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**GOLD
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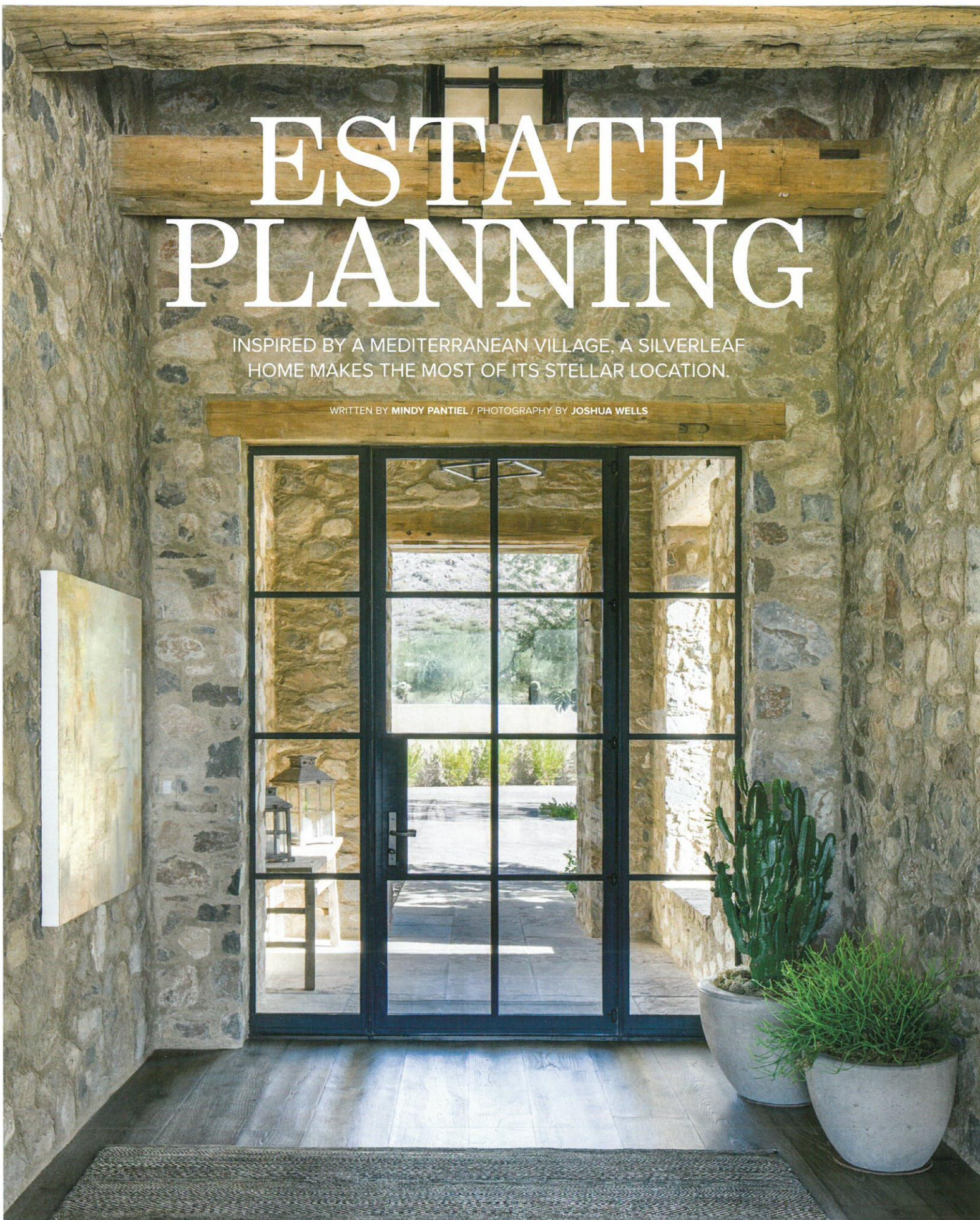
ARCHITECTURE / JEFFREY BERKUS, JEFFREY BERKUS ARCHITECTS
INTERIOR DESIGN / JAMIE HEDSTROM, WISEMAN AND GALE INTERIORS LLC
HOME BUILDER / SCOTT EDMUNDS, KIRBY KORTH, DAVE ROWLAND
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LANDSCAPE ARCHITECTURE / BRANDON LACOMBE,
DESERT SPRINGS OUTDOOR ENVIRONMENTS, INC.



ESTATE PLANNING

INSPIRED BY A MEDITERRANEAN VILLAGE, A SILVERLEAF
HOME MAKES THE MOST OF ITS STELLAR LOCATION.

WRITTEN BY MINDY PANTIEL / PHOTOGRAPHY BY JOSHUA WELLS



Walls of stone excavated locally mark the entry of a Silverleaf house designed by architect Jeffrey Berkus and constructed by builders Scott Edmunds, Dave Rowland, Kirby Korth and Ron Zapernick. Interior designer Jamie Hedstrom set the scene in the entryway with a round wood table from Scottie Reid's Southwest Designs paired with a Sung Dynasty Chinese jar, an antique wooden wheel and an antique pine bench, all from Wiseman and Gale Interiors. The artwork is from the Wilde Meyer Gallery.





The 20th-century Finnish architect Alvar Aalto famously said, “God created paper for the purpose of drawing architecture on it.” Although these words were uttered in advance of today’s computer-aided design programs, they still ring true for a group of professionals whose initial design of an Iowa couple’s sprawling Silverleaf estate began with a sketch pad and ink.

“Architect Jeffrey Berkus is very adept at sitting down with a pen and a piece of paper and immediately translating the ideas being discussed into a drawing,” says builder Scott Edmunds, one member of a construction team that included Kirby Korth, Dave Rowland and Ron Zapernick. Joining them on the project were interior designer Jamie Hedstrom and landscape architect Brandon LaCombe, plus a very involved homeowner. “I love architecture and had some definite ideas about what I wanted to do with this house,” the husband explains. So when Edmunds and

Berkus—who has offices in Aspen, Colorado, and Santa Barbara—met the couple in Arizona to discuss concepts for their clients’ new vacation home, ideas ricocheted around the room. “Jeff would get an idea, and I’d get out my tracing paper,” Edmunds recalls. “The homeowner was very sharp, too. You get so much more accomplished in a day meeting when you’re drawing on paper.” The plan that emerged was based on the look of a small village with three distinct buildings—a main residence, a guesthouse and a cantina—along with water features and two garages spread across 2 acres. “The sketches are always a translation of the client’s dreams,” Berkus says. “I still believe drawing is the best way to access an intuitive landscape.”

To bring to life the hacienda-meets-rural-Mediterranean-style residence, the team used stone from the surrounding area. “Homes in old European towns were built almost entirely out of stone, because the workers used what was available to them,” notes Berkus, who incorporated

Hedstrom drew all the fireplace surrounds—including the commanding focal point in the living room—which were fabricated with a mix of limestones sandblasted for an aged look. An antique Spanish box from Wiseman and Gale Interiors serves as a coffee table atop a wool-and-silk rug from Azadi Fine Rugs. The chairs and artwork are from the homeowners’ collection.





A pair of tall-back Hickory Chair sofas are the appropriate scale for the commodious living room, one space that shows off the home's double-height walls by Berkus; the wood-and-iron chandelier from Hinkley Lighting serves to mitigate the ceiling height. The leather Jasper chairs are from John Brooks Incorporated, and the glass-and-iron coffee table is by Paul Ferrante.

Cabinetry by Copperstate Cabinet Company in an array of finishes establishes a collected look in the kitchen, where the brown Serpeggiante marble-topped counter is lit by lanterns the clients found in Mexico. The backsplash tile from Tabarka Studio sets off the Sub-Zero and Wolf stove from Ferguson.





a clay-tile roof and reclaimed beams from Montana. “We also added two towers—one with a clock—because old churches in small towns almost always had a tower element.”

The architect continued the stone inside the house in the form of dramatic double-height walls. With this backdrop, Hedstrom was tasked with balancing the husband’s taste—“as rustic as it comes,” she says—with the wife’s more feminine sensibility. “It was my goal to take those powerful rustic components and spin them with sophisticated softer lines,” the interior designer says. To that end, she offset the textured stone in the living room with a quiet palette of gray and cream silks and linens. To mitigate the room’s soaring ceiling, Hedstrom chose sofas featuring 42-inch-high backs and a pair of walnut-and-black-iron chandeliers that are 60 inches in diameter. “They’re meant to take up as much vertical space as possible,” she explains.

Comfort was also important. The oushak on the chairs in the formal dining room was selected with lingering in mind, and the linen-and-horsehair draperies that frame the room’s retractable window walls further cozy up the space. The sense of warmth extends to the commodious kitchen, where a mix of finishes—cream-colored alder cabinets, dark-stained refrigerator panels and a black-painted island with a hint of gold on the raised moldings—imply a space that has been added onto over time.

To provide the requisite softness to the master bedroom, Hedstrom chose Venetian-plaster walls, which offer a quiet backdrop for a four-poster bed fashioned from weathered iron and oak that’s the perfect blend of rustic and romantic. “Crown moldings instead of beams also give this room a more feminine feel,” the interior designer says. Capitalizing on the views, glazed doors open to a patio, where a

The homeowners’ existing table is the centerpiece of the dining room, where glazed doors by Hope’s completely slide in to create a seamless indoor-outdoor connection. The chairs from Feathers Fine Custom Furnishings are covered with Hodsoll McKenzie fabric; the linen-and-horsehair draperies are by Hartmann & Forbes. Artwork by Earl Biss hangs above the buffet from Scottie Reid’s Southwest Designs.

The wine room is furnished with Mimi London barstools with leather cushions and a wood-and-iron Paul Ferrante table, all from John Brooks Incorporated. The iron-and-glass light fixture with rope detailing is from Hinkley, and the Hope's steel windows are from Sienna Custom Window & Door.

“THIS HOUSE
FEELS LIKE IT
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THE EARTH. IT
EMBODIES THE
RHYTHM OF ITS
SURROUNDINGS.”

—JEFFREY BERKUS







Edmunds and his team oversaw the interior plasterwork by Hopper Finishes throughout the house, including the master bedroom. Here, an antique mercury lamp from Wiseman and Gale Interiors sits on a nightstand from Scottie Reid's Southwest Designs. The four-poster Rose Tarlow bed is upholstered with Dedar fabric.





An iron-and-glass lantern by Hinkley illuminates the master bathroom's brass tub from Clyde Hardware, which begs for soaking. Schumacher draperies frame the view behind. The floor tile is from Tabarka Studio.



Located outside the cantina, the patio is the site of many parties, which require ample seating for guests. To that end, Hedstrom chose a tall metal-and-wood table with matching counter stools from Scottie Reid's Southwest Designs. Landscape architect Brandon LaCombe designed the pool and surrounding grounds.

cobblestone water fountain bubbles quietly. "Everything begins outside the master suite," says LaCombe, who planned the meandering water features to take advantage of the property's grade changes. The bubbling pool outside the master suite flows into a children's play pool with a negative edge that, in turn, flows into the main swimming pool. Artfully arranged boulders along the border of the main pool separate it from a small water basin below and the large hot tub next to it. "Everything works with the natural movement of the site," LaCombe says.

The master bedroom isn't the only space that has an enviable vista; nearly every room in the house looks out to the grounds and the mountains beyond, enacting a near-seamless transition from indoors to outdoors. This environmental blend, Berkus says, was one of the goals from the earliest drafts of the design. "The desert is defined by strong sun and deep shadows, and this house feels like it comes from the earth," he says. "It embodies the rhythm of its surroundings." ■