

Close to Home

Working on his first house, Ryan Saghian emerges from quarantine with a new understanding of home

by **ABIGAIL STONE** photography by **ANTHONY BARCELO**



A trio of pieces from J. Alexander—a sectional covered in Kravet Syon Weave in smoke gray, an accent chair and a walnut coffee table—top an antique Persian rug from Caravan Rugs in the living room with a view of a vintage leather punching bag that was found during Modernism Week in Palm Springs.



The house is washed in Benjamin Moore's Revere Pewter, a pale taupe. The topiaries that frame the front door, as well as the home's front and back gardens, are the work of Jasmin D. Javaheri of Potting Hill Landscapes.

The facade of the house

in West Hollywood may exude tradition, but don't be fooled. Despite its subdued taupe and black exterior, Ryan Saghian, the interior designer and owner of this two-bedroom retreat, is not a floral and chintz kind of guy. Thus, it comes as a surprise to discover that what drew him to the home is its most conventional feature.

"It's a white picket fence house," enthuses Saghian, who discovered the home through friends who were renting it. When those same friends decided to pass on the house when it came up for sale, Saghian asked for their permission to approach the landlord and made his case with the passion of a smitten swain. "This is my dream house," he pleaded. The owner saw himself in Saghian's drive and determination and, despite four offers over asking, the home was soon his. "He told me that he would love to make my dream come true," Saghian beams.

The inside needed only minor alterations to its layout. Saghian created a powder room downstairs, covered in Jean Paul Gaultier's white embossed velvet Croquis wallpaper, to accommodate guests, including his mother and grandmother, and moved the laundry room to the garage. That work completed, he refreshed the finishes to make it "more Ryan": He sanded

and bleached the floors to a natural whitewash oak; coated the fireplace in a rich black plaster, framing it with black shelves that display photographs from his blossoming art collection; and replaced the beige carpet in the bedroom with a plush black version. In the kitchen, rift oak cabinets stained a deep ebony are paired with Dacor's new color match matte black and satin brass range topped with Carrara marble counters. "I love my black," Saghian confesses. But here, instead of taking star billing, the color acts as the supporting player for Saghian's experiments in his evolving style.

A playful thread—note the vintage punching bag in the living room, the flirtatious Kate Moss photo in the upstairs hallway, the fiber wall art in the bedroom and the grouping of Tom Dixon lights over the kitchen's island—was one effect that working on his own home had on Saghian. "I had become known for this one look," he confesses. "I had never spent a lot of time at home. I was like the shoemaker who walks barefoot." Quarantine offered him a chance to

reconnect with his creativity and his drive to create beautiful, livable spaces. "I think I got warmer and earthier," he observes. Out went the ashy grays and bitter golds. In came muted brass and unexpected explosions of rich color—a deep purple velvet headboard, a rich red Roche Bobois chair and a bright Andy Warhol print of Iran's Empress Farah Diba Pahlavi in the kitchen, a nod to Saghian's Iranian heritage. Paired with a generous helping of wood pieces, including the large round J. Alexander walnut coffee table that anchors the living room's expansive sectional, they highlight his new direction. Texture, including the bedroom's Bijou wallpaper, the Soho House bed linens, and Maya Romanoff's wood veneer wallcoverings in the living room and entryway, is another element that Saghian now relies on to temper his graphic edges.

"Now I love being home. I always light one of my candles, I always have music on," he says. "I'm comfortable here. I love my house. Yeah, I'm good."



THIS PAGE: The designer in his inky kitchen, which features black rift-oak cabinets are paired with Dacor's new color match matte black and satin brass range—Saghian is on the Dacor Design Council representing the L.A. market—and topped by Carrara marble.

OPPOSITE PAGE, BELOW: Wood veneer wallpaper in black by Maya Romanoff covers one wall of the dining room that served as Saghian's office during Los Angeles' shelter-in-place order.



OPPOSITE PAGE: A vector-based portrait of Kate Moss by Skyler Ethan hung in the hallway over the staircase looks into the bedroom, where a vintage fiber wall hanging is paired with the red Ava chair from Roche Bobois. **THIS PAGE, CLOCKWISE:** The bedroom's black-and-white palette, anchored by nightstands from ART Furniture, wallpaper from Bijou and Harry Benson's *Berlin Kiss*, puts the focus on the sumptuous channel-tufted J. Alexander bed, swathed in eggplant purple velvet; an untitled piece from Michael Allen Fine Art and Carla Cascales Alimbau's *Mistral* sculpture hang over a sectional by J. Alexander covered in Kravet Syon Weave in smoke gray; a powder room replaces the home's former laundry room. Jean Paul Gaultier's *Croquis* wallpaper, a riotous, playful scribble of freehand portraits picked out in black flocking on a white metallic background, covers the walls.

