI SECTIONAL ANCHORS THE SPACE, WHILE A CUSTOM PANELED WALL BY BESPOKE OF WINCHESTER FRAMES THE INSET TELEVISION – ITS SYMMETRY PUNCTUATED BY PLASTER SCONCES FROM CB2 THAT CAST A SCULPTURAL GLOW.* **5 OFFICE:** *STRIKING A BALANCE BETWEEN VIBRANT AND CALM, THE COLOR-DRENCHED OFFICE LAYERS TEXTURE AND TONE WITH A WARM CONFIDENCE. TAILORED ROSEMARY HALLGARTEN DRAPERIES BY MAKKAS FRAME THE ROMANTIC MORNING LIGHT, SOFTENING THE MOODY WALLS, WHILE A CURVED ART APPLICATIONS DESK AND CUSTOM RUG COMPANY FLOOR COVERING CREATE A STUDY IN CONTRASTS. AND FINALLY, A SHEEPSKIN FLEMMING LASSEN CHAIR AND OTTOMAN OFFER THE ULTIMATE PERCH FOR A REFLECTIVE PAUSE.* **6 KITCHEN:** *WARM WALNUT AND MARBLE PUNCTUATE THE KITCHEN'S CLEAN-LINED CABINETRY. WOODBENDER STOOLS, THEIR WALNUT STAIN ECHOING THE CHEVRON FLOORS BEYOND, ADD A TACTILE WARMTH TO THE RESTRAINED PALETTE.*



4

Even the children's playroom is designed with poetic pragmatism, featuring built-in cabinetry that doubles as art, and custom sectionals that shift from story time to soirée. And then there are the quieter gestures, those subtle echoes of the past that are effortlessly rendered fresh again. Hirsch points to the applied wall moldings that disguise storage in the living room, and to the custom, oversize knobs in the primary suite that recall vintage purse clasps. "Each hardware piece had to be both elegant and understated," she shares. "It's these small details that knit the home's narrative together."

That duality – of both reverence and reinvention – is becoming something of a signature for Hirsch. "We've really carved a niche for ourselves in our ability to straddle two opposing aesthetics. To bring clean, modern design to classically historic homes." In Beacon Hill, that vision finds its fullest expression yet – in a house that wears its history lightly and its modernity with ease.



5

7 GUEST BEDROOM: *A SCULPTURAL LULU & GEORGIA BED RESTS AGAINST ROMO'S CLOUDLIKE WALLPAPER. TEXTURAL PATTERSON FLYNN UNDERFOOT AND BOUCLE OTTOMANS FROM 1STDIBS ADD TACTILE WARMTH, WHILE ROVE CONCEPTS NIGHTSTANDS AND BLUEPRINT LIGHTING LAMPS LEND A QUIETLY MODERN EDGE TO THE TRANQUIL RETREAT.* **8 NURSERY:** *ROMO WALLPAPER IN A DELICATE PRINT WRAPS THE NURSERY IN SERENITY, EMPHASIZING AN ORGANIC RHYTHM HARMONIZING WITH THE UNDERSTATED CHARM OF NATURAL WOOD ACCENTS.* **9 PLAYROOM:** *HERE, PRACTICALITY IS CONVEYED THROUGH PLAYFUL POLISH. A CUSTOM STORAGE WALL BY BANCROFT CONSTRUCTION CORRALS THE CHAOS WITH ARCHITECTURAL PRECISION, WHILE LOW-SLUNG SUEDE BEANBAGS ENCOURAGE THE KIND OF CAREFREE LOUNGING THAT ONLY CHILDHOOD – AND GOOD DESIGN – CAN INSPIRE.*


7


9


"WITHOUT BEING TOO ON THE NOSE, WE WANTED TO PAY HOMAGE TO THE NEIGHBORHOOD," HIRSCH REFLECTS. "BEACON HILL IS SO ICONICALLY BOSTON – THE COBBLESTONE STREETS, THE GAS LAMPS, THE SENSE OF PERMANENCE. WE WANTED TO HONOR THAT WHILE MOVING THE STORY FORWARD."
8

FORM & FLOW



MUDROOM: *A NOW LARGER MUDROOM OFFERS PLENTIFUL STORAGE. TILE: ECOSTONE COAL TILE; HARDWARE: MORRIS PULLS AND ASPEN II ROUND KNOBS FROM TOP KNOBS; HOOKS: MASSEY DOUBLE HOOK FROM REJUVENATION.*



DIANA WAGENBACH, FOUNDER AND PRINCIPAL OF STUDIO W, REDESIGNED A CHICAGO INTERIOR INTENDED FOR DAILY PRACTICALITY AND RELAXED REFINEMENT

WET BAR AREA: *THE DEEP BLUE OF THE BUILT-IN CABINETS WAS AN INHERITED COLOR THAT SERVED SO WELL AS AN ACCENT TO THE MORE NEUTRAL PALETTE THAT THE DESIGNER "DECIDED TO LEAN INTO THE BLUE AND MAKE IT COHESIVE." TABLE: CUSTOM; CHAIRS: SERENA AND LILY; HARDWARE: MORRIS PULLS IN POLISHED NICKEL FROM TOP KNOBS; FAUCET: SINGLE HANDLE PULL IN POLISHED NICKEL FROM BRIZO.*



DINING ROOM: *ONE OF THE HOMEOWNER'S FAVORITE SPACES IN THE REDESIGNED HOME IS THE WARM AND INVITING DINING ROOM, WHERE HER OWN ANTIQUE TABLE TAKES CENTER STAGE. DINING TABLE: ANTIQUE, HOMEOWNER'S OWN; DINING CHAIRS: ODESSA DINING CHAIR AND ODESSA ARMLESS DINING CHAIR FROM ROWE FURNITURE; SIDEBOARD: MILLIE FROM FOUR HANDS; AREA RUG: SAGA FROM JAIPUR LIVING; DRAPES: CUSTOM DRAPERY FROM THE SHADE STORE.*



TEXT JENNIFER QUAIL
PHOTOGRAPHY RYAN McDONALD STYLIST CATE RAGAN
INTERIOR DESIGN STUDIO W INTERIORS

"I start and end with: 'Is it functional and is it pretty?'" explains interior designer Diana Wagenbach, founder and principal of Studio W Interiors. It's a creative approach that served particularly well when she was engaged by a professional couple with two young boys at home to work on a project that started small and grew to include the complete reimagining of the home's interior architecture and style. "This project originally had a very different scope," the designer explains, noting initial conversations with the client were simply about the better utilization of what was then storage space above the garage. The more their discussions continued, however, the more the client came to share Wagenbach's greater vision for the home, and the project grew significantly from there.

Having purchased the home 10 years prior, the homeowners had already completed a few interior projects, but updating only certain spaces had left the home, which was built in the mid-1990s, with a disconnected feeling Wagenbach knew she could remedy. "I love working on spatial layout," the designer shares. "They had quite a bit of square footage to work with, but it needed to be organized better." Like a puzzle, Wagenbach redesigned all the interior architecture plans to create better flow and more efficient use of the available space. An existing mud room that included the laundry was made larger by relocating the laundry to the upstairs – a more logical placement for the homeowners. The roof over the garage was raised, and the adjacent primary suite was reorganized to incorporate some of that newly gained livable space. And the existing two-story entry was closed in, adding warmth to the first level and creating the desired space for an office for the wife on the second level.

Achieving stylistic cohesion throughout the home was a major focus for the project, with some areas requiring a heavier design hand than others. The kitchen, for example, was among the rooms the homeowners had already remodeled, and Wagenbach notes "it still made sense, but needed some updates" to make it feel connected to the home's new interior focus. The existing rich blue of the built-in cabinetry in the breakfast/pantry space can now be seen reflected in the undertones of natural stone in various spaces throughout the home, a soft echo of the bolder blue statement the homeowners already enjoyed.

With the couple's young kids in mind, bringing in the durable yet beautiful materials an active household requires was top of mind for the designer as well. "I'm a huge believer in performance fabrics," Wagenbach shares. "I always talk with my clients about investing in furnishings and materials that will last. And particularly for the clients with kids, performance materials are part of that investment."

Style cues throughout were influenced by the homeowner's love of Charleston and by the designer's vision for a minimalist approach to classic Old World elements. From one space to another, the throughline of a soft color palette paired with natural materials creates a flowing sense of Zen. Patterns repeat in different treatments, and quiet refinement carries through the reimagined home. "It's an interpretation of that Charleston/Southern sensibility," Wagenbach reflects. "Coastal and comfortable, but sophisticated."



THE *VELOCITY* OF STYLE

TEXT **ALICE GARBARINI HURLEY**
PHOTOGRAPHY **ADAM KANE MACCHIA**
INTERIOR DESIGN **ELIZABETH BOLOGNINO INTERIORS**

FOYER: *STAIRCASE RESTORED BY STEPHEN FANUKA OF FANUKA, INC. FEATURES A CUSTOM-MADE MERIDA STUDIO STAIR RUNNER, INSPIRED BY THE BOLD COLORS OF A MARTINI RACING PORSCHE. LAWSON-FENNING ALTA BRASS DOME PENDANT. JONATHAN BENCH BY OLY STUDIO UPHOLSTERED IN ORANGE HERMÈS LEATHER. "HARTLEY ELEGY" PAINTING BY ROBERT INDIANA. FORNASETTI WALLPAPER IN ADJOINING ROOM.*



A PREWAR APARTMENT ON PARK AVENUE ACCELERATES INTO CONTEMPORARY WITH BOLD, PERSONALIZED DETAILS

Built in 1930, this New York City duplex, like other sought-after, historic apartments by Italian-American architect Rosario Candela, showcases his signature. Note the grand entrance with spiral staircase and curved banister, lofty ceilings, original moldings, herringbone parquet floors, a wood-burning fireplace, graceful room flow and tall windows. Such Candela style in the pre-WWII years lured people into investing in iconic properties that felt more like houses than apartments.

Time marches on, but enduring details are honored in the hands of careful homeowners and designers. Enter new residents: a couple with adult children, multiple homes, favorite artwork and a love of reading. "In the 1930s, having a grand apartment versus a house was the ultimate sign of luxury," describes the owner. "Despite being in the heart of the Upper East Side, this space is still surprisingly quiet, yet elegant and inviting. Light pours into every room."



PARK AVE MANHATTAN

LIVING ROOM: *A RARE VINTAGE HERIZ RUG GROUNDS THE FAMILY AREA OF THE VAST LIVING ROOM. B&B ITALIA SECTIONAL SOFA AND PLAYFUL WOVEN POUFS FROM LEPERE ADD COMFORT AND EASE. BOLD "AMERICAN SIGNS" ART BY ROBERT COTTINGHAM.*



OPPOSITE AND BELOW

LIBRARY: *CURVED SOFA WITH HOLLAND & SHERRY NAVY LEATHER BACK UPHOLSTERED IN HERMÈS NIGEL'S TARTAN WOOL. CUSTOM ROUND RUG FROM THE RUG COMPANY. GIO PONTI ARMCHAIR.*



In honoring the beloved architectural touches yet adding modern updates, designer Elizabeth Bolognino handpicked everything, from fixture to fabric. To pay homage to the quintessential entry foyer, she chose a bespoke Merida Studio stair runner with the colors of the owner's favorite vintage Martini Racing® Porsche stripe. A bench wrapped in fresh orange Hermès leather is the perfect foundation for bright "Hartley Elegy" art by Robert Indiana. (Bolognino envisioned interiors for several Ralph Lauren stores; the Tiffany & Co. Wall Street location in a bank vault with bejeweled crystal droplet lighting; a heritage compound in Connecticut; and many Manhattan apartments and lofts.)

"Elizabeth's spaces feel clean and sophisticated, yet warm and livable," the owner adds. "Nearly everything was custom upholstered, from the Hermès tartan wool on the curved sofa to the dining chairs in two tones, the B&B Italia sofa and especially the kitchen banquette," Bolognino notes. "The couple loves blue, so a touch of it appears throughout, tying the rooms together subtly without ever feeling repetitive."

"Every decision they made was intentional. We need to be restoring history, not tearing it down and erasing it," she explains. Plaster walls are intact, and an expert was hired to lovingly refurbish the staircase, moldings and hardwood floors. (This is the designer's fourth project for the family, with a fifth to come in Maui.)



KITCHEN: *POLO BLUE PAINT BY BENJAMIN MOORE. BANQUETTE UPHOLSTERED IN MULTICOLOR PIERRE FREY PATTERN. ARTWORK BY THE OWNER'S MOTHER (OF HER OWN PARENTS' GARDEN) FOR HER FIRST APARTMENT. DOWNSVIEW EAT-IN CHEF'S KITCHEN WITH CAESARSTONE COUNTERTOPS, VENTED VIKING STOVE AND WASHER/DRYER.*



ABOVE

READING NOOK: *REIN PENDANT FROM ALLIED MAKER. MAGGIOLINA CHAIR WITH OTTOMAN BY MARCO ZANUSO. GELATIN SILVER PRINT (FROM 1935) BY PHOTOGRAPHER BERENICE ABBOTT, A NOD TO THE DECADE WHEN THE APARTMENT WAS CONSTRUCTED.*

BELOW

PRIMARY SUITE OFFICE: *MAYA ROMANOFF WALLPAPER IS THE BACKDROP FOR A RALPH LAUREN DESK AND RARE HERIZ CARPET. A KNOLL BRNO CHAIR IN ZEBRA PRINT ADDS A BOLD, MODERN TOUCH. THE 1940S FASHION DRAWING BY THE OWNER'S MOTHER AND A VINTAGE TRAVEL POSTER HONOR HERITAGE AND A SENSE OF PLACE.*



BOLOGNINO NOTES, "THE COUPLE LOVES BLUE, SO A TOUCH OF IT APPEARS THROUGHOUT, TYING THE ROOMS TOGETHER SUBTLY WITHOUT EVER FEELING REPETITIVE."

For the revamped reading space, she and the owners searched for months to source the marble mantel and gilt mirror, both from Paris. They hunted for the ideal patina and scale. The mantel was inspired by a chance glimpse of Karl Lagerfeld's Paris apartment, where a Vitruvian wave scroll design caught their attention. ("Vitruvian" is for the Roman architect Marcus Vitruvius Pollio.) "The wavelike pattern felt perfect for a water-sports-loving couple, a timeless alternative to the Art Deco mantel we first considered," Bolognino notes.

Their goal for the living room – at 16 by 50 feet – was to find furnishings, such as a deep-blue sectional sofa, to fit that wide-open space. An oversize bookcase anchors it, while 11-foot ceilings allow light and airiness. The modern Gio Ponti table near the wide windows offsets the classic dining room. It is grounded with reupholstered vintage chairs in cream and navy, which tie into the curved sofa with its navy leather back. Every line and finish hums with intention; this is a design that idles quietly but moves with purpose.



MUDROOM: *FLOORS, CABINETRY, BENCH AND AN INNOVATIVE WALL WITH HOOKS THAT PULL OUT FROM A BUILT-IN SLAT WALL ARE ENVELOPED IN WHITE OAK.*

SPEC-TACULAR

WHEN IS A SPEC HOME NOT JUST A SPEC HOME? ARTISAN BUILDERS AND DESIGNER KRISTIN HARRISON OFFER THIS REMARKABLE ANSWER

TEXT JORGE S. ARANGO PHOTOGRAPHY PEAK VISUALS
INTERIOR DESIGN KRISTIN HARRISON OF GEORGIA & HUNT DESIGN HOUSE
HOME BUILDER ARTISAN BUILDERS

As their title implies, "spec" homes are based on speculation about what buyers will need and want, depending on the demographics of a region. Generally, this gives them a bad rap. People tend to think of them as plain vanilla, cookie-cutter residences devoid of character. But a so-called spec home that sprawls over 11,000 square feet, accommodates five bedrooms and nine and a half baths, and sits on a verdant acre of prized McClean, Virginia land just a stone's throw from the nation's capital? Well, the term necessarily experiences a kind of apotheosis that shatters conventional thinking.

This extraordinary exemplar was a project of custom luxury home builders Artisan Builders, who brought in designer Kristin Harrison early on to make sure its interiors equaled the high quality of the structure, a stone-and-wood manse capped by a standing-seam metal roof that gives it the visually rustic character of vernacular farm buildings without sparing a single expense.

How does one approach designing a home without a specific client for whom to design? "It's hard because you're kind of in the dark," concedes Harrison. But she and the folks at Artisan created a working client profile to guide them. "We landed on a younger family who was either from the area or moving here," she explains. "In D.C., there are lots of events and dinner parties, so we assumed it would be a house for entertaining, probably purchased by an entrepreneur or big corporate executive. D.C. is a transient place. People come here to work for the government or sports teams and leave after a few years." (Or a change of administrations.)



ENTRY HALL: *FEATURES A TABLE AND OTTOMANS FROM UNIVERSAL FURNITURE AND A VISUAL COMFORT CHANDELIER.*



HALLWAY: *THE HOME GETS WARMTH FROM WOOD AND FROM VINTAGE CARPETS LIKE THIS PASSERINE HOME RUNNER, WHICH LEADS TO THE CLIENT'S OFFICE.*



DINING ROOM: *THE CONTIGUOUS LIVING ROOM AND DINING ROOM SPACES DEPLOY FURNITURE WITH ROUNDED CORNERS TO SOFTEN THE POTENTIALLY SEVERE RIGHT ANGLES OF THE SPACE. THE LIVING ROOM FEATURES A CUSTOM SOFA AND COFFEE TABLE WITH LOUNGE CHAIRS FROM FOUR HANDS. IN THE DINING ROOM, A DESIGN WITHIN REACH FLOCK OF LIGHT FIXTURE ILLUMINATES A UNIVERSAL FURNITURE TABLE AND CHAIRS.*

McLEAN, VIRGINIA



"THERE ARE A LOT OF BEAUTIFUL CRAFTSMAN-STYLE HOMES IN THE AREA," OBSERVES HARRISON, WHO SETTLED ON AN IDEOLOGICALLY COMPLEMENTARY MODERN GENRE TO RELATE IT TO THE NEIGHBORHOOD. "WE WANTED IT TO BE VERY CLEAN, ALMOST SCANDINAVIAN."

FAMILY ROOM: *BEHIND THE KITCHEN IS THE FAMILY ROOM, WHICH IS SEPARATED BY THE FIREPLACE WALL. SLAT WOOD CEILINGS IN BOTH MAKE THEM FEEL WARM AND EMBRACING, WHILE AN EICHHOLTZ SECTIONAL SOFA AND REGINA ANDREW CHAIRS PROVIDE COMFORTABLE SEATING. OVERHEAD IS A FIXTURE FROM VISUAL COMFORT.*



KITCHEN: *HARRISON WORKED WITH LOBKOVICH ON THE KITCHEN DESIGN, WHICH NODS TO TRADITION WITH CABINETRY EXECUTED BY ARTISAN BUILDERS. OPEN SHELVING AND A GREEN-PAINTED BUTLER'S PANTRY GIVE IT SOME INDIVIDUALITY. FIXTURES BY GALLERY AND A BERTAZZONI RANGE EMPHASIZE THE LUXURY QUOTIENT OF THE SPACE.*



To make their hypothetical clients feel comfortably at home in such a potentially cavernous structure, Harrison continues, "The materials and furnishings had to make it feel warm and cozy." That meant miles of white-oak plank flooring, more wood on the slat ceilings of the kitchen, breakfast area and family room, and still more outfitting the exquisitely crafted millwork for which Artisan is known. There were also areas that incorporated thin 1950s-style gray interior brick. "There are a lot of beautiful Craftsman-style homes in the area," observes Harrison, who settled on an ideologically complementary modern genre to relate it to the neighborhood. "We wanted it to be very clean, almost Scandinavian."

Tapping Boxwood Home Staging to order the furniture, Harrison then layered in texture to ramp up the sense of enveloping tactility. All rugs, for instance, are either vintage or dyed vintage, many from Passerine Home. Unglazed ceramic lamps bring in raw clay elements. Hide accents – the rug in the office, a bench in the primary suite – stay within the neutral palette but heighten the sensory experience still more. Even paint finishes were textured (the nightstands in the primary) or introduced subtle notes of color (the green butler's pantry). Curved furniture silhouettes softened the orthogonality of the architecture as well.

And guess what? The house seemed to conjure up its own imagined client. Jeffrey Skoll, the Montreal-born billionaire who was eBay's first president and now is a philanthropist and part-owner of the professional ice hockey team the Washington Capitals, "didn't change a thing," says Harrison. "He bought it fully furnished. The goal was to make it as easy as possible for someone to move in."

THE TONE-ON-TONE **PRIMARY SUITE** *IS A TACTILE FEAST CREATED BY A HAIR-ON-HIDE KATHY KUO HOME BENCH, AN INTERLUDE HOME BED UPHOLSTERED IN TWEEDY FABRIC, CERAMIC LAMPS BY TROY LIGHTING AND A VINTAGE RUG.*





Small wonder, really. The thoughtfulness and craftsmanship lavished on this "spec" home are beyond exceptional. "The amount of time we spent looking at mood boards and furniture when we didn't even know who the client would be was a fascinating process," declares Harrison. "It doesn't look like you're five miles from D.C. It looks like you're somewhere else, which was the whole point of the house."



DINING AREA: *PETRIE CREATED A MULTISENSORY DINING SETUP WITH A TABLE FROM ROMAN AND WILLIAMS GUILD AS WELL AS SIX COGNAC-HUED SEATS FROM JAYSON HOME. A CUSTOM CREDENZA FROM OTTRA TAKES A STAR ROLE.*

SMALL DOSES

TEXT KELSEY MULVEY
PHOTOGRAPHY RAYON RICHARDS
INTERIOR DESIGN SUSAN PETRIE

When New York designer Susan Petrie was hired to transform her client's home, one thing was certain: this project wouldn't be cookie-cutter. "First and foremost, it was going to be original," she explains. "We wanted to create a home with personality, sophistication, customization and upscale style."

Mind you, the client's residence was an apartment in Manhattan's West Village, so Petrie was tasked with the unique challenge of injecting just enough character into a limited square footage without veering into over-the-top territory. Fortunately, Petrie used critical yet chic instincts to strike a healthy balance between "personable" and "pared back."

Her secret weapon was a restrained use of color. Though the apartment's living and dining areas were flushed in Backdrop's Harvest Moon, a warm cream that can go with just about anything, she employed thoughtful accent hues to honor her client's art collection and their "diverse" color preferences. Here, The Future Perfect's amber swivel chair, cognac-tinged dining seats from Jayson Home, and verdant window treatments made with Brunschwig & Fils fabric and Schumacher trim, can coexist within the same four walls.

The designer took the biggest gamble with color in the kitchen, a smaller area that's closed off from the rest of the open-concept floor plan. "The kitchen didn't get as much natural light as the other rooms, and it just felt very vanilla when I saw it," Petrie recalls. "I thought, *let's add a fun mood to this space and not worry that it doesn't have a lot of light*." She coated the ceiling in an inky blue from Fine Paints of Europe and sourced lights from Coup D'Etat for a "showstopper" moment.

Meanwhile, integrated appliances and meticulous cabinetry bridged the gap between form and function. "We spent a lot of time on making sure that the microwave didn't look so in your face and that the espresso maker was not front and center," Petrie explains. "The client didn't want it on the counter."

Perhaps the biggest pops of personality came with the desk and credenza, both of which were custom-made by Ottra in Red Hook, Brooklyn. While the curved desk appealed to the client's professional and spatial needs, the credenza was designed to be a statement piece for the living and dining room. "I wanted it to be different, but not so obnoxiously loud," she says of the credenza. "I thought it would be interesting to do something that has a futuristic feel to it, but it doesn't scream, 'space age.'" Though Petrie adds the credenza was "the biggest challenge" of the project, she notes it was her favorite element "by far. It's the star of the room."

In a way, the credenza is almost a metaphor for the entire home: a project that took Petrie outside of her comfort zone but left a lasting impression. "I love projects that allow me to be creative and that push my boundaries into making sure that each piece that enters the client's home is exactly what they want," she shares. In fact, Petrie likens this project to "switching from hip-hop to opera. The fundamentals are there, but the performance demands a different kind of discipline. And that's where growth happens."

DESIGNER SUSAN PETRIE PACKS PERSONALITY INTO A WEST VILLAGE APARTMENT WITH HINTS OF COLOR AND CUSTOM FURNITURE



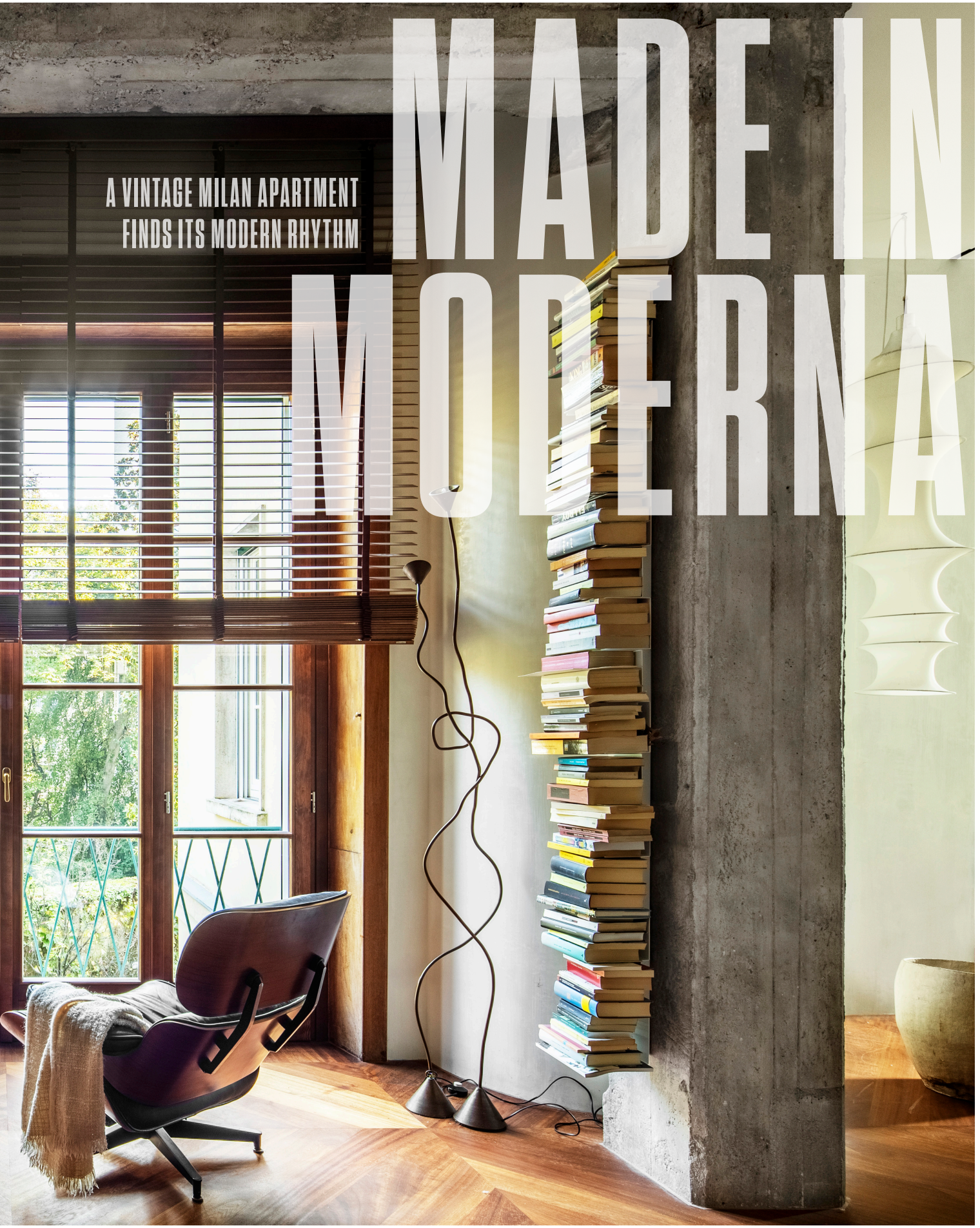
LIVING AREA: *"THE HOME TO ME WAS TRULY AN 'URBAN UPGRADE' AS IT NECESSITATED STARTING WITH FRESH NEW FURNISHINGS THAT HAD A CITY FEEL TO THEM," PETRIE SAYS. THE DESIGNER LEVELED UP THE LIVING AREA WITH SEATING FROM THE FUTURE PERFECT AND OPEN AIR MODERN, AS WELL AS A RUG FROM THE RUG COMPANY AND PENDANTS FROM ROSIE LI.*



KITCHEN: *THOUGH THE CLIENT'S KITCHEN HAD MINIMAL NATURAL LIGHT, PETRIE TRANSFORMED IT INTO THE MAIN COURSE WITH A MOODY PALETTE FROM FINE PAINTS OF EUROPE AS WELL AS LIGHT FIXTURES COURTESY OF COUP D'ETAT.*



DEDICATED TO READING AND YOGA, THIS SPACE IS OUTFITTED WITH CLASSIC PIECES BY CHARLES AND RAY EAMES, A FLOOR LAMP BY PALLUCCO, AND A CUSTOM BOOKCASE.



MADE IN MODERNA

A VINTAGE MILAN APARTMENT FINDS ITS MODERN RHYTHM

WORKSPACE: *THE PANTON CHAIR, DESIGNED BY VERNER PANTON FOR VITRA AND EERO SAARINEN'S TULIP CHAIR FOR KNOLL.*

MILAN, ITALY

Changes in small doses can be tonic. Alterations on a bigger scale can be unsettling. But utter stasis isn't good for anyone. Yet when it comes to where we live, there's something to be said for immutability – or at least the *appearance* of permanence. After all, the comfort and security that spell "home" stem in great measure from the familiar, from "the way things always were."

This Milan apartment, located in a 1930s villa not far from the historic Basilica of Sant'Ambrogio, hasn't always looked like this. In fact, it required some serious attention before the current owner took up residence. But sensitively refashioned by De Amicis Architetti, it exudes an appealing not-quite-new air, an aspect spun not of nostalgia or historicist homage, but a kind of clear-eyed, forthright embrace of the space.

"The choice and enhancement of authentic materials were key elements in defining the character and identity of the spaces," relates De Amicis partner, Rossella Destefani. "Wood, marble and exposed concrete are not used merely as coverings or finishes but become protagonists capable of giving strength and authenticity to the environment. The quality and history of these materials guided the entire project, influencing not only the aesthetics but also the atmosphere of the home."

Key features that contribute to the home's *thereness* are the handsome, wood-framed, floor-to-ceiling windows, a slightly curved wall in the sunlit transition space between the living room and bedroom, the newly installed iroko wood parquet laid in a custom-designed herringbone pattern and substantial vertical and horizontal concrete elements. The latter emerged during the removal of the suspended ceilings. "Rather than add new elements," explains Destefani, "it was decided to enhance the existing ones by preserving and highlighting them, as they give the spaces a sculptural quality and a strong identity inspired by the brutalist aesthetic defined by Le Corbusier as *béton brut*."

TEXT **THOMAS CONNORS**
PHOTOGRAPHY **HELENIO BARBETTA**
STYLIST **LAURA MAUCERI**
ARCHITECTURE **De AMICIS ARCHETTI**

Arguably, the most recognizably "designed" space in the apartment is the kitchen, which features custom-made storage units in steel, burl oak and burnished brass, complemented by a central island with a white Carrara marble countertop, developed by De Amicis Architetti. Although distinctively articulated, the space registers as functional first, stylish second.

The homeowner, a cosmopolitan who lived in Shanghai and Los Angeles before returning to Italy, assembled a highly individual collection of possessions over the years, which now reinforces the pleasing artlessness that pervades the apartment. The zinc dining table by Dutch designer Piet Hein Eek (originally designed for outdoor use) has been with her for over twenty years. A gold mirror in the bathroom came from her mother's home, and the tree trunks disposed here traveled from her California garden. The art in the home ranges from a 19th-century Buddha from Cambodia and a bronze sculpture by the innovative polymath Fausto Melotti to works by American photographer Mary des Jardins.



LIVING ROOM: *THE PURPLE UPHOLSTERY OF THE JASPER MORRISON SOFA SOFTENS THE HIGH-DESIGN QUOTIENT IN THE LIVING ROOM.*



While the apartment is amply appointed with signature pieces of 20th-century design – Eero Saarinen's Tulip Chair, the LCW armchair created by Charles and Ray Eames, the Toio lamp designed by Achille and Pier Giacomo Castiglioni for Flos in 1962 – the unit does not read at all gallery-like. This is especially true in the welcoming living room, with its Oblong sofa by Jasper Morrison in purple upholstery, wooden stools by Pierre Chapo and Charlotte Perriand, and Kangaroo armchairs by Cassina sitting atop a Moroccan wool rug. *Andiamo!*





GUEST BATHROOM: *THE COCOON-LIKE SHOWER IN THE GUEST BATHROOM, CLAD IN CARRARA MARBLE AND APPOINTED WITH BRASS FITTINGS.*



SITTING ROOM:
MIDCENTURY SOFA UPHOLSTERED IN YELLOW DEDAR VELVET.

KITCHEN: *THE PALETTE INCLUDES STEEL, BURL OAK, BRASS AND MARBLE. THE UNUSUAL STOOLS ARE THE WORK OF AM–ARCHITECTURE.*





DINING ROOM: *A LARGE PAPER AKARI SPHERE, DESIGNED IN THE 1950S BY ISAMU NOGUCHI HANGS ABOVE A ZINC DINING TABLE BY PIET HEIN EEK.*



last words

THE LAST WORD ON STARTING OVER

One year ago, interior designer Dre Shapiro had just completed a project in California's Pacific Palisades when wildfires swept through, destroying the newly sold home along with much of the surrounding neighborhood. Now, as the homeowners look to rebuild, Shapiro reflects on the significance of recovery and resilience – and on the essential elements that truly make a house a home.



Rebuilding LA will be an exercise in critical and creative thinking, but it's also intensely personal. What is informing your thought process as you help LA move forward? On a personal level, these fires strike close to home, having experienced losing my own homes to fire in the past. It's why I see rebuilding not just as an exercise in architecture or design but also as something deeply tied to resilience, healing, and finding joy in the present moment. ***Has your approach to design been altered by the fires?*** At my core, my approach hasn't changed, but the fires have underscored what I already value most: creating homes that are inviting, comforting, and deeply connected to the lives lived inside them. *Stuff* doesn't really matter. Relationships, family, memories – that's what counts. When I design now, I lean even harder into making sure my clients' homes truly support and celebrate those things. ***Do you believe LA's casual sophistication will continue as the prevailing heartbeat as towns like Pacific Palisades and Altadena are rebuilt?*** There will always be a place for cool, casual sophistication, especially in Southern California. To me, that means homes that are relaxed, approachable, and comfortably layered with personal meaning – they're the true heartbeat of LA design to me. – JENNIFER QUAIL

The Art of the Home showhouse, by aspire design and home, is a study in contrast, filled with envelope-pushing design and a host of contemporary artworks

TEXT Deborah L. Martin

Home is where the Art is



Elizabeth Ego

GRAND STAIRWELL AND FOYER This space is inspired by the Garden of Eden, reimagined as a modern sanctuary, where nature and the human form merge seamlessly. The Richard Dupont sculpture, which represents Eve, anchors this narrative, embodying purity, curiosity and the origin of all stories. The space is mysterious yet welcoming – like stepping into a hidden garden that feels lush, sensual and deeply calming all at once.

PHOTOGRAPH BY MIKE VAN TASSELL

The Art of the Home – a transformational designer showhouse by aspire design and home – featured the work of top interior designers from around the country. The proceeds from the home benefited the Tunnel to Towers Foundation. The designers transformed this 13,000-square-foot modern farmhouse in Upper Saddle River, New Jersey, into a showcase of envelope-pushing design. The innovative and eclectic spaces were enriched by an expansive and compelling collection of fine art, curated by Donald Christiansen, founder of Chelsea Art Group. The luxuriously appointed home, complete with media room, wine cellar, gallery spaces and expansive rooms for entertaining, also included a beautifully landscaped exterior with a lap pool, sauna and ample seating in the lush grounds. The collaborative effort resulted in a dynamic fusion of art and design – a home that became both exhibition and experience, revealing new moments of discovery at every turn.

Seth Van Den Bergh

▼ **DINING ROOM** The Drawing Room sought to celebrate the central purpose of dining rooms – a place to come together. In honor of queer artistry, layers of texture, form and influence serve as a representation of the nuance and diversity that permeates all beauty. This room is a call to gather not only at this table, but in all settings of our lives.

PHOTOGRAPH BY TIM CREE



Vanessa Deleon

▲ BUTTERFLY EFFECT This serene and whimsical great room blends organic softness with sculptural drama. A neutral palette of cream and warm wood creates a calming backdrop for the standout design feature: a delicate ascension of metallic butterflies that dance across the walls, bringing movement and poetry to the room. Plush, rounded furnishings anchor the space with comfort, while a thoughtful mix of metals adds layers of visual interest. From the sculptural side tables to the sleek console and built-ins, the metallic accents introduce a refined edge that brings flair and sophistication to the ethereal atmosphere. The result is a balanced interplay of nature-inspired tranquility and modern glamour.

PHOTOGRAPH BY RYAN TISCARENO



Rachel Savage

◀ THE LUXE LARDER This space draws from historic European sculleries from Savage's own English upbringing, where the pantry – always called the "larder" in British homes – was a central feature. Inspired by that heritage, the design blends old-world charm, bespoke millwork and rich material contrasting with modern refinement. The result is a luxurious, heritage-infused space that feels both nostalgic and elevated.

PHOTOGRAPH BY RYAN TISCARENO

Dorka Standard

▶ **KITCHEN AND BREAKFAST NOOK** The open-plan kitchen and adjacent seating area took its inspiration from the kitchen cabinets. The designer wanted to create a cohesive space, so she incorporated a banquette seating area that continues the structure and color palette of the kitchen, creating a seamless connection between the two distinct spaces.

▼ **POWDER ROOM** The room is anchored by a sleek floating vanity, matte black fixtures and soft neutral accents. Textured walls and minimal decor create a quiet, cocoon-like atmosphere, while natural elements – a woven basket, ceramic vessel and fresh florals – add warmth and balance to the space.

PHOTOGRAPHS BY RYAN TISCARENO









Naiane Farrell

▲ **BUTLER'S PANTRY AND KITCHEN** Inspired by the timeless elegance of modern design, this kitchen and butler's pantry blend clean, sculptural lines with unparalleled functionality, creating a space that is as remarkably efficient as it is beautiful.

PHOTOGRAPHS BY RYAN TISCARENO

Perrotin New York

▼ ART GALLERY On the lower level, Perrotin New York presents a refined installation that bridges art and design. Evocative mixed-media canvases by French artist Mathilde Denize anchor the space, their layered textures amplifying the room's sculptural, curved seating in rich jewel tones. Together, the works create a contemporary, immersive environment that brings Perrotin's distinctive visual language to life within the showhouse setting.

PHOTOGRAPH BY RYAN TISCARENO



Anna Maria Mannarino

▼ SCREENING ROOM This Hollywood-inspired screening room blends cinematic elegance with modern comfort, featuring artistic rugs, beautiful acoustic panels, and plush seating arrangements for immersive viewing. Leather sectionals and midcentury-style lounge chairs sit beneath wall mounted speaker light fixtures, creating a refined soundscape and atmosphere worthy of a private studio screening. This space is anchored by Vik Muniz's evocative New York Movie, a reimagining of Edward Hopper's iconic work that deepens the room's cinematic soul.

PHOTOGRAPH BY TIM CREE





Cynthia Peralta-Brito

◀ VERDANT VEIL POWDER BATH The design is inspired by the designer's visit to Granada, Spain, and the harmonious integration of Spanish and Moorish designs. Stepping beyond her creative comfort zone, she enveloped this intimate space in nuanced greens, layering in pattern, texture and finishes throughout the room.

PHOTOGRAPHS BY RYAN TISCARENO





Tammy Bolden

◀ POWDER ROOM The powder room is inspired by Asian design, with materials that create a sense of serenity and tranquil calm. Bolden wanted to broaden the narrow perspective of what is considered beautiful. Visitors to these spaces will recognize the diversity in beauty throughout the world.

▶ HALLWAY/MUDROOM Bolden's inspiration for her spaces was "We are the World," and was based on the continents of Africa, Europe and Asia. The mudroom/hallway is African-inspired, with the use of layered and rich textures and colors.

PHOTOGRAPHS BY RYAN TISCARENO





Megan Przywara Patrick Fox

◀ **THE LIBRARY** The inspiration for this room came from the idea of transforming a traditional library, often heavy and formal, into one that is vibrant and a calming retreat. Beginning with a clean, contemporary foundation, Przywara and Fox incorporated historical references to create a fresh, serene space that encourages relaxation and quiet comfort.

PHOTOGRAPH BY TIM CREE





Alirio Pirela

▲ **PARLOR** A glamorous blend of historical and contemporary influences, this design draws inspiration from the Art Deco movement, incorporating clean lines, symmetrical patterns and rich materials.

◀ **LANDING** Blending traditional Asian design elements with contemporary aesthetics and functionality, the design of the landing emphasizes simplicity, natural materials, a connection to nature and a focus on creating a tranquil and balanced atmosphere.

PHOTOGRAPH BY RYAN TISCARENO

Leyden Lewis

WINE AND GAMES LOUNGE This wine and games lounge is enveloped in deep, copper-toned hues that evoke warmth, richness and intimacy. The design pairs luxurious materials and art with atmospheric lighting to create a moody, tactile environment for savoring wine and conversation.

PHOTOGRAPHS BY PRATYA JANKONG



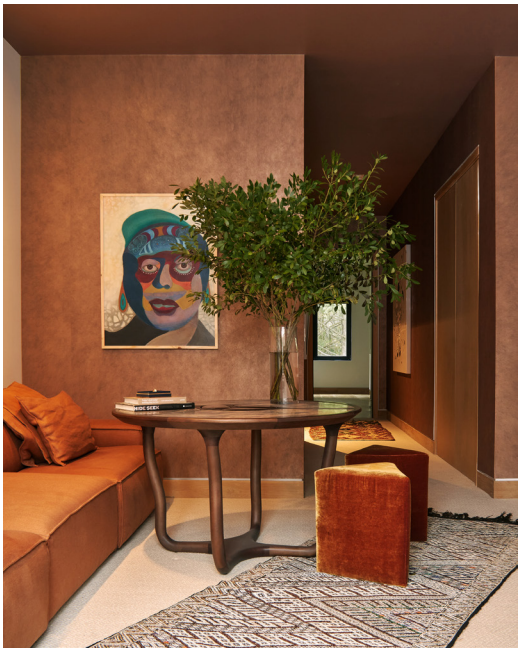








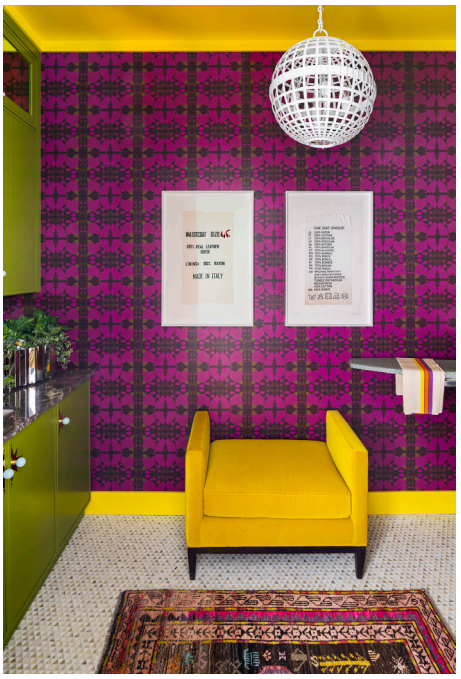




LISTENING LOUNGE A space designed for deep listening and reflection, where art, writing and sound come together in an atmosphere of elegance and introspection. Every element invites stillness, encouraging a quiet appreciation of creativity and thought.

PHOTOGRAPHS BY PRATYA JANKONG





Diane Rath

◀ TUMBLE IN TECHNICOLOR Where laundry meets lounge and every cycle spins in style: This utility space doesn't whisper – she sings in saturated hues, bold patterns and unapologetic flair, because chores should always sparkle.

(FAR LEFT) PHOTOGRAPH BY TIM CREE

(LEFT) PHOTOGRAPH BY RYAN TISCARENO

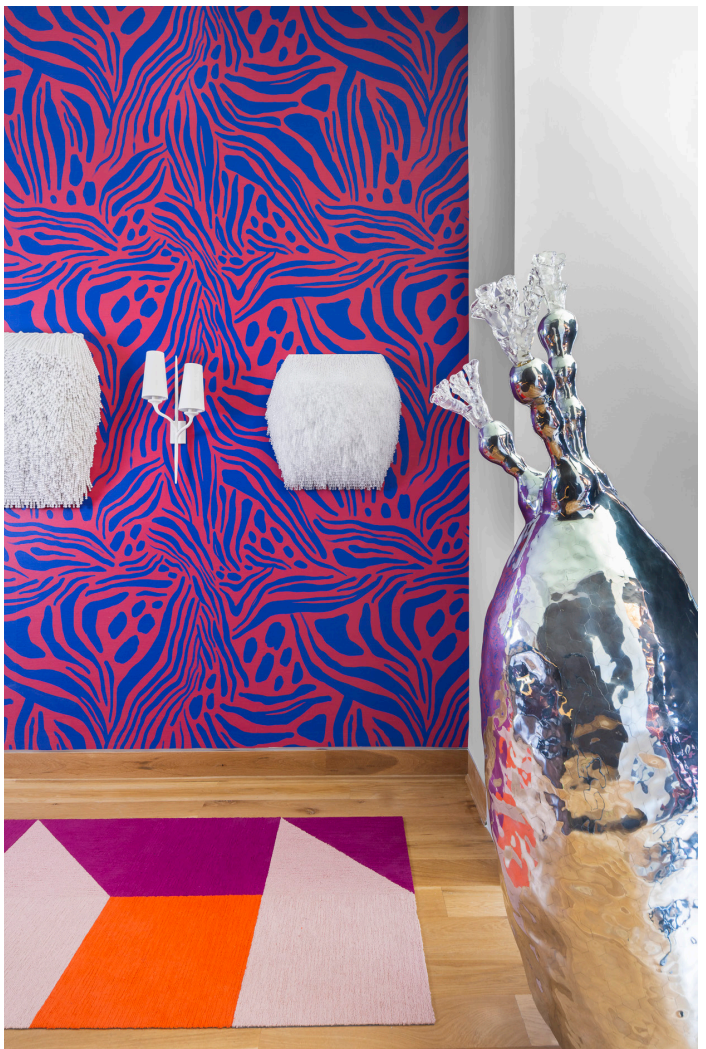
Steven Walsh

▼ MOIRE BEDROOM SUITE Walsh's idea for the Moire Bedroom was to create something bold – a space that would evoke timelessness, combining 18th-century furniture, modern collectables, custom upholstery and high-end art. The curation and ultimate aim of these elements was to produce a space that is both chic and dynamic.

PHOTOGRAPH BY RYAN TISCARENO







Rachel Brill

▲ A ROOM OF ONE'S OWN The concept for the secondary bedroom suite was to evoke a female space or *A Room of One's Own*, referencing Virginia Woolf's feminist essays from 1928. Woolf's groundbreaking writing argues that an income and personal space are essential to a woman's creative freedom. The room is designed to inspire creativity and envelop in comfort.

PHOTOGRAPH BY TIM CREE



Patrice Nichole

CORRIDOR AND READING ROOM The Reading Room is designed to feel whimsical and transportive, a place where imagination can run wild, and visitors can escape into another world. The design process began with the image of a rope swing beneath a giant tree – an Alice in Wonderland moment. The space is layered in color, art and whimsical detail.

PHOTOGRAPH BY TIM CREE (READING ROOM); RYAN TISCARENO (CORRIDOR)

Andre Hilton

PRIMARY SUITE The inspiration for this room is a luxurious hotel retreat full of texture, moody colors, and refined modernism. Hilton's travel philosophy includes the idea that it is important for lodging to give the traveler the ultimate in comfort to create the perfect experience.

PHOTOGRAPHS BY RYAN TISCARENO





Terri Fiori

▶ THE SEVERANCE ROOM

The designer's initial spark came from the popular Apple TV series *Severance*, which explores the idea of compartmentalizing life. The team asked themselves, "What if a room could make you forget the outside world entirely?" Dark walls anchor the space, while the natural light creates a softer, more meditative state.

PHOTOGRAPH BY TIM CREE



Donald Christiansen, founder of Chelsea Art Group, curated a broad selection of works by prominent and diverse international artists. Christiansen explains, "This project offered an extraordinary opportunity to pull from a wide range of galleries and artists, selecting pieces that would elevate and energize each designer's vision. Every room was approached as its own narrative, where texture, scale and emotion guided the placement of each artwork. From vibrant contemporary canvases to nuanced sculptural forms, the collection transformed the home into a series of interconnected galleries, encouraging visitors to explore, reflect and engage." Here are some of the stellar works of art exhibited in the showhouse.



THE HAAS BROTHERS Large Socatra, 2017



SAM GILLIAM *Untitled*, 1971



PHILIP TAAFFE Hodie Mihi, Cras Tibi, 2015



RICHARD DUPONT Badende, 2023-24



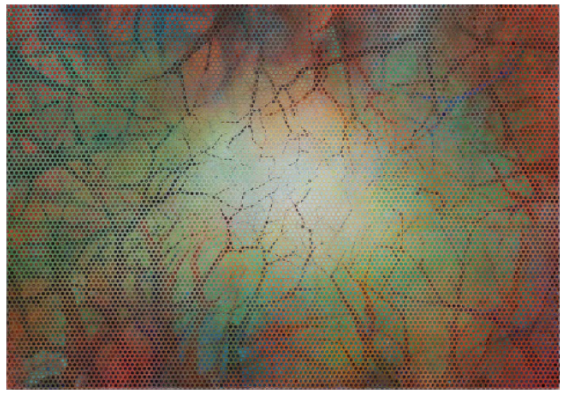
LEE KRASNER *Embrace*, 1976



ANTONIO SAURA *Vingt Visages*, 1957



LARRY RIVERS *Free Dance and Still Life*, 1992



EMIL LUKAS *Dendrite*, 2025



VIK MUNIZ Mnemonic Vehicle No. 1 (Ferrari Berlinetta) 2014









THE EXTERIOR SPACE The Art of the Home showhouse unfolds against a backdrop of towering evergreens and expansive lawn, creating a peaceful transition between architecture and nature. The home's façade and surrounding pathways, crafted in natural stone by Buechel Stone, ground the exterior in timeless craftsmanship. On the patio, Walters furnishings introduce comfort and refined outdoor living, offering inviting spots to lounge beneath dappled light. The deck surfaces by Hartstone Tile add subtle texture and durability underfoot, complementing the surrounding landscape. Tucked nearby, a cedar sauna by Heavenly Heat Saunas provides a restorative retreat, enhancing the property's emphasis on wellness and tranquility. Together, these elements shape an exterior environment designed for ease, beauty, and connection to the outdoors.

PHOTOGRAPH BY RYAN TISCARENO

RESOURCES

Elizabeth Ego/Grand Stairwell and Foyer *Chair*: VLN Upholstery. *Wallpaper*: Arte. *Lighting*: Shakúff Lighting.

Seth Van Den Bergh/Dining Room *Dining table, rugs, drapery, bee adornments, viewfinder portals*: TDR Collection. *Sheers*: Opuzen. *Inflatable chairs*: HeFlies. *Host chairs*: Boris Tabaco for Christofle. *Host chair horse hair fabric*: Emil Rotter. *Lighting*: Visual Comfort. *Skyscraper cabinet*: vintage. *Table, objects d'art*: Robert Kuo. *Vase*: Erte for Baccarat. *Paint*: Sherwin-Williams.

Vanessa Deleon/Butterfly Effect *Swivel chairs, coffee table, console tables, side tables*: Eichholtz. *Wallpaper, ceiling wallpaper*: JF Fabrics installed by Star Paintings & Wallcoverings. *Piano*: Steinway & Sons. *Carpets*: Samad. *Crown moldings*: Orac. *Baseboard molding*: Outwater Industries. *Decorative metal*: Wilsonart. *Built-in shelves*: Neolith. *Millwork*: Horst Company. *Stone fabrication*: Atlas Marble & Granite. *Mirror TV*: JDAV. *Drapery*: Wall Studios.

Rachel Savage/The Luxe Larder *Cabinet hardware*: Top Knobs. *Grille*: Architectural Grille. *Wallcovering/ceiling*: Innovations. *Countertops*: SP Stone and Tile. *Paint*: Sherwin-Williams. *Pendant light*: Visual Comfort. *Cabinetry*: REFER 10.

Dorka Standard/Kitchen and Breakfast Nook *Table*: Michelangelo Designs. *Rug*: Samad. *Chair*: Dexelance. *Banquette Cushions*: Cupo Interiors. *Wallcoverings*: Innovations. *ighting*: Visual Comfort. *Paint*: Sherwin-Williams.

Naiane Farrell/Kitchen and Butler's Pantry *Appliances*: Sub-Zero. *Plumbing fixtures*: Kohler Store by General Plumbing Supply. *Countertops*: Stone Source. *Tile*: Complete Tile. *Accessories*: St. James. *Lighting*: Visual Comfort.

Anna Maria Mannarino/Screening Room *Furniture*: Michelangelo Designs. *Acoustic wall panels*: American Tin Ceilings. *Area rugs*: Samad. *Speaker, light, wall sconces, AV setup*: Zeelyvision.

Cynthia Peralta-Brito/Verdant Veil Powder Bath *Faucet/bath accessories*: Kallista. *Vanity, toilet*: Kohler Store by General Plumbing Supply. *Decorative mirror*: Uttermost. *Tile floor*: Complete Tile. *Custom screen shade*: Architectural Grille. *Wallcovering*: Innovations. *Ceiling wallcovering*: Mitchell Black. *Ottoman*: Lee Industries. *Guest towel*: Bella Notte Linens. *Vase*: St. James.

Tammy Bolden/Powder Room *Faucet, toilet*: Kohler Store by General Plumbing Supply. *Sink*: Trueform Concrete. *Mirror*: Claris Company. *Wallpaper mural*: Innovations. *Floor and wall tile*: Complete Tile. *Pendant, sconce*: Visual Comfort. *Pedestal, side table*: Currey & Co. *Hand towels*: Bella Notte Linens. *Bathroom Accessories*: St. James.

Tammy Bolden/Mudroom/Hallway *Cabinetry*: REFER 10. *Shower fittings for dog wash*: Kohler Store by General Plumbing Supply. *Dog wash, floor tile*: Complete Tile. *Countertop, backsplash, dog wash saddle*: Stone Source. *Washer/dryer, vacuum*: Miele. *Pendant light, sconce*: Hudson Valley Lighting. *Ceiling*: American Tin Ceilings. *Wallpaper mural*: Mitchell Black. *Linens*: Bella Notte Linens.

Megan Przywara, Patrick Fox/The Library *Wallpaper*: Society of Wonderland in partnership with Astek. *Lighting*: Visual Comfort. *Area rug*: Mark Nelson Designs. *Sofa, armchair*: Lee Industries. *Side tables*: Architectural Grille. *Stool upholstery, pillow fabric*: Carnegie Fabrics, Theo Decor, fabricated by Art and Carpentry. *Accessories*: St. James. *Cabinetry*: REFER 10.

Alirio Pirela/Parlor *Sofa and chairs*: Lee Industries. *Upholstery*: DEDAR. *Rugs*: Jaipur Rugs. *Window treatments*: Shade Store. *Lighting, furnishings, fireplace mantel*: Pirela Atelier Boutique. *Chair*: Jane Manus. *Sauna*: Heavenly Heat Saunas. *Paint*: Sherwin-Williams. *Sauna room art*: Ricardo Arango.

Alirio Pirela/Landing *Wallcovering*: Porter Teleo. *Lighting*: Swadoh. *Bench*: Najla El Zein, represented by Chelsea Art Group. *Paint*: Sherwin-Williams.

Leyden Lewis/Wine Lounge and Cellar *Wine racks*: VintageView. *Wallcoverings*: Omexco installed by Wall Boutique. *Floor tile, stone countertop, backsplash, surround*: Porcelanosa. *Dry bar cabinetry, floating wall consoles*: Florense. *Undercounter refrigerator*: Sub-Zero. *Dining table and chairs*: Artefacto. *Chandelier*: Paul Donzella. *Table, stools*: Lobel Modern. *Floor tile*: Porcelanosa. *Rug*: Rug & Kilim. *Vase*: Bloomingdale's.

Leyden Lewis/Games Lounge *Wallpaper*: Flavor Paper installed by Walls NYC Corp. *Rug*: STARK Carpet. *Armchairs, leather ottomans*: Lee Industries. *Coffee table*: InCollect. *Undercounter refrigerator*: Sub-Zero. *Stone Countertop, backsplash, surround, floor tile*: Porcelanosa. *Floor lamps, chandelier, accent table*: Currey & Co. *Pool table*: Venture Games. *Mirrors*: Artefacto. *Custom niche sofa*: Tania Kovalenko LTD. *Sofa upholstery*: S. Harris. *AV & media installation*: Advanced Home Media.

Leyden Lewis/Listening Lounge *Wallpaper*: Innovations installed by Walls NYC Corp. *Architectural lighting, bathroom wall sconces*: Visual Comfort. *Sofa, dining table, side table*: Artefacto. *Armchair, ottoman*: Lobel Modern. *Ottoman*: Lee Industries. *Shelving*: Atlas Industries. *Carpet*: STARK Carpet. *Fireplace*: Trueform x OBIA by Leyden Lewis. *Bar cabinetry*: Florense. *Stone countertop, backsplash, shelf, bathroom wall tile*: Porcelanosa. *Undercounter refrigerator, dishwasher, coffee maker*: Miele. *Plumbing fixtures, accessories*: Kohler Store by General Plumbing Supply. *Vanity*: Trueform. *Mirror*: Paul Donzella.

Diane Rath/Tumble in Technicolor *Wallpaper*: Kristy Stafford. *Ceramic wall tile, mosaic tile*: Merola. *Marble tile*: Complete Tile. *Countertops*: Stone Source. *Cabinetry*: REFER 10. *Brass storage caddy*: Matilda Goad. *Upholstered bench*: Lee Industries. *Wall-mount hooks/peg rail*: Peg & Rail. *Laundry baskets*: World Market; DWR/HAY. *Sink, faucet, drain*: Kohler Store by General Plumbing Supply. *Accessories*: St. James. *Washer/dryer, vacuum*: Miele. *Rug*: Samad. *Towel*: CB2. *Step stool*: Williams Sonoma/Hasegawa Ladders. *Glass jars*: Anchor Hocking Heritage Hill. *Waste bin*: Rev-A-Shelf. *Hardware, knobs, backplates*: Matilda Goad. *Shelf brackets*: Rejuvenation.

Steven Walsh/Moire Bedroom Suite *Bed*: Steven Walsh Design. *Bed fabric*: Lee Jofa by Kravet. *Wallcovering*: Arte. *Fabric for Window Treatment and 18th-Century Chairs*: Rogers & Goffigon and Samuel & Sons. *Murano Glass Bedside Lamps*: SOLD Gallery. *Bathroom*: Cosentino, Kohler Store by General Plumbing Supply.

Rachel Brill/A Room of One's Own *Bed, custom boucle, trim detail*: Lee Industries. *Bedding*: Bella Notte Linens. *Mattress*: Bedgear. *Custom throw pillows, pouf, upholstered bench*: Fabricut. *Rug*: Samad. *Bedside tables*: Coley Home. *Armchair/ottoman*: Lignet Roset. *Custom bronze shelves, metal side tables*: Architectural Grille. *Window treatments*: Hunter Douglas via Larry's Design Center Window Fashions. *Wallpaper*: Innovations. *Metal Accessories*: St. James. *Dresser*: Michelangelo Designs. *Tile*: Complete Tile. *Faucet, bathroom accessories, shower, vanity, mirror, toilet*: Kohler Store by General Plumbing Supply. *Wall mirrors*: Natuzzi. *Desk chair*: Soho Home.

Patrice Nichole/Reading Room and Corridor *Custom upholstery and fabric, ceiling and hallway wallpaper*: Loomly Customs. *Hallway wallpaper installation*: Eagle Wallpaper. *Cabinetry Built-ins*: Formica installed by REFER 10. *Coffee table*: Four Hands. *Accent chair and upholstery*: Lee Industries. *Rug*: Stark Carpet. *Hallway carpet runner*: FLOR Carpet Tiles. *Air vent and accent metal/ screen*: Architectural Grille. *Paint*: Sherwin-Williams. *Books*: Courtesy of Rizzoli.

Andre Hilton/Primary Suite *Furnishings and floor rug*: Artefacto. *Bedding, sheeting, accent pillows*: Jordan Hilton Interiors. *Window treatments/drapery*: Corporate Stitches. *Wallcoverings*: Wall Boutique. *Fireplace cladding*: Buechel Stone. *Freestanding tub, faucets, tub filler, steam shower, shower trims, valves, hardware, accessories*: Kohler Store by General Plumbing Supply. *Easel*: Noah J. Tile, *porcelain slabs*: Porcelanosa. *Vanities*: REFER 10. *Cabinetry*: Florense.

Terri Fiori/The Severance Room *Custom shelving and custom end tables*: Architectural Grille. *Wallcoverings*: Arte. *Marble cocktail table, entry light fixture*: Currey & Company. *Hanging pendant light*: Swadoh by Emile Grière (MU Studio). *Main chandelier*: vintage. *Fabric*: Fabricut. *Paint*: Sherwin-Williams. *Trim*: Kuiken Brothers. *Armless sofa, ottoman*: Lee Industries. *Sideboard, swivel chair*: Michelangelo Designs. *Accessories*: Pepper Home. *Rugs*: Samad. *Shelving*: Superior Glass. *Floral designs*: Twisted Roots Designs. *Custom carpentry*: Shane P. Fay Home Improvements. *Hallway bench*: VLN Upholstery.

Laundry Room *Cabinetry*: REFER 10. *Mesh overlay panels, shelving for glass blocks*: Architectural Grille. *Carpet, runner*: STARK Carpet. *Console table*: Uttermost. *Light fixtures*: Visual Comfort. *Mirror, accessories*: Currey & Co. *Wallpaper, fabric, ottomans, pillows*: Fabricut. *Paint*: Sherwin-Williams.

Outdoors *Furniture and umbrella*: Walters. *Sauna*: Heavenly Heat Saunas. *Surfaces*: Hartstone Tile; *Exterior stone*: Buechel Stone.

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