

EDITION #150 APRIL 2026

# Inside

LIFESTYLE & INTERIORS

GNAPET

# *Inside*

EDITION #150



*Inside* a storied Georgetown residence, four of Washington's most accomplished creative practices have converged to produce something quietly extraordinary. Pyramid Builders constructed, Thomson & Cooke Architects gave form, Patrick Sutton Design furnished the soul, and Arentz Landscape Architects shaped the grounds. The result is a Federal estate of exceptional refinement: historically faithful, sensuously layered, and unmistakably alive.

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# *Layerique*

THE SEAMLESS COEXISTENCE OF HISTORY, TEXTURE, AND CONTEMPORARY REFINEMENT.

Some homes stop you before you have even crossed the threshold. Not because they are trying to, but precisely because they are not. O Street did that to me. There is something about a house that has been considered at every single level, from the curve of a stair handrail to the way a piece of marble is matched across a wall, that I find almost impossible to walk away from quickly. I always end up standing still in the middle of a room, looking, the way you do when you realise you are in the presence of something that took real time, real thought, and real restraint to make.

I am not a Washington person. My relationship with this city is entirely through the work it produces, and this home is among the finest arguments it has made to me yet. What drew me in was the layering. The way history and now coexist here without either one making concessions. The dark lacquer against the aged brass. The marble that feels geological rather than decorative. The bookshelves that tell you someone actually lives here and lives well.

I think what I love most is that this is not a home that shouts. It accumulates. Every detail reveals itself on its own schedule, and that, for me, is the mark of design that will endure long after the conversation about it has moved on.

I hope you feel it too.

A handwritten signature in black ink, appearing to read 'LEPANG', with a stylized, cursive script.













# *Brassovaire*

## MOODBOARD 150

AGED METALLIC WARMTH ILLUMINATING INTERIORS WITH QUIET PERMANENCE AND DEPTH.

Aged brass and obsidian lacquer. Veined marble in cream and burgundy. The patina of things that have been handled for a long time. Dark walnut against bone white. Wrought iron, unlacquered and unapologetic. Federal geometry softened by living green. A palette that draws from the earth rather than the colour chart: tobacco, chalk, ochre, and shadow. The governing mood is one of accumulated authority, a house that wears its history without costume.



*Layered Permanence*

# Reimagined *Without.* Compromise

There is a particular quality of light that falls on Georgetown's oldest streets in the hours before noon, unhurried, oblique, the kind that does not so much illuminate as consecrate. On O Street, where a Federal residence dated c.1816 stands behind its white-painted brick facade, that light has recently found a home worthy of it. The house has been made new without being made recent, a distinction that demands something rarer than a generous budget: genuine conviction, and the kind of multi-disciplinary intelligence capable of sustaining it across years of construction without losing the thread.

The facade announces itself with the quiet authority of something that has nothing left to prove. Painted brick in a clean, bone white. Dark louvred shutters flanking tall sash windows, each framed by its original stone surround. Wrought-iron balconettes at the lower openings. A mahogany front door set beneath an arched transom, ascending limestone steps bordered by curlicued ironwork, flanked by a pair of lantern sconces that appear to have stood there always.

This is Georgetown as Georgetown has always asked to be seen: architecturally serious, historically fluent, and utterly disinterested in trend. At the rear of the property, the full scale of the estate reveals itself in a double-columned Southern portico running the width of the house, its proportions generous and unhurried, draped in the living green of climbing vines that soften the geometry without undermining it. Arentz Landscape Architects have been characteristically disciplined in the garden treatment: clipped boxwood, low white flowers along the parterre edge, the lawn as counterargument to everything decorative, a practice of restraint that is, in its own way, as sophisticated as anything inside.

Thomson & Cooke Architects are a practice whose work operates at the intersection of historical literacy and contemporary exactitude. They do not restore so much as they reinterpret, drawing on the architectural grammar of a building's original period and translating it into something that functions for the present without conceding to it. At O Street, their contribution is felt most powerfully in the structural choreography of the spaces themselves: the deep cornices, the fluted keystones above the arch of the entry, the elliptical stairwell that viewed from above resolves into a sequence of concentric oval forms as precise and as pleasing as a mathematical proposition. The stair balusters, turned in white, are anchored by a continuous handrail in dark lacquer that traces its arc without interruption, its curve so assured it reads less like millwork and more like draftsmanship at full scale. These are the bones of a house that took its own proportions seriously long before the current renovation, and Thomson & Cooke have been faithful enough to those proportions to make the conversation between old and new feel not like compromise, but like completion.

Pyramid Builders are the firm responsible for the physical realisation of that vision, and their involvement is most evident in the details that defy easy attribution, the places where design and craft become indistinguishable. The curvature of the stair risers. The seamless continuation of stone flooring from threshold to hall. The precision with which one material meets another without apology. Construction at this level is essentially invisible, which is of course the point: it is only the absence of their care that would be noticed. That nothing jars, nothing settles awkwardly, no surface betrays a shortcut, this is the signature of a builder who understands that the specification is not the ceiling of the brief but merely its starting point.

Patrick Sutton Design is a Baltimore-based practice whose interior sensibility resists easy categorisation, which is itself a form of distinction in a field prone to aesthetic tribalism. Sutton's rooms are layered in a way that implies accumulation rather than curation, the difference between a life lived among beautiful things and a project staged to resemble one.

The sitting room demonstrates this precisely. A curved linen sectional grounds the space, dressed with a deep teal velvet cushion and a length of plum cashmere draped without precision across its arm. Built-in bookshelves in dark walnut flank the room floor to ceiling, their shelves populated with the working library of a genuinely well-read household, organised loosely by colour, interrupted by small ceramic objects, a reading light in brass overhead. Across the room, a pair of nesting coffee tables in dark lacquer and a wing-back chair in leopard print hold their ground without competing. The art is considered: a large abstract in the manner of Rothko, horizontal fields of cobalt, burgundy, and raw sienna, occupies an entire wall panel, commanding rather than decorating. Sutton understands scale, which is to say he understands how to make a room feel inhabited rather than installed.

The kitchen is where the project reaches its most assured expression of contemporary luxury. Dark walnut cabinetry, custom-built with the density of fine furniture, rises against cream-coloured walls. At the centre, a substantial island faced in fluted walnut panels supports a slab of Calacatta marble whose golden and grey veining recurs, emphatically, deliberately, in the monumental range hood clad in patinated brass above the range. Two broad dome pendants in the same burnished metal hang above the island, casting the light of a late-afternoon studio rather than a kitchen. Four upholstered counter stools in pale leather complete the picture. The brass hardware throughout is consistent without being monotonous, a material throughline that ties the room's considerable ambition into coherence.

The wet bar nearby operates at a different, more nocturnal frequency. Near-black lacquered cabinetry behind cabinet doors inset with woven metal mesh. A farmhouse sink carved from veined marble, paired with a bridge faucet in unlacquered brass that will spend the next several decades acquiring its own character. An antique mirror backsplash gathers and multiplies the available light without revealing exactly where it comes from. A linen cloth folded over the sink edge, a low vase of white anemones: the still life of a room that knows it does not need to try harder.

The primary bathroom is the project's quietly theatrical centrepiece. Book-matched marble in cream, deep burgundy, and gold saturates every plane, walls, vanity surround, the wide-format floor with its inlaid linear border, with the kind of disciplined maximalism that only works when the material itself is doing the argument. Warm walnut vanity cabinets with reeded fronts and polished-brass pulls float beneath the stone field. An opaline pendant fixture, scalloped and sculptural, hangs from a polished nickel chain and reflects its own image into the frameless mirror endlessly. The black steel-framed door at the entry to the bath, leaded glass, industrial in origin, refined in application, is the final note of a room that has considered every surface and made a decision about each one.

What O Street ultimately offers is something beyond the sum of its considerable parts: the sensation of having arrived somewhere that took a very long time, in conception, in craft, in conviction, to become itself. Thomson & Cooke's architectural intelligence, Pyramid Builders' irreproachable execution, Arentz's restrained landscape vision, and Patrick Sutton's layered, biographically rich interiors have together produced not a house assembled from best-in-class decisions, but a home that feels, against all odds and through all the complexity of its making, entirely inevitable.









*Inside* | EDITION #150



















# The EDITION150 *Kitchen* Edit

## *Gastriqueur*

*A kitchen designed around sensual pleasure, warmth, and gathering.*

Warmth as architecture. Fluted walnut at every turn, grounded by the geological drama of Calacatta marble whose gold veining reads almost molten under burnished brass pendant light. The range hood is sculptural, the island monumental, the hardware the colour of late afternoon. Nothing is white and clinical. Everything leans toward richness, toward the kind of kitchen that smells of something good before you have even crossed the threshold. The mood is generous, considered, and unambiguously serious about pleasure.







*Inside* | EDITION #150



*Inside* | EDITION #150



*Inside* | EDITION #150



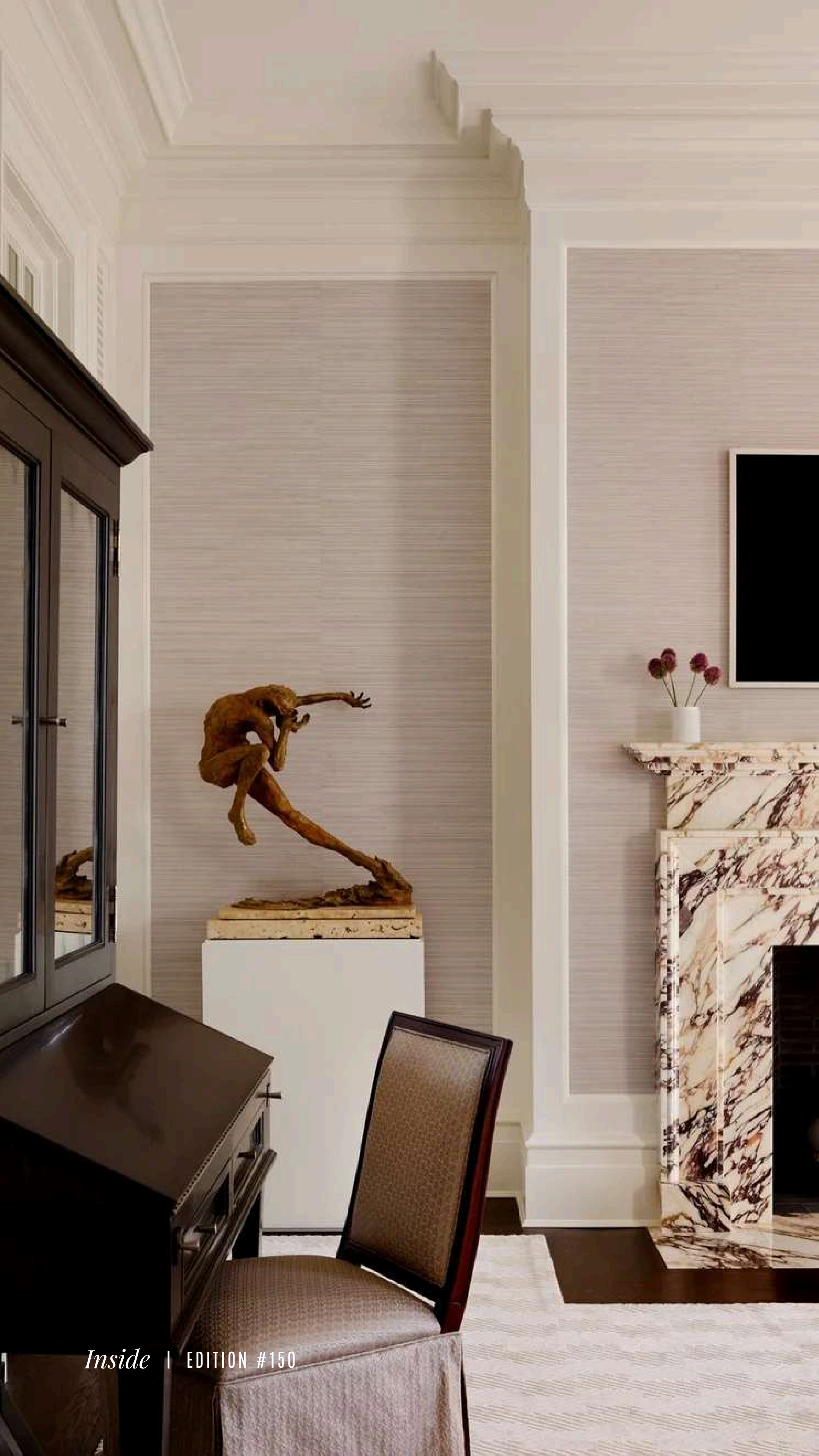


*Inside* | EDITION #150



*Inside* | EDITION #150







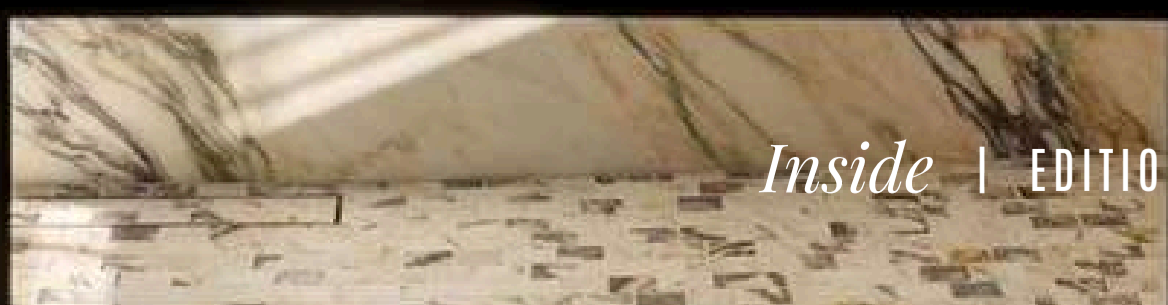
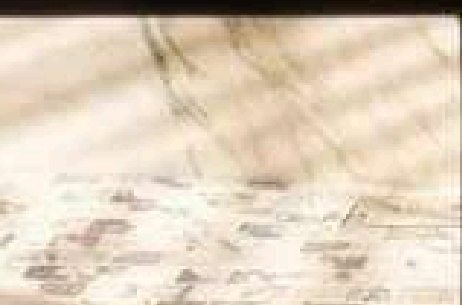




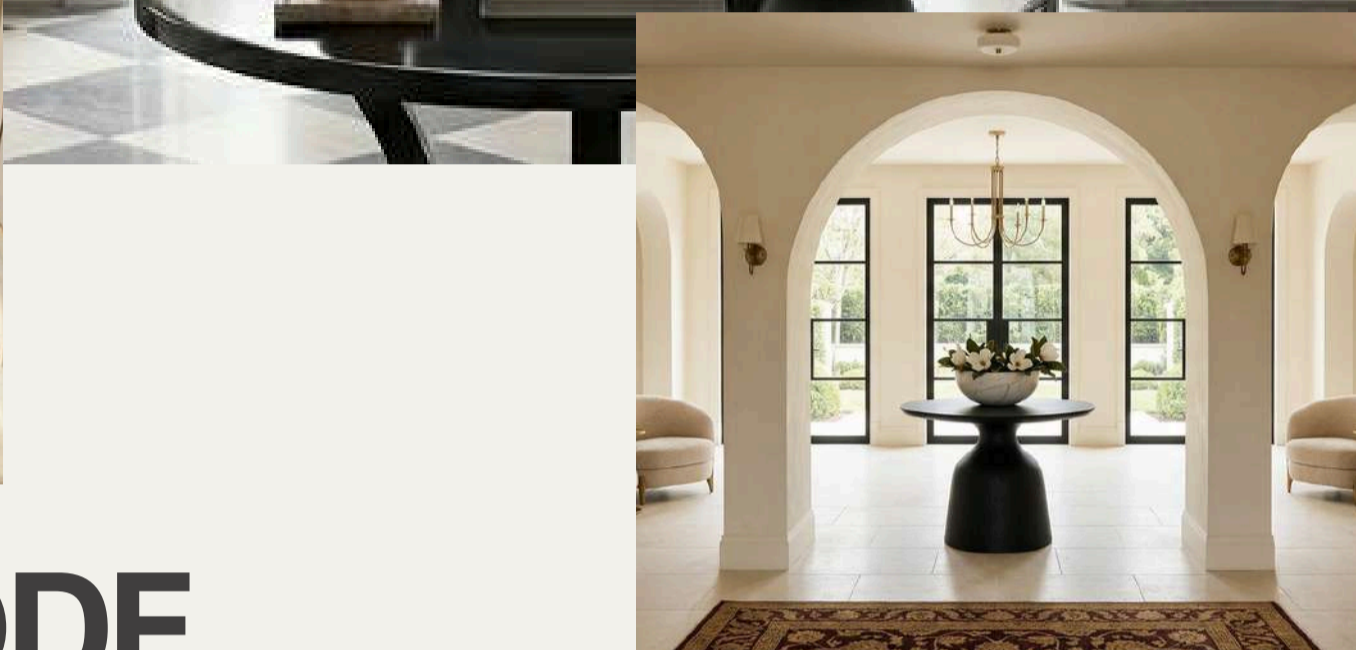












# INSIDEMODE

## FOYESSENCE

*The distilled atmosphere of a foyer layered in drama, symmetry, and character.*

The foyer is the first sentence of a home's autobiography, and like any great opening line, it must earn what follows. This entry on O Street makes its case immediately: a harlequin stone floor in grey and cream, a sculptural ebony pedestal table anchoring the centre, a stacked-ring chandelier of burnished bronze descending with quiet drama, a zebra-print wing chair placed with the confidence of someone who knows exactly what they are doing. Against the white Federal arch and leaded black front door, it reads as French modernist instinct meeting American classical bones. The result is an entry that does not merely welcome. It declares. Harlequin stone floors in limestone or marble. Chevron or encaustic cement tile. Plaster barrel-vaulted or coffered ceilings with deep shadow gaps. A single round pedestal table in ebonised oak or lacquered plaster. Tiered ring chandeliers or sculptural clustered pendants. Leaded or steel-framed front doors in lacquered black. A singular statement chair: slipper, bergère or wing-back in a bold print. Aged brass hardware at every touch point. Arched doorways with pronounced moulding. A mirror with a carved or gilded frame. One unexpected object. Nothing more.



*Inside*

CATALOGUE

SHOP/BE INSPIRED/EDITION 150

# ENTRYSTYLE



## PILAR PEDESTAL ROUND TABLE

Pilar is an irresistible round table with a unique contrast between the round tabletop and the angular, clear base. The combination of materials and the unique design make this table a real eye-catcher in any interior.

ZUIVER



Super beautiful vase with lots of volume in the softly rounded top which is raised on an elegant square base by **Kaiku**.



## CHARMING CHAIR

A modern take on the wingback chair, designed by Peter Jacob. This versatile chair is surprisingly comfortable and can work in many interiors.

PATINA POLISHED LIVING

# LIVINGSTYLE



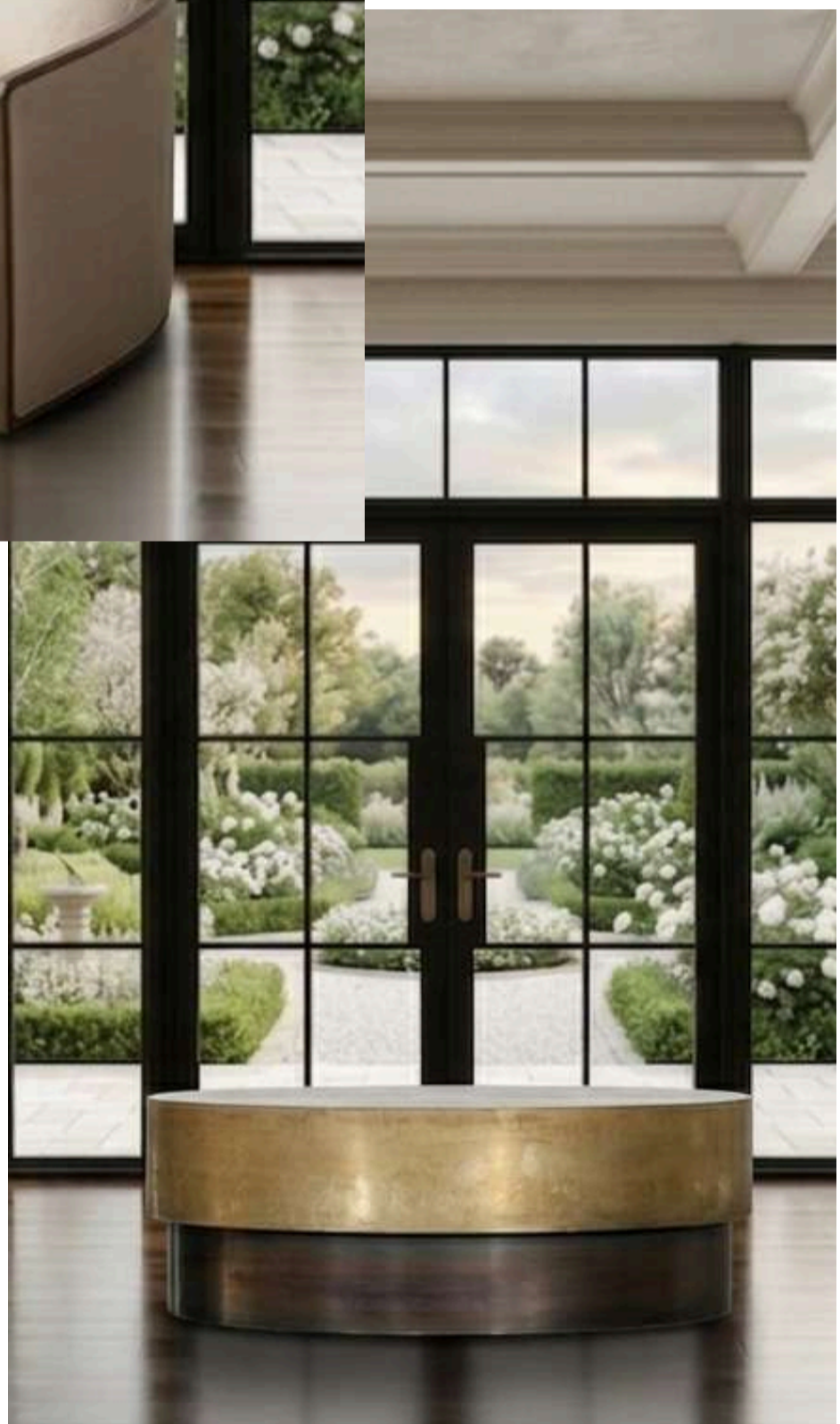
## BARIL SWIVEL LOUNGE CHAIR

Drawing inspiration from the 20th century, Mattaliano captures the invention, personality and poetic nature of modern history. Our collection of casegoods, upholstery and lighting is all handcrafted in the Midwest.

MATTALIANO



The Vesanto chandelier has a strong geometric form and simple, clean lines are the results of designer geodesic domes, together with hexagonal forms in nature. Chilvers took the basic shape and allowed geometry and aesthetics to guide the outcome by **Yigo**.



## LOREN COFFEE TABLE

The table's MDF structure is covered with metal in a range of finish combinations.

LAITON BRUNI

# DININGSTYLE



## MERYL DINING CHAIR

Valencia Linen Upholstered chair with soft curves piped along the sides to form a perfect contrast and alignment with the same color walnut legs.

ANES FURNITURE & DESIGN



The Auden Tufted Ottoman by **Iverson** features a sophisticated tufted linen cushion, a dark iron frame, and an elegant, classical, and minimalist design profile.



## GABRIELLE DINING TABLE

A mahogany and swirl veneered and cross-banded extending dining table, paneled satinwood veneered frieze and legs with brass cappings.

FRANCE & SON

# KITCHENSTYLE



## IRIS CHEST

A chest that is constructed from walnut wood and ecased in small elements of brass accents with a white Carrara marble top.

## VITRUVIAN



Oxidium Pendant 100 by **Atelier001** is a Shade Patinated brass pendant with a post-modern design and striking simple arc shape.



## SOREN BOUCLÉ COUNTER STOOL

Sculpted walnut stool featuring textured cream bouclé upholstery and a warm bronze-finished base.

## VELLUM & VOILE

# BEDROOMSTYLE



## AURELIA BEDSIDE COMMODE

Bespoke walnut cabinet featuring rich graining, clean transitional lines, and recessed brass trim.

VELLUM & VOILE



The *Élysée* Table Lamp by **Pucci et Noir** pairs a textured matte black ceramic base with refined aged brass accents, epitomizing modern transitional luxury.



## ENCORE BENCH

A lavish landing for the end of bed, this bench introduces a note of luxury to bedrooms, powder rooms, and dressing areas. Suspended between two clear acrylic panels, a plush cushioned bench

ANNA HISLOP HOME

# BATHROOMSTYLE



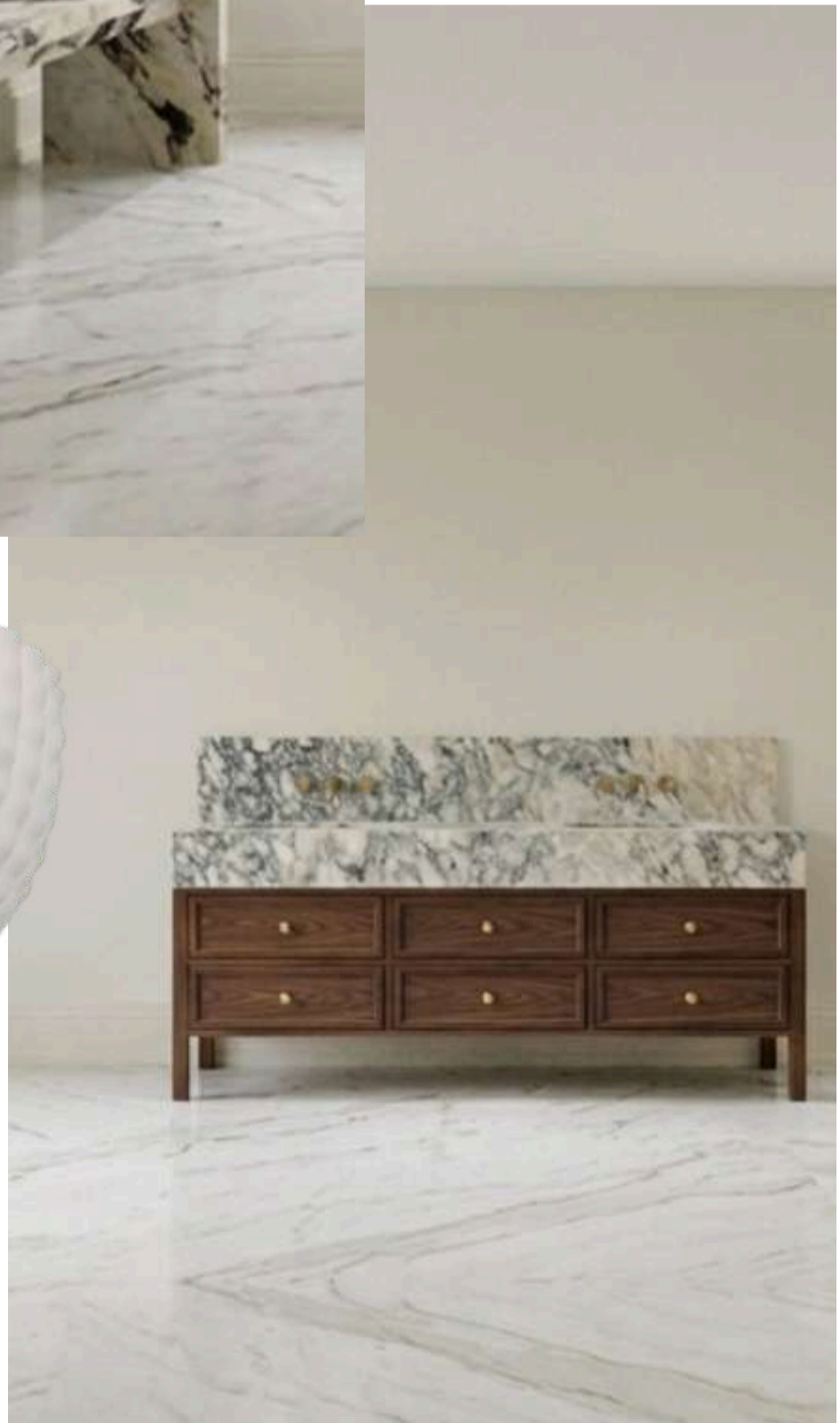
## PLINTH SHOWER BENCH

Modern Calacatta viola marble bench with a simple v cut line across the edges that give it a sharp modern luxury look

AUDO COPENHAGEN



The Leasowe V.2 by is both Ingenuity and innovation meet time-honored tradition and heirloom quality in this semi-flush, scalloped-shell fixture with a luminescent glow by the **Urban Electric Co.**



## AMERICANO WALNUT VANITY

Walnut Double Vanity Unit with a Walnut Carcass which is Polished / Honed with 6 full drawers and brass accents.

STAREL STONES



EDITION 150

# The *Outdoor* Edit

## *Graviture*

*Gravel paths, white florals, and composed landscapes grounded in restraint.*

Southern portico light at ten in the morning. The sound of a ceiling fan turning slowly in shade. White painted brick warming in full sun while the garden below holds its cool composure: clipped boxwood, gravel path, white flowers at the border. Climbing vines advancing, unhurried, across column and balustrade. Arentz Landscape Architects have composed an exterior that asks nothing of its visitors except that they sit down and stay. The mood is languid civility, the American South distilled into a single, deeply considered facade.



# OUTDOORSTYLE



## SOLANO OUTDOOR SETTEE

Sleek metallic frames and pristine white upholstery bring modern transitional luxury to shaded outdoor terraces.

PROVENANCE GUILD



Warm tones in sand beige with inspiration from nature. Round, organic shapes made of fine-grained sand and cement. Creates interiors that last. Adapted for +LINER / SYSTEM with beveled top ring and double bottom by **Matera**.



## SOLANO OUTDDOR BENCH

A crisp white upholstered cushion rests on a slender metallic and wood frame.

PROVENANCE GUILD



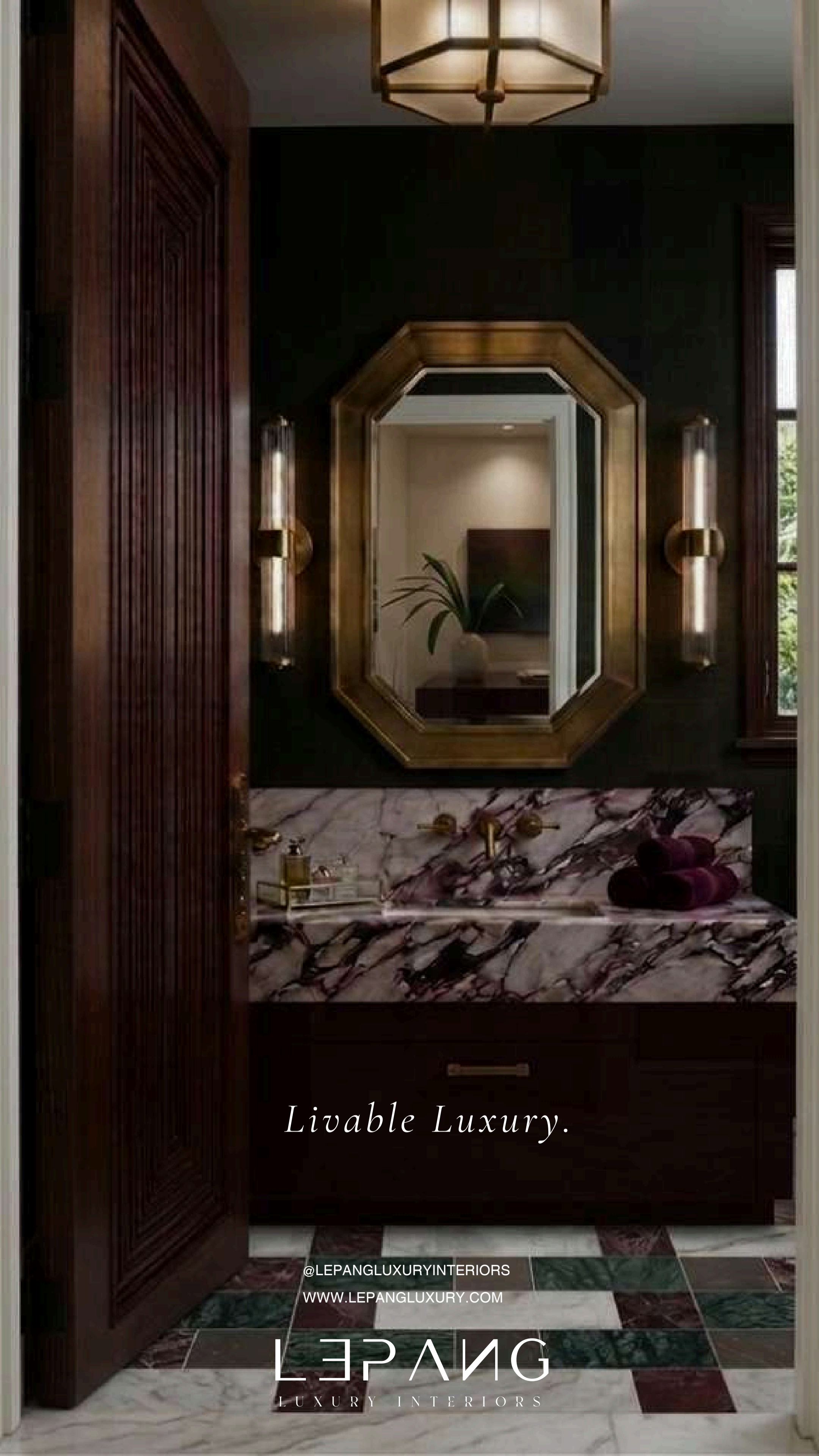








*Inside* | EDITION #150



*Livable Luxury.*

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LEPANG  
LUXURY INTERIORS

cocoon

THE DREAM SOFA

# LUXE LIVING



@LEPANGLUXURYINTERIORS

A photograph of a modern interior hallway. The walls are finished with dark wood paneling. A large window in the center looks out onto a green landscape. Below the window is a light-colored bench with a textured cushion. To the right, there is a dark wood door with a brass handle. The floor is made of light-colored stone tiles. On the left, a portion of a white curved structure is visible.

# We are redefining luxury living

*through interiors and  
architecture*

Design is a canvas, and the brush is in our hands. Every choice, every stroke shapes the direction, breathing life into spaces and products that tell a story. This is what inspires me—to create with intention, to craft environments that feel alive. For design communities worldwide, this is more than work; it's our shared narrative.

LEPANG FERGUSON

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