

MILLEU

FALL 2019



FEATURED DESIGNERS



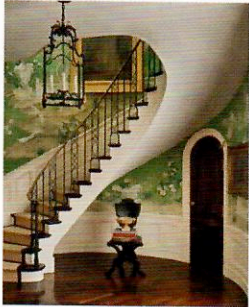
Tammy Connor

Based in Charleston, South Carolina, award-winning interior designer Tammy Connor has built her reputation on creating timeless, classic interiors that are infused with a casual Southern elegance. She founded her namesake firm in 2000, and since then, she has received numerous awards from the Institute of Classical Architecture & Art, where she is now a member of its Southeastern Board.



Susan Ferrier

Susan Ferrier, based in Atlanta, is known for creating sensuous, atmospheric interiors. She founded Susan Ferrier Interiors in 2018 after more than eighteen years as a partner at the architecture and design firm McAlpine. She is a member of the Design Leadership Network and Institute of Classical Architecture & Art, and the co-author of *Art of the House*, published by Rizzoli; her work has been featured in numerous books.



Charlotte Moss

With over thirty-four years in the business of design, Charlotte Moss has received numerous honors, including the New York School of Interior Design's Centennial Medal, Housing Works' Groundbreaker's Award, and The Royal Oak Foundation's Timeless Design award. Charlotte has used her experience to design collections of furniture and upholstery with Century Furniture, fabrics and trims for Fabricut, carpets and sisals for Stark Carpet, china for Pickard, and clothing with IBU Movement.



Serge Castella

Working in consort with his life/work partner, Jason Flinn, Serge Castella is known as a prolific and original interior designer, product designer, and antiques dealer. Castella and Flinn are based in Spain and they have completed numerous residential and commercial projects around the world. Castella created the Port Lligat Collection for the Spanish company Gancedo. Over the years, *MILIEU* has featured numerous projects by Castella and Flinn.



Lulu Lytle

Lulu Lytle initially worked for an antiques dealer before subsequently co-founding Soane Britain with Christopher Hodsoll in 1997. A keen interest in British manufacturing inspired a summer of travel around Britain to meet craftsmen practicing skills such as fine chair making, iron forging, precision engineering and saddlery. It was with many of these craftsmen that Soane Britain developed its first furniture and lighting collection, later introducing fabric and wallpapers.



Rachel Halvorson

As a native of Birmingham, Alabama, Rachel Halvorson possessed a keen sense of beauty that inspired various creative pursuits at a young age—preferring to sketch floor plans to playing with dolls. Halvorson later earned a B.A. in Interior Design from the University of Georgia's Lamar Dodd School of Art. Soon after moving to Nashville, in 2008, she established her own namesake design business.



Going GRAND

The land seemed limitless, and the house built on it was meant to be big. Designer Susan Ferrier brought it all to scale.

INTERIOR DESIGN BY *Susan Ferrier*
ARCHITECTURE BY *McAlpine*
PRODUCED BY *Leslie Newsom Rascoe*

PHOTOGRAPHY BY *Peter Vitale*
WRITTEN BY *Edward McCann*





Opening pages: Atlanta-based Susan Ferrier designed the interiors of a new house in Charlottesville by architect Bobby McAlpine, with whom she had once worked in partnership. Ferrier positioned Rose Tarlow chairs by the salon's massive sculptural fireplace and had them upholstered in a Rogers & Goffigon fabric. This page: The home's grand salon features a Bjork sofa (foreground) with Romo fabric, and Holland MacRae's ingenious adjustable-height coffee table.





Above: A Holland MacRae bench designed by Ferrier for the kitchen island is upholstered in an ultrasoft leather from Edelman. The Quintus stools are noted for their ability to swivel. The light fixtures are a custom design by Ferrier for The Urban Electric Co. Right: The custom banquette in the breakfast nook, just off the kitchen, is upholstered in a supple leather from Spinneybeck. The trefoil table is an antique. The jib light with custom shade is from Urban Archaeology.





The master bedroom exemplifies Ferrier's penchant for big scale with big effects. She chose a McLain Wiesand lighting fixture that replicates the form of a lighthouse. The Dmitry & Co. bed is upholstered in a Great Plains fabric, with beddings from Yves Delorme. The draperies are Rosemary Hallgarten. The novel reading lamp is from The Urban Electric Co.





Above: An upstairs hallway is painted with Benjamin Moore's Revere Pewter and the door uses Sherwin-Williams's Sealskin. Ferrier designed a plinth for the eighteenth-century Swedish bench. Right: In a guest bedroom, the custom bed is upholstered in fabric from Glant. The bed is positioned by a dormer window, to receive abundant natural light. The bedding is by Matouk, and the hexagonal light fixture is antique.



IN THE INDELIBLE opening scenes of *The Sound of Music*, Julie Andrews twirls and sings in an Alpine meadow with spectacular 360-degree views. The home that interior designer Susan Ferrier created for her clients in Charlottesville, Virginia, may be sited at a lower altitude, but the location is no less remarkable for its unrestricted vistas and abundant natural daylight.

"I feel as though the earth rumbled, this house came up out of it, and we had to rise up to meet it," says Ferrier, from her Atlanta office and studio.

The parcel—a piece of land historically used as a dairy farm—was a rare find that its owners purchased while looking for a beach property. As Ferrier recalls, her clients were convinced that this property would grant them the kind of serenity one looks for and can find at the beach. She and they then set about restoring the farm's many outbuildings, including the original farmhouse, while deciding on the site for their new home. "I often work on homes with a limited footprint," says Ferrier, "but this was an opportunity where the owners had the luxury to create any kind of footprint they wanted."

The bold structure of steel, stone, and glass that rises from the land with brute strength and permanence was designed by the prolific architect Bobby McAlpine as a derivation of an industrial farm building with enormous banks of glass—tall windows that capitalize on the property's dramatic views and the natural light that floods the home's rooms all day long. Says McAlpine, "The goal was to keep it clear and simple of heart. It needed to feel and operate like a pavilion, but a pavilion doesn't have all the required chambers and back of house needs that a residence does. So to design a house where you can stand in the salon and see in four different directions to this magnificent property was a great challenge. There are no functional or utilitarian elements that interfere with the sightlines—it's honest and straightforward, and you understand the house the instant you step into it."

The main salon combines the living and dining rooms and is the heart of the home. It's a space one walks through many times a day and serves as a sort of grand thesis statement for what's to come as one continues through the house to the other linked spaces. "There's an elegance and consistency and a rhythm to the spaces that's very calming," says Ferrier, who once officially worked in partnership with

McAlpine. "You won't make a left turn, say, and land in an orange room. There was a lot of discipline in the selections we made, with a focus on a few large gestures rather than several smaller ones." Ferrier points out, too, that because of the proportions of the house and the size of the spaces, she had to go bold in how she scaled the furnishings, many of which were customized and made larger to fit the space. As Ferrier emphasizes, "This house has space for big things, but has no space for little things."

The selection and scale of the materials Ferrier selected give the home an almost medieval strength, yet there are surprising juxtapositions throughout, with soft draperies falling from between steel beams—a problem-solving window treatment with traditional materials used in nontraditional ways.

The unmistakably masculine nature of the architecture is countered by a strong sense of the feminine, with those great panels of drapery, many soft shades of white and light gray, and the curved lines of the furniture. The interiors are airy, chic, and elegant, and the home (which, Ferrier points out, has no downlights anywhere) is filled with many striking details, including unusual custom-designed light fixtures. Suspended from thick chains, they're constructed using the same metal mesh featured in the built-in cabinetry at either end of the house, another example of the beautiful and consistent use of metals throughout.

Known for her approach to layering and curating an interior, Ferrier says, "You want to build in layers so a house seems warm and intimate, but there's also a great deal of editing and pulling back so it doesn't appear elements are fighting each other. Decisions aren't made in a vacuum; everything gets laid out and then we add the 'newcomer' to see how everyone gets along," Ferrier says with a laugh. "It's really about building relationships between all the lines and pieces and gestures in the interior. There's a sensuality and depth that comes from a thoughtfully layered and curated environment. When we design, we're not just making something nice to look at. We're creating spaces that evoke emotion and open the door to exploration and discovery." ■

"Whenever we make a design selection, we pull out all the elements that are going to be around or adjacent to it and review them as a whole," says Susan Ferrier.

*"The finishes need to be just right.
That's how you finish a house."*

—Susan Ferrier

