



this photo: A wall of glass allows for full views of this Old Greenwich coastline.
right: Calla Cane utilized Klar for interior doors in a Greenwich project.



PHOTOS: BIG SWELL MEDIA (LEFT), CARINA SKROBECKI (RIGHT), COURTESY OF KLAR STUDIO

WINDOW SHOPPING

KLAR SHARES A GLIMPSE OF WHAT'S POSSIBLE WITH THEIR **NEW NORWALK STUDIO** AND OFFICE SPACE

Looking to embrace spring's blooming landscape and bring the outside in? KLAR Studio has you covered. Their flagship space in Norwalk has all the best in European window and door design, right here in our backyard. The industry's leading manufacturer and installer has long been known for their exceptional quality and customer service—and you can expect nothing less at their new studio location. "At KLAR, we believe that a showroom should be more than

just a place to see products: it should be a place to imagine and bring to life the possibilities for any project," says Magdalena Salamon, sales project manager. Showcasing premium steel and aluminum windows and doors, KLAR's displays illustrate the harmonious balance between function and aesthetics. Being in the new showroom is an immersive experience, and knowledgeable design consultants are available every step of the way, guiding you through the myriad of top-notch customization possibilities the brand offers. "Our design services embody elegance and practicality. We collaborate with architects, designers, builders, and homeowners to create bespoke solutions tailored to individual tastes," Salamon adds. The windows aren't just pretty to look at, though; cutting-edge designs offer customers optimized energy efficiency and increased value for any space. Each and every window and door is built with

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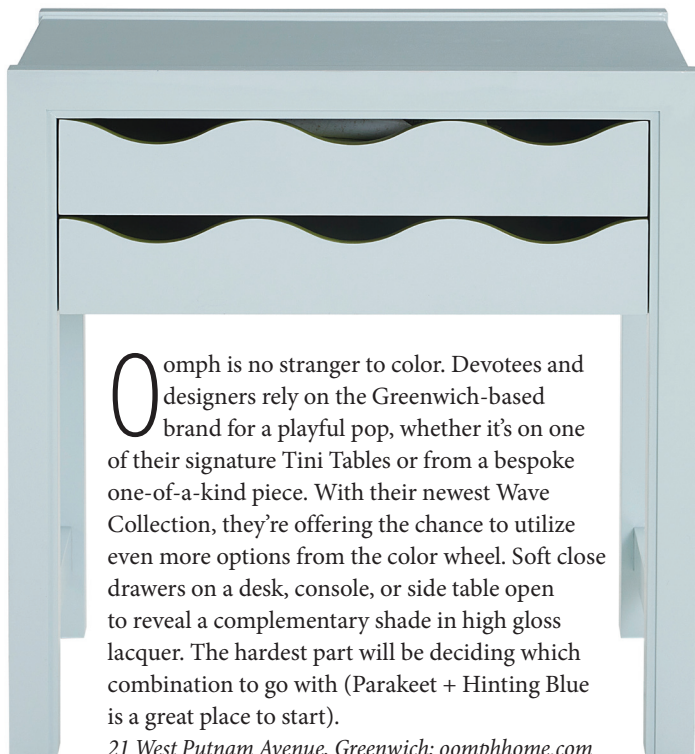
this photo: The studio floor displays the window and door offerings. **below:** Plan your next project in their sleek conference room.

European precision and is guaranteed to last—and the options are endless. Aluminum, PVC, steel, and wood products are available, along with any and every accessory you could need to complete the project of your dreams. Whether you're looking for traditional steel-paneled windows or modern, floating glass for an office, KLAR can deliver on your vision. 258 Main Ave, Norwalk; klarstudio.com —Veronica Schorr



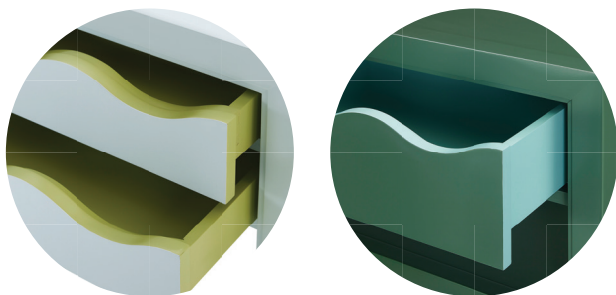
CHIC PEEK

A SURPRISE BEHIND EVERY DRAWER



Oomph is no stranger to color. Devotees and designers rely on the Greenwich-based brand for a playful pop, whether it's on one of their signature Tini Tables or from a bespoke one-of-a-kind piece. With their newest Wave Collection, they're offering the chance to utilize even more options from the color wheel. Soft close drawers on a desk, console, or side table open to reveal a complementary shade in high gloss lacquer. The hardest part will be deciding which combination to go with (Parakeet + Hinting Blue is a great place to start).

21 West Putnam Avenue, Greenwich; oomphhome.com



above: A glimpse into Wave's unexpected flash of color.

below: The Wave console makes for an easy entertaining spot.



above: Bright colors, daring patterns, and exuberant textures are a feast for the senses in the Black Rock Department Store.

Master of Fun

Designer **PATRICK MELE** brings new life (and vintage finds) to Black Rock

Interior designer Patrick Mele has reinvigorated homes from London to New York City to Greenwich with his singular style of rich colors, bold, intricate patterns, and enchanting, often unexpected textures. His eponymous brand's second retail and office location is now open in Black Rock, Fairfield County's up-and-coming hotspot of art, culture, music, food, and more. "Like so many, I found myself part of the exodus from NYC during the early days of the pandemic. After taking the plunge to purchase my first home along the water's edge in Black Rock in 2019, it seemed a natural progression to anchor my design business closer to home," says Mele. And lucky him: the largest retail space in the heart of Black Rock became available one year later. Situated next door to the much-loved, vibrantly reimagined Park City Music Hall, the historic Black Rock Department Store location dates from the 1950s and has all the right elements: tons of natural light, wood floors, an original tin ceiling, and exposed brick walls. "It felt like the kind of raw, blank-canvas-gallery-space that's so hard to come by these days," he says. Mele's Black Rock Department Store combines vintage and antique furniture, clothing by collector Carol Santini, Turkish and Moroccan rugs from Wendy Cooper, lighting, art, accessories, and more.



above: The new storefront features a curated, continually updated collection of home décor inspired by the designer's taste for the unexpected, with a dash of maximalism.

And their inventory, set across over two thousand square feet, is constantly growing with new finds you can discover weekly. In the future, Mele and his team hope to host art shows and partner with local growers to host a seasonal farmers market along the shop's street frontage. "We're excited to be a part of a small city undergoing a rebirth. Bridgeport, and in particular Black Rock, is a hub for artists, foodies, creatives, and makers—take a ride and come visit!"

2948 Fairfield Ave, Bridgeport;
patrickmele.com —Veronica Schorr



above: Sisters, Sara Haydock and Zan Young of Elliott Interiors

PRINTS CHARMING

The Elliott Interiors team transforms
a fixer-upper into a **BOLD AND
COLORFUL ESCAPE**

INTERVIEW WITH
SARA HAYDOCK & ZAN YOUNG, ELLIOTT INTERIORS
PORTRAIT BY ANDREW BARIS // INTERIORS BY JANE BEILES

this photo: Quadrille Bali Hai wallpaper wraps the entry, where a Coleen and Company lantern hangs over a Thibaut table. A peek into the living room reveals more bold pattern and color choices.





above: A corner game table by Oomph is surrounded by Mainly Baskets Home chairs. The loveseats were recovered in vintage Bennison fabric, and side chairs were given new life with Pindler velvet and Schumacher tape. **below right:** Ottoman fans and flowers create the living room print in this Schumacher wallpaper. **below left:** Custom pillows by Lake August feature Samuel & Sons trim and sit on a fringe sofa upholstered with Sister Parish fabric. A pair of Hwang Bishop lamps with Fermoie shades flank the sofa, on scalloped side tables by Mainly Baskets. Burl coffee table is by Oyster Creek Collection.



Tell me about the client. What did they want, and what was your (working) relationship like with them?

Zan Young: We were so lucky to have clients who very much knew what they wanted! Our clients came to us after being overwhelmed by the purchase of a fixer-upper that had not been touched in years.

Sara Haydock: Everything needed an overhaul. Our client has impeccable taste and had a strong vision right from the start. This provided a jumping-off point and made it easy to create a scheme that spoke to the end goal: a family home layered in classic pattern and light, bright colors.

We're in love with the wallpapers used throughout this home. It's a bold direction. How did you get there? Was this something the client wanted, or your own input?

SH: Our client was clearly drawn to classic and traditional design but wanted to make sure the home felt bright and fresh. For us, the design process always starts with wallpaper and textiles. It's where we find our biggest inspiration. The fabric and wallpaper scheme really informs our other choices thereafter. Our clients know from working with us that this pattern mixing is our forte.

ZY: Quadrille's Bali Hai was chosen for the entry, and it really felt like a major starting point for the rest of the rooms. It's a classic, never-fail pattern in a cheerful blue and white. We chose Nobilis' Faux Bois paper in the family room. The room is very large in scale, with a high, vaulted ceiling. We wanted to keep it feeling light and airy, but it definitely needed

some texture, warmth, and coziness. Faux Bois paper, in a light wash finish, always adds just that. We were so pleased that these clients were along for the ride, as we believe nothing transforms a room faster than wallpaper and layers of pattern playing off one another.

How would you describe your aesthetic?

SH: I am always inspired by rooms that mix finishes and materials in an interesting way. A relaxed wicker side table next to a velvet sofa; a pair of vintage lamps on a fresh, lacquered console; aged brass with polished marble. Sometimes, unexpected combinations create the depth and interest a room is missing.

ZY: There is a notable shift in the current design world away from gray, industrial, minimalist spaces. We find people are longing for interiors rooted in comfort and hominess. People want the old with the new. This creates depth, warmth, and the feeling of a space collected over time. It's a more personal approach to design and one that I think people are craving right now. These kinds of homes have always inspired me and my aesthetic intent.

How did you source your furniture for this project? Some pieces (like everything in the "blue room") seem truly unique.

ZY: It's a real mix! Our client had some beautiful pieces in need of a little love. We are always in favor of reupholstering and bringing life to old pieces.



left: A verdant print from Waterhouse Wallhangings coordinates with the greenery outside. Villa & House chairs with seats upholstered in Soane Britain fabric are arranged around the Serena & Lily dining table. A woven statement pendant from Mainly Baskets Home hangs overhead.

SH: Some of the pieces were custom, like the large ottoman in the family room (the “blue room”). We love how an ottoman can tie a space together. It’s functional yet unique. Here, the tufted design and fun pattern elevate the space.

ZY: The scale of the room needed something to cozy it up.

What’s it like working together, both as sisters and as a design team?

ZY: The best!

SH: The formation of our business happened very organically. While we have both always been design-obsessed, we have also both always relied on one another for bouncing aesthetic ideas off of each other and for

making decisions.

ZY: A little co-dependent in that way, in fact!

SH: When we formed Elliott Interiors, there was no question that we would both be 100% involved in all the designing.

ZY: We always work together on scheming and sourcing—not independently—and our clients’ homes are a result of that creative process.

How do you respond to color as designers?

ZY: We love it! Oftentimes, we think people hear “color” and think bright or bold. We hear “color” and think cohesion. Every house, even one done mostly in neutrals, needs a color story.

“People hear ‘color’ and think bright or bold. We hear ‘color’ and think cohesion.
EVERY HOUSE, even one done mostly in neutrals, NEEDS A COLOR STORY.”

—ZAN YOUNG

below: For this room, the designers opted for Nobilis Faux Bois wallpaper. Lee Industries sofas are covered in Perennials fabric, while the custom ottoman features a playful pattern from Marika Meyer, and Villa & House benches include cushions wrapped in Ferrick Mason fabric. A painting by Erin Fuge hangs over the fireplace.





above:
Complementary shades of blue and green appear in the pillows and with an Oomph side table.

below right: Styled shelves include accessories in the same palette.

below left: Blue florals appear in Cowtan & Tout fabric on Bunny Williams chairs. The fig tree is by Diane James Home.







left: A scalloped mirror from Oomph gets playful in the powder room. **right:** In a nod to the owners' Bahamas wedding, Quadrille's Lyford Trellis was chosen for the bathroom walls. **opposite page:** An Annie Selke rug grounds the room, where breakfast is waiting on a Made Goods table. Custom cushions in a Pindler fabric add color to the Mainly Baskets Home chairs, and a Hudson Valley Lighting lantern adds elements of aged brass.

SH: Our goal is to create a color palette for a home that works throughout the entire home. Colors should play off of one another, change, and yet reference each other throughout a home and its different rooms.

ZY: For us, color really creates the story and makes things cohesive.

How can our readers at home achieve balance in their spaces by using a wide array of colors? What advice would you give them?

SH: Start with a color you love, and make it dominant—but don't be afraid of the mix. The home bar, the powder room, the moulding, and trim...these are places to experiment with a complementary color.

ZY: Also—don't just rely on painting! Layer with textiles to create interest. Color and pattern together are what it's all about!

What was your favorite room to design in this home? Why?

SH: The living room. We love that we were able to use pink in such a central and "grown-up" room. Our clients were married in Lyford Cay in the Bahamas. The whole home hints at their ties there, but this room really embraces the island feeling without feeling out of place.

ZY: While it's no secret we love green and blue, we were thrilled we had a

client willing to stray! We wanted this room to feel special and stand out from the rest of the home. The home has many places for the family to gather, but this room was geared more toward the grown-ups. It's more formal and features furniture that is a bit more precious.

SH: The walls are punchy and fun but mixed with classic, traditional fabrics from Bennison and Sister Parish.

Spring is in the air. What colors are you loving right now?

SH: Ochre, eggplant, and mossy greens. We are feeling so inspired by organic, saturated colors that reference nature.

ZY: Moody colors, but not gloomy!

—INTERVIEW BY VERONICA SCHORR

Resources:

Interior Design: Elliott Interiors, 87 Clinton Road, Bedford Hills, New York, 917-520-9410; elliottinteriorsny.com

new tradition



Designer Lisa Hilderbrand **CURATES A LAYERED LOOK**
for clients settling into their **FOREVER HOME**

INTERVIEW WITH LISA HILDERBRAND, HILDERBRAND INTERIORS // PHOTOGRAPHER JOHN BESSLER



left: Hilderbrand added color to the family room with abstract art over the custom sofa. *Float* (left) and *Boat of Sea Foam Green* (right) by Michael Rich were acquired from ARC Fine Art LLC in Fairfield.



above: Layered neutral pieces ground the space, while fixtures from The Urban Electric Co. (wall sconces and ceiling pendant) provide handsome lighting sources.
below: An antique 19th-century chest is topped with a Christopher Spitzmuller lamp and framed by drapery in Chablis Bay Blue by Rose Tarlow.



Tell me about the client.

My client was a family with two school-age children. They had moved locally several times over the last few years and were ready to settle into a long-term home where their children could grow up. We wanted this house to really be theirs; a space that felt interesting and collected, with a balance of classic and cool.

Whose idea was it to go bold with color?

We all agreed that we wanted color, but we didn't want it to drive the design for the sake of bold color. Importantly, the client was interested in collecting art, so we based the overall palette in neutrals and kept the big anchor pieces more quiet (warm gray sofas in the living room, softer slate blue sofa in the family room) so we could build and lead with color in the art, leaving the door open for their collection to evolve over the years. If we found art they loved, we would let that piece take the accent colors in one direction or another.

How did you land on that ultra-gloss, vibrant yellow wet bar?

The bold color (Babouche by Farrow & Ball) evolved as we designed the room. We laid out the paneling to accommodate a basic existing closet but removed the doors, converted the base, and fitted the interior as a bar; when closed, the wall looks like paneling with base moulding that carries around the room. We thought it would be fun to open seemingly innocent panels and reveal a sexy bar, which has bold impact when you want it. Since it's not a full-time feature, the client has the option to keep the room rich and mellow. The saturated blue (perennial favorite Hague Blue from Farrow & Ball) is the perfect backdrop for the black-and-white art.



There's lots of pattern in the kitchen. What was the direction there?

The kitchen was in good shape and came with a gorgeous, blue La Cornue range. Renovating the kitchen wasn't in our scope, but we did make some key upgrades, which made a huge difference: we replaced the backsplash over the range with a hand-painted terracotta tile, added new cabinet hardware, and hanged pendants over the island. We continued with blues in here for upholstery and a painting, and then added some vivid orange for more life and to continue the color story of the Gary Komarin painting. Adding some fun color and pattern to the breakfast area kept things fresh and complimented the art.

Tell me about the art throughout the home.

The client was eager to build a collection of art, and as we developed the plans for the interiors, we kept that in mind. In most rooms, we didn't tie ourselves to a palette that would limit us too much. We knew they wanted bold pictures in various media, both modern and abstract, as opposed to a traditional landscape aesthetic. We started with a trusted advisor and dealer I've worked with for many years, Adrienne Conzelman of ARC Fine Art in Fairfield. Along with Heather Gaudio Fine Art in New Canaan, we were able to try things to see how they felt in the rooms at different times of day. We wanted the pieces to not just look good with our colors or fabrics, but feel right in the rooms where an active family would be living every day; to really pull the aesthetic together by guiding the eye towards delight or rest.

Each room in this home feels like it has its own, markedly different "aesthetic." Was this intentional?

We wanted each room to have its own personality but still flow from one to the next—more like a mood shift than a different aesthetic. With a neutral foundation, the colors could ebb and flow, emphasizing an accent color here or there—like the aubergine lacquered sideboard in the dining room, which pulls from the kaleidoscope art, or the plum vinyl on the game table chairs, which we pick up again in a pillow. The plum doesn't really "match" anything; it balances the blues in the art and sofa and the browns and neutrals throughout. We didn't want a blue and brown room, so the warm plum gave us some warmth and made the room more interesting. The game chairs complement other elements in the room and balance light/dark, warm/cool, and mellow/bold. We pulled some threads of similar colors from room to room but didn't want rooms to feel like they matched; rather, we just wanted each to have a reminiscence of the others. In the den, of course, we flipped this script and let color tell the story. We started with a basic sheetrock room with a closet—lovely windows and doors to the patio, but no millwork to speak of (besides basic crown and casing), and only access through one door from a side hall. In terms of function, we wanted this room to flow with heart of the house but also be private when necessary. With thoughtful planning, we added a back-to-back fireplace between the family room and the den and opened up a pair of doors on each side of that fireplace. The depth of the fireplace gave us room for a wide jamb at each door, so doors could open into the jamb, rather than intrude into either room. The doors are super-custom. They're inlaid with brass and clad with leather to match the paneling around the room.



above: Tabarka tiles add a graphic pattern over the blue La Cornue range. **this photo:** *Cake Stacked Orange on Pink* by Gary Komarin hangs over the eat-in kitchen, where vintage Lucite chairs were covered with vinylized Plumwich fabric.



“We thought it would be fun to open seemingly innocent panels and reveal a **SEXY BAR**, which has **BOLD IMPACT WHEN YOU WANT IT.**”

—LISA HILDERBRAND, HILDERBRAND INTERIORS



above left: Hilderbrand opted for two Farrow & Ball colors in the study: Hague Blue on the walls and Babouche for the bar interior. A vintage mirrored coffee table sits in front of a custom sofa. **above right:** *Black Tulips and Vase* by Donald Sultan was sourced from Heather Gaudio Fine Art. **below left:** Custom leather doors were created for this room, along with the fireplace screen, crafted from steel, bronze, and brass.







left: A large Kravet sectional was custom-created for the lower-level space. **below:** The designer found the pair of mid-century round lounge chairs at Stamford's Antique & Artisan Gallery.

“COLOR IS
PART OF ALMOST
EVERY DECISION
I MAKE AS A DESIGNER:
I decide **WHERE TO
PUSH IT, WHERE TO
SHOW RESTRAINT,**
and **HOW IT WILL WORK
WITH LIGHT** as it moves
across a room or
with adjacent rooms”

—LISA HILDERBRAND, HILDERBRAND INTERIORS



Tell me about the basement.

This part of the house was a 180-degree transformation, and we wanted it to feel like an escape. We started with a typical “vanilla box” basement—white sheetrock throughout, beige wall-to-wall over concrete. We wanted to keep the palette light and neutral and embraced interesting surfaces that were intentionally non-basement. Ceilings and cabinetry in the bar/kitchen area are clad in wood planks finished with a multi-step stain/whitewash process, lending a custom, warm feeling. We built the custom island at counter height so stools could be pulled away when having a large party, or so the island could act as a tall, communal table with counter stools all around it for dinner party. The walls are a sleek, wide horizontal plank with stained wood in the deep recessed gaps between the planks. Large sliding barn doors open to a big game room but easily close

that area off (so you don’t have to look at toys and the plastic kitchen all the time). We treated the doors exactly as we did the walls so they would disappear when closed. We added a modern fireplace into the wall in the lounge area; a large movie screen is concealed in the beams, which frame the ceiling. The floors are a super-durable, faux wood vinyl—they can take a beating from kids coming in from the pool, or a late-night party. Form and function were equally important in the basement, and the space was carefully thought out.

What was your favorite outcome of this project?

I think the renovation of the wall between the family room and the den was particularly successful. Functionally, it makes total sense, because it opens up and connects two beautiful spaces, and the addition of a



left: A sleek entertaining setup includes a bar surrounded with brass and black leather CB2 stools and rustic steel mesh lights overhead.



above left: Donald Sultan's *Mimosas* pulls grass green color into the living room. A plaster Giacometti-style table lamp sits on an antique mahogany flip-top table. **above right:** The Michael Taylor spoon back slipper is vintage, as is the Murano glass table lamp. **right:** Hilderbrand deftly blends old and new; Urban Electric Co. sconces flank an Antique & Artisan Gallery-sourced Louis Philippe giltwood mirror, and a vintage Pace brass and glass coffee table sits in front of custom sofas covered in Cowtan & Tout fabric.





left: Schumacher's Cubist silk panels create a geometric statement behind the custom bed. **below:** The powder room is papered in Kandy by Elitis. Villa & House's Ribbon mirror hangs over an antique English mahogany bowfront chest.



fireplace to each room is a major upgrade. Visually, the renovation looks completely natural, because our layout for paneling and trim is seamless. Creatively, the pairs of leather doors are very special.

What would you say to a homeowner who loves bright colors but is afraid of “clashing” going on in their space?

Things “clash” when they don’t work. You can have a mix of bold, daring colors; they just need to play nicely together and not fight with what’s around them. Don’t use bold color for the sake of using it, or it will look contrived. Forcing a color will probably never feel natural and will make a space feel off. If something isn’t working right, regroup and move on. I’m not moved by color trends and try to avoid clichés like needing a “pop of color” or a bold accent wall.

What role does color play in your life as a designer?

Color is part of almost every decision I make as a designer: I decide where to push it, where to show restraint, and how it will work with the light as it moves across a room or with adjacent rooms—even how it will work with practical living, as in, “We can’t have a light-colored sofa, because we wear dark-dye jeans,” (true story!). Color with respect to design is

also constantly running around my subconscious mind; inspiration is everywhere: a movie, a vacation, a painting, an outfit, a magazine ad...

Do you have a favorite space from this project?

Personally, I love the living room, where the mix of custom, vintage, antique, and modern is just right. The incredible antique Japanese screen, which depicts Mt. Kilimanjaro, is particularly special, because the client climbed it. It’s both beautiful and striking, but also personal, and functions as a touchstone for memories and conversation. I also love that basement. It was such a transformation and is both cool and extremely functional. Lots of creative problem-solving went into it, as well as tremendous attention to detail: we had structural elements we had to incorporate into the design or choose to bury; we reworked the stairs; mixed half a dozen versions of the wood stain treatment. It was an adventure. What a fantastic space to have through the pandemic, too!

—INTERVIEW BY VERONICA SCHORR

Resources:

Interior Design: Hilderbrand Interiors, New Canaan, 203-722-9642; hilderbrandinteriors.com