

VERANDA

A rustic interior space featuring a high ceiling with exposed wooden beams. In the foreground, a grand piano is partially visible on the right. To the left, a striped sofa and a patterned armchair are arranged around a large floor lamp with a white shade. A large green plant stands in the center. In the background, a window with a grid pattern looks out onto a wooden structure. A chandelier hangs from the ceiling.



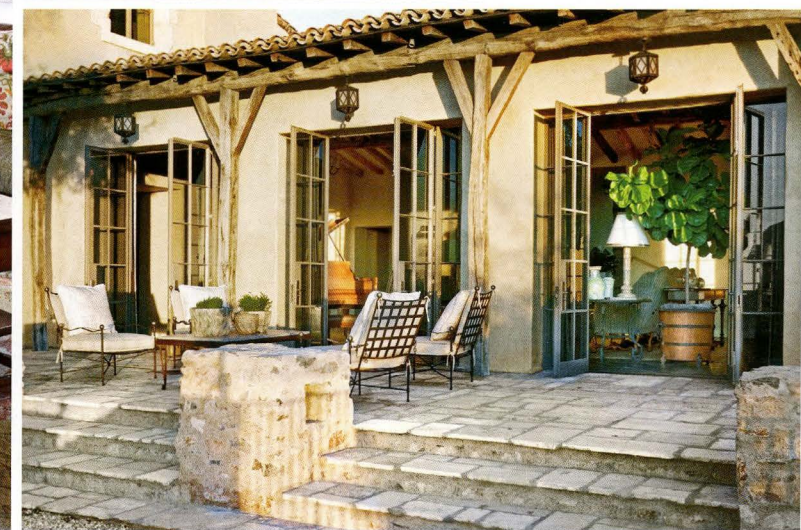
CLOCKWISE FROM LEFT: A wall in the dining area was painted white to brighten the space. Table, Dessin Fournir through Kneeder Fauchère; antique settee with cushions in a Classic Cloth fabric; chandelier, Paul Ferrante. Floor tiles in courtyard, Exquisite Surfaces; table, Niermann Weeks. Pavers and beams in passageway, Antiquities.



PERFECT PATINA

Reclaimed materials give a new house in the Arizona desert a storied, French- nfluenced sensibility

With a deluge of reclaimed materials—almost 25 containers of beams, stone, tiles, and architectural elements like mantels and window surrounds—a house by designer David Michael Miller and architect Don Ziebell feels like a centuries-old Provençal *mas*, but it's actually perched in the rugged desert hills of Scottsdale, Arizona. “We got on a plane and went to Avignon,” says Miller of the shopping trips he took with Ziebell and the homeowners, which yielded a treasure trove of weathered goods the team used to create a soulful family residence that avoids easy clichés.



CLOCKWISE FROM FAR LEFT: Weathered elements make for an unfussy family room. Sofa in a Rose Tarlow Melrose House fabric and armchairs in a Cowtan & Tout fabric, A. Rudin; coffee table, Charles Pollock; mantel, Antiquities; pendants, Formations. Chandelier in master bedroom, Paul Ferrante; antique chairs in a Rogers & Goffigon linen; bed, Jasper. Chairs on patio in a Rose Tarlow Melrose House fabric, Amalfi Living; table, Formations. Pendant in master bath, Paul Ferrante; fittings, Perrin & Rowe.

Ziebell designed the dwelling as a series of distinct buildings to give the illusion of a home that had been added on to over time. And the South of France slant isn't a stretch for the American Southwest: Long, sunbaked days are prominent features in both climates. “The architecture responds to that environment,” he says. The home hugs the craggy landscape, and its stone walls—handlaid by masons using traditional methods—incorporate local soil into a mortar wash to mimic the ocher and rust tones in the surroundings.

Indoors, acres of salvaged stone pavers, European oak floors, and ravaged wood beams set the scene for interiors that reinterpret the country-French aesthetic in a clear-eyed, thoroughly modern way—tailor-made to welcome multiple generations of a large family at once. “We wanted to be frank about it,” explains Miller. “This is a new home in a period style. So we set out to

create something carefree and modest that is, by nature, basic.”

Chalky stone fireplaces and window surrounds are deep; once-decrepit farmhouse doors have been refurbished and bring a sense of depth and history to bedrooms and interior hallways. Walls were plastered using a painstaking process designed to give them a richly textured character. The mix included soft, subtle pigments and river sand. “Pieces drag through the surface and leave intentional pockmarks,” Miller says.

And while the rooms of many a French bastide can be warren-like, these embrace soaring proportions and a surfeit of desert sunshine. The color scheme is light, bright, and airy. Antique Oushak rugs cover pale gray floors, and the furnishings are a mix of humble French and Italian antiques and contemporary pieces. “It feels natural,” Miller says. “No one's walking on eggshells around a dining chair.” □

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