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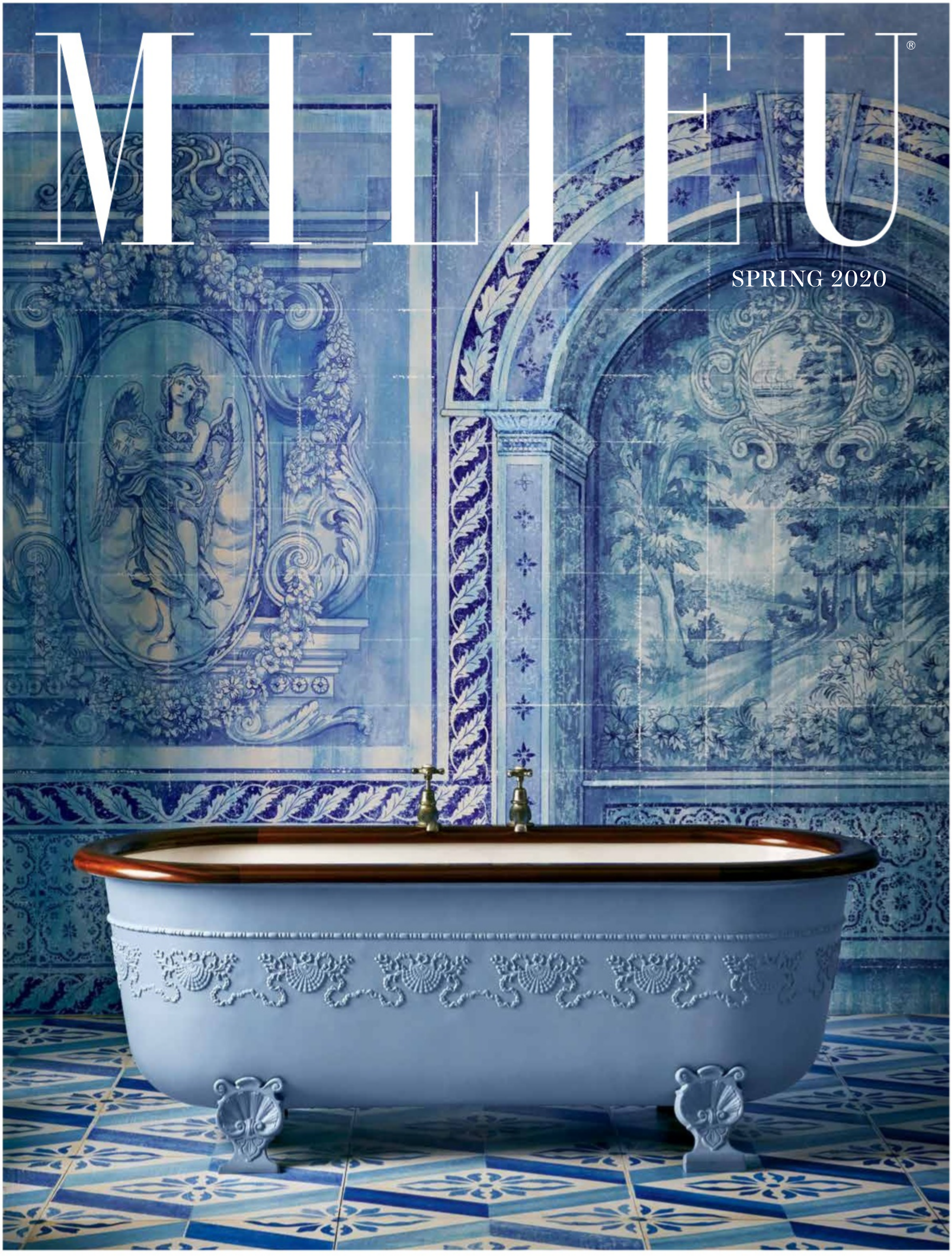

EDITOR'S SAY

One of the great gifts in life is work. Moreover, when that work really speaks to your innate talents, the results are especially pronounced. Not only will you be satisfied with your work, but so will everyone who experiences it.

Every interior designer, furniture maker, industrial designer, curator, architect, and artist we feature in our pages has a recognized talent. I do think that the best form of leisure is to do the work you love. *MILIEU* celebrates the creativity.

When we first saw, for instance, the beautiful watercolor paintings of houses by Michael Imber, a prolific San Antonio architect, we wanted to highlight them in our pages. Cris Briger, who runs a successful antiques gallery in Florida, has an uncanny eye for finding new treasures wherever she goes, particularly in the small Mexican city of San Miguel de Allende, where she owns a second home. Beverly Jacomini, a Houston-based interior designer, has filled her Round Top house with vintage Texas-made furnishings, items that honor the history of the structure and region. Edward Luke Hall, a young English artist/designer, shares with us his surprising inspirations.

We really do believe that designers are some of the most interesting people, because they have a distinctive point of view. Interior designer Charles Spada was so entranced by the sundry goods he discovered in a hardware store in England that the rambling shop became as rich to him as a museum. (Who knew that potato scrubbers and mops could have the effect of artworks? But they do.) Michael DePerno and Andrew Fry, owners of a store in rural Connecticut, are so inspired by the housewares, fashions, and furnishings they find on their travels that they have created a destination unlike any other you would find even in a big city; the name of their store, Plain Goods, belies the richness of the goods within the historic building that they restored for use as the home of their business.

All of us at *MILIEU* are fortunate because we get to do what we love, while highlighting designers and their works, writing about these people, and celebrating their work. There's a lesson in all this: Act on your talents. You'll be happy, and you'll bring joy to others.



Pamela Pierce
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Katrin Cargill

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Clockwise from right: Pergola Lounge Chair, Grotto Table Base with Caldera Stone Top (48", 54", or 60" dia), Set of Eleven Giardino Bianca Fruits in Porcelain Melon Bowl, Blanc De Chine Vase, Pair of Blanc De Chine Parrots, Set of Nine Aviary Bird Prints

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La Provençal 800 cooking range, **L'Atelier Paris**, *leatelierparis.com*



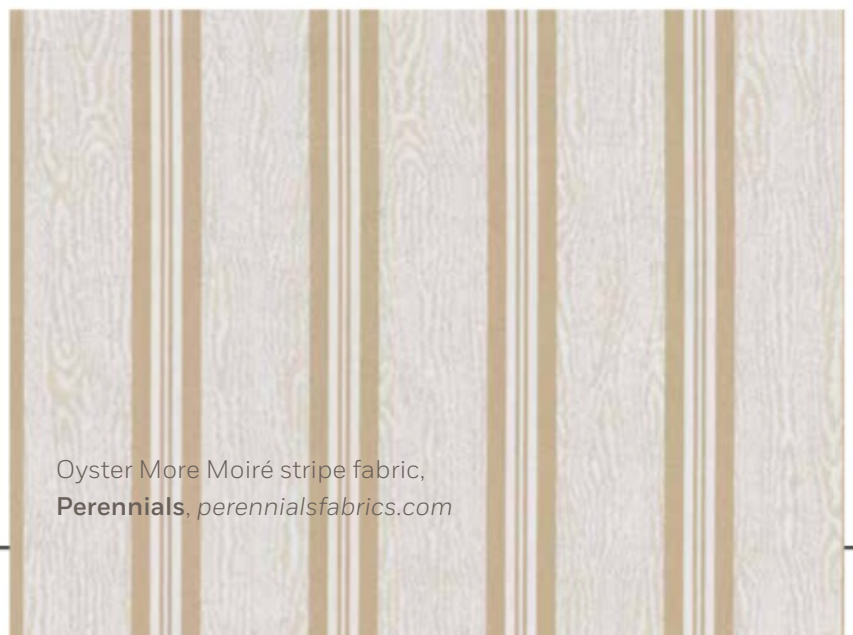
Cigale dining table by Andrea Casati, **Roche Bobois**, *rochebobois.com*



Berlin coffee table, **Kerry Joyce Atelier**, *kerryjoyce.com*



Clio Sawn Oak dresser handmade by New Orleans workshop Doorman for Sunday Shop, **Doorman**, *doormandesigns.com*



Oyster More Moiré stripe fabric, **Perennials**, *perennialsfabrics.com*



Gusto Starburst mirror, **Casa Gusto**, *getthegusto.com*



Paul Mathieu
Reflet chandelier,
Luxury Living Group,
luxurylivinggroup.com



Latticework sphere on pedestal, **Accents of France**, *accentsoffrance.com*





Ornamenta gimp braid in bronze, **Jim Thompson**, *jimthompsonfabrics.com*



The Tuileries sofa shown in *Regency Swirl*, designed by Duro Olowu for Soane Britain fabric, **Soane Britain**, *soane.co.uk*

Pam Sessions

Pam Sessions is co-owner and president of Hedgewood Homes in Atlanta. Her company develops neighborhoods, designs and builds new houses, and manages upscale furnished rental homes. Sessions received her BFA degree from the University of Georgia. Upon graduation, she studied photography with Ansel Adams and Dave Bohn. Her company is a full-service design-build company that provides architecture and interior design, as well as land planning and landscape design.





Cris Briger

When Cris Briger opened her antiques business, Casa Gusto, in West Palm Beach, Florida, she was intent on stocking it with antiques, objects, and artworks that are immediately "provocative." Her space is filled with goods old and new, most of which are purchased on Briger's regular buying trips to Europe. She also heads her own namesake full-service design firm, which includes manufacturing objects and accessories.

Beverly Jacomini

Beverly Jacomini began working for well-known Houston designer Herbert Wells, a longtime friend and mentor, while she was a student at the University of Texas. An early project of hers involved moving the family farmhouse to Round Top, Texas, where it was reassembled and restored. Over the years, she has done many design projects across the United States and in England. Blending beauty, comfort, and serenity is her goal—with the emphasis on comfort.





Sarah Solis

A Los Angeles native, Sarah Solis draws inspiration from her environment, travels, and a fine arts background. She defines her personal aesthetic as one that combines European antiques with elements representative of Japanese wabi-sabi and California minimalism. Solis is ASID certified, with a degree in Interior Design and a Bachelor of Arts in Fine Arts and Art History. She seeks always to create spaces that elicit emotional responses.

Amy Meier

Trained in fine arts at the University of Colorado, Boulder, and in fashion at the Parsons School of Design in New York, Amy Meier regularly combines her passion for classic design with an insatiable craving for the new, resulting in unique, beautifully balanced, and thoroughly edited spaces that reflect tradition and innovation. Her interior design firm/boutique is located in Rancho Santa Fe, California.





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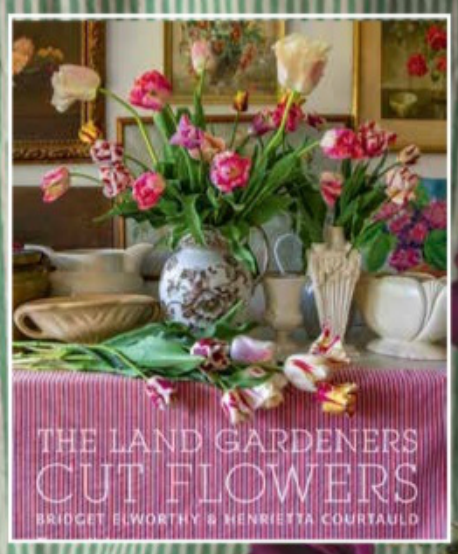
Sow, Reap, Repeat

Two professional women in England, both mothers, replanted and reshaped a historic garden located an hour's drive from London; while doing so, they began to experience a perennial sense of rebirth in their own lives



Ideas grow not unlike flowers. Bridget Elworthy and Henrietta Courtauld were like two seedlings, eager to create something other than law briefs and tortes. Prior to founding their Oxfordshire-based company, The Land Gardeners, in 2012, the two met while picking up their respective children from nursery school. They admit in *The Land Gardeners: Cut Flowers* (Thames & Hudson; $60) to a preference for "talking plants to avoid talking play dates." Apart from their work as lawyers and mothers, they discovered a mutual passion for cut flowers. Elworthy and her family had moved into a magnificent Jacobean house, Wardington Manor, whose legacy included cutting gardens from which London society often procured flowers. But those grounds had lain dormant for decades. The women decided to restore those planting fields, while also entering into a business designing productive gardens. "This is a book about our story and a visual diary of all we have learned," they write. They lead readers through a year of planting, growing, and cutting. Their ideas are always in bloom. —*David Masello*



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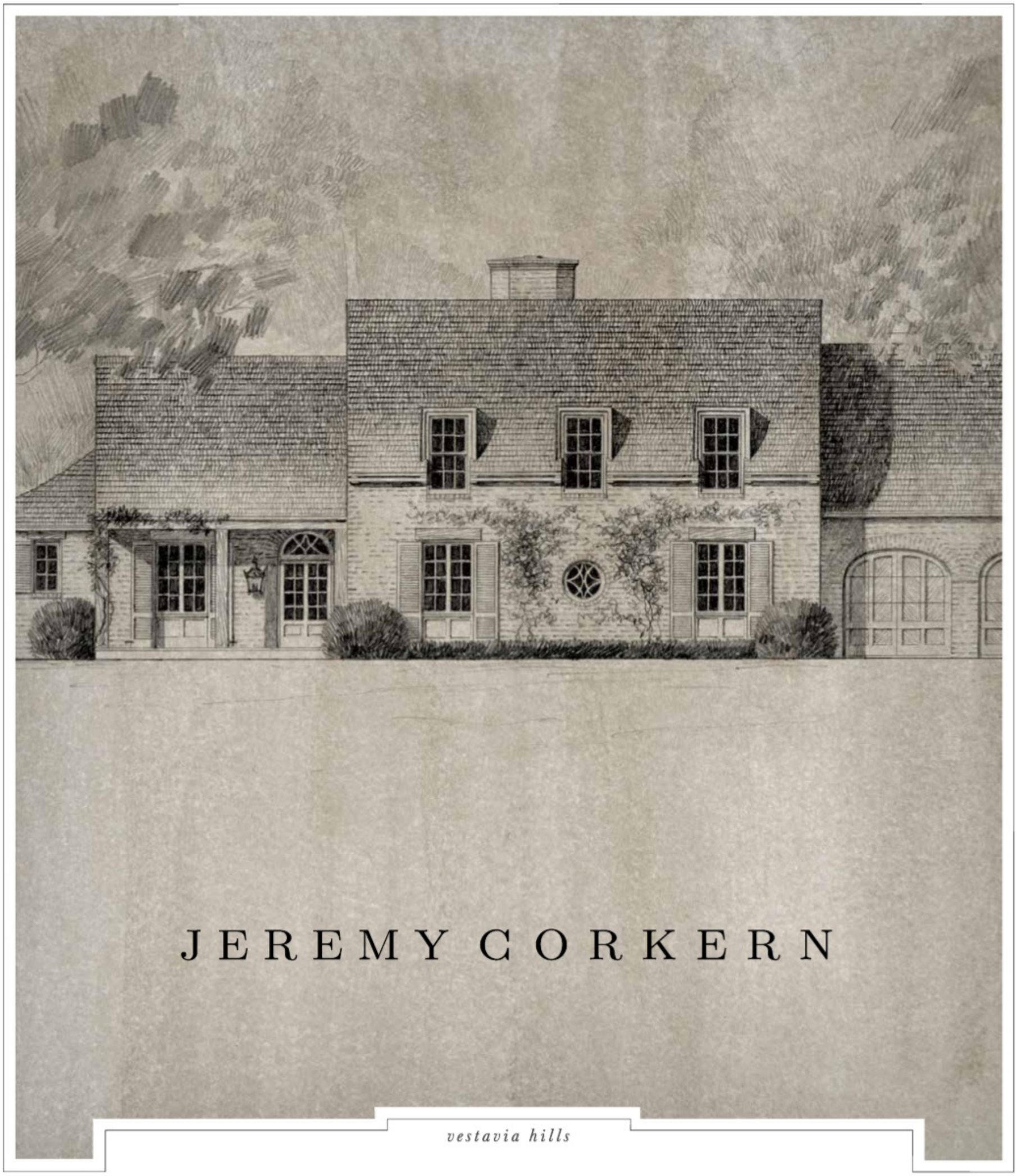

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OBJECTS

OBJECTS

Masterworks

Taking inspiration from the Delft blue of sixteenth-century ceramic tiles that adorn churches and palaces all over Portugal, *MILIEU* created hand-painted backdrops and floors to display a variety of luxurious fixtures that stand the test of time

PHOTOGRAPHY BY *Jan Baldwin* PRODUCED BY *Katrin Cargill*
BACKGROUNDS PAINTED BY *Tabby Riley using Mylands Paint*







Opening page: Rockwell small wall hung basin with yellow detail and taps, in nickel, from **The Water Monopoly**. Previous spread, back row from left: Admiral bath with Deco feet in cast iron, and Coventry bath and shower mixer, in Rose Gold finish, both from **Devon & Devon**. Rockwell bath in white with floor standing taps with shower, both from **The Water Monopoly**. Saracen cast iron bath from **Catchpole & Rye**. Floor standing nickel bath and shower mixer from **Drummonds**. Front two baths from left: Vetralla bath small and Turbo 14 chrome floor standing tap, both **Victoria + Albert Baths**. Aequs bath with tin interior from **William Holland**, and FS1 freestanding bath mixer with hand shower in stainless steel from **Vola**. Opposite page: The Double Hebdern vanity with white Arabescato marble and nickel finish with Mull Classic pop-up basin mixers in nickel, from **Drummonds**. This page: Amalfi bath in white with Turbo 14 chrome floor standing tap, both from **Victoria + Albert Baths**.



Opposite page, clockwise from top left: MI-1100 Mackintosh wall-mounted basin mixer from **Lefroy Brooks**. 132-04 wall-mounted basin mixer with double swivel spout in blue, from **Vola**. CB-2401 classic black lever concealed wall bath filler from **Lefroy Brooks**. Landmark Industrial three- hole wall-mounted basin mixer in matte black chrome from **Samuel Heath**. This page, from top: ISSH01 Isla wall-mounted shower head, arm, and flange in nickel, from **Waterworks**. RGLS60, Regulator Low Profile three-hole wall-mounted lavatory faucet with black wheel handles from **Waterworks**.









Opposite page: The Spittal shower in nickel from **Drummonds**. This page: Bute bath in cast iron with nickel bath & shower mixer from **Drummonds**, painted in Observatory (color number 34) from **Mylands Paints**.




C&R

Opposite page: The Empress w/c pan with round seat cover in limed oak, with Union Jack high-level cistern ensemble. The Victoria w/c pan with box seat in ebonized oak, with the C&R Wheatsheaf high-level cistern, both from **Catchpole & Rye**. This page: The Original Arched Ladder Towel rail in silver nickel from **Catchpole & Rye**.

FS washbasin with pedestal, **DCA** three-hole basin mixer taps large, from **Czech & Speake**.

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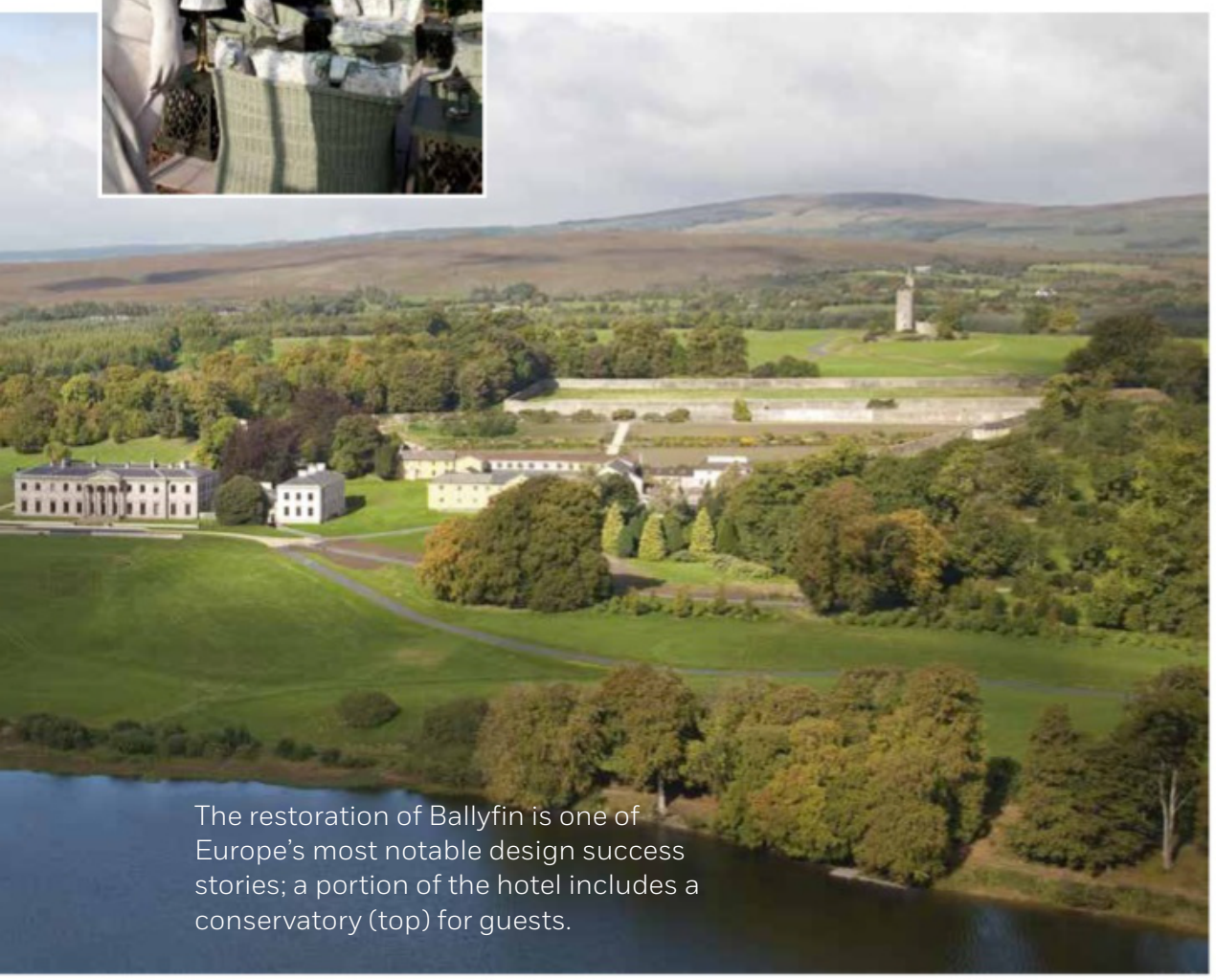

The restoration of Ballyfin is one of Europe's most notable design success stories; a portion of the hotel includes a conservatory (top) for guests.

IRISH HOSPITALITY

Set on 600 acres in the Irish midlands, Ballyfin, built in the 1820s by Sir Charles and Lady Caroline Coote, remained a family seat for a century until it became a boys' school for some seventy-odd years. By 2002, though, Chicago businessman Fred Krehbiel bought the property with the idea to turn it into a hotel. For the next nine years, workers restored moldings and floors, fixed the roof, and rebuilt the conservatory. London-based interior designer Colin Orchard deployed period color schemes, textiles, and wallpaper designs to luxuriant effect. Landscape designer Jim Reynolds reestablished walled gardens and created a Neoclassical folly. The result is both grand and intimate, a five-star domain offering fine dining, spa treatments, and activities ranging from clay pigeon shooting to falconry. —*Jeff Book*

ART OF THE PRINT

During the 1960s, '70s, and '80s, those in such fashionable locales as Palm Beach, Capri, the Hamptons, and Martha's Vineyard, were likely to see the same patterns on certain women, among the name brand wearers being Jackie O and Audrey Hepburn. Colorful, tropical flora and fauna appeared on women's dresses, scarves, blouses, and handbags. These designs defined the Lilly Pulitzer brand. But many of the patterns had been drawn by Suzie Zuzek, a visionary textile designer from whom Pulitzer bought the rights. Finally, Zuzek's role has been recognized—and celebrated—by New York's Cooper Hewitt museum. One of the season's most fashionable events, "Suzie Zuzek for Lilly Pulitzer: The Prints That Made the Fashion Brand," is on view May 15 through December 7. —*David Masello*







One of the engaging aspects of textile designs by Suzie Zuzek (portrait sketch) is the way that motifs and details emerge upon closer examination—animals, fish, and other details suddenly appear.


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Architect Marc Appelton, who has long been affiliated with Rose Tarlow, designed a new showroom in West Hollywood that references the roof lines of traditional barns.

MITA CORSINI BLAND

A WEST HOLLYWOOD STAR

Rose Tarlow prefers to call her new L.A. showroom a shop. The distinction is important, since she wants people to know that her new flagship space is open to all, not just "the trade." Since 1976, Rose Tarlow Melrose House has served as a kind of flagship design emporium on Melrose Place. However, with this building on North Robertson (at Dorrington Avenue), set to open this spring, her new West Hollywood locale will emerge as one of design L.A.'s prime destinations. In addition to debuting her most recent furniture lines at the opening, Tarlow will also open an area dedicated to Fortuny fabrics. As a way to further encourage visitors, the building, designed by Marc Appleton, incorporates lush outdoor garden "rooms." —*David Masello*



The open-air restaurant, Nova, at the Oil Nut Bay Resort, in the British Virgin Islands, includes furnishings from Roche Bobois.

ISLE OF DESIGN

Guests who visit the Oil Nut Bay resort on the Caribbean island of Virgin Gorda are sometimes so taken with the design of their luxury villas that they prefer to stay inside—at least for awhile, before indulging in the pristine tropical setting. After the developer/owner, David Johnson, found the perfect island to build his resort, he turned to his wife, Pam, who sought out the perfect décor to fill the seaside villas and cottages. Roche Bobois furnishings and Gaggenau appliances feature into the accommodations, all of which incorporate sustainable materials and green roofs. Privacy is a key component here, and each villa is equipped with its own golf cart. Guests gladly congregate at the onsite restaurant, Nova, for meals, and they socialize at the marina where charter yachts drop anchor throughout the day. —*Lucy Bamman*









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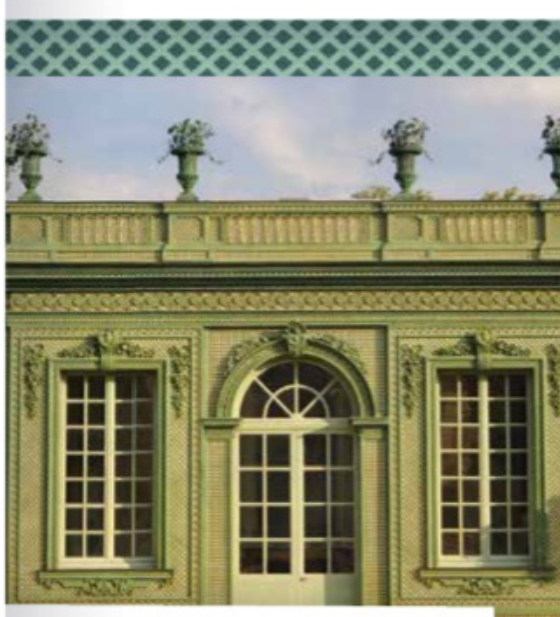








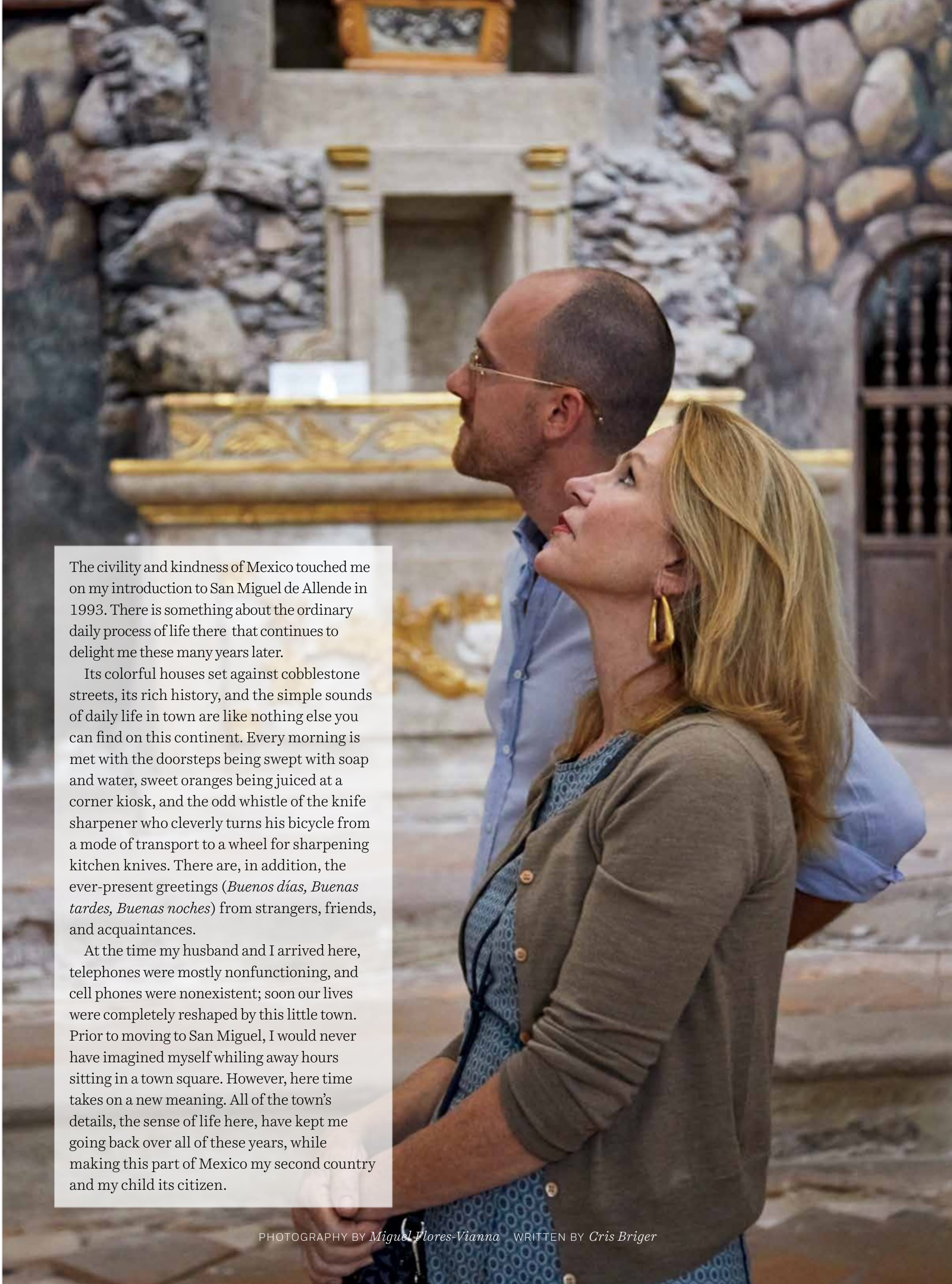


TRAVEL

TRAVEL

My SAN MIGUEL

Cris Briger, a West Palm Beach–based antiques dealer, has been coming to this small Mexican town for some twenty-five years—for inspiration, friendship, and family



The civility and kindness of Mexico touched me on my introduction to San Miguel de Allende in 1993. There is something about the ordinary daily process of life there that continues to delight me these many years later.

Its colorful houses set against cobblestone streets, its rich history, and the simple sounds of daily life in town are like nothing else you can find on this continent. Every morning is met with the doorsteps being swept with soap and water, sweet oranges being juiced at a corner kiosk, and the odd whistle of the knife sharpener who cleverly turns his bicycle from a mode of transport to a wheel for sharpening kitchen knives. There are, in addition, the ever-present greetings (*Buenos días, Buenas tardes, Buenas noches*) from strangers, friends, and acquaintances.

At the time my husband and I arrived here, telephones were mostly nonfunctioning, and cell phones were nonexistent; soon our lives were completely reshaped by this little town. Prior to moving to San Miguel, I would never have imagined myself whiling away hours sitting in a town square. However, here time takes on a new meaning. All of the town's details, the sense of life here, have kept me going back over all of these years, while making this part of Mexico my second country and my child its citizen.

PHOTOGRAPHY BY *Miguel Flores-Vianna* WRITTEN BY *Cris Briger*









Opening page: The exterior of the Sanctuary of Jesus Nazareno de Atotonilco is an eighteenth-century wonder, situated outside of San Miguel de Allende. Prior page: My son, Charles Peed, and I often visit the sanctuary and marvel at the murals that cover its walls and ceiling. Opposite: My favorite empanadas and quesadillas are made with fresh local indredients by Gorditas de Doña Flor Atotonilco. This page: A bird's-eye view of the colonial center of San Miguel de Allende.





Above, left to right: San Miguel de Allende's Galeria Casa Diana, situated in a colonial-era house, features a gaping-mouth chimney designed by the artist Pedro Friedeberg along with other works by him. Other noted artists, such as Carmen Gutierrez and Diana Friedeberg, are represented in the gallery. Lace-stenciled walls surround a cozy banquette at the bar in the hotel Casa De Sierra Nevada. Below: A suite at L'Ôtel, an intimate boutique hotel in San Miguel.



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Clockwise from above left: It's not uncommon to find people riding their horses in town. Dôce 18, a sister hotel to L'Ôtel, features a roof garden and terrace. Houses in town assume a variety of vibrant colors. An outdoor terrace at the Casa de Sierra Nevada hotel. Antique apothecary jars and colored glass bottles line the walls of a typical Mexican pharmacy, this one named Botica de Santa Teresita.



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San Miguel de Allende is hardly a traveler's secret, but I do want to share what keeps me coming back. As for my ability to speak Spanish, San Miguel and its inhabitants are forgiving, and one can get through with a handful of words on a short visit.

Situated fourteen kilometers (about nine miles) outside of San Miguel de Allende is the Sanctuary of Atotonilco, the first stone for which was laid in 1740. The building's exterior is defined by largely unadorned curves and cupolas that look as though they grew from the ground. The structure occupies a rare colorless landscape, where even the trees, with their sepia-toned foliage, add to the severity of the scene.

Inside, however, is a wonder: a Mexican Baroque mural by Antonio Martínez de Pocasangre, who took thirty years to cover nearly every inch of the architectural landmark's interior. The ceilings and walls feature depictions of local historical and religious events. Set against floors composed of wide wood planks and a modest grouping of simple pews, the sanctuary captures in its humble splendor the soul of the country. Figuring into the interior is a likeness of Our Lady of Guadalupe, also known as the Queen of Mexico, whose image on a banner was used by priest Miguel Hidalgo in the revolution for independence of 1810, as Hidalgo took the banner bearing the Lady's portrait from the sacristy of the town of Atotonilco el Grande.

The surrounding landscape has a similarity to that of Jerusalem, only here it is filled with mesquite trees that have self-protective thorns, from which the locals fashion crowns of thorns and flails for the tens of thousands of pilgrims who visit annually. A weekly market brims with religious holograms, colossal rosary beads, and delicious food stands. A particularly tasty destination is Gorditas de Doña Flor, noted for its amazing tacos, quesadillas, and gorditas made to order by the charming family who owns it.

Around dusk, trailer-hitched kitchens begin to arrive for the evening crowds. (I can't help but believe that the center of San Miguel was where the food truck phenomenon was born.) My favorite treats on hand include paper-thin hamburgers cooked in lard and covered in chilies, white corn on the cob cooked in huge galvanized tubs of water over brasiers smothered in mayonnaise, shredded white cheese, and chili powder. Such cuisine is not for the faint at heart, but Mexico as a country isn't either.

Walking is the transportation of choice in San Miguel de Allende. Favorite galleries easily within reach of the town center include Galeria Casa Diana, which features works by its former inhabitant Pedro Friedeberg, as well as public schools that feature works by David Siqueiros on their walls.

Over the years, I have accumulated endless memories and tales; among the dearest is the recollection of my then-newborn son who was "protected" in his bed each night by prayer cards with printed portraits of saints. People from countries around the world gather here, a tiny town in the hills of Mexico. I highly advise spending at least a week—or a lifetime—to live the privilege and catch the magic. ■

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Cleaning HOUSE

A Boston-based interior designer discovered a hardware store in England where handmade utilitarian objects—from mops to brushes and brooms—have the import of artworks



PHOTOGRAPHY BY *Alastair Hendy* WRITTEN BY *Charles Spada*







A few years ago, while on a visit to my home in Normandy, my friend Lady H. presented me with three handmade British dish mops. I may have previously hinted to her that I had been longing for such a thing. Finally, I possessed a mop with the quality, utility, and obvious durability that I desired and needed. Her gift led me in pursuit of other "below stairs" (i.e., servants' work areas) British-made household products of simple, utilitarian beauty that I admire.

Last summer while visiting Lady H. at her home in Kent, her son, Simon, and I drove to the nearby town of Hastings, a lively, if a bit down-at-the-heels locale of Tudor origins and mixed charm on the southeast coast in East Sussex. After lunch and a long walk through town, amid the cacophony of seagulls, we turned onto High Street in search of A.G. Hendy & Co.'s home goods store, which Lady H. had recommended I visit, named for its ever-creative owner Alastair Hendy.

A pause at the door of the store brought goose bumps. I tingled head to toe, for before me was a mind-boggling, dense forest of the most extraordinary collection of mops, brooms, and brushes of myriad design and use—wall-art worthy—as well as an endless array of dust, floor, pipe, bottle, paint, scrub, nail, hand and foot brushes of every type and size, each wed to a sturdy oak handle. Natural bristles—stiff to soft-as-silk—suggested their



Opposite: The exterior of A.G. Hendy & Co., in Hastings, is meant to resemble a storefront of the 1920s. Clockwise, from top left: Portions of Alastair Hendy's house, located near the store, date to the fifteenth century. A period door leads to a rear garden. The restored living room. Original exposed ceilings and wall beams were stripped of centuries of paint.

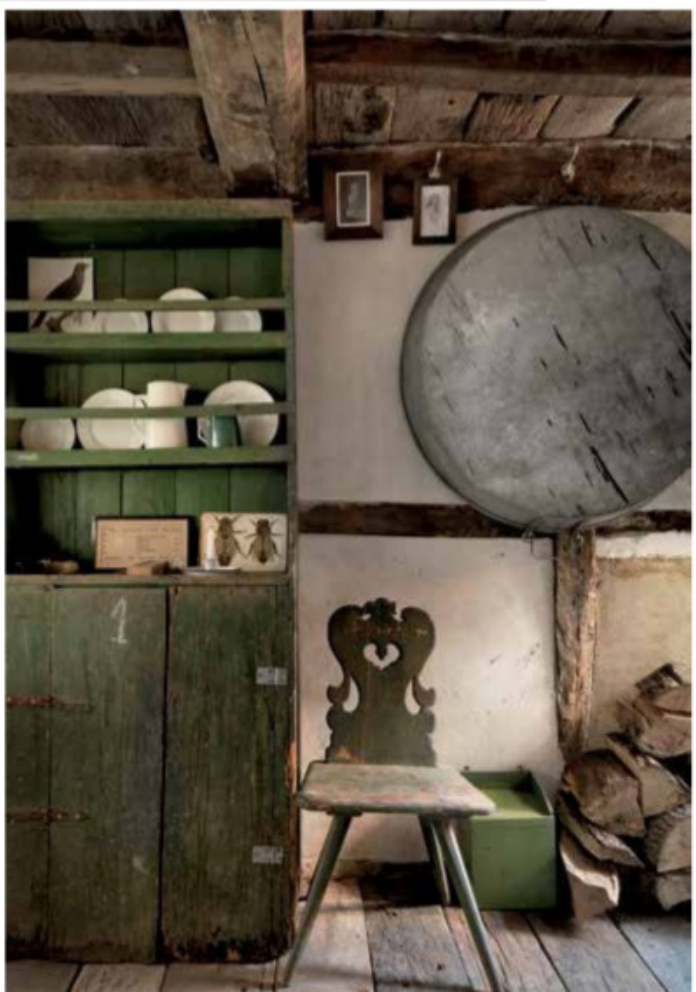


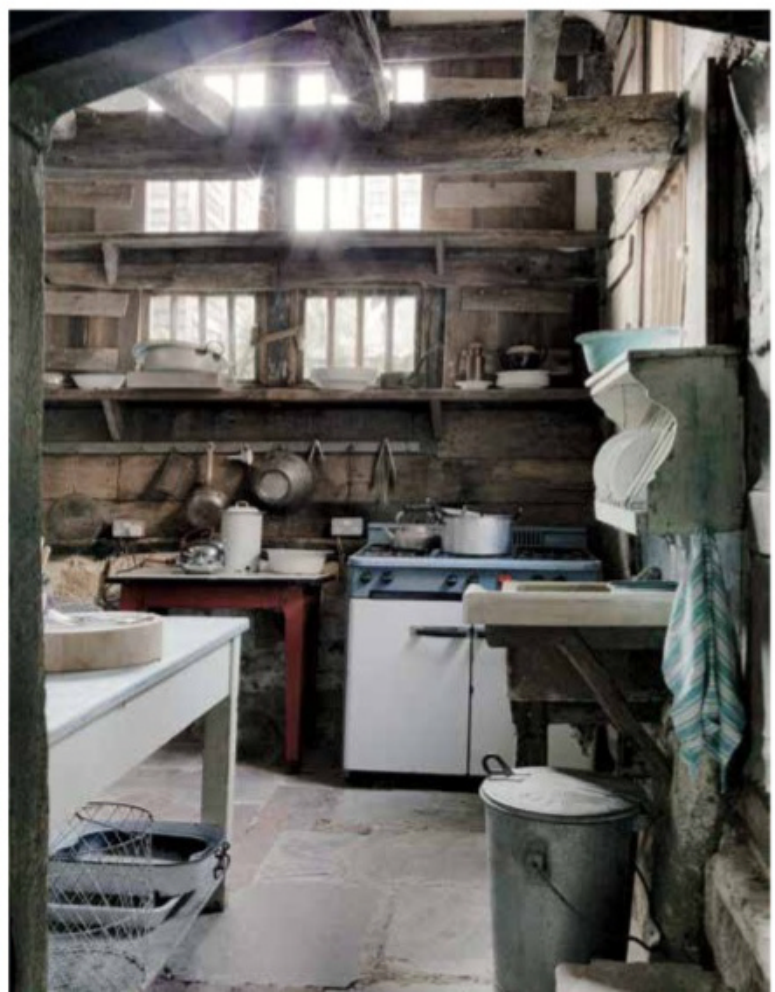




useful purposes in the home. Other goodies in the store came into focus for me, too, including lowly, but essential, rug beaters and feather dusters, more in number than I have ever seen under one roof.

Crossing the threshold into the main room, from which several inner rooms branch, I confronted bins of natural-scented soaps, dish towels by the yard, natural twines useful for tying up a turkey or a roast, other twines to support tomatoes on the vine, even a bin holding woven copper pot scourers that brought back childhood memories (and I bought three dozen). Victorian ironstone bowls, pitchers, platters, soup tureens, plates, coffee and tea pots, blue-rimmed enamelware, new and old, sat next to lovely milky green Woods Ware Beryl sets of china, glass jars wearing metal caps, (zero plastics here, thank you) pots, pans, veggie strainers, kitchen scales, scissors that cut veggies—and those that cut tin. I melted at the sight of the array of weighty, enameled





Clockwise from top left: A corner of the main kitchen in the residence. Hendy installed a smaller service kitchen in the living/dining area. The kitchen has solid stone floors and massive period beams. A green painted cupboard in the living/dining room holds a variety of utilitarian pottery pieces. The dining area features a modern extension-arm wall light, while natural light streams in through the new leaded glass window.



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Right: A bed is tucked, cozily, beneath the beamed eaves, while a lit candle helps establish atmosphere. Below: Despite the wood tub in the bathroom, all of the thoroughly modern conveniences in the room are purposely kept inconspicuous. A ladder leads to the house's attic floor.





sinks and faucets from another time, all still as useful as when they were made for hospitals, prisons, and cooks' kitchens of great English houses. Everything for sale.

Meanwhile, The Kitchen, Hendy's weekend restaurant, is situated at the rear of the shop. There, owner, master merchandiser, and chef, Hendy, creates and cooks to rave reviews, using the very utensils, pots, pans, and sinks he carries in the shop. Upstairs, one finds period antique furniture and lighting for the home and office.

The building has survived many renovations, all insulting to its eighteenth-century Georgian heritage. But Hendy, a master restorer, upon purchasing the building in 2013, began to strip away layers, inside and out, of many decades of inappropriate alterations. He wanted both the exterior and interior to reflect the kind of store one would find in town from the 1920s. He did much to keep the inside of the shop and The Kitchen moody and romantic. He succeeded in his vision.

Several years earlier, Hendy, a native of Hastings, purchased and restored a period Tudor house near the shop, where he stripped away centuries of layers of "mistakes"—linoleum, fake ceilings, partitions, inappropriate wall board, tacky planking, doors and windows, "avocado kitchens and bathrooms," details clearly not authentic to a Tudor house. Here is where Hendy lives when away from his busy life in London, where he writes cookbooks and is a dedicated photographer, in addition to being a lover/collector of old and new utilitarian objects. "It's not about living in the past, it's about understanding the past, the quality we still have," Hendy says. He and I correspond regularly and you could say that we have become great hardware chums, hardware mad, in fact. ■

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Clockwise from top: Items in the store include kitchen scales, brown-ware pottery, white china, a child's doll house, every imaginable wooden spoon shape, feather dusters, rug beaters, and an assortment of brushes. The cubicles of a shelf hold cups, saucers, tea pots, and dinner napkins. Jugs, mugs, brushes, and bolts of fabric are cleverly displayed for greatest effect.


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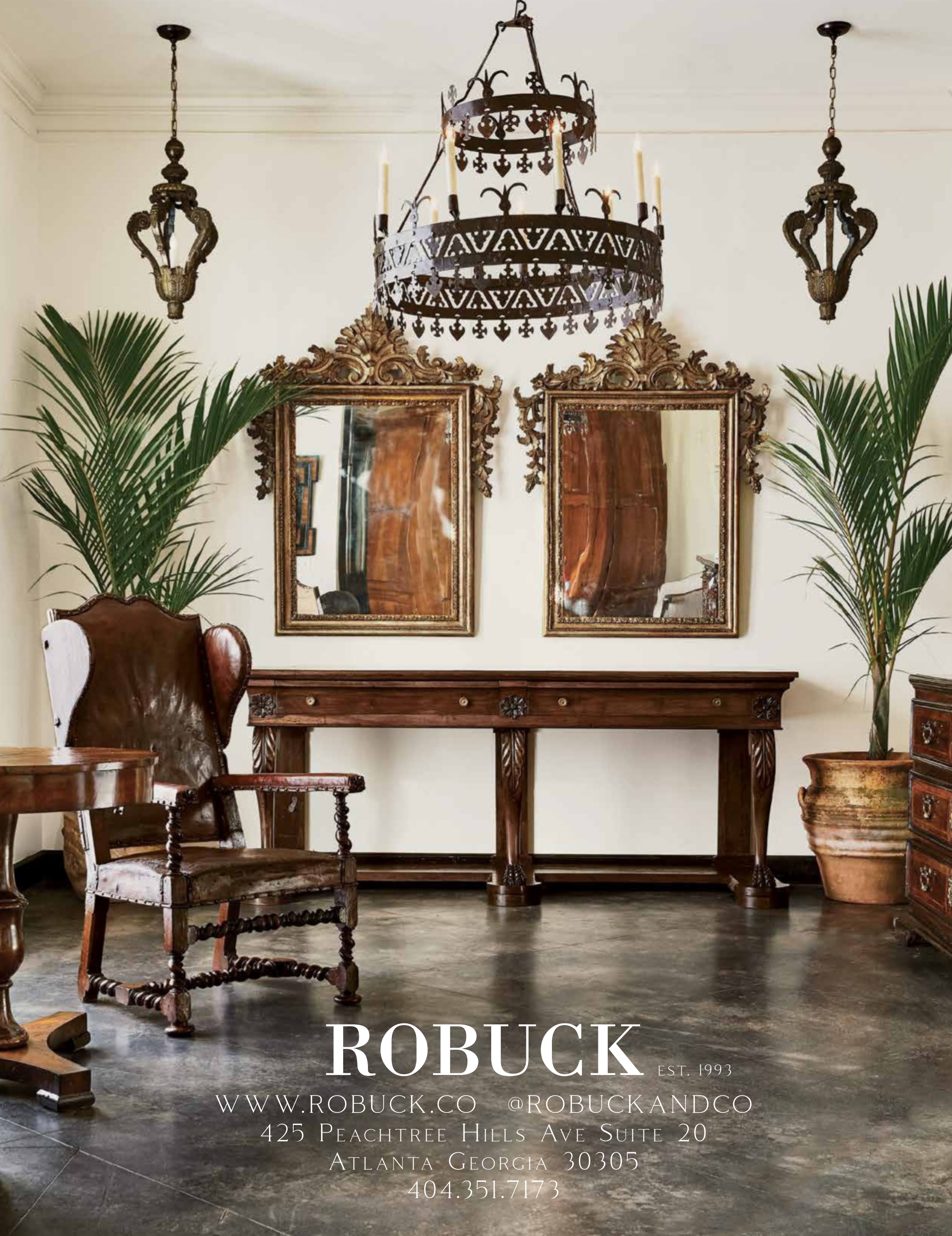
Clockwise from top: The kitchen of The Kitchen, Hendy's popular shop restaurant. Dinner and lunches are served on the outdoor patio. A rolltop desk with a matching swivel chair on the shop's second floor. Linen towels are displayed on racks. Lunch is served by a staff member.



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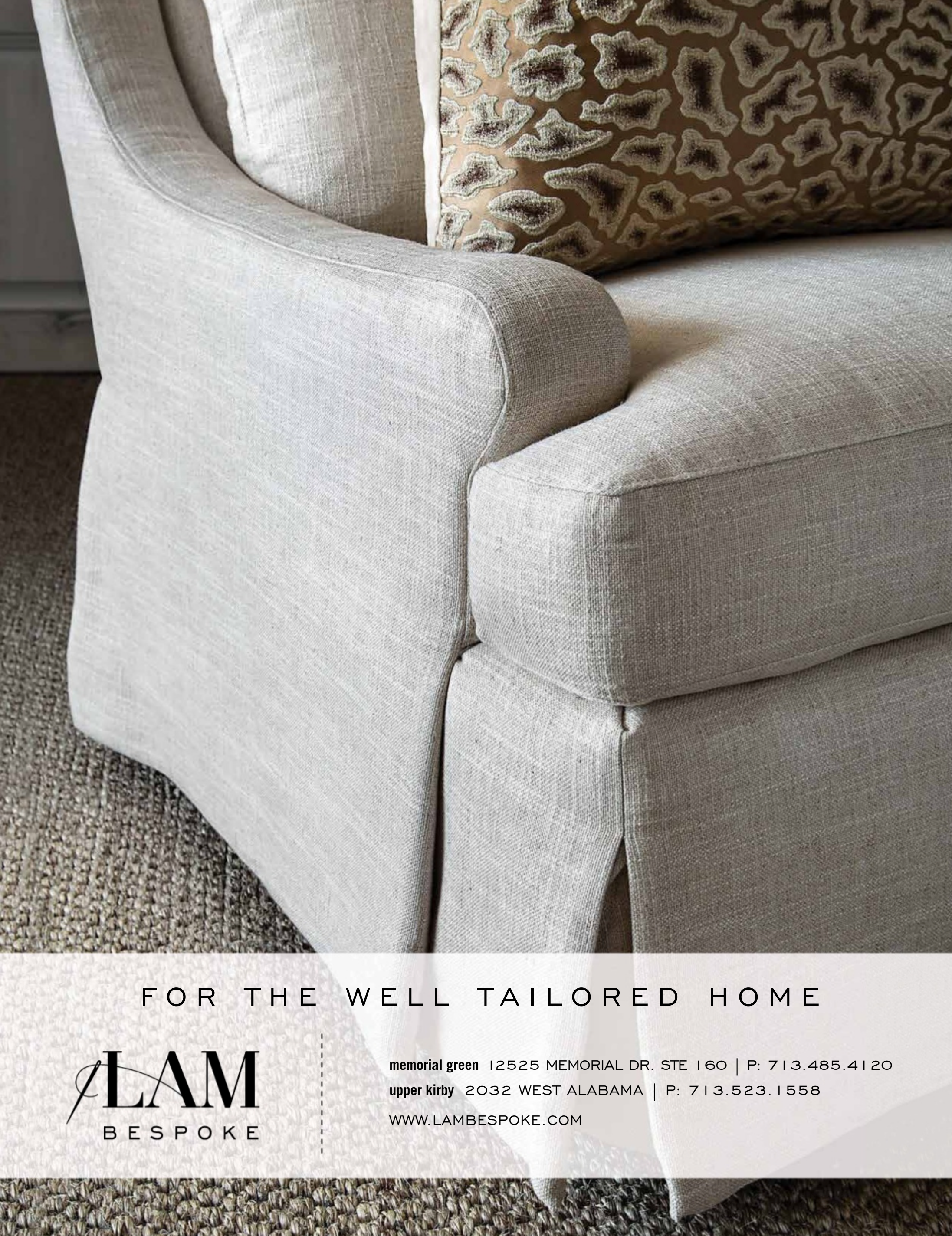

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PROFILES

Repeating Patterns

Artist Liz Jaff uses paper to create sculptures that endure—both physically and as memories

PHOTOGRAPHY BY *Paul Takeuchi and Joachim Mantel* WRITTEN BY *David Masello*



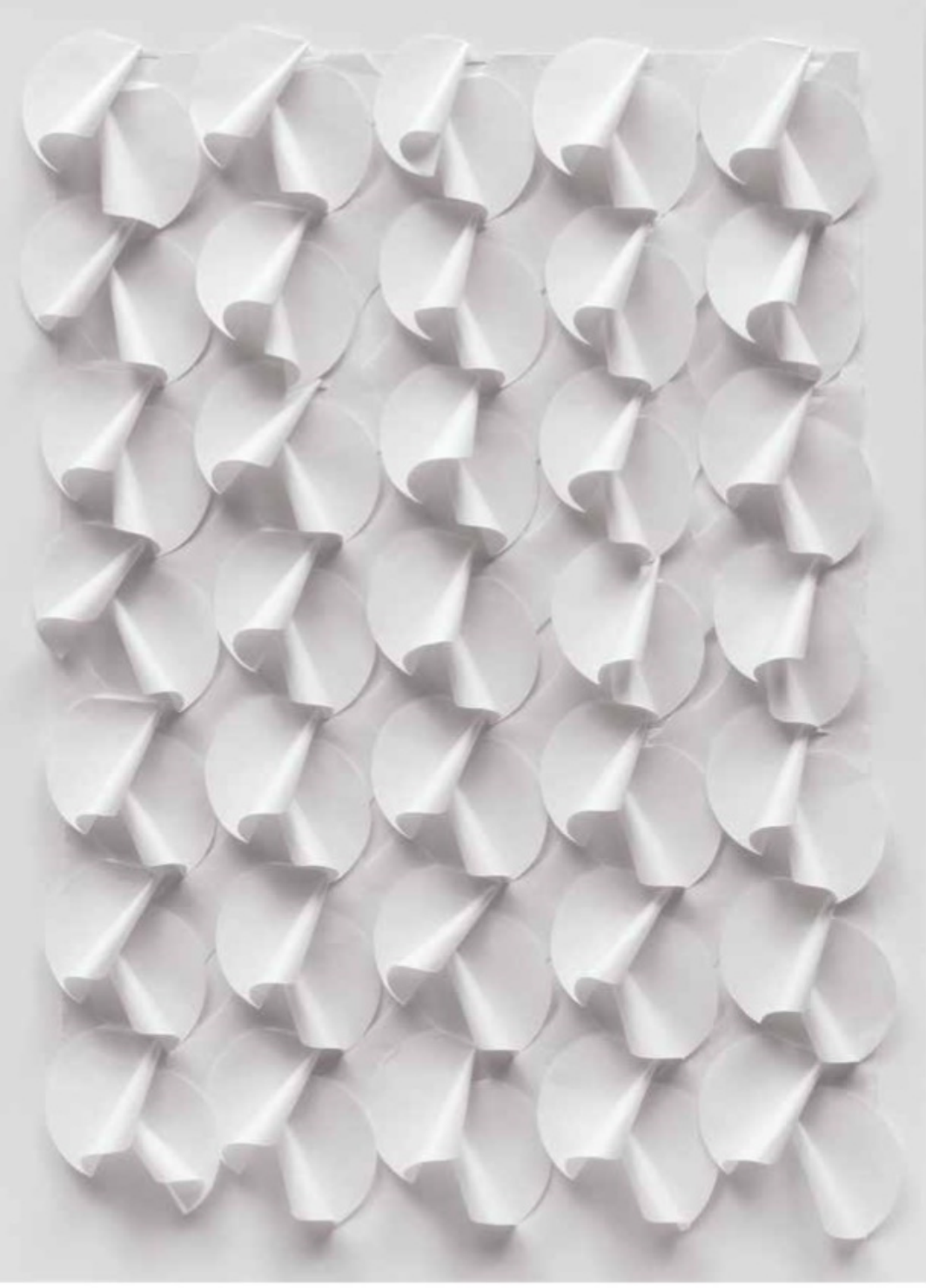
New York–based artist Liz Jaff (left) was commissioned in 2018 by the Widmer Theodoridis Gallery in Switzerland to transform a barn on the property. She created and installed a series called *Dust*, where it remained for six months; the individual pieces are sewn together. "Sometimes a space dictates what a piece should be," she says. Another series, *Hedge* (opener and above), measures 18′ × 16′ 1″, the whole of it composed, as are all her works, of hand-cut paper.

Liz Jaff does something to her completed artworks that likely no other artist anywhere does. Once she has meticulously cut her repeating patterns of white paper, folded them into shapes, sometimes sewing the pieces together with thread, and displayed them, her next act of creation is even more startling.

"After I take the work down from a gallery space, perhaps within a week, I destroy it," she says. "It never exists again." Just as the act of creating the works is a kind of meditative ritual she practices in her Brooklyn studio, so, too, is the act of destroying, or what she prefers to call "recycling." "I've conducted fire ceremonies, sometimes I've had cutting ceremonies where I will cut the works into pieces so fine they become dust."

But the artist, whom many describe as a master sculptor with paper, often then remakes the artworks, even using the original titles. In replicating, mostly by memory, those artworks, Jaff makes subtle changes with each iteration, especially since every element is hand cut. "When I recreate a work, it becomes a different work in that process, though the language of the piece stays the same."

Jaff is known for her exuberant, startling, and outright beautiful works composed of repeating patterns of white paper; she is almost certainly *unknown* for what she





leaves on the streets of New York. Jaff visits her studio every day, following her "day" job as Senior Preparator for Paper at the Guggenheim Museum, where she oversees their collection of works on paper, including prints, photography, and drawings. Often, while making the walk from the subway to her Brooklyn studio or West Village apartment, she'll affix elements of a sculpture to a city street pole or tree, a girder or scaffold beam, letting the elements eventually subsume them. To find one of Jaff's paper sculptures on the street has become a kind of aesthetic New York treasure hunt. "It's my way of saying that these works can exist anywhere, not just in a white-box art gallery," she says. "It's a democratizing of art, of giving these individual folded sculptures a personality."

As an installation artist, Jaff is commissioned by galleries, foundations, museums, art fairs, universities, and individuals to create site-specific works, chiefly ones composed of elaborately cut and folded pieces of paper configured into a repeating pattern or motif. "I'm interested in formality, minimalist formal structure, geometries," she emphasizes, "and I also like repetition. The act of repeating something can become a meditation." To achieve that state, Jaff seeks out quiet, not an easy goal in New York—but she has secured it in a contemplative rented studio workspace. "It was important for me to find that place, to create energy and space around me that allow for these works to emerge. That quiet that surrounds me becomes part of how the works turn out."

The pieces, some stretching dozens of feet, can be folded up and put away, then unfolded and displayed again. Jaff covets the idea of art that not only repeats, but is also portable. She likens herself to an "art nomad with a suitcase."

While some might think that works of paper are by nature of the material fragile and ephemeral, Jaff insists that is a myth about the medium. "If you think about objects in the world, some of the oldest surviving ones are objects of paper. Paper can last a very, very long time."

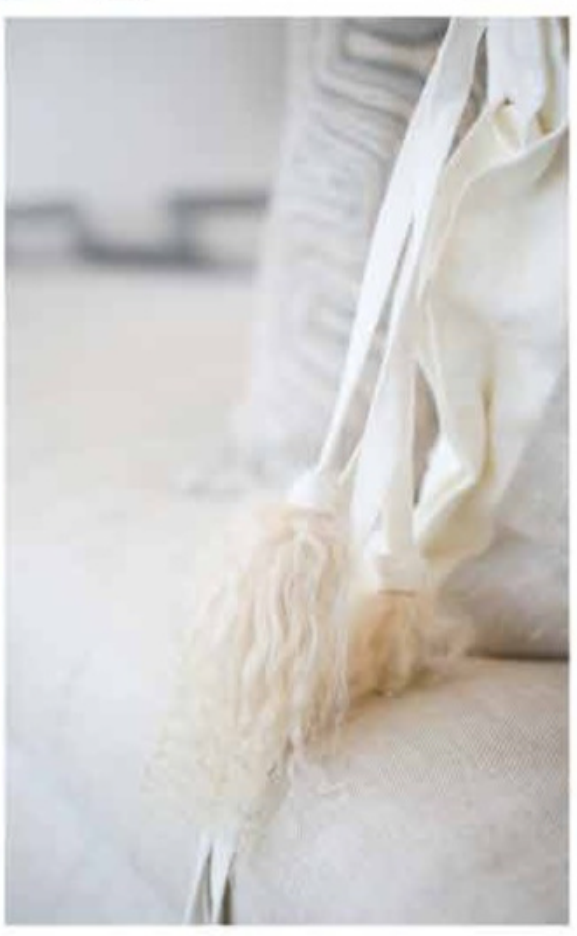
While Jaff, who earned a BFA in painting from the Rhode Island School of Design, uses various colors in her works, white is what prevails. "White is one of the few colors that doesn't have preconceived notions about what it's supposed to represent. Also, white reacts to light and shadow in ways that other colors do not."

Jaff insists that she is more interested in "creating experiences" than she is in making objects. And in that she is successful, for once a viewer has encountered and experienced one of her paper sculptures, its rhythm, its form, and its quiet presence in a space linger, like a memory that doesn't fade. ■

Left, top to bottom: The artist uses only the highest-quality unlaminated acid-free paper, and of differing weights, depending on the scale of the work. The paper elements of Jaff's 2017 work *Tease* were positioned on board. Her *Pushover,* also on board, dates from 2017. "White, when used in a three-dimensional form, plays with shape and color, especially if natural light is present," she emphasizes.





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“I want my work to feel both ambitious and dreamy, and it’s also meant to be quiet,” says Jaff. “I want the foldings to look very architectural.” Glue, scissors, and surgical scalpels are the chief tools of her art. Her first iteration of *Hedge* dates from 2014.

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Architecture in COLOR

Michael Imber, a prolific San Antonio architect, realizes the buildings and houses he designs by rendering them in watercolors

WRITTEN BY *Sam Lubell*

Architect Michael Imber has painted thousands of watercolors—poetic scenes that display soft, finely-honed architectural details, vibrant, inventively blended colors, and a keen eye for texture, line, and luminosity. But he rarely shares them with anyone. Displaying, he notes, is not the point. It's about digging into a building or a place, and really *being* there. And not just recording something, but understanding it, and bringing his own humanity to it.

"You're forcing yourself to really see what you're drawing—all your senses come alive," says Imber, whose San Antonio practice, Michael G. Imber Architects, creates traditional designs across North America. "You're smelling the sage of the plain or the dampness of the river below your feet or the heat of the sun on your back, or the wind."

Imber started creating this type of work in high school, when his aunt Margaret Hynes, an artist, gave him a watercolor kit. He's used the medium as a tool ever since, sometimes butting heads with instructors or colleagues who wanted him to follow their proscribed rendering methods. It's especially powerful today, when digital rendering is king, and the artistry of architecture often cedes to technological innovation.

"Watercolor is a way to slow everything down," he says. "When you're looking at a computer screen there is no scale to what's on your screen. There is no understanding of how the architecture relates to us as humans."

Forcing oneself to focus on humanity and artistry sounds somewhat quaint these days, but it's what helps Imber create architecture that feels bespoke, grounded in place, and, yes, human, down to the unconventional details, fine textures, and little imperfections. For instance, his Rancho Dos Vidas, located between San Antonio and Laredo, is inspired by Spanish Colonial archetypes, but it's by no means a carbon copy. Traditional components have their own personalities.

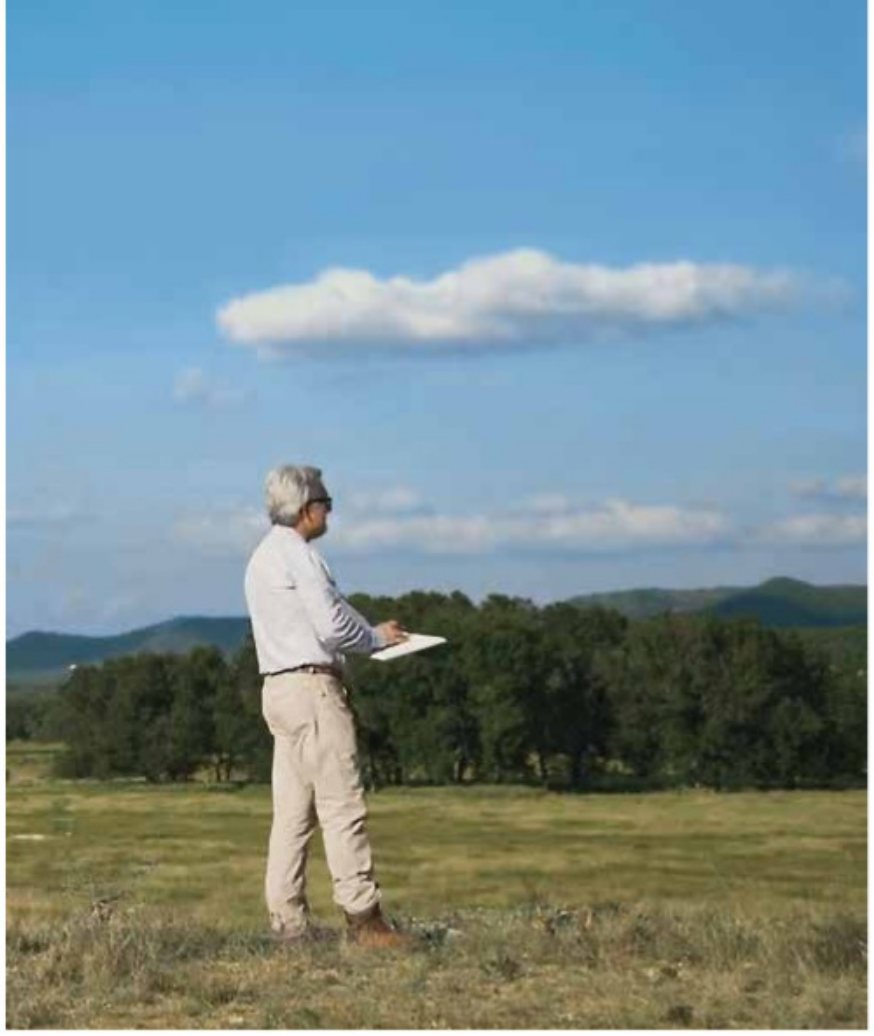
Opening Pages: Architect Michael Imber rarely displays his expert watercolors, but he continues to paint them wherever he travels. He recreated an image of a rustic stone cottage (large painting), a.k.a. The Rock House, perched on a limestone bluff on a ranch in Texas; a study sketch of a courtyard for a Spanish Revival house in Texas. This page, clockwise from right: A watercolor perspective for a project in West Texas; Imber watercoloring in his San Antonio office; aerial perspective of a project he designed in Montecito, California; study for a house in Ojai, California.











Imber often works outdoors, or *en plein air*, with a sketchbook in hand. Here he is doing a sketch-study of the landscape on which a house will eventually rise on a Texas ranch.

A pediment doesn't line up completely flush. Stucco or stone facing is slightly uneven, combining varied lusters. It all feels real, and handmade, like a piece of art, not a product. All combines to create a fresh composition, enhanced with careful subtleties like hanging vines, bougainvillea, and uneven stones. "When that imperfection comes into play, then it becomes human," he says.

Imber's investigations never stop. As obsessed with travel as he is with art, his online travelogue seems to feature a new location every week. There is endless inspiration, from the patterned brickwork and shadow lines of Lutyens in London to the artful massing of a French Bastide in Provence. Each place provides a deeper level of understanding, new details and histories to internalize through his art.

"It helps me create a more authentic architecture," he says. "If you're doing a Mediterranean house in California and you've never been to Andalusia or Rome, you can't really understand that architecture."

Imber encourages young architects at his firm to incorporate their voices into the rigorous, often mechanical rendering techniques they've been taught at school. There's a Friday afternoon sketch club, and designers' watercolors fill walls across the office. He makes sure to stress that it's not about the quality of the work; it's about understanding the nature and the meaning of something, be it a tree or a building or a city. Then interpreting it in your own way.

"You have to know the rules, but you also have to know how to break them." Even the most advanced computer program doesn't know how to do that. ■

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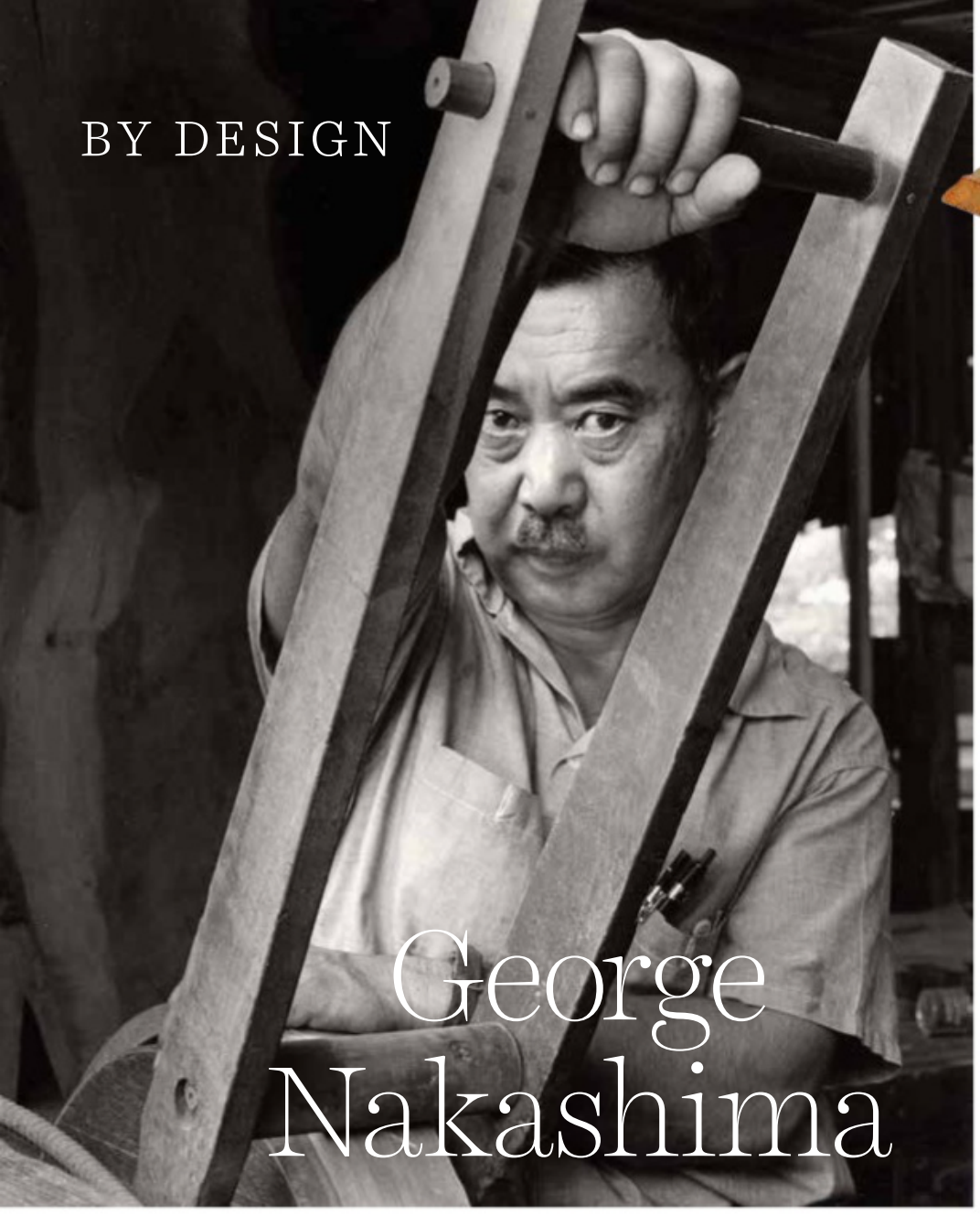

George Nakashima

One of the preeminent studio furniture makers of the twentieth century, this legendary craftsman created unique designs reflecting his respect for Japanese technique and his passion for wood

WRITTEN BY *James Slate*

George Nakashima (1905–1990) developed his lifelong interest in woodworking and furniture making as an architecture student at the University of Washington, in the 1920s. He later earned his Masters in Architecture from Massachusetts Institute of Technology. After graduating, he went abroad, spending a year in France, then he traveled to India and Japan, where he worked with architects and carpenters to learn the traditional craft of furniture making. While in Tokyo, he was hired by Antonin Raymond, an architect who had previously worked with Frank Lloyd Wright.

By the early 1940s, Nakashima had returned to Spokane, intent on setting up his own architectural practice. However, after the Japanese bombing of Pearl Harbor, he and his family were sent to the Minidoka War Relocation Center in Hunt, Idaho. While his family was interned, he was assigned to design and plan rooms for the development of the camp. He built furniture from scrap lumber in an



Left: After first soaking and steaming the wood, George Nakashima used a mold to bend chair backs. Above: A vintage English walnut Conoid coffee table, circa 1960. Below: A contemporary room display, including pieces from the Conoid Collection, all available from *georgenakashimawoodworkers.com*

effort to allow his fellow Japanese Americans some degree of comfort and dignity.

One of the other camp residents, Gentaro Kenneth Hikogawa, was an experienced *Issei* (first-generation immigrant) carpenter, who taught Nakashima how to use traditional Japanese tools. This skill later became essential to his postwar production. In 1943, his former employer, Raymond, petitioned for Nakashima's release, and then invited him to work on his farm in New Hope, Pennsylvania. After working for a year, Nakashima bought a piece of land, upon which he built his home and studio.

Nakashima resolved to "get into something that he could handle from beginning to end." He felt that, as a builder of furniture, he could maintain his standards of design and craftsmanship. From 1946 to 1961, Nakashima designed furniture lines for Knoll Studios and Widdicomb-Mueller, and working with these major companies helped expose his work to a broader audience. In 1973, he received his largest single commission to create 200 pieces for New York Governor Nelson Rockefeller. Demand for his furniture increased and his business grew into what is now known as George Nakashima Woodworkers.

Nakashima attained a distinctive place in the world of American crafts with original furniture that was often described as merging the Shaker traditions with Eastern influences. He believed that furniture design began with materials and structure, resulting in timeless pieces defined by pure lines and sensitive proportions. His legacy and studio live on, under the direction of his daughter, Mira Nakashima-Yarnall. Inspired by deep respect for her father, she continues to communicate his ideals through wood. ■



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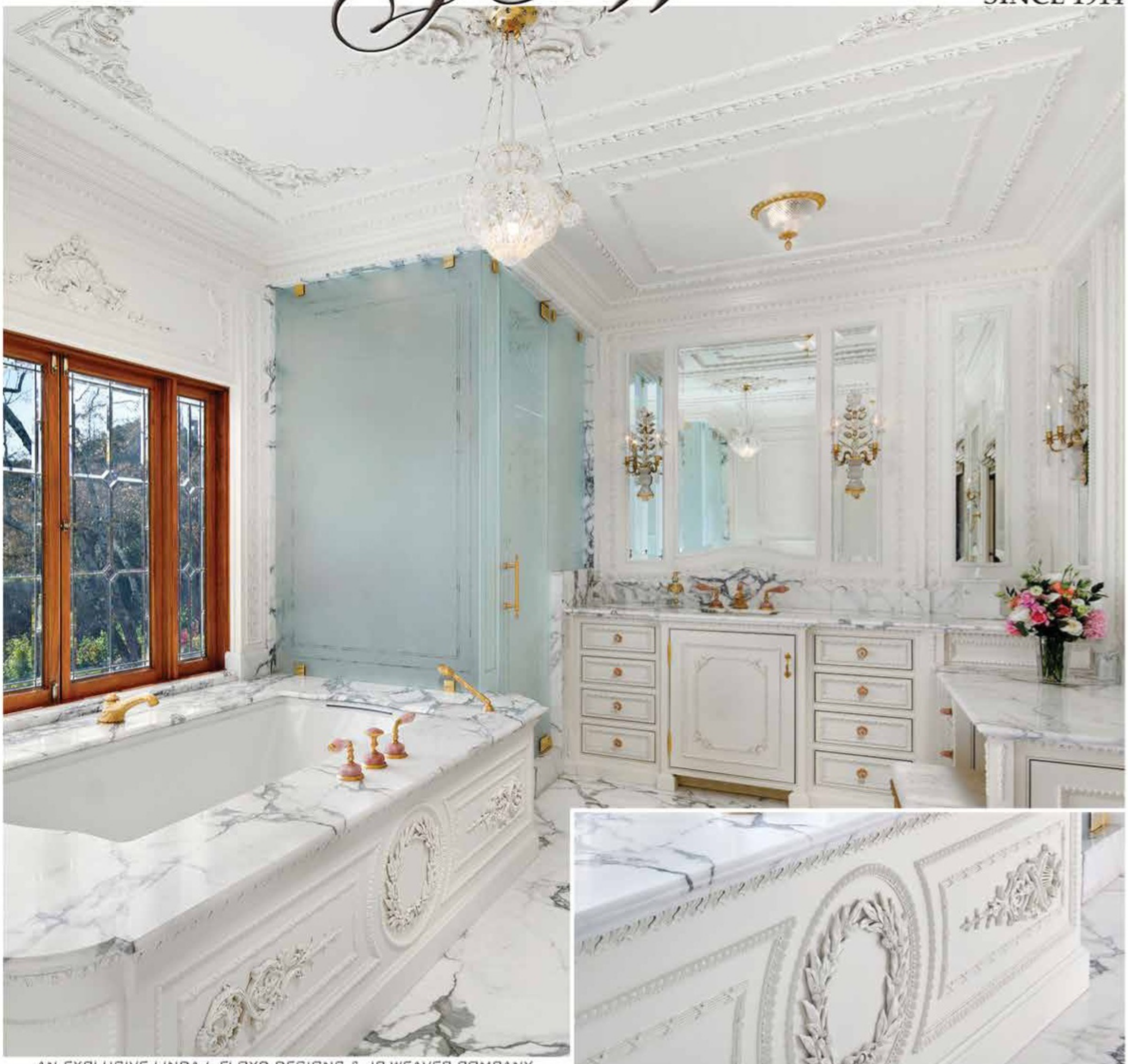

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Simply GOOD

A Connecticut couple has created a modern-day general store so popular that it has become the very center of town

PHOTOGRAPHY BY *Laura Resen and Jessica Lewis* WRITTEN BY *David Masello*

Opposite: The owners of Plain Goods in New Preston, Connecticut (inset), Michael DePerno (seated) and Andrew Fry, bought an 1897 town hall, restored it, and established their store there. Opening page: An antique American painted ladderback chair with a rush seat is draped with freshly picked tulips. This page: The flower and skincare area of the shop features an array of antique porcelain pieces and vases filled with flowers that DePerno and Fry offer for sale from spring through fall.

At Plain Goods, just as the customer is always right, so, too, are the owners. Ever since Michael DePerno and Andrew Fry established their store in 2015 in the idyllic Connecticut town of New Preston, everything they carry—housewares, dishware, glassware, antiques, furniture, pantry items, clothing, fresh flowers, linens—is exactly right. Right for their customers and right in terms of the criteria they established for what to stock and what they love. "The common thread that runs through Plain Goods," says DePerno, "is living beautifully and surrounding oneself with things that are well made and that will stand the test of time." Further emphasizing his point, he adds, "Our point of view is this: buy less, buy well."

The self-described "modern-day general store" that they established in the small Litchfield County town has become a famous place—as famous as nearby Lake Waramaug, the rolling Litchfield Hills, the surrounding picturesque Revolutionary-era towns. When asked why and how a store has become one of the region's most coveted attractions, DePerno admits, with genuine modesty, "When you do something thoughtfully in life, whatever it is, when you execute an idea thoughtfully, it will have meaning and will resonate with people."

In an era when brick-and-mortar retail business continues to ebb, Plain Goods continues to expand. When DePerno and Fry, partners in business and in life, first opened their store in town, it was situated in a simple white cottage. However, in 2019, the growing enterprise moved around the corner and into the present 6,500-square-foot structure, with plans afoot this summer to open an









Clockwise from top: Rolls of vintage grosgrain ribbon are positioned with an antique English Copeland Spode hand-painted plate, a Fog Linen striped tablecloth, and a vintage matte-green pottery vase filled with Larkspur. Bolts of fabric are paired with Forsythia branches. A remnant of vintage wallpaper serves as inspiration, along with a pitcher and mug by Cecile Preziosa with pink peonies; the red gingham napkins are vintage. In keeping with their desire to feature items from all over the world, the owners carry a Japanese woven basket and a Japanese wood hibachi lined with orchids.

annex, across the street. The store's new home, what was known in town as Pavilion Hall, served for generations as a gathering place for residents—as a dance hall, theater, meeting hall, post office, boys' club, yoga studio. Situated at the center of town and certainly its most prominent and majestic architectural presence, the building, which dates from 1897, had devolved over time into a rickety eyesore. DePerno and Fry bought it from the town, gutted it (doing a considerable amount of the work themselves), restored it, and transformed it into a two-story retail destination that has the feel of an actual department store. Their restoration work was so thorough and sensitive that the building earned inclusion on the state's register of historic structures and is soon to be named to the National Register of Historic Places.

Prior to meeting Fry, DePerno had a long—and successful—career in retail. At twenty-three, he opened his first housewares store in Manhattan's SoHo, with subsequent businesses and successes on the West Coast. He returned to the East Coast in search of a quieter locale, as well as a nineteenth-century house more in keeping with his personal aesthetics. DePerno typically attends to all matters creative at Plain Goods, while Fry handles the marketing side of things. Yet, there is an uncanny symbiosis between the two that is evident immediately upon meeting them. "It's unique in life to have a partner you live and work with as well as we do with each other," says DePerno, "and that could be a big part of the recipe for why Plain Goods works so well. Andrew and I, first and foremost, are very complementary."

The couple recognizes something else that is crucial to their success and the following their store has earned: they are present all the time (except when they take their regular buying trips to Europe). "I feel that when you have a business, you have to be there," notes DePerno. "The very presence of the proprietors lends something to the air of a business." He cites, too, a devoted staff of several employees, "without whom we'd be lost," he admits. "We've created an environment where they want to work and they, in turn, create an environment where everything works."

Given the variety of products and fashions and furnishings found in Plain Goods, in addition to a personally branded line of clothing for men, women, and children, the store attracts a wide spectrum of customers. "This region draws a lot of New Yorkers, second-home owners, and the kind of devoted customer who might buy the bulk of their wardrobe here—we have that much on hand. People can count on us to have want they want."

DePerno adds that his Midwest roots (Michigan) and Fry's (Ohio) also help. "We both possess a really strong Midwest work ethic. We're both constantly in motion. People sometimes say that the way we work and the amount we work is like having had a baby. We say, 'No, it's as if we had triplets.' Fact is, we care deeply about what we're doing." ■

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Clockwise from top left: A mainstay among the otherwise ever-evolving inventory of items is a vintage gingham apron adorned with strawberry leaves. An antique painted display cabinet is filled with Japanese pottery plates and mugs, vintage American pottery, and an antique etched-glass vase with blackberry branches. A cabinet holds antique soft-paste porcelain pieces marked with a floral pattern, an antique brown crock used as vase for purple anemones, and an antique wood framed mirror. A clover blossom with stem drapes over an antique French linen towel.





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Painting a New PICTURE

WRITTEN BY *David Masello*





After the British East India Company commissioned works by Indian artists, a new, hybrid art form emerged, viewable today

Colonialism is complicated. History shows that occupiers and subjects often engaged in a mutual, and uneasy, resentment and admiration. Rarely did these relationships end well for either side.

When the British East India Company settled in India, eventually becoming a private occupying force by 1757, its officials reaped not only profits from India's natural resources, but also from its aesthetic ones. In keeping with the way colonialism often goes, a revolutionary show, *Forgotten Masters: Indian Painting for the East India Company* (through April 19), has been mounted at London's Wallace Collection. As curator William Dalrymple writes in the accompanying catalogue, "Today it is almost impossible to find any major gallery within Britain that still puts on display a significant collection of art connected in any way with the former British Empire." But as he emphasizes, once the artworks, mostly watercolors, come "to be understood to be the result of a fruitfully catalytic act of patronage of great Indian artists by admiring British patrons, it becomes possible to appreciate these unusually beautiful paintings as an *Indian* art—indeed one of the most interesting and fecund phases of Indian painting."

Dalrymple proves his point through his meticulously



When the British East India Company established headquarters in India, its officials recognized—and exploited—the talents of Indian artists. Clockwise from opposite: a scene of a starling alit in a tree (1780); an Asian openbill stork (circa 1780); a native Indian roller perched on a sandalwood branch (1780); the complexities of local fauna (circa 1821).



The British appetite for scenes of native flora and fauna was augmented by a demand for depictions of Indians and the trappings of British occupation in the nation. *Six Recruits* (circa 1815), seen right, reveals native dress, while a circa 1840 depiction of an English carriage, below, reveals the manners of the British in the nation. *A Great Indian Fruit Bat, or Flying Fox* (circa 1780), below right, appears mid-flight.

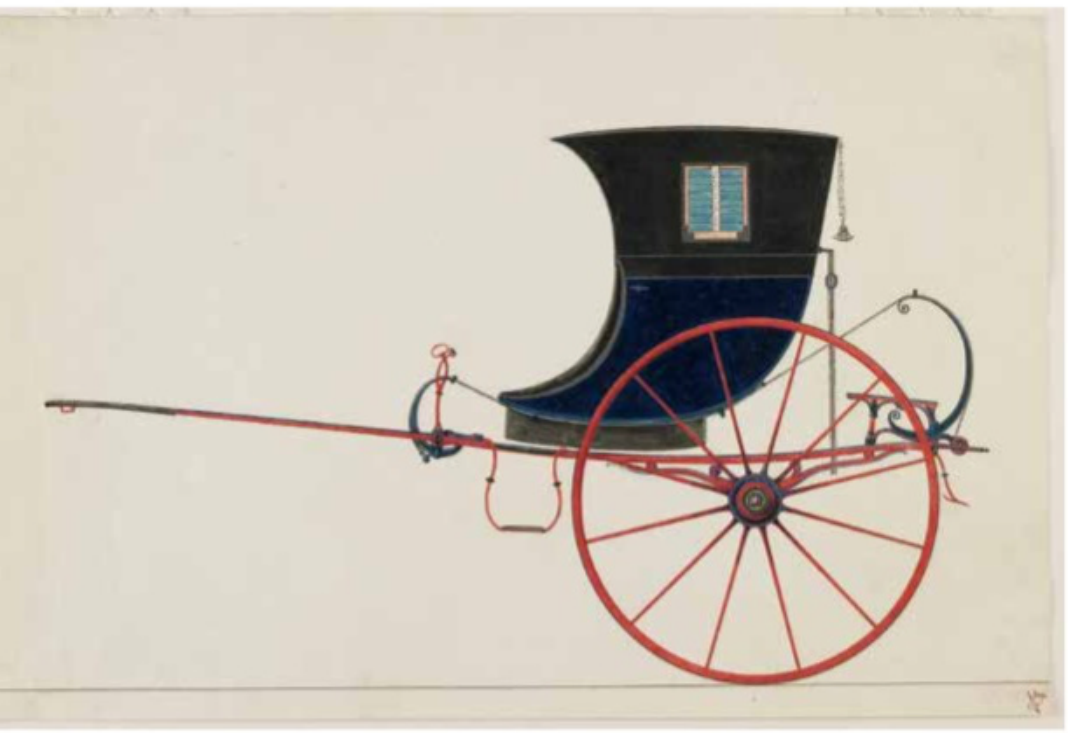
curated show of more than one hundred paintings by Indian masters, all commissioned by East India Company officials in the eighteenth and nineteenth centuries. The Company's civil servants, diplomats, governors, and judges, along with visiting British artists and intellectuals, recognized, celebrated, and encouraged India's native aesthetic resources. These foreign residents, albeit members of a private company (one that came to control half of the world's trade and maintain a private army larger than Britain's), so admired the tradition of native Mughal painters and those from other regions of India that they commissioned artists to make works for their homes and offices. The depictions of the flora and fauna of India, of native peoples and elements of daily life, represent "one of the great moments of genius in Indian art," Dalrymple emphasizes.

From the mid-eighteenth century until the Indian Rebellion of 1857, in which natives revolted against the East India Company, British patrons employed hundreds of Indian artists, most of whom "were often from modest backgrounds and figured low on the Indian social scale," Dalrymple says. These painters responded by producing eerily lifelike, yet poetic, depictions of fruit bats, trees filled with starlings, moths, caterpillars, fish in ponds, and wild roaming animals, as well as candid images of their British patrons indulging in native customs, such as smoking hookah pipes. English children in their bonnets are depicted astride horses; Indian men and women are posed in traditional dress, and domestic scenes of life in Calcutta are revealed.

Noted British historian Rosie Llewellyn-Jones has written that the resulting works are so exacting that "leaves and petals almost tremble on the page as an Indian breeze stirs them. Thorns are sharp enough to draw blood and hairy stems, minutely depicted, are tactile to the imagined touch."

While the Indian artists were doing what they had long done best, what resulted was a hybrid style the world had never before seen, an amalgam of Western and Eastern motifs. "The master painters had learnt what their patrons wanted and adapted their work accordingly," adds Dalrymple.

When outright revolt occurred in 1857, however, the largely benevolent affiliation between the British company and Indian artists ended. Even had the social uprising not occurred, there was a technological revolution afoot in art that worked to undo the very traditions practiced by Indian artists and, indeed, people around the world: photography. Although the show ends soon, the world has now been reintroduced to masterworks hidden away for generations, or as Dalrymple says, "orphaned [and] ignored by public collections and art historians, both in India and the West." ■



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MILIEU Goes Local

Just as Lee Loves Local, so too does *MILIEU*. We were on hand for the annual Lee Loves Local event, held at Houston's Back Row Home. The all-day extravaganza promotes the talents of local artisans and brought together nine vendors this year to the shop—Lee Upholstery, Brenham Kitchen, Carol Piper Rugs, Frock Shop, Gris Designs, LC Designs, Paul Meyer, Segreto Finishes, and Unica by Nini. Shoppers were able to discover everything from gourmet foods, vintage textiles and original paintings to modern jewelry and fashion amongst the vast collection of antiques and decor at Back Row Home. For more images, visit *milieu-mag.com*



Kelly O' Donnell, Leighton Hale, and Tracey Shingledecker



Selina Stanford and Katie Allen



Lori Claypool, Nini Bekhradi, and Sarah Crawmer

Spring Comes Early to Nashville

PHOTOGRAPHY BY *Peyton Hoge*

The 30th annual Antiques & Garden Show of Nashville at the Music City Center began with a gala preview party on January 30, at which Bunny Williams was the honorary chair. The next morning, the show began in full bloom with an inaugural lecture sponsored by *MILIEU,* the topic of which was "Ballyfin Demesne: The Restoration of an Irish County House." The noted English designer Nina Campbell led a lively discussion with Fred Krehbiel, the Chicago businessman who bought and restored the historic property; Jim Reynolds, the master gardener responsible for the redesign of the grounds; and Colin Orchard, the London designer who created the guest rooms and suites at the Ballyfin Hotel. Proceeds from the show benefitted Cheekwood and a variety of charities supported by the Economic Club of Nashville. For more images, visit *milieu-mag.com*



Nina Campbell, Fred Krehbiel, Colin Orchard, and Jim Reynolds



Jamé Fowler, Lucy Bamman, Nina Campbell, and Leslie Newson-Rascoe



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THE WELL



Rooted in *Georgia*

A couple who make their living as homebuilders built a second residence for themselves that melds contemporary living with classic architecture

INTERIOR DESIGN BY *Pam Sessions* PHOTOGRAPHY BY *Chris Little* WRITTEN BY *Jean Nayar*



Opening page: When Pam Sessions and Don Donnelly built a weekend home in North Georgia, they had the exterior reference the careful proportions and same hue of London's 10 Downing Street. Left: A quartet of Buffa wing chairs from Coup d'Etat anchors a seating area in the living room. The chairs are upholstered in a Holland & Sherry wool bouclé; they contrast with a console from Morgan Clayhall, a table from 1stdibs, a painting by Michael Dines, a chandelier by Jonathan Browning Studios, and draperies by Kelly Wearstler for Groundworks.



Opposite: The vaulted ceiling in the kitchen is covered in cypress and stained with a black gel that allows the grain to show through. Handmade English Winchester tiles, supplied by Zumpano, cover the walls, one of which holds a painting by Michael Dines. The Gubi Beetle chairs are from Minima. The custom hurricane rod-style lighting was designed by Peyton Avrett of the Charleston-based studio bearing his name, Avrett. Above: The custom islands double as dining surfaces. The custom cabinets by Keystone Millworks are painted in Rosemary by Sherwin-Williams. The range hood and hardware were designed by Sessions. A decorative backsplash is made of concrete tiles from Zumpano.

The living space in the estate's double cottage is fitted out with a Tibetan carpet, Millefleur, from Madeline Weinrib and a Swedish mid-century Hemmakväll sofa designed by Carl Malmsten and covered in pink Sunbrella fabric from Bjork Studio. The photographs are by Vee Speers, the marble coffee table is from Kreoo by the Davani Group, and the paint color on the walls is Iron Ore by Sherwin-Williams.


TEXTILES





For the cozy bedroom in the stone cottage on the property, a pair of twin beds with custom Gothic-inspired headboards were designed by Sessions and are covered in Cloudband fabric from Zak + Fox. The custom bedding is made of Obi, Yamato, and Mazan fabrics from Zak + Fox. The room's lamps, side table, and rectangular accent pillow are vintage.

NESTLED AMID PASTURES and wooded grounds peppered with century-old oaks near the Appalachian foothills in North Georgia, the weekend home of Pam Sessions and her husband, Don Donnelly, possesses much of the charm of the nearby historic houses. But inside the dwelling, every room is laid out and finished to accommodate a thoroughly contemporary lifestyle.

"We wanted the interiors to reflect who we are and how we live today," says Sessions. "At the same time, we wanted to pay homage to the elaborate nineteenth-century mansions around us." As the founders of Hedgewood Homes, a company that designs and builds custom homes and plans entire neighborhoods, both husband and wife have mastered the art of creating houses that reflect both the personalities and pragmatic needs of their owners. So when they opted to build a second home for themselves, they had all the tools and resources they needed to make their own idyllic weekend retreat, including the influence of their longtime collaborator architect, Lew Oliver.

As it turned out, Oliver also has a home in the vicinity, a rural township known as Sautee Nacoochee. "We had a little wish list of what we'd like to have on the property, and this particular site just had it all," says Sessions, whose primary home/studio is in Atlanta. "This makes for a wonderful commute," says Sessions, "but because it's so convenient, the downside is you can work all the time. We wanted a place where we could just escape for the weekend. We sit off a quiet gravel road with a mountain in the back and a former cattle pond in the pasture, so it fits the bill," she adds.

Inspired by the idea of a classic farmstead with a main house accompanied by a cluster of ancillary structures, the couple worked with Oliver to design a two-story structure surrounded by smaller cottages to form an inviting family compound that appears to have evolved over years. "We wanted it to be a place where we could easily have family and friends," says Sessions. As such, in addition to the more formal main house, three freestanding cottages—one made of stone, another clad in board-and-batten, and a third finished with white clapboard siding—all contain a private bedroom, making them ideal sanctuaries for their two grown children and other visiting family members or friends. Another clapboard structure that adjoins the main house serves as a communal gathering space and contains a massive kitchen, wine cellar, scullery, and dining area big enough to host seated Thanksgiving dinners for twenty-five.

Once the couple finished designing the structures with Oliver, they turned to other trusted sources to help them finish out the interior spaces. "We have spent our careers working with so many artisans and craftspeople, and those relationships are very important to us, so one of the things that makes this house special for me and my husband is that it reflects those people and those relationships," says Sessions. An example of such connections include the wide-plank wood floors used throughout, all created with timber reclaimed from barns in Kentucky by a family-owned company with which the couple has worked for years. The oak panels and frieze in the living room were crafted by a favorite mill shop, and the custom hardware in the kitchen was made by the couple's talented metalsmith; thick slabs of pearl gray Georgia marble used as door stoops came from a local quarry. "I wanted to have architectural elements that pay tribute to that period when there was more detail and more time spent on milled finishes, but still maintain a comfortable feel with reused materials that make the house feel like it's been there for years."

Many of the furnishings and accents reflect associations with family members or industry friends, too. The big barn table in the dining area, for example, was purchased at a gallery in Los Angeles, where the couple's daughter lives and works in the film industry. "It makes us feel there's a part her here, too," says Sessions. A favorite painting by Atlanta artist Michael Dines hangs in the dining room, where a wall was sized to accommodate the artwork. And some antiques and vintage pieces, including the Napoleon chairs in the largest cottage, were purchased from a furniture dealer in Atlanta with whom Sessions enjoys a decades-long friendship. Even the landscape, which was developed by Sessions' husband, includes classic Southern plants like magnolia, native azalea and mature American boxwood acquired from the couple's preferred local nurseries. "With so many ingredients that we love, our home not only feels like it's been here forever, it really feels like us," says Sessions. "It feels like where we belong." ■

Homeowner Pam Sessions worked with Peyton Avrett to create the light fixtures on the covered porch.


“It’s important to just combine the things that you love.”
—Pam Sessions


ITALIAN PAINTING
ITALIAN PAINTING

A *gusto* for LIFE

The Mexican home that an antiques dealer and designer built is filled with life and spirit, both from its occupants and the furnishings she has brought to it

INTERIOR DESIGN BY *Cris Briger*
PHOTOGRAPHY BY *Miguel Flores-Vianna*
STYLED BY *Charles Peed*
WRITTEN BY *David Masello*

Cris Briger and her son, Charles Peed, divide their time between their Palm Beach antiques business and a home in San Miguel de Allende, Mexico. Previous spread: The living room includes an Italian star-shaped mirror, balanced by French nineteenth-century iron and gilded metal *fleur-de-lis* sconces. This page, opposite: The dining room features European antiques—an English table, French and Swedish chairs, a French light fixture, and Portuguese mirrors. *Papier-mâché* wall plaques are from Casa Gusto, the owners' antiques store. Above: A corner of the room is occupied by one of two Victorian-era armoires, made in Mexico.



The house's back stairway, leading from the kitchen, is adorned with Mexican-made baskets, both decorative and practical accessories. Opposite: In the kitchen, a screened, nineteenth-century Mexican pie safe is used now as a cabinet for dishware. The steel-polished table is from France, and the chairs were made in Spain. A lighting fixture from Visual Comfort illuminates the high-ceilinged room.



PAULUS·S·F·COS·TERTIUM·FECIT

Gardens in France

London City

A wall of the sitting room is filled with nineteenth-century wood engravings depicting Napoleon's various campaigns. The curtain fabrics are by Rose Cumming. The sofa is upholstered in a Loro Piana wool. The nineteenth-century his-and-her chairs were made in India for British export. The carved mirror, from Sicily, dates from the nineteenth century. The octagonal coffee table is Syrian.

The bedding and sweeping corolla in a guest room are from the Madrid-based KA International. The Provençal settee at the foot of the bed and an English bench (opposite) in a corner of the room are both covered in Cowtan & Tout fabric. The matching drawered side tables are Briger + Briger. A chair in the bedroom (background, left) is a Madeleine Castaing design. The naïve Mexican painting hanging above the bench depicts workers in a pulque factory enjoying the fruits of their labor.




ÁZQUEZ
L'ARTE DEI PAPI
Pintores del siglo XIX

The candlelit walkway leading to the home's swimming pool is lined with towering, tapering arborvitae trees, all planted by Cris Briger. Three wicker chaise lounges at the pool are upholstered with Ralph Lauren fabric. The *talavera* pottery items affixed to the wall are from Casa Gusto. The large letters spelling "Venise" were discovered by the homeowner at an antiques shop in London.


VENISE

PEOPLE AND THEIR HOMES grow up together. Ever since Cris Briger and her late husband moved into the house they built in 1999 outside San Miguel de Allende, Mexico, she has watched herself and her home change.

"Just as you advance in life, your house has to advance with you or else you get stuck in time," says Briger, who divides her time between a Modernist condominium in Palm Beach and this expansive seven-bedroom home in San Miguel, the latter being the place she calls her family's "home home, though we don't live there full time."

She and her children—especially Charles Peed, her son with whom she operates Casa Gusto, an exuberantly curated antiques store and interior design business in West Palm Beach—do, however, visit the house near San Miguel often and for long stretches of time. "If you're away from your home too long, you suddenly find yourself in your grandmother's house, with things that are dated," she adds. "Not only have interiors in general evolved over the years, so, too, do we evolve. We are affected by our travels and what we discover on those trips."

Even though Briger and Peed focus their shop's inventory on antiques from Europe, particularly France and Italy, the rooms of her home in Mexico are filled with finds from all over. She cites canopic jars from Spain, mirrors from Portugal, a bench from Barbados, metallic letters found in London that spell out the Italian name for Venice, and, of course, Mexican-made items. "I take chances with my rooms. Interiors should be provocative, they should evoke feelings strong enough for you to want to be in them because it's where you live." She also characterizes her eclectic interiors, in general, as "crazy," meaning that every single object has a personal meaning and story for her. "As a result, there are a lot of stories to tell in this house."

In her regular buying trips to Europe for her shop, as well as for her own homes and for the clients for whom she designs interiors, Briger always asks herself a question when considering an item: "Will I still like it in five years?" While she insists that she is "constantly, constantly" tweaking the rooms of her home, Briger does claim that often what she buys is something she keeps. "The upholstery in the living room here and in the other rooms, some of it is well over twenty years old."

As for how she and Peed have configured the rooms of their Mexican house, the one word she insists is *not* in her design vocabulary is "tailored." Differing patterns, antiques from different continents, Spanish Colonial furnishings mixed with European Continental ones all find their way into the rooms. And yet there is a method to much of what comes together in the rooms of the home. In speaking of her late husband, Briger says, "We're both very symmetrical people. The house is about a lot of equals." She points to pairs of lamps in every room, pairs of *papier-mâché* medallions (manufactured by Casa Gusto) in the dining room, a pair of restored decorative columns in the living room with matching capitals. "My husband and I are total Classicists," a sure symptom of which is an insistence on harmony.

Despite her love of Mexican culture, its people, its history, Briger had the home designed as a cross between a French and Italian country house. "Having lived in colonial houses in Mexico before, we found them to be freezing. Mexican houses always open to a courtyard and without heat, the house gets cold. Even in this house, the only warmth comes from five fireplaces."

So taken, though, is Briger with life in Mexico that she named her Florida shop Casa Gusto, referencing the pleasures and spirit of the country. "Apart from what you do hear on the news, I love the formality and civility of Mexico. I love how you can see the same person in town six times in the course of a day and still greet them in a formal, yet cordial manner. It's the *gente,* the spirit of the people here, that I love.

The living room is perhaps the most mannered—we won't say tailored—space in her home, characterized by formal, symmetrical seating areas able to accommodate small groups. "We spend the most time there," she says. "We've made the living room the center of the house, its soul. It's where we have cocktails, where we end up, where we dance, where we lie around and discuss and pontificate." And when its mealtime for her guests, Briger insists on serving in the formal dining room, "though we have been known to get stalled in the kitchen for hours before moving in there. A home is meant to be lived in. This house feels awkward to be there by yourself. It feels really good when it's full with lots of people inside." ■

Cris Briger and her son, Charles Peed, with two of their dogs (left to right), Dahlia and Lucia.

"Coming back to the house is like seeing a person you love again."

—Cris Briger

LOST BUT FOUND

A Houston interior designer discovered an old farmhouse that nobody seemed to want. She and her husband bought it, moved it, and brought it back to life.

INTERIOR DESIGN BY *Beverly Jacomini*
PRODUCED BY *Katrin Cargill*

PHOTOGRAPHY BY *Peter Vitale*
WRITTEN BY *Ed McCann*







Opening spread: A dwelling in Round Top, Texas, parts of which date to 1857, was restored by its owners. This page: The rafters and trims of the porch are painted with Benjamin Moore's Platinum Gray. Smith & Hawken chairs, along with assorted complementary vintage pieces, are grouped on the porch.


The Old Barn Book
Texas Cowboys

The stenciling on the walls of the living room is original, though the homeowner has touched up portions with colors from Martin-Senour Paints. The custom-made chair and ottoman (foreground) are upholstered with fabric from Pindler.





The dining room, with its original stenciling, is filled with antiques, most of them made in Texas, including a pie safe, with a punched tin front (background) typical of the time, circa 1830; an early eighteenth-century linen cabinet; a drawered dining table around which are grouped barrel back chairs from the 1860s; and a Victorian-era English cabinet/server (right foreground). The new multi-lamp chandelier is from Alcon Lighting.


MARGARINE



Left: An original early twentieth-century Engman-Matthews wood-burning stove was electrified by the homeowner. The hanging copper pots are antiques. Three shades of Benjamin Moore paint were used in the room. This page: Antique Windsor chairs, fitted with cushions upholstered with Brunschwig & Fils fabric, are positioned at a round dining table. The cabinets are custom built.

An antique chair in one of the home's guest rooms was reupholstered with a vibrant Brunschwig & Fils checked fabric. A cloth map depicting the Lone Star State hangs above a Texas-made daybed. Antique quilts are used on the daybed and the other bed in the room (foreground).





Opposite: A girl's bedroom is furnished with a circular antique hooked rug and a Texas-made daybed fitted with an antique quilt whose pattern is referred to as *Grandmother's Garden.* A doll's quilt has been framed and serves as artwork. This page: The deep sill of a dormer window in the bedroom is also an inviting seating perch.



FOR MANY YEARS, Beverly Jacomini operated a thriving, Houston-based interior design practice, but dreamt of owning a place where she could retreat and furnish her own home. "My husband and I had three children," she says, "and I wanted a place in the country. I wanted to have a garden, and to be able to can preserves and get back to nature."

Soon after she and her husband, Tom, began looking, they purchased a large, bare parcel of land adjacent to a lake in the Winedale area near Round Top, Texas. Since then, the town has become famous as the site for one of the nation's best-known antiques shows, as well as a choice destination for Houstonians seeking a second home, without the hours-long drive west into Hill Country. "When we arrived here, the antiques fair was nothing but a little show in one building," Jacomini recalls. While looking for the second home, she imagined a place where she could go swimming with her family, and a place where her husband had room to establish a landing strip for his airplane. A short time later, they found their house, situated roughly twenty miles away in the town of Industry, a farming community overlooking Mill Creek Valley.

"It was a farmhouse, built in 1857," explains Jacomini, "and it had never been wired for electricity, and had no kitchen or bathroom. The last family to live there had long since moved out, and the owner was using it as a hay barn. It was the house nobody wanted."

But she and her husband wanted it. "When we first stepped inside," recalls Jacomini, "it was hard to tell what was what, because there were hay bales stacked to the ceiling, and Tommy and I could barely see any of the interior details. We had to climb around all that hay to get a sense of the place, but when we started moving the bales, I saw the stenciling—stenciled border patterns and hand-painted roses."

While the house had been neglected, it was charming, and seemed relatively sound. The couple purchased it for $1,200, then paid another $3,000 to have it moved to their new property outside Round Top. "When we finally got all the hay out of here," continues Jacomini, "I could see that the walls were covered in a turquoise-y green. I'd never seen a room that color before, so I thought I'd just go with it—and I've never found a sample anywhere to match it."

Contractors took the roof off, cut the house in half, and loaded the parts onto flatbed trucks. They set the first half of the house where the couple wanted it, but the second half, damaged and shaken apart in transit, "wasn't much more than a pile of firewood," recalls Jacomini. "Still, we managed to put it all back together, and put a roof on it." Yet the house very nearly *did* become firewood: while the contractors were deep-cleaning all the interior surfaces of hay and soil, a lightning strike traveled straight down the chimney and started a fire. "The guys pulled the boards off the wall and kept the house from burning and we went right out the next day and got lighting rods."

Once fully reassembled with a new roof and dormers (and lightning rods), the couple added a porch and oversaw the installation of new plumbing, electricity, and air conditioning. The wide-open second floor was divided into three bedrooms and a half bath. A small log cabin they moved to the property functions as both guest quarters and a studio where Jacomini paints watercolors—when she's not busy gardening.

Jacomini wanted the interior furnishings to be simple and comfortable for family and guests, so that impromptu visits were always an option. "With the exception of the Scottish Windsor dining table and chairs, it's basically all Texas furniture," she says, "and people are welcome here with their boots and dirt and children and dogs. At holidays, extra people always show up, and we serve them all off that kitchen island. It's crazy sometimes, but we make it work, and we love it. Since my husband retired, I can hardly get him to come back to Houston."

Jacomini's favorite details include her antique kitchen stove, the table lamps she made from old crocks, and the collections of old copper cookware and baskets. "You know," she says, "cotton quilts fray and disintegrate over time, but the farm families who lived and worked here a hundred years ago didn't waste anything; everything was re-used." She points to a round braided rag rug in one of the bedrooms. "You can see here that they took something—an old quilt that could have been considered trash—and made something really nice out of it." Just like she and her husband did—with the house nobody wanted. ■

Beverly Jacomini cultivates tomatoes, kale, Swiss chard, and a variety of herbs in her garden; zinnias emerge after tomatoes are picked.

"The whole point of this place is to get out of Houston; to just come on down and relax."

—Beverly Jacomini



DESTINATION Desert

A Los Angeles couple had their longtime interior designer friend transform a vintage adobe house in Pioneertown into a peaceful retreat

INTERIOR DESIGN BY *Sarah Solis* PHOTOGRAPHY BY *Shade Degges* WRITTEN BY *Tate Gunnerson*





Opening spread and opposite: The living room of a weekend home in Pioneertown, California, reflects its clean, simple desert setting. Sarah Solis designed a built-in banco sofa, which is adorned with throw pillows upholstered in velvet from Loro Piana. The vintage leather sling chairs are by Katavolos. Walls throughout are painted in Milk Moustache by Dunn-Edwards. Below: The hallway leading to a guest bedroom is announced with an antique wooden chair from Sweden.





The dining area features an antique American farm table, circa 1850, along which are positioned decidedly modern chairs, circa 1950, by Pierre Jeanneret; the bench, circa 1901, on the other side of the table is a antique from an English church. The series of hanging pendants are by Rowen & Wren.





The solid white oak kitchen stools are from Summer Studio. The backsplash and a portion of the walls are clad in Liberty glazed thin bricks from Clé Tile. The sink's unlacquered brass faucets come from California Faucets. The room remains brightly lit by a rectangular skylight.

This page: The bed in the guest quarters is made with summer linen sheeting and a light coverlet by Rough Linen. The vintage metal painter's stool is one of a series collected by the homeowner. Opposite: The master bathroom sink is an eighteenth-century *évier,* from a village in the south of France. Sarah Solis designed the wall lights, which are fitted with repurposed glass electric insulators, each handcrafted in England.



TUMBLEWEEDS ROLL DOWN the streets in Pioneertown, California, like something out of an old-school Western. Located in the high desert, not far from Joshua Tree National Park, the tiny downtown was, in fact, built by Hollywood investors in the 1940s as a film and television set, complete with saloons, stables, and a jail. Tourists wander the picturesque streets to this day.

The area spoke to Los Angeles residents Magdalena Wosinska and Chase Stopnik, who invested in a 1930s-era adobe home on a ten-acre lot abutting the craggy Sawtooth Mountain range. Seeking a desert retreat, the couple recruited Sarah Solis, an interior designer and longtime friend, to renovate the dwelling and build an addition that nearly doubled its size. "It was about realizing this dream, almost a fantasy," Solis says. "It's got this very ethereal, nostalgic, Old West feeling."

Solis had previously collaborated with Wosinska, a director and photographer, to style sets. They kicked off this project by researching the ways traditional adobe buildings were built throughout the world. Meanwhile, Solis assembled an eclectic collection of furnishings, sourced from flea markets, showrooms, and specialized craftsmen. She and her client often texted each other inspiration images. "We collaborated on this incredible, passionate level," Solis emphasizes.

However, the structure's remote location—and the lack of cell phone service— posed difficulties over the nearly four-year renovation. Most notably, when a contractor didn't show up, Solis was forced to drive into town in search of a signal so she could try to track him down. On more than one occasion, she gave up and made the several-hour commute back to Los Angeles. "It was very challenging, but the desert is so serene that once you're there, it's all okay," she says.

Modern building codes posed another issue. Prohibited from recreating the house's original adobe brick, Solis maintained the existing walls and had the addition's wood-framed drywall slathered with mud excavated from the land. The builders reasoned that drywall would look the same with less effort and expense, but Solis pushed to bulk up the exterior walls and round off the corners, making everything a little less perfect. "Drywall wouldn't have felt the same," Solis insists. "This home was literally built of the earth from that exact location. We honored that and made it even better."

Carefully placed skylights pierce the metal roof and hemlock-clad beamed ceiling, drenching the interior with natural light. Changing hour by hour, the light calls attention to subtle undulations in the hand-troweled walls; in this way, Solis notes, the walls become artwork in and of themselves. "I've never been anywhere in the world where the light moves like this," Solis says. "There's an incredible warmth to it."

In a nod to the banco furniture (a Spanish Colonial style established in New Mexico) found in traditional adobe homes, Solis designed built-in plaster furnishings for many of the rooms, opting for a minimalist approach that befits the architecture, "highlighting artful moments and letting them breathe," she says. In the living room, for example, a plaster sofa with a plush cushion and vintage steel-framed chairs with leather seats by William Katavolos flank an eighteenth-century French workbench fashioned as a coffee table. "Understated luxury," Solis says. "If we can bring in something that has a story and history, it only adds to the depth of the house."

The simple material palette is echoed in the newly expanded kitchen, where a plaster hood and integrated shelf complement solid white oak cabinetry, poured concrete countertops, and a terracotta brick backsplash that resembles handmade pottery.

In the adjacent dining area, a trio of hand-spun brass pendants illuminates a rustic nineteenth-century farm table that Wosinska and Stopnik picked up at a flea market in Nebraska. It's surrounded by an early twentieth-century church pew from England and chairs that Swiss architect Pierre Jeanneret, his cousin Le Corbusier, and French architect Charlotte Perriand designed for the Punjabi government offices in Chandigarh, India. "Every piece feels intended and artful," Solis says.

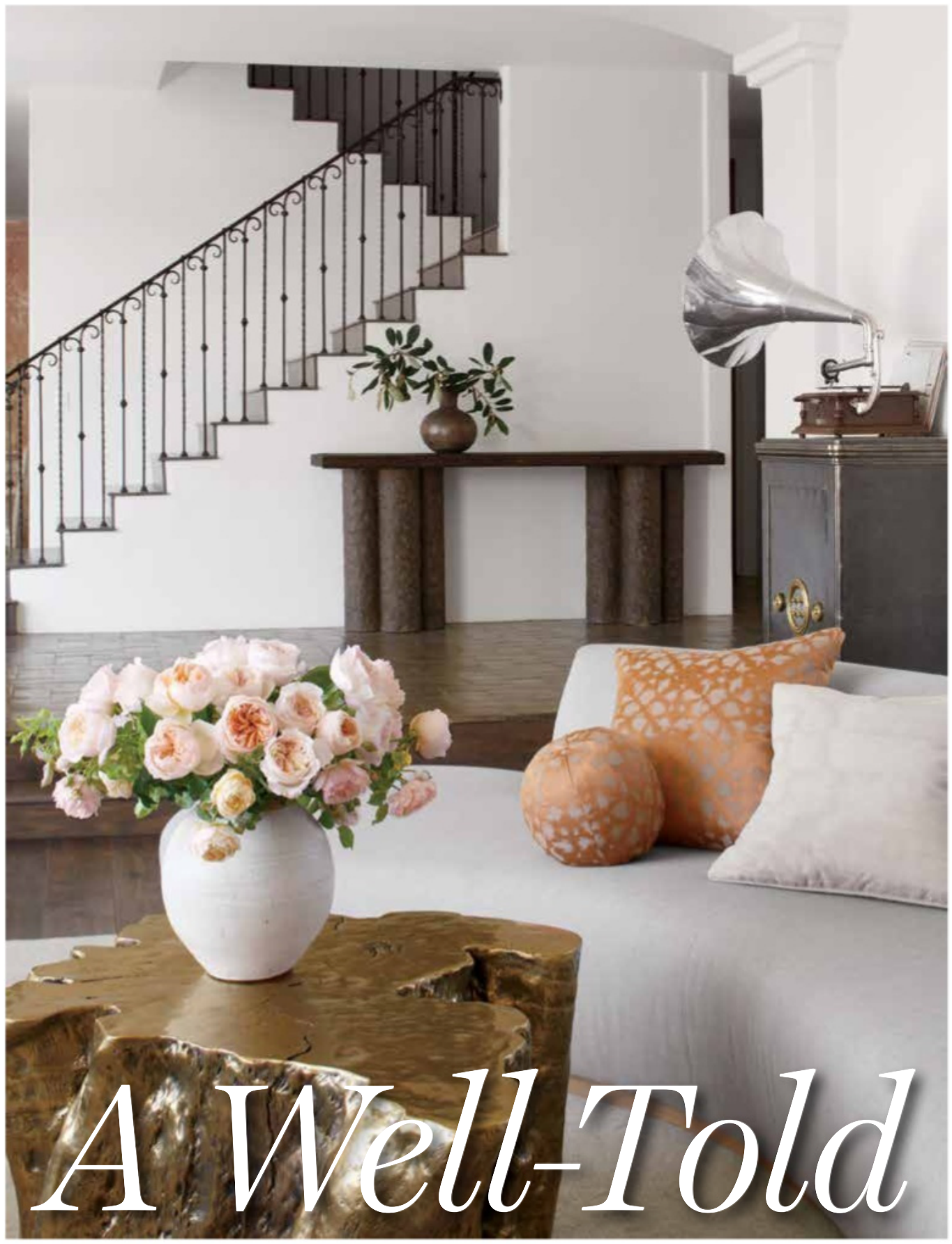
A holistic spa-like place for relaxation and entertainment, the home fulfills the couple's vision for a relaxing retreat from the city, complete with a detached sauna and hot tub, a sun deck and a lap pool. Solis often receives texts from the couple thanking her for bringing their vision to life. "They are so grateful for the space," Solis says. "Magdalena says that she feels well every time she's there." ■

For her Los Angeles clients, interior designer Sarah Solis updated a 1930s adobe house.

"With every project, I have a very detailed and specific vision—it's called a gut feeling."

—Sarah Solis





A Well-Told STORY

Interior designer Amy Meier understands that every home has a narrative—about who lives there and about who created its look

INTERIOR DESIGN BY *Amy Meier*
PRODUCED BY *Shannon Bowers*

PHOTOGRAPHY BY *Laura Resen*
WRITTEN BY *Edward McCann*



Opening pages: The bright, sunny living room of a home in Rancho Santa Fe, California, is defined by a pair of sinuous sofas designed by Amy Meier, each upholstered in a Perennials fabric. The pillows use Schumacher fabric, and the draperies are Rogers & Goffigon. This page: A Baccarat chandelier hangs above a marble table designed by Amy Meier. The vintage rosewood chairs are upholstered with fabric from Garrett Leather. The room is softened with Fox Linton lambswool draperies. The Gustavian cabinet is circa 1810.





The home's family room, a spare, even contemplative space, is furnished with a vintage mid-century modern desk by Severin Hansen, Jr., a chair by Frits Henningsen, and a Isamu Noguchi table lamp. The artwork is by Jasper Johns. Opposite: The sculptural branching of a ficus tree is visible from the room.

The furnishings in the spacious master bedroom are set on a Moroccan wool rug from Stark. A Lee Industries slipcovered bed is fitted with Pindler & Pindler fabric, Frette linens, and Holland & Sherry pillow fabric. A Rose Tarlow side table is positioned between two mid-century Italian arm chairs. The mirrored cabinet (left corner) comes from a French pharmacy. The draperies are Sabina Fay Braxton.



AMY MEIER LIKES her homes to tell a story, to reveal a narrative about the family who lives there. "To me," says the California-based interior designer, "a successful design is partly about creating a home where anyone, upon entering, can quickly understand something about the people who live there."

Meier feels the rooms themselves and the objects within them tell guests and visitors a lot of things about the homeowners, and that the aesthetic choices they make allow others to "read between the lines." Meier strives for balance in her selection of materials and in how she typically designs in layers, combining something rough with something smooth, while pairing formal and casual elements to create visual tension and a sense of the unexpected.

Meier recently helped create a story for clients in Rancho Santa Fe, the happy-ending tale of which involves a couple with three young children. The couple loves to entertain, and the family lives a wonderfully Southern Californian indoor/outdoor life, sharing a wide variety of interests and sense of adventure. He's French, she's American, and together they represent a blend of big city and small town. After living in Europe and on the East Coast, they moved to California to set down roots, creating with Meier's help a home that expresses essential aspects of their interests and their tastes—a narrative that continues to evolve in rooms ideally set and staged for both children's play and entertaining adults.

"Their home conveys a real, visceral sense of who they are," Meier says, "and for these clients, I loved that we were able to embrace pieces they'd inherited from a grandparent or collected over the years." The vintage phonograph the couple found at a flea market while living in Paris is an example; they brought it with them not merely as a showpiece, but as a working record player they often use at parties and other gatherings to help set the mood. "It's the eclectic mix," says Meier, "that contributes to making them who they are."

The rooms Meier designed combine decidedly formal elements, such as a Baccarat crystal drop chandelier and scenic wallcoverings, with contemporary, abstract light fixtures and artworks—elements further juxtaposed with classic accessories like ginger jar lamps and highly textured rugs. Young and daring, Meier's clients were willing to go places others might not, be it in the color palette or in furnishings with sculptural, non-traditional shapes. The whole story is set against a mostly white backdrop, a setting detail that was very important to Meier. "The home is on a beautiful, sprawling piece of property with tons of sunlight flooding in," she explains. "We wanted that light to bounce and reflect throughout the day, and we've used sheers to dampen the light when necessary."

At first glance the interiors Meier created may not look especially child-friendly, but the rooms are actually both high-performance and high-style. In the family's great room, beneath the custom, ten-foot-wide, Calder-inspired ceiling fixture, the upholstery fabric on the serpentine sofas is bleach-cleanable, nearly bullet-proof, "and so soft you'd never even know it's contract grade," Meier says. Those sofas flank cast-metal tree trunk tables that the owners brought with them when they moved from the East Coast. "They're beautiful, but they're not precious," Meier explains. "They're meant to be used—and you don't even need coasters!"

Meier's client, the mother of a one-, three-, and five-year-old, says, "Not a week goes by when we don't do some form of entertaining here, whether it's my mother-in-law or a class of twenty-five preschoolers. There's a sandbox and pool outside, so these rooms needed to withstand chlorine and shovels and wet children running in and out. To achieve what Amy did and have it all be kid-proof was no small task."

There's a subtle genius to Meier's design, distinguished by its lack of clutter and by elements that comfortably inhabit their spaces—as well as by her uncanny ability to see something fully realized even in its nascent form. "In general," Meier continues, "when you do have young kids, you're seeking an element of serenity and peace, and this house exemplifies that, along with the idea that things have a place, like puzzle pieces, but not a lot of pieces. It's very well-intentioned, and there aren't a lot of things for kids to break. It also helped," adds Meier, a mother of young children herself, "to be purposeful when considering storage."

In Meier's view, a successful design is about more than the elements in a room; it's also about the negative spaces, the area between elements that creates a full and vibrant composition. "And with design," says Meier, "you really can tell a story about someone without having to use words." ■

Amy Meier, sitting in the homeowners' nursery, creates interiors that are at once casual and formal.

"I wanted this home to tell the clients' story and help them to create the next chapters in it."

—Amy Meier



THE GOODS

Your source for what's new, novel, and essential



1



2



3

1. Antiques dealer Anna Willcox from England's **Guinevere Antiques** discovered this intriguing pair of Anglo-Celanese Regency-style ebony foot stools, circa 1930, with delicately articulated canework seats. *guinevere.co.uk*

2. Just as there's that perfect black dress, so too is there that perfect little side table. This one made of solid beech embodies the Art Deco style typical of India—though it's new and made by **Howe London**. *howelondon.com*

3. The Olson mirror from the Scandy collection of **Chairish** is handmade by artist Melissa A. Cromwell, in brown stoneware with a decided pop of white glaze. The piece hangs from a leather loop. *chairish.com*

4. Sometimes we go fishing and actually catch something wonderful, such as these works by New Orleans–based artist Elaine Gleason. The works, available at **Duh Pensacola**, are called *Angler: Fly Fish* (top) and *Angler: Fan Fish*. *duhpensacola.com*

5. The **Boffi** Antibes walk-in closet is composed of functional modules with high-tech supporting frames and hinged or sliding doors. Shelves and cabinets incorporate novel lighting solutions. *boffiusa.com*

6. The hand-cut, mouth-blown Vivien square-footed vase from **William Yeoward Crystal** replicates similar Georgian-era pieces. The piece can be used either as a vase or a hurricane. *williamyeowardcrystal.com*



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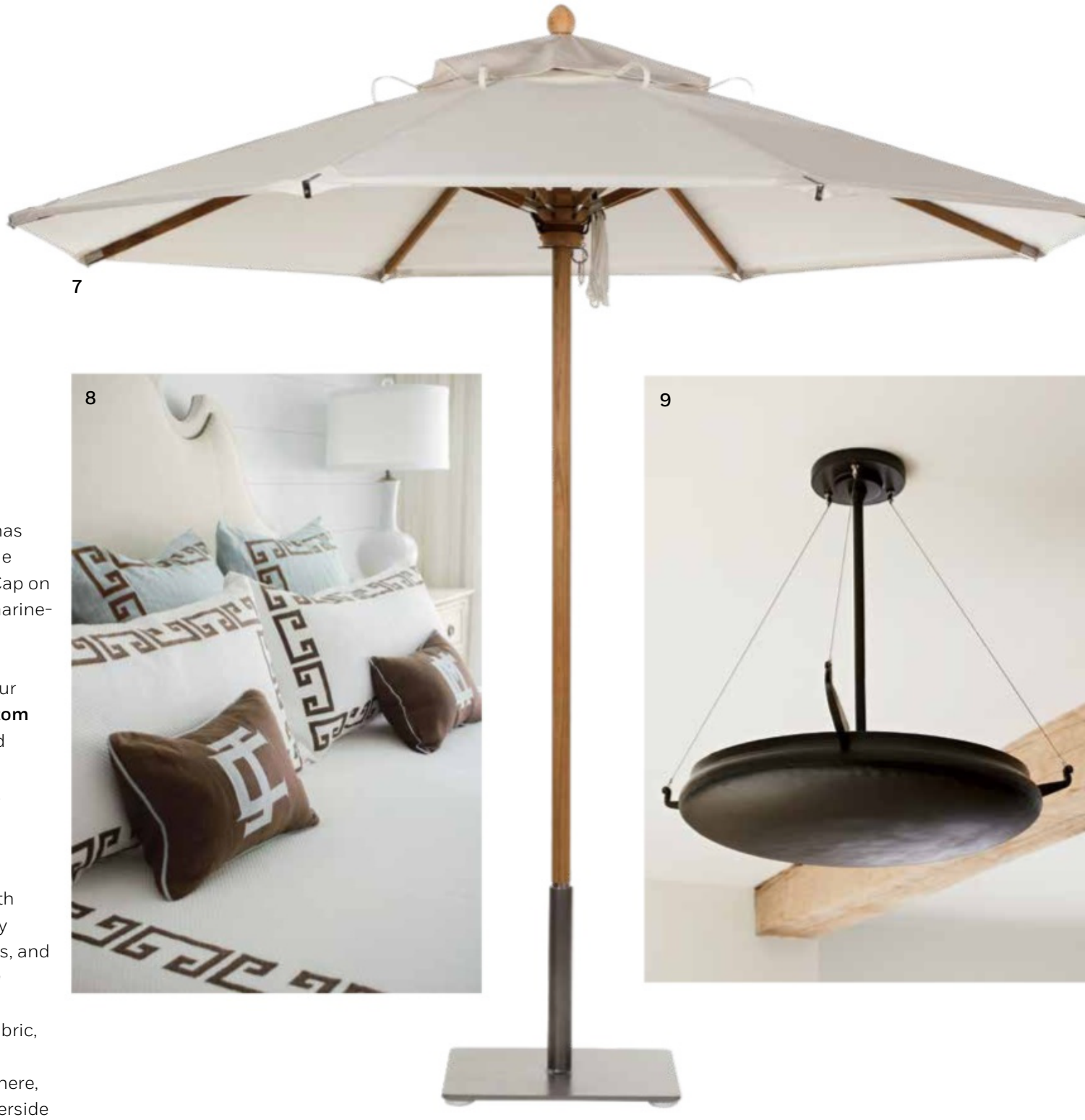

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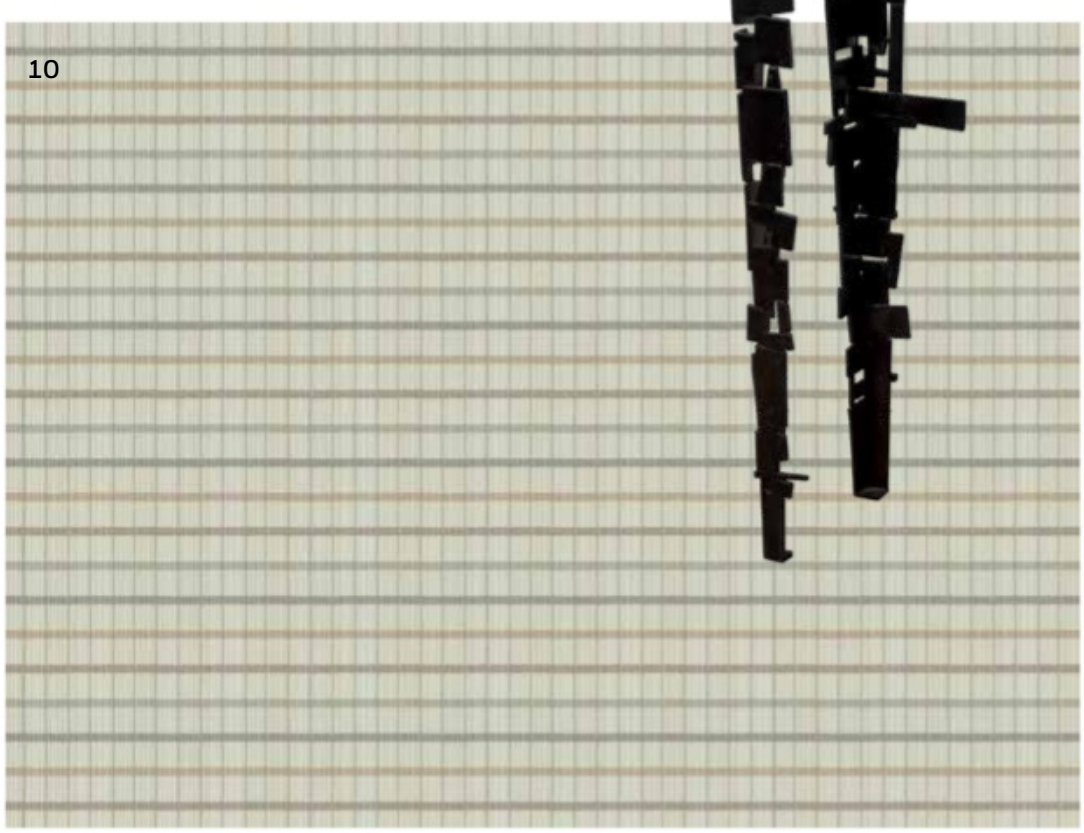
7. The original **Santa Barbara Umbrella** has a well-earned reputation for superior shade protection, shown here in Regatta White Cap on a solid teak frame with a teak hub and a marine-grade pulley. *santabarbaradesigns.com*

8. Among the best ways to personalize your home is to use **Jenny Johnson Allen Custom Linens**. The Kentucky-born, Atlanta-based namesake lets clients choose everything from fonts and letterings to border motifs. *jennyjohnsonallen.com*

9. The distinctive Oculus chandelier was created by the Atlanta-based designer Beth Webb for **Arteriors**. This is one of the many items in her inaugural lighting, accessories, and accent furniture collection. *bethwebb.com*

10. The design of this **Clarence House** fabric, *Tetto,* in Grigio (color), was inspired by the Italian hilltop town of Todi. While visiting there, Frank Ponterio kept looking up to the underside of chestnut timber roof tiles, a pattern now translated into fabric. *clarencehouse.com*

11. Artist, designer, and founder, Nick Davis, of **Charles Burnand** produces bronze furniture, sculpture, and products combining design and function with an emotive edge, this from his Fragmentation series. *charlesburnand.com*



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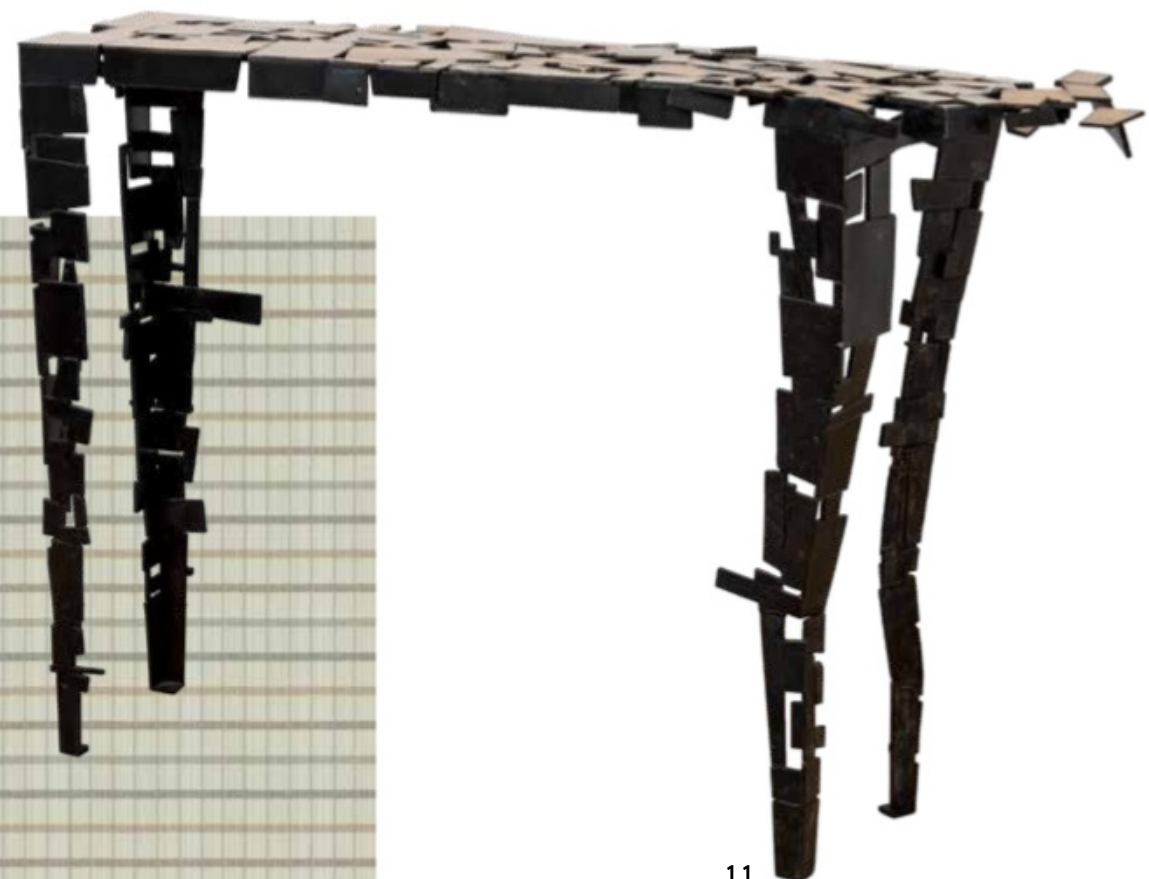


11

GO SHOPPING

COVER
Produced by: Katrin Cargill, *katrincargill.com.*
Photography: Jan Baldwin, *pearsonlyle.co.uk.*
Background painted by: Tabby Riley using Mylands Paint, *tabbyriley.co.uk*, *mylands.com*.
Jennings bath in a custom color with antique taps, **THE WATER MONOPOLY**, *thewatermonopoly.com*.

FROM THE DESK OF...
Page 26 (Clockwise from top left) The Mbarq Collection daybed left, **DEDON**, *dedon.de*. La Provençal 800 cooking range, **L'ATELIER PARIS**, *leatelierparis.com*. The Tuileries sofa shown in Regency Swirl, a Duro Olowu for Soane Britain fabric, **SOANE BRITAIN**, *soane.co.uk*. Clio Sawn Oak dresser handmade by New Orleans workshop Doorman for Sunday Shop, **DOORMAN**, *doormandesigns.com*. Oyster More Moiré stripe fabric, **PERENNIALS**, *perennialsfabrics.com*. Berlin coffee table, **KERRY JOYCE ATELIER**, *kerryjoyce.com*. **Page 27** (Clockwise from top left) Gusto Starburst mirror, **CASA GUSTO**, *getthegusto.com*. Paul Mathieu Reflet Chandelier, **LUXURY LIVING GROUP**, *luxurylivinggroup.com*. Latticework sphere on pedestal, **ACCENTS OF FRANCE**, *accentsoffrance.com*. Ornamenta gimp braid in bronze, **JIM THOMPSON**, *jimthompsonfabrics.com*. Cigale dining table by Andrea Casati, **ROCHE BOBOIS**, *rochebobois.com*.

MASTERWORKS
Produced by: Katrin Cargill, *katrincargill.com*.
Photography: Jan Baldwin, *pearsonlyle.co.uk.*
Background painted by: Tabby Riley using Mylands Paint, *tabbyriley.co.uk*, *mylands.com*.
Page 38 Small Rockwell wall hung basin, Color: Yellow/Sherbet, **THE WATER MONOPOLY**, *thewatermonopoly.com*. **Pages 40-41** (Back row from left) Admiral bath in cast iron with Deco feet, **DEVON & DEVON**, *devon-devon.com* with Coventry bath and shower mixer in rose gold, **DEVON & DEVON**, *devon-devon.com*. Rockwell bath without feet with floor standing taps, **THE WATER MONOPOLY**, *thewatermonopoly.com*. The Saracen cast iron bath, **CATCHPOLE & RYE**, *catchpoleandrye.com,* with floorstanding nickel bath and shower mixer, **DRUMMONDS**, *drummonds-uk.com*. (Front two baths from left) Small Vetralla bath with chrome Tubo 14 floor standing tap, **VICTORIA + ALBERT**, *vandabaths.com*. Aequs bath with tin interior, **WILLIAM HOLLAND**, *williamholland.com* with FS1 freestanding bath mixer with hand shower in stainless steel, **VOLA**, vola.com, **HASTINGS TILE & BATH**, *hastingstilebath.com*. **Page 42** The double Hebdern vanity basin suite in white Arabescato marble with nickel finish, **DRUMMONDS**, *drummonds-uk.com*. **Page 43** Amalfi freestanding tub in white with chrome Tubo 14 floorstanding tap, **VICTORIA + ALBERT**, *vandabaths.com*. **Page 44** (Top) ISSH01 Isla wall-mounted shower head, arm and flange in nickel, **WATERWORKS**, *waterworks.com*. (Bottom) RGLS60 Regulator low profile three-hole mounted lavatory faucet with low black wheel handles, **WATERWORKS**, *waterworks.com*. **Page 45** (Clockwise) M1-1100 Mackintosh chrome wall-mounted basin mixer, **LEFROY BROOKS**, *lefroybrooks.com*. 132-04 wall-mounted basin mixer with double swivel spout in blue, **VOLA**, vola.com, **HASTINGS TILE & BATH**, *hastingstilebath.com*. CB-2401 classic black lever three-hole wall mounted bath filler in chrome, **LEFROY BROOKS**, *lefroybrooks.com*. Landmark Industrial three-hole wall-mounted basin mixer in matte black chrome, **SAMUEL HEATH**, *samuel-heath.com*. **Page 46** The Bute bath in cast iron; nickel bath and shower mixer with level handles, **DRUMMONDS**, *drummonds-uk.com*, painted in Observatory 34, , **MYLANDS**, *mylands.com,* **EAGLE PAINT & WALLPAPER, INC.**, eaglepaintandwallpaper.com. **Page 47** The Spittal freestanding shower in nickle, **DRUMMONDS**, *drummonds-uk.com*. **Page 48** The Empress w/c pan with Round Seat cover in limed oak, with Union Jack high level cistern ensemble, **CATCHPOLE & RYE**, *catchpoleandrye.com*. The Victoria w/c pan with box seat in ebonized oak, with Wheatsheaf high-level cistern, **CATCHPOLE & RYE**, *catchpoleandrye.com*. **Page 49** The Original Arched Ladder Towel rail in silver nickel, **CATCHPOLE & RYE**, *catchpoleandrye.com*. **Page 50** FS Collection sink pedestal and basin with DCA three-hole basin mixer taps in chrome, **CZECH & SPEAKE**, *czechandspeake.com*.

PENCHANTS
Page 52 Irish Hospitality, Written by: Jeff Book, **BALLYFIN**, *ballyfin.com*. Art of the Print, Written by: David Masello, **LILLY PULITZER**, *lillypulitzer.com*, **COOPER HEWITT**, *cooperhewitt.org*. **Page 54** A West Hollywood Star, Watercolor rendering by: Mita Corsini Bland, *mitacorsinibland.com*. Written by: David Masello, **ROSE TARLOW**, *rosetarlow.com*. Isle of Design, Written by: Lucy Bamman, **OIL NUT BAY**, *oilnutbay.com*.

MY SAN MIGUEL
Photography by: Miguel Flores-Vianna.
Written by: Chris Briger.
Page 58 SANCTUARY OF JESUS NAZARENO DE

ATOTONILCO, *santuariodeatotonilco.org*. **Page 62 GALERIA CASA DIANA**, *galeriacasadiana.com*. **CASA DE SIERRA NEVADA**, *belmond.com*. **L'ÔTEL SAN MIGUEL DE ALLENDE**, *l-otelgroup.com*. **Page 64 DÔCE 18**, *doce-18.com*. **CASA DE SIERRA NEVADA**, *belmond.com*

CLEANING HOUSE
Photography: Alastair Hendy, *aghendy.com*.
Written by: Charles Spada.
Pages 70-78 A.G. HENDY & CO., *aghendy.com*.

REPEATING PATTERNS
Photography: Paul Takeuchi and Joachim Mantel, *paultakeuchi.com*.
Written by: David Masello.
Pages 82-88 LIZ JAFF, *lizjaff.com*.

ARCHITECTURE IN COLOR
Written by: Sam Lubell.
Pages 90-93 MICHAEL G. IMBER ARCHITECTS, *michaelgimber.com*.

GEORGE NAKASHIMA
Written by: James Slate.
Page 94

SIMPLY GOOD
Photography: Laura Resen and Jessica Lewis, lauraresen,com, jessicashoots.com.
Written by: David Masello.
Pages 98-104 PLAIN GOODS, *plain-goods.com*.

PAINTING A NEW PICTURE
Written by: David Masello.
Pages 106-108 THE WALLACE COLLECTION, *wallacecollection.com*.

SOW, REAP, REPEAT
Written by: David Masello.
Page 34 *The Land Gardeners: Cut Flowers* by Bridget Elworthy and Henrietta Courtauld, **THAMES & HUDSON**, *thamesandhudson.com*.

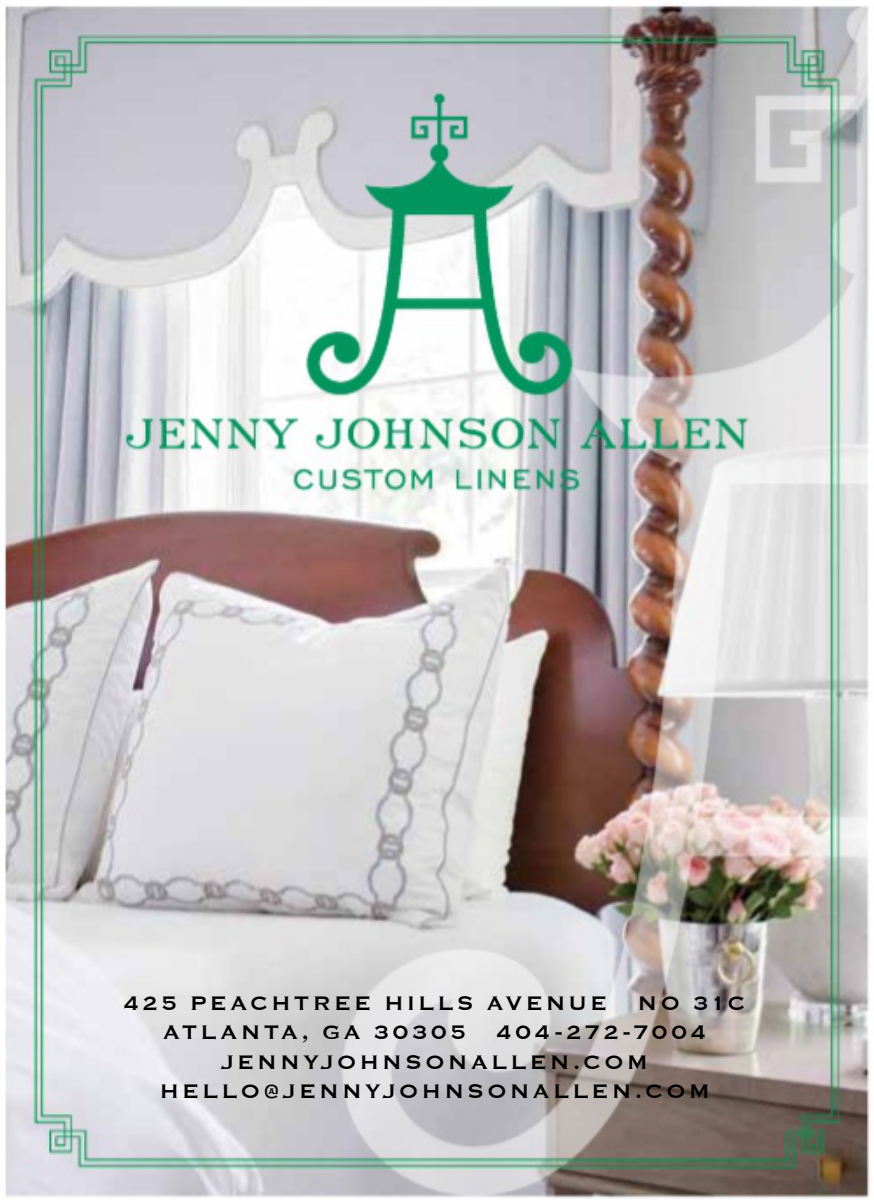
MILIEU MIXERS
Page 110 *MILIEU* Goes Local. Spring Comes Early to Nashville, Photography by: Peyton Hoge, *pbase.com/peytonhoge/peyton_hoge_photos*

ROOTED IN GEORGIA
Interior design: Pam Sessions, Hedgewood Homes, *hedgewoodhomes.com*, 404-597-8575.



GO SHOPPING

Architect: Lew Oliver, Lew Oliver, Inc., *lewoliverinc.com*.
Photography: Chris Little, *chrislittlephotography.com*.
Produced by: Katrin Cargill, *katrincargill.com*.
Written by: Jean Nayar
Pages 116-117 Light fixture: Montfaucon chandelier, **JONATHAN BROWNING STUDIOS** through **R. HUGHES**, *r-hughes.com*. Coffee table: **DOS GALLOS CUSTOM & ANTIQUE FURNITURE**, *dosgallos.com*. Art: **MICHAEL DINES**, *michaeldines.com*. Chairs: **COUP D'ETAT**, *coupdetatsf.com*. Chairs fabric: Brunswick wool, Color: Snow, **HOLLAND & SHERRY**, *hollandandsherry.com*. Rug: **ABC CARPET & HOME**, *abchome.com*. Drapery fabric: Graffito cotton, Color: Teal/Pearl, **LEE JOFA**, *kravet.com*. **Page 118** Wall tile: Cosmopolitan Papyrus, Color: White to Cream, **THE WINCHESTER TILE COMPANY**, *winchestertiles.com*. Art: **MICHAEL DINES**, *michaeldines.com*. Chairs: **MINIMA**, *minima.us*. Table: **OBSOLETE**, *obsoleteinc.com*. Countertops: **KEYSTONE MILLWORKS, INC** and **LIVINGSTON METALWORKS**, *keystonemillworks.com*, *livingstonmetalworks.com*. **Page 119** Light fixture: **AVRETT**, *avrett.com*. Hood: **LIVINGSTON METALWORKS**, *livingstonmetalworks.com*. Range: Classic range with dual fuel ovens, Finish: Matte Black, **LACANCHE**, *lacanche.com*. **Page 120** Wall color: Iron Ore, **SHERWIN-WILLIAMS**, *sherwin-williams.com*. Sofa: **BJORK STUDIO**, *bjorkstudio.com*. Sofa fabric: Seabreeze, Color: Cotton Candy, **DONGHIA**, *donghia.com*. Side table: Addison accent table, **ARTERIORS**, *arteriorshome.com*. Rug: **MADELINE WEINRIB**, *madelineweinrib.com*. Art: Dystopia by **VEE SPEERS**, 2017, *veespeers.com*. **Page 121** Table: **THE DAVANI GROUP**, *thedavanigroup.com*. Drapery fabric: 2589 Hilburn linen, Color: Eggshell, **PINDLER**, *pindler.com*. Art: Dystopia by **VEE SPEERS**, 2017, *veespeers.com*. Drapery made by **DESIGNS BY SUDI**, 404-495-9811. **Pages 122-123** Wall color: Seaworthy, **SHERWIN-WILLIAMS**, *sherwin-williams.com*. Bed: Custom design by **PAM SESSIONS**, *hedgewoodhomes.com*, made by **DESIGNS BY SUDI**, 404-495-9811. Bed fabric: Cloudband linen, Color: Beshir, **ZAK + FOX**, *zakandfox.com*. Sheets and coverlet: Traditions Linens, **TL AT HOME**, *tlathome.com*. Throw: Mazan, Color: Abbas, **ZAK + FOX**, *zakandfox.com*. Euro sham: Yamato Asa, **ZAK + FOX**, *kazandfox.com*. Lamps: **TWO MAISONS**, *twomaisons.com*. Window shade: Obi cotton, Color: Ichi, **ZAK + FOX**, *zakandfox.com*.



A GUSTO FOR LIFE
Interior design: Cris Briger, Casa Gusto, *getthegusto.com*, 781-690-4449.
Photography: Miguel Flores-Vianna.
Styled by: Charles Peed.
Written by: David Masello.
Page 129 Wall plaques: Papier-mâché wall plaques, **CASA GUSTO**, *getthegusto.com*. **Page 131** Light fixture: **VISUAL COMFORT**, *visualcomfort.com*. **Pages 132-133** Drapery fabric: **ROSE CUMMING**, *rosecummingdesign.com*. Sofa fabric: **LORO PIANA**, *us.loropiana.com*. **Page 134** Bedding: **KA INTERNATIONAL**, *ka-international.com*. Settee fabric: **COWTAN & TOUT**, *cowtan.com*. Drawered side tables: **BRIGER + BRIGER**, *brigerbriger-design.com*. **Page 135** Bench fabric: **COWTAN & TOUT**, *cowtan.com*. **Page 137** Chaise fabric: **RALPH LAUREN HOME**, *ralphlaurenhome.com*. Bowls on wall: Talavera pottery, **CASA GUSTO**, *getthegusto.com*.

LOST BUT FOUND
Interior design: Beverly Jacomini, Jacomini Design, 713-882-7565.
Photography: Peter Vitale, *petervitale.com*.
Written by: Edward McCann.
Pages 142-143 Porch color: PM-7 Platinum Gray, **BENJAMIN MOORE**, *benjaminmoore.com*. **Pages 144-145** Sofa and ottoman fabric: 4767 Glenfield linen, Color:

GO SHOPPING

Bayleaf, **PINDLER**, *pindler.com*. Pillow fabric: Baroque Floral Canvas linen, **SCALAMANDRÉ**, *scalamandre.com*. **Pages 146-147** Light fixture: **ALCON LIGHTING**, *alconlighting.com*. **Page 148** Wall color: 192 Key West Ivory, **BENJAMIN MOORE**, *benjaminmoore.com*. Cabinetry color: 709 Heavenly Blue, **BENJAMIN MOORE**, *benjaminmoore.com* and 710 Kensington Green, **BENJAMIN MOORE**, *benjaminmoore.com*. **Page 149** Chairs: **ANN MORRIS, INC.**, *annmorrislighting.com*. Chair cushion fabric: **BRUNSCHWIG & FILS**, *kravet.com*. Light fixture: **ANN MORRIS, INC.**, *annmorrislighting.com*. **Pages 150-151** Chair fabric: **BRUNSCHWIG & FILS**, *kravet.com*.

DESTINATION DESERT
Interior design: Sarah Solis, Sarah Solis Design Studio, *sarahsolis.com*, 310-606-1285.
Photography: Shade Degges, *shadedegges.com*.
Written by: Tate Gunnerson.
Pages 156-157 Wall color: Milk Mustache, **DUNN-EDWARDS PAINTS**, dunnedwards.com. Custom built-in banco sofa by **SARAH SOLIS DESIGN STUDIO**, sarahsolis.com. Cushion fabric: **LORO PIANA**, us.loropiana.com. Throw pillows: **SARAH SOLIS DESIGNS STUDIO**, sarahsolis.com. Coffee table: **GALERIE HALF**, galeriehalf.com. Ceramic bowl on table: **COLLEEN HENNESSEY CLAYWORKS**, shoppe.amberinteriordesign.com. Ceramic vase on table: **VICTORIA MORRIS**, shoppe.amberinteriordesign.com. **Page 158** Wall color: Milk Mustache, **DUNN-EDWARDS PAINTS**, dunnedwards.com. Sofa: Custom design by **SARAH SOLIS DESIGN STUDIO**, *sarahsolis.com*. Cushion fabric: **LORO PIANA**, *us.loropiana.com*. **Page 159** Chair: **BIG DADDY'S ANTIQUES**, *bdantiques.com*. Artwork: Custom by **SARAH SOLIS DESIGN STUDIO**, *sarahsolis.com*. **Pages 160-161** Wall color: Milk Mustache, **DUNN-EDWARDS PAINTS**, *dunnedwards.com*. Chairs: **GALERIE HALF**, *galeriehalf.com*. Bar stools: Alpine counter stools, **SUMMER STUDIO**, *summerstudiodesign.com*. Hanging light fixtures: Flori brass pendants, **ROWEN & WREN**, *rowenandwren.co.uk*. **Page 162** Bar stools: Alpine counter stools, **SUMMER STUDIO**, *summerstudiodesign.com*. Tile: Liberty glazed thin brick tile, **CLÉ**, *cletile.com*. **Page 163** Faucet: **CALIFORNIA FAUCETS**, *calfaucets.com*. **Page 164** Wall color: Milk Mustache, **DUNN-EDWARDS PAINTS**, *dunnedwards.com*. Bedding: **ROUGH LINEN**, *roughlinen.com*. **Page 165** Faucet: **CALIFORNIA FAUCETS**, *calfaucets.com*. Mirror: Metal Dovetail mirror, **RH**, *restorationhardware.com*. Sconces: Custom wall lights designed by **SARAH SOLIS DESIGN STUDIO**, *sarahsolis.com*.

A WELL-TOLD STORY
Interior design: Amy Meier, Amy Meier Design, *amymeier.com*, 858-848-4151.
Architect: B&W Architects, *bw-architects.com*.
Photography: Laura Resen, *lauraresen.com*.
Produced by: Shannon Bowers.
Written by: Edward McCann.
Page 169 Sofas: Custom design by **AMY MEIER DESIGN**, *amymeier.com*. Sofa fabric: Slubby, Color: Platinum, **PERENNIALS**, *perennialsfabrics.com*. Pillow fabrics: Luna Moire cotton, Color: Zinc, **SCHUMACHER**, *fschumacher.com*. Maira linen, Color: 0029, **CRÉATION BAUMANN**, *creationbaumann.com*. Light fixture: Custom design by **AMY MEIER DESIGN**, *amymeier.com*. Lamps: **ANTON & K DECORATIVE ANTIQUES**, *antonandk.co.uk*. Rug: **STARK**, *starkcarpet.com*. Drapery fabric: Caroline linen, Color: Chai, **ROGERS & GOFFIGON**, *rogersandgoffigon.com*. **Pages 170-171** Table: Custom Arabescato corchia marble dining table by **AMY MEIER DESIGN**, *amymeier.com*. Cabinet: **C'EST LA VIE**, *cestlavieantiques.com*. Chairs: **KAI KRISTIANSEN**, *kaikristiansen.com*. Chairs fabric: Berkshire leather, Color: Crystal Beach, **GARRETT LEATHER**, *garrettleather.com*. Wooden pedestals: Hand-carved display pedestals, **AMY MEIER DESIGN**, *amymeier.com*. Artwork on pedestals: Stainless steel boxes by Lori Cozen Geller, **MADISON GALLERY**, *madisongalleries.com*. Drapery fabric: Lambswool, Color: Pearl, **FOX LINTON**, *foxlinton.com*. **Page 173** Bookstand: **AMY MEIER**, *amymeier.com*. Table lamp: Akari table lamp by Isamu Noguchi, **ROSE TARLOW MELROSE HOUSE**, *rosetarlow.com*. **Pages 174-175** Bed: **LEE INDUSTRIES**, *leeindustries.com*. Bed fabric: **PINDLER**, *pindler.com*. Bedding: **FRETTE**, *frette.com*. Lumbar pillow fabric: Lucerne wool, Color: Powder, **HOLLAND & SHERRY**, *hollandandsherry.com*. Chairs: **HARBINGER**, *harbingerla.com*. Rug: **STARK**, *starkcarpet.com*. Side table by chairs: **ROSE TARLOW MELROSE HOUSE**, *rosetarlow.com*. Artwork: La Jolla Fields by James Kendall Higgins, 2018, **AMY MEIER**, *amymeier.com*.

HIS MILIEU
Interview by: Lucy Bamman.
Page 184 LUKE EDWARD HALL, *lukeedwardhall.com*.

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Luke Edward Hall

The English artist and designer met with *MILIEU* at his London studio. He's as creative in his answers as he is with his designs.

INTERVIEW BY *Lucy Bamman*



YOU'RE HAVING A DINNER PARTY WITH THREE HISTORICAL FIGURES. WHO'S AT THE TABLE?
Cecil Beaton, Lord Byron, Vita Sackville-West.

FAMOUS FIGURES OF THE PRESENT YOU'D INCLUDE?
Wes Anderson—I would ask him where does he come up with those fantastical and unexpected color palettes? And Tilda Swinton, who has an ethereal magic about her.

ARTWORKS YOU NEVER TIRE OF?
David Hockney's drawings.

SIX PERFECT LONDON SITES?
Sir John Soane's Museum; Dennis Severs' House, an old silk weaver's home in Spitalfields; shopping on Lamb's Conduit Street, where architect Ben Pentreath and Bridie Hall have their shop; lunch at Noble Rot; an opera at the Coliseum or Royal Opera House; a walk along the Thames and dinner at The River Café.



Left: Flower Prince ceramic coffee pot for LEH Designs. Below: Portrait of the artist as a cowboy.



A PLACE TO WHICH YOU WANT TO TRAVEL?
American cowboy country, replete with swinging saloon doors and saddles.

A LIVING PERSON YOU ESPECIALLY ADMIRE?
Greta Thunberg.

SOMETHING PEOPLE DON'T KNOW ABOUT YOU?
I'm super shy, a lone wolf.

WHAT ALWAYS GETS YOUR CREATIVITY GOING?
Looking through my collection of old and rare books and magazines.

AN INTERIOR DESIGNER WHO INSPIRES YOU?
David Hicks. I love his crazy color schemes. He had a way of clashing colors— fuchsia and tangerine and chocolate!

FASHION/STYLE HERO?
Mick Jagger.

FAVORITE EYEWEAR/SPECTACLES BRAND?
Oliver Peoples, Bailey Nelson, Cutler and Gross.

PREFERRED MEDIUM TO WORK IN?
Chalk pastels and watercolour paints.

DREAM COLLABORATION?
To work on the interior of a bar or nightclub. One in a snowy mountain town.

A MOTTO BY WHICH YOU LIVE?
"Remember: Be a palm tree and sway in the wind."

WHAT DOES THE WORD MILIEU MEAN TO YOU?
One's preferred surroundings and everything that makes them just so—from the furniture and lighting to the smells, little objects, and people.

For the complete interview, visit *milieu-mag.com* ■


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otistextiles.com