


THE HOUSE *OF* WINDSOR



AT VERANDA'S FIRST-EVER
CONCEPT HOUSE IN LOS
ANGELES, WINDSOR SMITH AND
NINE OTHER TALENTED
DESIGNERS SET OUT TO DEFINE
LUXURY FOR A MODERN FAMILY.
WHAT THEY ACCOMPLISHED
AT THIS EQUESTRIAN PROPERTY
MARRIES QUALITY AND STYLE
IN A HOME AS BEAUTIFUL
TO INHABIT AS IT IS TO BEHOLD.

PHOTOGRAPHY BY MAX KIM-BEE PRODUCED BY CAROLYN ENGLEFIELD WRITTEN BY MARIO LÓPEZ-CORDERO



composition Harmonious proportions gave Vermeer's works a deceptive simplicity. Here, dense bouquets echo the solidity of wooden vases.
LEFT: Nerines, marigolds, cotinus foliage, tulip seedpods.
RIGHT: Anemones, agapanthus pods, cotinus foliage.

Reclaimed materials give a new house a sense of history. **THIS PAGE:** Oak floors from France throughout, Exquisite Surfaces. Walls and trim in Benjamin Moore's White Dove and Galveston Gray. Antique table base, Obsolete, with Caesarstone top. Sculptor's easel, Relics Architectural Home & Garden. Vintage chairs, Curtains in Glant fabric. **OPPOSITE:** Recycled marble flooring, Exquisite Surfaces. Door hardware, P.E. Guerin. Settee in Kravet fabric. Pillow trim, Samuel & Sons. Curtains in Scalamandré fabric. Ceiling lanterns, Brighton Collection. Majolica busts, Hollyhock.







WINDSOR SMITH: ENTRY HALL, FAMILY ROOM, AND KITCHEN

Opening pages, left, and following pages. "It's not just about pretty rooms anymore," says Windsor Smith, the LA-based designer who masterminded and built this 8,000-square-foot estate in a leafy section of Brentwood. She then collaborated with *Veranda* and nine fellow designers to create The House of Windsor. "We have a responsibility to use our tools to set our clients up for success."

Smith, who calls herself a "lifestyle architect," believes that a house can enhance a marriage—for example, with a master suite that rejects the concept of separate "his" and "hers" areas—and that design can strengthen a family by giving everyone an appealing alternative to scattering after dinner. "Technology has in many ways driven us apart," Smith says. "We can reclaim our relationships in the way we plan and lay out rooms."

The Federally inspired house plotted by Smith includes an extra-wide entry hall to accommodate thirty for dinner on special occasions such as Thanksgiving or Christmas. The kitchen, the true heart of the house, is as large as a living room.

The decor claims a graceful middle ground between formal and casual. There's a lightly gilded settee on the recycled marble tiles lining the entry hall. In the kitchen, brass pendants with pleated black shades flank an industrial pot rack.

The family room features a flat-screen TV, work table, and bar. Smith imagines the guys watching a game, the kids doing an art project, and mom curling up with tea or a cocktail on the linen-slipcovered sectional: "It's a room where everyone can do their own thing and still feel connected."

A mix of masculine and feminine elements appeals to all family members. Sectional, Roche Bobois, slipcovered in Kravet linen. Throw pillows: square pattern, Kravet, and zebra fabric, Pierre Frey. African beaded chairs, Maison Au Naturel, with cushions in Scalamanré velvet. Serge Mouille ceiling fixture. Shagreen drinks table, Scala Luxury. Ottoman, Windsor Smith Home Collection, in antique suzani. Vintage mirror. Antique pilasters, Candace Barnes. Horn table, Robuck & Company Antiques. Dhurrie, Jama's Rug Collection. Framed photograph, Rodney Smith.



Smith added brass accents to cool tones to inject warmth into the kitchen. Custom cabinets in Benjamin Moore's Galveston Gray. Range, hood, and rotisserie, La Cornue. Pot rack and marble sink, Windsor Smith Home Collection. Sink fittings, Rohl. Refrigerator, dishwashers, integrated coffee machine, and wine columns, Gaggenau. Jansen armchairs, 1stdibs, in Kravet leather. Flooring, Exquisite Surfaces. Pendant lights, Baker. Wing chair, Giannetti Home, in Romo fabric. Pillow in Scalamandr  fabric. Stackable chairs, Maison Au Naturel. Custom island. Hardware, The Golden Lion. Bird sculpture, Fernando Botero.







RICHARD HALLBERG: DINING ROOM

Opposite. In a house that offers plenty of options for large-scale entertaining, Richard Hallberg treated the actual—and comparatively small—dining room as an intimate space for contemplation or quiet tête-à-têtes. “It’s a reading room or a morning room, where the lady of the house might have her first cup of coffee,” he says. “But it could also easily accommodate four to six people for a cozy dinner.” Instead of using a typical chandelier, he hung a less formal iron-framed lantern. He also designed a faux leather tablecloth in pale gray. “I wanted to bring the lightness of the walls to the center of the room,” he says. “It also emphasizes the shape of the chairs.”

Objects in the room feel collected. Accessories and art—an eighteenth-century Italian candlestick, Roman fragments, parchment books—hint at the travels of a keen-eyed connoisseur. “I didn’t want to do the expected dining room,” he says.

Bookcases in this multipurpose room—filled with objects such as Han jars and split geodes—function as a cabinet of curiosities. **OPPOSITE:** Chairs, Dennis & Leen, in Jim Thompson silk-cotton. Trim, Décor de Paris. Custom tablecloth in Kravet faux leather. Custom fringe. Hanging lantern, Syrian bowl, and cast-stone book, all Formations. Roman shade in Kravet linen. Walls in Benjamin Moore’s Revere Pewter. Candlestick, lectern, terra-cotta figure, and Italian architectural fragment on wall, all antiques.



RICHARD SHAPIRO: GREAT ROOM

Above left, above right, and following pages. To give a sprawling great room a human scale, Richard Shapiro divided the space in half, the major division formed by two large sofas back to back, with a book-stacked table in between. The configuration employs symmetry to stunning effect, grounding the room. Then Shapiro filled it with edgy contemporary art.

“I wanted to include surprising pieces that make a statement and maybe give people a chuckle,” Shapiro says. A chandelier drips with crystal pendants in the shape and shade of bunches of grapes while, on the wall, a mounted piece of art features the chevron pattern of a quilted moving blanket.

In a small adjacent hallway, Shapiro kept things a bit more stately, deploying old master drawings, with mismatched frames and mats, hung in a manner that looks assembled over the years. “I try to be unselfconscious about those things,” he says. “I don’t like to do anything that seems gratuitously decorative. It always has to have its own spirit and soul.”

Art and antiques span centuries in the richly textured great room. **ABOVE RIGHT:** Antique Italian armchair in Zoffany velvet, marble urn, and vintage French gilt toile and crystal chandelier, Richard Shapiro Antiques and Works of Art. Sofa table in Dedar fabric. Art, Justin Beal, Acme Gallery. **ABOVE LEFT:** Flooring, Exquisite Surfaces. Antique Florentine bench and old master line drawings, all Richard Shapiro Antiques and Works of Art.





Coarse linen for the sofas and club chairs, along with pillows in worn antique textiles, tone down the room's formal elements. Door hardware, P.E. Guerin. Sofas and club chairs in Pierre Frey linen, Venetian slipper chairs in Clarence House paisley, coffee table, brass floor lamp, and gilded étagères, all Richard Shapiro Studiolo. Antique Italian gilded console, Italian low-back chairs, pillows in Iranian textiles, and Venetian armchair in needlepoint, all Richard Shapiro Antiques and Works of Art. Bronze tray, Patricia Roach. Stitched cowhide rugs, The Rug Company.





CANDACE BARNES: MASTER BEDROOM, BATH, AND DRESSING ROOM

Above, opposite, and following pages. Windows in the master bedroom offer a clear view of the property's shady sycamores and oaks, and it was these trees that Candace Barnes took as inspiration for a relaxing suite that includes a luxuriously spacious dressing room with a freestanding tub.

"An interior is a marriage of many elements," says Barnes. "For a space to feel peaceful, you have to honor first the natural surroundings and then the architecture." She borrowed the taupey shade on the walls from a sycamore's bark, and the pops of green in silk pillows and a punchy

velvet-covered bench from the verdant leaves. Abundant sunlight bounces off reflective surfaces all around: a mirrored screen in the bath, framed rock-crystal specimens above the bed.

Barnes designed a grand bed with moldings along its side rails and artful finials crowning its posts. Several pairs of objects—mirrors, chairs, bookcases—give the room a soothing symmetry. "I needed the pairs to balance the boldness of the bed," she explains. Everything has just-right proportions, ensuring that the suite feels like a refuge. "Scale is really key to a sense of harmony."

The enfilade from the bedroom to the bath to the dressing room creates a private sanctuary for a couple. **ABOVE:** Walls painted in Benjamin Moore's White Sand. Mirrors, Formations. Bed linens, Sferra. Club chairs in Zoffany cotton blend, bench in Larsen fabric, bookcases, and bed, all Candace Barnes Now. Square pillows in Zoffany silk. Karl Springer embossed leather coffee table. **OPPOSITE:** Vanity and fittings, Lefroy Brooks. Sconces, Jonathan Browning. Antique carved mirror and framed engravings, Candace Barnes Antiques. Linens, Waterworks. Stone stool, Gregorius Pineo.



Barnes used flat and iridescent paints to highlight the cabinet millwork. Cabinets in Vanilla Milkshake with panels in Pearlescent White, both by Benjamin Moore. Chaise, Roche Bobois. Throw pillows in Zoffany silk and Dedar embroidered faux leather. Bathtub, The Bath Works. Tub fittings, Rohl Perrin & Rowe. Tables, Candace Barnes Now. Stanley Jay Friedman wing chair in silver leather, Candace Barnes. Chandelier, David Istanta. Screen, Niermann Weeks. Rug, Drum & Company. Collage and acrylic, Cecil Touchon.









PETER DUNHAM: GUEST SUITE AND STUDY

Opposite and above. “The bedroom and study were not huge, so I had to make choices that would have a big impact,” says Peter Dunham. There’s plenty of oomph in the leopard-print paisley he chose to line the study walls and even more verve in the vibrant pink shade he chose to paint the adjoining guest quarters.

“In a small room, I like to vary pattern, texture, and bold color,” Dunham says. Sheer flowered panels line an antique iron canopy bed, a rush-seat chair shares space with a chalky resin table that looks like slabs of stacked limestone, and

cowhide and sisal rugs cover the floors.

How does Dunham keep it all from looking jarring or messy? Key is a nuanced layering that looks accumulated rather than thrown together, along with a generous dose of natural flair.

“You don’t want too many complicated patterns, but you can use prints with different background colors and variations in scale. In the end, you want it to feel rich.” The rest is instinct. “Everyone has a different balance,” he adds. “Do you mix stripes and florals, or do you want things plain? At a certain point, it’s totally personal.”

Borders of pink trim connect a leopard print-lined study to the adjacent pink guest bedroom. **ABOVE:** Pendant light, Troy Lighting. Walls upholstered in Peter Dunham Textiles. Trim, Scalamantré. Cast resin table, vintage French desk, rush side chair, tufted armchair, and framed Indian portraits, all Peter Dunham’s Hollywood at Home. Alabaster lamp, 1st Leap. **OPPOSITE:** Walls in Benjamin Moore’s Blushing Brilliance. Antique canopy bed, vintage lamps, paisley panel, and bedside tables, Hollywood at Home. Sheer panels, Roman shades, and pillow, all in Peter Dunham Textiles.

Shaw accentuated the height of an already-tall room by using a soaring canopy bed. Bed linens, Sfera. Canopy bed in Dedar damask and nesting tables, all Tara Shaw Maison. Directoire chair in Dedar fabric, shell table and box, and Italian mirror and coffer, all Tara Shaw Antiques. Throw, Hermès. Rug, New Moon Rugs.





TARA SHAW: BEDROOM

Left. Tara Shaw, a resident of New Orleans and the only non-California designer at the house, has an intuitive connection to Continental antiques. In this bedroom, she mixes Italian and French pieces in a pared-down setting that harkens to her home city but has the ease of California.

A sinuously curved and crowned canopy bed anchors the room, setting the tone for the rest of the space. "Because the headboard is upholstered, this bed has the added bonus of also being comfortable," she says.

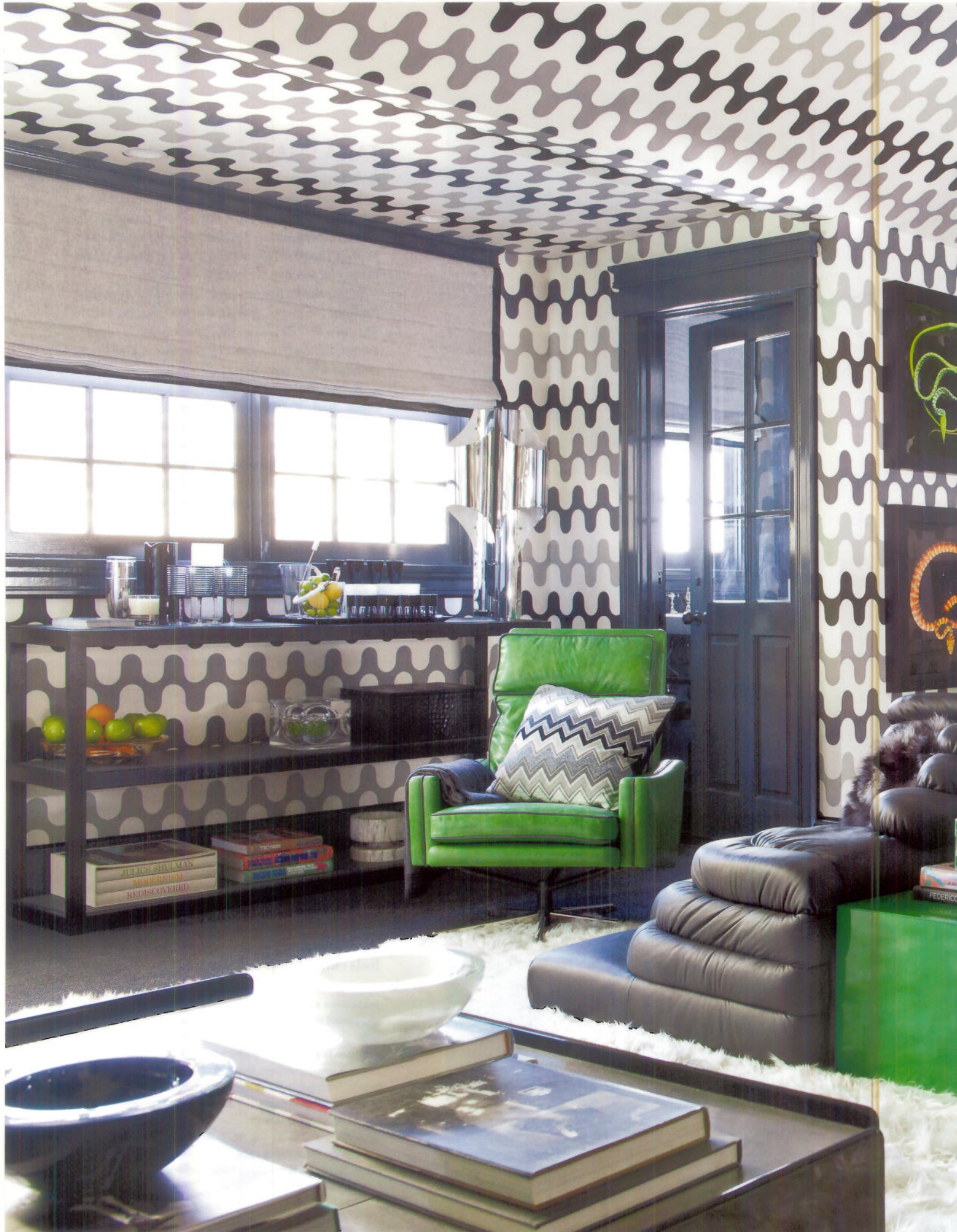
To maximize the headboard's curvy shape, Shaw had it covered in a swirling, stylized acanthus leaf motif that climbs up to its peak. She decorated the rest of the bedroom with appealing antiques and reproduction pieces as well as hits of photography that would suit the sophisticated teenage daughter Shaw envisioned just embarking for college.

MARTYN LAWRENCE BULLARD: MEDIA ROOM

Following pages. Because the media room, perched above the garage, is separated from the main house, Martyn Lawrence Bullard felt free to break from the property's tradition-informed interiors and create a mod moment. "I imagined it as an escape for the man of the house and wanted it to have a Studio 54–Halston vibe," he explains.

The point of departure was a squiggly-line fabric of Lawrence Bullard's own design, which he used to upholster the walls and ceiling. Another major presence is a pair of vintage de Sede tufted sofas with a decidedly groovy bent. Mix in polished metal chairs and a table, all by Paul Evans, with vintage and contemporary photography—including portraits of Andy Warhol and a candid of Elton John—and you get a potent and heady cocktail. It captures a swinging '60s flavor that, thanks to a fresh, coordinating color scheme, still feels current and related to the rest of the house.

FOLLOWING PAGES: Lawrence Bullard unified the room by sheathing the walls and ceiling in a bold print. Door and trim in Benjamin Moore's Deep Space. Roman shade in Dedar fabric with Pindler & Pindler border. Flame-stitch pillow in Schumacher woven. Walls in Martyn Lawrence Bullard fabric. Vintage de Sede sofas, Wright. Custom chair in Carlos Alberto leather. Vintage Vico Magistretti coffee table, Habitat. Custom green table. Vintage Paul Evans armchairs and glass-top table. Alpaca rug, The Rug Company. Faux zebra rugs, Pacific Hide and Leather. Tree, Inner Gardens. Art, Fahey/Klein Gallery (see Sourcebook).







PAUL ROBBINS: LANDSCAPE DESIGN

Above, left, and opposite. The look and feel of the grounds were dictated by two major factors: the architecture of the house and the original landscape, which included the impressive group of mature oaks and sycamores. “We didn’t want to impose a man-made feel,” says Paul Robbins. “And we wanted to complement the Federal style of the house itself.”

Robbins sought a relaxed interaction with nature so the owners could take full advantage of indoor-outdoor living. That called for a certain amount of lawn, as well as fuss-free plantings like hydrangeas and boxwoods, which he left unclipped. “You want a garden you can enjoy and not be a slave to.”

STEPHEN BLOCK: PATIOS

Above and left. The main goal for Stephen Block was to extend indoor living spaces seamlessly into the outdoors. He achieved that by turning plain air environs into furnished rooms, using an artful mix of pieces that pay homage to the house’s exterior while also factoring in style and practicality.

“I mixed materials like iron and wicker, which look great against light gray brick,” Block explains. A polished concrete dining table sits near the fireplace. “In California, you need the heat at night,” he says. Above all, comfort reigns supreme. “The chairs and tables have the quality of those you use in the living room,” he says. “They just happen to be alfresco.”



The sunken path carved through the lawn and the raised beds of flowers and herbs add dimension and charm. Light fixture, Bevolo. Plantings, Monrovia Growers. OPPOSITE, TOP: Seat cushions and pillows in Perennials fabrics. Sofa, table, chairs, and lanterns, On the Veranda. Dining table, pots, and planters, Inner Gardens. BOTTOM: Grill, Lynx. Wall lantern, Bevolo. Zinc table, On the Veranda. Dog bed in Perennials fabrics. Exteriors in Benjamin Moore's Revere Pewter and White Dove.



KATHRYN M. IRELAND: THE STABLE

Above and right. Kathryn M. Ireland took a liberal approach as she created her concept of the horse stable, a simple outbuilding with whitewashed bead-board paneling and lofty beamed ceilings, connected to the main house via a crunchy gravel path.

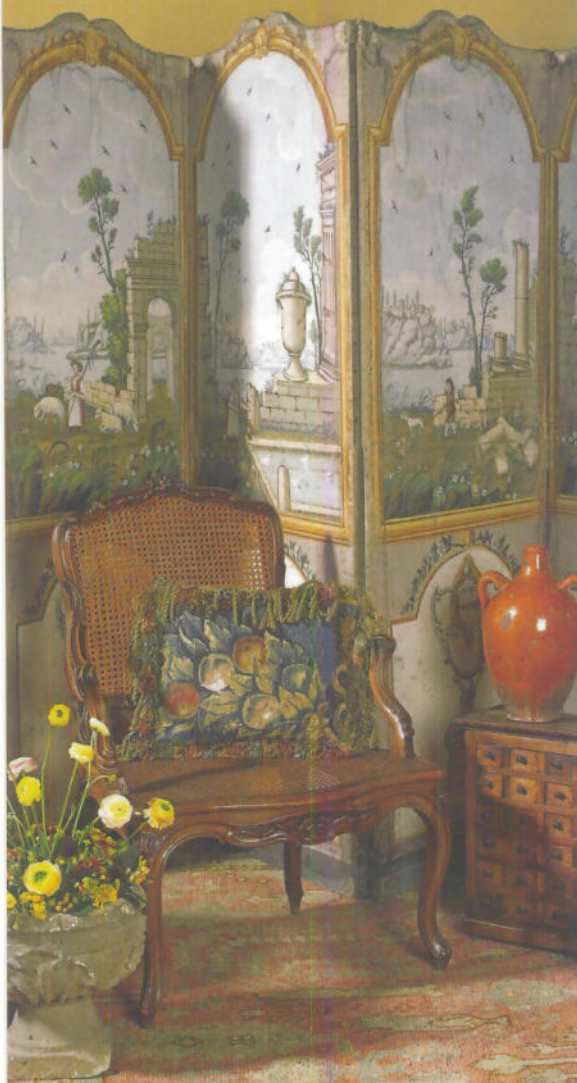
"Everyone needs a place to get away," insists Ireland, explaining the stable's other roles as studio and retreat. "Someone could paint here, or take a nap, or have a friend over for a glass of wine. The point is, it's a little imperfect—you won't worry about spilling things, and you don't have to walk around wearing kid gloves."

Ireland, herself a horsewoman, outfitted the main bay and paddock with rustic, comfy pieces that show their age and can handle wear and tear: a roughly hewn trestle table, a hefty and banged-up daybed, a cushy leather ottoman. Photography and other artwork decorate the walls, and sunny touches come in the guise of Ireland's textiles, which she used on pillows, lampshades, and a traditional English numnah—a saddle blanket that would make any pony stylish. □

The house's zoning allows a rare opportunity for keeping horses in greater L.A. **RIGHT:** Hanging fixtures, Troy Lighting. Custom farmhouse sink, Bradley Hughes, in vintage cabinet. Antique French church pews and Spanish end table, Relics. Antique trestle table, mule head sculpture, and rugs, The Melrose Project. Antique Windsor chairs and French easel, Obsolete. Table lamp and saddle blanket, Kathryn M. Ireland Interiors. Horse painting, Karen Bezuidenhout. **ABOVE:** Antique bowl, Relics. Antique saddle base and Spanish daybed, both Obsolete. Cushion and pillows in Kathryn M. Ireland fabrics. Ottoman, Kathryn M. Ireland Interiors.







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< VERANDA FINDS IT >

WELL MATCHED

We've tracked down the hard-to-find objects in this issue so you don't have to.

1. Pilasters add classical grandeur to a newly constructed living room by Barry Dixon (pages 116–117). This Corinthian capital will impart equal gravitas to any twenty-first-century interior. From JP Weaver Co., 818-500-1740.

2. Like the walls in Jean-Philippe Demeyer's Belgian library (pages 108–109), this Lime Green hue creates a quirky yet sophisticated ambience. From Benjamin Moore, 800-672-4686.

3. An Irish Regency reproduction is nearly indistinguishable from Orlando Diaz-Azcuy's living room ottoman (page 97). But unlike that antique, this piece can be customized in size and finish, with your choice of upholstery. From English Georgian, 011-44-20-7351-4433.

4. This new Venetian mirror exudes the same old-world charm as the one-of-a-kind original hung in the bathroom designed by Barry Dixon (page 121). From The Mirror Lady, 516-767-8081.

5. A trestle bench hits an elegantly rustic style note, just like the antique church pews used by Kathryn Ireland in the House of Windsor stable (page 153). From Bausman & Company, 909-947-0139.

6. Geometric wallpaper recalls the hand-painted *pointe de diamant* grisaille in the Demeyer dining room (page 107). From Cole & Son, 888-533-5632.

PRODUCED BY JILL BROWN
WRITTEN BY VICTORIA JONES

