

OCTOBER 2014

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SPECIAL FALL PREVIEW

the VERANDA
ENCYCLOPEDIA
of STYLE



DEFINING LUXURY FROM

A to V

We gather up the newest, best, and brightest goods, shops, services, and ideas into one handy compendium that encapsulates what beauty means today.

PRODUCED BY CATHERINE LEE DAVIS, DAYLE WOOD, AND LORA YOON
WRITTEN BY MARIO LÓPEZ-CORDERO AND KAITLIN PETERSEN





Everywhere we look for fall, there's sparkle and shimmer. From lustrous patterns and textures to dazzling stones and finishes, metallics—particularly gold—delight the eye. **1.** Marni belt; \$1,140, net-a-porter.com. **2.** La Mini D de Dior Mirror watch; \$4,250, dior.com. **3.** Serpenti Scaglie handbag; \$3,850, bulgari.com.

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Glamour

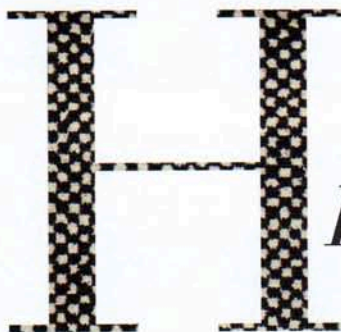
THE SEASON'S MOST BRILLIANT ACCESSORIES SHINE IN PRECIOUS-METAL HUES



2



3



Heritage

MINING THE PAST TO FORGE MODERN HEIRLOOMS

A NEW YORK ANTIQUES HOUSE founded in 1933, **Frederick P. Victoria & Son** is now lauded for its luxe custom work. It has just reissued reproductions of furniture it once made for Billy Baldwin, as well as accessories based on one-of-a-kind finds. The French company **Le Manach** has been weaving textiles on hand looms since 1829. Its Toiles de Tours fabrics, created in the 1920s, have a Jazz Age sophistication that's once again available in endless configurations. **Baguès** has long been known for its rock crystal and bronze lighting, but its latest offerings are elegant tables and consoles, modeled on drawings from its archives and wrought today by master forgers.

1. Sunburst sconce; \$1,200, victoriaandson.com. **2.** Toiles de Tours fabrics; to the trade, lemanach.com. **3.** Bronze occasional table; \$10,490, bagues-usa.com.



GLOBAL NOMAD

Michelle Nussbaumer's go-to elements reflect her soigné, worldly flair.



1. ANTIQUE BLUE-AND-WHITE CHINESE PORCELAIN "You just can't go wrong!" \$2,480 each, ceylonetcie.com.

2. MICHELLE NUSSBAUMER CHEVRON IKAT "Available in 26 colors—I use it somewhere in every project." \$112 a yard, ceylonetcie.com.

3. BAGUÉS BIRD SCONCE (10393-2) "I adore a 1940s aesthetic." \$3,300, bagues-usa.com.

4. BENJAMIN MOORE FOREST MOSS "A neutral for me." \$52 a gallon, benjaminmoore.com.

5. R. JONES CIRCA SOFA "Comfortable, solidly built upholstery." To the trade, rjones.com.

6. D. PORTHAULT POIS DE SENTEUR BEDDING "Simply classic." From \$250, dportaultparis.com.

7. SHERLE WAGNER ACANTHUS FITTINGS "A nickel finish tempers the elaborate pattern." Price upon request, sherlewagner.com.

8. NEWLON COLLECTION WALLPAPER "It looks like art." To the trade, davidsutherlandshowroom.com.



her interiors defy easy stereotyping. Michelle Nussbaumer's rooms can include everything from grotto chairs and blackamoors to crisp sisal rugs and chalky plaster walls. "Every client deserves something unique," she says. There are certain themes that thread her spaces together, though: a cozy sense of luxury, an appreciation for glamour, and, invariably, a splash of exotic pattern. The Dallas-based designer has a serious case of wanderlust—she's lived in Rome and Los Angeles and now maintains houses in San Miguel de Allende, Mexico, and Gstaad, Switzerland. "When I travel, I like to pick up ethnic textiles at local markets," she says. "Even if it's just enough to cover an accent chair." Nussbaumer is a sucker for animal prints, ikats, and flame stitching. Her Texas showroom, Ceylon et Cie, is an Aladdin's cave of furnishings she's picked up on buying trips around the world: antique suzannis, Rajasthani settees, ginger jars. "Who's interested in something you can just get anywhere?" she says.

SECRETS TO TIMELESS STYLE

- "I combine patterns all the time. I love an East-meets-West vibe, dressing a bed in all different kinds of prints."

- "A graphic, modern wallpaper will take the edge off an antique mirror. Suddenly you have a super-sexy and contemporary vignette that still harkens back to something classic."

- "Vintage photography looks great in any kind of space. A trick is to echo a detail in the artwork—a gilt console, a color—with an object or treatment in the room."

WRITTEN BY MARIO LÓPEZ-CORDERO