

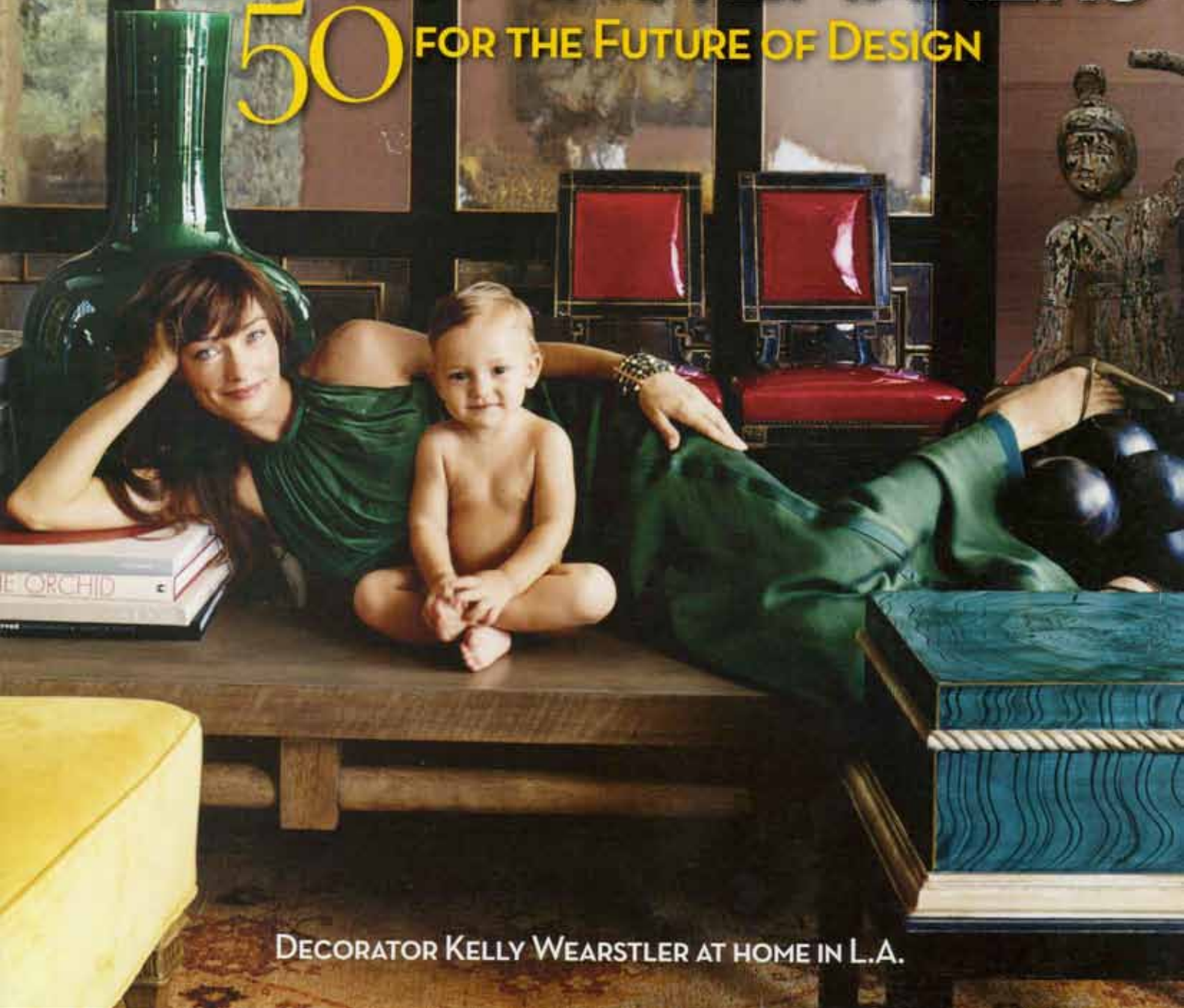
DESIGN FOR THE WELL-LIVED LIFE

JANUARY 2005

# HOUSE & GARDEN

## THE NEW TASTEMAKERS

50 FOR THE FUTURE OF DESIGN



DECORATOR KELLY WEARSTLER AT HOME IN L.A.

# january

## AMERICAN SCENE

THIS MONTH ON THE DESIGN BEAT 45

### HADRIAN PREDOCK AND JOHN FRANE

**PUBLIC ARCHITECTURE 46** Latest in a long line of young, innovative L.A. architects, Predock and Frane share a singular vision of where the building art is headed.

**J. F. CHEN ANTIQUES 50** His emporium is part history lesson, part multicultural extravaganza.

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The cofounder of Dessin Fournir has turned western Kansas into a mecca for furniture design.

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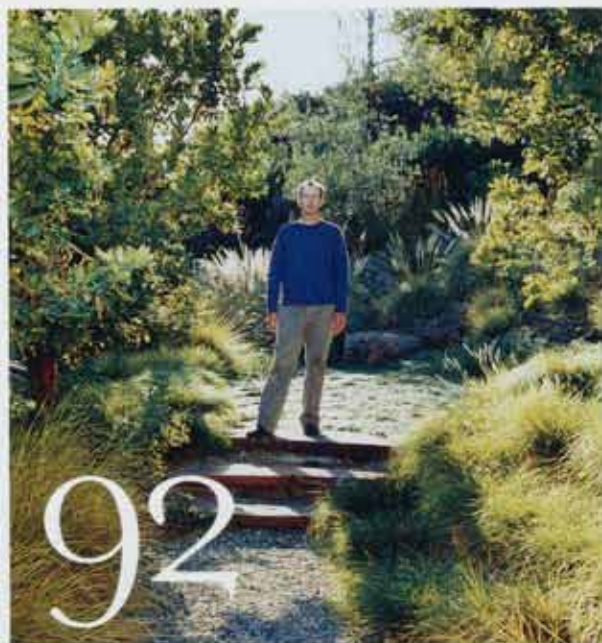
**SHOPPING GUIDE 130** Where to buy everything.

**THE TESTY TASTEMAKER 132** BY MAYER RUS

## ON THE COVER

Kelly Wearstler (The Enchantress, page 95) and her son Elliott in the den of her 1956 Hal Levitt house in Beverly Hills.

PHOTOGRAPHED BY OBERTO GILI



#### TRADE SECRETS

Whealon on the stairs, this page. FURNISHINGS Neoclassical side table, opposite page, from the collection of John Hobbs. A pair of Russian chairs, ca. 1800, in a Sabbia Italian linen blend from Fonthill, Ltd. Wing chair by Severino Custom Upholstery, Inc., in a Claremont silk velvet. ACCENTS Whealon blends antiques with fine reproductions, like a lantern by Christopher Hodson Ltd., London, this page, and a mirror by Carvers and Gilders, London, in the living room, opposite page.

INTERIOR DESIGN

# TIMOTHY WHEALON THE CONNOISSEUR

WITH A WEALTH OF KNOWLEDGE, THE DESIGNER AND HIS CLIENT CREATE THE IDEAL SPACE, RICH IN CRAFTSMANSHIP, FOR A COLLECTION OF 18TH-CENTURY ANTIQUES



PRODUCED BY CYNTHIA FRANK PHOTOGRAPHED BY SEMON UPTON  
PORTRAIT BY JEFF RIEDEL WRITTEN BY SABINE ROTHMAN

## TRADE SECRETS

**FURNISHINGS** Anchoring the living room, a Regency drum table, ca. 1810, from Axel Vervoordt, is surrounded by two William and Mary stools, ca. 1700, and a reproduction that Whealon had made. Louis XV-style custom sofas by Severino Custom Upholstery, covered in Claremont's Cannelille in Graphite. George II giltwood and marble console, ca. 1730, from Devenish & Co., NYC. **FABRICS** Curtains in A.M. Collections' Tapis silk and cotton.

**T**imothy Whealon knows his stuff. "I'm obsessed with decorative arts," the interior designer says. You might think that passion is a prerequisite for the job, but it's not. Some designers are driven by color, some by spatial organization, some by the prospect of creating a certain atmosphere, most by some combination of these concerns.

Whealon's brand of interior design begins with beautiful objects. "I almost always use a painting or a piece of furniture as my starting point," he says. Every element of decoration is meant to serve as a subtle backdrop for important or intriguing pieces.

Whealon works primarily in a classical vocabulary inspired in part by the architecture and furnishings of great English country houses, but he has little interest in creating homes that feel like museums. "I mix beautiful objects from different periods to create something that belongs in this moment," he says.

His background includes internships at Hirsch & Adler, the New York art gallery and antiques dealer, an apprenticeship at Sotheby's, and consulting to Gayfryd Steinberg, for whom he worked on an inventory of her collection. About a decade ago he struck out on his own. >



WHEALON'S APPRECIATION FOR FINE  
HANDWORK SHINES THROUGH IN  
GOFFERED SILK VELVET, GEORGE II  
CHAIRS, AND A GILT-WOOD CHANDELIER



Whealon immediately found the perfect client in William Reilly. Founder of Primedia and now chairman of F&W Publishing, Reilly is an avid collector of eighteenth-century furniture and antiques. Initially, the pair worked together to build a fine collection of English, Irish, and Continental furniture for Reilly's New York town house. Architect David Stanton designed the home, and Whealon advised his client on custom hardware and other details. Three years after the initial project was completed, an adjacent property came on the market, and Reilly jumped. In fact, Stanton had already drawn up plans to combine the existing house with a new structure, doubling the size of his client's home.

During this phase, Reilly asked Whealon to take on the decorating and dream up a grand-tour-style atmosphere appropriate for his antiques and antiquities. Reilly raves about his designer's depth of knowledge

**TRADE SECRETS** FURNISHINGS To complement the architecture, Whealon placed Tuscan neoclassical armchairs, ca. 1820, and a head of Emperor Trajan, both from Sotheby's, in front of a living room window, above. An Italian chandelier, ca. 1820, from Carlton Hobbs, is above an 18th-century Irish hunt table, opposite page. Whealon custom-colored the goffered Claremont silk velvet on the George II side chairs, ca. 1750.





## NEOCLASSICAL ARCHITECTURE'S CLEAN LINES ARE THE PERFECT FRAME FOR GRAND-TOUR-STYLE FURNISHINGS

and unerring eye: "His taste level is incredible. It took me a while to trust him, but now I go along with his suggestions ninety percent of the time."

In the living room, Whealon chose a warm palette of browns, grays, and blues inspired by views of the East River and by a painting of the Piazza del Popolo in Rome. "I thought chocolate brown walls would be a disaster," Reilly says. "But the color works brilliantly with the gilt-wood pieces." The dining room's sludgy green walls and goffered coral silk velvet on the George II chairs are based on a painting of the commedia dell'arte.

In addition to placing the collection, Whealon had fabrics woven and furniture made for the house, including a grand four-poster bed, gilded mirrors, and a mantel-piece. "I love things that show quality craftsmanship, whether they were made today or centuries ago," he says.

Lately, Reilly and Whealon have been mixing in more modern touches, including French 1930s pieces and Chinese barrel stools. As always, the effect is layered and textural, yet still airy. These new additions complement Reilly's formal pieces and reflect Whealon's developing aesthetic sense, as he moves forward on interiors for young clients in Connecticut, Chicago, London, and New York.

This project, undoubtedly like others to come, leaves you in a constant state of wonder at the skill that goes into making things—and into putting them together. [timothywhealon.com]

**TRADE SECRETS** Reilly relaxes in his living room, left. **FURNISHINGS** A japanned poster bed, top, which Whealon designed as the focal point of the master bedroom, is high enough to afford views of the river. **LINENS** E. Braun. **PAINT** In a vestibule, opposite page, hand-lacquered walls highlight the doorway's pediment, designed by architect David Stanton. Shopping, see last pages. □



