

ELLE DECOR

SEPTEMBER 2022

THE NEW GLAMOUR

SOUL-SOOTHING,
SERIOUSLY SEXY
ROOMS—AND WHY
WE NEED THEM
NOW!

A HOLLYWOOD POWER
COUPLE'S FAMILY
SANCTUARY À LA MODE

HIGH-DRAMA
DECORATING WITH
REDD KAIHOI

WHEN A HALL ISN'T JUST
A HALL: 9 WAYS TO
MAKE AN ENTRANCE

SEPTEMBER 2022

CONTENTS

THE GLAMOUR ISSUE

82

THE HOUSE THAT DREAMS BUILT

How TV powerhouses Mara Brock Akil and Salim Akil achieved their vision of a family sanctuary in Los Angeles.

BY MARJON CARLOS
DESIGNER TIFFANY HOWELL

92

NOVEL APPROACH

Miles Redd and David Kaihoi channeled Gothic fiction and Gilded Age decadence in a New York state home.

BY CAMILLE OKHIO
DESIGNER REDD KAIHOI

100

AGNÈS IN WONDERLAND

At her retreat outside Versailles, the French fashion icon Agnès b magics up a world of creativity.

BY LEAH SINGER
DESIGNER AGNÈS B

106

NEW ALTITUDE

An elevated revamp of this midcentury Southern California house became a dialogue with an architectural icon.

BY BOOTH MOORE
DESIGNER STUDIO SHAMSHIRI

114

CHEF'S KISS

The winning recipe for culinary sensation Elena Reygadas's Mexico City home? Craft plus patina plus collecting genius.

BY ELISABETH MALKIN
DESIGNER ELENA REYGADAS

The powder room of a home in New York state designed by Redd Kaihoi (page 92), with a custom wall-covering by Ikseel.

NOËL DE WITT

The entry of a late-19th-century home north of New York City, which was renovated by architect Sarah Drake and the design firm Redd Kaihoi. George II armchair and George IV table; wallpaper, Iksel. OPPOSITE: In the living room, the fauteuils are period Louis XV. The custom sofas are in a Lee Jofa fabric, the ottoman in a Scalamandré velvet. Large artwork by Jack Massey. For details, see Resources.



NOVEL APPROACH



with sumptuous chintzes and animal prints diverting guests where decor is more subdued.

The house went through two updates since it was originally built in 1895: one in the 1920s by Warren and Wetmore (the firm behind New York City's Grand Central Terminal) and another in the 1990s. When Sarah Drake, the architect who collaborated with Redd Kaihoi, went over the home, it was with an eye to remove and refine. "We brought the house further back, versus forward," Drake says. The floor plan remained the same, but materials were upgraded, grilles and finishings redone, poky windows removed, moldings added, mantels replaced, and so on. "Like choosing the right shoes for an outfit, it's the small details that change everything," she says.

It was only once these fine points were nailed down

"The wife is an artist
and has an amazing eye
and collection. She lets us
be artists as well."

—MILES REDD



In the recreation room, the Louis XVI bergères are in a Lee Jofa fabric. Vintage sofa, cocktail table, Serena & Lily. RIGHT: The chairs and pedestal table are Georgian. Nineteenth-century chandelier by Waterford.



that decorating could commence in earnest. Redd Kaihoi's mission was to create a home that enveloped its owners and their guests in a feeling of ease and fantasy. For a house with such aesthetic range, its references were historically specific. The charm of New England's Sleeper-McCann house, for instance—with its abundance of sitting areas, family rooms, canopies, and decked-out corners—informs the interiors; as at the iconic mansion in Gloucester, Massachusetts, which was built roughly a decade after this home, every surface is treated. Hand-block chinoiserie wallpapers cover several bedrooms, usually paired with a grand four-poster hung with matching or complementary textiles. Private areas are carved out for an afternoon read, a cup of tea, or a quick powder of the nose. In spaces for entertaining, the influence of

Stanway House—the 17th-century estate in Gloucestershire, England—comes through in formal seating arrangements, scattered wingback chairs, and Jacobean furniture.

It's a maximalist medley worthy of Edith Wharton, whose Lenox, Massachusetts, home, the Mount, was built in the same era and decorated in a similar style. And as far as fiction goes, Manderley, the haunted estate from Alfred Hitchcock's 1940 film *Rebecca*, offered the designers several revelatory moments of inspiration. "I always think of a house like a movie set," Redd says, and this one mimicked the graceful proportions of the imagined estate, albeit with less sinister undertones. In the end, Redd Kaihoi gave this house something its predecessors lacked: their signature brand of theatricality and humor. After all, as Redd puts it: "Rooms need to be dramatic to be interesting." ■



The custom bed in the main bedroom is dressed in Schweizer linens. Antique English green opaline lamp; custom wallpaper by Ikse; artwork by Leopold Gould Seyffert.