



SIMPLY TO CIL

A NONSENSE WORD CREATED BY THE HOMEOWNER TO EXPRESS UTTER FABULOUSNESS AND FUN. "FABÛCHE" PERFECTLY SUMS UP THE INTERIORS OF THIS SUNSET BOULEVARD HOUSE.



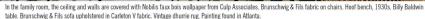
Living-room sofa by Rose Tarlow Melrose House in Schumacher linen, Pillows in Sister Parish Serendipity fabric, Floor lamps from Visual Comfort, Coffee table from Mecox, Red suede chair by Dennis & Leen, from Culp Associates. Schumacher decorative fabric tape at ceiling.

BY REBECCA SHERMAN, INTERIOR DESIGN J. RANDALL POWERS AND CHRISTOPHER ALEXANDER. ARCHITECTURAL RENOVATION CURTIS & WINDHAM ARCHITECTS. PHOTOCRAPHY PÄR BENGTSSON. PORTRAIT CERARDO VELAZQUEZ.

few years ago, seen his interior design work in gorgeous houses from the '20s, J. Randall Powers magazines and online and wanted to '30s, and '40s. The house sounded — or Randy, as hire him to give the home a complete like it needed a lot of work, so he he's known — got overhaul. His interest was piqued asked if they had an architect or an unexpected — but what really got his attention contractor yet. "We were hoping call from a was when the wife mentioned it was you'd tell us who to use," she told couple who had on Sunset Boulevard. "It's one of him. That was music to his ears: The just bought a house in Houston's the best streets in Houston," Powers chance to assemble a strong team Southampton neighborhood. They'd says. Lined with huge old oaks and from scratch is a designer's dream.

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Windham Architects, a firm with an impressive legacy of renovating molding was added. All of the historic houses, along with building brass hardware — including door classical homes from the ground up. Powers set up a meeting at the house and was immediately smitten with his new clients, then in their late in Birmingham, England. "It 20s. "The house is very traditional, but the couple is so youthful and playful," he says. "They wanted to to do it artfully and subtly," Curtis keep it classical, but with an edge says. "Most people wouldn't be able and a little funkiness." With high- to tell that a lot of it isn't original." pressure jobs and an intense travel schedule, the couple was happy to give their new team creative freedom. to us and told us just to go for it," Powers says.

Architect Bill Curtis led the way, removing several bad additions built years after the house was completed gutted, rooms and windows opened

laid, and new period-appropriate hinges, knobs, and cabinet fittings and screens - were made by the century-old Frank Allart company became a house that people need for contemporary living, but we tried

The renovation and interiors took more than two years to complete - ample time to have fun with the "They turned over the whole project furnishings and art, says Powers, who was assisted by his partner Alexander. The clients love color and weren't afraid to take risks with the interiors. "Every time we in the 1940s. The interiors were had an idea and ran it past them, they were, like, 'Love it, love it!' The up, and kitchen and bathrooms wife even made up a word for when

His recommendation was Curtis & updated. New white oak floors were she really loved something, like the enormous sofa with the fringe. She'd exclaim, 'Well, that's just fabûche!" That living-room sofa, custom-made by Rose Tarlow Melrose House, is covered in brown and white linen in a Schumacher over-scale damask print, with a skirt of six-inch fringe. Most of the furnishings were custommade or selected specifically for the interiors. "It's a bespoke house,"

> An artisan was brought in to paint and stencil many of the floors, including the one in the fover, which is done in a bold Goyardinspired geometric pattern. An optic tumbling-block pattern in in the design firm, Christopher the kitchen and breakfast room is reminiscent of European tile floors, and a zesty zigzag border in the dining room is made from inlaid faux ivory. Powers had a blast with color and patterns, such as glossing the dining-room doors in











red and kitchen cabinets in Farrow & Ball Hague Blue. Red-and-white Schumacher fabric tape in a classical dentil pattern borders the ceiling in the living room and ties into the custom lampshades, all lined in a happy red starburst wallpaper from Sister Parish. The main bedroom is a riot of floral, with walls wrapped

shades, and upholstery.

In keeping with the house's classical bones, "We went for triedand-true old-school furnishings, but messed with some by painting them in unusual colors or unexpected upholstery," Powers says. The four vintage Mies van der Rohe Brno chairs surrounding an old farmhouse in green-and-pink Schumacher table in the breakfast room might scenic wallpaper and matching make a Bauhaus purist blanch, but draperies at the windows. Powers here they strike the right note in pinkdramatically layered the wife's study and-white buffalo-check upholstery with Brunschwig & Fils' famous and white automotive lacquer. The Les Touches animal-print fabrics dining room's French Louis-inspired in several different colors on walls, chairs got an unexpected refresh in

Tiffany-blue leather, and a bust of Beethoven with a pie in his face by plaster artist Stephen Antonson is a cheeky take on classical sculpture.

One-of-a-kind furnishings were procured for the house during shopping trips around the world, including a dazzling 18th-century Dutch cabinet discovered at a tiny antiques shop in Maine, where Powers was vacationing. The cabinet, which is now in the guest bedroom, has an ornate exterior painted to resemble wood marguetry and a surprising interior painted a delicious salmon hue. "It's one of

Above: Breakfast-room table is antique. Knoll Mies van der Rohe Brno chairs, re-covered and repainted. Antique French tole light fixture. Floor painted in optic block pattern.

Above, left: Kitchen cabinets designed by Curtis & Windham, painted in Farrow & Ball Hague Blue. Calacatta Viola marble countertops. Hand-stenciled and -painted floors.

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In a vestibule off the family room, Lucite card table and McGuire chairs upholstered in Brunschwig & Fils Les Touches fabric. Brass cabinet grilles and hardware made in England

In the living room, fireplace mantel custom-made from black Belgian bluestone. The '60s Georges Pelletier mirror and '40s snake andirons are from Paris. Holly Hunt sconce. Painting discovered in NYC.

Billy Baldwin slipper chairs. Floor lamp from Paris with custom red shade. David Aylsworth painting from Inman Gallery.

found, and I almost kept it myself, but it was perfect for this house," he says. An important '60s-era Georges Pelletier starburst mirror over the living-room mantel was spotted in a shop along Paris' Left Bank, Powers says. "We welcomed them at

in England and Italy.

Everything came together in a tour de force of fun and fabûche. "The clients didn't see the house until it was 100 percent finished."

the best pieces of furniture I've ever while other antiques were procured the door on a Friday at 5 o'clock with glasses of rosé. She started crying, then he started crying — they were so happy. It was one of our all-time favorite jobs, and they are one of our all-time favorite clients."

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Opposite page: In the dining room, Henrique Oliveira painting from McClain Gallery. The zigzag pattern on the floor is inlaid with faux ivory. Vintage Dessin Fournir chairs in Tiffany-blue leather.

The master-bedroom wallpaper and drapery fabric are Schumacher. The deep-orange headboard is Holland & Sherry velvet. Longoria Collection bedding. Stark rug. Fabricut upholstery on vintage chair. Italian glass lamp, 1960s, from Found.

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