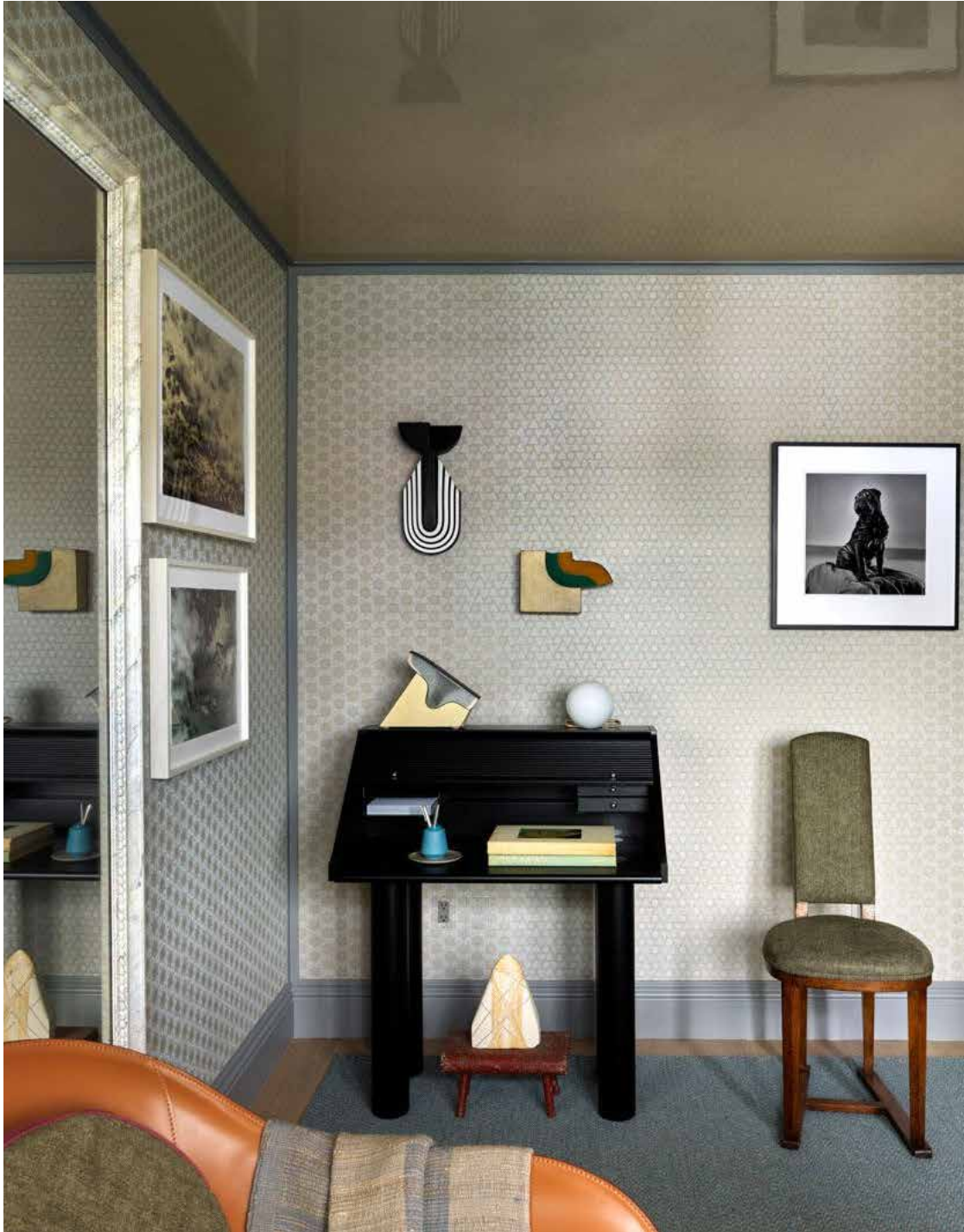


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INTERIOR DESIGN



MAHALLATI
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*Virtual 2020 San
Francisco Decorator
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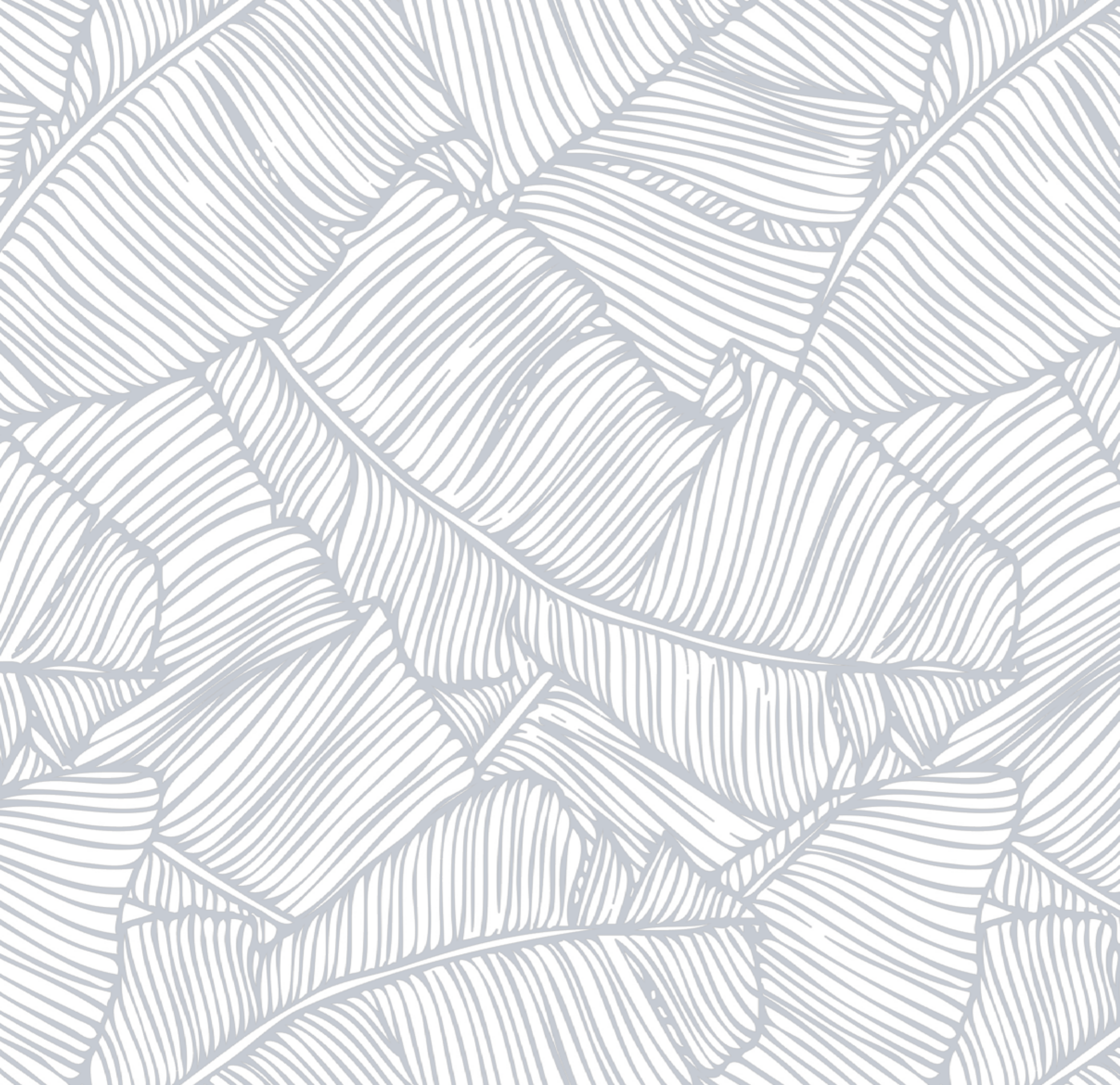


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80117



**WHAT'S
INSIDE?**

Virtual 2020 San
Francisco Decorator
Showcase

This Simple Beach
House Was Designer
Christian Liaigre's St.
Barts Home

See How a Judicious
Use of Color—and a Few
Gilt-y Pleasures—go a
Very Long Way

Visually Inspired



21

DESIGNERS

HAVE JOINED
FORCES FOR THE
VIRTUAL

2020 SAN FRANCISCO DECORATOR SHOWCASE

As is the case with so many other events in 2020, the 43rd annual San Francisco Decorator Showcase was a little different this year. Held virtually for the first time, the showhouse, in a 6,500-square-foot Mediterranean-style home in the West Clay Park

neighborhood, debuted last week; proceeds will benefit the financial-aid program of the San Francisco University High School, to help support students from a diverse array of backgrounds.



FOYER BY LEAP INTERIOR DESIGN

In the foyer, the team at Leap Interior Design was inspired by a study called “Nature Always Wins,” which highlights the dichotomy between the strength and the fragility of our natural world. Every piece in this space was designed or made in California, in order to minimize the environmental footprint. The console table was hand-carved by Aderyn Studio, founded by Chelsea Brown of Leap Interior Design and her husband, Phil Vaughn.



DINING ROOM: SALLE D'ETUDE BY KELLY HOHLA INTERIORS

Inspired by French modernism and designers such as Pierre Chareau, Kelly Hohla Interiors wanted a space that was both elegant and adaptable. The best part of this room is the asymmetrically split dining table—so when you're not hosting a dinner party, you can turn this space into an informal study.

AZURE GUEST BATHROOM BY BARBRA BRIGHT DESIGN

The oceanic inspiration for the guest bath by Barbra Bright Design comes from the home's own Mediterranean style. The blue tiles—representing the Mediterranean Sea itself—and the black-and-white patterned tiles are tied together by gold hardware and the Moroccan mirror and lights.



MODERN MEDITERRANEAN KITCHEN BY REGAN BAKER DESIGN

The goal for this kitchen by Regan Baker Design was to keep the Mediterranean style and charm of the home intact while blending in an earthy, unsaturated color palette throughout. To complement the interiors—and to address the fact that Black artists and designers have been

underrepresented in the past—Baker chose to display artworks from Black female artists (Christa David, Marie Alexander, Lauren Pearce, and Tawny Chatmon) that resonated with her and her team.





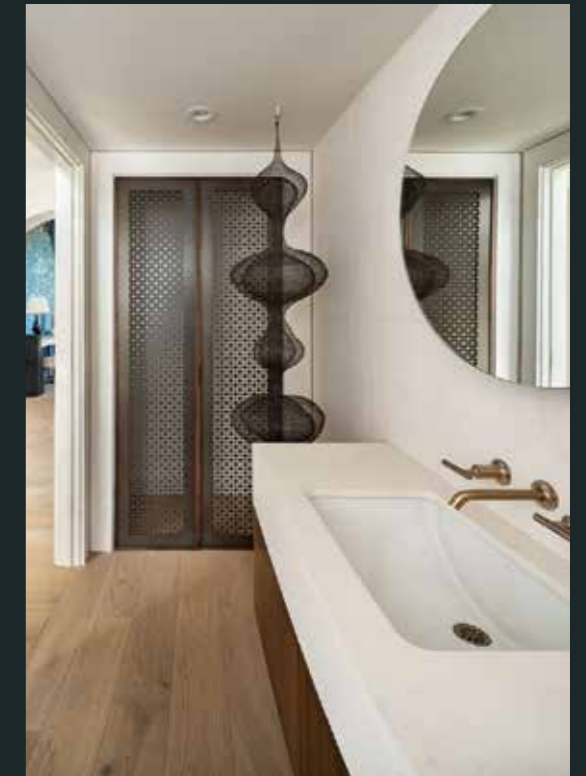
**THE SUNDOWN
LOUNGE BY
CHROMA**

In this moody lounge, you'll find a mix of vintage and contemporary pieces designed by Chroma, making this room highly unique and personal. Everything in this space is now shoppable, with a portion of the proceeds also benefitting the financial-aid program at the San Francisco University High School.



FAMILY/LIVING ROOM BY APPLGATE TRAN INTERIORS

In this living room by Applegate Tran Interiors, organic forms found in nature are juxtaposed and balanced with geometric shapes. The furniture arrangement, on an irregular axis, creates a cosmopolitan flair with unexpected viewpoints.



POWDER ROOM BY STUDIO KU

For Studio Ku, the unusual shape of this powder room dictated a simple design, one that contrasts curvilinear and rectilinear elements. The rounded mirror complements the elongated vanity, while the suspended wire sculpture provides an organic touch.



REAR PATIO BY TERREMOTO LANDSCAPE

Here, Terremoto Landscape challenges classical norms with a reconfigured, “deconstructed” terrace. Large stone slabs and hedges create a frame for the more social seating areas.



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**LAUNDRY ROOM
BY NEST DESIGN
CO.**

The tree just outside the window inspired this laundry room by Nest Design Co. The neutral color palette brings a sense of calm to a room that is a workhorse in any household. But functionality is also key, such as the retractable pocket doors to hide the washer and dryer when not in use.



**HER DRESSING
ROOM BY K
INTERIORS**

K Interiors blended organic and luxe materials for an opulent look, with a soft color palette of gray, natural oak, and brass accents, in this dressing room off the principal bedroom. The trio pendant is from Riloh, and the hand-painted ottoman is from Porter Teleo.



MAIN BATHROOM BY FDG DESIGN GROUP

For the main bathroom of the home, by FDG Design Group, the goal was to create a luxurious spa experience for the homeowner while at the same time bringing in specialized finishes and accessories by local craftspeople.



NEW YORK RETREAT

An 18th-century sofa covered in a Fabricut fabric faces a wardrobe custom made from reclaimed wood and a Queen Anne corner chair in the bedroom of this Woodstock, NY home; the rug is vintage, the walls are painted in a custom C2 Paint color, and the ceiling and floors are of reclaimed wood.



CHILDREN'S BEDROOM BY BENNI AMADI INTERIORS

Every inch of this treehouse-themed bedroom by Benni Amadi Interiors bursts with adventure, from the bunk beds against a forest mural to the suspended rope swing (on the opposite side of the room). The integrated cabinets and drawers provide maximum storage and functionality alongside the fun.



CHILDREN'S BEDROOM BY SEAN LEFFERS INTERIORS

This minimalist Japanese-inspired bedroom by Sean Leffers Interiors fulfills two important ideals: First, children don't need so much stuff filling their rooms. And second, young people who may not conform to a binary gender need good design solutions as well. As such, the yellow and pale green hues throughout the bedroom were prompted by moss growing on the pine trees outside.



JACK-AND-JILL BATHROOM BY DINA BANDMAN INTERIORS

This colorful, whimsical bathroom by Dina Bandman Interiors is a gender-neutral space shared by two children's bedrooms. The vibrant mosaic tile on the walls, depicting llamas and foxes at play, creates a sense of movement and energy, as does the bright red throughout.

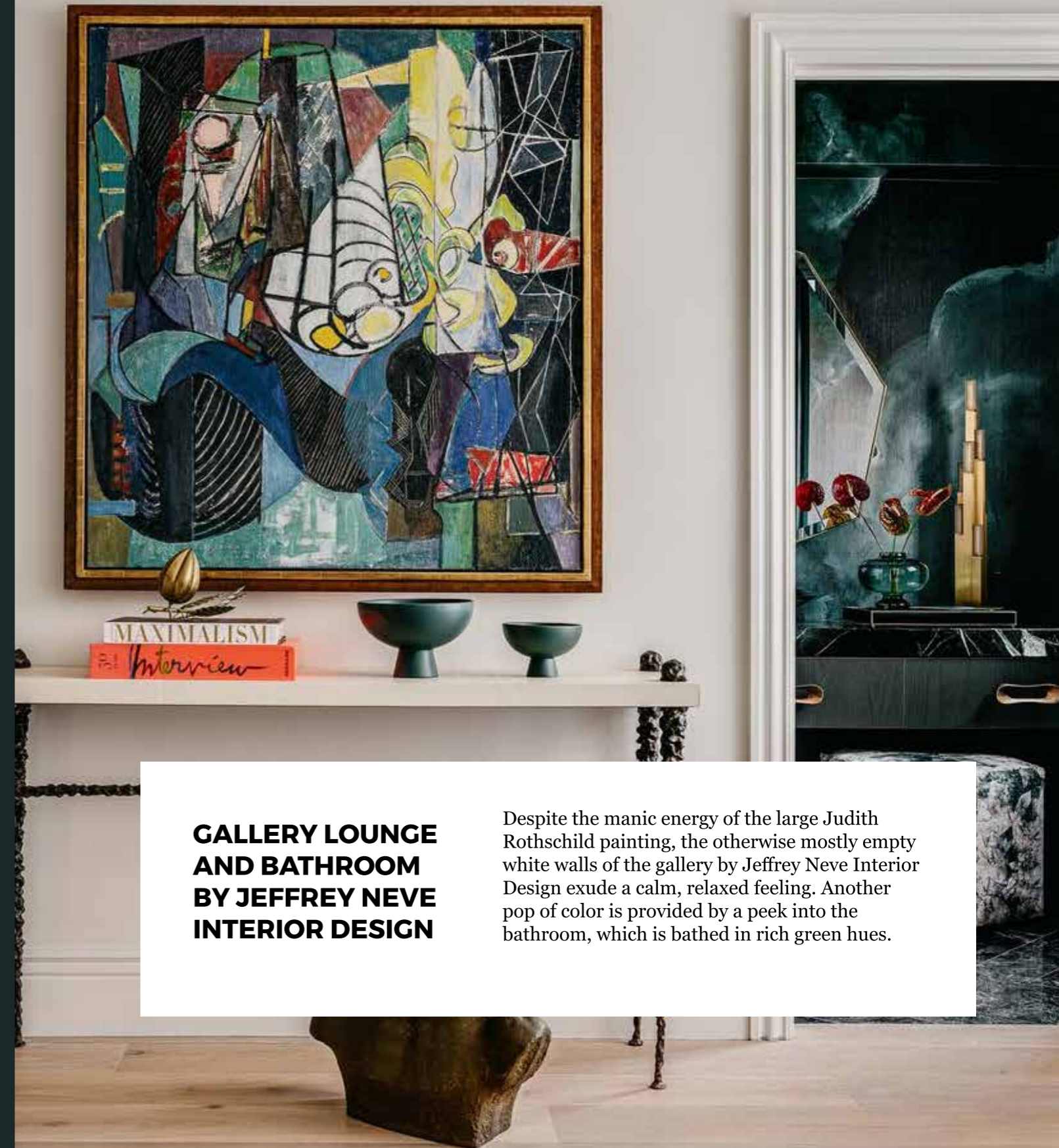
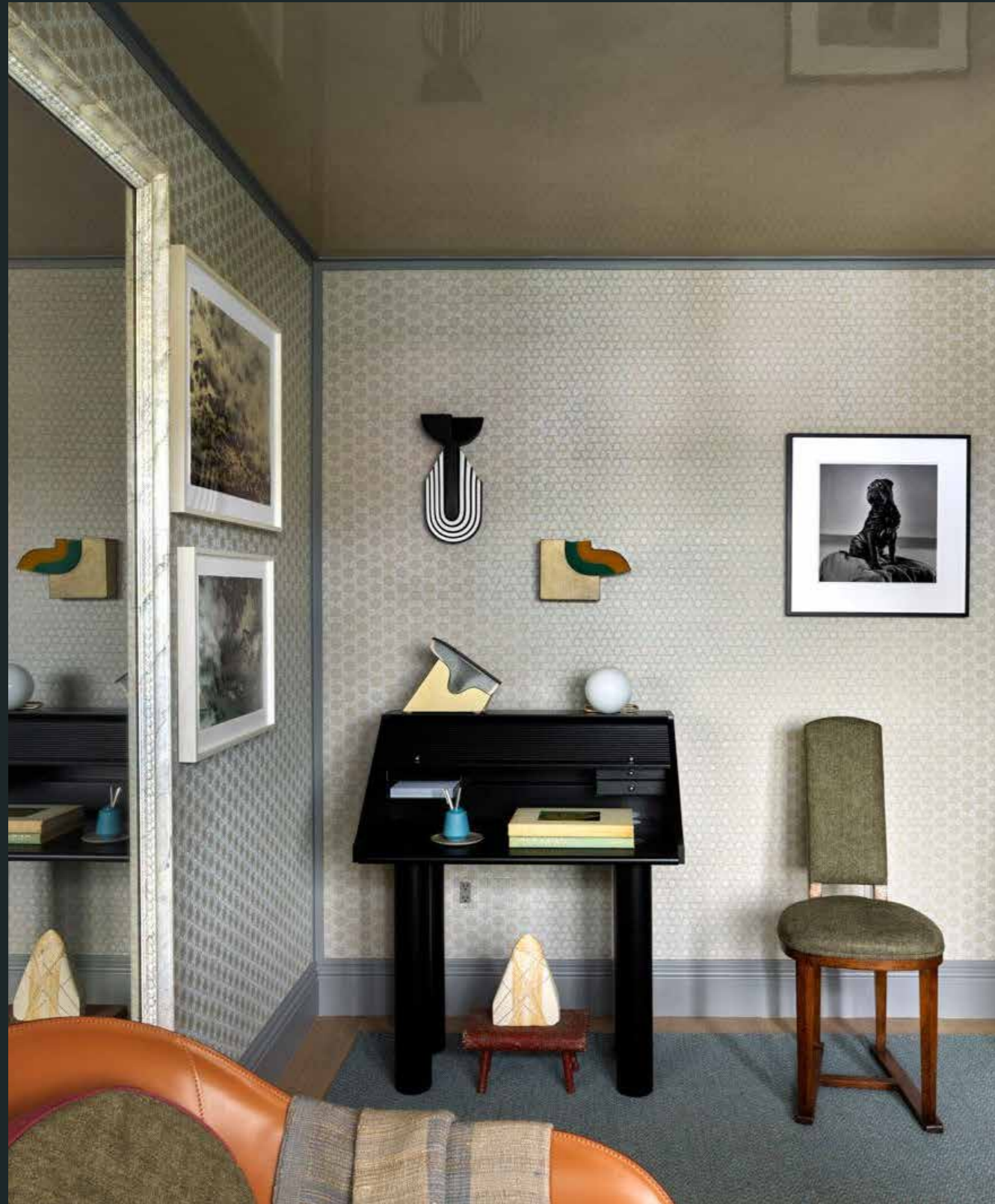


LIQUID LOUNGE BY TINEKE TRIGGS ARTISTIC DESIGNS FOR LIVING

The Liquid Lounge by Tineke Triggs is where high fashion meets art, where elements from the Memphis movement meet postmodern 1960s design. Golden hues and abstract geometric shapes dominate a lively, interactive room where you can let your imagination run wild.

SITTING ROOM BY MARTIN YOUNG DESIGN

In this multipurpose room by Martin Young Design—a room for getting work done, for conversation, or even just for napping on the daybed—whatever you choose to do will reflect back at you thanks to the high-gloss ceiling painted in Benjamin Moore’s Moccasin.



GALLERY LOUNGE AND BATHROOM BY JEFFREY NEVE INTERIOR DESIGN

Despite the manic energy of the large Judith Rothschild painting, the otherwise mostly empty white walls of the gallery by Jeffrey Neve Interior Design exude a calm, relaxed feeling. Another pop of color is provided by a peek into the bathroom, which is bathed in rich green hues.



WINE ROOM AND WET BAR BY STUDIO NAHEMOW

The wine room and wet bar by Studio Nahemow is appropriately dark and moody. The wine cellar walls are clad in a midnight Japanese yakisugi charred wood, while the wet bar and wine-tasting areas are brightened somewhat by a Romo wallcovering.



LIQUID LOUNGE BY TINEKE TRIGGS ARTISTIC DESIGNS FOR LIVING

The Liquid Lounge by Tineke Triggs is where high fashion meets art, where elements from the Memphis movement meet postmodern 1960s design. Golden hues and abstract geometric shapes dominate a lively, interactive room where you can let your imagination run wild.

This Simple Beach House Was Designer Christian Liaigre's St. Barts Home

Christian Liaigre, the iconic French interior designer and entrepreneur, passed away on Wednesday, September 2, at the age of 77. ELLE Decor executive editor Ingrid Abramovitch interviewed Liaigre and wrote this feature about his St. Barts home for our December 2013 issue.



Every winter, they arrive by private seaplane or superyacht—boldface names, moguls, and models descending en masse on a tropical oasis that is one part Hamptons, one part Saint-Tropez. The Caribbean island of Saint Barthélemy—or St. Barts, as this French territory is known among the jet set—has evolved into the ultimate holiday sandbox for the world's rich and famous. But 30 years ago, when the Parisian interior and

furniture designer Christian Liaigre began vacationing here, life in paradise was a lot more subdued. "At the time, most of the homes on the island were simple wood cabins and cottages," he says. "Today, the local carpenters are busy working on houses that are very grand, like the type you might find in Miami."



Certainly Liaigre, whose pared-down approach to luxury has earned him an elite global clientele, has played a role in the island's development. He designed the soigné beachfront hotel Le Sereno, along with vacation compounds for such A-list clients as art dealer Larry Gagosian and Russian tycoon Roman Abramovich. But 10 years ago, when Liaigre decided to build his own house on St. Barts, his goal was to re-create the simplicity that drew him to the island in the first place. "I wanted a house that was basic and surrounded by nature," he explains. "Essentially, what I set out to build was a fisherman's hut."

In the kitchen/dining area, the chairs are by the designer, the wicker pendant light is by Ay Illuminate, and the teak-and-oak table and brushed-oak console are custom made; the painted cabinets are topped with oiled local wood.





There was a run-down structure on the property that wasn't habitable. In its place, Liaigre constructed a home inspired by the island's vernacular architecture—all wood, with a tall, peaked ceiling that helps dissipate the heat, and French doors oriented toward the magnificent view. The house is petite, with just three rooms: two small bedrooms and a great room that encompasses the kitchen, dining, and living areas. "Voilà," Liaigre says. "It's very simple. And even if I wanted to make it bigger, I couldn't. We're in a protected zone, and the authorities will only permit a house this size on the beach."

The living area's walnut side table, brass sconce, and knitted sea-grass rug are by Liaigre, who also did the chalk drawing.

The decor is just as modest. Liaigre designed furniture specifically for this house, and then supplemented it with many of his classic pieces. Nothing is superfluous, from the living room's white slipcovered seating to the dining area's spare table in teak and black oak to the bedrooms' minimalist platform beds topped by mosquito nets.



In Liaigre's son Léonard's bedroom, the headboard and bedside table are custom made, and the brass lamp is by Liaigre. Custom-made mirrors and teak shutters in the main bath; the sinks and fittings are by Volevatch.



To this backdrop, Liaigre added black-and-white photography and a few handpicked objects that are vaguely suggestive of the setting. For example, there is an 18th-century portrait of a count (an ancestor of his wife, Deborah's) who ran a shipping trade to the Caribbean, as well as an antique French desk with gilt and chinoiserie decoration that reminded him of a pirate's

chest. While the home's overall palette is stark, Liaigre injected touches of red throughout, from stripes on a dresser to the living area's varnished sliding doors. "It's a little note to bring equilibrium to all the white and black," he says. "When we close the doors in the evening, it feels like there is a lot of red, and it warms things up."

Liaigre, accompanied by his wife and their six-year-old son, Léonard, makes the nine-hour trek here from Paris four to five times each year, flying first to St. Maarten, then switching to a seaplane for the trip to St. Barts, where the landing strip cannot accommodate a full-size aircraft. Léonard—named for Da Vinci ("My wife and I are both designers," says Liaigre by way of explanation)—adores spending time on the island. "He loves seeing the wildlife: the pelicans, iguanas, and large fish," Liaigre says. What's more, the family's next-door neighbor is a working fisherman: "He has children around the same age as Léonard, and they invite him to play and go fishing."



In the living area, the pine sofa, chairs, leather-covered ottoman, and sisal rug are all by Christian Liaigre, and the antique wood stool is Chinese; the cupboards are custom made, and the beams were stained black.

The sink and its fittings in the guest bath are by Volevatch; the shelves and steel-frame mirror were made by local craftsmen, and the floor is of local stone.

The fisherman also brings the family the catch of the day, whether it is mahimahi or fresh langoustines, which Liaigre and his wife put on the grill as the centerpiece of casual dinners with friends. “When I come here I try not to work, because, to be honest, I work a lot,” he says. “For me, this place is about relaxation—swimming, cooking, and playing with my son. And even if the house is small, we spend most of our time here living outside.”

While it can get quite hot on the island, one thing Liaigre won't abide is air-conditioning. “It's not necessary,” he says. “We have plenty of fresh air from the sea. That is part of the charm of coming here, to sleep with the doors open and feel the wind on our bodies. We have everything that is essential: **air, space, and light.**”



SEE HOW A JUDICIOUS USE OF COLOR—AND A FEW GILT-Y PLEASURES— GO A VERY LONG WAY



Designer Stephen Sills executed a deft transformation of an apartment on Manhattan's Upper East Side.





“This is Mr. Sills, and he paints our apartment for us,” the four-year-old girl explained to her friend when they arrived at her home one afternoon. There, in the living room, one of America’s most respected decorators was on his knees with a paintbrush, whitewashing the firebox for better contrast with the cobalt fabric wall behind it.

The child did not misspeak. Stephen Sills is a painter of apartments, in every way that can mean. He has spent his career conjuring illusions like a painter, the kinds of gestures that can transform a gemütlich four-bedroom Park Avenue apartment into something out of another place and time.

In a Manhattan apartment by ED A-List designer Stephen Sills with the architect Charlotte Worthy, an 18th-century Italian chandelier hangs from a newly designed pendentive dome in the gallery, where the round settee is upholstered in a Donghia

fabric and the antique wall sconce is Italian. The blue-stenciled wall borders were inspired by the Indian palace architecture in the photograph by Karen Knorr. The artwork (right) is by Koo Bohnchang.



The library's custom sofa is in a Clarence House velvet; the antique cocktail table is Japanese, the vintage table lamp is Swedish, and the artworks are by Ellen Carey from Jayne H. Baum Gallery.



Architecture, always essential to any Sills strategy, was executed by Charlotte Worthy, with whom he has collaborated for years. “We have good chemistry, and we both love to explore the barriers between design and architecture,” Worthy says. “We motivate each other, in a way.”

he really acquired his taste. In all phases of his career, he has proven himself one of the most, if not the most, deft American designers at using European antiques. He knows history and loves to use it. That said, he acknowledges that his style has lately “gotten bolder and crazier—and maybe happier.”

Sills was born in Oklahoma, but his eyes were opened when he lived in Paris while in his 20s. This is where

This project by Sills is an event precisely because he fills a space with the kinds of things we aren't used to seeing anymore (except at the estate auctions of rich old ladies) but employs them in a whole new way. Call it New Connoisseurship. I don't just mean good French antiques of the white-painted Louis XVI school, the easy stuff that Billy and Albert taught us not to fear. I mean the more opulent sophistication of periods like the Régence—the moment between 1715 and 1723 when Louis XV was still a minor and France was ruled by a regency. It takes a sure hand to go shopping for gilt-wood consoles like the pair in this living room, then turn them into an unapologetically modern composition. The best moments

of that high style can be seen in the mid-1960s pages of *Connaissance des Arts*. Today, not so much.

So how did this environment come about for a family with three young children? How did the California-born clients know that Sills could give them what they never knew they wanted—a home full of young energy, but with the repose of old Park Avenue? “We were looking to create a ‘house’ in New York City,” says the wife, who has a background as a professional chef. “I was a total fan and have followed Stephen’s work for years. I might also have been a little intimidated, but when I called, he just said ‘Come on in!’”

The kitchen’s custom banquette is in a Pindler fabric, the wicker chairs are by Bonacina 1889, the vintage pendant is by Hans-Agne Jakobsson, and the walls are sheathed in a Holland & Sherry fabric.





In the dining room, the canvas mural is a custom design by Sills, the antique chairs came from the estate of Eleanor Post Close, and the rug is by Beauvais Carpets.



In the parents' bedroom, the bed is dressed in linens by Signoria, and the canopy fabrics are from Bennison and Élitis. The Rose Tarlow Melrose House chairs are in a Brunschwig & Fils fabric, and the 19th-century desk is Swedish. The window banquette has a cushion in a de Le Cuona fabric, and the Roman shade is in a Scalamandré silk velvet.

His prescription for using antiques is simple: 1. Live with them and don't be scared. 2. Put them next to something modern. Repeat. 3. Showrooms only get you so far. Be willing to hunt through auctions to find just the right thing waiting to be reborn. "Out of all these sales," Sills says, "you're lucky to find two or three things." A slog for sure.

But worth it: The suite of chairs in the dining room is a good example. They came from the 2017 Paris sale of Marjorie Post's daughter

Eleanor Post Close (Dina Merrill's older half sister—and onetime wife of Preston Sturges). If ever there were a collection that expressed a kind of gilded, arcane French grandeur—one of zero relevance to the way any young family today wants to live—this is the one. But here they are, chic and bleached and looking mighty hip paired with cotton paisleys and a white Syrie Maugham-esque rug. "Those chairs were dark walnut," Sills says. "No one saw the potential."



Was anything suggested too outré? “Stephen wanted to strip our parquet de Versailles floors and stain them light gray,” the wife says with a laugh. “We said, ‘That’s not going to happen.’”

As for Sills, he admits that when he first saw the tobacco grisaille murals destined for the dining room on a visit to the artist’s

studio, he thought they were beautiful but too dark. “I took a dry brush, mixed some white, and started lightening the background,” he says. “I did enough damage that I knew she’d have to paint the whole thing over.”

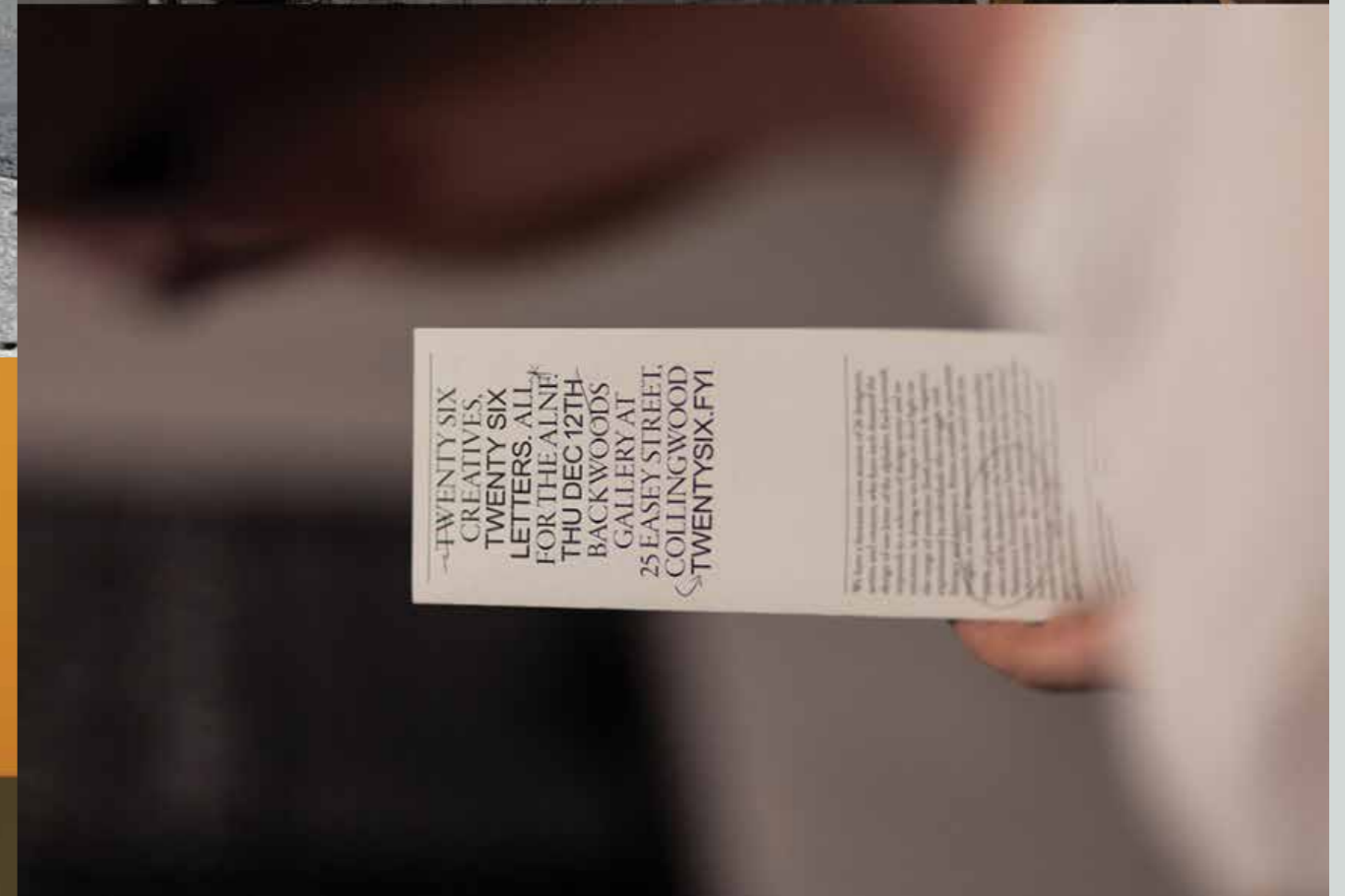


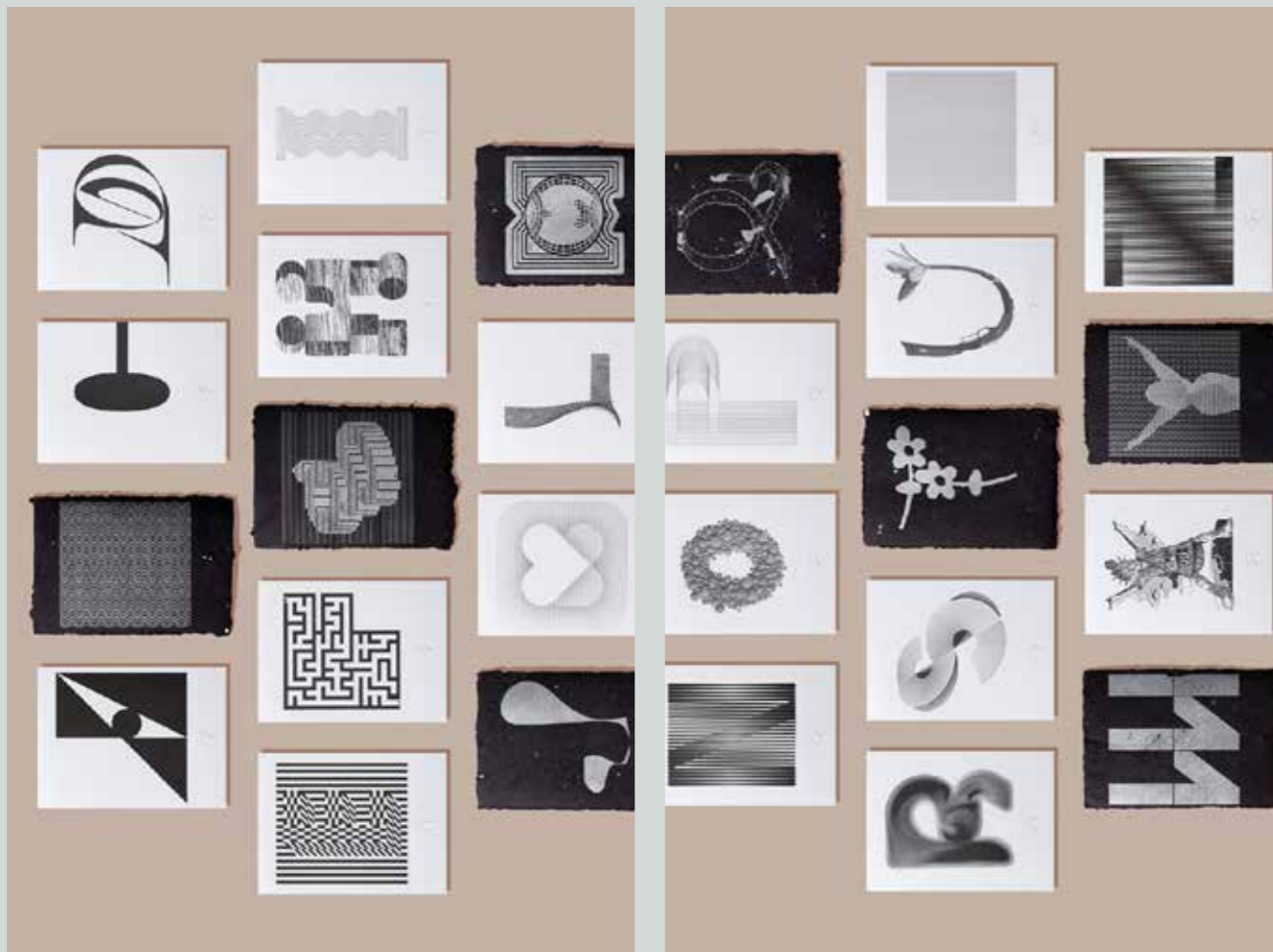
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EXHIBITION/ BRANDING

TWENTY SIX
ALPHABITION



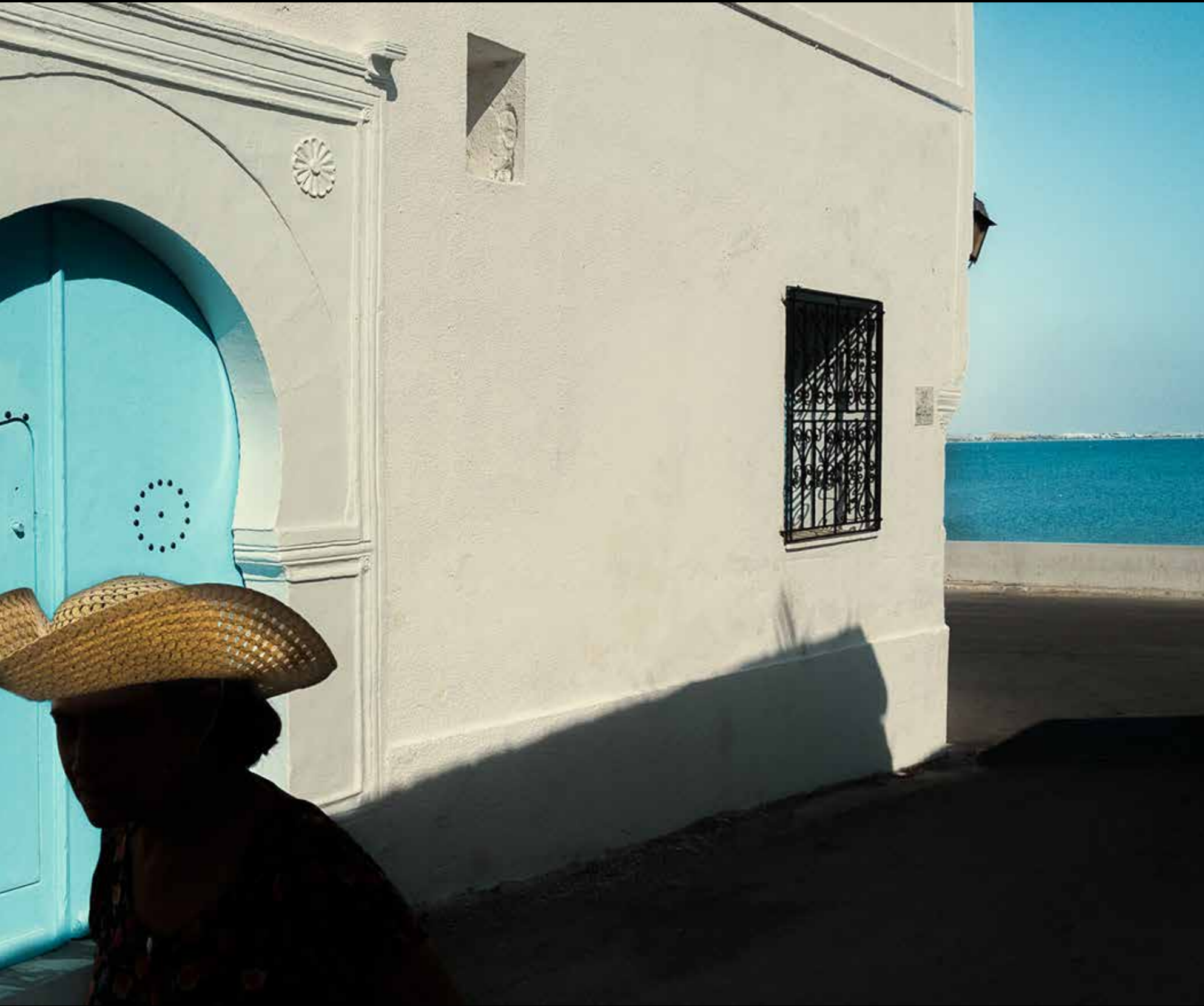




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