



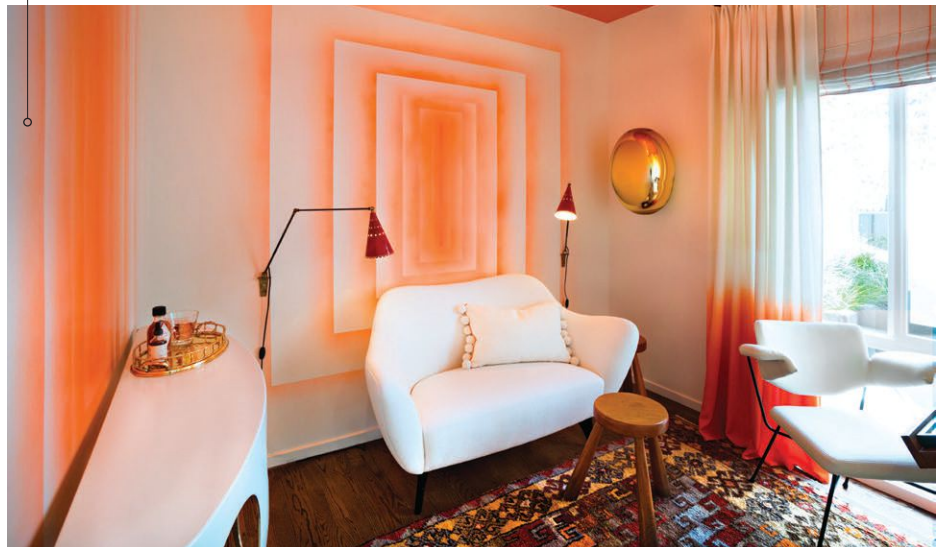
LEMONDROP LULLABY

For a gender-neutral nursery, **Dina Bandman** (dinabandman.com) created a veritable lemon grove, with charming details at every turn. The de Gournay wallpaper that Bandman dreamt up featured the occasional handbeaded lemon for next-level chicness. Flanking the custom Lucite crib were Sabrina Landini sconces comprised of yellow silk, antiqued brass and silvered glass. A menagerie including a giraffe and fluffy sheep no doubt appealed to any kiddos who entered the space, while the Hardesty Dwyer wingback chair allowed adults to hang out and enjoy it too. Since Bandman inherited a room void of compelling architectural elements, she conjured her own—including crown molding, baseboards and a ceiling decked out in latticework (on which a Coleen & Company chandelier is mounted). She envisioned the clients as parents with “an appreciation for all things bespoke and carefully curated,” she says, “and who want their child to grow up in a home where design matters. I chose the career of interior design because living a life surrounded by beauty matters to me, and so my fictitious clients would be like-minded.”

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TANGERINE DREAM

Although petite in size—about 9 by 7 feet—this lounge/office by **Willem Racké** (willemrackestudio.com) and **Susan Lind Chastain** (susanchastain.com) packed a visual punch. The jumping-off point was the fabric used for the drapes, a Rosemary Hallgarten cashmere featuring a gradient cream-to-orange effect. Racké devised the treatment that appeared on two walls and was inspired by abstract geometric paintings from the 1960s, such as works by Frank Stella. Going from darker to lighter shades of orange, the paintings created a sense of depth that made the space seem larger. Layers of primer, paint and lacquer yielded the high-gloss orange ceiling that seemed to glow, while a nearly 100-year-old Turkish Konya carpet grounded the space. The vintage vibe continued with the Jean Touret desk and Guglielmo Veronesi settee, both from the 1950s. According to Racké and Chastain, the room was “bright and tranquil at the same time. ... We witnessed people smile as they walked through the door and said, ‘Ahhh!’”



LEMONDROP LULLABY PHOTO BY CHRISTOPHER STARK; TANGERINE DREAM PHOTO BY REBECCA KMIEC; ART SALON DINING ROOM PHOTO BY DAVID DUNCAN LIVINGSTON

ART SALON DINING ROOM

“The room is where I could see myself spending all my time, which led me to start thinking of using the dining room in a different way,” explains **David Bjørngaard** (bjorndesign.net). “I rejected the traditional/static formal dining room used only for special occasions. The design is multifunctional as a space to enjoy morning coffee, read a book, work from home, have a friend over for tea or a glass of wine after work, or host a cocktail party.” Inspired by the view of the San Francisco Bay and Marin Headlands, Bjørngaard introduced materials and a palette that nod to the setting. The walls were finished in a rough sand-hued plaster and the floors topped with a sisal carpet. A round Kyle Bunting hide rug in shades of green echoed the swath of grass across the street. The custom floating window seat included Larsen fabric and bleached teak, which for Bjørngaard “evoked a faded oceanfront cottage.” Above a walnut table encircled by vintage Axel Einar Hjorth Lovö dining chairs, he installed a mobile by artist Julia Condon, one of several alumni of the Headlands Center for the Arts residency whose works the designer incorporated.

