

VERANDA

NOVEMBER-DECEMBER 2020

Fancy
That!

◆
Miles Redd
Resurrects
Dynasty-era
Glamour

AMERICAN
REVIVAL

ARTISTRY & CRAFTSMANSHIP
FOR THE 21st CENTURY

DECEMBER 2020 \$6.99

122



WINTER WELCOME

Aromatic paperwhite grass & Swedish gilt-wood candel clock by Miles Redd-designed entry hall in Greenwich, Connecticut. Plant: Switzer, Basilus Seiler (761-1629)

NOVEMBER
+
DECEMBER

"My cry to myself is 'don't make things too fancy' but I love fancy."

— DESIGNER MILES REDD



ALL THE TRIMMINGS
Four-bolt detailing
and gold-leaf
borders by artist
Agustin Hurtado
Frame a hand-painted
Greco wallpaper
inspired by an old
Japanese screen.

Miles Redd's
**MAGICAL
FOREST**

Word to the wild: Going toe-to-toe with the larger-than-life designer is a theatrical journey into imaginative worlds unknown.

The leopard-print carpet is by Patterson Flynn Martin. Custom-printed mural, Basil Decorative Arts. OPPOSITE: Moses Sauer's *Girl with Kerciel* hangs over the dining room mural.

WALK IN THE WOODS
A mural of an Italian landscape forms a grand Arcadian canopy over the domed stairwell, wrapping it in towering greenery.



INTERIOR DESIGN BY *Miles Redd* • ARCHITECTURE BY *Charles Hulse*
PHOTOGRAPHY BY *Douglas Friedman* • STYLING BY *Frances Bailey* • WRITTEN BY *Stephanie Wallis*

The leopard-print carpet is by Patterson Flynn Martin. Custom-painted metal, Steel Decorative Arts, Detroit. Howes Sawyer's Girl with Kerchief hangs over the dining room mantel.

WALK IN THE WOODS

A mural of an Italian landscape forms a grand Italian canopy over the dining stairwell, wrapping it in towering greenery.



INTERIOR DESIGN BY Miles Knoll • ARCHITECTURE BY Charles Wilson
PHOTOGRAPHY BY Douglas Friedman • STYLING BY Frances Bailey • WRITTEN BY Stephen Wallis

GARDEN STUDY

In Miller's office, a gridded botanical wallpaper by Inset re-creates 16th-century Renaissance herbals on faux parchment.

A ribbed-twill Chesterfield sofa came from a Michael S. Smith auction at Sotheby's. Floral linen chair fabric, Lee Jofa, opposite, 1980s. Faux tortoiseshell mirrors with marquetry inlaid crests hang above gilt-wood tables in the style of William Kent. Fabric, Saville, 1980s. Redo with client Sam Miller

MARQUEE MOMENT

"I never tire of that ceiling stripe," says Heidi of the design. "I've tent decorated the sunroom's curved ceiling."





LEFT: The chairs and sofa (the latter from a Sister Parish-decorated apartment) are covered in Sanderson's rose-printed Chelsea fabric. Ceiling artistry, Agustín Hurtado

ABOVE: In the study, a brass-inlaid Russian mahogany desk (Doyle), Japanese lacquer root table (Butter Antiques), and Agra carpet (Bazaar Oriental Rugs)

"I just fell in love with Miles's use of pattern and color. He incorporates a lot of traditional elements in his rooms, but they're also very bold and unexpected," says Milner, who came up with the idea of pairing the Basel wallpaper with gray leopard-print carpeting, a gutsy combo that would have made C.Z. Guest proud. "When visitors walk in, they're wowed. It's so out of the box and different."

Milner and Flowerdew initially acquired the seven-bedroom, 8,600-square-foot house as a weekend retreat from New York City. "My sister lives about two blocks away, and my mom moved to Greenwich from L.A. a year ago," says Milner. "Then with everything that's happened with COVID, we decided to make the jump and moved here permanently."

Though the house was in good condition, Milner and Flowerdew brought in Charles Hilton, a Greenwich-based architect well versed in the art of rejuvenating classic homes, to "make it more functional for a couple with two young boys," Hilton says. In addition to enlarging the family room and creating a new breakfast area off the kitchen, Hilton reconfigured many of the bedrooms (including adding and updating baths) and carved out a playroom for Digby, who is now three, and his year-old brother Oscar, born a few months after the project was completed.

Redd was involved from the get-go, working in close collaboration with Milner on finishes and furnishings.

*"Sam has a real love
for '80s design, as do I."*

—DESIGNER MILES REDD



REFLECTING A MASTER

Field found these George III-style painted mirrors at auction. "For a steal! They are totally Marie Antoinette and really anchor the living room."

Emerald silk walls (Kravet), lapis blue taffeta curtains and bullion fringe, and ruby red accents illuminate the room to radiant effect. Hand-blocked chintz upholstery fabric, Clarence House

***“Comfort,
practicality, and
glamour were the
main priorities.”***

—MILES REDD

“Comfort, practicality, and glamour were the main priorities,” says the designer, citing three qualities that aren’t always compatible but mesh stylishly in the home’s mix of 20th-century antiques, custom upholstered pieces, vintage carpets, chinoiserie wallpapers, botanical prints, and exuberant chintzes.

Both Redd and Milner agree that the living room was the space they wrestled with the most, ultimately settling on a scheme with emerald silk walls, lapis-blue taffeta curtains, and a riot of florals on the seating and Persian carpet. There are pops of ruby red on pillows, lampshades, and the original threadbare velvet upholstery on French armchairs once owned by Consuelo Vanderbilt Balsan. “I love it, because it kind of gives the room a bit of patina,” says Redd.

Pushing the pattern and color adds a playfulness that cuts against the room’s formality, as does, arguably, the thick bullion fringe on the sofas and slipper chair, carefully matched to the ball gown curtains, which are dramatically swagged and edged with an accordion-pleated ruffle. “Who makes curtains like that anymore?” Redd asks rhetorically, describing them as a nod to one of his decorating heroes, John Fowler. The room’s towering bookcases were previously sold by interiors legend Geoffrey Benson to prominent art collector Eugene Thaw, while the frilly George II mirrors and skirted table are “totally Mario Buzatti,” says Redd, adding, “Sam has a real love of ’80s design, as do I.”

Looking ahead to post-pandemic days, Milner says the living room’s jewel tones, “rich and glittering at night,” make it an inviting spot for drinks with friends as well as spending time with family during the holidays. There’s a bar in the adjacent conservatory where Redd made liberal use of pink and green floral chintz and embellished the curved ceiling with trompe l’oeil text decoration, one of his signatures. “I find when you have an arched ceiling, to stripe it just makes everybody happy,” he says.

The space that probably gets the most use of all is the family room, which adds to the home’s array of far-flung aesthetic reference points with its Iseel wallpaper featuring Islamic arches, foliate patterns, and two large paintings commissioned from artist



Tim Kent. “It’s a big hangout spot,” Redd says, where the family can pile onto the cushy sofa, put their feet up, and watch movies.

No-doubt it’ll get plenty of use at Christmas, when Milner’s mom and her sister’s family of five come over for a dinner of turkey and ham and Milner’s annual “attempt at a pecan pie,” as she puts it. In the past, the couple has often traveled during the holidays. “This year I’m sure we’ll be hunkered down here,” says Milner. “It’s the best thing about this house—being near my family.” ♦

Above: In the family room, one of a pair of commissioned Tim Kent paintings portraying Babylonian scenes. Faux shagreen desk, MadeGoods

Top: A series of antique bird studies (Doyle) takes flight in the upstairs hall.

CLASSIC PAIRING

"Sam loves portraits, and I think they look sensational on the chinoiserie wallpaper," says Todd of the pair of fancy-dress French School paintings.



A painted "bookcase" (deviously hiding a television that rises from within) sets a Glass block lamp, Visual Comfort.

Below: Rose Cumming's tufted trompe l'oeil wallpaper lines a guest room.

