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Home

DALLAS/FORT WORTH'S HOME AND GARDEN MAGAZINE

HOW
THE REAL
HOUSEWIVES
OF DALLAS
STAR **KAMERON
WESTCOTT**
CELEBRATES
THE SEASON
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THE HOLIDAY ISSUE

**THE BEST
ARCHITECTS
IN DALLAS
2022:**

*Get the complete
list!
(pg. 77)*

Cartier PANTHÈRE

IN MOTHER AND CHILD

all



text by RYAN CONNOR photos by CODY ULRICH
Interior design, remodel architecture, and landscape design by MAESTRI STUDIO
pool renovation by BONICK LANDSCAPING landscape installation by CITYSCAPE LAWN
styling by JENNY O'CONNOR floral by HAILE WOSSEN

EVERYTHING



ON THEIR

LIST

AFTER AN EXHAUSTIVE SEARCH, ARCHITECT
EDDIE MAESTRI AND HUSBAND **ADAM MOORE** FOUND
A RENO-READY HOME THAT CHECKED EVERY BOX.



They say that beauty is in the eye of the beholder—and thank goodness Eddie Maestri saw the potential in this 1970s home in Preston Hollow.

Not even his husband, Adam Moore, was able to envision what Maestri had planned for the home when they first saw it. “We were living here a year, and Adam finally tells me that when he first walked through the house, he absolutely hated it,” Maestri laughs.

But Maestri, an architect and owner of his eponymous design studio, was convinced of this new adventure. After growing out of the Lakewood home they built in 2011, the couple had been looking for a while—even considering one of the stately homes on Swiss Avenue. But they just couldn’t land on a space that matched with their midcentury modern aesthetic. They wanted a home with large-scale rooms (yet wasn’t open-concept); a place to entertain; more space for their 9-year-old twin boys, Elliot and Ethan; a larger backyard; and a property with architectural integrity. Influences of New Orleans (the city where Maestri grew up) would be nice, too. All of those boxes proved hard to check.

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previous spread (from left): Twins Ethan and Elliot play with oversized ornaments in the home’s entry. The blue door, which is painted Farrow & Ball “Blue Ground” No. 210, provides a colorful welcome. Tile from Concept Surfaces, a CB2 table, and a black-and-white awning add to the Palm Springs aesthetic. In the sunroom that looks out to the pool, dog Lucy perches on a custom swivel chair designed by Maestri Studio. A kidney-shaped coffee table by Arteriors rests “naked” on the terrazzo tile, a look that is common in Italian design. Bright blue lamps by Jonathan Adler sit atop a vintage credenza. **this page:** Maestri replaced the stair railings to his office with a custom Lucite design. “[The previous owner] had a lot of Lucite,” he says. “So this looks like it could be an original detail.” **opposite page:** The family unwraps gifts in the dining room. Adobe Interiors chairs complement the Jonathan Adler table. The cove above the table was original to the house, and Maestri chose a playful Hygge & West paper to cover it. “It’s a fun surprise when you look up and see the birds,” he says. A Lumens chandelier hangs above.



Maestri designed the sunken living room with two family heirloom chairs centered around the fireplace, an idea inspired by the Chicago Athletic Association hotel. A "Varenna Sofa" by Maestri Studio covered in Perennials fabric, a green chair from West Elm, and a credenza sourced from Poland complete the space. Lighting includes chrome lamps from Global Views, a Martin & Brockett chandelier, and a lamp from CB2.



Holiday Cheers

Eddie Maestri and Adam Moore love to toast to the holidays with their favorite bourbon drink, which is inspired by Dishoom restaurant in London. “Adam makes a few batches of these and puts them in small bottles to give away as gifts,” Maestri says.

VICEROY'S OLD FASHIONED from *Dishoom: From Bombay with Love*

2 green teabags
220g (1 cup) dark brown sugar
8 dried bay leaves
460ml (about 2 cups) dry, spicy bourbon
2 tsp Angostura orange bitters
115 ml (about ½ cup) filtered water

For the reduction, put the teabags into a measuring cup and pour 200ml (about ¾ of a cup) of boiling water in. Stir, then leave to infuse for 5 minutes.

Put the sugar and bay leaves into a saucepan. Squeeze the teabags, then pour the green tea into the pan and stir well.

Place over low heat until the sugar has dissolved, then turn the heat up. Allow to bubble and reduce to a thick, dark brown caramel; this should take around 10 minutes.

When the caramel reduction is ready, discard the bay leaves and allow to cool for at least 30 minutes.

Pour the whiskey into a bowl and then add 115 ml (about ½ cup) of the green tea reduction. Stir well to combine, then pour into a sterilized bottle. Leave in a cool, dark place for at least one month.

Invert the bottle several times to mix well. Add the Angostura bitters and filtered water. Let stand for 24 hours before drinking.

this page: When designing the home, Maestri researched trends from the era.

Yellow was a common color used in the '60s and '70s, so he went with the hue as the inspiration in the kitchen. The bold Fornasetti “Arance” wallpaper from Cole & Son was a no-brainer to cover the walls. “The wallpaper I found years ago, and I was like, ‘One day I’ll find a place to use that in a house,’” he said.

“It’s perfect.” He custom designed the island with Martin & Brockett and added Nuevo chairs. A vintage chandelier from Uptown Modern in Austin and Borghini tile from Horizon Italian Tile tie the room together.

opposite page (from top): The bar shows off the drinkware collection that Maestri inherited from his grandparents.

The glass behind the shelving is original, and Maestri referenced the detail by adding an antique, mirrored-glass wall in the dining room. The art from Etsy is a wink to the couple’s favorite cocktail. The previous owner referred to this space, which is now his office, as the “black and white room.” Maestri payed homage with the color palette, starting with the Phillip Jeffries wallcoverings in the “Kensington” houndstooth. The Kardiel desk, vintage chairs, and vintage light fixture from 1stDibs harkens back to the midcentury era of the home.



“When we were doing demo, the original wallpaper behind the mirrors was an oversized palm frond,” recalls Maestri of the primary bath. He opted to cover the walls in Cole & Son’s “Royal Fernery” from the Martyn Lawrence Bullard Collection in homage to the home’s origins. He also tied in the bath’s original lighting aesthetic, which included “Broadway-style” globe lighting, with Martyn Lawrence Bullard sconces by Corbett Lighting. The vase is by Matthew Gilley.



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Then Maestri spotted their now-home on Trulia. He wasn’t familiar with the quiet Windsor Park community, which is set around an idyllic pond in the Preston Hollow neighborhood. When they drove up, he peeped through the window and spotted white terrazzo tiles, a quintessential midcentury modern finish. (Check.) Then he went around the back and walked up the wrought-iron balcony that reminded him of growing up in Louisiana. (Another check.) They toured the interior, which had been practically untouched since the ’70s—a blank slate. (Check, check.) The sunken living room even won over the youngest members of the family. “The boys were like, ‘Daddy! It reminds me of the house on *The Incredibles*!’” Maestri remembers. Done deal.

But as renovations go, once they started their cosmetic changes, the couple uncovered more issues. The roof was leaking, the electrical had to be redone, and there were plumbing problems. “It ended up dominoing into a complete gut,” Maestri says. Almost everything in the house was redone, but Maestri carefully designed every detail to pay homage to the original design and intentions of the home—even referencing the original architect Raymond Lambert’s plans. The primary bathroom is a beautiful example. “I put the arches in the bathroom, and that became a theme throughout the house, based on his drawings,” Maestri says. He also matched the bath’s walnut casings to the living area’s original walnut designs so both sides of the home speak to each other. And as they were demoing the bathroom, they uncovered a palm frond wallpaper, so Maestri chose a referential Cole & Son fern design to replace it. “My goal is for people to not be able to tell what’s original and what isn’t,” Maestri says. “I wanted that feeling of, ‘This could have been here this whole time.’”

Maestri looked to the family’s “happy places” around the globe—Palm Springs, Japan, and New Orleans to name a few—to inform the interiors. They mixed and matched custom pieces from Maestri Studio as well as antiques found on sourcing trips to achieve a collected, modern vibe throughout the house. Shoji sliding doors in the bathroom remind them of their travels to Asia. A surfboard-shaped island in the kitchen is a nod to California. And Maestri designed the bedroom doorways with transoms, which was influenced by his childhood in *The Big Easy*.

The final result is a livable, cheerful, and happy home—a place where the family feels like they could be on vacation without ever leaving the house. And yes, Moore approves: “I love it,” he says. “I definitely reap the benefits of Eddie’s talents.” **D**



The primary bedroom is a true testament to Maestri’s eclectic knack for mixing and matching time periods and aesthetics. A Room & Board four-poster bed coexists among vintage side tables from 1stDibs, artwork from a trip to London, lamps by Global Views, and vintage trunks. The chandelier was customized with Blueprint Lighting in New York and hangs from a Mylar-covered ceiling, an ode to the original mirrored spaces throughout the home.