
POETRY OF PLACE

DESIGNER MARGARET NAEVE PARKER INFUSES A DARK MUSEUM DISTRICT TOWNHOUSE WITH A LIGHT-FLUSHED PARISIAN ATTITUDE.



Margaret Naeve Parker replaced the living room's heavy and dark fireplace with a lighter one of her own design in concrete and marble. Pierre Jeanneret chair from M. Naeve. Painting: Andrea Rosenberg from Moody Gallery.



This seating area in the living room was designed around a pink sofa from CB2. Jean Royère Polar Bear chair covered in Rose Uniacke fabric. Pierre Augustin Rose coffee table. Jacques Adnet 1940s floor lamp from M. Naeve.

BY REBECCA SHERMAN. INTERIOR DESIGN MARGARET NAEVE PARKER.
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When Michelle and Tom Janiszewski moved into their Museum District townhouse in 2011, they decided to keep its brooding palette of slate floors, dark

walls, and black doors and trim. "There was a certain warmth to it, and it was so different," says Michelle, a court appointed volunteer with Child Advocates; Tom is an executive in the energy business. Over time, however, the townhouse's moody hues became

oppressive. "We wanted a big change," she says. But it would take more than a coat of white paint to achieve the dramatic results they were seeking.

That's where interior designer Margaret Naeve Parker came in. Known for creating hushed, poetic



atmospheres, Parker effortlessly blends French, Belgian, and Swedish antiques with edgy contemporary furnishings. Her interiors have been featured in *Elle Decor*, *Architectural Digest*, and *Veranda* — in other words, her style and expertise provided just the sophisticated refresh the couple wanted.

The four-story townhouse on Sunset Boulevard is one of a cluster of townhomes with black wrought-iron railings, doors, and windows. “It felt very cool and European,” Parker says, “So the goal was to do a Parisian townhome feel.” Inside, walls were skimmed in white plaster, which naturally brightened everything up but also had enough texture to add interest. The slate floors, black doors, and black window mullions were left untouched. “With all the white, the floors provided a nice grounding effect,” Parker says. “Black isn’t something I’d normally do on a door, but it was exciting to try out and adds a great moment.”

The entryway perfectly sets the Parisian tone with a wrought-iron stair railing, black-and-white marble floors, and gleaming brass hardware. In the second-floor dining room, Parker makes a dazzling statement with a 19th-century Italian chandelier. “I’m known for mixing old with new, so I paired it with a custom concrete dining table I designed,” she says. “I love the sculptural quality of concrete, and it contrasts well with the crystal chandelier and the brass legs of these very new velvet chairs.” Michelle wanted to keep the recessed mirrored ceiling above the table, and to Parker’s surprise, it’s become one of

Opposite page:
A seating area at one end of the living room includes a custom sectional designed by Parker. Martyn Thompson and Carol Piper pillows. Painting Andrea Rosenberg from Moody Gallery.

Above: The 1960s Italian mirror is from M Naeve. T.H. Robsjohn-Gibbings ottoman from 1stDibs. Bronze console from BDDW, New York. At right, pink-and-red painting by Paul Lee from David Shelton Gallery.

Left: Margaret Naeve Parker.



The dining room is a mix of old and new, including an antique Italian chandelier, custom concrete table designed by Parker, and Gubi chairs. The 1940s French pedestal is faux marble. Slate floors and window ironwork are original to the townhouse. Painting at right by Serena Mitnik-Miller from Joshua Liner Gallery. Painting at left by Benjamin Edmiston from David Shelton Gallery.

her favorite details. “I wanted to rip it out at first,” she says, “But once we plastered everything white, it grew on me and became a very cool component.”

The kitchen and living room both open off the dining room, so they were also redone to give the entire second floor a seamless and cohesive look. The living room, with its two distinct seating areas, is as chic as any 16th arrondissement apartment. Parker is particularly excited about the room’s high-low mix

of furnishings. “Guess where the pink sofa came from,” she asks, then answers without missing a beat. “Goop x CB2. The sofa worked great here. We kept the fabric and threw on some pillows, and it was perfect.” It’s flanked by a coffee table from the young Paris design house Pierre Augustin Rose, one of her favorite new discoveries. The reissued Polar Bear chair by Jean Royère and the Jacques Adnet floor lamp were both designed in France during the 1940s and came from

her store, M Naeve.

On the opposite side of the living room, another seating area includes a sectional sofa of Parker’s design, a vintage T.H. Robsjohn-Gibbings round leather ottoman, and a bronze-clad console from BDDW in New York. A vintage L-shaped French side table next to the sofa is an antidote to the polished and refined materials. “I like to add a rustic element in every room, especially in spaces that are glamorous, because

it provides a masculine edge,” she says. The red-and-pink painting by Paul Lee — Parker’s latest artist crush — echoes the pink sofa on the opposite side of the room. “I wanted the art to flow, but not match. There’s no other red in the room, so the painting really does pop.”

And we might have guessed that the couple’s love of French design started long before they moved into this townhouse. “Tom and I met and married in New Orleans and love French architecture,” Michelle says. “I wanted that look reflected in the finished project. It’s also modern, elegant, comfortable, and practical — all of our favorite things.”

Left: Brass hardware from Fixtures & Fittings and black-and-white marble floors give the entry a Parisian townhouse feel. Antique African chair. Alabaster sconce is a reissued 1940s design by Pierre Chateau from Galerie MCDE, Paris.

Right: In the master bath, English un-lacquered brass fixtures and tub from Fixtures & Fittings. Calacatta gold marble.