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PRODUCED BY SHANNON SHARPE AND OLIVIA LAMBERT

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WORLDLY AFFAIR

A designer creates a glamorous abode filled with European details and custom furnishings for sophisticated clients. *Written by Tate Gunnerson / Photography by Max Kim-Bee*

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Antiques and heirlooms guide the transformation of a West Village apartment into a family oasis. *Written by Christine DeOrio / Photography by Zach & Buj*

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PENCIL CASE

A mixed-media artist fashions her sculptural works using everything from paper to fabric to mops, all carefully shaded in graphite. *Written by Mikki Brammer / Photography by Kyle Knodell*

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A design team merges two apartments to make a home that's the perfect balance of elegant and family-friendly. *Written by Sejal Bhima / Photography by Francesco Lagnese*

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RESIDENTIAL
EXCELLENCE
IN DESIGN

Luxe presents the best in residential architecture, interior design and landscape architecture from across the country.

ON THE COVER: Designer Lisa Sharp created a playful seating nook with a Hellman-Chang chair, a painting by Richard Schur and a marble side table from Holly Hunt for a couple's turn-of-the-century urban apartment. *Page 278*

WORLDLY AFFAIR

CUSTOM FURNISHINGS, EUROPEAN DETAILS AND
WELL-CHOSEN ARTWORK REVITALIZE A SOPHISTICATED
COUPLE'S CLASSIC APARTMENT.

WRITTEN BY TATE GUNNERSON / PHOTOGRAPHY BY MAX KIM-BEE



INTERIOR DESIGN / LISA THARP, LISA THARP INTERIOR ARCHITECTURE + DESIGN



Connecting the foyer with the main living areas, the gallery hallway—which provides a peek at a Hellman-Chang chair and a painting by Richard Shur, *Feather*—features 1940s brass sconces from the Prince de Galles Hotel in Paris and a lavender wool-and-silk rug by Lisa Tharp for The Rug Company.



A Renaissance couple: There's no better way to describe the husband and wife who hired designer Lisa Tharp to renovate their recently purchased, turn-of-the century urban apartment in the Northeast. In fact it was their passion for literature, science and art that guided Tharp's concept. "This was an opportunity to showcase who they are—to reflect their intellect and quiet sophistication," Tharp says. "In every room, there's something to stimulate conversation and inspire curiosity."

Which is exactly what happens as soon as one steps off their private elevator: Lustrous brass doors open to a moody reception gallery with glossy black-lacquered walls and a ceiling whose hand-painted tortoise-shell finish adds warmth and interest to the existing black-and-white checkerboard floor. "We were going for maximum drama," Tharp says.

The glamour continues in the foyer, where the walls are clad in blush silk velvet and a brass-and-opaline-glass Venini chandelier hangs from the ceiling. "I love to mix in European lighting to make our projects more unique and special," she says. "It's classical, but it's midcentury at the same time, so it lends a fresh edge." In the same spirit, 1940s-era sconces from a Parisian hotel illuminate the yellow-lacquered ceiling in the long gallery, a hue taken from a painting displayed in a newly created wall niche at the end of a long corridor. "It's a color pop to add excitement and anticipation before you enter the main public spaces," Tharp says.

That anticipation is rewarded upon entry to the living and dining areas, where Tharp eliminated faux Roman columns and cupcake millwork that didn't reflect the clients' easy elegance and prevented open sight lines between the two rooms. Vintage lighting appears again

Bronze table lamps by Vaughan Lighting illuminate the custom walnut library-style dining tables, which sit on a wool-and-silk carpet by Tim Gosling for The Rug Company. Designed to pull up to the table, the Ferrell Mittman settee is covered in Venetian silk velvet by Schumacher.

A pair of curvaceous sofas by Lisa Tharp covered in a wool silk and mohair fabric from Holly Hunt is joined by a silk-upholstered Victoria Hagan slipper chair and a wood-frame chair, creating an elegant setting for conversation in front of the new Calacatta marble fireplace. The silk carpet is by Helen Amy Murray for The Rug Company.

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—LISA THARP



A banquette covered in fabric by Romo from Hickory Furniture and leather-upholstered dining chairs from Holly Hunt surround an A. Rudin dining table from M-Geough. The polished nickel sconces with silk shades are from The Urban Electric Co. and the alabaster table sculpture is by Caleb Siemon from Aero Studios.



Blush silk velvet from Jim Thompson Fabrics covers the walls in the foyer, which is furnished with a channel-back settee from Hickory Furniture. Created using layers of oil paint on etched mirrored glass, the artwork by Nicole Chesney is from Gallery NAGA in Boston.

in the form of antique brass-and-glass sconces on either side of the living room fireplace, which was reimaged in Calacatta marble. A large hand-carved silk rug—Tharp calls it “the crème de la crème”—shimmers beneath a pair of custom serpentine sofas covered in silk mohair, one of which features an open back, allowing the view from the dining room to remain unobstructed. “It feels almost like you’re floating in a cloud,” she remarks.

The dining room is equally light and bright. Instead of one table, Tharp incorporated a matching pair in black walnut veneer. Atop each, tall library-style table

lamps supplement the light from an alabaster chandelier. Designed to be pulled up to the table, a pair of Venetian silk velvet settees awaits large soirees. “The goal was to have a space that’s flexible,” she explains. It’s also a space that reflects the couple’s intellectual pursuits. Along one of the walls, new built-in floor-to-ceiling cabinetry with library lights and glass-front bookcases surrounds the entrance to a windowless “map room.” There, a silk wallcovering reflects the light, while a dark celestial-style mural draws attention to the ceiling. Even the stark photo of a soccer ball above the room’s cozy built-in banquette takes on a

To create a seating nook in the map room, Tharp installed a bench with a cushion upholstered in silk velvet from Jim Thompson Fabrics. The black-and-white photograph is by Richard Phibbs.



planetary quality when viewed in this context. “Everything in this room was inspired by geography, geology, time, nature and history, but it’s not overt,” Tharp notes, pointing to the map she inlaid into the writing surface of the custom secretary. “It doesn’t wander into the cliché.” Another example, behind the sofa in the family room, is the console with an acrylic display case housing millions-of-years-old rock specimens, antique magnifying lenses and other curiosities.

Newly adorned with period-appropriate wall moldings, the family room’s pale aqua-lacquered walls coordinate with the lattice-like pattern on the carpet, its orange accent color an ideal complement to the leather swivel chairs and the

sofa covered in silky linen. “My homage to Milo Baughman,” Tharp says, referring to the renowned American midcentury furniture designer. Along the back wall, a nearly 20-foot-long built-in banquette, which was commissioned in two pieces for ease of transport, serves as a space to eat, play games or enjoy the views. There’s even a chessboard lacquered into one of the tabletops. “It’s the client’s favorite hangout,” the designer says.

The project was a year-long endeavor, but the final result—a sanctuary filled with carefully curated art and objects—indicates a home that has evolved over the years. “Each room has a bit of soul—a story to tell,” observes Tharp. “It feels collected over time.” ■

In the map room, a celestial-inspired ceiling mural by Beth Nicholas for Area Environments plays off the starburst pattern in the carpet by Vivienne Westwood for The Rug Company. An orange velvet sofa by John Saladino serves as the centerpiece of the room. The sculptural overhead light is from Hervé Van Der Straeten.



Above: A vintage brass-framed wall mirror in the Italian modernist style of Gio Ponti complements the antique sconces in the powder room, which features a wallcovering by Phillip Jeffries and a custom marble sink by Lisa Tharp. The metallic ceiling paint is by the Boston-based painting and finishing company Arteriors.

Left: A leather-upholstered bed by Mariette Himes Gomez for Hickory Chair adds texture to the master bedroom, while a painting by Todd McKie on the desk and an archival pigment print by David Maisel on the wall—both from Gallery NAGA—introduce color. A Thomas O'Brien lamp sits atop a nightstand from Made Goods.