

shoptalk

BY VERONICA SCHORR

THE LATEST DESIGN NEWS



above: Whether you're looking for accents that are beachy and blue, wildly patterned, or neutral and natural, Destination Haus has it all.

below: You can shop by "destination," too; choose from Africa, Morocco, New England, NYC, or Scandinavia.

WORTH THE TRIP

DESTINATION HAUS JOURNEYS TO WESTPORT

Destination Haus wants to help elevate your home with a curation of global finds, led by Laureen and Kendra Vellante, who've brought their inspired sense of place to Westport. Representing over twenty artists from around the world, Destination Haus offers an ever-expanding collection of décor pieces and art in a variety of styles. Shoppers and designers alike can create an ambience that is uniquely rooted and uniquely theirs, whether it's Moroccan chic or Montauk bohème—or anything and everything in between. Current shoppable "destinations" include Africa, Morocco,



New England, New York City, and Scandinavia, with more to come soon. Looking to get out of the house instead? Let the dynamic mother-daughter design team create an unforgettable dining experience for you and your guests. From linens and serveware to bonfires and tiki torches, Destination Haus will bring a magical atmosphere to your party, wherever your compass guides you. They also offer complimentary design services in their new Westport studio, their Montauk studio, or in the comfort of your own haus.

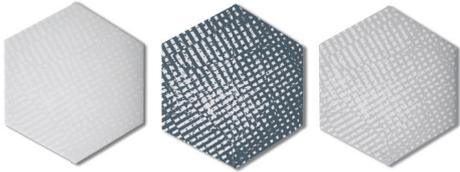
56 Riverside Ave., Westport;
destinationhaus.com

PHOTOS: COURTESY OF DESTINATION HAUS

Cuban Style

AKDO X GENSLER Release Plaza Nueva Collection

In collaboration with global architecture and design firm Gensler, AKDO has launched Plaza Nueva, a porcelain tile collection inspired by the timeless city of Havana. Plaza Nueva combines the best of old world Havana with modern, clean design. The liveliness of the 500-year-old city is captured in three patterns (Miramar, Rampa, and Vedado) and three color options. Miramar adds texture and dimension with its intricate pattern of intersecting parallel lines. Rampa can be laid straight or rotated in different directions to instantly create a focal point in any space. Both have hexagonal profiles and are available in gray, navy, and white. Vedado is a 7”x7” square tile with a mid-century graphic, and you can choose from charcoal, gray, or navy. Shop for Plaza Nueva online at AKDO.com or in-person at one of AKDO’s authorized dealers.



above: Miramar tile (here, in white) can be a backdrop or a focal point, helping you to create a modern, clean space in any home.



below: Navy Vedado tile adds dimension and a pop of color to this kitchen space.



above, left: Rampa tile is fun, bold, and iconic, much like the city of Havana, offering any room an immediate sense of place.



above: At Ethan Allen’s Westport Design Center, you can browse through staged rooms for inspiration. Need more direction? Sit down for a complimentary consult with an interior designer instead.

TECH SAVVY

ETHAN ALLEN OPENS WESTPORT DESIGN CENTER

Renowned global interior design firm and home furnishings manufacturer Ethan Allen has chosen Westport as the home of its seventh Connecticut location. The new Design Center combines Ethan Allen’s complimentary interior design services with enhanced 3D digital design tools. Clients can view 3D floor plans and before-and-after images of their space at workstations with high-resolution screens, all while working with professional interior designers to help bring their vision to life. Ethan Allen’s full selection of furniture, accents, fabrics, leathers, and finishes will be available to view, either on touchscreens at the client’s leisure or in conversation with a designer. Ethan Allen CEO, Farooq Kathwari, says, “Our technology gives clients extraordinary flexibility, and our service is always complimentary.” From planning a room to choosing furniture, each client’s personalized experience caters to their taste, needs, and lifestyle.

605 Post Rd., Westport; ethanallen.com



above: Farooq Kathwari, President and CEO of Ethan Allen (center), and team cut the ribbon to officially open Westport’s new Design Center.

AKDO: MARCO RICCA AND AKDO; ETHAN ALLEN: PHOTOS COURTESY OF ETHAN ALLEN

Charlotte Wilbur, owner and designer of Crosby & Co, stands in front of the peacock wall. Palecek rope and wood dining chairs with linen seats surround the table.



above: It's all in the details; the bookcase is lined with a rich and luxurious forest green velvet.

MAKE IT PERSONAL

A new home gets **THE CUSTOM TREATMENT** for a growing family

INTERVIEW WITH CHARLOTTE WILBUR, CROSBY & CO | PHOTOGRAPHER JANE BEILES



above, left to right: The dining room features an expandable round table to seat everything (and everyone) from an intimate family dinner to a large party. The curtains are a Brunschwig & Fils linen with Samuel & Sons embroidered tape trim. opposite page: The peacock wall is a custom, hand-painted mural created by local decorative painters. The dining room also boasts high-gloss lacquered millwork and a jute rug.

How did you originally connect with these homeowners?

I was introduced to the clients, a younger couple, through friends of friends, kind of a more distant connection. For a lot of the projects I do, there's a closer pre-existing personal relationship, so it was kind of fun to just totally start from scratch with these clients and get to know who they are, how they live, and what kind of home they wanted to have, with no preconceptions.

What was your client's vision for their home? What were their priorities for the living spaces?

They were moving from a smaller apartment in New York City. This was their first real house, and they wanted something grown up but not too formal. The rooms in the house that they bought were largely open to one another, without it really being an open floor plan, and we wanted to make it clear that each room was its own defined space and served its own purpose. Some rooms were intended to be more casual; others,

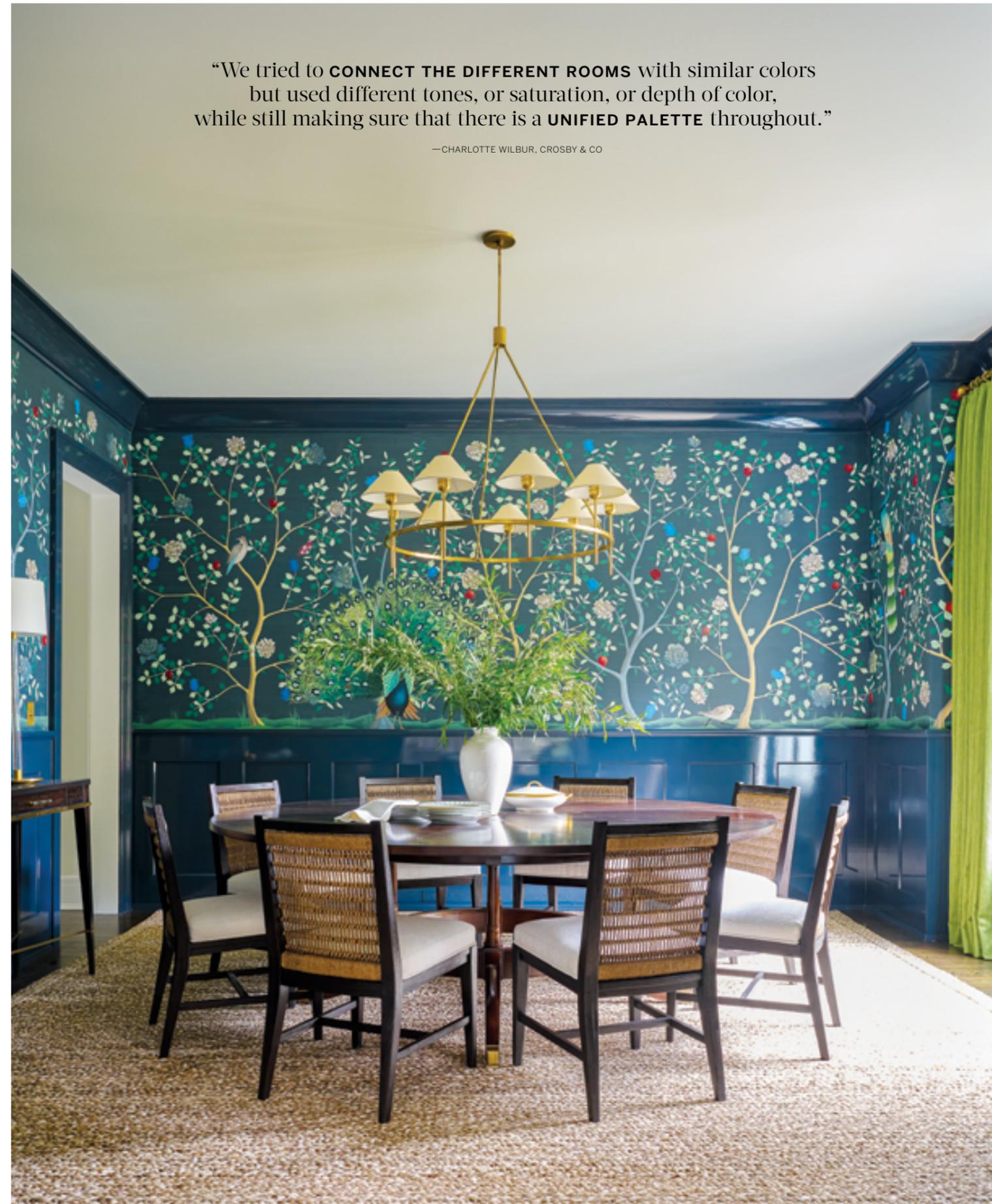
a little more formal and geared towards entertaining. They are a young family, and when we started the project, they had a baby girl and a dog. Now they have another baby on the way, so we wanted to make sure that we were creating spaces that felt mature but were still comfortable and accessible for children.

As a designer, how do you leverage color to help your clients achieve balance in their homes?

I personally love color and feel that it really affects your mood and attitude. I'm always an advocate of using it and pushing yourself a little bit to make your house a place that makes you feel happy and cheerful. But, on the other hand, I don't think you'd want your house to just be a color explosion. You want to make sure that it all works together. With this project, we tried to connect the different rooms with similar colors but used different tones, or saturation, or depth of color, while still making sure that there is a unified palette throughout.

“We tried to **CONNECT THE DIFFERENT ROOMS** with similar colors but used different tones, or saturation, or depth of color, while still making sure that there is a **UNIFIED PALETTE** throughout.”

—CHARLOTTE WILBUR, CROSBY & CO





above: The kitchen island was painted a lovely, deep blue to set off the mostly neutral, white tones. Large Circa Lighting lanterns hang overhead.

Which came first, the fabric/pattern choices or the color palette?

I think it was during our very first conversation that we spoke about color. They obviously like color and embrace color, and like so many people, they really love blue and white, but they didn't want to just have a blue and white house like everybody else! Living so close to the Long Island Sound made them want to pull in that vibe, but they didn't want it to feel at all like a beach house, because it really isn't. We wove orange and green tones in with the blues and whites to stay true to that love, but made it a little bit more unique to them and where their house is.

The peacock wall is stunning! Tell us how this bold choice came to fruition.

We loved the idea of highlighting the dining room, which you see right away as you enter the house. Most people don't actually spend a huge amount of time sitting in their dining room, but in this house, you see it a lot. We wanted it to feel like art that you would enjoy every time you're passing through or passing by. And they loved the old-fashioned French papiers peints but didn't want anything so precious in a house with little children. We also loved the idea of making it more personal to them, so we worked with a decorative painter and incorporated very personal details: their dog, Boomer, has one eye, so one of the peacocks is winking. And their daughter's name is Piper, so we included a little sandpiper bird in the mural to represent her. There are obviously lots of flowers in the mural, and they represent the flowers of every state they've lived in together over the years. The peacock wall kind of took the more

old-fashioned idea and made it really special and personal to them. **We also adore the kitchen. It feels airy and inviting, with clean lines and a modern color palette of blues and white. What was the main goal for this room?**

The kitchen is connected to the family room. When they first moved in, the kitchen was completely white. There was no color anywhere at all in the kitchen, and it felt kind of cold and sterile and enormous, like it was not really on a family scale, especially with the double island. We wanted to make it feel a little bit more inviting and connected to the family room and to the rest of the house. Just painting those double islands blue made it feel more like their family.

Which room is your favorite? Why?

Of course, I love the peacock, but I would say that I feel most proud of

the living room, because it's more of a stretch for me creatively. I had never really done a room where orange was the primary color and the jumping-off point. And the fabric that we used for the window treatments in that room was such a beautiful, special fabric that I really wanted to do it justice. When we started out with the room, it was a typical newer construction, sort of a white box space, and a little more challenging from a layout perspective, because it's a long and somewhat narrow room with the fireplace in the middle of one of the long walls. It just didn't really have anything to make the room feel special; it didn't have any character. So, we added some beautiful built-in bookcases on the wall opposite the fireplace and lined those with a forest green velvet. We incorporated brass mesh screens into the cabinet door fronts to make them feel a little older, a little fancier, and to add some character. We rebuilt the mantel in there for the same reasons. The chairs are from a company in Mexico called Alfonso



left: Bistro stools are perfectly placed for entertaining in the kitchen. right: The fully stocked wet bar has a custom, hand-painted mural inspired by the clients' favorite spot: Bemelmans Bar in New York City.





above: Brunswig and Fils curtains and custom pillows using material from Pierre Frey, Houllès, and Manuel Canovas pull in gentle pops of color against the neutral Cisco furniture sectional. **opposite page:** The family room has a custom L&M woven rug and a vintage caned bench with a Raoul Textiles bench cushion.



“I PERSONALLY LOVE COLOR and feel that IT REALLY AFFECTS YOUR MOOD AND ATTITUDE. I’m always an advocate of using it and pushing yourself a little bit to make your house a place that MAKES YOU FEEL HAPPY AND CHEERFUL.”

—CHARLOTTE WILBUR, CROSBY & CO



left: The living room is home to Alfonso Marina chairs upholstered in Namay Samay block print fabric. **right top:** The bookcases add character with new custom millwork and inset brass mesh grilles on the cabinet fronts. **right bottom:** The window treatments, in Le Gracieux printed linen, round out the living room’s warmth by bringing in orange and a refreshing blue.



above, left: The powder room is fresh and fun with its Cole & Son wallpaper and modern trimmings. **above, right:** The view from the foyer into the living room offers a glimpse of a Mr. and Mrs. Howard side table and the foyer wallpaper, which is a geometric, printed grasscloth. **opposite page:** A vintage Oushak rug pulls the primary bedroom together. The curtain fabric is Mark Sikes for Schumacher, and the chairs are Bunny Williams, with a floral Bennison print on the back and pink Cowtan & Tout seat fabric.

Marina, and they really stood out to me. They're just some of the most beautiful, well-made pieces of furniture I've used, and a great example of why it's wonderful to work with smaller vendors around the world.

Tell us about your greatest challenge and your greatest achievement with this project.

I would have to say Covid was the greatest challenge with this project. We started in 2020 and—just as everyone dealt with in this industry—there were endless delays and hiccups along the way. Thankfully, these clients were very, very patient, but it was a long process. When we began this project, the clients had just moved from NYC with their baby daughter. Between then and the completion of the project, their house really became their home; their daughter celebrated her second birthday there,

and they are currently looking forward to bringing home a baby boy any day now. The clients told me how important it has been for them to have this space that's really personal to them in which to celebrate all of the milestones that have happened since moving to Connecticut at the start of a pandemic. To have seen up close and personal this couple become a full-fledged family, right in line with seeing their house become a true home that really represents who they are, has been incredibly rewarding.

—INTERVIEW BY VERONICA SCHORR

Resources:

Interior Design: Crosby & Co, 917-981-9820; crosbyandco.com
Rugs: Ruggles, 203-357-1928
Millwork: William Verrill, 203-761-9109; mcbv@optonline.net





above: A mature cherry tree stands above antique granite stepping stones and the mounded forms of boxwood plantings.

Escape Artists

A MAGICAL OUTDOOR SPACE is the result of **SMART PLANNING** and **CREATIVE COLLABORATION**

*INTERVIEW WITH JAMES DOYLE & MATTHEW WILLINGER OF JAMES DOYLE DESIGN ASSOCIATES AND
SUSAN ALISBERG OF ALISBERG PARKER ARCHITECTS
PHOTOGRAPHER ALLEGRA ANDERSON*

How long did this project take?

James Doyle: My guess would be five months long.

Matthew Willinger: Yes, this project, unlike many of our projects, had a very strict deadline from the beginning. Father's Day was when we were to be done, because the client wanted to enjoy the property with their family for the holiday. We worked hard to get things done very quickly.

Susan Alisberg: The barn project took less than a year from initial design concepts to the client moving in and enjoying the property. This

“play barn” and outdoor space were part of a larger project. We initially renovated the main house, then the garage—to include a guest suite and gym—and, finally, we renovated the barn.

What did the client want, and how did you achieve that?

SA: Our client wanted a weekend getaway where they could escape the city and enjoy some relaxed time in the country with friends. They saw the barn and gardens as a great opportunity for a party location.



above: A stone pathway set in turf directs you from the main house, through a mature boxwood hedge, to the privacy of the entertainment garden.

JD: The client is a young couple who bought the property. Our task was primarily to create this entertaining space. This space was previously a parking courtyard—a black top with some loose gravel.

MW: And not a flat one, either!

JD: There are two buildings facing each other that flank the space. The garage had been renovated as an entertainment space but was being further renovated. They were adding to the footprint of it. We had to work while one of the buildings was under construction. The bocce court is at the lower level next to one building. The other, larger entertaining space is above that.

MW: The client has children, and we knew that these buildings were meant to be part of a wonderful space, away from their main house, where they could relax, lounge, and eat. In addition to the firepit, there's a grill, and we worked with Alisberg Parker to select these furnishings. The space also needed to be private, because it's closer to the road. With our plantings, we were able to create a very private, secluded area, but an area with ample space for enjoyment. You have this destination within this larger property

that you can be comfortable and enclosed in, and it's still somewhat secluded and serene.

JD: There was a charm about the property that existed, and we just wanted to work with that and enhance it. I feel like it's almost the ultimate entertaining space; it has opportunities for dining and for lounging, and it has many features, yet none of them are the main focus of the space. I think there's a separation and a starkness, and a palette of plant material that defines and separates these uses so it's not one big, open space. It feels quite intimate and is highly functional.

MW: It is definitely highly functional. Within this relatively contained area, there are lots of opportunities for different activities and places to go. And as wonderful as this space is in the daytime, it's equally as beautiful at night. We put a lot of thought into the incorporation of lighting: there are lights within the walls and lights at the steps. The most beautiful and dramatic part, I think, is that those multi-stemmed trees are up lit. The light on the tree trunks, going up into the canopy of the trees, is truly beautiful at night. You can see it perfectly from both buildings.

SA: I think we were successful in creating a fun and comfortable environment for their immediate family, but one that could also easily accommodate lots of friends for parties and larger gatherings.

You mentioned a strict deadline. I'm sure that was a challenge. Did you have any other challenges? Did that deadline shape any of the decisions you made?

MW: I think it did, in the sense that we just had to be prepared, get onboard with contractors, and start looking for plant material in a very organized way.

JD: But it didn't impact the design. We had a strong vision from the beginning, which is maybe quite simplistic, but it turned out to be a space that is not devoid of good design, good plantings, or beautiful, seasonal color.

MW: One of the important design challenges was that, in a relatively tight

space, these two buildings face each other, but they are not at the same elevation. Previously, that asphalt parking area was basically sloping down from one building to another. What's important about what we've done is the creation of usable spaces on two levels.

SA: The project progressed quickly. We worked with a master plan and an outline specification for budgeting, which enabled us to fast-track the project without every detail being designed before we started. These details were worked out along the way; our seamless work integration with JDDA and Parallel Construction allowed us to achieve this. We were mindful of our choices for all product and furnishings, to ensure we were not held up by long delivery or fabrication times.

The stonework is absolutely beautiful. Tell me more about it.

SA: JDDA designed and coordinated the stonework and the plantings. The walls are a Connecticut fieldstone in a random ashlar pattern. The walks

below: Reclaimed granite stones are bordered by steel-edged planting beds and an allée of multi-stem Parrotia persica trees that emerge directly from the gravel surface.



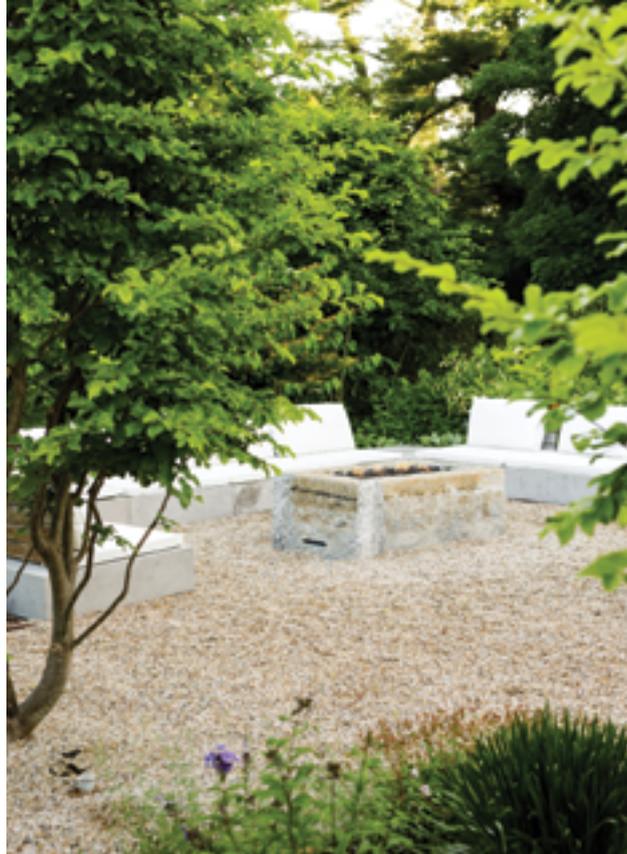
are large, split granite slabs. I think the natural pea gravel complements the warmer brown tones in the walls.

MW: We very much wanted to use this beautiful, reclaimed material. The stone is very prominent in the circulation, the pathways, and the steps throughout this area. It's basically antique material, and we were fortunate that we were able to use our sources to find it. We made it a priority well in advance to locate that specific material. This reclaimed granite is enjoying a second life in this beautiful space, and that is a very important part of this project.

JD: You can see it not only on the pathways, but on the firepit that Matthew designed, as well.

Tell me about the plant varieties you chose for this project.

MW: One of the most prominent plant materials is the Parrotia trees. We were able to find nine trees that were very uniform in terms of their habit, size, and shape. You can see the beautiful canes of the wood that we were able to clear on the lower portion of the trees. They look like they're growing right out of the gravel. I think they provide structure, but at the same time, you can see through them, and they direct you through the landscape. The other side has an ilex cornuta hedge, which serves as the



above: A custom-fabricated gas fire feature, constructed out of reclaimed granite, serves as the centerpiece of an intimate seating area. **below:** The harmonious arrangement of pared-down hardscape and softscape materials creates a spacious and private area for entertainment and relaxation.



above: Fieldstone walls and reclaimed granite pathways and steps transformed an inhospitable, sloping parking area into a functional and accessible garden space surrounded by lush plantings. **below:** Colorful perennials and grasses provide seasonal color and textural interest. **below, bottom left:** A bocce court the whole family can enjoy is edged in bluestone and bordered by a wall of native fieldstone.



enclosure from the road. It really gives you a backdrop and enforces the sense of privacy. We were able to use wonderful perennials as well. They were all picked to have color throughout a long season, so you really have a sequence of bloom. They were selected to not grow too tall or look too wild. Between the trees, the perennials are contained in these very organized rectangular beds. There are beautiful grasses incorporated, and they give this joyous sense of movement and seasonal change. The boxwood hedge was also very important. It was an existing feature we utilized. There's a lot of color and a lot of movement, but it still looks very contained and very clean, which is what we wanted to achieve. The repetition of the trees and the edged beds of beautiful flowers gives everything a sense of rhythm, along with the structure.

JD: Those trees are set up on the axial pathway that takes one back up to the main house, or down from the main house, through the opening in the boxwood hedge. —INTERVIEW BY VERONICA SCHORR

RESOURCES:

Architecture and Interior Design: Alisberg Parker Architects, 203-637-8730; alisbergparker.com

Landscape Architecture and Design: James Doyle Design Associates, 203-869-2900; jdda.com

Masonry: Luppino Landscaping & Masonry, LLC, 914-666-7028; www.luppinoim.com

Landscape Installation: Aquino Garden & Landscape Services, 203-570-0598

Fence and Gate Installation: J&J Fence Services, 203-496-9935

BOCCE COURT PHOTO BY JAMES DOYLE

fun direction

BOLD COLOR and CONTEMPORARY ART drive a modern makeover



New porch lights flank the front door of the stucco 5-bedroom, 7-bathroom home.

INTERVIEW WITH
LIZ EUBANK,
LIZ EUBANK DESIGN

PHOTOGRAPHER
JANE BEILES



The vaulted wood paneled ceiling and natural wood framed windows are focal points of this redesign. Bright contemporary artwork and colorful pillows are grounded by neutral upholstery and rugs.

How did the homeowners find you?

A mutual friend put us in touch, and we hit it off really well. I've been very fortunate that my business has been strictly through referral and has kept me as busy as I can manage, given that I'm a one-woman operation. This home belongs to a local Greenwich couple with two young children and I worked closely with the wife. She has a very artistic eye and was interested in pushing boundaries. She did not want her home to feel cookie-cutter in any way. The client moved to this home, which was built sometime around the 1920s, from a house on the water in Old Greenwich with a completely different vibe. All of the colors in the old house were primarily neutral with softer accents. The purchasing of this new home coincided with her interest in contemporary and abstract art, so she was exploring that interest during the time we first met and began to discuss the design direction of her new home. Those two aspects of how the home was going to take shape influenced one another and definitely fed off of one another.

What were the main goals of this project?

The client wanted us to push the overall aesthetic of her home in a more modern direction. This included injecting lots of color and using a mix of interesting materials, finishes, and patterns. We aimed to make the home feel inviting and cozy for a growing family.

How did you land on the color palette?

Although the client's natural inclination is toward neutrals, she wanted to infuse lots of color into the home. Staining the floors black and painting the walls white throughout most of the rooms not only unified the space but created a backdrop that both complements and tempers the bright artwork. We amped up a few key rooms off of the white spaces with saturated jewel tones or textural wallpaper. The dining room color was chosen relatively early on in the project. This informed the direction for much of the artwork and textiles in the adjacent rooms.

“The ARTWORK DECISIONS and DESIGN PROCESS went very much HAND IN HAND with this project.”

—LIZ EUBANK, LIZ EUBANK DESIGN



above, left: Bright and playful lumbar pillows pull in color from the homeowner's beloved artwork. **above, right:** An organic print wallpaper in rich blue is emboldened by the moodiness of black slate floors, wood trim, and brass accents in the powder room.



above: A flawless marble backsplash, island, and countertops grace this modern kitchen. Pale gray lacquer cabinets beautifully contrast black floors and brass accents. Smoke glass pendant lights hang over the island. **opposite page:** The kitchen dining area features a custom curved banquette. The round marble-top table on a brass pedestal shines beneath a handblown Czech glass globe pendant overhead.

Tell us about that blue lacquer in the dining room.

The client wanted the dining room to feel like a jewel box. It's the first room you see as you walk in the front door, so it needed to make a statement, but in a way that worked with the whole of the other rooms in view. Many, many blues were considered before landing on this custom shade, which is a Hollandlac from Fine Paints of Europe. We did extensive research and trial-and-error before choosing this one.

What role do you think color plays in bringing this space to life?

Color plays a huge role in bringing this home to life. Having moved from

a predominately neutral house to this space, the homeowner wanted to add life through color in her new home. The colors help to brighten the home, make it joyful, and imbue it with a youthful spirit for her young family.

What were the requests for the kitchen and main living spaces?

The client requested that the spaces be made to feel inviting, relaxed, modern, and functional. The kitchen was important, in that it needed to function well, but didn't have the same amount of importance in terms of color. The client wanted the kitchen to be primarily neutral, as opposed to



“The client requested that the spaces be made to **FEEL INVITING, RELAXED, MODERN, and FUNCTIONAL.**”

—LIZ EUBANK, LIZ EUBANK DESIGN



right: The family room has a mostly neutral palette, accented by softer, pale blues, creams, and a touch of pink and citrus to add warmth. A custom black walnut coffee table and glass wall sculptures add an organic element to the more tailored furniture.



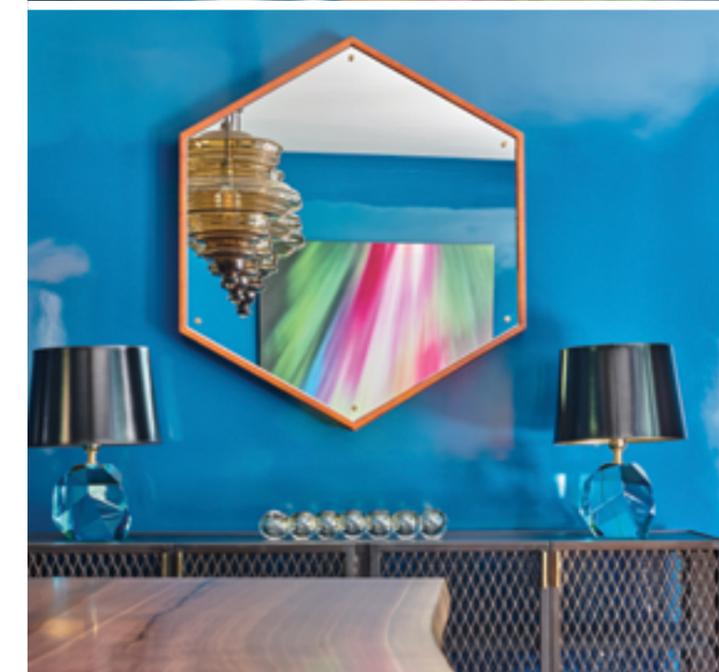
“The client wanted the DINING ROOM TO FEEL LIKE A JEWEL BOX. Many, many blues were considered before landing on this custom shade.”

—LIZ EUBANK,
LIZ EUBANK DESIGN

above: A perforated metal sideboard creates drama with light and shadow. The jewel tone area rug complements the wall color and warms up the black floors.



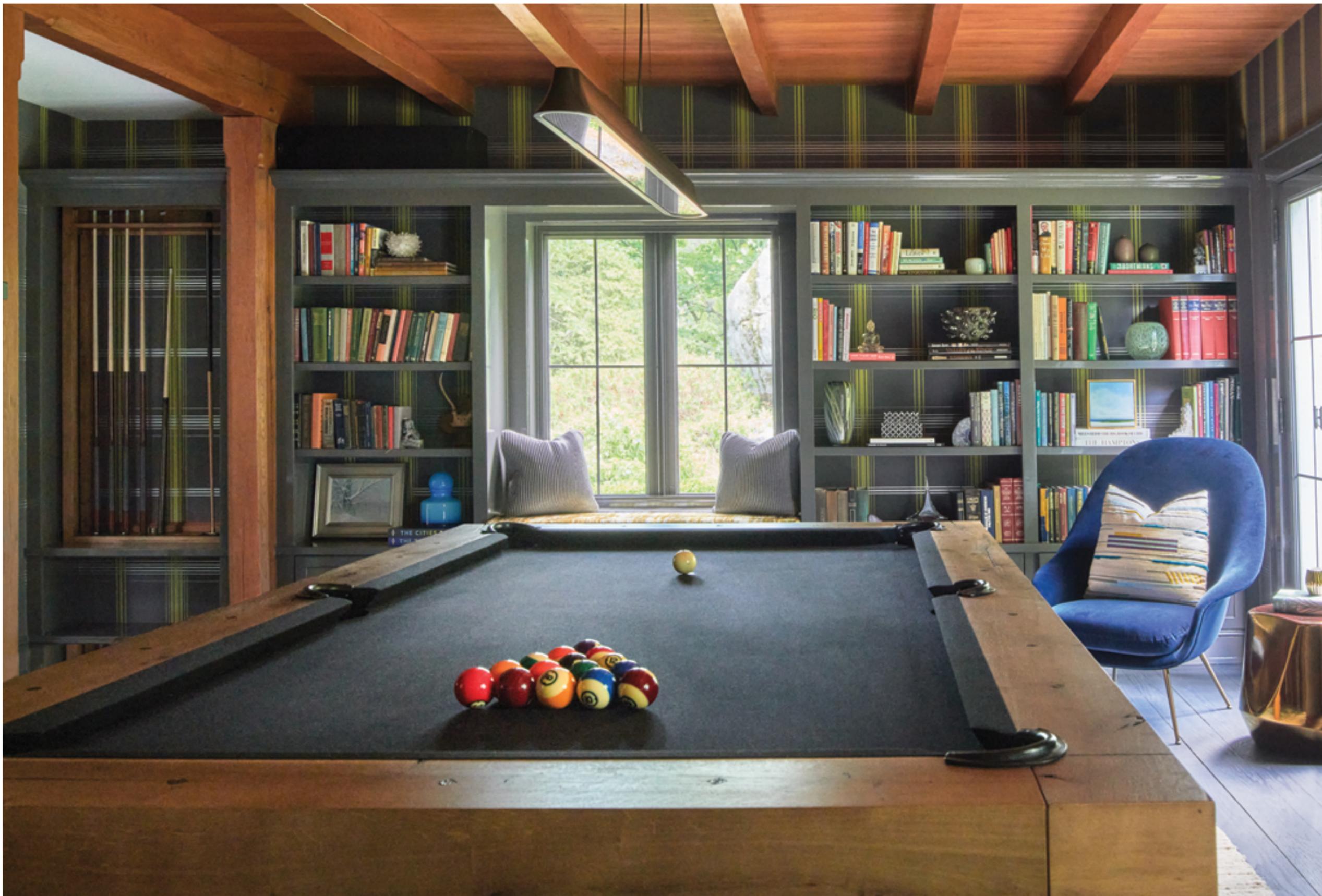
left: Pops of yellows and pinks from the chairs and artwork add to the client's desired "jewel box" effect. below: Amber hued glass pendants. below, bottom: The inherently darker qualities of the dining room are kept from feeling too heavy, thanks to reflective surfaces like the leather-framed hexagon mirror.



the rest of the home. We didn't change any of the structural elements, like the windows; we kept all of that intact. Interestingly enough, I would say the homeowners spend most of her time in the family room, as opposed to the kitchen. But they also spend a lot of time in the living room. It has a lot of white wall space, unlike the kitchen, so they have been able to display a fair amount of art in there. I think the living room makes the client very at peace. It has great exposure and gets southern light throughout the day, so she loves to sit in there.

Was the colorful artwork always part of the design plan? Did it drive any design decisions?

The client knew from the beginning that she wanted colorful, contemporary artwork to play an important role in the design plan. That drove most of the design decisions. As many of the key pieces had not yet been chosen, identifying those pieces became a critical part of the design process. The client did extensive research on her own, and we collaborated on the final selections and placement. As the artwork



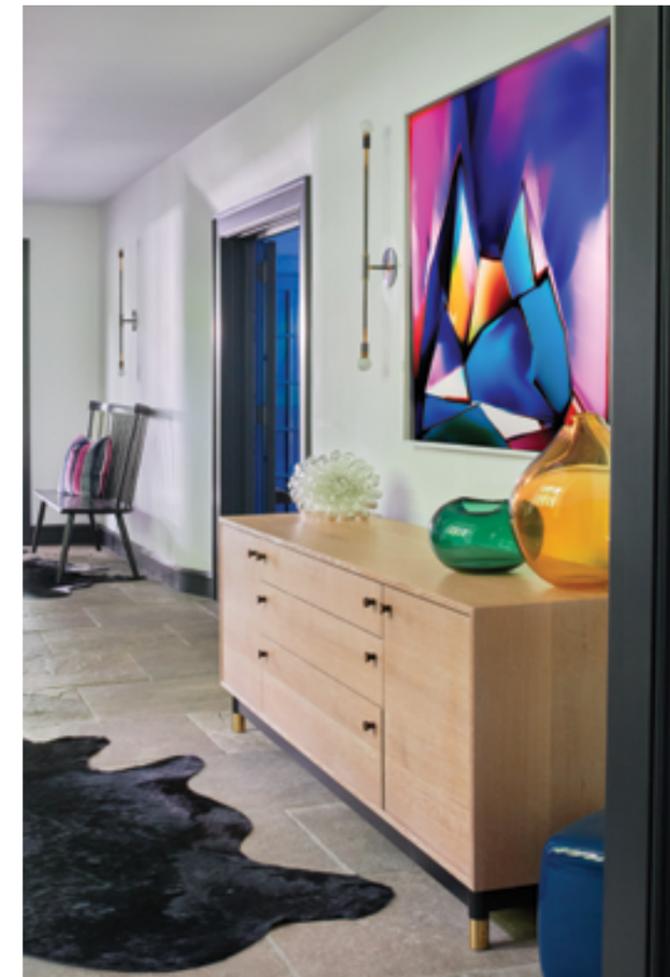
left: The existing wood paneling in the billiards room was enlivened and pushed in a contemporary direction, while maintaining a more masculine feel. The plaid wallcovering complements lacquer gray bookcases and pulls in the sapphire blue, brass, and citrus green accents in the room.



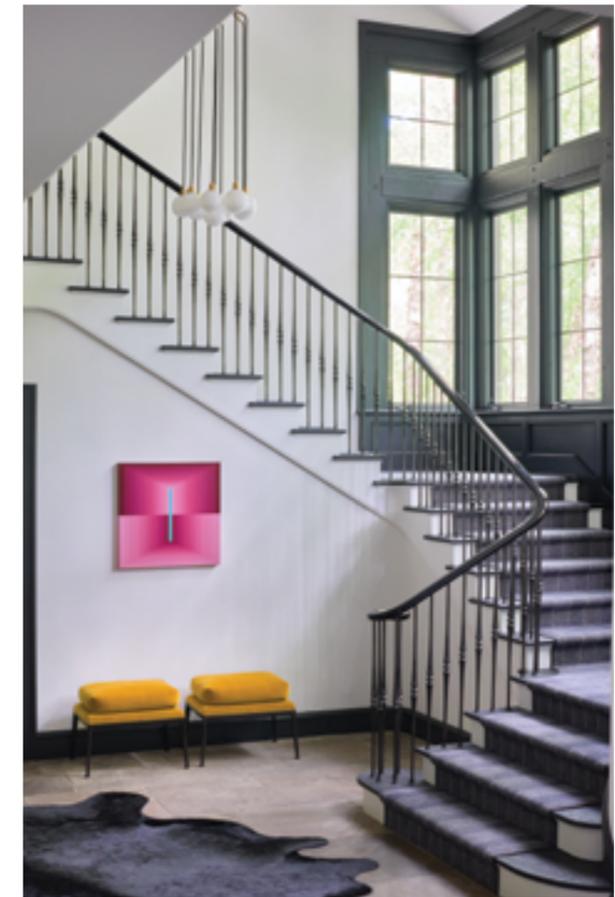
began trickling in, the style and colors of the new pieces further informed some of the design decisions for more artwork, textiles, accessories, and lighting. The artwork decisions and design process went very much hand in hand with this project.

How did you manage the balance of different colors and patterns from room to room?

The vibrant colors are carried throughout most of the house but are balanced by a lot of white walls, neutral rugs or dark floors, and neutral fabrics on the furniture. As one enters the house, they're greeted by the blue lacquer walls of the dining room just off the foyer. The white walls and black floors of the foyer, with the vibrant colors of the artwork in the same sight line, balance the whole space. This balance continues into the living room and beyond as more rich colors are on display in artwork, fabrics, and wallpaper. The combination carries the eye from one space to the next. The overall effect is a spirited harmony.



above: A custom white oak credenza displays handblown, jewel tone glass vases. Black hides soften footsteps, and a custom black walnut settee waits by the door.
top right: The double-height foyer houses a drupe chandelier with handblown Czech glass globes, gold velvet benches, and black wood trim, which accent the double-hung windows.
bottom right: The second-floor hallway leads to the nursery, laundry room, and guest room. A charcoal gray wool carpet takes its cue from an upholstered bench in English pinstripe fabric. **opposite page** A modern spin on a wingback chair. An iridescent blue cube side table and gold ombre accent pillow create a shimmering, eye-catching effect.





What was your biggest challenge with this project?

To brighten the foyer and make it feel more inviting. The foyer doesn't receive a lot of natural light, so we wanted to find a way to brighten it while also warming up the space. We achieved this through a combination of colorful artwork, good lighting, jewel-toned glassware, and warm wood tones.

Do you have a favorite room in this house?

I can't single out a particular room as a favorite of mine (three or four come to mind), but the client's favorite room is the living room. She enjoys sitting in front of the majestic fireplace with the soaring ceilings, natural light pouring in throughout most of the day, the sound of piano music (played by her son) in the background, and a growing collection of adored artwork in view. —INTERVIEW BY VERONICA SCHORR

Resources:

- Interior Design: Liz Eubank, Liz Eubank Design; lizeubank.com
- Painting & Wallpaper: Polaris Painting LLC, 203-219-2947
- Marble: ABC Stone, 646-707-3065
- Tile Installer: Stephan Fryz, 203-564-0302
- Floor Refinishing: Westwood Flooring, 203-629-7600
- Carpet: ABC Home, 212-473-3000
- Floor Covering Warehouse, 203-323-3113
- Upholstery: Classic Upholstery, 203-845-8776



this page, above: The feature wall of this playroom sports a bold organic print that complements the black wood trim and neutral wool carpet. A yellow felt coffee table ottoman adds a pop of unexpected color. **this page, below:** A Jack and Jill bathroom, featuring marine blue ceramic floor tile, connects the son's bedroom to the playroom. A MoMA skateboard triptych adds warmer tones to the bright blue bedroom. **opposite page, above:** Nuvolette black and white wallpaper and a black painted ceiling in the nursery are juxtaposed with soft pink upholstery and pink walls in the bathroom. The wood trim is painted white, rather than black, to offset the black ceiling and to keep the wallpaper light and airy. **opposite page, below:** Ethereal "cloud" wallpaper is grounded by a natural wood frame bed, white lacquer nightstand, and black sconces.





left: Million Dollar Red by Benjamin Moore makes the library come alive. **middle:** A faucet by Waterworks adds elegance to the bar. **right:** Vintage green chairs complete the dining room tablescape. **opposite page:** The gorgeous staircase, which features a railing by Forest Iron Works and an antique crystal newel post from Paris, begins in the downstairs hallway.

COLOR FULL

When a **CREATIVE TEAM** brings their friendship to a project, they save all their **DRAMA FOR THE DESIGN**

Who lives here?

Laura Casale: A couple came to me because they had a pipe burst. It took out a good portion of the old house they live in. We planned this project together and set up collaboration with Barbara on interior design. The clients are so fun and charming, and, like many times, we became friends with our clients.

Barbara Lewis: Both the husband and the wife were very much involved in the whole project.

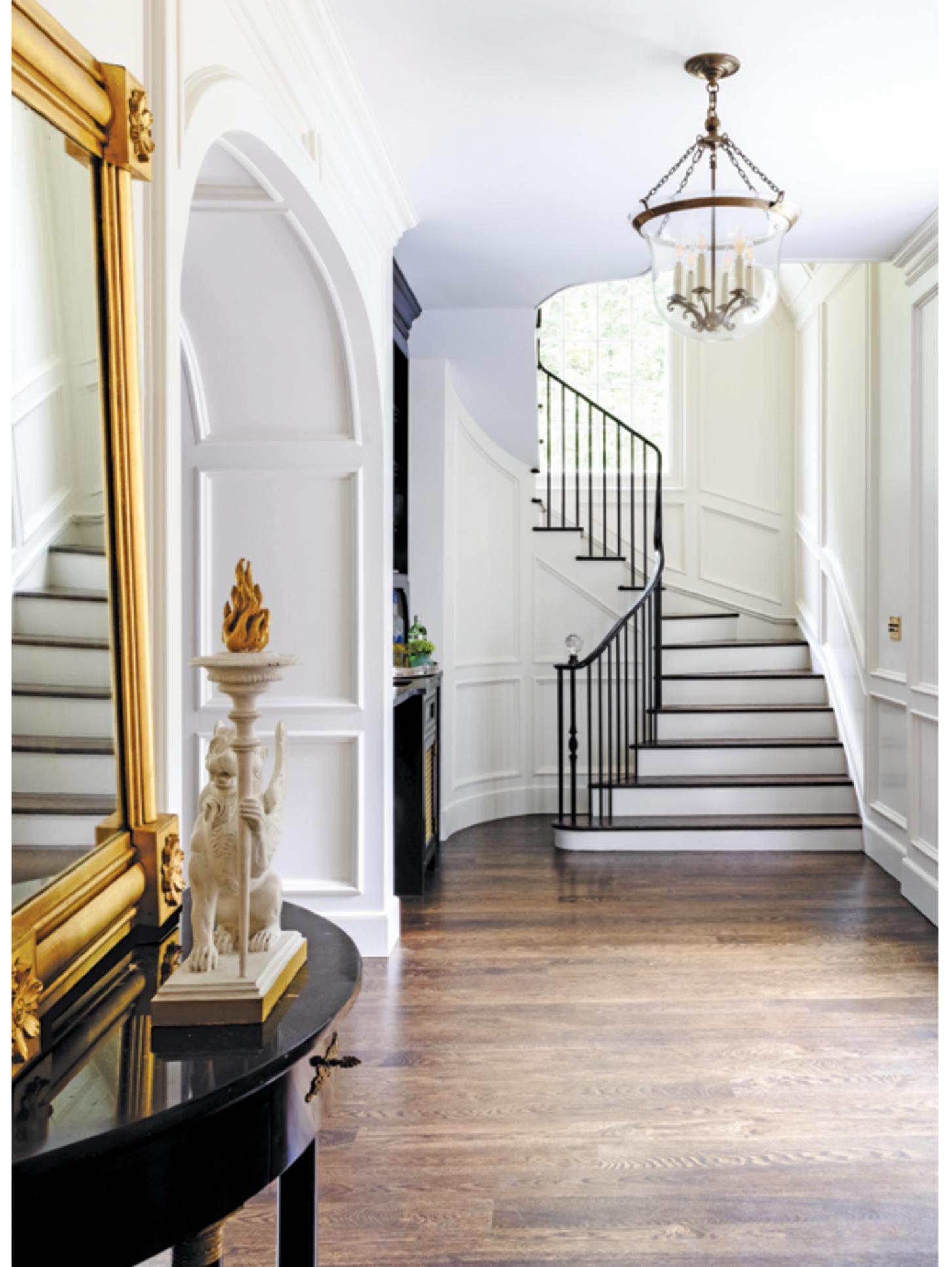
What was the design plan for this project? Were the owners on board with bold color from the start?

LC: The current house was once an outbuilding of a much larger estate. The project's direction was to renovate a portion of the house that was built in the late 19th century. Our charge was to create and renovate the

family room, which is now the red room, add an office, and redesign the entrance staircase. Basically, we were tasked with changing the entire character of one side of the house. The bold colors were something we led them to. As we became friends, the catalyst for the direction of the red room—which also helped decide what other colors we used—was our trip to Paris with one of the clients, where we purchased the red chairs. We were already going there to attend Paris Déco Off, and we invited them to come. We had a fantastic time. The chairs were purchased at a flea market in Biron, and the red room took off from there. But the color really lends itself to the owners' spirit.

BL: They were absolutely on board. It began in Paris with the chairs and just went on from there. Strangely enough, from the decorating side of things, it all started with the library. Not the living room; not the dining room; not the family room.

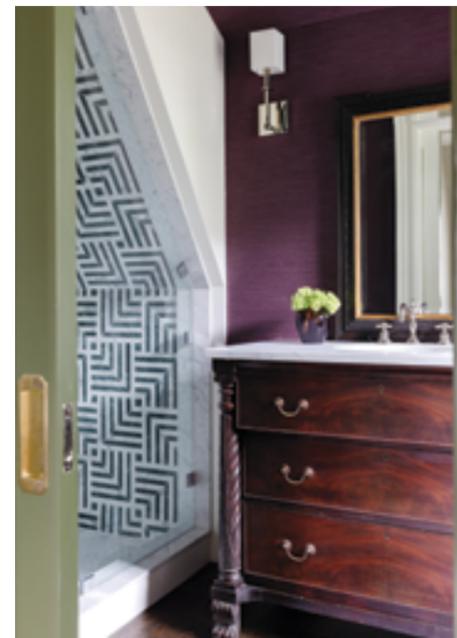
*INTERVIEW WITH BARBARA LEWIS, THE LEWIS DESIGN GROUP AND LAURA CASALE, LAURA CASALE ARCHITECT
PHOTOGRAPHER AMY VISCHIO*





“In the Northeast, having four seasons gives you a LOT OF LATITUDE in terms of what you can do with **COLOR**. You can have different rooms that **EVOKE THE FEELING** of that time of year.”

—BARBARA LEWIS, THE LEWIS DESIGN GROUP



above: A comfy Wesley Hall chair, upholstered in plaid Ralph Lauren fabric, amplifies the green colorway of the client’s office. **right, from top to bottom:** A light fixture from Currey & Company. The office bathroom, with Philip Jeffries wallpaper, a vanity console by Plandome Interiors and Waterworks faucet. Geometric shower tile by Ann Sacks adds another layer of texture. **opposite page:** A console by Modern History furniture evokes the client’s more traditional side.

right: The library is the pièce de résistance of this colorful home makeover. **below:** Cowtan & Tout window fabric, a Stark carpet, red antique chairs from Paris, a sofa by Hickory Chair, and a Coleen Rider light fixture harmonize the red room.



“The chairs were purchased at a **FLEA MARKET IN BIRON**, and the **RED ROOM** took off from there.”

—LAURA CASALE, LAURA CASALE ARCHITECT

This project has incredibly vivid color play going on; mostly greens, blues, and reds. How did you find yourself at the intersection of these cool and warm colors, and how did that juxtaposition inform your vision of the space?

LC: Architecture and interior decoration must always go together for any project to be successful. Finding how these things collaborate is important. Stylistically, we collaborated on all the detail. The green room, for instance, is the husband’s office. He’s originally from the West and is an avid trout fisherman. He’s a bit more traditional, so that’s what inspired the colorway of that room. When we decided on the direction of the red room, we then had to choose other colors that would not combat the strength of that deep red. That’s why the hallway had to be neutral. We couldn’t have that beautiful green dining room, the red room, and the blue room connected by another color. It would’ve looked like a box of Jujyfruits.



A Calder print sits on the mantel, which was repurposed from an antique home and painted to match the red room.



VanDeusen Blue paint by Benjamin Moore sets the tone for the family room, and Cowtan & Tout chair fabric follows suit.



top: A red table from Two Worlds Arts helps prove that red and blue can go well together. **bottom:** Taffard window fabric lets the light in (or keeps it out).





above: Mary McDonald for Schumacher wallpaper adds dimension and fun to the dining room.



this photo: The bright and blue entry hall greets any visitor with a light fixture from Valley Attic (Locust Valley, NY), a table from Devonshire (West Palm Beach, FL) and fresh cut flowers.



BL: We always felt that the blue complemented the red. We chose a chintz for the library from Cowtan & Tout called Melbourne Hall, which is a floral print that had the perfect red in it, and a beautiful blue, and we worked off that blue for the family room. The intersection of it all was Melbourne Hall. The clients really wanted a blue family room. The blue was somewhat of a warmer blue, if there is such a thing; it really wasn't all that cool.

What was your biggest challenge with this project?

LC: Our greatest challenge was working with the age of the house and improving previous renovations.

BL: Luckily, we knew the clients well enough to be able to present them with choices that they would like.

Why do you think color is such a powerful tool when it comes to transforming the atmosphere of a space?

LC: As an architect, I think color enhances the physical structure. Color represents having guts and joy; it's like a surge of excitement when you have a room—like the red room—that's so intense with color. The blues of the family room make it feel nice and cozy. We left an antique window

in the green dining room and wrapped the mud room around it. It's a beautiful leaded glass window. Other architects might've chosen to just seal it off and create a new wall, but leaving it there allows better light into the dining room. I think this makes the dining room feel light and airy, even with that deep green color.

BL: Either you respond to color, or you don't. I respond to it very much, and my rooms are always colorful. I'm just fortunate enough that the clients I'm working with are feeling comfortable with color. I think it elevates your mood, and I think that you'll go into certain spaces because the color is something you're drawn to on that particular day. Some days, when you want to be a little bit cozier, you might end up in that blue room. Another day, you might be in a more jubilant mood and drawn to the red room. In the northeast, having four seasons gives you a lot of latitude in terms of what you can do with color. You can have different rooms that evoke the feeling of that time of year. That's another thing that I like about using color: it can change where you want to be in the house at a given time. We chose that Mary McDonald for Schumacher wallpaper for the dining room because that room has an interior window. The way we brought life and vibrancy into it was by using a white table and that vibrant green wallpaper. In my own personal home, I have two different



above and lower left: An antique chandelier hangs above vintage chairs and a springtime tablescape. **this photo:** A console from The Lewis Design Group's collection catches light below an antique oval window.



above, left: The sconces outside the powder room and the mirror within are antique finds from Plandome Interiors. **above, right:** Playful wallpaper from Astek Wallcoverings helps the powder room pack a punch.

sides of the house. I have a winter side that has velvets and wool plaids, while the other side is much lighter, with lots of blue and white. In the spring and summer, I'm generally on that lighter side, and as the days get longer, grayer, and cooler, I end up on the other side. And that's why color is important: it brings you into the moment.

The red room is glossy and intense. Was the mantel always going to be painted to match the room?

LC: The mantel is part of the architectural history of the house. The red room is a renovation of what was an existing library, so there was an existing fireplace. One of my previous clients brought that mantel from France to be used in their home. Fifteen years later, they sold their home. I knew the person who bought their home, and I heard they were going to take the mantel out and that it would just be thrown in the garbage!

I called the contractor and said, "Get that mantel over to me! Do not throw that out!" The mantel ended up in my storage facility where I keep architectural artifacts. I must be a packrat architect, but I kept it for seven years. When we were doing the red room, I was like, "I have the perfect mantelpiece for this room!" I just had to give it to the clients. We painted it red, and on the inside of the fireplace I used a herringbone glazed waterwork brick. It excites me, because I really love recycling and being "green." I have quite a collection of pieces like this, and I try to find the perfect client for them, or the client finds me. I'm so happy that mantel is there.

BL: It really all started with the chairs and the two chinoiserie tables that we brought back from Paris. The chairs were newly done and in beautiful condition. We had the mantel, and we decided to go really dramatic with the Million Dollar Red from Benjamin Moore, and it just turned out well.

We got the great art piece over the mantel, which I think adds contrast to the rest of the décor in the room and gives it a nice bit of layering that I strive to have in any space I design.

Why do you think you both work so well together?

LC: I'm a hybrid architect. My mother and great aunt were interior decorators, so I'm the third generation of designers. I have a great sensibility of the importance of interior decoration in my projects. It's really important to me to have the best interior designers to collaborate with. Barbara, number one, is so talented. And so fun! The process with the clients and her was just so easy. Barbara and I communicate regularly; collaboration is all about accepting each other's ideas and accepting each other's criticisms. I've worked with interior decorators who are non-collaborative, and it's a drag, because we do such fun stuff. The whole idea of architecture and interior design is exciting. When you don't have the best collaborator, you don't have the best end result. Barbara is collaborative, delightful, and engaging. And the synergy with the clients for this project was wonderful.



left: In the mud room, Brunswick & Fils wallpaper and Windmill Wings paint by Benjamin Moore tell a delicate yet impactful story. **above:** Ann Sacks tile creates a stunning pathway, and a vintage Gampel-Stoll mirror greets guests.

BL: Laura and I work really well together because we have a very similar vision, similar work ethic, and similar dispositions. We're in communication a lot; we talk just about every day about ongoing projects. We are good friends, and we care about our clients, but it's largely the fact that we have a similar approach to how we take on a project and how we like to see the finished product. It's just the right connection. So often, you'll see the exterior of a home, and then you'll go inside, and you won't know what happened, because there's a disconnect. With us, it flows.

—INTERVIEW BY VERONICA SCHORR

RESOURCES:

Interior Design: The Lewis Design Group, 914-227-0016; thelewisdesigngroup.com
 Architect: Laura Casale Architect, 516-365-5896; lauracasalearchitect.com
 Amy Urban Architecture + Design, 917-532-3260; amyurban.com
 Construction: P&S Brushwood Construction, 516-674-4602