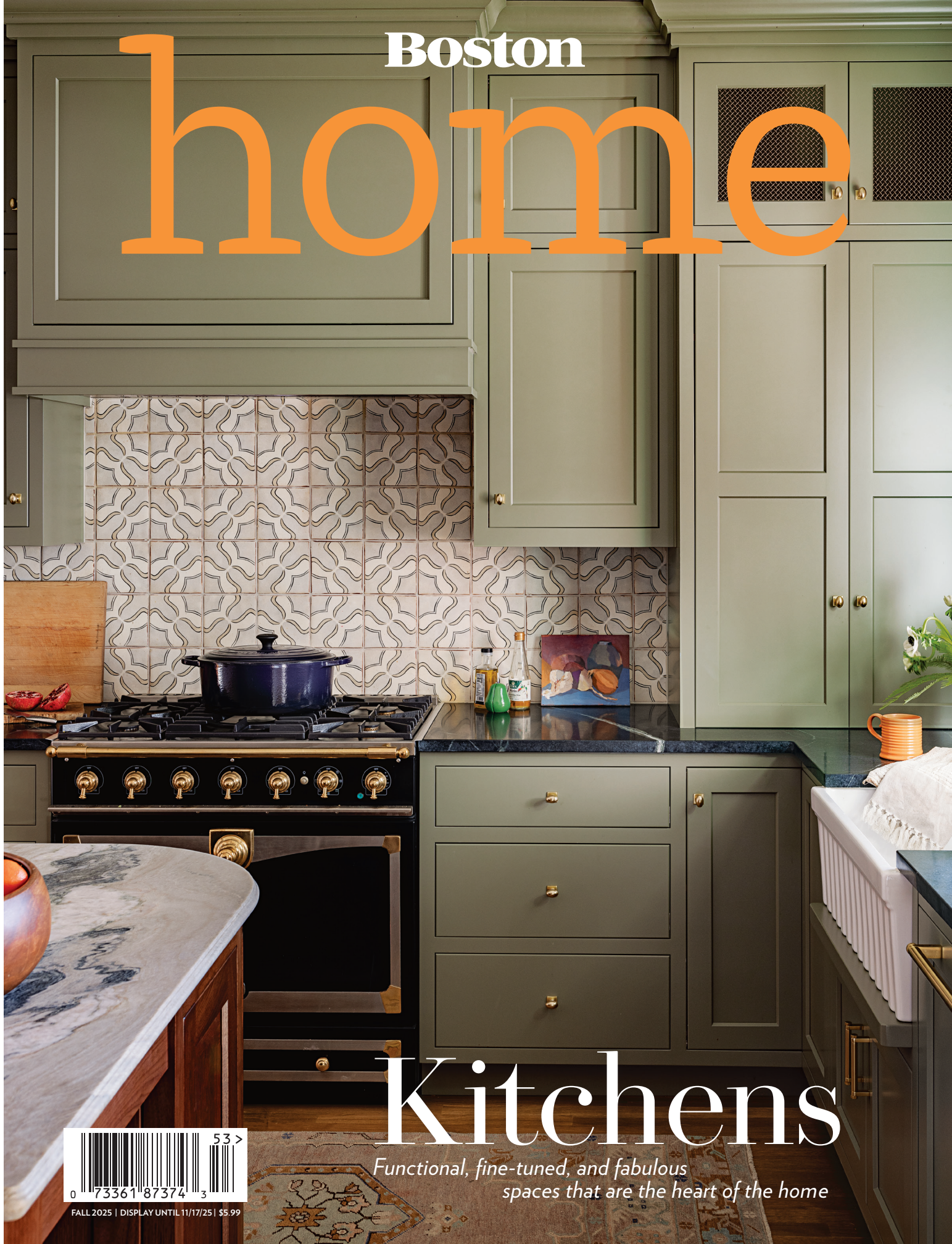


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Kitchens

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THE Bold AND THE Beautiful

In a house designed for three women, softness and strength are the defining motifs.

BY MARNI ELYSE KATZ
PHOTOGRAPHS BY MATT KISIDAY

OPPOSITE

Bullseye artwork by Stephanie Henderson from Libby Silvia Artstyle turns a small wall into a major design moment in the family room.





THE OWNER OF THIS EXPANSIVE COLONIAL-STYLE HOME IS QUICK TO ADMIT that before meeting designer Lindsey Crowley, she had a terrible thing for coastal blues. Never did she imagine ending up with interiors in an earthy palette of golds, browns, and olive greens. The sophisticated but livable design is the glorious result of a client trusting her designer. “If I couldn’t see it, I’d take a leap of faith,” she says. Crowley concurs. “She said, ‘I believe in you, do what you think is best.’”

That the pair met through a women’s philanthropic organization in Wellesley, where they both live, is fitting. Crowley describes her client as the “ultimate boss lady” and a “total cheerleader for other women.” She drew on these characteristics

and the fact that the homeowner is a single mom to two teenage daughters for the design concept. “I wanted their spaces to feel feminine but strong,” Crowley says.

Juxtaposition is the hallmark of Crowley’s style. Not just feminine versus masculine and hard versus soft, but also modern versus traditional, dramatic versus serene, and formal versus relaxed. It’s the tension of the layers that fuels her work. As for the palette, the same principles apply. “There’s a fair amount of color, but it’s not *colorful*,” Crowley points out. Rather, it’s about tonality and the interplay of pattern and texture.

Crowley calls the entry a palette cleanser, though it is

BELOW

Jewett Farms + Co. reworked the kitchen to maximize function while Crowley specified finishes and fixtures—the Urban Electric Co. double pendant with custom color shades included—to bring the space to life.



ABOVE

Crowley commissioned artist Liz Thompson to create the abstract painting for the sitting room early on, knowing it wouldn’t compete with the sculptural mirrored elements in the adjacent rooms.

BELOW

The glossy burlwood dining table is a touch of postmodern glamour tempered by chairs in similarly rounded silhouettes and upholstered in a performance pinstripe.



ABOVE

Commissioned artwork not only ensures perfectly-sized pieces but also symbiotic relationships with other elements in the home. The central black shape in the painting by Amy Stone in the family room echoes the new soapstone surround below it. Stylistically, it also speaks to the abstract work in the sitting room.

indicative of what's to come. The stair rail is a grounding black, the vintage rug is worn and welcoming, and the windowpane plaid runner is tailored. Dynamism comes from the installation of handblown, mirrored glass droplets that float dreamily up the wall.

Another reflective artful surface repeats in the dining room: A polished-brass concave mirror hanging on Colefax and Fowler "Snow Tree" wallpaper. The moment captivates when one walks in—important given the room hosts frequent sit-down dinner parties. "This bold, black floral epitomizes her personality; the flowers are feminine while the backdrop is strong," the designer says.

In the sitting room opposite, a large abstract painting with a pared-back palette of messy markings holds the wall over a

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PHOTOGRAPHY STYLIST KERRYN CONNOLLY



sloped-back sofa with a tone-on-tone paisley stripe. Like the painting, the geometric sisal rug lends linearity to the room's more romantic elements, such as the faded floral daybed. "The effect would be lost with an Oriental rug; this chunky natural rug makes the room inviting amid the formality of the wall paneling and antique chest," the designer says.

An abstract painting with a similar sensibility as the one in the sitting room hangs over the fireplace in the family room, drawing visitors back. Like the rest of the interior, the open concept's warm, off-white walls set off the patterns and materials. The seating ensemble includes a funky animal-print armchair and ottoman with cheeky animal legs and a sectional with cushions in cement-tone ticking atop a lichen velvet body edged in fringe-y bohemian trim.



Slabs of statement marble define the kitchen, its energy at once lively and carefree. “The kitchen is not an understated space, but it’s neutral, quiet even,” Crowley observes. While the creamy cabinetry melds into the walls, accents of rift-sawn white oak, burnished brass, and olive lampshades inject texture and color.

Crowley pulls motifs used in the public rooms into the personal spaces. The pinstriped wallcovering wrapping the office is a rhythmic variation beside muddy-colored millwork that serves as a crisply styled backdrop for video calls. The tiger-print sofa is a sexy perch for off-hours. In the bedroom, the Schumacher “Pyne Hollyhock” drapery framing the formidable black bed with caned panels is a black-floral redux that references the dining room.

“Common threads are the sign of a well-designed home; pieces should be able to move between rooms without feeling alien,” Crowley says. “This home has a strong narrative for sure.”



FROM LEFT

Stylist Kerry Connolly, who helped accessorize the home, curated loose and graphic abstracts in black and neutrals for the gallery wall in the primary bedroom.

The sofa, upholstered in Jane Shelton’s “Tigertooth,” provides the homeowner with an alternative to sitting at the desk in her office.

While the primary bedroom boasts a strong, high-contrast scheme, the en suite bath is intentionally serene, with formal wall paneling, marble checkerboard floor tiles, and romantic lace curtains.