

DECEMBER/JANUARY 2017

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From Our Editor

DECEMBER/JANUARY 2017 | HOUSE BEAUTIFUL



I ACTUALLY PREFER GIFT WRAPPING TO GIFT SHOPPING. YOU?



Feeling festive in the Kravet showroom at the New York Design Center.

Nearly all of my childhood Christmases were spent at our local VFW hall. For more than 20 years, my father, Wayne, organized the annual community dinner at our chapter—Post 7389 in Westminister, Massachusetts—and every one of those years, my whole family went with. For many of us, the holidays have a *Groundhog Day* effect, with familiar rhythms playing out, one year indistinguishable from the last. Ours were no different: unwrapping stocking presents in the morning with clementines, coffee, and sticky buns; Dad jetting off to “the V” to help the kitchen crew; my mum, sister, and I joining him and other volunteers by midmorning; serving, chatting, and cleaning up. By late afternoon, we’d all be back together around the woodstove to open gifts—*finally!*

At the V, everyone had a task. When my sister, Louisa, and I were in elementary school, my mum would take the lead waiting tables, with us ferrying orders to the kitchen and clearing dishes. Eventually, Louisa and I became lead servers, calling on young helpers to deliver butter or creamers as we once had. In busy years, we’d look up and it’d be 3 p.m. and we’d have served 150 people. *Phew!* In slow years, when ice or single-digit temperatures kept folks at home, we’d refill sugar caddies and play pinball in the adjacent bar before joining our guests for some pumpkin pie.

But if it was slow in the dining room, that meant Dad was hustling: It was his role to deliver meals to the homebound. As the post’s chaplain, he’d also stay at each house and say a few words, or just listen. It wasn’t until college that I fully realized the impact of his visits. Or of the small talk we’d make at the tables. Or why my mother would send me to say hi to Mr. So-and-So. The truth is, very few people came for the meal—they came for the company.

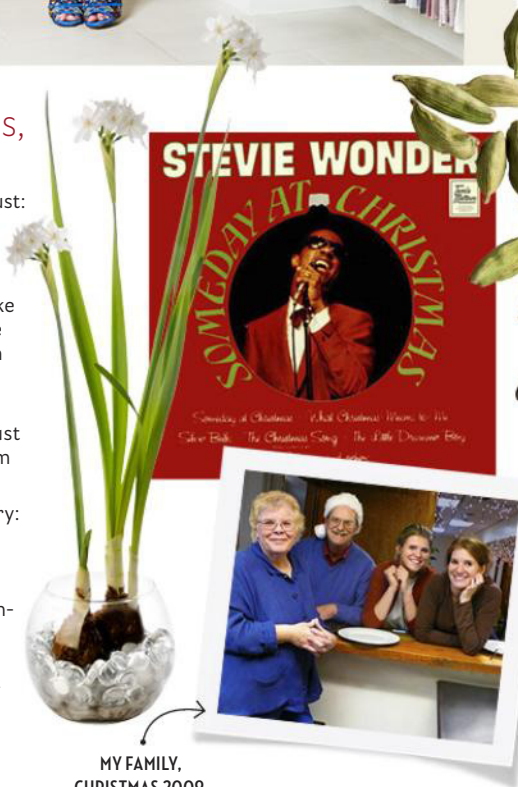
As I prepare for my own family’s first Christmas as just the three of us (though number four is coming soon), I’m seeking our own traditions. My parents didn’t set out to teach us that community can be as nourishing as a warm meal; they stumbled upon that. I hope I have the good fortune of finding something as meaningful for my own sons. That’s the only thing I really want for Christmas this year.

@SophieDow

Sophie Donelson, EDITOR IN CHIEF
SOPHIE@HOUSEBEAUTIFUL.COM

My Traditions, New & Old

- A holiday-season must: planting fragrant narcissus bulbs in glass pebbles.
- I’m a Motown fan, like my folks: This Stevie Wonder album is on repeat at our home.
- Burning Votivo Red Currant candles—just not in the same room as the narcissus!
- Something new to try: baking homemade cardamom buns—I love all things Scandinavian. Crushing the seeds when they’re right out of the pods makes a big difference!



MY FAMILY, CHRISTMAS 2009.

PHOTOGRAPHERS: DOUGLAS FRIEDMAN (PORTRAIT); LARA ROBBY/STUDIO D (TRIM); ISTOCK (FLOWERS); ALAMY (CARDAMOM PODS); FASHION STYLIST: JENNIFER SMITH; MAKEUP ARTIST: ELAINE MADELON; FOR EXCLUSIVE ARTIST'S MANAGEMENT USING GIORGIO ARMANI BEAUTY: HAIRSTYLIST: MURIEL VANCAUWEN; FOR EXCLUSIVE ARTIST'S MANAGEMENT USING T3 MICRO TOOLS: BANGLE: DINOSAUR DESIGNS; SHOES: SAKS FIFTH AVENUE. FOR MORE DETAILS, SEE RESOURCES.

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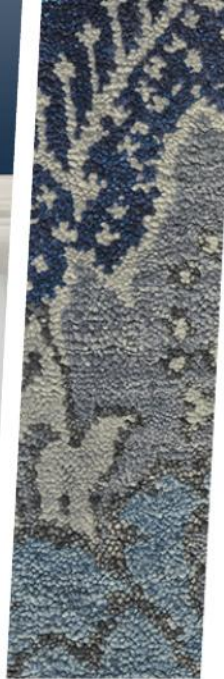
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CATHERINE OLASKY



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ON THE COVER: Sofa, Crate & Barrel; ottoman fringe, George Spencer Designs for Claremont; wall paint, Benjamin Moore; wallpaper on ceiling, Nobilis.

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FOR SWEEPSTAKES RULES,
SEE PAGE 102

See why Nordic white is our Color Crush—turn to page 15.



"To get the Nordic look, choose accessories in natural materials like bone and marble, and don't be afraid to mix warm and cool whites!"

BENJAMIN REYNAERT, MARKET EDITOR

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TO GET STARTED

FOR SWEEPSTAKES RULES,
SEE PAGE 102

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COLOR

Our Handbook on Hues



Nordic White

The wintry color of frozen tundra and polar bears, it's both crisp and cozy at once. Snuggle with chunky weaves and touchable textures, or go for arctic luxe with glinting metallics.

SECTION EDITOR KATHLEEN RENDA

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Nordic White

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1. La Terre Onion Tassel Fringe In Canvas. samuelandsons.com
 2. Deys Ankle Boot By Isabel Marant Étoile. Leather. In Ecrú/Tan. \$585. barneys.com
 3. Reagan Chest Maple and birch veneers. In Milk White. 41" W x 19" D x 34¼" H. \$1,649. ethanallen.com
 4. Living Luminizer \$38. rmsbeauty.com
 5. W3319.1 Wallcovering Cork. In White, Silver, Metallic. kravet.com
 6. Drawstring Purse Leather. In Stone. \$140. baggu.com
 7. Moroccan Wedding Pillows Jute and linen with metallic accents. In Neutral. 14" H x 20" L, \$78; 18" Sq., \$88. anthropologie.com
 8. Milo Cocktail Table By Jan Showers. Ivory faux leather with saddle stitching. 54" Dia. x 20" H. kravet.com
 9. Double Take Necklace Leather with gold plated-brass rings. In Eggshell. \$290. lizziefertunato.com
 10. White Lemonwood Bowls By Honoré. Handmade in Morocco. In White. 3½" Dia. \$8 each. homestories.com
 11. Pure Strawberry Thief Embroidery Fabric By Morris & Co. Cotton-linen blend. In Paper White. stylelibrary.com
 12. Snow Cap Blanc Fabric By Kravet Couture. Faux fur. In White/Ivory. kravet.com
 13. Burma Stool/Side Table Glazed porcelain. 12½" Dia. x 16½" H. In White. \$426. bungalow5.com
 14. Ansel Chair By Mitchell Gold + Bob Williams. With Tibetan lambswool. \$1,900. mgbwhome.com
- PREVIOUS PAGE:** Clockwise from top left: Pillow, Laura Ashley; throw, Serena & Lily; bed linens, Sferra and Matteo; blankets, Area through Trnk and Mexchic through Shoppe by Amber Interiors.

PHOTOGRAPHERS 1, 4, 5, 6, 7, 10, 11, 12: LARA ROBBY/STUDIO D (COLOR CRUSH); MARLENE FORD/GETTY IMAGES (PALETTE). FOR MORE DETAILS, SEE RESOURCES

PALETTE

Northern Exposure

A hush descends as snow-fogged conifers in British Columbia disappear into a winter storm, the hazy colors offering ideas for serene bedroom hues.



SNOWFALL WHITE
GR-W09 BEHR

WHITE CLIFFS
PPU9-14 BEHR

POLAR DRIFT
PPU14-17 BEHR

SWISS COFFEE
12 BEHR

CONTEST

NAME THIS COLOR AND YOU COULD WIN!

1

Come up with an evocative name for the color above. Describe it in a sentence or two (50 words or less).
BE CREATIVE!

2

Go to HOUSEBEAUTIFUL.COM/NAMETHISCOLOR to enter, from November 18, 2016, through January 2, 2017.

3

The winner receives \$100! Three runners-up will each receive *House Beautiful's* latest book, *Pink*.



SEPTEMBER 2016 WINNER

ARABIAN NIGHT
PAUL GIORDANO
NEW YORK

"This is the deep violet blue of a desert sky under a veil of stars."
Go to HOUSEBEAUTIFUL.COM/COLORWINNERS for the three runners-up.

NO PURCHASE NECESSARY TO ENTER OR WIN. NAME THIS COLOR CONTEST. SPONSORED BY HEARST COMMUNICATIONS, INC. BEGINNING AT 12:01 A.M. (ET) ON NOVEMBER 18, 2016, THROUGH 11:59 P.M. (ET) ON JANUARY 2, 2017, ENTER AT HOUSEBEAUTIFUL.COM/NAMETHISCOLOR AND COMPLETE THE ENTRY FORM PURSUANT TO THE ON-SCREEN INSTRUCTIONS, INCLUDING YOUR PROPOSED COLOR NAME FOR THIS MONTH'S FEATURED COLOR AND A BRIEF DESCRIPTION (50 WORDS OR LESS) OF YOUR INSPIRATION. MUST BE A LEGAL RESIDENT OF THE 50 UNITED STATES, THE DISTRICT OF COLUMBIA, OR CANADA WHO HAS REACHED THE AGE OF MAJORITY IN HIS OR HER STATE, TERRITORY, OR PROVINCE AT TIME OF ENTRY. VOID IN PUERTO RICO, THE PROVINCE OF QUEBEC, AND WHERE PROHIBITED BY LAW. CONTEST SUBJECT TO COMPLETE OFFICIAL RULES AVAILABLE AT HOUSEBEAUTIFUL.COM/NAMETHISCOLOR

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PAINT

Take a Chance

Not all hues are true to the swatch. Here are a dozen that outperform their first impressions.



DUSK RESTORATION HARDWARE
 “Although this blue is about as scary as a Smurf, it frightened my clients. They felt it was too strong and intimidating for the mud-room of their Florida beach home. Fully committing to the color for the cabinets and the walls was the trick to changing their minds. The rest of the house is neutral, and this is an escape, like swimming in cool water. It’s now their favorite room!”
MELANIE TURNER

Benjamin Moore's 2017 Color of the Year!



BERMUDA PINK 016 BENJAMIN MOORE
 “Like all the pinks I’m drawn to, this has some spice with the sugar. Those orangish undertones make the swatch look different—a little bit peach. It’s not until you scale up the color to room size that you realize its genius. Since it’s more nuanced than sweeter, frostier pinks, you can combine it with shades that usually clash—oranges, reds—and pull off a room with amazing vibrancy.”
ALLISON TICK



ORANGE DAYLILY DE5145 DUNN-EDWARDS
 “Orange has a difficult reputation for a reason. To start with, you have to get the proper tone. This color has it, and in a room it reads as luxurious—it’s reminiscent of an Hermès box. But then the lighting also has to be right; it needs to be warm, not blue. LED bulbs or incandescents are a must. Get the lighting correct, and this color will envelop you in warmth.”
KELLY WEARSTLER



VAN COURTLAND BLUE HC-145 BENJAMIN MOORE
 “At first glance, this blue is powdery and soft, almost like a pastel. Then you see it in situ, and you immediately understand its moody depths and complexity. You’re struck by the richness, the mystery, and the timelessness. Because it both calms and intrigues, it’s perfect for a bedroom. I love the way it interacts with wood tones, warmer neutrals, and antiques.”
CALEB ANDERSON



NAVAL SW 6244 SHERWIN-WILLIAMS
 “After I confidently suggested this intense blue for a client’s study, I started second-guessing myself. What designer hasn’t chosen a saturated blue only to find that it’s more downbeat than moody? Thankfully, this sprang to life as it was applied to the walls—it’s lively and oh so chic! I realized it’s the exact blue of the gorgeous tiles I saw at the mosques all over Turkey.”
RYAN SAGHIAN



SHADOW 2117-30 BENJAMIN MOORE
 “When people seek out dark colors they often pick blacks or grays, but there’s a versatility to deep purple that I think would surprise them. To me it’s a neutral, and its ability to create a layered, intimate room is almost magical. You can bring out its luxe side with gold tones, be bold and partner it with orange, or soften it with creams. Trust me: Try it in a dining room, and you’ll be enamored.”
ELENA FRAMPTON

PHOTOGRAPHERS: INTERIOR, THIS PAGE: EMILY FOLLOWILL; INTERIOR, OPPOSITE PAGE: JOHN COLE. FOR MORE DETAILS, SEE RESOURCES





BLACK CHIFFON N-C15
CLARK+KENSINGTON

"This gray-black reminds me of shadows—for me, that's a good thing!—and I envisioned it on the walls, bookcases, and ceiling of my husband's study. But what I thought of as cozy, he worried would be oppressive. Ultimately, he loved it. With the gold overhead light and leather chair, it's tailored and masculine, not cave-like."

CARMEL GREER



INCHYRA BLUE 289
FARROW & BALL

"Skip over this daring blue, and you'll miss one of the happiest, sunniest colors going. It's more playful than it lets on, and I find it works wonders in light-challenged rooms. I didn't realize its mood-boosting powers until I did a ground-floor dining room in Brooklyn with khaki walls. Adding this to the built-in cabinets made the space as uplifting and cheerful as a summer day."

SUZANNE McGRATH



DEBONAIR SW 9139
SHERWIN-WILLIAMS

"I hesitated with this hue. It's historical and classic, a bit sentimental, and evocative of Wedgwood porcelain. So far, so good! Still, I worried it could skew somber. My plan was to use it in a music room, and while it was being painted, I anxiously held my breath: Would it drag down the energy in the space? Turns out, it's soulful. It simultaneously grounded and elevated the room."

LATHEN GORDON



OLIVE 13
FARROW & BALL

"Often the initial reaction to this olive green is that it's dark, maybe even a little dingy. It doesn't seem like it would get you rah-rah excited or inspired. But don't underestimate it! It has a sophistication that's ideal for millwork and trim, which I took advantage of in a library. Paired with textured wallpaper in a paler green, it instantly softened the room without sacrificing any of its character."

GIDEON MENDELSON



MIDDLESTONE 12-22
PRATT & LAMBERT

"I gravitate toward colors that are hard to classify, like this one. It's somewhere between a Creole mustard gold and the infamous green associated with—ahem—bodily functions. Obviously a tough sell. But it's a dark-horse winner. In my family room, it picks up the botanical hues outside to create a sultry, modern take on a garden room. That chameleon quality is the secret to its success."

MELISSA RUFTY



HAZELWOOD 1005
BENJAMIN MOORE

"It seems like a noncolor, but would you believe this taupe is one of the richest, most romantic, most flattering hues around? You'll be astonished every time you see it. As the light changes throughout the day it transforms, and its mauve tones become more pronounced. For a client's apartment, it was stunning teamed with luxe leathers, shagreens, and accents of silver and bronze."

KEVIN DUMAIS





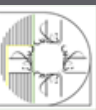
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THE BEST

Bright Holiday Gifts in Every Hue

PRODUCERS: LUCY BAMMAN AND ABBY WILSON PHOTOGRAPHER: STUART TYSON / STUDIO D. LES BONBONS EARRINGS IN WHITE RUSSIAN; SEE PAGE 24 FOR CREDIT



DAZZLE THEM

Frankincense and myrrh only get you so far. This year, we're bestowing our loved ones with jewels—or at least these covetable gifts in gemlike hues of ruby, amber, emerald, and sapphire.

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RUBY



1. Tubéreuse Rouge Candle. \$90. diptyqueparis.com
2. Regency Garnet Cut Wineglass. \$80 for four. williams-sonoma.com
3. Poinsettia Waxed Planter Grow Kit. \$10. modsprout.com

4. Le Creuset Cerise French Press. \$65. crateandbarrel.com
5. Agate Pedra Coaster by Anna by Rablabs. \$80 for four. shophorne.com
6. She has everything? Try houndstooth Legle Limoges. Red Pied de

Poule Plates. Salad plate, \$90; dinner plate, \$110. thesilverpeacock.com
7. For the one who spins you right round (like a record, baby). Crosley C10 Manual Turntable. \$430. potterybarn.com

8. Red Gramercy Diamond Bike. \$1,100. saks.com
9. No more jangling keys. Red Premium Leather Orbitkey. \$40. orbitkey.com
10. Leave it to Italians to create a paper wine tote that's wash-

able and feels like leather. Wine Bag in Toscana. \$24. shopuashmamausa.com
11. Made of solid cherrywood from northern Ontario. Holiday Paddle by Natasha Wittke. \$293. norguavco.com

12. A monogrammed leather volume for toastmasters—or the timid. Personalized *Rising to the Occasion* book. \$95. bergdorf-goodman.com
13. Diorever Squad Bag. Calfskin. \$2,250. diior.com



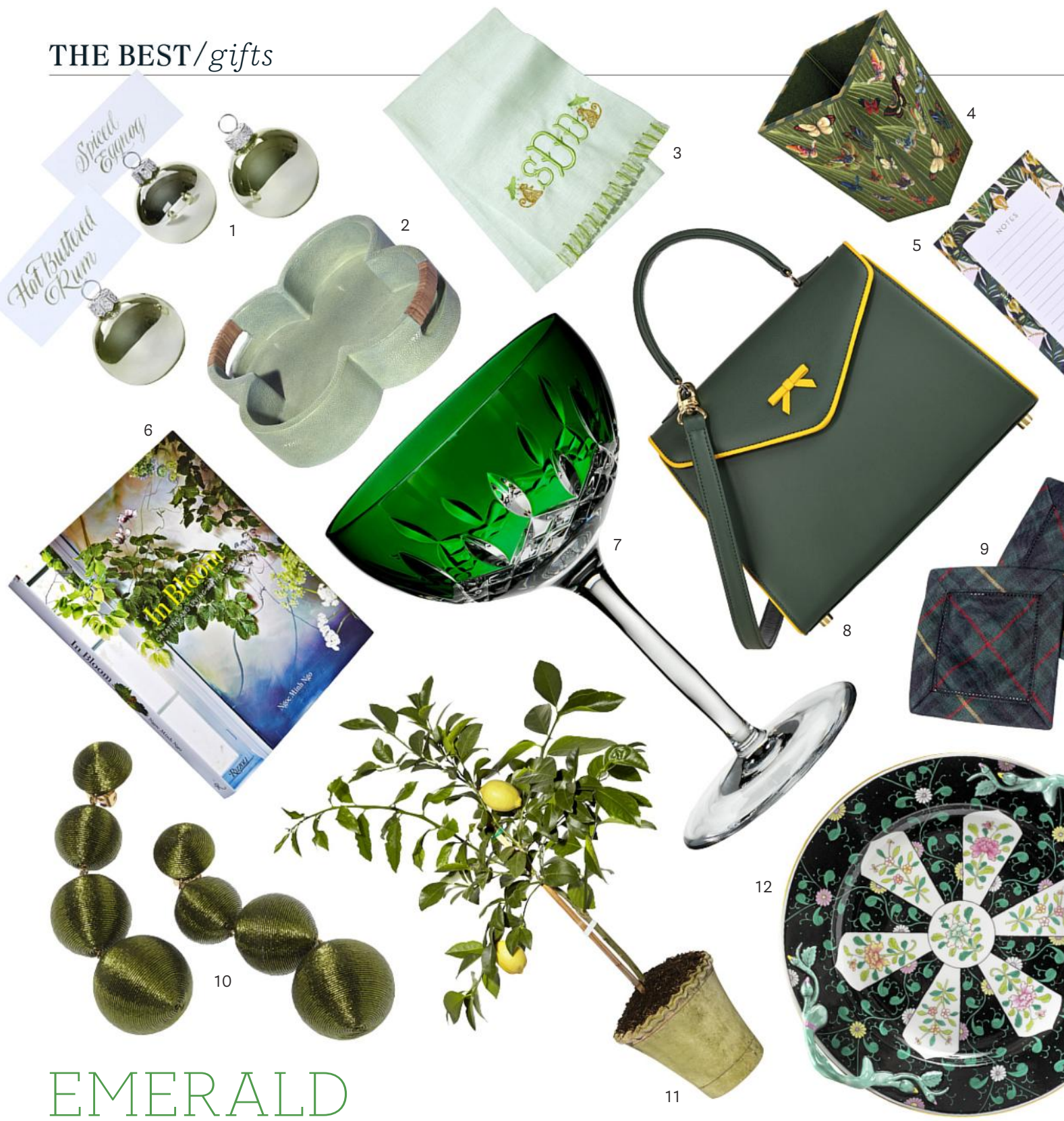
AMBER

- 1.** Mouth-blown crystal. Bar Double Old-Fashioned Glass in Topaz. \$200. moserusa.com
- 2.** A chic way to rinse off. Aquart Garden Shower by Seletti. \$324. shop.horne.com
- 3.** *John Derian Picture Book* by John Derian. \$75. artisanbooks.com
- 4.** Cast Herb Plant Marker. \$50 for four. arianaost.com
- 5.** Amber Musk Soap. \$25. aerin.com
- 6.** Hand-carved in Portugal and water-tight. Quinta Natural Cork Ginger Jar. \$295 for 17½" H. juliska.com
- 7.** Brass Watering Can. 12¼" H. \$45. cb2.com
- 8.** Loop it around in lieu of a necklace. Petite Laird Neck Tie in Buff Cocoa. \$160. mignonne.gavigan.com
- 9.** Fountain Desk Pen by Ystudio. \$180. neoutilty.com
- 10.** Cove Rattan Lantern. From \$78. serenaandlily.com
- 11.** Leather Thermos in Natural. From \$120. jaysonhome.com
- 12.** Classic Watch with White Marble Dial. \$165. analog.watchco.com
- 13.** An heirloom-worthy winter ride, of ash wood steam-bent in the Alps. Horned Sled by Sirch. \$245. shophorne.com
- 14.** Ultimate Leather Oven Mitt. By DutchDeluxes. \$110. gracioushome.com

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THE BEST/gifts



EMERALD

1. Ornament Place Card Holders. By Suzanne Kasler. \$19 for six. ballarddesigns.com. Bespoke Calligraphy Cards. dullesdesigns.com

2. Handcrafted faux-shagreen Island Tray. \$400. bluecarreonhome.com
3. Custom linen hand towel. From \$39. cecedupraz.com
4. Butterflies Decoupage Wastebasket. \$325. scullyandscully.com

5. Banana Leaf Market List. \$10. idlewildco.com
6. *In Bloom* by Ngoc Minh Ngo. \$45. rizzoliusa.com
7. Lismore Pops Emerald Crystal Cocktail Glass. \$195

for two. waterford.com
8. Ladylike leather. Harriet Belgian Bag. \$1,500. haydenlasher.com
9. Devonshire Linen Cocktail Napkins. \$75 for four. ralphlauren.com

10. Les Bonbons Earrings in Gin-Gin. From \$325. rebecca.deravenel.com
11. Dwarf Bare-Root Meyer Lemon Tree. \$70. williams-sonoma.com. Aged Pie Crust Nursery

Planter. \$39 for 10" Dia. campodeflori.com
12. Hand-painted by Herend of Hungary with 24-karat-gold accents. Black Dynasty Chop Plate. \$1,245. scullyandscully.com

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SAPPHIRE



1. Perfect for the young (at heart) bibliophile. *Harry Potter* Ravenclaw House Trunk Set. \$275 for set of seven books with trunk. juniperbooks.com

2. Kelly Wearstler Bijuou Chocolate Bar.

[\\$13.compartes.com](http://$13.compartes.com)

3. A handsome cable that charges most devices. Belt Cable Twin Head in Nautical. \$40. nativeunion.com

4. Laguiole Blue Steak Knife. \$50

for set of six. crateandbarrel.com

5. Bandana Eperon d'Or Twill Headband in Indigo Blue. \$465. hermes.com

6. Peacock Classic Slippers. \$450. stubbssandwootton.com

7. Bank in the Form of a Pig in Matte Ultramarine Blue. By Harry Allen. 18" x 10". \$170. areaware.com

8. Baja Lapis Ring. 18-karat-gold vermeil on sterling silver. \$195. monicavinader.com

9. For peacocking around town. Harrel Peacock-Feather Brackish Bow Tie. \$195. neimanmarcus.com

10. Clément Color Blocked Merino Wool Scarf in Wine. \$225. mpatmos.com

11. Noel Snowflake Crystal Ornament in Blue. \$195. baccarat.com

12. Capri Tin Recipe Box by Rifle Paper Co. \$34 for box with 24 recipe cards and 12 dividers. biscuit-home.com

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PLATINUM



1. Chinoiserie Spoon Straws. \$140 for set of six. kimseybert.com
 2. Silver Stellar Tree Topper. \$150. christopher radko.com
 3. Winter Glitter Lighted Tree. By

Roost. \$285 for 60" H. artisancrafted.com
 4. Confetti Champagne Flutes. \$78 for four holiday colors. neimanmarcus.com
 5. Bridal Faux Pearl and Crystal Tassel Pendant Necklace.

By Oscar de la Renta. \$1,190. saks.com
 6. From Italy's famous Ratti workshops. Hand-Screened Metallic Damask Linen Pillow Cover in Natural. \$149. restoration hardware.com

7. Grant wishes in style. Magic Wand. \$35. bonpoint.com
 8. Stella Minaudiere Clutch in Ivory. \$305. ingechristopher.com
 9. String of Pearls Ice Scoop. By Mariposa. \$36. michaelcfina.com

10. Designed in 1925 for L'Exposition des Arts Décoratifs in Paris. Crystal Candy Dish II. \$288 for 7 1/2" H. theline.com
 11. Lingerie Cases in Bright Champagne and Ivory Bridal Satin. \$275 for three.

leontinelinens.com
 12. Two of a Kind Ice Bucket. \$80. katespade.com
 13. Each bottle sold provides 15 meals to a hungry child. Silver Glitter Edition Brut Sparkling Wine. \$59. onehopewine.com

PHOTOGRAPHER 1, 3, 4, 5, 7, 8, 10, 11, 12, 13: STUART TYSON/STUDIO D





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THE EXPERTS

Decorating Wisdom Straight From the Pros

NEXT WAVE

Southern Comforts

New Orleans designer Chad Graci blurs the line between casual and stately, proving you can achieve a luxe look with a laissez-faire attitude.

Graci in a client's New Orleans living room. Custom sofa upholstered in Old World Weavers' Renshaw linen. Pineapple lantern by Charles Edwards.

PRODUCER HILLARY BROWN PHOTOGRAPHER PAUL COSTELLO. FOR MORE DETAILS, SEE RESOURCES

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THE EXPERTS



A client's library in New Orleans. Walls in Farrow & Ball's Mahogany. The sofa and faux-bamboo cocktail table are vintage.



1

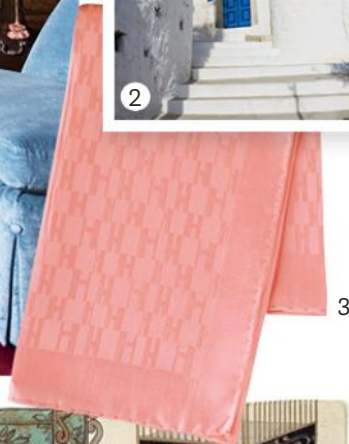
NEXT WAVE

ELEGANT AND WELCOMING?

It's an all-too-rare pairing, but these words perfectly describe Chad Graci's interiors, in which rich fabrics and white glove-only antiques become, well, cozy. "I used to work for Greg Jordan, and the number-one thing I took away from that job was that glamorous rooms shouldn't feel inaccessible, no matter how formal," the New Orleans native recalls. He points to the exuberant yellow living room that Parish Hadley dreamed up for Babe Paley in 1965 as inspiration. "It's everything I love about decorating: color, comfort, exoticism, elegance. Every time I look at that room, I just want to be there."



2



3

HIS FAVORITE THINGS

1. MAGNOLIA FLOWERS "They have a deeply intoxicating Southern scent and are so fragile, they bruise when you touch them. That they're a fleeting moment only adds to their allure."

2. PATMOS, GREECE "So remote. This was one vacation when I felt truly separated from my daily life."

3. GRAND H POCKET SQUARE "My grandfather gave me a few. Whenever I have a blazer on, I wear one and it completes the outfit." hermes.com

4. LINEN VELVET IN AZURE "This fabric ages beautifully, and the color has such depth. It looks like the Mediterranean." scalandre.com

5. LUI SUEDE LOAFER "I've always been drawn to a tassel; it makes a minimal shoe special." belgianshoes.com

6. 19TH-CENTURY BOUILLOTTE LAMP "A great way to add architecture to a room, because it's so sculptural." thehighboy.com

7. MENAGERIE VELVET IN PARCHMENT "Exotic yet versatile. I used it on pillows to keep a library from veering too traditional." leejofa.com

8. SPENCER LEATHER SOFA "A nod to a classic English form. At \$3,000, it appears more expensive than it is." ballarddesigns.com

9. ANTIQUE AFRICAN SENUFO STOOL "Carved from a solid piece of wood, it feels so organic. I stack books and magazines on mine." 1stdibs.com



4



5



6



7



9



8

PHOTOGRAPHERS INTERIOR: PAUL COSTELLO; 1: ALAMY; 2: GETTY IMAGES; 4, 7: LARA ROBBY/STUDIO D

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THE EXPERTS



MASTER CLASS

ROBERT COUTURIER ON FIRE!

“There’s nothing more pleasant on a cold night than dancing flames. The scent takes me back to my grandmother’s house in France, a former monastery with no central heating. It was called the hearth, the heart of the home; when I’m in modern homes without a fireplace, it feels like something is missing! I often develop a room around them.”

▼ **BE FLEXIBLE** “Some people love huddling by a blaze, while others shift away. It’s personal. I like to place easily portable chairs by the fire so that you and your guests can move closer—or not.”



▲ **BALANCING ACT** “Symmetry can help to ‘center’ a fireplace that isn’t in the middle of a room. Fur-topped ottomans and a French limestone mantel make this Atlanta basement feel alpine.”

◀ **DRESS IT UP** “It was important to have a modern piece with this mid-19th-century mantel and its pier mirror. Mirrors above mantels are classic; they reflect light back into the room, especially at night.”

STYLE BY FIRE

- “The eye often goes straight to the fireplace—it’s primal—so display meaningful objects on the mantel.”
- “I source antique mantels from Europe and A & R Asta in New York.”
- “If you have a fireplace, use it! A used house is cozy, happy, and loved. When I enter my country house, even in summer, it has the faint scent of ashes and dogs that means home.”



ASTOLD TO: KATHRYN O’SHEA-EVANS (MASTER CLASS) PRODUCER: LUCY BANMAN (INSTANT ROOM) WRITER: HILLARY BROWN (INSTANT ROOM) ILLUSTRATOR: MITA CORSINI BLAND (INSTANT ROOM) PHOTOGRAPHERS: PORTRAIT: CHRIS NEW/COURTESY OF COUTURIER; INTERIORS: CLOCKWISE FROM TOP: BRUCE BUCK/COURTESY OF COUTURIER; STEPHEN KENT JOHNSON/COURTESY OF COUTURIER; GIANNI FRANCHHELLUCCI (MASTER CLASS); FABRICS: WALLPAPER: STUART TYSON/STUDIO D (INSTANT ROOM). FOR MORE DETAILS, SEE RESOURCES





A NEW LEAF

"If you have wild wallpaper, curtains shouldn't compete. This subtle pattern reads as a neutral."

LYTTON LINEN-COTTON BLEND IN MAUVE. BY SANDERSON. stylelibrary.com



MEMENTO

"The shape looks exotic, as if you picked it up on holiday in Venice."

MOROCCAN MIRROR IN ANTIQUED GILT, \$329. wisteria.com



FINE PRINT

"Mixing patterns is blending two stories into one. The key is to link color or theme, like this leafy pillow fabric."

FITZROY LINEN BLEND IN MAUVE/YELLOW. BY SANDERSON. stylelibrary.com

INSTANT ROOM

A COZY SITTING ROOM

Inspired by the Bloomsbury Group and manor houses of the English countryside, New York designer Rayman Boozer dreams up a den where cheeky prints lend energy to conversations among friends: "I added pieces that feel inherited or brought back from abroad for romance."



Cole & Son's moody cloud-print wallpaper on the ceiling adds another fanciful layer to the room. A quirky Eames walnut stool acts as an extra spot to sit or place a nightcap.



CARPET RIDE

"All of the room's colors came from this rug, an heirloom-worthy purchase."

VINTAGE SILK CHINESE RUG, \$18,000 FOR 5' x 8'2". dorisleslieblau.com



OPEN BOOK

"Spaces should feel collected. I love sprinkling in Asian influences, like this artful alternative to a typical bookcase."

PAGODA ETAGERE, \$2,468. bakerfurniture.com



OFF THE WALL

"The work of this British company seems traditional, but look closer and it's a bit subversive."

INDIE WOOD WALLPAPER IN CHARCOAL, \$430 PER ROLL. timorousbeasties.com

SIT PRETTY

"This is similar to the classic George Smith sofa. In velvet, it's luxurious but also relaxing."

VELVET GLENLEE SOFA IN CHARTREUSE, \$2,298. anthropologie.com





A vintage punch bowl corals an overflowing arrangement of ranunculus, hellebores, bittersweet, and amaryllis.

WRAPS DOUBLE AS GIFTS FOR YOUR GUESTS!



TABLESCAPE

A HOLIDAY SOIREE

Inspired Los Angeles hostess and One Kings Lane cofounder Susan Feldman sets a jubilant table for a winter dinner party—all glistening metallics, quirky objets, and a multitude of textures.



▲ "I went for traditional with a twist. Instead of the typical red-and-green palette, I mixed metals with retro elements, like the pair of little gold votive lamps."



▲ "A tumbler is like an LBD: Dress it up with an intricate goblet." Patina Vie Chantuse Goblet, \$59 for four: onekingslane.com. Harmonie Crystal Tumbler, \$270 for two: baccarat.com

▼ "The pattern is subtle, but it lends a wonderful texture to the table." Tessitura Pardi Tablecloth, \$299. onekingslane.com



▲ "Layer plates of various shapes for a rich and eclectic setting." Pewter Stoneware Octagonal Charger, \$75. juliska.com

▲ "I love a festive bird motif. The antique pheasants feel so unexpected." Brass Feather, \$38. jaysonhome.com

▲ "A white napkin pops against all the gold and silver accents." Park Avenue Napkin, \$30. gracioushome.com

PRODUCER BENJAMIN REYNART; WRITER HILLARY BROWN; PHOTOGRAPHERS FELDMAN, TABLESCAPES; JOE SCHMELZER; GLASSES: LARA ROBBY; STUDIO D FLOWERS; MIGUEL CHANG. FOR MORE DETAILS, SEE RESOURCES

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THE ESSENTIALS

Solutions for the Busiest Rooms in the House



KITCHEN OF THE MONTH

Meet in the Middle

Holidays bring out the best in a Garden State kitchen, updated so the past is present.

PHOTOGRAPHER PERNILLE LOOF-STYLIST JENNIFER JONES CONDON TOWEL SHOP FOG LINEN. FOR MORE DETAILS, SEE RESOURCES

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THE ESSENTIALS

KITCHEN OF THE MONTH

For the young family who purchased a 1905 Georgian Colonial in Madison, New Jersey, modernizing the peach-hued French-country kitchen (a '90s addition) meant traveling to the past. "We wanted the kitchen to be truer to the home's original history, but in a current way," says designer Jim Dove. "It's all about practicality when you have four children under age seven." With the room's original windows as the jumping-off point, Dove created a luxe, streamlined cooking space with a charming, vintage-feeling canopy hood. Glossy ebony cabinets add drama, while farmhouse sinks and a 10½-foot long island—it seats six!—easily handle meal prep when there's a crowd to feed. A butler's pantry in gleaming red "was a push-the-envelope decision," Dove says. "But it paid off—especially this time of year! What could be more festive?" —*Kathleen Renda*

1. LIGHTING

Seeded-glass Katie pendants by Thomas O'Brien for Visual Comfort "bring in subtle texture," Dove says. The brass finish also offers a contrast to the stainless steel of the Sub-Zero refrigerator and Wolf range.

2. COUNTERS

Caesarstone Calacatta Nuvo counters mimic the look of marble but are tough-wearing and low-maintenance. At a chunky 2½" thick, "they hold their own with the size of the island," Dove says. Removing the stools makes party fare easily accessible in the center of the kitchen.

3. CABINETS AND ISLAND

Since windows flood the space with light, Ralph Lauren Paint's Bone Black "doesn't feel somber," Dove says. He adds that the lacquer finish "helps bounce light around."

4. BACKSPLASH

A posh take on subway tiles, Pratt & Larson crackled ceramic tiles are glazed a pale blue to echo the Benjamin Moore Nelson Blue on the walls.



Lacquer deflects kid-inflicted wear and tear.



4

The overscale island is now a convenient spot for party buffets during the holidays. Custom cabinets, Dove Design Studio. Range hood, Amoré. Faucets, Rohl. **RIGHT, FROM TOP:** Gold-flecked porcelain by Bernardaud sets a festive scene; vases, Oscar de la Renta Home; checkerboard cake, William Greenberg Desserts. A pair of panel-front Bosch dishwashers and two Rohl Shaws farmhouse sinks expedite cleanup; rug, Stanton. A chic lazy Susan from Ballard Designs helps partygoers reach their favorite snacks; cheese knife, Crate & Barrel.



KP duty is a breeze with dual dishwashers!



THE ESSENTIALS

KITCHEN OF THE MONTH



1 SMALL AND STYLISH

While the butler's pantry appears to date to the 1900s, the cabinetry—in Ralph Lauren Paint's Duke Red—is new. Designer Michael Maher, who worked on the rest of the home's interiors, introduced visual oomph with a custom bronze paint on the ceiling and Elizabeth Dow's Chanel Indigo wallpaper. Coated with Teflon, the geometric-print linen wipes clean.

2 PARTY-READY

Staining the richly grained walnut counters in a dark finish "warmed up the pantry," says Dove. On New Year's Eve, the space morphs into a self-serve cocktail station. Kaymet tray from Barneys New York; julep cup and vase, Oscar de la Renta Home; Fortuny Farnese bowl, L'Objet; Moritz nut bowl, Aerin; peppermint sticks, Rose's Candy Company.

3 EASY ORGANIZING

Optimized for entertaining, the pantry offers quick access to frequently used party essentials like platters and stemware and includes two refrigerator drawers for chilling extra beverages. The unlacquered-brass Hamilton Sinkler drawer pulls, polished before holiday get-togethers, "play off the metallic ceiling," Dove says.

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Do not use RESTASIS® Ophthalmic Emulsion if you are allergic to any of the ingredients. To help avoid eye injury and contamination, do not touch the vial tip to your eye or other surfaces. RESTASIS® should not be used while wearing contact lenses. If contact lenses are worn, they should be removed prior to use of RESTASIS® and may be reinserted after 15 minutes.

The most common side effect is a temporary burning sensation. Other side effects include eye redness, discharge, watery eyes, eye pain, foreign body sensation, itching, stinging, and blurred vision.

You are encouraged to report negative side effects of prescription drugs to the FDA. Visit www.fda.gov/medwatch, or call 1-800-FDA-1088.

Please see next page for the Brief Summary of the full Product Information.

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RESTASIS® (Cyclosporine Ophthalmic Emulsion) 0.05%

BRIEF SUMMARY—PLEASE SEE THE RESTASIS® PACKAGE INSERT FOR FULL PRESCRIBING INFORMATION.

INDICATION AND USAGE

RESTASIS® ophthalmic emulsion is indicated to increase tear production in patients whose tear production is presumed to be suppressed due to ocular inflammation associated with keratoconjunctivitis sicca. Increased tear production was not seen in patients currently taking topical anti-inflammatory drugs or using punctal plugs.

CONTRAINDICATIONS

RESTASIS® is contraindicated in patients with known or suspected hypersensitivity to any of the ingredients in the formulation.

WARNINGS AND PRECAUTIONS

Potential for Eye Injury and Contamination

To avoid the potential for eye injury and contamination, be careful not to touch the vial tip to your eye or other surfaces.

Use with Contact Lenses

RESTASIS® should not be administered while wearing contact lenses. Patients with decreased tear production typically should not wear contact lenses. If contact lenses are worn, they should be removed prior to the administration of the emulsion. Lenses may be reinserted 15 minutes following administration of RESTASIS® ophthalmic emulsion.

ADVERSE REACTIONS

Clinical Trials Experience

Because clinical trials are conducted under widely varying conditions, adverse reaction rates observed in the clinical trials of a drug cannot be directly compared to rates in the clinical trials of another drug and may not reflect the rates observed in practice.

In clinical trials, the most common adverse reaction following the use of RESTASIS® was ocular burning (17%).

Other reactions reported in 1% to 5% of patients included conjunctival hyperemia, discharge, epiphora, eye pain, foreign body sensation, pruritus, stinging, and visual disturbance (most often blurring).

Post-marketing Experience

The following adverse reactions have been identified during post approval use of RESTASIS®. Because these reactions are reported voluntarily from a population of uncertain size, it is not always possible to reliably estimate their frequency or establish a causal relationship to drug exposure.

Reported reactions have included: hypersensitivity (including eye swelling, urticaria, rare cases of severe angioedema, face swelling, tongue swelling, pharyngeal edema, and dyspnea); and superficial injury of the eye (from the vial tip touching the eye during administration).

USE IN SPECIFIC POPULATIONS

Pregnancy

Teratogenic Effects: Pregnancy Category C

Adverse effects were seen in reproduction studies in rats and rabbits only at dose levels toxic to dams. At toxic doses (rats at 30 mg/kg/day and rabbits at 100 mg/kg/day), cyclosporine oral solution, USP, was embryo- and fetotoxic as indicated by increased pre- and postnatal mortality and reduced fetal weight together with related skeletal retardations. These doses are 5,000 and 32,000 times greater (normalized to body surface area), respectively, than the daily human dose of one drop (approximately 28 mL) of 0.05% RESTASIS® twice daily into each eye of a 60 kg person (0.001 mg/kg/day), assuming that the entire dose is absorbed. No evidence of embryofetal toxicity was observed in rats or rabbits receiving cyclosporine at oral doses up to 17 mg/kg/day or 30 mg/kg/day, respectively, during organogenesis. These doses in rats and rabbits are approximately 3,000 and 10,000 times greater (normalized to body surface area), respectively, than the daily human dose.

Offspring of rats receiving a 45 mg/kg/day oral dose of cyclosporine from Day 15 of pregnancy until Day 21 postpartum, a maternally toxic level, exhibited an increase in postnatal mortality; this dose is 7,000 times greater than the daily human topical dose (0.001 mg/kg/day) normalized to body surface area assuming that the entire dose is absorbed. No adverse events were observed at oral doses up to 15 mg/kg/day (2,000 times greater than the daily human dose).

There are no adequate and well-controlled studies of RESTASIS® in pregnant women. RESTASIS® should be administered to a pregnant woman only if clearly needed.

Nursing Mothers

Cyclosporine is known to be excreted in human milk following systemic administration, but excretion in human milk after topical treatment has not been investigated. Although blood concentrations are undetectable after topical administration of RESTASIS® ophthalmic emulsion, caution should be exercised when RESTASIS® is administered to a nursing woman.

Pediatric Use

The safety and efficacy of RESTASIS® ophthalmic emulsion have not been established in pediatric patients below the age of 16.

Geriatric Use

No overall difference in safety or effectiveness has been observed between elderly and younger patients.

NONCLINICAL TOXICOLOGY

Carcinogenesis, Mutagenesis, Impairment of Fertility

Carcinogenesis: Systemic carcinogenicity studies were carried out in male and female mice and rats. In the 78-week oral (diet) mouse study, at doses of 1, 4, and 16 mg/kg/day, evidence of a statistically significant trend was found for lymphocytic lymphomas in females, and the incidence of hepatocellular carcinomas in mid-dose males significantly exceeded the control value.

In the 24-month oral (diet) rat study, conducted at 0.5, 2, and 8 mg/kg/day, pancreatic islet cell adenomas significantly exceeded the control rate in the low-dose level. The hepatocellular carcinomas and pancreatic islet cell adenomas were not dose related. The low doses in mice and rats are approximately 80 times greater (normalized to body surface area) than the daily human dose of one drop (approximately 28 mL) of 0.05% RESTASIS® twice daily into each eye of a 60 kg person (0.001 mg/kg/day), assuming that the entire dose is absorbed.

Mutagenesis: Cyclosporine has not been found to be mutagenic/genotoxic in the Ames Test, the V79-HGPRT Test, the micronucleus test in mice and Chinese hamsters, the chromosome-aberration tests in Chinese hamster bone-marrow, the mouse dominant lethal assay, and the DNA-repair test in sperm from treated mice. A study analyzing sister chromatid exchange (SCE) induction by cyclosporine using human lymphocytes *in vitro* gave indication of a positive effect (i.e., induction of SCE).

Impairment of Fertility: No impairment in fertility was demonstrated in studies in male and female rats receiving oral doses of cyclosporine up to 15 mg/kg/day (approximately 2,000 times the human daily dose of 0.001 mg/kg/day normalized to body surface area) for 9 weeks (male) and 2 weeks (female) prior to mating.

PATIENT COUNSELING INFORMATION

Handling the Container

Advise patients to not allow the tip of the vial to touch the eye or any surface, as this may contaminate the emulsion. To avoid the potential for injury to the eye, advise patients to not touch the vial tip to their eye.

Use with Contact Lenses

RESTASIS® should not be administered while wearing contact lenses. Patients with decreased tear production typically should not wear contact lenses. Advise patients that if contact lenses are worn, they should be removed prior to the administration of the emulsion. Lenses may be reinserted 15 minutes following administration of RESTASIS® ophthalmic emulsion.

Administration

Advise patients that the emulsion from one individual single-use vial is to be used immediately after opening for administration to one or both eyes, and the remaining contents should be discarded immediately after administration.

Rx Only



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Lulu's favorite holiday-party bites. From left: taco tartlets, orzo mac and cheese, cashew-blackberry toasts, and lamb sliders.

LIFE AT LULU'S



"Do you know what guests go crazy over when I'm hosting a party—even when I serve oysters, caviar, and foie gras? The kiddie comfort food, like macaroni and cheese," Lulu says. "Especially when people are drinking—please! It's what they want."

ORZO MAC & CHEESE

Serves 8

- 2 T butter
- 1 T olive oil
- 4 shallots, sliced
- 2 garlic cloves, sliced
- 6 sage leaves, torn
- ¼ cup dry white wine
- 1½ cups heavy cream

- 1 T fresh lemon juice
- ¼ tsp. fresh grated nutmeg
- 2 T truffle oil
- 1 cup coarsely grated extra-sharp cheddar cheese
- 1¼ cups freshly grated Parmesan
- 1 16 oz. box orzo, cooked
- Salt and pepper to taste
- 1¼ cups fresh bread crumbs

1. Preheat oven to 375°F. Heat the butter and olive oil in a large saucepan over medium-low heat. Add the shallots and garlic and sauté for 2 minutes, then add the sage and wine; cook for 2 minutes more. Increase heat to medium-high and add the cream, stirring

constantly, until it comes to a boil. Reduce heat to low for about 5 minutes, still stirring. Remove from heat. Stir in the lemon juice, nutmeg, truffle oil, cheddar cheese, and 1 cup of the Parmesan. Mix with orzo; season with salt and pepper.

2. Divide the mixture into eight 5 oz. ramekins. Mix bread crumbs with remaining Parmesan and sprinkle over each, then bake until bubbling and lightly browned, about 20 minutes. >>

LULU POWERS,

aka "The Entertainologist," is the design world's go-to caterer and author of Lulu Powers Food to Flowers. Follow her on Instagram @lulupowers.

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THE ESSENTIALS



Ultimately you want to put a smile on your guests' faces, and these recipes do it. They look so cute in their mini versions, and of course they're absolutely delicious!



TACO TARTLETS

Makes 24

Shells

- 1 lb. lean ground beef
- 2 T taco seasoning mix
- 2 T ice water
- 1 cup shredded sharp cheddar cheese

Filling

- 1 cup sour cream
- 2 T mild hot sauce
- 1 jalapeño, seeded and chopped
- 1 tsp. garlic salt
- 1 tsp. cumin
- 2 T green scallions, sliced
- 1 cup crushed Doritos

Preheat oven to 425°F. In a bowl, mix beef, taco seasoning mix, and ice water with hands. Press into bottoms and sides of a mini-muffin pan. In another bowl, mix all filling ingredients together. Place a spoonful of filling into each shell, mounding slightly. Sprinkle with cheddar cheese. Bake for 7 to 8 minutes, until

meat is cooked through (if using a regular muffin pan, bake for 15 minutes). Remove tartlets from pan with the tip of a knife. Serve warm, or let cool and freeze for later use.

LAMB SLIDERS

Makes 30

- 1 lb. ground lamb
- ½ cup chopped fresh mint
- 2 cloves garlic, crushed
- 1 tsp. cumin
- ¼ cup grated Parmesan
- ½ tsp. red pepper flakes
- ¼ cup fresh lime juice
- Canola oil spray
- 2 tsp. pomegranate molasses
- 15 mini brioche buns, halved and toasted
- 1 cup crumbled feta
- 1 cup pomegranate seeds

In a bowl, mix together the lamb, mint, garlic, cumin, Parmesan, red pepper flakes, and lime juice. Using a 1 T measuring spoon, form 30 sliders. Heat a grill pan to medium-high and spray it with canola oil. Grill sliders for 2 minutes per side, or until done. Brush cooked sliders with pomegranate molasses, place on brioche buns, and garnish with feta and pomegranate seeds.

CASHEW-BLACKBERRY TOASTS

- Sourdough bread or French baguette
- Cashew butter
- Blackberry jam
- Fresh blackberries, sliced into rounds

Slice bread ¼ inch thick, toast, and spread with cashew butter while hot. Drizzle with jam and garnish with blackberry rounds.



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A vintage round mirror—a nod to feng shui—was hung above Hydro Systems' Tribeca Freestanding bathtub. "It circulates good energy and symbolizes eternity," says designer Eddie Lee. Wallpaper, Gracie. Tub fittings, Barber Wilsons. Adella table, Bernhardt.

BATH OF THE MONTH

In Perfect Harmony

Eastern elegance and practicality unite in this sumptuous Manhattan bath.

THE INTERNATIONAL CLIENTS WHO tapped New York City designer Eddie Lee to reimagine their apartment's en suite bathroom wanted a look that was both cross-cultural and lavish—"a blend of English charm and Asian lushness, with some European classicism added in," Lee says.

After subdividing the space into a series of intimate niches framed by arches—"They echo the arches in the

lobby of the 1885 building"—Lee created a showstopping moment with a Gracie chinoiserie wallpaper. While hand-painted, antiqued panels in a steamy bathroom might raise eyebrows, Lee knew the visual payoff would be worth any worries: "This is a pied-à-terre, so it doesn't see daily action. Plus, we added a protective coating to resist moisture."

Custom garden-inspired trellised vanities and Vaughan twig sconces

enhance the woody scene, while pale blue Farrow & Ball paint on the ceiling mimics a cloudless sky.

To create a frame for the wallpaper and define the arches, the wainscoting and floors were faced in Calacatta Gold marble. Traditional brass fixtures from Barber Wilsons bring old-world styling. "You're instantly transported when you enter this room," Lee says, "and that was the ultimate goal." —*Carisha Swanson*

PHOTOGRAPHER ANNIE SCHLECHTER; STYLIST LUIGI MENDUINI; TEA-LIGHT HOLDER TOM DIXON

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THE ESSENTIALS

BATH OF THE MONTH



LEFT: A midcentury Murano smoked-glass chandelier at the bathroom entrance sets a glam scene. Architectural mahogany shutters balance the room's fanciful touches. Ceiling paint, Farrow & Ball's Light Blue. Bench, Bernhardt.

BELOW: The mirror in the shower enclosure helps to brighten the nook and provides a handy place to shave. Regent exposed-pipe showerhead with hand spray by Barber Wilsons. **OPPOSITE:** By decommissioning the top drawer and fitting the surface with marble, a Louis XVI Treillage dresser from Restoration Hardware was transformed into a bathroom vanity. To the right of the mirror is a concealed medicine cabinet that opens with a touch latch "for an uncluttered look," Lee says. Kohler Caxton under-mount sink. Sink fittings, Barber Wilsons. Twig sconces, Vaughan. Vintage mirror, Pigeon & Poodle Verum soap dish. Stone tea-light holder, Tom Dixon. Room spray, Cire Trudon.

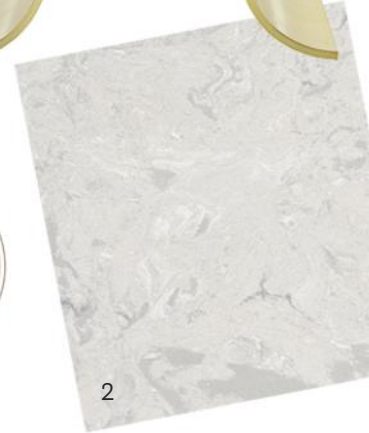


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GET THE LOOK

1. BENCH

Jet Set bench in white bonded leather with brass-plated legs. \$1,360. bernhardt.com

2. SURFACE

Weybourne quartz. Based on stone in an Augustinian priory. From \$90 per sq. ft. cambriausa.com

3. BATH TOWELS

Flatiron heathered cotton-linen towels. Shown in White, Natural, and Gray. \$30 each. kassatex.com

4. WALLPAPER

Chinoiserie Lilly Metallic Silver. Easy-off removable wallpaper. \$15 per sq. ft. tempaperdesigns.com

5. SINK FAUCET

Finial Traditional wall-mount faucet in French Gold. \$894. us.kohler.com

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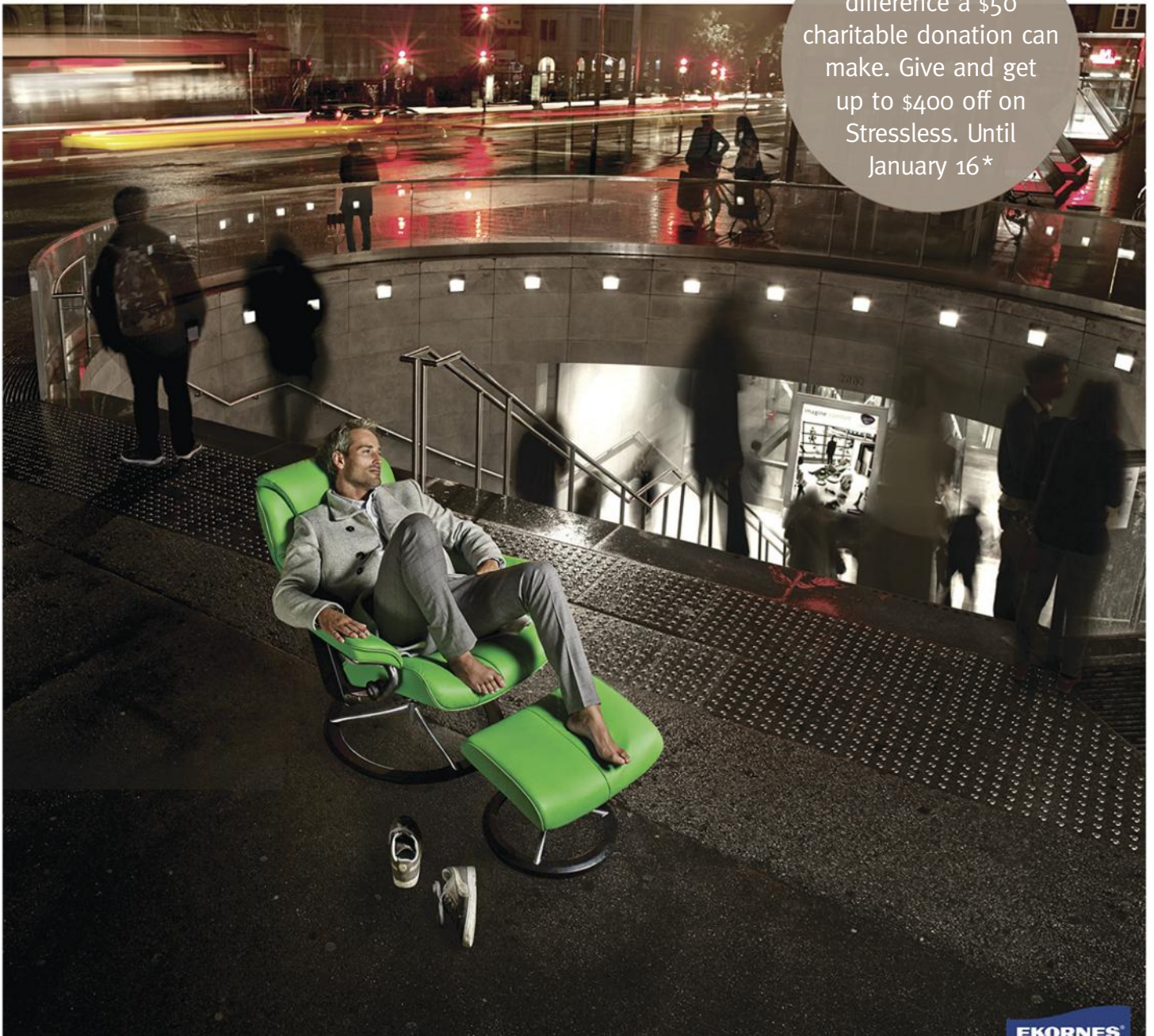
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“Traditional architecture is not all about rigidity and going by the book. I like houses that are a little quirky.”

JAMES CARTER



A room in Cashiers, North Carolina, by architect James Carter and designer Jane Hawkins Hoke, page 64.



A VERY CHARLOTTE CHRISTMAS

Before toasting her first guests of the season, columnist Charlotte Moss invites us to her Manhattan townhouse, where ideas for holiday merrymaking meet us at every turn.



1.

GIVE NATURE A BOOST

"I often use pine, spruce, and juniper garlands on my mantels," says Moss, who keeps them fresh with daily spritzes of water. "I'll wire in birch twigs, winterberry, and silvery pinecones to give them a bit of sparkle."





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By early December, decorating doyenne and HB columnist Charlotte Moss's six-story Upper East Side

townhouse is a veritable Christmas wonderland, laden with evergreen boughs and fragrant with dried oranges and cinnamon. But look around and you'll notice one thing is missing: a traditional holiday tree. "We don't do one because it takes up too much space," Moss says. "A tree would eliminate three guests from our lunch!"

At Moss's home, even though holiday celebrations begin at Thanksgiving and continue until after New Year's, the highlight has to be her annual Christmas luncheon in December. Each year, she invites 50 of her closest female friends to a Southern-style buffet that's a nod to the hostess's Virginia upbringing, with dishes like crab maison, corn pudding, and pineapple cake.

It's the lush holiday ornamentation that sets the festive tone—starting with the wrought-iron front gate, which she tops with arrangements of evergreens. "I just love using all sorts of natural things," she says, "including boughs of running cedar, magnolia leaves, and branches of golden yew."

Moss works with the renowned Manhattan floral designer Zezé on the holiday bouquets, wreaths, and garlands, then adds her own thumbprint at home. "I grew up threading cranberries and seeing the natural decorations at Colonial Williamsburg," she says.

Her cardinal rule of holiday hosting is not to get too experimental. "Especially for the menu," she says. "Always do something you know is going to be a hit. The same goes for the decorations. You want your house to say, 'Welcome. And stay awhile.'"





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2. GO OVERBOARD

Moss likes arrangements to feel abundant and convey a sense of movement, such as a garland that cascades from an urn to the floor. She mounts the greenery a week prior to her Christmas lunch, then adds fresh white roses, tulips, and peonies the day before the party.

3. EMBELLISH EVERY NOOK

Surprise guests by adorning the house with holiday decor throughout, particularly in places where you wouldn't expect it. "I decorate *everywhere*—even on the tops of brackets, inside little niches, and atop bookcases." Moss says.



4.

DON'T FORGET MAGNOLIAS

In the library, Moss honors her Southern roots by filling planters with magnolia leaves; they dry naturally and last up to four months. She also drapes a garland of them over the mantel. "I thread in bunches of cinnamon sticks, which look like little logs," Moss says.





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5. ROLL OUT THE RED CARPET

Charlotte's overnight visitors are treated to fresh bedside bouquets. Guest rooms are also equipped with coffee and tea stations, as well as a mini-refrigerator in the closet stocked with wine and snacks like fruit, nuts, and yogurt.

6. DETAILS COUNT

An outdoor statue is merrier with the addition of cedar, winterberry, seeded eucalyptus, and pinecones.



7. INVITE THEM TO SNOOP

Moss likes encouraging visitors to wander throughout her home. To entice them upstairs, she laces her banister with a large spruce-and-juniper garland dressed with pinecones and ribbons.



8.

ALFRESCO: GO FABULOUS

“Make your outdoors as welcoming as possible,” Moss says. On her back terrace, she hangs Spanish moss on the trees and places a wreath over the fireplace. “Step outside and it feels like you’re entering the world of Narnia,” Moss says, “especially when there’s a dusting of snow.”

FOR MORE DETAILS, SEE RESOURCES

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MOUNTAINS' MAJESTY

With rooms both small and soaring—and quirky old-house details like a “stair to nowhere” that add instant charm—this North Carolina retreat is a delightful illusion: It’s all brand-new.

Interior Design **JANE HAWKINS HOKE**

Architect **JAMES CARTER**

Interview **CELIA BARBOUR**

Photography **ANNIE SCHLECHTER**

Producer **DAVID M. MURPHY**



Birmingham, Alabama, architect James Carter and designer Jane Hawkins Hoke collaborated on this retreat in Cashiers, North Carolina. In the great room, built to resemble a converted barn, a pair of bobbin chairs is covered in a Ralph Lauren Home stripe. **OPPOSITE:** A small landscape painting set into the waxed-pine mantel acts as a whimsical medallion. The ottoman is upholstered in a 19th-century patchwork quilt made from men's suiting fabric.





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At the far end of the great room, a dining nook provides both intimacy and views outside. The Old World Weavers fabric on the banquette cushions and pillows offers "texture and a lot of presence, without being busy," Hoke says. The reproduction English ladder-back chairs have shawl bars across the tops. The clients' tole trays and paintings lend a sense of richness and history. Ceiling light, Edgar-Reeves. The walls and wainscoting are in Benjamin Moore's Wheeling Neutral.





“I TOLD THE CLIENTS, IF THE DINING ROOM IS A SEPARATE ROOM, YOU’LL NEVER USE IT.”

ABOVE: Carter designed extensive cabinetry for the house, including quirky nooks, bookshelves, and paneling, both painted and waxed. Antique rug and runner, Paige Albright Orientals. The flooring is reclaimed antique oak planks.

RIGHT: A dropped floor makes the kitchen feel more expansive. Carter designed the custom stove hood. The island pendant is from Circa Lighting.

OPPOSITE: A cabinet displaying the owners’ majolica collection resembles an old china cupboard.



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CELIA BARBOUR: This North Carolina project started—as many do—with a client’s seemingly incompatible wishes.

JANE HAWKINS HOKE: The client and her husband live in Birmingham, Alabama, and built this in Cashiers, in the Blue Ridge Mountains, as a year-round retreat. She wanted a great room, but not a huge country house, so we designed a “converted barn” with smaller rooms radiating off of it.

So there wasn’t an actual barn on the site when you began?

JAMES CARTER: It’s all completely made up! We used reclaimed barn wood and local stone to give the house instant gravity and history.

In other ways, too, the house plays against type. The decor isn’t rustic, as you might expect of a country house.

JHH: The clients are very refined. So it’s a mountain house that’s sophisticated in the fabrics, detailing, and accessories. The turned-wood furniture—the bobbin chairs and side tables in the great room, the spool beds upstairs—conveys a country feeling without being rough or heavy. The cushions in the dining nook hang from brass knobs, so they look soft and easy, but not messy. In the master bedroom, a steel bed frame disappears and the curtains and upholstered headboard become the stars. A tartan-draped bed feels cozy and romantic on those gray mountain days.

From snug to substantial, the house presents radical shifts in scale.

JC: When you enter, it feels like a tiny cottage. We wanted to delay the drama: You have to walk six feet before you can even see the great room, with its 25-foot ceilings. And adjacent to it is a pine-paneled den with eight-foot ceilings—really low by new construction standards. It’s like a little nest.

How did you select furnishings to emphasize the drama?

JHH: The Virginia linen chest in the entry hall is particularly massive and tall—almost four feet high. It makes that space feel even tighter, so that when you turn and enter the living room, the contrast is a big surprise. Meanwhile, in the

RIGHT: The up-and-down stair landing creates the sense that this house was built over time, as need and fancy dictated. In the low-ceilinged entry, an oversize Virginia chest from Edgar-Reeves helps to accentuate the coziness of the space.



“WHEN YOU ENTER, IT FEELS LIKE A TINY COTTAGE. WE WANTED TO DELAY THE DRAMA.”





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ABOVE: The upstairs landing features a “stair to nowhere” (the steps actually lead to a hidden HVAC unit). Reproduction Audubon prints line the stairwell. Hung above a bench with cushions in a Jed Johnson Home fabric is a painting of the summer camp the wife and her daughters attended. **BELOW:** An antique-seltzer-bottle lamp from Parc Monceau hits a playful note. The pewter jug displays flowers from the garden. **RIGHT:** The master bedroom’s tartan is by Ralph Lauren Home. The ticking-stripe fabric on the walls, valances, and bed skirt is by Schumacher.





great room, the faux-bois urns on the mantel are huge—the ottoman, too—yet the room almost swallows them.

Was it a challenge to find fabric patterns that could negotiate such dramatic changes in proportion?

JHH: There's a funny story about this. The client fell in love with a crewel fabric for the great room. I told her it wouldn't stand up to the space and suggested an old Brunswick & Fils pattern, La Portugaise. It has huge scale and vivid reds, greens, and browns. She said, "It's just not me." But when the house was being built, I spread the fabric over some sheets of plywood. The room just came to life. We wound up using it on a sofa and two wing chairs. Now every time she has a doubt about something, she asks, "Is this another La Portugaise?"

The dining nook seems almost like a part of the built-in cabinetry.

JHH: We tucked it in a paneled niche under the stairs, facing the great room and the view. It feels intimate but still a part of things. I told the clients, if the dining room is a separate room, you'll never use it. Right next to it, James designed a cabinet for her majolica.

JC: Traditional architecture was not all about rigidity and going by the book. I like houses that are a little quirky.

So did you intentionally introduce any "imperfections"?

JC: Upstairs, we built a "stair to nowhere." In historic houses, architects and craftsmen often solved problems on the fly with creative tricks.

JHH: James didn't want the upstairs hallway landing to be a dark dead end, so he constructed a staircase with a skylight that pulls your eye upward.

You play with sight lines in the house.

JC: I love controlled views. There are long axes running through. From the master bedroom at one end, you can look past the sitting room, the great room, and the bar, and see if someone has a fire going in the kitchen, about 70 feet away.

This seems to draw attention inward, highlighting the intimacy of the house, as a counterbalance to those mountain views.

JHH: The clients wanted a house that would be both cozy and grand. The wife and her daughters, now grown, went to a nearby summer camp and love this area. Now that she has her country home here, I never see her in town.





ABOVE: Graceful, small-scale prints and a muted palette lend quiet intimacy to a guest bedroom. The walls and valances are in a Brunschwig & Fils hound-dog toile. Bed, Hickory Chair. An antique needlepoint of terriers watches over the room. **BELOW:** Antique twin spool beds from Hawkins Israel were expanded into full-size beds in a daughter's room. Walls and valances in Marvic Textiles' Peonies. **RIGHT:** On the screened porch, the most-frequented room of the house, is a table that Hoke "drew on a piece of paper" and had custom made. Ceiling fan, Hunter.





ABOVE: An outdoor fireplace makes the screened porch a three-season space. A wall of local stone creates a seamless feeling between the house and the porch. A reproduction dovecote hangs above the firebox. Door and flooring in Benjamin Moore's Army Green. **BELOW:** Adirondack chairs, painted to match the house, invite guests to the terrace. Carter added another whimsical gesture—a closet in the chimney for firewood and outdoor furniture—to enhance the illusion that this newly constructed house is an antique. FOR MORE DETAILS, SEE RESOURCES



PALETTE CLEANSER

For his new Manhattan pad, designer Tom Scheerer pared back the decor to focus on his true passion, playing chef and host—proving that style is not in what you have, but how you live.



Designer Tom Scheerer hosts frequent dinner parties at his apartment on Manhattan's Upper East Side. During the holidays, each table setting is topped with a present. "To me, the wrapping is at least as important as the gift," he says.

OPPOSITE: In the dining area, a round vintage table by Eero Saarinen echoes the curve of the windowed wall. The vintage Prague dining chairs are by Josef Frank.



MIMI READ: Last we heard, you were living in a prewar studio in downtown Manhattan. How did you wind up on the 40th floor of this sleek Upper East Side spread?

TOM SCHEERER: After eight years, I lost my lease and decided to look for something modern and crisp. I'd always admired this building—a black glass tower built in the 1970s by Sheldon Solow, a developer with good taste. It has high modernist values, dazzling views, and is quite Miesian—like the Seagram Building but with rounded corners. The leasing agent showed me this one-bedroom apartment; two weeks later, I moved in. As an interior designer, you're known for nuanced and layered interiors that can take up to a couple of years to finish. How did you decorate this place in just two weeks?

I wouldn't call this decorated—it's more curated and staged. There are no applied surfaces, no fitted carpets, no special painted details. There are no curtains and, in fact, no window treatments at all. I didn't even paint the walls—the landlord picked a perfectly nice white.

Why keep it so clean and simple?

It's a bit of a manifesto on how you can live well in a rental apartment. I've distilled my aesthetic and whittled down my possessions. The fact is, I own houses all over the place—Paris, the Bahamas, Maine—and didn't want the trouble of filling another home with custom stuff I can't take with me when I go.

It feels very New York romantic: I'm picturing martinis and a Diana Krall sound track. The rooms were inspired by two of my 1970s design heroes: fashion designer Halston and furniture designer Ward Bennett. Their version of modernism wasn't ascetic or academic: It was about luxurious, poppy glamour and comfort, and it was quite dominant in the '70s and '80s, when I was a young designer.

Where did you find all the furnishings?

I used my own collection of standbys and antiques that I've been schlepping around for years. Except for the two large paintings above the sofa, I already had all the art. I did buy the nylon-velvet carpeting, which I had cut and bound into area rugs, and that wonderful sofa

from CB2. I saw it in the window and it was delivered a day later. Low slung, 11 feet long, super deep: It's very Halston! I kept the fabric that it came in.

Do you entertain in this apartment?

In my former studio, I almost never had anyone up for a drink. But here I've been averaging two or three dinner parties a week. This is the first time I've had a New York apartment with an efficient, well-equipped kitchen and a dramatic dining spot. It's liberated me to focus on what I truly enjoy: cooking and entertaining. With a bit of preplanning, I can shake it out of my sleeve pretty fast. It's sport to me—to see how quickly, easily, and smoothly I can do it.

Are you big on the holidays?

It's Scrooge-like not to acknowledge the season. I hang a wreath over the mirror in the front hall and light a green Rigaud candle with a balsam scent. When guests arrive, I hand them a special cocktail—maybe a negroni, which is red and has notes of orange and bitter herb. For a holiday dinner, I'll make something a little “gala.” I might start with trout caviar on toast with crème fraîche and minced chives. The main course might be sliced steak, which I cook in advance and then serve on arugula with lemon and olive oil. In my old age, I've started buying better wine. And for dessert: rum-raisin ice cream out of the box, but only a thimbleful. Adults don't really need dessert.

I imagine busy New Yorkers are completely charmed by a home-cooked meal.

Usually they are. Containers of takeout do not a dinner party make. And one reason people love coming up here is the view: It's this incredible panorama, from the swagged necklace of lights on the Queensboro Bridge to the continuous stream of red light that is the traffic moving down Second Avenue. You see all the midtown skyscrapers, including the tallest apartment building in the world; planes coming in for landings at LaGuardia; helicopters circling the city on their way to the 34th Street heliport. This apartment has a festive atmosphere without my doing anything.

CLOCKWISE FROM TOP: CB2's made-for-lounging Uno sectional stretches along the long wall of the living room; hanging above it, the 1970s Luciano Miori gouaches “have this powerful mystery,” Scheerer says. A 17th-century Flemish cabinet houses a television; the vintage rattan-and-steel Sled chair is by Ward Bennett, the pillow is covered in an American Silk Mills fabric, and the Masland Carpets rug is from Studio Four NYC. Wearing a Tyrolean jacket, Scheerer poses next to one of the bergères that he's had for decades, reupholstered in Penny Morrison's Luma linen.



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SCHEERER
SAW THE SOFA
AT CB2 AND HAD
IT DELIVERED THE
NEXT DAY. "IT'S
VERY HALSTON,"
HE SAYS.



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“I WOULDN'T
CALL THIS
DECORATED—
IT'S MORE
CURATED AND
STAGED.”



Scheerer designed a console and cube side table in plywood for his bedroom. The artwork over the console includes, clockwise from top, a portrait of a woman by Guy Pène du Bois; a Saul Steinberg drawing; a beach landscape picked up at a junk store; and an abstract painting by Scheerer. The bed is dressed with Matouk linens and a green wool blanket from the Company Store. **OPPOSITE:** An antique japanned-lacquer screen in the entry shields the open kitchen from view. The vintage rosewood chair is by Ole Wanscher. FOR MORE DETAILS, SEE RESOURCES





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In the living room of designer Catherine Olasky's Houston home, her three-year-old daughter, Louisa, helps trim the Fraser fir. **ABOVE RIGHT:** Magnolia wreaths from Weston Farms add holiday spirit to the front doors, which are painted in Benjamin Moore's Texas Leather.



BRITISH ACCENT

Catherine Olasky, half of the design duo Olasky & Sinstedden, brings a bit of jolly old England to her family's Texas home—and to their Southern holiday traditions.

Interior Design **CATHERINE OLASKY**

Interview **KATHLEEN RENDA**

Photography **ANNIE SCHLECHTER**

Producer **FRANCES BAILEY**

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KATHLEEN RENDA: You're an Anglophile as well as a native Texan. Which was the bigger influence in decorating your Houston home—England or the Lone Star State?

CATHERINE OLASKY: I don't think one style came out on top! The architecture is certainly very Texan. The house was built in the 1970s by Lucian Hood, a local architect who really understood how hot this city can get. He designed it without any windows on the facade, except around the front doors, so the brutal morning sun doesn't bake the front rooms early in the day. There are terrazzo tiles throughout the house, which stay cool even in summer. The decorating—especially the many fabrics and the emphasis on comfort—does skew English. So does the house's eclectic, collected-over-time look. But then again, that approach also nods to Texas. With our six-flags history, there's always been a fusing of styles here, from French to Spanish. In Texas, more is more. Note the two hutches in the dining room that I loaded up with green pottery—if you're going to have one, why not have 50?

The rooms manage to be cozy yet refined. How did you find that balance?

When I decorate, I make sure that every piece in every room is intentional. Before something comes into the house, I ask, Is it special? Do I love both the shape and the fabric? Restraint also plays a part, since I have always had an aversion to clutter. I had the living room's ottoman finished in a 10-inch bullion fringe. It's very decorative, but that is where I stopped in terms of trim in the room. One grand gesture was enough intrigue for the space.

Did Max Sinsteden, your design partner and fellow HB Next Waver, weigh in?

He didn't need to—our styles are in sync 98 percent of the time. The other 2 percent is where we diverge: Max swings ultratraditional where I go whimsical. Which explains the swishy wooden-bead trim on the curtains in my daughter's bedroom and the DIY artwork above the living room sofa—I cut up pages of a Lulu de Kwiatkowski book and used them to make a collage. Of course, Max

RIGHT: Olasky bought the living room's Crate & Barrel sleeper sofa when she worked in Manhattan. After Christmas, ornaments are stored in the camphorwood chest. Skirted chair (at left) in a Jasper fabric. Mirror, J.Pocker. Seances, Urban Archaeology.



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“WE TRIM
THE TREE WITH
MURANO GLASS
AND ORNAMENTS
I COLLECT ON
MY TRIPS.”



is aware of all my design purchases because we usually shop as a team.

Do you have any favorite places to shop?

We both love to go to antiques fairs in England and France. We're fans of polished walnut and mahogany from the height of the British Empire. People shy away from brown wood because it can be sort of "Sadie old lady." But combine it with up-to-date furnishings, contemporary art, and adventurous colors, and you can get a fresh, one-of-a-kind mix. That's the hallmark of our style.

How much did you sweat the small stuff?

I fixated on the tiniest details, as I tend to do on all of our projects. I am constantly asking myself things like, Should I change the color of the lamp cord? How can this quilt be piped or that sofa be welted? It's about being thoughtful as opposed to obsessive!

Where does this laser focus on finesse come from?

It's just who I am, but some of it was instilled during the seven years I lived in London. The British approach to design is methodical and meticulous. I learned so much from Roger Jones, the head of Colefax and Fowler's antiques department, where I worked for four years. Roger really emphasized to me the importance of details.

Are your holiday celebrations as much of a cultural mashup as your home?

In some ways, yes. In our house, Father Christmas has a Texas twang. Magnolia wreaths and garlands always make an appearance, and for Christmas Eve dinner there are cheese grits, ham, biscuits, and milk punch alongside the polished silver and my grandmother's china. On Christmas Day, my daughter will wear an heirloom dress with English Mary Janes. I'll bake British mince pies and make Christmas crackers, those pull-and-pop favors filled with little toys and paper crowns. But the most important tradition I brought home from London is the notion of slowing down and stepping away from the hustle and the rush. I love sitting around the fireplace and watching the flames as well as taking evening strolls around the neighborhood to admire the holiday decorations and lights. The aim is to savor the quiet moments with family—even if here in Texas, we sometimes have to turn on the air conditioner before we light the fire!



ABOVE: Oberto Gili's *Mixed Flowers* is teamed in the entry with a Bunny Williams Home console. **LEFT:** Pillows in a lively Clarence House pattern and a Design Within Reach tabletop mobile lighten the library's mood. Sconces, Vaughan. Lamp, Christopher Spitzmiller. **OPPOSITE:** The dining room curtains are in Nympheus linen by Thomas O'Brien for Lee Jofa—"one of my all-time-favorite prints," Olasky says. South African Wonki Ware pottery is displayed in one of two hutches original to the home. Chandelier, Jonathan Adler.



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At nine feet tall, a four-poster bed from Hollywood at Home anchors the master bedroom. The 1920s glider, covered in a Chelsea Textiles fabric, belonged to Olasky's grandmother. Arthur carpet, Patterson Flynn Martin. **OPPOSITE:** A vintage sofa in a stripe and pair of pillows in Wisteria, both by Chelsea Textiles, harmonize with pillows in a Schumacher floral. The salon-style grouping of antique and modern art includes a landscape purchased at the Round Top Antiques Fair in Texas. Walls in Benjamin Moore's Antique White.





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THIS PAGE, CLOCKWISE FROM ABOVE: Catherine Olasky. Her daughter's bedroom walls are in a Waterhouse Wallhangings print; the doors and trim are painted in Benjamin Moore's Black Bean Soup and Caldwell Green. Antique sleigh beds in the guest room are upholstered in a Colefax and Fowler fabric; pillows in Christopher Farr Cloth's Carnival; bed linens, Garnet Hill; walls, Benjamin Moore's Antique Jade. **OPPOSITE:** An Oeuf toddler bed is topped with a comforter in a Schumacher fabric. FOR MORE DETAILS, SEE RESOURCES



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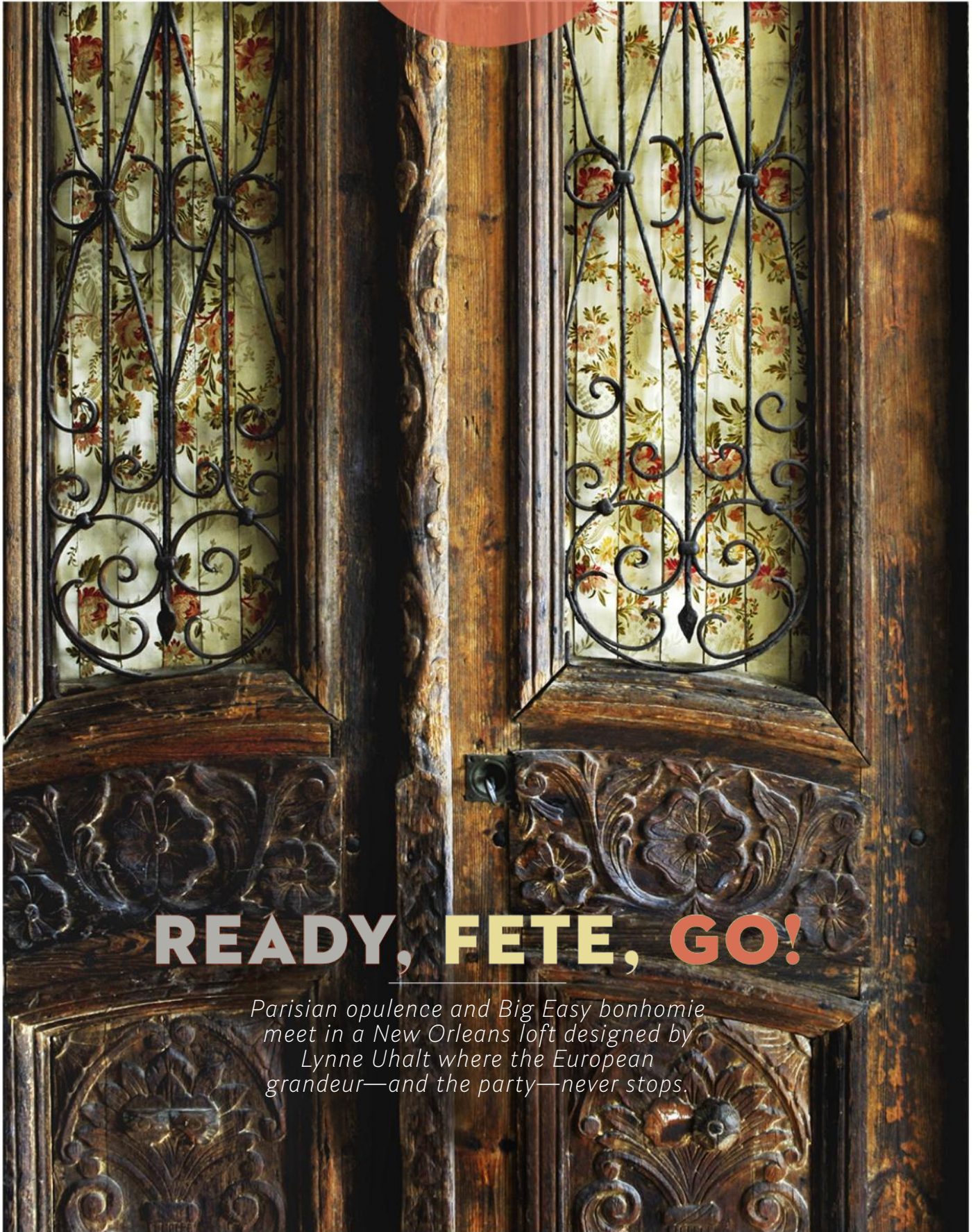


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Decorator Lynne Uhalt was inspired by classic Parisian apartments for her design of a New Orleans loft in a converted 1907 warehouse. The Gallic touches include an antique French buffet and Louis XV-style dining chairs in a Scalamandré stripe. **OPPOSITE:** Uhalt hung a pair of antique Provençal doors on a wall to make the loft seem bigger by creating “the illusion of another room.”





READY, FETE, GO!

Parisian opulence and Big Easy bonhomie meet in a New Orleans loft designed by Lynne Uhalt where the European grandeur—and the party—never stops.

Interior Design **LYNNE UHALT** Interview **LISA GREGAN** Photography **KERRI MCGAFFETY** Producer **DORETTA SPERDUTO**

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LISA CREGAN: This apartment is so well behaved. But isn't "*Laissez les bon temps rouler*" a way of life in New Orleans?

LYNNE UHALT: I admit we will give a party at the drop of a hat! And my client, Charlotte Bollinger—whose primary home is actually an hour away in quiet little Lockport, Louisiana—bought this almost-2,000-square-foot loft in the Arts District mainly as a place to host dinner parties.

Sounds like these huge mirrors reflect an awful lot of fun.

They certainly do. They also create the feeling of windows and bring in much-needed light. The ones in the living area are belle époque French and once hung in an orangery. In the dining area, the one over the console shows off the chandelier's sparkle and visually expands the space. Crystals and candlelight—a beautiful setting for conversation.

A painted scene of Venice dominates the living area. What drew you to it?

Charlotte found the screen at an antiques fair. When I first came to see her, I couldn't stop looking at it. We pulled our palette from it because it reminded us of the moody blues, greens, and browns of the bayou where she grew up.

The French gave up Louisiana in 1803, but they still seem to own its soul. Did that influence you?

The client absolutely wanted her place to feel like a Parisian pied-à-terre. You open the door and gasp—it's that unexpected. Charlotte's grandmother came to Louisiana from Marseilles, and we're both Francophiles, so it's a joy to shop together. She does have a tendency to fall in love with everything she sees. When we started working together, she told me, "Save me from myself!"

What was the most important furniture purchase for this loft?

Definitely the dining table. It's old French walnut, with a waxed patina that's so lovely. In New Orleans, like in France, life is a series of wonderful meals. I adore how this table opens up, so you can always make room for what I consider to be the perfect number of guests—10! An oval is such a good shape because no one is left out on the ends.

Did you ever consider covering up the loft's industrial steel beams and bricks?

The beams are painted a putty color that seems to disappear into the ceiling. In the dining area, we hung a chandelier from one of them. I love the peachy, coral, bittersweet color of the brick. I found pillows for the living area to match. And placing a pair of Napoleon III commodes against the brick takes down the seriousness of those pieces. I'd be less excited about them against a more formal painted wall.

What's the secret to creating a home that is mainly designed for entertaining?

It should be comfortable. The living area has a bergère that looks fancy, with its silk satin upholstery, but it also has a squishy down seat that's very inviting. The sofas are in a striped velvet, which is deceptively practical: Because of the pattern, the fabric doesn't crush like some velvets do. Everything is user-friendly. Charlotte stores china and crystal in the dining area's antique buffet, which is easily accessible for parties.

After the party is over, some lucky guests get to stay the night—and wake up in a flower garden!

We wanted the guest room to feel like a little attic on the Left Bank. And I thought using an all-over motif like a floral would distract from the fact that the room has no windows. The bench and armoire lining are in a coordinating checked fabric. It's fun to cover everything in a guest room in pattern—you don't use it every day, so you never tire of it. Meanwhile, in the living area, one of the sofas is a sleeper in case the grandchildren want to stay over and their parents are occupying the guest room.

People associate New Orleans with Mardi Gras and late-night carousing, but this loft shows a far more demure side to the city.

Here, many of the men will stand up and pull out a chair for a woman. We like to dress for dinner. This apartment fits very comfortably into that tradition. When she entertains, Charlotte uses her crystal, china, and linen napkins, and her guests take notice and appreciate the gesture. New Orleans can be just a little old-fashioned that way.

LEFT: An early-19th-century mirror that once hung behind a bar in the French Quarter helps to bounce light into the dining area, while its gilt frame creates contrast with the brick wall. The console was fashioned out of a vintage Paris balcony railing and topped with marble. An antique crystal-and-bronze chandelier illuminates a Directoire dining table from Petricia Thompson Antiques. Curtains in a Scalamantré silk satin hang on silvered and gilded rods.



In the living area, the 19th-century screen with a painted scene of Venice inspired the room's color scheme. Uhalt looked for furnishings that would reflect light, including a pair of French mirrors and iron coffee tables with antiqued mirrored tops. A Louis XVI bergère, seen at right, is accessorized with a B. Viz Design pillow. At left, an antique French chair is covered in a Zoffany fabric. The rug is an antique Oushak.





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BELOW, FROM LEFT: A soft and feminine seating area in the master bedroom features a decorative mantel painted in Benjamin Moore's Gray Wisp as well as a table skirted in Chelsea Textiles' Wisteria; paintings of the Louisiana landscape by Alexander John Drysdale remind the homeowner of her bayou birthplace. New Orleans designer Lynne Uhalt.



ABOVE, FROM LEFT: The master bedroom is serene in its blue, white, and taupe palette; the headboard is covered in Zimmer + Rohde's Cuba stripe, and the bed is dressed in crisp white Leontine Linens. New Orleans is all about hospitality, so a flexible guest room is a must: "Twin beds are always a good idea," Uhalt says.

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In the guest room, a Louis XV-style painted bench upholstered in a Chelsea Textiles fabric is nestled between a pair of Louis XVI-style wardrobes that provide closet space and hide a television. The walls are covered in a Manuel Canovas floral, and the accent pillow is by B. Viz Design. FOR MORE DETAILS, SEE RESOURCES

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Although it's more common in older women, ovarian cancer affects women of all ages, even in their 20s. There is no early detection test, and symptoms can be subtle. But while you can't see it, you can take steps to get ahead of it by knowing your risk factors. Family history of cancer and presence of gene mutations like BRCA are risk factors, so talk to your family and your doctor. This information makes you less likely to ignore vague signs that could indicate disease.

Meanwhile, promising collaborative research will continue to shed light on new advances in diagnosis and treatment of ovarian cancer.

To learn more about symptoms, risk factors and research go to SU2C.org/ovarian

Minnie Driver
Stand Up To Cancer Ambassador



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A listing of designers, manufacturers, distributors, and retailers featured in this issue. For complete product information, go to housebeautiful.com/resources.

THE SYMBOL (T) = TO THE TRADE. "To the trade" means a manufacturer sells primarily to design professionals. Many design centers offer hourly decorating and shopping services that can assist you; some fabric shops, workrooms, and websites may be able to place an order for you as well.

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- RESTORATION HARDWARE
rh.com
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I Love My Collections



Nate Berkus, left, and his husband, Jeremiah Brent. Their new show, *Married to Design*, premieres this spring on TLC.

“*We surround ourselves* with things that have meaning so that our home tells our story. One vase reminds me of a day we spent in Hong Kong, when I ate more dim sum than was humanly possible—and also that, even though we’re now living a suburban life with our 20-month-old daughter, we *do* have passports! But we don’t treat any of our travel finds as particularly precious. The most precious thing in our home is her.”

NATE BERKUS

INTERIOR DESIGNER AND TV PERSONALITY
LOS ANGELES

PRODUCER KATHRYN O'SHEA-EVANS PHOTOGRAPHER DIANA KOENIGSBERG GROOMER TARA LOREN FLORIST SEAN MCCOWAN/MODERN FLORISTRY. FOR MORE DETAILS, SEE RESOURCES

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