

In the large entrance hall, neutral hues harmonize with eclectic treasures. Brueton table, Doyle, marble bust of Augustus, Sotheby's; a sculpture purchased at Design on a Dime was lacquered blue. **opposite:** The front door was given the Miles Redd treatment with a high-gloss coat of Benjamin Moore's Skyscraper. A former second door to its left is now a window.



HIGH CONTRAST

WITH PRIZED FINDS FROM AUCTION HOUSES AND PLENTY OF BOLD STROKES, DESIGNER MILES REDD GIVES A CENTURY-OLD NEW JERSEY VICTORIAN AN INFUSION OF 21ST-CENTURY GLAMOUR.

INTERIOR DESIGN BY MILES REDD | ARCHITECTURE BY ROSEN KELLY CONWAY ARCHITECTURE & DESIGN
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An exaggerated pelmet in the living room disguises a low window and draws the eye upward. Custom tufted sofa in a Brunschwig & Fils silk velvet; sconces, Visual Comfort; the window treatment by David Haag is in a fabric from Fishman's Fabrics; walls lacquered in Bird's Egg, Benjamin Moore.



In contrast to the home's breezy living room, the dining room is rich and warm. Wellcovering; Fromental; antique marble mantel, Chesney's; opposite, cloagwisa; from top left: In the mudroom, woodwork painted in Benjamin Moore's Raccoon Fur plays off the patterned stone floor by Artistic Tile. Subway tiles from Waterworks line the kitchen walls. The powder room's walls are in fluted plaster; washstand, Urban Archaeology; sconces, Restoration Hardware; floor in Absolute Black granite and Thassos marble; lithographs, Joan Miró.



A MASTER OF DAZZLING COLOR AND DIZZYING PATTERN, INTERIOR DESIGNER MILES REDD ESCHEWED

both for the large entrance hall of his clients' rambling Victorian house in New Jersey. "It might surprise you, but white is actually one of my favorite colors," says Redd. "There is nothing more delicious than a white lacquer box."

After living in a home steeped in beige, his clients wanted their new house to feel fresh and bright. They also knew the designer was the perfect person to navigate maintaining the circa-1901 domicile's original character, including the quirky off-center front door, while propelling it firmly into the 21st century. "I have a very eclectic approach to decorating, and I love all periods and all history," he says. "There's nothing from any era of the decorative arts that I can't find some way to use."

Like a skilled dramatist, Redd is always thinking in terms of foils. In his hands, glossy walls contrast with hand-hewn oak floors, and refined chinoiserie wallpaper unexpectedly brings out the best in Brutalist artwork. "It's the tension of disparate objects that makes decorating interesting," observes Redd. "And you can create that by going from something slick to something rough." Often, a single bold stroke provides that jolt. In the living room, for instance, a mid-century chair with space-age style raises eyebrows and ups the cool factor when paired with an exuberant chintz.

From Jansen to Jean Cocteau, there are endless references



Luxurious materials pair with fine antiques in the tone-on-tone master bedroom. Custom iron canopy bed upholstered in a Roger Arlington raw silk and an Edelman leather, Morgik Metal Designs; custom ink-on-paper wallcovering; curtains in a Jim Thompson fabric. For more details, see Sourcebook.



in Redd's work, but one constant is glamour. In the aquatic blue living room, a dramatically scaled pelmet and a tufted L-shaped velvet sofa would make any screen siren feel at home. Still, the real point is comfort. "I'm of that Parish-Hadley school where it all has to *function*," Redd says. "There should be a table for putting down your drink and a lamp to read by. And I always think you should be able to seat a group of six or eight in a circle."

Redd understands that modern living necessitates an open flow. "Who doesn't live mainly in one room these days?" he asks. Working with Summit, New Jersey-based architect Tom Conway, he modernized the house with spaces that are expansive and airy. The kitchen was previously a rabbit's warren of rooms. "We blew out several walls to make one big square space," Redd says. For evening entertaining, bookcase-style lighting was installed over the windows. "Now everyone congregates here around the island to enjoy snacks and conversation," he says.

In the master bedroom, an atmosphere of old-world romance prevails. In this modern take on Nancy Lancaster's famous tobacco-hued bedroom at Haseley Court in Oxfordshire, England, sepia-toned scenic wallpaper depicting elephants and palm trees envelops the room in a warm glow. Underfoot is a Khotan carpet, furthering the Silk Road atmosphere.

Redd always loves the grand gesture of a canopy bed: "A designer often doesn't get that much to do in a bedroom," he notes. "I say let's make the bed as interesting as possible. When you get inside this one, you feel as though you are tucked away in your own special universe." A universe, as conjured by Redd, that melds the best of yesterday and today. □