



BRILLIANT

BRILLIANT:  
WHITE  
IN  
DESIGN  
LINDA O'KEEFFE  
THE MONACELLI PRESS

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Rooms that boast a wealth of natural light take best to lamps, sconces, or chandeliers that are strong, sculptural objects in their own right. John Wigmore's formation of Japanese paper cylinders, suspended low on steel rods, humanizes the scale of the eighteen-foot ceilings in a Hamptons house designed by architect Bruce Nagel. Interior designer Betty Wasserman used a tranquil range of ivories, creams, and whites throughout the house, but the living room's window wall, dressed in yards of Larsen's cloud-covered sheers, is her most dramatic gesture.

This space, on a narrow floor of a triplex in Chelsea, New York, has an open floor plan by architect Eric Gartner; lighting designer Todd Rugee defined the width of the dining room with a lead crystal chandelier that mirrors the length of the table. Interior designer Charles Allem's all-white furnishings and extensive use of mirrors attract light from the Hudson River.



In Seattle, architect Stuart Silk floated an oversized Waterworks tub on a sea of Carrara marble tiles to visually increase the size of a small bathroom.



In Charles Allem's Miami apartment, the sensual curves of Arne Jacobsen's Egg chair are a perfect foil for the oversized, angular headboard.

Unlined white curtains and large paper lanterns offset the formality of the coved ceiling in the dining room of Catherine Fellowes's Silver Lake, Los Angeles, house.







Architect Charles Allem categorizes his Miami apartment as “white and gray, pure and simple”—the direct opposite of the lavish, dramatic, and vivid interiors he frequently designs. Allem, born in South Africa,

maintained the color scheme throughout the space’s 1,800 square feet to encourage all the rooms to merge into one perfect viewing platform for the jetliners and sunsets over South Beach.







Abstract white spaces without apparent material complexities hold no appeal for architect Eric Gartner. When clients requested an all-white palette for their Manhattan penthouse, he constructed a stratum of bleached floors, Anigre cabinetry, textured limestone walls, marble kitchen counters, and acid-etched glass partitions. Charles Allem added still more dimension by accenting the white furnishings with silver. He mingled contours with right angles, marbles with silks, and swathed Arne Jacobsen Egg chairs in lambskin.









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