



VERANDA

SPECIAL WANDERLUST ISSUE

A World of Treasures

Eclectic Interiors & Epic Design Journeys

SEPTEMBER - OCTOBER 2018

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The salon in Bobby McAlpine's new Atlanta house is a mélange of cultures, textures, and worldly influences.

PHOTOGRAPH
BY SIMON UPTON

SIMON UPTON

HOME | *the world of...*



BEST IN CLASS

Crib from our cheat sheet of the must-have pieces from the latest High Point furniture fair.

When design cognoscenti meet at the biannual High Point Market in North Carolina, the newest furniture and accessories are on display, forecasting what's to come. This spring's show was no exception: Blue is big, in shades from bold teal to pale ice. Rich materials like bronze broaden their appeal, and trims and tassels continue the burgeoning desire for customization.

1. CARSON BY MARGE CARSON Pared-down, classical lines. *Ensemble* bench, \$1,049; carsonfurniture.com.

2. MITCHELL GOLD + BOB WILLIAMS The Windsor gets a lithe update. *Winley* armchair, \$640; mgbwhome.com.

3. THIBAUT Pitch-perfect paisley. *Gada* wallpaper, \$68 a roll; thibautdesign.com.

4. HICKORY CHAIR A sharp take on tradition by Suzanne Kasler. *Worth* table, \$8,250; hickorychair.com.

5. CENTURY FURNITURE Stylish and graphic. *Grand Tour* accent table, \$1,650; centuryfurniture.com.

6. JULIAN CHICHESTER The vivid shade of velvet plays well with bleached oak. *Lille* sofa, \$5,985; julianchichester.com.

7. CIRCA LIGHTING Statuesque brass and bronze by Kelly Wearstler. *Miramar* lamp, \$2,191; circalighting.com.

8. BAKER FURNITURE Laura Kirar mixes beguiling materials for a truly happy hour. *Elegante* bar cabinet, \$13,185; bakerfurniture.com.

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9. YORK WALLCOVERINGS

A cool blue version of verdure tapestry. *Forest Lake Scenic* wallpaper, \$80 for a double roll; yorkwall.com.

10. CURREY & COMPANY

Sculptural stalks and stems are a bright idea. *Vincent* chandelier, \$640; blackman.com.

11. MADE GOODS

Rope-wrapped and wonderful. *Weatherly* mirror, \$2,100; shopcandelabra.com.

12. KRAVET FURNITURE

An intriguing play of planes. *Gio* table, to the trade; kravet.com.

13. HIGHLAND HOUSE

Perch with panache. *Madeline* chair, \$3,165; highlandhousefurniture.com.

14. SARREID

A handsome accent for any room. *Holden* table, \$225; sarreid.com.

15. HUDSON VALLEY LIGHTING

The nickel finish is brilliant. *Deering* sconce, \$420; build.com.

16. FINE FURNITURE DESIGN

Understated storage with a *Veranda* imprimatur. *Braken* demilune cabinet, \$1,984; ffdm.com.

17. STARK STUDIO RUGS

A bespoke building block, now at retail. *Basic* carpets, prices vary; starkstudiorugs.com.

18. LEE INDUSTRIES

Gild the lily. *Filigree*, *Lattice*, and *Panache* trims, \$6 a yard; leeindustries.com.

19. BERNHARDT

Your living room's new conversation piece. *Circlet* cocktail table, \$3,055; bernhardt.com.



INTERIOR DESIGN AND TEXT BY MAUREEN FOOTER
ARCHITECTURE BY ANTHONY MINICHETTI
PHOTOGRAPHY BY MELANIE ACEVEDO
PRODUCED BY CAROLYN ENGLEFIELD

THE NEW LOOK

WITH HER LATEST BOOK, ON CHRISTIAN DIOR'S DECORATING LEGACY, DESIGN HISTORIAN MAUREEN FOOTER GIVES US A PRIVATE TOUR OF HER COUTURE QUARTERS.



Tiger velvet, spring color, and far-flung artifacts reinterpret Dior's New Look decorating in the living room. Custom sofa in a Bergamo fabric. Sconces, Urban Archaeology. Artwork (left), Bryan Burkey. Window shades in a Brunschwig & Fils damask. OPPOSITE, FROM TOP: Author and homeowner Maureen Footer. Galleries from her new book on Christian Dior and his decorators.



Modern furniture contrasts with a traditional backdrop in the dining room. Saarinen table and Brno chairs, Knoll. Aubusson tapestry, Galerie Perpich & Bringand. Silk velvet on walls, Lee Jofa. Louis XV-style chandelier, Nesle Inc.



LEFT: The library features cerused-oak paneling—an homage to Jean-Michel Frank—and Fortuny pillows, a Chinese chest, and a Sultanabad rug from the owner's travels. Pendant, Elk Lighting. Vintage Elsie de Wolfe slipper chairs. BELOW: Custom leather shelf edging on a bookcase. BOTTOM: The entry's orange-lacquered walls complement the Armand-Albert Rateau-inspired custom wallpaper in the butler's pantry. Louis XVI console, Galerie Delvaile. Pendant, Aerin.



I WAS SUBMERGED in research for my new book, *Dior and His Decorators: Victor Grandpierre, Georges Geffroy, and the New Look*, when life threw the perfect apartment in my path: eight rooms in a 1922 neo-Georgian building with seductive views overlooking the Guggenheim Museum in New York City. Once owned by James M. Guiher, Jr., the venerable editor of H.W. Janson's landmark *History of Art*, the apartment was in a bohemian state of neglect that required a gut renovation. Loving the gracious prewar layout, I decided that my mission was to rejuvenate. So while the second bedroom was transformed into a paneled library (finally, enough space for my books), the floor plan did not change an iota. And not surprisingly, since my mind and heart were immersed in the Paris of the glamorous postwar years, all that neoclassical restraint, tiger silk velvet, and spring color found its way into my apartment.

My friend Anthony Minichetti mastered the architecture, creating spaces as clean and airy as the Dior couture salons. And in the spirit of Dior's house in Paris, designed by Victor Grandpierre and Georges Geffroy, I conceived the decor of my own space for comfort and the specific needs of my life—reading by a window, taking coffee in the library, working (all too frequently) at the dining room table, and inviting friends





for dinner. Both Dior and Grandpierre often worked with Sèvres colors (though not, of course, in Dior's famously gray-and-white couture house). I, however, amped the saturation to a 21st-century level that made my painter shake his head in doubt. I knew that my tapestries, art, mirrors, and furniture would temper the high-voltage orange lacquer and apple green into neo-Dior elegance.

The painter also blanched when I insisted on painting by brush, not roller, but by then, I was in the thrall of Geffroy and his uncompromising standards. Enchanted, too, by the Parisian decorator's timeless blend of old-world style and New Look chic, I upholstered the dining room in silk velvet, added a custom Saarinen table, and ordered new leather (again, many color samples) for my Brno chairs.

My travels played a decisive role as well, for from the moment I arrived in Japan at age 16, wanderlust has consumed me. My apartment brims with objects picked up from all over the world: Japanese temple dogs, Burmese boxes, Indian palanquin finials, pre-Columbian sculptures, camel bones from Wadi Rum in Jordan, and 18th-century furniture acquired in Paris and hidden

corners of Versailles. These finds remind me of where I've been and what I've discovered along the way. Indeed, over time, it has been the learning of travel that has obsessed me most.

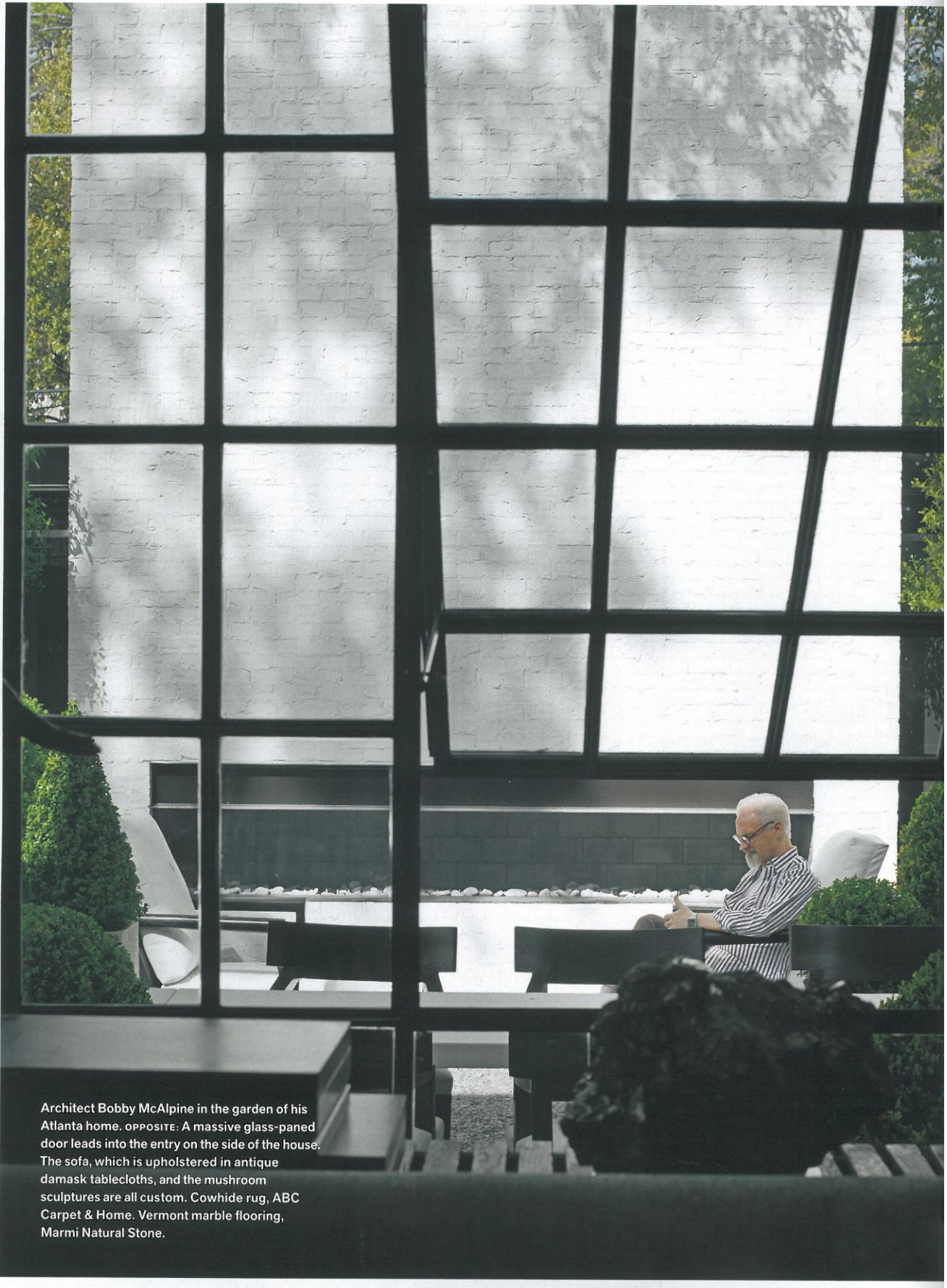
Exploration of ideas is a destination in itself and is, I think, what draws me to write about design and social history. Writing—or researching, to be more accurate—represents another form of travel, literally and figuratively. One tantalizing fact leads to the pursuit of re-creating people, times, and circumstances—and, most important, the *why* behind the story. *Dior and His Decorators* required months of research in Paris, trips in both space and time. And, although I'd lived in Paris before, this project introduced me to a new world: the city's libraries, archives, and fashion traditions, along with its writers, historians, and tastemakers.

While my mentors, Dior, Geffroy, and Grandpierre, inspired colors, comfort, and the melding of past and present in my personal space, the spoils of travel also brought memory to the mix. Coming home to my French furniture and far-flung artifacts allows me to relive life's voyage, and its discoveries, anew. □



FAR LEFT: Hand-painted Gracie wallpaper and fretwork on shutters transform a city bedroom into a magical garden. Bedding, Casa Del Bianco. Lamps, Christopher Spitzmiller. Pendant, Chameleon Fine Lighting. Louis XVI chair, John Rosselli Antiques. LEFT: A custom hat from New York milliner Suzanne Newman tops an 18th-century bust. BELOW: Manolo Blahnik heels and Florentine white-leather gloves in the dressing area. Tabriz rug, Persian Gallery New York. For more details, see Sourcebook.

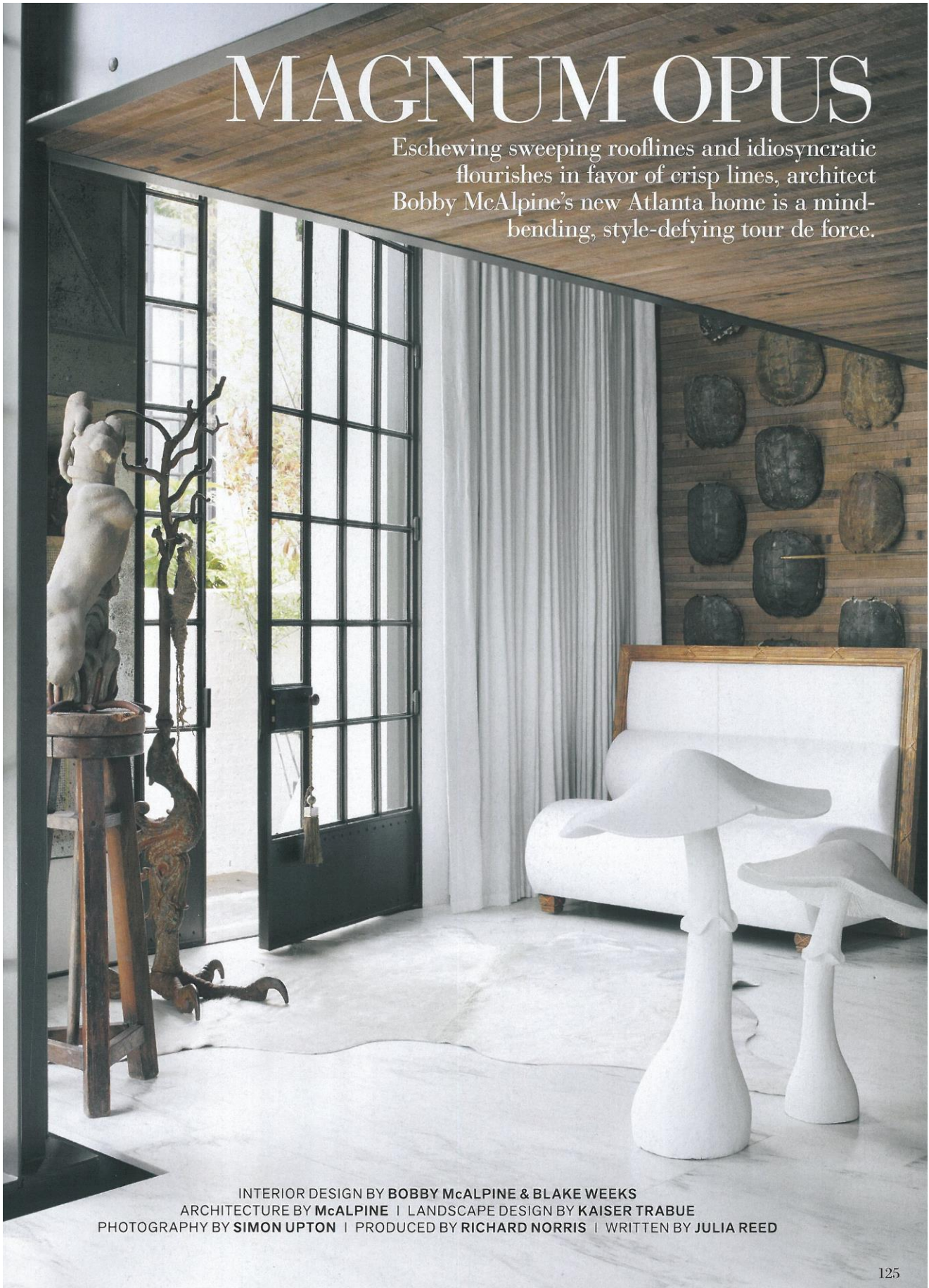




Architect Bobby McAlpine in the garden of his Atlanta home. OPPOSITE: A massive glass-paned door leads into the entry on the side of the house. The sofa, which is upholstered in antique damask tablecloths, and the mushroom sculptures are all custom. Cowhide rug, ABC Carpet & Home. Vermont marble flooring, Marmi Natural Stone.

MAGNUM OPUS

Eschewing sweeping rooflines and idiosyncratic flourishes in favor of crisp lines, architect Bobby McAlpine's new Atlanta home is a mind-bending, style-defying tour de force.



INTERIOR DESIGN BY **BOBBY McALPINE & BLAKE WEEKS**
ARCHITECTURE BY **McALPINE** | LANDSCAPE DESIGN BY **KAISER TRABUE**
PHOTOGRAPHY BY **SIMON UPTON** | PRODUCED BY **RICHARD NORRIS** | WRITTEN BY **JULIA REED**

In the salon, antique lanterns constructed of vintage parts bought in France are hung on custom trapezes. Dining table, Bobo Antiques. Klismos chairs, W. Gardner Ltd. Gueridon table, Circa Interiors & Antiques. Egg sculpture, Philippe Starck. Terra-cotta lions, Revival Home. **OPPOSITE:** The home's exterior is painted Pearly White with Black Magic window trim, both by Sherwin-Williams.





WHEN IT CAME TIME TO BUILD the third house he created from the ground up, architect Bobby McAlpine engaged in an experiment of sorts. He wondered if the “soulful qualities of a house could be read through its face without makeup and embellishment.” To that end, in building his new home, he decided to forgo rolling roofs, dormers, and chimneys—elements that, he says, “trigger familiar emotions and obvious warm-and-fuzzy feelings.” Instead, he says, “the architecture stands before you with no apology.”

Located in Atlanta’s historic Ansley Park neighborhood, the house also exudes a ton of soul—provided not by the aforementioned typical touchstones but by a dramatic contrast of light and dark. There is warm wood on the walls and ceilings, an abundance of textures, and a magical cast of what McAlpine calls “eccentric characters,” collected by the architect and his partner, Blake Weeks. Among its members are a pair of terra-cotta lions, plaster crows, a bronze crab, a concrete stag, and a wall of tortoise shells. “In our travels, there are few critters left behind,” McAlpine says. “They commemorate places we’ve been and have become part of a tribe that we love dearly.”

He compares the structure they are housed in to a “well-traveled vessel.” So that it might welcome everything that comes aboard, the house “needed to be vague in origin and time,” he says. “It is both classical and modern, and it is led by romance.”

The romance of the place might best be evidenced in its juxtapositions. The great wall of windows in the front of the house (the entrance is on the side), the oversize glass doors, and the oculus



provide floods of light, enhanced by the ample amount of strong white found in the curtain and upholstery fabrics, a Philippe Starck egg, and a mini garden of painted wooden mushrooms. At the same time, McAlpine adds, there is “enough darkness” (notably on the window and door frames) to supply “graphic strength.”

Then there are the opposing textures: cowhide rugs rest atop polished marble floors, gilded consoles are set against slatted wooden walls, a sculptural chair in white velvet sits across from a massive stone mantel framed by a wall of firewood.

Even the distinct ceiling heights create theatrical tension. “The compression of the low ceilings exaggerates the other lofty heights,” he says. The resulting feeling, McAlpine explains, is one of “being held and released.”

As in much of his work, there is a marked lack of color—except for the gravel garden, which is framed by a lush and gutsy arrangement of green boxwoods. The interior neutrality enables the textures to shine and contributes, he says, “a calming canvas that allows those in the house to have the floor.” Its true color comes from “living things—our beloved friends, cherished animals, and well-tended plants.”

McAlpine calls his house “a petite modern palace” and, in a nod to Anne Rice, “a brat prince containing a great heart.” The author would no doubt approve of the home’s charming bestiary, its church-like design (with a central axis and transept, it feels like a modern sanctuary), and, above all, the mesmerizing contrasts and fanciful nature that mirror the architect’s own. □



Stark white furniture is silhouetted against wood-paneled walls. **ABOVE:** In a sitting area, the sofas and screens are by McAlpine Home for Holland MacRae. Club chair, Donghia. A Paul Ferrante lamp sits on an antique altar-boy seat from France. Cocktail table, John Saladino. **RIGHT, FROM TOP:** The powder room is presided over by a Venetian bird sculpture purchased at the Antiques at the Gardens show at the Birmingham Botanical Gardens in Alabama; sink, Alape. The kitchen is by Poliform; dining table, A. Tyner Antiques; barstools, McAlpine Home for Holland MacRae.





ABOVE LEFT: A sculptural stair hall is draped in sheer linen. Antique fountain with custom basin, Elegant Earth. **ABOVE:** A Julian Chichester chair pulls up to a McAlpine Home for Holland MacRae table in a guest room. Bed, McAlpine Home for Holland MacRae. Music stand, Bobo Antiques. **LEFT AND OPPOSITE:** In a second guest room, the walls are quilted in a white linen. Atop a Niermann Weeks table, the 20th-century concrete sculpture of a boy riding a dinosaur came from a French amusement park, and the terra-cotta urns are from a Paris flea market. Artwork, Michael Marlowe.

BELOW: In the master bath, the Wetstyle tub has a Gessi faucet and tray. Chair, Bolier. **RIGHT:** An oculus illuminates the top of the stair hall. **БОТТОМ:** A custom Julian Chichester headboard in the master bedroom loft. **Stag sculpture,** Revival Home. **ОPPOSITE:** The boxwood garden was designed by landscape architect Mike Kaiser of Kaiser Trabue. Lounge chairs, Sutherland. **Table,** McAlpine Home for Elegant Earth. **Planters,** Boxwoods. For more details, see Sourcebook.





EXCEPT FOR THE GARDEN, WHICH IS FRAMED BY A GUTSY ARRANGEMENT OF LUSH GREEN BOXWOODS, A NEUTRAL PALETTE REIGNS. A HOME'S TRUE COLOR, McALPINE SAYS, COMES FROM "LIVING THINGS—OUR BELOVED FRIENDS, CHERISHED ANIMALS, AND WELL-TENDED PLANTS."