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Viva Glam!

Matthew Patrick Smyth and Thomas Britt turned on the glitz at the Kips Bay Decorator Show House



Below: Thomas Britt, whose styling team for the Kips Bay Show House (above), goes for the gold—old, the new and the glitzy. Right: Matthew Patrick Smyth in his showhome dining room. See [page 108](#)



"There's not enough glamour in the world," designer Thomas Britt declares in his "old-meets-new" space that's half velvet, half glam. A fan of high-contrast swains since he was a movie-obsessed child—"I love glamour of the kind before I was born"—Britt put his best when his mouth is at the Kips Bay Decorator Show House in New York.

His career? A high-celebrated Franciscan, sitting room tricked out with Beau-Arts (ergo, formal, yes), but Britt also designs Victorian formalism (we're determined to have it say). "We wanted to give the clients basic, sleek look of the 21st century but with references to glamour of the '30s, '40s, and '50s."

Down went a black-painted floor ("I've used those forever") and up went a pair of rich, hand-painted ceilings (two kinds of another galaxy). The ceilings were highlighted in shades of gray to mimic "aged" comets. Finally, came another dose of gold to echo age of metallic jewelry (we're a gold-adult sets and go-to-and-there by 70,000). Bedding, together with soft pink, cooler, blues and tones, usual fabrics, straight to the floor, to capture putting. "We can quilt with silk but not with velvet," Britt explains.



Richard Schultz



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scene



Upstairs, Matthew Patrick Smyth created an equally luxurious dining room (the first one to show up at his Big in Three years). But not just any kind of magazine central. "A party room," says Smyth. "I didn't want to do the at-up-tight dining room that everybody dreams."

His formula? Swirly gilt-iron chairs by Jean-Charles Monax, gilded Regula sconces, and a lovely Marzio chandelier. Smyth also concocted a soft, creamy paint that combined all the colors in the room—spice green, khaki, a couple duff whites, and a hint of gray—and had it applied to the walls over an off-white glaze. Large mirrors flank the fireplace on the left and a pair of arched, the other over an upholstered wood table. "It's not to have some symmetry but not a total match," says Smyth.

Refined but not repressed, elegant yet delectable, the room works for either dressed-to-the-teeth soirees or hanging out in weekend clothes (pressed, of course). And why not? As Smyth notes, an important element of glamour is when "people look their best." **Michelle O'Connell**

Swirly gilt-iron chairs
pull up to a taffeta-dressed
table in Matthew Patrick Smyth's
party room for the
new millennium



Monax: The chairs in the dining room are a mix of styles, from the Regula sconces to the Marzio chandelier. The chairs are a mix of styles, from the Regula sconces to the Marzio chandelier. The chairs are a mix of styles, from the Regula sconces to the Marzio chandelier.

PHOTOGRAPH BY MICHELLE O'CONNELL