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Interior Design: Raychel Wade, Raychel Wade Design Architecture and Home Builder: Michael Moritz, Stonewater Architecture



# New in Town

Clean lines and artful details lend distinct flair to a home in Westfield, New Jersey.

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Black-framed glass partition walls from Weldwork in the entry synthesize the modern edge and airy disposition that distinguish this Westfield, New Jersey, home by architect Michael Moritz and designer Raychel Wade. Crafting a clean canvas are walls painted Benjamin Moore White Dove.

# W

ith its unexpected palette, custom millwork and high-contrast mix of light oak floors and black steel windows, this urbane family residence in Westfield, New Jersey, looks decidedly

unlike anything else in the neighborhood. Homeowners Todd and Nicole Carnucci wanted to think outside of the box when the time came to envision their dream home, and when an introduction to architect and general contractor Michael Moritz led to designer Raychel Wade, they knew they were kicking things off with their dream team, too.

For this new build, which borders a nature preserve, Todd and Nicole sought to take advantage of the verdant woodland setting. In turn, Moritz began plans by situating the house to optimize a connection to the outdoors. “They wanted to feel like when they walk through the front door after a long day’s work, they’re at a resort,” shares Moritz. As a result, the most frequently used rooms—the family room, the kitchen, the breakfast area—are organized along the rear, where oversized windows and door systems open to the backyard, with no neighbors in sight. A series of interior glass walls carry that sense of expansiveness and privacy throughout the residence.

“We wanted the look of a shingle-style home, but with contemporary flair,” adds Nicole, which Moritz responded to with a streamlined spin on traditional millwork. Rather than scrollwork moldings, for example, a lighter-stepped profile brings clean lines to the crown and baseboards. These aren’t stock designs; the knives used to carve the boards were specially made. “You’re not going to find these moldings in a catalogue,” he says. Fresh takes on tradition are also seen in the more minimalist profile of the coffered

ceiling in the dining room, and in the graceful curves of the spiral oak-and-steel stair off the entry. It’s continuous handrail, which floats three inches from the wall, “funnels light down to the floor below,” notes Moritz.

When it came to the interior design, Wade devised a neutral yet nuanced palette that defers to the home’s indoor-outdoor sight lines. For instance, the family room, which reads as ecru and gray from a distance, reveals subtle layers of intrigue upon closer inspection—like the graphic yellow patterning on the daybed upholstery and the misty blue shagreen texture of the coffee table. “If we had gone with plain neutral pieces, the room wouldn’t have the same richness,” Wade explains. Even the kitchen’s warm white scheme plays with variations on texture, such as a cracked-tile backsplash, wooden refrigerator handles and chunky polished nickel hardware.

But where the primary gathering grounds lean quiet in tone, Wade injected bolder pops of color and pattern to the auxiliary spaces. Case in point: the sandy pink marbled wallpaper in the formal dining room and the rich, midnight blue millwork in the study off the foyer. It’s an exercise that brings Wade back to her past life as a professional makeup artist. “There’s a much bigger palette in design, of course. But I think there’s an innate skill to seeing how warm and cool colors and different textures work together in seemingly strange but beautiful ways,” she says.

Reflecting on the project, Wade believes the risks that she and Moritz took, buoyed by their adventurous clients, are ultimately what made the home successful. “I’ve found that many people fear that they’ll get bored of details that are too daring or too specific. I always stress that what you’ll *actually* grow tired of is something plain. There has to be an element of surprise.” This thoughtful, individualistic home—now the toast of the neighborhood—has that in spades. ■





Hand-marbled wallpaper by Rule of Three through Alt for Living sets the stage for a dynamic dining room. A weighty, aged-iron pendant from Visual Comfort balances the black wood Ralph Lauren dining table, while velvet chairs from Ballard Designs lend feminine flair.

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—RAYCHEL WADE



In the family room, Wade introduced subtle doses of color. Atop a wool carpet from Alt for Living are custom chaises and lounge chairs, with upholstery fabrics by Zak and Fox and Anne Kirk Textiles, respectively, and a Made Goods shagreen coffee table. A jute pendant from Palecek glows overhead.







**Above:** Shades of cream bounce light around the kitchen—Farrow & Ball's Ammonite on the cabinetry, ABC Stone's Calacatta Lincoln countertops and Hudson Valley Lighting's milk glass pendants. Polished nickel hardware from Armac Martin and hefty wooden pulls from Waterworks on the refrigerators add richness to the scheme.

**Opposite:** Since the breakfast area is all about enjoying the wooded setting, Wade selected crisp details that don't compete with the views, such as wood-and-steel dining chairs from Four Hands and an ebony table from Noir. The bronze-and-plaster Visual Comfort pendant continues the high-contrast mix.

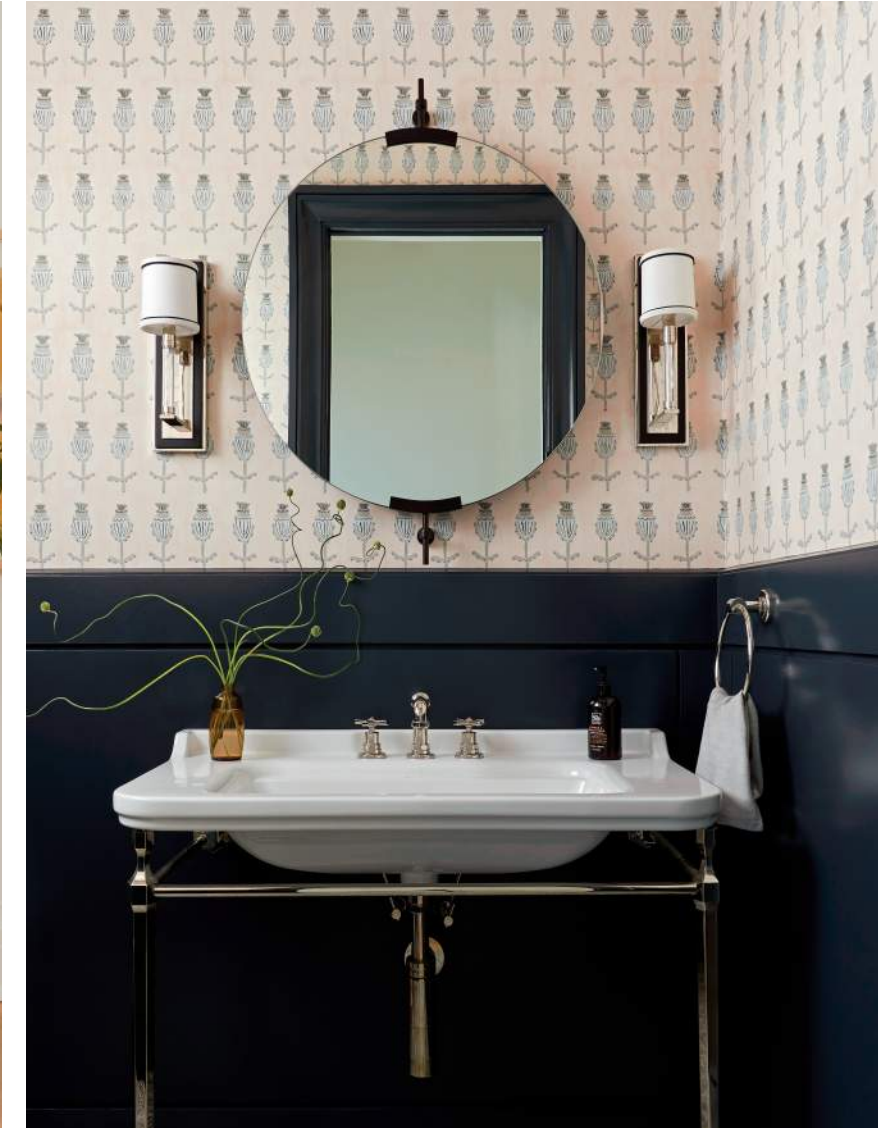




The office's dark and cozy mood is conducive to productivity, thanks to millwork painted Sherwin Williams' Gibraltar Grey and a large Lexington desk paired with a custom leather chair. The aged nickel pendant is Hudson Valley Lighting.



**Above, left:** A built-in window seat with leather pulls by Turnstyle Designs carves a reading nook out of a corner at the top of the stairs. Completing the vignette are a sconce from Arteriors and a brass side table from Four Hands. The cushions are covered in Bolé Road Textiles fabric via Studio Four NYC.



**Above, right:** In a powder room, paneling painted Benjamin Moore's Soot accents floral motifs in the Wayne Pate wallpaper. The Hudson Valley Lighting sconces and THG faucet, both in polished nickel, lend sparkle above a Crosswater London sink. The bronze-accented mirror is from Arteriors.





**Left:** An upstairs hallway provided an opportune moment for a display area, which Wade envisioned as trim-free, plastered shelves "like you'd see in Greece," says the designer, offering a nod to her clients' Greek heritage. "We filled them with all sorts of yummy goods," she adds.

**Opposite:** The primary bathroom is a study in serenity, where a Crosswater London tub with Waterworks fittings sits alongside paneled walls painted Benjamin Moore's Calm. The pendant is Palecek, the rug is Amber Lewis for Anthropologie and the stools are vintage.

