

# L.A. STORY

INTERIOR DESIGN: RYAN GORDON JACKSON  
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Even empty, this one bedroom in West Hollywood's Sierra Towers was magnificent, with an expansive terrace, tall ceilings and floor-to-ceiling windows overlooking rolling green lawns. Celebrity neighbors and solid midcentury construction had turned the location into a legend, setting the bar high. "The client loved the luxury of edited '80s interiors," Ryan Gordon Jackson of L.A.'s Studio Jackson remembers. That decadent decade and Art Deco are twin influences. With an art history background, Jackson was perfectly poised to manifest the client's dream. "The way I think about space is very formal," he says. "Traditional materials and construction methods in a pared-back aesthetic, perfectly proportioned. That's a lot of the dichotomy of my look."

In this case that meant elegant materials matched with impeccable fabrication. "It was like designing a yacht," Jackson says. "No wasted inch." To accommodate the client's desire for seamless surfaces, immense slabs of material and fully constructed pieces of furniture were carefully maneuvered into the apartment via the building's lone freight elevator. ("We had to get creative," Jackson notes.) Whisperwalls, a hospital-grade air filtration system, and a French limestone floor create an immaculate, quiet cocoon. From this flawless platform, the stakes only escalate. "Without exception, every finish was top of the line," Jackson says.

Consider the main room, where Holly Hunt's Great Plains French Press linen in Silver Marlin skates across the main room's walls. In the living area, black travertine, turned into cube tables topped by Cedric Hatman lamps, flank the Ryan Jackson Home Whitley sofa, upholstered in ecru silk from Jim Thompson. The same dye lot was used for the footstool and the room's lush drapery. "It was custom woven because it couldn't be off by even one shade," Jackson says. The John Hutton coffee table, topped by an ashtray sourced from J.F. Chen, sits on a rug from Mansout assembled from vintage wool. "With the old process, the amount of dye absorbed into each fiber was uneven, so you get variation and a heathered look," Jackson says.

Opposite, Mies Van de Rohe's 1930s-era Brno chairs, purchased at Jules Seltzer, cluster around Jun Ho's Masai table with its sculptural bronze base, sourced through Thomas Lawin. The lighthearted dining area plays contrapunto to the kitchen, where black satin lacquer cabinets topped with Belgian blue granite countertops hide Miele appliances. Sparkling floor-to-ceiling mirrors keep the dark nook from feeling oppressive. They also bounce the light that filters through Fleetwood doors tinted to the client's specification. When open, the panes reveal a precisely arranged quartet of David Sutherland's teak chairs on the terrace. "Nothing says eighties like four-inch black and white stripes," says Jackson, indicating the Summit fabric throw pillows.

The palette deepens in the bedroom suite. Roof beer-colored silk from J. Robert Scott on the walls explodes into voluptuously full drapes. Windowpane carpet, an eighties staple, hand-tufted in silk by Anthony Monaco, sprawls from wall to wall. It is tempered by a custom channel-tufted bed, upholstered in the same leather as the curvaceous Liaigre chairs. Like Gae Aulenti's Pipistrello lamps and the parchment finish of Jackson's William desk, they vibrate to the sensuality of the home's subtle Deco notes. "He wanted unabashed luxury," says Jackson. Wish granted. ■ Studio Jackson, [studiojacksondesign.com](http://studiojacksondesign.com)







