

Miles Redd

The king of chromatic splendor opens a splashy new Manhattan office



1. MILES REDD'S CUBIST FABRIC FOR SCHUMACHER COVERS A SOFA BY DENNIS BRACKEEN DESIGN GROUP. 2. REDD, RESPLENDENT. 3. & 5. TUMBLING BLOCKS WALL COVERING AND TAPE BY MILES REDD FOR SCHUMACHER. 4. THE TENTED VESTIBULE.

Visitors to AD100 decorator Miles Redd's new Manhattan office should prepare themselves for a serious jolt of extra-strength Redd-iness. The exhilarating 1,800-square-foot Chelsea work space—designed in collaboration with the architecture firm Borjes & Shearron—functions as a three-dimensional calling card meant to demonstrate Redd's adventurous decorative sensibility and to persuade his clients about the joys of living in glorious Technicolor. It is, in a word, a knockout. The fun begins, naturally, at the entrance, which opens to a tented vestibule of linen fabric printed with scenic branches and leaves, all outlined in black grosgrain ribbon. Two doors upholstered in black horsehair with lapis lazuli levers lead, respectively, to a coat closet and a dazzling powder room. The reverse of the bathroom door—sheathed in a Cubist-inspired collage of jewel-toned Prelle silk velvets with gold nailheads—is a tour de force of chromatic brilliance. The drama escalates in the main office area, which is enrobed in lettuce-green silk velvet and outfitted with a hyacinth-blue

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1. & 2. PEACOCK FABRIC AND MADAME DE POMPADOUR WALL COVERING BY MILES REDD FOR SCHUMACHER. 3. A DOOR COLLAGES OF SILK VELVETS. 4. JANSEN-STYLE MARQUETRY DOORS TO THE CONFERENCE ROOM. 5. CUBIST TIN BY MILES REDD FOR LOUIS SHERRY CHOCOLATES.



“This office is a showcase of ideas and a lesson in the luxury of organization.”
—Miles Redd

camelback sofa, a Venetian mirror from a Michael Taylor house in San Francisco, and a kaleidoscopic array of antiques and artworks, including a brooding Edwardian portrait of Consuelo Vanderbilt. “She had a miserable life,” Redd says of the American heiress. “I keep her there as a reminder for me not to have one.”

At both ends of the studio, double doors of laser-cut marquetry with abstracted classical and modern motifs riff on designs from the Paris home of Maison Jansen president Pierre Delbée. The hits keep coming—in the men's-shirting fabric that covers the walls of Redd's personal office; in the luminous kitchen clad in eggshell-blue Formica framed in polished nickel; and in the pickled-oak and antiqued-mirror planes of the relatively restrained conference room. It's

a potentially cacophonous mix, but with characteristic aplomb, Redd makes the lyrical composition sing out in unison.

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