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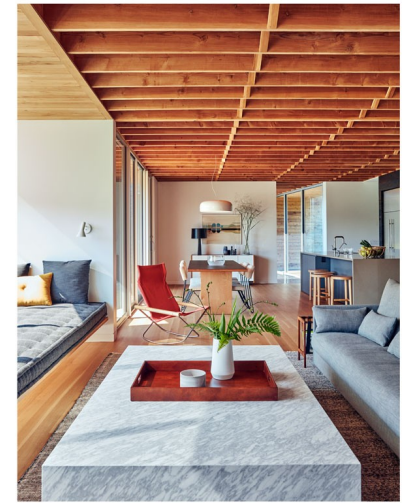
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dwelling

dwelling



A light pattern of slate cladding complements a wild carpet of native grasses outside an East Hampton residence by Paul Masi of Bates Masi Architects. The home, sited to capture the breeze, was constructed for a family of windsports enthusiasts.

Inherit  
the

W I . N D

An East Hampton residence by Bates Masi is situated to harness the elements.

TEXT BY Laura Mauk PHOTOS BY Christopher Sturman

DWELL MAY/JUNE 2017

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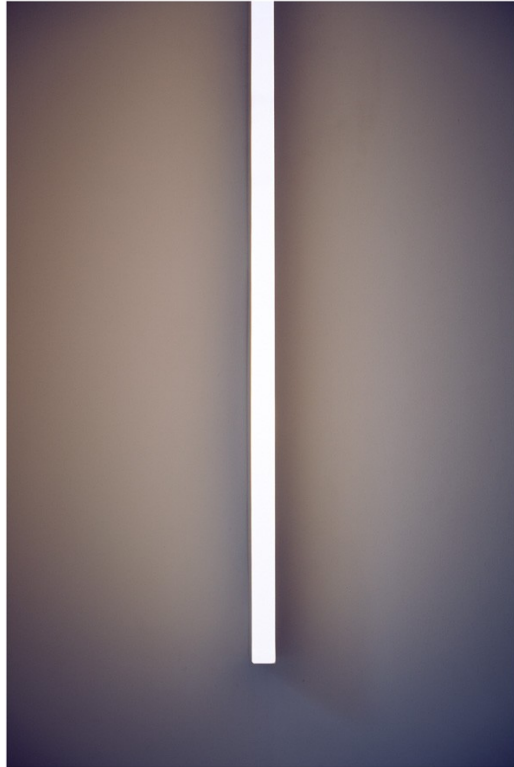
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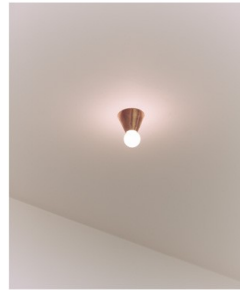
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## WILDLY ELEGANT

Designer Celerie Kemble finds the playful side of sophisticated colors in a Manhattan apartment that's refined enough for the urbane parents but rambunctious enough for high-energy kids.



Designer Celerie Kemble painted the dining room of a Manhattan apartment in a Fine Paints of Europe lacquer matched to a Pantone color. Kemble's Yves dining table and Cassandra chairs in a George Spencer Designs velvet are from Henredon. Venini chandelier, Craig Van Den Brulle. OPPOSITE: Red wineglasses echo the color of the walls.

Interior Design CELERIE KEMBLE Interview KATHLEEN HACKETT  
Photography CHRISTOPHER STURMAN Producers SENG MORTIMER & DAYLE WOOD

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**F**

**KATHLEEN HACKETT:** Four school-age children live in this New York City apartment.

Who would have thought?

**CELESTIE KEMBLE:** They have wonderfully stylish parents, whose aesthetic is an ideal combination of assured and devil-may-care. They want their kids to live in a home that telegraphs what's important to them: art, humor, playfulness, beauty, comfort, confidence. The intention is for this house to last a lifetime—and to get better with age. My colleague Caroline Irvin and I chose colors, textiles, and furnishings with a high degree of detail and patina. It all sustains wear and tear in such a way that scuffs, dings, and smudges don't look like flaws, they look like they've been there all along. "Crisp and new" is difficult to maintain, even if there are only grown-ups living in a house.

So it wouldn't faze the owners if a toddler left handprints on the dining room walls?

Ah, the dining room. It does have a gravitational pull. The walls have seven or more coats of lacquer on them—I lost count. They're like mirrors, and what child isn't fascinated with his or her reflection? We landed on that claret shade after trying several other colors, from a Billy Baldwin-esque egg yolk to a stuffed-animal brown. The red wine walls are flattering, warm, and lively. You're meant to feel like all of the best conversations happen here. But so do children's chess games and homework.

I wish I had been in the room during the color discussion with your clients.



Kemble treats rugs as works of art and chooses them at the end as a finishing touch, as she did with the living room's antique Tabriz. The pair of Serpentine sofas, by Kemble for Henredon, is covered in Duke mohair velvet by Pierre Frey. A vintage rope mirror from John Rosselli Antiques bounces light into the room. The curtains are in Scalmandré's Savanna silk blend, and the plaster walls were custom tinted to resemble the inside of a seashell.

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**ABOVE:** In the master bedroom, tufted armchairs upholstered in Holland & Sherry's Kensington wool felt are oriented to watch the TV that slides out from under the bed. **RIGHT:** The Shelly chandelier by Currey & Company in the dressing room illuminates the gold marbling of Calico's Wabi wallcovering. **OPPOSITE:** A hand-painted tea-paper wallcovering by Kemble for Fromental gives the master bedroom a soft warmth. The exterior canopy and bed skirt are in Manuel Canovas's Solange fabric, and Leontine Linens' bedding has a curvaceous border that helps visually anchor the bed in the ethereal space.



The wife wanted the spaces to be pretty but not fussy, good-looking but not arrogant. She loves an ambience that has flair as well as soul. The color schemes reflect that.

The entry hall certainly announces that this home is anything but stuffy.

The wallpaper is blooming with the clients' favorite plants—royal poinciana, acacias, orchids, geraniums, kumquats—hand-painted on faint sky-blue tea paper. It's as if a mad botanist lives here! It's a sophisticated yet playful solution for an interior room. Every day begins and ends with a stroll through a lovely garden.

Some rooms feel breezy, others cocooned.

How did you work out the transitions?

I usually steer toward light colors and use bold ones as accents. But this time, several rooms—the study, the dining and family rooms, and a boy's bedroom—called out for deeper shades to project a feeling of warmth and envelopment. That said, all of the rooms are designed around comfort and graciousness. There are shared colors throughout, but the real connection is an ethos: spaces that are casual and generous.

The living room sofas look relaxed, but they're white! Are they really kid-friendly?

They are covered in a mohair velvet the color of vapor. The fabric is easy to spot-clean and can stand up to tons of abuse, which was key because so much entertaining happens here. It's a wonderfully welcoming room, not least because the walls look like the inside of a conch shell and give off a pretty glow. Warm cocoas and cream—the buttery shade of mashed potatoes—are so deeply satisfying that everyone feels at home.

There's no shortage of seating choices.

Why so many chairs?

The house is full of people all the time! The wife has that enviable mix of humor and grace that makes it easy to stop by. She had a real desire for the space to seem pretty without veering toward the saccharine, which is why most of the seating—and the other furnishings in the room—is rounded or even serpentine. There's not a chair you'd be afraid to sit in for fear of ruining it or being uncomfortable. In this home, you are at ease setting your drink down and eating out of your hand, or a napkin, or off a great plate. It's all acceptable.



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Kemble conjured a dapper men's suit for the study and executed it by covering the walls in County Tweed, a checked wool by Holland & Sherry. The Mitchell Gold + Bob Williams sofa is covered in Moore & Giles's Brompton leather, and the custom armchairs are in a Verel de Belval silk velvet. The Ralph Lauren Home pendant light is from Visual Comfort. FOR MORE DETAILS, SEE RESOURCES.

## CELERIE KEMBLE on color

**Color philosophy:** There's a reason we don't see the world in black and white.

**Flower of choice:** I'm always captured by dark-hearted flowers, like cantaloupe-colored *Brugmansia* and inky-black *Scabiosa*—which isn't as scary as it sounds, I swear!

**Oddest thing you've color-matched:** The sheer pink and yellow undertones of pink grapefruit in a custom glaze. I salivate just thinking about it.

**Can't live without nail polish and lipstick:** Colors on my fingertips distract me, so I only buff my nails. As for lipstick, I hoard NARS's Sheer Lipstick in Dolce Vita. It's a very human shade of red.

**Color that makes everyone look amazing:** Candlelight.

**Iconic landmark you'd recolor:** I'd like to see New York's taxis go cobalt for a few years. It might change the demeanor of the city.

**Black in a room:** Is like salt. It's nearly impossible to cook without it—and sad when you're forced to.

**One rule:** Always do a color on the ceiling. If you're not sure about what shade of paint to choose, pick the palest whisper of your favorite accent color in the room.

Some of Kemble's colorful go-to's. CLOCKWISE FROM TOP LEFT: A rainbow-hued Italian Sputnik-style chandelier in a boy's bedroom in the apartment; a trellis-print Phillip Jeffries grass cloth covers the walls. Blooming *Brugmansia*. A work by Hugo Greville, one of her favorite artists. NARS Sheer Lipstick in Dolce Vita. The designer loves leathers that display rich color, such as those by Moore & Giles. Pink grapefruit. A floral pillow by D. Porthault.

WRITER: KATHRYN O'NEAL; STYLING: SUZANNE PHOTOGRAPHERS; BRUGMANZIA: GRABERBUT; GETTY IMAGES; FLOWER: LARSEN; LIPSTICK: NARS; TRUSSARDI; STYLAR WITH FLOWERS AND PILLOW: PHOTOGRAPHERS; CHANDLER: PHOTON; DANIELS

➔ TO SEE MORE OF THIS HOME, GO TO [housebeautiful.com/celerie](http://housebeautiful.com/celerie)

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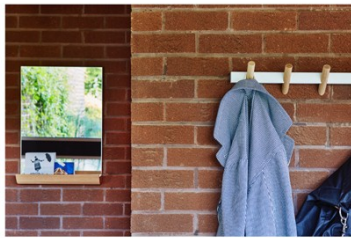
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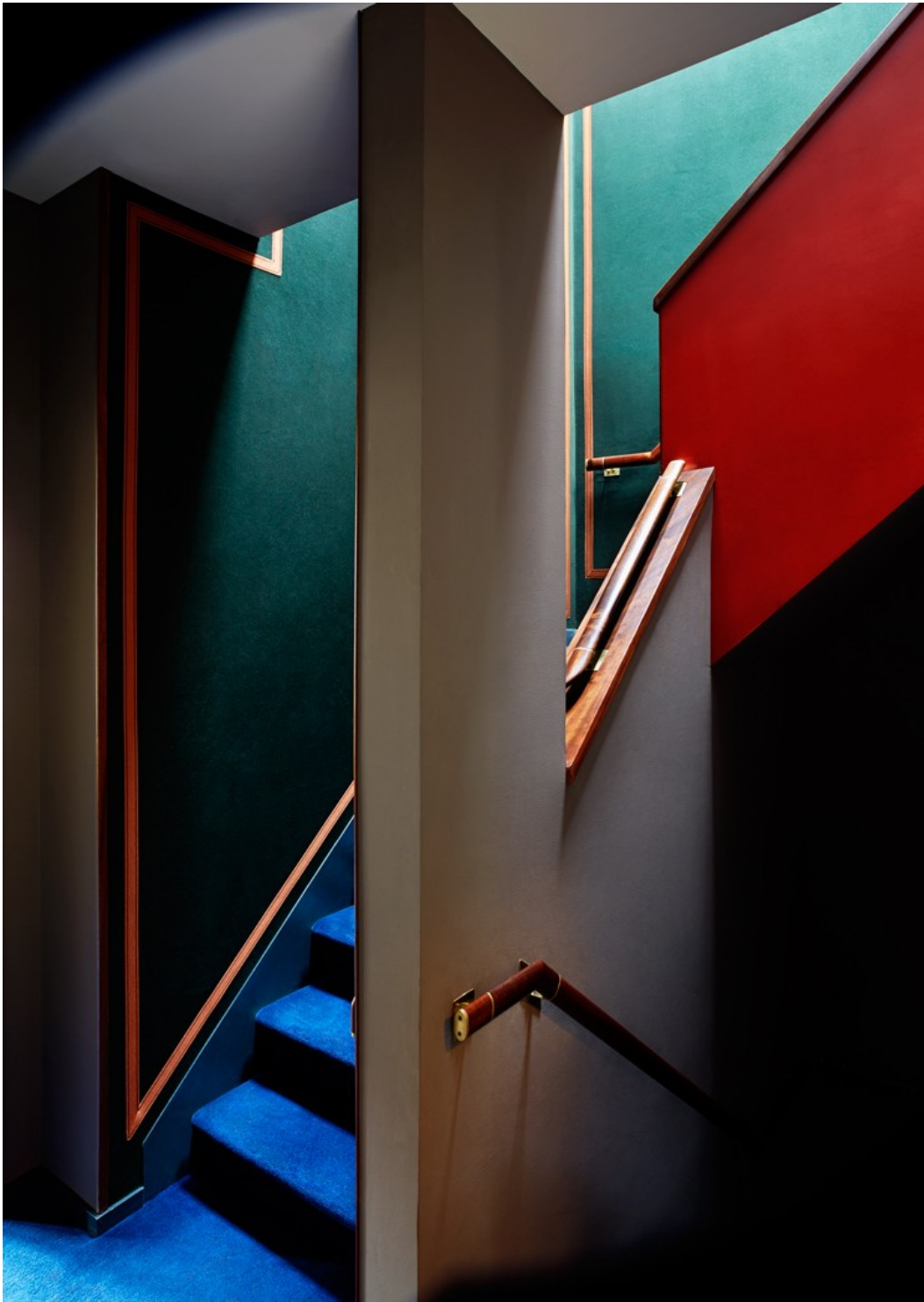
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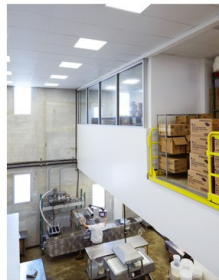
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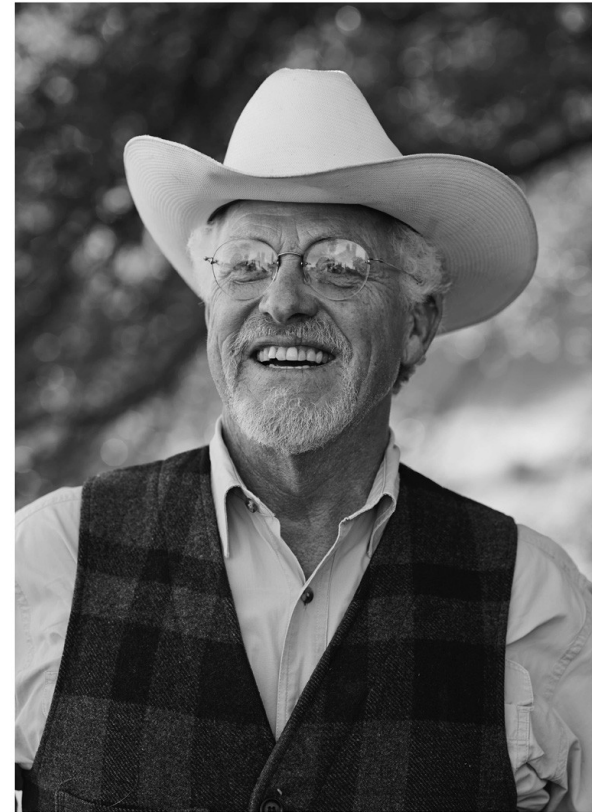


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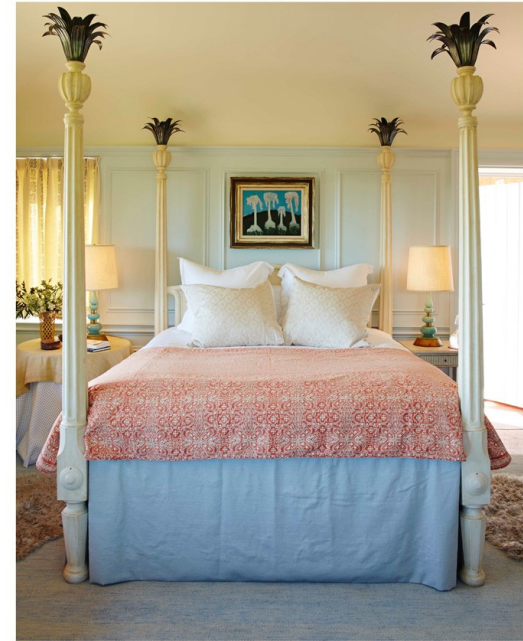
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## GRAND DESIGNS

When new money, in the form of fashion tycoon Leon Max, supplanted the old money of the Hesketh family at Easton Neston, traditionalists shuddered. But the princely owner has restored the house to its Baroque glory. By AJESH PATALAY

PHOTOGRAPHS BY CHRISTOPHER STURMAN  
STYLED BY LINH LY



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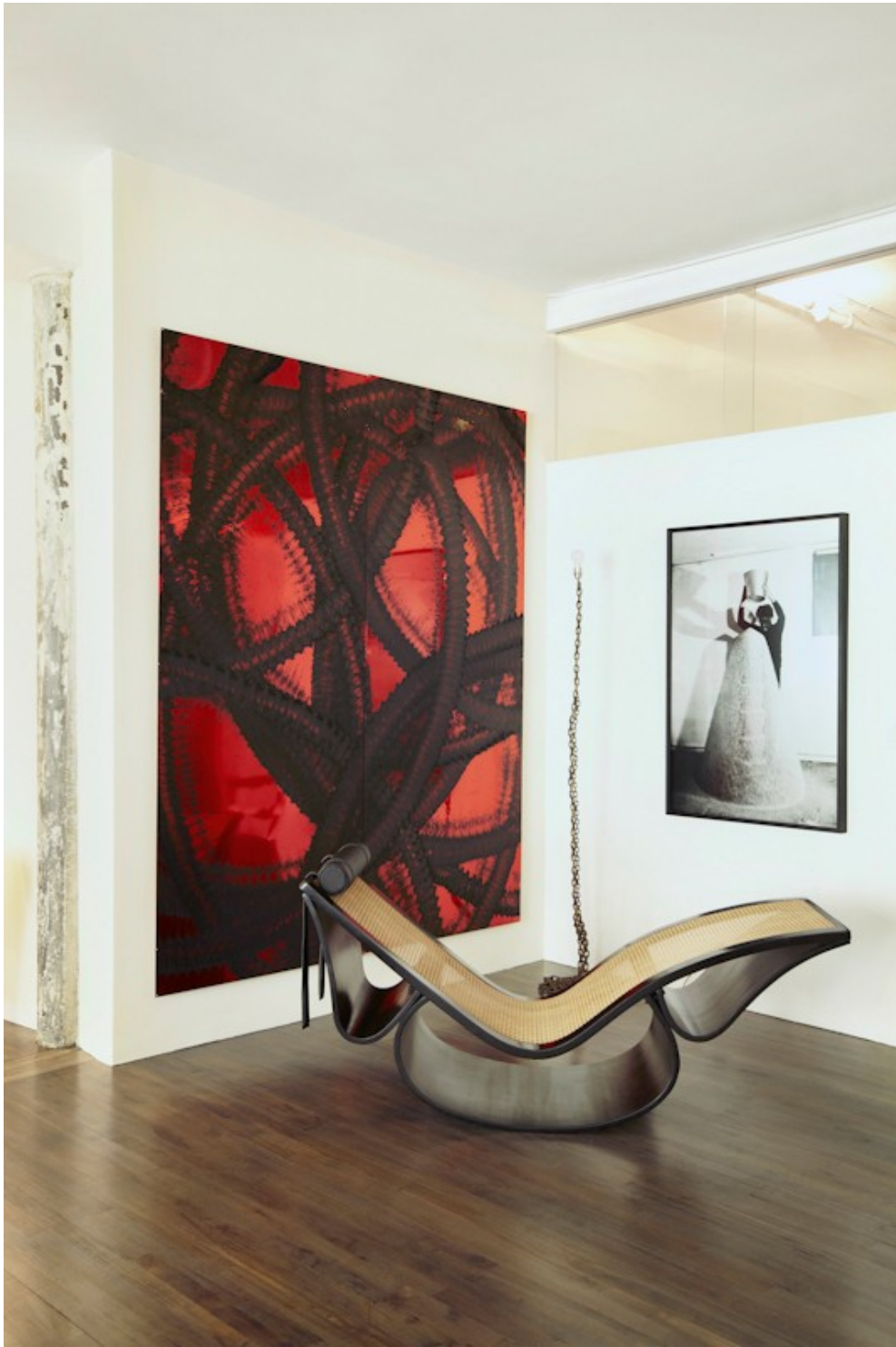
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