ASHLEY BRADLEY

Interior designer Ashley Bradley collaborated with an eatery trend to create the relaxed family retreat featured in "Local Flavor" (page 76). "Together," says Bradley, "we explored the opportunity to influence the surrounding area for fresh, local, and organic living in this locality." With an emphasis on local and unique materials, Bradley envisioned a cohesive color palette and, with holistic thinking, designed a sophisticated but welcoming and comfortable space.

ACHILLE SALVAGNI

Growing up in Rome and studying abroad, architect Achille Salvagni has been exposed to the finest in design and craftsmanship, evident in his multidisciplinary architecture and interior design firm's award-winning residences, super-yachts, furniture, and lighting designs. Salvagni is the subject of a recent monograph, Achille Salvagni, published by Phaidon internationally, except in the US, on page 70, "Connected to Craftsmanship." Commenting on his approach to design, Salvagni says, "I feel it inspiring that each new project is an opportunity for me to take a fresh approach and write a new story.

RENNÉE GROUX

Renee Groux's mantra is to "think big, start small, and evolve." Growing her business, literally, from the ground up, she has her hands full raising farm animals and organic produce. Groux is the owner and operator of Earth's Palate Farm in Litchfield County and serves as the Westport garden director and designer of the kitchen garden at the Art Shop Restaurant in Westport. She is the general manager of the Northwood Connecticut Regional Food Hub. This April, she and her team with "Growing Organik" will expand. - Mary Fitzgerald
DESIGN AND CRAFTSMANSHIP are inseparable; you can’t have one without the other. Achille Salvagni has been exposed to both since childhood, and this exposure had a formative effect on his work. And for Salvagni, Rome, where he attended university, is “the mother of every reference to craftsmanship,” he says, referring to the city’s seemingly endless examples of peerless work in stone, bronze and wood. His design for an apartment in the city’s historic Palazzo Colonna, close to a decade ago, “opened doors” to high-end craftspeople with whom he has worked ever since. He explains that such craftspeople are almost like a secret club and that, for instance, a lampshade maker will tell you who the best bronze person is. Indeed, Salvagni works with a man “who does the bronzes for the Vatican City,” and he accompanies his preferred stone carver to the quarries of Carrara to choose blocks of marble. “I want to go to the origin of the material, and I like to get my hands dirty,” he adds. But in one case, the craftspeople are not quite as accessible. The exquisite embroidery in Salvagni’s projects is done by cloistered nuns in a convent near Rome. “You can’t see them face-to-face,” he says, “but you can talk to them through a screen, as if you were in a confessional.”

Salvagni’s expressions of these materials take many different forms. He uses bronze for the curved feet of his Roma cabinet, as well as for the cabinet’s slender, arrow-shaped hinges. But bronze takes on a completely different personality in the base of the Tango console, where it becomes a kinetic composition of angled legs, inspired by the movements of tango dancers. It can be jewel-like, as in the handles, which are combined with semiprecious stone, or somewhat disquieting, as in the sharply pointed finial of the Lancea lamp, which contrasts with its sumptuous shade of fabric meticulously stitched around its curved ribs. Wood is bent, employing the same technology used to make violins, into smooth, silky contours for cabinet doors, or it becomes the faceted geometric forms of Salvagni’s Emerald tables. Onyx becomes the glowing, transparent shades for sconces and chandeliers—like the Darts chandelier, where bronze “darts” seem to pierce the stone shade, which is carved to look almost like draped fabric. In Salvagni’s imagery, materials become their most luxurious, and sometimes their most unlikely, selves. And this is what makes his designs so unfailingly seductive.
A fresco by Raffaellino del Colle (above) representing Saint Leo the Great from Oratorio di San Leo in Sansepolcro inspired the base of Salvagni’s Roma cabinet (right). Each cast bronze leg is shaped like the Pope’s tiara. See Resources.

A limited edition Tango console made with a white parchment top contrasts with dark patinated bronze legs. See Resources.

A mezzo by Raffaellino del Colle (above) representing Saint Leo the Great from Oratorio di San Leo in Sansepolcro inspired the base of Salvagni’s Roma cabinet (right). Each cast bronze leg is shaped like the Pope’s tiara. See Resources.

The “Ditchley portrait” of Queen Elizabeth I by Marcus Gheeraerts the Younger (right) informed the shape of the handmade and stitched Japanese silk lampshade (above) that adorns the Lancea lamps and was created by an eighty-five-year-old woman who was formerly the assistant of Renzo Mongiardino. See Resources.
ONYX BECOMES THE GLOWING, TRANSLUCENT SHADES FOR SCONCES AND CHANDELIERS—LIKE THE DARTS CHANDELIER, WHERE BRONZE “DARTS” SEEM TO PIERCE THE STONE SHADE, WHICH IS CARVED TO LOOK ALMOST LIKE DRAPED FABRIC.