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VERANDA

*The Fresh
New Look Of*
ROMANCE





A GOLDEN MEAN

CLASSIC AND AU COURANT ELEMENTS STRIKE AN ARTFUL
BALANCE IN A FRENCH-INFLECTED ATLANTA HOUSE.



IT WAS THE LIBRARY THAT DID IT. WHEN DONI KING RHINEHEART AND HER HUSBAND, GARY, WALKED INTO THE ROOM THAT SUZANNE KASLER DESIGNED FOR AN ATLANTA SHOW HOUSE, THEY FELL IN LOVE WITH THE refined glamour of the space. They were so charmed, in fact, that they made the house's owner an offer he couldn't refuse and bought the property outright. Then they hired Kasler to furnish a complete home that captured the stylish brand of sophistication that had so beguiled them.

Elegant it is. But elegance often requires work. "The challenge of a new house is to give it the patina and warmth of a

residence that has been around for a while," says Kasler. Many of the existing structural details helped. The house's bones recall an old-world classicism that gives its spaces a sense of history. Most of the tall French doors and windows were imported from Europe, and the chalky limestone mantels and columns look as if they were. They're actually signature pieces created by Thierry François, the original owner and the proprietor of François & Co., a firm renowned for its storied architectural elements and surfaces. François worked with designer John Oetgen and architect William T. Baker to showcase those details when the structure was first built.

Into that setting Kasler wove a nuanced blend of color, form, and texture. The living room, for example, is perfectly calibrated. "Everything is subtle except for the leopard carpet,"

A streamlined sofa, modern art, and a dramatic leopard-print rug give a formal room a contemporary edge. **THIS PAGE:** Custom sofa in Rogers & Goffigon velvet with pillows in Gretchen Bellinger silk. Coffee table, Donghia. Art, Steve Seinberg. **OPPOSITE:** Columns, cornices, mantel, and stone floors, François & Co. Antique Italian fauteuil and English pedestal table. Antique architectural model, Ainsworth-Noah.



Carefully edited components keep an opulent room from feeling over-the-top. Vintage armchairs in Edelman leather. Tablecloth in Brunschwig & Fils damask. Mantel, François & Co. Curtains in Kohli silk with Zuber trim. Wallpaper, Arena Designs. Antique gilt mirror and French girandoles, William Word Antiques. Rug, Stark. Antique French sconces.





she says. But the grand room also needed layers to humanize it. Kasler used soft sherbet- and toffee-colored velvets and silks on the furniture to play off the busy carpet and the architectural stone columns. There are also several seating areas to ensure accessible nooks for relaxing or entertaining with ease. “It’s important to be chic *and* comfortable.”

The dining room skews formal, with walls papered in faux shagreen and a chandelier dripping with crystal teardrops. But elements such as a sea-grass carpet and an antique gray painted French sideboard keep things grounded. To give the room balance, a set of mirrored false doors were added to the left of the fireplace to match the working set on the right.

Kasler had worked with Baker on the library when the house was originally built. “I found a photo of an antique library in which the backs of the bookshelves were painted,” she says.

Kasler chose a rich Russian blue to achieve the same effect here, with darker pops of rust, red, and orange for contrast elsewhere. Those tones appear on a brighter scale in the masculine family room, with butterscotch-leather-covered stools and a bright blanket draping the sofa. Everything else was kept simple. “It’s a strong room architecturally, so we left the doors and windows in a natural finish to keep things casual.”

The family room opens onto the formal kitchen, which encapsulates the fine balance Kasler achieved. The limestone hood, zinc-topped table, and paneled cabinets have the feel of a Provençal estate. But a sleek hanging lamp and urbane Louis XVI-style chairs in a scuffed powder-blue leather point to more modern, worldly influences. It’s a blend that’s cultivated, cosmopolitan, and, best of all, warm. □

FOR WILLIAM T. BAKER’S DESIGN SECRETS, SEE DERINGHALL.COM

“IT'S IMPORTANT TO BE CHIC AND COMFORTABLE.”



Low-slung modern sofas and chairs offset ornate architecture. Mantel and doorcase, François & Co. Sofa, Nuhouse, in Holland & Sherry linen. Vintage Jansen coffee tables. Vintage armchair, Interiors Market. Floor lamp, Suzanne Kasler for Visual Comfort. OPPOSITE: Benches, Nancy Corzine. Sofa, Initials, in Holland & Sherry wool. Custom armchair in Calvin mohair. Coffee table, Koch-Smith. Antique bergère. Throw, Hermès. Curtains in C&C Milano linen.



Gilt details on bookshelf edges and picture and mirror frames leaven the library's masculine sensibility. Slipper chairs, Nancy Corzine, in Great Plains leather with Osborne & Little trim. Antique desk and Swedish gilt-wood mirror. Throw from Holland & Sherry wools. Rug, Moattar. Walls in Grey Mirage, Benjamin Moore.

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A poetic still life is a focal point in the living room. Antique bronze candelabra. OPPOSITE: Vintage French chairs and settee in Coraggio silk. Side table, Rose Tarlow Melrose House. Bergère, Dennis & Leen, in Edelman leather. Chandelier, Niermann Weeks. Rug, Stark. Antique Austrian library table. Baguès lamp, antique garden urns and gilt wood pedestals, Ainsworth-Noah.



INTERIOR DESIGN BY SUZANNE KASLER
INTERIOR DETAILING BY THIERRY FRANÇOIS,
JOHN OETGEN, AND WILLIAM T. BAKER
ARCHITECTURE BY WILLIAM T. BAKER
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