

ALTHOUGH THE INTERIOR IS RESTRAINED AND SOPHISTICATED, CHERYL BELIEVES IN COMFORT.



matched in color. Her palette features toffee, celadon, stone, dark taupe, and soft creams. The dining room table is large and can take the knocks of daily use, and plenty of down-filled pillows provide relaxation when reading or watching television in the study. Even the thickly felted wool corn-color rugs have a unique softness.

Every object has a story, and the magnificent lacquered desk in the drawing room is no exception. In collaboration with English furniture maker Lincoln Cato, Cheryl made a full-scale drawing of a 1720s-inspired piece, which together they refined and made in an African hardwood, adding an aged, taupe leather top. Above it hangs an early-17th-century Italian portrait of *Flora*. Everywhere one looks, there are quirky, interesting collections. Ibex skulls flank the Renaissance dining room mirror and a worn zebra skin from the 1930s looks perfect covering a large stool in the study. A colorful old Sark Turcoman rug and a moody collection of silver gelatin garden studies by American Lynn Geesaman complement the period pieces.

Cheryl runs Tague Design from a high-tech office set between the kitchen and the hall. She says her work in London is far more about spatial planning, as properties tend to be smaller and more complicated after decades of remodeling. "I edit, rearrange, recolor, and always try to build rooms that are multifunctioning. My job is to create value and harmony, especially where shoddy conversions have been carried out," she says.

