

The first thing one sees when entering a house in the California desert by Palm Springs designer Dorothy Willetts is the art: big, bold yellow and red flowers by Donald Sultan; the teal, butterscotch, polka-dotted and striped *Reflections on Brushstrokes* by Roy Lichtenstein; David Hockney's *Celia with Green Plant*. "The art acted as my inspiration," Willetts says of the mid-aughts desert Mediterranean-style house whose interiors she would update and make more modern—less on the nose. "I wanted to keep the background relatively quiet so that the art could do all the talking and not have them fight with one another." The clients, who found one another after their first spouses died, built their collection—and this house—as a peaceful, healing, unified retreat in which to begin a new life together.

The clients owned only a few of the pieces prior to starting this project, including the two visceral, instantly recognizable Robert Longo figures from the *Men in the Cities* series on either side of the fireplace in the living room. The rest they brought in for this house. "They both love the hunt, as do I," Willetts says of the art acquisition process. The Longos flank Lichtenstein's *The Sower*, the sway of the brushstrokes echoed in the hard marble just below, and in the soft curves of the two-tone A. Rudin swivel chairs covered in a fabric by Glant. The layering of materials is like a painterly, mixed-media take on furnishings. Nearby, a sofa by Coraggio also enjoys a mixed materiality with pillows in fabrics from Glant, Harlequin and Larsen; while a glass-topped Trousdale coffee table by Paul Ferrante stands on diamond-shaped legs, acting as a sculpture.

The dusty brown of that table carries over into the kitchen—where Powell & Bonnell stools hold court in a creamy Dani leather—and in the deep browns of the dining room table and chairs, from Altura and Coraggio, respectively. In this room, Tape wall and suspension lights by Henge from Mass Beverly resemble ribbon-like, old-timey wooden skis, while a custom round mirror reflects Frank Stella's *The Whale as a Dish*. This room's most simpatico design counterpoint is the bonus room just off the entrance, where a tête-à-tête from A. Rudin joins a Powell & Bonnell cocktail table, Kelly Wearstler sconces, and custom built-in shelves to house the couple's art books.

