



HAPPY ENDING

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AD US



AN ARTWORK BY ELLSWORTH KELLY HANGS ABOVE A SECTIONAL UPHOLSTERED IN C&C MILANO FABRIC IN THE UPSTAIRS FAMILY ROOM. A STRIPED FABRIC BY FERMOIE COVERS THE OTTOMAN, AND THE RATTAN CHAIR IS BY BONACINA 1889.

it a triumph when he persuaded his color-cautious client to add muted notes of greens to the family room. And it took “years” of gentle pushing until Meyers agreed, after much coaxing, to position a pair of slat-back chairs at the entrance to the living room. “It’s in Nancy’s DNA to question and analyze everything,” he says. “The road of getting there is a process.”

WHEN IT COMES TO MEYERS’S luxuriously large kitchen featuring not one but two islands, however, he refuses to take credit. Created when the house was constructed 24 years ago, the major elements—from the Cotswolds-style stone floors to the glass-fronted white cabinetry—remain unchanged. The room is still one of her favorites. “I always wanted a big farmhouse-style kitchen,” she explains. “In my old house I would have to ask someone to scooch in so I could open the refrigerator door.” Sikes kept his hand light here, swapping in barrel-back wicker chairs and white Ann-Morris pendants. “These counter stools are new too,” Meyers notes, adding a confession: “I saw them in a photo of Ina Garten’s house and I copied them!”

In another example of judicious restraint, Sikes left Meyers’s home office untouched, its handsome dark-wood desk centered in front of huge windows. “It has good vibes,” she admits. “I remember standing

here with Mark, saying, should we change it? But he said, no, it looks great.”

The filmmaker’s grandest gesture by far was the construction of an 840-square-foot poolhouse, sited on a raised limestone terrace. “If I were to write about the build of this thing, I would call it ‘I thought I needed two umbrellas,’” she jokes. Its genesis, she reveals, lay in the unremarkable fact that after cutting down an overgrown ficus hedge, she needed some shade by her pool. That hypothetical pair of umbrellas became a full-fledged poolhouse, which in turn led to a new pool (now rectangular instead of oval), as well as a quest for clay roof tiles to match the ones on the house. For inside the structure, Sikes designed clean-lined built-in furniture (again, white upholstery) for a beautiful blend of form and function.

It was a huge production to be sure, but then again, nothing that this Hollywood heavy hitter couldn’t handle. And in a nice closing of the circle, the architect she hired to design the structure, Loren Kroeger, was on the original team of architects from Howard Backen’s AD100 firm who designed the proposed smaller house next door that Meyers left standing at the altar 16 years ago. In effect, our heroine got to keep her big house and get her brand-new little house too. Talk about a happy ending. “It’s great, isn’t it?” she says. **AD**

ELLSWORTH KELLY