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VOLUME 36
ISSUE 3



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“Decorating is autobiography.”

—GLORIA VANDERBILT



Like a wellspring of originality, the New York City apartment of the late artist and designer **Gloria Vanderbilt** exemplified her famed ethos in vivid dimension. Her design manifesto inspired the stories in this issue, illustrating—as Vanderbilt so masterfully did throughout her life—how decoration and craft, color and collection, garden and environment become resonant visual memoirs.

PHOTOGRAPH BY **IKE EDEANI**

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The Chicago living room of interior designer Summer Thornton. Daybed fabric, Brunschwig & Fils

COVER PHOTOGRAPH BY **WERNER STRAUBE**

PHOTOGRAPHS BY (FROM TOP) JEFFREY WESTBROOK; ANNIE SCHLECHTER.


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Welcome to the New VERANDA



VERANDA IS WHERE exceptional taste lives. That's as true today as it was 35 years ago, when we were founded by Lisa Newsom in Atlanta. Under her leadership, VERANDA distinguished itself with lush visual presentations of the most beautiful homes and gardens in the world—as well as by delivering substance behind the beauty. Thanks to her relentless pursuit of only the very best, Newsom quickly established the brand as the ultimate arbiter of good taste.

But at VERANDA, good taste has always extended beyond how we look to how we *live*. By embracing the joy in design as well as gardening, entertaining, and traveling, VERANDA has celebrated the art of beautiful living from day one. And with an emphasis on individual style and a sense of graciousness not found in any other design magazine, our pages exude a certain warmth and intimacy—two traits that have fueled tremendous loyalty over the years.

Our roots reflect what we stand for as a brand today—and what our future holds. As we celebrate our 35th anniversary, we're evolving with an ambitious redesign that puts the heart and soul of the brand—that lush visual presentation of beauty backed by substance—on full display.

Beginning with this issue, you'll find a larger format with a more luxurious layout that allows for a more immersive experience. We've also reorganized the magazine into four distinct sections: Objects & Artifacts, in which you'll find new fabrics, furnishings, and more, along with intriguing collections and antiques; Art & Craft, covering art, artisans, and maker traditions; Flowers & Gardens, featuring floral and landscape design; and Architecture & Decoration, with houses, rooms, and preservation.

The new VERANDA answers the call from you, our devoted readers, for more with an innovative, best-in-class magazine we believe will lead the way, just as VERANDA did when it launched in 1987. Cheers to the next 35 years of beautiful living.

Steele

Steele Thomas Marcoux
EDITOR IN CHIEF

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Editor's Bookshelf

FIVE TITLES ON MY READING LIST THIS SEASON



FROM TOP: ***Lift Every Voice: A Celebration of Black Lives*** (Hearst Home, 2022) • ***Julia Morgan: An Intimate Biography of the Trailblazing Architect*** by Victoria Kastner (Chronicle Books, 2022) • ***Flowers by Design*** by Ingrid Carozzi (Abrams Books, 2021) • ***Ken Fulk: The Movie in My Mind*** (Assouline, 2022) • ***The Grand Design: A Novel of Dorothy Draper*** by Joy Callaway (Harper Muse, 2022)

STEELE THOMAS MARCOUX. BRIAN WOODCOCK: HAIR AND MAKEUP STYLING BY DARCY WILKS; PHOTOGRAPHED AT ARCHITECTURAL HERITAGE, AN ANTIQUES AND FIXTURES SHOP IN BIRMINGHAM, ALABAMA.

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OBJECT AR



BRILLIANT FLATWEAVE RUGS FROM AROUND THE WORLD

◆

ENCHANTING NEW TABLEWARE FOR CHARISMATIC HOSTS

◆

COVETED TIMEPIECES SHARED BY TWO JET-SETTING COLLECTORS

S &



A Southwest-inspired flatweave by Matt Camron as a rustically beautiful tablecloth. Shore lantern, Imports from Marrakesh. Carved Rajasthani spoon, Courtney Barton

PHOTOGRAPH BY **BECKY LUIGART-STAYNER**

STYLING BY **SARA CLARK** AND **DAYLE WOOD**

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WOVEN LEGACIES

Rugs are the ultimate raconteurs, telling stories of craft and custom. Here, flatweaves from around the world bring beautiful utility beyond the floor.

PHOTOGRAPHY BY **BECKY LUIGART-STAYNER**

PRODUCED BY **SARA CLARK** AND **DAYLE WOOD**

WRITTEN BY **ELLEN McGAULEY**

Rugs as

Privacy Shades & Curtains

Lightweight kilims and dhurries have been used as decorative screens for centuries, with their inherent reversibility perfect for draping doorways. At far left, a **Vintage Anatolian Gingham cicim** (pronounced ji-jim) from Tamam is marked by small motifs woven into the pattern to look like embroidery.





Rugs as

Resilient Upholstery

Prequels, perhaps, to today's performance fabrics, hard-wearing flatwoven rugs were often draped over seating as shields for delicate textiles. Now, these arrangements go au courant in more tailored forms, like a **vintage Turkish kilim** bench cushion and **Aubusson lumbar pillows,** both from Paige Albright Orientals.

Rugs as

Rustic Tablecloths

In Anatolia and Central Asia, kilims were often used as "meal cloths" around which families would dine. Bringing humble beauty to the modern table, a newly crafted **Flatweave rug** (Matt Camron) invites kindred workmanship, like handmade ceramics and glassware.

Rugs as

Decorative Paneling

Like a feat of flatweave trompe l'oeil, an Indian **Soaf dhurrie runner** (Odegard Carpets) creates the illusion of a dado or skirting board—ideal for adding a sense of architecture to small rooms or corridors.



PREVIOUS SPREAD, FROM LEFT: Blue, Cream and Pale Pink dhurrie (on floor), Guinevere. • **Vintage lounge chair,** Revival Home, painted in **Saratoga Springs paint,** Benjamin Moore. • Antique Rug Studio **Antique Indian dhurrie** (on floor), Chairish. • **Antique kilim** (on floor), Shahkar Fine Carpets. • **Unglazed jug** (as vase) and **Wicker demijohn,** etúHome. • **Rattan table,** Maison de France Antiques. • **Mountain Ash lime wash,** Sydney Harbour Paint Company. **ABOVE: Pompeii Amphora vase,** The Ark Elements. • **Rayas ceramic plates,** Casa Lopez. • **Pienza round bottom decanter** and **La Riccia footed glasses,** Il Buco Vita. • **Antique lantern,** Maison de France Antiques. • **Cairo fabric** (on chair), Lisa Fine Textiles. • **Potter's Clay lime wash,** Portola Paints



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Rugs as
Exquisite Tapestry

Fine carpets, early symbols as they were of status and wealth, were often displayed in ways more suited to admiration than underfoot. Raised to eye level, today's rare and exceptional rugs deliver similar artistic gusto. For instance, this **early 20th-century Swedish flatweave** hung on the wall as tapestry was woven by Båstad artist Märta Måås-Fjetterström, whose works appear in the Louvre and The Met (available through Mansour).

ABOVE: **Paseo rug** (on floor), New Moon Rugs. • Esmaili Rugs **Vintage Romanian Bessarabian Floral kilim** (on chair), 1stDibs. • **Antique French walnut table,** Maison de France Antiques. • **Tuareg Hexagonal side table,** Katie Leede & Company

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Rugs as

Cozy Bed Layers

Bringing a weighty, textural note to crisp cotton, percale, or linen sheets, this **Lenia flatweave rug** by Ben Soleimani is brilliant as a coverlet. Similarly lightweight rugs can deliver as much gravitas on headboards: Here, Soleimani's neutral **Alterno rug** is trimmed with cotton-tape ties to become a centerpiece slipcover.



ABOVE: Islesboro lamp, Reed Smythe. • **Phaenna lampshade,** Perrotine. • **Patna Indian bedcover,** Hollywood at Home. • **Antique Textile lumbar pillow,** Katie Leede & Company. • **English antique cricket table,** Henhouse Antiques. • For buying information, see **The Sourcebook,** page 196.

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"Fetch my passport; I've an appointment **round the globe.**" *Wonderlust Golden Parrot dessert plate, $50; wedgwood.com*



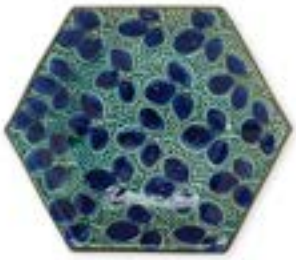
"Lost in the garden; see you at dusk." *Veranda dinner plate, $300; cecebarfieldinc.com*



"Most comfortable with a **place in the sun."** *Limoni dinner plate, $50; vietri.com*



"Ouzo, ice, and a good bit of quiet, please—I'll just be over here, **nose in the classics."** *Frise Grecque salad plate, €92; mariedaage.com*



"The **souks are my Shangri-la**. The livewire streets, ducking in and out of stalls—catch me if you can." *Clover hexagon dessert plate, $43; malaikalinens.com*



"Like a kaleidoscope, I can **change by the minute.** But it's always a good show." *Dahlia Fortuna dinner plate, $175 for 2; elysianbyem.com*





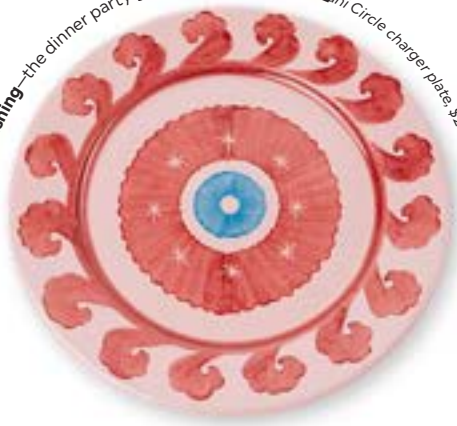
"My paintbrush is my ▯ber. Call me a **restless time-hopper** with a soul in Ottoman Turkey." ▯▯▯t lunch plate, $90 for 2; shop▯amam.com

"I never met a **royal protocol** I didn't adore." *Art Deco dinner plate, $230; herendusa.com*

What do your PLATES say about you?

✦

Could the tableware you collect hold the key to your aesthetic psyche? A look at the secrets hiding in your china cabinet



"Hypnotic, ravishing—the dinner party guest you can't quit." ▯.▯ani Circle charger plate, $210; emporiosirenuse.com



"I write love letters *until my pen goes dry—yours is in here somewhere."* F▯▯e des Lys de la Vall▯e dinner plate, $174; thearkelements.com



"I don't do 'express lunch.' Bring the ▯sh, the bread, the wine▯epeat." ▯*alavera dinner plate, $79; molecot.com*



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GERMAN WINDFALL ↘
The coins in these sapphire-studded earrings were unearthed from an ancient Roman vault in Trier, Germany.

1. Ancient Roman Silver Coin pendant and Giulia link necklace by **Elizabeth Locke,** $12,600; neimanmarcus.com. **2.** Argento earrings, $7,050; sauer1941.com. **3.** Carlos and Johanna Shipwreck Coin necklace with diamonds, price upon request; thaliajewelry.com. **4.** One-of-a-Kind Coin, Emerald, and Diamond cuff, $27,750; gurhan.com. **5.** Roman Coin Drop earrings with sapphires, $6,150; raygriffiths.com. **6.** Ancient Coin bracelet, $1,950; deveraobjects.com. **7.** Licinius earrings, £3,245; dubini.co.uk. *For tile, tray, and fabric credits, see* ***The Sourcebook,*** *page 196.*

PHOTOGRAPH BY **JEFFREY WESTBROOK** • PRODUCED BY **RACHAEL BURROW** • WRITTEN BY **ELLEN McGAULEY**



Mizu Stripe wallpaper. Addison Daybed in Ambient. Pillows in Kasuri. Curtains in Dawn Linen.

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The Patek Philippe Nautilus, Rolex Cosmograph Daytona, and Rolex Sea-Dweller shown here will be on view at the **New York Watch Auction** at Phillips on June 9. **Patek Philippe Nautilus** 5711-1A (circa 2021), **Rolex Cosmograph Daytona** 116520 (circa 2003), and **Rolex Sea-Dweller** 1665 Double Red with Mark II dial (circa 1967), prices upon request; phillips.com. Private collector's **Rolex GMT-Master I** 16750 (circa 1987), courtesy of Phillips. **Pilot's Watch Chronograph Spitfire,** $5,950; iwc.com. For additional credits, see **The Sourcebook,** page 196.

Friends **Eric Egan** and **Roberto Strada** combined their watch collections six years ago. Here, they share how the timepieces have become trusted companions in their globe-trotting lives.



Egan (right) and Strada

TIME TRAVELERS

WHAT HAPPENS WHEN two very different men—American-born interior designer Eric Egan and Italian software executive Roberto Strada—meet in their early 30s while both pursuing an MBA and discover a shared passion for classic luxury watches? The answer is a stroke of collaborative genius: They elect to pool their timepieces and share the joint collection across both time and place.

With lives and careers that overlap in Milan but then spread far from each other to Africa, Asia, South America, and the U.S. and holiday tastes that vary profoundly (winter finds Egan escaping to Uruguay, while Strada heads to the Alps), the longtime friends plan hand-offs with diplomatic and logistical finesse. And the arrangement is greater than the sum of its parts. "Of course, we had the opportunity to increase the number of watches we each could wear," Strada says, "but we found out that having something belonging to the other had meaning because we are good friends."

And even though Egan teases Strada about who is scratching up which watch, the connections that encircle the wrists of the pair are evident. "When we are wearing one of these watches," Strada says, "we are carrying a piece of the story of the other person." On these pages, a journey across continents with some of their favorites.

PORTRAIT, MARCO BERTOLINI.

PHOTOGRAPH BY **JEFFREY WESTBROOK** • ILLUSTRATIONS BY **TUG RICE**
PRODUCED BY **RACHAEL BURROW** • WRITTEN BY **TRACEY MINKIN**



The New York Minute, Mastered

Talk about love at first sight. Egan was taking his customary August trip to New York and walking to a job site on the Upper East Side when he spotted the watch that has since reigned as his New York go-to. "There are these little storefronts on Lexington Avenue that sell estate jewelry," he says, "and one at the corner of 82nd Street had a watch in the window. I walked in. I bought it." The vintage **Rolex GMT-Master I "Pepsi"** (so nicknamed in Rolex tradition for the blue and red of its bezel) is ideal, he says, for his annual summer forays that bounce between the city and the Hamptons. "It's a really versatile watch," he says. "I wear it everywhere there."

Private Collector's Rolex GMT-Master I 16750 (circa 1987), courtesy of Phillips



Power Meetings in Cairo

For Strada, what he fastens to his wrist transcends an aesthetic assertion. Rather, it brings him peace, confidence, and even a sense of power. When traveling to Cairo (a favorite city of his for its richness of antiquities) for work, Strada packs his **IWC Pilot's Watch Chronograph,** a cherished university graduation gift from his parents. "It's called the Pilot Engineer," he notes, which not only hearkens back to his university training in aerospace engineering but also puts him right at home in sessions with the Cairo team's engineers. "It's big, black, and very technical," he says. "In Egypt, I can really match my style, my work, and my watch."

Pilot's Watch Chronograph 3705 (circa 1994), courtesy of IWC Schaffhausen

ROLEX, JEFFREY WESTBROOK.



35

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Alpine Slopes, Peak Style

Unlike Egan who escapes during the Milan winter to warm climates, Strada heads to the snow-covered Alps and their famed resort towns, including St. Moritz in Switzerland and Kronplatz and Madonna di Campiglio in Italy. Here, he takes the black **Rolex Submariner,** originally Egan's and "a very tough watch," Strada says, nodding to the Submariner's history as the first wristwatch designed for divers (waterproof and able to withstand substantial undersea pressure). To be sure, Alpine peaks differ from conditions in the deep sea, but that rugged sensibility confers a confidence ideal for sporting. And while he can't see the watch underneath his skiwear, a sunny day rest stop to take in the view gives him a chance to take a look and check the time. "That's how I know when it's time to return to skiing," he jokes.

Submariner in Oystersteel, $8,950; rolex.com

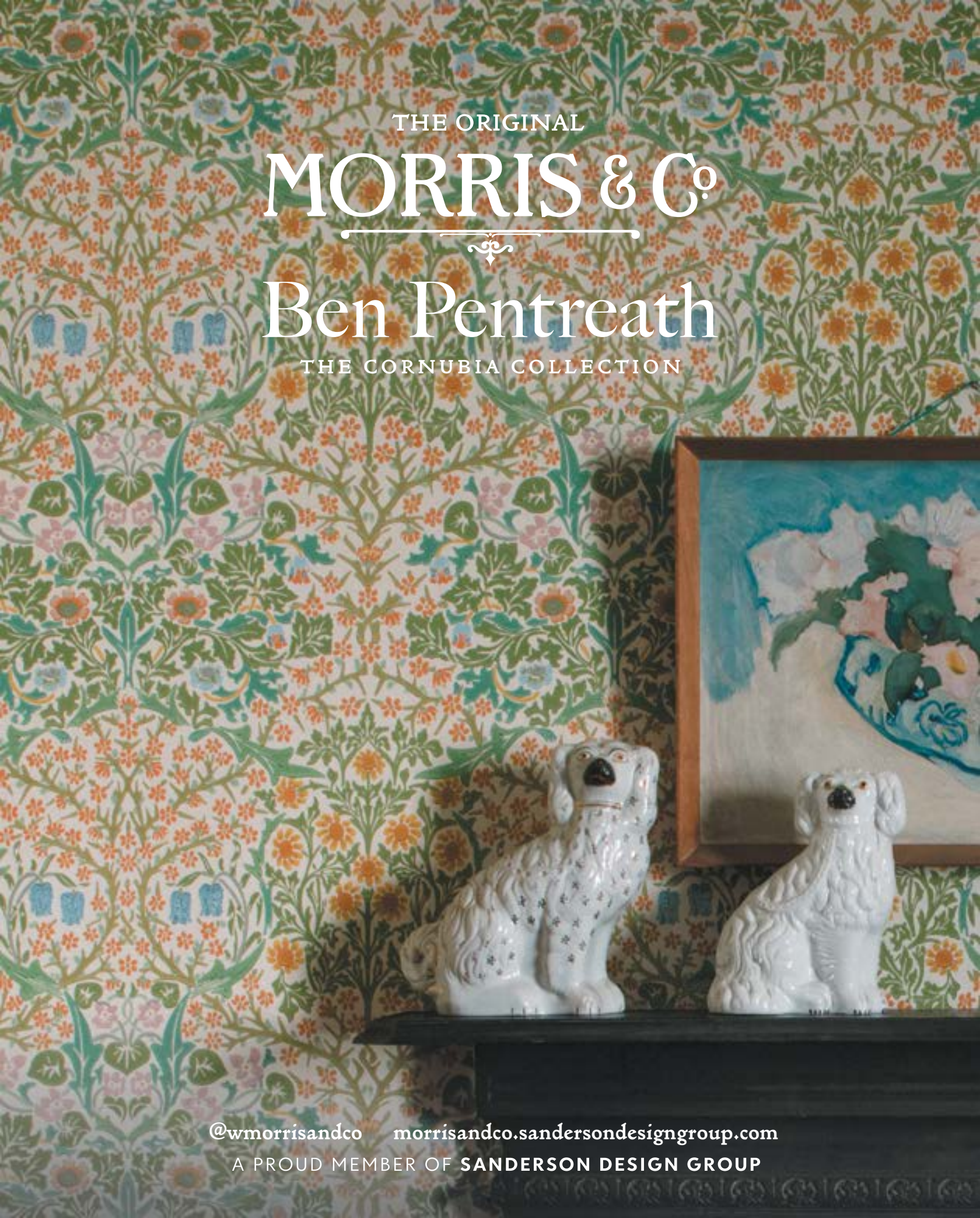


Essential Hong Kong Couture

"We work a lot in Hong Kong," says Egan, who loves wearing his steel **Bulgari-Bulgari** watch there. "Bulgari watches have always been a guilty pleasure for me," confesses the designer, who calls his Bulgari-Bulgari with the original design of the steel bracelet from 1977 a "real icon of modernist design" underrated among collectors. "It's so simple and pure and elegant. It hits the best of the 1970s," making it the ideal companion for work and navigating the dense, fascinating, fashion-forward city. And you heard it here first: "I think Bulgari is having a renaissance," he says. No matter the port of call.

BVLGARI-BVLGARI Chronograph, $8,900; 1-800-BVLGARI

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Uruguay's Deep Blue Abyss

"I bought it because I liked it," Egan says of one of the few Rolexes that—perhaps because of its namesake blue face—originally languished on the market (although now out of production, it later doubled in value). But the white gold **Rolex Submariner** quickly became Egan's favorite for his annual winter escape from Milan to Uruguay's Punta del Este. "I really don't wear it anywhere else," he confesses. "It's the color of a Smurf, a royal blue that looks goofy if you wear it in the city." But in the seaside South American enclave, that same blue comes alive in the sun, Egan says. "You put on an Orlebar Brown bathing suit, linen shirt, and that watch, and off you go. You look like a million bucks."

Rolex Submariner Smurf 116619, price upon request; swisswatchexpo.com



An Affair to Remember in Tokyo

Some love stories have a way of living far beyond those first magical moments. "Tokyo has a deep place in my past," says Strada. It began 20 years ago with a cross-continental romance with a half-Italian, half-Japanese woman with family in Tokyo, where Strada visited frequently and spied a stunning white **Patek Philippe Nautilus** for sale. "But I didn't buy it then," he clarifies. And while the human love affair that led him there diminished, the horological one endured. "Fifteen years later, I found another one through my favorite dealer in Milan and bought it," he says. Meanwhile, Strada's attachment to Japan grew, and he continues to spend time there for work and holidays. So, he proposes, what better watch to bring with him than the very one that caught his eye here so long ago? "It's a connection that's ongoing," he says. ✦

Patek Philippe Nautilus 5711-1A, price upon request; 1stDibs.com


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Dazzling Reflections

When the day is done, what treasures does the jeweler keep at arm's reach? Here, a trio of vanities offers an **intimate glimpse at the personal style** of three exceptional designers.



Lucrezia Buccellati Wildenstein

"The pearl is my favorite," confides Lucrezia Buccellati Wildenstein. She's speaking of the **Ombelicali,** Buccellati's gemstone-and-gold necklaces designed by her great-grandfather Mario. Known as the Prince of Goldsmiths, the Milan maison founder created the piece (named for its navel-brushing plunge) in the 1930s for poet Gabriele d'Annunzio to grace his numerous lovers' decolletages. Now, to accompany a lush Assouline volume commemorating Buccellati's centenary, the Ombelicali returns, updated by Wildenstein's co-creative director and father, Andrea. "The necklaces dive into the past to create present-day jewels true to Buccellati's DNA," she says. "Each is a piece of art." And a rich reminder of a great-granddaughter's romantic heritage. ***Ombelicali necklaces,*** *from $300,000; buccellati.com.*

LUCREZIA BUCCELLATI WILDENSTEIN, COURTESY OF BUCCELLATI.

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Cindy Chao

"The magnolia symbolizes purity, elegance, and sincerity," says high jewelry artist Cindy Chao. "It's a favorite flower in Asian culture, and in the hands of my experienced craftsmen, the cold precious metal of white gold transforms into warm, organic petals." Born in Taiwan, Chao is internationally lauded, from her showrooms in Asia to her European headquarters in Paris, where she was the first founder of a jewelry maison named a chevalier dans l'Ordre des Arts et des Lettres (knight in the Order of Arts and Letters) in 2021. Chao keeps her **Magnolia earrings** close by as glittering talismans of her artistic journey. "The jewelry I create are labors of love."

15th Anniversary Collection Magnolia earrings, *price upon request; cindychao.com.*

CINDY CHAO. COURTESY OF CINDY CHAO THE ART JEWEL.



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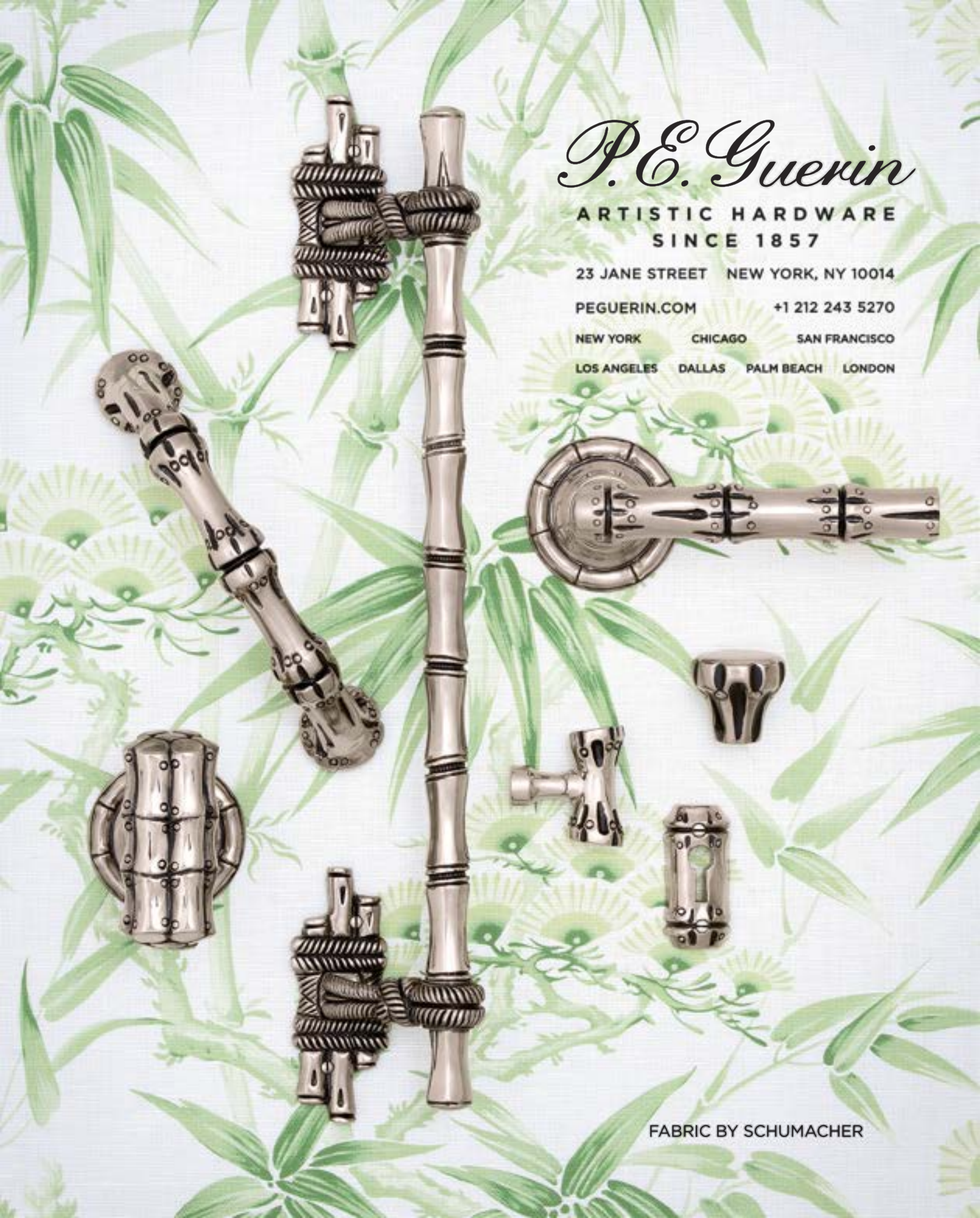
Elizabeth Locke

"I like to think that people will form an emotional attachment with their jewels. I certainly have with mine!" Indeed, Virginia-based designer Elizabeth Locke gathers a personal abundance of jewelry around her—some her design like this cerulean **'Cherub with Sail' and pearl pendant,** others inherited pieces like an antique gold Waltham pocket watch gifted by her grandfather upon her engagement. And every part of every day provides a moment for jewelry. "If I can't wear it all of the time, then it doesn't interest me much," she says. "Every day should be a special event, and accessories are part of that feeling." ***Wide bangle with Granulation,*** *$14,350, and* ***Heavy Wire bangle with Four Barrels,*** *$8,300;* ***Cerulean 'Cherub with Sail' and Pearl pendant on pearl necklace with 'Bettina' clasp,*** *$11,800, by Elizabeth Locke; neimanmarcus.com.*

For additional credits, see **The Sourcebook,** page 196.



ELIZABETH LOCKE; SARAH CRAMER SHIELDS.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THE BIG REVEAL
With painted petals that open on the hour, the Lady Arpels Heures Florales Cerisier was inspired by Swedish botanist Carl von Linné's floral clock, seen in this 19th-century engraving.

TICK, TICK, BLOOM

Van Cleef & Arpels unveils mesmerizing horological gardens in a new collection of timepieces more than 200 years in the making.

THE 18TH-CENTURY BOTANIST CARL VON LINNÉ dreamed of a floral clock—his *Horologium Florae*—with blooms opening on the hour to mark the time. Now, 270 years later, Van Cleef & Arpels delivers a breathtaking iteration of Linnaeus's imagination, the latest in its nature-inspired virtuoso timepieces. The springlike Lady Arpels Heures Florales Cerisier and summery Heures Florales each contain miniature three-dimensional gardens of painted petals, white and yellow diamonds, sculpted gold branches, and mother-of-pearl clouds (plus signature butterflies in the Florales Cerisier). But the true magic is in the mechanism: Each timepiece's dozen tiny blooms open or close at the turn of the hour—up to 166 elements move to create this effect—and no day's patterns are the same. Although the actual time is displayed quietly on the case's side, the ever-refreshing floral scene lures one to lose track of time, to be lost in one's garden. Every botanist's dream. *vancleefarpels.com*

PRODUCED BY **RACHAEL BURROW** • WRITTEN BY **TRACEY MINKIN**

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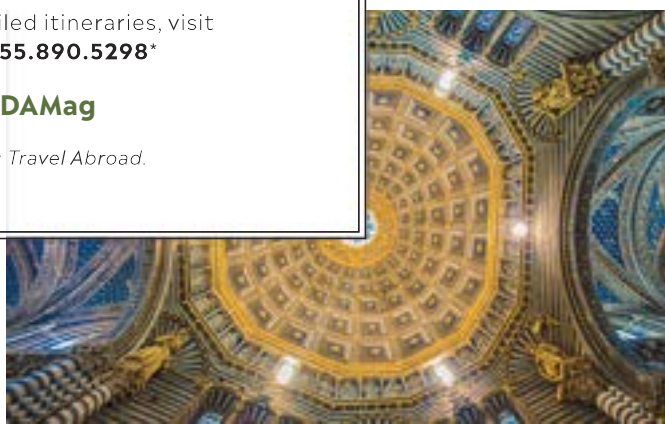

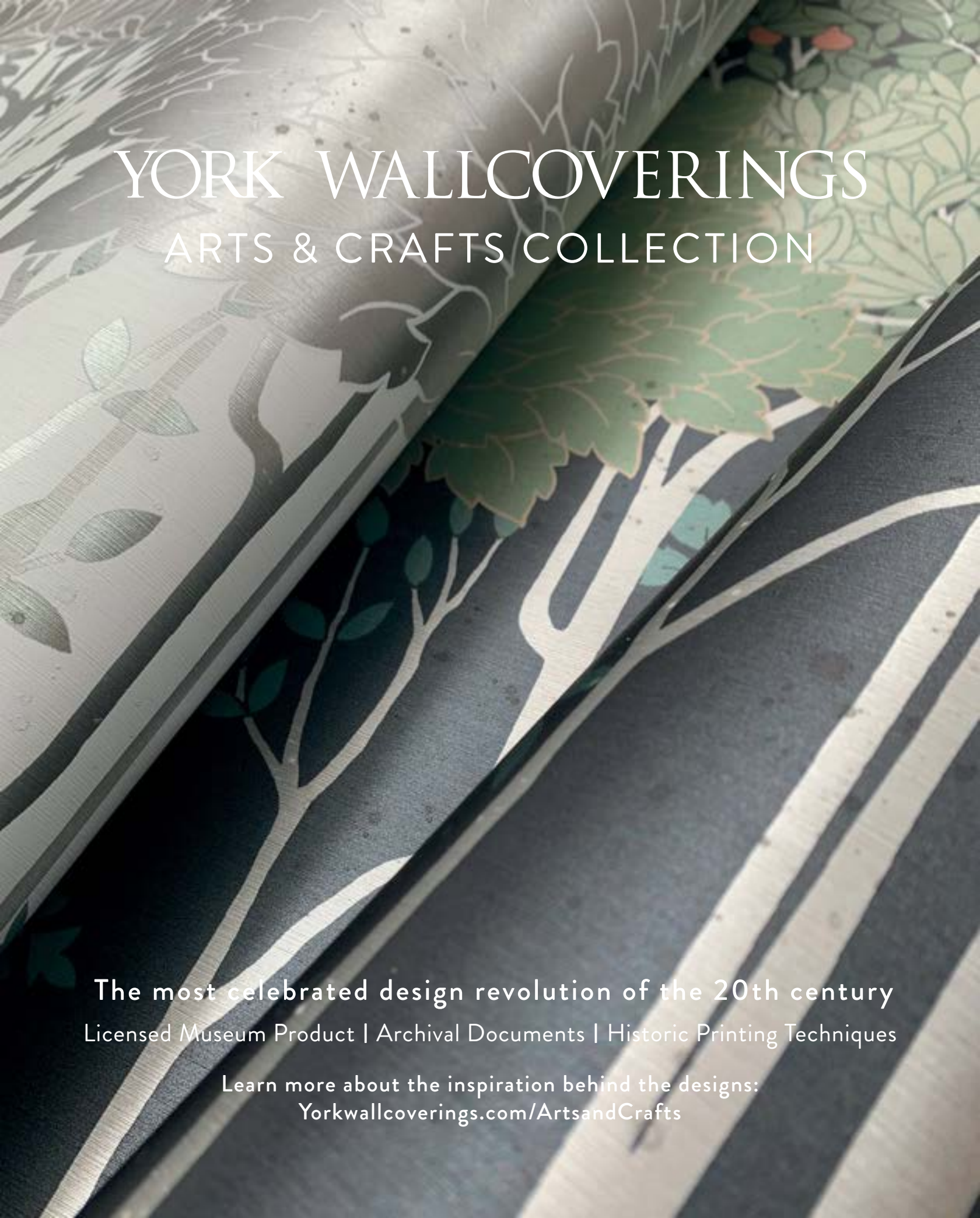
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FRENCH JEWELER EMMANUEL TARPIN'S DAZZLING GENIUS

◆

REVIVING THE DELICATE ART OF BOTANICAL PRESSING



A master embroiderer uses copper, bronze, and aluminum threads on a rug by Hechizoo in Bogotá, Colombia.

PHOTOGRAPH COURTESY OF **CRISTINA GRAJALES GALLERY** AND **HECHIZOO**

CRAFT

PORTRAITS *of* PLACE

Like imaginative engines of modern craft, four powerhouse hubs making enduring imprints on global design







CERAMICS AT THE CROSSROADS →
Cape Town artist **Michael Chandler** produces painted tile murals and "Afrochine" decorative pieces that draw on European delftware with the flora of his adopted home. *chandlerhouse.co.za*





← WEAVING NATURE'S COLORS
Bringing sun and land together underfoot is the magic practiced at **Coral & Hive.** Its Veld collection rugs are handwoven with karakul wool and mohair from sheep and goats grazing beneath the African sun. Fibers hand-spun by artisans like Nyameka Nxam are dyed and dried in that same bleaching sunlight for a palette that whispers the landscape's nuances. *coralandhive.com*

PHOTOGRAPHY BY
BECKY LUIGART-STAYNER

PRODUCED BY
SARA CLARK AND
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SOUTH AFRICA

The Art of Color

Bordered by sea and bright with sun, the nation shimmers in myriad hues. In and around Cape Town, artisans capture color in crafts equally varied, from fiber arts and beadwork to ceramics.

← A NEW AFRICAN TEXTILE
Amid a revival of interest in Ankara batiks, the hand-painted textiles of **African Sketchbook** surprise and delight. In its workshops, women hand-paint and silk-screen designs that combine English Jacobean motifs with South African elements (look for the leopard's spots). Through Justin van Breda. *justinvanbreda.com*







← THE BEAD MASTER
Zimbabwean-born **George Magaso** taught himself the pan-African craft of beadwork, making wire and bead bicycles for sale for about $1 each. Now in partnership with Michael Chandler, Magaso crafts pieces like *The Gardener's Mirror* and sculptural sconces for clients (and on display) at Chandler House. *chandlerhouse.co.za*

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COLOMBIA

The Art of Weaving

From the Andes to the Pacific Lowlands, Colombians have long woven local fibers, building a colorful legacy that endures in traditional and thrillingly updated forms.



PRECIOUS METALS ↘
Architect and self-taught weaver Jorge Lizarazo and his Bogotá-based **Hechizoo** atelier create large-scale architectural pieces with strands of metal and vinyl—sometimes combined with natural fibers like alpaca and other times solo acts, as in this "Candelaria" rug woven of copper and bronze string. *hechizoo.com*





↖ **PALM FUN DAYS**
Bogotá-born fashion designer **Mercedes Salazar** turns her vivid sensibility on the ancestral craft of weaving iraca, the fibers of the toquilla palm, to create woven pieces including placemats and napkin holders full of wit and joy. *int.mercedessalazar.com*





← **AN INDIGENOUS TREASURE**
With their impeccable depictions of nature and daily rituals, werregue baskets are the virtuoso craft of the indigenous Wounaan women of the Pacific Lowlands. Woven tight enough to carry water, the baskets (sold at Cartagena boutique **Casa Chiqui)** are made from the fiber of the werregue palm and take about 20 days of work; larger vessels can take up to a year. *casachiqui.com*

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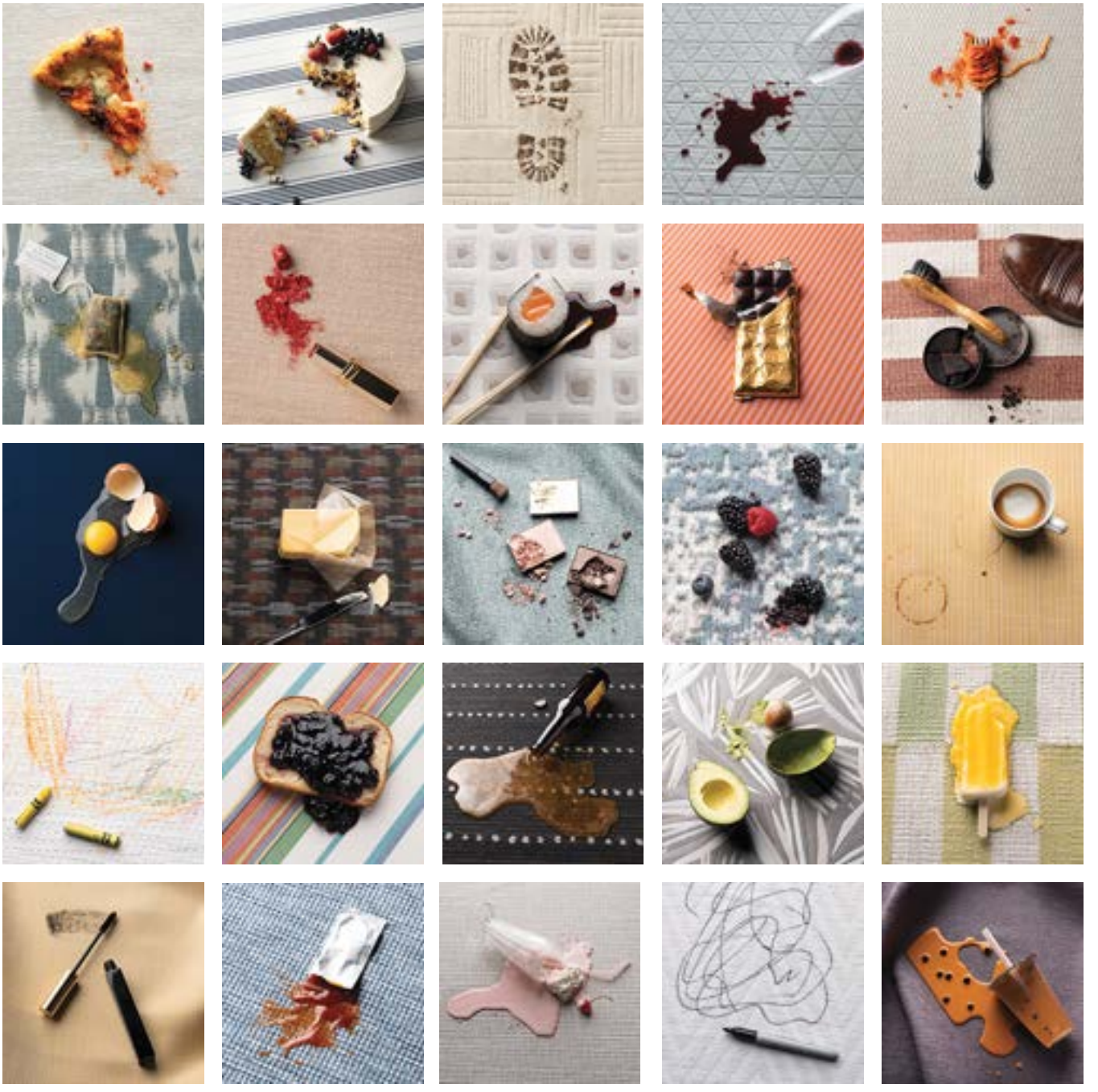
FROM HUMBLE TO CELESTIAL
To cut open a piece of straw and flatten it, then carve shapes to place in marquetry may be the most achingly beautiful of France's decorative arts (a square meter takes about 30 hours). Which makes Yann Jallu's allegiance to the craft a thrill to witness, particularly in **Jallu Ébénistes's** veneers for cabinetry and lighting. *jallu.com*

PHOTOGRAPHS BY (CLOCKWISE FROM TOP) GASPARD HERMACH/RINCK (2); EMMANUELLE THION; MAURINE TRIC.



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ITALY

The Art of the Table

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THE ESSENTIAL CERAMIC
The third firing is the charm, which has set **Este Ceramiche Porcellane** apart for centuries. The historic workshop takes that third hot pass to secure gold, platinum, and saturated colors to its porcelain tableware. *esteceramiche.com*





BREATHING NEW LIFE
Consider these vessels from Milan-based **Stories of Italy** the artistic apogee of reuse: Shards of previously blown Murano glass are fused by master glassblowers into fresh-blown opaque glass. The result is a contemporary collectible—each distinct—with Italy's iconic artistry embedded within. *storiesofitaly.com*













A TUSCAN REVIVAL
Inspired to revive her husband's famed family linen business, Gaia Leonori Pratesi launched **Verderoccia,** pairing jacquards and percales with embroidered designs. "We're bringing forward a four-generation heritage of Tuscan know-how," she says. *verderoccia.com*





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NATURAL WONDER





Tarpin (above) sculpts a geranium leaf in wax, an initial step in his artistry.

How Paris's **EMMANUEL TARPIN** rode humble apprenticeships in quartz, clay, and curiosity to high jewelry's virtuoso tier

INSET, DMITRY KOSTYUKOV/THE NEW YORK TIMES/REDUX.

PHOTOGRAPHY BY **ALISON GOOTEE** • PRODUCED BY **RACHAEL BURROW** • WRITTEN BY **STEPHANIE HUNT**


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HIKING IN THE FRENCH ALPS takes agility, a keen eye, and a tireless pull toward nature—all of which, for Emmanuel Tarpin, was solid training ground for jewelry design. "I'd go on hikes with my parents and find rough quartz, which I began collecting," says the Annecy, France, native and graduate of Haute École d'Arts Appliqués in Geneva who had secured a spot on the high jewelry bench at Paris's Van Cleef & Arpels by the age of 22. "I've always been inquisitive and eager to explore new things."

To be sure, his childhood brought plenty of fodder. There were family treks to Mongolia and rambles on the Trans-Siberian Railway, but the artistry arrived with modeling clay, which he would bring home from art class at school to build minuscule mushrooms and squirrels. He was seven when his parents discovered his creations—"I'd make my own little universe," he says—and swiftly enrolled him in a sculpture class. "I was the only kid in there." He stuck with it for 13 years.

Today, at his Parisian apartment and atelier overlooking the Rodin Museum and Eiffel Tower or his New York apartment where he meets with U.S. clients, the 29-year-old Tarpin is constantly sketching new designs—from calla lilies and beetles to more mod forms, like spirals he turned into dazzling earrings for Rihanna. "I always have a sketchbook with me. I'm spontaneous and sketch to get a quick idea of colors and volume," he explains. Next Tarpin creates maquettes from various materials like wax, copper, and paper—"I need to see it in 3-D," he says. "And I love experimenting with different materials, from gold and platinum to bronze and aluminum." The latter he considers especially versatile for large-scale shapes. "Comfort is important,



"I ALWAYS HAVE A SKETCHBOOK WITH ME. I'M SPONTANEOUS AND SKETCH TO GET A QUICK IDEA OF COLORS AND VOLUME."

—EMMANUEL TARPIN



NOTES FROM THE WILD
Drawings of flora and critters morph into imaginative jewels, from diamond-toting ants to "snowy" woodland branches.

Ant brooches and **Winter Acorn brooch,** prices upon request; emmanueltarpin.com

JEWELRY SILHOUETTES, EMMANUEL TARPIN.


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IN-HOUSE ATELIERS
Tarpin in his New York apartment, where he meets with American clients. **TOP RIGHT:** His Paris residence's view

Cattleya Orchid earrings, price upon request



especially for earrings. I also love color and patina, so aluminum and titanium allow me to explore that."

His fearless playfulness and whimsy (ant colony lapel pins, for instance) are matched by sculptural finesse and a je ne sais quoi boldness. He admits he didn't know much about creating his brand when starting out. "But I am curious and open-minded, so I just thought I'd try," says Tarpin. He went out on a limb, or rather a diamond-studded geranium leaf, to launch his eponymous line in 2017. (Those first large-scale geranium leaf earrings fetched $25,000 at Christie's.)

Despite early and ongoing success, Tarpin intentionally keeps his operation small, crafting custom pieces for private clients or simply creating forms that please him. His approach is as pristine as the rubellites gleaming in a spectacularly sculpted ceramic lily—no PR team, no website beyond a simple landing page. "I like meeting one-on-one with people, building relationships and trust," says Tarpin, who is equally selective about his stones, often visiting quarries to choose them himself. "I'm very sensitive to cuts and colors in gemstones, and I'm currently experimenting with crystal rock and moonstone."

This fall, Tarpin will venture even further afield with a diving trip to Moorea, where he'll collaborate with the nonprofit Coral Gardeners, helping regenerate reefs while fishing for ideas for new pieces. "I'm so inspired by nature, so I want to help in its preservation," says the designer, who will donate proceeds from future sea-inspired jewelry to the organization.

This sense of intimacy he feels toward nature and the stones it produces is something he guards fiercely. "For me, it's a very special relationship. It's not work; it's a passion." ✦

PARIS BALCONY & JEWELRY SILHOUETTE, EMMANUEL TARPIN.



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PRESSING MATTERS



Floral Folklore
Artisan **Marian McEvoy** likens her decorative brand of collage to outsider art, using "whatever's at hand" from **sunflower and cosmos to morning glory** (top right, through krbnyc.com).



Vivid, graphic, and wildly innovative: Today's herbaria artisans are shifting color, scale, and silhouette to create modern **botanical paper craft** that's anything but old-school.

PHOTOGRAPHS: (FROM LEFT) ANNIE SCHLECHTER; COURTESY OF KRB.

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Apprentices Welcome

Peak bloom, immortalized? Personal herbariums turn even novice growers into garden historians—for this, London-based floral studio JamJar Flowers offers **beginner craft kits** that include handmade oak veneer presses engraved with florals, like this one etched with a California poppy. *jamjaredit.co.uk*



Gunnera's Giant

British artist **Stuart Thornton's** commanding compositions of the broad leaves soar to eight feet—scaling up conventional herbaria—and draw a cult-like following of A-list collectors.



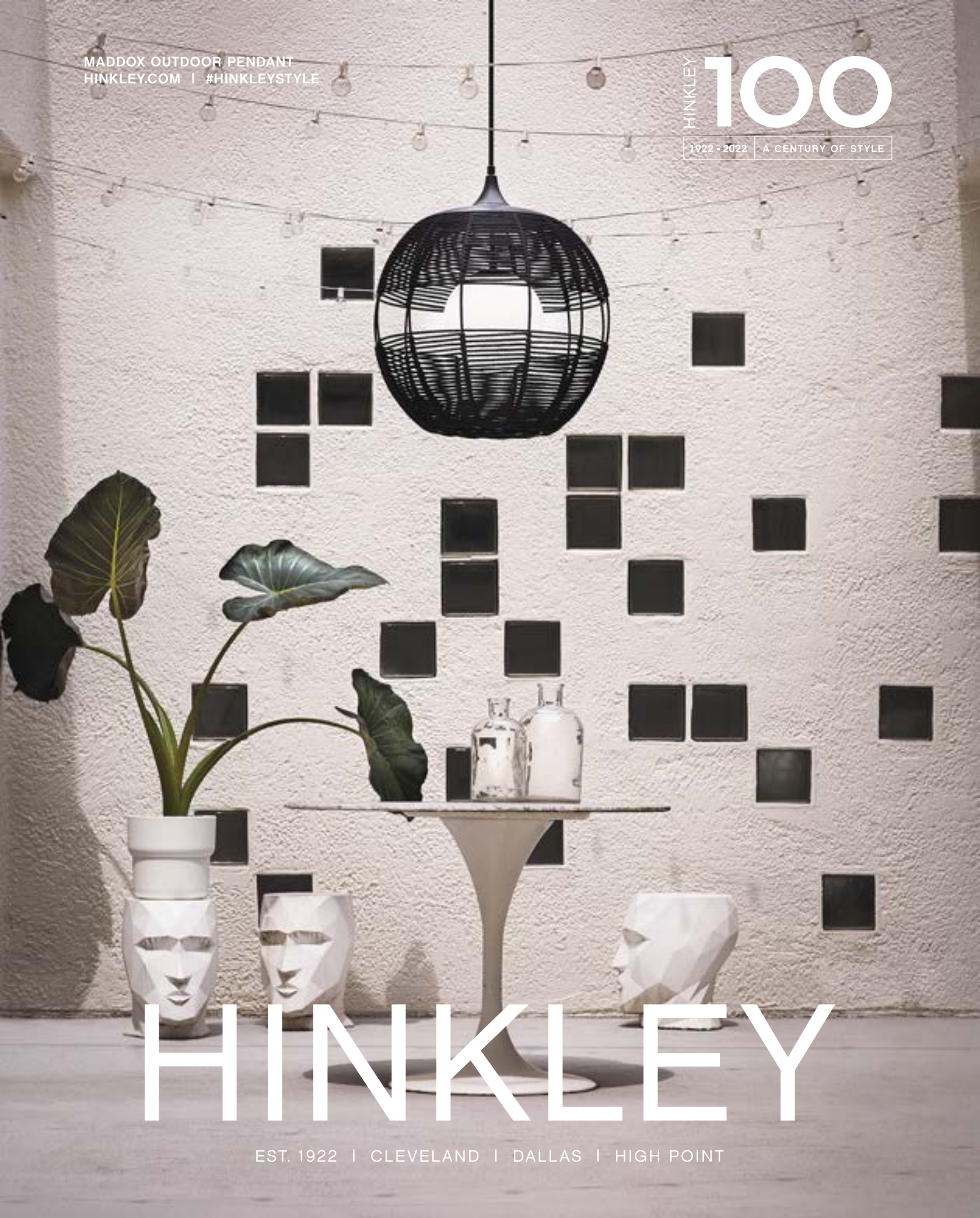
> I am not looking for the perfect specimen, like something you'd find in a painting. I'm looking for that unique arc or curve, ***an imprint of the storm it has weathered***—these are earned imperfections, ***beautiful snapshots of seasons.***"
>
> —ANNE BLACKWELL THOMPSON



The Hunter-Gatherer

Anne Blackwell Thompson forages for lily pads (above left)—"my big crush right now"—to dry and press into **sinuous modern masterpieces,** like this one headlining a client's living room in Virginia (above). *blackwellbotanicals.com*

PHOTOGRAPHS: (CLOCKWISE FROM TOP LEFT) BECKY LUIGART-STAYNER; STEFANO SCATÀ; GORDON GREGORY; JANE BUTLER.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I love leaves and flowers, but I don't interpret them verbatim. I love symmetry, geometrics, ***creating collages that are logical and balanced***—almost kaleidoscopic. Seeing patterns emerge is thrilling to me."

—MARIAN McEVOY





Portraits of the Wild

In this Georgia living room designed by John Oetgen (published in VERANDA in 1995), **pressed ferns** pay homage to a nearby marsh.





Pure Poetry

Emily Dickinson's dabblings in botanical pressings predated her literary work, and her **ensuing herbarium** (left, now in the collection at Harvard University) contained more than 400 collages and classifications—representing an innovative entrée into science for Victorian-era women.

The Couture Composer

McEvoy sources her materials primarily from eastern Europe, allowing the former fashion editor to experiment with foliage beyond what grows outside **her home studio** in upstate New York (left), like **hibiscus** (top right).

PHOTOGRAPHS: (CLOCKWISE FROM TOP RIGHT) ANNIE SCHLECHTER; COURTESY OF HARVARD UNIVERSITY LIBRARY; ANNIE SCHLECHTER; LANGDON CLAY.


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FLOWERS



A COLLECTOR'S LIVING LEGACY IN CALIFORNIA

◆

CHARLOTTE MOSS'S LOVE LETTER TO THE ROSE

◆

A GARDEN PARTY AT GIVENCHY'S LE JONCHET

&



Lotusland's vibrant namesake florals bloom around a George Washington Smith–designed bathhouse (circa 1925).

PHOTOGRAPH BY
LISA ROMEREIN

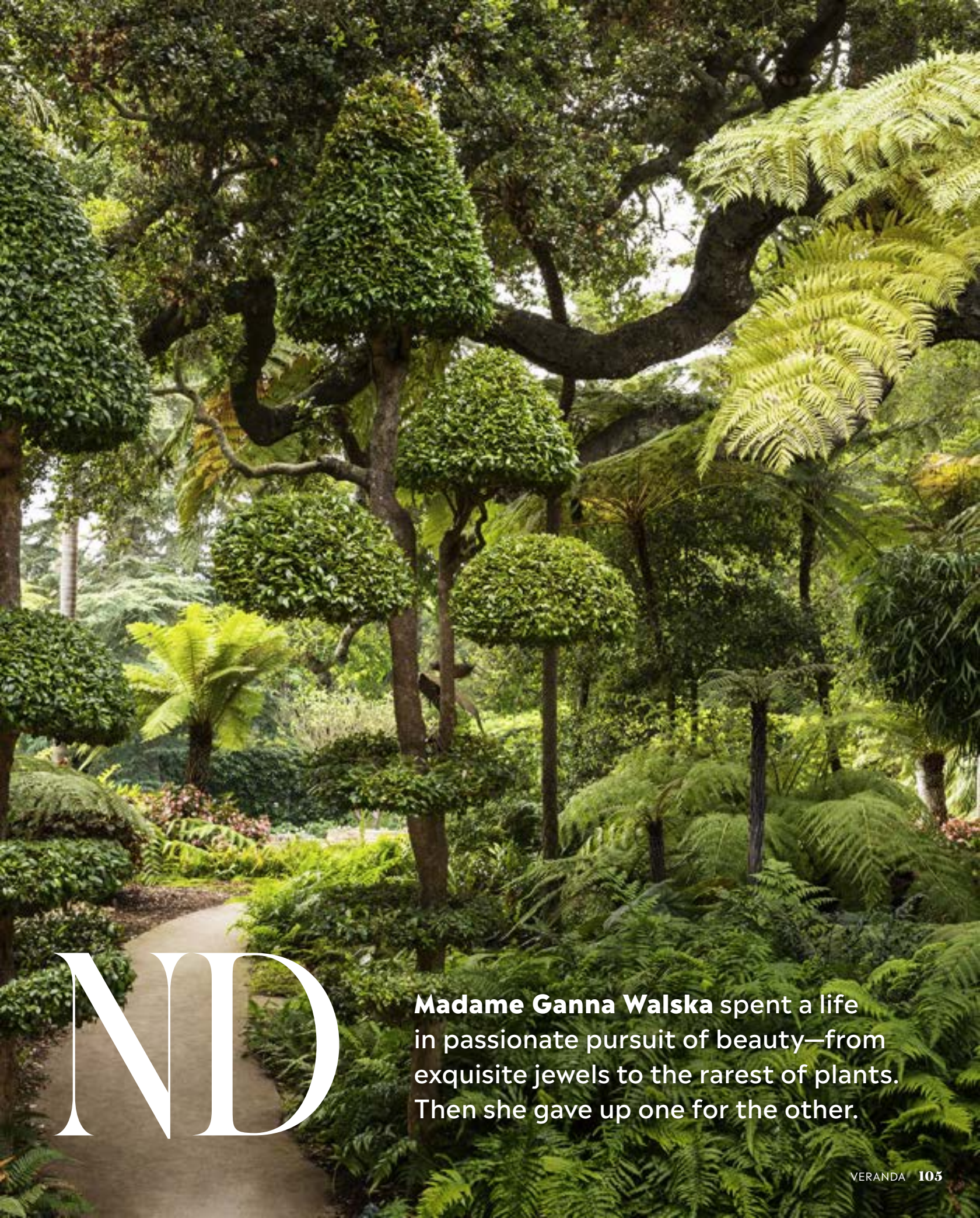
GARDENS

A BRILLIANT LEGACY
Madame Ganna Walska (below) channeled her collector's spirit into Lotusland, her Montecito, California, estate. **RIGHT:** The entrance to the Fern Garden. **INSET:** A 198-carat blue sapphire once part of Walska's vast collection, now the centerpiece of Cartier's 2015 Romanov bracelet



The Enduring GEMS *of* LOTUSLA

PHOTOGRAPHY BY **LISA ROMEREIN** • PRODUCED BY **RACHAEL BURROW** • WRITTEN BY **TRACEY MINKIN**



ND

Madame Ganna Walska spent a life in passionate pursuit of beauty—from exquisite jewels to the rarest of plants. Then she gave up one for the other.

ARE CYCADS—not diamonds—a girl's best friend? When one considers the glimmering, *étourdissant* life and equally brilliant horticultural legacy of Madame Ganna Walska, the patroness of Montecito's Lotusland, it appears so.

In the decades she spent inhabiting high society both in Europe and America, the Polish-born Walska developed a fancy deeper than any of her myriad other interests. She had her music, for instance: Walska was an aspiring opera singer and even owned Paris's Théâtre des Champs-Elysées, a gift from her fourth husband. She loved the decorative arts, from tilework to miniature limestone statuary—grotesques—that she used to theatrical effect at her Paris château. And she adored jewelry. Starting her collecting life (and third marriage) at the age of 33 with an open account at Cartier, the stylish ingenue exercised her taste for the grand gesture. A 95-plus carat Cartier briolette diamond pendant and nearly 198-carat cushion-shaped blue sapphire once belonging to a czarina both made their way into her cache, as did a flair for the dramatic—her rings were known to overwhelm her small hands—and bold





HEAVENLY SPECIMENS

TOP: The majestic Olive Allée has trees dating to the late 19th century. **LEFT:** A star-shaped fountain grounds the Parterre and rose garden in Islamic iconography. **ABOVE:** Cartier's yellow pear-shaped briolette diamond of more than 95 carats (a gift from third husband Alexander Cochran) was acquired by Van Cleef & Arpels at the famed 1971 auction and a year later set in this phoenix brooch in yellow gold with yellow and white diamonds, emeralds, and a sapphire for an American collector.

PHOTOGRAPH: (BROOCH) COURTESY OF VAN CLEEF & ARPELS. PHOTOGRAPHS, PREVIOUS SPREAD: (PORTRAIT) J.R. EYERMAN, GANNA WALSKA LOTUSLAND ARCHIVES; (SAPPHIRE CUFF) COURTESY OF CARTIER.



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THE RARER THE PLANT, ***THE MORE SHE WANTED IT,*** AND SHE WANTED AS MANY AS SHE COULD GET HER HANDS ON.

BLUE SPLENDOR, BRIGHT CITRUS

ABOVE: The tonal Blue Garden sent California's horticultural community into a frenzy in the 1950s with its silvery palette of bluegrasses, Atlas cedars, and glorious agave. **TOP:** Madame Walska (right) plucks Eureka lemons from her lemon arbor (left), circa 1958. **INSET:** This Cartier diamond pendant necklace with 10 large rose-cut diamonds was one of 146 pieces Walska auctioned off to fund her garden.

creations with cultural influences from India and the Middle East.

But in the final analysis, Walska must have loved plants most.

The evidence is Lotusland—the 37-acre now-public garden she purchased in 1941. Originally a commercial nursery and later an estate with orchards and formal gardens, the property with the pale pink stucco home at its heart grew in scale, scope, and imagination in the care of Walska, who named it to honor her lifelong interest in spiritual journeying and the sacred flowers afloat in one of its ponds. (Lotusland was also a deft rebrand from "Tibetland," which Walska and her sixth and final husband, Hatha yoga pioneer Theos Bernard, dubbed their planned retreat for Tibetan lamas. World War II made it impossible for the lamas to travel, and the couple divorced in 1946. Lotusland it became.)

Walska's cultivation of Lotusland was immediate and indefatigable. She brought in plantsmen and garden designers not only to revive and reimagine gardens she'd inherited (including a soulful olive allée, a whimsical collection of topiaries, and a rose-rich parterre) but also to build out garden room after garden room (25 eventually) that broke nearly every rule of horticultural propriety. Walska piled up single species in intimate spaces, and she celebrated plants little valued by her compatriots such as aloes, cacti, and bromeliads. The rarer the plant, the more she wanted it, and she wanted as many as she could get her hands on. She was gardening's first and greatest maximalist.

PHOTOGRAPHS: (PORTRAIT) J.R. EYERMAN, GANNA WALSKA LOTUSLAND ARCHIVES; (NECKLACE) COURTESY OF CHRISTIE'S.



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RAVISHING TROPICALIA

TOP: The Cycad Garden's palmlike trio of *Encephalartos woodii*, also known as the Three Bachelors and extinct in the wild. A carved coral and diamond bracelet by Cartier from Walska's collection (below). **ABOVE:** The water lily *Nymphaea* 'Wanvisa'

But in the late 1960s, she reached a crossroads. Keen to amass a collection of cycads—the rare primordial species with squat trunks and no flower to flaunt its worth—Walska lacked the liquidity to buy them up. And so, gathering up 146 spectacular pieces of her jewelry, she went to market. In 1971, The Important Jewelry Collection of Madame Walska auction at Parke-Bernet in New York generated a stunning near-million dollars, which she poured into cycads.

The auction's legacy is twofold: The Walska collection was scooped up by aficionados like Doris Duke and dealers like Harry Winston, its stunning gems acquired and reset by Van Cleef & Arpels and Cartier. Second, and perhaps more importantly, Lotusland's Cycad Garden became home to 450-plus specimens and represents nearly half of the species known to exist. It was the last garden Walska made before her death in 1984.

And that horticultural legacy endures and thrives. Reopened as a public garden in 1993, Lotusland remains a vibrant homage as well as a center for species preservation and scholarship, with more than 3,400 types of plants and at least 35,000 specimens. But at its heart are those remarkable cycads that speak for one collector's driving passion for cultivating beauty. Of a woman who gave up one kind of riches for another and, by doing so, ensured we might also claim an ancient plant as our best friend. ✦





Three Ways to

Discover Lotusland

READ up on its riches in the aptly named *Lotusland*, a sumptuous look at Walska's grand vision, published this spring by Rizzoli.

VISIT for a self-guided or docent-led tour, which are offered Wednesday through Saturday. Reservations required.

SUPPORT by becoming a Lotusland member, joining one of its Garden Lover Circles, or making a donation. *lotusland.org*

PHOTOGRAPHS: (BRACELET) COURTESY OF SOTHEBY'S; (BOOK) ©LOTUSLAND, RIZZOLI NEW YORK, 2022.

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A MAJESTIC MUSE

A 'Mother of Pearl' rose from my garden. **OPPOSITE:** Collage has always been a way for me to gather my wits; it gives me the opportunity to think, collect, and create. Here, artwork, embroideries, and photos taken of blooms around the world, from East Hampton to Ireland, come together to create a story, a personal reflection of roses' transient beauty.

a love letter to my ROSES

CHARLOTTE MOSS LAYS BARE HER LONG-RUNNING ROMANCE WITH THE GARDEN MEGASTAR AND THE ***CACHE OF SECRETS AND STORIES*** HIDDEN IN ITS DELICATE LAYERS.



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STANDING ROOM ONLY

This demilune-shaped bed in my garden is of a single palette, but it's brimming with variety: Here, 'Quietness,' 'Felicia,' and 'Abraham Darby' roses compete for attention with 'Savoy Hotel' and 'Mother of Pearl' in the company of an arched white arbor.

ARRIVING IN THE COUNTRY shortly before Christmas I was delighted to find a few of you still waiting for me. A testament, surely, to your stamina and willingness to hang on long enough to have our last tête-à-tête before spring.

Unlike your cousins, the beautiful blossoms of summer, you waited. The last bud of the season, shy, unopened with the weight of moisture from a heavy winter frost, yet standing tall, there you were hanging on so I could bid you a final farewell.

Alone at last, we finally have some privacy, and there is one fact about you that we have never



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discussed: your past associated with so many men. Apart from a few female social types with world-class gardens who relished the bragging rights of having your acquaintance, all in your orbit have been men. The retinue of lovers, scholars, explorers is an enviable coterie of gentlemen. André Dupont, Jean-Pierre Vibert, Joseph Pernet-Ducher, Antoine Meilland, Graham Stuart Thomas, Peter Beales, and David Austin, all intoxicated with the prospect of having you as their mistress.

Your allure is your ***elusiveness.*** You are the ***siren of the garden.*** Your fragrance ***seduces,*** summons one closer, quietly ***forcing surrender.***

I guess it all makes sense really, your loyalists, your salon of men, all captivated by your beauty and driven to do anything in their power to make you more perfect than you are.

Your allure is your elusiveness. You are the siren of the garden.

Your fragrance seduces, summons one closer, quietly forcing surrender.

Your flirtatiousness is evidenced by your voluptuous petals mimicking the curled pouting lip of a manipulative child.

The brief time you visit me in my garden I wake to see your complexion veiled in early morning dew.

In the evening, while I know you must be exhausted from visitors staring, talking about you as if you are not even there, you await our evening visit with enthusiasm.

Your delicate pale, satin-like petals, your perfume, the fringe of red

Charlotte's LA VIE EN ROSE Essentials







1 If "life is a banquet," I'll choose roses as Lawrence Alma-Tadema did in his 1888 painting ***The Roses of Heliogabalus.*** 2 My **rose-themed teacups**—a collection born of what I call the "china gene," inherited from my maternal grandmother—on napkins embroidered with names of my roses. 3 In 1998, the mayor of Chédigny, France, decided to put his hamlet on the map by planting hundreds of roses. They have grown and multiplied ever since, sprouting into the **Chédigny Roses Festival,** attracting throngs of growers and tourists every May. 4 **Artisanal roses** by Sourabh Gupta express the artist's relationship with each leaf and petal, which I find terribly romantic.



CHÉDIGNY, JULIAN ELLIOTT/ALAMY. ROSE ARTWORK, COURTESY OF SOURABH GUPTA.



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around your dark green leaves—every aspect of your personality has been analyzed. But you never tire of the scrutiny, just endure with grace, and wait for me to reappear and love you for whatever you are today.

While you are not overly demanding, your silent appeals for my attention are heard, and sometimes I change my schedule to align with yours.

Remember the year I went to Europe for the month of June?

I ached; I dreamed about your face and wondered whether you felt the same. I was jealous others were enjoying your company in my absence. Did you miss our private early morning conversations, me with shears, basket, and coffee attended by two patient spaniels?

I have always wondered.

I always will.

As I write on the cusp of spring, I feel the earth yielding to my steps. This reluctant thaw has me thinking of our impending rendevous.

I have ensured you will have some new neighbors this summer; they will no doubt join our conversations. But the two of us will continue to have our private time, and I promise to be with you in June.✦

For more on Charlotte's roses, from recommended reading to a list of varietal VIPs to grow in your garden, visit **veranda.com/charlotte-moss-rose-master-class.**



FINE PRINTS

From full-bodied blooms to leggy modern silhouettes, interpretations on fabrics seem to be born of a similar longing to keep roses close—regardless of season.

1. Antique silk lampas with scattered roses. **2.** Early 20th-century English printed cotton with sprays of roses. **3.** Rose Cumming **Cabbage Rose fabric,** Wells Textiles. **4. Hermosa Roses fabric,** Chelsea Textiles. **5.** Antique woven ribbon with raised design of roses and buds. **6. Faded Roses fabric,** Chelsea Textiles. **7. Bailey Rose fabric,** Cowtan & Tout

SUNRISE SOCIAL CALLS

My early morning visits in the rose garden always include a basket, secateurs, gloves, and my iPhone (for photos!). This La Tuile à Loup basket was made by artisans in France, and the gloves have a rubber underside, a little protection against thorns.

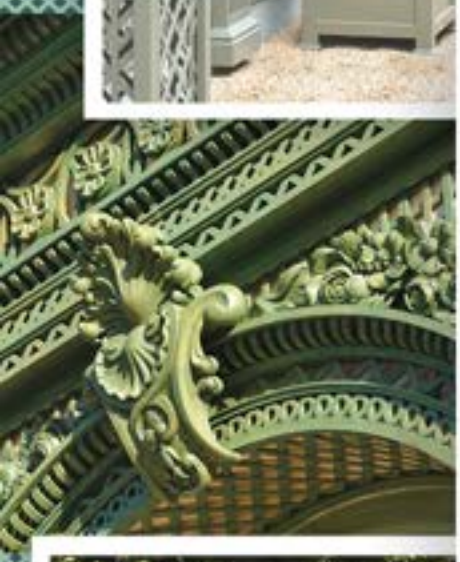


FABRIC, BECKY LUIGART-STAYNER. STYLING BY SARA CLARK.









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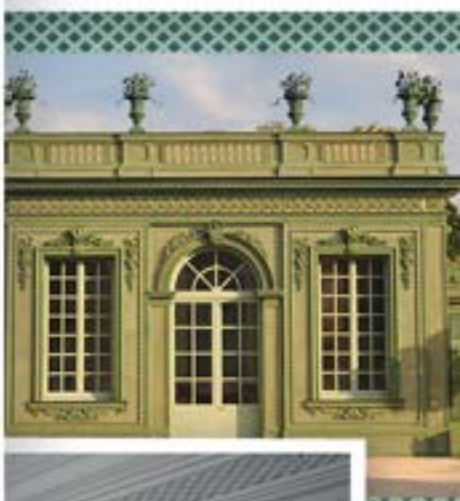









ESTATE *of* GRACE

On the heels of her new collection of garden-inspired tableware, **Zoë de Givenchy** welcomes guests in the warm tradition of Le Jonchet, her family's 16th-century manor house in the French countryside.



PHOTOGRAPHY BY **DYLAN THOMAS** • PRODUCED BY **RACHAEL BURROW**
STYLING BY **LAURENCE DOUGIER** • FLORALS BY **ERIC CHAUVIN**



> There's something ***so comforting*** about observing the ***repetition of the seasons*** in a house with such a ***long history.***

WHEN THEY WERE YOUNG, my husband, Olivier, and his identical twin brother, James, often spent time here at Le Jonchet with their uncle Hubert and Philippe [Venet], his partner and my husband's godfather. It's not far outside of Paris, so after we met, Olivier and I too could hop over from London for weekend visits. Now that they've both passed, and with Olivier and James deciding to keep the home in the family, we feel so fortunate to have had so many memories here with them. It still feels remarkable to me somehow, and very grown-up, to think we're now in charge of this spectacular place.

What a delight it's been to learn the character of this house, its personality, its rhythm throughout the seasons. Everything Hubert did was immaculate, so it's hard to think one might improve on anything. We've kept everything as it was—Hubert's photographs, his personal objects; nothing has been moved. Well, except maybe in the attic or cellar, where the children film scary movies and play hide-and-seek. They're in heaven, obviously, and we have such fun creating more memories with them here.

Hubert put a great deal of thought into how one should live in this house, cleverly deciding the purpose for rooms based on the light at certain parts of the day. Perhaps that's why everything feels very intimate, from the cozy drawing room with the enormous stag over the fireplace—Saint Hubert was the patron saint of the hunt—to the garden he designed with his dear friend Bunny Mellon. I grew up gardening with my mother. I would help cut and arrange flowers, so I love working here with Fabrice in the cutting garden, and learning about the footprint Hubert and Bunny laid out. Long walks in the woods with the children are therefore also incredibly special.

ABOVE AND PREVIOUS SPREAD: Zoë collects dahlias for a luncheon in a garden designed by her husband's uncle Hubert de Givenchy and his friend Bunny Mellon.

In the orangery, there are notes Bunny left, scribbles from her gardeners in the margins of journals with information about certain plants and orange trees she sent from Virginia. Hubert collected baskets on his travels, including many gifted from Bunny, which come in handy not just for gardening but also for afternoon picnics too. I soak the cut flowers in the big sink in the butler's pantry, a jewel-box of a room with its exquisite blue German tile, which is also where the china is stored. For a girl who loves nothing more than to set a beautiful table, it's a dream.

We use the entire house, even the grand salon, where we love to play piano and board games in the evenings.

It's a heady mix, as you might imagine—this mythical place and the legacy of a great man—the sheer beauty of it, the gardens, the parterre, the park and lake, those golden fields of wheat that stretch over the distant hills. There's something so comforting about observing the repetition of the seasons in a house with such a long history. I recently found an 18th-century picture of Le Jonchet, looking exactly as it does now, depicting a woman in the courtyard holding the hands of two children and realized, my goodness, that could be me in present day.

This house is allowing me to see the flow of time differently, to appreciate the importance of quality, both in shared experiences with loved ones and in objects. That's the inspiration behind creating tableware for Z.d.G., this sense of celebrating enduring quality and old-world artisanship, which is what Hubert embraced—elegance, always, with practicality and prudence.

For Hubert this was a family place, and that family includes Ilda, our wonderful cook who grew up here, and the groundskeepers, who live and work here, and his beloved Labradors. It is still very much a family story, which is how we entertain. We love having our siblings, cousins, and close friends here for weekend visits, catching up over long lunches or tea in the orangery when the afternoon light is magical. Though I have always found the word *entertaining* to be such a contradiction. It implies it's all for show when actually, it is nothing about show at all. Entertaining is really about authentic human connection, coming together and sharing time and stories with one another. To be together in such a way, in this magical home of ours, is truly a privilege. —AS TOLD TO STEPHANIE HUNT

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Garden Luncheon

For luncheon in the parterre **"amid the joyful sounds of birds and sweeping views of the grounds,"** Zoë pairs hand-painted plates and linens from her collection (Z.d.G.'s Camaïeu Blue dinner plate and Vintage linen napkins) with family silver and clipped miniature box hedges. The château's butler's pantry, resplendent with German tile, serves as an enchanting staging area.







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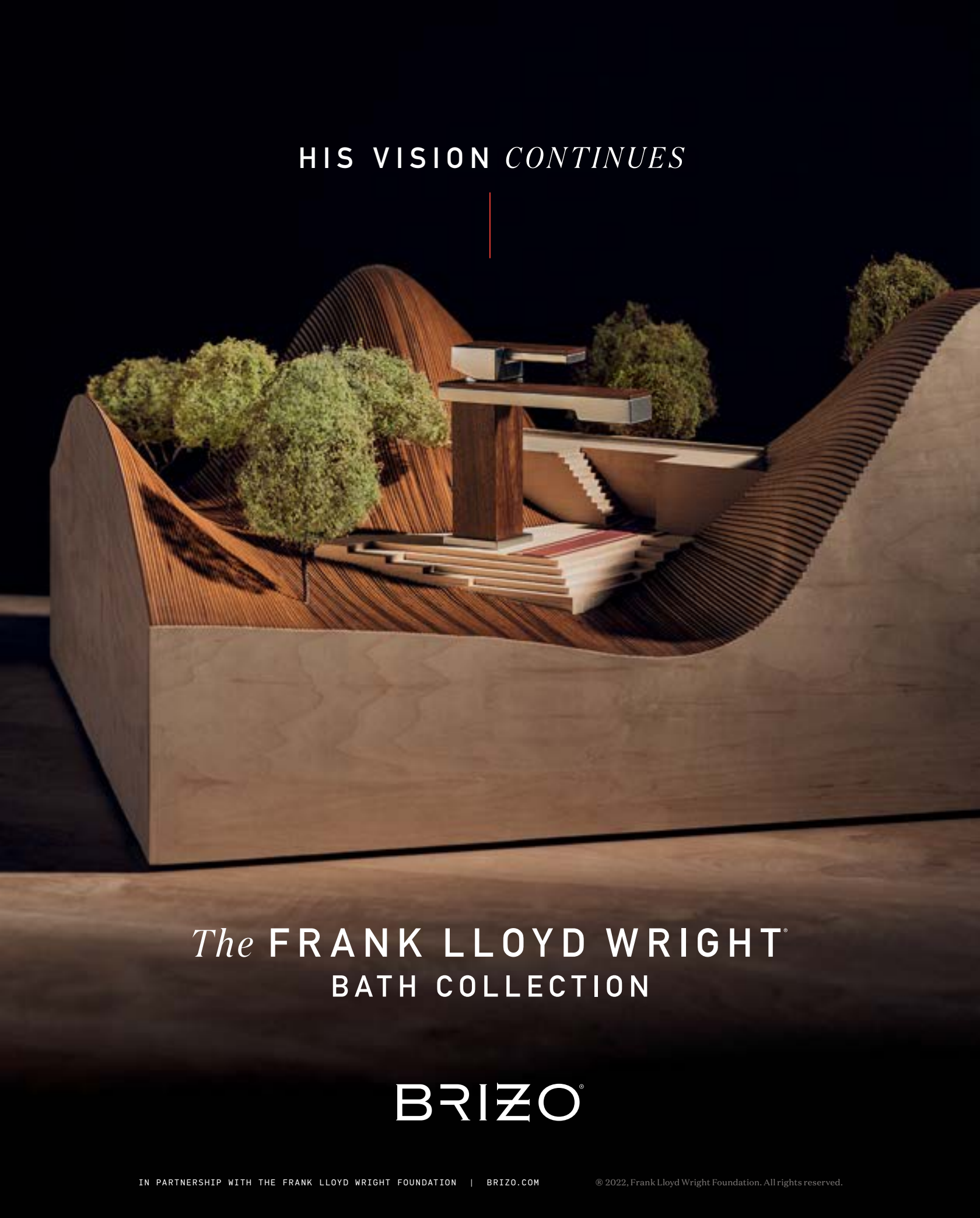

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Tea in the Orangery

Espaliered pear trees climb the windows of the orangery, **"the perfect place for tea in the late afternoon light,"** says Zoë (above, with brother Edward and son Louis, 9; at right, with daughter Ines, 6). *Suave au chocolat* is served on her Camaïeu Drageoir plate; the central octagonal table was designed by Hubert, complete with carved wood chairs that cleverly mirror the fruit trees, visible through the door behind. "Everything he did was intended," says Zoë. "Nothing was an accident."


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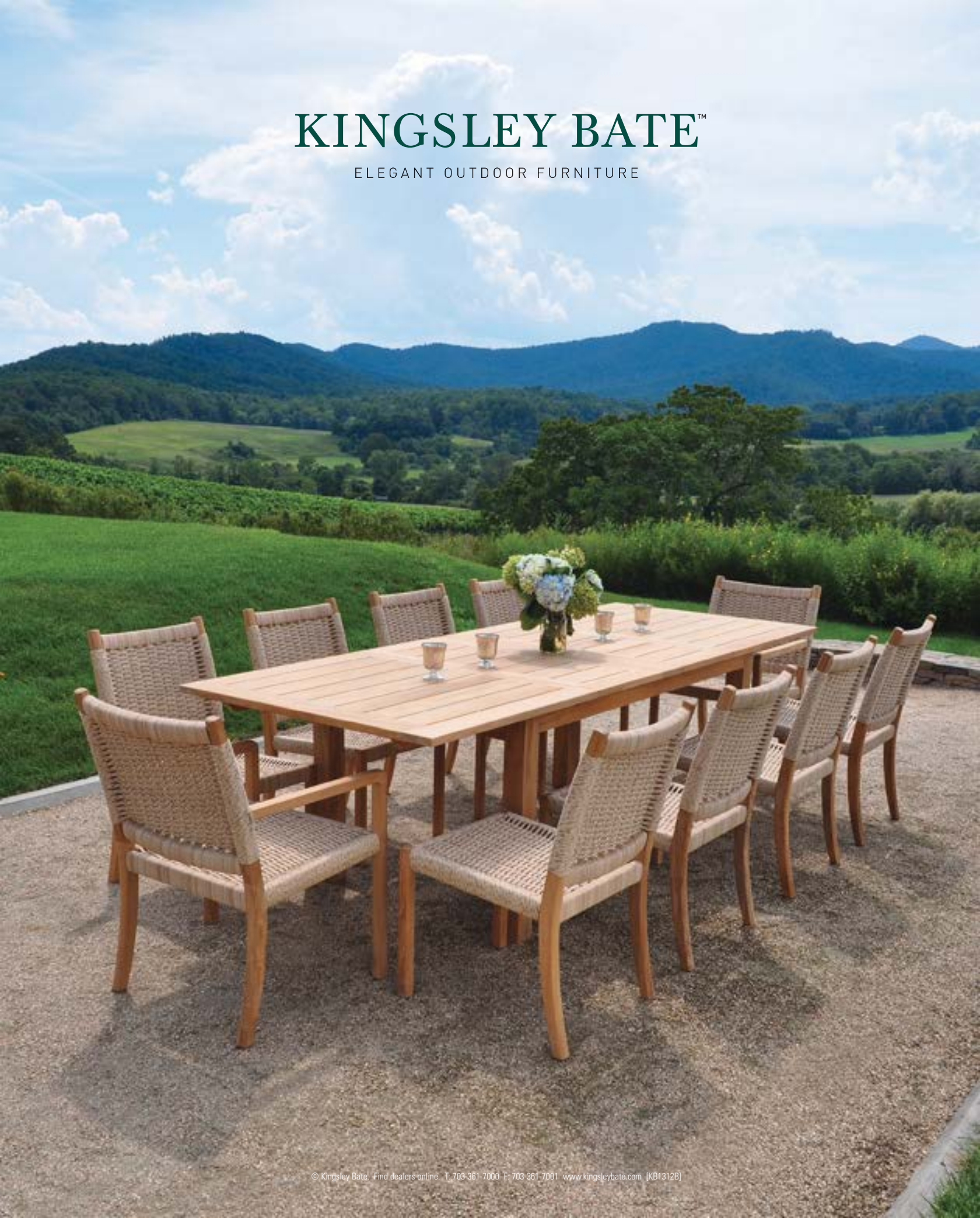
Cocktails on the Porch

...and by the fire. **"This is an unexpectedly wonderful spot for evening drinks, especially with a summer breeze,"** says Zoë, who serves gougères with Champagne in the arched terrace adjacent to the courtyard of the château. A classical marble bust presides over the scene, while indoors, drinks are served in a cozy salon under the watchful eye of one of Hubert's trademark stags above a stone fireplace. ✦







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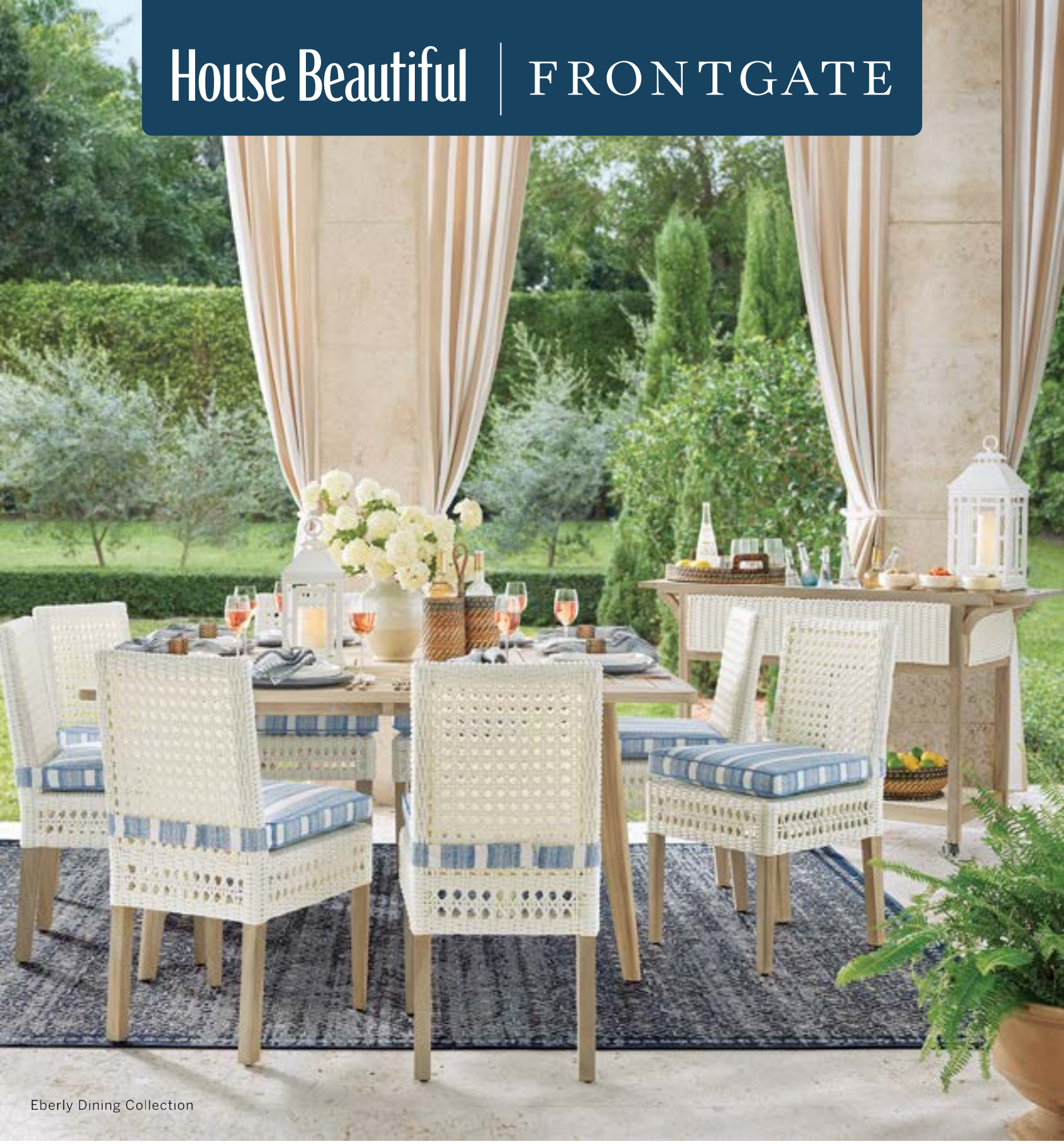

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ORATIO

In designer Summer Thornton's Chicago living room, a mohair velvet sofa with woven bullion fringe (Samuel & Sons)

PHOTOGRAPH BY
MELANIE ACEVEDO

STYLING BY
MIEKE TEN HAVE





FLIGHT *of* FANCY



Pragmatism and whimsy combine as designer **Summer Thornton** and her husband, Josh, transform a 19th-century Chicago townhouse into a theatrical wonderland for their family.

INTERIOR AND ARCHITECTURAL DESIGN BY **SUMMER THORNTON**
PHOTOGRAPHY BY **MELANIE ACEVEDO** AND **WERNER STRAUBE**
WRITTEN BY **CELIA BARBOUR**



THE THORNTONS' HOUSE-HUNT was going nowhere—one property after another proving "so expensive yet so cookie-cutter," recalls Josh Thornton. At the close of a particularly frustrating day, he asked his then-pregnant wife, designer Summer Thornton, "If we could live anywhere, where would it be?"

She didn't hesitate: "That white house on the corner." She was referring to an elegant but run-down, 19th-century townhouse a few blocks from their Chicago condo. Though it wasn't for sale, Josh contacted the elderly owners anyway. As luck would have it, they were happy to sell so long as they could rent the ground floor as a pied-à-terre for themselves.

"That's Josh's M.O.," says Summer. "He can always figure out a way to make things happen." This division of labor is the key to the couple's strength as a team, both as life



THIS SPREAD AND PREVIOUS SPREAD, PHOTOGRAPHS BY WERNER STRAUBE (3). PORTRAIT AND TILE T, MELANIE ACEVEDO.



PREVIOUS SPREAD: Hand-marbled ceiling paper (Marbled Art) crowns the apricot living room. Summer and her son welcome guests on an entry stairwell cloaked in panther-print carpet (Stark).

THIS PAGE: The sunny second-floor kitchen overlooks a walled courtyard. Range, Lacanche

OPPOSITE: Flowering cherry standards and maidenhair fern flourish in the side garden.



In the courtyard, classic stripes (fabric, Perennials) cloak steel dining chairs. Stone flooring, Exquisite Surfaces

OPPOSITE: The lattice-cloaked garden room. Brass sconces, Circa Lighting



✦

"The ***trellised walls in the garden room*** are my ode to The Decorator—legends like ***Bunny Mellon, Parish Hadley.***"

—INTERIOR DESIGNER AND HOMEOWNER SUMMER THORNTON

PHOTOGRAPHS BY MELANIE ACEVEDO; STYLING BY MIEKE TEN HAVE.

BELOW LEFT: In Summer and Josh's bath, she oversees the children's evening soak. The polished cast iron tub is by Catchpole & Rye. Mirror, House of Honey. **BELOW RIGHT AND OPPOSITE:** The window shade fabric in Summer's closet repeats the Indian tree of life motif that graces the walls in her bedroom (Pierre Frey). The iron bed is by S&L Designs, and the rug is a vintage Afghani Khotan carpet. Closet stool, Frontgate with Studio Four NYC fabric





partners and business partners. "Where Summer is super dreamy and fantastical, I'm very rational," says Josh, owner and managing director of Summer Thornton Design, Inc.

After a quick remodel, the Thorntons moved into the house's upper floors, then spent the next five years planning an extensive renovation while expanding both their business and their family (they now have two children). Summer's goal for the house never wavered. "*Romance* is the word I kept returning to," she says. "I'm an escapist; I love the idea of creating imaginative worlds that spark a childlike sense of joy." (No surprise that her recently released book is titled *Wonderland: Adventures in Decorating*.)

In the heart of pragmatic, chilly Chicago, Summer looked to fairy tales and far-off latitudes for inspiration and envisioned a storybook-worthy home for their family. The apricot hue on the living room walls comes from a sunlit building she'd seen in Venice; Venetian-style hand-marbled paper covers the ceiling. The radiant blue of the entry hall is lifted from Cinderella's ball gown. Embroidered fabrics from Mexican *huipils* (traditional tunics) sing of ornate, indigenous craft, while William Morris wallpapers and a trellised, English garden–inspired sunroom send in wild flourishes of nature. Furnishings can seem almost animate: pieces like a gregarious, oversize orange sofa in the living room and the fantastical custom daybed in the bay window. "I love that *Beauty and the Beast* quality, where furniture feels as if it might come alive," she says.

The courtyard is pure New Orleans noblesse, from its wrought-iron balconies and sweeping staircase to its

PHOTOGRAPHS (BATHROOM AND BEDROOM) BY MELANIE ACEVEDO; STYLING BY MIEKE TEN HAVE. CLOSET, WERNER STRAUBE.





Colefax and Fowler's Bowood pattern adorns walls, upholstery, and shams in the guest room. Side table, Woodard

OPPOSITE: A 1973 Reis & Manwaring serigraph hangs in Summer and Josh's son's room. Side table, Henredon

✦

"I'm an escapist; I love the idea of creating ***imaginative worlds*** that spark a childlike ***sense of joy."*** —SUMMER THORNTON



checkerboard floor. Not that the Big Easy is easy to transport a thousand miles north. To create the courtyard's black and white floor, stone was sourced from quarries in the coldest parts of northern China and Europe, then cut two inches thick to withstand Chicago's brutal winters.

Improving the connection between interior and exterior spaces was key. The overgrown backside of the house structure was demolished to allow for the construction of French doors, a balcony, and new fireplaces inside and out. (Summer jokes that while other women get jewelry for their birthdays, she gets fireplaces.) The ground-level garden room was tiled with a thinner version of the black and white stone used outdoors and set flush with the courtyard to create "a party room with great indoor-outdoor flow," says Summer. Tufted daybeds allow the space to double as an extra guest room. The trellised walls, meanwhile, are "my ode to The Decorator—legends like Bunny Mellon, Parish Hadley," she says.



▲ Find more of Summer's projects in her just-released book, ***Wonderland: Adventures in Decorating*** (Rizzoli, 2022).

For all her dreaminess, Summer has a set designer's instinct for quick-change versatility. The silver-leaf Gracie wallpaper in the dining room, for example, features fruit trees in a luscious spectrum of colors, the better to accommodate shifting seasonal palettes. And in place of artwork, she hung brackets that display a rotating assortment of objets d'art.

And yet, beneath the enchantment, the couple are quick to admit the reality that goes with any major renovation. Surely the stress multiplies when the husband and wife double as the design firm? Says Josh, "I admit I'm not a very good client."

"We're both horrible," Summer says, laughing.

"We're passionate," admits Josh. "But we're good at leveraging our different strengths. We know how to stay in our own sandboxes."

And that's a happily-ever-after as exalted as any castle in the clouds. After all, says Summer, "we want to be building houses together for a long time." ✦

PHOTOGRAPHS BY WERNER STRAUBE.


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the Next Decade of DECORATING

If history is a harbinger, expect beautiful days ahead. Here, **12 design ideas from the VERANDA archives** that are sure to thrive over the next 10 years



WRITTEN BY **ZOË GOWEN**



EDOUARD VERMEULEN
Jan./Feb. 2007

Cover-Worthy GREEN

"The most successful covers have a minimum of color," says VERANDA founder ***Lisa Newsom.*** "Green is my favorite—it's so adaptable, just like nature, and it's also friendly and welcoming. VERANDA covers have always been so powerful because they say, 'Come on in.'"



JAMES CARTER
Mar./Apr. 2016

Couture CLASSIC STRIPES

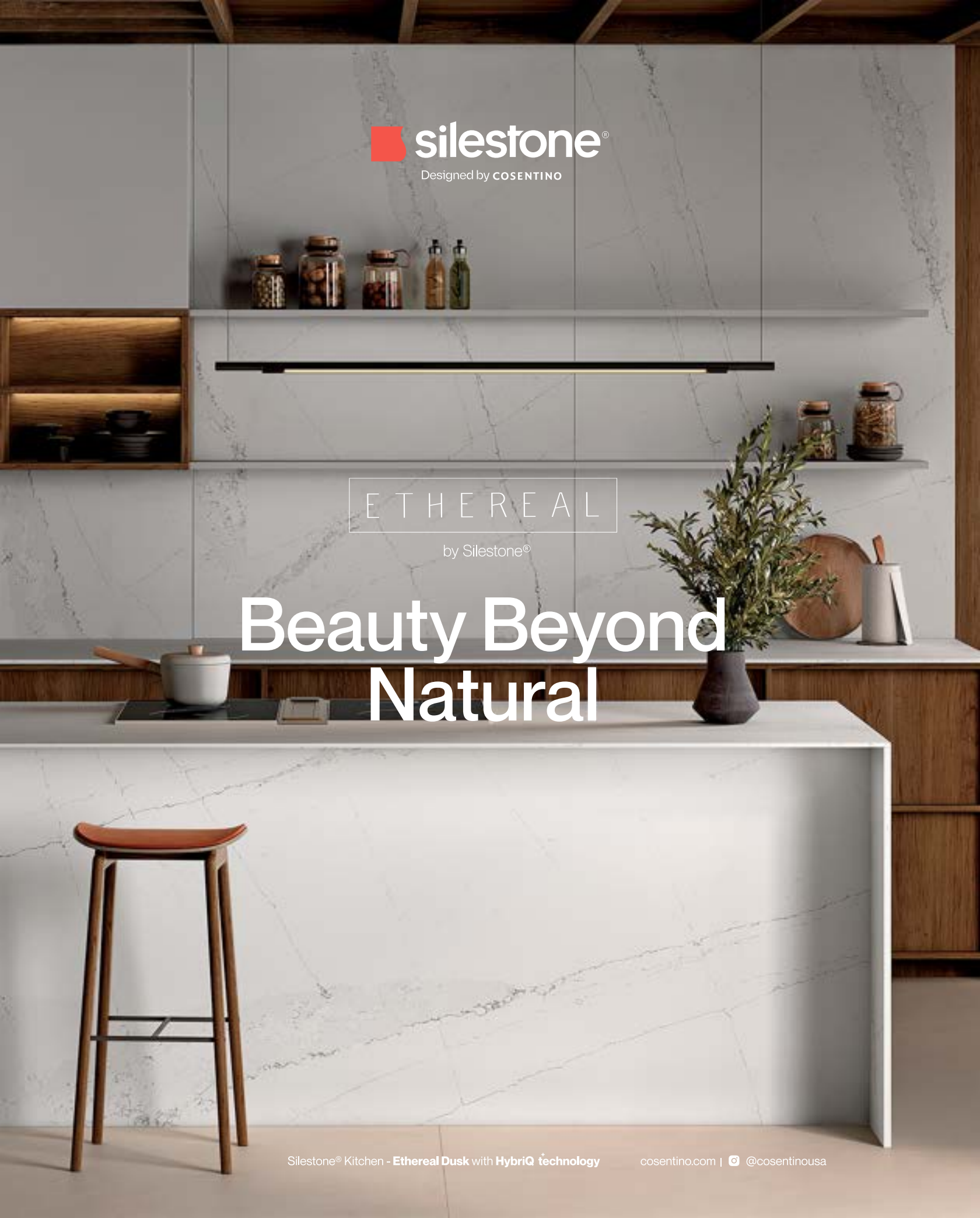
THESE ARE **THE QUIET UNIFIERS OF A ROOM,** TYING VARIED ELEMENTS TOGETHER....I THINK INTERIORS WOULD BE BORING WITHOUT THEM AS PART OF OUR REPERTOIRE."

—JAMES CARTER



DAN CARITHERS
Jan./Feb. 2004

PHOTOGRAPHS BY (CLOCKWISE FROM TOP) FRANCIS AMIAND; ANNIE SCHLECHTER; MICK HALES.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PAINTED WICKER *FOR INFORMAL ELEGANCE*

"I always say a room doesn't need to match but it should blend, and ***Furlow Gatewood*** is a genius at putting together spaces with the most decorated-undecorated, magical atmosphere," says designer ***Bunny Williams,*** noting his acclaimed Americus, Georgia, folly. "He never makes his rooms look like a scheme. The antique wicker chairs maintain the relaxed feeling of a porch while also being lightweight enough that they can be used around the table or pulled into the seating group."



MARK SIKES
Mar./Apr. 2019



FURLOW GATEWOOD
May/June 2011

Get the Look

Next-Gen Woven Seating

Serpentine curves and master techniques signal a promising new era for timeless wicker.







FROM TOP: Loring chair, $748; serenaandlily.com. • **Rattan Nijinsky chair,** $5,875; soane.co.uk. • **Quogue club chair,** $705; kingsleybate.com

PHOTOGRAPHS BY (FROM TOP) AMY NEUNSINGER; MAX KIM-BEE.



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MILES REDD
Nov./Dec. 2010

Fancy, Festive **CURTAINS**

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—MILES REDD

A GRAND ENTRY **STAIRWELL**

"It's a visual greeting, setting the tone for what's to come in a beautiful home," says decorator ***Markham Roberts,*** who likes to temper the formality with simple yet captivating elements like landscape murals, richly woven rush matting, and patterned runners. "These can enhance the curve of the stair, add texture, or take away any austerity in the architecture to make the entry more welcoming."



BERT TULLY & ANN BROWN
May/June 2002



MARKHAM ROBERTS
Sept./Oct. 2020

PHOTOGRAPHS BY (CLOCKWISE FROM TOP) FRITZ VON DER SCHULENBURG; NELSON HANCOCK; MICK HALES.

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PHOEBE HOWARD
Jan./Feb. 2019





JAN SHOWERS
March 2011



ARTHUR SMITH
Summer 1994

A

The Modern CONSERVATORY

In our summer 1994 issue, accomplished decorator ***Arthur Smith,*** former design partner to Billy Baldwin, ushered us into a more relaxed indoor/outdoor sensibility—one that reflected the porches and gardens of his adopted hometown of Charleston, South Carolina. He lived for the city's "profusion of white flowers....The entire historic district smells of tea olives at certain times of the year," and his solarium-style carriage house shone with garden gestures pulled inside. Painted ceiling planks and brickwork, wicker furnishings, and a stone garden bench as a coffee table welcomed a new era of stylish conservatories.

Get the Look

Hot-House Botanicals

Solarium-worthy floral prints turn up the heat, and then some.



FROM LEFT: Rhododendron outdoor fabric; scalamandre.com. • Colefax and Fowler **Imogen fabric;** cowtan.com. • Jean Monro **Lustmore fabric;** fabricut.com. • Manuel Canovas **Alba fabric;** cowtan.com

PHOTOGRAPHS BY (CLOCKWISE FROM TOP LEFT) J. SAVAGE GIBSON; STEPHEN KARLISCH; PETER VITALE. MAGAZINE SPREAD AND RHODODENDRON FABRIC, BECKY LUIGART-STAYNER.



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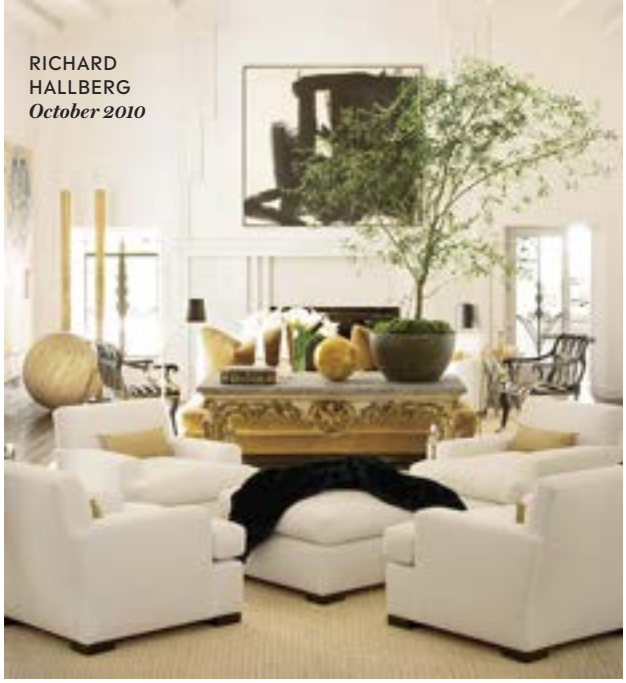
Summer 1996



RICHARD HALLBERG
October 2010

I HAVE ALWAYS LOVED USING A FOUR-CHAIR GRID. FOR **GOOD CONVERSATION,** YOU NEED COMFORT, QUALITY OF MATERIALS, AND A **SENSE OF INTIMACY,** ESPECIALLY IN LARGE LIVING ROOMS." —RICHARD HALLBERG

PHOTOGRAPHS BY (CLOCKWISE FROM LEFT) PETER VITALE; MIGUEL FLORES-VIANNA; FRANCESCO LAGNESE; EMILY FOLLOWILL.

Transportive **DINING ROOM WALLS**

"Murals and scenic wallpapers can make a room feel boundless—they tell a story," notes designer ***Cathy Kincaid,*** who often relies on the "wizardry" of these artistic scenes to add dimension and perspective. She embraces the handcraftsmanship of classic patterns but gives them a "modern dash with custom colorings." Kincaid adds, "For instance, a monochromatic colorway helps the storyline take precedence."



BETH WEBB ▶
Sept./Oct. 2020



CATHY KINCAID
Jan./Feb. 2016



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BOBBY McALPINE & RAY BOOTH
July/Aug. 2007



High-Drama **NEUTRALS**

Neutral rooms notoriously soothe, but the most enduring ones dare to bare. "I'm not trying to disguise anything in my interiors," says noted neutralist designer ***Daniel C. Cuevas.*** "Against a pure background, the form and the quality of the art and furnishings stand out." ***Ray Booth,*** another designer who leans toward calm room compositions, notes, "There's power in the serenity of a neutral space." Adds Cuevas: "The people become the most important thing in the room." Design as it should be.

DANIEL C. CUEVAS & CAROLE KATLEMAN
Jan./Feb. 2007



Get the Look

Soulful Finishes

Elemental veneers from marble to poplar bring serene star power to modern interiors.



FROM LEFT: 1981-01 chair, $2,526; leeindustries.com. • **Gabriella side table,** to the trade; bakerfurniture.com. • **Silhouette étagère,** $3,140; bernhardt.com. • **Monk's chest,** to the trade; formationsusa.com

PHOTOGRAPHS BY PETER VITALE; MAGAZINE SPREAD, BECKY LUIGART-STAYNER.

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CHARLES SPADA
Jan./Feb. 2012

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—CHARLES SPADA

COLLECTIONS IN RESIDENCE

One of the most classic tastemakers to grace the pages of VERANDA, ***Carolyne Roehm*** tells a common storyline through all her projects: collections. Whether it's delicate Canton Blue porcelain in her Charleston home's chinoiserie room—"This was the first [city] in the colonies to import the china pattern. Talk about full circle," she says—or pewter in Colorado. "The enduring simple style of pewter seems to fit the less formal spirit of Aspen." Talk about power of place.



JEAN KELLER HUFF
Winter 1996



CAROLYNE ROEHM
Nov./Dec. 2010

PHOTOGRAPHS BY (CLOCKWISE FROM TOP) ALEXANDRE BAILHACHE; SYLVIE BECQUET & CAROLYNE ROEHM; JOHN GROVER.

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ESCAPIST ***GARDEN FOLLIES***

"I think of these as places of enchantment," says decorator ***Richard Keith Langham,*** whose design of a Pennsylvania retreat with architect ***John Mayfield*** "sits happily in the garden because the rough-hewn orchard stone and milk-painted timbers are natural elements just like the lush greenery around it." And Langham selects furnishings akin to the scale and heft of what he uses inside for "supreme comfort." Case in point: the mirror over this fireplace so "Mother Nature can see herself in all her glory." ✦



MARY McDONALD
July/Aug. 2004





◀ RICHARD KEITH LANGHAM
Sept./Oct. 2012

Get the Look

Garden Glow-Up

Luminous lanterns in metals from copper to brass bathe terraces in warm romantic light.



FROM LEFT: Williamsburg on Round Yoke hanging lantern, price upon request; bevolo.com. • **Hexagonal Treaty Port hanging lantern,** to the trade; charlesedwards.com. • **Porter hanging lantern,** $799; hinkley.com. • **Scallop Edge hanging lantern,** to the trade; hectorfinch.com

PHOTOGRAPHS BY (CLOCKWISE FROM TOP) VICTORIA PEARSON; FRANCESCO LAGNESE (2); MAGAZINE SPREAD, BECKY LUIGART-STAYNER. OPPOSITE PAGE: PHOTOGRAPHS BY STEPHEN KARLISCH; MAGAZINE SPREAD, BECKY LUIGART-STAYNER.



THOMAS O'BRIEN &
DONNA STOCKTON-HICKS
October 2010

THE AGE OF





INTERIOR DESIGN BY **GARROW KEDIGIAN** • PHOTOGRAPHY BY **THOMAS LOOF**
PRODUCED BY **DAYLE WOOD** • WRITTEN BY **SOPHIE DONELSON**

EXUBERANCE



Manhattanite **Garrow Kedigian** bestows his high-gloss brand of wizardry on his apartment in the legendary Carlyle, and the results are a triumph of color and light.



A 19th-century butler's mirror offers a peek into the kitchen and its brass sheet backsplash. Leather stools, Le Forge. Wallpaper, Christian Lacroix

PREVIOUS SPREAD, LEFT: The glossy foyer with custom-painted scroll and panel border. Campaign chair, Maison Jansen. **PREVIOUS SPREAD, RIGHT:** Citron walls were inspired by Carlyle banquettes designed by Dorothy Draper for the lobby. **RIGHT:** An intimate corner dining area with a neoclassical table and velvet banquette (fabric, Clarence House). Artwork, Garrow Kedigian. **BELOW:** The original wrought-iron terrace doors inspired the living room's black trim.





Admittedly, he didn't get it right last time.

Garrow Kedigian's old Park Avenue apartment, just a few blocks from this new place in The Carlyle, was memorable no doubt: The Carolina blue library is still an Internet favorite, and the velvet banquette with jangly bullion fringe became a calling card for the designer's louche, playful brand of classicism. But a single misstep—wedging his office in the cramped secondary bedroom—kept the place from feeling like home. "I spend 99.999 percent of my time in my office," he estimates. So in the new place, instead of sequestering his buoyant creativity to the back-of-house, he chose "the brightest, lightest room" for work—and promptly painted it the color of glowing embers as if to show his roaring imagination was back big time.

A home studio has always been the New York designer's preference, embracing the logic that as a self-professed workaholic, if he worked outside the home, then he'd simply never be home. At Kedigian's Georgian mini-manse in his native Montreal, the workspace is papered with hand-drawn interior renderings, done religiously in the predawn hours, and when he's in Paris, where there's family and the Marché aux Puces, which he navigates with the familiarity most of us have with only our supermarkets, he's mostly shopping for clients. But in New York, it's work and lots of it, he admits. "It's nice to dig in from a home setting since I'm designing people's homes—my mindset is already there."



There's also the benefit of inviting over a potential client for a tour of his greatest hits. And who wouldn't want to swing through The Carlyle, the storied 1930s apartment-hotel where Mick Jagger apparently still keeps a place and JFK hid hijinks using the network of underground tunnels.

But those are merely footnotes for Kedigian. Instead, it was the building's classic iron doors and windows he fetishized—even more than the private entrance to Bemelmans Bar, if you can believe it.

"After all the years of living in New York and seeing these apartments with incredible iron doors and windows, I still look at those gorgeous handles on those gorgeous terrace doors and think to myself: I can't believe I get to live here!" he says.

It's those twin spirits of discerning taste and childlike delight for such fineries that give a Kedigian room its gravitas and spark. He is a designer, yes, but might have found his calling as a figure skater (he did so competitively in his youth), classical pianist (same), or astronomer, a hobby that often turns up new color palettes and ways of playing with light. And indeed, color often earns the headline in his work; those jewel-toned capers are pulled off thanks only to the classical flexes of his architectural training. (Kedigian spent years in the Boston office of the legendary William Hodgins and still hand-draws room plans.)



That rigor is evident as soon as you walk into the cerulean entrance hall, iced with hand-painted gold rickrack. What you don't see is the designer's decision to direct attention and traffic flow to the living room by dramatically enlarging that opening. He also remedied an inconvenient soffit and an illogical array of ceiling beams by adding yet another beam to make a pleasing overhead axis toward the office; the soffit is concealed in paint, an applied molding drawing your eye away from it.

The kitchen suffered from a patchwork of cabinetry and walls. Not a chef—"the best thing I make for dinner is reservations!" he quips—he transformed it into a chic bar, using a mural wallpaper to tie the disparate parts into a single narrative.

THIS PAGE AND OPPOSITE: "I always wanted a red room for myself," says Kedigian. The plentiful south- and east-facing light of this former bedroom inspired him to turn it into his study and cloak it in seductive red (Fiery Opal, Benjamin Moore). Mirror, Greenwich Living Design


XII
XI
X
IX
VIII
VII



ABOVE: Kedigian downstairs at Bemelmans Bar, with its storybook wall murals by namesake Ludwig Bemelmans

✦

"WHEN GUESTS ASK, 'WAS THAT THERE?' THAT'S WHEN I FEEL IT'S SUCCESSFUL. YOU KNOW YOU'VE DONE YOUR HISTORIC DESIGN HOMEWORK WELL."

The gentle manipulation of a space through architecture is the quiet gift of Kedigian, a skill he honed with Hodgins. "He had a creative solution for every design challenge; every blemish was an opportunity to make something feel intentional. I soaked all that up."

Even the seeming stylistic gestures—jubilant color, for example—are backed by logic and meaning; a why to every whimsy. The citron living room is a nod to Carlyle lobby decorator Dorothy Draper—her signature yellow velvet sofas (now refreshed) are still present downstairs. He borrows that yellow for the living room walls and chose black moldings to echo the iron doors and the window mullions, which are faux, by the way—just wood trim painted black and pasted by his carpenter on to the glass "to mimic the original fenestration," he says. The effect is calming, pleasing, right—Hodgins approved.

While the designer employs some of this sleight-of-hand and attention-getting hues in his client work, he'd been saving up one feature for himself: a singular brazen red room, a taste acquired back during his Boston training. "I always found them so enticing, so beautiful," he says. "I thought, One day, I'm going to have one of these for myself." That day finally arrived at The Carlyle in a room cut off from the others and therefore immune to uneasy color adjacencies. It didn't come easy. "It's a severe color," admits Kedigian. "If it's too intensely red, it's jarring. I wanted it to be uplifting and rejuvenating." The final match was less crimson, more orange, and getting there took dozens of tries. But this time, he got it just right. ✦



The designer's 19th-century bed was his first big purchase, snapped up at a Montreal auction when he was just 15.



Hundley Hilton's Janie Jones (left) and Elizabeth Miles in Jones's newly revamped living room. Midcentury abstract, Joël Dabin

OPPOSITE: The cottage's deliberately social, street-facing terrace

THE POWER



OF TWO

Birmingham, Alabama, duo **HUNDLEY HILTON** reimagines one of their homes with yin-yang strokes of genius as beautifully choreographed as their shared dinner parties.

INTERIOR DESIGN BY **HUNDLEY HILTON INTERIORS** • ARCHITECTURE BY **ANNA EVANS**
PHOTOGRAPHY BY **LAUREY W. GLENN** • PRODUCED BY **RACHAEL BURROW** • WRITTEN BY **STEPHANIE HUNT**

FLORALS BY MARIGOLD DESIGN; EXTERIOR PLANTINGS BY MARK THOMPSON.





A custom burl wood game table, Pierre Paulin–style *Z* chairs, and a citrine sectional (Lee) invite easy conversation.

RIGHT: Headlining an arched bar alcove, Gracie's teal Stonyford wallpaper. Arabescato stone, Surface One



THEY FINISH EACH OTHER'S sentences. Borrow each other's clothes. Supplement place settings from the other's dinnerware stash—easy, since they have the same wedding china (an early hint of simpatico tastes). So when Janie Jones decided to start fresh on her prime Mountain Brook, Alabama, lot, replacing the small cottage her family of four had outgrown with a new home with slightly more elbow room, she knew exactly who to turn to for design guidance. In fact, she has turned to her every day since 2016, when Jones and Elizabeth Miles launched Hundley Hilton Interiors, their Birmingham design business.

"Elizabeth is the yin to my yang," says Jones. "She's the wildly creative one, while I've got the organized spreadsheets. My style is more old-fashioned and granny chic, heavy on florals, and she pushes me to be more edgy."

Even so, for Miles, it's one thing to strike a balance on client projects and another when the client is also your business partner and dear friend. And it's her home.

The process, by all accounts, turned out to be as cohesive and inspiring as Jones's sunlit family room, with its buoyant yellow sectional and mod game table



In the dining room, the tiered brass chandelier crowns a custom fruitwood table by The CEH. Midcentury chairs, Pierre Cardin

> “THE NEIGHBORHOOD IS **SO FRIENDLY,** WE LIKE TO EXTEND **DINNER PARTIES** OUTDOORS.”
>
> —HOMEOWNER AND DESIGNER JANIE JONES

and chairs scooped up from a lounge created for Birmingham Botanical Gardens' annual Antiques at the Gardens show. The rug—“a geometric touch that brought everything together,” notes Jones—is also locally born, an introduction by friend and mentor Caroline Gidiere, helping balance the spunk and practicality that mirrors that of the room's creators.

This collaborative spirit extended to architect Anna Evans, who designed the English country–style home in keeping with Mountain Brook's vernacular, and to a close working relationship with contractor Chris Franks (“close,” given that he happens to be the Joneses' backdoor neighbor). Today, the four-bedroom home lives much larger than its modest footprint suggests. “We wanted great flow but not an open floor plan,” Jones explains, noting the 11-foot ceilings and raised archways that give rooms like the living and dining room individual definition. And where spaces do merge—the dining room with a bluestone front patio—the flow feels entirely organic. “This neighborhood is so friendly; people are always out, passing by, so we like to extend a dinner party outside,” she adds (no doubt making that shared china stash come in handy). In the back, similarly arched French doors leading from the family room to a back patio add symmetry and extend the living space.

Evans designed a curved banquette off the kitchen island as another space-amplifying





ABOVE: Lou, the family's Irish doodle, lounges in the study in front of an heirloom English Chippendale-style sofa that was Jones's parents' first piece of furniture. Wall and ceiling color, Green Blue by Farrow & Ball

LEFT: The table is set with Herend china (salad plates, Queen Victoria; dinner plates, Princess Victoria). Scalloped floral placemats, linen napkins, and coupes, The Avenue



ABOVE: A channel-tufted breakfast banquette backs up to a cleverly curved kitchen island. Banquette leather and mohair stool fabric, Kravet. Range, Wolf

FOR JONES, THE MIX OF **WHIMSY** AND **RESTRAINT,** VINTAGE AND VOGUE, FEELS **DELIGHTFULLY BALANCED.**

solution. Covered in bird's-egg blue performance leather, it's both highly practical and super comfortable. "This is really where we live," says Jones, who added contemporary cane-back chairs and greenish-teal island lights that were a bit of a happy accident—she thought she was ordering the small version, so she got two. "But there is no small version," Miles chimes in, and both agree the large duo gives the sunny kitchen just the right gravitas.

Maybe, just maybe, the home boasts more florals than Miles would typically advocate—the matching chintz chairs and Roman shades in the study, for example, around an heirloom sofa from Jones's parents, all tamed by a leopard-print rug. But for Jones and her young family, the mix of whimsy and restraint, vintage and vogue, feels delightfully balanced. In the primary bedroom vestibule, a feminine Cole & Son botanical wallpaper—signature Jones—gets punctuated with abstract art—a Miles touch—above a pear-wood chest the two designed together. Jones had purchased a large contemporary painting she envisioned in her living room, but Miles steered it into the entryway. "And she was 100 percent right," says Jones.

Bedrooms, including Jones's bedroom, are intentionally small. "We'd rather have more space in common areas," she notes. In the backyard, an existing garage was reconfigured to house the Hundley Hilton office. Lou, the "crazy" Irish doodle, keeps them company (when not destroying the potted foxgloves).

Starting fresh with new construction allowed the Joneses to imbue their new home with ample old touches, embracing classic country cottage architecture and a contained-room floor plan, but do so with colorful vitality. "This house was built with love from the ground up," says Jones, who delights in being surrounded by objects and people she loves. Sometimes those are the same—to wit, the children's portraits in the study, "my very favorite thing." The home is a portrait too—of an energetic young family, of two designers whose tastes (and china patterns) complete each other, and of how classic and contemporary, flowery and funky, can circle up around a cozy banquette to create something bold and new. ✦





CLOCKWISE FROM TOP LEFT: Sister Parish's Dolly wallpaper cloaks Jones's bath and bedroom in soft botanical stripes; silk and brass wall sconce, Sabrina Landini. A former garage becomes the design pair's chic garden office; basketweave planters, Shoppe. Daughter Mason's bed dressed in Matouk linens; reading light, Circa Lighting





In Faulkner's

A young couple buck convention and reignite tradition in a **historic New Orleans townhouse** stacked with Southern literary magic.



Footsteps



INTERIOR DESIGN BY **BROCKSCHMIDT & COLEMAN**

PHOTOGRAPHY BY **PAUL COSTELLO**

WRITTEN BY **MICHAEL DIAZ-GRIFFITH**



PREVIOUS SPREAD: The living room's silk draperies and duck-egg blue paint were existing. Velour coffee table fabric, Arabel Fabrics. Urn, Karla Katz Antiques

RIGHT AND BELOW: Owners Permele Doyle and Garner Robinson with son William (1) in the street-level bookshop

OPPOSITE: Beyond the shop's office, entrance to the residence. Desk chair, Scully & Scully





It **MIGHT BE WISE** to distrust historical markers claiming "George Washington Slept Here," but when Permele Doyle and Garner Robinson tell you a young William Faulkner slept in their French Quarter townhouse, you should believe them.

The legendary author, who wrote his first novel on the premises, claimed the house was "the best spot in New Orleans in which to live."

Whether or not that was so in 1925, when he subleased the ground floor, subsisting on gin-soaked beignets and moonshine, Faulkner's assessment rings resoundingly true today.

However, Permele and Garner do not merely live in the circa 1840 townhouse at 624 Pirate's Alley. On the ground floor, with only a Greek Revival gate to separate it from the couple's living quarters, their bookshop (fittingly named Faulkner House Books) thrums with activity.

"There is no air-tight seal between the house and the shop," Garner says, chuckling. "The air just flows right through."

Literary magic too. A sign reading "PRIVATE" does little to shore up the permeable boundary between the couple's private realm and the ad-hoc salon they convene each day from 10 a.m.–5 p.m. There's even a bookshop cat, oblivious to the gate or the sign, with its own Instagram account.

How did a thoroughly modern couple come to live above a tiny bookshop like old-world antiquarians? Their story is the stuff of fiction, but unlike Faulkner's tales, it's all true. Remember we're talking about New Orleans here. Reality's conventions do not apply.

On their second date in the city, which Permele had visited only once before, the love-drunk couple meandered down a quiet lane off Jackson Square, go-cups of Sazerac in hand. When a friendly voice called out, it belonged to Joe DeSalvo, then the co-owner of the bookshop (along with his wife, Rosemary James). He had employed Garner, then a literature-loving high schooler, as an intern with the Pirate's Alley Faulkner Society. The chance meeting led to an hours-long conversation in the shop's back office and then upstairs over iced tea, and when it was over, Permele was charmed—not just by Garner but also by the Big Easy.

"I promise I didn't plan it," says Garner of the fateful encounter.

The romance took, the couple became engaged, and Permele moved to the city she fell in love with on that hot July day above Pirate's Alley. It wasn't long after that Joe and Rosemary decided to retire, and a mutual friend, author Walter Isaacson, suggested Permele and Garner carry on the Faulkner House tradition.

Says Permele, "There is no question about it. It was delegated to us."

After coming into possession of the house—and, with a partner, the bookshop—in October 2019, the couple passed their first night in



The chair cushion fabric in the dining room is by Muriel Brandolini (through Holland & Sherry). Walls and trim, Stone Blue No. 86 by Farrow & Ball

OPPOSITE: In a small library, an existing gilded mirror and fluted mantel mingle with a midcentury armchair.





residence the following January with just a single mattress. Stripped of the period furniture and art, the living quarters were unrecognizable.

"We adored it," Permele says with a laugh. "The previous décor was beautiful, but we loved seeing beyond all the layers to the moldings and mantels underneath—the historic character of the space. We wondered, Should we just leave it like this?"

The next morning, she and Garner picked up beignets and café au laits from nearby Café Du Monde and met in the echoing space with designers Bill Brockschmidt and Courtney Coleman, whom the couple had met at the 2019 Delta Hot Tamale Festival hosted by the late Southern lifestyle expert Julia Reed. Experts in classical proportion and traditional detailing, Bill and Courtney instantly zeroed in on the house's bones.

"We were just so inspired by the architecture," says Courtney, "and honored to work in a house that had seen so much history."

Adds Garner, "The project felt a little overwhelming, but Bill and Courtney assured us that it would be fabulous in the end."

Not that it wouldn't be a process. As they surveyed a pair of dusty Austrian shades in the dining room, says Garner, "Bill and I just looked at each other, reached up, and took them down."

Unusually, however, a spirit of editing, rather than deletion, prevailed throughout the house. Paired with matching Austrian shades in the dressing room were dramatic silk draperies, which *Continued on page 196*



The beds in a charming top-floor children's room are upholstered and skirted in a geometric print by Bassett McNab.

ABOVE LEFT: Painted iron gates in a book-lined corridor separate shop from residence in romantic New Orleans vernacular.



"Bill and Courtney helped us see that ***the house could be what it is,*** and yet still be ours...to make the house our own while ***embracing the past.***"

—HOMEOWNER PERMELE DOYLE ROBINSON

The Belle of





A Chinese fretwork fresco by artist Haleh Atabeigi climbs the entrance hall.

OPPOSITE: A poolside dining terrace, alive with potted kumquats and mandarins

Bel Air

Fresh, radiant color bursts from an Italianate estate, returned to its 1920s grandeur by owner and designer **Renvy Graves Pittman.**

INTERIOR AND GARDEN DESIGN BY **RENVY GRAVES PITTMAN**
PHOTOGRAPHY BY **PIETER ESTERSOHN** AND **MIGUEL FLORES-VIANNA**
WRITTEN BY **CAROLINE DONALD**

PHOTOGRAPHS BY PIETER ESTERSOHN; STYLING BY LIZ STRONG.





FROM TIME TO TIME, Renvy Graves Pittman turns up horseshoes in her garden, relics from the days when mountain trails traversed the original Bel Air estate in the Santa Monica foothills of Los Angeles. "It was country; there were dirt roads out here," she says.

Built by Marston, Van Pelt & Maybury of Pasadena in 1929, the house was one of the few in Alphonzo Bell's new settlement designed in the Mediterranean Revival style. Cars, which were becoming increasingly popular, made access easier, and Bel Air became a fashionable neighborhood, attracting just the kind of "movie people" the puritanical Mr. Bell had been keen to keep out of his "community of Gentlemen's Estates"; indeed Pittman's house has been home to Tony Curtis, Sonny and Cher, and even Larry Flynt.

Each owner had made his or her mark when Pittman bought it 14 years ago, but the footprint—loggia and all—was pretty much intact. She had been looking for somewhere that would be light and airy, with high ceilings and the garden enclosed, rather than an exposed hillside site; a place to grow citrus trees that had that easy indoor-outdoor way of living that the Southern California climate invites. "I was lucky to find the house as the architecture is wonderful." She took the plunge and moved in immediately, living in one part of the house as the rest was being restored. Painting everything white to begin with (live with it for a year, the advice goes, then make color decisions), she then set about



OPPOSITE AND TOP: Pittman on the home's main loggia, where Italian faux-marbled obelisks (Antonio's Bella Casa) flank a 19th-century sunburst mirror. Convex globe lanterns, Jamb. Console, Dennis & Leen

RIGHT: An olive tree shades the pool terrace, furnished with a stone table and wrought-iron chairs (both by Michael Taylor). Cushion fabric, Perennials

PHOTOGRAPHS BY PIETER ESTERSOHN (2); STYLING BY LIZ STRONG. PORTRAIT BY MIGUEL FLORES-VIANNA.



peeling back later interventions such as the saltwater fish tank in the library, wooden paneling in the entrance hall, and a bar in the basement, before adding her own lighter layers of styles and periods, very much influenced by her studies in classical civilizations and art, along with travels in Europe.

"I've tried to find as many of its original elements as possible," says Pittman, an interior designer with an impressive international contact book: handy when it comes to finding craftsmen and antiques. Structurally, she was lucky, as so much remained, such as the elegant staircase and metal windows with bronze cremone bolts. Finding a couple of original pocket doors, she had them copied to replace later additions, and what had been rather an odd-looking dropped coffered ceiling in the living room was removed to reveal the original plasterwork—a pleasant surprise. A friend sent her a newspaper cutting about a tea dance at the house in the 1930s, noting that the room was yellow, just as it is today (there's little evidence of her all-white opening act nowadays). The guests of that dance would probably feel quite at home if their ghosts returned to perch on the pretty Lee Jofa chintz-covered armchairs, arranged in conversational groups over a large 1905 Spanish rug.

Dotted about the room are pieces that combine two of Pittman's great decorative loves: blue and white porcelain and chinoiserie, both

PHOTOGRAPHS BY MIGUEL FLORES-VIANNA.







ABOVE: Fortuny barkcloth and cotton fabrics cover wicker seating (Bielecky Brothers) and windows, respectively, in the deep blue sunroom.

TOP AND RIGHT: The living room's soft sunset palette originated with an antique Spanish rug that harmonizes with Lee Jofa's Hollyhock chintz upholstery, apricot silk draperies, and a large-scale photograph by Candida Höfer.

SURROUNDED BY ALL THESE TREES, I DON'T FEEL I'M IN THE MIDDLE OF A BIG CITY. YOU CAN HEAR **OWLS AT NIGHT."**

—HOMEOWNER AND DESIGNER RENVY GRAVES PITTMAN





ABOVE: Pittman's ceiling-height, white voile draped bed was inspired by a 1980s William Hodgins design. Bed linens, D. Porthault. Drapery silk and solid upholstery fabric, Manuel Canovas

LEFT: A pair of ram's head garden urns at the entrance gate

PHOTOGRAPHS BY MIGUEL FLORES-VIANNA.



of which can be seen throughout the house, whether in the antique Chinese wallpaper that covers a screen in one of the spare bedrooms or the china pagodas and ginger jars that fill the entrance hall. With doors to both the front and the back of the house, the hall is now frescoed with bamboo Chinese fretwork adorned with jasmine, bougainvillea, and plumbago, which all grow here.

The garden had been almost nonexistent when Pittman moved in, save for a questionable stone waterfall and a lake at the front. These have now gone, along with 18 loads of large rocks and concrete, and the ground restored to its original level, revealing blocked-up windows in the process. In keeping with the Italianate style of the house, it is now a romantic oasis of greenery that suits the dry climate, with a lawn, magnolias and narrow cypresses, olives, lemons, potted kumquats and mandarins, yellow David Austin roses, lavender, and boxwood. "I take a tray table and work outside under the loggia," says Pittman. "Surrounded by all these trees, I don't feel I'm in the middle of a big city. You can hear owls at night; it is pretty magical." ✦

IN FAULKNER'S FOOTSTEPS

Continued from page 186

remained. So, too, did much of the color scheme selected by the previous owners.

The duck-egg hues of the living room, library, and entrance hall stayed. To differentiate it as an entertaining space, the tiny dining room received a coat of a stronger blue that serves as an immersive backdrop for languorous dinner parties. "People don't want to leave this table," says Permele. With a deft hand, Bill and Courtney enrobed the room's lampshades in the same color.

Here and elsewhere in the house, abstract canvases anchor the walls. An echo of the modernist spirit that inspired Faulkner, the paintings are also particularly meaningful: They were produced by Garner's mother, Julie Robinson, who passed away in 2017.

"We love her work," says Bill, "and the stronger colors add verve to the period interiors."

This high-contrast approach is reflected elsewhere. In the living room, a midcentury Italian mirror hangs where a classic overmantel glass might be expected. Aerodynamic Italian chairs reflect the mirror's modern lines, but they're newly upholstered in decadent silk brocade.

"From some angles it looks a bit like Havana," observes Bill, who knows a thing or two about subtropical glamour, having recently restored a ruined palazzo for himself and his husband in Sicily.

From other angles—as your eye scans antique urns mounted on modern plinths or contemporary steel side tables spied through the arms of a bergère—the iconic Rome apartment of artist Cy Twombly may come to mind.

It's a heterogeneous mix, but it hits like a shot of Vitamin C, and as the space comes into focus, it takes a moment to appreciate how much of the previous décor remains.

Says Permele, "Bill and Courtney helped us see the house could be livable—that it could be what it is, and yet still be ours. They gave us the confidence to make the house our own while honoring and embracing the past."

It's a theme that continues downstairs in the bookshop, where the original decoration remains but the shop's "book whisperer," Joanne, recommends new books to new customers every day, and Permele and Garner plan to host a train of visiting writers in a spare bedroom when the pandemic abates further.

And that's not the only new life in the house. Every time the couple carry their stroller through the shop, their status as new parents is made clear to all comers. Inevitably, conversation ensues. Their child is the first to be raised at 624 Pirate's Alley since the original homeowners' son, and he will grow up, quite literally, above the shop.

"Living here gives me an instant connection with the community," says Permele, "and our son will inherit this deep sense of context."

Garner agrees. "Our only problem now is remembering to leave the house."

And who could blame them? Like a great book, it's a magical and complete little world unto itself. ✦

WOVEN LEGACIES

Pages 46–47 **Cicim rug:** $1,550, Tamam; shop-tamam.com. **Striped dhurrie:** $3,650, Guinevere; guinevere.co.uk. **Blue dhurrie:** $5,600, Antique Rug Studio; chairish.com. **Striped kilim and Aubusson pillows:** $1,200 and $424, Paige Albright Orientals; paigealbrightorientals.com. **Kilim:** $2,600, Shahkar Fine Carpets; shahkarfine carpets.com. **Chair:** $675, Revival Home; revivalhome.com. **Blue paint:** Saratoga Springs by Benjamin Moore; benjaminmoore.com. **Unglazed jug and wicker demijohn:** $60 and $98, etúHome; etuhome.com. **Rattan table:** $99, Maison de France Antiques; 205-699-6330. **Wall plates:** $52, The Ark Elements; thearkelements.com. **White wall paint:** $99, Mountain Ash by Sydney Harbor Paint; shpcompany.com. **Pink wall paint:** $72 per gallon, Potter's Clay by Portola Paints; portolapaints.com. ***Page 48*** **Wall runner:** Odegard Carpets; odegardcarpets.com. **Table rug:** Matt Camron; mattcamron.com. **Vase:** $368, The Ark Elements. **Striped plates:** €35, Casa Lopez; casalopez.com. **Decanter and glasses:** $160 and $65 each, Il Buco Vita; ilbuco.com. **Lantern:** $225, Maison de France Antiques. **Cushion fabric:** To the trade, Lisa Fine Textiles; lisafinetextiles.com. **Serving spoon:** $50, Courtney Barton; shopcourtneybarton.com. **Tray:** $125, Lolo French Antiques; lolofrenchantiques.com. **Pink wall paint:** $72 per gallon, Potter's Clay by Portola Paints. ***Page 50*** **Swedish rug:** Price upon request, Mansour; mansour.com. **Striped rug:** Price upon request, New Moon Rugs; newmoonrugs.com. **Bessarabian kilim:** $1,599, 1stDibs; 1stdibs.com. **Table:** $1,400, Maison de France Antiques. **Chair:** $900, Revival Home. **Blue paint:** Saratoga Springs by Benjamin Moore. **Side table:** $2,800, Katie Leede & Company; katieleede.com. **Candlesticks:** $2,600 for set of 3, Lolo French Antiques. ***Page 52*** **Headboard rug and coverlet rug:** $1,320 and $1,320, Ben Soleimani; bensoleimani.com. **Lamp:** $950, Reed Smythe; reedsmythe.com. **Lampshade:** $520, Perrotine; perrotine.co. **Bedcover:** $1,560, Hollywood at Home; hollywoodathome.com. **Lumbar pillow:** $325, Katie Leede & Company. **Table:** Price upon request, Henhouse Antiques; henhouseantiques.com. **Linen sheets:** From $59, Garnet Hill; garnethill.com.

MINTED SPLENDOR

Page 58 **Tail of Heaven fabric:** Zak+Fox; zakandfox.com. **Velvet tray:** Furio Troiano; coinsandmore.it. **Eastern Earthenware Ancestral Iron tile:** Clé Tile; cletile.com.

TIME TRAVELERS

Page 60 **Travertine sphere:** Global Views; studioa-home.com. **Leather photo album:** Giannini; artemest.com. **Passport cover:** Smythson; smythson.com.

DAZZLING REFLECTIONS

Page 68 **Vanity mirror:** General; 205-224-4450. **Caviar vase and tray:** Buccellati; buccellati.com. **Crystal and silver matchstrikes:** Oomph; oomphhome.com. **Inside Mother's Leiber candle:** House & Parties; housesandparties.com. **Robert Haviland & C. Parlon Lexington bread and butter plate:** Mottahedeh; mottahedeh.com. **Oro Di Doccia teacup and saucer:** Ginori 1735; ginori1735.com. **Sloane 1-inch velvet border:** Samuel & Sons; samuelandsons.com. **Rouge Allure lip color:** Chanel; chanel.com. ***Page 70*** **Folia candlestick:** Saint-Louis; saint-louis.com. **H Deco breakfast cup and saucer:** Hermès; hermes.com. **Jaeger-LeCoultre Cartier Alarm desk clock:** DSF Antique Jewelry; dsfantiquejewelry.com. **Sketch pad:** Appointed; appointed.co. **Suzanne Sharp for The Lacquer Company Castello tray:** The Lacquer Company; thelacquercompany.com. **New Khmer fabric:** Jim Thompson; jimthompsonfabrics.com. **Arabescato Corchia marble field tile:** Artistic Tile; artistictile.com. ***Page 72*** **Douppioni silk:** Fabricut; fabricut.com. **Camellia plant:** Vieuxtemps Porcelain; vieuxtempsporcelain.net. **Italian Murano box:** Found by Maja; foundbymaja.com. **Barberini fabric:** Fortuny; fortuny.com. **Famille Rose Tea Canister lamp:** The Little Lamp Company; thelittlelampcompany.com.

PORTRAITS OF PLACE

Page 80 **Wax seal:** Prints Charming Soho; printscharmingsoho.com.

NATURAL WONDER

Page 90 **Folia vase:** Saint-Louis; saint-louis.com. **Eye vase:** Baccarat; us.baccarat.com.

FLIGHT OF FANCY

Interior design: Summer Thornton; summerthorntondesign.com

Page 136 **Ceiling treatment:** Marbled Art. **Custom sofa:** Montauk; montauksofa.com. **Sofa fabric:** Great Plains; hollyhunt.com. **Sofa trim:** Samuel & Sons; samuelandsons.com. **Chest:** Showplace Antique and Design; nyshowplace.com. **Modern lighting:** Blu Dot; bludot.com. **Rug:** Etsy; etsy.com. **Coffee table:** 1stDibs;

1stdibs.com. **Custom daybed:** Summer Thornton. **Daybed fabric:** Brunschwig & Fils; kravet.com. **Lounge chair:** 1stDibs. **Chair fabric:** The House of Scalamandré; scalamandre.com. **Drinks table:** CB2; cb2.com. **Mirror:** Jayson Home; jaysonhome.com. **Geometric artwork:** Ro Gallery; rogallery.com. ***Page 137*** **Banister paint color:** Black by Benjamin Moore; benjaminmoore.com. **Custom console:** Aaron Bladon; 773-742-0855. **Mirror:** Janney's Collection. **Wall paint:** Fine Paints of Europe; finepaintsofeurope.com. **Trim paint color:** Cloud White by Benjamin Moore. **Hall artwork:** Arthur Boden; rogallery.com. ***Page 138*** **Dark stone planter:** City Escape; cityescape.net. **Flowerpot stand:** Butler & Chef; butler-and-chef.com. ***Page 139*** **Table:** Full Bloom Cottage. **Chairs:** Moxie; moxie-interiors.com. **Chair fabric:** Lulie Wallace; luliewallace.com. **Fireplace:** Pittet Architecturals; pittetarch.com. **Sculpture and artwork:** CasaMidy; casamidy.com. **Chandelier:** Gallery L7; galleryl7inc.com. **Ceiling lighting:** Circa Lighting; circalighting.com. **Wall paint color:** Linen White by Benjamin Moore. **Backsplash tile, countertop, and sink fixtures:** Waterworks; waterworks.com. **Range:** Lacanche; frenchranges.com. **Cabinetry color:** Mahogany stain by Custom Woodcraft; customwoodcraft.org. **Cabinetry hardware:** Katonah Architectural Hardware; katonahhardware.com. **Sconces:** Blithewold Home; blithewoldhome.com. **Shelving:** Urban Archaeology; urbanarchaeology.com. **Shades:** Conrad; conradshades.com. ***Page 140*** **Terrace flooring:** Exquisite Surfaces; xsurfaces.com. **Trim and metal paint color:** Black by Benjamin Moore. **Sculptural artwork:** Made Goods; madegoods.com. **Outdoor lantern:** Circa Lighting. **Tablecloth:** Etsy. **Chairs and sofa:** Bradley Terrace; bradleyterrace.com. **Cushion fabric:** Sutherland (sutherlandfurniture.com) and Lee Jofa (kravet.com). **Coffee table:** 1stDibs. **Garden table:** Soho Treasures; sohotreasures.com. **Glassware:** Land of Belle; landofbelle.com. ***Page 141*** **Flooring:** Exquisite Surfaces. **Wall paint color:** Boxwood by Benjamin Moore. **Latticework paint color:** Cloud White by Benjamin Moore. **Custom sofa:** Eli Wyn Upholstery; 312-421-4441. **Sofa fabric:** Classic Cloth; wellstextiles.com. ***Page 142 (left)*** **Flooring:** Waterworks (waterworks.com) and Paris Ceramics (parisceramicsusa.com). **Wallpaper:** Block Print Stripe by Farrow & Ball; farrow-ball.com. **Ceiling lighting and sconces:** Circa Lighting. **Chandelier:** 1stDibs. **Tub, tub fixtures, and vanity:** Catchpole & Rye; catchpoleandrye.com. **Mantel:** Pittet Architecturals. **Mirror:** House of Honey; houseofhoney.com. **Drapery fabric:** MYB Textiles; mybtextiles.com. **Brass stool:** Frontgate; frontgate.com. **Brass stool fabric:** Studio Four NYC; studiofournyc.com. **Square table:** Pottery Barn; potterybarn.com. ***Page 143*** **Bed:** S&L Designs; s-ldesigns.com. **Rug:** Etsy. **Wallpaper:** Pierre Frey; pierrefrey.com. **Drapery fabric:** Schumacher; fschumacher.com. **Table:** 1stDibs. **Red artwork:** Ro Gallery. **Armchair fabric:** Pierre Frey. **Floor lamp:** Circa Lighting. ***Page 144*** **Wallpaper, headboard fabric, and chair:** Colefax and Fowler; cowtan.com. **Bed linens:** RH; rh.com. **Side table:** Woodard; woodard-furniture.com. **Sconces and floor lamp:** Circa Lighting. **Wall art:** Asahel Gridley Antiques; gridleyantiques.com. **Rug:** Dash & Albert; annieselke.com. ***Page 145*** **Paneling paper:** Antoinette Poisson; antoinette poisson.com. **Artwork:** Reis & Manwaring; midcenturyart.com. **Crib:** Kalon Studios; kalonstudios.com. **Side table:** Henredon; henredon.com. **Blue chair:** Eli Wyn Upholstery. **Bookcase:** Haute Living; haute-living.com. **Chest:** Chairish; chairish.com. **Lamp on chest:** Jonathan Adler; jonathanadler.com. **Sconces:** Circa Lighting. **Basket:** Serena & Lily; serenaandlily.com.

THE AGE OF EXUBERANCE

Interior design: Garrow Kedigian; garrowkedigian.com

Page 164 **Ceiling paint color:** New Chestnut and Universal Black by Benjamin Moore; benjaminmoore.com. **Tommi Parzinger console, lamp, and bust:** Marché Aux Puces. **Mirror and fawn sculpture:** Sotheby's; sothebys.com. **Carpet:** Stark; starkcarpet.com. ***Page 165*** **Bookcase and wall paint color:** Varsity Blues by Benjamin Moore. **Ceiling paint color:** Natural Wicker by Benjamin Moore. **Sofa and banquette:** Custom designs fabricated by Albert Vitiello Decorators; 516-433-6833. **Sofa upholstery fabric:** Chelsea Editions; chelseaeditions.com. **Banquette upholstery fabric:** Lee Jofa; kravet.com. **Pair of small tables:** Greenwich Living; greenwichlivingdesign.com. **Pillow fabrics:** Holland & Sherry (hollandandsherry.com) and Hines & Co. (hinescompany.com). ***Page 166*** **Range:** Bluestar; bluestarcooking.com. **Wallpaper:** Christian Lacroix; christian-lacroix.com. **Picture light:** Vaughan; vaughandesigns.com. **Stool leather:** Edelman Leather; edelmanleather.com. **Rug:** Stark. **Sink fixtures:** Barber Wilsons; barberwilsons.com. ***Page 167 (right)*** **Table:** Marché Aux Puces. **Chair upholstery fabric:** Schumacher; fschumacher.com. **Banquette:** Custom design fabricated by Albert Vitiello Decorators. **Banquette upholstery fabric:** Clarence House; clarencehouse.com.

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Floor lamp: Madura; madura.fr. ***Pages 168–169*** **Wall paint color:** Fiery Opal by Benjamin Moore. **Ceiling paint color:** Brazen by Benjamin Moore. **Mirror:** Greenwich Living. **Dining table:** Mecox; mecox.com. **Table base gilding:** J. Gordon Painted Finishes; 917-696-8578. **Floor lamp:** Circa Lighting; circalighting.com. **Drapery fabric:** Rogers & Goffigon; rogersandgoffigon.com. **Banquette fabric:** Lee Jofa. **Banquette fringe:** Samuel & Sons; samuelandsons.com. **Console:** Doyle; doyle.com. **Armchair:** Todd Alexander Romano; toddalexander romano.com. **Armchair fabric:** Hinson; scalamandre .com. **Table lamps:** Greenwich Living. ***Page 171 (bedroom)*** **Wall paint color:** Caribbean Teal by Benjamin Moore. **Trim paint color:** Universal Black by Benjamin Moore. **Bed curtains:** Schumacher. **Rug:** Stark. **Bedside lamp:** Hamptons Antique Galleries; hamptonsantiquegalleries.com. **Drapery fabric:** Clarence House. **Drapery fabrication:** Maxvil Upholstery and Tapestry; 718-784-2676.

THE POWER OF TWO

Interior design: Hundley Hilton; hundleyhilton interiors.com. Architectural design: Anna Evans; annaevansarchitect.com. Landscape design: Brent Donaldson of Donaldson Landscape & Design; 205-337-2473. Contractor: Franks Building Company; franksbuildingcompany.com. Plantings: Jay Draper and Mark Thompson; shoppebham.com. Floral design: Marigold Designs; marigold-designs.com

Page 172 **Dresses:** The Attico (theattico.com) and La Double J (ladoublej.com). **Game table:** The CEH; theceh.com. **Game table chairs:** Chairish; chairish.com. **Large artwork:** 214 Modern Vintage; 214modernvintage.com. ***Page 174*** **Sofa:** Lee; leeindustries.com. **Coffee table:** The CEH. **Rug:** Caroline Gidiere for King's House; kingshouseorien talrugs.com. **Smaller pieces of artwork:** Gillian Bryce Gallery; gillianbrycegallery.com. **Floor lamp:** Mr. Brown; mrbrownhome.com. **Drapery fabric:** Schumacher; fschumacher.com. **Corner chair fabric:** Pierre Frey; pierrefrey.com. **Chair fabrics:** Lee Jofa; kravet.com. ***Page 175*** **Cabinetry paint:** Sage Brush by Benjamin Moore; benjaminmoore .com. **Hardware:** Brandino Brass; brandinobrass .com. **Rug:** Paige Albright Orientals; paigealbright orientals.com. **Sink fixtures:** Fixtures & Finishes; fixturesandfinishes.com. **Figural vase:** Alkmy; shopalkmy.com. ***Page 176*** **Wallpaper:** Schumacher. **Lamps:** Gillian Bryce Gallery. **Mirror:** Antique & Design Center of High Point; hpadc.com. **Table:** The CEH. **Chairs:** Palm Beach Regency; palmbeach regency.com. **Sconces:** 1stDibs; 1stdibs.com. **Rug:** Hiltz Lauber; hiltzlauber.com. ***Page 177 (top)*** **Shade fabric:** Schumacher. **Rug:** Hiltz Lauber. **Sofa fabric:** Michael Jon Designs; michaeljondesigns.com. **End tables:** Gillian Bryce Gallery. **Portraits:** Liz Lindström; artistlizlindstrom.com. **Light fixture and armchairs:** Chairish. **Armchair fabric:** Schumacher. **Coffee table:** Surface One; surface1.com. ***Page 177 (bottom)*** **Loulou La Dune placemats, Fenwick Fields napkins, Les Ottomans candle holders, glass coupes, and tumblers:** The Avenue; onlyontheavenue.com. **Fritsy wine glasses:** Saban Glass; sabanglassware .com. **Bon Bon vases:** Helle Mardahl Studio; hellemardahl.com. **Mirasol towel:** Matouk; matouk .com. **Large and small plates:** Herend; herendusa .com. ***Page 178*** **Wall paint color:** Capitol White by Benjamin Moore. **Hanging lanterns:** Christopher Spitzmiller for Visual Comfort; visualcomfort.com. **Shade fabric:** Lisa Fine Textiles; lisafinetextiles .com. **Bar stool and banquette fabric:** Kravet. **Caned chairs:** Etsy; etsy.com. **Cushion fabric:** The Lot; thelotshowroom.com. **Sink fixtures:** Fixtures & Finishes. **Countertop material:** Surface One. ***Page 179 (top left)*** **Lamp:** 1stDibs. **Vanity table:** Surface One. **Chair fabric:** Kravet. **Window fabric:** Jane Shelton; janeshelton.com. **Bath towels:** Matouk. ***Page 179 (top right)*** **Wallpaper:** Sister Parish; sisterparishdesign.com. **Pelmet, drapery, and headboard fabric:** Schumacher. **Bed skirt fabric:** Carolina Irving Textiles; carolinairvingtextiles.com. **Bed linens and coverlet:** Matouk. **Folded blanket:** Leontine Linens; leontinelinens.com. **Bench:** Chaddock; chaddockhome.com. **Bench fabric:** Brunschwig & Fils; kravet.com. **Carpet:** Hiltz Lauber. **Table lampshade:** Fermoie; fermoie.com. ***Page 179 (bottom left)*** **Wallpaper:** Quadrille; quadrille fabrics.com. **Trim and door paint color:** Pale Petal by Benjamin Moore. **Sconce:** Visual Comfort. **Bolster fabric:** Sister Parish. **Bed linens and coverlet:** Matouk. **Bedskirt fabric:** Kravet. **Rug:** Paige Albright Orientals. **Small bedside table:** Highland House; highlandhousefurniture.com. ***Page 179 (bottom right)*** **Basketweave planters:** Shoppe; shoppebham.com. **Lantern:** Fourteenth Colony Lighting; fourteenthcolonylighting.com. **Wallpaper:** Lee Jofa. **Rug:** Paige Albright Orientals.

IN FAULKNER'S FOOTSTEPS

Architectural and interior design: Brockschmidt & Coleman; brockschmidtandcoleman.com. Landscape design: Patrick B. Harper Designs; 504-621-3721

Pages 180–181 **Sofa and sofa fabric:** RH; rh.com. **Pedestals:** Pedestal Source; pedestalsource.com. **Pedestals paint color:** Healing Aloe by Benjamin Moore; benjaminmoore.com. **Urns:** Karla Katz Antiques; karlakatz.com. **Reading lights:** Vaughan; vaughandesigns.com. **Coffee table:** Leonel's Upholstery; leonels.com. **Coffee table fabric:** Arabel Fabrics; arabelfabrics.com. **Green pillow fabric:** Elizabeth Benefield; elizabethbene fields.com. **Gold pillow fabric:** Brunschwig & Fils; kravet.com. **Mantel lamps:** Chairish (Olde Good Things); chairish.com. **Urn on secretary:** Sud; sudneworleans.com. ***Page 182*** **Desk and desk chair:** Scully & Scully; scullyandscully.com. ***Page 184*** **Chair fabric:** Muriel Brandolini through Holland & Sherry (hollandandsherry.com). **Wall and trim paint color:** Stone Blue by Farrow & Ball; farrow-ball.com. ***Page 185*** **Rug:** OushakRugs; etsy.com. **Armchair:** West Elm; westelm.com. **Armchair fabric:** Holland & Sherry. **Ponytail Palm:** Harold's Plants; haroldsplants.com. **Sofa fabric:** Cowtan & Tout; cowtan.com. **Drinks tables:** Reed Smythe & Company; reedsmythe .com. ***Pages 186–187*** **Headboard and bed skirt fabric:** Bassett McNab; bassettmcnab.com. **Headboard trim:** Schumacher; fschumacher.com. **Duvet and shams:** Svenskt Tenn; svensktttenn .com. **Red blankets:** Mantas Ezcaray; horchow .com. **X benches:** Wisteria; wisteria.com. **Sconce:** Just Shades; justlampshades.com. **Drapery fabric:** Bassett McNab. **Bassinet:** Design Dua; designdua.com.

THE BELLE OF BEL AIR

Interior and garden design: Renvy Graves Pittman; renvygravespittman.com

Page 188 **Furniture:** Michael Taylor Designs; michaeltaylordesigns.com. **Fabric:** Perennials (perennialsandsutherland.com) and Nomi (nomiinc.com). ***Page 189*** **Wall mural:** Haleh Atabeigi; halehpaint.com. **Stair carpet:** Stark; starkcarpet.com. **Chair fabric:** The House of Scalamandré; scalamandre.com. **Table skirt fabric:** Clarence House; clarencehouse.com. ***Pages 190 and 191 (top)*** **Sofa, iron chair, and capitals:** Michael Taylor Designs. **Obelisks:** Antonio's Bella Casa; antoniosbellacasa.com. **Mirror:** John Nelson Antiques; johnnelsonan tiques.com. **Lanterns:** Jamb; jamb.co.uk. **Console table:** Dennis & Leen; dennisandleen.com. ***Pages 192 and 193*** **Wall paint color:** CC0124 by Fine Paints of Europe; finepaintsofeurope.com. **Wicker furniture and dining chairs:** Bielecky Brothers; bieleckybrothers.com. **Dining chair fabric:** Brunschwig & Fils; kravet.com (quilted by American Decorative Quilting). **Wicker seating fabric and drapery fabric:** Fortuny; fortuny.us. **Coffee table:** Anne Midavaine Paris; atelier midavaine.com. **African chief's table:** Lief; liefalmont.com. **Moroccan rug:** J. Iloulian Rugs; jirugs.com. ***Page 193 (top)*** **Wall paint color:** Lookout Point by Benjamin Moore; benjamin moore.com. **Chair fabric:** Pierre Frey; pierrefrey .com. ***Page 193 (bottom)*** **Sofa upholstery:** Lee Jofa; kravet.com. **Sofa trim:** Samuel & Sons; samuelandsons.com. **Blue and white Chinese porcelains:** Bardith (bardith.com) and John Nelson Antiques. ***Page 194*** **Gate paint color:** Black Forest Green by Benjamin Moore. **Garden urns:** Antonio's Bella Casa. ***Pages 194 and 195*** **Mantel:** A & R Asta; astafireplaces.com. **Bed linens:** D. Porthault; dporthaultparis.com. **Gueridons:** Embree & Lake Antiques; embreeandlake.com. **Drapery and solid upholstery fabric:** Manuel Canovas; manuelcanovas.com. **Chintz upholstery fabric:** Rose Cumming. **Floor lamps:** Cedric Hartman; cedrichartman.com. **Rug:** Stark.

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ORIGIN STORY

Founding Editor in Chief **Lisa Newsom** on what made VERANDA groundbreaking and why magazines still matter



WHEN I LAUNCHED VERANDA in the spring of 1987, I sought to create a magazine that I would want to read. While everyone appreciates beauty, a diverse audience has different tastes and interests, and a magazine should reflect that. My one caveat was that whatever the style, the design must be the best of that genre. I knew that if I was inspired, the magazine would inspire others.

From the onset, quality was paramount. I wouldn't settle for anything less than the finest photography, writing, paper, and printing. We launched VERANDA in the spring, showcasing flowers with a table setting at Philip Shutze's Swan House in Atlanta as our first cover. The great master gardener Ryan Gainey designed the flower arrangements for the shoot, creating dozens of beautiful bouquets in every hue imaginable. We shot them for a 10-page story just about flowers. That was groundbreaking and truly set us apart. A flower feature appeared in each issue of my 23 years as editor in chief of VERANDA.

I also wanted to celebrate the talents of outstanding Southern designers and architects, something lacking in national design magazines at the time. We quickly grew in scope and circulation. Placing the magazine in prominent airports appealed to our well-traveled audience. When I realized we were selling the most issues at LAX, I knew our magazine had national appeal. We started selling copies abroad, first at the Ritz in Paris and later at newsstands throughout Europe. VERANDA had become a truly international magazine.

When it came to houses, I showcased Baroque to contemporary and everything in between, as long as it was great design. We also started featuring houses abroad. Although choosing a favorite project would be impossible—it's like choosing between children—I have always admired Adrienne Vittadini's home in our 20th anniversary issue. The house was a mix of modern pieces and antiques, which made it feel more comfortable. The palette was black and white with touches of green. That crisp contrast made the antiques feel more important. I loved what Adrienne said about the mix: "Having everything modern doesn't have enough soul."

VERANDA has always been blessed with an extremely loyal readership. So many of you have been with us from the beginning. Thank you! I'm also proud that most of our houses and covers don't look dated; they have withstood the test of time. Of course, this comes from working with the very best designers. Some of us are born with an innate sense of style. However, even if you have style, you must educate yourself. You must train your eye. Reading magazines is still the best way to do that. ✦

> For the first issue, we shot a 10-page story ***just about flowers***. That was ***groundbreaking*** and truly ***set us apart.***"

FIRST COVER, DAVID SCHILLING; MAGAZINE STACK, BECKY LUIGART-STAYNER.


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