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CONTINUED FROM PAGE 138

So we came up with the story that the building had been constructed by a Portuguese immigrant who wanted some of his Old World feel in his New World house." From there, the overhaul started. The designers, working with builders SBD Construction & Development in St. Helena, hollowed out the entire core of the house and established an open floor plan with public rooms on the first floor and a master suite upstairs. The lackluster materials were replaced with rough-hewn reclaimed-oak floors, Venetian plaster walls, mahogany plank doors with ebony tracery, and weathered walnut coffers and ceiling beams to disguise the exposed plumbing. The formal details create an elegant atmosphere, but the worn surfaces—teamed with the old stone walls—infuse the space with softness.

#### OPEN INVITATION

Napa's Mediterranean influences inspired the designers' furniture choices, as evidenced in the entry, where a late-16<sup>th</sup>-century Spanish walnut table from R.M. Barokh Antiques in Los Angeles stands beneath a 17<sup>th</sup>-century Florentine mirror found at Urban Chateau Antiquités & Décoration in San Francisco. The table lamps, made from antique Chinese vases, are from Ridgway House in St. Helena. The 19<sup>th</sup>-century French alabaster pendant light and entry sconces are from Paul Ferrante in LA.



**TABLE TALK**

Formal furnishings complement the exposed stone wall and reclaimed oak floors of the dining room. Custom-made chairs from Paul Ferrante encircle a Randolph & Hein table. A Fortuny cotton is "absolutely the perfect choice for dressy but not fancy," says designer Jeffrey Weisman. The ornate chandelier and standing candelabra are also from Paul Ferrante.





#### STAIR MASTER

The total interior transformation included replacing the existing big, clunky staircase with a graceful curved stair made from iron and white oak. Paul Ferrante's Phoenix chandelier, custom-made in an oval shape, lights the space. The pedestal and Latch urn are from Michael Taylor Designs.

CONTINUED FROM PAGE 141

"Clearly the structure is very old," says Weisman. "So we wanted the interior to feel refreshed and maintained but not like a brand new house." Following that direction, the designers replaced a bulky concrete fireplace with a polished mahogany-and-antiqued-glass design in the voluminous living room. "It was part of our romantic Portuguese concept," says Weisman, who grouped two mohair-covered Ebanista sofas with a custom marble-topped coffee table and 19<sup>th</sup>-century French armchair. "The sofas' high backs give you a sense of enclosure in a space that's so tall."