

AUGUST 2016

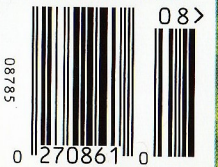
VERANDA

Summer Style

THE BEST OF THE
SUNSHINE SEASON



AUGUST 2016 \$5.99



08785

0 270861 0

08 >



A simple sisal carpet is a counterpoint to a sparkling chandelier in the dining room. Table and side chair, Gregorius Pineo; armchairs in a Rogers & Goffigon linen, William Yeoward; chandelier, Hollyhock; carpet, Premier Carpets; art, Coen Young. OPPOSITE, FROM TOP: Vintage Karl Springer coffee table; 19th-century wing chair in a Nobilis linen, William Yeoward; art, Suus Kooijman. Table and chairs in a Kerry Joyce linen, Gregorius Pineo; art, Gabriel Rivera.



THOMAS HAMEL HAS DRAWN all the threads of his globe-trotting life together in the elegant apartment he shares with his partner, George Massar, in the heart of Sydney. Originally from Virginia, Hamel made his name as a decorator in New York, where he worked at Parish-Hadley during what he calls the “crazy ’80s.” There, he developed his design creed of pared-down glamour and sympathetic contrast—the yin of simple materials set against the yang of precious antiques.

Hamel was lured to Sydney in the early 1990s, and his affection for his adopted home has continued unabated for a quarter of a century. “Moving to Australia was definitely an enormous leap of faith, but the experience has been incredible,” says Hamel in his gentle baritone.

Since arriving abroad, Hamel has created one of the leading interior design practices in Sydney, working with a who’s who of Down Under society. These days, he divides his time between Australia and the United States, where he collaborates with designer Dylan Farrell on a furniture collection sold through Jean de Merry.

Hamel’s first residence in Sydney was above an antiques dealer’s shop in a village setting in the city’s east. He found he craved the energy of the city, and in 1997, he decided to relocate to the center of town. “At that point, not many Sydneysiders lived in downtown surroundings, so the move was quite pioneering,” he recalls.

Having worked on many gracious prewar apartments on Fifth and Park Avenues in Manhattan, he hoped to discover the Sydney version of a New York-style classic six. Finding nothing similar, he chose to buy an apartment in the eight-story Broughton House, a converted late-Victorian building built in 1900 as a storage facility

